

## Camden Town music

### Composers and performers

**Charles Whittington** Responses: arranged for the liturgy of the new church by Charles J. Whittington, organist of Camden Road Church, London. London, James Speirs, 1876.

**John Baptiste Calkin** (1827-1905). From 1846 to 1853 he was organist and choirmaster of St Columba's College, Dublin. Then between 1853 to 1884 he held appointments successively at Woburn Chapel (Bloomsbury), Camden Road Chapel and St Thomas's Church in Wrotham Road. In 1883, he became professor at the Guildhall School of Music and concentrated on teaching and composing. Calkin wrote in many forms but his sacred music (settings) is best known.

**Charles Fitch Furtado** (1816-1898) Lived at 71 Saint Augustine's Road in the 1880s. Furtado was a teacher of music in London and composer of ballads.

**George Worgan.** Gems of sacred melody: psalms and hymn tunes, chants. for the congregation of Camden Chapel, Camden Town. Published at 12 Camden Street South.

**John Addison** (c. 1765 – 30 January 1844) was born, lived, and died (at Camden Town) in London. He wrote six operettas for Covent Garden, including 'Sleeping Beauty' (1805) and the 'Russian Impostor' (1809), as well as Sacred Drama, Elijah and Songs and Gleees. He also authored a book on singing instruction, Singing Practically Treated in a Series of Instructions (1836). Addison's song, "The Woodland Maid" was included among sixteen entries in William Alexander Barrett's fifth volume of Standard English Songs. He played the double bass for many years at the opera, and at the Ancient and other concerts



Portrait (after Joseph Slater) Royal Collection, (RCIN 650089)

**Samuel Wesley**, who lived periodically in Arlington Road, was organist in the Camden Town Chapel (All Saints) from its opening in 1826. 'From 1800 Wesley began his vigorous crusade for the works of John Sebastian Bach in this country, with which his name will ever be associated.' Wesley was the greatest organist of his day, and unrivalled as an extemporaneous performer on the instrument.

Wesley was not only a very distinguished musician. He had remarkable conversational powers; he was a man of keen and brilliant wit, and an entertaining letter-writer. Mrs. Vincent Novello, the wife of one of his most intimate friends: 'I knew him [Wesley] unfortunately too well. Pious catholic, raving atheist; mad, reasonable; drunk and sober. The dread of all wives and regular families. A warm friend, a bitter foe; a satirical talker; a flatterer at times of those he cynically traduced at others; a blasphemer at times, a purling Methodist at others' (Addit. MS. 31764, f. 33).

Dictionary of National Biography volume 60.djvu/325

**Charles Dibdin** (1745-1814) was the foremost composer of musical entertainments of his time. Working with Garrick in his early years, and performing at Covent Garden, he composed both music and words for stage entertainments of opera, operetta, burlesque and pantomime. In his later period he performed solo, singing with a clear baritone and accompanying himself 'on an instrument combining the properties of the pianoforte and the chamber organ ...to which were attached a set of bells, a side drum, a tambourine, and a gong ... so as to give a pleasing variety to his accompaniments.' Of more than a thousand songs, many about sea journeys and the English countryside, he is best known for *Tom Bowling* which has often been performed at the *Last Night of the Proms*. Dibdin lived at 34

Arlington Road<sup>1</sup> at the end of his life and is buried in St Martin's Gardens, where a memorial – a plinth and stone Celtic cross – was erected by public subscription on his grave in 1889 (since 1999 Grade II listed).

LMA: E-CAM/0041: lease for 27 Rochester Road to **Henry Blagrove** 'professor of music'. From *Grove Dictionary*: Gamble, born 1811, and one of the first pupils at the new Royal Academy of Music, was one of the most distinguished of English violinists. He was successively principal violin in Jullien's band, at both opera houses, at most of the provincial festivals, the Handel celebrations at the Crystal Palace, and the leading musical societies in London, besides teaching the violin at the Royal Academy of Music. He died in 1872.



### Miscellaneous listings

**Charles Whittington**, Responses: arranged for the liturgy of the new church by Charles J. Whittington, organist of Camden Road Church, London, James Speirs, 1876

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Music **publishing**: "My old woman" : a musical comedy, in three acts / by George Macfarren ... music by G.H. Rodwell ...London: John Cumberland, 6, Brecknock Place, Camden Town, [1829?]

John Bond, 5 King Street Camden Town, **dealer** in musical instruments, 1836 (LMA: MS 11936/552/1228313)

James Graves, 10 Queen Street Camden Town, musical instrument **maker**, 1837 (LMA: MS 11936/552/1254733) Also 10, 11 and 29 Queen Street.

Chamber Music Concerts. The **Maurice Hall**, The Working Men's College, Crowndale Road,(TP/9/1/14, Royal Northern College of Music)

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<sup>1</sup> Camden History Review 1983

**Pub music** – see Laurence Senelick. *Tavern singing in early Victorian London: the diaries of Charles Rice for 1840 and 1850*. London: Society for Theatre Research, 1997

The **Camden Theatre**, 2 High Street, designed by W.G.R. Sprague and opened in 1901, was one of the largest theatres in London outside the West End. Closed during World War II, it was used by the BBC from 1945 and was found to possess a fine natural acoustic. It became the home of the BBC Concert Orchestra until the BBC moved to the Hippodrome, Golders Green, in July 1972.<sup>2</sup>

### **British Library scores**

Mary Watson, Joseph Watson, 'The Belle of Camden Town'. Song. London: Hopwood & Crew, 1897.

Bennett Scott, 'Carrie from Camden-Town', Song. London: Monte Carlo Publishing Co, 1905.

George Moore, 'Hunkey dorum, or She lived with her mother in Camden town'. Song, London, Hopwood & Crew (n.d.)

Melville Gideon, 'Camden Town', Score, 1921 (awaiting cataloguing)

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<sup>2</sup> <http://www.orbem.co.uk/outsidestds/camden.htm>