

***The Musical World* (1901-1904)**

The Musical World [MUW] was “published monthly by the Musical World Publishing Company, by the J. B. Millet Company, of Boston, and mailed postpaid to subscribers in the United States and its dominions for One Dollar a year (All foreign Countries \$1.40 a year).”¹ The journal’s publication run extended from 1 February 1901 to 1 January 1904. Volume I (February 1901–January 1902) contains twelve issues; Volume II (February 1902–December 1902), eleven issues; Volume III (January 1903–December 1903), twelve issues; and Volume IV (January 1904), a single issue. Beginning in February 1904, MUW was incorporated into *The Musician*, a journal published in Philadelphia from 1896 to 1903, in Boston from 1903 to 1918, and in New York from 1919 to 1948.²

Each issue of *The Musical World* is printed in a two-column format. Volumes I and II contain fourteen pages per issue, with the exception of Volume I, no. 2 (March 1901), which is sixteen pages in length. The monthly issues in Volume III contain eighteen pages each, while the one issue of Volume IV, sixteen pages. The pages are numbered continuously throughout each volume. In addition, sixteen independently numbered pages of sheet music, as well as advertisements, were included with each issue.³

While the focus of the content shifts from one volume to the next, the four volumes of *The Musical World* have the same basic structure. In general, each issue begins with feature articles, followed by a variety of miscellaneous sections that appear irregularly throughout the journal’s publication. As the topics treated in each volume differ, the four volumes will be discussed individually.

Volume I deals with a variety of subjects with no clearly defined focus. At the beginning of this volume’s issues, one finds biographical sketches of performers and composers—including pianist Harold Bauer, tenor Sims Reeves, contralto Gertrude May Stein, and composer Sir Arthur Sullivan⁴—as well as articles dealing with music appreciation, criticism, history, and contemporary music.⁵ Music critic John F. Runciman contributes a

¹ MUW I, 1 (February 1901): 13.

² According to an “Important Notice!” that ran in the final issue of *The Musical World*, all subscribers were to receive a copy of *The Musical World* and *The Musician* for January 1904. See “Important Notice!” among the advertisements following the musical supplement for MUW IV, 1 (January 1904).

³ See discussion on page 10.

⁴ Philip Hale, “Harold Bauer,” MUW I, 1 (February 1901): 1-3; “The Personality of Sims Reeves,” MUW I, 1 (February 1901): 10; “Gertrude May Stein,” MUW I, 1 (February 1901): 13; Vernon Blackburn, “Sir Arthur Sullivan,” MUW I, 5 (June 1901): 59-60.

⁵ For example: Louis C. Elson, “The Use of Italian Musical Terms,” MUW I, 2 (March 1901): 15-17; Henry T. Finck, “Musical Idolatry,” MUW I, 2 (March 1901): 17-18; Philip Hale, “Certain Operatic Phases,” MUW I, 3 (April 1901): 31-33; Annie C. Muirhead, “A Study in Comparative Criticism,” MUW I, 3 (April 1901): 35-37; Louis C. Elson, “Musical Humorists,” MUW I, 4 (May 1901): 50-51; Lawrence Gilman, “MacDowell’s *Keltic Sonata*,” MUW I, 5 (June 1901): 60-61; Henry T. Finck, “Should Musical

series of articles on “Some Modern English Composers” featuring biographical notes and comments on the compositional styles of Sir Alexander Mackenzie, Villiers Stanford, George W. L. Marshall-Hall, Fritz Delius, and Edward Elgar, among others.⁶ Ernest Newman’s article examining Tchaikovsky’s works, reprinted from the *Contemporary Review*,⁷ is also provided. These mostly signed articles are followed by the miscellaneous column “In Brief,” which often treats topics linked to those dealt with in the issue’s articles. Following is “The World of Music,” a section that contains reviews and further feature articles, on topics similar to those already treated in the issue. Mostly unsigned, these articles are presumably written by the editors. Also included are announcements of current musical events in the columns “Record of Current Events,” listing forthcoming performances in cities in the United States and abroad; “New Operas,” noting premieres of new works; and “Deaths,” which either announces a death or offers an obituary concerning a deceased personality in the arts.

The column “Notes and Queries”—which contains answers to readers’ questions about musical topics such as the history and aesthetics of music, or biographical details on musical personalities—can be found at the end of each issue in Volume I. Found sporadically at the end of issues in Volumes I and II is the “Music of this Number” column, in which are identified the titles and composers of sheet music (published by Arthur P. Schmidt⁸) that was likely distributed to readers as independent supplements. A “Pictorial Supplement” also appears at the beginning and end of each issue. These contain photographs generally related to specific articles or brief biographical notes about the person represented in the image. Musical personalities depicted include composers Verdi, Elgar, Brahms, and Strauss; contralto Lucie Tucker and soprano Velva von Derenburg; and organist William Hammond.

The distinguishing feature of Volume II is that it consists primarily of biographical sketches and accompanying photographs. Each issue begins with a “Pictorial Supplement” containing one or more photographs on unnumbered page(s). Some issues contain two or more pictorial supplements. In all cases the subject(s) depicted illustrate an article either in the issue in which the illustration appears or in the immediately preceding or following issue. Most of the articles are unsigned, and almost every article is

Critics be Abolished?” MUW I, 5 (June 1901): 61-63; “Paderewski’s Opera,” MUW I, 6 (July 1901): 78-79; E. E. Ziegler, “*Parsifal* and the Public,” MUW I, 8 (September 1901): 105-06.

⁶ John F. Runciman, “Some Modern English Composers,” MUW I, 3 (April 1901): 33-35; 4 (May 1901): 46-48; 5 (June 1901): 63-65; and 6 (July 1901): 75-78.

⁷ Ernest Newman, “The Essential Tschaikowsky,” MUW I, 10 (November 1901): 132-35; 11 (December 1901): 147-49; and 12 (January 1902): 162-64.

⁸ The German-born music publisher Arthur P. Schmidt was a supporter of American music. He distributed John Knowles Paine’s *Spring Symphony* (1880), the first symphony of a native-born American to be issued by an American publishing company. Schmidt was also responsible for the publication of compositions by Mrs. H. H. A. Beach, George W. Chadwick, Arthur Foote, and almost all of the works composed by Edward MacDowell (From *The New Grove Dictionary of Music and Musicians*, 1st ed., s.v. “Schmidt, Arthur P.”). The majority of the sheet music found in *The Musical World* is written by American composers and songwriters.

illustrated by at least one photograph. Performers represented, often in costume, include tenor Victor Capoul, sopranos Marcella Sembrich and Adelina Patti, and mezzo-soprano Emma Calvé. Also published are photographs of, among others, conductors Theodore Thomas, Arthur Nikisch, Walter Damrosch, Felix Mottl, and Gustav Mahler; composers Saint-Saëns, Tchaikovsky, Berlioz, Schumann (Robert and Clara), and Puccini; music critics William F. Apthorp, James Huneker, W. J. Henderson, Henry Krehbiel, Louis C. Elson, and F. J. Fétis; as well as unidentified scenes from operas including Isidore De Lara's *Messaline*, Paderewski's *Manru*, Mascagni's *Iris*, and Charpentier's *Louise*.

Interestingly, articles on women performers are featured prominently in this volume. There is, for example, a series by Arthur M. Abell about young violinists including Sophie Jaffé, Gabriele Wietrowetz, Irma Saenger-Sethe, and Maud Powell;⁹ a separate article focuses on violinist Camilla Urso.¹⁰ There are also numerous biographical notes on female vocalists including sopranos Lina Cavalieri,¹¹ Lucienne Bréval,¹² Georgette Leblanc,¹³ and Suzanne Cesbron.¹⁴ A series on American singers in Europe, mainly Paris, relates the reception of American vocalists, including Bessie Abott, Augusta Doria (stage name Augusta Klous), and Claude Albright.¹⁵

Several composers' works are also examined in Volume II including pianist and composer Paderewski, Elgar, and Isidore De Lara. There are also two articles treating Tchaikovsky's *Pathetic Symphony*,¹⁶ along with another about his relationship with mezzo-soprano Désirée Artôt.¹⁷ A review of Paderewski's *Manru* contains an extensive critique by James Huneker taken from the *New York Sun*.¹⁸ Elgar's oratorio *Dream of Gerontius* is discussed in an article by Ernest Newman (from *The Speaker*, London),¹⁹ and Lawrence Gilman reviews De Lara's opera *Messaline*.²⁰ The columns "In Brief," "Deaths," and "The Music of this Number" are printed irregularly in this volume, and are generally found towards the end of an issue.

Beginning in Volume III and continuing in Volume IV, the focus of *The Musical World* shifts to musical education in the United States. In the late nineteenth and early twentieth centuries there was a growing interest in music education reform. Several journals,

⁹ Arthur M. Abell, "Younger Women Violinists," MUW II, 2 and 3 (March and April 1902): 19-21, 35-37.

¹⁰ "Camilla Urso," MUW II, 2 (March 1902): 27.

¹¹ "Lina Cavalieri," MUW II, 1 (February 1902): 1; and MUW II, 5 (June 1902): 66-67.

¹² "The New Griselda," MUW II, 2 (March 1902): 25-26.

¹³ "Georgette Leblanc," MUW II, 3 (April 1902): 33-34.

¹⁴ "Suzanne Cesbron," MUW II, 5 (June 1902): 59-60.

¹⁵ "American Singers in Europe I," MUW II, 3 (April 1902): 29-32; "Singers in Paris," MUW II, 7 and 8 (August and September 1902): 85-88, 101-04.

¹⁶ Lawrence Gilman, "Tschaikowsky's *Pathetic Symphony*: A Protest," MUW II, 1 (February 1902): 5-6; "The *Pathetic* Once More," MUW II, 1 (February 1902): 6-7.

¹⁷ "Tschaikowsky's First Love," MUW II, 4 (May 1902): 43-45.

¹⁸ "Paderewski's *Manru*," MUW II, 2 (March 1902): 15-18.

¹⁹ Ernest Newman, "English Festivals and Edward Elgar," MUW II, 1 (February 1902): 10.

²⁰ Lawrence Gilman, "The Case of *Messaline*," MUW II, 2 (March 1902): 21-24.

including *The Etude* (1883-1957) and *The Musician* (1896-1948), were founded to deal with the subject. In MUW there are numerous feature articles on proper teaching methods (particularly for piano and piano technique),²¹ conflicting schools of thought,²² the pros and cons of studying in Europe versus at home in the United States,²³ and on the growing quality of music education in America.²⁴ Other articles provide suggestions for maintaining young students' interest in learning proper technique and for what constitutes proper phrasing.²⁵ One article addresses the need for the government's involvement in promoting and sustaining music education in the United States.²⁶ W. S. B. Mathews contributes a series of articles on "Some Good Teaching Pieces and How to Use Them."²⁷ A section containing several articles entitled "Practical Hints to Teachers"²⁸ began in Volume III, issue no. 9. In this, Frances G. Robinson supplies "Practical Talks with Teachers," providing advice on how to instruct young children.²⁹ Fannie Edgar Thomas writes a series on "Musical Education in the United States" regarding the need to create a national system similar to that in France.³⁰ Following the feature articles are the columns "Foreign Items of Interest," offering notes on forthcoming performances in various European cities and other miscellaneous music news; and "Notes on Contributors," which provides background biographical information. The column "Notes and Queries" from Volume I appears to have been replaced with "Student problems" as of Volume III, no. 4, in which readers' questions, regarding various aspects of musical performance, pedagogy, and history, are answered.

²¹ Ernest Hutcheson, "Some Simple Truths of Piano Technique," MUW III, 1 (January 1903): 13-14; T. P. Currier, "Some Common Faults in Piano Practice," MUW III, 2 (February 1903): 27-28.

²² "Raoul Pugno," MUW III, 1 (January 1903): 9-10; G. W. Chadwick, "Musical Atmosphere and Student Life," MUW III, 3 (March 1903): 37-38.

²³ R. R. Gardner, "At Home or Abroad: Where Best to Study Pianoforte Playing," MUW III, 4 (April 1903): 66-68; Fannie Edgar Thomas, "Should American Musicians Go to Paris to Study? What is There for Them to Get There That We Do Not Have at Home?" MUW III, 5 (May 1903): 75-76.

²⁴ David Bispham's article reprinted from the *North American Review* in MUW III, 1 (January 1903): 14; G. W. Chadwick, "Musical Atmosphere and Student Life," MUW III, 3 (March 1903): 37-38.

²⁵ Charles Dennée, "A Few Reflections on Technique," MUW III, 3 (March 1903): 47; Marie Benedict, "How to Interest Young Pupils in Technical Work," MUW III, 4 (April 1903): 64-65.

²⁶ Fannie Edgar Thomas, "Musical Education in the United States. II. Education as Not Applied to Music," MUW III, 12 (December 1903): 202-03.

²⁷ W. S. B. Mathews, "Some Good Teaching Pieces and How to Use Them. I. The Poetic Side – Cantilena," MUW III, 3 (March 1903): 41-42; and "Some Good Teaching Pieces and How to Use Them. II. Pleasing Finger Pieces," MUW III, 5 (May 1903): 84-85.

²⁸ "Practical Hints to Teachers," MUW III, 9, 10 and 11 (September, October and November 1903): 157, 174-75, 192.

²⁹ Frances G. Robinson, "Practical Talks with Teachers. I. The Study of Child Nature," MUW III, 11 (November 1903): 190-91; "Practical Talks with Teachers. II. Hints on Primary Teaching," MUW III, 12 (December 1903): 207-09; and "Practical Talks with Teachers. III. Some Hints on Teaching," MUW IV, 1 (January 1904): 11-12.

³⁰ Fannie Edgar Thomas, "Musical Education in the United States. I. Education as Applied to Music," MUW III, 11 (November 1903): 185-86; "Musical Education in the United States. II"; and "Musical Education in the United States. II. Education as it May be Applied to Music," MUW IV, 1 (January 1904): 9-11.

The foremost proponents in music education in the journal include George Whitefield Chadwick, Arthur Farwell, Fannie Edgar Thomas, and Mrs. Reinhold Faelten. Along with articles on music education in the United States, Volumes III and IV of *The Musical World* contain discussions about the importance of recognizing and supporting American artists and composers.

Music critics Philip Hale, Henry T. Finck, and Louis C. Elson were the journal's associate editors for Volume I. Hale became the sole editor for Volume II, and the subsequent volumes were under the direction of American composer and teacher Edward Burlingame Hill.

Philip Hale (1854-1934) studied at Yale University until 1876 and continued his musical education in Europe from 1882 to 1887 with composers Carl Haupt, Woldemar Bargiel, Josef Rheinberger, and Alexandre Guilmant. In 1889 he settled in Boston and contributed to several of the city's newspapers including the *Post*, the *Journal*, and the *Herald* as well to the *Musical Courier*. He also wrote program notes for the Boston Symphony Orchestra (1901-34), and was the editor of the *Musical Record*.³¹ For *The Musical World* he contributed a biographical sketch of pianist Harold Bauer, a short history on the sources for operas and current trends in opera librettos, a discussion of the smoking habits of vocalists, the professional advantages and disadvantages for music critics to know performers personally, and a review of compositions by Richard Strauss.³²

Henry T. Finck (1854-1926) studied music theory and composition with John Knowles Paine at Harvard University. While continuing studies abroad Finck contributed articles to American periodicals. Upon returning to the United States he became the music critic for *The Nation* and the *New York Evening Post* from 1881 until his retirement in 1924. He was one of the most influential critics of his day, and was a supporter of Liszt, Wagner, Grieg, and MacDowell. His writings include *Chopin and other Musical Essays* (New York, 1889), *Paderewski and his Art* (New York, 1895), and *Songs and Song Writers* (New York, 1900).³³ For MUW Finck supplied anecdotes about prominent composers and performers, examples and criticism of a blind adoration for composers, a critique of conservative conductors and musicians' attitude towards new music, a discussion of the need for music critics, the need for a history of concerts in English, a report on the opening of the new Wagner theater at Bayreuth, Wagner in Venice, and the improvement in performances and the public's appreciation for good music.³⁴

³¹ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Hale, Philip" (by Wayne D. Shirley), <http://www.grovemusic.com>. (Accessed March 4, 2004).

³² Philip Hale, "Harold Bauer," MUW I, 1 (February 1901): 1-3; "Certain Operatic Phases"; "Smoking Singers," MUW I, 7 (August 1901): 90-91; "Intimate Acquaintances," MUW I, 8 (September 1901): 103-05; and "The Latest Work of Richard Strauss," MUW I, 12 (January 1902): 157-58.

³³ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Finck, Henry T(heophilus)" (by Margery Morgan Lowens), <http://www.grovemusic.com>. (Accessed March 4, 2004).

³⁴ Henry T. Finck, "Are Great Artists Happy?" MUW I, 1 (February 1901): 3-4; "Musical Idolatry"; "Professional Enemies of Music," MUW I, 4 (May 1901): 45-46; "Why not Welcome New Music?" MUW

Lecturer and writer Louis C. Elson (1848-1920) received his education in Boston and at the Leipzig Conservatory. He was associated with several leading music journals including *Vox humana* and the *Musical Herald*. Elson was music editor of the *Boston Courier* and, from 1886 until his death, of the *Boston Daily Advertiser*. In 1880 he joined the faculty of the New England Conservatory. His writings include *The National Music of America and its Sources* (Boston, 1900) and *The History of American Music* (New York, 1904).³⁵ For MUW Elson wrote about the use of Italian musical terms and the need for a universal system of terminology for music, composers' (including Haydn, Mozart, and Beethoven) use of humor in their works, and the importance of piano compositions in the musical repertory.³⁶

Edward Burlingame Hill (1872-1960) attended Harvard University and studied with American composer John Knowles Paine; Hill later studied piano with Arthur Whiting in New York, composition with Charles-Marie Widor in Paris, and orchestration with George Whitefield Chadwick at the New England Conservatory. Hill joined the faculty at Harvard University in 1908 where he remained until his retirement in 1940. French impressionism interested Hill and influenced his compositions and writings.³⁷ Hill contributed articles to *The Musical World* on impressionism, an American national school of music, and on program music.³⁸

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Well-known American writers on music contributed to the journal throughout its publication. George W. Chadwick (1854-1931)—teacher, conductor, pianist, organist, and composer—studied at the New England Conservatory of Music and later at the Leipzig Conservatory. In the spring of 1882 he accepted a position as a professor at the New England Conservatory and was named director of the conservatory in 1897. Considered one of the most influential teachers of American music, Chadwick was also one of the founding members of the Music Teachers National Association.³⁹ For *The Musical World* he contributed an article discussing the state of music education in the United States, including a comparison of German conservatories of the 1880s with the

III, 1 (January 1903): 6-7; "Should Musical Critics be Abolished?"; "The Modernity of Concerts," MUW I, 6 (July 1901): 74-75; "The New Wagner Theatre," MUW I, 9 (October 1901): 117-19; "Loud Talking and Whistling," MUW I, 11 (December 1901): 145-47; and "Progress in Musical Taste," MUW III, 9 (September 1903): 145-46.

³⁵ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Elson, Louis Charles" (by Karl Kroege), <http://www.grovemusic.com>. (Accessed March 4, 2004).

³⁶ Louis C. Elson, "The Use of Italian Musical Terms"; "Musical Humorists," MUW I, 4 (May 1901): 50-51; and "The Piano in the Musical Repertoire," MUW IV, 1 (January 1904): 1-3.

³⁷ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Hill, Edward Burlingame" (by Charles H. Kaufman), <http://www.grovemusic.com>. (Accessed March 4, 2004).

³⁸ Edward B. Hill, "A Plea for Impressionism," MUW I, 7 (August 1901): 91-93; and "Some Types of Program Music," MUW III, 2 (February 1903): 20-22.

³⁹ *The New Grove Dictionary of American Music*, s.v. "Chadwick, George Whitefield."

best American music schools at the turn of the century. The article also discusses a day in the life of a Boston music student.⁴⁰

The composer, critic, and editor Arthur Farwell (1872-1952) studied music with Chadwick in Boston⁴¹ and with Humperdinck⁴² and Pfitzner⁴³ in Germany.⁴⁴ Farwell advocated community music, and while in New York worked as the principal critic for *Musical America* from 1909 to 1914. For MUW he provided articles on the development of music in the United States and the need for greater promotion of American composers and their works, Americans' lack of interest in abstract music and the importance of improving the public's musical standards, and a piece regarding Americans' ability to improve their status in the musical world by expanding their musical landscape and concentrating on American music.⁴⁵

Fannie Edgar Thomas contributed to *The Musical World* a biographical sketch of the French pianist Madame Roger-Miclos, and an article on the poor quality of music education in the United States and the benefits of studying in Paris.⁴⁶ She also wrote a series of articles on American music education, including suggestions for improvements, comparisons with other systems of education, and the application of pedagogic science to music.⁴⁷

Born in San Francisco, Mrs. Reinhold Faelten moved with her family to the East Coast. At the age of sixteen she entered the New England Conservatory and soon became a pupil of Carl Faelten. She graduated in 1890 and later taught at the New England Conservatory. Thereafter she became instrumental in the growth and success of the Faelten Pianoforte School in Boston.⁴⁸ For MUW she wrote an article outlining the importance of beginning one's musical education at an early age, and the cultivation of an appreciation for music based on merit rather than the fashion of the moment.⁴⁹

⁴⁰ G. W. Chadwick, "Musical Atmosphere and Student Life," MUW III, 3 (March 1903): 37-38.

⁴¹ *The New Grove Dictionary of American Music*, s.v. "Farwell, Arthur."

⁴² *The New Grove Dictionary of Music and Musicians*, 1st ed., s.v. "Humperdinck, Engelbert."

⁴³ *The New Grove Dictionary of Music and Musicians*, 1st ed., s.v. "Pfitzner, Hans (Erich)."

⁴⁴ Farwell founded the Wa-Wan Press in 1901—which published compositions by contemporary American composers, and especially those that were neglected or that used American folk material—and the National Wa-Wan Society of America in 1907 for "the advancement of the work of American composers, and the interests of the musical life of the American people." (From *The New Grove Dictionary of American Music*, s.v. "Farwell, Arthur").

⁴⁵ Arthur Farwell, "An Affirmation of American Music," MUW III, 1 (January 1903): 11-12; and "Music in the Abstract," MUW III, 6 (June 1903): 93-95; and "The Search for the Present," MUW III, 10 (October 1903): 164-67.

⁴⁶ Fannie Edgar Thomas, "Mme Roger-Miclos," MUW III, 3 (March 1903): 45-46; Fannie Edgar Thomas, "Should American Musicians go to Paris to Study?" and "The Other Side of Music Study at Paris," MUW III, 8 (August 1903): 132-34.

⁴⁷ Thomas, "Music Education in the United States. I"; "Music Education in the United States. II"; and "Musical Education in the United States. II. Education as it May be Applied to Music," MUW IV, 1 (January 1904): 9-11.

⁴⁸ "Notes on Contributors," MUW III, 6 (June 1903): 105.

⁴⁹ Mrs. Reinhold Faelten, "The Musical Training of Children," MUW III, 6 (June 1903): 99-101.

Other contributors to *The Musical World* include music critics John F. Runciman, Vernon Blackburn, Ernest Newman, and Lawrence Gilman. Articles can also be found by American composer, organist, pianist, and teacher Arthur Foote⁵⁰ (1853-1937);⁵¹ American music critic William James Henderson; as well as contributions by James Huneker. Some of these articles may have been reprinted from other journals, without, however, this being indicated in MUW.

Two of the leading music critics in London, Runciman and Blackburn wrote for the *Saturday Review* and *Pall Mall Gazette*, respectively.⁵² Runciman's book *Old Scores and New Readings* and Blackburn's *Fringe of an Art* were recommended by MUW as source material for a course in historical and biographical musical reading.⁵³ Runciman's contributions to MUW include articles on the state of music in England, such as the lack of current English musicians and an original school of composition that thrived in the sixteenth and seventeenth centuries, and the public's insufficient knowledge of English musical history;⁵⁴ critiques of Wagner's compositions and the theater at Bayreuth;⁵⁵ and a review of d'Indy's symphonic legend *The Enchanted Forest* and his compositional style.⁵⁶ Several of Blackburn's articles for the *Pall Mall Gazette* were reprinted in *The Musical World*, including reviews of the pianist Paderewski and the violinist Miss Toms, an article on Wagner's inadequate explanation of the influence of Jews in music, and an article regarding music critics' defense of their opinions.⁵⁷ Blackburn also contributed a biographical sketch of Sir Arthur Sullivan as well as articles on the altered opinion of Wagner's position in the musical world, the lack of successors to English composers such as Henry Bishop and Henry Purcell, the vocal difficulty of Bach's music, and the lack of posthumous fame for Berlioz.⁵⁸ Blackburn's comparison of Tchaikovsky's Symphony no.

⁵⁰ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Foote, Arthur (William)" (by Wilma Reid Cipolla), <http://www.grovemusic.com>. (Accessed March 4, 2004).

⁵¹ Several of his compositions can be found in the musical supplements to MUW.

⁵² *The New Grove Dictionary of Music and Musicians Online*, s.v. "Criticism" (by Fred Everett Maus, et. al.), <http://www.grovemusic.com>. (Accessed April 1, 2004).

⁵³ "Notes and Queries," MUW I, 4 (May 1901): 58.

⁵⁴ John F. Runciman, "A Century of Music in England," MUW I, 1 (February 1901): 7-8; "In Brief," MUW I, 4 (May 1901): 52-53; and "Musicians and Character," MUW I, 11 (December 1901): 143-45.

⁵⁵ Runciman, "Bayreuth," MUW I, 8 (September 1901): 110-11; and "The Tediousness of Wagner," MUW II, 11 (December 1902): 151-52.

⁵⁶ Runciman, "Vincent d'Indy," MUW I, 9 (October 1901): 128.

⁵⁷ Vernon Blackburn, MUW I, 8 (September 1901): 111-12; "Judaism in Music," MUW II, 11 (December 1902): 149-50; and "Why Should Critics Fight?" MUW II, 11 (December 1902): 152-53.

⁵⁸ Blackburn, "Sir Arthur Sullivan," MUW I, 5 (June 1901): 59-60; "Thirty Years After," MUW I, 9 (October 1901): 115-16; "An English Composer," MUW I, 10 (November 1901): 129-30; "The Singing of Bach's Music," MUW I, 12 (January 1902): 167; and "The Popularity of Berlioz," MUW II, 4 (May 1902): 45-47.

6 *Pathétique* to Shelley's *Adonais* is harshly criticized in a discussion initiated by Lawrence Gilman.⁵⁹

The well-known British music critic Ernest Newman (1868-1959) wrote for a number of British newspapers and the *New York Evening Post*, informing readers about the British reaction to several composers. He wrote many books on opera, and the four-volume *Life of Richard Wagner*. Newman's articles in MUW include "English Festivals and Edward Elgar,"⁶⁰ a criticism of contemporary English compositions,⁶¹ and a commentary on music's rapid development and the warfare between various schools of thought.⁶²

American music journalist Lawrence Gilman (1878-1939),⁶³ who was self taught, began writing for the *Musical Record* in 1898. He contributed several reviews to MUW including one on Edward MacDowell's *Keltic Sonata*, Isidore De Lara's opera *Messaline*, and Elgar's oratorio *Dream of Gerontius*.⁶⁴ Gilman also supplied a description of songwriter Peter Cornelius's compositional style and a list of his works, a criticism of Vernon Blackburn's assessment of Tchaikovsky's Symphony no. 6, and a comparison between Tchaikovsky and Richard Strauss's depiction of death in their music.⁶⁵ Gilman served as music critic for *Harper's Weekly* in the first decade of the twentieth century, and for the *North American Review* as music, drama, and literary critic. He held the position of music critic for the *New York Tribune* until his death. In the 1920s and 1930s he wrote program notes for the New York National Symphony Orchestra, later the Philharmonic Symphony Orchestra, the Philadelphia Orchestra, and was radio commentator for the broadcasts conducted by Toscanini. Gilman supported Wagner, impressionist composers such as Debussy and Loeffler, and MacDowell. He believed that music should be a way for philosophical ideas to be expressed, a belief that is reflected in his writing.⁶⁶

William James Henderson (1855-1937) attended Princeton University and studied piano with Carl Langlotz and singing with Angelo Torriano. Upon graduating from college he

⁵⁹ Lawrence Gilman, "Tschaikowsky's *Pathetic Symphony*: a Protest," MUW II, 1 (February 1902): 5-6; "The *Pathetic* Once More," MUW II, 1 (February 1902): 6-7; Lawrence Gilman, "Richard Strauss, Tschaikowsky, and the Idea of Death," MUW III, 8 (August 1903): 130-32.

⁶⁰ Ernest Newman, "English Festivals and Edward Elgar," MUW II, 1 (February 1902): 10.

⁶¹ MUW II, 7 (August 1902): 98.

⁶² MUW III, 3 (March 1903): 54.

⁶³ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Gilman, Lawrence" (by Wayne D. Shirley), <http://www.grovemusic.com>. (Accessed March 4, 2004).

⁶⁴ Lawrence Gilman, "MacDowell's *Keltic Sonata*," MUW I, 5 (June 1901): 60-61 and "Mr. MacDowell's Recent Work," MUW III, 10 (October 1903): 163-64; "The Case of *Messaline*," MUW II, 2 (March 1902): 21-24; and "Elgar's *Dream of Gerontius*," MUW III, 5 (May 1903): 73-74.

⁶⁵ Gilman, "A Neglected Songwriter," MUW I, 9 (October 1901): 116-17; "Tschaikowsky's *Pathetic Symphony*: A Protest," MUW II, 1 (February 1902): 5-6; and "Richard Strauss, Tschaikowsky, and the Idea of Death," MUW III, 8 (August 1903): 130-32.

⁶⁶ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Gilman, Lawrence" (by Wayne D. Shirley), <http://www.grovemusic.com>. (Accessed March 4, 2004).

wrote for newspapers such as the *New York Tribune* as a reporter, and the *New York Times* and *New York Sun* as music critic.⁶⁷ Several of his articles were reprinted in MUW, including remarks on the soprano Marcella Sembrich, a review of Puccini's *La Bohème*, a criticism of the philosopher Herbert Spencer's negative opinion of Mozart, the potential future influence of Richard Strauss, and vocal traditions.⁶⁸

American critic and essayist James Huneker (1857-1921) made his reputation as "The Raconteur" columnist for the *Musical Courier*, for which he worked from 1889 to 1902. He also wrote for the *New York Recorder* and *Morning Advertiser*, and was music critic for the *New York Sun*, *Philadelphia Press*, *New York Times*, and *New York World*. Huneker strove to popularize modern European composers in America, and, as an authority on piano music, supported Chopin, Liszt, and MacDowell. His writings include *Chopin: the Man and his Music* (New York, 1900), *Franz Liszt* (New York, 1911), and *The Development of Piano Music* (New York, 1915-16).⁶⁹ His book *Mezzotints in Modern Music* (New York, 1899) is mentioned in an article in MUW with respect to the intimate relationship between music and painting.⁷⁰ Huneker's assessment of composer César Franck and Puccini's opera *Tosca* are also reprinted in the journal.⁷¹

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This RIPM publication is based on a microfilm copy created by the Norman Ross Publishing Company. In the copy, all of the monthly musical supplements, cover pages, contents pages, and advertisements were placed at the end of each volume rather than with the specific issue to which they were attached. The journal's "The Music of this Number" column aided in determining which musical supplements belonged with which issue. When this column was not provided, an article would often mention one of the supplemental compositions, clearly indicating to which issue they belonged. In addition, the musical supplements were numbered independently of the issue (pages 1-16), with twelve sets of sixteen pages per volume. The sheet music corresponding to each issue is listed at the end of each year in the Calendar, with editorial comments indicating to which volume and issue each supplement belongs. Following Volume IV there are five pages of miscellaneous music news, interspersed amongst advertisements, which consist mainly of notices of forthcoming performances. It has not been possible to determine where these pages originally appeared in the journal.

⁶⁷ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Henderson, William James" (by Ramona H. Matthews), <http://www.grovemusic.com>. (Accessed March 4, 2004).

⁶⁸ W. J. Henderson, "Sembrich," MUW I, 1 (February 1901): 6; "Puccini's *La Bohème*," MUW I, 3 (April 1901): 42; "Herbert Spencer Deposits Mozart," MUW II, 8 (September 1902): 108-10; MUW III, 2 (February 1903): 28; and "A Question of Graces," MUW III, 11 (November 1903): 186-87.

⁶⁹ *The New Grove Dictionary of Music and Musicians*, 1st ed., s.v. "Huneker, James Gibbons."

⁷⁰ James Plaistead Webber, "Seeing Sounds and Hearing Colors," MUW I, 2 (March 1901): 18-20.

⁷¹ "Huneker on Franck," MUW I, 4 (May 1901): 55; "Puccini's *Tosca*," MUW I, 2 (March 1901): 25-26.