A Celebratory Issue
to mark
The Centenary of Sir George Grove (1820-1900)
and
The Sesquicentennial of the Crystal Palace (1851-1936)

The Great Exhibition came about largely at the behest of Prince Albert in his capacity as President of the Royal Society of Arts. No suitable building existed for its venue. The design selected was by Joseph Paxton, a gardener with experience in the construction of large greenhouses!

However, discussion of the many proposals had been so protracted that the time left for the work was disturbingly short. Fortunately, it was possible to construct Paxton's building in the astonishingly short time of seven months. It occupied a space in Hyde Park roughly 600 x 140 square yards (England was asserting herself, one cannot contemplate its size in Napoleon's metric units). The glass weighed some 400 tons and the iron frame some 4½ thousand tons, and in the year of its opening, Punch already referred to it as the Crystal Palace.

Nobody had the faintest notion how successful the Exhibition would be; the surplus paid for the land on which our great complex of museums at South Kensington now stands. And nobody seems to have considered what to do with the building after the last visitor had bought his ticket, gone round and departed. Nobody, that is, except Paxton.

Paxton saw that his greatest creation could be given a new and permanent lease of life, and at the same time provide a new and permanent source of income. This was the age of the great railway boom. Paxton perceived that an attraction had no longer to be in town; it had only to be accessible from town.

Thus in 1854 the Crystal Palace re-opened at Sydenham in South London; not only now permanent, but very considerably enlarged, and surrounded by beautifully landscaped gardens. So magnificent were the fountains in the gardens that the great Brunel had to be brought in to organise the supply of water to them. And a spur from the nearby London, Brighton and South Coast Railway brought the public flocking.

But what is permanent? The palace itself was of glass and iron, but within it were floors and chairs, partitions and stages, all of wood, long dried out by sun through glass. One evening in 1936, the spectacular building in which for eighty-five years so many of the nation's most spectacular events had occurred, became its own final spectacle.

Nothing remained but Brunel's water towers; they were not designed to supply fire-fighting equipment; and within a short time they themselves were removed lest they serve

to guide enemy aircraft.But Fate moves in strange ways, the site is again a landmark; though few who watch programmes radiated from its giant aerial recall that John Logie Baird worked there developing television.

At Sydenham the Palace became an area of museums, exhibitions, rallies, theatre, education and most other imaginable forms of cultural and leisure activities. At first the accent was on the cultural, but gradually sports and general entertainments were added.

George Grove was a polymath at a time in which it was still possible for one person to make significant contributions in several areas of human endeavour. His textbook on geography was long used in many schools, he designed lighthouses, he conducted an investigation into the liquefaction of the blood of St. Januarius in Naples, and reported on it for *The Times*, he was an expert in biblical archaeology, he was a railway engineer of eminence working even with Brunel, (he assisted him on the Clifton Suspension Bridge), he furthered his passion for music by self-education.

His great abilities as an administrator were fuelled by prodigious energy. From secretary of the Royal Society of Arts he moved, in 1852, to the same post in the Crystal Palace Company, and when the National Training School for Music became the Royal College of Music in 1883 he was the first Principal.

His lasting memorial today is his *Dictionary of Music and Musicians*, in the earlier editions of which there is testimony not only to his organisational abilities, but also to his deep scholarship and thorough command of language.

Under Grove, Paxton's greenhouse, Punch's Crystal Palace, flowered into an unparalleled centre of musical activity, creating in new audiences a love for the classics, introducing myriads of new works, some taken into the repertoire, others rapidly forgotten, and all at prices to suit the widest possible range of society.

The performances of "classical" music may be divided largely into two main categories, one general and the other specific.

SATURDAY CONCERTS

Two German-born conductors dominated English concert life in the third quarter of the nineteenth century: Charles Hallé in Manchester and August Manns at the Crystal Palace.

The Palace was not conceived as a venue for music. At first, grand occasions apart, a brass band, reportedly monotonous and not very good, supplied such music as was required.

Manns first conducted there in 1854. Grove thought well of him and approved of his choice of repertoire. From 1855 onwards, until the turn of the century, Manns, with Grove's support, strengthened the orchestra, broadened the repertoire and improved standards of performance until the Crystal Palace had become the musical centre of the kingdom. By the latter part of the 1860s *The Times* was impressed.

At the suggestion of Manns, Grove began to write programme notes. He was not the first to do so, but probably it was he who made the programme note a regular feature

of concert life. The notes themselves became works of scholarship. If a work was repeated, what was already written was developed and extended to become, in essence, a fresh note. Indirectly, we may well be in debt to Manns for the Dictionary.

The venue offered size and accessibility, that is not to say that the entire building was given over to music, even a relatively small portion of it was enormous in comparison with any other hall. At various times a concert room, an opera house and a theatre were constructed within it, and the south transept served for the huge Handel events.

There were constant problems, however parts were partitioned off, of acoustics, access, comfort and extraneous noise from other activities. At first it seems, people could come in and go out as they chose, even during the music, but this was soon stopped. The situation was not helped by the destruction by fire of the north transept in 1866 (nor were lessons learnt).

The advent of electrical recording in 1925 allows us a small glimpse of what music actually sounded like in the Palace. Recording on each fresh location was very much an experiment. In this case what survives is a more or less successful souvenir; an impression of massive forces in cavernously reverberant surroundings.

There was a general timetable of concerts; "Daily Music" twice on weekdays, and the Saturday Concert on Saturday afternoon. Naturally music was not made on Sunday.

Long lists and detailed statistics would be out of place; a very brief selection will serve. It includes only composers who have remained well known to this day:

<u>First Performances in the United Kingdom</u>

1856 Schubert - "Great" C major Symphony
Schumann - 4th Symphony
1867 Schubert - "Unfinished" Symphony
Mendelssohn - "Reformation" Symphony
1872 Brahms - 1st Piano Concerto
1873 Brahms - St. Antoni Variations
1874 Grieg - Piano Concerto
1876 Tchaikovsky - 1st Piano Concerto
1878 Brahms - 2nd Symphony
Lalo - Symphonic Espagnole (Sarasate)
1879 Brahms - Violin Concerto (Joachim)
1882 Brahms - 2nd Piano Concerto
1888 Dvorak - Violin Concerto
1896 Strauss - Till Eulenspiegel
1897 Strauss - Also sprach Zarathustra

<u>First Performances of Works of Composers of the British Isles</u>

1866 Sullivan - Symphony
1873 Sullivan - Te Deum

1884 Elgar - Sevillana
1889 Stanford - 4th Symphony
1897 Elgar - Three Dances from Bavarian Highlands
1900 Holbrooke - The Raven

As the years passed the example of the Crystal Palace itself generated competition. Hans Richter began his concerts in 1879, George Henschel conducted the London Symphony Concerts, and in 1895 Henry Wood first conducted in Queen's Hall.
Wood's concerts were also on Saturday afternoons, and although Paxton had brought the railway to his Palace's very door, nevertheless it was easier to get to the West End of London, indeed, a good many patrons lived there anyway.

In the last year of the century the Crystal Palace Orchestra gave its last regular concerts.

For the following two or three seasons such orchestral concerts as there were were by the orchestra of the Queen's Hall under Henry Wood, and the Philharmonic Society's Orchestra under Frederick Cowen.

Manns had neither the charisma nor the star quality necessary for the role of a great conductor, but virtues he had, and they were the right ones for the post. He was a hard worker, a disciplinarian and fine trainer (he came from a background of military music), he had a thorough knowledge of musical instruments (of which he played several), and he was devoted to the Crystal Palace. To some works he lent rhythm and fire, but in others there seems to have been a lack of drive; it is hard to judge, then, as now, assessment through the writings of critics is at best precarious.

Undoubtedly Manns achieved a lasting and beneficial effect on the musical life of this country, both by bringing the public to concerts and by promoting British composers. This was sufficiently clear to his contemporaries for him to be the recipient of both a Doctorate from Oxford and a Knighthood.

In a note, necessarily brief for a Compact Disc, only a few peaks can be described in any detail. One can mention en passant, that over the years there were all manner of other musical activities. In particular ballad concerts were very popular, and opera evenings in which passages from various operas were given. In addition, the destruction by fire of Covent Garden in 1856 led to the temporary use of the Palace as a full-scale opera house.

For the Handel Festivals a vast organ was installed. In the days before any form of recording or broadcasting, transcriptions were very much more acceptable than today. Thus organists played the Egmont Overture, Grand Marches from Grand Operas, and selections from anything they fancied, or fancied the public would fancy. Even the Hallelujah Chorus.

The life of the Crystal Palace coincided with the great period of the brass band movement, and the age of steam allowed the Crystal Palace to become the site of the country's major brass band competitions.

THE TRIENNIAL HANDEL FESTIVALS

Mendelssohn in 1860, and Rossini in 1868, were commemorated by festivals, and various other composers were celebrated by exhibitions of manuscripts and memorabilia. Implicit in the description of the organ concerts is that the music of Bach was scarcely played in the 19th century, and, apart from a few of his operas, Mozart had to wait for his revival for Thomas Beecham and Bruno Walter in the 20th century.

The composer most highly regarded from the 18th century was Handel. Albeit the esteem derived to an extent, most probably, from extra musical causes: he had adopted this country as his home, and he had enjoyed royal patronage. English choral societies, up and down the country, had a continuous tradition of performing his works.

In 1784 and 1834 (he was believed to have been born in 1684) the *Messiah* had been performed by forces presumably larger than can ever have been the case in his own time. With the centenary of his death looming up, the *Messiah* was, so to speak, a "hot property" and the Crystal Palace, having always in mind its ready access by railway, was a prime site.

A "Handel Auditorium" was planned, with a "Handel Organ" (4,500 pipes, 4 manuals, 74 stops, 20 tons) and a choir of 2,000 was recruited for a "Great Handel Festival" in 1857. The *Messiah*, *Israel in Egypt* and *Judas Maccabaeus* were given. Queen Victoria and Prince Albert came. At times the Queen marked time with her fan. Reports have it that the Hallelujah Chorus was audible half a mile distant. Significant, if less prestigious audiences varied from eleven- to eighteen-thousand.

The 1857 Festival was in some ways but a run-through for the Centenary, but so great was its success, both musically and financially, that a further Festival was fitted in before the Centenary itself.

In 1858 a choir of 2,500, with the orchestra of the Royal Opera supplemented by bands of various guards regiments, performed works by Handel, Mozart, Rossini and Costa, the conductor. Audiences of 20,000 were noted.

For the "real" Festival, in 1859, the choir numbered nearly 2,800 and the orchestra over 450, and the main works were *Messiah* and *Israel in Egypt*. A clever innovation, the "Selection Day", allowed portions of other works to be given. The event was preceded by an open rehearsal and followed by an open-air performance of the *Water Music* and *Music for the Royal Fireworks*.

Verdi said that there was only one measure of success: Box Office. For the 1859 Festival more than forty-thousand tickets were sold. There were those who observed that few could hear the soloists, and there were those who missed the atmosphere of Gloucester, Hereford and Worcester. *The Musical Times* was probably fair and is certainly believable: "... the music produced an entirely different effect according to the distance and position at which it was heard... too near the orchestra... too loud to be pleasant... [not] every singer in this great chorus... [was audible at]... 350 yards." and others asked whether the lack of precision was because Mr. Costa was unable to control adequately

such large forces or because of the differing times needed by sound to travel to a particular member of the audience from the nearest and furthest performers.

The kill-joys lost. The Triennial Celebration of Handel became an institution.

We must marvel, too, at another aspect. Planning and organisation at all levels must have rivalled that of the finest military machine, and all without computers or "mobiles". (Broken glasses came out of waiters' pay.) Logistic problems of toilets and transport seem to have been solved; though, as now, trains did not always run on time. (Did architects under-provide facilities for ladies then as badly they do today?}

Incidentally, it seems that only 'cellists had anything to sit on, and that, far from modern practice, the players dressed more or less as they chose.

The first conductor of the large London Handel events was Michael Costa. From Grove's assessment he was an excellent "drill sergeant"; he had no desire to train orchestras, but started out with the best players; he was efficient, he was safe. Strengthening the orchestra, e.g. by doubling parts, must have been unavoidable. However, Grove also speaks of Costa's interpolations as shameful, his additions as vulgar, and his ignorance as astounding.

Ill health led to his replacement by Manns for the 1883 Festival. Manns soon established himself as a considerable improvement on Costa, both as a conductor and in musical values. Another change under his baton was the admission of women into the orchestra. Triennial became temporarily biennial to permit of a Festival in 1885, 1685 being now recognised as the year of Handel's birth.

Manns conducted regularly until 1900 and occasionally as late as 1904, thus contributing half a century to the musical development of this country.

For the 1903 Festival Frederick Cowen took over. He observed the score and the text as written. He continued to raise standards of orchestral precision and choral enunciation, but even so Shaw and Wood found much to criticise, and almost surely contemporary ears would be horrified. Shaw pronounced that four thousand executants must create abnormal conditions by their effects, and he deplored "the insufferable lumbering which is the curse of English Handelian choral singing."

The 1883/1885 shift allowed the centenary of Mendelssohn's birth to be conjoined with the sesquicentennial of Handel's death in 1909. *The Musical Times* opined that "no finer choral singing [had] ever been heard at the Crystal Palace."

The Great War (during which there were no Festivals) initiated or accelerated many assessments and changes. Cowen left the Festival in 1923, much improved in musicianship and execution, but the day of the massive choir was in its evening and the star of Bach was rising. With a touch of irony, the 1926 Festival, which, unheralded, turned out to be the last, was conducted by Henry Wood, whose Promenade Concerts commencing in 1895, had been a significant factor in drawing audiences away from Sydenham.

But history may see in the passing of the Handel Festival also the first light of our own age; the age of the mini-audience created by the music-centre, the Walkman, the

traffic-jam and the pizza delivery boy.

Before discussing the recordings, a comment on performing practice: There is a widely held notion that because Patti, say, might have met people who heard Mozart, or because Edward Lloyd was born when Mendelssohn was yet alive, so records of these artists must enshrine evidence of how music of those composers was performed in their own times. Only three comments are necessary: a) one generation is an aeon of time in the shifting sands of public taste, b) many a student has rebelled against what he was taught and c) in the course of a career the views of an artist are rarely static. An exam tells us how students performed in particular circumstances on a particular occasion; so, too, with records.

The most lasting influence of the Crystal Palace in the nation's musical life, and the connection with Grove, are in the, broadly, "classical" area. The Festival recordings apart, choice of singers, and of singers rather than instrumentalists is in no way a value-judgement on categories of music; but simply a matter of what has survived in quality of sound which most listeners today will, we hope, find enjoyable.

The 1926 recordings obviously take pride of place as authentic documents, and George Lloyd's fascinating memories add to our understanding of them. It has been suggested that the records were made at rehearsals, the choir providing applause of itself, but the Festival programme, and a report issued in August, make clear beyond reasonable doubt that what we are hearing is from the public performance on 12th June. There is a great sense of occasion. The intention seems to have been to take very much a choral record, but the orchestra and organ are very audible in places. Little documentation survives; from internal evidence a Post Office land line was used to convey the signal to the recording studio; and a second line was presumably used to cue the start and end of each piece. The cues seem to be a bit hit-and-miss, the recording starts sometimes early, sometimes late, and in one instance applause is cut and then resumes. The opening "thump" may represent the choir standing up; a convenient cue-point. Between the two parts of "Lift up your heads" there is a minute moment of overlap, indicating that two cutting-lathes were used, and corroborating that a performance was being recorded. As heard there is at times a distinct lack of ensemble, though whether this is due to lack of rehearsal, or to a lack of ability to keep together such huge forces, we cannot now tell. The problem could well be aggravated by the time taken by sound, and various reflections of it, to reach the microphone in such a vast enclosure. The records were reviewed very favourably by Herman Klein in *The Gramophone* in August.

Sir CHARLES SANTLEY (1834 Liverpool-1922 Hove, Sussex) studied under Gaetano Nava and Manuel Garcia. An extensive career in opera, including English premières of *Faust*, to which Gounod added an aria for him, and *Der Fliegender Holländer*; also for decades a stalwart of oratorio, and a popular recitalist. One of the earliest born singers on record. The voice sounds to us very dry, but by all account the

sound never was very opulent.

ADELINA PATTI (1843 Madrid-1919 Craig-y-nos, Brecknock, Wales) taught mainly by her parents, both Italian singers, in New York. Her career was world-wide, her fees unprecedented. She was several times married, she was accorded the adulation and press coverage which today would be devoted to a pop idol. The length of her career, 1851 to 1914, is testimony to soundness in training of the voice, and constant care in its use. Fortunately the Gramophone & Typewriter Company wore down her aversion to recording. We hear an elderly lady still able to command a unique and astonishingly beautiful stream of tone, faultlessly produced, of amazing purity. Overlook the interpolated high note at the end, normal then, and a few rather lack-lustre moments, and judge her by evidence of a convincing portrayal of Cherubino.

EDWARD LLOYD (1845 London-1927 Worthing, Sussex) came of a musical family. Only in 1871, after singing in the choirs of Westminster Abbey, Trinity and King's Colleges, Cambridge, and the Chapel Royal, did he become a soloist; then rapidly achieved lasting recognition as the country's leading oratorio singer. He sang in at least a dozen first performances, some written with him in mind, including *The Martyr of Antioch* and *The Golden Legend* (Sullivan) and *Caractacus* and *The Dream of Gerontius* (Elgar). He never appeared in opera, probably feeling himself unsuited to this form, but his singing of various operatic arias on the concert platform was very highly regarded. Lloyd's two records from *La Reine de Saba*, in England *Irene*, present a strange anomaly; the first, with piano, is mainly of the aria, with little recitative, whilst the second, with orchestra, is so largely of the recitative, that the aria is perforce cut. Here they are combined to give a fuller version.

BELLE COLE (1845? Jamestown, Denver-1905 London) came of a musical family. In 1875, following the path of a friend, she moved to New York to study with Francis Gerlach, being supported the while by her husband, a decorator. Her voice developed into a lush deep contralto of such quality that it carried her career to every continent. From 1888 she lived in England, appearing, like Edward Lloyd, to immense acclaim in oratorio and recital, but not in opera. In the days of her success she supported her husband, not forgetting the effort he had made to bring her there.

Dame EMMA ALBANI (1847 Chambly, near Montreal-1930 London) sang operatic arias in public at eight, accompanying herself on the piano. She studied under Duprez and Lamperti, two of the most celebrated teachers. From 1870 to 1896 a very successful career in opera, especially at Covent Garden, including the London premières of *Tannhäuser* and *Lohengrin.* Then on the concert platform until 1911, after which she taught. Santley, Lloyd, Cole and Albani appeared frequently together at the great Victorian music festivals. The majority of her few records convey little to support her high reputation. In this one, however, whether or not it is what Handel intended, we hear a strong and remarkably steady emission of tone, and an astonishingly perfect shake.

ROBERT WATKIN MILLS (1849 Painswick, near Gloucester-1930 Toronto) sang, like many in his family, in the local church choir, then, for some years, in Wells

cathedral. At 18 had some lessons from S. Wesley, son of Samuel Wesley, also studied briefly in London, but regarded Federico Blasco of Milan as his main teacher. After his début, 1884, at 35 in Crystal Palace, he became quickly a fixture on the oratorio circuit, frequently joining the singers already mentioned. Later he settled in Toronto, singing there into his mid-seventies. A good, strong voice, which must have carried well to large audiences, plenty of drama, and considerable fluency in florid music, but the records indicate little polish or subtlety.

Sir GEORGE HENSCHEL (1850 Breslau-1934 Aviemore, Scotland) studied in Leipzig and Berlin and became equally successful as a baritone and as a conductor. Became a close friend of Brahms, who liked his voice and often played for him in recitals. After an engagement as first conductor of the Boston Symphony Orchestra, 1881-1884, he settled in England. He taught at the Royal College of Music, composed, conducted and gave Lieder recitals, generally accompanying himself. The title of Heine's poem is simply "Die Grenadiere", the song seems always to be "Die zwei, or Die beiden Grenadiere".

BARTON McGUCKIN, also McGuckian and M'Guckin (1852 Dublin-1913 London) studied in Dublin and Milan. His his début in 1875 was at a Crystal Palace Popular Concert. He was soon in much demand as an oratorio singer. From 1880 he sang roles ranging from Don José to Lohengrin and Florestan for Carl Rosa. In 1893 he created the parts of Phoebus in *Esmerelda* (Goring Thomas) and Orso in *Colombo* (Mackenzie). At Covent Garden he was the first to sing Otello in English. Later he was on the administrative staff there. His two published records, of extreme rarity, are typical fare of ballad concerts of the time.

DAVID BISPHAM (1857 Philadelphia-1921 New York) was of Quaker parents who disapproved vehemently of any stage career, but, after college and a spell in his uncle's business, he saw several operas in Europe with this uncle, and, returning home, took singing lessons. A second trip, and more operas, led to study with William Shakespeare, a pupil of Lamperti, and Vannuccini, teacher of Tamagno. The family's blessing eventually forthcoming, he had a noteworthy career in opera (especially Mozart, Wagner and Verdi), oratorio and concert.

LILLIAN NORDICA (1857 Farmington, Maine-1914 Batavia) studied in Boston with John O'Neill, and at 17 gave her first concert. She travelled widely in America and Europe, but realised that further study was needed. After lessons with Sangiovanni in Milan she began to be recognized, but married and retired from the stage. However, on the death of her husband in a ballooning incident, she resumed her career. She appeared regularly and with great success in London and New York until 1909; and in many other centres of opera including Bayreuth. In 1913, on a world farewell tour her ship foundered and, although rescued, she had been too long exposed to make a recovery.

BEN DAVIES (1858 Pontardawe, Wales-1943 Bristol) started work at 12 to help support his widowed mother and younger children. At 20 he was able to enter the Royal Academy of Music, supporting himself on singing engagements. After some appearances in oratorio he joined Carl Rosa. He sang with the most distinguished artists, Arnoldson,

Maurel, Plançon, for example, and was in the premières of *Doris* (Cellier) and *Ivanhoe* (Sullivan). He sang in oratorio at all major festivals, over a long career, in company with Albani, Butt, Nicholls, Radford, Santley etc., and took part in the farewells of Lloyd, Patti and Santley.

ANDREW BLACK (1859 Glasgow-1920 Australia) was first an organist in Glasgow, but, a good voice becoming apparent, he studied singing in London and Milan. His first big success was at the Crystal Palace in 1887. He illustrates the compactness of the group of leading oratorio singers; he sang at the four Handel Festivals from 1894 to 1903 with, at various times, Albani, Butt, Cole, Crossley, Davies, Lloyd, McGuckin, Nordica and Santley. In this example he seems to adopt a different mode of production, almost to "change gear" for the rapid, florid passages.

WILLIAM GREEN (1868 Bolton-1920) studied at the Royal College of Music. In 1891 he took part in the English première of *The Barber of Bagdad*, a student performance at the Savoy. His departure for America in 1904 was marked by prestigious farewell concert in the Albert Hall in which he was supported by many colleagues. He made a few records in 1901 and 1902. They indicate a strong, steady voice, with excellent enunciation, very much in the English oratorio mould.

LUISA TETRAZZINI (1871 Florence-1940 Milan) first appeared in London to a half-empty house. Such was the impact she made that during the interval word went round and the house filled up. Henry Wood reports that when she rehearsed with him he was surprised to find how few pieces she was prepared to sing. She explained that in any one season it was possible for her to practice only a small repertoire to the necessary level. Lord Harewood (*Opera on Record*) describes Tetrazzini as "The Horowitz of vocalists". Such stellar skill in singing comes generally with a relatively small voice. Some of the records indicate, however, a voice of considerable power. Likewise, she was no mere "canary", emitting many, preferably high, notes per second; many of her records shew great emotion, emotion carried through the musical line.

Dame CLARA BUTT (1872 Southwick, near Brighton-1936 North Stoke) first learned piano, but it became clear that her voice should be trained. She went to Dan Rootham in Bristol, where, in the choir, she heard such singers as Henschel and Nordica. A scholarship enabled her to go to the Royal College of Music. Protectively, public appearances were forbidden, but for a few for needed earnings. Her first proper appearance, in Sullivan's *The Golden Legend*, was with no less than Albani, Davies and Henschel. In a sense Clara Butt had two careers, she is remembered for singing "Rule Britannia" clad in a Union Jack, and the like, but there was also a very distinguished career in oratorio (her height ruled out opera). She was at every Handel Festival from 1894 to 1906, and occasionally until 1921; also at the Three Choirs, Birmingham, Leeds, Norwich and other Festivals. During the Great War she organised concerts tirelessly for charity.

ROBERT RADFORD (1874 Nottingham-1933 London) studied accountancy, but switched to singing at the Royal College of Music. His début at the Norwich Festival of

1899 was with Albani, Black and Lloyd; and the cast at his operatic début in 1904 included Destinn and Renaud. He sang Hunding, Hagen and Fasolt in 1908, and was in *Hamlet* (Thomas) and *Tiefland* (d'Albert) in Beecham's 1910 season. He was unfit for service in 1914, and ill-health increasingly restricted his career. His voice was like black gold and with no hint of plumminess, his ability in florid music was ideal for Handel.

ADA CROSSLEY (1874 Tarraville, Australia-1929 London) studied in Melbourne, and made her début there as a concert singer in 1892. After two years she came to Europe to study with Santley and Marchesi. Her career, from 1895, was exclusively, and with great success, on the concert platform. Her few records were made in New York whilst on an extensive North American tour. The voice is a rich, deep contralto, in good company with those of Belle Cole and Clara Butt.

AGNES NICHOLLS (1876 Cheltenham-1959 London) studied at the Royal College of Music, and first appeared on the stage and concert platform in 1895 and 1897 respectively. She was married to Sir Hamilton Harty in 1904; he probably accompanied and conducted for many of her recordings. In that year she also went on an arduous tour in North America and first sang at Covent Garden. She also sang with the Carl Rosa company, but was probably at her best in recital. Her strong, clear, carrying voice enabled her to excel in Wagner.

Post Script: In five months, six million tickets were sold for the Great Exhibition. Lottery subsidies were neither available nor sought. The profit, it was considerable, was used with foresight and wisdom to purchase the land on which the great complex of museums we now enjoy at South Kensington now stands.

Acknowledgements: The recording of George Lloyd reminiscing about Crystal Palace has been edited from an interview with Lewis Foreman, recorded by him on 11 December 1997. The recording is copyright Lewis Foreman; George Lloyd's remarks are copyright George Lloyd and the Estate of George Lloyd; to both we are grateful for its use. Pictures of the Crystal Palace and the rehearsal pass are by courtesy of the Lewis Foreman Collection. The portrait of Sir George Grove by Herbert Oliver, 1895, appears by kind permission of the Athenaeum Club. Thanks are due to Oliver Davies, at the Royal College of Music, for advice and information. The record of Belle Cole appears by courtesy of Dave Mason. Thanks are due also to Paul Lewis and Adrian Tuddenham for assistance with the production.

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