Ann Mounsey Bartholomew

Birth name: Ann Mounsey

* 17 April 1811 in London, England
† 24 June 1891 in London, England

Composer, Organist, Pianist, Music Teacher

“We have often awarded much praise to the vocal compositions of Mrs. Bartholomew, but this is unquestionably one of the best we have yet seen from her pen. A light and characteristic symphony well prepares us for the nature of the verses chosen by the composer, the setting of which is materially aided by the highly dramatic accompaniment, which is skilfully varied with the changes of feeling in the poetry. We particularly admire the subdued and melodious phrase commencing with the words ‘And listen to celestial sounds;’ and the modulation into E flat minor may be cited as a remarkably happy point.”

(The Musical Times, September 1st, 1877, p. 437 about “The Song of a Sprite”)

Profile

The composer, pianist, organist and choral conductor Ann Mounsey Bartholomew studied at Johann Bernhard Logier’s piano academy and later took private organ lessons with Samuel Wesley and Thomas Attwood. At 17 years of age she got her first job as organist in a church in London and went on to work as church musician in St. Vedast’s Church, Foster Lane from 1837 until 1882. For many years, she ran the ‘Crosby Hall Sacred Concerts’, which quickly became one of London’s most popular concert series. Ann Mousy Bartholomew also gave private lessons in organ, piano and music theory and was known as an exceptional teacher.

Her extensive catalogue of compositions comprises both sacred and secular works. It includes an oratorio, cantatas and odes, partsongs and around 120 songs for solo voice and piano, numerous compositions for piano and various solo instruments, as well as arrangements of works by inter alia Benedetto Marcello, Ludwig van Beethoven and Felix Mendelssohn Bartholdy. In addition, Ann Mousey Bartholomew published collections based on her pedagogical and liturgical work, for example ‘Sacred Harmony. A Collection of Psalm & Hymn Tunes, Chants’ from 1860, ‘Hymns of Prayer & Praise’, which she published with her sister Elizabeth Mounsey in 1867, and the album ‘The Young Vocalist: A Collection of Twelve Songs’, also published in 1867. From the end of the 1830s, Ann Mounsey Bartholomew worked with the author, poet and translator William Bartholomew, whom she went on to marry in 1853.

Cities an countries

Ann Mounsey Bartholomew was born in London and spent her life there.

Biography

Ann Mounsey Bartholomew was born the eldest child of Thomas Mounsey, a grocer and amateur violinist, and his wife Mary (nee Briggs) on April 17th, 1811 in London. Her sister, Elizabeth Mounsey (1819–1905), also became a professional musician.

From the age of six, Ann Mounsey studied at pianist Johann Bernhard Logier’s renowned piano institute and thus received lessons in piano and music theory from a young age. Louis Spohr, who visited the institute in 1820, commented on the education there in his ‘Lebenserinnerungen [memoirs]’: “sehr bemerkenswert in der Lehrmethode des Herr Logier, daß er seine Schüler von der ersten Lektion an mit dem Klavierspiele zugleich die Harmonie lehrt. [very remarkable in the teaching method of Mr. Logier, that he teaches his pupils harmony right from the first lesson].” He goes on: “Wie dies geschieht, ist mir unbekannt [...]. Das Resultat dieser Methode ist aber bei seinen Schüler staunenswert! Kinder zwischen sieben und zehn Jahren, die noch nicht länger als vier Monate Unterricht haben, lösen die schwierigsten Aufgaben. [How this happens is unknown to me [...]. However, the result of this method is astonishing among its students! Children between the ages of seven and ten, who have not studied for more than four months, can solve the most difficult tasks].” (Spohr [1968], Vol. 2, pp. 87f.) During his visit, Louis Spohr also met Ann Mounsey Bartholomew, praising her for the best harmonisation: “Nun war alles voller Leben und Tätigkeit, und schon nach einigen Minuten brachte mir eins der kleinsten Mädchen, die sich schon im Spiel und bei den früheren Aufgaben ausgezeichnet hatte, ihre Tafel zu Ansicht. [...] Da nun ihre Auflösung unstreitig den besten Baß hatte, so schrieb sie der Lehrer in mein Stammbuch, und ich gebe sie mit diplomatischer Genauigkeit wieder [Now everything was buzzing with life and activity, and after a few minutes, one of the smallest girls, who had already distin-
guished herself in her playing and in the previous tasks, brought me her work have a look. [...] Since her solution undoubtedly had the best bass, the teacher wrote it in my book, and I reproduce it here with diplomatic precision." (Spohr [1968], p. 89) In addition to her training in piano and music theory, Ann Mounsey Bartholomew received private organ lessons from the conductor and concert organist Samuel Wesley and from Thomas Attwood, the organist St. Paul's Cathedral London.

Following her studies, Ann Mounsey Bartholomew worked for almost 55 years as a church musician in London. In 1828, aged 17, she got her first job as a church organist in the London suburb of Clapton, transferred to St. Michael's Church, Wood Street in 1829, and finally became the organist at St. Vedast's Church in Foster Lane. She served in this position for almost 50 years, until her retirement in 1883. At the same time, she worked as a music teacher and gave private lessons in organ, piano and music theory. She was recognized early on and publicly honoured as an outstanding musician: she was elected an associate of the London Philharmonic Society (see Grove 1879) in 1834 and in 1839, she became a member of the Royal Society of Musicians (see Champlin 1888ff.).

From 1843 to 1848, Ann Mounsey Bartholomew ran a concert series (six concerts per season) at the Crosby Hall in London, for which she was able to secure many exceptional musicians as soloists. She herself featured as solo organist, composer and, most likely, choral conductor. She programmed works by inter alia Henry Purcell, Johann Sebastian Bach, Carl Heinrich Graun, Johann Georg Albrechtsberger, Luigi Cherubini, Joseph Haydn and Felix Mendelssohn Bartholdy. The 'Crosby Hall Sacred Concerts' were received enthusiastically by audiences and the press alike. The Musical Times, for example, wrote in February 1845: "A feature in these concerts, is the selection of music for performance, which is not usually heard in public [...]. The Hall was well filled with an attentive audience." (The Musical Times, February 1st, 1845, p. 71) In December 1846, the Times again wrote: "Miss Mounsey has commenced her annual series of six sacred concerts [...]. These are among the best musical entertainments of the city. Miss Mounsey, a composer and organist of talent, affords her gratuitous assistance, and superintends the getting up of the concerts. The first for the present season was well attended, and the program is highly interesting. Among the most attractive features were a Te Deum by Mendelssohn, choruses by Grawn and Handel, a corale by Bach, and a canon by Cherubini. Miss Mounsey performed on Andante from one of Haydn's symphonies, followed by a fugue of Albrechtsberger, on the organ." (The Musical Times, December 4th, 1846, p. 5) The Musical Times summarised the reasons behind the great success: "The establishment of these entertainments, having for their object the promulgation of the highest order of musical compositions in a part of the metropolis to which hitherto they have had no access, is deserving of great praise. Much pains is also expended in the performance of works of the great masters, the principal vocalists in London being invariably engaged and adequately cared for with the rehearsals." (The Musical Times January 1st / February 1st, 1847, p. 69)

On April 28th, 1853, Ann Mounsey Bartholomew married the violinist and writer William Bartholomew (1793-1867), who had translated, amongst others, the libretti for several works by Felix Mendelssohn Bartholdy into English, including the libretto for the oratorio 'Elijah' and the incidental music to 'Antigone'.

Ann Mounsey Bartholomew's extensive catalogue of compositions comprises both sacred and secular works. It includes an oratorio, cantatas and odes, partsongs and around 120 songs for solo voice and piano. She published numerous compositions for piano and various solo instruments, including quadrilles, polkas, mazurkas and tarantellas, as well as variations on familiar themes and melodies. In addition, numerous collections came out of her liturgical work, e.g. the 'Four hymns for children', 'Sacred Harmony. A Collection of Psalm & Hymn Tunes, Chants, & co' from 1860, the hymn book 'Hymns of Prayer & Praise' from 1867, which remained in use in British 'Society of Evangelization' for a long time, and the collection 'Congregational Church Music (Psalms and Hymns from Holy Scripture, for chanting)', which appeared in two volumes in 1876 and 1878 and was then reprinted in 1881. Most of her compositions and collections were printed by renowned London publishers, including Novello, Ewer & Co., Stanley Lucas, Weber & Co., Brewer & Co. and Duncan Davison & Co.

By the end of the 1930s, Ann Mounsey Bartholomew had produced several vocal works in collaboration with her (later) husband William Batholomew, who himself wrote texts for her to set, adapted German texts, e.g. Johann Wolfgang von Goethe's 'Erlkönig' and 'Mignon', and set well known melodies to text, which Ann re-harmonised.
On January 17th, 1855, her oratorio 'The Nativity' op. 29, with a libretto by her husband, was premiered at London's St. Martin's Hall under the baton of John Hullah. The Musical Times noted, "The new oratorio, (called the 'Nativity', by Mrs. Mounsey Bartolomew, was produced here on the 17th of January; and was received with much applause by a large audience." (The Musical Times, February 1st, 1855, p. 295)

Although Ann Mounsey Bartholomew had been publishing her compositions since the beginning of the 1930s, regular reviews in the press came relatively late, in the 1860s, by which time Ann Mounsey Bartholomew was already well known as a composer and musician. It was not just the musical quality of the songs that convinced the reviewers, but often the structural and technical craftsmanship. In review of the song 'Yesterday and Tomorrow', set to a poem by Charles Swain, The Musical Times wrote in January 1873: "Mr. Charles Swain's thoughtful poetry has received a most sympathetic setting from Mrs. Mounsey Bartholomew, whose name is a guarantee for musical excellence. Were the composer not so perfect a mistress of theory, the melody would be overladen with the weight of the accompaniment – for every note is harmonized – but the chords move on so smoothly with the voice-part that they enrich, without disturbing the flow of the theme. The effect of the unexpected chord of B flat, which commences the final phrase of each verse, 'So 'twill be to-morrow,' is extremely beautiful." (The Musical Times, January 1st, 1873, p. 725) In 1877, regarding 'The Song of a Sprite', with text by Mrs. Radcliffe, it read: "We have often awarded much praise to the vocal compositions of Mrs. Bartholomew, but this is unquestionably one of the best we have yet seen from her pen. A light and characteristic symphony well prepares us for the nature of the verses chosen by the composer, the setting of which is materially aided by the highly dramatic accompaniment, which is skilfully varied with the changes of feeling in the poetry. We particularly admire the subdued and melodious phrase commencing with the words 'And listen to celestial sounds' and the modulation into E flat minor may be cited as a remarkably happy point" (The Musical Times, September 1st, 1877, p. 427), and in a review of 'Six Songs' set to texts by inter alia William Shakespeare, Charles Mackay and Edgar Allan Poe, published in 1882 by Stanley Lucas, Weber & Co: "These Six Songs are a worthy contribution to the somewhat limited store of high-class vocal music by modern composer, for not only has Mrs. Bartholomew given an exquisite colouring to the words she has chosen, but the words are those which can only be fitly treated by a kindred artist. In No. 1 Shakespeare's verses are set with a truly sympathetic feeling to a quaint subject in A minor, the modulations in the course of the song growing up naturally with the text, and the accompaniment forming so integral a portion of the composition as to demand something more than the average accompanist at the piano forte." [...] No. 6, from the 'Percy Relics,' effectively terminates a series of songs standing so completely apart from our fashionable works of the day as to make us believe that they must command the attention of all real artists." (The Musical Times, July 1st, 1882, p. 397)

Ann Mounsey Bartholomew's works for piano were also very positively received. Referring to her 'Six Variations on Mendelssohn's 'O Hills, O Vales', published by Novello & Co. in 1871, The Musical Times wrote: "Mendelssohn's beautiful Part-song has here received that sympathetic treatment which might have been expected from so accomplished a musician and so warm an admirer of the composer as Mrs. Mounsey Bartholomew. The variations are all well written, each having a thoroughly distinctive character, which is well preserved throughout. No. 5, in the tonic minor, is excellently harmonised; and the final one, in which the theme is put into triple rhythm, contains some highly effective points." (The Musical Times, June 1st, 1871, p. 116). To the bagatelle 'A Whirligig', dedicated to Walter Mcfarren, The Musical Times wrote in October 1872: "Pianists with a nimble finger will be delighted with this spirited little piece. It has a whirling subject in 9/8 rhythm [...]. The harmonies are simple and in accordance with the nature of the composition. The series of arpeggios on the third page lead well to the return of the theme; and the restless character of the piece is carefully kept up to the conclusion. The Bagatelle is dedicated to Mr. Walter Macfarren, who may be well entrusted to display its attractive qualities to an audience." (The Musical Times, October 1st, 1871, p. 637)

Her pedagogical collections and compositions were equally popular, e.g. 'The Young Vocalist: A Collection of Twelve Songs, each with an accompaniment for the Pianoforte, selected from Mozart, Weber, Mendelssohn, Spohr etc. by Mrs. Mounsey Bartholomew' (London: Griffith and Farran, 1867), in which Ann Mounsey Bartholomew aimed to bridge the gap between music for children and adults: "Mrs. Bartholomew very truly says in her preface that most of the collections of songs for children consists
of old popular tunes, or they are of too fragmentary a character, being only eight bars in length.' This defect has been remedied in the work before us, most of the specimens being of the average length of what may be called 'grown up songs.' The selection of the melodies has been judiciously made; and the words are simple, without degenerating into infanity. We cordially commend this volume as an excellent Christmas present to those children who, having escaped from the nursery, are not yet fully recognised in the drawing-room.” (The Musical Times, December 1st, 1867, p. 229) In 1881, Ann Mounsey Bartholomew dedicated her 'Prelude and Gigue' to the composer and school music teacher Clara Angela Macirone, adding "by her affectionate friend, Mrs. Mounsey Bartholomew", and thereby convincing once again reviewers from the Musical Times: We are glad to find Mrs. Mounsey Bartholomew helping forward the cause of healthy musical education by contributing her share to the store of modern pianoforte works which reflect rather the solidity of the past than the shallowness of the present age. The Prelude and Gigue now before us [...] are excellent specimens of that style of writing to which so many of the standard composers occasionally devoted their talent [...]. The Gigue is just as melodious and lively as such a piece should be: and the modulations throughout are appropriate and effective.” (The Musical Times, April 1st, 1881, p. 200f)

Ann Mounsey Bartholomew spent her last years in retirement. She died on June 24th, 1891 at 58 Brunswick Place, City Road in London.

Appreciation

Ann Mounsey Bartholomew played an active role in London’s musical scene for almost 60 years. Held in highest regard as a musician by her contemporaries, she was a composer, pianist, organist, church musician, concert organiser and music teacher. In his 'Handbook of Musical Biography' David Baptie noted in 1887: “Mrs. Bartholomew has produced several cantatas of a very high order, besides many spirited and tasteful part-songs.” (Baptie, 1887) The Musical Times wrote in her obituary: “Mrs. Bartholomew’s industry and versatility as a musician were alike remarkable. Her amiability of disposition endeared her to many friends, among whom may be counted all the most eminent musicians of the present century.” (The Musical Times, August 1st, 1891, p. 485) What makes her compositional work so exceptional is surely the marriage of her sacred and liturgical music and her secular compositions for children, schools, salons and concert halls – a union represented particularly well in the 1876 collection ‘Holy Thoughts in Song. Words by Milton, Heber, Bonar, Grant. The music adapted from Beethoven, Weber, Spohr, Mozart etc.’

List of Works

Ann Mounsey Bartholomew’s initial catalogue was compiled based on contemporary press reviews and encyclopaedia articles, Pazdírek 1904ff., The New Grove (2001), Waddington 2006, and digital library catalogues, in particular the British composite catalogue, Copac. Missing information regarding publishers and publication dates could not be obtained. Only a small number of compositions exist with opus numbers.

Choral Works

Cantatas and Oratorios


A Choral Ode, performed at Birmingham on the occasion of Prince Albert having laid the foundation stone of the Midland Institute, November 22nd, 1855 (Text: William Bartholomew) op. 31. London: Addison & Hollier, 1855.

Sacred Music Collections for Choir and/or Congregational Singing

A Choral Ode, performed at Birmingham on the occasion of Prince Albert having laid the foundation stone of the Midland Institute, November 22nd, 1855 (Text: William Bartholomew) op. 31. London: Addison & Hollier, 1855.

The Christian Month. A series of original Hymns adapted from the daily Psalms with Chants and Anthems, the poetry by the Rev. W. Palin. Composed for one or more voices and arranged with interludes for the organ or Piano Forte op. 19. London, 1842.


Six Hymn Tunes. Composed and harmonized by Mrs. Mounsey Bartholomew. ca. 1860.


Hymns of Prayer & Praise: (including those in general use) with chants, kyries etc. (gemeinsam mit Elizabeth Mounsley) London: Brewer & Co., 1867.


Secular Choral Music Collections


Three four-part Songs written for the Vocal Association op. 39 (Texte: W. Bartholomew). London 1858.


Individual Choral Works (sacred/secular)


Blow, thou winter wind (SATB). Druck nicht nachgewiesen.


Come, honey bee. Part-song (SSA). Druck nicht nachgewiesen.

Echo Chorus („Spirits! Elves of Fairyland“). Part-song (SATB). Druck nicht nachgewiesen.


Golden slumbers kiss your eyes. Part-song (TTBB). Druck nicht nachgewiesen.

Holy is the Lord of Hosts. Anthem für Chor. London 1866.


Lady, awake! Part-song (SATB). Druck nicht nachgewiesen.
Like as a Damask Rose. Four-part song. London 1871.


Onwards! Part-song (SSA). Druck nicht nachgewiesen.


The Fairies Lullaby (SSA). Druck nicht nachgewiesen.


The Sailor's Adieu. Part-song (ATBB). Druck nicht nachgewiesen.

We sing the Scale. Four-part song. London ca. 1860.


Secular Collections

Songs of Remembrance. London 1835.

Six Duets in Canon for two Soprano voices, with an accompaniment for the Piano Forte op. 11. London: T. E. Purday, 1836.


Six Songs op. 20 (Texte Nr. 1-5 William Bartholomew; Nr. 6 Sir Walter Scott). London: C. Ollivier, 1840.

Six Songs, composed for the Royal Society of Female Musicians, 1845. Druck nicht nachgewiesen.


Individual Editions (secular/sacred)

A Fairy Song („Stars are beaming“) (Text: William Bartholomew). London 1845.


Enchanting maid, adieu! A Farewell ("Once more, enchanting maid") (Text: S. Rogers). London, 1835.


God provideth for the "morrow" ("Lo! the lilies"). A sacred song (Text: Bishop Heber). London 1870.

Happy days ("O happy hours"). Duet (Text: William Bartholomew). London 1862.

Home op. 49 Nr. 2. Song (Text: B. Barton). Preston: J. Norwood 1862


I hear his Horn. Song (Text: William Bartholomew) op. 49 Nr. 1. Preston: J. Norwood 1862.


I sing because I love to sing. Song. London 1874.

If all the world and love were young. Song (Text: Sir W. Raleigh). London: Robert W. Ollivier, 1865.

If I could only tell ("He whisper'd sweet and gentle words") (Text: J. Enderssohn). London: Alfred Hays, 1875.

Know'st thou the Land. Mignon's Song. Translated from Goethe by W. Ball. London 1835.

Ladye mine. Ballad, the poetry from an old author. London 1834.

Life is full of pearls ("Where the smiling Maidens"). An Hungarian dancing song. The words translated by Dr Bowring. London 1849.


Mary meet me there ("Wilt thou"). Ballad (Text: William Ball). London 1833.


Now I am thine, thine only. Song. London ca. 1850.

One by One. Song (Text: Miss A. Procter). London 1866.
Pray without ceasing („Go when the morning“). Sacred song (Text: Lord Morpeth). London 1870.


Questions. Druck nicht nachgewiesen.

Regrets („I might have had“). A canzonet (Text: Mrs. Newall). London: Novello, Ewer & Co., 1878.


Speak gently. Song (Text: G. W. Longford) op. 50 Nr. 2. London: J. Williams, 1862.

St. Vedast. [Hymn-tune]. Manuskript ca. 1840.


The fortune teller („Tawny and weird with raven hair“). London: Alfred Hays, 1875.


The Frost King („Hark! who is this“). A fantasia. Song (Text: William Bartholomew). London ca. 1830.


The Maid who vow’d to love me. Song. London: Mori and Lavenu, 1834.

The Merry Beggar’s Song („Here’s a health“). London, 1874.


The Song of a Sprite („In the sightless air“) (Text: Mrs. Radcliffe). London: Samuel Brewer, 1877.

The Soul’s Release („When the spark“) Song. (Text: T. Dale) aus: Six Sacred Songs Nr. 1, 1859.


The Uncertainty of Life („What is life“). Song (Text: Kelly), 1859. In: Six Sacred Songs Nr. 2.


Tiny Flow’r with snowy Bells. Song. London 1858.


When Day has fled. Song with an accompaniment for the Piano Forte (Text: W. Ball). London: Johanning & Co., ca. 1835.


Instrumental/Piano Works

A grand duet for the Piano Forte op. 13. London 1837.


Britons, strike Home (Henry Purcell) with variations, as a Duet for the Piano Forte op. 48. London: J. Williams, 1863.

Capriccio for the Piano Forte, intended as a study for the right hand op. 10. London: T. E. Purday, 1835.

Compiegné. Rondo à la chasse for the Pianoforte op. 54. London 1868.

Du du. German air, the variations composed for the pianoforte op. 41. London 1859.


La Charité Waltz, for the Pianoforte. London 1863.

La Jeunesse. Rondino à la valse op. 36 Nr. 1. London 1857.


Le Petit Soldat, March for the Piano Forte op. 36 Nr. 4. London 1857.

Les trois amis, composed for three performers on one piano op. 38 Nr. 1. London 1859.


Rousseau’s dream, with variations for the pianoforte op. 44. London 1859.

Six grand Waltzes for the pianoforte. London: Clementi, Collard & Collard, ca. 1830.

Six Songs without words for the Pianoforte. London 1865.


Slow movements for the Organ or Harmonium. London 1873.


The Benares march and the Bangalore march for the piano forte op. 22. London 1851.


The Brunswick Quadrilles for the Piano Forte or Harp. London: Clementi & Co., 1830.

The Classical Quadrilles, on themes selected from the works of Weber, Spohr, Mendelssohn, Mozart and Beethoven, arranged for the Piano Forte (Solo and duet). London: Cramer, Beale & Co., 1850.


The last Rose of Summer as a Duet for the Pianoforte. London 1860.

The Peri. A Rondino for the Piano Forte op. 36 Nr. 2. London 1857.


The Sydenham March. Trio for three performers on one Piano Forte op. 43. London: T. Purday ca. 1860.


Three Studies for the Pianoforte op. 52. London 1864.


Two mazurkas for the piano forte op. 26. London 1852.

Variations for the piano forte on the Portuguese hymn „Adeste fideles“ op. 34. London 1856.


Arrangements, Harmonisations and Albums


The Child’s Vocal Album, written & adapted by William Bartholomew to melodies chiefly selected from the works of the most admired composers and arranged with easy accompaniments for the Piano Forte by A. S. Mounsey. London: C. Ollivier and T. E. Purday, 1840.


Beethoven, Ludwig van. King Stephen of Hungary. Music


Mendelssohn Bartholdy, Felix. The lark's song, a canon, for soprano, alto, tenor and bass with pianoforte accompaniment ad lib. by Ann S. Mounsey op. 47. London: Ewer & Co, 1848.


Repertoire

Almost nothing is known about Ann Mounsey Bartholomew's repertoire, even though she performed as a pianist, organist and choral conductor throughout her life. Only the 'Crosby Hall Sacred Concerts', which she organised, provide a small insight into the repertoire she performed. Included are compositions by Henry Purcell, Johann Sebastian Bach, Carl Heinrich Graun, Johann Georg Albrechtsberger, Luigi Cherubini, Joseph Haydn and Felix Mendelssohn Bartholdy, whose setting of Psalm 55 'Hear my prayer' (for soloist, choir and organ) was written for her concert series and which she herself premiered in January 1845.

Sources

Literature


Artikel „Bartholomew, Ann Sheppard Mounsey“. In: Cyclopaedia of music and musicians, hg. v. J. D. Champlin, 3 Bde., 1888-1890 (verfügbar in wbis – world biographical information system).


Artikel „Mrs. Mounsey Bartholomew“. In: David Baptie: Sketches of The English glee composers, 1896 (verfügbar in wbis – world biographical information system).


Fornoff, Christine. Artikel „Mounsey, Familie“. In: Instrumentalistinnen-Lexikon des Sophie-Drinker-Instituts
Mounsey Bartholomew, Ann


Links

The Sophie Drinker Institute’s instrumentalist lexicon (online) contains an article on the sisters Ann Mounsey Bartholomew and Elizabeth Mounsey.

http://www.concertprogrammes.org.uk/html/search/verb/GetRecord/4450
The British ‘Concert Program Database’ refers to a bound archive collection held at the British Library / Music Collection, in which all programmes and text booklets from six years of the ‘Crosby Hall Sacred Concerts’ have been preserved.

Research

Further research information on Ann Mounsey Bartholomew is not available.

Need for Research

Further research into Ann Mounsey Bartholomew’s biography, occupations and compositions is required, along with her personal and artistic contacts.

Authority control

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