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Opening “the Door to This Intense and Passionate Musical Life”:
A Survey of The Music of the Modern World, 1895–1897

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ABSTRACT

The Music of the Modern World, a serialized subscription publication begun in 1895, with its combination of articles, printed music, and illustrations, is one of the era’s most comprehensive sources of musical repertoire and musical thought. This thesis begins by introducing the publication’s editors and contributors and situates the work in the broader context of the publishing industry at the time. Analyses of the articles trace two pervasive threads of discourse: the debates of Wagnerism and American nationalism in music. The music contents reveal trends in music-making at the end of the nineteenth century. The illustrations are shown to provide readers with a third stream of information rather than mere decoration. Comparison with other contemporary publications demonstrates the unique and distinctive values of this work. In total, The Music of the Modern World provides a snapshot of American musical culture at the time.
This project originated with an interest in late-nineteenth century American music periodicals and shifted its focus when I discovered that my family had an appropriate example in its possession. My great grandmother, a violinist, had subscribed to *The Music of the Modern World* when she was quite young. For many years, the publication resided in my pianist grandmother’s linen closet, as its large dimensions required a suitably sized shelf. The copies were never bound, but the text and music volumes had been collated and all twenty-seven identical front and back covers had been saved, thus it was only one step removed from its original condition of twenty-seven individual parts. The work eventually found its way into my hands, and I was immediately struck with its potential for research. This began with a seminar paper that traced Wagner discourse in the text volume (now part of chapter two) and has grown into the present thesis.

My thanks and gratitude are owed to my advisor, Dr. Bruce McClung, for his valuable suggestions, criticisms, and encouragement which sagely guided me throughout the course of this project. In addition, I wish to thank my committee members, Dr. Hilary Poriss and Dr. Robert Zierolf, for their astute critical eyes and insightful comments.
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Chapter One
An Introduction to The Music of the Modern World

In September 1895, the publisher D. Appleton & Company announced an ambitious undertaking. They offered by subscription sale only a serialized publication under the title of The Music of the Modern World. Appleton planned to issue the work in twenty-five parts, each of which contained both articles and printed music, all lavishly illustrated. This project was prepared under the editorship of Anton Seidl, Fanny Morris Smith, and Henry Krehbiel. The final results, completed in 1897, ran to an expanded twenty-seven parts, comprising a text volume of 236 pages and a music volume of 348 pages. This chapter offers an overview and description of the work itself and introduces the editors and contributors. This is the first study of any kind to explore this publication in detail.

The names of Anton Seidl and Henry Krehbiel were prominent ones in late nineteenth-century musical circles in the United States. Seidl was one of the nation’s preeminent orchestral and operatic conductors, known especially for his interpretations of Wagner; Krehbiel was the...
most influential music critic in the country. Much has already been written about these two figures; therefore, I will provide only brief sketches of their lives and careers here.

Anton Seidl was born in Hungary in 1850, studied at the Leipzig Conservatory, and established a valuable friendship with Richard Wagner, sharing a father-son-like bond. Beginning in 1872, Seidl lived and worked with Wagner at Bayreuth and assisted with the first production of the *Ring* in 1876, in which, among other more important musical tasks, Seidl pushed one of the Rhinemaiden carts. Having learned from the master himself, Seidl would for the rest of his career remain an ardent Wagnerian. After some conducting engagements in regional German opera houses, Seidl came to the United States in 1885 to lead the Metropolitan Opera. In addition, he conducted the New York Philharmonic and led the Seidl Society Orchestra during the summer season at Brighton Beach. He introduced many of Wagner’s operas to the United States and presented the first complete *Ring* cycle in 1889. He also led the premiere performance of Dvořák’s Ninth Symphony in 1893. Seidl’s sudden and unexpected death in 1898 shocked and saddened the musical community. His funeral, held at the Metropolitan Opera House, was packed to capacity, while mourners lined the streets of New York City to pay their respects as his coffin passed. The Met Orchestra eulogized his passing by playing “Siegfried’s Funeral March” from *Götterdämmerung*.

Henry Krehbiel was born in Michigan in 1854, the son of an itinerant minister, but he grew up in Cincinnati. After studying and practicing law for a few years, Krehbiel began writing for the *Cincinnati Gazette* at age twenty, first as a general reporter and later specializing as a music critic even though he had no formal musical training. In 1880, he moved to New York City to write for the *Tribune*, where he eventually succeeded John Hassard as chief music critic...
in 1884. He held this position for the remainder of his life. Through his newspaper column and the many books he authored, Krehbiel became the most authoritative and influential voice in American music criticism. He was an early American proponent of the music of Brahms, Wagner, Dvořák, and Tchaikovsky, but his tastes did not change with the times, and he ended his career as a staunchly conservative voice writing in opposition to almost all that was modern in music during the 1910s. Krehbiel died in 1923.

The names of these two men lent prestige to the undertaking of *The Music of the Modern World*. Henry Krehbiel was listed as consulting editor, while Anton Seidl was titular editor-in-chief. As the back cover reads, “the name of Anton Seidl … will be a guarantee of the thoroughness and high tone of the work.” This is a clear case of a celebrity endorsement. As Henry T. Finck writes in his Seidl Memorial book, “Anton Seidl was too busy with rehearsals and performances to have much time for literary work. Of the few articles he wrote, the most important are the two on conducting which he contributed to the sumptuous subscription work of which he was editor-in-chief.” Finck and others report that Seidl wrote only in German, that Krehbiel translated the “Conducting” articles for *The Music of the Modern World*, and that Seidl preferred conversing in German and led orchestral rehearsals exclusively in that language. Furthermore, Krehbiel remarked that he “doubt[ed] if any of [Seidl’s] friends ever heard him discuss a question in the theory or history of music.” It would appear that Seidl had neither the time nor the interest to undertake an editorial task of such magnitude. It is safe to infer that Seidl

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5 Each of the work’s twenty-seven parts was issued with the same heavy paper covers. See Appendix 1, Figures 1 and 2 for the complete text of the front and back covers.


could have played only a minor role, if any at all, in the preparation of *The Music of the Modern World*. Seidl’s contemporaries assumed as much, as in this comment found in the Boston magazine *The Literary World*: “In the arts and sciences we find *The Music of the Modern World*, edited by Anton Seidl with the assistance of Fanny Morris Smith, which means probably that Anton Seidl furnishes a name and Fanny Morris Smith does the work.”

Thus, all signs point to Fanny Morris Smith as the primary effort behind the preparation of *The Music of the Modern World*. Unfortunately, information about Smith’s life is difficult to find. Her life and career has not yet received any scholarly attention, despite the fact that her writings are occasionally cited or quoted. Smith was born on 23 April 1851 in New Hartford, Connecticut to Morris Woodward Smith and Julie Palmer Smith. Her father (1828–1902) worked for the family saddlery business. Her mother (1818–1883) was a successful author of novels for young readers who published ten books before her tragic death in an accident while driving a horse-drawn carriage. Her obituary in the *New York Times* describes her as “a remarkably intelligent woman with an intense love for literature.” She instilled this love for literature in her children—four daughters, three who survived her—who, while they were young, “were the organizers of the Saturday Club, composed of young ladies and designed for literary pursuits and culture.” The New Hartford Historical Society explains that Julie Smith “disliked the restricted life of women of her era and the triviality she perceived in their lives. Her women characters [in her novels] were defiant and self-sufficient and her young female characters often

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9 Much of the factual information regarding Fanny Morris Smith and her family can be found on the website of the New Hartford Historical Society <http://www.newhartfordhistory.org>, accessed 14 April 2006.


11 Ibid.
rejected respectable suitors who treated them as slaves.”

Something of this sentiment must have rubbed off on Fanny, for she never married and was a career-driven modern woman.

Her mother was not the only figure that gave Fanny entry into the writing and publishing world. Her sister Helen married William Webster Ellsworth (1855–1936), secretary and later president of the Century Publishing Company. Fanny first began publishing articles in this company’s journal, *The Century*, in the 1890s. From the beginning, her writings dealt almost exclusively with musical topics. Her career was further shaped while serving as Ignace Paderewski’s press secretary for his first American tour during the 1891–1892 season.

Following this experience, she published a highly regarded and widely read biographical sketch of Paderewski in *The Century*, which earned her much recognition as a writer on music.

Soon after this success, Smith published her single full-length book, titled *A Noble Art*, on the history and manufacture of the piano. This work furthered her reputation and was received as “a valuable contribution to musical literature.” From here her publishing activities expanded to include editorial roles. In addition to her work on *The Music of the Modern World*, Smith edited the multi-volume works *The World’s Best Composers*, an anthology of piano

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music, and *The Century Library of Music.* Perhaps again showing the influence of her mother, Smith also edited a column entitled “Women’s Work in Music” which appeared in the *Etude* during the early 1900s. Smith continued writing through the 1910s and lived until 1940. She died on June 9 at the family estate in New Hartford known as Esperanza Farm.

Some gaps still remain in this narrative. Smith’s obituary remarks that she was “connected with Miss Master’s School at Dobbs Ferry, N. Y.” This was an elite boarding school for girls that exists today as the co-ed Masters School. School records show that Smith was a music teacher here from 1889–1896 and again in 1907, although they contain no specific details about her duties or courses taught. The obituary also refers to her as a “musician,” but it is not known for sure what instrument she played, although the piano is a safe guess given her work editing and compiling collections of piano music. Information on her musical training and schooling could not be located, nor could facts on the final twenty years of her life.

Although Smith must have provided the majority of the labor towards preparing *The Music of the Modern World,* both Krehbiel’s and Seidl’s professional ties shaped the contents of the publication. They solicited many articles directly through their professional contacts, for the list of contributing authors forms a fascinating nexus of personal connections. Many of the opera singers who contributed to *The Music of the Modern World* had sung under Seidl at the Met or in 18 [Victor Herbert, Fanny Morris Smith, and Louis R. Dressler, eds., *The World’s Best Composers: Famous Compositions for the Piano* (New York: University Society, 1899) and Ignace Jan Paderewski and Fanny Morris Smith, eds., *The Century Library of Music* (New York: The Century Company, 1900). Given the “famous” names that are the first editors, it is likely that these projects were again primarily the results of Smith’s efforts. Both publications will be compared against *The Music of the Modern World* in chapter five.


20 Special thanks to Susie MacKay, former president of the Masters School Alumni Association, for supplying these dates from the school’s archives. MacKay surmises that the records on Smith’s teaching may have been destroyed in a fire during the 1970s.
Europe. These include Max Alvary, Lilli Lehmann, Victor Maurel, Lillian Nordica, Pol Plançon, and the brothers Jean and Edouard de Reszke. Many of the instrumentalists who supplied articles had professional performance contacts with Seidl as well. The pianist Arthur Friedheim performed as concerto soloist with Seidl. Victor Herbert, a cellist as well as composer, played the premiere of his Second Cello Concerto in e minor under Seidl’s baton. Herbert frequently played principal cello in Seidl’s orchestras, and in addition, Seidl and Herbert both taught at the National Conservatory of Music during the 1890s.

Krehbiel was able to draw upon his connections within the music critic profession. Louis C. Elson (of the Boston Daily Advertiser), Henry T. Finck (Krehbiel’s counterpart at the New York Evening Post), and Frederick A. Schwab (author of numerous books on music) all provided articles. Contributor Reginald de Koven, then famous for his operettas, also wrote music criticism in New York during this time. This group of men maintained collegial professional relationships and were often in agreement in musical matters. Absent from this list, and expectedly so, is William F. Apthorp, Krehbiel’s archrival at the Boston Evening Transcript. Their frequent disagreements and divided opinions suggest why Apthorp was not asked to participate in this publication.21

Krehbiel’s autograph book suggests that his contact with some of the contributing authors extended beyond professional courtesy to personal friendship. The University of Cincinnati Archives and Rare Books Library holds a scrapbook collection of autographs and letters written

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21 Among other prominent writers on music from this era, two additional excluded names deserve mention. Neither Philip Hale (then writing for the Boston Journal and program annotator for the Boston Symphony) nor William J. Henderson (at the time music critic of the New York Times) appears in The Music of the Modern World. The geographic distance may have made Hale’s participation impractical. The exclusion of Henderson is no surprise as he was Krehbiel’s direct “competition” in New York.
to Krehbiel. These come from his personal correspondence, and the majority of complete letters in this scrapbook are friendly notes rather than professional communications. Among these pages, one finds the autographs of Dudley Buck, Emma Calvé, George W. Chadwick, Reginald de Koven, Henry Finck, Lilli Lehmann, Nellie Melba, Lillian Nordica, Ignace Paderewski, Horatio Parker, Adelina Patti, Eduard de Reszke, and Xaver Scharwenka, all of whom contributed articles, pedagogical writings, or compositions to *The Music of the Modern World*. As the back cover claimed, this work did indeed bring together material penned by “the most distinguished specialists” and “the greatest living teachers,” despite the fact that the contributors were drawn primarily from Seidl’s and Krehbiel’s circles of personal friends.

The firm of D. Appleton & Co. was perfectly poised to produce a work of this sort. It had been particularly successful with educational publications, textbooks, reference works, and art books. Nevertheless, *The Music of the Modern World* was an especially ambitious undertaking, as Appleton did not have a permanent music department until 1915. The work was published serially on a subscription basis beginning in the fall of 1895. The publishers issued two parts per month at the price of one dollar per issue. The work is folio-sized, with a single page measuring twelve by sixteen inches. The format of each part was comparable to music

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22 Henry Krehbiel, Scrapbook of autographs and letters, Archives and Rare Books, Blegen Library, University of Cincinnati, Cincinnati. (This item is not cataloged in the University’s library database. To access this material, use accession number UA-82-23, box 1.)

23 The compiler of this scrapbook was unfortunately more interested in autographs rather than correspondence. Many of the signatures have been cut out from what were originally complete letters.

24 The vast majority of the contributors to *The Music of the Modern World* also authored full-length books. A representative sampling of these works is contained in Part I of the bibliography.


26 Appleton had, however, published music as early as 1847. Overton, 89.
periodicals of the day, such as *The Etude* or *Church’s Musical Visitor*. The first half of each issue contains articles and the second half printed music. The only elements from the periodical format missing from the *The Music of the Modern World* are advertisements and news items. Also unlike typical periodicals, the contents of this work were pre-planned; the subscriber received a complete index with the first issue. (Periodicals, on the other hand, often provide indexes at the completion of a volume.) The contents of *The Music of the Modern World* were also distinguished by the lavishly abundant illustrations. As the back cover describes, “Each part will contain one Goupil photogravure, one Goupil typogravure in colours, and one full-page typogravure in black, and about twenty pages of music and text.” As each issue arrived, the subscriber was expected to separate the text from the music portion, collate the text and music halves, insert the tables of contents, and have the complete work bound in two separate volumes.

During the 1890s, Appleton also issued other works in a similar format. Their 1893 publication *The Art of the World* could be seen as a test run of the format that *The Music of the Modern World* was to follow two years later. Appleton published the former work in ten “sections” to commemorate the art and architecture of the World’s Columbian Exposition in Chicago. This was an especially large folio-sized publication, with a single page measuring fourteen by nineteen inches. It contained densely illustrated pages of text interspersed with full-page, engraved reproductions of artworks produced by the Goupil firm. Even the titles of the two

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27 “Goupil” refers to Goupil & Co., a Paris-based printing company that specialized in fine arts reproductions and was particularly noted for their engravings. Adolphe Goupil and Henry Rittner founded the firm in 1829. They established a branch in New York in 1848 and began issuing works specifically chosen for the American market. Their name would have been widely recognized by contemporaneous readers.

28 One issue contained a notice addressed “to the binder” giving these instructions.

works are strikingly similar. The year following the completion of *The Music of the Modern World*, Appleton again issued another work that employed the same format. This was a translation of Gaston Vuillier’s *A History of Dancing*, which boasted on the title page of “twenty full-page plates and 409 illustrations.” The layout of this later publication is especially reminiscent of *The Music of the Modern World*, although here the page size is a more manageable eight by twelve inches.

The publication of *The Music of the Modern World* fits naturally alongside broader trends in the publishing industry at the time. As John Tebbel explains: “There was a great deal of this kind of publishing in the latter decades of the century—picture-text combinations published in monthly installments and bound later according to … the publisher’s wishes. They were expensive books to produce … but they were highly successful.” This success was due in no small part to the greatly expanded market reachable through subscription sales. F. E. Compton, of *Compton’s Encyclopedia*, in a 1939 lecture described the importance of the subscription book trade, especially to rural areas in the late nineteenth and early twentieth centuries:

> It takes books to people who have never bought books before—those millions who are without library or bookstore service. … Bookstores are chiefly concentrated in our larger cities. So far are they from providing adequate service for the country as a whole that more than thirty millions of our people are without direct access to a bookstore.

*The Music of the Modern World* served this purpose by enabling the easy dissemination of music history and literature throughout the country. The story of my personal copy is a good illustration

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31 Tebbel, 206.

of this. The subscription was taken by my relatives in Eaton, Ohio, a rural county seat whose nearest access to musical culture was a several hour train-ride away to Cincinnati.

Despite the success of this type of publishing, certain elitist elements of the establishment viewed subscription works with suspicion. Because publication by subscription reached a different market than that of large-city bookstores, some critics complained that the quality of subscription books pandered to a less educated population.33 Perhaps the most flagrant of such comments comes from S. R. Crocker in 1874: “Subscription books are in bad odor, and cannot possibly circulate among the best classes of readers, owing to the general and not unfounded prejudice against them as a class.”34 Although some subscription books likely were “in bad odor,” Appleton publications were generally held in high esteem. The quality of The Music of the Modern World illustrates why. It is a carefully prepared and produced work, with high quality text, illustrations, and music. Its tone aspires to reach an educated readership, and, as discussed above, its contributors and editors were among the brightest and best in the field. This work expanded the publisher’s range of non-fiction offerings—it was their first reference book on music—joining similar publications in the fields of history, art, and literature.

Many of the time’s leading literary periodicals announced the commencement of the project. These included the Nation, the Critic, the Literary World, the Evangelist, Current Literature, and the New York Times. Such announcements ranged from merely listing the work’s title and editor among other forthcoming books to these lengthier remarks found in the Literary World:


34 Ibid., 208.
D. Appleton & Co. will shortly begin the publication, to subscribers only, of a large and important work on “The Music of the Modern World,” edited by Anton Seidl and Fanny M. Smith, with assistance of H. E. Krehbiel, including biographies, criticisms, discussions of technique, lessons, and music texts. It will appear in 25 parts.35

Upon completion of the project, Appleton advertised a two-volume bound set of the entire work, a so-called edition de luxe priced at $150.00.36 This is the version that is held today by many libraries across the country.37

Using the Bureau of Labor Statistic’s inflation calculator based upon the federal government’s consumer price index, the $1.00 original price per issue adjusts to over $20.00 today, while the $150.00 edition de luxe would now cost over $3,000.00.38 This higher priced edition must have been intended primarily for libraries—both public libraries and personal libraries of the wealthy. Even the per issue subscription price would have been out of reach for many buyers.39 Appleton’s potential market, given these figures, included middle- to upper-class consumers, cultured and literate, with musical interests and skills. This was not a beginner’s publication. The text volume is written for informed readers, while the music volume contains repertoire at intermediate and advanced levels only. The elevated tone of the work is one of the features that make it a particularly valuable source for study. Surely this publication would have satisfied the complainant quoted above, for it indeed addressed only “the best classes of readers.”


36 New York Times, 15 December 1900. A reproduction of Appleton’s full-page advertisement containing mention of the bound edition of The Music of the Modern World can be found in Appendix 1, Figure 4.

37 According to records in the Online Computer Library Center’s WorldCat, both the Library of Congress and the Smithsonian Institute, most universities, and many local public libraries hold a copy of The Music of the Modern World.

38 The Bureau of Labor Statistics provides this tool online at <http://data.bls.gov/cgi-bin/cpicalc.pl>. These figures are approximate only and would actually be higher except that the government only began calculating the consumer price index in 1913, eighteen years after the initial publication of The Music of the Modern World.

39 This price scale is comparable to The New Grove Dictionary of Music and Musicians today. The second edition’s current list price (as of Spring 2006) is $2,200 for the 29-volume hardback edition, while an individual subscription to Grove Music Online costs $295 per year.
Before delving into the contents of *The Music of the Modern World* in greater detail, the editor’s use of the word “modern” in the title needs to be considered. This word appears six times in the description of the publication on the back cover, not including its use in the work’s full title. The idea of “modern” was clearly one that the editors wished to stress, but their use is not synonymous with “contemporary.” Their publication does not focus solely on the modern world of the late nineteenth century, and in fact, their own decade—that of the 1890s—receives scant attention. Rather, they sought to describe the progression of the culture of art music from its earliest beginning in the ancient civilized world up to the present day. Readers could then comprehend the current musical scene through knowledge of the history of music. Throughout the publication, articles explaining “the evolution of” particular instruments, the orchestra, national styles of opera, and so forth, attempt to connect the perceived roots in ancient history to practices of the present day.40 Frederick A. Schwab divided his series on opera singers into three parts—“Singers of the Century,” “Later Singers of the Century,” and “Modern Singers”—again emphasizing the past over the present. Among musical works selected, the earliest is Palestrina’s motet “Popule meus” for double chorus. While the music volume includes some eighteenth-century works and a balanced spread of nineteenth-century compositions, less than fifteen percent of the musical selections are by composers who were then still living.41 This publication clearly was never intended to be “the music of the contemporary world” but rather treats the “modern era” in the broadest sense of the term.

The editors’ goal was to inform readers how the music of the modern world arrived at its present condition. Their efforts resulted in a snapshot of musical culture of the times, or at least

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40 Articles of this type are marked with an asterisk (*) in Appendix 2, Table 1.

41 The “contemporary” musical selections are indicated with a dagger (†) in Appendix 2, Table 3.
one seen through the collective eyes of the publication’s editors, compilers, and contributors. The authors in the text volume provide a summation of America’s musical discourse during the 1890s—how they viewed their musical world, the issues that aroused their passions, and their predictions for the future course of music. The selections in the music volume supply the necessary soundtrack. To use the editors’ own words, “The Music of the Modern World originated in a desire to create a book which should possess a distinct flavour of the life in which musicians feel, think, and act—a life in which temperament, imagination, and suffering rule supreme.”

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42 “Preface,” iii.
Chapter Two


The text volume of The Music of the Modern World comprises nearly sixty articles by more than twenty-five writers. Taken in total, these articles represent a compendium of thinking about music in the United States during the 1890s. Coming from the pens of most of America’s leading music critics and preeminent musicians, this collection is a valuable source for an investigation into the time’s critical discourse on music. This is thanks to the open-minded editorial stance, as explained in the preface:

As nations and individuals differ widely in temperament, the world of music in which they express themselves is full of divergent theories, instincts, and idiosyncrasies. The Music of the Modern World has sought to open the door of this intense and passionate musical life to the lovers of music. No theory, no school of art, or national animus has been prosecuted at the expense of rival theories, schools, or nationalities. On the contrary, the partisan known to be most enthusiastic in his cause has been chosen to exploit each special subject; each writer’s name makes him and no one else responsible for his opinions advanced, and nothing has been altered or softened to meet the personal views of the editors. Thus, when brought together, the various articles give a bird’s-eye view of the musical life as a whole, as it is being lived today, and a hint of the causes which have been at work to make it what it is.¹

As an acknowledged platform for openly contradictory opinions, this series of articles represents one of the most inclusive single sources of critical thought in America at the end of the nineteenth century. Although the articles cover the full spectrum of musical topics—including early and modern music, opera and singers, orchestras and instruments, individual composers and musicians—two topics in particular run throughout the text volume: Wagnerism and

¹ “Preface,” iii. The full text of the preface is reproduced in Appendix 1, Figure 3.
nationalism. Rather than dealing with the various categories of articles separately, this chapter will trace these two threads.

However, before turning to these issues, we must first consider a series of articles on “the evolution of” various facets of Classical music, such as instrument development, opera history, or the modern orchestra. These articles, spread throughout *The Music of the Modern World*, occupy nearly thirty percent of the text volume.² The educational function of this publication is no more apparent than here. Each of these articles provides readers with the necessary historical background to enable them to understand the contemporary musical scene, yet as previously discussed, very little space is devoted to the then-current state of affairs. A case in point is Louis C. Elson’s article on dance.³ He discusses the dance in Biblical times and “primitive” non-Western cultures through the Middle Ages and into the Baroque, but the only relatively modern feature he comments upon is how composers such as Tchaikovsky, Dvořák, Grieg, and Liszt have incorporated elements of folk dances into their works. A series of articles on the “Forerunners of the Modern Wind Orchestra,” by William Adams Brown, displays a similar imbalance by explaining an instrument’s historical ancestors while taking for granted that readers would be informed about its contemporary form.⁴

The authors of the “evolution” articles seem obsessed with constructing music history to fit a Darwinian mold. Editor Fanny Morris Smith, an especially prolific contributor to this category, remarks that music easily fits such a pattern because it “is so young an art that its

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² These articles are marked with an asterisk in Appendix 2, Table 1.
evolution is one great mosaic of human story.”⁵ Henry Finck employs similar language when he explains that out of the many “diverse instruments in use during the middle ages … only those fittest to survive are now in use.”⁶ Both Finck and Smith were convinced that their era had achieved the peak of evolution. Finck’s rhetoric sounds especially triumphant: “This Wagnerian orchestra is the outcome of a process of evolution lasting thousands of years, during which the crude inventions of savage and ancient civilized nations gradually developed into the nearly perfect orchestral instruments known to us.”⁷

As Finck’s passing reference might suggest, the most prominent fixture in the American musical conscience at the end of the nineteenth century was indeed Richard Wagner.⁸ Given his ubiquitous presence in all matters musical, one is not at all surprised to find his influence and memory hovering like a shadow throughout many of the articles in The Music of the Modern World. Whether or not a particular writer holds a positive or negative opinion of his works, mention of Wagner seems unavoidable, as if any topic requires an obligatory reference to him. Yet Wagnerism in America assumed a markedly different tone than its European counterpart, as Joseph Horowitz explains:

In America, the cult of Wagner did not, as in Europe, herald an iconoclastic modernism. … Rather, to a remarkable degree, Wagnerism was absorbed within the dominant genteel tradition. … Wagner was meaningful, titillating, and, ultimately, reassuring. He stirred

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⁷ Ibid., 39. Elsewhere, Smith comments on the “present perfection” of the piano in her article “On the Charming History of Piano-Playing,” 196.

powerful and neglected feelings, yet left “no bad after-effects.” He was found not to challenge but to reinforce the intellectual mainstream.\[9\]

America’s less fanatical approach to Wagner enabled the writers in *The Music of the Modern World* to express a balanced range of opinions, thus fulfilling the editors’ intent as defined in the preface.

Despite the overall importance of Wagner, articles on Italian opera begin the first issue of the series. Henry Krehbiel tackles this subject but betrays his true allegiances in an article supposedly on the “culmination of Italian opera.”\[10\] He explains the Florentine origins of Italian opera with Rinnucini, Peri, and Caccini, but then jumps immediately to Wagner, who “two hundred and fifty years later … conceived the mission of music to be to heighten the dramatic expressiveness of the play, and the first purpose of his reform was to restore the old relationship of poetry and music, and compel the latter to become again a means instead of an end.”\[11\] The implied criticism is that Italian opera in the interim had lost its way and that Wagner restored it to its point of origin—Krehbiel describes the progression of Italian opera as “a vast, significant, and beautiful circle.”\[12\] Yet despite his superficially complimentary tone, he finds little merit in the Italian repertory, offering only a cursory listing of names from Cavalli through Alessandro Scarlatti to Donizetti. Not until Verdi “entered upon the path which leads back to the house of Giovanni Bardi” and composed *Ottello* and *Falstaff* does Italian opera again meet with Krehbiel’s approval.\[13\] Although not stated explicitly, Krehbiel obviously holds the oft-repeated view that

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11 Ibid., 10–11.

12 Ibid., 11.

13 Ibid., 12.
Verdi’s final two masterworks were only possible following the precedents established by Wagner.\(^{14}\)

True to the editors’ preface, readers are promptly offered an opposing viewpoint from the pen of Clifford Cox. While never mentioning Wagner by name, his metaphorical counterargument is none too subtle:

I feel reluctant to invite my reader to the contemplation of such delicate and beautiful art [Italian opera] without having ascertained his susceptibility to the refined and subtle in music. The palate vitiated by strong spirits [by Wagner] is indifferent to the soft wines of Burgundy. … It is popular to call the music of today the music of the future. What folly! The present of today is the past of tomorrow, and so on forever. How inapt it is to call any art, perfectly developed of its kind, “old fashioned”! ... Let us be broad-minded, and thus bring ourselves to a sympathetic understanding of the art of other days. We shall then perceive its wondrous beauties and be humble in our appreciation of them.\(^{15}\)

Cox’s rejoinder to the Wagnerians hasty dismissal of everything that is not Wagner thinly veils his contempt for “the music of the future.” He goes on to write: “The music drama of today … [becomes] too often a tedious and meaningless progression of tones. That the orchestra is richly laden with beautiful harmonic-melodic phrases is no adequate compensation for the melodic incoherency which reigns upon the stage.”\(^{16}\) In the remainder of the article, Cox becomes a passionate advocate for the merits of Italian opera and writes sympathetically of its composers’ aesthetic goals. He maintains that the lyrical and melodic beauty of Italian opera is its greatest strength.

If Cox praises Italian opera from a purely aesthetic standpoint, then Krehbiel, in a later article on German opera, seeks to stress the philosophical and historical importance of German

\(^{14}\) Just two years earlier, for example, Edward Naylor explored the Verdi-Wagner connection in a paper for the Musical Association (later the Royal Music Association) in which he is careful not to pass judgment but simply to identify the shared and divergent features of each composer’s style. Edward W. Naylor, “Verdi and Wagner,” Proceedings of the Musical Association, 20th session (1893–1894), 1–10.

\(^{15}\) Clifford Cox, “The Great Melodists of Italian Opera,” 32.

\(^{16}\) Ibid., 33.
works, thus granting them a more legitimate status compared to the Italian alternatives. This is evidence of a contemporary trend in which, as Joseph Horowitz explains, American intellectuals “looked to Germany for … science and medicine, philosophy and Kultur. They revered Beethoven. They deplored ‘fashionable’ grand opera [such as] Bellini and Meyerbeer. … They advocated the Wagnerian Gesamtkunstwerk.”17 Thus, Krehbiel sets out to prove that German works represent the peak of operatic achievement by defining a goal-directed progression with Wagner as the culmination of a long line of predecessors. Krehbiel writes, “Just now German opera is popularly supposed to mean Wagnerian opera, and there can be no question but that the lyric dramas of Richard Wagner illustrate the highest ideal of German opera; but there were kings before Agamemnon, and German operas before Wagner.”18 Krehbiel here reaches even earlier into history by connecting German opera to the dramas of ancient Greece, thus further enhancing its pedigree. Whereas Italian opera, according to Krehbiel, only originated in the Renaissance, German opera can trace its roots all the way back to ancient history. His article discusses such lesser-known figures as Reinhard Keiser, Ignaz Holzbauer, and Albert Lortzing, but always with one eye looking towards the eventual perfection of the German style in Wagner’s works. Lest one still doubt Krehbiel’s belief in the primacy of Wagner’s art, he concludes what is one of the lengthiest articles in The Music of the Modern World with this gem of a sentence: “His poetry, in its form as well as its spirit; his music; the mental, moral, and physical traits of his dramatic personages—in short, his dramas, in the essence and their manner, proclaim the German man and exemplify German art.”19

18 Krehbiel, “The Development of German Opera,” 85.
19 Ibid., 94.
Professional opera singers enter the Wagner debate as well. An interview with the tenor Max Alvary provides a dose of good, old-fashioned hero worship. Alvary explains why he prefers the roles of Wagner:

You never get at the bottom of him, and hence my greatest delight is to embody his personages. … When I have sounded a role to its depths, it yields me no more artistic satisfaction. I sing *Cavalleria Rusticana* to give others pleasure; it brings me none, for after five or six performances I had fathomed it. I have sung Siegfried one hundred times, and Tannhäuser almost as often; their possibilities are still unexhausted.²⁰

A more measured approach comes from soprano Lilli Lehmann. She believes that the greatest singers should be equally at home singing Wagner’s epic roles, Mozart’s coloratura, and Italian *bel canto*. She is able to enjoy the best in each niche of the repertoire: “I do not share, as to Wagner, the views of extremists, and every reasonable artist must reject them. … Why should I exalt one man in particular to heaven, where so many exist, and so much that is great has been achieved? There is room for all.”²¹ Lehmann was renowned for her Brünnhilde under Seidl at the Met; compared with the company she kept, her open-minded attitude is somewhat unexpected. Her gentle corrective to fanaticism and her catholic approach to the repertory strike a recognizably modern tone. Lehmann, like conservatories and audiences today, expected performers to tackle a broad range of roles.

Viewpoints similar to Lehmann’s appear in two of the pedagogical articles from the music volume. The Parisian voice teacher Rosine Laborde, whose most famous pupil was Emma Calvé, adopts a practical approach to singing Wagner’s music:

I do not agree with the extremists on the subject of the evil influence of Wagner on singers and the art of song. The truth lies between the two poles of opinion. Wagner’s

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²⁰ Max Alvary, “The Abiding Charm of Wagner’s Roles,” 72–3. The editors credit Alvary as the author of this piece in the index, yet his comments, which make up the majority of the text, are printed as quotations and held together with only a minimal amount of narrative. One of the editors (presumably Fanny Morris Smith) probably conducted the interview and prepared the article.

music cannot spoil the voice, but if one sang Wagner only, one would expend one’s self too freely. … The exclusive study of Wagnerian music, or of the music of any one master, is detrimental.22

Laborde, like Lehmann, encourages a balanced approach to repertoire. Aside from the musical benefits of being able “to interpret all styles of all schools,” there is a commercial motivation as well, “since the popularity of every school varies with the changes that attend the flight of years.”23 In a subsequent article, Giovanni Sbriglia, another Parisian voice teacher who taught Lillian Nordica and the brothers Edouard and Jean de Reszke, focuses on the different vocal requirements of Wagnerian declamation compared to the earlier *bel canto* style. He worries that the poorly trained singer may become exhausted by the demands of Wagner’s music, thus forcing an early retirement. But for Sbriglia, the solution to this problem is found in proper vocal training: “I do not admit that the influence of Wagner has been as disastrous as some extremists claim. If the artist’s voice is rightly ‘placed,’ and if he is capable of using his chest instead of his throat, Wagner’s music will work no evil.”24 Both writers recognize the objections of the anti-Wagnerites and offer sensible rebuttals without becoming mired in the more heated Wagnerian fervor evinced by writers like Krehbiel.25

Returning to the text volume, Henry T. Finck’s article on the evolution of the orchestra draws a revealing comparison that illustrates just how deeply Wagnerism was ingrained into all areas of musical thought. Finck opens by explaining how early Baroque composers gradually began combining instruments into larger ensembles. He credits Monteverdi as “the first musician

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23 Ibid.


25 Mention of Wagnerian “extremists”—a word used by both Laborde and Sbriglia and also found in the previous comments from Max Alvary—only occurs in these three articles by authors who held strong ties to the European musical scene. This is further evidence of the difference between the European and American brands of Wagnerism.
who fully realized the importance of orchestration.” According to Finck, Monteverdi “might be called the Italian Wagner because of his orchestral innovations (including the pizzicato and tremolo for strings) and his bold use of discords.”\textsuperscript{26} Finck eventually allows this comparison, which today reads as an especially illogical juxtaposition, to deteriorate into unqualified hero worship by the article’s conclusion:

What the “Italian Wagner” began the German Wagner completed. No other composer has had such an unerring instinct for beauty of sound, such imaginativeness in originating novel tone-colors, such a keen sense of the fitness of the various combinations for intensifying the expression of definite dramatic emotions, as Richard Wagner. The general quality of his orchestral sound is as different from that of his predecessors as electric light is from gaslight.\textsuperscript{27}

In Finck’s opinion, Monteverdi is noteworthy not because of any inherent merit in his music, for “its composition looks strange to our eyes, and would sound stranger to our ears,” but because he “reveals his Wagnerian instinct” two centuries early.\textsuperscript{28}

The Wagner issue continues to arise even in articles peripheral to the debate. Frederick Schwab, in discussing Bizet’s orchestration for \textit{Carmen}, rejects the argument “that all instrumentation rather more complex than that of the French composers of the early part of the century denoted Wagnerism in its most acute form.”\textsuperscript{29} Schwab is countering a long-running criticism aimed against Bizet. As Susan McClary summarizes it, anywhere that Bizet “broke out of the traditional molds of \textit{opéra-comique} procedure … smacked of Wagner’s ‘endless melody’ to French ears.”\textsuperscript{30} Schwab, in expressing his opposition towards this view, offers neither a new

\textsuperscript{26} Finck, “The Evolution of the Orchestra,” 55.

\textsuperscript{27} Ibid., 57.

\textsuperscript{28} Ibid., 55–6.

\textsuperscript{29} Frederick A. Schwab, “\textit{Carmen}, Its Composer and Interpreters,” 172.

nor an original perspective; instead, his remarks serve the educational intent of *The Music of the Modern World*.

Even further afield, Victor Herbert’s brief article about military bands hails Wagner’s compositions for their suitability for wind band transcription. In Herbert’s opinion, this is “due to the prominence given the wood and brasses in all his works. … Wagner was the first composer to recognize the possibilities of these sections of the orchestra, and to him is due the credit of enlarging them.”\(^{31}\) The gross historical over-simplifications of Herbert’s statements are self-evident, yet these and similar comments demonstrate just how deeply the dependence on Wagner had penetrated into all realms of music making in the United States. Elsewhere, Henry T. Finck credits Wagner with showing “the way to the proper and poetic manner of playing Beethoven.”\(^{32}\) The article from which this comment comes is ostensibly about the modern orchestra, yet it instead becomes a summary of the Wagnerian school of conducting.

Anton Seidl continues this thread in a lengthy, two-part article on the art of conducting.\(^{33}\) One would expect Wagner to play a large role here, as Seidl was his assistant at Bayreuth before coming to America; exceeding all expectations, Wagner’s presence haunts practically every corner. Each lesson that Seidl shares with his readers is something he received firsthand from Wagner, and every musical situation that Seidl describes from the conductor’s point-of-view is illustrated with an example from a Wagner opera. In contrast to Lehmann’s inclusive view of repertory, Seidl believes that conductors should only perform the operas of their native land. He laments the impossibility of being a specialized conductor:

\(^{31}\) Victor Herbert, “Artistic Bands,” 120.

\(^{32}\) Finck, “Modern Orchestras,” 82.

\(^{33}\) Anton Seidl, “On Conducting,” 100–6 and “About Conducting,” 201–14. The indication “Part II” is found at the beginning of “About Conducting.” The inconsistent titles are likely an editorial oversight.
It is only natural, of course, that Italians should be the best conductors of Italian opera, Germans of German, and Frenchmen of French. … Theaters, whose means do not allow the luxury of more than one conductor, demand of their musical director that he work today in the Lortzing smithy, mount the funeral pyre tomorrow with Siegfried, and be incarcerated in a madhouse with Lucia the next day. I do not believe in such versatility; conductors are only human, and either Lucia or Siegfried will have to suffer. It is an unhealthy state of affairs, and in the best of cases, the public will be the loser.34

This is a drastically different view from our expectations for a conductor today, and one cannot help but wonder if Seidl’s early association with Wagner resulted in this self-limiting approach to his own repertory. In fact, during Seidl’s six seasons at the Met, from 1885–1891, all the operas performed were sung in German and Wagner’s works constituted over half of all performances.35

Seidl concludes his article with his proposed list of the greatest conductors in history—“three great musicians who were pioneers in their art.”36 Who else would they be but the New German School of Berlioz, Liszt, and Wagner? Seidl names them in that order: “If Berlioz left behind him a demoniac impression, [and] Liszt disseminated light and celestial consecration ... [then] Wagner was a union of the other two. To him both heaven and hell were open.”37 In case one was still in doubt of Seidl’s allegiances, he concludes his article by admitting, “To my thinking, Wagner is not only the mightiest of all musical geniuses, but also the greatest conductor that ever lived.”38

Bryan Magee describes “Wagnerolatry” (to use his term) as a condition “like being in love: a kind of madness, a kind of worship, an irrational commitment yet abandonment that,
among other things, dissolves the critical faculty.”39 Luckily for us, Fanny Morris Smith, in her role as editor of The Music of the Modern World, did not allow her critical faculty to dissolve entirely. (The other editors, Seidl and Krehbiel, are not so free from this charge.) Although each writer’s view is sometimes heavily biased, taken in total, the articles nevertheless manage to eloquently capture a “bird’s-eye view” of the range of discourse on Wagner in the United States around the turn-of-the-century. Even if many of these opinions on Wagner echo ideas inherited from Europe, they are tailored with an American readership in mind. The authors accomplished their objective to provide American readers with the necessary critical and historical background to keep apace of the European classical music scene.

Naturally, the writers in The Music of the Modern World approach the issue of American nationalism in music with more originality and independence than they did the Wagnerism debate. They tackle this subject with a greater sense of urgency as it was one of the more pressing debates at the time. Alan Howard Levy describes how all aspects of American culture, especially the musical establishment, grappled with “a desire for national identifiability.”40 Richard Crawford explains that “a quickening public interest in the history of music in America was preparing the ground for the advent of a ‘great American composer.’”41 The publication of The Music of the Modern World was also directly preceded by Antonin Dvořák’s tenure as director of the National Conservatory in New York from 1892 to 1895. It is amidst this climate that the commentary in The Music of the Modern World must be considered.

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Just as some composers during this period were considering the question of how to achieve an American musical voice, critics too sought to establish an identity distinct from their European counterparts. Surprisingly, given the cultural climate of the day, this topic was not originally an integral part of The Music of the Modern World. Midway through publication, the editors decided to extend the series with two supplementary parts. In a notice to subscribers, taped inside the cover of one of the intermediate issues, the publisher explained:

[We] embrace the opportunity to issue a review, by Mr. Henry Krehbiel, of Noted American Musicians and their Work, a most important subject excluded by the necessary limitations of the original scheme. With this article will be issued a large number of vocal and instrumental pieces, illustrating the historical development of American music from the earliest colonial period to the present date. … The value of the work will be materially enhanced by these supplementary numbers, although it is practically complete without them.42

Krehbiel’s newly added article provided readers with a more thorough overview of the history of art music in America than had yet been seen in the publication, but throughout the whole text volume, many writers contributed their own personal reflections on American music and predicted its future course.

The writers of The Music of the Modern World share a tone of hopeful optimism about the status of music in the United States, none more so than Frank van der Stucken. He writes that “none of the fine arts has in this century reached such an altitude, and found such a loving reception among all classes of society, as has the noble art of music.”43 Other writers expected continued growth and improvement as well. Finck, for example, writing about American orchestras, reminds readers that “when we consider how young and energetic a nation we are … we have reason to be proud of what we have already done, and to feel sanguine as to the

42 Loose-leaf insert from the publisher entitled, “To Subscribers for The Music of the Modern World.” For the complete text of this insert, see Appendix 1, Figure 5. The supplementary parts also included the second installment of Seidl’s “Conducting” article.

43 Frank van der Stucken, “Male Chorus Singing,” 125.
future.” Even Krehbiel is pleased to report that among contemporary composers, he finds “an
ever-growing conviction that such a thing as an American school of music [composition] can be.
What can be will be, if the American people are not to belie their past history.” Krehbiel tapped
into that uniquely American sense of manifest destiny. Just as the nation had achieved
international preeminence in matters economical and political, then “America will some day
have a group of creative musicians distinguishable from the other composers of the world.”

As self-congratulatory as these comments may sound, the authors were not naively
optimistic; rather, they were aware of the areas in which the musical establishment was still
deficient. In the shared opinion of several writers, music education in the United States needed to
expand. The publication of The Music of the Modern was a direct response to this need. This
issue was particularly important to Seidl, who claimed, “America does not need gorgeous halls
and concert rooms for its musical development, but music schools with competent teachers, and
many, very many, free scholarships for talented young disciples who are unable to pay the
expense of study.” It is perfectly clear where Seidl would prefer that philanthropists direct their
resources.

Yet more than education alone, these writers believed that homegrown American talent
still needed more time to develop. Despite music’s place as a “noble art” of the highest

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44 Finck, “Modern Orchestras,” 84. He continues in this optimistic vein by predicting that “before the
middle of the next century, every American city of 100,000 souls will have a good local orchestra and a capable
conductor, while the smaller cities will be glad to welcome these orchestras on their annual tours. The rapid
multiplication of concerts will give native composers the much-needed opportunity to hear their own works, thus
assisting the development of American music.” This prediction held true for Ohio, with the Akron Symphony,
Cincinnati Symphony Orchestra, Cleveland Orchestra, Columbus Symphony Orchestra, Dayton Philharmonic
Orchestra, and Toledo Symphony. The state just barely made it, however. The Columbus Symphony Orchestra was
founded in 1950, the Akron Symphony in 1953.

46 Ibid.
“altitude,” the writers felt that it was not yet firmly enough established in this country to produce native talent on the level of the European masters. Seidl articulates this viewpoint as well:

Musical practice is too young an art in America to warrant a search for men with a conductor’s gift. The art will have to become much more stable before such talents can arise. But when music shall be generally considered a real public necessity, there will be no need to worry about conductors of the right kind; on the contrary, we shall be amazed at the sound appreciation and natural talent which America will disclose.48

Seidl recognized America’s potential, yet he spent his career working primarily with imported musicians and singers from Europe. Furthermore, nearly all of the “natural talents” which America had already disclosed went to Europe, primarily to Germany, for advanced studies in music. This was a serious national shortcoming in the opinion of composer Reginald de Koven. He believed that because composers have “been obliged to go abroad to get what has hitherto been inaccessible to them here [i.e., professional-level music training], our musicians have naturally been too ready to simply reflect the characteristics of the surroundings under which their artistic training has been acquired.”49 De Koven sensed that although European training could provide excellent preparation for a musical career, it could not lead to the creation of a distinctly American musical style.

Using literature as a comparison, he explains that the early Revolutionary authors “were an exotic rather than an indigenous growth, the reflex of an older civilization rather than the product of a new one.”50 That is, their works were a continuation of European trends rather than the beginning of new, distinctively American trends. For de Koven, the only “purely indigenous

48 Ibid. Seidl’s optimistic tone and goodwill towards the United States are opinions inherited directly from Richard Wagner, who somewhat delusively viewed America as a land of opportunity and promise. Wagner himself once had plans of immigrating to Minnesota, which he thought would be more receptive to his new ideas compared to the resistance he faced in Europe. For further details on Wagner’s American aspirations, see Horowitz, Wagner Nights, 19–24.

49 Reginald de Koven, “Nationality in Music and the American Composer,” 192.

50 Ibid.
product” in literature came to be quite recently, in the works of Mark Twain, Bret Harte, and George Cable. The situation is the same with music except that, as de Koven was well aware, its progress lagged behind other areas of art in the United States. He enumerates several factors which led to this condition. He notes that “traces of the old Puritan feeling which regarded music as a snare and a bedevilment are still readily discernible among us,” and he complains of this nation’s lack of educational opportunities in music. More controversially, he attributes America’s lack of musical distinctiveness to the fact that “up to the present time … the Anglo-Saxon has been the dominating racial influence among us, and the Anglo-Saxon race is, as a rule, unmusical.”51 As critical of the current situation as De Koven seems, he was not without hope. His conclusion bears quoting at length, for his rhetorical command and his spirit of optimism are both equally impressive:

> It is national pride as well as national feeling that begets national art. Confidence in a national ability is undoubtedly an incentive and stimulus to artistic effort in any nation. Perhaps this is what music in this country most needs today. When we are willing to admit … that the work of Americans of itself can be good and considered equal to the works of others when judged by the same standard of excellence, we shall then stand a better chance as a nation of having a musical art in this country which shall be distinctively national, because encouraged and supported by national confidence and pride. Further than this, we must needs first develop a musical atmosphere of our own in which they can work, before we can expect our American musicians, with the foreign training and experience which is at present a necessity, to turn out musical material which shall be characteristically national or even individual.

> As a people today we have an eminently original and constructive faculty. This is strongly marked, and when the rapid civilizing and developing processes which we are now undergoing shall have given us more leisure and broadened our perceptions to the extent of enabling us to see in the cultivation of the arts in general, and of music in particular, one of the noblest fields for the exercise of human energy, we can confidently hope to see the American composer take a place in the world of music commensurate with that which has been won by American workers in other branches of Art.

> To be recognized and acknowledged as the interpreter in music of the sentiment and feeling of a nation is surely a noble ambition for any composer; for vital truth and

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51 Ibid., 193.
philosophy underlie the saying, “Let me but write the songs of a nation, and I care not who makes its laws.”

Although the writers were in agreement that a national musical style was possible and that the path to this style was through educational improvements within the United States, there was a heated debate about the musical sources which would form the foundation of that style. This debate was enflamed largely as a response to Antonin Dvořák’s presence on the American musical scene. Here he came in contact with African-American spirituals and the music of American Indians. He was captivated by their unique melodic characteristics and proposed this music as the indigenous material upon which to base the American national style. Dvořák, in his “new world” compositions—the Symphony “From the New World” in e minor, Op. 95; the “American” String Quartet in F major, Op. 96; the String Quintet in E-flat major, Op. 97; and the “American Suite” for piano, Op. 98—drew inspiration through his exposure to these new and exotic musics, providing examples of what the American national style could be like. Joseph Horowitz explains his success at forming a uniquely American style: “Many a composer … had previously concocted ‘American’ vignettes by simply quoting American songs. Dvořák, who quotes nothing, burrowed into the American psyche.” Yet his suggestions had their shortcomings as well, as Horowitz again describes: “[Dvořák] failed to recognize … that, while some Americans might have African and indigenous roots, white-skinned American composers did not; that a distinctive national musical identity need not be based on folk song.”

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52 Ibid.


55 Ibid., 231.
Thus, lines were drawn and opposing groups took up sides either agreeing with Dvořák’s suggestions or offering alternatives. Within the critical establishment, Krehbiel (music critic for the *New York Tribune*) was a vocal supporter of Dvořák, while Philip Hale (writing in the *Boston Journal* and the *Musical Courier*) lead the contra-Dvořák faction. Their professional rivalry extended into other musical matters as well, and one should not be surprised to find Hale’s name excluded from *The Music of the Modern World* on account of their personal rivalry. Since the editors did not invite Hale to participate, they instead selected other friendlier writers to express the opposing side’s view. Both sides receive fair representation within the work’s pages in order to comply with the mandate in the preface allowing “the partisan known to be most enthusiastic in his cause … to exploit each special subject.”

On the pro-Dvořák side, Nym Crinkle (the pen-name of Andrew C. Wheeler) credits Dvořák with reviving interest in American folk music: “and with the true spirit of a musician Dr. Dvořák began to bring to the light the national importance of the banished songs.” Wheeler’s topic is French operetta, a form which he blames for turning the tastes of theater goers against ballad operas and minstrelsy, hence “banishing” a uniquely American repertoire. As Wheeler sees it, Dvořák, through his “American” compositions, reminded musicians of one of this nation’s valuable musical heritages.

If Wheeler is pleased just to see some of his favorite tunes receiving renewed attention, Krehbiel’s approval of Dvořák’s suggestions touches upon a deeper feeling of national pride. Krehbiel laments that “unlike the Netherlands, Italy Germany, France, and Russia (within the last two or three decades), America has made no contributions to music which have aided its development, added to its formal manifestations, widened its capacity for expression, or breathed

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56 Nym Crinkle, “*Opéra bouffe,*” 185.
into it a new spirit.” For Krehbiel, Dvořák pointed the way towards the musical style that would finally be an authentically American “contribution” towards the “development” of music. The root of Dvořák’s success stemmed from the way in which he “deliberately copied certain characteristics of the melodies which observation had taught him hit the taste of the people of the United States.” Krehbiel describes this as a process of “amalgamation” by which the musical sounds of the local environment are subsumed into a broader musical palette. Dvořák amalgamated American musical elements into a symphonic context, just as, Krehbiel claims, Stephen Foster and Henry Work did with the popular song. According to Krehbiel, it is Dvořák’s method that is important and not necessarily the source from which the materials come.

Other writers cannot escape their dissatisfaction with Dvořák’s selected sources of musical inspiration. Such criticisms are frequently tinged with an ugly shadow of racism, as in these comments from Reginald de Koven:

Neither the negro melodies nor the Indian melodies … which have been cited as the possible basis of a national school of music, have any significance whatever, or in any degree reflect national feelings or characteristics. The Indian melodies represent a dying race, whose influence upon or even connection with this country as a nation has long since passed away. The negro melodies are imported exotics called into being by circumstances entirely different from any with which we have to do today; while the creole melodies which exist in great and distinctive variety are equally not indigenous, and are ingrafted on the tree of our civilization rather than natural to it.

De Koven is unable to see any of the potential of Dvořák’s method because he is so offended by the melodies of “a dying race” and “imported exotics.” His criticism also possesses an elitist dimension; he suggests that Dvořák’s works were popularly received only because his materials,

57 Krehbiel, “American Composers,” 222.

58 Ibid., 235.

59 De Koven, “Nationality in Music and the American Composer,” 192. Note de Koven’s refusal to capitalize both “negro” and “creole.”
“being primitive in form, … are readily appreciable to people without musical cultivation.”60 It is a valid point to suggest that the music of American Indians and African-Americans is too far removed from the experiences of Caucasian composers of European ancestry to be an inspirational musical source, but the racist undertones require some explaining. Racist rhetoric, especially in terms of racial hierarchy and Social Darwinism, remained a commonly held viewpoint and acceptable attitude, even this late in the nineteenth century.61 De Koven’s inherently racist attitude must be separated from his essentially valid criticism against Dvořák’s ideas and should in no way diminish the strength of his passionate advocacy for American music, as encountered previously in this chapter.

Hubert P. Main, active as a compiler, editor, and publisher of hymnals, takes similar offense at Dvořák’s use of Indian or Negro materials and proposes another potential area of musical source materials entirely overlooked by Dvořák. As an alternative, Main suggests that composers look to hymn tunes—“the first development of genuine American music”—for inspiration.62 As to why this source of American music has been overlooked, Main offers this explanation, using some of the most blatantly racist language yet encountered:

The appearance of the foreign instructor and his methods inflicted on American music a blow from which it has never recovered. Alternately Italianized and Germanized, the native melodic instinct of Americans was rebuked and discredited. So small a place has it found in the thoughts of American critics that when Dvořák, probably imagining that all Americans had been originally black, and bleached by the east winds and a diet of codfish, assumed that negroes and Indians furnished our melodies, his proposition was hailed as a great discovery.63

60 Ibid.

61 For further context of late nineteenth-century race issues, especially as they pertain to Dvořák reception, see Horowitz, Classical Music in America, 224–6.


63 Ibid., 221.
Main further fortifies the importance of hymn tunes by reminding readers of the many melodies from the classical repertoire “that have made their way from their original environment into Christian worship,” including hymns arranged after Weber, Pleyel, Rossini, Handel, Mozart, Tallis, Purcell, Haydn, and Mendelssohn. Main wishes to prove that “the hymn book is not an unfair test of the value of our national melodies”—that is, if Classical music is in the hymnal, then hymns should be used as the basis for Classical compositions.64 Main’s suggestion is particularly fascinating when one considers Charles Ives’s contemporaneous borrowing of hymn tunes.

In the end, Krehbiel’s idea of amalgamation, based upon the potential exhibited by Dvořák’s “American” works, seems the most insightful of the predictions found in The Music of the Modern World. With clarity, Krehbiel envisions the future of American music as the universal melting pot:

The characteristic mode of expression which will be stamped upon the music of the future American composer will be the joint creation of the American’s freedom from conventional methods and his inherited predilections and capacities. The reflective German, the mercurial Frenchman, the stolid Englishman, the warm-hearted Irishman, the impulsive Italian, the daring Russian, will each contribute his factor to the sum of national taste. The folk melodies of all nations will yield up their individual charms, and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art, because he will be the truest type of a citizen of the world.65

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64 Ibid.

Chapter Three
The Music Volume: “A Portfolio of Modern Music”

The music volume may initially appear to be a less interesting source than the text volume to today’s researchers. Being merely an anthology of printed music, or a “portfolio” to use the editors’ term, its pages do not carry the personal opinions and contradictory viewpoints that enliven the text. However, this volume offers equally valuable insights about the musical climate of the time. If the text volume encapsulates the musical-critical discourse of the day, then the music volume provides a glimpse into the repertoire that musical amateurs enjoyed at home.¹ The following source study will provide an overview of the contents of the music volume, while exploring issues of repertoire and canon formation, domestic music making, pedagogy, and American music.

The music volume consists of 348 pages of type-set music and contains works for solo piano, songs for voice and piano, and four-part hymns, evenly divided between vocal and piano pieces.² According to the back cover, “This book will contain a collection of the choicest vocal and instrumental music, several beautiful pieces that could not be purchased separately for a dollar appearing in each part.” The value-per-dollar idea was an important selling point, for despite the relatively high cost of a subscription to The Music of the Modern World, to amass

¹ “Amateur” should be understood here in the older sense of one who participates in music making as a pastime rather than as a profession. Used in this manner, the term does not necessarily connote any limitations of skill or talent.

² For a list of composers and titles, see Appendix 2, Table 3. The editors seem unconcerned with the accurate and specific identification of works: opus numbers are not always included, titles are occasionally translated, and larger works that supplied individual pieces often remain unmentioned. I will employ the titles used by the editors of The Music of the Modern World but will provide further details on the sources and origins of pieces where necessary in the footnotes.
such a large collection of music through individual sheet music copies would have amounted to a
greater total expense. The contents of the publication are not systematically ordered, however.
The sequence of music seems randomly chosen, with vocal and piano works from different
historical periods intermixed throughout the volume. Only infrequently do the contents directly
 correspond to an article in the text volume, and any such correspondence is never explicitly
stated in the text. In addition to the musical works, this volume contains twenty-four pedagogical
articles. These are evenly divided into two series, which treat issues of vocal and piano
 technique separately.

The repertoire contained in the music volume spans the Baroque, Classic, and Romantic
eras. The earliest piece printed is a Palestrina “Improperia” setting for double choir, serving to
illustrate Fanny Morris Smith’s article “The Development of Church Music.” From the Baroque,
the publication offers only a few representative pieces: several keyboard excerpts from Bach and
Handel and well-known songs by Purcell (“I attempt from Love’s sickness to fly”), Thomas
Arne (“Where the bee sucks”), and Handel (“He was despised” from Messiah). These pieces
correspond less closely to any articles in the text volume. Also included is a March by Marc-
Antoine Charpentier, a brief excerpt from his comedie-ballet Le malade imaginaire. While the
other Baroque selections remain familiar to musicians today, this piece is a relative rarity and its
inclusion here is somewhat surprising given that Charpentier receives no mention in the text
volume.

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3 A list of these articles can be found in Appendix 2, Table 2.

4 The editors credit the piano reduction to Gabriel Marie, while the music itself was “restored by” Camille
Saint-Saëns.
The Classical era is also under-represented in this publication. Haydn only makes one appearance, represented by a brief slow movement from a piano sonata.\(^5\) No original compositions by Mozart are included, although piano transcriptions of “Three Themes from *Don Giovanni*” are.\(^6\) Beethoven fares only slightly better. From his works were selected the slow movement from the opus 26 piano sonata, two individual bagatelles from opus 119, and the obscure arietta “In questa tomba oscura.” Despite the understandably important position granted to Beethoven by many of the writers in the text volume, the compilers chose not to stress his compositions in the music volume. The music of the Classical period is rounded out by a few pieces by Boccherini, Clementi, Pergolesi, and Gluck. It was necessary for the writers in the text volume to discuss the works of previous eras in order to explain the present state of the musical world. They felt that one could only comprehend the present by understanding what had come before, and thus they cover much of the history of the Classical period.\(^7\) Because of this emphasis in the text volume, it is surprising to discover that the earlier periods of music receive such scant attention in the music volume.

The publication is truest to its title within the pages of the music volume. The vast majority of compositions were selected from the mid- to late-nineteenth century, thus complying with the editors’ usage of the term “modern.” Their avoidance of “contemporary” musical selections arose from the understanding that only posterity could decide the merits of those

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\(^5\) Franz Joseph Haydn, “Largo e sostenuto” [second movement of Sonata No. 50 in D major], 238. This movement, only nineteen measures long, ends on the dominant in preparation for the sonata’s finale, making it an odd choice for inclusion in an anthology of music.

\(^6\) W. A. Mozart, “Three Themes from *Don Giovanni*,” 215–8. The excerpts, identified in the text only with tempo indications, are “Andantino” [“La ci darem la mano”], “Andante” [“Vedrai, carino”], and “Moderato” [Act 1 Minuet].

\(^7\) One of the most thorough examples of this is Henry Krehbiel, “The Development of German Opera,” text volume, 85–94. Krehbiel pays particular attention to the efforts of Gluck, Mozart, Beethoven, and Weber but even mentions such lesser-known figures as Dittersdorf, Benda, and Holzbauer, among others. This again demonstrates the overall lack of correspondence between text and music.
composers working in the present. Frederic Schwab, in his article on Brahms, articulates this caution: “The perspective of years that seems essential to the formation of a definite opinion as to a producer’s place in art is still lacking in the case of Dr. Brahms; and as the composer is still with us, no one has ventured to frame an exact estimate of his importance as a creative power.”8 This same sentiment informs the choice of musical selections as well, discouraging the selection of contemporaneous works for which “the perspective of years” has not allowed a “definite opinion” about a work’s merit to form.

The nineteenth-century selection displays an intriguing mix of the standard and the obscure. Among composers esteemed in today’s canon, Robert Schumann’s name appears most frequently. He is represented by eight pieces, both vocal and instrumental. The tally for Chopin is also fairly high at four pieces—two mazurkas, a polonaise, and a prelude. The volume includes two works by Liszt, but only one each by Brahms and Tchaikovsky. Alongside this recognizable assortment, the remaining pieces range from composers with familiar names but unfamiliar works to completely obscure composers of forgotten music. For instance, Franz Liszt, Theodore Kullak, and Friedrich Kiel are each represented by the same number of compositions. Pianists today remain familiar with Liszt’s “Au lac de Wallenstadt” and “Canzonetta del Salvator Rosa” from his Années de Pèlerinage, but no one remembers the comparable character pieces of Kullak or Kiel. The present-day reader of The Music of the Modern World begins to get a sense of just how broad and how different the late nineteenth-century canon was in comparison to our Romantic era canon today.9 Throughout the music volume, one finds “important” composers receiving little attention, while forgotten and obscure works are plentiful.

8 Frederic Schwab, “Johannes Brahms,” text volume, 177.

9 For a succinct overview of the processes of canon formation and how canons change, see Marcia J. Citron, Gender and the Musical Canon (Cambridge: Cambridge University Press, 1993), 15–38.
There is a substantially higher degree of text-to-music correspondence among the nineteenth-century repertoire. This may only be by chance, however, given the larger proportion of music from this time period, rather than a direct attempt to illustrate the text with musical selections. Never do any Romantic-era articles directly refer to pieces that can be found in the music; nevertheless, after reading an article concerning a specific composer, one can generally turn to the music volume and find examples of his work. This is the case for Anton Rubinstein (three selections) and Liszt (two selections). Bizet, Brahms, Mascagni, and Spohr—each featured in separate articles—are only represented by one token composition, however.

Discussion of the different national schools of opera (i.e., German, Italian, and French) occupies a substantial number of pages in the text volume, but they are unevenly represented in the music volume. Surprisingly, French opera fares the best despite the generally negative tone towards this repertoire in the text volume. It is represented with selections from Bizet’s *Carmen*, Gounod’s *Faust*, Halevy’s *La Juive*, Meyerbeer’s *L’Africaine*, and Reyer’s *Salammbo*. In contrast, German opera is scarcely represented, despite being viewed by many of the writers as the highest form of artistic expression. The editors’ preface, with an implied sense of superiority, explains this omission:

> In the case of Wagner …, the narrow excerpt of a melody, or a short transcription from works so massive, grand, and full of detail, affords no example of the genius or style of those immense contours, whereas the tuneful numbers of Rossini, Gounod, or even Meyerbeer are easily separated from their original environment because they are complete in themselves.10

The bias against Italian opera (which, as was shown in the previous chapter, several authors struggled to refute) clearly played a role in determining the editors’ selections for the music volume. Although Rossini is well represented (with four selections from four different operas),
Donizetti and Bellini are completely excluded, despite the article by Clifford Cox devoted to these two composers. The music of Verdi, who also receives focused attention in the text volume, is represented by a lone selection from *Rigoletto*.¹¹

Branching out from the repertoire of these nations that dominated the European (and American) musical scene, the editors sought to include some selections from countries on the periphery of Europe as well. They claim to “have collected a group of melodies that will never become old while civilization endures. Those culled from Russia, Bohemia, and Hungary are as yet scarcely known in America; they will surprise as much by their congeniality to American temperament as by their exquisite freshness.” The editors are referring to Mikhail Glinka, Bedřich Smetana, and Ferenc Erkel, respectively. Each of these composers is credited with having written his country’s national opera, and the selections in *The Music of the Modern World* are all excerpted from these works.¹² The Erkel pieces are a notable rarity; despite the editors’ enthusiasm and decision to include five excerpts, this work remains “yet scarcely known in America” even today. While appealing to the American melting-pot ideal, the editors manage to avoid pandering exoticism merely for its own sake by stressing the “congeniality to American temperament” of these works rather than just their “exquisite freshness.”

As much as these selections broadened the scope of the collection, the editors must shoulder some blame for one of the publication’s most unfortunate exclusions. Inexplicably, *The Music of the Modern World* includes no compositions by Antonín Dvořák. His presence and

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¹¹ Seidl’s and Krehbiel’s resistance to Italian opera and devotion to German opera was discussed in the previous chapter. The devaluing of Italian opera was a far broader late nineteenth-century phenomenon. The exclusion of Donizetti and Bellini, and the under-representation of Verdi, although disappointing, is not a surprise. For a brief description of the extent of this trend, see Lawrence W. Levine, *Highbrow / Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, Mass.: Harvard University Press, 1988), 220.

¹² Mikhail Glinka (1804–1857), *A Life for the Tsar*, two vocal selections; Bedřich Smetana (1824-1884), *The Bartered Bride*, two vocal selections; and Ferenc Erkel (1810–1893), *Hunyady László*, five selections (two for voice and three transcribed for piano).
influence on the American musical scene would have been familiar to any reader of the text volume, as the previous chapter demonstrates. Every writer on American nationalism in music addressed Dvořák’s suggestions, either for or against them. Because his ideas proved to be such a focal point, it is surprising that none of his compositions were printed, especially when one remembers the close relationships that both Seidl and Krehbiel maintained with Dvořák throughout his American stay.

The editors eventually corrected another serious omission, but only with the addition of two supplementary parts. As was also true of the text volume, American music was not a focus of the original plan. In fact, pieces by American composers did not appear until the twenty-sixth and twenty-seventh parts. This addition also increased the degree of “modernity” of the publication: five of the supplementary pieces were written by living composers. The editors intended these selections to illustrate “the historical development of American music from the earliest colonial period to the present date.” With these pieces, the text and music volumes correspond more directly than anywhere else in the publication.

For the text volume, the hymnal editor and compiler Hubert P. Main supplied an article titled “Notes on Early American Hymn-Tune Composers.” This article begins with the music of the pilgrims and puritans, discusses the history of singing schools and shape-note singing, and offers brief biographical sketches of prominent American hymn composers. This is the only point in the entire collection where the text makes specific reference to the music volume. Main

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13 Insert titled “To Subscribers for The Music of the Modern World.” See Appendix 1, Figure 5.

14 Hubert Platt Main (1839–1925) was the son of Sylvester Main (1817–1873), who was also involved in the compiling and publishing of hymnals. He was also a partner in the publishing firm of Biglow & Main, which issued numerous hymnals and collections of revival and gospel music. Hubert clearly had been immersed in hymns and church music throughout his life, hence his deep respect for this repertoire. According to Main’s article, Sylvester compiled “the first Hymn and Tune Book for the Methodist Episcopal Church in 1857.” Hubert even lists himself last in his list of American hymn-tune composers and gives the title of his hymn “We Shall Meet beyond the River” as his outstanding work. Hubert P. Main, “Notes on Early American Hymn-Tune Composers,” text volume, 220.
writes, “The American sacred music which accompanies this number is reprinted from the earliest edition extant, without change, in the hope of preserving in the memories of the present generation a phase of culture that was not without effect upon the civilization of this continent.” Main believed that “the value of our American hymn-tune composers has never been justly estimated” and spent his career fighting to safeguard this repertoire. The inclusion of his own selection of examples in The Music of the Modern World must have been an important victory for Main, for this gave him the opportunity to regain ground lost to “the appearance of the foreign instructor and his methods [which] inflicted on American music a blow from which it has never recovered.”

If Main’s rhetoric is to be believed, then the works printed in The Music of the Modern World must have been unfamiliar and potentially eye-opening to most readers. The music volume includes five hymns from five different composers, all of whom are discussed in Main’s article. Each piece is identified by tune names and printed in open score. The selections are listed here in the order in which they appear in the music volume:

- **MOUNT SION** by Bartholomew Brown (1772–1854)
- **JERUSALEM (NEW)** by Jeremiah Ingalls (1764–1828)
- **INVITATION** by Jacob Kimball, Jr. (1761–1826)
- **LENNOX** by Lewis Edson (1748–1820)
- **MAJESTY** by William Billings (1746–1800)

Additionally, the article in the text volume includes the score of GENEVA by John Cole (1774–1855). Main selected pieces from among the most important or best known of the composer’s works. His editions are accurate when compared to modern critical editions, although strophic

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15 Ibid., 218.
16 Ibid.
17 Ibid., 221.
18 Main writes, “We print one of the best of Billings’s compositions with this article.” Ibid., 218.
pieces sometimes include only one stanza of text. This selection, despite its brevity, is noteworthy for its variety and scope as much as for its appearance in print long before this type of music began to receive much scholarly attention or appeared in modern editions.

Following Main’s article and concluding the text volume is Henry Krehbiel’s commentary entitled “American Composers.” This article reaches beyond its title to include discussion of leading American conductors, orchestras, choral societies, and chamber ensembles. Although focused primarily on classical or art music, Krehbiel makes a passing reference to composers of popular song but not until the final page of the text volume. Writing in support of Dvořák’s advice that composers draw inspiration from “the songs of the American negroes,” Krehbiel mentions that “these songs contain the common elements which fell into the ears not only of a symphonist like Dr. Dvořák, but of the popular song writers like Stephen C. Foster, George F. Root, and Henry C. Work.”19 As if to illustrate this point, the music volume provides a representative selection of pieces by these songwriters, here listed in the order in which they appear:

- Dan Emmett (1815–1904): “Dandy Jim of Caroline”
- Stephen Collins Foster (1826–1864): “Old Black Joe”
- Stephen Collins Foster: “My Old Kentucky Home, Good-Night”
- Henry Clay Work (1832–1884): “Marching Through Georgia”
- Walter Kittredge (1834–1905): “Tenting on the Old Campground”

This selection reads like a greatest hits list of the period, as the compilers have chosen from the best-known songs of each composer, nearly all of which remain familiar today. It is here, however, that the exclusion of Dvořák from the music volume is particularly disappointing, for this prevents readers making their own assessment of the comparison that Krehbiel suggests. In addition, the editors passed up the opportunity to include transcribed examples of “the songs of

the American negroes.” Krehbiel laments that “there is much more that is strange and beautiful in the songs which as yet live only in oral tradition.”\textsuperscript{20} He later took steps to rectify this situation with the publication of a book-length study on this subject.\textsuperscript{21}

The music volume concludes with a selection of four art songs by contemporary American composers, all of whom were still living at the time of publication. This set represents the only truly contemporary music of the entire collection, finally making an appearance on the 334\textsuperscript{th} page of the anthology:

- George Whitefield Chadwick (1854–1931): “In My Beloved’s Eyes”
- Dudley Buck (1839–1909): “Creole Lover’s Song”
- Horatio W. Parker (1863–1919): “He that Loves a Rosy Cheek”

Although none of these pieces are mentioned specifically in the text, the songs’ relationship to Krehbiel’s article is obvious.

Chadwick’s “In My Beloved’s Eyes” first appeared in print in \textit{The Music of the Modern World}. This printing bears the copyright date 1897, the year Chadwick composed the song. He eventually republished the work in a 1902 set of three songs.\textsuperscript{22} The text, by W. M. Chauvenet, was also set by Charles Ives around the same time. Chadwick’s setting is very brief, with a simple melody supported by a chordal accompaniment, which doubles most of the vocal pitches. The harmonic language is lightly chromatic, typical for the period. The atmosphere and mood of

\textsuperscript{20} Ibid.

\textsuperscript{21} Krehbiel, \textit{Afro-American Folksongs: A Study in Racial and National Music} (New York: G. Schirmer, 1914). Published versions of these songs, however, did predate the issuance of \textit{The Music of the Modern World} and would have been accessible to the original readers. Krehbiel acknowledges these works in the preface to his afore-mentioned book, vii–x.

\textsuperscript{22} For further details, see Bill F. Faucett, \textit{George Whitefield Chadwick: A Bio-Bibliography} (Westport, Conn.: Greenwood Press, 1998).
the song is appropriate for a parlor performance while the technical demands are within reach of trained amateurs.

Dudley Buck’s “Creole Lover’s Song” had earlier appeared in the *Atlantic Monthly* in 1877, the same year in which G. Schirmer published a sheet music edition. This piece, a multi-sectioned, through-composed setting of a text by Edmund C. Stedman, is an archetypal parlor ballad. The text tells of a man who asks “the wind of the Carib sea” to carry his sentiments of love to his beloved. The voice is the leading element above a simple piano accompaniment of mostly oscillating chordal patterns or arpeggio figures. Buck adds interest to this conventional texture through some descriptive elements to match the text: piano tremolo to represent storm winds, bird-call figures to depict a “lone bird.” Buck’s setting remains harmonically interesting through several unexpected modulations to distantly related keys, although nothing about the song sounds Creole or Caribbean.

*The Music of the Modern World* appears to be the only source for Victor Herbert’s “The Secret” as this song was never joined with any others to form a set. The song’s copyright date of 1897 suggests that it may have been specifically composed for inclusion in this publication.

This piece is far more ambitious than any of the other American songs in this collection. Compared to the others, the harmonic language is more complex, the piano accompaniment is more idiomatic for the instrument, and the wider vocal range approaches an almost operatic intensity. The text, a poem by James Russell Lowell that appeared in *Atlantic Monthly* in January

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24 The works list in Edward Waters’s biography of Herbert includes only “compositions in their original form and at the time of their first appearance” and not “music [that] has been republished in … arrangements and under new titles.” According to his list, “The Secret” appears only in *The Music of the Modern World*. This song is not to be confused with the similarly titled but musically and textually different “Das Geheimniss” (Secrecy), Op. 14, No. 4. Edward N. Waters, *Victor Herbert: A Life in Music* (New York: Da Capo Press, 1978), 577–92. Special thanks to Alyce Mott of the Victor Herbert Renaissance Project for supplying me with a photocopy of the original publication of “Das Geheimniss.”
1888, lends itself particularly well to a musical setting. The poet asks that we “set it [the secret] to music; give it a tune.” The revealing of “secret” reaches a glorious climax. We learn that the secret is the music of nature, the “tune the brook sings you, tune the breeze brings you, tune the wild columbines nod to in June!” This song, more than any other in the collection, is indeed deserving of attention and would be a worthwhile addition to any recital program.

The final piece of American music, Horatio Parker’s “He That Loves a Rosy Cheek,” comes from *Six Old English Songs*, Op. 47. This work, to a text by Thomas Carew (1589–1639), made its first printed appearance here in *The Music of the Modern World* in the year in which it was composed. Parker did not publish the complete cycle until 1899. With this song the collection again returns to more modest dimensions. Parker’s setting seems especially academic following the previous Herbert song. Formally, the song is strophic with two stanzas preceded by a four-measure piano prelude. The melody is diatonic and always doubled in the piano, the harmony is rarely chromatic except to tonicize the relative minor in the middle of each stanza, and the chordal piano accompaniment betrays an insistence upon correct voice leading. This conservative compositional approach, however, is appropriate for a setting of an “old English song.”

As with the text volume, the music is heavily illustrated. This includes full page photographs as well as images inserted within the music itself. The density of illustrations leaves almost no pages unadorned. Every page is filled to its margins and there is a great variety of size, shape, and placement of images. Throughout the collection, wherever there is a picture, the margins of the music must be offset to allow space for the illustration. This results in music that is extremely awkward to read. Given the density of images, the layout of almost every piece is

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negatively affected in some way. To take just one example, the piano piece “Paraphrase sur Mandolinata” by Camille Saint-Saëns is first illustrated with a portrait of the composer.\textsuperscript{26} This portrait is taller than it is wide, and in order to maximally fill the space on the page, the music begins with five systems of two measures each, aligned to the inside margin of the page. This piece is seven pages long, and each page has an illustration, usually of a mandolin player, which offsets the length of music systems. The location of these images is different on every page. Although the variety is aesthetically pleasing, the pictures only heighten the inconsistency of the layout and thus make the music difficult to read. This feature, coupled with the book’s oversized dimensions, drastically reduces the publication’s practical usefulness on the music desk of the piano.\textsuperscript{27}

Despite these logistic shortcomings, the illustrations are impressive in context and heighten the artistic impression of the scores. This publication, then, is a modern continuation of the practice of \textit{Augenmusik}. Just like the extreme brevity or length of note values in Telemann’s \textit{Gulliver Suite} or the heart-shaped notation of Cordier’s \textit{rondeau} “Belle, bonne, sage,” the music volume of \textit{The Music of the Modern World} is as much music to be looked at as it is music to be played. The visual features of all of these works convey their messages only to the performers who are reading from the score and not the listeners who are hearing the performance.

The editors, in the preface, draw our attention to the visual aspects of another piece: “We believe such feats as the pedal phrasing in ‘Vogel als Prophet’ have never before been accomplished with music type.”\textsuperscript{28} This edition of the best-known movement of Schumann’s

\textsuperscript{26} Camille Saint-Saëns, “Paraphrase sur Mandolinata” [after the song “La Mandolinata” by Emile Paladilhe], 107–13.

\textsuperscript{27} As haphazard as the layout may at first appear, the editors were quite deliberate about the way in which illustrations were used. Their intentions will be discussed in the following chapter.

\textsuperscript{28} “Preface,” text volume, iv.
Waldszenen, opus 82 is indeed one of the most elaborately printed of the entire music volume. Despite its brevity, the piece occupies four pages of the anthology because of numerous illustrations. Again, the graphics force the use of music systems of unusual length and inconsistent margins. William H. Sherwood receives credit for editing this particular piece. In the music itself, his expressive markings are over-abundant. He specifies dynamics, phrasing, and articulation to the highest level of detail possible. Unlike our modern practice, the pedal markings are placed in the middle of the grand staff. Sherwood also supplies the performer with detailed fingering recommendations throughout the entire piece. Nowhere else in the volume is the level of detail quite this high.

The importance of layout and filling out the space on a page is evidenced by the odd inclusion of a Beethoven Bagatelle. A Chopin Mazurka left room for two staves of music on the bottom of a page, thus the Beethoven had just the right amount of space. This slightest of all Beethoven compositions occupies only twelve measures in this printing. The beginning of the piece is even offset several inches because of an illustration. This piece seems like a fragmentary afterthought when printed singly rather than in the context of Beethoven’s full set of Bagatelles. Here, it seems to serve no other purpose than to fill up the page.

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29 Robert Schumann, “Vogel als Prophet” [Waldszenen, Op. 82, No. 7], 59–63. (The music is interrupted by a full page portrait of the opera singer Pol Plançon on page 61.) The first and last pages of this piece are reproduced in Appendix 1, Figure 6.a.

30 The Music of the Modern World identifies Sherwood as the “director of piano department of the Chicago Conservatory.” William Hall Sherwood (1854–1911), a pupil of Franz Liszt, founded what is now called the Sherwood Conservatory of Music in 1895. For this collection, he also authored a pedagogical article, which appears immediately before “Vogel als Prophet” and addresses this piece’s specific technical challenges. (The pedagogical articles will be addressed later in this chapter.)


32 The form is somewhat altered from Beethoven’s original conception. The Music of the Modern World version uses a da capo indication for the repeat of the opening strain, rather than reprinting this material verbatim as the end of the second half of a repeated binary-form movement.
This Beethoven example is a case in point of another feature of this publication: the concept of “the work” as a complete entity is of little concern. Multi-movement works are freely disassembled and are frequently excerpted. Full-scale, multi-movement sonatas are simply not to be found in this collection. Instead, only a few sonata movements appear as individual pieces. For example, the collection includes a Rondo by Muzio Clementi and an Andante by Schubert but gives no further details on the sources of these movements.\(^{33}\) The Funeral March from the eponymous Beethoven piano sonata is titled only as “Funeral March for a Hero” with no mention that it originates in a larger work.\(^{34}\) Likewise, several dance movements from Bach Keyboard Suites are included, but again these are excerpted from their source suites without mention of their specific origins.\(^{35}\)

The opening song to Schumann’s *Dichterliebe*, “Im wunderschönen Monat Mai,” is perhaps the most blatant example of the problem of excerption.\(^{36}\) Here, the song appears as an independent piece with its closing unresolved dominant harmony left hanging. One could imagine that readers of *The Music of the Modern World* unfamiliar with Schumann’s cycle and this song’s place in context might have suspected this was a printing error. The compilers evidently had no qualms about presenting these detached movements as stand-alone pieces. As


\(^{35}\) “Four Pieces by J. S. Bach: Praeludium from *The Well-Tempered Clavichord* [sic], Gavotte from *Little French Suites*, Polonaise, and Minuet” [E major Prelude, book 1, and three dances from French Suite No. 6], 95–9.

\(^{36}\) Robert Schumann, “In the Beautiful Month of May,” 78–80. The song appears with both English and German text, but is given an English title in the index and in the song’s heading. This song is another example of unusual pagination and the desire to maximally fill the space on the page. The first three measures appear alone at the bottom of page 78 following a pedagogical article on piano technique. Page 79 holds only two systems of music separated by a large illustration in the middle of the page. The song concludes on page 80, but a graphic in the upper left corner offsets the first two systems of music which contain only two measures each. An additional illustration is placed in the lower right corner, filling the remaining two inches of space left vacant after the three measures of music in the final system.
the editors assumed, the users of this anthology would have no need for the complete works either. Our present-day emphasis on larger works and multi-movement forms is clearly a more recent phenomenon.

Another late nineteenth-century trend displayed by *The Music of the Modern World* is the dependence upon transcription. These include operatic excerpts, symphony themes, and art songs all arranged for piano. In the era before radio and recordings, the transcription was the easiest medium through which full ensemble works could be transmitted to areas without an active concert scene. Even in areas where orchestral performances were available to the public, the transcription was the vehicle that allowed audiences to become familiar with works before hearing them in concert or to rehear them in their own home following a public performance.\(^37\)

As one has now come to expect, the lack of specific details about the sources of the transcribed works apparently did not concern the publication’s users. For example, one finds an “Andante Cantabile” by Tchaikovsky but no indication that it is in fact the second movement of his First String Quartet.\(^38\)

Why, then, is this collection made up entirely of smal works, separated movements or excerpts, individual songs, and transcriptions? The editors claim that “much of the music selected is cameo-like in its dimensions and finish, because only cameos could be contained in so small a compass as the number of pages at our disposal.”\(^39\) They wished to include as wide a variety of music as possible, and therefore they had to select works of shorter length.

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37 See also Thomas Christensen, “Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception,” *Journal of the American Musicological Society* 52 (1999): 255–98. This article discusses in detail how the medium of the transcription enabled music-lovers to become acquainted with large-scale works in their homes, away from concert venues and public performances.


Furthermore, the large-scale forms of symphony and sonata were not yet the pillars of the canonic repertoire that they have become today. This is part of the process that Lawrence Levine terms “sacralization,” which occurred over the course of the nineteenth century. Through this process, there was an increasing “sense that a true work of art had an integrity which must not be interfered with by anyone, be it audience, soloist, or conductor.” This modern attitude towards the concept of the work was a change in progress at the end of the nineteenth century, and not fully ingrained until the late twentieth century. As is clear from The Music of the Modern World, the editors did not consider such works to be the unalterable entities we do today. Their approach to repertoire is firmly rooted in nineteenth-century expectations and shows few signs of the changes to come in the twentieth century.

The music volume perhaps provides a clearer insight into the intended market of The Music of the Modern World than does the text volume. The emphasis on pedagogy and the inclusion of hymns with sacred texts suggests an intended domestic setting. This publication would have appealed to any home in which someone was pursuing advanced study of either the piano or the voice. Although the publication is guided by educational principals, it was certainly not intended for beginners. Just as the text volume maintained an enlightened tone directed at educated readers, the technical level of the repertoire in the music volume was suitable for players with late-intermediate to early-advanced skill levels, to use the terms of today’s pedagogical literature. On the simplest end of the range, the collection includes excerpts from Schumann’s Album for the Young. Adolphe Henselt’s concert etude “Si oiseau j’étais, à toi je volerais” from his opus 2 set is among the most difficult of the pieces. Very few of the works

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40 Levine, 83–168.
41 Ibid., 139.
require overt virtuosity, although no repertoire is simplified. This collection would have presented just the right level of technical difficulty for a talented amateur. Because the repertoire is randomly ordered, there is no overarching progression of difficulty either. The editors clearly intended this volume to be an anthology of music and not a teaching method, despite the fact that they intended it to “be of great practical value to every teacher and student of music.” Once the beginning levels of technique had been mastered, *The Music of the Modern World* would have been an appropriate publication with which to continue one’s exploration of classical music.

The pedagogical articles scattered throughout the volume consistently address advanced technical issues rather than the struggles of a beginner. The series of articles on piano technique appears only within the first half of the music volume while the voice technique series occupies the second half, despite the fact that vocal and piano pieces are distributed evenly throughout the anthology. Each series of lessons leads readers on a logical progression towards more complex issues. The articles come from some of the time’s best-known performers and teachers. Names such as Xaver Scharwenka, Fanny Morris Smith, and William Mason head articles on piano technique. The contributors of vocal writings are equally illustrious. Opera stars such as Victor Maurel and Nellie Melba submitted articles alongside famed vocal coaches including Mathilde Marchesi and Giovanni Sbriglia. The goal throughout is to offer advice on how to refine one’s technique towards greater virtuosity. The articles often include brief technical exercises, which allow a musician to continue to improve without the guidance of a teacher.

The name of music editor Bernard Boekelman accompanies many of the pieces in *The Music of the Modern World*. Although his name does not appear on the title page, he evidently played an important role in the creation of the music volume. The back cover explains, “The music will be edited according to a method of phrasing invented expressly for this work by

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42 Back cover.
Bernard Boekelman, probably the most expert fingerer in America.43 This emphasis is not surprising, for during the late nineteenth century fingering was one of the most fundamental aspects of piano technique. In addition to his work as an editor, Boekelman was also an active performer and composer. He founded and performed in the New York Trio from 1867 through 1888. His opus 8, a salon piece entitled “Yearning,” comparable to the Mendelssohn Songs without Words, appears in The Music of the Modern World.

Boekelman’s primary interest was the music of J. S. Bach, especially the contrapuntal works. He developed and patented a system of printing these works which was intended to clarify their contrapuntal and formal structure. His system involved using differently shaped noteheads to indicate inversion, augmentation, and other contrapuntal devices, in addition to printing with colored inks to distinguish fugal subjects and countersubjects. Boekelman issued editions of the Well-Tempered Clavier fugues, the two-part Inventions, and the three-voice Sinfonias all using this system.44 The Music of the Modern World reprints the d-minor fugue from book one of the Well-Tempered Clavier.45 The subject appears in red ink and the countersubject in green at each occurrence. The fugue is followed by a “harmonic scheme” diagram, a rather unorthodox harmonic reduction of every measure of the piece. Bizarrely, the reduction consists of four voices throughout, even at the beginning when dux voice appears in solo. The reduction provides a surprisingly non-linear approach to this fugue by instead stressing the vertical harmonies. The resulting “scheme” more closely resembles chorale-style voice

43 It is clear from headings above the pieces in the music volume that he shared these duties with Fanny Morris Smith. They would later collaborate on The Century Library of Music.

44 Various publishers issued Boekelman’s editions in multiple versions throughout the 1890s and early 1900s, too many to enumerate here. In the United States, his principal publishers were the Boston Music Company and Schuberth in New York.

45 “Fugue No. 6 by J. S. Bach from the Well-Tempered Clavichord [sic] (Part 1),” 89. The fugue itself appears on two sides of an unnumbered page that was separately taped into the regular contents. This was necessary to allow for the multi-colored printing. The “harmonic scheme” diagram appears on the regularly numbered page 89.
leading than fugal counterpoint. After the fugue, Boekelman provides an article with suggestions on how to play “polyphonic” (i.e., contrapuntal) music at the piano. After studying the article and practicing the included musical examples from Bach’s C-major sinfonia, players are then given the opportunity to test their newly honed skills. The article is followed by a Bach chorale and four other short Bach keyboard pieces. In addition to Sherwood’s comments on “Vogel als Prophet,” nowhere else in the music volume do the pedagogical articles and musical selections work this closely in tandem.

The work’s pedagogical tone expands to become a moralistic one in the hymns based upon well-known tunes from the classical literature. These form a distinct category of vocal music separate from the opera excerpts, art songs, and the choral music (including the Palestrina motet and early American hymnody). In each hymn, the music is arranged in a four-voice texture and given a sacred text. Hymnals of the era show that this practice, begun by Lowell Mason, was well established at the time. The Music of the Modern World includes hymns based upon melodies by Beethoven, Chopin, Henselt, Mozart, and Tchaikovsky. For instance, the words “Pity Lord, thy faithful people / Cleanse their souls from all their sin” are combined with the theme from the slow movement of Beethoven’s “Appassionata” Sonata. The familiar text “Guide me, o thou great Jehovah” here appears with the theme from the first movement of Mozart’s Sonata in A major, K. 331, but transposed to F. One of the most unusual pairings finds the

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46 It is likely that Boekelman intended for this to be played on a second piano, as an accompaniment to the fugue, but nothing in the text would indicate this. Such “harmonic schemes” were included in his editions of fugues from the Well-Tempered Clavier. He published separate collections of these reductions to accompany the inventions and sinfonias as well. For instance, see Bernard Boekelman, Harmonic Schemes for a Second Piano (or Harmonium): A Supplement to the Colored Edition of Bach’s Three-Voiced Inventions (New York: Schuberth, 1904).


48 J. S. Bach, “Chorale from Bach’s Passion Music” [Chorale: “Ich bin’s, ich sollte büßen,” No. 10 from the Saint Matthew Passion], 94. Details on “Four Pieces by J. S. Bach” were provided in note 34.
opening melody of Chopin’s Second Ballade joined to the text “Glory to thee, my God, this night
/ For all the blessings of the light.”

These pieces serve multiple purposes. As with other transcriptions, the hymn versions
provide an additional medium through which to become familiar with the literature of music.
They also function well in a domestic setting, for it takes a family to sing a hymn in four-part
harmony. Yet it is the addition of a sacred text to these originally secular compositions that most
dramatically alters the music’s meaning. Hubert Main describes these pieces as “immortal
melodies that have made their way from their original environment into Christian worship.” The
moral authority inherent in the sacred texts serves to heighten the importance of the music. The
Christian texts can in one sense be taken as an endorsement of the music’s value. The
implication is that classical music does not only please and entertain the listener but that it can
offer spiritual edification as well.

The music volume easily matches the text volume in terms of scope. The selected works
cover the complete gamut of classical repertoire, even if the different eras of music are
represented unevenly. A broad variety of musical genres is covered: opera excerpts, art songs,
popular American songs, salon music, sonata movements, and transcriptions all appear side by
side. Overall, this publication contains the repertoire that the editors believed “modern” music-
lovers ought to be acquainted with, even if some selections went against their own personal
tastes. They sought musical selections that they thought would survive the passing of time; they
did not include the merely ephemeral. Even the salon music included in The Music of the
Modern World is closer kin to a Romantic character piece than a sentimental trifle. This genre
had not yet disintegrated into the endless string of marches and dances that characterized it in the

49 These hymn settings appear on pages 46, 64, and 164 respectively.
early twentieth century. If some works and composers are obscure to us today, this is due to changing modern tastes and our canonical preference for large-scale works.

_The Music of the Modern World_ in many ways fought against the trend of sacralization that Lawrence Levine observed. He writes:

Sacralization increased the distance between amateur and professional. . . . [B]y the end of the century the gap had widened. More and more it was asserted that it was only the highly trained professional who had the knowledge, the skill, and the will to understand and carry out the intentions of the creators of the divine art. The urge toward high art precipitated a marked decline of parlor music in the late nineteenth century.50

In this publication, however, “the highly trained professionals” offer advice to music students and explain their lives as performers to the general reader. The pedagogical contents and the advanced technical requirements suggest not that amateurs should leave this music to the pros, but rather that anyone can indeed be informed and skilled enough to fully participate in music making. In fact, one finds in Levine’s words the purpose of _The Music of the Modern World_—to give “the knowledge, the skill, and the will to understand and carry out the intentions of the creators of the divine art” to all music lovers—rather than a declaration of the impossibility of this goal. According to _The Music of the Modern World_, the distance between professional and amateur is closer than Levine would have us believe. In the preface, the editors claim that “everything contained in its pages is the utterance of people who live in music and by music.” By reading the articles and playing the music, any reader can “open the door of this intense and passionate musical life” and witness it for themselves.51

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50 Levine, 139.

51 “Preface,” iii.
The copious illustrations throughout both the text and music volumes of *The Music of the Modern World* were one of the work’s chief selling points. The publication’s subtitle made this clear to the consumer: “Illustrated in the Lives and Works of the Greatest Modern Musicians, and in *Reproductions of Famous Paintings*, etc.” (emphasis added). The two-volume division, text and music, could possibly be inferred from the “lives and works” phrase, but the illustrations receive explicit mention. As can be inferred from the subtitle, the extent to which this work was illustrated was a mark of its distinction.

The scope of this project required the services of an additional “art editor” who managed the selection of art reproductions and on-the-page illustrations. W. S. Howard filled this role. Although Wendell Stanton Howard’s name appears alongside that of Henry Krehbiel on the front cover, details of his life and career are disappointingly scarce. His work appeared most frequently during the early decades of the twentieth century within the pages of *Harper’s Monthly Magazine*, to which he often contributed concise, single-page commentaries about a work of art that was then reproduced on the following page. These pieces, which are similar to what one reads on signage in art museums today, began appearing in *Harper’s* in 1902 and continued through 1921. In addition to selecting the images for inclusion in *The Music of the Modern World*, Howard provided brief biographical sketches of the artists whose works were reproduced as photogravures. These appear inserted into the indexes of each volume.¹


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Chapter Four

Illustrations: “A Pictorial Record of Modern Music”
The back cover alerted readers to the wide variety of illustrations to be found throughout the publication:

This work will present a gallery of portraits of famous modern musicians with pictures of their homes, etc., and of opera houses, buildings and scenes famous in musical history, facsimiles of musical autographs, decorative text designs by distinguished artists, and reproductions of paintings of musical subjects … so that the book will be the Music of the Modern World illustrated by the Art of the Modern World. … Each piece [of music] will be exquisitely illustrated by reproductions of the paintings of the greatest artists which express the feeling of the composer—something never before attempted in any work. … Each part will contain one Goupil photogravure, one Goupil typogravure in colours, and one full-page typogravure in black.

The description of the illustrations on the back cover actually precedes information on the text and music contents. Apparently the publishers considered the illustrations to be the most marketable feature of the publication, hence their top billing. They were not, however, simply eye-candy used to attract the reader’s attention. The editors were determined that the illustrations would in fact serve several distinct purposes, all of which are suggested or implied in the work’s preface. By becoming aware of the editorial rationale behind the illustrations, it becomes clear that they are in fact a third stream of information, chosen to convey a visual sense of the musical world, alongside the factual knowledge of the articles and the aural experience of the musical selections.

The illustrations in The Music of the Modern World cover a broad range of subjects. These include simple stock images (comparable to clipart today) usually of generic-looking foliage, portraits of composers and performers, opera singers in costume, folk musicians, exterior views of composer’s and performer’s homes, interiors of opera houses, reproductions of paintings, images from mythology related to music, and the historical predecessors of modern instruments. Some illustrations are line drawings, while others are reproductions of paintings or photographs. All text-inset illustrations are printed in grayscale from engravings. More elaborate
are the full-page typogravures and photogravures. Photogravure engravings are produced on photo-sensitive plates, which allows an especially detailed, albeit monochromatic, reproduction of a photograph. Even the reproductions of paintings are made from a photograph of the original. Typogravures employ a similar process, only with three separate single-colored plates, which when combined enables full-color printing. The firm Goupil, which produced these full-page illustrations for *The Music of the Modern World*, was the acknowledged industry leader in high-quality art reproductions at the time.

The music volume contains full-page photogravures spread throughout the text. Each of the original twenty-seven parts came with one color typogravure and one photogravure. The publisher printed these on heavy cardstock (or in the case of typogravures glossy paper attached to a piece of cardstock) and likely intended them to be separated from the body of the work. They could then be framed and displayed. The photogravures are primarily reproductions of paintings of musical scenes. These images depict music-making across a wide chronological span, from the Renaissance (“The Jester” by Frans Hals, playing a lute), to the Baroque (“Morning Prayers in the Family of Sebastian Bach” by Toby E. Rosenthal, Bach at the keyboard surrounded by his family), and a Victorian domestic scene (“Song Without Words” by Irving Ramsey Wiles, two young ladies at the piano, one plays another listens). Some photogravures depict more exotic locales, such as “A Village Virtuoso” by C. Sondhausen showing an Eastern-European folk musician playing the concertino, and the Arabian setting of “La Danse du Sabre” by Jean Leon Gérôme. Of the few photogravure portraits included, one should not be at all surprised that both Anton Seidl and Richard Wagner were included.² These were used as the frontispieces for the *edition de luxe*, opening the text and music volumes respectively.

² The remaining two portraits are of Mozart and conductor Theodore Thomas. Two additional photogravures depict scenes from Wagner’s operas: “The Quintet Scene in *Die Meistersinger*” by Georges
The majority of the color typogravures depict opera singers costumed for their best-known role, while the remainder are reproductions of paintings that depict musical scenes. Examples of the former include Emma Calvé as Carmen and Max Alvary as Siegfried. Among the painting reproductions, two were specially commissioned for this publication. For one commission, the artist Charles Courtney Curran provided an interior view of a performance in progress at the Metropolitan Opera House. The view is from one of the luxury boxes in which three well-dressed patrons are seated. Their attention is focused on the floor-level audience below rather than towards the stage. On the left side of the painting, one can see the lowest level of boxes and the four higher tiers of galleries. Also visible is the entire orchestra pit. The conductor stands at the lip of the stage, facing the singers rather than the orchestra; the orchestra is faced not towards the audience but towards the conductor and the stage. On stage, the final scene of Gounod’s Faust is being performed. Clearly visible are the deceased Marguerite, Faust, a red-costumed Mephistopheles, and a chorus of angels suspended from wires above the stage.

These fine art reproductions serve a purpose in the visual realm analogous to the piano transcription in the musical sphere. Just as the transcription made orchestral repertoire available to musicians at home away from the concert hall, photogravures enabled the public to become familiar with paintings without visiting a museum. For all their gains in accessibility, both forms required a compromise in terms of size and color: from the varied timbres of a large orchestra to Rochegrosse and “Wotan’s Farewell to Brunhilde” by Konrad Dielitz. The “dominion” of Wagner apparently extended into the illustrational realm as well.

3 The other commissioned painting, by Valerian Gribayedoff, depicts “The Glinka Anniversary at the Marine [i.e., Mariinsky] Theater, St. Petersburg.”

4 Faust was in Anton Seidl’s repertoire at the Metropolitan Opera. In fact, Seidl conducted Lilli Lehmann, Max Alvary, the de Reszke brothers, and Nellie Melba—all of whom are connected to The Music of the Modern World—in various productions of this opera. Further details can be found at “The MetOpera Database” <http://66.187.153.86/archives/frame.htm>, accessed 17 July 2006.
a single piano; analogously, from a full-sized painting to a monochromatic reproduction.\(^5\) Yet despite these necessary tradeoffs, both genres facilitated “the relocation of public art in the private sphere” and brought the readers of *The Music of the Modern World* into contact with art—both visual and musical—that otherwise might have been inaccessible.\(^6\)

Comments throughout the work’s preface offer clues as to the editors’ intentions for those illustrations inserted within the text and music. The preface announces, “*The Music of the Modern World* has sought to open the door of this intense and passionate musical life to the lovers of music.”\(^7\) This statement can in fact be taken quite literally with regard to the illustrations. The list of illustration subjects from the back cover includes “portraits of famous modern musicians with pictures of their homes.” In light of the statement from the preface, the purpose of these illustrations becomes clear. By showing readers the homes in which composers and musicians have lived, they could better comprehend “this intense and passionate musical life.” For instance, in Krehbiel’s article “The Development of German Opera,” Mozart’s birthplace and “dwelling-house” (i.e., one of his Viennese residences) are both pictured.\(^8\) Seidl’s article “On Conducting” includes pictures of “Wahnfried, Wagner’s villa at Bayreuth” and an interior view of “Wagner’s library at Wahnfried.”\(^9\) Likewise, Schwab’s article on Brahms is illustrated with a panoramic view of the town of Ischl where Brahms spent his summer holidays.\(^10\)

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5 For a further discussion of these similarities and the aesthetic issues involved, see Christensen, “Four-Hand Piano Transcription,” 275–83.

6 Ibid., 281.

7 “Preface,” text volume, iii.

8 Text volume, 90.

9 Ibid., 104–5.

10 Ibid., 177.
The most elaborate home illustrations accompany articles on individual musicians or composers including Max Alvary, Franz Liszt, and Anton Rubinstein. Clara Louise Kellogg-Strakosch’s article “Italian Opera as Illustrated by Adelina Patti,” for example, includes two exterior views of her palatial estate in addition to interior views of her “billiard-room,” private theater, and the artist herself pictured “in her conservatory.” No specific reference to any of these pictures is found in the text itself until the final sentence of a brief biographical sketch appended to the end of the article. This reads, “The life of Patti and her husband at their Welsh castle, with its famous little opera hall and its gardens, has been justly distinguished for its princely hospitality.” These and other similar examples throughout the text volume provide a kind of armchair tourism. Since readers could most likely not visit these places themselves, a picture is the next best thing for giving a feel for “the musical life.” Given the work’s primarily domestic market, the editors wished to offer readers a glimpse into the domestic lives of the musicians they were reading about. Indeed, these illustrations offer readers information they could not acquire from reading alone.

In the music volume, the desire to help readers feel like a part of “the musical life” is pursued with even greater purposefulness. The editors explain their intent in the preface:

Music is so nearly allied to painting and sculpture that a picture is often a better guide to the meaning of a piece than any words—even words of poetry. The pictorial suggestions offered in our music pages are only suggestions, but as such may prove stimulating to the imagination of the pianist and singer, especially when they express motion or grace in repose. They should not be taken too seriously.

The editors intended that the visual stimulus provided by the illustrations would inform and inspire the performer’s interpretation of the music. In fact, the back cover goes so far as to claim

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11 Ibid., 6–10. The first two pages from this article are reproduced in Appendix 1, Figure 6.b.
12 Ibid., 10.
13 “Preface,” iv.
that the “reproductions of the paintings of the greatest artists … express the feeling of the composer—something never before attempted in any work.” The degree to which this experiment was successful is debatable, as the editors themselves surely recognized, hence the caution that the illustrations “should not be taken too seriously.”

The most basic illustrating procedure selects images that depict exactly what a piece’s title already makes clear. For example, the three illustrations which accompany Anton Rubinstein’s piano piece “By the Brookside” are obvious choices: “Waterfall in Norway,” “Forest in Summer,” and “Springtime in the Woods.”14 Each features a stream flowing through a natural setting. Likewise, the Bach-Gounod “Ave Maria” is accompanied with a “Madonna and Child” image, and Mendelssohn’s Song without Words, Op. 19, No. 3, commonly known as the “Hunting Song,” includes two illustrations of hunting scenes.15 All of these examples offer performers a visual representation of that which the music itself is supposed to depict.

In a different, more thoughtful approach, the selected illustrations are more likely to “prove stimulating to the imagination” of the performer. This is often the case with the selections of absolute music. When the title of a piece does not suggest any specific imagery, the illustrations attempt to fill that gap. This is the case with the Rondo from Clementi’s Piano Sonata in B flat major, Op. 24, No. 2. The illustrations depict scenes of dancing: “Dancing Children,” “Ring Around a Rosy,” and “Village Round.”16 An editorial comment at the bottom of one of the pages of music in the middle of the piece defends the selection:

The classic rondo is a piece of music having one principal melody, to which a return is always made after the introduction of new matter. The English round [depicted in the illustration directly above these comments] is an endless cycle of repetitions of a

14 Music volume, 23–6.
15 Bach-Gounod, music volume, 30; Mendelssohn, music volume, 71–6.
16 Music volume, 35–41.
melody so constructed that, by recommencing at different rhythmical periods, it forms its own harmony. ... The music to which these pictures form the illustrations is a classic rondo, of which the motif reflects a dance of this description.\footnote{Ibid., 38.}

With another sonata movement, this one by Schubert, the images again function to direct the thoughts of the performer. The illustrations with this piece focus upon imagery of death, an arguably appropriate choice to accompany the slow movement from Schubert’s final piano sonata.\footnote{Ibid., 190–6.} At the beginning of the piece one finds a “detail from Schubert’s monument in Vienna.” This is followed by two reproductions of paintings by George F. Watts: “Love and Death” and “The Death Angel.”\footnote{“The Death Angel” is here mistitled. Watts’s original title is “Death Crowning Innocence.”} It remains a matter of conjecture if these illustrations proved to be inspiring to the performer or if they were instead overly restrictive in their interpretive imagery.

Such carefully planned image-music correspondence was only rarely achieved within the music volume. In the most frequent scenario, the selected graphics are no more than stock illustrations, chosen for their visual appeal rather than for any interpretive insights. For example, the two pages of Friedrich Kiel’s Melody, Op. 15, No. 7, contain four illustrations, each depicting generic foliage and flowers.\footnote{Music volume, 104–5.} No captions appear with these graphics, although a signature visible in the corner of one illustration reveals that they are the work of the professional illustrator and watercolorist Paul de Longpré. Henri Ravina’s Idylle, Op. 46, is similarly illustrated, again with four graphics by de Longpré.\footnote{Ibid., 119–125.} Although these images possess a certain charm, their purpose, in terms of aiding musical interpretation, is as vague and generic as the
subjects of the illustrations themselves. Yet despite their range of effectiveness, the illustrations continue to convey information that the musical selections alone could not.

One group of pictures warrants a closer description, as it receives specific mention in the preface: “The illustrations of [Franz Erkel’s opera] *Hunyady László*, by [Joseph] Pennell, are the fruit of a season’s wandering in Hungary in search of ‘gipsy music.’” Pennell (1857–1926) was one of the most important American illustrators of the period. His work began appearing in *Scribner’s Monthly* and *Century* magazines in the 1880s. He later settled in London and specialized in producing lithographs but continued supplying illustrations for American publications. It was common practice at the time to commission an illustrator to visit different locales in order to produce original illustrations, hence Pennell’s “season’s wandering in Hungary.” For *The Music of the Modern World*, he produced an appropriately exotic-looking set of drawings and watercolors. Many of these depict persons in traditional ethnic costumes and often show them in musical settings with instruments. An additional set of images depicts city scenes from Hungary. These illustrations emphasize the exotic flavor of the musicians’ wardrobes in addition to highlighting the otherness of the settings in which their music-making occurs. Perhaps such scenes provide only stereotyped depictions; they show the reader an exotic other, excluded from the modern world. Yet as Bellman explains, “The Hungarian Gypsy

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22 “Preface,” iv.

23 The following page references are to the music volume. “Roumanians Ready to Dance” (285) and “The Roumanian Dance” (286) depict an outdoor folk celebration. “Hungarian Gipsies [sic]” (291) and “Hungarian Gipsy” (292) show folk fiddlers. “Midday Meal during Vintage” (294) portrays a performance by two folk fiddlers and a cellist at an outdoor café. “A Good Belt” (295) depicts a traditionally costumed man smoking a pipe and wearing an especially elaborate belt. Also included in this category are “The Gipsy Cellist” (293) and “Playing in the Wine Gardens” (295).

24 These include “Musicians’ Houses, Maros Vásárhely” (296), “Budapest by Moonlight” (298), “On the River” (299), and “Andrássy Strasse” (299).

musicians, in keeping with the professional and commercial approach they have always taken to their music, are often perfectly willing to play up to the stereotype in any way desired; acting the part has always been integral to this kind of entertainment.”

The atmosphere of the exotic appears in marked contrast to a more cosmopolitan-looking scene, entitled “The Hungarian Band,” which depicts musicians in modern European dress performing inside a restaurant. This juxtaposition of the familiar with the exotic in some way mirrors the relationship of the Erkel opera excerpts to the mainstream repertoire that comprises the majority of the music volume. Aside from the fact that Erkel was a Hungarian composer and that the illustrations portray Hungarian scenes, they do not connect to the music from the opera in any specific way.

The most peculiar characteristic of the illustrations in *The Music of the Modern World* is the inconsistency with which they correspond to the articles in the text volume. Some articles are appropriately illustrated, with pictures matching what is described in the text, whereas the illustrations in other articles have little or nothing to do with the contents of the text they accompany. Well-chosen pictures appear with Schwab’s “Singers of the Century” and “Later Singers of the Century.” Both articles contain portraits of those singers discussed in the text, including Henrietta Sontag, Maria Malibran, Giulia Grisi, Angelica Catalani, Jenny Lind, and Giorgio Ronconi, among others. Similarly, Cox’s article on Donizetti and Bellini includes portraits of the two composers.

The illustrations with Brown’s series on the evolution of wind instruments are particularly worthwhile for the reader. For example, three different varieties of illustrations

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26 Ibid., 102.
27 Music volume, 294.
28 Text volume, 13–6 and 20–5.
29 Ibid., 42–4.
accompany his article on the “Evolution of the Reed Instruments of the Orchestra.”30 The first group depicts the antecedents of the modern forms, including pictures of the mijwiz, hichiriki, nallari, and sheng. This is followed by a set of drawings of the modern oboe, saxophone, clarinet, sarrusophone, and bassoon. In addition, the article contains reproductions of three paintings that incorporate players of reed instruments.31 Just like the articles themselves, these illustrations again suggest the underlying influence of Darwinism. Contemporaneous readers would have been familiar with drawings showing the various stages in the evolution of human kind; these illustrations of instrument types offer a visual parallel from the musical world.

In some cases, the illustrations pertain to an article’s topic but not specifically to its contents. For instance, Smith’s article “The Development of Church Music” contains many pictures evocative of her subject.32 Illustrations such as the “Interior of the Sistine Chapel,” the ruins of two medieval churches, a performance of a “Trio [Sonata] in a Monastery,” and a portrait of Henry Purcell are appropriate for the topic, but they connect to nothing mentioned in the text. Similarly, Seidl’s “About Conducting” is illustrated with numerous drawings of scenes from Wagner’s operas.33 Although many of the musical examples that Seidl discusses come from these operas, the illustrations never relate directly to those he mentions. Perhaps this gives some clue as to the working methods behind the compilation of The Music of the Modern World. It seems likely that the illustrations in some cases may have been chosen with only an article title

30 Ibid., 50–2. The same three categories of illustrations accompany all of the articles throughout The Music of the Modern World on the evolution of various types of instruments.

31 Adolphe-William Bouguerreau’s “Pifferaro” (50) shows a young boy holding a soprano shawm. In Jan Stern’s “La leçon de danse” (51), a girl plays the oboe while her younger brothers hold the pet cat up by its front paws and make it dance on a table. A man plays the bagpipes for the attentive audience of his five pet dogs in “Highland Music” by Sir Edwin Landseer (52).

32 Text volume, 141–53.

33 Ibid., 202–9.
in mind. Possibly the articles in question were still in the process of being written when art editor W. S. Howard had to make his selections. Once the article was finished, there was probably not enough time to go back and reselect different illustrations before the issue had to go to press. This would explain why certain illustrations fit with an article’s title and not its text.34

Another plausible explanation of text-illustration disconnects is that a seemingly random graphic may in fact serve an educational intent. By including certain illustrations, the editors possibly believed that they could include information in visual form that otherwise had to be excluded. They acknowledge these unavoidable exclusions in their preface: “It is hardly necessary to add that The Music of the Modern World is in no sense an encyclopædia. Quite as many great artists are unmentioned in its pages as find a place there, quite as many very great composers remain unquoted as are represented in its music pages.”35 For instance, a particularly obvious disconnect is found in the very first article of the text volume, Krehbiel’s “The Origin of Italian Opera.” This is surprisingly illustrated with a picture of “Palestrina repeating before Pope Marcellus II the mass by which he demonstrated that polyphony could be the vehicle of religious emotion, A. D. 1564.”36 Similarly, the second installment of Finck’s article on “The Evolution of the Orchestra” begins with a graphic of “Frederick the Great in his study” playing the flute.37 Even this apparent randomness may not be without a purpose. Because neither the Palestrina myth nor details of Frederick the Great’s flute-playing are discussed in the text, these illustrations actually fill a gap, visually informing readers of what the text does not.

34 Note that both examples come from the pens of editors of The Music of the Modern World, making it all the more likely that time constraints played a part in the apparent text-illustration disconnect.

35 “Preface,” iv.

36 Text volume, 2.

37 Ibid., 54. In fact, Frederic the Great receives no mention anywhere in the text.
Taken in total, the illustrations heighten the importance of the publication by making it a worthy source document of musical iconography. The majority of the graphics were meticulously selected and carefully placed in order to serve a definite function or purpose. On account of the large quantity of illustrations required to fill a work of this size and the pressures of the publishing schedule, it was perhaps unavoidable that some images would only loosely fit their context. The editors’ experiment to guide musical interpretation through illustrations proved only partially successful, as the subjects are often too generic. Despite these weaknesses, the editors managed to create a unique work in which the illustrations rise above being a merely decorative addition to become an integral part the publication’s conception. Just as the musical selections expose readers to a substantial repertoire of music, the illustrations likewise expose readers to the beauties of the visual arts. Their combination highlights the natural affinity between music and art. Indeed, the editors understood why their selections make such an effective complement: “Even the artists whose paintings are reproduced in its pages usually turned out on investigation to be passionate lovers of music.”

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38 “Preface,” iii.
Chapter Five
Context and Conclusion

My survey has in no way even begun to exhaust the research possibilities of *The Music of the Modern World*, as many topics were outside the scope of my efforts. Additional studies might trace different threads of discourse through the text volume. For example, one could explore how *The Music of the Modern World*, with its fixation on the opera, constructs the celebrity of singers as the “pop stars” of the day. The text volume includes separate articles devoted exclusively to Louis Spohr and Anton Rubinstein. It would be interesting to compare how the writers treat these and other composers who are now fairly marginal in our canon and to discover how their reputation and status has changed over time. A similar study could systematically evaluate the obscure pieces contained in the music volume, measuring their quality and assessing when and why they dropped out of the repertoire. Further inquiry might compare the contents of the music volume to contemporaneous recital programs, both amateur and professional, in order to determine how closely the selections represent the performance canon of the time. Additionally, the illustrations merit greater exploration as a source of musical iconography. Regarding the publication in general, further research could trace the work’s publishing history at Appleton, its sales figures, and the distribution of copies.¹ Related studies could likewise explore in equal detail any of the following publications selected here for comparison.

¹ The firm of D. Appleton & Co. is no longer in existence. In 1933 Appleton merged with the Century Co. and has since changed hands several times. Although both the Rare Book and Manuscript Library of Columbia University and the Lilly Library at Indiana University possess archival materials from the D. Appleton firm, neither collection contains materials pertaining to *The Music of the Modern World*, its editors, or contributors.
The publishing industry in the two decades surrounding 1900 issued several different multi-volume works that featured a combination of text and music similar to *The Music of the Modern World*. Moreover, it was an influential model for several that followed it. There exists a fascinating variety among these publications, as each work possesses a different editorial intention and focus. The following overview will introduce these works and briefly compare them to *The Music of the Modern World*.

*Famous Composers and Their Works*, edited by John Knowles Paine and published in 1891, provides a Bostonian perspective whereas *The Music of the Modern World* was shaped by contributors from New York City.\(^2\) Notably, a number of the time’s important writers on music who were not included in *The Music of the Modern World* did contribute to *Famous Composers*. This includes John S. Dwight, Philip Hale, William J. Henderson, W. S. B. Matthews, and George P. Upton. It has been earlier surmised that some of these critics, especially Hale and Henderson, might have been excluded from *The Music of the Modern World* because of their professional rivalry with Krehbiel, although he himself contributed to *Famous Composers*.

This Boston publication was also issued by subscription, but in thirty parts costing fifty cents apiece. As with *The Music of the Modern World*, it was later presented in a bound edition which ran to over nine hundred pages. According to contemporary announcements, the original subscription version did contain musical selections although these were not included in the bound editions examined for this study.\(^3\) In the bound edition, the work closely resembles an encyclopedia’s organization by presenting separate articles on individual composers, arranged in chronological order and grouped by region. Each section concludes with an overview of that


\(^3\) The musical contents are described in *The Critic: A Weekly Review of Literature and the Arts*, 19, no. 571 (January 1893): 42.
region’s general music history. Italy is treated first, followed by Germany and then France. The work concludes, like *The Music of the Modern World*, with an article by Krehbiel on American music. Throughout the publication, the authorial tone is informative and more factually oriented compared to the opinionated viewpoints cultivated in *The Music of the Modern World*. For example, in the American music article in *Famous Composers*, Krehbiel provides a chronological overview of music in the United States that focuses on composers and their works. Not until the final paragraphs does he “indulge [himself] in a few observations on the present status and the future promise of an American school of music.”4 Yet even here, his strongly held personal opinions on the topic, as expressed so freely in his analogous article in *The Music of the Modern World*, remain carefully contained. This tone of heightened formality, found throughout the work overall, is perhaps emblematic of Boston’s differing musical climate.

*Famous Composers* is illustrated, but to a far lesser degree than *The Music of the Modern World*. These include composer portraits, manuscript facsimiles, birthplaces and residences, and pictures of statues and monuments devoted to composers. It contains neither the wide variety of reproduced artworks nor the purely decorative illustrations as found in *The Music of the Modern World*. The layout is likewise constrained, with only a single, centrally located illustration per page compared to the greater aesthetic variety of *The Music of the Modern World*. In general, *Famous Composers*’ systematic organization, formal layout, and concluding “General Index” suggest that this is a reference work rather than one intended for casual reading.5 Seen in this light, *The Music of the Modern World* could perhaps be understood as a reaction against the earlier work’s format and tone, especially through its use of illustrations and its declared

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5 Unfortunately, the work contains no preface or foreword, thus direct comparison of the issue of editorial intent remains a matter of conjecture.
intentions to “create a book which should possess a distinct flavour of the life in which musicians feel, think, and act.”

Fanny Morris Smith produced two other collections of music shortly following the completion of *The Music of the Modern World*. In both cases, her name again followed that of a “celebrity” editor-in-chief. As with *The Music of the Modern World*, Smith most likely provided the majority of labor necessary to bring these collections to print. The first to appear was *The World’s Best Composers*, edited by Victor Herbert, Smith, and Louis R. Dressler. The publication bears a copyright date of 1899, although the four volumes were published between 1900 and 1904. This was not a subscription work; rather, it was mailed in its entirety to consumers “on approval.” Customers were given a ten-day trial period in which to decide whether or not to purchase the collection. The cost was set at twelve dollars to be paid one dollar a month for twelve months. One advertisement bragged of “$100.00 worth of sheet music for the piano at a marvelously low price” and reminded potential buyers of “no risk incurred” under this sales system.

*The World’s Best Composers* contains over one thousand pages of music for piano from a wide range styles and time periods. Salon music and teaching pieces are included alongside “classics of a more serious and weighty nature.” American music receives no special emphasis, although individual pieces by such composers as Farwell, Gottschalk, or MacDowell are included. Seldom do its contents duplicate repertoire found in *The Music of the Modern World*.

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8 *Outlook*, 26 August 1899.

9 Ibid., “Introduction” to vol. 1.
Both publications display a similar lack of concern for providing accurate bibliographical data on the compositions. The size and layout of *The World’s Best Composers* was designed for practical use. Unlike the oversized dimensions of *The Music of the Modern World*, this work would sit comfortably on the music desk of the piano, and its pages are unencumbered by awkwardly placed illustrations. Although the collection contains some full-page engravings, these appear on pages separate from the music and occur between pieces. They do not interrupt the music, as was so often the case in *The Music of the Modern World*.

Concurrently with her work on *The World’s Best Composers*, Smith was also engaged in producing *The Century Library of Music*, a twenty-volume subscription collection which appeared beginning in 1900.\(^\text{10}\) This publication is the most expensively priced of those considered in this study; each part cost two dollars in cloth binding or four dollars for luxury “half morocco” binding. For this work, the celebrity name came from no less a figure than the famed pianist Ignace Jan Paderewski. Contemporary advertising encouraged interested buyers to contact the publisher for free sample pages before commencing their subscription.\(^\text{11}\) Each volume contains thirty pages of text articles and eighty pages of printed music. The articles are modestly illustrated, without the wide range of layout variations found in *The Music of the Modern World*, while once again the inclusion of removable photogravure insets was an important selling point.

The musical contents of this collection contrast strikingly to the other anthologies compared in this study; *The Century Library of Music* includes primarily large-scale, multi-movement works and completely avoids salon music or pedagogical material. The advertising


\(^\text{11}\) *Century Illustrated Magazine*, 60, no. 6 (October 1900): 18–9.
claims that Paderewski himself selected each of the musical works, many coming from his own recital repertoire. The first volume, for instance, contains Haydn’s Variations in f minor, Hob. XVII: 6, Mozart’s Rondo in a minor, K. 511, four pieces by Chopin (a nocturne, an etude, an impromptu, and a mazurka), and Schumann’s *Carnaval*, Op. 9 in its entirety. Other volumes contain sonatas by Scarlatti, Beethoven, Weber, Schumann, and Chopin, Liszt transcriptions of Bach organ works, and a complete Handel keyboard suite. Naturally, several of Paderewski’s own compositions are included as well. American music, however, plays no role in this collection. Another advertisement claims, “The pieces that the world would choose to keep if all others must be sacrificed are the ones that find their place in these volumes.”\(^\text{12}\) Such salesman hyperbole is perhaps not that far off the mark, as nearly every work contained in this collection is likely to be performed by professional pianists still today. Taken together, these two publications form a natural complement to *The Music of the Modern World* as their focuses are all slightly different. The musician who owned all three would have in his or her possession an especially well-rounded library of music, all thanks to the astute editorial skills of Fanny Morris Smith.

By the end of the first decade of the twentieth century, the University Society had issued another comprehensive work on the history of music which built directly upon the example set by the text volume of *The Music of the Modern World*. In 1910 the society published *The University Musical Encyclopedia*, a ten-volume series of books.\(^\text{13}\) The publishers of this work took a different marketing approach.\(^\text{14}\) They invited readers of such publications as the *New York Times* or *Current Opinion* to send in a coupon in order to receive a complimentary copy of *The


\(^\text{14}\) For one sample advertisement, see *Current Opinion*, 54, no. 6 (June 1913): 12.
Musiclover’s Handbook from the University Society.\textsuperscript{15} In addition to the Handbook, the publishers took “pleasure in sending full information in regard to the ‘University Musical Encyclopedia’ … the first important musical encyclopedia of American origin to be offered to the public” (emphasis original).\textsuperscript{16} This is a strikingly familiar marketing strategy, and yet unlike the similar offers today, respondents were not automatically enrolled into any kind of subscription for the full publication. In fact, as with The World’s Best Composers, customers had the option of an obligation-free, in-home trial period with the full publication. Unfortunately, the advertisements located did not contain any pricing information; presumably this was only revealed in the “full information” included with the free Handbook.

Louis C. Elson, who had contributed one article to The Music of the Modern World, served as editor-in-chief for this project. The advertisement’s claim to be the “first” is indeed a dubious one, as this work shared a substantial number of author-contributors with The Music of the Modern World, including Bernard Boeckelman, Reginald de Koven, Henry T. Finck, Henry E. Krehbiel, Lilli Lehmann, Hubert P. Main, William Mason, Victor Maurel, Xaver Scharwenka, William Shakespeare, and William H. Sherwood.\textsuperscript{17} In fact, this later work reprinted twenty-four articles that had originally appeared in The Music of the Modern World. The work’s seven-part organization consisted of “A History of Music,” biographical sketches of “Great Composers,” “Sacred Music,” “Vocal Music and Musicians,” the history of and synopses from “The Opera,” “The Theory of Music,” and concluded with a “Dictionary of Music and Musicians.” Unlike the formal, encyclopedia-style of Famous Composers and Their Works and similar to the reader-


\textsuperscript{16} Current Opinion.

\textsuperscript{17} The William Shakespeare listed here was a well-known voice teacher of the time and not the famous playwright.
friendly style of *The Music of the Modern World*, the *University Musical Encyclopedia* claimed to be “not merely a collection of material for occasional reference, but is designed for enjoyable reading.”

Just two years later, the text-only *University Musical Encyclopedia* was combined with a three-volume collection of music and renamed *Modern Music and Musicians*. The text portion remained unchanged while the new music volumes greatly expanded the work’s scope. The music anthology portion consisted of two volumes of piano music and one volume of vocal music, thus making the contents of *Modern Music and Musicians* parallel to the music found in *The Music of the Modern World*. These music volumes were additionally intended to complement the University Society’s earlier publication *The World’s Best Composers*. Unlike the musical selections in *The Music of the Modern World*, those in *Modern Musicians and Musicians* are graded on a scale from iii to vi, from medium to difficult. This likely made the latter publication valuable especially to teachers and pupils. Any appearance of American music is incidental rather than systematic. Like the editors of *The Music of the Modern World*, Elson sought to allow his authors a similar freedom of opinion. In his preface, Elson wrote that he “believ[ed] that the reader will find sufficient comments from different points of view to form his own judgment.”

Despite some superficial similarities and shared content, *The Music of the Modern World* is a unique work in many ways. The emphasis on visual layout sets this publication apart from its contemporaries, while the size of the work, especially in its bound version, makes for an imposing physical presence. Owning such a publication was indeed a symbol of status and

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18 “General Introduction,” *University Musical Encyclopedia*, vol. 1, ix.


luxury, whereas owning any of the others seems less impressive due to their more practical nature. The heightened importance of the accompanying art reproductions is also unique to this work. None of the other publications assign the same value to the visual arts. Additionally, the editors’ decision to permit each author to freely voice his or her own opinions created a work in which the discourse is lively, at times heated, and often fascinating. Each writer became an advocate for his or her own personal interests; each included topic received a voice of enthusiastic support. Perhaps no other single contemporary source captures the musical climate in such vivid colors. Only by combing through hundreds of newspapers and periodicals could one arrive at the same comprehensive understanding that this single publication provides.

The editors were convinced that their work did indeed “give a bird’s-eye view of the musical life as a whole, as it is being lived to-day.” Because they wished to “open the door of this intense and passionate musical life to the lovers of music,” The Music of the Modern World reads with a heightened sense of urgency and purpose. It is as if the readers are being welcomed into a realm that was previously closed to them. The other publications seem content to inform and educate their readers, whereas The Music of the Modern World goes one step further in revealing for its readers “the life in which musicians feel, think, and act.” It approaches music as a lifestyle rather than a practiced skill or an avocation. As the editors claim, “Everything contained in its pages is the utterance of people who live in music and by music.” The readers too, it would seem, can learn to “live in and by music” by walking through the “open door.”21

Although my comments risk exaggeration through such a wholesale acceptance of the salesman-like rhetoric of the publication’s preface, the editors’ claims retain some validity given that none of the other comparison publications approach this tone in their statements of editorial intent. Such sentiments are indeed unique to The Music of the Modern World.

21 This paragraph’s quotations were all taken from the “Preface,” The Music of the Modern World, iii.
The contributors and editors strove to capture in prose, music, and art the musical climate of the time “as it is being lived today.” The comparison works each seem more concerned with presenting historical facts; as reference works, they attempt to provide timeless information. On the other hand, it is likely that The Music of the Modern World soon began to seem dated to its readers, as its contents were so closely informed by then-contemporary opinions. This characteristic surely limited the publication’s sales appeal as the years passed, but it dramatically increases its value to scholars today. For readers of the past, who sought a “bird’s-eye view” of the musical scene, its contents would have lost their currency with the onset of twentieth-century modernism and changing of musical tastes. And yet for readers today, it is precisely this “bird’s-eye view,” positioned squarely at the end of the nineteenth century, which is its greatest value.

The editors believed in all earnestness in the concept of the “musical life,” not as something exclusive to professional virtuosos and opera divas, but something that could be appreciated and comprehended by all lovers of music. This is indeed a noble and lofty goal: not to strive simply for music appreciation or music education, but to connect listeners, be they amateur performers or concert-goers, to the depth of feelings and passions that await discovery through music. Every aspect of the publication works towards this goal. A writer’s passionately held opinion, an illustration that inspires a musician’s interpretation, a new-found favorite piece of music—all of these endeavor to enrich the reader’s own “musical life.”
APPENDIX 1

Figures

Figure 1: Front Cover Text

The Music
of the
Modern World

Illustrated in the Lives and Works of
the Greatest Modern Musicians, and in
Reproductions of Famous Paintings, etc.

ANTON SEIDL
Editor in Chief

Assisted by Fanny Morris Smith

H. E. Krehbiel W. S. Howard
Consulting Editor Art Editor

Copyright, 1895, by D. Appleton & Co.

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1 Figures one and two present the text of the heavy paper covers that were issued with each individual part. The front cover and title pages contain the identical text. The original layout has been retained as much as possible.
The Music of the Modern World

Explained and Illustrated for American Readers,

Including expert historical and critical accounts of famous singers, instrumental virtuosos, composers, and schools of musical art; discussion methods of technique and teaching; reproductions of famous paintings; two series of practical piano and vocal lessons, and more than one hundred pieces of rare and beautiful music.

A Pictorial Record of Modern Music.

This work will present a gallery of portraits of famous modern musicians with pictures of their homes, etc., and of opera houses, buildings and scenes famous in musical history, facsimiles of musical autographs, decorative text designs by distinguished artists, and reproductions of paintings of musical subjects by Alma-Tadema, Vibert, Meissonier, Constant, Manet, etc., so that the book will be the Music of the Modern World illustrated by the Art of the Modern World.

Practical Music Lessons and Instructive and Critical Text.

Introduction will be combined with entertainment in a comprehensive survey of music, from oratorio and grand opera to ballad and dance form. The scheme and literary matter are absolutely original. The critical articles by specialists, like those of Clara Louise Kellogg on Patti and Van der Stucken on Male Chorus; the pithy historical sketches of the different forms of music; the biographical matter from original sources; the music lessons by the greatest living teachers, such as Marchesi, Sbriglia, Stockhausen, Shakespeare, Mason, Leschetizky, and Joseffy; the “conversations” with great artists on vital points of their art—bringing the reader into the very atmosphere of music—make up a work which is unique and of extraordinary value.

A Portfolio of Modern Music

This book will contain a collection of the choicest vocal and instrumental music, several beautiful pieces that could not be purchased separately for a dollar appearing in each part. Each piece will be exquisitely illustrated by reproductions of the paintings of the greatest artists which express the feeling of the composer—something never before attempted in any work. The music will be edited according to a method of phrasing invented expressly for this work by Bernard Boekelman, probably the most expert fingerer in America. The music of the songs has been fitted with new and poetical translations. The book will be of great practical value to every teacher and student of music. Among the subjects treated at length are the following:

German Opera     Modern Classic Music,     Bands,
Italian Opera,     Piano Teachers,     Männerchor,
French Comic Opera,  Vocal Teachers,     American Composers,
Oratorio,          Orchestra and Sacred Music.
The text will be by the most distinguished specialists, such as Mrs. Clara Louise Kellogg-Strakosch, Anna Louise Cary-Raymond, Anton Seidl, William Mason, H. E. Krehbiel, F. A. Schwab, Max Maretzek, Frank Van der Stucken, and Victor Maurel. The name of ANTON SEIDL, Editor in Chief, will be a guarantee of the thoroughness and high tone of the work.

CONDITIONS OF PUBLICATION

*The Music of the Modern World* will be published in twenty-five parts.

Each part will contain one Goupil photogravure, one Goupil typogravure in colours, and one full-page typogravure in black, and about twenty pages of music and text.

The price of each part will be ONE DOLLAR.

Two parts will be issued monthly, with the exception of the last month, when three will be published.

No order will be accepted for less than the complete work; but, if desired, it can be delivered to subscribers at the rate of two parts per month.

D. APPLETON & CO., Publishers, 72 Fifth Avenue, New York.
[The text of the preface is preceded by reproduction of “Spring” by Will H. Low (1853–1932), part of a series of seasonal illustrations first appearing in *The Century Magazine*. It depicts Orpheus playing the lute amidst a natural setting on a hillside with flowers and trees. Low and Smith would have come into contact in the 1890s while they both worked for the Century Publishing Co.]

*The Music of the Modern World* originated in a desire to create a book which should possess a distinct flavour of the life in which musicians feel, think, and act—a life in which temperament, imagination, and suffering rule supreme—a life of incessant mental activity and exertion, prosecuted too often under the burden of care, anxiety, and privation.

It is the province of music to give the most precise and yet vivid expression possible to all the feelings and emotions incident to human life. As nations and individuals differ widely in temperament, the world of music in which they express themselves is full of divergent theories, instincts, and idiosyncrasies. *The Music of the Modern World* has sought to open the door of this intense and passionate musical life to the lovers of music. No theory, no school of art, or national animus has been prosecuted at the expense of rival theories, schools, or nationalities. On the contrary, the partisan known to be most enthusiastic in his cause has been chosen to exploit each special subject; each writer’s name makes him and no one else responsible for his opinions advanced, and nothing has been altered or softened to meet the personal views of the editors. Thus, when brought together, the various articles give a bird’s-eye view of the musical life as a whole, as it is being lived to-day, and a hint of the causes which have been at work to make it what it is. The many pens that have been busy in the preparation of *The Music of the Modern World* are without exception those of practical and often very famous musicians, artists, and

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2 “Preface,” iii–iv. Original spellings have been retained.
critics. Everything contained in its pages is the utterance of people who live in music and by music. Even the artists whose paintings are reproduced in its pages usually turned out on investigation to be passionate lovers of music, and, like Ary Scheffer, Eugène Delacroix, and Paul Delaroche, members of circles where music held a supreme interest.

Music is so nearly allied to painting and sculpture that a picture is often a better guide to the meaning of a piece than any words—even words of poetry. The pictorial suggestions offered in our music pages are only suggestions, but as such may prove stimulating to the imagination of the pianist and singer, especially when they express motion or grace in repose. They should not be taken too seriously.

It is hardly necessary to add that The Music of the Modern World is in no sense an encyclopædia. Quite as many great artists are unmentioned in its pages as find a place there, quite as many very great composers remain unquoted as are represented in its music pages. In the case of Wagner and Berlioz, the narrow excerpt of a melody, or a short transcription from works so massive, grand, and full of detail, affords no example of the genius or style of those immense contours, whereas the tuneful numbers of Rossini, Gounod, or even Meyerbeer are easily separated from their original environment because they are complete in themselves. Much of the music selected is cameo-like in its dimensions and finish, because only cameos could be contained in so small a compass as the number of pages at our disposal. The editors have collected a group of melodies that will never become old while civilization endures. Those culled from Russia, Bohemia, and Hungary are as yet scarcely known in America; they will
surprise as much by their congeniality to American temperament as by their exquisite freshness. The illustrations of Hunyady László, by [Joseph] Pennell, are the fruit of a season’s wandering in Hungary in search of “gipsy music.” It is needless to say that the author of the great national opera of Hungary [i.e., Ferenc Erkel (1810–1893)] was not a gipsy, and that the patriotic themes that form the context of the opera are of the purest Hungarian character.

Special acknowledgments are due to Gunther & Co. for the care with which they have type-set the piano music. We believe that such feats as the pedal phrasing in “Vogel als Prophet” have never before been accomplished with music type.

The constant assistance of Mr. Nahum Stetson and of Mr. Charles Tretbar has been vital in the successful accomplishment of the work. We also gratefully acknowledge the many courtesies of Boussod, Valadon & Co., G. Schirmer, Fredeick Keppel, The Century Co. Knoedler & Co., the Metropolitan Museum of Art, Dr. William Mason, Mr. W. F. Pecher, and others.

[Here follows an uncredited illustration of a lyre leaning against the base of some monument’s pedestal. An olive wreath is draped across the lyre; two palm branches lie beside it.]
Figure 4: D. Appleton & Co. New York Times Advertisement

Messrs. D. Appleton & Co. beg to announce that they have decided to issue two supplementary numbers of *The Music of the Modern World* for the purpose of placing in the hands of the public Mr. Anton Seidl’s most valuable article on Wagner, which, in consequence of the pressure of the past musical season, was completed too late to appear in the body of the work.

They also embrace the opportunity to issue a review, by Mr. Henry Krehbiel, of Noted American Musicians and their Work, a most important subject excluded by the necessary limitations of the original scheme. With this article will be issued a large number of vocal and instrumental pieces, illustrating the historical development of American music from the earliest colonial period to the present date.

These extra numbers will be richly illustrated in the text; will be in size, quality of paper, and price, uniform with the previous numbers, and will each contain four full-page plates by the house of Franz Hanfstangl, whose delightful pictures, so full of the true musical and artistic spirit, have largely contributed to the popularity of the present work. Two of the plates in each number will be mounted on Japan paper, and one printed in tint, the whole to comprise about eighty extra pages.

The value of the work will be materially enhanced by these supplementary numbers, although it is practically complete without them. Hence it is optional with the subscribers whether they purchase them or otherwise.
Figure 6.a: Sample Pages, Schumann’s “Vogel als Prophet”

Music volume, 59 and 63.
THE persistence with which Italian opera lingers in the music centres of the world has long been a puzzling fact to the disciples of Wagner. Our German critics find the satisfaction still inherent in "La Sonnambula," and the career of Patti herself, very discouraging.

What can it be in these operas, with their stiff, old-fashioned construction, meagre orchestration, and childish words, which exhibits such extraordinary vitality? Why did not Patti throw away "The Barber," abjure the music of the past, and devote herself heart and soul to the propagation of the music of the future? To comprehend the survival of Italian opera, let us look at the beauties of the rival schools, and see if the widely different standpoints of the two forms of art do not furnish the answer and justify the artist.

The Italian school of music took one instrument—the voice—developed it to its fullest perfection in quality and flexibility, and gave it every resource of vocalization, enunciation, and intonation. Wagner combined as many instruments as possible, among them the voice, seized the most characteristic timbre of each, and composed a tone-mass of great variety. Thus he degraded the artistic value of every instrument by throwing aside its most delicate resources. There is nothing inartistic in music produced by such combinations, but the inevitable result is the cultivation of broad effects and sharp contrasts. If music is to last, each instrument must strive for individual perfection, must exist independently on its own artistic merits. One secret of the vitality of Italian opera is the fact that it offers the singer the opportunity for such perfection.

It is false criticism to make Wagner a standard by which to rate the music of the masterpieces of his predecessors—"Don Giovanni," for example. Mozart had exquisite perception of harmony and polyphony; his melody, full of strength and vitality, preserves its character when played on a piano, or even on a hand-organ. His beauties arise from combinations of notes and rhythms, and depend comparatively little on orchestral colour. His manner is, however, sufficiently modern to be misunderstood; while Bach, whose music is polyphonic, not lyric, is the only composer that the Wagner movement has not discredited. For with Wagner everything depends on the contrasted effects of different instruments; he has written almost nothing which is independent enough to be translated from orchestra to piano, though Liszt declares the piano to be itself a second orchestra.

Wagner opera is in no sense a development of Italian opera. Its laws, its triumphs, its sphere, all characterize a totally different form of art. No one can dispute its great-

\[ \text{[Music volume, 6–7.]} \]
ness or its beauty; but it is not a pure product of music. It is a combination of fine orchestration, fine declamation, fine scenery, interesting and emotional plot, and good acting. Singing has so little part in it that many a favourite Wagner artist can not sing. The Wagner school does not vocalize; it vociferates. The Italians call the Wagner declamatory artists "griditori"—"screamers." They are not singers, strictly speaking; they are declaimers.

Wagner’s rôles demand strong voices and some ability for acting. His operas are filled with gigantic characters, the personified passions of the race from the epics of which they are drawn. These operas escape being coarse and vulgar because the dramatis personæ are not human; they are only a phantasmagoria of very human passions. Their story was not created; it was evolved—the turbid dream of the Teutonic race. Wagner, with wonderful foresight, seized upon this most congenial material, and in so doing lifted himself and his actors out of the reach of criticism. No finesse of acting is needed where everything is of superhuman proportions; no great purity of intonation is required when an impassioned recitative inspired by the constant progress of the story fixes the attention of the hearer. Lavish pageantry most stimulating to the imagination fills every gap, and the orchestra, with a twin programme of dramatic and scenic effects, constantly rises to a tremendous pitch of excitement on the wings of the fancy thus aroused. All this is great, but it has undermined the art of singing by making it an adjunct—a minor adjunct of the astounding whole.

The triumphs of the Wagner opera have not been as untainted by Italian influence as has been fancied. The despised sostenuto and cantabile of the Italian school are no mean resources for any artist; and wherever artistic singing as distinct from declamation has lent its charm, its source may be traced to that "pure and undefiled fountain of song" to which Charlemagne referred his Gothic choristers. Lehman, for instance, owes much of her success to the training of Italian opera, in which she sang for many years.

Early Italian opera is weak just where singing is associated with the sister art of declamation,
APPENDIX 2

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Carmen, Its Composer and Interpreters
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Later Singers of the Century
Mascagni and Leoncavallo
Modern Singers
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Singers of the Century
*The Abode of the Mastersingers
The Great Male Voices of the Century
The Influence of Louis Spohr
The Rule of the Singer
Two Great Singers [i.e., Christine Nilsson and Pauline Lucca]
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*On the Charming History of Pianoforte-Playing
*The Advent of English Operetta
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*The Evolution of the Brass Band
*The Evolution of the Oratorio
*The Evolution of the Violin
*The Music of Romance
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\(^7\) A voice teacher, not the playwright.
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8 Pieces marked with an asterisk (*) are vocal works. The dagger (†) indicates composers who were still living when The Music of the Modern World was published.
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Flemish melody  “I say, adieu”*
Flemish melody  “There is a stainless maiden”*
folk melody  Venetian Air*
Foster, Stephen  My Old Kentucky Home, Good Night*
Foster, Stephen  Old Black Joe*
Franz, Robert  Flowers in the Garden*
Franz, Robert  The Mourner, Op. 17, No. 4 (Die Trauernde)*
Gade, Niels  “Take, o take those lips away” (Frühlingsgrüss)*
Glinka, M. I.  Birdie’s Loving Mother from A Life for the Czar*
Glinka, M. I.  Bridal Chorus from A Life for the Czar*
Gluck, C. W.  Gavotte
Gluck, C. W.  The Brook*
Gounod, Charles  Ave Maria*
Gounod, Charles  Once There Was a King in Thule, from Faust*
Greene, James  “Good night, good night, my dearest” from La Juive*
Handel, G. F.  “He was despised and rejected”*
Handel, G. F.  Dead March in Saul
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Henselt, Adolf  Allegro, “Si oiseau j’étais”
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hymn, after Beethoven  PASSION*
hymn, after Chopin  CLIFFORD*
hymn, after Chopin  ST. ELIZABETH*
hymn, after Henselt  “Jesus high in glory”*
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Kimball, Jacob Jr.  INVITATION, L.M.*
Kittredge, Walter†  “Tenting on the old campground”*
Kjerulf, Halfdan  “Afar on the wood” (Ruhe im Walde)*
Kullak, Theodor  Ein donischer Kosack, Op. 56, No. 6
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