THE COMMENTARIES AND CRITICISMS OF WILLIAM FOSTER APTHORP

by

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A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

1991
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ACKNOWLEDGMENTS

As one wends along the path of scholarly endeavors, there are certain markers that seem to say you are on the right track. My supervising chairman, Dr. David Kushner, is one of the most illuminating of those markers. He has guided my progress not only through his feedback but by his example as well, and I shall always be indebted to him. The others of my committee have also taken numerous hours out of their schedules to lend a hand. Special thanks go to Dr. Camille Smith for her willingness to step in on relatively short notice. Another valuable asset to any researcher is those librarians who provide much-needed technical assistance. Robena Cornwell, the music librarian, and the interlibrary loan staff deserve my gratitude. I wish to acknowledge my parents for their support and for encouraging me to persevere toward lofty goals, and past teachers and professors who have provided me with the specific tools and examples to achieve them. I especially wish to thank my wife, Diane, for her encouragement and for keeping things going while I was "away." Otto and BJ have also been somewhat neglected while I was hard at work on this project, and I look forward to spending more time with them. Finally, I wish to express thanks to friends and fellow students who have always had an encouraging word.
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Much is known and has been written of John Sullivan Dwight, Boston's infamous music critic of the latter 1800s, largely due to the significance of his Journal of Music. Likewise, there is much information available on the life and work of Philip Hale and other well-known music critics around the turn of the century. However, the man in the middle, William Foster Apthorp, has received no attention in the literature whatsoever. This is unfortunate, since it was Apthorp who parted from Dwight's dogmatic style of music criticism and developed a more temperate, objective, personal-opinion style that became the norm for critics that followed.

Apthorp wrote music columns for the Atlantic Monthly, the Boston Courier, and the Boston Evening Traveller. His most remarkable work, however, was for the Boston Evening Transcript, from 1881-1903. Apthorp was praised for his open-mindedness, perception, and common sense, and he successfully balanced progressive and conservative viewpoints in his criticisms. He championed new music and American music. Ever mindful that the public was his true audience, his lucid, instructive writing style appealed to everyone.
Although he had significant influence on public taste and music criticism as a form of literature, Apthorp is better known for his commentaries. He was the annotator for the *Boston Symphony Orchestra Programme* book, authored several books about music, and selected, translated, and edited writings of Hector Berlioz and Emile Zola, as well as songs by Robert Franz and Adolf Jensen. In these educational writings he used his vast knowledge of science, math, psychology, and painters and writers to inform the public on the proper relationship of music to society. In so doing, he provided modern music scholars with valuable accounts of some little-known musical matters.

William Foster Apthorp was a significant influence both on his public and on the next generation of music critics. Others have gained recognition for their work, but it was Apthorp who paved the way for them, enabling them to flourish. It is time he received credit for his notable work.
CHAPTER 1
INTRODUCTION

There are two major areas of concern to music educators: musical concepts or content, and the teaching of those concepts or content. The content area that is the most exhaustive, and is therefore the most interesting and receives considerable attention, is the history of music. For example, the time line of music history is divided into style periods, such as Baroque and Romantic, based on various features that the music of that style period has in common, and music curricula require courses in such style periods. Music students, then, do learn something about music of the past. What is often missing from music courses, even at higher levels, is an examination of the people who listened to that music as evidenced by those who wrote about them, the music critics. Critics' views were but a reflection of society, its tastes and appreciations. This study will focus on one such music critic, William Foster Apthorp, and will legitimize the study of his criticisms in higher education.

As important and elemental as the study of composers and their music is, it is unidirectional. It flows from the composer to the audience. It is here that the role of music criticism comes into sharp focus, for it is the music critic who records for posterity how society feels about the music it is hearing. Although the role of music critics is extremely valuable, little research has been completed in this area, and music criticism is largely missing from music curricula in higher education.
Perhaps a fundamental cause for this shortcoming is the subjective nature of such a study. Music criticism is but a branch of the stout trunk of musicology. Music theory, historiography, performance practice, bibliography, and acoustics and physics are only a few of the areas of "hard" research wherein definitive data are sought to discover relics of the past. For example, music students learn that *La Serva Pedrona* was a comic intermezzo composed by Giovanni Pergolesi (1710-36). Its first performance in Paris took place without incident in 1746. Such definitive data will never change.

The *raison d'être* for music critics, on the other hand, is the audience, which is always changing and is more difficult to "define." When *La Serva Pedrona* played in Paris only six years later, in 1752, the attitude of the audience was so different that its performance sparked what is now known as the "War of the Buffoons," and an entirely new style of opera, comic opera, was born.¹

Music criticism, then, is an extremely valuable area of study, since it calls attention to the audience. Commentaries on musical matters significantly enliven the music for future generations, for they are provided through the writings of critics a social context. We are able to experience vicariously the music as it was, which enhances our hearing of it today and deepens our understanding and appreciation. A study of a music critic, then, would be enlightening and informative.

Criticism itself is difficult to define. We have often heard it said that everyone is a critic. But just what is a critic, or just what is it that everyone is doing

¹ For more on the War of the Buffoons, see the essay on Giacomo Meyerbeer in Chapter 6, "Musicians and Music-Lovers," 219ff.
when they are being "critical"? That is a question that has received more attention within the general heading of music criticism than any other. Today's music journals are sprinkled with regular contributions attempting to clarify the goals of criticism. Ever since musicians and journalists have been writing music reviews of one sort or another there has been a concomitant discussion, either from the pen of the writer himself or from a second or even third party, of what the role of a music critic is. What is the objective? What are they attempting to accomplish?

These are pertinent queries, and the answers naturally lead to discussions of how critics go about their work. For example, is the writing style appropriate? Does the critic accomplish the task by writing stinging, caustic reviews, or would a less dogmatic approach, perhaps, be more suitable? Does the critic broach topics of discussion that are pertinent, or are there areas that are extraneous to the topic at hand? This is, in itself, a noteworthy feature of music criticism, for what is discussed in reviews, especially consistently among critics of a particular time and place, is a reflection of the people of that time and place. About what are they interested in reading? Are they interested in musical compositions, or how the ensemble or soloist sounded, or how the performer(s) were attired, or who else was at the performance and what they wore and how they behaved?

The role of a music critic, then, is not a simple one, nor can it be described simply. Oscar Thompson's statement that "criticism is opinion and opinion is criticism" does little to clarify the issue. Nevertheless, it is a valid statement, and

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2 Oscar Thompson, Practical Musical Criticism (New York: M. Witmark & Sons, 1934), 5.
it was written in all candor. The task is never-ending, and the reason for this endless discussion deals more with the audience—the readers—than with musicians and music. To Joseph Kerman, "Criticism deals with pieces of music and men listening, with fact and feeling, with the life of the past in the present, with the composer's private image in the public mirror of an audience."³

Each generation formulates its own perspective on current events, even in the arts, based on what has preceded it and on where it hopes to go from there. There is no aspect of a culture that is not redefined in this manner, and music is no exception. As demonstrated in the La Serva Pedrona example, the music did not change. What did change was the manner in which a new generation perceived that music. As historical events unfold, ideas and values are re-examined in light of the new present. There comes a time when a society contemplates the past, reconsiders it, and honors it or casts it aside. It has to move on from there, however, with its own sense of ethics and values. Thompson's observation on criticism and opinion, then, begins to ring true.

The role of a music critic, as seen in its practice throughout the ages, is to offer insight and opinion with regard to musical tastes and standards. One qualification of a music critic, then, is keen perception of the components of music, or what is considered compositional craftsmanship, and, more important, of the affective impact of music. Call it cultivated musical taste. More than any other art form, music has the capacity to affect human feelings and emotions. What is

emotionally stimulating and pleasing to one society, however, probably will not have
the same effect on another. Witness La Serva Pedrona. The emotional impact of
the music, therefore, needs to be reconsidered.

There is more to music criticism than musical knowledge and taste. The critic
must also possess journalistic skill, the ability to convey ideas in a manner that is
comprehensible to the audience. Oscar Thompson states the case plainly: "The
ability to write is second to no other qualification. . . . Criticism is literature. . . .
Vital among the critic's qualifications is the literary gift. . . . The critic . . . must
possess and cultivate a love of words."

It is clear, then, that a critic who is not read is not contributing to his society.
Indeed, the critic who is widely read by his constituents may be taken as a faithful
representative of the values of his society.

A third qualification of a music critic is fair, practical assessment of what is
heard. The public will tolerate a writer so long as the content is accurate.
Sentimental attachments aside, if a concert were poorly done, the critic is not out
of bounds in saying so. If, however, the critic seems to engage in personal vendettas,
needlessly attacking the musicians, then the public will soon lose respect for the
writer, and the effect will be lost.

Music educators traditionally study the music of the past. It is also important,
however, to go beyond the music itself and to study, at least to some degree, how
the people felt about music in their day. Music critics play a key role in this
extended study of the history of music, and music educators need to be

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4 Thompson, Practical Musical Criticism, 26f.
knowledgeable of critics' views of music in order to develop curricula and instructional techniques at higher levels of education that will present a more-comprehensive impression of music in society throughout its history.

The Problem

The purpose of this study is to investigate the musical criticisms and other written works of William Foster Apthorp (1848-1913). There have been studies completed on his immediate predecessor and successor in Boston—John Sullivan Dwight and Philip Hale, respectively. No research has been published on Apthorp, however, and this study is intended to fill that gap.

It was John Sullivan Dwight (1813-93) who became the first significant voice in musical matters in America. *Dwight's Journal of Music*, which graced the American scene from 1852 until 1881, was the first organ of musical thought and opinion that succeeded in interesting the musically literate, the musically untrained, and even the musically indifferent reader.

Because his *Journal* is such a rich source of information about music in America during the latter half of the nineteenth century, much study has focused on Dwight and the precedents of music criticism that he established. There have been four dissertations in the past thirty-five years devoted to John Sullivan Dwight: Walter L. Fertig, "John Sullivan Dwight: Transcendentalist and Literary Amateur of Music"; Marcia Wilson Lebow, "A Systematic Examination of the 'Journal of Music and Art,' Edited by John Sullivan Dwight: 1852-1881, Boston, Massachusetts"; William Joseph Beasley, "The Organ in America, As Portrayed in Dwight's 'Journal of Music,'"; and William Anson Call, "A Study of the Transcendental Aesthetic
Theories of John S. Dwight and Charles E. Ives and the Relationship of Those Theories to their Respective Work as Music Critic and Composer." In addition, George Willis Cooke has written a biography on Dwight: John Sullivan Dwight: Brook Farmer, Editor, and Critic of Music. There has been sufficient research, then, into Dwight and the mark he has made on the history of music in the United States.

It may seem extraordinary, but in spite of his esteemed reputation as a writer of music in Boston, Dwight never undertook any formal study of music. His degree, which he took from Harvard University in 1836, was from the Divinity School. He was always an enthusiastic supporter, however, of music as an art. To him, the aim of art music, as well as the other art forms, was "to remedy the effects of materialistic society by familiarizing men with the beautiful and the infinite." Indeed, even in his Harvard dissertation, "The Proper Character of Poetry and Music for Public Worship," he expressed a need to view music on its own terms and as a means of genuine culture.

The views Dwight expressed, however, were of a man who experienced music more than studied it. His mother had a keen sense of aesthetic value and beauty which had a lasting impact on him. It was this affinity for the beautiful in music, coupled with his intense desire to write his thoughts and his ability to do so in a popular manner, that made possible his reputation as an authority on music.

In Introduction to Musicology Glen Haydon addressed the issue of the shortcoming of the appreciation of aesthetic values by itself in music criticism:

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Criticism implies evaluation. It is based upon evaluation but is not identical to it. The critical evaluation of a work of art implies more than a mere appreciation of aesthetic values; it requires a justification of the evaluative judgment through pointing out potential aesthetic values. Hence, criticism is not mere evaluation, but justification through intelligent description and comparison.  

This statement would explain Dwight's dogmatic approach to music criticism. His sense of aesthetic value, gifted as it was, nevertheless lacked a rigorous involvement of the intellect. He relied on feeling, not thought; on imagination, not understanding. His opinions could never be explained; they could only be felt. Fertig also noted Dwight's disdain for education; he always had trouble coping in the real world, and he lamented that his education did him little good in finding a secure vocation. Aside from Dwight's chapter "The History of Music in Boston" in Justin Winsor's The Memorial History of Boston and Dwight's continuation of Charles C. Perkins's History of the Handel and Haydn Society, Fertig concluded that "Dwight had little taste for research or antiquarianism." It would seem inevitable, then, that some change had to take place to further music criticism in the United States.

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8 Ibid., 180f.

The next Boston critic who receives attention is Philip Hale (1854-1934), although less research has been completed into his life and work than Dwight's. At least one dissertation has been cited: Jean Ann Boyd, "Philip Hale, American Music Critic, Boston, 1889-1933." Hale wrote for several Boston dailies during his illustrious career. Standard music biographical dictionaries have made glowing pronouncements regarding his writing of the program notes for the Boston Symphony Orchestra, which he recorded from 1901 to 1933.

There is even an entry for Hale in the monumental Die Musik in Geschichte und Gegenwart.\(^\text{10}\) What is curious about this fact is the absence of an entry for John Sullivan Dwight, who was perhaps better known in Europe than Hale. It is no surprise that Apthorp is not included. Finally, although Henry W. Levinger does mention Apthorp in "The Critic's Eye View," he further asserts that "the greatest critic of this time was his successor in writing the program notes [of the Boston Symphony Orchestra] up to 1933, Philip Hale."\(^\text{11}\) Warren Storey Smith wrote on "Four Distinguished American Music Critics--A Centennial Note," and his discussion includes Hale and three New Yorkers: Henry Krehbiel, William Henderson, and Henry Finck.\(^\text{12}\) The slighting of Apthorp in both of these writings is only further indication of the need to complete the story of music criticism in America.

\(^{10}\) Article "Philip Hale," in Die Musik in Geschichte und Gegenwart, 5:1341.


One might assume from the literature that Philip Hale was direct heir to Dwight’s legacy, since his career blossomed in Boston soon after. That is not the case, however. Another voice was heard after John S. Dwight’s but before Hale’s, one that reflected greater musical training, one that changed the direction of musical criticism in the United States from the somewhat dogmatic, authoritative approach of Dwight toward the French style of personal criticism. That voice was of William Foster Apthorp.

The opinions he expressed were not only personal, as were Dwight’s, but were educated as well. He studied harmony and counterpoint with John Knowles Paine at Harvard University and took a degree from there in 1869. He was an accomplished pianist, and he even composed a song; Dwight was neither an accomplished pianist nor a composer. So sufficient was Apthorp’s reputation as a music scholar that he joined the faculties at the National College of Music, the New England Conservatory of Music, and the College of Music of Boston University. During these tenures he taught piano, general theory, harmony, counterpoint, fugue, aesthetics, and musical history. In addition, he presented a series of lectures at the prestigious Lowell Institute, a series which he repeated in New York and at the Peabody Institute in Baltimore.

His music criticism career began in 1872 with the Atlantic Monthly and mushroomed into assignments with dailies and journals. In his criticisms he preferred not to make pronouncements; rather, his aim was to set people thinking. Of his programs for the Boston Symphony Orchestra, no less than the New Grove Dictionary of Music and Musicians, a preeminent resource in English, says he gave
them "a value and an individual character that were afterwards maintained by Philip Hale."\textsuperscript{13} It was this style of writing that influenced and became the standard for the next generation of music critics, beginning with Philip Hale and even extending to his peers in New York.

Time seems to have forgotten the significant work of Apthorp. Like Hale, he contributed articles and writings to numerous dailies and journals in the Boston area. His work on the program notes for the Boston Symphony Orchestra, from 1892 to 1903, has already been cited. In addition, Apthorp busied himself with translating writings from French and German into English and with editing songs of Robert Franz and Adolf Jensen. He coedited a single-volume encyclopedia about music, and one of the first histories of opera came from his pen. In spite of his numerous contributions to music in America, his name is surprisingly missing from musical studies and journals. There is discussion of Dwight, Hale, and the New York critics, but Apthorp is barely mentioned. There have been no theses or dissertations about him. Since he was such an important and pivotal figure in music criticism, he deserves serious scrutiny. It is the purpose of this study, then, to investigate and discuss the contributions to music journalism of William Foster Apthorp.

\textbf{Research Questions}

It has been generally accepted that the musical commentaries of John S. Dwight were somewhat dogmatic and authoritative and that music critics who

followed him were more tempered in their writings. Since William Foster Apthorp immediately followed Dwight in music criticism in Boston, it would be appropriate to begin to trace the development of modern music criticism with Apthorp. There are two major research questions concerning him that this study will attempt to answer in an effort to clarify this aspect of music history, especially as it relates to the inclusion of Apthorp in curricula in higher education.

1. What were the contributions made by Apthorp to music criticism, especially when compared to his predecessors?

2. Were his contributions to music criticism recognized and adopted by his successors?

Focus of the Study

There are natural points of division for this study. The first delimitation is time, which ran from 1872, when Apthorp began to write for the *Atlantic Monthly*, to 1903, when he left the United States to retire in Switzerland. Although the major focus was on Apthorp, it was necessary to deal with immediate predecessors, especially John Sullivan Dwight, to emphasize the contributions made by Apthorp. In addition, it has already been noted that his work was ably continued, especially by Philip Hale. Looking at his immediate successors validated his work, i.e., were his changes accepted, or did further improvements need to be made?

The second area of concern is place. Here again the choice was easily defined: Boston. There was no need to investigate beyond this important New England city.
The third area of concern is writings. There are two categories here: criticisms and commentaries. Criticisms were regarded as reviews that appeared in any of several daily newspapers. The pertinent issues were what these critics wrote about and what kind of language they used. Commentaries include other writings, such as program notes, entr'actes (editorial columns within the program bulletins), journal and newspaper articles, books, etc.

Limitations

One important matter that prevailed throughout this study was the matter of personal opinion. The views expressed by Apthorp and the other critics are their own. There never has been, nor will there ever be, any set standards of music criticism. Any reservations or weaknesses, then, are simply human.

Significance of the Study

The names of Dwight, Hale, and the New Yorkers--Richard Aldrich, Henry T. Finck, William J. Henderson, James G. Huneker, and Henry E. Krehbiel--are commonplace in sources and literature, but Apthorp is seldom mentioned, if at all. This will become evident in the "Review of the Literature." Because there is a definitive gap in our knowledge of the development of music criticism in the United States during the last quarter of the nineteenth century, a study focusing on this area will serve to advance recognition of the true state of the practice. In so doing, general knowledge, as purported in most music textbooks, will necessarily be redefined or re-evaluated in light of new information and/or relationships that will be discovered.
Music educators today are becoming increasingly aware of the relationships of the various disciplines under the general rubric of music. It is becoming more difficult to view any one area of music without acknowledging its dependence on and relationship to other areas. This recognized need for an integrated approach to music education is clearly shown by the Contemporary Music Project [CMP]. Conceived by Norman Dello Joio and funded by the Ford Foundation, this project, which began in 1959, was designed to teach students the relationships between music theory, music history, and performance. This is a fundamental shift from the norm in music teaching, particularly in public schools, where education is performance oriented. The goal of the CMP was to emphasize musical literacy and musical understanding.

As a result of this renewed awareness of the integration of music disciplines, such fields as performance practices, aesthetics, and music criticism have made progress. Because the in-depth study of music criticism is still relatively new, it is no surprise that there are some gaps in our understanding of specific critics. Apthorp is one of those critics.

With regard to curriculum and instruction, the implications are important. Despite a growing interest in music criticism in America, most standard textbooks do not sufficiently address the topic. To cite only three examples here, Donald J. Grout's *A History of Western Music*, a popular text for undergraduate students, contains no references to music criticism in the table of contents or in the index in spite of the fact that a Library of Congress subject heading for this book is Music--
History and Criticism.\textsuperscript{14} The \textit{Schirmer History of Music} contains two brief sections on music criticism, but they are limited to Europe and do not go beyond the middle of the nineteenth century.\textsuperscript{15} Finally, the article on music criticism in the \textit{New Grove Dictionary of Music and Musicians} includes its discussion of music criticism in the United States during the last quarter of the nineteenth century under "Early 20th Century," which is obviously misrepresentative.\textsuperscript{16} It is apparent, then, that little attention is paid to music criticism in standard sources and texts, and what attention there is is sometimes inaccurate. In addition, courses in music criticism are not included in many curricular programs, even at the graduate level. For these reasons succeeding generations of music students have been uninformed or, worse, misinformed on the value of music criticism in our culture.

\textbf{Assumptions}

Because most, if not all, of this research study will focus on primary sources, i.e., newspapers and similar published works, and the purposes of printing these works are, in effect, to make a profit for the publisher, one would expect some subjectivity in what information is printed. This is a matter of external criticism, since the source itself may come under question at times. There may also very well be a personal slant or bias on the part of the writers, which is a matter of internal


criticism. In general, however, since most of these sources will be newspapers, journals, and publishers of high standards and esteemed reputations, there should be little doubt as to their integrity. With regard to the authors themselves, it has been stated that what they have written for print is simply personal opinion. They are subjective impressions, but that is precisely what this study proposes to investigate.

**Review of the Literature**

In his address "A Profile of American Musicology" Joseph Kerman has stated a case for criticism as being the top rung of a musicological ladder whose steps are comprised of specialized studies, such as biography, bibliography, performance practice, theory, etc. With this in mind, one would expect to find references to music criticism, and perhaps even notable music critics, in standard musicological works. In general, however, that is not the case. Glen Haydon's comments on criticism as evaluation in *Introduction to Musicology* has already been cited under "The Problem." The essays in *Musicology* by Frank Ll. Harrison, Mantle Hood, and Claude Palisca contain no mention of music criticism. *Research Guide to Musicology* by James W. Pruett and Thomas Slavens includes analytical and style criticism as research, but not as a journalistic endeavor for the enlightenment of the public. Denis Stevens also recognizes analytical criticism, but he does note that the analysis of music is heavily technical and not humanistic, since "it is incomparably easier to write plausible analysis than to give the impression that musical criticism

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18 See pp. 7-8 above.
should belong to the sphere of humane letters."¹⁹ Noting that criticism has played a vital role in art and in English literature, Kerman laments that "theory and analysis . . . are still being treated as ends rather than as steps on the ladder of criticism."²⁰ Henry Levinger states the case well: "Music, to really come alive, needs four helpers: the composer, the re-creative artist, the audience, and (last but not least), the critic. For, it is the latter who, pleading its case sine ira et studio, puts it in its proper place and perspective and makes it the commonplace property of all."²¹

Hosts of musicologists seem to have forgotten the beauty of live music and the important role of the critic to make that music come alive to those who were not fortunate enough to have been present at the performance. There is no acknowledgment of criticism of musical performances in any of these sources. It seems, therefore, that while noting its eminent position, musicology texts are slight in their coverage of journalistic music criticism.

A search of the Music Index and RILM, two major preliminary sources of articles and writings about music, has turned up no references to Apthorp whatsoever, save reprints of his books. Looking further into more general articles, only one has been found that includes any mention of Apthorp, "The Critic's Eye View," and it is only a mention. There are five sentences that are merely a

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²⁰ Kerman, "A Profile for American Musicology," 65.
distillation of Max Graf's brief discussion in *Composer and Critic*.\(^\text{22}\) Interestingly, there are more substantial writings on Philip Hale and especially the New York "Mighty Five," but that is beyond the scope of this discussion. As regards dissertations, Rita H. Mead's *Doctoral Dissertations in American Music* has likewise turned up no references to Apthorp.

The information on this subject in major reference books presents quite an interesting picture. One standard music reference, *Harvard Dictionary of Music*, does not even list Apthorp's name in its article on music criticism in America, although Dwight's name is prominent, and Hale is also mentioned.\(^\text{23}\) In most standard music references, however, citations of Apthorp are at least present, but they are exceedingly brief. The first major work to cite a biography of him was the third edition of *Grove's Dictionary of Music and Musicians*, which came out in 1935.\(^\text{24}\) The article was written by Richard Aldrich, who was one of the next generation of American music critics working in New York. Actually, the articles on Apthorp are nearly identical in this, in the *International Cyclopedia of Music and Musicians*, in the *New Grove Dictionary of Music and Musicians*, in *Baker's Biographical Dictionary of Music*.\(^\text{22}\)

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Musicians, and in the *New Grove Dictionary of American Music*.\(^{25}\) It is obvious that they have not been updated at any time during the past fifty years.

As previously mentioned, *New Grove* proclaims that Apthorp gave the program notes for the Boston Symphony Orchestra "a value and individual character that were afterwards maintained by Philip Hale."\(^{26}\) It is interesting to note, however, that the article on Hale gives no credit to Apthorp for beginning this momentous work. Here, too, this important standard reference fails to give Apthorp due honor or credit.

It is strange that the editors of both *Grove's Dictionary* and the *New Grove Dictionary* seemingly paid no attention to the entry on Apthorp in the *American Supplement to Grove's Dictionary*, which also came out in 1935. Apthorp is treated in more detail here by the editor, Waldo Seldon Pratt.\(^{27}\) By far the most substantial article on Apthorp, however, was published over forty-five years earlier in *A Hundred Years of Music in America*, edited by G. L. Howe and published in 1889.\(^{28}\) Apthorp's career was well underway but by no means over when this was printed,


for Apthorp did not retire until 1903. It is uncertain why, then, Aldrich’s article on
his near contemporary was relatively sparse, for not only did he certainly know
Apthorp personally but he must also have been familiar with Howe’s *A Hundred
Years*.

Still another curiosity is found in Friedrich Blume’s German monument *Die
Musik in Geschichte und Gegenwart*, as previously cited. This would be an unlikely
reference to search, and it is mentioned only because it highlights the inconsistency
that is present in American sources. If one were to expect any entry at all, it would
be one on Dwight, to whose *Journal* Europeans did indeed contribute articles. His
name is absent, as is Apthorp’s. There is, however, an article on Philip Hale! Even
possible explanations for this anomaly come to mind.

Finally, standard textbooks are worthy to note, since few undergraduate
students go beyond what is contained in such references, and their sense of what
constitutes musical studies is usually limited to them. Certainly the most common
music text is Donald J. Grout’s *A History of Western Music*. Here, there are
references to the rise of music criticism in Europe in the early 1800s, including
quotes from E. T. A. Hoffmann (1776-1822) and from Robert Schumann (1810-56),
whose founding of the *Neue Zeitschrift für Musik* was an important event in music
history. There are, however, no citations beyond these. References to the

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29 Article "Philip Hale," in *Die Musik in Geschichte und Gegenwart*, 5:1341.

"His essays and reviews were an important progressive force in the Romantic
illustrious writings of Hector Berlioz (1803-69) and Richard Wagner (1813-83) are missing. Likewise, Cannon, Johnson, and Waite's *The Art of Music* mentions Schumann's newspaper—in parentheses—but there is no discussion of any other music critics. It is no surprise, then, that music criticism in America is omitted. In another popular text, the *Schirmer History of Music*, there is a section, "The Rise of Music Criticism," devoted to the topic, but there is little here that is not in Grout, and there is still nothing on music criticism in America.

The most glaring deficiency is in Paul Henry Lang's *Music in Western Civilization*. His discussion of music criticism in Europe is more detailed than most texts and includes more writers. Of particular interest is a remark on John S. Dwight: "After his journal ceased publication, he joined the staff of the Boston Transcript as its first music critic." This contrary to the facts. From 1874 to 1881 an assistant editor, Edward H. Clement, took care of dramatic and musical subjects, but William Foster Apthorp was added to the staff of the *Boston Evening Transcript* in 1881, as was Francis H. Jenks, to "devote their whole attention to the subject." Apthorp concentrated on music and theater, while Jenks spent more of his time on administrative matters, as well as "everything that Mr. Apthorp did not choose to

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take in hand. In his biography of Dwight, Cooke noted that while Apthorp was away in Europe Dwight did indeed fill his post with the Transcript. So although Dwight may have served as an interim, he never actually joined the staff full time, and he certainly was not the first music critic for the Transcript. Lang's assertion is simply incorrect. Whereas most textbooks are noneducational by not including any discussion of music criticism in America, Lang's *Music in Western Civilization* is miseducational by this erroneous statement. It is of utmost importance that American music criticism in general, and William Foster Apthorp in particular, receive their rightful places in music curricula and textbooks. This study is intended to begin this process.

Because the dissertation is in essence a study of what Apthorp has written, it was appropriate to include a list of works by Apthorp, some of which will be scrutinized in this study. This list is included as Appendix B. These writings have been compared with contemporary documents in order to determine more precisely what contributions Apthorp made with regard to content and style. All of these writings, taken together, present a clear picture of the activities and contributions of Apthorp. Noteworthy features are discussed and compared and/or contrasted with writings of Apthorp's peers.

**Method of Analysis**

Preliminary sources such as *RILM* and the *Music Index* have been searched to discover primary and secondary sources. Also, music biographical dictionaries

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such as *Baker's Biographical Dictionary of Musicians* have revealed additional primary sources, including newspapers and journals to which Apthorp contributed.

Most of the sources pertinent to this study are available in one form or another. Books by Apthorp are in the holdings of the University of Florida library, as are some of the journals. Other periodicals, as well as newspapers, can be found in the Library of Congress, the New York Public Library, and the Boston Public Library. Still other sources are available through Interlibrary Loan.

Although the quantity of material to be investigated was voluminous, the method of analysis was relatively simple. There are two primary matters here: what was said, and how it was said. Topics of discussion were compared, as was the language used to describe those topics.

The procedure was to compare the subject matter with which Apthorp dealt with the writings of his immediate predecessor(s) and successor(s). Topics of discussion were various, including analyses of musical compositions, background information on composers and their works, how the performance sounded, what the performers were wearing, who was at the performance, etc. This phase of analysis shed light on the reading tastes of the audience, since critics endeavor to write what the audience will read.

The second area of analysis was Apthorp's exposition of subject matter as compared to his predecessor(s) and successor(s). Writing styles ranged from stinging, caustic language to flowery praises, from popular to erudite. The critics' personal style of scholarship ranged from cursory to substantive.
From this analysis, conclusions have been drawn concerning the importance of Apthorp in the history of music criticism, particularly the changes that became evident when examining writings before and after Apthorp. The conclusions were divided between actual criticisms and commentaries, since the purposes of each were very different. Other contributions were duly noted as they became evident. Finally, a place for the study of Apthorp and his criticisms has been related directly to the study of music in higher education.

There are three other concerns that are worthy to observe. First, the matter of presentism, or the viewing of past events with contemporary perspectives, was lessened by a near emersion in the times, the late 1800s. In addition to the primary sources described, additional secondary sources provided insight into the scope and vitality of the musical scene in the last decades of the nineteenth century in the Northeast. Second, the purpose here was not necessarily to show causal inference with regard to the influence of Apthorp on his peers in New York and on his successors in Boston. Third, there was no intention to generalize the results of this study to other times and places; the focus here was narrow.
CHAPTER 2
JOHN SULLIVAN DWIGHT

However useful it would be to examine the criticisms and commentaries of William Foster Apthorp, their significance would be mitigated if they were not placed in the context of his time. To give them still greater import it would be illustrative to describe the constitution of music criticism from which his writings sprang. There was but a single luminary on music in America immediately prior to Apthorp: John Sullivan Dwight. This chapter is a discussion of Dwight's style of music criticism.

Numerous appellations have been bestowed on Dwight, all of which reflect the highest respect and admiration for his contributions to music in Boston. The most common is "the father of music criticism" in the United States. High praise, indeed. As Franz J. Haydn is considered the father of the symphony and W. A. Mozart the father of the concerto, so Dwight is the one most recognized as the person who brought music criticism into full flower in America. Apthorp himself described Dwight as "a born critic in the highest sense." Of his professional life, Apthorp said, "It is exceedingly seldom that one finds such a man pass a long life in intimate, almost daily, communion with literature and the fine arts, and preserve intact all the native spontaneity and naivete of his feelings."1 Of course, the organ

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1 William Foster Apthorp, Musicians and Music-Lovers, and Other Essays (New York: C. Scribner's Sons, 1894), 284, 277.
of preservation to which Apthorp was referring is *Dwight’s Journal of Music*: "In it Dwight’s fineness of artistic instinct and his unflinching intellectual honesty found adequate expression."² It is obligatory to examine and understand Dwight’s style of music criticism in order to discern Apthorp’s approach to the task. Dwight truly passed the torch to Apthorp, but what was the nature of that torch? That is, what was the status of writing about music that Apthorp inherited from Dwight?

John Sullivan Dwight was born 13 May 1813. He was the eldest of four children--two younger sisters and a younger brother. Being the first-born, he was given his father’s name, a practice that had been in the Dwight family for generations. His father prepared for the ministry, but, finding Calvinism too severe for his personal taste, he undertook the study of medicine, a profession in which he was moderately successful. He was a free thinker in religion, a background which would become a strong force in young John’s life. His mother "was a handsome woman, sweet, amiable, and sensible, of exquisite taste, and of superior character."³ It was her natural inclination toward the aesthetic, the artistic, and appreciation of beauty that played a major role in the life of Dwight.

Dwight’s early musical experiences were practically nonexistent. Music classes did not exist at the grammar school and Latin school where he attended. He was impressed by brass bands and street music, but, according to Walter Fertig, he

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² Ibid., 283.

played no instrument until he entered Harvard College. It was in the summer of 1829 when he enrolled at Harvard, and while there was no course of study in music there at that time, there was a club of students who were interested in the study and practice of music called the Pierian Sodality. Dwight was "captivated and converted to the gospel of the college flute, as the transcendent and most eloquent of instruments." Since the club was amply endowed with flutists, however, Dwight took up the clarinet. Not being a respectable performer--Fertig claims he could not play a note on any instrument--he was interdicted from playing with the Pierian Sodality. Instead, as Dwight himself put it, he was ushered into the Arionic Society, "the purgatory which half-fledged musicians of [my] own ilk had to pass through before they could be candidates for the Pierian paradise." It was during and especially after his days at Harvard that he spent time learning how to play the flute and piano.

Dwight graduated from Harvard in 1832, whereupon he entered the Divinity School of Harvard College. But music was never far from his thoughts. His thesis, "On the Proper Character of Poetry and Music for Public Worship," dealt specifically

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4 Walter Fertig, "John Sullivan Dwight: Transcendentalist and Literary Amateur of Music" (Ph.D. dissertation, University of Maryland, 1952), 8. Hereafter "Transcendentalist." Cooke asserts that Dwight "devoted much time to the piano and flute" (Brook Farmer, 6a). Whether or not he did so prior to his Harvard years is flummery, since if he did, he did not achieve a level of performance corresponding to that of his peers.

5 Cooke, Brook Farmer, 7a.

6 Fertig, "Transcendentalist," 9; Cooke, Brook Farmer, 7a.
with church music. His position on music in the church reveals a great deal of how he viewed both music and the church. In an article in the 18 May 1872 issue of his *Journal* he outlined six "Hints on Musical Worship." First, music "must be dealt with as principal, and not as mere subordinate and 'handmaid' to some other language, . . . but as a thing sacred in itself." Good music does not depend on a text, which may be rather ambiguous. "True music is a direct, transparent medium of the living Word." He felt that "a few genuine tunes, with the divine spark in them," wedded to "few spontaneous, short, sweet poems, may answer the real needs of worship better than the thousands of new psalm tunes manufactured every year to sell."  

Second, since "all tunes . . . grow commonplace and stale by frequent repetition," they should rather be set in harmony, in polyphony, so that "they are rescued from decay and clothed with a perennial freshness." He cited various combinations of congregation, choir, and organ. Third, Dwight did not appreciate popular tunes, such as "snatches of Verdi and Donizetti," finding their way into the worship service: "Better silence than such mockery of music."  

Fourth, pure music deepens feeling and musical experience. Specifically, he cited Beethoven's *Third Symphony* (the Funeral March), the *Fifth Symphony* (the Andante), and the *Ninth Symphony* (the Adagio). "They that know the experience of being completely transported . . . under a Beethoven Symphony, can well believe that Music has but very feebly yet fulfilled its mission as an element in public

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7 The work was published in the *Christian Examiner* 21 (Nov. 1836): 254-63.

8 Dwight's *Journal of Music*, 18 May 1872, 238b, 238c.

9 Ibid., 238c, 239a.
worship." Fifth, he urged quality over quantity: "All bravura and mere music of effect, is false in Art and ministers to no religious feeling." It is the practice of engaging huge choruses and the like that he was addressing here. "The miracle resides, after all, in the composition itself, and not in any magnifying glass of countless armies of executants."¹⁰

Finally, since true art "seeks perfection" and "aspires forever," it is religious, and "to think of having true religious music by shutting Art out, in the idle interest of what we call 'simple,' 'unsophisticated,' 'popular,' is the sure way to run into all sorts of affection and of shallow sentimentalism." He concluded that worshipers have not believed in great music, which is why "music has not done its great work in the churches."¹¹

Dwight completed his course of study in 1836 and undertook his first real position, that of preacher. At the same time he remained passionately devoted to music. He contributed articles to the Christian Examiner and played piano whenever he got close to one. His success as a preacher, however, was marginal, and less than one year later he confided to Theodore Parker, "I am almost afraid that I cannot succeed as a preacher." Parker responded kindly and honestly, pointing out his merits as well as his shortcomings. In essence, Dwight had strong likings, a keen love for the beautiful, and creative imagination, but his discernment of the truth fell short and remained cloudy and vague, and he was directed by impulse and not will. "Duty, not dreaming, is for men. You must get a place in the real world before you

¹⁰ Ibid., 239a.

¹¹ Ibid., 239b.
can walk into the ideal like a gentleman."\textsuperscript{12} Finding that place in the real world eluded him for most of his life.

Perhaps his ineffectual pastorate is directly related to his view of music in worship, especially the fourth item discussed above. "We want to avail ourselves, in worship, of the religion which is in all high and real music; . . . that interior religion, though it be untaught, unformulated, out of which all great, inspired, enduring music, of whatever form, originally sprang."\textsuperscript{13} In "The Catholicity of Music" he spoke of the Catholic Church: "Where it could not teach the Bible, where its own formal interpretations thereof were perhaps little better than stones for bread, it could breathe the spirit of the Bible and of all love and sanctity into the most ignorant and thoughtless worshipper, through its sublime Masses."\textsuperscript{14} He was not interested in teaching his parishioners about the gospel, in leading them to a greater understanding of their Lord, or in instructing them on the specifics of music. He merely endeavored to stir their souls and transport them to higher planes, even if they had no understanding of what was going on.

It is uncertain precisely when Dwight's career in the ministry ended. Convinced that he was unable to bring his ideals to the church and the profession, he ventured forth, unknowing where the winds of fate would lead him. While his work as a minister waned, he took up with the Transcendentalism movement. In the thinking of George Ripley and Ralph Waldo Emerson, principals in the Brook Farm

\textsuperscript{12} Cooke, \textit{Brook Farmer}, 8a, 8b.
\textsuperscript{13} "Hints on Musical Worship," \textit{Dwight's Journal}, 18 May 1872, 238c.
\textsuperscript{14} Ibid., 18 July 1868, 278c.
experiment, Dwight found the rich, fertile soil suitable for his sensitive ideals. The major purpose of the Brook Farm experiment was to develop individual talent and character, including individual expression. It was a noble shibboleth in freedom of thought and expression wherein members encouraged others, even if they did not necessarily agree. Emerson plainly stated that the Transcendentalists were "lovers and worshippers of Beauty. In the eternal trinity of Truth, Goodness, and Beauty, each in its own perfection including the three, they prefer to make Beauty the sign and the head." ⑮ Dwight would have appreciated and was perhaps aware of the resemblance between this "trinity" and Paul's message in I Corinthians 13:13: "But now abide faith, hope, and love, these three; but the greatest of these is love."

Dwight's ideas of music as a religion in itself fit right into place at Brook Farm. In fact, he was expressing the Transcendental attitude toward music even before the group was formed, indeed even before he finished his ministry degree. Simply, if words were regarded as the language of thought, then music must be the language of feeling—especially religious feeling or devotion. One did not have to understand the particulars of music to plumb the depths of truth and life. Although Emerson himself "was totally unacquainted with musical technique," ⑯ being a true Transcendentalist he was transported by music beyond reality: "[Music] takes us out

⑮ Irving Lowens, Music and Musicians in Early America (New York: W. W. Norton, 1964), 249. The quote is from Ralph Waldo Emerson, The Transcendentalist.

of the actual and whispers to us dim secrets that startle our wonder as to who we are."\(^{17}\)

The role of music in this society was extremely important. These men were seeking a better world, if only in their minds. Money and power had become the idol of society, due largely to the Industrial Revolution, and "it was the holy mission of music to remedy the defect by 'familiarizing men with the beautiful and the infinite.'"\(^{18}\) Just as music in worship brought the people closer to God by the its sheer beauty, so music would improve the aesthetic, moral, and spiritual values of society.

But not any music--only great music. Pure music--since greatness was in the music itself and not in any association with words--and the works of Bach, Handel, Mozart, and especially Beethoven withstood this trial by fire. Perhaps it would be more illustrative to describe music that was not great than to discern the infinity of "great" music.

Dwight scorned virtuosity. "All vain musical display and sounding advertisement, all bravura and mere music of effect, is false in Art."\(^{19}\) Too, "When perfect execution becomes so indispensable to true enjoyment of great music, we begin to have our doubts about the quality, the depth of the enjoyment."\(^{20}\) Indeed,

\(^{17}\) Lowens, *Music and Musicians*, 262. Lowens cites Hopkins, ibid. The quote is from *The Journals of Ralph Waldo Emerson* (1838).

\(^{18}\) Ibid., 256; Fertig, "Transcendentalist," 35.

\(^{19}\) *Dwight’s Journal*, 18 May 1873, 239a.

\(^{20}\) Ibid., 26 June 1875, 47b.
it was the spirit of a performance that appealed to Dwight more than the technical execution of the music. In addition to virtuosity, Dwight railed against brass bands, "those brazen lungs of the Sax family," and the sentimentalism of brass music, which he felt was "of a positively rancid quality";\footnote{Ibid., 1 Aug. 1868, 287a, 286c.} Patrick Gilmore's jubilee concerts, although he did acknowledge a certain positive, patriotic effect; and Italian opera, not to mention Richard Wagner's opera dramas and New Music.

On the other hand, Dwight's affinity for "great" music came about because he saw a direct relationship between music of the masters and the yearning for spiritual freedom, for the dignity of human nature that was largely responsible for the settling of America in the first place. These ideas are plainly outlined in "Music a Means of Culture." The culture they sought was freer and more open--and superior--than "the barren routine of a narrow, utilitarian, provincial, and timid education."\footnote{\textit{Atlantic Monthly}, Sept. 1870, 321-31, 322a. Dwight had presented "Music in Relation to Culture and the Religious Sentiment" on the Horticulture Hall Sunday Afternoon Lectures series on 26 March 1870. Publication of the homily, which came about at the impulse of a leader of musical interests in Boston, was printed in two parts: this, and "The Intellectual Influence of Music," \textit{Atlantic Monthly}, Nov. 1870, 614-25.} Dwight was speaking here of an "atmospheric" education necessary in a democracy to luxuriate a beautiful, lovely culture devoid of the crudities of everyday life. To be sure, understanding was not at all important, since great paintings, poems, and cathedrals are enjoyed by many who have absolutely no understanding. They simply feel the presence of and are thus influenced by something great.
Dwight pondered what such a culture would be without art, and what form of art better meets the needs of the people and is more available than music? "The great music came in then because it was in full affinity with the best thoughts stirring in fresh, earnest souls." The music of Beethoven, Handel, and Mozart was eagerly accepted by "these believing ones, who would not have belief imposed upon them, who cared more for life than doctrine, and to whom it was a prime necessity of heart and soul to make life genial." Still, a precise definition of "great" is remiss. Dwight's point, simply, was that "the great music has been so much followed and admired here, not by reason of any great musical knowledge in the said followers, not because we have any technical musicianship or proper musicality, but purely because the music was great, deep, true, making itself felt as such; we love the music for the great life that is in it."23

Whether he knew it or not, Dwight was completely absorbed in the general philosophic tone of the nineteenth century, that of neo-Platoists such as Immanuel Kant (1724-1804) and Georg W. F. Hegel (1770-1831). Kant espoused that we can know only our reality, which we experience through our senses. We are certain of existence beyond our experience, so using what we do know we can reason the rest, this world of idea. There is, then, a higher truth than human intelligence. Moral integrity is achieved, since we believe in the existence of such ideals--God and freedom, for instance--when we are impelled to behave as if they were real. That is, we create our own existence, as opposed to existential thought. Furthermore, since our minds basically think in the same manner, knowledge is universal. These

23 Ibid., 323b, 323-24, 325a.
ideas are apparent in Dwight's article "Music a Means of Culture," wherein he envisioned a democratic society whose members found pleasure in great music.

Hegel took the idea of moral integrity a step further. Such universal reason is reached only in a society of free individuals, where each member is focused on this universal truth and not their own ideas. An individual who exercises his own caprice is not free. True freedom is attained by blending with the group so the will of the whole is his own will. Hegel's idea is clearly the basic ideology of the members of Brook Farm.

Marcia Lebow interprets these concepts in the following manner. Scientific knowledge is sought by industrious people, but only truly inspired people may attain artistry and prophecy. Since human knowledge and reason are firmly rooted in the scientific realm, it is only natural that the supernatural realm, wherein lie aesthetic and religious truths, would be of a higher order. Further, since music is the art form most removed from materialism, it must be the most spiritual. "Music, accordingly, may no longer be regarded as mere entertainment and pleasure... but as a pure art with a social mission."24 Again, Dwight conceived a culture that loved great music—even though the people did not necessarily understand it. Finally, since these ideals were grounded in nineteenth-century German philosophy, it is no surprise that music of German composers—details of precise dates and locale aside—was most venerated, namely, that of J. S. Bach, Handel, Mozart, and Beethoven.

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Dwight's ideals were harmonious in toto with those of the Transcendentalists and were expounded in the *Dial*, a journal which came slightly before the Brook Farm experiment, and in the *Harbinger*, the organ devoted to the interests of Brook Farm which soon became the distinct voice of the American Union of Associationists. In short time Dwight became co-editor of the journal, and he contributed editorials on the association, literature, book reviews, and poems. More important, he deliberately set aside a portion of each issue to musical interests. In the very first issue he reviewed the musical defects with present society and heralded the new social spirit which would cling to the highest ideals of music.25

After that, Dwight turned to more practical musical matters: he endeavored to convey "(1) the criticism of music as an art; (2) the interpretation of it as an expression of the life of the age; and (3) the development of its correspondence as a science with the other sciences."26 Indeed, in its four years of existence in Boston, from 1844 to 1847, Dwight contributed over one hundred articles on the musical scene, and he continued to contribute even after the paper was removed to New York.27 Because of his straight-forward approach to musical interests, the *Harbinger* soon became one of the best musical journals the country has ever seen. The criticisms were strong and effective, the literary style inspiring, and artistic insight

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26 Ibid.

Because of his significant work with the *Harbinger*, Irving Lowens christened Dwight "the Transcendental pope of music."

Already experiencing financial difficulties, the Brook Farmers suffered a disastrous fire in 1846. In spite of a vigorous effort to keep alive an interest in the association, Dwight and his fellow prophets of a new society were unable to restore their noble experiment, and Brook Farm breathed its last the following year, leaving Dwight to face yet another turning point in his diverse career.

As it happened, several of the residents of Brook Farm attempted to continue their concept of social living in a boarding house in Boston. The Religious Union of Associationists was formed, and Dwight, ever the harbinger of great music, led the music at their meetings. He continued to write for a number of tabloids, including the *Boston Commonwealth*, the *Daily Chronotype*, the *Daily Advertiser*, *Sartain's Magazine* in Philadelphia, and the *Messenger Bird* in New York. In addition, he was in demand as a speaker on music.

During this same time period, around 1850, efforts were made on behalf of Dwight by George Ripley (leader of Brook Farm), Charles Dana (member of Brook Farm), and Parke Godwin to lure him to New York City to continue his career as a music journalist. He was well known in New York, having contributed articles for several periodicals and given a series of lectures on music during the Brook Farm

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days. Dwight did not find New York to his liking, however, and he hastened his return to Boston.

While Dwight's spirit was suffering--with no real work and no real income--good fortune did waft his way, for it was in 1851 that he married Mary Bullard. A frequent visitor to Brook Farm, she "was a beautiful, winning, unselfish woman, a fine singer, and a person of many attractions of body and mind." Actually, the wedding was postponed while he endeavored to secure rewarding pursuits. It was during this time that he seriously considered editing and publishing his own music journal. Perhaps he felt sufficiently confident in his plan that he felt it safe to take on the added responsibility of a wife.

To gain support for his journal project, Dwight took the idea to the Harvard Musical Association [HMA], an organization from which he was never far removed. The HMA offered its undivided endorsement. Dwight suggested that the endeavor would be successful if each member secured ten subscribers to the journal, a plan to which they agreed. Naming the periodical was another major concern. Dwight, "not liking to hear persons say that 'Harper's has come,' decidedly objected to . . . 'Dwight's has come.' " A New York friend, George William Curtis, took the problem to the staff at the New York Tribune, and their suggestion was decided upon: Dwight's Journal of Music, with the subtitle "A Paper of Art and Literature."

Just as Dwight has been dubbed numerous superlatives, his Journal is similarly praised and esteemed. It is a comprehensive digest of musical events especially in
Boston, but also around the United States and, indeed, the world. Composers, performers, works, concerts, philosophy, and other musical matters were extensively reported. As a primary source of the music scene in America it is without peer.

In the "Prospectus" in the first issue of the Journal Dwight outlined the purposes of his work. The journal would include critical reviews and "timely analyses" of notable works of major genres performed, notices of new music published in America and overseas, a summary of musical news around the country and Europe, correspondence, essays on a wide assortment of musical topics, and translations "from the best German and French writers upon Music and Art." Since it was a paper of art and literature, Dwight also wished to include occasional notices of other art forms, as well as poems and "short tales."

The relevance of a deliberation of Dwight's Journal to a study of Apthorp is apropos. Apthorp was a mere four years old when publication of the Journal began. Since it is such a significant chronicle of the music scene in America, it would naturally reflect musical tastes of society, especially in Boston, during Apthorp's formative years. These tastes and convictions would become a permanent ingredient of Apthorp's personality and musical sense which, in turn, would be reflected in his own criticisms and commentaries. Hence, understanding the musical setting in which Apthorp developed and matured is paramount to understanding his views. We shall see if he was conservative, looking back to past ideals--as expressed in Dwight's Journal--or if he was progressive. With this in mind, it is important to take a close look at Dwight's views of how old music reflected the ideals of the past and new

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32 Dwight's Journal, 10 April 1852, 1.
music of the present. Since American music was still relatively young during Dwight's most productive years, it would also be enlightening to see how he, and later Apthorp, viewed American music.

When there is a reference to "old" music, naturally there follows the question, "How old?" Indeed, how old does a composition have to be before it is regarded as "old"? In the case of Dwight, there is no clear delineation. He was more interested in the spirit of the music than when it was composed. The music that he most revered was that of L. van Beethoven, W. A. Mozart, G. F. Handel, and J. S. Bach. That the works of these masters span over a hundred years is inconsequential. Clearly there was no single musical ideal, but that is no surprise, considering Dwight's concept of "great music" as discussed earlier.

In Dwight's time the spirit of romanticism was fresh, and he was absorbed in the ideas of free thinking and free spirits. While he was yet a preacher he envisioned a church where the pulpit was in the center; the preacher and congregation could thence engage in a free exchange of ideas. He was always earnestly opposed to any prescribed doctrine. He simply felt that each person could find truth and beauty in the high ideals of "great thoughts," and music was certainly included in his Elysian world. He never strayed from his ideals. Later, Dwight was one of those cultural leaders, including Ralph Waldo Emerson, Henry Wadsworth Longfellow, Oliver Wendel Holmes, George Ripley, and others, who met in
intellectual fellowships like the Saturday Club for "social recreation" and "mental stimulus."33

Against this background, Dwight’s veneration of Beethoven is to be expected. He greatly praised Beethoven in his earlier Harbinger articles, and his opinion never changed; indeed, some of the articles were reprinted without revision in his Journal.34 Beginning with Brook Farm, it was true that "music, and of the best kind, the Beethoven Sonatas, the Masses of Mozart and Haydn . . . was one of the chief interests and refreshments of those halcyon days." The reason was simple: "The music was quite innocent of creed, except that of the heart and of the common deepest wants and aspirations of all souls, darkly locked up in formulas, till set free by the subtile [sic] solvent of the delicious harmonies."35 These "disciples of newness" pursued only the finest in life, believing that the rest of society, witnessing the profundity of their example, would themselves come to worship this great music. As late as 1877 Dwight confessed, "For some time I have begun my day’s work with delightful matins:--I read every day a Quartet by Haydn,--to the most pious Christian a chapter from the Bible can do no more good."36 The music of Bach was certainly included, since it "testifies to the profound religious nature of man; it is the daily, hourly offering of a sincere, a rich, all-absorbing, manly, cheerful, childlike piety; an

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33 For more on the Saturday Club, see Cooke, Brook Farmer, Chapter 10, "The Saturday Club," 67-75.

34 Fertig, "Transcendentalist," 292. Fertig’s study encompasses Dwight’s writings in both the Harbinger and his Journal.


36 Dwight’s Journal, 4 Aug. 1877, 70c.
offering in which all his faculties gathered themselves up for a complete, ideal art, to realize the beauty of holiness."  

Man instinctively knows what is good and right, and great music resounded with that goodness.

Perhaps one of the most obvious of Dwight's shortcomings as a true music critic was his ability to keep up with the times. Even Apthorp recognized this peccancy in Dwight's vestment. By the 1870s, new music—that of Berlioz, Liszt, and Wagner--had taken root. Dwight tried to fight off its adverse effects, but to no avail.

It is all over with the old art of Music which as ministered so sweetly and so deeply to our souls. That is the divine Art no longer. Bach and Handel, Mozart and Beethoven, and all that sit upon high thrones, are superceded, hurled like Saturn down into endless night to make way for this terrible Jupiter, this Nibelungen cloud-compelling Wagner. Yet we dare believe . . . that musical humanity will still hail with more delight than ever "the large utterance of the elder gods."  

Dwight was not at all opposed to "new music" in the early days of the Journal. Not wanting to commit to new music as the wave of the future, he nevertheless hoped to receive it without prejudice and prayed for "a long life on this earth . . . that we may hear and hail the MUSIC OF THE FUTURE!"  

He hailed Wagner's opera of the future as a "creative act of genius." But near the end of the 1860s his views turned. What was it about new music that offended his sensitive soul? By 1877 he was possessed to enumerate nine reasons why Wagner's music would not

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37 Ibid., 18 May 1861, 53b.

38 Lebow, "Systematic Examination," 217. The quote is referenced to Dwight's Journal, 14 April 1877, but the page number is omitted, and a search through the entire issue has not revealed the citation. As before, however, this is a just representation of Dwight's attitude toward the classics and new music.

39 Dwight's Journal, 30 July 1853, 133a.
endure, including the elevation of words over the music, endless melody, leitmotifs ("Exasperating bores, the pack of them!"), lack of real beauty, and, most important, a wont of quiescence. Dwight acknowledged that although Beethoven was restless and driven by passion he never "violated that principle of repose, which critics celebrate in all the perfect models of all Arts, but toward which Wagner is the Macbeth that murders sleep." Finally, while great music ministered to his aesthetic instincts, the "new in music fails to stir us to the same depths of soul and feeling that the old masters did and doubtless always will."

Although Dwight was born and raised in the United States, he was not an advocate of the music of American composers, except for music that reflected German influence: "Native composers are treated on a par with their European contemporaries, criticized with the same severity, and expected to conform to technical and genre standards of the 'best' German school." John Knowles Paine clearly fit the mold (need we be reminded that Paine's musical training was primarily German), and his work was esteemed in Dwight's Journal. Of his Mass in D, which was premiered in Berlin in 1867, Dwight printed, "A genuine German musical spirit breathes through the work, which, built up in the school of Bach and

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40 Ibid., 28 Apr. 1877, 15.
41 Ibid., 15a.
42 Ibid., 3 Sept. 1881, "Valedictory," 123b.
Handel, yet reveals throughout the writer's own creative power."\(^{44}\) Dwight found Paine's "New Symphony" (Symphony No. 1 in c) "beautiful," "earnest," "learned"; "[it] flows naturally as from a full deep source." More important, "The work is free from modern extravaganza and mere straining for effect, and yet it is original."\(^{45}\) A portion in the middle of Paine's "Domine, fac salvum Praesidem nostrum" reminded Dwight of Mozart's Requiem.\(^{46}\) A "chaste and learned composition," it provided welcome relief for Dwight from the raucous brass bands which usually provided music for Harvard ceremonies. Finally, Dwight felt that Paine's Spring Symphony (Symphony No. 2 in A) marked "the highest point yet reached in the early stages of American creative art in music. It is worthy to hold a place among the works of masters."\(^{47}\) Dwight's veneration of Paine was as great as for the past German masters simply because Paine poured old wine into new skins. He did not adopt the compositional techniques of the new school, but rather chose to utilize established, if not exhausted, practices. Perhaps that is why the music of Paine is relatively obscure to today's audiences. Why should we listen to a portion of Paine's "Domine" when Mozart's Requiem is so much more popular?

\(^{44}\) Dwight's Journal, 24 Nov. 1866, 352b. The quote is from a leading Berlin critic, Flodoard Geyer, and appeared in the Spenische Zeitung.

\(^{45}\) Ibid., 5 Feb. 1876, 175a-b.

\(^{46}\) Ibid., 7 Mar. 1863, 391b. The work was performed by a choir of some thirty men at inauguration exercises for Harvard University President Thomas Hill (1862-69).

\(^{47}\) Ibid., 27 Mar. 1880, 54a. For more on this symphony, see also Chapter 4, "Boston Evening Transcript," 142.
Dwight spent a good deal of effort in exalting Paine, not only as a composer, but also with regard to the ultimate establishment of the first professorship of music in the United States. Dwight made certain to include articles in his *Journal* pressing for the need for the scholarly study of music. Indeed, the conferring of a Doctor of Music on Lowell Mason, the appointment of Levi P. Homer as the first instructor of music at Harvard University, and finally the engagement of John Knowles Paine as the first professor of music in America (also at Harvard University) can all be attributed to Dwight's influential pen. He also made his position known on such academics as coursework and the need for ensembles so students may receive practical experience in the performance of music.

Dwight was far less genial with popular American music, as might be expected. Little attention is given to folk, popular, or ethnic music. Of Patrick Gilmore's National Peace Jubilee of 1869, and the World Peace Jubilee three years later, Dwight had little good to say. His principal objection was that there was "no genuine recognition to music as an expression of the deeper sentiments of mankind, and that the whole spirit of it was dominated by show and self-gratulation." Even so, he did recognize the success of Gilmore's endeavor, praising the execution of the music and, in particular, of the chorus.

With Dwight's objections to these jubilee concerts in mind, it is no surprise, then, that he shunned virtuosity. For this reason, and others, he defamed America's own Louis Moreau Gottschalk. He was contracted to perform two recitals in Boston, the first being primarily of his own works, and the second being more

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traditional fare—classical music—although he did add a few of his own compositions there, as well. Dwight said little of the first, remarking that he played "like a merely executive virtuoso." That Bach, Mozart, and Beethoven were acknowledged virtuosi in their respective times seems irrelevant. Dwight also noted that the few pieces of his own (on the first concert) could not be compared to the "little mazourkas [sic] or notturnos [sic] of Chopin . . . and much more that we might name." Finally, Dwight missed the fire and earnestness of Beethoven in the Adagio of the Kreutzer Sonata (Mr. Suck, violinist). Of the second concert, Dwight said Gottschalk played "with clearness, delicacy, and feeling." Some of the passion may have been missing due to the fact that just prior to the second concert Gottschalk received word of his father’s death. Dwight mentioned this parenthetically and added that it had perhaps actually enhanced his playing: "There was a touch of genuine feeling added to his grace of execution."

As a music critic, John Sullivan Dwight happened to be the right person at the right place at the right point in time. In Apthorp’s words, Dwight was drawn to music because it was "the art which could be enjoyed most intensely, immediately, and with the least effort." Even by his own admission, Dwight was not "in any sense a thoroughly educated musician, either in theory or practice." Nevertheless, this "most hacknied [sic] player . . . seemed invested with a certain halo, and saving

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49 Dwight’s Journal, 29 Oct. 1853, 30b.

50 Ibid., 20 Oct. 1853, 30.

51 Ibid., 30b-c.

52 Apthorp, Musicians and Music-Lovers, 279.
grace, as it were, from a higher, purer, and more genial atmosphere than this of our cold, selfish, humdrum world.53 He possessed a "keen instinct for and appreciation of the highest and noblest things in life, whether in art, literature, or the character of men and women whom he knew and met." He had a sunny disposition, a sweet nature, and a love of beauty. Dwight was sensitive, bashful, and diffident in extreme. He loved flowers and watching fireflies. He had no appreciation for money, probably because, as Apthorp asserts, he had contempt for greed.54

Dwight had a passion for music and felt called to educate the public on its finer points. He became the autocrat of musical taste in Boston, and his opinions were unquestioned. He advised cultured intellectuals and directed amateurs on what to expect in classical music. Great music was not mere entertainment but had spiritual meaning which would transport the listener above the trivialities and fribbles of everyday life.

To Dwight, "one of the most important and useful functions of criticism is that of measuring acknowledged great men by the highest, even an absolute standard."55 Although he did study musical scores before performances, his primary modus operandi was intuition. "I have divined, recognized (through the glass darkly), genius in the works of great composers through the imperfect medium of

53 Dwight's Journal, 10 Apr. 1852, 4a, 4b.

54 Cooke, Brook Farmer, 76b. Cooke devoted an entire chapter, Chapter 10, to Dwight's personal traits, 75-80.

55 Lebow, "Systematic Examination," 376. The quote is referenced to Dwight's Journal 13 (n.d.): 21, but the citation cannot be found. Nevertheless, this view is consistent with Dwight's practice of assessing American composers against the same high standards as the masters--the Germans. See Note 43 above.
 uninspired performers, or through my own poor efforts to study myself into their meaning by slow and painful transfer of the printed notes to the keys of my piano.  

Although he was not deaf to the quality of a performance, it was the spirit of the music that made the greater impression on him, hence his disdain for virtuosity for virtuosity’s sake. Too, since he interpreted the music through the mind of a poet, technical analysis was unimportant to him. In particular, Dwight felt that explication of Beethoven’s music was unnecessary, since understanding Beethoven was not found in the details but in the depths of the music itself.

Marcia Lebow highlighted three tenets that Dwight followed in his music criticism: (1) musical expression is of an intellectual sort, (2) its creators use God-given genius, and (3) their works reflect their spiritual commitment. Such music is fit for society and will improve it. In fulfillment of his purposes as a music critic, Dwight was candid, appreciative, and faithful to his convictions. Although he was vibrantly gregarious, he remained at arm’s length from artists. Finally, Apthorp especially praised his writing style as brilliant, although he also noted that that style did not reach the general public.

While remaining true to personal convictions is a virtue, in Dwight’s case it was also a flaw, simply due to the longevity of his *Journal*. His ideals were twenty years behind the times when he started, and he never caught up. Although he

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57 Lebow, "Systematic Examination," 158.
recognized the fashion of giving new music a chance, his vilification of it is notorious. He never deigned to embrace the music of the future:

    Are we, (the learning public, yet a child in music), so thoroughly well versed in the music of the great masters, those works of highest genius which are called "classics," simply because they are of no age,--are we so settled in our taste, that these heaven-stormers, piling Ossa upon Pelion, can expect us to spend all the precious spare time we can save for music, in settling their tremendous claims?58

Society had changed, and Dwight had not kept pace but rather marched to his own drummer. Dwight lamented a "serious blunting and demoralization of the musical sense . . . in the young generation born into this strange phase of what its disciples call musical 'progress.'"59 William Foster Apthorp was the preeminent critic of that next generation.

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58 Dwight’s Journal, 29 May 1875, 30c.
59 Ibid. 37 (April 14, 1877), 6b.
CHAPTER 3
THE ATLANTIC MONTHLY

In 1872 the editor of the *Atlantic Monthly*, William Dean Howells, at the suggestion of composer Francis Boott, asked Apthorp to write a music column for that periodical, which he did until 1877. It was unusual for such a journal to include a regular column devoted to music, but the *Atlantic Monthly* was no ordinary periodical. The *Monthly* provided its readers with a wide variety of interesting and informative articles, including columns in art, literature, music, and education. Apthorp’s contribution to the *Monthly* is without peer, as there were no other journals published in Boston during the period 1872 to 1877 that were comparable to the *Atlantic Monthly* in depth of coverage. Since Apthorp’s columns were geared toward an educated audience, one might assume that his articles would compare to those found in periodicals that were devoted primarily to the musically literate. There were three such journals in Boston at that time: John S. Dwight’s *Journal of Music*, *The Folio*, and *Dexter Smith’s Musical, Literary, Dramatic, and Art Paper*. Apthorp’s columns compare only to those in Dwight’s *Journal*, as we shall see.

*The Folio*

The first to be discussed is *The Folio*, which was published monthly in Boston from 1869 to 1895. White, Smith & Perry, a music publishing firm, issued the journal, and Dexter Smith served as its first editor, from 1869 through 1871. The next editor was George Lowell Austin, in 1872, which was the first year that Apthorp
began to write for the *Atlantic Monthly*. Austin was followed by T. D. Hooker, from 1873 to June 1881, which encompasses the balance of Apthorp's tenure with the *Atlantic Monthly*.

The full title of the paper was *The Folio, A Monthly Journal of Music, Drama, Art, and Literature*. The paper initially cost ten cents per copy, a dollar for a year's subscription, and claimed a wide distribution—Boston, New York, Philadelphia, Chicago, St. Louis, New Orleans, San Francisco, and even London. Part of the reason for the wide appeal of *The Folio* was the fact that "presents" and "splendid gifts" were awarded for subscriptions. In addition to premiums (sheet music or music books) or cash commissions (forty cents per subscription), patrons ("agents") could also receive Watham watches, Weed sewing machines, New England parlor organs, and Henry F. Miller pianos for supplying the publisher with lists of names (along with a one-year payment) of new subscribers.\(^1\) Each issue was generally about thirty pages—approximately five pages of articles, five pages of notes, ten pages of sheet music, and ten pages of advertisements. Articles about music and musicians were quite short and general, as were music reviews.

Surprisingly, there was little attention to drama, art, and literature; the paper was mostly concerned with musical happenings in Boston. Regular features of *The Folio* included a story that was usually continued over several issues, foreign correspondence, Book Table, Drama in Boston, Minor Chords (brief notices of musicians, musical events, and anecdotes), cards (music teachers), schools (advertisements), various short articles (usually about one-half column out of three

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\(^1\) *The Folio*, Dec. 1876, 204b.
on a page) of some musical interest (including "reviews"), a fashion column, and lots of ads for music (songbooks, piano music, brass band music, music rolls) and accessories (pianos, Ole Bull violin strings) available from White, Smith & Perry.

A strong selling point of the paper was the sheet music. There were usually four or five songs and piano arrangements published in every issue, as might be expected from a paper issued by a music publisher. Sheet music was of the simple and popular variety, primarily songs and piano solos. For example, the January 1872 issue included "The Poor Drunkard's Child" (words by G. L. Austin, music by C. A. White, arranged by Wimmial Gooch), the "Fairy Dream Waltz" (piano solo by J. W. Turner, Op. 311), and "Be Thou Faithful" (sacred quartet by C. A. White, arranged by William Gooch).

Each monthly also featured a fine portrait, usually of a musician, including soprano Adelina Patti (1843-1919), bandleader Patrick S. Gilmore (1829-92), composer/educator Lowell Mason (1792-1872), soprano Ilma di Murska (1836-89), pianist/conductor Hans von Bülow (1830-94), French composer Charles Gounod (1818-93), and German violinist Joseph Joachim (1831-1907). Other celebrity portraits that appeared in the journal included Phineas Taylor (P. T.) Barnum and "Buffalo" Bill Cody.2

White, Smith & Perry's selection of Dexter Smith as the first editor must have quite deliberate. They published a great deal of "popular" music, and Smith

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2 Ibid., Mar. 1872, 80b (Patti); Apr. 1872, 112b (Gilmore); May 1874, 157 (Mason); Nov. 1874, 166 (Murska); Nov. 1875, 182a (Bülow); July 1876, 17a (Gounod); Sept. 1877, 324a (Joachim); Aug. 1873, 91b (Barnum); Aug. 1874, 51 (Cody).
admirably set the tone of light entertainment and easy, fun reading. He quickly became disfranchised, however, with editing a paper that was issued by a music publisher. Feeling that he was constantly catering to their vested interests, Smith struck out on his own. His Paper will be discussed later.

*The Folio* was continued under the hand of George Lowell Austin, and then under T. D. Hooker. The format remained essentially the same. Hooker's "Salutatory" stated that

> To be truly valuable, a magazine should be, not the exponent of any particular hobby, but a repository of all things worth knowing, so far as that may be possible, in its own particular domain. Our best energies shall be devoted to rendering the FOLIO both interesting and instructive, and, in doing this, we have the promise of assistance from some of the best talent in the country.\(^3\)

Indeed, the list of contributors is extensive. *The Folio* was entertaining, to be sure. The paper was in line with the thinking of Joseph W. Turner, a composer and arranger of piano music: "There is a grandeur in simplicity, and it is this simplicity, this pure melody, God's sweetest gift to mortals, that this world at large delights in as music and literature."\(^4\) As Turner composed, so the Folio was compiled and edited for the immediate pleasure of its readers. Articles were short, the writing was personable, and the topics were current and amusing, seldom controversial. *The Folio* was just plain fun to read.

For all its trifles, *The Folio* did make attempts to be instructive. Articles concerning topics of music that would be enlightening or informative were few, but

\(^3\) Ibid., Jan. 1873, 8.

\(^4\) Ibid., Nov. 1873, 132.
interesting. Generally, there was no discussion of facts or views, only plain statements that were probably intended to foment discussion among readers. For example, an article in the March 1873 issue, "Wanted; An American School of Opera," commented on the fact that many talented American singers had to go to Europe to learn the art of operatic singing and argued that opera in America was developed to the point that we should be able to support our own training schools.5

Beginning in the October 1872 issue (p. 102) and concluding in November (p. 133) were three questions that were--and are--frequently posed by people that know a little about music, and the answers, presumably by the editor (many comments and reviews were taken from other sources) were simple, direct, and succinct. The first question was why is C called 1, Do, and Tonic? The answer: C, the note name, is Absolute; 1, the degree of the scale, is Relative; Tonic is Technical; and Do, a solfege syllable, is Auxiliary. That is a good answer to a question that vexes nonmusicians but does not bother musicians, who simply accept them as different names for the same thing, as if distinguishing one term from the other is pointless. Question two was why are so many teachers dissatisfied with the antiquated method of teaching? The answer assumed the question was in reference to solmization and basically said that teachers were not disillusioned with the method. Finally, why do students of figured bass theory progress slowly? Answer: students do not progress when working with figured bass because it does not call on their powers of invention. Why this question/answer rapport between editor and readers was not

5 Ibid., Mar. 1873, 72.
continued is puzzling, since these are sincere, fitting queries for the readers of a music journal.

Another instructive yet interesting article was "How Pianos are Injured," which dealt primarily with improper tuning. The same issue recounted the story of how the text for the hymn "From Greenland's Icy Mountains" came to be. This article made an unfortunate use of the pronoun he, however, thereby confusing who actually wrote the text: Bishop [Reginald] Heber or Dean Shirley, Vicar of Wrexham, with whom Heber was staying. A true example of the perfunctory style of the Folio, however, the article failed to mention that Lowell Mason composed the tune that appears in most hymnals today. That such an article was published nevertheless shows some interest, albeit scant, in such matters.

A series of brief, two-line "Musical Biographies in Miniature" were published in March and May of 1876. These were taken from the Organists Journal. In July 1876, in honor of America's centennial, the texts to J. G. Whittier's "Centennial Hymn" (from the Atlantic Monthly) and the Centennial Cantata (Centennial Meditation of Columbia, text by Sidney Lanier, music by Dudley Buck) were included. A most interesting feature was the inclusion of the "Centennial Hymn"

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6 Ibid., Jan. 1874, 4, 5.

7 Heber wrote the text at the request of Dean Shirley, who happened to be his father-in-law, for a series of sermons to begin Whitsunday, 1819. Heber used an old ballad, "'Twas when the seas were roving," for the tune, and the hymn was published in February 1823 in England and America in The Christian Observer. Mary W. Howard, of Savannah, Georgia, noticed the hymn and asked Lowell Mason to compose a new tune for the hymn. "Missionary Hymn" was composed by Mason the next year and appeared in the ninth edition of the Boston Handel and Haydn Society Collection.
that first appeared in *Gospel Magazine*, March 1776. "The hymn," said Hooker, "is appropriate from its merits as well as the accident of its age for centennial occasions."\(^8\)

James M. Tracy, a professor of music at the Boston Conservatory of Music, provided several notable articles to the *Folio*. In April 1873 he wrote on "The Importance of Systematic Studies in Music." In January 1876 he wrote on the "Education of Pianists."\(^9\) Most ambitious, however, was his "Theory and Rudimental Harmony." Published in ten parts, from February to November 1877, each issue of the *Folio* printed four pages of the theory manual (reduced to the size of one journal page), which explained notes, rests, intervals, scales, the circle of fifths, syncopation, graces and embellishments, time signatures, phrases, arpeggios, fermatas, and musical shorthand for repeated notes. There were a total of forty-seven pages published in all. The December 1877 issue began a similar series on harmony.

Not all articles were for the edification of the readers. In fact, most were of the "interesting notes" variety. The paper was full of columns—"Official Bulletin" and "Minor Chords" in particular—of one- and two-line anecdotes and remarks concerning who was where doing what. Such briefs served more to entertain the audience and provide them with humorous material that would be appropriate in the parlance of light social settings. For example, the April 1872 issue included these "Minor Chord" items:

\(^8\) *The Folio*, July 1876, 7.

\(^9\) Ibid., Apr. 1873, 102; Jan. 1876, 6, concluded June 1876, 205.
(1) --The height of impudence--Taking shelter from the rain in an umbrella shop. (2) --A clean shirt is one of woman's best gifts to man. (3) --Schoolmistress:--"Johnny, I'm ashamed of you! When I was your age I could read as well as I do now." Johnny-- "Aw! but yow'd a deifferent taycher to wot we'm got!" (4) --"You there Jenkins! How the deuce did you find your way out?" "Find my way out? Out of where? What do you mean?" "Why, the last I saw of you, you were lost--in slumber." "Oh, ah; well, I rode out on a nightmare."10

There were also short articles that delighted the readers. For example, the February 1872 issue included an article of Gioacchino Rossini's personal comments on how the deal was struck for him to compose his Stabat Mater. A May 1873 article claimed that Johann Strauss, Jr., conducted with "friskiness," whereas Richard Wagner hissed, stamped, and used facial expression: "Wagner's men appear to derive the notes they play from his glances as much as from their books." The September 1872 issue featured an article on "How P. T. Barnum Paid the Trombone Player."11 Barnum expected the musicians to pay him for providing them a place to practice and an audience, so the story goes.

Finally, the June 1874 issue featured an article to answer the query posed by a reader "What is the highest note any soprano has sung, and who?" The editor replied that the Queen of the Night in Mozart's Magic Flute reaches a high F, and that Carlotta Patti, [Ilma] di Murska, and other sopranos can sing that high. (Note that the particular aria, "Der Hölle Rache kocht in meinem Herzen," is not mentioned, as Apthorp would have done.) The editor commented that the usual was a high C, adding that [Maria Felicita] Malibran (1808-36) could sing a C or

10 Ibid., Apr. 1872, 108.
11 Ibid., Feb. 1872, 42-43; May 1873, 138; Sept. 1872, 71.
C# and that [Kristina] Nilsson (1843-1921) could sing a high D. In a follow-up entry in July 1874 a reader commented that Mrs. H. M. Smith could sing a G or A and had a range of three and one-half octaves. The editor then quipped, "If anything better can be repeated, lets [sic] hear it."\(^{12}\) Such information was not printed for any serious interest but was primarily intended for conversational purposes.

As informative and entertaining as articles in *The Folio* were, such concern for the public did not include meaningful reviews of music and performances. Seldom was complete information cited as regards date, time, place, performing group/soloist/director, and program. It is possible that most readers were aware of such information, so the editor saw no need to reiterate known details. Comments on the music were completely missing, and remarks concerning the performance were scant. For example, a review of a concert by the Apollo Club stated:

> We must specially note the appreciative rendering of Fischer's *Spring Night*, and we have never heard the *Chorus of Dervishes* given with so much truth, and natural vigor. . . . Mendelssohn's grand overture, *Calm Sea and Prosperous Voyage*, was almost faultlessly played, and served as a fitting prelude to the *Soldier's Farewell.*" . . . Mr. [Benjamin J.] Lang's playing of Chopin's *Scherzo, in Bb minor*, was in his usual style, and of course above criticism.\(^{13}\)

Another entry in the Opera and Concert column stated that "Mr. [Whitney] Eugene Thayer [1838-1889, organist, Boston Music Hall] gave an interesting Organ Recital March 3d, on the Boston Conservatory organ. He had the assistance of Mr. [Julius] Eichberg [director of the Conservatory], and Miss Persio Bell, with her

\(^{12}\) Ibid., July 1874, 6.

\(^{13}\) Ibid., Feb. 1872, 40a-b.
Those present were most agreeably entertained. Finally, again from the Opera and Concert page: "Mr. B. J. Lang's series of concerts at Mechanic's Hall closed March 26. They have been decided favorites with the lovers of classical music, every concert being largely attended. With able assistants, Mr. Lang presented on each occasion good selections, and rendered them in a manner worthy of his high reputation as a musical artist."

There were numerous topics that were treated in the Folio, among them festivals (including those of public school children), Anton Rubinstein, Chopin, Liszt, Schumann, Wagner, Theodore Thomas, C. A. White (who contributed many of the songs printed in The Folio), Cherubini, the Fisk Jubilee singers, Anton Stradivarius, Lowell Mason, classical music, Guido and the staff, church acoustics, and vocal technique. There were brief obituary notices for such music personalities as Lowell Mason, Ferdinand David, Sir William Stendale Bennett, and Jule E. Perkins (a whole page!). Beginning in August 1876 was a column devoted to the Freemasons. Finally, to accompany the full-page portrait of some musician--usually local--that was included in every issue, there was often a short article about that artist.

*Dexter Smith's Paper*

After setting The Folio on its course, Dexter Smith, its first editor, struck off on his own. The first issue of Dexter Smith's Musical, Literary, Dramatic, and Art Paper, edited and published by Dexter Smith, appeared in January 1872. In the salutatory Smith proclaimed that his paper was "the only musical monthly in the

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14 Ibid., Apr. 1874, 110.

15 Ibid., May 1874, 148.
United States that is not issued by a music-publishing house. . . . We intend to make our paper the most lively and progressive musical journal in the country.\textsuperscript{16} The monthly was to include Reading matter ("Not a line shall be published in these columns that may not be safely placed before the purest minded lady in the land"), stories, poems, "spicy paragraphs," "Sparks" (news, gossip, one-liners), jokes, and foreign correspondence. There were also columns devoted to Masonic activities and baseball. Like The Folio, Smith's paper contained sheet music: "We shall regard quality, rather than quantity, and shall prefer to give our subscribers two good pieces rather than a hundred commonplace ones, which hardly repay the trouble of learning." Most of the songs and piano pieces were composed or arranged expressly for the Paper. Smith also included a column by Mme. Demorest of the "newest and most reliable fashions," as well as illustrations. Finally, like The Folio (again), in order to entice subscribers Smith offered premiums: "We present every subscriber with a splendid picture, entitled 'The Catspaw!' which is valued at four dollars." The picture was from Bufford's engraving house.

When Smith moved to his own monthly, he took with him the list of The Folio's subscribers in order to bolster his circulation. He also had the advantage of adding to his list of subscribers the readers of Boston's People's Leader and Chicago's Musical Independent. Edited by W. S. B. Matthews, the Musical Independent had folded shortly before. As a result, as of January 1874, Smith proclaimed, "We are able to claim the largest circulation of any musical journal in


One portrait of particular interest was of "Little Charlie Ross." Apparently the lad had been abducted from his home in Philadelphia, 1 July 1874, and held for $20,000 ransom. The portrait was run in the November 1874 issue, along with two songs written in his support: "Bring Back Our Darling" (words by Dexter Smith, music by W. H. Brockway) and "Poor Little Lost One" (words by George Cooper, music by Violetta). Whether Smith was sincere in this effort or promoted the affair simply for circulation is unknown. But at least it indicates that he was aware of what was on the minds of his readers and the community.

Smith made it a point to provide his readers with material that they could digest quickly and easily. His writing style was personable. Anecdotes and humorous stories were commonplace in Smith’s Paper. Direct quotes of a humorous nature were often used to make composers and musical celebrities more approachable. For example, in an interview with Julius Eichberg, the director of the New England Conservatory of Music, he was asked about his forthcoming operetta Mackerel Catcher. "The absurd rumor about my writing the "Mackerel Catcher" was
a foolish joke, based probably upon the fact that during my summer vacation at the Isle of Schoals, I amused myself in catching a large number of mackerel."17

Other items of interest to Smith's readers were diverse, but all were intended for light, easy reading. A series of articles appeared on man/woman relationships: why men don't marry, why women lose their beauty, what women look for in a man, why rich men don't marry, marrying for money, "How she got a husband," etc. Like The Folio, Smith's Paper contained stories, like "Why the Organ Whistled" and "Choosing a wife, or melting an icicle." For the sports-minded, the Baseball column kept them abreast of happenings. The February 1873 issue printed a list of scores for the complete 1872 season of the Boston Club baseball team. For those that love animals, Smith included stories like the "Canine Chorus," a pack of dogs that barked during the performance of Wagner's Tannhäuser in Vienna; as well as "Snakes that love music," an item about a boa constrictor that responded to an accordion; and "Monkeys for opera bouffe."18 Smith made no further comment there. There were also entries on "Cow Music," "Horse Music," and "Singing Mice." For the lady of the house, Smith provided a domestic column and a fashion column. Finally, a column called "Sparks" featured short notices of local interest (?): "Tom Karl is again ill"; "Boston's Pantheon is worth visiting"; "Louis P. Goulland has published a 'Spelling-Match' song, which is having immense popularity" [popular is a word that appears with regularity in both Smith's Paper and in The Folio]; "J. H. Bartlett is engaged upon a bust of Oakes Ames"; "Are hard boiled eggs healthy?" We never

17 Ibid., Nov. 1874, 132.
18 Ibid., Feb. 1876, 39; Dec. 1876, 169; Dec. 1876, 176.
heard one complain"; "The tenor and soprano in a Boston choir were married recently. They met by chants, the usual way, and ultimately agreed to duet." No further comment here, either.

How well received was Smith's Paper? The Boston Times, for one, complimented it in high fashion. It was issued for the first time in January 1872, and a letter from the Times was printed in the March issue:

It is not a dry, "classical" paper, filled with uninteresting treatises on "hobbies," but a lively, spicy journal, running over with good things. A glance at the list of contributors will show the strength of the musical and literary talent engaged to furnish articles for its columns. In addition to its excellent reading-matter, the February number contains seven complete pieces of beautiful vocal and instrumental music. It is not surprising that such a paper is in great demand. It deserves its wonderful success.19

The reference to sheet music is particularly interesting. As mentioned, Smith promised his readers quality sheet music. Songs of Arthur Sullivan were often "arranged expressly for Dexter Smith's Paper." In general, however, the songs were extremely simple and, most important, "popular." For example, "Dot Leedle Yawcob Strauss" first appeared in Smith's Paper in April 1877. The following issue claimed that over 100,000 copies had been sold. On such was built the popularity of Smith's Paper.

The Times made reference to the music in the February issue. Those items were "Strangers Yet" (music by Claribel), "I'd Choose to be a Daisy" by Frederick Buckley, "The Lone Fish-Ball" (directions are for all to join on the chorus), "Saw My

19 Ibid., Mar. 1872, 60. The reference could be either to the Boston Evening Times, which also was simply known as the Boston Times, a paper that was issued from Monday through Saturday, or to the Boston Times, which was issued on Sundays and continued the Boston Sunday Times as of 1871.
Leg Off" (the words are "Saw my leg off, saw my leg off, saw my leg off short"; the entire song is then repeated), "Laurel Schottisch" for piano by E. Mack, "Les Roses Grand Waltz" for piano arranged by J. S. Knight, and "Come Where My Love lies Dreaming" for piano by C. Foster. Perhaps the Boston Times had some vested interest in promoting such ditties as "beautiful vocal and instrumental music." They are distinctly in the popular vein, a genre that Apthorp chose not to review, as we shall see.

On the subject of music reviews, it was not Smith's intention to provide his readers with penetrating, discerning reviews of music or performances. The superscript to the December 1872 issue quoted W. S. B. Matthews: "There is no such thing as intelligent and discriminating criticism possible while the music-publisher pays the editor's salary." Smith's relationship with any music-publisher is consistent with Matthews's statement, since Smith broke away from White, Smith & Perry's Folio. The first part of Matthews's dictum, however, is completely absent in Smith's Paper. At least the Folio featured an Opera and Concert column; Smith's Paper did not include a regular column devoted to commenting on musical events in and around Boston. When he did attempt remarks of a performance, his words were drivel. For example, a review of the "Seventh Symphony Concert" in the March 1872 issue states, in toto,

This concert took place at Music Hall, Feb. 1st. It was not very well attended, nor did the performance very greatly please those who were present. Liszt's Symphonic Poem, Haydn's Symphony, No. 3, in E-flat and Rubenstein's [sic] Piano-forte Concerto No. 3 in G were the new
numbers on the program. Mr. B. J. Lang gave a very effective rendering of the concerto.²⁰

There is no meaningful comment on either the music or the performance. To Oscar Thompson, the function of music criticism is to "hold up a mirror to what has been composed or performed and to the performance."²¹ Dwight and Apthorp both held to this concept of musical criticism. Using this definition, then, it is apparent that Smith was not a music critic.

One of Smith's most detailed reviews can be found in the June 1877 issue, wherein he commented on a recent Handel and Haydn Society Festival. There was no mention of where and when the performance took place. He did remark that such a festival "could not be gotten up in any other city in the country" because "there is no such chorus anywhere else in the country. And an oratorio needs a good chorus!" He then named the principal singers and listed some of the works performed, including Felix Mendelssohn's Elijah and G. F. Handel's Samson and Israel in Egypt, "all of which were artistically performed." Clara Louise Kellogg was praised first, but she was also admonished not to devote herself to oratorio but to remain on the opera stage. Soprano Emma Thursby (1845-93) "gave evidence of much ability as a bravura singer. But she has not yet a sufficiently massive style for oratorio." Contralto Annie Louise Cary, as usual, "is a thorough artist." English

²⁰ Ibid., Mar. 1872, 57. The concert was presented by the Harvard Musical Association, and the program consisted of Beethoven's overture to Coriolanus, Liszt's symphonic poem Tasso: Lamente e Trionfo, Haydn's symphony, Rubinstein's piano concerto, and Weber's overture to Oberon. The review in Dwight's Journal, 10 Feb. 1872, 182f, was more substantial. Apthorp did not cover the event.

²¹ Thompson, Practical Musical Criticism, 28.
contralto Adelaide Phillips's voice was lauded as "rich, sweet and powerful." Dramatic tenor Charles Adams, who "had scarcely recovered from the effects of sea-sickness," nevertheless gave a fine performance. Mr. Whitney was praised for his "dramatic intensity and freedom." William and John F. Winch were mentioned. Carl Zerrahn conducted in a "masterly fashion, and B. J. Lang as organist and pianist, won high encomiums."22 Further comment described the audience as large and from far and near. That the management made mistakes was mentioned, but no specifics were supplied.

These comments focused on the performance. As regards the music, "Selections from French opera--although admirable in their place--are hardly in keeping with the severely classical works called for by high art."23 That remark in itself causes one to reflect on whether these are in fact the words of the editor, Dexter Smith. Indeed, there are other examples of satisfactory reviews in Smith's Paper, but they are credited to other sources, such as Watson's Art Journal (New York) and the New York Herald. A letter from New York to the editor dated 16 October 1876 offered an opinion "Why Theodore Thomas Failed," stating that it was the balance between "the classical symphony and the popular waltz" that was responsible for his fame. He gradually dropped the popular music and became "intensely classical. Only the cultured few could appreciate his music." Patrick Gilmore appealed to the public; Thomas did so no longer. "Let Thomas return to the good old style of program he commenced with, and the people will rally to his

22 Smith's Paper, June 1877, 166a.
23 Ibid.
support.\textsuperscript{24} It is likely that Smith would have emphasized the "selections from French opera" and deprecated the "severely classical works."

For all the buffoonery that the \textit{Paper} contains, an occasional gem can be harvested. The portraits, as mentioned, are truly fine. The one piano solo that comes the closest to what may be considered art music is J. W. Turner's \textit{Battle of Bunker Hill}, Op. 370. Despite the fact that Ludwig van Beethoven's \textit{Wellington's Victory} and Peter Tchaikovsky's (1840-93) \textit{1812 Overture} have been criticized for wont of quality compositional practice, they are nevertheless significant works of literature. So Turner's \textit{Battle} is. It is a programmatic work, depicting the battle, from the opening bugle call, preparation for battle, cannon fire, the advance and attack of the British (to the tune "Rule Britannia"), the counterattack of the Americans, the retreat of the British, and victory of the Americans (to the tune "Yankee Doodle"). The work closes with final Hurrahls and "Hail! Columbia." To be sure, Turner's \textit{Battle} is a fun piece, but it is technically demanding, not for the household parlor pianist.

\textit{Dwight's Journal} and the \textit{Atlantic Monthly}

As mentioned in the introduction, the only journal during 1872 and 1877 that was published in Boston that could compare with Apthorp's writings for the \textit{Atlantic Monthly} was John S. Dwight's \textit{Journal of Music}. Each issue was divided into two parts, the first being articles from outside sources (including foreign correspondence, mostly from Europe), and the second being articles from Dwight's own hand.

\textsuperscript{24} Ibid., Nov. 1876, 136.
Although there is merit to the outside articles that Dwight chose to print, this discussion will focus on his own words, since all of Apthorp's writings were his own.

Dwight was part of the inner circle of Boston figures, and even Apthorp recognized that his Journal was respected as the "official" word on what was proper in the realm of music. During Apthorp's tenure with the Monthly, Dwight's Journal included a wide assortment of articles. All were rather lengthy and were clearly intended for those in the know. The writing style was masterly, and the articles were detailed. Music of the masters--J. S. Bach, Ludwig van Beethoven, Felix Mendelssohn--was treated at length. To his credit, Dwight did include a good deal of discussion on the music of Wagner, although it was purely for the information of his readers. He did not condone the new music. Apthorp wrote an entire article on a new work by Franz Liszt, Die Glocken des Strassburger Münsters (The Bells of the Strasbourg Cathedral, 1874), that was not mentioned in Dwight's Journal.25 There was a great deal of attention to what was going on in Europe, as if that were the model for American music. It should be no surprise, then, that the music of such Americans as Louis M. Gottschalk was not discussed by Dwight.

Another curious omission on Dwight's part regarding music education in America was the opening of the National College of Music in Boston, September 1872. The school was established by the Mendelssohn Quintette Club. B. J. Lang headed the piano department, Vincenzo Cirillo of Naples headed the voice department, and members of the Quintette Club served as instructors of string

25 Atlantic Monthly, Sept. 1875, 377-82. The piece is a sacred choral piece for mezzo, baritone, chorus, and orchestra. Apthorp's article includes several musical examples.
instruments. Apthorp spoke highly of the establishment of the school and expected a great deal of it.26 Dwight made no mention of the event.

Turning to matters that both Dwight and Apthorp addressed, let us begin with Patrick S. Gilmore's World Peace Jubilee and International Musical Festival of 1872 (the first was the National Peace Jubilee, 1869). Dwight's entries were threefold, occupying fifteen columns (each at slightly over ten inches in length) of print that became very fine at the very end--fourteen lines per inch!--that it is advisable to use a magnifying glass to read. Apthorp, on the other hand, devoted only a single issue, September 1872, to the event, totaling just over six columns (each at slightly over seven inches). In Dwight's first entry he discussed the outer aspects of the festival, emphasizing that it was primarily a business venture. He questioned whether it was indeed an art jubilee, a music jubilee, or even a peace jubilee. Besides, just what is a "peace" jubilee? He also was curious as to whose jubilee it was--Gilmore's, Boston's, or the nation's. Dwight detailed the numbers of instruments, voices, bands, and the coliseum audience. Apthorp, too, remarked on the business end of the festival, noting that "Art in any shape can nowhere live without money. . . . We poor art-lovers and artists should be only too thankful when men who have the means think it worth their while to invest in art-stock instead of in railway bonds."27 While Dwight decried the festival as a business venture, Apthorp, recognizing that artists, too, need money for sustenance, was encouraged

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26 Ibid., Mar. 1873, 376.
27 Ibid., 376a-b.
that people with money chose to invest it in art. As to Dwight’s other remarks regarding the dimensions of the jubilee, Apthorp made no comment.

Dwight’s second entry focused on the music itself. Gilmore fell into the way of thinking that if ten--or ten thousand--voices are good, then twenty--or twenty thousand--are twice as good. Dwight noted that such a large chorus (which boasted some twenty thousand voices, although he was certain that there were only eighteen thousand at the beginning, the number tapering off as the festival ensued) could not possibly have projected a precise sound. The problems of seating far apart and filling the hall space were simply overwhelming. Apthorp avoided Dwight’s wont to excess verbiage and simply remarked that "there was not and could not be any clearly defined outline to the singing, but everything was blurred and indistinct."28 Apthorp did add, however, that the large audience contributed enough of its own clatter as to further interfere with the strains of the voices.

As regards the program, both Dwight and Apthorp commented on the performances of works as G. F. Handel’s *Israel in Egypt* and the "Anvil Chorus" from Guiseppi Verdi’s *Il Trovatore* as music merely to give the jubilee credibility. Holding to his traditional view, that of holding up music of the masters, Dwight pled, "But in all this was Music paramount, or something else? . . . Was Art revered? Did Bach and Beethoven still keep their places on the equal platform?"29 Apthorp was more perceptive, noting that these two works were "opposite magnetic poles of the

28 Ibid., 378b.

29 Dwight’s Journal, 27 July 1872, 278c.
Jubilee. What one attracted the other repelled."30 This is another way of phrasing what Apthorp saw as a major problem of the jubilee: a want of unity of purpose. Dwight saw this, too, but not in terms of the program. Dwight's remarks concerned the festival as a whole, but only after reading Apthorp's column can one clearly summarize Dwight's words.

The third part of Dwight's trilogy discussed the instrumental music and soloists, vocal and instrumental. Apthorp did so, also, but, again, he was much more compact in his remarks. In particular, the European bands received attention. Gilmore did promise an international festival, and European nations were indeed represented—by bands. Apthorp and Dwight both commented on the French, German, and English bands. Dwight was distressed that European culture would be represented by a band and not a symphony orchestra. Further, he did not consider the German emperor's cornet quartet "a very significant contribution to the greatest of all Music Festivals."31 Apthorp made no comment here. As might be expected, Dwight had high praise for the Prussian (not German) band. Noting the strong brass, the band nevertheless was "thoroughly musician-like" and "entirely musical."32 Apthorp did note the fine, precise, stirring performance of the German band, but the strong brass to him were not so musical. "The opening chords of the Egmont

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30 Atlantic Monthly, Mar. 1873, 377a.

31 Dwight's Journal, 27 July 1872, 278c.

32 Ibid., 10 Aug. 1872, 287c.
Overture, for instance, sounded as if they were trying to blow down the walls of Jericho." To him, the overblown low brass sounded "coarse and blaring."

Dwight commented that he thought the French band was the best, but he had no specific remarks on the music, namely, works of Wagner. Apthorp's opinion was the same regarding the French band, but he provided specific comment on the selections from Richard Wagner's *Lohengrin*. "This was almost the perfection of playing, never lacking life or emphasis; yet throughout, even in the ball-music (which, by the way, was taken in a most furiously rapid tempo), full of delicate lights and shades, and in fine, full, unforced tones." Dwight's remarks included such generic yet effective words as "fire," "intense," and "passion." Apthorp went a step further by making specific reference to the music and noting tempo marks, expressive elements such as crescendo, and the like. Dwight provided an aura of how the music sounded; reading Apthorp, one can actually hear the music.

Another major event in the musical life of Boston was the tenth anniversary--and one hundredth concert--of the Harvard Musical Association [HMA]. Both Apthorp and Dwight provided retrospectives on the work of this orchestra. Dwight's two articles (again, Apthorp was more succinct, with only one) were purely historical. He highlighted the progress of the Association, including program, the audience, management, and finances. The bulk of the space was devoted to listing by composer the works performed by the orchestra. Apthorp, too, provided a historical sketch, but he went back another two years, to 1863 and the Orchestral

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33 *Atlantic Monthly*, Sept. 1872, 377a, c.

34 Ibid., 377b.
Union. Dwight said nothing of how the HMA sounded, which Apthorp did. Apthorp found the performances of the Orchestral Union "very rough, but not without a certain enthusiasm and unity of purpose."35 On the actual founding of the HMA, Apthorp let Dwight speak for him, quoting from Dwight's *Journal* of 9 December 1865 (one of the few times that Apthorp did not speak for himself, although the style is entirely like his own).

Ever the critic, Apthorp commented that "Some of the airs of J. S. Bach's Passion-Music were given, and very unsatisfactorily given, leaving the most dreary impression on the public."36 The HMA was too precious to Dwight for him to speak anything other than praise.

Apthorp took a step that Dwight perhaps found irrelevant: he compared the HMA concerts with those of the Theodore Thomas Orchestra. Again, Apthorp included a quote from Dwight's *Journal* (9 Nov. 1869) that called attention to the superiority of New York orchestras, including Mr. Thomas's. Apthorp continued the narrative on the quality of the Thomas Orchestra and how the HMA orchestra measured up. Boston soon came to expect the precision and attention to detail of the Thomas Orchestra, and the HMA group soon fell into disfavor because it did not keep stride. As usual, Apthorp made reference to specific compositions to illustrate his point. In this case he singled out Robert Schumann's *Träumerei* as performed by the Theodore Thomas Orchestra, which made a deep impression for their pianissimo effect. Apthorp closed his article with some comments from the

35 Ibid., June 1875, 754a.

36 Ibid., 755a.
Boston Daily Advertiser on a performance of Beethoven's Symphony No. 5 in c minor.

An example of earnest criticism is as follows:

One particular effect was given just as Beethoven had indicated, and most superbly given too, and that was the perfectly even pianissimo for forty-two bars at the close of the scherzo before the entrance of the finale. The crescendo began exactly eight bars before the end of the scherzo, as it is written. Our orchestra invariably begins the crescendo too soon.37

The HMA attempted to live up to Thomas's new, higher standard, but could not maintain that level of performance. The quote is a fine example of Apthorp's high standard of criticism.

Rather than listing ten years' worth of HMA programs, Apthorp simply listed the most recent (Winter 1875), as well as Thomas's of the same time period. He then offered one possible cause of the eventual demise of the HMA: programming. New music was seldom heard at the HMA concerts. Apthorp noted that Dwight was persistently antagonistic toward "Music of the Future," which some perhaps had taken as an assault on Thomas himself. (Ironically, Thomas eventually lost a degree of popularity because audiences felt he programmed too much new music and not enough of the favorites.) That Dwight championed the HMA was no secret, since he played a large role in its establishment and continuation. Indeed, he served as its librarian for a number of years. After making his point, however, Apthorp quickly set the record straight: "The all-sufficient cause is, as we have said already, the great inferiority of the playing of the Harvard orchestra."38

37 Ibid., 757b.

38 Ibid., 757a. Like Dwight, Apthorp also had close ties to the Harvard Musical Association. He served on its concert and program committee.
Of special interest is an article that appeared in *Dwight's Journal* (4 October 1873) entitled "What are Symphony Concerts for?" Apthorp made a direct response two months later. The impetus was the beginning of the ninth season of the Harvard Musical Association concerts. Dwight opened with a review of the original purpose of the HMA Orchestra, "namely, to insure [sic], at stated times, year after year, a hearing to those acknowledged masterworks of Symphony and other forms of instrumental music, which, otherwise, amid so many money-seeking musical competitors and caterers, are in much danger of neglect." He then decried concerts that featured virtuosos, for the public was invariably interested only in their execution and not in the music itself. While he noted that soloists were needed to perform concertos of the masters and that singers added variety to programs, "Beethoven and Mozart lose their place of honor."39

His second point was that it is not the duty of concerts to introduce music of new composers—"These things they can safely leave to others." Rather, "Their chief aim is to keep the standard master works from falling into disregard, to make Bach and Handel, Haydn and Mozart and Beethoven, Schubert, Mendelssohn and Schumann, and others worthy of such high championship, continually felt as a living presence and blessed influences among us."40 Musicians may find the new music interesting, "but it is not the way to educate the public, or establish any standard of pure taste."41

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40 Ibid.
41 Ibid., 103a.
Dwight's final point was that orchestral virtuosity should not be the principal focus, but that "Music is the first point; execution, or interpretation . . . is the second." Perfection of execution is to be esteemed, to be sure, but to Dwight the music is paramount. Noting that Boston did not have an orchestra as good as Thomas's, he felt it was worthwhile to "keep Beethoven with us." Noble and rich programs would overshadow any shortcomings of performance.

In his reply, Apthorp remarked that Dwight's conservative point of view did have an element of truth to it that is worthy of careful attention. He selected a few choice quotes to recap Dwight's position. The first point that Apthorp took exception to is whether new compositions could be safely left to others. "We do not think that the introducing of new composers can as yet be safely left to others, and it can hardly be doubted that the hearing of their works is now almost an artistic necessity with many of us, especially the younger ones." Dwight was not raised in a generation in which the music of Hector Berlioz, Franz Liszt, or Richard Wagner was readily accepted, but Apthorp was. He specifically named Johannes Brahms, Max Bruch, Charles Gounod, and Jules Massenet as composers whose works were unheard in Boston. Without discarding the music of Dwight's masters, Apthorp and his generation actively sought the new music, "not from mere curiosity, but from a need to imbue ourselves thoroughly with the musical spirit of our own time." He did not buy the philosophy of "none but the ancients can be classical." Even if a contemporary composer may not achieve immortality (who of that generation could

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42 Ibid.

know?), at least the music would be fresh in its day, and it should be embraced for the good in it while it is still fresh. That was Apthorp's philosophy.

Apthorp's reason why new music should not be left to others was if not us, then who? But his main point was that new music was often treated more as novelties than as serious compositions. Even the great Theodore Thomas, he thought, puffed his concert programs with new music—"His chief object seems to be to present as many novelties as possible." On the other hand, what would the audience think if a piece by Bach or Handel or Mozart or Beethoven were performed for the first time? New music should not be scheduled as a novelty but as music, and "in a programme constructed upon some really artistic principle." Then, having heard a new piece, it should be performed once or twice during the winter to become further acquainted with it. He noted that the concerts of the Harvard Musical Association were "fitting and congenial" but that they needed to expand their repertory to include contemporary music.

Concerning Dwight's concern that soloists stole the thunder from the masters, Apthorp had a contrary viewpoint. He reminded his readers that "one of the prime objects of a concerto is and ever has been to show off individual virtuosity and highly developed technique," adding, "We are most of us inclined to take concertos, especially the older ones, much too religiously." He further remarked that composers of concertos imbued their music with all the "brilliance and astonishing things" of the day. He explained that Handel wrote out all his vocal roulades to

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44 Ibid., 757b.
45 Ibid., 758b.
outwrite [Giovanni] Buonnocini [sic, 1670-1747], and because he wanted to impress his audience. "The only difference between him [Handel] and the mere effect-composers is that he wrote good ones. Just so with Mozart!"\textsuperscript{46} W. A. Mozart, he recalled, was trying to outdo Muzio Clementi and the Abbe Vogler as a pianist. He cited Mozart's \textit{G major Concerto} as an example, noting the "runs and flourishes." (Dwight seldom referred to specific works in this manner to illustrate a point.) To summarize how Apthorp differed from Dwight on the subject of concertos, Apthorp asserted, "That there is in them something much higher and nobler than mere virtuosity and bravura is most true, or else any Herz or Litolf concerto would be as fine as they; but the virtuosity and bravura are distinctly there for all that."\textsuperscript{47}

How do Dwight and Apthorp compare in the category of "old" music? The Handel and Haydn Society performed J. S. Bach's \textit{St. Matthew Passion}, conducted by Carl Zerrahn, during Holy Week, 1876, and Dwight reported on the event in the 29 April 1876 issue of his \textit{Journal}. Apthorp's remarks on the same performance appeared in the \textit{Monthly} for September 1876.

Dwight devoted the first half of his article primarily to individual movements that had not been performed in two previous hearings of the work. To make room for the additions, some movements were omitted, which he listed. "On the performance on the whole, considering all the circumstances, we can hardly say too much in praise."\textsuperscript{48} He referred to specific arias and choruses and commented on

\textsuperscript{46} Ibid., 758b-59a.

\textsuperscript{47} Ibid., 759a.

\textsuperscript{48} Dwight's \textit{Journal}, 29 Apr. 1876, 222c.
clarity, tempo, and balance with instrumental soloists. For remarks on a performance, there was still a good deal of comment on the music itself—he found it difficult to treat the music and the performance separately. He proceeded to mention several of the instrumental soloists by name and said that the solos "were very nicely played." The vocal soloists were "creditable" considering that "hardly any have been nurtured upon Bach." He did acknowledge that they were indeed "artists in more modern styles of music."49

As might be expected, Dwight waxed eloquent on Bach's melodies: they are "too serious, too quiet, too sincere, too devoid of modern effects, and it demands too entire a self-surrendering of a singer, to make it readily appreciable to all, to any who have not something in their nature that draws to it any innate affinity."50 Henrietta Beebe sang the soprano role well, but neither her voice nor her culture were "much in sympathy with Bach." Alto Hermine Rudersdorff had been steeped in the Bach tradition, and she provided a "fine lesson for our singers," despite some "unpleasant tones." Another alto, Laura Hastings, projected rich and large low tones, but her delivery was "somewhat constrained and cold." Although bass John F. Rudolphsen was praised for stepping in on short notice, there were no comments specifically on his performance. Bass John Winch was in his best voice—"Bach evidently has begun to gain possession of him." The most difficult part fell to the tenor, William J. Winch, who sang "admirably . . . with sweet, clear voice," although

49 Ibid., 223a.

50 Ibid.
he did simplify some of the recitatives. Finally, "Mr. [B. J.] Lang presided ably at the organ."\(^5\)

Apthorp apologized for postponing his remarks and noted that he had written an article a few months earlier on how difficult it is to sing Bach.\(^5\) Although he did not completely alter his position, he did remark, "It would seem that a good performance of a Bach choral work is not so impossible as we had supposed." He did not feel that the overall performance was resplendent, "but there were some few isolated points in it that were superb."\(^5\) Foregoing the preliminaries that Dwight highlighted concerning what arias and choruses were and were not sung, Apthorp moved directly into the performance. (It should be noted that Dwight's article was two large pages, Apthorp's only one medium page.)

First to be addressed was the singing of Mme. Rudersdorff. "It is safe to say that nothing finer of the sort has ever been heard here." His praise was higher than Dwight's here. Apthorp demonstrated his knowledge of music literature when he said that to sing "Erbarme dich" is to a singer what playing the Adagio of Beethoven's *Piano Sonata*, Op. 106, is to a pianist: "As the one touches the highest point yet attained of tragic instrumental music, so is the other the highest expression of the tragic element in song."\(^5\)

\(^5\) Ibid., 223b.


\(^5\) Ibid., Sept. 1876, 379b.

\(^5\) Ibid.
Second to Mme. Rudersdorff, to Apthorp, was the singing of William Winch as the Evangelist. (Dwight did not identify the role, only the voice range. It is possible that most of his readers knew that the Evangelist is a role for tenor.) Apthorp noted that the recitatives are aided by thin accompaniments, thus allowing the vocalist to sing naturally rather than with great effort. Hence, Winch was more successful in the recitatives, stated Apthorp, than in the more orchestral airs. Noting the difference demonstrates Apthorp’s musical perception. Dwight made no such distinction. Apthorp’s remarks on John Winch, John F. Rudolphsen, and Miss Beebe were brief and similar to Dwight’s. In conclusion, then, whereas Dwight’s article spanned well over a long page, Apthorp’s remarks, which were more penetrating as regards the performance, occupied less than a single page.

If Apthorp demonstrated a keener sense of detail in "old" music, Dwight’s forte, it would be expected, then, that the difference between the two would be even more pronounced when commenting on "new" music. To be sure, Dwight made no remarks on several pieces of new music, notably, Franz Liszt’s The Bells of the Strasbourg Cathedral, to which Apthorp devoted nearly an entire article, including substantial musical examples.55 In Dwight’s defense, however, Apthorp’s commentary was not on a performance but was rather a literature review.56 Another piece of new music, Wagner’s Lohengrin, was performed by the Strakosch opera

55 Ibid., Sept. 1875, 377-82. See Note 25 above.

56 Apthorp’s articles often contained reviews of songs, piano works, and other musical pieces that had been sent from several publishers for that purpose. Dwight did not make it a practice to review music, even though his Journal was published by Oliver Ditson.
troupe, and Apthorp reviewed the performance in the March 1875 issue of the
*Monthly*. Dwight, sad to say, made no comment on this performance.

While the music of Wagner was generally highly regarded in Apthorp’s
columns (a performance of his *Kaiser Marsch* did disappoint Apthorp), Dwight was
not very open to the "new" music. Dwight summarized his thoughts on the music of
Wagner in "Richard Wagner and his Theory of Music." Drawing on an article by
Richard Grant White that had appeared in *Galaxy* on a Wagner festival that had
taken place in England, including a "brilliant" performance of *Lohengrin*, Dwight
made reference to the "Wagner fever" that had gripped the people, a fever that
"must have its run, both there and elsewhere, for heaven knows how long, like all
fashions and the fevers which by turns possess and tyrannize the souls and tastes of
fickle, novelty-seeking men and women."57

Dwight then defended his efforts to "form a fair and candid estimate of what
he aimed at," translating from Wagner’s writings, etc. After careful study of
Wagner’s writings and hearings of his music, "We have arrived at some convictions
on the subject, which, though we cannot speak as a musician [emphasis added], do
spring from a sincere, earnest, lifelong love and loyalty to music."58 Briefly, Dwight
scoffed the idea that music is not valued for itself by Wagner and his followers, a
reference to Wagner’s *Gesamtkunstwerk*. Dwight wondered if a painting would have
to be wed to sculpture to have meaning. He then questioned whether Wagner
treated opera as an "arbitrary product" instead of "a necessary outgrowth from the

57 *Dwight’s Journal*, 27 June 1874, 254b.
58 Ibid.
very nature both of music and the human soul."59 Dwight's argument is questionable here. Rather than view Wagner's dramas as reform operas, as Wagner did, Dwight could see only that they were not in sympathy with opera's "best and purest models."

Dwight's next question concerned Wagner's subject matter. It seems that if historical and human subjects, if the heroes of the Greek dramas were good enough for Christoph W. Gluck (1714-87), they should be good enough for Wagner. None of these Odins, Thors, Walkurie maidens, or Nibelungen trilogy. Dwight seemed to have forgotten that Wagner's *Flying Dutchman* was indeed based on an age-old legend and that *Die Meistersinger von Nürnberg* highlighted an actual figure in Germany's musical heritage, Hans Sachs. And what of the love of Tristan and Isolde? What could possibly be more human? "Isolde!—Tristan! geliebter" is one of the most famous love duets in opera literature. Dwight completed his raking of Wagner's operas with a broadside against Wagner's concept of endless melody and his huge orchestration.

Apthorp did not defend Wagner's theories in the *Monthly* per se. His article on Wagner's *Gesammelte Schriften und Dichtungen* summarized Wagner's views in a manner that did not heap coals upon him but rather presented them in a forthright, even-tempered style. It is clear that Apthorp was not chastising Wagner but was agreeing with him. He carefully explained Wagner's concept of music and poetry, using choice quotations. "He says: 'The mistake in the art-form of the opera has been, that the means of expression (the music) has been made the end of expression, and the end of expression (the drama) the means.' . . . According to

59 Ibid., 255a.
Wagner, music in its highest form is the outgrowth and necessary complement of poetry." Nevertheless, "in spite of his theories, much of his music has a purely musical, not a dramatic or poetical basis." Apthorp pointed out that no truly innovative artist of any genre will take off in a new direction unless he has "tried the old beaten path and found it too narrow."^60

As regards subject matter, in *The Opera Past and Present* Apthorp referred to *Die Meistersinger* as "an inspiration, it came right out of the blue; no rummaging about among musty old myths was needed to make that!"^61 In that same work he reminded his readers that in melding text and music Wagner went back to the very roots of opera, to the Florentine Camerata. Apthorp clearly saw the past and the future, those two diverging roads, and he chose the one less traveled. Dwight's lot was to take the path more traveled, and that has made all the difference.

Having addressed both "old" and "new" music, there remains American music. American composers struggled to gain acceptance within the music world. The high spirit that impelled society was also evident in many of their works, for which they were criticized as being too spontaneous and undeveloped. Apthorp included in many of his articles reviews of new music, including songs by Francis Boott and Julius Eichberg (as well as numerous Europeans) and piano works by Stephen Emory, William Mason, and Louis M. Gottschalk.^62

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^60*Atlantic Monthly*, Feb. 1874, 253a-b, 254a.


^62Apthorp's reviews are included in Appendix C, "Index of Topics, Musicians, and Music Reviewed in the *Atlantic Monthly*, 1872-1877."
One of the most prominent American composers of the nineteenth century was composer/pianist Louis M. Gottschalk (1829-69). Apthorp included several entries on Gottschalk, but during the same period (1872-77) Dwight paid him no mind. To Dwight, Gottschalk was perhaps the best example of the American "spontaneous and underdeveloped" composer, which interested him not in the least. Apthorp, on the other hand, recognized the talent and energy of Gottschalk. His *Célèbre Tarantelle de Bravura* received a substantial review by Apthorp.\(^63\)

Two other noteworthy Americans that received significant attention by both Apthorp and Dwight were Dudley Buck (1839-1909) and John Knowles Paine (1839-1906). Several works by Buck were reviewed by Apthorp, including his short *Te Deum in Eb; Te Deum in b with Benedictus in E*, Op. 58; *Te Deum in C*, Op. 60; *Forty-sixth Psalm; The Legend of Don Munio*, Op. 62; and the *Centennial Meditation of Columbia cantata*. There were only two works by Paine that Apthorp discussed: *St. Peter* oratorio and *Symphony No. 1*. Buck's *Centennial Meditation* and Paine's *St. Peter* will be considered here.

In Philadelphia there was a celebration in honor of the first centennial of the American nation. Richard Wagner composed *Centennial March* for the event, and Dudley Buck composed his *Centennial Meditation of Columbia*, for chorus and orchestra, for the inaugural ceremonies in Philadelphia, 10 May 1876. Apthorp's comments on the music appeared in the July 1876 issue of the *Monthly*.\(^64\) His opening statement was: "Mr. Dudley Buck's Centennial Cantata is a very favorable

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\(^63\) *Atlantic Monthly*, Mar. 1875, 380f.

\(^64\) A review of the performance appeared in the *Atlantic Monthly*, Jan. 1877.
example of the composer's style. Anything other than a masterly treatment of easily melodious and dramatically pertinent themes, coming from his facile pen, would have surprised us.⁶⁵ He then launched into a discussion of the text by Sidney Lanier, which was criticized to such an extent by numerous writers that Lanier wrote a letter to the editor of the Philadelphia Tribune to defend his work.⁶⁵

Apthorp began by highlighting the points that Lanier made in his defense and basically had no argument with him, except on one point. Acknowledging Lanier's sincerity, Apthorp was opposed to his idea that poetry written for music need no longer be perfectly clear, smooth, and natural. Lanier felt that music was an indistinct medium, but Apthorp argued that "the syllables 'zig, zig, zig' cannot possibly be made impressive in non-musical utterance."⁶⁷ And even if music did make the text vague, then all the more reason to make the text as clear as possible. Apthorp recalled to mind the vocal works of Beethoven (Shiller’s "Ode to Joy" in his Ninth Symphony), Wagner (operas), William Sterndale Bennett (1816-75, Coleridge's Ancient Mariner), and Hans von Bülow (Uhland's "Sängers Flüch" in his ballad for orchestra Des Sängers Flüch, Op. 16). Again, his knowledge of musical literature was vast, and he used that knowledge to make clear his point.

Apthorp concluded his remarks with a few observations on the character of Buck's music, praising it for keeping with the spirit of the text. Because the poem

⁶⁵ Atlantic Monthly, July 1876, 122f.
⁶⁶ The letter was addressed New York, 10 May 1876, and was printed in Dwight's Journal, 10 June 1876, 242f.
⁶⁷ Atlantic Monthly, July 1876, 123b.
was more dramatic, in the "Liszt-Wagner style," than fitting for the more melodious style of Buck, there were some instances where the total effect was unconvincing. For example, Apthorp noted one quatrain, the first three lines of which concluded with the exclamation "away!" Apthorp noted that the whole chorus shrieked on the first "away!" but that on the next two lines that effect was lost. Nevertheless, "musically considered, the cantata is a capital piece of writing." Buck’s tendency toward the "trivial and commonplace" were mentioned, but he was not chastised. Apthorp then selected two examples, a bass solo and a fugal chorus, to highlight Buck’s successful cantata.

Considering that Buck’s *Centennial Meditation* was an important work for its time and place, Dwight did not use his own words to describe it. In the 8 July 1876 issue of his Journal he printed Apthorp’s article from the July *Atlantic Monthly*. Earlier, in the May 27 issue, Dwight printed an article from the *Philadelphia Tribune* that highlighted the centennial music, including Buck’s cantata. The following month, June 10, Dwight published Lanier’s reply to his critics. But he did not make known his own opinion of the work.

The final work to be discussed is the *St. Peter* oratorio, for SATB soloists, chorus, and orchestra, by John Knowles Paine, composed in Boston in 1872. The premiere performance took place not in any of the musical meccas of the young

68 Ibid., 124b.

69 Apthorp’s comments on Buck’s *Centennial Meditation* were copied in toto, including the footnote reference to the cantata. Dwight made only four innocuous editorial changes.

70 See Note 66.
nation but in Portland, Maine, 3 June 1873. (Portland was Paine's birthplace.) The choir was composed of local residents, but the soloists were well known in Boston: Mrs. Wetherbee (of Portland), Matilda Phillips, George Osgood, and John Rudolphsen. Apthorp made no specific mention of the orchestra or the director, although sufficient clues revealed that the orchestra was comprised of Boston musicians and that the entire ensemble was conducted by Paine.

It seems that there was a flurry of commentaries on the work before it was even performed. Having only a piano/vocal score to study (as did all the other critics), Apthorp was reluctant to state an opinion until he heard the work. But an article in the February 13 issue of The Nation that cast St. Peter in an unfavorable light finally spurred him to speak out. He chastised critics for commenting on a work based only on a piano/vocal score, noting that only "exceptional men, gifted with exceptional musical insight, may find hints of something beyond this [technical musicianship] in a piano-forte score, and may arrive inductively at very shrewd conclusions as to the aesthetic value of the work."\(^71\) Robert Schumann, he noted, was such an exception, recalling Schumann's remarks on Franz Liszt's piano arrangement of Hector Berlioz's Symphonie Fantastique.\(^72\) All the average critic could do, he chided, was to discern technical details and compare them with "some

\(^71\) Atlantic Monthly, Apr. 1873, 507a. On Apthorp's view on inductive reasoning, see "Music and Science" (Ch. 6, "Musicians and Music-Lovers"), 234ff.

\(^72\) Apthorp did stretch the point here, since a piano/vocal score and a transcription for piano of a work are quite different. The former is for rehearsal, the latter for performance. For more of Apthorp's opinion on working from a piano/vocal score, see the discussion on the court litigation related to the performance of Charles Gounod's The Redemption in Chapter 4, "Boston Evening Transcript," 144ff.
ideal standard in his own mind of what an oratorio ought to be." The Nation writer would also have melodies fall into symmetrical phrases, which affords the singer the greatest passion while offering the average listener complete repose. Such "sentimentality" in religious music was rebuked by Apthorp. Again, Apthorp defended Paine, because "earnest musicians do not write music for the 'average listener.'"

The article in The Nation went on to find fault in the text, declaring it want in emotion. Apthorp cited several lines from the work to illustrate how emotional, in fact, it was. Criticism of one particular phrase, "Awake, thou that sleepest; arise from the dead, and Christ shall give thee light. The darkness is past, and the true light now shineth," received this reply from Apthorp: "Unemotional! Has The Nation's appetite for emotion become so jaded that these things leave it calm and unmoved?" Denial, repentance, and Pentecost--the rushing, mighty wind, the flame that danced on the disciples' tongues, the speaking in tongues--were specifically noted: "What better chance for dramatic musical writing could the veriest sensational effect-seeker desire?"

Apthorp's final thrust came in response to The Nation's remark that St. Peter "was too devotional, too monotonous in its emotional range, to serve as an

73 Atlantic Monthly, Apr. 1873, 507a.
74 See his article in the Atlantic Monthly, Jan. 1873, 118f.
75 Ibid., Apr. 1873, 508b.
76 Ibid., 507b.
77 Ibid., 508a.
amusement [emphasis added]." "But whoever thought of an oratorio in the light of an amusement?" He assured his readers that Paine did not intend St. Peter to be amusing. Comments in The Nation on oratorios by Mendelssohn, how they are both melodious and religious, were summarily put to rest, as well. Apthorp saw nothing distinctly religious in "He watching over Israel" and "Blessed are the men that fear Him" from Elijah; they were "nothing but the purely sensuous development of a sensuously beautiful melody."78

Apthorp had high praise for the work and for the premiere performance, calling it the "great event of the season. . . . [It] is the first direct proof we have had of the existence of creative musical genius in this country."79 The chorus was from Portland, as was the soprano soloist; the other three soloists and the orchestra were from Boston. The entire ensemble was conducted by Paine. Calling it "unwise" to compare St. Peter with established treasures as Handel's Messiah and Mendelssohn's Elijah and St. Paul, he nevertheless placed St. Peter on the pinnacle of American choral music. He also noted that America had yet to hear Paine's Mass in D, which was premiered in Berlin, a comment, perhaps on "our best-known choral associations"?

Apthorp's analysis of the work was rather technical but was closely tied to the text. This served two purposes: (1) to be as precise as possible, and (2) to make it easier to follow. If the reader did not know what a second subject is, for example, the references to the music would be of great assistance, and the reader may be able

78 Ibid., 508a-b.

79 Ibid., Aug. 1873, 248a.
to discern the meaning of "second subject" from hearing the work and following the analysis. To illustrate,

After a short melody by the wind instruments, accompanied by a rapid upward movement of strings, the dominant chord of C major asserts itself, being repeated, with sundry inversions, through a dozen bars, and leading directly into the triumphant and majestic chorus, "The time is fulfilled, and the kingdom of heaven is at hand."80

Apthorp was being informative to both the musically literate and the novice.

His analysis (just over two pages) followed the work step by step. Aware that some moments were especially moving, Apthorp restrained himself from waxing poetic, "lest it should be supposed that our enthusiasm has got the better of our sober judgment."81 He also knew that his readers were knowledgeable of other great choral works, as by Bach, Handel, and Mendelssohn, and he made occasional comparisons where they served the purpose. He also noted traditions in such large-scale choral works and where Paine remained in accordance with these traditions. Too, there were some usual practices that annoyed him, and he pointed these out as well. For example, "The cadence prepared by the 6-4 chord, now become so hackneyed from its perpetual and wearisome repetition in popular church music, seems to be especially disliked by Mr. Paine, as it occurs but once or twice in the course of the work."82 He then launched into a brief discussion of various types of cadences, together with their strengths and weaknesses. Thus, he was

80 Ibid., 248b.
81 Ibid., 249a.
82 Ibid., 250b.
furthering the musical knowledge of musical novices and reviewing known material for the enlightened. It also clearly demonstrates his attention to detail.

The final page (out of four) of Apthorp's entry was devoted to the performance itself. He praised the choral society of Portland for its dynamics and precision: "The Portland singers can easily teach the Handel and Haydn a quarter's lessons." The only fault he found in the chorus was its diminutive size, of one hundred twenty-five voices, where a chorus of six hundred would have achieved the effect that Paine intended.

The soloists (named) were admirable, although he felt that Wetherbee, the soprano, was too enthusiastic. She apparently sang along in the choruses, as well, robbing her of endurance to finish the work in full voice. Apthorp had the harshest words for the orchestra: the brass blared, the hautboy [oboe] whined, and the strings scraped. In the defense of the performance, he noted inaccurately copied parts (his eyes and ears for detail even went that far), as well as the difficulties of rehearsing the chorus in Portland and the orchestra in Boston.

As significant an American work as Paine's St. Peter was, Dwight did not make a first-hand report of the premiere. Rather, he printed entries in his Journal from other sources. Comments in the 17 May 1873 issue of his Journal were taken from the New York World of March 31, and remarks on the premiere performance that appeared in his 14 June 1873 issue were taken from the Portland Press of June 4. It was not until a year later, when the oratorio was performed for the first time...

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83 Ibid., 251a.
time in Boston, at the Third Triennial Festival of the Handel and Haydn Society, 9 May 1874, that Dwight reported on the oratorio in his own words.

Dwight noted that the audience was rather small and accounted for the meager attendance by the program: Paine's oratorio was sandwiched between Bach's *St. Matthew* passion and Handel's *Messiah*. He surmised that the people needed a break from these two exciting and exhausting works. The fact that Paine's *St. Peter* was a new work did not help, either. After all, who but the critics were truly interested in a new oratorio? Further, *St. Peter* was based on a biblical character, which was nothing new. Handel and Mendelssohn had pretty well covered whatever biblical subject one could imagine. Dwight showed some insight into the thinking of the people here.

After studying the score and listening to the chorus rehearse, Dwight confessed that he "could not feel a unity or positive individuality of style." Being steeped in tradition, he admittedly struggled with the new school of composition. Acknowledging the presence of musical thought and much art, he still was not "carried away by it." He grappled with the restless and elaborate accompaniment. There was, for him, a lack of repose "which is characteristic of great art." Melodies were not attractive or haunting. Yet there was power and dramatic truth. Such were Dwight's impressions *before* he actually heard the entire performance.

As a whole, Dwight felt that *St. Peter* was "earnest, honest, noble in its spirit and intention." Some orchestral selections still bothered him, which he cited. They "seemed to be overstrained and vague, as if they had caught the new disease, the

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84 *Dwight's Journal*, 13 June 1874, 246c.
restlessness that leadeth nowhere of the music of our day."\textsuperscript{85} But he did delight in some of the choruses. Dwight went through the entire oratorio movement by movement, making a brief comment on each one. Apthorp more likely would have selected specific examples to elaborate on, giving the reader a more-substantial impression of the work rather than a cursory outline.

To conclude his remarks, Dwight was still uncertain, even after careful study and hearing, as regards his impressions of Paine's \textit{St. Peter}. "We prefer to leave to time at all events the question of its genius." He did report that the singers did enjoy the work after singing more than they thought they would, and that it was thoughtful, earnest, and musical. There were moments of dramatic power, as well as dry and overwrought sections. "At all events respect is due to the first earnest effort on so grand a scale, and giving such proofs of ability, by an American composer who is yet a young man."\textsuperscript{86} Rather than end on such a positive note, however, Dwight's final remark was that the orchestra needed more rehearsal.

When comparing the work of William Foster Apthorp with that of these peers, it is clear that he set a tone and pattern for music criticism that headed in a new direction. It was not his intention to entertain his readers the way \textit{The Folio} and \textit{Dexter Smith's Paper} did, and his audience was more broad in scope than Dwight's. The \textit{Atlantic Monthly}, to be sure, did not have to depend on such gimmicks as premiums for circulation or on advertisements from publishers to cover its costs. Sheet music (which was of the popular vein), portraits, and humorous

\textsuperscript{85} Ibid.

\textsuperscript{86} Ibid., 247b.
columns as "Sparks" and "Minor Chords" were not necessary, either. In both *The Folio* and *Dexter Smith’s Paper*, the serious criticism that W. S. B. Matthews purported, "intelligent and discriminating," is completely remiss. Reviews were scant at best, rendering them meaningless trifle. The papers were intended as popular entertainment and not as enlightening, edifying organs of musical thought and opinion. It was in this category that Apthorp surpassed even the stately John S. Dwight.

Throughout his career Dwight did not sway from his traditional, conservative viewpoint. He did not accept new music, as evidenced by his scant attention to Berlioz, Liszt, Camille Saint-Saëns, Gottschalk, et al. His derision of Wagner’s *Zukunstwerk* was plain. Even the traditional, European-trained John Knowles Paine did not gain Dwight’s acceptance for his *St. Peter* oratorio; Dwight was unable to put forth an opinion of the work that Apthorp readily hailed as a significant work by an American composer. Dwight was not able to keep up with the progression of musical standards and tastes. Ever true to his veneration of the masters, Dwight could not bring himself to admit why the Harvard Music Association orchestra fell from grace when it was clear to Apthorp and others: inept performances. Dwight was unsettled that contemporary virtuosos were stealing the thunder from his idols, but Apthorp had to remind him that even those idols were themselves virtuosos, that dazzling technique was the name of the game.

*Dwight’s Journal* was ponderous and lengthy, whereas Apthorp was succinct. That may have been due to space limitations. When he ran out of room, rather than remove superfluous material, Dwight’s articles were simply set in small print,
so small as to make them readable only with considerable effort. That was not an option available to Apthorp. Apthorp made his point, period. In most cases, Apthorp used his own words, whereas only half of Dwight's *Journal* consisted of his own words. While it is true that it is good to hear what others think about issues and items, it must be assumed that Dwight often simply chose others' writings to speak for him.

Apthorp was indeed ahead of the others in several regards. Although he was succinct, he was thorough. No matter how short an item was, one cannot put down an Apthorp column without learning something, without being enlightened. He was perceptive and diligent. His comments and reviews were often peppered with specific references to the music, thus ensuring that the reader knew exactly what was meant. He also possessed an expansive knowledge of music literature which he called upon to further clarify his points. Analyses, which were meticulous and concise, were likewise closely linked to the music, making them easy to follow.

His particular forte was opera; he included many more references to opera than Dwight. Without disowning the masters, Apthorp emphasized new music whenever he could, even to the point of disagreeing with the likes of John S. Dwight. As a critic, Apthorp's opinion was always clear. While other critics remarked on music that they had heard only in their heads via scores, it was Apthorp's practice to await comment until he actually heard the piece performed. Such was the case with Paine's *St. Peter* oratorio. In this particular instance, Dwight endeavored to compare Paine's work with those of Handel and Mendelssohn, but Apthorp felt it unwise to do so. After all, that was then, and this is now. What was
the use of writing new music if it sounded like all the old music? Apthorp clearly belonged to the new generation, and he was passionate for their new music. He was careful not to call it better, but he embraced it for what it had to offer. Other critics scoffed at the text and dramatic elements of St. Peter, but Apthorp held his ground. After all, criticism is opinion, and opinion is criticism. He praised works that he deemed praiseworthy, and he rebuked compositions or performances that were unfitting to him.

Apthorp’s opinions must have been held in high regard, for nearly every issue of the Monthly featured reviews of music literature of publishers in Boston, New York, and even Philadelphia. Some works were discussed at length, some very briefly. But that these publishers wished their new music to be reviewed by Apthorp (The Folio, Smith’s Paper, and Dwight’s Journal did not feature any such reviews) attests to their respect for him as a music critic.

Music education classes today routinely include music of Dwight’s "masters" as well as the "new" music. What is often neglected is the battle that was waged among the people and composers as to what was perceived as merits and deficiencies of both "old" and "new" music. That Richard Wagner was a controversial figure does not go unnoticed, but discussion seldom goes beyond that, especially in undergraduate music education. Articles as Dwight’s "What are Symphony Concerts for?" together with Apthorp’s response can bring to light much of the thinking of people at that time. All too often we tend to view other cultures,

87 Music reviewed is included in Appendix C, "Index of Topics, Musicians, and Music Reviewed in the Atlantic Monthly, 1872-1877."
including our own years ago, in terms of our own present standards. Courses in music history, especially of the nineteenth century, can benefit from the study of Apthorp's writings in the *Atlantic Monthly*, as can students in music criticism and American music courses. Even a single lesson on *The Folio, Dexter Smith's Paper, Dwight's Journal*, and the *Atlantic Monthly* will place musical ideas in proper perspective, when they were vibrant and fresh.
Perhaps the most important work that Apthorp performed was service as the music critic for the *Boston Evening Transcript*. He took over a strong tradition of interest in Boston's music scene, as from its very beginning the *Transcript* apprised its readers of musical events. This chapter will concentrate on Apthorp's writings for the *Transcript*. In order to emphasize his contributions, it will be illustrative to compare his writings wrote those of his predecessor, Edward H. Clement; with his peers, namely, the reviewer for the *Boston Daily Advertiser* during the same years; and his successor, Henry T. Parker. The discussion will be on two levels. First, music columns will be examined in general. Second, specific reviews will be compared. As the body of literature is extensive—Apthorp served as music critic for twenty-two years, from 1881 to 1903—representative examples from 1882 to 1884 will be chosen for treatment.

The *Boston Evening Transcript* has been providing its readers with news of Boston, America, and the world since 24 July 1830. The *Transcript* has been called "the tea-table paper of Boston, its principal function consisting in presenting the news of the day in a manner specially acceptable in the quiet and refined homes of Boston."¹ The paper's first editor, Lynde M. Walter, made clear the paper's

¹ *Boston Daily Advertiser*, 19 Feb. 1883, 3, col. 5.
political and religious persuasion and promised to remain neutral in these matters. The salutatory proclaimed: "We will not be the slaves of popular caprice, nor the dependent hirelings of party favor. Our thoughts are our own, and we shall boldly express them."²

From the very beginning Mr. Walter was interested in musical and dramatic matters, and he wrote reviews for the Transcript. Boston's music scene was quite active—the Handel and Haydn Society had been founded in 1824, and the Billings and Holden Musical Society (named in honor of American composers William Billings and Oliver Holden) also generated considerable interest during this time—and the Transcript made certain that its readers were apprised of musical and other cultural events.

Edward H. Clement

From 1874 to 1881 an assistant editor, Edward H. Clement, devoted special attention to dramatic and musical events in addition to his regular duties. According to Chamberlin, "As a writer, particularly in the field of music, the drama, and the arts, Mr. Clement made good at once."³ During the last year of his term as assistant editor, the coverage of the Transcript was broad. Some of the regular columns included Local Intelligence, Morning News, New England News, Foreign Summary, Monetary and Commercial, Home Topics, Literary Matters, Schools and Colleges,


³ Ibid., 161f.
Scientific and Useful, Notes and Queries, Jottings, and Amusements. Of particular interest here are two other regular columns: Musical, and Musical Matters.

It was in the Musical column that readers found reviews of performances. Some of the operas, especially of the light and comic variety, often appeared under Amusements. Musical Matters was a column that was concerned with musical happenings elsewhere and other general notes about music. As might be expected, some months were more busy than others. From September to May there was a column--either Musical or Musical Matters or both--nearly every day. The paper did not appear on Sundays.

Clement's reviews accomplished the purpose well. His writing style was flowing and concise. His vocabulary included foreign words and phrases, which were set off in italics. The concert program was not set off but was included in the text, making it difficult to discern what was performed. Entries generally consisted of a single paragraph (probably for space concerns), so changes in topic likewise were difficult to follow.

Clement was a positive critic. If there were anything negative that warranted comment it was couched in a refined manner. For example, of a performance of Gounod's Faust by the Strakosh Opera Company, Mr. Petrovich, who sang the role of Faust, is said to have sung "blamelessly with a tenor voice, which, if not ringing or carrying in quality, is good in quantity, and scrupulously regards its limitations, so that nothing unpleasant happens." When the same company performed Bellini's I Puritani the following evening, "the gifted and charming daughter of E. L.

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4 Boston Evening Transcript, 3 Feb. 1880, 1.
Davenport" made her debut. To Clement, Bianca Lablanche, "as she is called, after the absurd and transparent operatic fashion," was "not a remarkable artist in any respect, but a very pleasing one."5

When able to express himself more freely, Clement was not reticent to phrase an adverse reaction to a work. For example, when the Harvard Philharmonic Society performed Berlioz's *Symphonie Fantastique*, he clearly did not like it. "Berlioz was a man beyond his depth in the composition of a work on a grand scale--too light-headed, incoherent, fussy, nervous, and constantly dropping or modifying his purpose--at once too flighty and too much concerned with petty detail." Regarding Berlioz's use of the *idée fixe* (the melody), Clement regarded it indecipherable unless the score had been studied beforehand. Lost midway through the opening movement, the audience remained in a stupor until the second movement, the Bal, which was "very insipid and *rococo* when compared, as it inevitably is, with the popular Strauss waltz." He felt that the story would have been easier to follow if the audience had cue cards. Nevertheless, for those interested in new music, *Symphonie Fantastique* "was perhaps worth while for once."6

What information did Clement include in this columns that aided the reader in reliving the performance? His reviews were short and direct, covering the essentials of program and principals succinctly. Seldom were complete names of

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5 Ibid., 4 Feb. 1880, 1. Clement, perhaps, was merely sparing himself from possible retribution.

6 Ibid., 13 Feb. 1880, 1. It is curious that in 1880, fifty years after *Symphonie Fantastique* was composed, and after Franz Liszt's tone poems and Richard Wagner's music dramas, this piece still was regarded by Clement as "new" music.
composers or principals given. There was often a general comment on the size of the audience. He usually limited his remarks to the music, performance, and prominent figures. On one occasion Clement chastised Boston's opera audiences, or lack thereof. To him, grand opera is on par with the finest of other arts, calling for the most serious and refined demeanor. "People who need amusement should go to the funny shows, and whoever wants to be entertained should patronize the professed entertainments, or read Pickwick."\(^7\)

Another column that appeared regularly in the Transcript, indeed, more regularly than the Musical column, was Musical Matters. Like Apthorp's entr'actes in the Boston Symphony Orchestra Programme book, this column afforded Clement the opportunity to enlighten his readers on matters at his discretion.\(^8\) Some of the issues discussed were how the classical orchestra sounded different to late-eighteenth-century ears, the troubadours during the time of Edward IV and how Edward authorized the founding of a musician's guild in 1469, how the orchestra is an ideal medium to express the myriad of human moods, how Franz Liszt was canonized (he "may live to conduct one of his own masses with an episcopal crook instead of the conventional baton"),\(^9\) a letter from W. S. Gilbert to a writer of the Philadelphia Press on when and where portions of his Pirates of Penzance were written, how the madrigal is important as a popular secular work with the elegance

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\(^7\) Ibid., 6 Jan. 1880, 5.

\(^8\) Some of Apthorp's entr'actes were collected in two volumes called By the Way, which will be discussed in Chapter 7, "Other Writings."

\(^9\) Ibid., 22 Jan. 1880, 6.
of artistic forms (this article was in two parts), Braille music notation, a report on papers and discussions at the Music Teachers National Association conference in Buffalo, New York (July 1880), anecdotes of composers and performers, and reports of music festivals around the country. There were also announcements and reports of numerous types that were gleaned from newspapers, magazines, journals, and letters. Professional in his work, Clement acknowledged his sources. Thus, when none is indicated, it may be taken that he himself wrote the article.

There needs to be added here an "other" category. These unsigned articles did not appear under Musical, Musical Matters, or Amusements but are found on other pages and covered a wide range of musical topics, including the issue of the copyright of Gilbert and Sullivan's *Pirates of Penzance*, a history of drums, piano makers on strike, a cry for an orchestra as uttered in *Dwight's Journal*, and music in public schools. All of these articles were well written, informative, and interesting to read. Although none was signed or initialed, it is noteworthy that the editors were moved to include such items in the *Boston Evening Transcript*.

*Boston Daily Advertiser*

Before moving on to Apthorp's writings in the *Evening Transcript*, his peer with the *Boston Daily Advertiser* will be discussed. In honor of the seventieth anniversary of that daily, an extensive article in the 19 February 1883 issue retraced its origin, discussed its progress and editors, and proclaimed that the journal, "a business man's paper," was "the first real daily firmly established in Boston." It also

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10 *Boston Daily Advertiser*, 19 Feb. 1883, 3, cols. 4, 6-7. The article was prepared by Delano A. Goddard, editor-in-chief, 1868-1882, and is the only source of information readily available to this researcher concerning the history of the paper.
carried news of foreign affairs, literature, drama, and the fine arts. During the
tenure of Charles F. Dunbar as editor, beginning in 1863, the music critic was
Howard M. Ticknor. The critic or critics who succeeded him and were writing
during the time Apthorp was writing for the Transcript were not identified in the
article. Only one column, Music and Drama, was then devoted to the fine arts.

Whoever the critic was, the columns were well written and demonstrated
musical knowledge and sensitivity. Each entry consisted of comments on a
performance and Notes and Announcements of upcoming events. Readers had to
rely on the column heading to tell what it was about, for the program of whatever
concert being reviewed was not listed at the top; it was buried in the text. There
were the usual adjectives describing the music itself and then comments on the
performance. The column concluded with the program of the next concert.

Concerning writing style, the critic always was referred to in the first person
plural, as many are to this day. There were always remarks on the quality and
number of the audience and their reaction to the performance. Movement markings
were usually included for multi-movement works, and characters of operas were set
off in italics.

There was considerable attention devoted to soloists, with adjectives
describing tone quality and effectiveness. A noteworthy trait is that no matter what
the pluses, there were always negatives included. For example, Henrietta Beebe,
"whose singing in oratorio can hardly be surpassed by that of any soprano who at
present assumes this class of music," was the soprano soloist in the Handel and
Haydn Society's presentation of Handel's Messiah, 24 December 1882. The writer
added, "Her voice, neither very strong nor particularly resonant, has a peculiar purity of tone, and yields adequately to her pressure in expressive delivery." This reader was always left with a feeling that the performance was very good, but . . .

The writer was fearless. For example, it was said of the famous Adelina Patti, when she appeared in Boston in March 1882, that "the prima donna has made but a very small impression considering the greatness of her talents and her gifts." There was a "certain reluctance and coldness" in what praise was bestowed by the critics. For comparison, Apthorp was careful not to critique the performance, since the operas in which she appeared were presented in the cavernous Mechanics Hall, which Apthorp explained was too large for a good hearing. Noting that the soul had been stripped of the body of the music, he added, "This column of the Transcript does not deal in autopsies." Of Patti's singing, he proclaimed that her last cadenza in the second act "was positively the most astounding piece of vocal virtuosity that we have ever heard come from human throat."

In one article the writer for the Advertiser described two types of Boston Symphony Orchestra concerts: those that emphasized musical enjoyment, with novelty subordinate, and those that emphasized novelty, with musical enjoyment subordinate. Having made this distinction, concerts thereafter were often labeled as of one type or the other. This is rather unique among critics. Finally, the writer was prone to sentences of extraordinary length.

11 Ibid., 25 Dec. 1882, 2.
12 Ibid., 27 Mar. 1882, 4.
Regarding content, remarks were usually limited to the music, performance, and performers. After examining the article (the number of lines per inch was substantially reduced nearer the bottom of the column, as in Dwight's Journal), readers usually had a sense of what the concert was like, but their musical knowledge or sensitivity was not expanded in the process. From time to time readers were reminded that space was limited, making it necessary to abridge remarks. As warranted there were occasional remarks on related matters as the acoustics of a hall, which varied greatly from place to place. In this case, however, there were no specific comments on why they were so or how the problem could be rectified.

William Foster Apthorp

When William A. Hovey resigned as editor of the Transcript in 1881, Clement was elevated to that position. During Clement's tenure as editor, Chamberlin claimed that the Transcript "advanced considerably along the lines of art, musical, dramatic and literary criticism--a field, just the same, which it had never neglected."14 Certainly the primary reason for the development of music criticism during his term was due to the fact that in 1881 the paper established a separate department for musical and dramatic criticism, with William Foster Apthorp taking on the primary responsibility for music. Shortly later drama was added. An assistant, Francis H. Jenks, filled in the gaps. After highlighting Boston's musical development, Chamberlin asserted, "The Transcript may be fairly credited with maintaining at least the critical tradition with the work, in the last part of the nineteenth century, of the

14 Chamberlin, Boston Transcript, 166f.
man who is described in Grove’s Dictionary as the foremost of American musical critics, William Foster Apthorp, author of many books of authority in the domain of music.”15

When looking at the music columns that Apthorp wrote, two items are quickly noticed. First, many more of Apthorp’s Theatres and Concerts articles appeared on the front page of the Transcript than had been the case before. Because editors place the most interesting articles on the front page in order to sell the newspaper, the implication is obvious: Apthorp was apparently so well known and respected by Boston’s finest that his column was given such prominence. Second, the volume of Apthorp’s writings far exceeded that of either Clement or the writer for the Daily Advertiser. His columns were longer and more frequent, and his scope of coverage was much more broad. In addition to these items, there were many more articles of musical interest that did not appear in either of these regular columns.16

Beginning in September 1882, Apthorp’s Theatres and Concerts column took on a new look, giving it a distinctive style. In addition to noting the particulars vis-à-vis concerts—who, what, where, and when—in the first line, concert programs or principals of operas (whichever was appropriate) were set off, enabling the reader to discern these details quickly. The writing was concise and well organized. The

15 Ibid., 205f.

16 It is difficult to determine authorship because of the fact that nowhere in the paper is there a list of editors and writers, and, with rare exceptions, articles were not signed or even initialed. There is no question, however, that the readers knew who was writing what column. Apthorp’s successor, Henry T. Parker, began the practice of initialing his columns; there still was no list of editors as is customary today.
critic made his point and did not belabor the issue. Sentences flowed, making them easy to follow. Apthorp made full use of his expansive vocabulary and broad command of language; he often included appropriate foreign expressions, such as *savoir faire, et vera incessu patuit dea, and désarroi complet*, which were always set off in italics. Italian expressive markings, such as *cantabile* and *allegro ma non troppo*, were also set off in italics.

If the concert were symphonic, Apthorp often described the overall musical effect and sometimes the music itself, noting such details as movement markings, tempi, themes, orchestral colors, and even acoustics of the concert hall. If it were an opera--and he reviewed substantially more operas than the other critics--Apthorp summarized the plot as needed and highlighted special moments--in drama and music--by treating specific arias.

Like Clement, Apthorp tended to be a positive critic. For example, when Mlle. Vachot sang the role of Margherita in Gounod’s *Faust*, Apthorp wrote that "although our ears constantly told us that she was singing badly out of tune, the recognition of this unpleasant fact had singularly little influence upon our enjoyment of her performance."\(^{17}\) As Dwight was interested in the spirit of the performance, Apthorp was attuned to a sense of drama and expression more than singing ability in opera.

Whereas it is difficult sometimes to separate style from content, as a reviewer’s distinctive style often includes content, Apthorp went beyond the usual here. As if to remind his readers that music exists beyond the performance, he often

\(^{17}\) *Boston Evening Transcript*, 5 Jan. 1882, 1.
remarked on the significance of or some other item of interest concerning the work. This could be an extended commentary on a composer, a work, the use of a particular compositional procedure or instrument (e.g., organ in symphonic works), performance practice (e.g., placing the orchestra *behind* the chorus), acoustics of the performing hall, etc. His articles were also sprinkled—as appropriate—with quotes from various writings, including those of composers, and often in a foreign language. Whether his remarks focused on the performance itself or on other related matters, Apthorp's columns were always informative and interesting.

Apthorp's *Music and Drama* column, like Clement's, consisted of diverse musical asides: who was doing what and where, obits, anecdotes, personalities, festivals, changes in program or venue, ticket sales, etc. Unlike Clement, who emphasized events on American soil, Apthorp's scope focused on the Continent as well, and his columns listed events in London, Paris, Vienna, Leipzig, and other European cities. His sources, which he cited as appropriate (as did Clement), were often foreign, which he assuredly translated himself. Also, his *Music and Drama* column was longer than Clement's, usually including a dozen or so items.

As was the custom of the *Boston Evening Transcript*, there appeared "other" writings that did not fall into either the *Theatres and Concerts* or *Music and Drama* column. During Apthorp's tenure, these writings were far more numerous than previously. To appreciate the breadth of musical interest of the readers of the *Evening Transcript*, a few examples of topics addressed may be enlightening: the need for a new organ in Music Hall, its replacement, music lectures by John K. Paine and B. J. Lang, composers (Berlioz, Handel, A. Sullivan, Benjamin E. Woolf), Richard
Wagner and the Jews, violin virtuosity (this was a series of letters to the editor concerning Saint-Saëns’s *Introduction and Rondo Capricioso*), French conductors (Jules Pasdeloup, Edouard Colonne, and Charles Lamoureux), announcements and descriptions of books on music, music festivals, music teaching in the public schools, reminiscences of deceased artists, and even shows by minstrel troupes and Buffalo Bill.

Of special interest is a series of five lengthy articles written by Apthorp in which he discussed each opera of Wagner’s Ring cycle. These were written prior to the Wagner Festival in Boston, April 1884, with the expressed intent of increasing the public’s understanding of these creations.\(^\text{18}\) Finally, every year Apthorp wrote a summary of musical events of the previous year. Of 1883, the year in which Wagner died, he wrote, "The past year has not been very propitious to the art of music. It has not included a new composer of the first order, and its chief memories circle round a grave."\(^\text{19}\) He then discussed at length the influence of Richard Wagner on contemporary composers.

Henry T. Parker

When Clement handed the responsibilities of music criticism to Apthorp, the *Evening Transcript* was distinctly a "city paper." There was something there for everybody, and, since the paper was only ten to twelve pages on the average, columns were relatively easy to find. Writers had to be concise in their articles; they

\(^{18}\) For more on this series of articles and the Wagner Festival, see p. 138ff below. These articles are unusual in that they are among the very few that were initialed by Apthorp.

\(^{19}\) *Boston Evening Transcript*, 23 Jan. 1884, 3.
had to say as much as possible in a small space. Henry T. Parker, Apthorp's successor, did not have to worry about that. Chamberlin noted that Parker made "something new and commandingly interesting, as well as authoritative, of the musical and dramatic department."\(^\text{20}\)

By 1913, the tenth anniversary of Parker's term, the newspaper had mushroomed to three and even four times its former size. Where columns had been just that--columns--they were now pages. Most of the same regular features were still found Monday through Friday. Saturday's edition, however, included many new columns, covering automobiles, churches, aeronautics, the mountains, electrical science, and women's clubs, and it was usually published in three sections. With offices in New York, Washington, Chicago, and London, the Boston Evening Transcript served a city that had become more cosmopolitan.

Parker's column, still one of the few that were initialed, went by multiple names, including the Symphony, Music and Drama, the Opera, and Music and Musicians. In Concerts Next Week he listed groups, soloists, and programs that were scheduled to be performed in the upcoming week. Such notices also appeared in News of Music; in addition, there were mini-reviews and commentaries on various issues. News of Music usually included only four or five items and concentrated on Boston and New York. In Items of the Day readers usually found notices of events for other American and European cities. Parker was consistent; the content and writing style seldom varied. Hence, readers knew what to expect in his column.

\(^{20}\) Chamberlin, Boston Transcript, 194.
Whereas Apthorp's writing style followed a natural progression from Clement's, Parker did indeed take off in a new direction, as Chamberlin noted. With space limitation no longer an important factor, his writings were quite long. Whereas Apthorp utilized a column or two to report on a concert, Parker took a whole page. He did not take advantage of the additional space, unfortunately, to include more detail. He simply was more expansive in his prose. Gone was the clear, direct comment on the music or the performance. To be sure, the readers could come away with some understanding of what the concert was like, but there seems to be an implicit understanding that they were familiar with the music. Apthorp conducted his audience through a piece describing movements, themes, instruments, keys, meters, etc. Parker simply painted an image of the music. For example, of a performance of Weber's overture to Der Freischütz, he wrote:

> Not merely was the tone of the horns exquisitely soft and rich, not merely were the strings like whispers on the air, but imagination, sensibility, and expert skill in the conductor and the men were shaping this tone into beautiful and expressive utterance. In a moment came the passage of spell and mystery--the passage of the boding drum-beats. And the music crept into the hearer's ear with its low-voiced and fantastic suggestion.²¹

Readers familiar with the overture will clearly recognize that Parker was describing the opening portion of Weber's opus. Others may find these remarks more difficult to follow. There are two key words in that description: imagination and conductor. Parker was consumed with a desire for imaginative performances. Most of his articles noted the imagination (or lack thereof) of the soloist or conductor. Regarding the conductor, Parkers seems to have belonged to the

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"Admiration Society for Conductors of Esteemed Boston Musical Aggregations," for he never failed to give conductors of the Boston Symphony Orchestra, the Handel and Haydn Society, the Cecilia Club, or the Boston Opera House the highest praise he could muster. For example, when Felix Weingartner made a final appearance at the Boston Opera House in a production of Gounod's Faust, Parker's entire article was devoted to why Weingartner was returning to Europe, how the orchestra and cast responded to him, and his season with the Opera House. "Above all else, much more than it needs star singers, the Opera House needs a Weingartner."22 There was no mention of the opera itself.

Regarding content, Parker began his reviews with an introductory paragraph highlighting who did what. The principals and program were not offset, as was Apthorp's practice, but were incorporated into the narrative. Seldom was much said of the music itself; instead, the articles focused on the key figures and the performance. There were few musical terms used, and no mention was made of arias, movements, expressive markings, etc. If the performance were of a dramatic work, the plot was related—always in present tense: he hunts her, she pours forth in song, she sees in the knife her salvation, he vanishes through the door. If a change were made from the original program, especially if a soloist could not make a performance and a substitute were secured, considerable space was allotted to the details surrounding the change. Newcomers to the Boston scene were given lengthy introductions, listing previous performances and roles. Any mention of the audience was simply in passing.

22 Ibid., 27 Feb. 1913, 14.
Parker’s writing style was completely different from what the Transcript had witnessed previously. He had a knack for describing the music without really saying very much about it. After reading a paragraph, some readers might still wonder what his point was. Two examples will suffice here. First, Parker highlighted what the players and conductor endeavored to accomplish in a performance of Beethoven’s *Fifth Symphony*.

They and he must give a shadowed diversity to each repetition of the haunting phrase of the slow movement and a newly emphatic eloquence to each repetition of the dominating song. They must escape sound and fury, and yet touch fire and fury in the scherzo. Then it must fall away under their hands into that dimness of hushed and expectant transition and then leap into all the glow and tumult of the finale.\(^\text{23}\)

Second, note his remarks on the *Symphony No. 7* by Anton Bruckner (1824-96).

It was not in Bruckner’s temperament to imagine the light, flickering, fantastic, sophisticated Scherzi contrived by many a contemporary symphonist. He must be robust, rugged, forthright, but always to his utmost of feeling in its kind. The discerning conductor, like Dr. Muck, lets him stamp about and clang about to his fill, then sets Bruckner down to tranquil song that in this particular Scherzo of the seventh symphony is soft and plaintive, half sun-lit, half shadowed, but all feeling.\(^\text{24}\)

Parker was adept at portraying for his readers a general impression of what the music felt like, as had John S. Dwight. It may be accepted that the Boston Symphony Orchestra audience of 1913 was sufficiently familiar with Beethoven’s

\(^{23}\) Ibid., 18 Jan. 1913, Part II, 6.

\(^{24}\) Ibid., 4 Jan. 1913, Part I, 11.
symphony. Bruckner's opus was, as Parker himself put it, "still novel to most ears."25

When presenting new music, Apthorp made certain to educate his readers concerning the merits of the composition. It seems that Parker saw his role as music critic as more sensual, describing how the music felt.

Perhaps the best description of Parker's writing is Impressionistic. When commenting on an Impressionistic piece, his description was absolutely marvelous. When Impressionism and drama were melded, as in Pelléas et Mélisande by Claude Debussy (1862-1918), the result was even more picturesque.

These personages [Debussy and Maeterlinck, the librettist] speak their thoughts and moods in music that is as clear and supple as the speech of word only[,] and that melodious contour or rhythmic accent or harmonic inflection glamors and heightens until it seems like the language of this remote, mysterious, half-human, half-sublimated and simplified world. They speak[,] and where the word stops, the orchestra bears their thoughts and moods forward or backward. A phrase, a progression, and the imagination hears the longing that Pelleas dare not speak. An instrument flutters, and the sound is as the fluttering of Melisande's spirit.26

In this writer's judgment, it would have been better for Parker to have used such musical terms here as glissando, whole-tone scale, extended harmony, parallel (or gliding) chords, and tritone to describe how Debussy used the orchestra to "bear their thoughts and moods."

As with Clement and Apthorp, there were numerous articles in the "other" category during Parker's term. It is here that he used the additional space to his advantage, for he was able to include full-length articles that were of musical

25 Ibid.

26 Ibid., 9 Jan. 1913, 14.
interest. For example, there were discussions of the rivalry between Anton Bruckner and Johannes Brahms (he noted as his source Max Kalbeck's biography of Brahms); the forerunner of Richard Wagner, Ignaz F. Mosel, and beyond Wagner (both written by Ernest Newman); the future of music à la Arnold Schoenberg (1874-1951, written by Philip G. Clapp), as well as articles on his Kammersymphonie and the Gurre-Lieder; American music (by Felix Weingartner); Emile Jaques-Dalcroze's Eurhythmics in public school music education; the "foremost American composer," Charles Loeffler (1861-1935); Cubism and composers; and Debussy as music critic. These articles, many by contributors, as noted, were well written and brought the reading public in touch with the truly avant-garde in music.

Of special interest is a series of drawings from Lindloff's New Caricatures of Celebrities in Music (1913) that appeared in the Evening Transcript. Included were caricatures of Puccini, Debussy, Reger, and Schoenberg. Finally, while there were still "standards" presented on concert programs, it is good to see that 1913 Boston was experiencing the music of Edward Elgar (1857-1934), Victor Herbert (1859-1924), Edward MacDowell (1861-1908), Richard Strauss (1864-1949), Jean Sibelius (1865-1957), and Alexander Scriabin (1872-1915), as well as performances by the Ziegfeld Follies, violinist Eugène Ysaye, and popular songstress Billie Burke.

Specific Reviews

Having compared in general the contents and writing styles of Clement, the writer for the Daily Advertiser, Apthorp, and Parker, attention will now turn to examples of specific works that these writers had opportunity to review. Composers and compositions have been selected to provide as broad a spectrum as possible of
musical styles. Since concert programming and repertoire had changed so much by Parker's time, his comments were not available for many of these works. In order to follow the progression of compositional practice, these works will be presented in chronological order according to date of composition.

J. S. Bach, *St. Matthew Passion* (1729)

Strange as it may seem, the music of J. S. Bach is not as well represented in late-nineteenth-century concert programs as one might expect. Between 1882 and 1884, all that was performed in Boston were the *Chaconne* for violin (orchestrated by Joachim Raff), the *Toccata in F* (adapted for orchestra by Esser), the *Suite in D*, the *Christmas Oratorio*, and the *St. Matthew Passion*, as well as various selections from cantatas, etc. The *Passion* will be discussed here.

A condensed version of the work was presented in Music Hall on Good Friday, 11 April 1884, by the Handel and Haydn Society, directed by Carl Zerrahn. The soloists were E. Aline Osgood, Emily Winant, George J. Parker, Georg Henschel, and Franz Remmertz. The piano accompaniment was given by H. G. Tucker, B. J. Lang was the organist, and the violin obbligato was rendered by B. Listemann. The *Boston Daily Advertiser* article began with a long paragraph about how Bach's *Passion* should be placed alongside the "canvases of Canpaccio, Bonifugio, and the rest" of the old Venetian artists.\(^27\) In spite of the affected, even labored figures on the canvas, he felt there was something wonderful to behold.

In all the pictures devotion breathes; purity, devotion and the rapture which flows from them, all are there. . . . And so in this music, there are quaint, strained phrases which the voice can hardly compass; odd ingenuity of orchestration, harsh, discordant measures, and *obbligati*

\(^{27}\) *Boston Daily Advertiser*, 12 Apr. 1884, 4.
wandering away from the voice in almost inexplicable contrast. But the central thought is beautiful and high and holy. It is impossible for the right-minded person to listen without feeling calmer and better, and understanding that there is beauty beyond that of mere form, and an eloquence which no mere perfection of wording can reach.28

As usual, the names of the principals are buried in the article and have to be ferreted out. Although the performance was "beautiful and satisfying," the critic lamented that there were so many empty seats. It was noted that the most difficult role is that of the Evangelist, a tenor, and that the work consists principally of recitatives that present difficulties in interval relationships, phrasing, and modulations. Comment was then made on each soloist in turn. For example, of George J. Parker, who sang the role of the Evangelist (this item was not clearly stated but is deduced by the reader), the critic said that he "is entitled to the highest praise and warm congratulations. His organ is delicate and sensitive in its timbre, but it can yet flash out a tone or a phrase thrillingly, and it was used with all discretion." The bass part was shared by Mr. Henschel, who sang the part of Jesus, and Mr. Remmertz. Of the latter, "He did not seem quite at ease in the early part of the evening, and made no dramatic distinction between Pilate and the High Priest, and sang his recitatives throughout, instead of declaiming them. But he was very good in the 'Give me back my dearest master,' both in tone and expression."29

There is brief comment on the orchestra and obbligati.

Apthorp's column on the same performance leaves the reader with a more-complete picture of the event. "In the performance there was much to praise,

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28 Ibid.

29 Ibid.
if still something to grumble at." From the very beginning it was made clear who the participants were. He also noted that, as per Robert Franz’s score—an item the Daily Advertiser critic failed to mention—pairs of clarinets and bassoons were added, placed behind the solo singers. There were two orchestras, one on each side of the stage. In addition to the choir, Apthorp also made note of the choir of boys in the gallery. Like the Daily Advertiser critic, each soloist was then treated in turn. Apthorp noted the dual bass role but added that the parts should have been reversed. "Mr. Henschel, from his greater security amid rhythmic difficulties, and his superior ease in singing rapid phrases, is far better fitted than Mr. Remmertz to do full justice to the bass airs; while Mr. Remmertz’s noble and sympathetic voice, and the dignity and soulful expressiveness with which he sings slow phrases, fits him to sing the part of Jesus quite as well as Mr. Henschel."31

It is interesting to note that, whereas the Daily Advertiser writer praised Remmertz’s rendition of "Give me back my dearest Master," Apthorp’s cited the aria as a "clumsy piece of management." The problem was not in the performance but in the staging. Remmertz and accompanying second orchestra were on the right side of the stage, but the violin obbligato was in the first orchestra, "far to the left."32

30 For more on Robert Franz’s added accompaniments, see Chapter 6, "Musicians and Music-Lovers," 212f, 216ff.

31 Boston Evening Transcript, 12 Apr. 1884, 1.

32 Ibid.
Of the orchestra, the Daily Advertiser critic commented, "The orchestral work was clear, and the many obbligati were excellently done." Apthorp was more detailed: "The wind instruments played generally in better time than usual in a Bach work, but now and then they perpetrated some frightful atrocities in the way of intonation, especially in the earlier part of the evening." In the Daily Advertiser, "The chorus was generally prompt and true, and most of the sudden outbursts of the double chorus were strikingly done." To Apthorp, "The chorus sang extremely well in the chorales, and gave some of the turbae with much vigor. In the final chorus, however, the vocal tone sounded unusually husky, and there was some rather insecure singing. The choir of boys in the gallery did remarkably well."

Franz J. Haydn, Die Schöpfung (The Creation, 1798)

In the case of The Creation by Franz Joseph Haydn, there are two performances for which reviews can be noted. The first was given by the Handel and Haydn Society on 13 November 1882 in the great hall of the Mechanics' Association building, Carl Zerrahn, conducting. Both critics, Apthorp and that of the Boston Daily Advertiser, made note of the soloists, audience (which the Advertiser critic described as being of "an excellent character," while Apthorp recognized

33 Boston Daily Advertiser, 12 Apr. 1884, 4.
34 Boston Evening Transcript, loc. cit.
35 Boston Daily Advertiser, loc. cit.
36 Boston Evening Transcript, loc. cit.
listeners "of every degree of musical culture"), and overall effect of the performance, and both made special mention of that wondrous choral movement "The Heavens Are Telling."

The soloists received their usual allotment of compliments. The critic for the Advertiser went a bit too far in this matter, however. After commenting that Emma Thursby's soprano voice was not strong enough to fill the vast hall, in a fit of literary effusion it was added "to such as were near enough to catch all the delicate rays that combine in its natural spectrum and the hardly less delicate effulgence that emanates from its acquired accomplishments, her efforts brought delight in kind, if not in degree, from that which many a singer of greater and more varied powers might fail to reproduce." Apthorp simply remarked that "though Miss Thursby sang her sweetest," most of the problem lay in the "destructive space in the hall."38

Indeed, it was of the hall itself that Apthorp was most critical. Whereas the writer for the Daily Advertiser acknowledged the limitations of the hall, Apthorp was more direct. In spite of the enthusiasm of the audience and brilliant execution of the chorus, "it was again proved that the hall is not the place where music may give a full measure of delight." It was the first performance by the Handel and Haydn Society in the great hall, and Apthorp added, "Let others hope now that its first performance there will also be recorded as its last, at least until the improvements

37 Boston Daily Advertiser, 14 Nov. 1882, 2; Boston Evening Transcript, 14 Nov. 1882, 1.

38 Boston Daily Advertiser, loc. cit.; Boston Evening Transcript, loc. cit.
now contemplated have been completed." He then suggested placing a partition between the corridors and the auditorium.39

A performance on 22 May 1883, given at Tremont Temple, was not reviewed in the *Boston Daily Advertiser*. Apthorp had the usual appraisements of the performance, but he also chided the group, a 200-voice chorus directed by Joseph G. Lennon, for latching onto the coattails of the venerable Handel and Haydn Society. The concert was poorly attended--ticket sales were slight, and the weather was inclement. The main problem was "in the assumption that because one organization devoted to the performance of sacred music has succeeded, another with a similar purpose will also succeed."40 Boston had enough groups singing oratorios. Now, if they wanted to sing music of the Catholic Church, that would be different. He noted that each successful choral society specialized in a particular type of music.

Despite some additional problems, such as no time to rehearse the chorus or soloists with the orchestra (!), "on the whole the choruses went off with delightful spirit, the fresh, bright and clear voices of the young women in the choir being especially valuable in insuring [sic] an animated style." Directors and soloists were

39 Ibid. Apthorp’s suggestion did not go unheeded, for in a performance of Charles Gounod’s *Redemption* the following year he specifically mentioned that the addition of partitions of wood "greatly improved the acoustic qualities of the hall." Ibid., 27 Feb. 1884, 1.

40 *Boston Evening Transcript*, 23 May 1883, 1.
duly noted and commended, and the audience was "attentive and lively with expressions of satisfaction for whatever was worthily done."41

Ludwig van Beethoven, Symphony No. 9 (Choral Symphony, 1823)

Of all the composers whose works were performed during this period, none was better represented than Ludwig van Beethoven. All nine symphonies, all of the overtures, several piano concertos, and various other works, including the Choral Fantasy, were performed, many of them several times. It seems that a concert program was not complete without a Beethoven work. An innovative symphonist, he constantly added to and expanded the orchestral palette, ultimately including voices. Although the work discussed here is his Ninth Symphony (the Choral Symphony), there is another issue of secondary importance here, that of the final appearance of the music director of the Boston Symphony Orchestra, Georg Henschel.

This time a performance during the Handel and Haydn Triennial Festival in 1880 can be included. Beethoven's Ninth Symphony was performed in the afternoon of 6 May 1880. Bostonians were quite familiar with the work, as the Handel and Haydn Society had performed the masterpiece six times, the last being in the festival of 1874, as Clement noted in an announcement of the festival. The concert was given high billing: "The production of Beethoven's Ninth Symphony . . . will be a capital event, second to none in the whole festival. This stupendous work, in which the acme of modern musical art is reached in the union of orchestra and the human voice, . . . is rightly made the keystone of the festival." John S. Dwight's program

41 Ibid.
notes were quoted: "Evidently the one indispensable condition to fairly singing such music is **enthusiasm**." Clement went on to say, "This alone would suffice to make that concert the one not to be missed."\(^4^2\)

According to Clement, the concert was not as successful as was hoped. Although the orchestra and soloists all performed ably, "only some general magnetism and sympathy to fuse public, players and singers, and give prestige to the performance, seemed to be lacking."\(^4^3\)

The symphony was performed again 22 March 1884 by the Boston Symphony Orchestra. It was a special occasion: the final appearance of Georg Henschel as music director. The *Daily Advertiser* article devoted substantial space to this fact, noting the singing of "Auld Lang Syne" at the very beginning of the concert and the outbursts of enthusiasm at its close. Henschel was presented bound scores to Robert Schumann's *Manfred* overture (after Lord Byron's *Manfred*) and Beethoven's *Choral Symphony*, the two works that constituted the program that evening. One-sentence accolades were bestowed on the soloists, orchestra, and chorus. It was noted of the chorus, however, that in spite of the fact that the pitch was lowered (how much?) "again it was demonstrated how impossible it is to secure a performance of the great finale at all adequate to its demands."\(^4^4\) It was mentioned that Howard M. Ticknor read the poem "with taste and intelligence," but it was not mentioned what poem. Apparently the readers were familiar enough with

\(^{4^2}\) Ibid., 1 May 1880, 4.  
\(^{4^3}\) Ibid., 7 May 1880, 1.  
Schumann's *Manfred* to know that this is the work that contained the poetry. A final note informed the readers that Mr. von Gericke [sic] would be the conductor for the next season.

Apthorp opened his article of the same performance by listing the works on the program and all the soloists, including the reader of the selections in Schumann's *Manfred*. He did not mention the lowered pitch. "Concerning the music given there is little new to be said." He had high praise for the orchestra and the preparation, especially complimenting the immensely difficult first half of the Adagio, but he did not fail to note a few weaknesses, such as the recitative of the double basses in the last movement. Apthorp did not comment on how "impossible" it is to sing the work, saying only that "the chorus sang exceptionally well, and the quartet of solo singers made their music unusually effective." He had special praise for Ticknor. In spite of the difficult task of reciting a dramatic work, he "succeeded well in keeping the due mean of suggestive expressiveness."45

He did complain about how large compositions, as were heard at this concert, lose their effectiveness in a theater so spacious as Music Hall, adding that "when the orchestra is hemmed in at the sides and back by such bad reflectors of sound as two large groups of singers, its tone is rendered additionally dull and powerless." As a result, all the instruments except for the trumpets, trombones, and percussion were robbed of their "brilliance, warmth and dramatic intensity."46

45 *Boston Evening Transcript*, 24 Mar. 1884, 1.

46 Ibid.
It was after these comments on the performance that Apthorp remarked that the concert marked the end of the season—and of the "musical dictatorship" of Henschel. He mentioned the singing of "Auld Lang Syne" ("Nothing could have been heartier") but not the presentation of the bound scores.

Apthorp then wrote a lengthy retrospective on Henschel as music director of the Boston Symphony Orchestra. He recounted that, the groundwork having been well laid previously, Henschel had to deal only with artistic considerations. He had been severely criticized in the press for his lack of practical experience at the podium. After all, it was felt that he should have known how to accomplish what he felt. In addition, it was difficult for anyone to come on the scene after twenty years of leadership by Carl Zerrahn. Henschel gradually learned his trade and succeeded in steering the orchestra away from the tradition of Zerrahn toward his own ideas. He ultimately left the orchestra "in a condition which any musical city might be proud of. . . . More than this, he leaves it in a condition implicitly to obey the beat of any efficient conductor who may come. All thanks to him for it!"47

Hector Berlioz, Harold in Italy (1834)

Every period of music history has had its share of musical virtuosos, especially from the Renaissance on. The Gabrielis, J. S. Bach, and W. A. Mozart are but a few such examples. However, no period was characterized by virtuosity like the Romantic period. Niccolo Paganini (1782-1840) was one of the best-known violinists of his day. A wizard on the stringed instrument, "with his playing he aroused an

47 Ibid.
enthusiasm that bordered on sorcery." After hearing Berlioz's *Symphonie Fantastique*—and recognizing him as a virtuoso of orchestration—Paganini solicited Berlioz to compose for him a solo work for viola. The resulting opus was *Harold in Italy*, after Byron's *Childe Harold*. As the piece did not showcase the viola in the manner in which Paganini wished, however, he refused to perform it.

The Boston Symphony Orchestra performed *Harold* on Saturday, 16 February 1884, in Music Hall, Henry Heindl, soloist. Selections by Richard Wagner were also on the program, as were some songs with piano accompaniment. According the critic for the *Daily Advertiser*, the audience was hardly impressed with the work, which had been given "not very long ago." It could not be determined whether they were "pleased or perplexed." Further, "their applause was more a compliment to the skilful work of the conductor and orchestra and to the careful, wise, and sweet playing by Mr. Henry Heindl of the solo viola, than a spontaneous confession of pleasure." Berlioz's work seemed to have an air of theatrics, as in "the early years of that hot, ill-regulated, brilliant man when his pegasus had still the bits between his teeth and was taking his own pace, even though he condescended to fly toward the poet's goal." Three selections by Wagner that were performed on the same concert program were more readily accepted.49

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49 *Boston Daily Advertiser*, 18 Feb. 1884, 4. The Wagner selections were the Prelude and "Good Friday's Spell" (from Act III) from *Parsifal* and Walter's "Prize Song" from *Die Meistersinger von Nürnberg*. 
Although *Harold in Italy* had been given "not very long ago," Apthorp felt that it was "virtually new to almost every listener." Apthorp had a distinct advantage over the critic of the *Daily Advertiser*, as he had listened to the work at the public rehearsal as well as at the concert. His first impression was perhaps similar to that described by the *Daily Advertiser* critic: "At the former [the first hearing] it impressed us as being about the most incomprehensible and outrageous thing we had ever listened to." However, after a second hearing, "We found it full of beauties of a high order. The loveliness and poetic atmosphere of the pilgrims' march, the quaint beauty of the serenade, must have been felt by all." He recognized that outbursts and rhythmic complexities in the piece necessitated familiarity with the music to appreciate fully what Berlioz was doing. Heindl was praised for his tone, intonation, and rhythm. What he lacked was the "vitality of accent and phrasing, above all, that innate magnetic power" that Berlioz's music demands. "To play the viola part in 'Harold' one must be possessed with a devil, as Paganini was."  

**Giacomo Meyerbeer, *Les Huguenots* (1836)**

As evidenced by his essay on Giacomo Meyerbeer that appeared in *Musicians and Music-Lovers*, Apthorp had a special place in his heart for this composer of early-nineteenth-century French grand opera. When Her Majesty's Opera troupe performed an abridged version of *Les Huguenots* on 2 January 1882, Apthorp again had the opportunity to champion his hero. His opinion was obviously higher than that of his counterpart on the *Daily Advertiser*.

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50 *Boston Evening Transcript*, 18 Feb. 1884, 3.

51 For more on Meyerbeer, see Chapter 6, "Musicians and Music-Lovers," 219ff.
The opening remarks by the critic for the *Advertiser*—believing to speak for many—stated that with each hearing of *Les Huguenots* his opinion of Meyerbeer as a learned musician increased while that of his genius decreased. He found Meyerbeer’s melodies often inadequate to express the lofty ideas or strong passions, and his instrumentation was tawdry. Nevertheless, Meyerbeer’s music involved the listener, and the dramatic story and famous characters made each performance of *Les Huguenots* memorable. "Whether one enjoy or disrelish, applaud or condemn, it is impossible either to be indifferent or to forget." Every aspect of the performance was then sharply criticized, each leading singer in turn, the chorus, and the scenery. Nothing was said of the orchestra.

Apthorp did indeed attend the same performance, but his article reflected an entirely different impression. He spent a good deal of time reminding his readers what an important composer Meyerbeer was to the French and how *Les Huguenots* was considered by many Meyerbeerites his best opera. "In Paris . . . ‘Les Huguenots,’ almost since its first performance, in 1846, has been looked upon very much as the standard form of grand opera." He found the general artistic scheme of the opera "truly admirable." He did not think Meyerbeer a bumbler when it came to orchestration, either. "Meyerbeer has known well how to paint a musical picture of those troublous times, grim with potential bloodshed, yet with a thin veneering of surface gaiety, romance, and merry-making." Meyerbeer knew how to portray a dramatic scene. While at times the music was "vulgar, overwrought, or

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53 *Boston Evening Transcript*, 3 Jan. 1882.
meretricious," it was never weak. He then mentioned several of his favorite moments in the opera, expressing the merit of each one.

Of the performance, to him much of it was "praiseworthy," although some moments were "rough, poor, and untuneful." He let the lead singers off the hook, however, noting that most of the parts are "physically very taxing, that they require not only fine voices, physique, schooling, and innate dramatic power in their impersonations, but also a vast amount of stage experience and finished histrionic skill." He added that he had yet to see a good performance of the opera in Boston. Apthorp remarked that the fifth act was omitted (the Daily Advertiser did not note this), but that was no great loss: "The composer's hand grows lame after the fourth act."64

Jacques Offenbach, La Jolie Parfumeuse (1873)

Jaques Offenbach is another composer whom Apthorp idealized in an essay in Musicians and Music-Lovers.55 When his La Belle Héléne was presented at the Globe Theatre by the Maurice Grau French Opera Company in May 1880, Clement had nothing to say of the music, save that the opera was "familiar."56 The balance of the short review—which, incidentally, appeared in the "Amusements" column—merely accounted for who played what role and, even more brief, how the singers fared.

64 Ibid.
66 Boston Evening Transcript, 12 May 1880, 1.
Of a performance of *La Fille du Tambour-Major* later that year, he had more to say. The stage pictures and music were "intensely military" and the total effect exhilarating, although there was "too much of drum and trumpet for the highest 'aesthetic' enjoyment." Nearly all of the music was "gay and rollicking," and it was sung well. He then briefly recounted the story, introducing each singer as that character entered the plot.

When *La Jolie Parfumeuse* was presented in April 1883, again by the Grau company, the writer for the *Daily Advertiser* resorted to an old tactic of calling attention to a particular issue by insisting that nothing would be said of it. The key word is *naughty*, which the opera spoke and acted outright, "without even the guise of a blush." The article went on to say that it was a critic's duty "seriously to consider the artistic qualities of a dramatic work quite distinctly from his discussion of its ethical aspects." In yet another fit of literary effusion, the "overflowing fun and sparkle" were noted, "to the extent, in a large degree, of disinfecting, so to speak, by the free oxygen of fun the moral putridity which there was apparently not the least desire of any one to cloak." Whether or not the reviewer enjoyed the fine performance cannot be ascertained, but the audience certainly did.

It is surprising Apthorp had nothing to say about Offenbach, and he had very little to say of the performance. He did not raise the morality question, either. He did, however, have one interesting observation of the audience: "[The] ebullient hilarity had one remarkable effect upon the male portion of the audience. We

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57 Ibid., 19 Oct. 1880, 1.

noticed that on their passage up the aisles between acts (bent upon that mysterious errand that makes *entr'actes* so interesting to the mind of maseuline) gentlemen were strangely shy of recognizing any ladies of their acquaintance." He went on to say that the opera "was certainly well done, but we have never heard anything of quite so unmasked a game flavor in this good, old Puritan town."\(^5\)

When *La Jolie* was presented again the following year by the same company, Apthorp's article was more substantial. The merits of each singer were appraised, as were the orchestra and chorus. Here again, however, there was one remark he made that was especially noteworthy: "One does not look for exactness in opera-bouffe, and so long as one's eyes are delighted with the pretty face, pleasing form and expressive gesticulation . . . one's mind does not feel called upon to analyze critically the impersonation, especially when, as in this case, the matter is not worth the trouble."\(^6\) It seems that if one is having fun at the opéra-bouffe, why should some critic spoil it with a disparaging review?

**Giuseppe Verdi, *Aïda* (1871)**

After considerable success with *Rigoletto, Il Trovatore, La Traviata, La Forza del Destino*, and other operas, Giuseppe Verdi reached his full maturity with *Aïda*. It was commissioned by the Khedive of Egypt (for $30,000, a substantial sum of money in 1871) to open the new Cairo Opera House, where it was first performed

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\(^5\) *Boston Evening Transcript*, 25 Apr. 1883, 1.

\(^6\) Ibid., 14 Oct. 1884, 1. In an entr'acte for the *BSO Programme* book included in *By the Way*, Vol. 1, Apthorp noted that he spent a fortnight enjoying Offenbach's *Periochle*. See Chapter 7, "Other Writings," 251.
on 24 December 1871. A colorful and powerful grand opera, Aïda was an instant success and has continued to be a favorite of opera houses around the world.

When reading reviews of a performance by the Milan Italian Opera Company given at the Boston Theatre on 9 December 1884 it becomes plainly evident how the two critics, Apthorp and the Daily Advertiser reviewer, differ. While each spoke well and ill of the performance, Apthorp did so in a manner that truly sounded more positive. Nothing was said of the music itself. After reading the review in the Daily Advertiser one might not be quite so excited about going to see the opera, but Apthorp gave his heartiest recommendation.

For example, Trinidad Mestress sang the role of Amneris (a contralto part), and the Daily Advertiser said of her performance: "Signor [sic] Mestress['s] . . . voice is very deep and full in some of its lower tones, but on the whole it is harsh and throaty in quality besides being badly afflicted with tremolo. In action she now appears to have had and to show a long experience; but there is quite too much conventionalism and unmeaning flourish in her style." When praising the teamwork of the opera troupe, Apthorp said of the same performer, "Take Signora Mestress, who at first strikes one as a thoroughly bad singer—for she uses her voice heartily ill, and sings too often out of tune—and who is by no means an accomplished actress; just listen to her through two or three scenes, and see what power she has of carrying through dramatic passages of sustained interest without flagging. She

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61 Boston Daily Advertiser, 10 Dec. 1884, 4.
may have all sorts of minor faults, but she knows admirably well how to emphasize and make clear the dramatic import of both music and situation."

Another example is in reference to Maria Peri, who was a last-minute substitute for the indisposed Signora Damerini. Both reviewers commented on her slight voice but that she was up to the task. The *Daily Advertiser* critic added, "She was always natural and easy, and sang and acted with complete, if quiet, intelligence," that is, she was up to the task and nothing more. Apthorp was more generous: "We know not when we have heard the duets in the third act, and the closing scene in act iv, more soulfully and artistically sung."  

Finally, regarding the audience, the critic for the *Daily Advertiser* said that it "was of good size and character and exhibited its pleasure in the most demonstrative fashion." Apthorp pulled his readers into the opera house with his description of the audience's reaction to the electric performance: "Knowing old hands whom a long succession of opera seasons had sodden into a state of dignified apathy, suddenly recovered all the ardor of youthful enthusiasm, and clapped, stamped and shouted in a way to put the veriest ragamuffin in the gallery to shame, at times springing to their feet that the frenzy of their delight might find unshackled expression."  

**Camille Saint-Saëns, *Danse Macabre* (1875)**

Apthorp was the kind of writer who commented on whatever struck him the most, whether an aspect of the music, the performance, or some other item. This

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64 *Boston Evening Transcript*, loc. cit.
is clearly the case in a review of Camille Saint-Saëns’s *Danse Macabre*. The tone poem was performed by the Boston Symphony Orchestra on 4 November 1882, Otto Henschel conducting. The remarks of the critic for the *Daily Advertiser* all centered on the music itself. "Realistic and grotesque as this work is, its striking beauties, aside from the ingenuity it reflects, are always apparent when it is given by a first-class orchestra and in accordance with the composer's directions." No one was "depressed" by it. On the contrary, there were "smiles of amusement at its very grotesqueness."\(^6^5\)

Apthorp made no reference to the music whatsoever. As regards the performance, it was given with "superb vim, Mr. Listemann playing the violin solo with demoniac flare." He then blasted Mr. Henschel for not carrying his "well-known attention to details one step farther, and forbid the big drum or cymbals being played by a single player." He said that "although these obstreperous instruments are not worthy the tenderest solicitude for their own sweet sake, they need to be extremely well played for the sake of the audience. A pair of cymbals that simply go smash-bang (as they always do when one of them is lashed to a drum) are an intolerable nuisance."\(^6^6\) It seems that the critic for the *Daily Advertiser* did not notice, was not bothered, or simply chose not to say anything about this detail. Perhaps the grotesque amusement of the music was so captivating that critical listening fell by the wayside, as it did in Tchaikovsky’s *March Slav*.

\(^{65}\) *Boston Daily Advertiser*, 6 Nov. 1882, 8.

\(^{66}\) *Boston Evening Transcript*, 7 Nov. 1882, 1.
Peter Ilyich Tchaikovsky, *March Slav* (1876)

In general, Apthorp championed new music and presented its composers in favorable light whenever possible. There was one exception to this pattern. For some reason, it seems that Apthorp had very little good to say about Peter Ilyich Tchaikovsky (1840-93). During the three years examined here, 1882-84, there was only one work by the Russian composer that was performed and reviewed in Boston, and that was his *March Slav*. To be sure, it is one of those works that today's pops audiences enjoy hearing more than musicians enjoy playing.

*March Slav* received its Boston premiere on 24 February 1883 by the Boston Symphony Orchestra, Otto Henschel conducting. The *Daily Advertiser* critic seemed to enjoy the piece, "the sole novelty of the concert." "We found it so exhilarating a change from the mere conventional beauties of the works to which it formed an afterpiece as to forget to listen critically [emphasis added]." It was an "enlivening" work, although certainly one more of effect than musical substance. The "sensational element" of *March Slav* did please the "average listener," with its "martial rhythms" and "marked drum-beats." The minor melodies and orchestration were regarded as weak, but impressive was the "ingenious manner in which the Russian national air is introduced into the closing measures of the march." Overall, the piece "is worth a respectful hearing."

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67 *March Slav* was the last work on the program and followed, in order, Weber's *Jubilee Overture*, Haydn's "Spirit Song," Beethoven's *Symphony No. 7 in A*, Hiller's *Capriccio* ("The Sentinel"), and a scene from Meyerbeer's *The Prophet*.

Apthorp did not "forget to listen critically." After remarking on the "striking effectiveness" of Weber's overture, "which we are accustomed to hear at the end, rather than at the beginning of concerts," praising Henschel's tempi in the Beethoven symphony, and noting that "Hiller's fascinating and romantic little capriccio was delightfully played," he turned his guns on *March Slav*. He found impressive moments and triviality, but there was no further comment on what he liked. "One feels at times that the composer must have made a bet, for all that his professional reputation was worth, that he would write the most absolutely hideous thing that had ever been put on paper, and won it, too." Tchaikovsky's intention to write a musical sketch of the marching Slavs was fine, "but even this was no excuse for writing a piece of music so frightful that, to call it a tone-painting of Pandemonium would have been thought, twenty years ago, an unkind aspersion on the devil."69

*Richard Wagner, Götterdämmerung* (1876)

As John S. Dwight was a champion of music by the masters of old, Apthorp was outspoken for new music, especially that of Richard Wagner. A Wagner Festival was planned to take place in Boston in April 1884, under the direction of Theodore Thomas, and Apthorp made certain his readers were well informed as to program schedule. The Monday prior to the onset of the festival there appeared in the *Boston Evening Transcript* the programs for all six concerts. Realizing that "music-lovers" required some preparation to understand and appreciate Wagner's music, that they "must comprehend something of the composer's purpose, and must know what are his motives in introducing a given theme, as well as the exact

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69 *Boston Evening Transcript*, 26 Feb. 1883, 1.
dramatic significance of the scene in which the music is a part, Apthorp began a series of extensive essays on Wagner's Der Ring des Nibelungen. Das Rheingold (The Rhinegold) appeared in two parts, Die Walküre (The Valkyria) in two parts, Siegfried (Siegfried) in one, and Götterdämmerung (Twilight of the Gods) in one. (Note that the four operas were explained in order.) As the concerts did not feature entire operas but only scenes, he felt it necessary to provide his readers with a complete context from which the scenes were drawn. Incidentally, these articles are among the very few that Apthorp initialed.

As in the analyses in the Boston Symphony Orchestra Programme book, these writings clearly outlined the action, both from dramatic and musical perspectives. Apthorp began the first essay with an explanation of Wagner's leitmotif. He then turned to the operas themselves and highlighted text, keys, instruments, motifs, stage directions, background information—everything necessary to follow the action.

Because the festival ran an entire week—six concerts--comment on a representative concert will suffice. The most extensive excerpt performed was most of the third act of Götterdämmerung. Half of the remarks of the writer for the Daily Advertiser were devoted to the music of the entire cycle in general. In an

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70 Ibid., 12 Apr. 1884, 4.

71 The opera-drama articles were published April 4, p. 6, April 8, p. 6.; April 9, p. 6, April 12, p. 10; April 12, p. 10; and April 14, p. 4.

72 The concert took place on the evening of 17 April 1884 and opened with Beethoven's Fifth Symphony. His Third Symphony had opened a previous festival concert. Beethoven was the only composer other than Wagner represented at the festival. Such was appropriate, as Apthorp claimed—and he apparently was not alone in his opinion—that Beethoven and Wagner were the two greatest masters of the nineteenth century.
especially poetic manner, the music of the Rhine maidens was described: "The songs of the Rhine daughters have the charm which marks them in the earlier portions of the work, but there is, if anything, an added fascination in the strains with which they here woo or warn the hero, and the very poetry of water—the swirl and dash of the cataract, the soft rippling of the downward streams, the restful beauty of the shadowed inlet—fills their music to the brim."73

The balance of the column was devoted to the performance, "scarcely any portion [of which] was open to unfavorable criticism" (as if there is supposed to be). True enough, for there were no negative remarks whatsoever, which was unusual for the writer. "The success of the whole festival has been great, and may, with no more than a faint friendly exaggeration, be described as complete."74 Following this acclamation an expression of gratitude was bestowed on the police department, which kept vehicles in line and minimized the bustling of the crowd. In conclusion, the fine efforts of the management, including the chief usher, were acknowledged.

After listing the entire program with principals and commenting briefly on Beethoven's symphony, Apthorp turned to Wagner's opus, observing that "the lack of stage-setting and dramatic action was sorely to be felt," particularly in the scene that immediately preceded Siegfried's assassination. Even so, some of what staging there was was quite effective.

After Siegfried's "dying apostrophe" to Brunnhilde and the orchestra "covered themselves with glory" in the Dead March, Frau Materna took her position for the

73 Boston Daily Advertiser, 18 Apr. 1884, 8.
74 Ibid.
next scene. "Nothing could have put the whole scene more vividly before the mind’s eye than Frau Materna’s bearing as she walked slowly across the stage; every one felt that the great tragic moment had come, and that they were face to face with the bereaved wife’s anguish." The scene reached "the highest point of tragic grandeur and beauty." When the performance ended, "it was some time before the audience could make up its mind really to say good-by."75

Regarding the success of the festival, Apthorp wrote a separate article, "The Wagner Triumph in Boston." To him, the music of Wagner, at first opposed and ridiculed, had indeed gained in acceptance to the point that "presentations of the latest writings of the master, with complete fidelity to the author’s purpose and prescription . . . have been received with an abundant appreciation." Noting that state support of the arts in America is not what it is in European capitals, he added that there was no lack of means or theaters. "What is mostly wanting is a general capacity to appreciate an operatic performance for its own sake among those who are able to support a high-art enterprise of the operatic order." The opera house is not merely a place "where music is only a means to draw together a well-dressed assemblage," a social gathering place.76 But he was optimistic for the future. Successful interpretations had been achieved in only thirty years. Full appreciation would come.

75 *Boston Evening Transcript*, 18 Apr. 1884, 1.

76 Ibid., 4.
John Knowles Paine, *Symphony No. 2 in A, Im Frühling* (1880)

As there were so few substantial works by American composers during Apthorp's tenure with the *Evening Transcript*, it is all the more important to call attention to those that came to the fore. John Knowles Paine's creative efforts certainly fit that description. He was born in Portland, Maine, and studied with a German, Hermann Kotschmar. He then continued his studies in Europe and actually premiered his first major composition, the *Mass in D*, in Berlin in 1867. (Having a European stamp of approval generally assured a musician of success.)

Paine's talent had already been recognized by the Americans; indeed, in 1862 he was appointed to the faculty of Harvard University. Thirteen years later, in 1875, he was elevated to full professor, the first musician to hold that rank in the United States. Paine composed symphonic music, choral works, chamber music, music for piano and organ, and incidental music for plays.

Of particular interest here is the *Symphony No. 2 in A, Im Frühling (In the Spring)*. The work had its Boston debut 10 March 1880 by the Boston Philharmonic Orchestra, Bernhard Listemann conducting. Writing for the *Evening Transcript*, Clement had nothing but grand praise for the symphony. He recaptured the highlights of each movement by describing, when appropriate, themes, instruments, keys and other markings, and general mood. He called it a "masterpiece, classic and solid in form and matter, and yet enriched with the modern style and vitalized with
the modern spirit of musical art." It marked "an epoch in the development of art in America, and sets the standard of excellence in the very highest plane."77

When the work was performed by the Boston Symphony Orchestra four years later, Mr. Paine conducting, the Daily Advertiser critic had very little to say of it. In a single (average-length) sentence, which noted that repeated hearings heightened interest, harmony and melody were admired. "The symphony was received with evident pleasure, and Mr. Paine was presented with a handsome bouquet."78

Apthorp had much more to say of this important work by an American composer. Indeed, save for a few brief sentences about the other works on the program, the entire column was devoted to Paine's symphony. As usual, Apthorp's remarks were not what one would expect. He did not highlight particulars of the symphony movement by movement. Rather, he discussed Paine's individuality. When a person is different simply for the sake of being different, his charade will eventually be uncovered. Others, like Paine, are unusual "because that is the instinctive bent of his genius." Such genius requires time for people of ordinary means to grasp. Paine's symphony truly bore the stamp of his individuality. "At every turning one meets with something unexpected and out of the common run; and this strangeness is all the more baffling to the average musical understanding."79

77 Ibid., 11 Mar. 1880, 4. John S. Dwight's reaction to Paine's Second Symphony has already been discussed. See Chapter 2, "John Sullivan Dwight," 44.


79 Boston Evening Transcript, 3 Mar. 1884, 1.
Apthorp himself admitted that "every detail in the working out of the several movements is not wholly clear." He felt there was only one weakness in the symphony, "the broad melody in 3-2 time in the Finale," which he felt was "commonplace." Yet he hastened to add that the impression that there is more to the symphony than what lay on the surface "renders it highly inexpedient for any one to pass snap judgment on either its merits of its possible defects." Finally, the performance "was spirited and earnest, if at times lacking smoothness."

Charles Gounod, *La Rédemption* (1882)

Perhaps no single composition received more attention in the *Boston Evening Transcript* than Charles Gounod's *The Redemption*. The work received its Boston premiere on 21 January 1883 in the Boston Theatre. The performance was not given as originally intended, however, as the result of a court injunction.

The court proceedings centered around the fact that Joseph G. Lennon, who was producing the concert, had realized orchestral parts from a copy of the pianoforte score to Gounod's sacred trilogy. Theodore Thomas of New York petitioned the United States Circuit Court to restrain the performance. His reason: Thomas had exclusive rights to perform the work in America.

The facts of the case can be traced to England. English copyright law required that a copy of dramatic and musical publications be entered in the British

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80 Ibid.

81 The *Boston Evening Transcript* in particular provided good coverage of the litigation. Articles appeared on January 13, p. 1; January 16, p. 1; January 20, p. 4; and January 23, p. 4. The *Boston Daily Advertiser* featured the story on January 17, p. 8, which for the most part was word-for-word like the *Evening Transcript* article from the previous day.
Museum within three months of first public performance.\(^{82}\) As such, the work was open to public inspection, but its copyright protection was secure. Now, manuscript copies were another matter. They were not covered in the same manner but were subject to common property law. It seems that only the vocal/keyboard score to Gounod's *Redemption* was entered in the British Museum, not the orchestral parts. Thus the score was protected, but the parts were considered manuscript.

As a result, the publishing firm of Novello, Ewer & Co., which was in possession of the parts, was able to charge a rental fee for the use of the orchestral parts. The firm made two copies, one of which was sent to Theodore Thomas, who was the authorized agent for Novello, Ewer & Co. in America.\(^{83}\) Thomas stood to gain not only the status of premiering the work in America but perhaps some financial reward associated with renting the music from the publisher. As a matter of international copyright law, such as it was at the time, Thomas was well within his rights, and the court did indeed find in his favor: Lennon was enjoined from performing the work with orchestra. The decision was rendered Friday, January 19, two days before the Sunday performance.

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\(^{82}\) Apthorp stated in the 30 January 1883 issue of the *Transcript* (p. 1) that *The Redemption* was first produced in England at the Birmingham festival, 30 August 1882.

\(^{83}\) The other was sent to organist/conductor Frederick H. Torrington (1837-1917) in Canada.
Apthorp was intimately involved with the entire proceeding, as he was one of three witnesses on Thomas's behalf. The issue concerned the extrapolation of orchestral parts from a keyboard score. Apthorp testified that while naming the instrument in the score that performed a specific passage was not uncommon, there were still innumerable ways for that part to be realized. Thus, such notations were of little value to anyone but the composer.

When *The Redemption* was performed on Sunday, January 21, there was no orchestra. Instead, there were three pianos, a pipe organ, and two cabinet organs. (The *Daily Advertiser* writer noted that only one cabinet organ was visible from the front and that "not an organ note was perceptible during the evening.") To whet the public's appetite, there appeared in the *Daily Advertiser* earlier that week an analysis of the work, conveying the story and then musical treatment of the events. Of the performance, the critic expressed dismay, saying, "It would be more correct to say that this was the first assault." Any appraisal would be "guess work" due to the "imperfect manner in which the choral parts of the work were given." It was pleasing to report, however, that the soloists were admirable.

As usual, Apthorp listed all the principals and their roles and was generally complimentary of the entire affair. He was not so displeased with the chorus as his colleague but felt it was "excellently drilled." The male voices strayed from the pitch.

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84 The other two were George Chadwick and John Knowles Paine. Vinzenzo Cirillo, Benjamin E. Woolf, and August Damm appeared on Lennon's behalf. Woolf's comic operetta *Pounce & Co.* is discussed below, p. 154ff.


86 Ibid., 22 Jan. 1883, 8.
at times, but Apthorp attributed this to their considerable distance from the keyboard. He also felt the soloists performed admirably. Also as usual, Apthorp withheld comment on the piece itself, since the performance was his first hearing.

He did have a "few sober words," however, on the injunction. Indeed, he wrote at length on the issue. He predicted that Lennon, a "young artist, ambitious to make for himself a prominent and respected position among musicians in Boston," would in time be thankful for the injunction, for sparing his reputation. In his zeal, well intended though it was, Lennon had failed to recognize the danger of performing a work using a spurious orchestration "cooked up" from a piano score. To illustrate, Apthorp likened it to making a painting from an etching or other black-and-white facsimile that itself had been made from a painting. The problem is not one of form or substance but of color. He remarked that adding to a composer's score is bad enough (citing an example), but completely remaking an orchestration from something so incomplete as a piano score is worse.

*The Redemption* was scheduled to have been repeated the following Wednesday, January 24, but for some reason there is no mention of it in either the *Daily Advertiser* or the *Evening Transcript*. There was another performance on Monday, January 29, this time with orchestra, that was reviewed in the *Transcript*. This was the first "complete" performance and was given by the Handel and Haydn Society, Carl Zerrahn conducting. Apparently the orchestral parts were secured through some agreement. Apthorp commented that although few critics bestowed high praise on the work it was nevertheless the subject of considerable discussion.
The first thing that struck him was the English translation, prepared by Rev. J. Troutbeck, which he dedicated to Queen Victoria. Apthorp was surprised that as stout as the English were concerning their church they were willing to accept such "unspeakable balderdash. . . . Wretched things as people have listened to as excuses for singing, the English text of 'The Redemption' surpasses them all in utter vileness."87

He then briefly described the overall structure of Gounod's sacred trilogy. To his ears, the vocal writing rarely rose above the character of an arioso and featured "almost endless repetitions of the same phrase" and little thematic development. With such a simple scheme, it was the ever-changing harmony and color in the orchestra that maintained interest. It also availed the singer added opportunity for expression. Apthorp felt that he had heard a number of the themes before, and he listed several examples of phrases from other works that he thought were remarkably similar to Gounod's, including his own Funeral March of a Marionette.

In spite of the simple plan and familiar phrases, Apthorp was nevertheless impressed. "A great deal may be said and argued against 'The Redemption,' but we think that very little will be felt against it." There was no Berliozian effect or Wagnerian color. Still, the orchestration was "masterly, often very complex, always beautiful. Yet it is unobtrusive even in its beauty."88

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87 *Boston Evening Transcript*, 30 Jan. 1883, 1.

88 Ibid.
Apthorp then had splendid words concerning the soloists, chorus, and orchestra. The only weakness to Apthorp was in the tempi. He noted several metronome markings as indicated in the score and Zerrahn’s tempi. "Upon the whole, both work and performance made a very palpable hit."89

Apthorp’s enthusiasm for the work waned in time, for when Redemption was subsequently performed he had little good to say about it. The following year he remarked, after the usual accolades to the performers: "As for the work itself, we were disappointed at finding how much of it sounded far less impressive than at first performance. One fears greatly that it will not stand the wear and tear of many performances, in spite of the isolated passages of rare beauty."90 After a performance the following year he made no comment whatsoever on the music itself.

George Chadwick, Symphony No. 1 in C (1882)

The premiere of the Symphony in C by American composer George Chadwick (1854-1931) presents an especially noteworthy opportunity to compare reviews of a first hearing. Chadwick, like any American that wished to pursue a career in music, studied in Europe—Leipzig and Munich—as well as in Boston. He joined the music faculty of the New England Conservatory in 1880 to teach composition, and he was elevated to the post of director in 1897. His oeuvre consists of operas, choral works, symphonic works, chamber music, and solo songs and keyboard works.

The Symphony in C was presented by the Harvard Musical Association on 23 February 1882, Mr. Chadwick conducting. The reviewer of the Daily Advertiser

89 Ibid. Noting the tempi is yet another example of Apthorp’s attention to detail.

90 Ibid., 24 Mar. 1883, 4.
acknowledged the audience’s warm reception of the symphony, "but the enthusiasm manifested was more than deserved." Although it is an "interesting, original, brilliant" work, it nevertheless "plainly shows the youth of the composer." Comment was then made on each movement in turn. (Movement markings were included.) Chadwick’s immaturity seemed evident in the first movement, "the most scientific in its scheme of the four parts." The problem was not in Chadwick’s musical ideas, of which he had many, but in their development, resulting in blurred form. The second and third movements were both praised and criticized for specific musical elements. The finale was "the most remarkable movement of the symphony," with its wealth of original ideas, and "the author’s vigorous constructive ability was constantly vindicated."91

Since this was a first hearing, and as he had not had the opportunity to study the score beforehand, Apthorp was more careful in his column: "To judge a work of the pretensions and importance of a symphony by any writer, on a single hearing, is hardly safe." In general, Apthorp found the themes "modest and graceful, and the orchestral treatment is refined and discreet." He specifically remarked on Chadwick’s orchestral color, which was used with "careful judgment, it being the evident intention of the composer to employ it solely for the purpose of bringing its forms into fine relief, and to be neither lavish nor niggardly of his resources."92 Noting that the symphony showed no "great advance" on Chadwick’s Rip Van Winkle overture, since the two works were composed at nearly the same time, Apthorp


suggested that further study may reveal that the symphony was indeed more mature than the overture. He affirmed that the composer should be proud of his work, and he encouraged the young Chadwick to continue his career.

Johannes Brahms, *Symphony No. 3 in F major* (1883)

Like Chadwick's opus, Brahms's *Third Symphony* presents an opportunity to address a premiere performance. Brahms's symphony received its Boston debut on 8 November 1884 by the Boston Symphony Orchestra, Wilhelm Gericke conducting. Since Brahms's music was already familiar to Bostonians, reviewers did not shy away from a first hearing.

With the death of Wagner the previous year and the works of Gustav Mahler and Richard Strauss yet looming just over the horizon, Brahms was the composer in whom dilettantes were most interested. His music cast many listeners into a confused stupor, as his style of development was too intricate for most of them to discern. Being familiar with Brahms's first two symphonies, the third was more palatable. Nevertheless, the critic for the *Daily Advertiser* wrote a sizeable paragraph on the difficulties of perceiving Brahms's music, especially because of his developments and polyphony. By contrast, individual lines in the chorale preludes by Bach were easy to pick out and follow. "When he [Brahms] shall at last make up his mind to say one thing at a time, supporting it, indeed, with richness and variety, Brahms will have gained greatly upon his present position as artist and entertainer [emphasis added]."93

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93 *Boston Daily Advertiser*, 10 Nov. 1884, 4.
The critic then launched into a movement-by-movement description of the symphony. Special attention was paid to the themes. For the most part they were of "considerable length" and "often have a tinge of gypsy coloring, and in their less elaborate developments their support has often a strange, remote suggestiveness in the fitful pulsings or semi-tonic augmentations of the under parts." Can it be assumed that the readers understood what was meant by "semi-tonic augmentations"?

The reviewer concluded that the audience was left with "more definite ideas and greater pleasure than had been expected from previous experience," referring to the first two symphonies.94

In stark contrast to the *Daily Advertiser* critic, Apthorp made no comment whatsoever on the work itself. "Of the third symphony, one can only say that it is in every way a worthy companion to its two great predecessors. Analysis on paper is fruitless." Instead, he launched into a discussion of musical tradition. Brahms was considered the only contemporary composer who was unwilling to relinquish traditional forms of music. Wagner and Saint-Saëns were cited as composers "who set out with a fixed intention of doing something unprecedented."95 Not that Brahms was a fuddy-duddy: "The remarkable point about Brahms is that he is through and through a modern man, and perhaps the very last man one would expect to hold fast by traditional methods."96

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94 Ibid.

95 Apthorp included a quote in which Saint-Saëns stated that he preferred Franz Liszt to Brahms.

96 *Boston Evening Transcript*, 10 Nov. 1884, 1. For more on Brahms’s *Third Symphony*, see William Foster Apthorp, *By the Way, Being a Collection of Short Essays on Music and Art in General taken from the Program-Books of the Boston*
To conclude, Apthorp made reference to a topic he discussed in *By the Way* concerning Brahms and brains. "Thank heaven, the man has brains, an article of which no one can have too much! Whether or not this or that critic can feel the warm, glowing heart, the fiery passion, the lofty sound and delicate sense of beauty that Brahms possesses over and above his 'brains,' reduces itself simply to a question of the critic's receptivity."\(^{97}\)

It is interesting to note Apthorp's positive attitude toward Brahms's *Third Symphony*, as he was not so enamored with his first two symphonies. The critic's remarks on the first symphony that appeared in the *Boston Courier* included such adjectives as "morbid," "strained and unnatural," and even "ugly." It was difficult for him to keep in memory Brahms's elongated melodic lines so that when they were repeated by other instruments they would be recognized. After studying the second symphony "with great attention," he still had "not the faintest idea what the composer means." It seemed that Brahms had to "force music out of his brain as if by hydraulic pressure." Noting that it would take a year of "severe intellectual work" to understand Brahms's opus, hoped the effort would pay off.\(^{98}\) While the *First Symphony* left him completely baffled, he had studied the *Second* enough, and presumably had increased his own musical awareness in the meantime, to recognize

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\(^{97}\) Ibid. The reference to Apthorp's entr'acte is found in *By the Way*, Vol. 1, 105-10. See also Chapter 7, "Other Writings," 254.

\(^{98}\) The *Boston Courier* writings were included in Nicolas Slonimsky, *Lexicon of Musical Invective: Critical Assaults on Composers since Beethoven's Time*, 2nd ed. (New York: Coleman-Ross, 1965), 68f.
its possibilities. Apthorp's labor indeed proved worth the effort, for by the time his third symphony appeared the critic was well prepared and recognized Brahms for the master that he was.

Benjamin E. Woolf, *Pounce & Co.* (1883)

It may be recalled that one of the witnesses that appeared on behalf of Joseph G. Lennon in the proceedings related to the performance of Gounod's *Redemption* was Benjamin E. Woolf (1836-1901). As a composer, Apthorp spoke well of him: "Mr. Woolf is one of the few American musicians who have the ability to compete successfully in the manufacture of musical dramas, having, besides his natural endowments[,] the theoretical education and practical experience, without which satisfactory results in any form of art are nearly impossible." Woolf was also a music critic, writing for the *Boston Globe* and the *Boston Herald*, and was editor of the *Saturday Evening Gazette*. Early in his career he was a founder of the New York Philharmonic Society and conducted theater orchestras. Later he led orchestras at the Boston Museum, in Philadelphia, and New Orleans. *Pounce & Co.* is one of his six operettas.

The critic for the *Daily Advertiser* spent the first half of the review on the libretto (which was written by Woolf). In spite of the criticism that the style was in the same vein as that of William Gilbert ("If he had never lived and written, it is as conceivable that Mr. Woolf's 'Pounce & Co.' should have ever been produced"), the writer was still of the opinion that "no libretto, either original or translated, worthy

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99 See Note 84 above.

100 *Boston Evening Transcript*, 26 Sept. 1882, 3.
to be compared with that of 'Pounce & Co.,' has ever been produced in this country. It is very bright and amusing; it is absolutely clean and sweet; it will please and entertain the best audiences wherever it is heard, and it will be heard everywhere in America." Woolf was credited with originality in handling the plot, which centered on employee and employer, on labor and capital. Numerous excerpts of text were included to illustrate humor in the operetta. The reviewer became carried away at times and wrote sentences of inordinate length. For example,

A silk manufacturing firm which gives its "hands" whatever they demand, and of course yields to them whenever they strike, a set of workmen, some of whom find a grievance in the fact that salmon and green peas and spring lamb have been in for a month and they have not had as much as a smell of them, that the paté de foie gras "has not been first class of late," and that their new cook hasn't the slightest idea of a mayonnaise; a strike which has for its purpose the exact reversal of the relations of masters and servants, and which is at once successful; then a second act, in which Mr. Pounce and his partner, daughters and nieces, appear as mill hands, and Messrs. Grip, Ruggs, Muggs, et al, as masters, and in which Mr. Pounce discovers that sauce for goose is not always applicable to gander, and that his own complaints and demands are now disregarded, these are capital materials for an amusing piece[,] and they are capitally well used.101

The music itself was then discussed. To the reviewer, the music was "too laborious" and "too carefully elaborated" most of the time, especially in the solo songs, the concerted numbers being satisfactory. The tide turned quickly, however. "Of melody--graceful, pretty agreeable melody--there is much in the operetta, and it is of a sort most apt for brilliant and sentimental situations." Specific scenes and songs were then identified and appraised. Noting that it was impossible to comment on the acting and singing of each character, each was subsequently mentioned and

101 Boston Daily Advertiser, 20 Apr. 1883, 5.
appraised! Finally, aside from the "opening-night dullness in dealing with the text," it was affirmed that "the occasion as a whole was brilliant, and both piece and production reflect honor upon our city."  

Apthorp's column was half that in the *Daily Advertiser* for several reasons. For one, the plot had been outlined six months earlier. In addition, Apthorp was not inclined to protracted averments, as was noted of the *Daily Advertiser* critic. Finally, he did not include so many examples from the libretto.

Both Apthorp and his peer commented on the high quality of the audience, but the *Daily Advertiser* writer found it necessary to include names. Also, Apthorp commented favorably of the set, which included real silk looms; his peer made no such mention.

Of the libretto, Apthorp found more humor in many of the "less-prominent incidents" than in the main plot. What was lacking was "the salt of strong personal conviction. . . . It is merely the light persiflage of a dilettante outsider." Nevertheless, "If his wit does not strike through his theme, it plays around and about it in a succession of brilliant flashes." Two examples sufficed to illustrate this point. It was these sparkling moments that made *Pounce & Co.* "eminently the best comic-operetta book that has appeared in America for many years," enabling the listener to overlook some of its faults, the worst of which, according to Apthorp, was too many characters, thus restricting the contribution of each.  

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102 Ibid.


104 Ibid., 20 Apr. 1883, 1.
mentioning who played what character, as the critic for the *Daily Advertiser* had done, Apthorp included a chart as from the program book, making it easy for the reader to discern the pertinent details. In a single sentence Apthorp acknowledged those players that were especially good.

Apthorp truly enjoyed the music, which showed itself "the work of a man who is easily at home in the art of composition, who knows how to write well, how to handle even quite elaborate musical material with facile dexterity, and, above all, of one whose treatment of the orchestra is that of a master." Noting that similarity with other composers, namely, Arthur Sullivan, is not tantamount to plagiarism, he added that Mr. Woolf's primary weakness was that his melodies lacked "distinction of character." While they were easily recognized and well balanced, "they lack for the most part that peculiar, indescribable quality which catches the ear and holds it spellbound, and which one calls charm and grace." Nevertheless, he "made the most of them in a singularly clever and artistic way."\(^{105}\)

Apthorp especially commended Woolf's use of the orchestra, both in color and manner of accompaniment, the figures of which "grow naturally and spontaneously out of the melody itself." Woolf possessed "no common amount" of musical science: "There is more true science displayed in thus elaborating a simple melody coherently and naturally than in writing an eight-voice fugue in which the several parts simply bark each other's shins, so to speak, and which says sheer nothing in a would-be learned idiom."\(^{106}\) It seems that the elaborate treatment of

\(^{105}\) Ibid.

\(^{106}\) Ibid.
melody that disturbed the writer for the *Daily Advertiser* found special favor with Apthorp. Perhaps Apthorp understood better what the composer was doing.

In conclusion, a number of key points would help emphasize the contributions of William Foster Apthorp as a newspaper music critic. His writings were easy for the readers to follow, even though they were lightly seasoned with foreign accents. He was concise yet informative. His articles were always interesting. He always had the audience in mind, whether it was to enlighten or simply let them enjoy themselves. As in the example from Offenbach, he would not allow himself to spoil the audience’s mirth with a critical review. Instructive and engaging, he was always fun to read.

Of music in general, Apthorp embraced the latest in compositional practice. His broad musical experience and liberal arts education enabled him to draw out the most salient qualities of a new piece. Nevertheless, he did not do so ill-advisedly, as he often reserved comment until he had opportunity to study the music, as we have seen in the case of Chadwick’s symphony and Gounod’s sacred trilogy. It was not until he had absorbed the essence of the music that he ventured an opinion.

Apthorp was well known and respected for his attention to details. In Gounod’s *Redemption* he called attention to the tempi, and the bass drum and cymbals ruined for him Saint-Saëns’s *Danse Macabre*. He frequently deferred to remark on the performance when some overriding related matter merited comment, such as acoustics, additional accompaniments, stage setting, legal action, or the individuality of a composer or work. Details were not always focused on the technical execution of the music, either. He was more appreciative of a
performance that expressed the drama, the very marrow of the music, as in Frau Materna's scene in Wagner's *Götterdämmerung*.

All of these factors may be summarized in a single word: education. His cultivation of musical taste exceeded that of his constituents, but he was a benevolent superior. No matter the topic, he was always in an instructive mode, opening the eyes of those around him and transporting them to a higher plane of understanding and appreciation, for the sake of artists and society alike. The effort made on behalf of Wagner's *Ring* cycle alone suffices as an example. That he was highly respected is evidenced by the fact that his reviews usually appeared on the front page, and by his being called as a witness in a major court case involving the copyright of a musical work.

In February 1913 there appeared in the *Boston Evening Transcript* an article translated from *Die Signale*, a German magazine, on music criticism.\textsuperscript{107} Included in the column were three guidelines for music critics set forth by George Bernard Shaw: cultivated musical taste, ability to write, and practical judgment. Having noted the strengths of Edward H. Clement and the critic for the *Boston Daily Advertiser*, and even Henry T. Parker, there can be no doubt that William Foster Apthorp is the most able music critic. He paved the way for the future of music and music criticism.

The implications for utilizing this body of literature, that of newspaper reviews and articles, in classrooms of higher education are plain. The reviews themselves may be useful in survey and period courses in bringing to life the music

\textsuperscript{107} Ibid, 8 Feb. 1913, Part III, 5.
being studied. To listen to an audio recording of a composition is one thing, but to "relive" a performance via the pen of a music journalist is infinitely more engaging. The social setting or some other factor, such as acoustics, may also be of special interest.

What of the other writings? They provide a vivid picture of the social setting and can be of use in nearly any music class. College students can learn what was important to composers, performers, and the audience. In many cases, the direction of music history has been shaped by these factors. The copyright litigation in the case of Gounod's Redemption was but one skirmish in the battle that eventually secured protection for composers against misuse of their gift to society. The establishment of the American Society of Composers, Authors, and Publishers (ASCAP) in 1914 by Victor Herbert and Broadcast Music Inc. (BMI) in 1940 helped fulfill this role. The details of musical life as recorded in these writings may be combined with data from other sources to provide a much clearer image of what society was like.

Finally, both Apthorp's reviews and other writings would be of special interest in music criticism courses. Matters of content and writing style could be studied in a detailed manner with these primary sources. Apthorp represents music criticism at its best.
CHAPTER 5
BOSTON SYMPHONY ORCHESTRA PROGRAMME

As a music critic Apthorp was widely read. He contributed articles and columns to luminary organs of musical thought, including Dwight's Journal of Music, the Atlantic Monthly, and the Boston Courier and the Boston Evening Transcript. Another noteworthy audience was those attending concerts of the Boston Symphony Orchestra [BSO]. Apthorp wrote the concert notes and the entr'acte column for the BSO Programme book from 14 October 1892 to 4 May 1901. This chapter will compare Apthorp's writings with those of his predecessor, George H. Wilson, and successor, Philip Hale.

When the Boston Symphony Orchestra was founded in 1881 under the benevolent guidance of Henry L. Higginson, the people of Boston eagerly anticipated its entry to the music scene. Boston already possessed a rich musical history, with the Boston Academy of Music, the Musical Fund Society, the Philharmonic Society, and the Harvard Musical Association concert series, as well as the individual efforts of Carl Zerrahn and Theodore Thomas, all combining to build a solid foundation upon which to establish a first-rate musical culture in New England. Higginson spent a number of years in Europe, and it was there that he "conceived the hope to

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1 Apthorp collected some of his most memorable entr'actes in By the Way, Being a Collection of Short Essays taken from the Program-Books of the Boston Symphony Orchestra (2 volumes, Boston: Copeland & Day, 1898). See Chapter 7, "Other Writings," 247-59.
see an orchestra in Boston which should play as well as the great orchestras of Europe and give concerts at a reasonable price. "2

A major purpose of these performing organizations was to bring music to the public. John Sullivan Dwight voiced the sentiment: "We want two things: frequent public performances of the best music, and a constant audience of which the two or three hundred most musical persons in the community shall be the nucleus. Good music has been so rare that, when it comes, those who do know how to enjoy it do not trust it, and do not go."3

It was exceedingly important to Higginson that the symphony belong to the people of Boston and not only to its elite. Hence, his scheme was to offer season tickets to the public at ten and five dollars for reserved seats and seventy-five and twenty-five cents for the rest of the seats. In addition, a public rehearsal with no reserved seats would cost twenty-five cents4. The success of this plan is evidenced by attendance: the twenty concerts of the inaugural season were attended by 49,374 patrons, while 33,985 people were present at the rehearsals, for a total of 83,359 concert-goers, an average of 4,168 music patrons for every rehearsal/concert set.5

The primary goal, to establish a quality orchestra for a public that was in need of such, was quite successful. The people did indeed come to hear the Boston

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3 Ibid., 3.

4 Ibid., 24.

5 Ibid., 43.
Symphony Orchestra. As Dwight implied, however, not everyone in attendance was a musician, or perhaps even a music "lover." There was a real need to enlighten many of the public who did not have astute music knowledge or listening skills. The management of the Boston Symphony Orchestra engaged at various times several endeavors that were primarily educational. In its fourth season Benjamin J. Lang and George W. Chadwick delivered lectures on the structures of Beethoven's symphonies, and John Knowles Paine lectured on eminent composers from the earliest classical periods to Richard Wagner. Also, during conductor Wilhelm Gericke's first term a series of Young People's Popular Concerts was performed. One Saturday afternoon Popular Concert in May 1886 was attended by twenty-five hundred students.

A direct result of this interest in public education was the publication beginning in Wilhelm Gericke's tenure as conductor of a "Music Hall Bulletin" that contained historical and analytical notes on the musical selections on the concert program. These notes were prepared by George H. Wilson, who was very active in Boston's music scene and was well qualified to compose program notes for the Bulletin. Wilson participated in the chorus at the second World Peace Jubilee in 1872, and he was a member of the Apollo Club and the Handel and Haydn Society.

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6 In an article entitled "Musicians and Music-Lovers," which appeared in the February 1879 issue of the Atlantic Monthly, Apthorp discussed the differences between these two types of people. Musicians and Music-Lovers is also the title of a collection of lectures and writings, which are discussed in Chapter 6.

7 Howe, Boston Symphony Orchestra, 68.

8 Ibid., 81.
As an editor, he published *The Musical Year-Book of the United States*, which was an annual compilation of musical activities across America.

In 1892 Wilson left Boston for Chicago, where he continued his musical activities. His departure left open the editorship of the program notes for the Boston Symphony Orchestra, and the task fell to William Foster Apthorp. He passed the work on to Philip Hale nine years later.

**General Comparison**

It is quite interesting to compare the notes on the same musical selections by these three writers: Wilson, Apthorp, and Hale. The most obvious distinction is the steady spiral toward accurate information that would be both informative and interesting to the concert-goers. Here it is clear to see that Apthorp’s notes were more complete and interesting than Wilson’s. There are distinct differences in the listing of titles of works and composers’ names, citing other’s writings, using foreign phrases, and identifying various dates. Their writings fall into two distinct categories: background information, and analyses of works.

An important educational function of the program guide was the inclusion of an analysis of each work performed on the concert. This was especially useful for members of the audience that were not intimately familiar with the music; the analysis gave them a chance to follow along with the music. As might be expected,

some analyses were easier to follow than others, an issue that will be discussed shortly. The matter of the background information will be addressed first.

The most prominent feature of the program notes was the listing of the title of the musical selection and the composer's name, which appeared on the very first line, usually in bold print or italics. Wilson's titles of works were mostly short and simple, and, generally, Wilson cited only the composer's last name. Apthorp offered the readers more by adding the key and opus number to the title of the piece, and he included the composer's complete name and often the birth and death dates. For example, the sixth rehearsal and concert (November 16/17) in 1888, when Wilson was writing the notes, included a performance of "Overture, 'Fingal's Cave'" by "Mendelssohn." Apthorp's listing of the same piece for the sixteenth concert (February 24/25) in 1893 was "Overture, 'Fingal's Cave,' in B minor, Op. 36" by "Felix Mendelssohn-Bartholdy." There is also a small portrait of Mendelssohn. Hale's citation read "Concert Overture, 'The Hebrides,' or 'Fingal's Cave,' Op. 26." Hale corrected Apthorp's misquote on the opus number.\textsuperscript{10} Immediately under the title line Apthorp included the Italian markings for each movement, as well as key

\textsuperscript{10} Such an erratum was rare for Apthorp. Whether it was his or the publisher's is uncertain. There is considerable question regarding the correct sequence of titles, which each writer attempts to clarify. None was completely successful, although Wilson was certainly the most confusing. Karl-Heinz Köhler's article on Felix Mendelssohn in the New Grove Dictionary of Music and Musicians (12:134-59) dates the original score to 1829, not 1830, as Wilson, Apthorp, and Hale claim. Nevertheless, they do agree that it was entitled \textit{Die einsamen Insel} (The Lonely Island). The score was revised in 1830 and again two years later. The music was published two years later still, in 1834, making a total of four versions. Of these facts all generally agree. These later versions were variously called \textit{The Hebrides} and \textit{Fingal's Höhle} (Fingal's Cave). Precisely which version bore which title has not been definitively established.
and meter signatures. Wilson never did so, and Hale usually included this information within the context of the analysis.

Biographical and background information was included by all three writers. That provided by Wilson, however, was general and brief. Apthorp was more inclined to elaborate and include interesting anecdotes or other information. Hale did even more so. For example, Wilson's introduction to Mendelssohn's *Fingal's Cave* overture is as follows:

Mendelssohn's irresolution as to the title of this overture is quite remarkable; he speaks of it when it was still written as "The Hebrides"; and so the second MS. is superscribed. The first score is entitled "The Lonely Island"; it was originally played as "The Isles of Fingal," and this is the name retained to this day by the English, to whose London Philharmonic Society the work is dedicated. Again: the printed parts of the first version bear the original title of the "Hebrides," but upon the published score (the revised work) is imprinted "Fingal's Cave," the title commonly used in this country. 11

This entry is not clear as to the true order of revisions and printed parts. A sharp reader understandably would have been confused by Wilson's remarks. Apthorp offered a more lucid picture:

The original MS. score, dedicated to Franz Hauser, is dated: Rome, Dec. 16, 1830, and bears the title "Die einsame Insel" (The Lonely Island). A second MS. score, dated London, June 20, 1832, differs considerably from the first, especially in the working out [development]. The first published score (Breitkopf & Härtel, Easter, 1834) bears the title "Fingals Höhle." Later the title was changed to "Die Hebriden" (The Hebrides), by which name the overture is generally known in this country. 12

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11 *Boston Symphony Orchestra Programme*, 16/17 November 1888, 167. Hereafter cited as *BSO Programme*.

Clearly, the chronology of events is the key, and Apthorp properly addressed this matter. Although there were still unresolved questions, it is plainly evident that Apthorp provided his readers with more useful information.

In order to enlighten the readers, editors of program notes often turn to other writers for information, and quite often they are writers whose prose is not in English. It is therefore incumbent upon the editor to provide a translation for the readers. In providing commentary on Ludwig van Beethoven’s *Symphony No. 5 in C minor*, Wilson, Apthorp, and Hale all chose the same critique written by the French composer/critic/conductor Hector Berlioz. It is interesting to examine each editor’s translation from Berlioz’s French.¹³ Not one of the three credits the translator, but certainly Apthorp was responsible for his own. Joseph E. Chamberlin noted that "Mr. Apthorp was an accomplished scholar and linguist, speaking all the leading languages of Europe, including Turkish, and being deeply versed in musical and dramatic literature. It was quite impressive, in the outer room, to hear his conversation in German, French, Italian, or Spanish, in meeting musical geniuses from abroad."¹⁴

Perhaps the most effective summary of the development of program notes for the Boston Symphony Orchestra, showing in particular the improvements that Apthorp made over his predecessor, would be a complete citation of all three writers on the same subject. A suitable example is the notes on Beethoven’s

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¹³ Beethoven’s symphony and the editors’ treatments of Berlioz’s commentary are discussed below, p. 182ff.

Coriolanus Overture, Op. 62. In addition to their background notes, Wilson [GW], Apthorp [WA], and Hale [PH] all included technical analyses of the overture, but that is a subject of separate discussion and will be treated later.


Beethoven, though a student of Plutarch and Shakespeare, seems not to have modelled his "Coriolanus" from either, but to have taken the simplified type draw by Collin in his five-act tragedy on the subject of the great Roman, to which the overture served as prelude. Collin was chief secretary to the war department of the Austrian government at the time the overture was conceived (1807); one, who, because of his patriotic songs during the war with France, was popular with the people, but less successful in essaying higher flights. Besides his "Coriolanus," he wrote a tragedy on the subject of "Regulus." As both personages have place in the list of characters who parade before Minerva and Mercury in the "Ruins of Athens," Collin's position as a prominent person seems attested. Beethoven at first dedicated his overture to Collin; but the fact that he afterwards erased from the title-page the words "Zum Trauerspiel Coriolan" would seem to lessen the value of the dedication as a personal tribute, while it forces the question whether, after all, it was not the grand subject itself rather than any special setting of it that aroused his inspiration.

The year 1807 was a time of great activity with Beethoven; the Fourth Symphony, the Rasoumowsky Quartets and the Pianoforte Concert in G had just been written, and he was entering the border-land of the C-minor Symphony. The overture to "Coriolanus," of all its composer's works in small compass, is, perhaps, the most noble. Reichardt has said that it is a better representation of Beethoven himself than of the hero whose name it bears; and both here and in the "Heroic" symphony [the Third Symphony] he was unconsciously painting his own portrait." Wagner, remarking upon the overture, identifies it with "the scene between Coriolanus, his mother, and his wife, on the battlefield, before the gates of his native city, where the chieftain yielded to feminine entreaties, refused to assault the place, and thereupon suffered death at the hands of the Volcian, Attius, his associate in the enterprise."15

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15 BSO Programme, 9/10 Nov. 1888, 133.

This overture was written in April, 1807, not on Shakespeare's play, but to a tragedy on the same subject by the German poet, Heinrich Joseph von Collin. It was first played at a Leibhaber-Conzert in Vienna in December, 1807, and published in 1808. It was given for the first time in New York by the Philharmonic Society in the season of 1857-58, and probably somewhat earlier in Boston. It has generally been recognized as standing in the front rank of Beethoven's overtures, some authorities even going so far as to place it above the great "Leonore" No. 3, on account of its superior conciseness of form and treatment. Wagner has taken it as a tone-picture of the scene in the Volscian camp before the gates of Rome between Coriolanus, Volumnia, and Virgilia, ending with the hero's death. But this is purely fanciful.16


The original manuscript of the overture bears this inscription: Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807. The words in parentheses are crossed out. The overture was published in 1808. The tragedy by Heinrich Joseph von Collin, in which the hero kills himself, was produced in Vienna on November 24, 1802. Collin (1771-1811) was jurist and poet. In 1803 he was ennobled. In 1809 he became court councillor. Other tragedies by him were Regulus and Polyxena. In 1807 Beethoven was expecting a libretto from him. Collin tried Macbeth, Tasso's Jerusalem Delivered, and a Bradamante to which J. F. Reichardt set music. But Beethoven wrote to Collin:

"Great irate poet, give up Reichardt. Take my music for your poetry; I promise that you will not thereby suffer. As soon as my concert is over . . . I will come to you, and then we will at once take in hand the opera--and it shall soon sound. For the rest you can ring out your just complaints about me by word of mouth." The libretto before this had seemed to Beethoven "too venturesome" in respect of its use of the supernatural. Collin's biographer, Laban, says that the Macbeth libretto was left unfinished in the middle of the second act "because it threatened to become too gloomy." At various times Beethoven thought of Grillparzer's Melusine, Körner's Return of Ulysses, Treitschke's Romulus and Remus, Berger's Bacchus, Shakespeare's Romeo and Juliet, Schiller's Fiesco, Grillparzer's Dragomira, Voltaire's tragedies, and Goethe's Faust, as operatic subjects. He told Rellstab that the material must be attractive to him; that it must be something he could take up with sincerity and love. "I could not compose operas

16 Ibid., 3/4 Feb. 1893, 477.
like Don Juan and Figaro. They are repugnant to me. I could not have chosen such subjects; they are too frivolous for me!"17

The first item to note may be unimportant for most concert audiences, but it does demonstrate Apthorp’s attention to detail: as usual, he included the key of the overture, as well as Beethoven’s complete name, while Wilson does not. Most concert-goers probably would know Beethoven’s first name, but it is proper to include complete information in a program guide. Wilson rightfully claimed that the overture was not based on Shakespeare but on a tragedy by Collin. Here his scholarship falls short, for he did not cite Collin’s complete name, as he failed to do in Beethoven’s case. Wilson identified him as chief secretary of the War Department of Austria. Apthorp, on the other hand, cited his complete name, Heinrich Joseph von Collin, and identified him as a poet. Collin was, in fact, both, although he is better known outside of Austria perhaps for his writings than for his civic work. Wilson listed only the year of composition of the overture, 1807, whereas Apthorp also included the month, April. There is some discrepancy here, however, since the overture was actually premiered at a subscription concert at Prince Lobkowitz’s Palais in Vienna on 5 March 1807. That program included Beethoven’s first four symphonies, Coriolan Overture, Piano Concerto No. 4 in G

Major, and some arias from his opera *Fidelio*.\(^\text{18}\) Apthorp also added the work’s publication year, 1808.

Wilson’s comment that Beethoven dedicated the work to Collin is cryptic: “but the fact that he afterwards erased from the title-page the words ‘Zum Trauerspiel Coriolan’ would seem to lessen the value of the dedication as a personal tribute.” Apthorp mentioned only that the overture was dedicated to the poet. The original title page did indeed read "overtura zum Trauerspiel Coriolan Composta L. v. Beethoven/1807," and "zum Trauerspiel Coriolan" was later deleted by Beethoven, presumably because he was confident the overture would be successful on its own merits; it did not need to be tied to Collin’s tragedy. Perhaps Wilson knew or assumed that the Boston audience would understand his remark. Such a detail is relatively small in the scheme of things. Nevertheless, Apthorp’s failure to mention the erasure is unusual for him.

Finally, both authors referred to a review by Wagner of the overture. Wilson listed previous performances in Boston, as was his custom. Apthorp made no mention here, but such information certainly was not pertinent to understanding the music.

Philip Hale was simpler and more direct. To him the issue of inspiration of Shakespeare or Collin was immaterial. He reprinted the original title page with the later erasure in parentheses, explaining simply that the words were crossed out. He did confirm Apthorp that the overture was published in 1808. In addition to

\(^{18}\) Joseph Schmidt-Gorg and Hans Schmidt, eds., *Ludwig van Beethoven* (Bonn: Beethoven-Archiv, 1974), 40c, 218c. Collin’s play *Coriolan* was performed only one time, 24 April 1807, after Beethoven completed work on the overture.
Collin's complete name, he also included his dates, adding that he became court councillor in 1809, which was after he had made a reputation as a poet. His civil duties actually began in 1795, however, a mere technicality.

Hale spent considerable space on various libretti Beethoven considered as operatic subjects. The relevance of this discussion seems extraneous, however, since *Fidelio*, his only true opera, was not even mentioned. Neither did he indicate that *Coriolanus* is not an opera but a play. Beethoven loved the theater and composed several scores of incidental music, including the ballet *The Creatures of Prometheus*, incidental music to *Egmont, King Stephen*, and *The Ruins of Athens*, as well as the overtures *Coriolan, Name Day*, and *The Consecration of the House*. Hale’s diversion here is curious. Again, perhaps the Boston audience was sufficiently familiar with this work that he had the opportunity to write about something else, if only marginally related.

Having noted similarities and differences between styles of background information in program notes, the second part of each entry, an analysis of the music, was just as distinct for each writer. Whereas the notes provided the readers with valuable information that would put them in the proper frame of mind to receive the music, understanding the music, however, is quite another matter. Background information is important for knowing something about the music, but the analysis is important for knowing the music.

One interesting feature here is that Wilson invariably included precisely the same entry for subsequent performances of the same work. For example, Beethoven's *Coriolanus* overture was performed on 9/10 November 1888, and again
11/12 October 1889. With the exception of slight editorial changes, mostly in punctuation, both of Wilson's entries were identical. Apthorp, on the other hand, was not prone to duplicate himself. Neither was Hale.

For the most part, Wilson did not provide his own analyses. Rather, he turned to other writers, usually English, for comments on the music itself. The names of Charles Barry, Joseph Bennet, Edward Dannreuther, Sir George Grove, and Ebeneezer Prout appear regularly. Barry (1830-1915) edited the Monthly Musical Record from 1875 to 1879 and was the annotator of music programs by Hans Richter in England. Bennet (1831-1911) contributed music criticisms to the English dailies The Sunday Times, the Pall Mall Gazette, and the Musical Times. He also annotated the program notes for the London Philharmonic Society from 1885 to 1903. Dannreuther (1844-1905) was a pianist and scholar. He founded the London Wagner Society in 1872 and translated into English some of Wagner's writings. Dannreuther also edited the sixth volume, The Romantic Period, of the Oxford History of Music. Sir Grove (1820-1900) was a civil engineer by trade, but his interest in music led him to write the program notes for the Crystal Palace concerts in London, as well as to edit Grove's Dictionary of Music and Musicians, which was first published in 1879. Finally, Prout (1835-1909) was the music critic for the Monthly Musical Record from 1871 to 1879, just prior to Barry, and later the Academy and the Athenaeum.

In addition to these English writers, the names of Hector Berlioz and Richard Wagner also appear from time to time in Wilson's notes. Numerous analyses were "complied," presumably from the notes of the London Philharmonic Society. Other
articles were directly credited to the London Philharmonic Society. Most often Wilson would credit the author; only occasionally did he neglect this detail, which makes one wonder if he himself wrote those articles not credited to others.

The analyses by Apthorp were clear, thorough, and easy to follow. One important trait of Apthorp’s is his manner of analysis: he emphasized form and consistently identified key signatures, which is important to form, and instruments, which would make it easier for the listener to follow along. He did use expressive adjectives, such as "poetically inclined"; "nervous, angry theme"; "persistent, restless figure"; "sudden outburst of uncontrollable fury"; and "poignantly expressive." Hale’s analyses were clearer than Wilson’s but more succinct than Apthorp’s.

As with the program notes, the most clear manner to compare the analyses of Wilson, Apthorp, and Hale would be to include a complete citation of each writer, preferably on the same musical work. As before, a typical example is Beethoven’s Coriolanus Overture. These three entries follow the norm for each writer. Wilson borrowed from Sir George Grove, Apthorp wrote his own notes in a thorough manner that is easy for the listener to follow, and Hale’s notes were brief and concise.

GW: The opening could be hardly more impressive. The huge C, given by the strings with all their might, and followed by a short sharp chord from the entire orchestra, and this three times over, with a bar’s rest between each, prepares the ear for the mingled fever and force of the next phrase, the ‘first subject’ of the composition, in the violins and violas in octaves. This energy and fever-heat are maintained for a short time, and then give way to the broad melody which forms the ‘counter-subject’ of the movement, and which is a fine instance of what Beethoven can do with ten notes. Every one will notice the introductory bars which precede the melody and form the transition from the wild turbulence of the former portion to this winning and dignified phrase, which atones for its shortness by the number of times it is successively repeated by different instruments. These subjects,
with an episode of some length and stern character, in which the cellos and violas are used with great effect, are the materials which Beethoven provided for his work. The ‘working out’ is wonderfully close and impressive, and is remarkable for the fact that the first subject is brought back not in the key of C minor, as above, but in F minor, the second subject returning in C major. The conclusion, three staccato notes in the strings only, as soft as possible, preceded by fragments of the original themes, coming like inevitable death on the broken purposes of the hero, after all the labor and all the sweetness of life are over,—is inexpressibly touching. How poetical (to touch for one moment on the details of the close) is the manner in which the fiery phrase of the original theme is made to falter, and flutter, and fail like a pulse in the last moments of life. Here Beethoven has carried his favorite practice of ‘transforming’ a theme to a most beautiful pitch.19

WA: The overture begins without introduction, immediately with the allegro con brio (4-4 time). The first three measures, a long fortissimo C in the strings, followed by a crashing chord of F minor on the full orchestra, leads the ear to suppose the work to be in F minor; but the key of C minor soon asserts itself unmistakably. The scheme of three sustained C’s, each one followed by a crashing chord, returns twice in the course of the overture, but seems to have a dramatic rather than a thematic significance. Mendelssohn has followed much the same plan in his "Ruy Blas" overture. After the last crash, the first theme appears in the tonic C minor,—a fiery, fitful theme, well significant of Coriolanus’s irascible, stormy temper. It is carried out at some length, when all of a sudden and without warning, the second theme creeps in in the relative E-flat major. Wondrously beautiful melodically and poignantly expressive as this phrase is, one can hardly call it a theme; it never goes beyond its first phrase, which is repeated now in this part of the orchestra, now in that, but is always as it were nipped in the bud by some sudden outburst of fury. The poetically inclined may find satisfaction in identifying this exquisite phrase with Virgilia, as the first theme was identified with Coriolanus himself. It is followed by some energetic passage-work on a figure taken from the first theme, which gradually develops into a conclusion-theme.

This nervous, angry theme, an integral part of which is a persistent, restless figure in the violas and 'celli, is carried out at great length: it seems as if Beethoven could not let it go. It leads at last to a return of the strong, introductory passage mentioned above, transposed now to F minor. This is followed, not by a free fantasia, or working-out, but by nearly the whole first part of the overture, repeated almost

19 BSO Programme, 9/10 Nov. 1888, 135f.
note for note in this key, with the second theme in C major. The long-drawn-out conclusion-theme now rages itself until its fury is spent: then comes a short pause, after which a soft sustained G in the horns announces the coda, which begins with the softly pleading second theme in C major. Some boisterous passage-work leads soon to the second return of the introductory passage, in C minor as it was at first. Here we come upon one of Beethoven's greatest strokes,—the third sustained C, instead of being followed by a single crashing chord, is now followed by two in rapid succession. It is as if something had broken past mending: it is like the fall of the thunder-bolt. The first (or Coriolanus) theme gives its last, dying gasp, and all is over. So here is an overture in an absolutely new form: a first part in C minor and E-flat major, no working-out nor second part, and a third part in F minor and C major, with a short coda in the tonic key of C. It should be noted, though, in so far as there being no regular free fantasia is concerned, that in this overture Beethoven works out his themes as soon as he has presented them. In fact, the whole overture is, in a certain sense, one continuous piece of working-out.20

PH: It is in one movement, allegro con brio, in C minor, 4-4, as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns to F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.21

The analysis by Sir Grove, provided by Wilson, is so cumbersome that only the most dedicated concert-goer would plow through the entire paragraph, probably with frequent pauses for reflection and air. This analysis is not intended to enlighten uninformed (or remind informed) listeners. It does not make the music

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21 Burk, Philip Hale's Notes, 50f.
Come alive. Grove did point out an interesting feature, that the second theme is comprised of only ten notes. What follows, however, is unclear as to which theme he is referring. Beginning with "Every one will notice," it seems that Grove returned to the very beginning of the piece, that the "wild turbulence of the former portion" is the first theme and that the "winning and dignified phrase" is the second. After guiding the listener through the introduction and first two themes, why this reiteration of commentary? It serves only to confuse the reader. Beginning with "The 'working out'" we return to the overture in progress. It should be noted that in actuality it is the retransition and not the "working out" that returns to the first theme, now in F minor.

Hale's analysis, brief as it is, nevertheless conveys the essence of the overture. True to form, Hale cut right to the bare essence of the music. His analysis is rather difficult to use as a guide while listening to the work, since it is so sketchy, but to the informed concert-goers he provided a proper framework on which to build musical themes into a complete composition.

Apthorp began his entry by preparing the reader for a work that is "lively, with fire" (allegro con brio) in common time. The chord that follows the sustained C in the strings is not a "short sharp" one but "crashing." Most listeners would not detect the key note to be C, but this detail is necessary to relate to the key centers that would follow. That the piece is in minor should be readily discerned by the listeners. Wilson's entry failed to point out this small yet important detail. Noting the similarity of the crashing chords in Mendelssohn's Ruy Blas overture to those in Beethoven's Coriolanus again illustrates Apthorp's impressive knowledge of music.
literature. The relationship of the themes to the characters in the drama may have been intentional on Beethoven's part. Apthorp did not say one way or the other, but for the "poetically inclined" he offered a possible means to connect the music with the drama.

The comment in his summary that there is "no second part" refers to the development section of a sonata-allegro form. The overture differs from a textbook sonata form in that the introduction is repeated and there is no development section (second part). Noting the omission of the development, Apthorp pointed out that Beethoven developed each theme as they were presented. He correctly concluded, then, that this was indeed a new form. In his analysis Apthorp informed his readers of the salient features of Beethoven's Coriolanus overture and related them to the overall form. He was educating and enlightening the public without sounding arrogant or condescending.

Specific Works

Comparing in detail what Wilson, Apthorp, and Hale wrote of one particular piece, Beethoven's Coriolanus Overture in this case, illumines but a small view of their total contributions. In order to gain a fuller perspective of how each writer went about his business, it would be necessary to make more comparisons. What follows, then, are discussions of Wilson's, Apthorp's, and Hale's comments on seven works representing the Classical and Romantin periods and a variety of genres. These compositions were selected for the special contribution each piece holds in the history of music and are treated in order of date of composition. Landmark
works, works that embark on a new direction of musical composition, are most likely to bring out the best in writers on music, including authors of program notes.

**W. A. Mozart, *Symphony No. 40 in g minor* (1788)**

The year 1788 proved to be extremely productive for W. A. Mozart (1756-91). In addition to a piano sonata; *Piano Concerto No. 26 in D*, K. 537; and a number of trios and various other works, it was in that year that he composed three great symphonies: *No. 39 in Eb*, K. 543; *No. 40 in g minor*, K. 550; and *No. 41 in C (Jupiter)*, K. 551. Of these three, Sir George Grove—and a host of others—felt that the *Symphony in g minor* "the most imaginative and most touching work of a great artist." Wilson, Apthorp, and Hale all echoed Groves's words in some way.

Wilson has the distinction of writing the most interesting article of the three critics on this piece. He included quotes by Haydn, praising Mozart’s musical intelligence and chiding the city of Prague for not showing him more respect; Sir George Grove, calling it the best of the last three symphonies; Franz Schubert, who heard angels singing (of the Andante); and Wagner, on its "depth of feeling and ardor." He also noted that Beethoven rescored the symphony for two pianos and that Schumann and Mendelssohn detected an error, four measures that were written twice, in the printed score. In keeping with the pathetic nature of the symphony, Wilson chose the words of Otto Jahn as an analysis, words that gush with passion, as a romantic wearing his heart on his sleeve. For example, of the Minuet, Jahn

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22 *BSO Programme, 8/9 Nov. 1889*, 139.

23 Beethoven's rescoring of Mozart's symphony does not appear, however, in the list of his compositions and arrangements. Apthorp noted a remark by Liszt that he would need a third hand to perform the first sixteen notes.
said, "A resolute resistance is opposed to the foe, but in vain; and again the effort sinks to a moan. Even the tender comfort of the trio, softer and sweeter than the andante, fails to bring lasting peace."24 As a meaningful summary of a piece of music, such phrasing is suspect.

As in his articles in the Atlantic Monthly, Apthorp again demonstrated his knowledge of music literature in his column. He compared the symphony to Mozart's String Quintet in g minor and Beethoven's Piano Concerto No. 4 in G, Op. 58, "for a certain ideally poetic quality and divine beauty of form." It was "Mozart's most characteristic symphony."25 As usual, Apthorp noted the instrumentation (which the others did not). This item is noteworthy because of a reference Apthorp made to a copy of the score in Brahms's hand in which there are two clarinet parts.26 Apthorp noted that clarinets are not used in performances and that it cannot be imagined what Mozart would have the clarinets do that other instruments were not already doing. Apthorp then provided an analysis of the piece in great detail, noting themes, instruments, cadences, counterpoint, etc. Although it is not quite as easy to follow in performance as are some of his others, it is certainly more collected and useful than Jahn's.

Burk included few words by Hale on the symphony. There is no historical background or analysis. Probably by Hale's term as commentator of the Boston Symphony Orchestra Programme the public was familiar enough with the work to

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24 Ibid., 141.

25 Ibid., 16/17 March 1894, 653.

26 It seems that Brahms would not allow the score out of his hand for inspection.
warrant little more comment. Although Hale's remarks were brief, they were direct and insightful. "It seems as if Mozart lost his classic serenity whenever he chose the key of G minor. In the immortal symphony there is, except in the beautiful, characteristically Mozartian andante, a feverishness, an intensity not to be found in his other symphonies."\(^{27}\)

Finally, noting a statement made by "wild-eyed worshiper of Liszt and Wagner" that the work was only of historical significance, Hale concluded, "There are few things in art that are perfect. The G minor symphony is one of them. Its apparent simplicity is an adorable triumph of supreme art."\(^{28}\) Sometimes there are no explanations--it just is.

**Ludwig van Beethoven, Symphony No. 5 in c minor (1807)**

Perhaps the best known of all "classical" compositions is the *Fifth Symphony in c minor* by Ludwig van Beethoven (1770-1827). Apthorp asserted, "It has been, for one reason or another, the work through which Beethoven has oftenest been made known to the public of the great musical centres in the world." Of course, today Beethoven's *Fifth* is certainly known in lesser musical centers (including discotheques) as well. The symphony was composed near Heiligenstadt, Germany, in 1807, and was first heard at the Theater an der Wien, 22 December 1808.\(^{29}\) One

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\(^{27}\) Burk, *Philip Hale's Notes*, 212. The other works in g minor to which Hale was referring probably include *Symphony No. 25* ("Little"); *String Quintet No. 3*, K. 516; and *Piano Quartet*, K. 478.

\(^{28}\) Ibid.

\(^{29}\) Other works on the all-Beethoven program were the *Sixth Symphony* (*Pastoral*), the *Piano Concerto No. 4 in G major* (Beethoven performing), the *Choral Fantasia*, and movements from the *Mass in C Major.*
of the personages to whom the work was dedicated was Count Andreas Kyrillowitch Rasumowsky (1752-1836), the Russian ambassador to Vienna. Beethoven also dedicated his three *Rasumowsky String Quartets*, Op. 59 (1805-06), to his patron and friend, the count, who commissioned the quartets. It is interesting to note that both the symphony and the string quartets were dedicated to Count Rasumowsky and forged new paths of compositional style.

Commenting on Beethoven's *Fifth Symphony* presents a most interesting situation, for in selecting items for their program notes, Wilson, Apthorp, and Hale all chose at one time or another to include an analysis by Hector Berlioz. What is worthy to note is the translations of each writer. Not one credited the translator, although certainly Apthorp was responsible for his own. Wilson probably borrowed the words of another, as he was inclined to do. Whether or not Hale did his own translations is uncertain.30

Two samples will suffice to demonstrate the expertise in translating from the French. In the first example Berlioz introduced the first movement, and the second described the transition in the fourth movement from minor to major modes. All three writers will be presented in turn on the first example, and then in like manner on the second. In order to emphasize the transliterary prowess of Apthorp, liberty has been taken to save Apthorp for last in both cases.

Example 1

GW: The first movement is devoted to the representation of the disorder and confusion of a great mind in despair,—not that concentrated, calm

30 Apthorp was no stranger to such work, as evidenced by his translations into English of six short stories of Emile Zola. See Appendix B, "Writings of William Foster Apthorp."
despair which appears outwardly resigned, nor the stunned, dumb distress of Romeo when he hears of the death of Juliet, but rather the tremendous fury of Othello, when Iago communicates to him the venomous calumnies which convince him of Desdemona's guilt.31

PH: The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair; not the concentrated, calm despair that borrows the shape of resignation; not the dark and voiceless sorrow of Romeo who learns of the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt.32

WA: The first movement is given up to the painting of disordered emotions which harrow a great soul that has become a prey to despair,--not the calm, concentrated despair that borrows the semblance of resignation, nor that sombre and mute grief of Romeo when he learns of Juliet's death, but rather the terrible fury of Othello when he hears from Iago's lips the envenomed calumnies that persuade him of Desdemona's guilt.33

Example 2

GW: With reference to this transition, it is sometimes said that Beethoven has, after all, only made use of the common expedient of following a soft passage in the minor by a burst in the major; that the theme of the finale is not original; and that the interest of the movement diminishes instead of increasing as it goes on.34

PH: Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase.35

WA: Yet criticism has tried to lessen the composer's merit by affirming that he made use of but a vulgar trick, the brilliancy of the major mode

31 BSO Programme, 8/9 Nov. 1889, 148.
32 Burk, Philip Hale's Notes, 24.
33 BSO Programme, 14/15 Oct. 1892, 8.
34 Ibid., 8/9 Nov. 1889, 150.
35 Burk, Philip Hale's Notes, 25.
pompously following upon the darkness of a pianissimo in the minor; that the triumphal theme lacked originality; and that the interest went on diminishing to the end instead of pursuing an opposite course.36

It is quite clear that Apthorp's translation is the most poetic of the three. Wilson's "great mind" was merely in disorder and confused, while Hale's "great soul" was prey to "disordered sentiments." To Apthorp, disordered emotions (not "sentiments") "harrow"ed the great soul. And when Romeo learned of the death of Juliet, Wilson said his distress was "stunned" and "dumb," a condition described by Hale as "dark and voiceless sorrow." Apthorp was more poignant in his portraiture: Romeo experienced "sombre and mute grief." Finally, Apthorp's "calumnies" (not "slanders") were not merely "venomous" or "poisonous"--they were "envenomed."

In the second example, Hale said the critics tried to "diminish the composer's glory," while Apthorp stated they tried to "lessen the composer's merit." There is but slight difference here; the point is that Wilson left out this phrase completely. To Wilson and Hale the critics accused Beethoven of using a "common expedient" or "ordinary means," but to Apthorp it was a "vulgar trick." Lastly, whereas the interest "diminishes" or "wanes even to the end" when it should increase, to Apthorp the interest went on diminishing to the end "instead of pursuing the opposite course."

From these two examples, then, it is evident that while all three writers conveyed the same ideas, the translation by Apthorp is certainly the most interesting. It was primarily his broad literary background and command of the English language that enabled him to make his translations more absorbing without sounding too sophisticated.

36 BSO Programme, 14/15 Oct. 1892, 11.
Carl Maria von Weber, overture to *Der Freischütz* (1820)

By the beginning of the nineteenth century, Paris had become the most prestigious center of opera. French, Italian, and German composers wrote in a number of styles, producing tragédie lyrique, opéra comique, opéra seria, and grand opera. The developments of the French revolution inspired another type of opera, the rescue opera. The originator of true romantic opera, however, was distinctly German: Carl Maria von Weber (1786-1826). His famous singspiel, *Der Freischütz*, was the nascence of this genre of opera in which the Germans would dominate through the middle of the century.

Wilson's article provided an interesting account of how Weber came in contact with the adventure. The librettist, Friedrich Kind, was especially fond of German legends, and it was he who presented Weber with August Apel's "Der Freischütz." Weber was immediately took to the story and determined to base a new drama on it. Wilson mentioned the composition dates (1819-20) and the first performance (18 June 1821). He failed to mention that Weber himself conducted. Wilson also noted that *Der Freischütz* was an instant success in Germany and London--but not in Paris.

Of the music itself, Wilson stated that in the overture Weber broke from standard overture form in that he utilized themes from the opera, that Mozart's and Gluck's overtures were self-contained and generally did not make use of themes

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37 "Der Freischütz" ("The Marksman who Shoots with Charmed Bullets") is the first of the folk tales in a collection by Apel and Laun entitled *Gespensterbuch* (Ghostbook, 1811).
from the opera. "Weber makes the overture an epitome of the opera."  His analysis of the music is one sentence long, merely identifying the motives from the action.

Apthorp's column provided more information on composition and performance dates, adding that the 500th performance took place in Berlin in 1885. He hailed *Der Freischütz* as "the work that first assured the successful establishment of national German opera as an independent form."  He also noted that the themes were indeed closely related to the opera, but he added that it nevertheless loosely followed sonata-allegro form. Add to this its development, and its place "in a far other class than what are commonly known as 'potpourri' overtures" was assured. As a sign of the times, "In it Weber gives full vent to his romanticism, his imaginativeness and picturesque suggestiveness."  Apthorp's analysis included Italian markings, instruments, keys, and from what part of the drama each melody was extracted. His description is clear enough that one could follow along quite easily.

As an interesting coda, Apthorp added a quote by Hector Berlioz (the source is not cited, an unusual omission for Apthorp) on his reaction to the overture when he heard it in Paris. "It is cited as the model of the genre. The theme of the

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38 *BSO Programme*, 29/30 Nov. 1889, 231.


40 Ibid., 585f.
andante and that of the allegro are sung everywhere."\textsuperscript{41} Berlioz paid special attention to "that long moaning melody thrown out by the clarinet."\textsuperscript{42} It is this detail that Hale would elaborate on in his later article.

Hale's comments began with the notation that no matter how often the overture was heard it was always fresh, that its motives recollect piquant moments from the drama. To add authenticity, Hale quoted from Weber's diary on the jubilant reception of the premiere performance.\textsuperscript{43} For enlightenment, he noted that the original title of the work was \textit{Die Jägersbraut} ("The Huntsman's Betrothed") but was changed to \textit{Der Freischütz} as the suggestion of Count Bruhl, intendant of the Berlin Court theater.\textsuperscript{44} Since this was essentially a new genre of opera, the followers of one rival, Gasparo Spontini (1774-1851), an Italian champion of grand opera in Paris, were described by Hale as "dumfounded." Hale's analysis was similar to Apthorp's except that it was very brief. Like Wilson's comments, the notes seemed to be more of a reminder for those familiar with the work than a tutor for dilettantes who were hearing it for the first time.

As regards Berlioz's attention to the clarinet melody, Hale took the reference another step. He called to mind Hector Berlioz's \textit{Treatise on Instrumentation},

\footnotesize
\begin{itemize}
\item \textsuperscript{41} Apthorp footnoted the word \textit{andante}. Berlioz was referring to the opening Adagio, and Apthorp explained that it was French fashion to refer to any slow movement as \textit{andante}.
\item \textsuperscript{42} Ibid., 588.
\item \textsuperscript{43} See Burk, \textit{Philip Hale's Notes}, 382ff.
\item \textsuperscript{44} This detail has not been substantiated.
\end{itemize}
specifically the entry on the clarinet. On the haunting sound of the instrument, Berlioz explained:

What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the allegro of the overture to Freischütz? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!

As usual, Apthorp's remarks were more informative than Wilson's, and, with few exceptions, Hale used Apthorp's comments as a solid foundation on which to build further. To gain a complete picture of composers and their music, however, Apthorp should not be overstepped in favor of Hale, for Hale did not always relate the entire story. Information from Music Theory 101, for example, is reviewed but not detailed in Music Theory 201. Hale wrote as if to say, "Now that Apthorp has provided you with this information, allow me to add this."

**Felix Mendelssohn. Hebrides overture (1832)**

Felix Mendelssohn (1809-47) continued in many respects the classical tradition of Haydn and Beethoven. But in some respects he clearly ventured into the romantic realm, as in his *Songs Without Words* and descriptive and programmatic works. Included in this category are his five concert overtures, a new idiom of expression. The *Hebrides* overture is of particular interest here.\(^{46}\)

\(^{45}\) Burk, *Philip Hale's Notes*, 384. This comment, and probably many like it, has been removed by Richard Strauss in his abridged version of Berlioz's *Grand Traité d'Instrumentation et d'Orchestration Modernes* (Paris: Schonenberger, 1843; enlarged and revised by Richard Strauss, New York: Kalmus, 1948.)

\(^{46}\) For discussion on the various titles of this work, see above, p. 165f.
Wilson's article included an analysis of the overture from the London Philharmonic Society's notes (author unmentioned). The analysis is clearly from a written score, since it would be nearly impossible to follow while listening to the music. The notes are stodgy, very scholarly. Apthorp merely said that the overture is in "regular overture form," with a first theme, second theme, and concluding theme, each of which was briefly described. Special attention was paid to the development, for that is the part that Mendelssohn revised. Mendelssohn felt the original was too "scholarly," too contrapuntal. In Fingal's Cave Apthorp thought that Mendelssohn had "fully earned the title of 'grand paysagiste.'" To Apthorp there is no realism, only suggestivism: "Knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream and the winds whistle, smell the salt-seaweed on the rocks."47 With that, there is really little else to be said.

Hale made favorable mention of Apthorp's reference to the birds, the winds, and the salt. He added a comment on Mendelssohn's poeticism: "He was not ashamed to translate his emotions into music without the obsequious obedience to the old pedagogic tradition."48 Finally, Hale included reactions to the 14 May 1832 premiere performance by the London Philharmonic Society (to whom the overture was dedicated): Mendelssohn felt it went "splendidly"; the Harmonicon praised the work, noting that the key of B minor was "well suited to the purpose"; and George

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47 BSO Programme, 24/25 Feb. 1893, 551.
48 Burk, Philip Hale’s Notes, 201.
Hogarth wrote in his history of the philharmonic that it "created a sensation." Mendelssohn was presented a piece of the plate as a token of the Society's thanks.

Rather than burden their readers with analyses of the music, both Apthorp and Hale allowed the music to speak for itself. In this case, background information on the overture (which was substantial) and reactions to it proved much more interesting reading.

Robert Schumann. *Symphony No. 1 in Bb (Spring, 1841)*

One of the most remarkable of the romantic composers was Robert Schumann (1810-56). An ardent romantic, to whom feeling dictated the form, he was nevertheless compelled by his wife, Clara, to compose "classical" works--principally symphonies--in order to be "respectable." The creator of *Davidsbundlertänze, Kreisleriana, and Dichterliebe,* and anointed scribe of the *Neue Zeitschrift für Musik* was not emotionally or technically equipped to compete with the likes of Beethoven or Mendelssohn. A poem by Adolph Bottger inspired Schumann to compose what would become one of his best-known works, the *Spring Symphony, No. 1, in Bb,* Op. 38.

Wilson began his article on the opus with a background of compositions that preceded the symphony, mostly works for piano. He noted that the superscript "Spring" was Schumann's idea, although it did not appear on the score. He included quotes by Ehlert, Joseph Bennett, Wasielewski, George Grove, and even Schumann, in a letter to Mendelssohn on the first rehearsal of the symphony (Mendelssohn conducting). Of particular interest was the opening statement by the horns and trumpets on the notes Bb, G, and A. At the first rehearsal Schumann detected the
error in scoring, noting that the horns and trumpets sounded as if "they had caught cold." Alas, Wilson did not elaborate on the precise nature of the problem, and readers had to wait until Apthorp’s remarks to discover the details.

Wilson included an analysis by Joseph Bennett, which was more journalistic than musical. For example, his comments on the second theme of the first movement were as follows. "Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast."49

Both Apthorp and Hale contributed information that was more useful to attentive hearers. Apthorp did not go into the detailed historiette to lead up to Schumann’s symphony. He did note, however, that the Spring Symphony was dedicated to Friedrich August, king of Saxony, and that it was not Schumann’s first composed symphony. The first written was the one in d minor, later listed as the last of his four symphonies. It was not well received, and he withdrew it. Ten years later he revised the score and called it Symphonie Fantasie. When it was published, it bore the title Symphony No. 4. Apthorp also clarified the problem with the opening horn/trumpet call. Written for Bb natural instruments (no valves), the notes were C, A, and B. The A and B had to be stopped in order to produce the pitches, but the effect was less than noble. At the first rehearsal, "No one present,

49 BSO Programme, 14/16 Apr. 1892, 782.
least of all Schumann himself, could keep from laughing.\textsuperscript{50} The notes were changed to written E, C, and D, which are all open on the natural horns, resulting in the spirited call to herald spring.

Apthorp’s analysis was more concise than Bennett’s and was certainly more musical. To compare, these are his remarks on the same theme as noted by Bennett previously. "After a careful preparation for the dominant, F major, one is not a little surprised to find the second theme start in (in the clarinets and bassoons) in a nebulous mode, of no distinct tonality at first, which savors about equally in D minor and A minor."\textsuperscript{51}

Hale began his column with the same basic information as Wilson and Apthorp regarding the title of the work, key, opus number, and movement titles. Whereas Wilson quoted a variety of authors and Apthorp quoted sparingly from Schumann, Hale went into greater detail on the genesis of the symphony, quoting from both Clara’s and Robert’s diaries and letters. The result made for quite interesting reading. Only Hale noted that the work was sketched in four days, which was remarkable.

As regards analysis, it has been noted that Wilson was more journalistic than music and that Apthorp was more musical. Compared to Apthorp’s contribution, Hale differed, in general, only in brevity, requiring two pages to Apthorp’s three.

\textsuperscript{50} Ibid., 24/25 Nov. 1893, 206.
\textsuperscript{51} Ibid., 207.
Johannes Brahms, *Variations on a Theme by Haydn* (1873)

When the music of Johannes Brahms (1833-97) was finally heard, reaction around the musical world was generally antipathetic. Robert Schumann, in his *Neue Zeitschrift für Musik*, was one of the few to herald Brahms as the culmination of generations of musical development. A devout classicist, Brahms was the zenith of the evolution of classical forms, especially the symphony. Ever mindful of the power of Beethoven's works, Brahms waited until he was forty-three, in 1876, before unveiling his first symphony.²² He completed his first symphony only after testing his skill with lesser purely orchestral works, including the two *Serenades*, the *Piano Concerto No. 1 in d minor*, and especially the *Variations on a Theme [St. Anthony's Chorale]* by Haydn.²³ It is the *Variations on "St. Anthony's Chorale"* that will be compared here.

Of the three critics, Apthorp seems to be the odd man out. Wilson began his article with a brief discussion of Brahms's affinity for the variation form, listing several examples. He noted that Haydn and Beethoven had used the variation form in their symphonies, but that "Brahms is the first to dignify them by a separate appearance."²⁴ Both Wilson and Hale identified the source of the theme, an unpublished collection of divertimenti for winds, although Hale's description was

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²² Beethoven had completed eight of his nine symphonies by the same age.

²³ Recent scholarship has questioned the authorship of the chorale tune.

²⁴ Ibid., 18/19 Oct. 1889, 37.
more complete, as was his historical background in general.55 Both listed the key and instrumentation of Haydn's work, but, again, Hale provided a clearer account. Hale and Apthorp identified the work as Opus 56a (Opus 56b being the version for two pianos), whereas Wilson listed the Variations simply as Opus 56. Wilson and Hale then both launched into a description of each variation, including tempo marking, key (or mode), instruments, and meter. Surprisingly, Hale's version is a condensation of Wilson's article here, omitting extraneous phrases.

Apthorp's article is quite different. He provided no background information whatsoever, only stating that the theme is in full harmony in the winds in a style "evidently meant to imitate or suggest the organ." Knowing that the theme is a chorale (we can assume the audience was aware of this, some twenty years later), this single statement is sufficient to imagine how the piece opens. As regards the variations, Apthorp dispensed with a description of each one. He only described them as contrapuntal and that their "connection . . . with the parent theme is often more ideal than actual."56 Like Bach and Beethoven, he explained, each variation was a further development. However, whereas Beethoven used "subtle modulations" and "daring transitions" in his piano variations (the Diabelli Variations), he did not

55 Burk, Philip Hale's Notes, 88ff. The chorale is listed in the New Grove article on Haydn in the Doubtful/Spurious category. Haydn's composition (in Bb) was for two oboes, two horns, three bassoons, and serpent.

56 BSO Programme, 8/9 Dec. 1893, 261f.
do so in his orchestral works.\textsuperscript{57} Brahms did, as exemplified by the \textit{Variations on a Theme by Haydn}. Providing the listeners with a ready guide for each variation was perhaps too simple for Apthorp. By not providing something for the audience to read, he was forcing them to listen and draw their own ideas of how Brahms manipulated "St. Anthony's Chorale" with each variation.

\textbf{Richard Wagner, Prelude and "Liebestod" from} \textit{Tristan und Isolde} (1857-59)

While Richard Wagner was working on the tetralogy \textit{Der Ring des Nibelungen} (1852-57, 1869-74) while in exile in Zurich, he grew anxious to rekindle his artistic connection with the public. Thus, he set aside \textit{Der Ring} and set to compose "an opera, or lyric drama, of ordinary dimensions, that could be easily performed by a small troupe and on a small stage." Only Wagner could describe of \textit{Tristan und Isolde} as "easy." Rehearsals proved so formidable that it was not until 1865 that the drama, the first of Wagner's new \textit{Gesamtkunstwerk} ("total artwork") dramas to be presented, was finally produced in Munich. Apthorp described the reaction: "Its musical character was so utterly new and hard to grasp understandingly that it positively terrified and dumfounded the general public. The common verdict was that Wagner had out-Wagnered himself."\textsuperscript{58} Under review here are the Prelude and Isolde's "Liebestod" ("Love-death").

\textsuperscript{57} Apthorp apparently forgot about the last movement of the \textit{Third Symphony (Eroica)}, which undoubtedly is a theme (the famous "Eroica" theme) and variations. The variation technique was also employed by Beethoven in the second and, to some extent, in the third movement of his \textit{Fifth Symphony}.

\textsuperscript{58} Ibid., 14/15 Oct. 1892, 26, 27.
Wilson set the tone of his article in a poetic manner. He described the tale as "more in the imaginative verse of minstrel bards than in the strict, coherent, and convincing mode of the drama." He felt that of Wagner’s works for the stage, Tristan was "dramatically pre-eminent." Wilson then recounted the story. The entire recitation is enclosed in quotation marks, but no author is credited. The same is true of the description of the music, which, again, is more poetic than musical.

Whereas Wilson included no information on where, when, and under what circumstances Tristan was composed, Apthorp was quite thorough. He quoted letters to Franz Liszt dating back to 1854 and 1856, as well as Wagner’s suspension of work on the Ring cycle to compose Tristan. He also mentioned the premiere performance, Munich, 10 June 1865, under the direction of Hans von Bülow. As an interesting aside, Apthorp apprised his readers of the fact that the story was not Nordic but Keltic.

Although the drama was not presented in its entirety until 1865, Wagner did conduct the Prelude and Love-death. Apthorp drew upon a quote by Hector Berlioz, who heard the music performed in Paris in 1860. After careful study of the score, even this master orchestrator exclaimed, "Well! I must admit that I have not the least idea what the composer has tried to do." Aware of the tempering effect of time, Apthorp asserted, "Now the prelude is generally considered one of the most

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59 Ibid., 13/14 Dec. 1889, 297.

60 Ibid., 5/6 Jan. 1894, 367ff.

61 Tristan und Isolde was completed in 1859 and was published the following year. The premiere was at the Court Opera in Munich, 19 June 1865.
inspired and beautiful instrumental passages Wagner ever wrote. Finally, rather than attempt to describe for the public the two motifs, Love potion (or longing) and Tristan’s love glance (they are mentioned), Apthorp chose to print the text—with stage directions—to Isolde’s dying speech in both German and English. Even though the music is strictly instrumental, it cannot be rent from its connection with the drama. To truly appreciate opera, even instrumental selections in Wagner, the listeners need the entire dramatic and textual context. That is in keeping with Wagner’s concept of *Gesamtkunstwerk*.

Hale conveyed to his readers, briefly, still more detail of each stage of completion of Tristan. He noted that the programs at Carlsruhe and Löwenberg listed the Prelude as *Liebestod* and the Liebestod as *Verklärung* (*Transfiguration*). He did an admirable job of describing the Prelude theme, including key, meter, markings (langsam und schmachtend, "slow and languishingly"), how the theme progressed, and instrumentation. All this is rather dry, matter-of-fact material. Of particular interest is an explanatory program by Wagner, a brief scenario in which Wagner emphasized the most remarkable of all romanticisms: longing for the unattainable, which is a strong current throughout the drama. Wagner pondered the final escape: "Shall we call it death? Or is it the hidden wonder-world from out of which an ivy and vine, entwined with each other, grew upon Tristan’s and Isolde’s grave, as the legend tells us?" Hale, then, conveyed to his readers a clear insight into Wagner and the romantic mind.

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There are numerous music courses at the university level that could make good use of program notes as Apthorp's. There are music appreciation courses that promote a basic understanding of music, of what goes into a musical composition. Apthorp conveyed such concepts in a forthright manner intended to inform the readers/listeners. His notes purvey interesting background information on the composer and the music itself, as well as a thorough, clear analysis of the composition. Music education courses provide future public school teachers of band, chorus, and theory courses with the tools they need to instruct successfully their students on the basics of music. In addition to their normal fare of standard literature it is not unusual for music ensembles to perform "serious" literature, and Apthorp's notes can provide the teacher with a quick source of useful information that would be helpful in preparing the music. In addition, the director can use the notes as a resource in teaching the students basic concepts of musical compositions. Finally, graduate students in music courses such as American music, music in the nineteenth century, and music criticism can use Apthorp's notes to gain in-depth knowledge of the development of music and music criticism in America in the latter half of the nineteenth century.
CHAPTER 6
MUSICIANS AND MUSIC-LOVERS

Musicians and Music-Lovers, and Other Essays is a collection of essays by Apthorp.¹ In the preface, dated Bar Harbor, Me., 28 June 1894, Apthorp explained the source of each essay. "Musicians and Music-Lovers" was taken in part from an article of the same title that was published in the Atlantic Monthly in February 1879 and, in part, from a lecture on music criticism that he presented at the Lowell Institute during the 1886-87 winter season. "Johann Sebastian Bach" was originally given as a lecture in the same series as "Musicians" and appeared in Contemporary Review, September 1891. "Additional Accompaniments to Bach's and Handel's Scores" appeared in the Atlantic Monthly, September 1878. "Giacomo Meyerbeer" appeared in the Atlantic Monthly, October 1879, but was rewritten and considerably extended here. The essay "Jacques Offenbach" appeared in the International Review, March 1881, and was also rewritten here. "Two Modern Classicists" (Robert Franz and Otto Dresel) was published in two parts in the Atlantic Monthly, October, November 1893. "John Sullivan Dwight" was an obituary notice written on the day of his death, 5 September 1893, and appeared in the Boston Evening Transcript. "Some Thoughts on Musical Criticism" formed part of the same lecture on music criticism as "Musicians and Music-Lovers." Finally, "Music and Science" is new

material for the most part, although portions were taken from another lecture, "Evolution in Music," which was also presented at the Lowell Institute.

Unlike Apthorp’s other works that have been reviewed herein, these essays provided him a forum in which he could elaborate as needed, since article length was of less concern here than elsewhere. He expounded on a wide range of topics that would be of interest to amateur and professional musicians alike. The writing style is clear and easy to follow. Since each essay contains a great deal of interesting and enlightening information, only the essence will be conveyed here.

"Musicians and Music-Lovers"

"Musicians and Music-Lovers" is an interesting commentary on the point of views of music professionals and of music amateurs. It was taken in part from an article of the same title that was published in the Atlantic Monthly in February 1879 and, in part, from a lecture on music criticism presented at the Lowell Institute during the 1886-87 winter season.

When it comes to the other arts, there seems to be a clear demarcation between what is art and what is not. This is not true for music, however. "Many people seem to think that music is music, and there is an end of it!" Music lovers are equally likely to discuss Bach arias and the latest popular ditties as if there were no distinction.

Another source of confusion is in musical terminology. Music lovers often cannot recognize an orchestral instrument by sight or name, neither are they completely aware of the meaning of such terms as score, instrumentation, and

2 Ibid., 5.
intonation. The same is true of musical forms: fugue, canon, sonata, rondo, etc. Music lovers do have ideas they wish to convey, but they often lack a grasp of fundamental terminology used to give their ideas definition.

Then Apthorp drove to the very heart of the matter, "to the chief and fundamental obstacle to intelligent conversation on music between musicians and music-loving laymen." Laymen do not talk about the music but about how it makes them feel. The key is the degree of involvement. A music lover is "too fond of merely hearing music, and has not sufficiently formed the habit of really listening to it." They bathe in the sensuousness of the music and do not delve into what they are hearing. Musicians, on the other hand, are much less likely to rhapsodize on how the music makes them feel; "they talk about the music itself." Apthorp used wine as an analogy: "The connoisseur delights in the wine itself, in its flavour and bouquet, the boor revels in its effect; and the latter enjoyment to a certain extent precludes the possibility of the former."^3

Two additional differences are the force of association and "clang-tint." As regards the former, the title of a composition, the conditions under which a work was composed (Mozart's Requiem is a case in point), and the effect a piece had on an acquaintance are examples of what may exert an influence upon the emotions that the music itself cannot. The music may intensify those associations, but it cannot express them. Apthorp explained that music lovers are more susceptible to these influences. "Clang-tint" (Klangfarben) also influences listeners. It is the particular quality of an instrument or voice, or the manner in which a composer utilizes these

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^3 Ibid., 7, 9, 33.
instruments, to which people respond. In some cases they respond to the performer, which explains why some people attend concerts more to hear an artist perform than to hear the music to be performed.

Having offered his observations on some differences between musicians and music lovers, Apthorp then assumed the instructive role. Musicians possess what he called the power of musical observation. He did not chastise music lovers for this shortcoming, remarking that they simply did not know what to look for or how to look for it. He considered a piece of music a living organism in the sense that each part relates to the whole. To perceive these components is understanding it, and such understanding requires the exertion of this power of musical observation.

The first step is to look for the tune. This may be difficult, judging from what critics in the past have said about composers. Also, he noted that in larger forms several melodic phrases comprise a theme. "But, whether patent or abstruse, the melodic line is really there in almost every case; it only depends on your musical perspicacity to discover it." Apthorp then instructed his audience that the melody needs to be fixed in memory so it may be recognized when it appears later.

The second step is to assemble the parts of a composition into a whole, "to perceive the organic character of its structure." Here Apthorp likened a

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4 Apthorp discussed the number-one complaint against new music: no melody. Hector Berlioz, Carl Maria von Weber, Robert Schumann, Johannes Brahms, and Richard Wagner were all scorned in their day for this reason.

5 Ibid., 46.

6 Ibid., 49.
composition to a street planned by an architect. Each house is a whole unit but also part of the street, the street is a unit but also part of the block, etc.

Having explained the task of musical observation, Apthorp then warned that such listening requires greater mental involvement, resulting in less emotional pleasure. He explained that that is why people—musicians included—enjoy a new piece of music less than they do a known piece.\(^7\) But he encouraged his readers that the process is necessary if musical enjoyment is to be obtained. "It may truly be said that our highest and noblest emotions, certainly all such as it lies within the province of art to arouse, are appealed to through the intellect, and not through the senses alone."\(^8\) He then reassured his readers that after a while the intellectual effort will subside, freeing the listener to become involved with what is emotional in the music.

Apthorp's comments here are closely aligned with the view of Eduard Hanslick (1825-1904), noted music critic and writer on aesthetics. Musicians and writers on aesthetics contrast between feeling and intellect, but the real issue lies half-way. To Hanslick, musical works originate in the composer's imagination and are intended for the imagination of the listener. "Our imagination, it is true, does not merely contemplate the beautiful, but it contemplates it with intelligence, the object being, as it were, mentally inspected and criticized."\(^9\) Judgment forms so

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\(^7\) Apthorp did acknowledge that some musicians fail to recognize new developments in music, but he asserted that musicians "throw off their [mental] inertia sooner." Ibid., 25.

\(^8\) Ibid., 51.

rapidly, however, that we are unconscious of the separate acts, of intellect and feeling.

"Johann Sebastian Bach"

This essay was originally given as a lecture in the same series as "Musicians" and appeared in Contemporary Review, September 1891. Apthorp compared the life and music of Bach with that of G. F. Handel, and he discussed also the Classical and Romantic elements in Bach's music. Of particular interest are his comments on Bach's affinity for the organ.

Apthorp began with an analogy. There are two types of men of creative genius: those that have broad appeal, and those that are understood and valued by a few. Georg Frederick Handel represents the former, and Johann Sebastian Bach the latter. In comparing the lives of these two giants of the Baroque era, Handel definitely comes out on top, at least in ephemeral respects. Handel attained far-reaching acclaim, whereas Bach was hardly known outside of Germany. Handel was well traveled; Bach was not. Handel lived a colorful life; Bach's was more routine. Handel had at his disposal considerable musical resources; Bach had to settle for small, inexperienced choirs.

It is in discussing their compositions that Apthorp's own ideas become clear. Handel was a "mannerist"; he fell into predictable patterns, especially in his later works. Bach's music is more subtle and complex. "You often recognize Handel only by the force of the blow he strikes; you detect Bach by the way in which the

stroke is delivered. . . . Everything he wrote seems to have been written with perfect distinctness of artistic intent, and he seldom, if ever, lapses into mere mannerism."10

The greatest distinction between Bach and Handel is that for all of Handel's popularity in his day it is the music of Bach that has had the greater influence on the music of future generations. "In Bach . . . we find the germ, the potency and power of almost everything great that has been done in music since his day."11 That is why Apthorp chose to write on Bach and not Handel. He listed Bach's genius and technical mastery, his strong individuality, his "foreseeing spirit" that looked to new aesthetic viewpoints, and simply being fortunate enough to have been born at the right time as reasons for Bach's perpetuity. Apthorp noted that few notable musicians after Beethoven did not make his works the object of reverent study. Very little of Bach's music was printed in his day and remained to be rediscovered by the early romantics, notably Felix Mendelssohn.12

Some people have accused Bach's forms of being mechanical, even mathematical. Apthorp disputed this directly. The question, to Apthorp, is one of intent: "how they [musical forms] are produced, for what purpose, and in what spirit." He chose the fugue as an example, since he considered it the highest developed of the general principles associated with Bach's music. Again, Apthorp resorted to

10 Apthorp, Musicians and Music-Lovers, 68.
11 Ibid., 70.
12 Some of the music that was published in Bach's day include Cantata No. 71, Gott ist mein König (1708), the third collection of suites, Clavier Übung (Keyboard Study, for organ), BWV 825-30 (1726-31), the Christmas Oratorio, BWV 248 (1734), and the Musical Offering, BWV 1079 (1747). See Karl Geiringer, The Bach Family: Seven Generations of Creative Genius (New York: Oxford University Press, 1954).
analogy, this time of a tight-rope dancer. Dancing on a tight rope is no easy matter, except for one skilled in utilizing the rope as a chief source of power. The same is true of a fugue, and "no man was ever a more complete master of the fugue, and of the other cognate forms of polyphonic composition, than Bach." Apthorp spent another whole page extolling Bach's contrapuntal skill.

Apthorp then turned his discussion to a new direction. He labeled Bach a Classicist for his constant endeavors at perfection of form. "Beauty of form is the chief, if not the only aim of pure classic art, and it is by their physical beauty that the classic masterpieces impress us most strongly." He then made an interesting observation on the plastic arts, commenting that the internal organism is not revealed in a sculpture or a painting; we have to assess its "inward" beauty strictly from its outward form. This is not so in music, and Bach was a master of internal structure.

Master though he was of musical form, Apthorp asserted that Bach never composed for mere formal beauty. To Bach, formal beauty was merely an outward sign of inward grace. Apthorp claimed that Bach was also great as a musical romanticist. "No matter how intricate the structure of a composition might be, no matter what the arduous technical difficulties might attend the bringing of it to formal perfection, Bach knew how to make it expressive." It is precisely for this

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13 Apthorp, Musicians and Music-Lovers, 74, 75.
14 Ibid., 79.
15 Ibid., 83.
unique combination of Classical and Romantic qualities that generations have ardently studied the music of this master of the Baroque era.

Apthorp then made a very striking observation with reference to Bach's special affinity for the organ. He commented that it had been said that Berlioz conceived musical ideas in all respects, including its "clang-tint," or what instrument would present the melody. In Apthorp's mind, Bach had a similar predisposition. "When Bach wrote for the organ the very soul of the instrument was in him." What follows these remarks is one of the most insightful descriptions of the organ ever written.

The one point which differentiates the organ from all other instruments is that it has no accent, no power of emphasis. Its tone is dead. True, it can be swelled or diminished, but its swell is not like the crescendo of a chorus or orchestra, a gradual increase of concerted personal energy, with a human heart beating harder and harder behind every successive note; it is like the growing roar of the approaching storm, an inconscient force, irresistible if you will, but wholly impersonal. Yet the swell, much as it is prized and outrageously abused by modern organists, is an item of comparatively small importance in the organ. The prime characteristic of the instrument is its perfectly even, sustained, and impersonal tone; it never takes a breath, it has no inflection. It is Bach's complete sympathy with this quality of the instrument that makes his organ works so unique. Some of these organ pieces have been arranged for orchestra: the Passacaglia in C minor and the Toccata in F. These arrangements have been much admired, but they seem to me very horrible. It is claimed that they give greater variety in tone-colour; so they do, and this is one reason why I object to them. This variety seems weak and trivial where it is not needed. Yet my greatest objection to these transcriptions is, after all, that the orchestra can not play them without accent, without a certain human inflection. The phrase no longer rolls out in one continuous breath; it is chopped up into rhythmic divisions which give it the triviality of human utterance, where it should ring out like a force of Nature made vocal. This succession of pigmy blows is no substitute for the steady, irresistible push of the organ tone.¹⁶

¹⁶ Ibid., 86f.
To Apthorp, it is the *inhuman* quality of the organ that renders it so unique an instrument. He continued that as impersonal as the organ is, Bach’s writing for other instruments, including the voice, showed no trace of impassivity. Bach’s choice of instruments and voice, especially in the church cantatas, "is almost invariably felicitous, guided by a poetic conception of the character of his subject." The music not only expresses the text but "illustrates" the text. Apthorp then cited several passages, amplifying the text with descriptions of the pictures they conjure up. This is yet another example of Apthorp’s extensive knowledge of the repertoire. He further remarked that Bach’s recitatives go beyond dramatic brilliance--they "carry more conviction, more spiritual admonition and exhortation, than any sermon."\(^\text{17}\)

With all these accolades, why is it that the music of Bach seems so unapproachable? Basically, he was *too* good. The problem is not in technical difficulty, for Apthorp stated that equally difficult music is performed regularly. The problem, to Apthorp, is more intellectual and artistic. "Few singers to-day are in better condition thoroughly to understand an air by Bach than the public itself." Add to this the problem of "added accompaniments," and the obstacles for performing become overwhelming.\(^\text{18}\) On the other side of the baton, the listener simply is not accustomed to absorbing Bach’s "exceedingly intricate" style intelligently.

\(^{17}\) Ibid., 88, 92.

\(^{18}\) Ibid., 93. The matter of realizing Bach’s scores is addressed in the next essay, "Additional Accompaniments to Bach’s and Handel’s Scores."
For all of these preclusions to understanding and appreciating the music of Johann Sebastian Bach, Apthorp nevertheless encouraged his readers to persevere. He exhorted them to take Bach’s music home with them and study it at the piano. There is something in Bach’s music for everybody. In no uncertain terms, Apthorp claimed that "there is no more trustworthy gauge of a man’s musical nature and culture than his appreciation and love for Bach. In him you find what is highest, noblest, and best in music; and, furthermore, it is through him that the other great composers are best to be appreciated."19

"Additional Accompaniments to Bach’s and Handel’s Scores"

More than any other commentary, "Additional Accompaniments to Bach’s and Handel’s Scores" is an essay on performance practice. The essay appeared in the *Atlantic Monthly*, September 1878. It was not until the nineteenth century that musicians became interested enough in music of the past to actually perform it. Aside from the differences in the instruments themselves due to continued development, which makes the music sound quite different from what Baroque composers originally intended, the main problem that had to be overcome was musical scores that were written in shorthand called figured bass. Music in the Baroque and Classical periods was often performed by the composers themselves. Since they wrote the music, they inherently knew what to play; all they needed wereques to remind them of melodies and harmonies. Too, the instrumentation of performing ensembles had not yet become standard, and the music had to be performed by whatever musicians were available at the time. In this essay Apthorp

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19 Ibid., 96.
addressed the issues of filling out the shorthand harmony and on what instrument(s) the accompaniments should be performed, but only after he set the stage for the battle that was waged in the name of art.

The primary medium that Apthorp discussed was large-scale vocal works of the Baroque era. He pointed out that while instrumental music had undergone dramatic transformation at the hands of the Classical composers, namely, Haydn, Mozart, and Beethoven, very little music was composed by them that compared with monumental Baroque oratorios and cantatas. To him, Berlioz's Requiem does not rightfully stand next to Handel's Athalia. At least he made his point of view perfectly clear. Many would hold a contrary opinion.

The crux of the matter lies in the treatment of the voice parts, which were handled with meticulous care by Bach, as contrasted to the orchestra parts, which were not as plain. Apthorp went on to explain figured bass, a shorthand method of writing out the complete harmony, and basso continuo to his readers. He also noted that the organist (since these were mainly church works) played the continuo part or a part that was prepared from the continuo part. He then made the distinction between original parts--parts actually written out by the composer--and added parts--those parts added by another hand. In so doing, the critic prepared his readers for the discussion by introducing them to the terms and basic concepts salient to the topic. He then launched into more background material by recounting the "rediscovery" of Bach's vocal music and the performance, under the direction of Felix Mendelssohn, of the St. Matthew Passion at the Berlin Sing Akademie and the St. Thomas Kirche in Leipzig in 1829.
It was during the middle of the nineteenth century that societies in honor of particular composers were organized. The Handel Society was founded in London in 1843 with the intention of publishing performing editions of Handel’s music. (Mendelssohn edited Handel’s *Israel in Egypt* for the series in 1846.) This society folded in 1848, but another society formed in Leipzig in 1856, the Deutsche Handel-Gesellschaft with the intention of publishing critical editions of Handel’s works. Friedrich Chrysander was the editor.

The keyboard music of Bach, meanwhile, had been available for some time, but it was apparent to those concerned that something needed to be done about his vocal music. Robert Schumann made such a call in 1837, but it was the founding of the English Handel Society—and the English Bach Society, organized by William Sterndale Bennett in 1849—that spurred the founding of the Deutsche Bach-Gesellschaft in 1850. The date was chosen for the centennial of Bach’s death. The society went through several editors, but the renowned biographer of Bach, Philipp Spitta, was the most notable. The purpose of the organization was to publish a complete edition of the master’s works. The first volume, of church cantatas, appeared in 1851. The Deutsche Handel-Gesellschaft began publishing that master’s works, beginning with the dramatic oratorio *Susannah*, in 1858. Apthorp described these events and the decision to call for subscriptions to enable them to publish complete editions.20

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20 Apthorp did not, however, mention the English Bach and Handel societies. Apropos to the present discussion, they were inconsequential, which is probably why he did not bother to recollect them to his readers.
A key difference between the two German groups was plainly evident from the very beginning. The Bach Society felt they needed to provide an edition that was historically accurate. Thus, the Bach-Gesellschaft publications contained only the figured basso continuo part. The Handel-Gesellschaft volumes, on the other hand, went a step further, for they included separate written-out parts for the keyboard, making their editions useful for actual performance.

Apthorp described the animosity between the two groups and their leaders, the "Bachite" Philipp Spitta and the "Handelite" Friedrich Chrysander. Chrysander, said Apthorp, was an "exclusive admirer of Handel, and in his writings seldom let slip a chance of saying something invidious about Bach." Spitta, it seems, could not be dissuaded from retaliating. What was needed was someone to break the spell. That someone was Robert Franz (1815-1892).

Franz had distinguished himself for his realizations of the figured bass scores of such Baroque masters as Bach and Handel. Apthorp described Franz as "a highly cultivated musician with a spark of genius." Chrysander felt that he (Chrysander) had a monopoly on knowledge of adding accompaniments, and Spitta felt that he (Spitta) knew all there was to know about realizing Bach's music. Franz felt that he (Franz) knew more about the "artistic sides" of these two giants. Spitta and Chrysander both railed against Franz for his effrontery and conjoined themselves against their common opponent.

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22 Ibid., 109.
To solidify their allegiance to the cause of squelching the efforts of Franz, the Bachianer and the Handelier formed the Leipzig Bach-Verein (Leipzig Bach Association) "on the most violent anti-Franz principles." To Apthorp, this group represented the conservative, archaeological-historical element, and Franz the progressive, artistic approach. The goal of the Bach Association was to edit many of Bach's choral works in piano/vocal form, with complete accompaniment, and also to perform these works utilizing the best forces available in Leipzig. Active sympathizers to the cause of the Bach side included Johannes Brahms and Joseph Joachim (1831-1907), and to the Franz side there were Julius Schaeffer, Joseph Rheinberger (1839-1901), and Franz Liszt. For all the fierce competition between the coalition and Franz, "both parties indulging themselves in personalities and mutual recriminations to a lamentable extent," Apthorp noted that throughout the entire campaign Franz "expressed himself with noble moderation." The first publication of the Bach Association--the church cantatas numbers 17, Wer Dank opfer, der preiset mich, arranged by H. von Herzogenberg; 65, Sie werden aus Saba Alle kommen, arranged by A. Volkland; and 78, Jesu, der du meine Seele, arranged by Franz Wullner--appeared in 1876.

Having apprised his readers of the principals of the controversy, Apthorp went on to discuss the specifics of how each faction went about its task of adding accompaniments to the music of Bach and Handel. He explained to his readers that figured bass consisted of a single melody line and a single bass line. (He did

\[ \text{\textsuperscript{23} Ibid., 110.} \]

\[ \text{\textsuperscript{24} Ibid., 111.} \]
not specifically say that numerals were used by the performers to fill in the harmony, but he did allude to it.) Always the scholar and teacher, Apthorp noted that Jean-Jacques Rousseau advocated only a bass and melody, "saying that the truly aesthetic ear takes more pleasure in divining the harmony in a composition than actually hearing it." He quickly added that "Bach and Handel had minds of another stamp." 25

One school of thought on the realizing of figured bass was the "neutral" concept, which avowed that additions be as inconspicuous as possible. "These are the archaeological extremists." Such neutrality was characterized by neither helping nor hindering the music, by no individuality of its own. Apthorp was quick to note that none of Bach's nor Handel's music had a single "neutral" line. "On the contrary, every voice, every orchestral part, is instinct with life, every instrument has something to say." 26 If the written-out parts, as the vocal parts, were polyphonic, why would the instrumental parts not be? Bach's and Handel's was the age of polyphony. Apthorp also noted that Baroque keyboardists were not only expected to decipher figured bass at sight but also to improvise contrapuntally on a given theme. "Indeed, it is reported that to hear Handel or Bach play from a figured bass was like listening to a brilliant organ concerto." 27

Not only were "neutral" harmonies incongruent with the written-out parts, Apthorp claimed they were "downright bad. . . . [T]he 'accompaniment' hangs like

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25 Ibid., 114.

26 Ibid., 114, 115.

27 Ibid., 117.
a millstone around the neck of the brilliant counterpoint." He noted that even the Bach Association was unable to adhere exclusively to the principle of "neutral" accompaniments. "A vital polyphonic style is requisite, and through it alone can the gaps in Bach's and Handel's scores be so filled out that the contrast between the original parts and the accompaniment shall not strike the ear as ungraceful and unmusical."28

To bolster his point that "fill-in-the-blank" harmony is unsatisfactory, Apthorp made reference to one of the preeminent musicians of all time, W. A. Mozart. In Mozart's day, he noted, "the mighty question of additional accompaniments had not set so many wise and foolish heads wagging as it has since."29 Mozart relied on his "fine musical instinct" when he worked out the scores to Handel's Messiah and Alexander's Feast. That Mozart's work was superior to that of the "archaeological-historical party" is evidenced by the fact that Handel's Messiah, certainly his best-known work, had not appeared in the first thirty-eight volumes of Handel's works as published by the German Handel Society.30 Apthorp raised the question that perhaps an accompaniment written out according to the plan of Chrysander and company was inadequate next to Mozart's, and if Mozart's edition were included alongside theirs it would be seen that their principles were less sound.

28 Ibid., 118, 119f.

29 Ibid., 120.

30 Volume 38 of the series was published in 1872, which was current when Apthorp first wrote the essay. In the revised essay, Apthorp retained the original volume number in the text but updated the information in a footnote (Vol. 75). Messiah finally appeared in Vol. 45, 1902.
Not only was the German Handel Society chastised by Apthorp for its shortcomings, the German Bach Society was likewise censured. At this point, Apthorp included a passage from Bach's Cantata No. 65, *Sie werden aus Saba Alle kommen* (From Sheba Shall Many Men be Coming), as realized by Volkland, and then the same passage by Franz. (See Figure 1.) He pointed out what he regarded as weaknesses in Volkland's work, including the narrow range (minor third) of the upper voice, Volkland's diminished seventh chord on the C# in the first measure compared with the "quieter dignity" of Franz's 6-5 chord, and Volkland's cross-relation in the first measure between the B in the voice and the Bb in the accompaniment. "Upon the whole, do not the two arrangements differ from each other as the work of the complete artist does from that of the bungler?"31

Having addressed the manner of completing the harmony, Apthorp then turned his attention to the choice of instruments.

Let us not lose sight of the fact that, in filling out old scores, the chief desideratum is to preserve the spirit of the original works, which is in general far more dependent upon purity of musical outline than upon mere effects of clang-tint. . . . What we should have most at heart is to enable the music to produce, as far as practicable, the same effect upon our organization that it did upon the listener of the day when it was written.32

Having said this, Apthorp decried the use of the pianoforte in the music of Bach and Handel. Although "today's" ears were accustomed to the sound of a piano, he felt that its cold and "quasi-staccato" tone did not combine well with voices and

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31 Ibid., 127.

32 Ibid., 128f.
other instruments of the orchestra. The organ or harpsichord were recommended for supporting voices.

Figure 1. Comparison of the realizations by Volkland for the Bach Association (upper) and Robert Franz (lower), from Cantata No. 65, *Sie werden aus Saba Alle kommen*. The text is, "So accept it [my heart] graciously, since I can bring nothing nobler." Apthorp, *Musicians and Music-Lovers*, 125, 126.
In contrast to his succinct treatment of the piano, Apthorp devoted considerable space to the organ. The question broadened from a matter of choosing an instrument to when, where, how, and how much the organ was used by Bach and Handel. Here he included several passages from primary sources to amplify his point. As is the case of the piano, Berlioz's opinion was that the organ, when treated as a separate instrument, does not blend well with an orchestra, and on those occasions when they were combined, one or the other dominated. Apthorp also called to attention the matter of space: "In the concert-room moreover, both organist and organ-pipes are at such a distance from the singer and the accompanying instruments in the orchestra that anything like a sympathetic performance is rendered well-nigh impracticable." Here Apthorp noted that Bach was known to accompany airs on the Ruckpositiv or regal, an instrument that he described briefly in a footnote.

When the role is not one of reinforcing the singers, Franz suggested that a quartet of two clarinets and two bassoons or a quartet of strings be used instead of an organ. Although their tone qualities are similar to certain organ stops, these instruments, Apthorp explained, possess greater power of accent and dynamic range. He did caution, however, against the use of bassoon, 'cello, and double bass together, especially in low register, since the result would be a thick, muddy tone. In this case, Apthorp and Franz suggest omitting the bassoon. It was primarily for

33 The quotations are from the preface of the first volume of the Bach Society, from C. P. E. Bach's Treatise on the Art of Accompanying, and from Hector Berlioz. See Ibid., 130ff.

34 Ibid., 133.
suggesting the use of clarinets that Franz was attacked, for the clarinet is not a Baroque instrument. Neither was such a woodwind quartet.

In his conclusion, Apthorp remarked that there had not yet been sufficient experimentation to clarify the matter of additional accompaniments. He also noted that the question of what instrument to use was not one that bewildered musicians of the time of Bach and Handel like it has since. "The prime question in this matter is: What shall be played? not, On what instruments shall it be played?"35

"Giacomo Meyerbeer"

This essay on Giacomo Meyerbeer (1791-1864) appeared in the Atlantic Monthly, October 1879, but was rewritten and considerably extended here. In it Apthorp highlighted the strengths and weaknesses of this composer of French opera.

In the late 1700s there was a "war" being waged in the world of opera. The Querelle des Bouffons ("Quarrel of the Buffoons")--a battle waged with pens, not swords--erupted in Paris in 1752 between two factions, one supporting Italian comic opera (opera buffe), and the other supporting French grand opera in the manner of Jean-Baptiste Lully (1632-1687). French opera was criticized for its elaborate pageantry, which detracted from the drama, and its protagonists felt that the French language was unsuitable for singing. They promoted Italian opera as being superior in melody, expression, and naturalness. Christoph Willibald Gluck (1714-1787) was the most successful reformer of French opera. So impassioned was this conflict that a "duel" was set between Gluck and a champion of the Neapolitan opera, Niccolo

35 Ibid., 135.
Piccini (1728-1800), to compose an opera, Gluck in the reform style and Piccini in the established Neapolitan style.

It was against this backdrop that Apthorp began his essay on the famous French opera composer Giacomo Meyerbeer. Considering the characteristics of a successful composer, Apthorp remarked that Meyerbeer did not possess any quality to a high degree. He was not a master of natural instinct, melodic power, counterpoint, musical form, or dramatic power. Indeed, Apthorp noted that Meyerbeer's instrumental works in no way could compare with those of Beethoven, Mendelssohn, or Schumann. It was his *theatrical effect* (italics Apthorp's) that he deemed phenomenal: "Meyerbeer had a singularly sharp eye for whatever was striking and *saisissant*, as the French would say."\(^{36}\)

Meyerbeer had the fortune of coming onto the opera scene at just the right time. He benefited from the efforts of Daniel Auber (1782-1871) and Giaocchino Rossini (1792-1868). He was endowed with unusual powers for assimilating ideas of other composers into his own works. Apthorp included a three-page quote by Richard Wagner on this aspect of Meyerbeer's success. Wagner added that Meyerbeer could not imitate Weber, so he went to Italy, where he found success writing à la Rossini. He soon found himself in Paris and recognized the potential of Weber's *Der Freischütz*: he made the devil his own in *Robert le Diable*.

Meyerbeer's particular compositional strength was in his skill in writing characteristic music. As an example, Apthorp chose the coronation scene from *Le Prophète*. Described as a ceremony of "genuine grandeur" directly out of a

\(^{36}\) Ibid., 142. This is yet another example of Apthorp's command of language.
"feast-day high mass in St. Peter's," to Apthorp the scene yet lacked that ennobling and idealized quality, since it was not part of a divine service ("in the believer's eyes"). It was cast upon a stage, not in the presence of omnipotent God. "One might say that Meyerbeer seldom took higher artistic ground than the barest necessities of the case in hand demanded."  

That is not to say that he was a poor composer. Apthorp specifically pointed to the love duet between Raoul and Valentine in *Les Huguenots* as a fine example of warm, passionate writing. He explained how this scene was an afterthought suggested at one of the stage rehearsals by Adolphe Nourrit, who was playing the role of Raoul. Meyerbeer immediately took to the idea and quickly composed the duet, which was included in the first performance. On the topic of terror, the critic reminded his readers of a scene in the fifth act of *Les Huguenots*. For charm and grace, he cited several examples, including ballet music in *Robert*.

Meyerbeer's forte was not in passionate, horrific, or charming scenes: "It was in the realm of the heroic, the chivalric, and knightly that he was most conspicuously at home." Apthorp's list of examples was long here. "I think that, in this in every respect wonderful number [the septet for male voices in the third act of *Huguenots*], and notable in the overwhelming phrase, *Et bonne épée et bon courage, chacun pour soi et Dieu pour tous!* Meyerbeer's power reaches its apogee; I know of no other such perfect expression of the devil-may-care recklessness and knightly gallantry of the mediaeval cavalier in all music."  

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37 Ibid., 150.

38 Ibid., 155, 156.
There was yet one more characteristic that was more striking in Meyerbeer's operas than any other: vulgarity. "Of all his faults, his innate tendency toward that which is artistically trivial and vulgar is the most serious. . . . He himself once admitted that he never could forego the pleasure of 'bringing down the house,' whenever the opportunity presented itself."³⁹ Whereas the coloraturas of Bellini and Rossini seemed to be natural "efflorescence" of the melody, those by Meyerbeer seemed artificial and intended merely for display. Again, Apthorp cited examples.

It is precisely because of Meyerbeer's dramatic power that he was so popular in France, since French opera has had a long tradition in emphasizing dramatic effect. (The restoration of dramatic truth was the cornerstone of Gluck's reforms, as he explained in the preface to his opera Alceste.) As difficult as his music was for singers, the public immediately took to it. Apthorp surmised the reason for this was because Meyerbeer's music somehow was in sympathy with what they thought—unconsciously or not—opera should be.

For all his musical weaknesses, Apthorp nevertheless considered Meyerbeer one of the greatest figures in the history of opera. Apthorp divided the history of French grand opera into four periods, each represented by a significant composer: Lully, Jean-Philippe Rameau (1683-1764), Gluck, and Meyerbeer.⁴⁰ Other composers were mentioned, including Berlioz, whom Apthorp felt was musically too advanced for the Académie de Musique, thus minimizing his influence.

³⁹ Ibid., 159.

⁴⁰ For an interesting twist of dates, Apthorp included dates in parentheses for each composer, but not dates of birth and death. Instead, he noted first and last performances of grand operas at the Académie de Musique.
Meyerbeer's, on the other hand, was extensive. In a footnote concluding the essay, Apthorp pointed to composers across Europe, namely, Karl Goldmark (1830-1915), Giuseppe Verdi (1913-1901), Amilcare Ponchielli (1834-1886), Arrigo Boito (1842-1918), Pietro Mascagni (1863-1945), and Ruggiero Leoncavallo (1858-1919), as having been influenced by the "Meyerbeer formula."

"Jacques Offenbach"

What Giacomo Meyerbeer was to dramatic effect in opera, Jacques Offenbach (1819-1880) was to caricature and humor. Although Apthorp did not specify, perhaps this essay was written on the occasion of Offenbach's death. Indeed, writing an obit of such a personality often turns back the barbs of any would-be critic. This essay on Offenbach appeared in the *International Review*, March 1881, and, like the essay on Meyerbeer, was also rewritten here. The question that Apthorp addressed here is: Was Offenbach a man of genius?

Apthorp began by defining "genius" as transforming and reforming popular opinion, setting up new ideals. Offenbach did not fit this description. Then the writer took a step back and deemed a genius one who could carry an existing idea to its conclusion "and give it unmistakably distinct utterance." He then noted that a true genius works diligently at his task. Such was Offenbach.

Offenbach was imitated often but never equaled; he was unique. Musicians of "high aim" largely rebuked or ignored him, but Apthorp credited him with giving "low order of music a degree of prominence in the eyes of the world at large." Apthorp suggested that perhaps Offenbach's music should not be assessed using the

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41 Ibid., 181.
same standards as those of musicians of "high aim." "He was a caricaturist rather than a satirist; the true gist of his humour lay in its intrinsic laughableness, not in its pointing a moral. . . . He put a negative sign before all our ideals, and showed us their pictures as reflected in the Devil's mirror."\(^4^2\) Didactic rules of composition, of opera, were not his forte. He had a genuine instinct for human nature.

It is the special talent to make people laugh that interested Apthorp. He quoted a passage by the German philosopher Arthur Schopenhauer (1788-1860) and paraphrased another on the philosophical nature of laughter, and he commented that Americans had had little opportunity to judge the subtlety and innuendo of Offenbach. As an example, he made reference to Hortense Schneider, "the true living incarnation of Offenbach," and how different this cultured actress was in London compared to Paris.\(^4^3\) Parodies by Meyerbeer and Ferdinand Hérold (1791-1833), as well as one exemplary play on words and rhythm, were also cited to illustrate Offenbach's humor.

As clever as Offenbach was as a humorist, Apthorp claimed that he was even more clever as a musician. True, in many ordinary musical tasks he fell short. But in some of his finales, Offenbach showed a remarkable talent of "keeping the music a-going" that many contemporary composers would have envied. His melodies have been called vulgar. Apthorp resorted to the French language to describe accurately "a talent so thoroughly Parisian as Offenbach's."\(^4^4\)

\(^4^2\) Ibid., 181, 183f.

\(^4^3\) Ibid., 187n.

\(^4^4\) Ibid., 189.
Apthorp divided Offenbach's career into three periods. He was unsuccessful in his first attempts at opera and resorted to producing one-act pieces in his own theater in the Champs-Elysees in 1855 (the year of the International Exposition). It was a good move, for he was able to define his talents. Rossini dubbed him "the Mozart of the Champs-Elysees," and Apthorp included a quote by Eduard Hanslick in which he spoke highly of Offenbach's theater.

Offenbach's second period began in the late 1850s with the advent of his opéra-bouffe, beginning with Orphée aux Enfers (1858). Apthorp included a passage by August Ambros, another leading music historian of the period, on the caricature and sardonicism of Orphée. With La Grande Duchesse de Gérolstein (1870), humor became less important as the driving force behind Offenbach's operas. Thus began his third period. Barkouf (1860) and Robinson Crusoe (1867) were particularly mentioned as failures, since "he could not walk securely in the higher forms of composition." Hybrid forms as Fantasio and La Boule de Neige also fell short, partly because the libretti were not in his usual style.

Offenbach's future popularity--his "immortality"--was questionable for a number of reasons. Apthorp explained that the type of people that enjoyed his music did so as much for its novelty as for its humor. He noted that even before his death Offenbach fell out of fashion in Paris, and inferior imitators were becoming more successful--merely because they were "new." The critic also conjectured that his music probably would not stand on its own, either, for it was too closely wedded to the text.

45 Ibid., 197.
"Two Modern Classicists"

The essay "Two Modern Classicists" (Robert Franz and Otto Dresel) was published in two parts in the Atlantic Monthly, October, November 1893. Before launching into his discussion of Robert Franz and Otto Dresel, Apthorp set the stage by defining his terms—the meaning of classicism, to be precise. Is something that is classical fine and worthy (mustergültig), and has it stood the test of time? Is it something that is simply old? Other possibilities were offered, and he agreed that they all possess an element of truth. They were too general and vague, however, for his purpose.

More than any other art, the essence of music is the expression of emotion. The quintessence of classicism is that "the expression of emotion must be realized through perfect beauty of form and a finely and stoutly organized construction." Romanticism in music, on the other hand, is the expression of emotion by "picturesque" and "suggestive" means that do not rely upon beauty of form or structure.

Although Felix Mendelssohn was more famous in his day as a Romantic than a Classicist, to Apthorp he was the last world-famous Classical composer. Like Bach, his Classicism and Romanticism went hand-in-hand. Robert Franz and Otto Dresel, two musicians who contributed greatly to the musical life of Boston, were of the same warp and woof, but were merely younger and less famous. In both of

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46 Ibid., 207f.
them Apthorp found "the keenest sense for beauty of expression, beauty of form, proportion, and color." Dresel was discussed first.

Otto Dresel (1826-1890) was considered by many in Boston a rather cold and dry musical formalist. It even took Apthorp a while before he came to realize Dresel's emotional, romantic side. Apthorp remembered Dresel as a man of wide intellectual scope, as a man who was aware that the whole truth was found in more than one side. Dresel was a man of strong opinion, and he was quick to voice--albeit often undiplomatically--what he thought was true. He was highly regarded as a salon pianist, and when he offered to play his performance "would reach the very acme of inspiring beauty and vital force."  

It was the spirit of a musical composition that moved Dresel, not its craftsmanship. Although he was an anti-Wagnerite (his views were contrary to those of Berlioz, Liszt, Brahms, Goldmark, et al.), he was nevertheless enthralled upon experiencing Parsifal at Bayreuth: "It was one of the most tremendous experiences of my life!" He found the music weak, but the total effect was impressive.

Dresel was at his best when he discussed the Classical masters, that is, composers that imbued form with expression. Apthorp mentioned to him that he had heard a lecturer declare Beethoven the greatest composer. Dresel agreed that Beethoven was the greatest master of the symphony, sonata, and string quartet, but he added that Bach and Handel composed oratorios and church music better, that

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48 Ibid., 267.
49 Ibid., 254.
Bach's *Well-tempered Clavier* had not been surpassed, that Mozart composed better operas, and that Schubert wrote better songs. "*The* greatest composer! Will you please tell me who *is* THE greatest composer?"³⁰

Educating the public was uppermost in the mind of Dresel. Apthorp recalled a meeting of the Harvard Musical Association in which Dresel reminded the committee members that their personal taste should not be the lone criteria for developing concert programs, that the education of the audience must be considered.

J. S. Bach was his only true hero, and he worked diligently to bring the music of Bach to the public. Knowing that people need to be exposed to a new idea little by little, however, he was chary to perform the music of Bach and Handel. Boston audiences were not used to hearing their music on piano, and Dresel did not wish to "excite any antipathy" concerning the hearing of music that was new to them. He directed the newly founded Bach Club, a choir of select singers that met weekly at his home during the winter. They rehearsed entire cantatas sometimes and presented performances two or three times during the season. The setting was excellent vis-à-vis a good hearing. Apthorp recounted that every singer that experienced those evenings in Dresel's home considered them "the most valuable and inspiring fact in his artistic education." Although the circle was small it was strong, and Apthorp felt that Dresel's efforts in bringing Bach and Handel to the public was "not merely interesting and instructive, but a genuine source of musical enthusiasm and excitement."³¹

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³⁰ Ibid., 264.
³¹ Ibid., 271.
Reminding his readers that a creative genius is one who gives to the world without regard for the consequences, Apthorp claimed that Robert Franz (1815-92) was distinctly a creative genius, a man of progress. Franz carried the German lied to its "highest known pitch of perfection" by fusing the lyrical quality of Schubert with the emotional shades of Schumann. His songs have an "unforced felicity of cadence and expression, that wholesome out-of-door freshness, that refinement without priggishness, warmth without feverishness, above all that native reverence for purity and beauty, that we find in the English love poems of Elizabeth's day. No lover can be too passionate to sing them, no maid too pure to hear them."52

Whereas Apthorp gave his audience an impression of Otto Dresel the man, there is no such background on Robert Franz. Rather, he plunged directly into discussing Franz the musician. From several letters from Franz (excerpts of which are included) the critic inferred that Franz was persuaded that all forms of music, save the lied, had been sufficiently worked out. He characterized Franz's songs as being in his own unique bel canto style, a style that many singers of their day were yet incapable of rendering convincingly.53

In addition to perfecting the lied, Franz also busied himself in an entirely different field of musical endeavor in which considerable work needed to be done: additional accompaniments. Apthorp recalled hearing Dresel remark that completing the musical scores of Bach and Handel was the highest task left for

52 Ibid., 221.

53 Apthorp was so taken by Franz's songs that he edited fifty of them for low voice. See Appendix B, "Writings of William Foster Apthorp."
musicians. There was but one point that Apthorp wished to make with regard to Franz's additional accompaniments, and he included over six pages of excerpts of letters by Franz to assist. The point was that for all his writings on the topic, Franz was misunderstood even to his death. He did not realize the figured bass "to satisfy the greater demands for sonority made by the modern ear," as was stated in one obituary notice. Franz's efforts were directed strictly toward the musical style of Bach and Handel.

Now, Franz did utilize orchestral instruments in the filling out of some scores, which is not necessarily indicated in the original. To mollify the directors of various choral societies that felt that the instruments were uncharacteristic, Franz usually provided a score for organ or pianoforte. He insisted all along that what instruments that accompanied the voices was not the issue, but that it was the musical style of his accompaniment. Nevertheless, he was soundly criticized for adding instruments, never mind the fact that others were adding instruments to already complete scores of the likes of Mozart.

In his conclusion, Apthorp wrote that the most valuable accomplishment of Dresel and Franz was their efforts toward a true understanding of the genius and works of Bach and Handel. In so doing, they swept away the "accumulated rubbish of ever deteriorating tradition and routine stupidity under which the art legacy of

54 Ibid., 209. Italics are Apthorp's.
these two supreme masters had lain hidden for generations.\textsuperscript{56} They were the right men at the right time, and were best fitted for the task.

"John Sullivan Dwight"

Apthorp's essay on John Sullivan Dwight was written as an obituary notice for the \textit{Boston Evening Transcript}, 5 September 1893. To Apthorp's recollection, Dwight was most remarkable for his instinct for culture, as distinguished from mere learning. He was not a man who liked to work, so he did what came easiest for him. He devoted his attention to that place where intellectual and artistic experiences met, and he assimilated them until they became his feeling, his instinct. He chose music, for of all the arts it is the one that can be enjoyed immediately and with the least effort.

Apthorp doubted whether or not Dwight ever actually studied music. What he had was an innate aptitude for the art, what Apthorp called a "'fair ear' and general aesthetic sensibility." Dwight's performing experience was limited to playing the clarinet in the Pierian Sodality. Nevertheless, his knowledge of musical terminology was comprehensive and accurate, "astonishingly so in one whose technical knowledge of the art was so incomplete."\textsuperscript{57} Perhaps it was partly because of his want of performing skill that he was more interested in a spirited performance than one that was technically accurate.

In spite of his shortcomings, Dwight's musical instincts and perceptions were of the finest. "He was irresistibly drawn to what is pure, noble, and beautiful."

\textsuperscript{56} Ibid., 273.

\textsuperscript{57} Ibid., 280.
There was a group of composers that he worshiped--Bach, Handel, Haydn, Mozart, Beethoven, Gluck, Weber, Schubert, and Mendelssohn. He was Hellenistic, an idealist. His disdain for new composers--Berlioz, Liszt, Wagner, and Raff--was probably because he was unable to adopt new points of view. He had no use for modern times. "Beauty and ideality were to him the only important realities."58

Of Dwight's *Journal of Music*, Apthorp said it was the "highest-toned musical periodical of its day, all the world over." It was the perfect medium for his artistic instinct and intellectual honesty. He was a born critic in that he was able to make his readers see the beauty he saw and feel the grandeur he felt. His writing style was "brilliant, solid, and impeccable."59 No one was more successful at translating from the German.

Dwight himself was a genial companion of a sunny nature. He was an optimist's optimist. "Whether it was a fine day, a fair landscape, a poem, a Beethoven symphony, or a lobster salad with a bottle of champagne, his enjoyment of it was something wonderful to contemplate. . . . How that benign, intellectual, sunlit face of his will be missed from the seat in the first balcony of the Music Hall!"60

"Some Thoughts on Musical Criticism"

The essay "Some Thoughts on Musical Criticism" formed part of the lecture "Musicians and Music-Lovers," which was presented at the Lowell Institute during

58 Ibid., 281, 282.
59 Ibid., 283, 284.
60 Ibid., 286.
the 1886-87 winter season. What is the true function of a music critic? Up until Apthorp's time, the practice of music criticism was that of a judge that had the final say on what was good and what was not. This position, of course, necessitates an exhaustive knowledge of the field of music. Another popular topic of discussion was whether a critic should write what he knows or write what he thinks he knows. Apthorp questioned whether a critic should have any authority at all. Authoritative criticism would be fine if the critic possessed "OMNISCIENCE" (caps Apthorp's). Some things can be "known," like if a musical selection was performed in time and in tune, if the singer's words were intelligible, etc. Outside of such matters remains only opinion. Since the primary goal of music criticism is to raise the standard of performance and music appreciation, then merely detailing such "facts" is of little use.

To Apthorp, criticism is enlightened opinion, never dogmatic. What the critic knows is valuable to himself; what he thinks and feels is valuable to others. That is why he subscribed to the French style of personal criticism. In a matter of time the readers will discern certain biases of the critic and will make the necessary allowances. The idea is to get people thinking.

Quality criticism is more than mere opinion, however. The critic needs to see more in a work than the readers. "He must have a finer and more comprehensive point of view than his readers, and his highest function should be to let them . . . listen to music with his ears."61 If they can extract from a performance as much as the critic, they will desist anon from reading the critic's words.

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61 Ibid., 297.
What is the role of the critic in encouraging new talent? While acknowledging this function, Apthorp cautioned that such encouragement should be reserved for what the critic deems worthy. Praise is for the strong, not the weaklings of art. Having said this, Apthorp decreed that critics should be diligent to recognize genius, even when that talent moves away from the "true" path of art, for new paths in music have ever been forged by men of creative genius, not critics.

Another question addressed is who is the critic's audience? The composer or the public? The true position of the critic is to be the interpreter between the composer and the public. He is the guardian of public taste, not the schoolmaster to artists. Artists are not going to listen to the critics, anyway.

Apthorp's final remark is sufficient to keep any critic humble. Sitting as judge and deciding what is good and bad "seems to me about as preposterous a position as a fallible mortal can well assume; and in this, as in most serious matters, it is hard to be preposterous without doing more harm than good."62

"Music and Science"

This is one of the most interesting essays in this collection. Although portions were taken from "Evolution in Music," another lecture that was presented at the Lowell Institute, much of it is new material. Apthorp described the science of music, like any other natural science, as the "observation and classification of phenomena, and the discovery of the laws that govern them."63

62 Ibid.
63 Ibid., 302.
Considering how long music has been around, the study of music from a scientific point of view is relatively young. Apthorp blamed this incongruency on the faulty and inadequate methods by which musical research was being conducted. Deductive reasoning was singled out as the prime weakness. In deductive reasoning the student begins with general principles and from them explains specifics. The problem with this methodology, he cautioned, is that it is too easy to distort the specifics to make them agree with the theory or principle. Rather than plunging into an exhaustive study of the music and deriving a theory from that, "the scholastic musical scientist was wont to climb some philosophic Sinaï, and . . . come down again . . . with a table of commandments." As an example, Apthorp related how triple meter was considered the most revered because there are three persons in the Holy Trinity. The thinking was completely backwards from the manner in which scientists of the nineteenth century conducted their research. They used the inductive method, by which actual facts were observed, proceeding toward a theory. It was his thinking that musicians, too, should employ the inductive method of investigation, that they should proceed from the musical "facts" to a general concept or conclusion.

Like most other sciences, music is not strictly a science unto itself. Rather, it is a composite of other disciplines. The science of music is built on a tripod of physics (the medium of sound transmission), physiology (the human ear as receiver), and psychology (the response to sounds).

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64 Ibid., 303.
Apthorp then cautioned that it is dangerous to rely on any one leg more than another in developing a musical theory. He cited an example from Herman Helmholtz's *Die Lehre von dem Tonempfindung* (1862) to illustrate his point. Helmholtz attempted to "prove" that the tempered scale is inadequate because every note is slightly out of tune, rendering precise concords impossible. In the first place, Apthorp asserted that the tempered scale is a musical fact, not a theory. Beginning with such as Helmholtz's premise is deductive reasoning, not inductive. Second, Helmholtz's position was invalid since it assumed that the purpose of a scale is to produce mathematically and physically pure consonance. Although Apthorp allowed Helmholtz his notion as an artistic point of view, that is quite different from a proven scientific fact. Helmholtz's shortcoming was in relying too much on the science of physics--acoustics, which relies on mathematics--and not enough on physiology or psychology. "If a well-established musical fact is at any time found to run counter to it [an acoustical test], woe to your theory!" 

Music is not a product of the laws of nature. It is a product of the human brain. We use the laws of nature only to the extent that they suit our purposes. Indeed, it was a scientist--Pythagoras (c. 550 B.C.)--who set the groundwork for the entire modal system of composition. Music has certainly evolved according to the instincts of musicians, but the course taken by creative musicians has often been contrary to established rules and supposed laws. Music was largely "conventional" until Claudio Monteverdi (1567-1643) astounded the musical world with his use of the dominant seventh. That was the "death-knell of the whole modal system; with

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65 Ibid., 317.
it TONAL HARMONY was born, and Music developed a spinal column and became vertebrate."66

One of the most perplexing questions that a musical scientist attempts to answer is to what degree has the evolution of music been guided by aesthetic needs on the one hand (sense of beauty) and emotional desires on the other? Our perception of beauty is derived from two sources: (1) sensual (color, quality, and intensity of sound) and (2) intellectual (musical form). Apthorp reminded his readers that successive generations perceive musical sounds with new ears, which explains why Monteverdi was at the right place and time to develop the dominant chord. Composers do not discover new laws; they perceive them. They compose and leave it to history to figure out how and why they did what they did.

Apthorp described the inductive cycle of musical composition, wherein old forms are perfected, which weighs more heavily on aesthetics than emotion, and the desire for emotional expression, which throws the balance toward that extreme. This explains the development of new forms. To Apthorp, it is this cycle that the science of music has to reveal--inductively. "The only questions that interest the Science of Music are what Music is and has been, and how and why it has become what it is."67 It is not their lot to decree to musicians what music ought to be.

Taken as a whole, these essays by Apthorp demonstrate a wide assortment of perceptions and interests. "Musicians and Music-Lovers" presents for the audience an interesting comparison between how these two different yet interrelated

66 Ibid., 321.

67 Ibid., 323.
groups approach music—one for the music itself, the "listeners," and the other for its effect, the "feelers." Apthorp's power of musical observation is of special interest to dilettantes—then and now—when it comes to making sense of what is being heard.

While Apthorp's veneration of J. S. Bach was not unusual for learned musicians of his generation, his perception of Bach as a Classicist and a Romantic was somewhat new. Apthorp's remarks concerning Bach's affinity with the impersonal organ are truly unique in writings about music. This essay and the one on the two Classicists, Dresel and Franz, carry the same theme: present the music of J. S. Bach (and G. F. Handel) to the public in such a manner that they will begin to understand and appreciate the work of these Baroque masters.

Apthorp delved into performance practice in the essay on additional accompaniments and, to some extent, on the two Classicists. He informed his audience of the nature of the problem, together with an enlightening historical perspective, and discussed how each party attempted to deal with the issue. Apthorp's approach was matter-of-fact, step-by-step, and thorough. He included in his discussion of Robert Franz and Otto Dresel how they worked diligently to perform the music of Bach and Handel in a manner consistent with their intentions, not with the additions of well-meaning early- to mid-nineteenth-century conductors who were not yet totally cognizant of Baroque practice.

Apthorp had a special place in his heart for opera. It is interesting to note that he did not choose to discuss here the ideas of Richard Wagner. He did, however, devote an entire chapter to Wagner in *The Opera Past and Present: An Historical Sketch* (New York: Charles Scribner's Sons, 1901).
replete with commentaries on this controversial figure—politically, socially, and musically. Rather, Apthorp considered it important to bring to light two other masters of opera: Meyerbeer and Offenbach. Why those two? Although not specifically stated, both share characteristics with Bach. Meyerbeer was chosen for his influence on later generations of composers, and Offenbach for his remarkable individuality.

One of Apthorp's most unique offerings is his essay on science and music. There he demonstrated a knowledge of the scientific method, which is an inductive process. He showed remarkable perception in visualizing music as a trifurcated entity, a perception that can come only from a broad liberal arts background. Of special interest is his observation that composers do not discover or invent new principles of musical composition; they perceive new relationships. His concept of the inductive cycle illustrated for his readers the regular shift in emphasis between form and expression throughout the history of music.

Finally, the essays on Dwight and music criticism have some common traits. Dwight was highly praised as a person and as a critic, as well as for his *Journal*. Although Apthorp did not shy away from noting weaknesses in Dwight, he presented them in an eloquent manner. He wanted to make certain that his readers understood Dwight, that they could see the beauty that Dwight saw and feel the grandeur that he felt. Although he made no such definitive statement, it is clear that Dwight represented the old school of criticism, that is, authoritative. Apthorp made clear his own view of music criticism, that of personal, informed opinion. It is this view that has been taken up by most of the succeeding music critics, such as
Philip Hale, George Bernard Shaw, Oscar Thompson, Virgil Thomson, and Olin Downes.

Of what value are these essays by Apthorp in college classrooms today? What does he offer that is not already incorporated into contemporary curricula? In answer to these questions, a number of items may be emphasized here. The divergent points of view of musicians and "music lovers" can be discussed in entry-level general courses for music majors as an introduction, emphasizing, "You are here to learn to be a musician." Thus students will learn just what that means at the very beginning of their degree programs. This same topic may be reiterated in graduate teaching courses as a reminder to future college music professors; they may wish to incorporate these ideas into their own course syllabi.

The essay on J. S. Bach offers perceptive insight into the organ and Bach's affinity for the instrument. These ideas would be of special interest in courses in Baroque music, theory/composition, and organ literature. The organ is entirely different from any other instrument, and it would be beneficial to students of theory to understand its nature. For example, why does an organ composition sound so different when transcribed for other instruments? Combining Apthorp's intellectual insight with student's practical experience would make a masterful lesson.

Apthorp's comments on added accompaniments are especially important, since this is a topic that is only scantly discussed in period courses and courses in theory and performance practice. Apthorp provided a vivid historical background to the problem, addressed the issue, and instructed the student on where to learn more—the music. It is unfortunate that Franz's scores are not readily available.
The essays on Meyerbeer and Offenbach, naturally, rightfully belong in courses on opera history, as well as general courses in which these notable composers are discussed, especially regarding their influence. Apthorp's approach here is more lively than what is commonly found in textbooks, and any student will find it more interesting. Admittedly, the essays on Franz, Dresel, Dwight, and music criticism are of limited interest and should probably be reserved for graduate seminars on American music, music criticism, etc.

Although the essay "Music and Science" is also of limited interest, reserved for research courses, the idea of how we go about research is of great importance. Even if a student has a idea in mind at the beginning of a research endeavor, that student should keep an open mind to the possibility that the original thesis may be flawed. It is easy to ignore or rearrange evidence--consciously or not--in an attempt to demonstrate the verity of an idea. It is apparent throughout Apthorp's entire oeuvre that he was well versed in the facts salient to the topic at hand and that his ideas were based on those facts. This lesson is vitally important to college students today.
Apthorp had a special love for the French. He was known to winter in Paris, and he translated into English selected writings of Emile Zola and Hector Berlioz (1803-69). In order to present a work in English that reflected the personality—not the historical figure—of Hector Berlioz, Apthorp selected and translated writings from Berlioz's *Les Soirees d’Orchestre, A Travers Chants, Les Grotesques de la Musique, Autobiography*, and letters from Germany with the purpose of giving "the English-reading public such passages as are most strikingly characteristic of the man." In addition, he provided a biographical sketch of Berlioz and a catalog of his works, including opus number, title in French and English, versions available, and notes which consist primarily of debut performance, principal characters of dramatic works, etc. The preface is dated Boston, 19 June 1879. There was a need for such a volume, as Apthorp's work predates English translations of Berlioz's writings by

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1 Apthorp translated six short stories by Emile Zola. See Appendix B, "Writings of William Foster Apthorp."

several years.3 In translating, Apthorp was careful to preserve Berlioz's colloquial, "often slangy" writing style, especially in the verb tense. As English translations of Berlioz's writings are readily available today, it would be superfluous to address their contents here. Apthorp's biographical sketch, however, is unique in the literature and is worthy of comment.

As stated in his preface, Apthorp intended to impress upon his readers the personal life of Berlioz, with all its tribulations. Apthorp did, indeed, regale his readers with a spellbinding account of Berlioz's life, much of which was told in Berlioz's own words. Through moments of joyous elation and profound grief, one cannot help but sympathize with, empathize with, and truly respect the character and dignity of this great composer. Known for his tempestuous nature, Apthorp remarked that "he could not live without violent emotion, and absolute triumph being refused him, he often preferred despair to stoical indifference."4 It is no wonder, then, that he has been called the romantics' Romantic!

Noting that Berlioz's family was Catholic, a background that he remembered tenderly, his single virtue, claimed Apthorp, was his faith in the idea that from truth all good must come and that untruth in thought or deed breeds nothing but evil. Aside from this single moral rectitude, Berlioz's character was shaped by the hard

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3 The English translation of D. Bernard's Correspondence inédite (Paris, 1879) was published in 1882 as Life and Letters of Berlioz, and J. Bennett's Hector Berlioz was published in London in 1883. After Apthorp's, the next list of Berlioz's works in English was Cecil Hopkinson's A Bibliography of the Musical and Literary Works of Hector Berlioz, 1803-1869, With Histories of the French Publishers Concerned (Edinburgh: Edinburgh Bibliographical Society, 1951).

4 Apthorp, Hector Berlioz, 63.
experiences of his life. Several whom he dearly loved passed away, as we shall see, and he struggled for recognition in the musical community. Apthorp used Berlioz's words to explain why the musical world did not receive him with open arms: (1) there was a chasm between his musical sense and that of the public, (2) professors of the Paris Conservatory, especially Luigi Cherubini (1760-1842), rebuked his writing and thwarted his efforts, and (3) conductors were jealous because musicians responded to Berlioz better than to them.

It is commonly regarded in musical circles that the famous idée fixe that Berlioz used in his Symphonie Fantastique was composed in honor of Henriette Smithson, the English actress who would become his first wife.\(^5\) While it is true that he was enraptured with her when he completed the program symphony, the theme, Apthorp pointed out, actually had been written some years earlier, when he was twelve years old and smitten with a young woman by the name of Estelle. (Alas, her last name is not given.) Berlioz described her:

She was tall and graceful of figure, had great, piercing eyes, though gay and laughing withal, a head of hair worthy to adorn the helmet of Achilles, and ... pink boots! ... I had never seen any before. ... You laugh! ... Well, I have forgotten the color of her hair (which, however, I think was black), but I never can think of her without seeing her great eyes and little pink boots sparkling together.\(^6\)

Indeed, he never ceased thinking of her, as we shall see.

Apthorp recounted the travails that Berlioz endured at the hands of his parents and their interest in his career, and how they abandoned him when he

\(^5\) Apthorp included the first four measures of the theme.

\(^6\) Ibid., 15.
announced his desire to be a musician. His father's admonition to him seemed harsh, but Berlioz nevertheless fulfilled his father's words: "Be either great or highest in the arts, or leave them alone. . . . Nothing is so loathsome as a bad artist." After Berlioz had achieved notoriety as a composer and conductor, his parents acquiesced and received him favorably.

His marriage to his beloved Henriette proved to be more troublesome than fulfilling. Her career failed due to a tragic accident, and Berlioz spent considerable time away on concert tours to Germany and Russia. After watching her suffer and decline in spirit, she mercifully passed on. In describing her burial, Berlioz could not help but notice that the funeral procession carried them past the Odeon theater, where he had first seen her as Ophelia in Shakespeare's *Hamlet*. Berlioz's vexed spirit cried out, "Shakspere! Shakspere! I feel the deluge returning, I am wrecked in sorrow, and I seek thee still. . . . Father! father! where are you?" Berlioz remarried, but for only eight unhappy years. Apthorp then described, using Berlioz's words, how ten years later the remains of Henriette had to be moved. How much pain can one man endure? As if to soothe the troubled Berlioz, Apthorp invoked, "If paroxysmal grief and aesthetic typhomania do verily exhaust the capacity for sorrow God has implanted in the human breast, then thou hast indeed sounded all the depths of woe."  

Some time later Berlioz sought out the dream of his childhood, Estelle. He found her in Lyon, and to his delight she remembered him fondly. Even better, she

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7 Ibid., 16.
8 Ibid., 60, 62.
had followed the best she could his career; she had read a biography of him by "Mery."\(^9\) Apthorp said that "of the two great loves of his life, this [Estelle's] was indubitably the deeper, and built upon the more durable foundation." Although she told Berlioz that she did not love him, she was congenial and friendly, and she certainly had a mellowing effect on the man known for ebullience. Berlioz confessed, "I can already realize the improvement in my existence. My heaven is no longer empty. I gaze with loving eyes upon my star, which seems to smile sweetly upon me."\(^10\)

Berlioz had to suffer yet one more tragedy, the death of his son, Louis (in 1865), the anguish from which he would never completely recover. He wrote of Louis to Estelle, "He is a good boy, and has the misfortune to resemble me in all points; he cannot make up his mind to take his share of the platitudes and horrors of this world. We love each other like twins." Losing such a vital part of his existence cast him into a "lethargic state of melancholy." Even being made honorary president of a musical festival at Grenoble did not rouse his spirits. "His habitual lethargy increased from month to month until on 8th of March, 1869, he breathed his last, quietly and without pain. . . . He was in his sixty-sixth year."\(^11\)

Apthorp concluded his biographical sketch of Berlioz detailing the funeral—the pallbearers, the notables present, and the music performed. He also included

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\(^9\) The reference, perhaps, is to *Berlioz* by E. de Mirecourt, Paris, 1856.

\(^10\) Ibid., 75, 73.

\(^11\) Ibid., 71, 75.
in Appendix A the funeral discourse delivered by M. Guillaume, president of the Academy of Fine Arts.

*By the Way, Volume 1, "About Music"*

Apthorp collected a number of his writings from the entr’actes of the *Boston Symphony Orchestra Programme* (1892-97) into two volumes entitled *By the Way.* In these volumes, which were dedicated to his mother, Apthorp commented on a wide variety of subjects on and related to music, some to enlighten the readers, some for pure fun, but all to provoke thought. In the preface, dated Harvard, Mass., 17 July 1887, Apthorp gave a brief account of the origin and purpose of the program guide, as well as the nature of the entr’acte articles. He reinforced his position that writing gospel was passé, that he hoped to suggest and to stimulate thought. As each topic could be a research project in itself, it would be appropriate only to highlight notable points here.

On form, Apthorp reemphasized his position that music would be unintelligible without some underlying form-giving principle and that the form must be firmly rooted in the music, that is, in the melody, harmony, and rhythm. In "Influence of Surroundings," Apthorp lamented the practice of performing individual movements of larger works separately on concerts, primarily because the musical context--key relationships in particular--were disrupted. For this reason, Apthorp also felt that operas needed to be staged, not performed as concerts. Of composers’

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utilizing themes of other composers (plagiarizing), Apthorp noted that some of the best--Bach, Handel, Rossini--had done so. But he warned composers to be certain they could improve on what they stole!

Apthorp's primary concern on Impressionism was that the term was too often misused. He affirmed that the aim of a tone painting was to suggest vaguely something extra-musical, to suppress details, a definition that has not changed. In particular, he insisted that Richard Strauss's *Tod und Verklärung* (*Death and Transfiguration*) was not Impressionistic, as was commonly thought, since it was too realistic, too photographic. To Apthorp, one of the greatest Impressionists was G. F. Handel. Specifically, the suggestion of the flock and shepherd in his "He Shall Feed His Flock" from *Messiah* was praised for taking a single idea from the text and making it the central point of the musical tapestry. It is unfortunate that Apthorp was probably unaware--at that writing--of Claude Debussy's (1862-1918) *Prélude à l'après-midi d'un faune*, one of the earliest full-fledged Impressionistic works, which was completed in 1894.

Apthorp began his comments on modern orchestration with an interesting observation in the use of color in the late Italian renaissance. The period was marked by color in both painters (e.g., Bellini, Titian, Giorgione, Veronese, and Tintoretto) and musicians (e.g., Andrea and Giovanni Gabrieli) alike. More to the point, he noted that technology had improved musical instruments, giving them more color. New instruments were even invented, such as the saxhorns. Another impetus to modern orchestration was the shift in the support for music from patrons to the middle class. This necessitated that impresarios fill larger concert halls with larger
audiences, which, in turn, forced composers to score music that would be effective in larger halls. One result was the doubling of instruments on a single part, to some degree for greater power, thus displacing the prominence of individual instruments. In losing specific timbres, some music came to sound rather monotonous. The same criticism has been leveled against modern concert bands, in which, to a great degree, all of the instruments play all the time.

Richard Wagner made it a practice to seat the orchestra at Bayreuth under stage, out of sight, thinking that their visual presence would distract the patrons' attention from the stage. Apthorp challenged him on this point, insisting that there is a necessary relationship between what we see and what we hear.\textsuperscript{13} He noted that most speech is accompanied by facial expressions and even gestures. The movements of orchestral musicians, to Apthorp, are "concerted gestures" and are artistic in their own manner. He wondered which was more distracting: seeing the orchestra, or not seeing the orchestra?

There were a number of entries that were concerned more with tangential issues. Apthorp seemed to enjoy the freedom of composers--and critics--since their liberation from the binds of academies. Concerts no longer reflected the traditional, conservative teachings of academies, and critics no longer sat in ex cathedra judgment. Like composers, critics needed to make a living, and they considered their articles as fine art, "deeming an ounce of wit and good style worth a pound of Rhadamantine judgment.... Casting off his old assumption of irrefragable

\textsuperscript{13} It may be noted that this same argument precipitated the addition of sound to silent movies in the 1920s. It also explains music videos of today.
omniscience, . . . he can do his best to be an artist in his way, as composer, singer, and player can in theirs."^{14}

Other tangential items include "Fashion," "People who Hate Music," "Some Popular Fallacies," and "Musical Slips." Apthorp was disheartened that it was fashionable for artists to perform the same compositions over and over; everyone played the same music! Also, he noted that most pianists were inclined to play everything like Frédérick Chopin (1810-49) or Franz Liszt (1811-86). Again, the same complaints are still heard today in some circles.

Apthorp commented on three types of people that hate music. Before describing them, however, he noted that the plastic arts, which depend mostly on sight, can be shut out merely by turning a head or closing the eyes. Sound and smell, however, are quite different. They cannot be put out of mind so easily. If what is disliked cannot be put aside, one may grow to hate it. The first type of person that hates music, then, is one who has no ear for music and thus feels left out when others do enjoy it. He recalled a classmate of this type. The only kind of music that did not drive him wild was hand organ music. Why? It drove other people mad, especially musical people, and he relished in their misery! The second kind of person that hates music is one who truly enjoys something like conversation, and music interferes with that pleasure. The third type is the professional musician who spends all day making, hearing, or teaching music. What they really hate is too much music. Enough is enough!

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^{14} Apthorp, By the Way, Vol. 1, 103f.
In one entr'acte Apthorp corrected a number of fallacies related to music. People wondered why "the biggest organ in the country," the one at Boston Music Hall, sounded so meek. He informed his readers that it was not the size of the pipes but the wind pressure and mixtures that produced a "big" sound. Also, amidst tales that mice were coming to violent deaths by being hurled against the ceiling of the hall, Apthorp reported that the air inside the organ pipes did not rush like wind but merely vibrated. People in general believe that minor mode sounds gloomy. Not necessarily so, said Apthorp, reminding the readers of Rossini's tarantella "Gia la luna." Related to sight and sound was the notion that to sound more lively music had to be played faster. Apthorp was very perceptive in observing that a fast four sounds faster than a moderate two: "It is the rapidity of beat that most makes for vivacity of impression." To illustrate, he observed that a terrier that is chasing a rat looks like it is moving faster than a greyhound that is jogging. Finally, he set aright conventional thinking that cultivated musicians did not like "light" music. J. K. Paine spent five nights taking in Arthur Sullivan's Iolanthe, and Apthorp himself admitted to spending a fortnight enjoying Offenbach's Perichole.

In "Musical Slips" Apthorp called attention to serious blunders, particularly in translations. For example, a Boston newspaper reported a concert by soprano Adelina Patti in Paris, noting her superb and wonderful "organ point." Not to be confused with the organ point of a Bach fugue, for instance, Apthorp informed his

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15 Ibid., 146.

16 It may be recalled from his review in the Boston Evening Transcript of Offenbach's La Jolie Parfumeuse that Apthorp seemed to enjoy the performance. See Chapter 4, "Boston Evening Transcript," 132f.
readers that in this case point d'orgue should have been translated as cadenza. As an example of erroneous translation from German, he noted a program on which Anton Rubinstein (1829-94) was to play his own Trio in B-sharp. Twelve sharps?! exclaimed Apthorp. No, the German B dur should have been translated Bb major--two flats.

Several of the entries may be classified only as humorous. For example, complaints were manifold that the music of Brahms was too intellectual, thwarting his popularity. Apthorp used as a parable two people, the first of whom found intellectual discourse too heavy, whereas the second found it too light. The difference between the two, explained Apthorp, was that one simply had more brains than the other. Another humorous--and provocative--concept was "musico-therapeutic" hospitals. Apthorp reasoned that people whose bodies are not normal, who are sick and in the hospital, likewise must have abnormal appetites for other of life's amenities, such as food and culture. Hospitals, then, would be an ideal setting for deficient musicians, for surely they would "ravish the morbid senses of the sickly." It made no matter that such hospitals only treated, not cured, the sick, for "the fewer there are cured, the more work will remain for the musical healers to do. See?"

The final article--"What Next?"--showed remarkable insight into music of the future. Apthorp noted that the score to Marie Duparc's (1848-1933) symphonic

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17 Apthorp also made note of Brahms's intellect in his review of the Third Symphony in the Boston Evening Transcript. See Chapter 4, Boston Evening Transcript, 151ff.

poem *Lenore* (1875) contained no key signature. The same was true of Umberto Giordano's (1867-1948) opera *Andrea Chénier* (1896). All the sharps and flats were written as accidentals. Apthorp noted that the music changed key center very often. He quoted a passage by Belgian musicologist Francois Fétis (1784-1871) on the "omnitonic order" of music, in which melody moved through key centers continuously, rendering a key signature superfluous. Apthorp coined the word "nullitonic order" of music, in which the harmony was characterized by two key centers simultaneously, hence no key center. Is it possible that he was aware of the early music of Charles Ives (1874-1954), who mastered bi- and polytonality?

*By the Way, Volume 2, "About Musicians"*

In the second volume of *By the Way* Apthorp addressed issues pertaining to musicians. The two final sections are "About Art in General" and "Gleanings from the Court Library of Utopia," perhaps the most intriguing of Apthorp's writings. Among the comments on musicians, Apthorp remarked on "The Old Dechanteurs." He had high praise for composers that struggled with developing a notational system. It was hard work, writing music without the benefit of notes! Nevertheless, it had to be done, "so all honour to them who did it!" On musical tastes of then and today, Apthorp compared the great violinist Niccolo Paganini with a contemporary, Ole Bull (1810-80). While "today's" music was very good, music of then drove people wild. It was Paganini's grand style of playing that made the difference. By Bull's day the style had passed its prime. Violin playing had taken a new direction.

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19 Ibid., Vol. 2, 6.
Apthorp wrote a rather lengthy article on Johannes Brahms. To him, Brahms had all the "passionate strenuousness" and "emotional stress" of Wagner. Where he differed was in his sense--or lack of it--of drama. "In short, Brahms seems to be the only living composer of high distinction who has remained utterly untouched by the specifically Wagnerian influence." He wrote no programmatic music. To Brahms, music was "an independent and self-sufficient art, fully able to accomplish its own ends by its own means." He composed no true scherzos. *Ma non troppo* (not too much) is one of his trademarks. He was the only composer since Beethoven that rightly preserved "something of the old Hellenic serenity in his music."20 That is not to say he had no trace of drama whatsoever. Apthorp explained the opening of the first movement of Brahms's *Symphony No. 3*, in which the theme is presented in F major and then in f minor, as one example (he noted others, too) of Brahms's emotional effect.

In another article, Apthorp reviewed the music scene in Boston in the 1860s, thirty years previous. He discussed Carl Zerrahn and the Orchestral Union (special mention was made on the orchestra during the Civil War), the Mendelssohn Quintette Club, the Handel and Haydn Society festival in 1865, the star concerts, the "great organ" of the Boston Music Hall, and Old Philharmonic and its transition to the Harvard Music Association (with J. S. Dwight at the center), the eventual demise of the HMA due in part to newcomer Theodore Thomas and the public's recognition that the HMA was stoutly conservative. Apthorp did note, however, that the HMA was not all that bad, that they did perform the music of Schumann,

20 Ibid., 34, 35, 40.
Brahms, Saint-Saëns, Goldmark, Tchaikovsky, et al. Audiences noticed only the "standards," however, and not the new works. As a parting broadside to the public, Apthorp quipped, "The people persistently cried for the new things, and turned up its nose when it got them."\(^{21}\)

The section "About Arts in General" provided Apthorp a forum to demonstrate his broad knowledge about painters, sculptors, writers, and other artists, as well as his keen insight into the world of art. He recalled the comments of a friend who said that people who understand art--or think they do--are holy terrors. People who understand artists, on the other hand, are charming! Apthorp commented further on a view by Max Nordau that artists are degenerate and insane. True, but then insanity is a characteristic of genius of every art. Most artists are egotists, a condition that veils them from ordinary people who see only the egotism, not the artist. They are all insane with the same insanity of genius, which explains why they tend to get along together.

In "Ars longa, canones breves" Apthorp noted how the history of art is strewn with broken rules. But without canons, art would be lawless. What art is that? Apthorp asserted that art has to embody certain conventions or people will not understand it. Artists tend to throw off the shackles of convention, however, and seek to embrace new rules. New rules have to prove their mettle and will not be accepted until convention has changed. Like the inductive cycle of musical composition that Apthorp described in his essay "Music and Science," it seems that

\(^{21}\) Ibid., 82.
artists are never satisfied with the status quo. They always strive for new manners of expression.

In his obituary notice on John S. Dwight, Apthorp described him as a man of culture, "as distinguished from mere learning." In a brief entr’acte on culture Apthorp explained the distinction further. Knowledge can be sought; one can set about to attain a particular set of facts. "But culture is more elusive; you may ransack the learning of the ages without ever acquiring it." Again, he resorted to metaphor. When food is taken into the body it is absorbed, assimilated, and becomes a part of the body. If it is not absorbed but is merely stored, it has no real meaning. Knowledge must likewise be digested and assimilated. A complete transmutation of knowledge into feeling and instinct is what makes the difference.

Apthorp’s liberal arts education, perception, and imagination all came together in his comments on the square root of minus one. After a brief account of real and imaginary numbers in mathematics, Apthorp asked his readers: What is more poetic than an asymptote? It is a symbol of the ever-striving of the human soul--but in vain--for its ideal. The supernatural and symbolism are among artists’ tools to express the ideal, a reflection of reality. Artists must begin with reality; they cannot create out of nothing. "The ideal is an expression of the real, affected by the square root of minus one, by that faculty of the human mind which is called Imagination. . . . The proper function of the imagination in Art is to discover, or invent, means of making the essence of reality, nature, and truth more plainly

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cognizable and keenly felt."\textsuperscript{24} Apthorp's math professor certainly would have been proud of this imaginative application of a math principle in an artist's palette.

Some of Apthorp's entr'actes contained anecdotes from the music world. One example will suffice. In a New York concert of the 1875-76 season Hans von Bülow was the featured pianist. It seems that, like the "warm-up" acts of today in which a lesser-known artist or group performs before the main attraction, von Bülow was preceded by "an absolutely terrible (schrecklich) songstress" who "scorched the ears of the audience with an equally terrible song." Von Bülow made his entrance, seated himself at the piano, and began to play the passage from Beethoven's \textit{Ninth Symphony} "Brothers, no longer these tones, but let us strike up other and more joyful ones!" The audience caught on quickly, "and the hall fairly shook with mingled hand-clapping and laughter."\textsuperscript{25}

The final section of Volume 2 is entitled "Gleanings from the Court Library in Utopia." These are, for the most part, short quotations, many presumably by fictitious characters, including Kyon Chronogenes, Pleuthro Papyrun, and Diogene Cavafiaschetto. In all cases, the author and source were cited. Although they were often used as filler, some of Apthorp's monthly entr'actes consisted of nothing but these "gleanings." They always had something to say about the arts or something related, and they provided food for thought, conversational trinkets, enlightenment, etc.

\textsuperscript{24} Ibid., 129.

\textsuperscript{25} Ibid., 29, 30.
A few examples will suffice. According to Immanuel Flohjager in *Ueber Ethik und Kunstwesen*, to praise or condemn a piece of art because you have heard others do so is hypocritical. To do so of your own unaided reason is sincere. In the same volume Flohjager remarked, "The world accepts and keeps an artist's work on its own terms; not on the artist's." Fungolfactor Scriblerus compared the plastic arts with composers and poets in *De Artis natura*. Poets and composers are able to work out their ideas before the first draft. "But the painter or sculptor, working over his sketch, may in a moment of too ambitious conscientiousness obliterate a stroke of genius forever." 

Perhaps the most interesting "gleaning" is from Edgar Montacute in *A Modern Proteus*. In conversational format, one gentleman describes to the others how a regularly planned French dinner is in sonata form: the *hors d'oeuvres* or antepasta are the free introduction; the *relevés*, of which there are two, one fish and the other meat, are the first and second themes; the *entée* is the development; *rôts*, which are equal in number to the *relevés*, is the recapitulation; and the *entremets* are the coda. Although not a regular feature of the sonata form, a free episode after the development, as in the passage for muted violins with tremolo violas in Weber's overture to *Euryanthe*, is likened to the Roman punch and cigarette after the *entée*. What about dessert? queried the listeners. Dessert, like the *hors d'oeuvres*, are outside the circle of form. Besides, the sonata form usually appears in the first movement. The dessert, then, would be the rest of the piece.

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26 Ibid., 192.

27 Ibid., 189.
Apthorp’s final "gleaning" is a commentary on criticism, attributed to Fungolfactor Scriblerus in *De stultitia*. It was common practice for music critics to compare new music to that of the masters. Scriblerus pleaded that new music be given a chance on its own terms, instead of serving Bach, Beethoven, or even Wagner as models. On the power of the critic, Scriblerus remarked that "in so far as criticism accomplishes anything, incalculably more harm can be done by misplaced blame than by unwise praise." On the background of the critic, Scriblerus found Mr. "Dryasdust" irritable but generally harmless. The critic with no direction, no goal, no vision or perception was rebuked: "But the untutored Enthusiast . . . will ever remain an astonishment to the thinking observer. . . . When the human mind . . . chooses [to do] what it knows next to nothing about . . . there is no telling what sublime heights of bewilderment it may not reach."²⁸

Apthorp was a critic who accepted new music on its own terms, who was well aware of the power of the critic, as evidenced by his concept of criticism as enlightened opinion and not ex cathedra judgment, and who was eminently informed on his subject matter--music. In addition, Apthorp’s writing style and content could hardly be described as "dryasdust." He knew how to capture the interest of his readers, informing them all the while.

*The Opera Past and Present*

It has been demonstrated in previous chapters that Apthorp had a special place in his heart for opera. He knew his opera literature extremely well and cited arias and recitatives quite often to illustrate his point. It is no wonder, then, that he

²⁸ Ibid., 193, 195f.
wrote a book on the subject. *The Opera Past and Present: An Historical Sketch* is part of the Music Lover's Library series by Charles Scribner's Sons.\(^{29}\) This section will highlight Apthorp's volume, emphasizing the unusual and the perceptive.

Apthorp's was one of the first histories of opera.\(^{30}\) In the preface he outlined his purposes for writing the treatise, resolving to provide a "clear and connected account of the first establishment and gradual evolution of this form of art." His approach to the study of opera focused on the conflict between dramatic integrity and musical effect, "for the history of this conflict is really the history of opera."\(^{31}\)

Rather than merely reviewing composers and works, Apthorp provided background information on the expectations of society, on their tastes in opera at the time. He was more interested in recounting the history of opera through composers and works that were of particular influence on composers and works that followed. Discussions of Mozart and Beethoven are the only departures from this plan. Chapters are Beginnings (including the Florentine Camerata), the European

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\(^{29}\) William Foster Apthorp, *The Opera Past and Present: An Historical Sketch* (New York: Charles Scribner's Sons, 1901). The preface is dated Boston, 13 December 1900, and the volume is dedicated to B. J. Lang. Other books in the series are *The Orchestra and Orchestral Music* by William J. Henderson (1899), *Songs and Song Writers* by Henry T. Finck (1900), *Choirs and Choral Music* by Arthur Mees (1901), and *The Pianoforte and Its Music* by Henry E. Krehbiel (1911).

\(^{30}\) Apthorp gave credit to several books and articles, in French and German, as sources for his book, including *Les origines de l'Opéra et le Ballet de la Reine* by Ludovic Celler (Paris: Didier et Cie., 1868), *Les origines du théâtre lyrique moderne; histoire de l'Opéra en Europe avant Lully et Scarlatti* by Romain Rolland (Paris, 1895), and articles by E. Vogel and Hermann Kretzschmar in the *Leipzig Vierteljahrschrift für Musikwissenschaft*. Other early histories of opera include *The Opera* by Richard A. Streatfeild (London: J. C. Minno, 1897) and *A Critical History of Opera* by Arthur Elson (Boston: L. C. Page, 1901).

\(^{31}\) Apthorp, *The Opera*, viii, xi.
Conquest, Gluck, Mozart, the Italians, the French School, the Germans, Wagner, the Development of the Art of the Opera Singer, which is a discussion of the evolution of demands of vocalists, and the Present. The discussion of opera singers is usually secondary to other studies, but Apthorp thought the topic was worthy of its own discourse. Finally, included as two appendixes were the prefaces to Jacopo Peri’s *Euridice* (1600) and Christoph W. Gluck’s *Alceste* (1767).

Apthorp emphasized the tragic forms of opera, saying little about comic opera, since comic forms were distinctly national--tragic forms were more universal--and had little influence on the tragic forms. Nothing is said of opera outside of France, Italy, Germany, and England for the same reasons. Influence and universality were of utmost concern. He included portraits of those figures whom he felt were remarkable, although not necessarily trend setters, in the evolution of opera. These include Lully, Mozart, Gluck, Weber, Meyerbeer, Rossini, Wagner, and Verdi.

As in his other writings, Apthorp’s work here is clear and precise. His writing style is readily accessible. There is enough specific information to educate the

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32 Whereas it is true that later serious operas did contain elements of comic opera, such as Mozart’s *Don Giovanni*, it is better to say that comic and dramatic opera merged than that comic influenced serious. Comic opera underwent reforms toward dramatic integrity in much the same manner as serious opera did. Thus, changes like dramatic truth (in characters and plots), subjugation of voice parts to the drama, and more colorful orchestrations existed in both comic and serious, and later composers simply utilized those features that served the purpose.

33 The portrait of Wagner is given the place of honor, the frontispiece. In the particular volume examined here, however, that portrait is missing. Indeed, there are comparisons and references to Wagner throughout the entire volume.
non-musician and musician alike, but its lively historical narrative format makes for pleasurable and interesting reading for anyone.

As in most studies of opera, Apthorp began with a brief discussion of ancient Greek drama. During the Middle Ages and early Renaissance, music in the form of popular ballads and folk songs, which were not considered "artistic" compositions, was incorporated to fulfill dramatic and scenic requirements. The art music of the time was polyphonic, which is very limited for dramatic purposes, especially when expressed by a single character. Although there various dramatic forms as madrigal plays and ballets d'action, the necessary ingredient missing for true opera was music for scenic purposes.\textsuperscript{34} The discussions of polyphonic music and music for scenic action are not usually included in studies of opera. Apthorp added another noteworthy piece to the complex tapestry of music and drama.

Apthorp was not one to abide by popular opinion. Much attention is usually devoted to Alessandro Scarlatti (1660-1725) and G. F. Handel as composers of opera, but Apthorp minimized their work in his discussion, since they did not contribute anything new to opera but merely emphasized on established traditions.\textsuperscript{35} To Apthorp, "the chief figure in the . . . preliminary period of Opera in Naples . . .

\textsuperscript{34} The madrigal plays of Alessandro Striggio (1535-1584), Giovanni Croce (1550-1609), Orazio Vecchi (1551-1605), and Adriano Banchieri (1567-1634) were briefly described. Balthasar de Beaujoyeux's grand ballet \textit{Circe, ou le ballet comique de la Reine} (1581) was discussed at length.

\textsuperscript{35} Apthorp claimed that Scarlatti propagated the style of Giacomo Carissimi (1605-74) and, in his essay on J. S. Bach, asserted that Handel was a mannerist. Although Carissimi did not compose any operas—he is known for church cantatas and oratorios—Apthorp regarded his emphasis on solo singing as actually detracting from the evolution of opera.
was Francesco Provenzale [1627-1704]," an honor normally bestowed on Scarlatti. He regarded Provenzale as "one of the greatest and most forgotten geniuses in the history of Opera."36

As an example of Apthorp's attention to detail in an interesting presentation, one has to read his account of how the Académie Royale de Musique came to be. Donington’s *The Opera* and Grout’s *A Short History of Opera* do mention the name of Pierre Perrin in connection with its founding in 1669, but Apthorp provided details.37 According to Apthorp, Perrin obtained a letter from Louis XIV (28 June 1669) to form an academy of music "like those in Italy." He became associated with Robert Cambert for music, Marquis de Sourdeac for scenery and machines, and Bersac de Champeron for finances. Their first production was *Pomone*, 19 March 1671. Presenting such background information keeps the narrative interesting, informative, and alive.

In his discussion of the War of the Buffoons, Apthorp regarded Gluck as the central figure of the controversy. It was the acceptance or rejection of the reforms of Gluck, the "aesthetic revolutionary" in Paris, that disjoined the opposing factions. While it is true that the rivalry between proponents of French drama and Italian musical effect had been going on for some time, Gluck’s fortuitous presence in Paris proved decisive. Apthorp named the principals on each side of the argument and discussed at length the events as they unfolded, especially the "duel"--the writing of

36 Apthorp, *The Opera*, 30f.

Iphigénie en Tauride—between Gluck, who championed the French cause, and the Italian plenipotentiary Niccolo Piccini. Gluck's opera was more successful simply because he was a musician and a "dramatic genius," not because of any theory or doctrine. He was especially adept at expressing warm temperament within a restrained classical framework. As Apthorp quoted Gluck: "Simplicity and Truth are the sole right principles of the Beautiful in works of art." He regarded Gluck as the Father of Modern Opera because his operas were the earliest operas that held the stage in the late 1800s.

Apthorp had some interesting things to say about a number of composers. He asserted that Mozart possessed no great intellect or broad education: "Were he alive to-day, he would read nothing but a newspaper." Nevertheless, Mozart's genius was his instinct for music. He composed in his head, which explains why his first draft was usually his finished copy. Mozart left a rich legacy but had no influence on later opera. Of Rossini, Apthorp conjectured that he wrote no more operas after Guillaume Tell, despite the fact that he lived another thirty-nine years, because "the prospect of hard work needed to produce more Tells was more than his laziness could stomach."

There were a number of interesting items on Wagner that most books on opera fail to mention. As yet another testament to his knowledge of music

38 Apthorp, The Opera, 72. The quote is taken from the preface to Gluck's Alceste, in which he outlined his principles for opera reform.

39 Ibid., 74.

40 Ibid., 122. Could the reference to Rossini's stomach be a pun on his adoration of food?
literature, especially opera, Apthorp found snippets of Mendelssohn, Heinrich Marschner (1795-1861), and Meyerbeer in Wagner’s music. Apthorp also noted that the use of brass to announce acts at Bayreuth was not new: trumpets signaled the raising of the curtain of Claudio Monteverdi’s La favola d’Orfeo (1607) in Mantua. He also asserted that Bayreuth as Wagner envisioned it was doomed to fail because of a lack of resources to fulfill the dream. Blemishes soon crystallized into tradition, and the ideal was soon forgotten.

The entire chapter on the development of the art of opera singing contains material that is assimilated (briefly) into the other chapters, if it is included at all. By withdrawing this aspect of opera into its own chapter, Apthorp called special attention to what has been required of opera singers throughout the history of the genre. The two primary topics he discussed were bel canto singing and acting. It is no surprise to learn that as opera has progressed greater demands have been made on the prima donnas and primo uomos of the art.

In his final chapter Apthorp discussed opera after Wagner. Wagner proved to be of considerable influence, particularly in the concept of allowing the text and drama determine the musical form. Two other topics of special attention were Giuseppe Verdi and the musical renascence of Italy.

As usual, Apthorp included commentary that is not usually found in other studies. Apthorp provided some background on Italian opera as inherited by Verdi. After Domenico Cimarosa (1749-1801), Italy exported more opera than it imported.

41 It is ironic that Wagner, an avowed anti-Semitic, would borrow from three famous composers who happened to be Jewish. A man of questionable principles, Wagner felt he was above reproach and did whatever was pleasing in his sight.
Without the infusion of new ideas, Italian became stagnant. It was when Angelo Mariana conducted Wagner's *Lohengrin* in Bologna in 1868 that the sleeping giant awoke. Conservatory students began to look past Rossini and Verdi to Wagner, and to Bach, Beethoven, Schubert, and Schumann. Verdi rebounded with *Aïda* (1871) and the *Manzoni Requiem* (1874), proving to his countrymen that he was still a worthy composer. To Apthorp, *Falstaff* (1892) clearly showed the influence of Wagner in its plastic form that is conditioned by the text and dramatic action.

In reaction to the "sea serpent" operas of Wagner, some composers turned to short operas. The *verismo* operas of Pietro Mascagni (1863-1945) and Ruggiero Leoncavallo (1858-1919), *Cavalleria Rusticana* (1890) and *I Pagliacci* (1892) respectively, as well as *Hänsel und Gretel* (1893) by Engelbert Humperdinck (1854-1921) and *Das Heimchen am Herd* (1896) by Karl Goldmark (1830-1915) were specifically discussed.

Another type of reaction came out of France, where Alfred Bruneau (1857-1934) and Vincent d'Indy (1851-1931) were composing operas to prose librettos. Bruneau's *Messidor* (1897) and d'Indy's *Fervaal* (1897) were briefly described. Still another French composer, Gustave Charpentier (1860-1956), gave an entirely new role to the orchestra. Unlike Wagner, who used the orchestra to support the content of the drama, Charpentier confined the orchestra to suggesting the milieu of the action, as in *Louise* (1900), having nothing to do with what action was going on.42

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42 Apthorp noted that contemporary French opera was difficult to comment on because full librettos were generally unavailable and few operas had been produced in the United States.
In conclusion, Apthorp's *The Opera Past and Present* provides the reader with all the pertinent information needed to establish a clear picture of the history of opera. It is not always in the same order as commonly used textbooks today, but it is organized in a logical manner. Apthorp also showed himself quite a scholar, with numerous footnotes, many of which refer to primary sources. He included composers and commentary that are not present in other writings. Throughout the volume his writing style is lucid and interesting; he kept it from sounding like a detailed list of ideas, composers, and works. *The Opera Past and Present* is fun to read!

Because opera played—and continues to play—such a notable role in the history of music, the study of opera is vital to a complete understanding of music and society. As a matter of curriculum programs, courses in opera are often included especially for graduate students. At the instructional level it is paramount for college professors to be familiar with this particular genre of musical composition in order to convey the essence of opera to their students.
CHAPTER 8
SUMMARY AND CONCLUSIONS

Each chapter of this study has investigated a different form of William Foster Apthorp's music criticism, indicating that his contributions were broad and reached a sizeable segment of Boston's readers. At every turn his writings have been interesting, enlightening, and delightful to read.

Summary

Apthorp accomplished his task of apprising the public on matters musical in a thoroughly professional manner. The who and what of his columns were always plain, by the use of offset type, so readers knew quickly what he was going to talk about. His sentences flowed like a mighty river; quietly, gently yet firmly, unquestionably he made his point. In order to do so, Apthorp, knowing his readers, often resorted to metaphor. When a foreign phrase described better what he wanted to say he did not hesitate to use it. He was entertaining without resorting to the silliness found in The Folio and Dexter Smith's Paper.

As Dwight appreciated a spirited performance, Apthorp looked for dramatic integrity, especially in opera. Apthorp referred to the music to make his point, noting metronome and expressive markings, instrumentation, keys (for form), and other particulars. When there was a pressing related issue, however, he did not hesitate to dispense with the music itself and emphasize the issue at hand, as in
decrying the bass drum and cymbals in Saint-Saëns's *Danse Macabre* or noting John Knowles Paine's individuality.

Ever the scholar and educator, Apthorp made certain his readers were provided with the facts salient to the issue at hand. Whether the reader was a musical novice or aficionado, there was something of interest. In the program book for the Boston Symphony Orchestra [BSO] he gave detailed accounts of the background of the music and sometimes of the composer. His lectures/essays, discussed in Chapter 6, were all interesting and informative. The Power of Musical Observation provided readers with the tools necessary to understand and appreciate music. Knowing that understanding is a prerequisite to appreciation, he endeavored to write extensive articles on each of the four operas of Wagner's *Ring* cycle prior to the Wagner Festival, as described in Chapter 4.

His emphasis on using the inductive method of investigation when studying music is of interest to all levels of musicians. The entr'actes of the BSO guide, as collected in *By the Way*, provide entertaining yet informative reading, such as why the Music Hall organ did not sound as big as it looked. He possessed a tremendous command of language, and he often utilized primary resources that were in a foreign language. As a student of music he made it a point to study the score of a new composition before going to hear it at the concert. The acme of his scholarly activity, however, was in *The Opera Past and Present* and his work with John Champlin on the *Cyclopedia of Music and Musicians*.

Whereas Dwight was not a patron of new music, or American music for that matter, Apthorp was anxious for his generation to have its own musical expression.
He spoke highly of the music of Brahms (the composer with "brains") and Wagner, and he encouraged American composers such as John Knowles Paine and Benjamin E. Woolf. While most people thought of new music as "novel," Apthorp reminded them that new compositions may be "serious," as Chadwick's Symphony in C. Knowing that new ideas take time to catch on, he called for repeat hearings of new works.

Probably because of his broad background in the liberal arts, Apthorp showed remarkable insight. Oftentimes he saw a need to discuss a related matter concerning a composer or work, as mentioned above. The chapter on the demands of singers in The Opera Past and Present was unique for its time. A few other examples include his remarks on Bach's affinity for the "impersonal" organ, on how composers perceive--not discover--new means of expression, how nothing is more poetic than an asymptote, and how a regular French dinner is in sonata form.

Conclusions

The primary purposes of this study were to examine the contributions of William Foster Apthorp as a music critic, especially as compared to his predecessors, and to authenticate those contributions in light of the practice of music criticism by succeeding writers.

What did Apthorp contribute as a music critic? First, he promulgated the concept of enlightened personal opinion. John S. Dwight's views, honest as they were, were not based on a strong background of music education, and George Wilson's writings most often were not his own but were borrowed from English critics. Apthorp was well schooled in the fine arts, the source of his erudition.
Although he had a more-discerning ear than his readers, he never limited his remarks to what he knew. Patrons want to read about what knowledgeable people think and feel, not what they know.

Second, Apthorp contributed a writing style that was accessible to all readers. They knew from the very beginning of an article what the topic was, and they came to expect analyses and comments that were straightforward, easy to follow, bound to the music, and colorful. His writing was concise and lucid, never dry or indifferent. If there were little to say he did not waste the reader's time with drivel.

Third, Apthorp contributed a zeal for new music and American music. Without negating Dwight's masters of old, Apthorp took every opportunity to present new music and American music in as favorable light as possible. The works of Tchaikovsky are the only exception. While Dwight espoused music of Bach, Mozart, and Beethoven, Apthorp was quick to recognize talent in Brahms, Wagner, Saint-Saëns, Bruch, and Americans George Chadwick, Benjamin E. Woolf, Louis M. Gottschalk, and John K. Paine (as had Dwight, since Paine's training was mostly European).

Were Apthorp's contributions taken up by succeeding writers? It is unfortunate that much of what was discussed of Apthorp's work did not find its way into the contributions of his immediate successors. For example, no one took over the column in the Atlantic Monthly; the department was closed. Also, there were, naturally, no successors to his lecture series or books. Specific comment can be made only in reference to the Boston Evening Transcript and the BSO Programme guide.
Apthorp's successor for the *Boston Evening Transcript*, Henry T. Parker, was described by Chamberlin as "new" and "interesting." To be sure, his articles were a departure from Apthorp's compact style. What was "interesting" was the content and style. Parker's descriptions were not as informative as Apthorp's; they were somewhat evasive. They lacked the merits of Apthorp's scholarship and educational value. It was not always evident what Parker's opinion was; he merely described, in an ethereal manner, what happened at the concert.

It cannot be stated, therefore, that Apthorp's *immediate* newspaper successor continued his line. That is not an indictment against Parker, however, for he had to make the column his own in the wake of an immensely popular critic. He had to adopt his own credo. It can be stated, however, that later newspaper critics, including Olin Downes, Virgil Thomson, and Deems Taylor, to name a few, did indeed adopt Apthorp's style of enlightened opinion.

Of the entries for the *Boston Symphony Orchestra Programme* book, Philip Hale did attempt to fill Apthorp's shoes, and did so admirably. As if the Boston public had been sufficiently informed on composers and works, Hale was able to be even more succinct in analyses and other comments. He nevertheless was able to convey the essence of the music in a manner that was, like Apthorp's, enlightening and interesting to read. In addition, he was able to present new information based on recent scholarship.

**Implications for Higher Education**

As discussed in Chapter 1, the writings of music critics are valuable to later generations as an impression of musical life in their time and place. They are a
primary resource that can be used especially to provide a social perspective of the composers, performers, and audience. Apthorp has left a superlative body of writings that can be utilized in numerous ways. The *Atlantic Monthly* articles would be useful in specialized courses in music of the nineteenth century and in American music, especially when compared to *The Folio*, Dexter Smith's *Paper*, and John S. Dwight's *Journal*. The BSO notes would be useful in survey courses and theory courses, especially for the analyses of works, and in such specialized graduate courses as nineteenth-century music and American music. The material may also be used for program notes, especially by music educators in the public schools when presenting concerts, and for pre-concert lectures.

The various topics discussed in *Musicians and Music-Lovers* have far-reaching implications. For example, students in survey courses may study Bach, Meyerbeer, Offenbach, added accompaniments, and the Power of Musical Observation. Bach and added accompaniments may also be studied in courses in organ literature and Baroque music. Students in nineteenth-century music courses could study added accompaniments (as that was when the practice became an issue), Meyerbeer, Offenbach, Robert Franz, Otto Dresel, and music criticism. Of course, Meyerbeer and Offenbach also belong in opera courses. Music and Science—the inductive method of music research—belongs in graduate seminars on higher education and research.

Although more scattered than *Dwight's Journal*, the writings in the *Boston Evening Transcript* provide an excellent source regarding music in America. The social setting is especially useful in nineteenth-century music courses, and comments
on American composers' works rightfully belong in seminars on American music and music criticism. Finally, the chapter on the dramatic role of singers in *The Opera Past and Present* would be especially enlightening in the voice studio and opera workshop.

**Suggestions for Further Research**

From this study a number of other possible research projects have become evident. A valuable resource for faculty and students in higher education would be an index to the reviews by Apthorp that appeared in the *Boston Evening Transcript*. If a professor wished to discuss a particular composition in class, the index could be consulted to direct him/her to Apthorp's remarks on that work. Since not all university libraries possess a copy of the *Evening Transcript*, however, another possible resource could be a compilation of reviews of some frequently discussed works. These two projects could also be done for the writings that appeared in the BSO concert guide.¹

Apthorp presented a series of lectures at the Lowell Institute, which was repeated in New York and at the Peabody Institute, that served as the basis for his *Musicians and Music-Lovers*. Another research project would be to locate a copy, if any exists, of these lectures. It would be of interest to college professors to see if Apthorp included information in the lectures that he omitted in the book. It would also be of interest to note how long the lectures were and how detailed they

¹ One such work has already been completed for the writings of Philip Hale: John Burk, ed., *Philip Hale's Boston Symphony Programme Notes: Historical, Critical, and Descriptive Comment on Music and Composers* (Garden City, NY: Doubleday, 1935). An index of music reviews and topics discussed in the *Atlantic Monthly* is included in Appendix B.
were. This would provide valuable insight into the nature of lecturing on musical topics in Boston during the last quarter of the nineteenth century.

Robert Franz was a musician for whom Apthorp had a great deal of respect. He edited fifty of Franz's songs and stumped on his behalf on the issue of added accompaniments. Who was Robert Franz? Where was he from, where was he educated, how he came to be known in Boston, how accepted were his views on the realization of music of the Baroque era? The question of figured bass realization is one with which college music students grapple, but the general practice is to teach "fill-in-the-blank" realization, which is precisely what Franz railed against. Apthorp implied in his essay that he corresponded with Franz. Do those letters exist, and, if so, what treasures to they contain? That Apthorp was so keenly interested in Franz and added accompaniments gives credence to further study.²

Another area in which Apthorp played a key role was in music copyright. His participation in the hearings that revolved around Thomas's suit to enjoin Lennon from presenting Gounod's Redemption calls attention to this matter. Were there any such cases prior to this, and, if so, what were the circumstances and how were they resolved? How many cases had yet to be presented before the courts in America before a copyright law came to exist to protect composers? Such a study might be of only passing interest to undergraduate students (although the photocopying of

² According to Donald W. Krummel's Resources of American Music History: A Directory of Source Materials from Colonial Times to World War II (Urbana: University of Illinois Press, 1981), letters by Apthorp can be found in the Isabella Stewart Gardner Museum in Boston and the Boston Public Library. Joseph A. Mussulman at the University of Montana is also in possession of some of Apthorp's letters.
copyrighted music is an every-day occurrence), but graduate students and professors would be interested in how composers’ rights have been valued by American society.

Apthorp had fine words for Benjamin E. Woolf, as did Henry Parker for Charles Loeffler. These are not names that readily roll off the tongues of most musicians, however, not even learned ones. Why do succeeding generations not have the same regard for these composers? Perhaps, like Apthorp, they have made valuable contributions to music that have gone unnoticed.

While on the topic of review subjects, of special interest would be a study on why Apthorp assumed such a harsh stance concerning the music of Peter Tchaikovsky. As a rule Apthorp was an even-tempered and positive critic. What was it about Tchaikovsky that ran against his grain? Tchaikovsky certainly composed some beautiful music, much of which enjoys wide appeal. Apthorp did not have the same regard for the music of either Meyerbeer or Offenbach as he did for the music of Brahms, yet he found very good things to say about them. Why not Tchaikovsky?

When looking at the concert programs of the BSO and other musical organizations in Boston, it is plainly evident that new music was regularly featured, "new" being music composed less than twenty years previously. While there is still a propensity to slight "new" music, the situation shows signs of improvement, judging by the programs of major opera companies, symphony orchestras, chamber ensembles, and soloists. Why are musicians reluctant to program new music? This question deserves special attention from college professors who direct ensembles and who perform before the public, as well as studio teachers and students who schedule and program recitals.
The most important research that remains to be done is a biography of William Foster Apthorp. Although there is brief information available regarding his various positions, there is no in-depth study of his family, his personal life, and the conditions that enabled him to become such a prominent figure on Boston's music scene. Surely so refined and influential a critic as Apthorp deserves intense scrutiny so that the music world may come to know the particulars of his music criticism.
APPENDIX A

BIOGRAPHICAL SKETCH OF WILLIAM FOSTER APTHORP

William Foster Apthorp came from a family rich in tradition and refined taste. Their history in America can be traced back to Charles Apthorp, a British officer. Educated in Eton and paymaster of the queen’s army and navy, this Boston merchant died in 1758. Fifteen of his eighteen sons and daughters survived him, the most notable being Reverend East Apthorp, founder of the Christ Church in Cambridge. Rev. Apthorp fought to establish the Anglican Church on American soil. The time was not right, and he returned to England, where he died in 1816. Nevertheless, the Apthorp name has had a long tradition of noblemen, of responsible, respected leaders who made careers of laboring for that which inspired them. Family alliances include such prominent names in Boston as Greenleaf, Wheelwright, Bulfinch, and Bayard.

Apthorp’s father was himself a well-known figure in Boston. Although he did not have a high social profile, his presence was always noted and was sure to enhance any worthy function. He and his wife saw to it that their son had the best education and life experiences possible.

William Foster Apthorp was born in Boston, Massachusetts, 24 October 1848. He was an only child. When he was only seven years old his parents, hoping their son would have a career in art, took him to Europe for his education and cultivation of his talents. He attended the Marquardt’sche Schule in Dresden, where he also
studied drawing with Frenzel in order to promote his career as a painter; the Friedrich Wilhelm'sche Progymnasium in Berlin; and the Ecole des Freres Chretien in Rome. While in Florence he was a fellow student with and companion of now-famous American painter John Singer Sargent. In Rome he studied with Guglielmi and Garelli.

The Apthorps returned to the United States in 1860. As further preparation for life ahead, he was enrolled in the E. S. Dixwell preparatory school. At this point he decided to give up painting and turned to music, hoping for a career as a concert pianist. To this end he studied piano, harmony, and counterpoint with John Knowles Paine starting in 1863. His studies came to an abrupt halt in 1867 when Paine traveled to Berlin to begin preparations for the debut of his Mass in D. Undaunted, Apthorp continued his piano study with B. J. Lang and theory on his own. Being part of the "Lang School" began his affiliation with the Harvard Musical Association, a relationship that he continued throughout his career as a musician. His formal education was made complete at Harvard University, from whence he graduated in 1869. During his senior year he was the director of the Pierian Sodality.

In 1872 Thomas Ryan embarked on a bold venture in establishing the National College of Music, and Apthorp was selected to teach harmony. The school did not survive, however, and Apthorp had to pursue new avenues. He had apparently made a name for himself at the college, however, for he was quickly engaged by the New England Conservatory to teach piano, harmony, counterpoint, fugue, and general theory. He also taught aesthetics and music history at the
College of Music of Boston University. This part of his life work lasted for twelve years.

In the meantime, in 1876, he married Octavie Loir Iasigi of Boston, a hospitable, gracious woman and a leader of society. The family resided at 14 Otis Place in Boston and spent their summers at their cottage in Nahant. They had one son, Algernon. Apthorp was also engaged in 1880 to present a series of six lecture on music history at the Lowell Institute, a series that was repeated in New York, Brooklyn, and the Peabody Institute in Baltimore. A second series on general music was delivered seven years later.

Despite the fact that Apthorp was provided every comfort and lacked nothing in his early years, he nevertheless developed a tireless work ethic. This is no more evident than in his work as a music critic. In 1872 Francis Boott, the composer, suggested to William D. Howells, editor of the Atlantic Monthly, that Apthorp be engaged to write for the newly established music department of that journal. As a sort of companion to Dwight's Journal, he provided the readers with concert reviews, literature reviews, and commentary on a wide variety of topics. The music department was closed in 1877.

Perhaps he knew the end of his term with the Monthly was imminent, for prior to his leaving that position he became the music critic for the Boston Courier in 1876. Two years later he was writing the music and drama column for the Boston Evening Traveller.

The 1880s brought a significant new assignment for Apthorp. In addition to serving on the concert and program committee of the Harvard Musical Association
he began the most important tenure of his career as a music critic. In 1881 he was selected to take over from Edward Clement the music column for the *Boston Evening Transcript*, which was considered one of the most refined papers in Boston. Shortly later the responsibility for the drama column was added, and an assistant, Francis H. Jenks, was hired to lend a hand. Studious and diligent, Apthrop developed a case of writer’s cramp and resorted to the typewriter to write his columns. He was known to work for hours at his keyboard. Apthrop’s polished, charming articles inspired, educated, and delighted Boston’s finest for twenty-two years. His multifarious education and experience quickened his perception and taste, making him no less a virtuoso of the pen than his beloved Bach was of the organ.

In the following decade his audience was widened still further, as he took over from George Wilson the duties of writing the program book for the Boston Symphony Orchestra. In addition to introductory and analytical material on the music of the concert, in which he emphasized form and musical tradition, he also composed an entr’acte, a column in which he was able to write on whatever musical topic he wished. These columns can rightfully be placed among those of Berlioz, Jean-Paul Richter, Schumann, and E. T. A. Hoffmann.

Apthorp ceased writing for the *BSO Programme* book in 1901, and Philip Hale assumed the task. He continued to write for the *Evening Transcript* for another two years. In 1903 he handed the reins of that duty over to Henry T. Parker and retired to Vevey, Switzerland. Their spacious apartment, situated high in a hotel of that resort town, overlooked Lake Geneva and the Swiss Alps. It was their intention to return to Boston some day, as they maintained their Boston ties and
even left some furniture. When his Boston friends visited they were distressed at his worsening health. He suffered from cataracts, which were successfully corrected with surgery. He was also long afflicted with a bronchial cough, which weakened his heart. Apthorp died in Vevey, 19 February 1913, and was buried there.

As diligent a worker as he was, his social circle was wide. He was a member of the Harvard Musical Association, the St. Botolph Club, the Tavern Club, and the Papyrus Club, where he served a term as president. A connoisseur of culinary delights, he was known to don apron and bonnet de chef and whip up some gourmet cuisine. Their home was open for social gatherings on Sunday afternoons, where they entertained the foremost musicians, artists, and literary figures in Boston. In spite of his acute attention to detail and refined taste, Apthorp was known as a gentle spirit, a hearty comrade. He was quick to put down his work to attend to the desires of a friend.
APPENDIX B
WRITINGS OF WILLIAM FOSTER APTHORP

Articles:

*Atlantic Monthly*
*Contemporary Review*
*International Review*
*Musical Review*
*Dwight's Journal of Music*

Newspapers:

*Boston Courier*
*Boston Evening Traveller*
*Boston Evening Transcript*

Books:


Music:


Miscellaneous:

*Boston Symphony Orchestra Programme* notes, 1892-1901.


APPENDIX C
INDEX OF TOPICS, MUSICIANS, AND MUSIC REVIEWED IN THE
ATLANTIC MONTHLY, 1872-1877

Abt, Franz, "A Rose in Heaven," words by E. Jackson Oct. 1872
"Moonlight Sonnet," words by C. Mackay Oct. 1872
"The Old, Old Tale" Feb. 1872
songs of June 1872
Adee, David C., words for "Loch Ness," by F. Korbay Nov. 1876
"Alas!" song by H. Millard June 1875
Albani, Emma, as Elsa in R. Wagner's Lohengrin Mar. 1875
"Album Leaf," for piano by R. Zeckwer June 1874
Album of Scandinavian Compositions, for piano/organ and voice, Apr. 1876
arr. by A. Wulff
Aldrich, T. B., words for "In the Hushes of the Midnight," Mar. 1877
by C. Dana Jan. 1872
Allen, N. H., ed., German Four-Part Songs, with English words June 1874
Ambros, August W., "Bunte Blätter" (piano) Mar. 1874
quote on intellectual involvement in art Apr. 1873
American oratorio, The Nation quote
"Andante with variations" from F. Schubert's Quartet in d, Mar. 1872
arr. for piano by E. Perabo
"Angel at the Window," song by B. Tours, words by W. Baines May 1874
"Aprile," song by C. Gounod, words by J. Barbier May 1873
"Arabesken," for piano by I. Seiss Nov. 1873
Architecture for General Students, C. Horton May 1875
Art-Life and Theories of Richard Wagner, E. Burlingame
Art du Chant, M. Garcia Aug. 1875
Ashland, H., words for "When the Tide Comes In," by H. Millard Feb. 1872
Ashton, Agnes, "I love but thee alone" Jan. 1874
"Ave Maria," song by H. Danks Feb. 1872
"Ave Maria," for mezzo soprano or female quartet by F. Boott Sep. 1875
"Ave Maria," song w/ vln. obl. by H. Millard Apr. 1874
"Ay!" song by A. Pease Sep. 1875
"Baby's Eyes," slumber song by A. Ropes June 1872
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  Fifteen Inventions à 2 and Fifteen Inventions à 3 voices May 1873
  Magnificat, perf. by Sharland's Choral Society
    and the Th. Thomas Orchestra
  Magnificat, rescoring of by R. Franz May 1876

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Bach, J. S. (cont'.)

Passions-music nach dem Evangelisten Matthaus, arr. for piano
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St. Matthew Passion, rescored by R. Franz
St. Matthew Passion, perf. by Handel and Haydn Society
St. Matthew Passion tempos

Bagge, Selmar, arr. for piano J. S. Bach’s Passions-music nach dem Evangelisten Matthaus

Baines, Wilhelmina, words for "Angel at the Window," by B. Tours
Ballad concerts of Dolby Troupe
Ballet, stage elocution, women's costumes
Barbier, J., words for "Aprile," by C. Gounod
"Barcarolle," song by V. Cirillo
Barrett, W., and J. Stainer, A Dictionary of Musical Terms

Bateman's company, opera bouffe
Baumbach, Adolph, ed., Baumbach's New Collection of Sacred Music
"Trio in Bb, arr. for piano by F. Liszt

The Bells of the Strasbourg Cathedral, for mezzo, baritone, chorus, and orchestra, by F. Liszt, text by H. W. Longfellow
Belocca, Anna de, singer
"Serenata" (piano)
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"Meeting by the Brookside," words by G. Cooper
"A Mother's Dream," song w/ cello obli., words by G. Cooper
"The Tear" (song)
"When the Tide Comes In," words by H. Ashland
Minor scales--diminished, augmented, chromatic, pluperfect, imperfect
"Moonlight Sonnet," song by F. Abt, text by C. Mackay
Morgan, John P., "Sea Fern" (part song)
"A Mother's Dream," song w/ cello obli. by H. Millard, words by G. Cooper
Moulton, Mrs. Charles (Lilly Greenough), singer
Mozart, W. A., "A Relic," fantasia impromptu for piano, ed. by A. Maas
Mueller, Max, "Tuberose," words by E. Osborne
Murska, Ilma di, singer with the Maretzek opera troupe
"Music, the art of moving intelligent persons," H. Berlioz, from A Travers Chants
Music criticism
"Music and Morals," quote by Rev. H. Haweis
"Music is for everyone," H. Berlioz, from Les Grotesques de la Music
Musical Composers and their Works, S. Tetler
Musicians and music-likers
National College of Music, establishment of
"Nazareth," song by C. Gounod
"The Night Has a Thousand Eyes," by F. Boott, words by F. Bourdillon
"A Night in Venice," duet for sop. and tenor by G. Lucantoni
Nilsson, Christine, soprano
"Nobody Home but Me," song by Violetta, words by G. Cooper
"Nocturne," for piano by W. Kaffenberger
"Nocturne," from F. Mendelssohn's Midsummer Night's Dream, arr. for piano by S. Smith
"Nocturne," for piano by R. Zeckwer
"Non so," romanza by Enrico Bevignani
Norton, Lilllian B., soprano in G. F. Handel's Messiah
"Nouvelles Soirees de Vienne," from J. Strauss's Suites 1 and 2, arr. for piano by Carl Tausig
"Novelette," caprice for piano by W. Mason
"O fair Dove! O fond Dove!" song by A. Sullivan, words by J. Ingelow
"O fair Dove! O fond Dove," song by A. Gatty, words by J. Ingelow
"O sing unto the Lord," quartet by J. Thomas
"O Blushing Flowers of Krumley," song by J. Eichberg, words by A. Carey
"O that we two were Maying!" song by C. Gounod
Offenbach, Jacques, and opera bouffe
"The Old Place," ballad by F. White
"The Old, Old Tale," song by F. Abt
"Only to Love," song by C. Santley
Opera bouffe and Jacques Offenbach
Orchestral music at the theater
Orchestral Union, a brief history

Les Origines de l'Opera et la Ballet de la Reine, by L. Celler
Osborne, Edmund F., words for "Tuberose," by M. Mueller
Osgood, George L., "Gay Little Dandelion," Op. 1, words by G. MacDonald
ed., Guide in the Art of Singing
"The Lake and the Lily," words by Laurius
"Somebody" (song)
"Sunset" (song)
"The Sunshine of Thine Eyes," words by G. Lathrop

Oxenford John, words for "Deep Down Within the Cellar"
"Pace a quest' alma oppressa," terzettino by F. Campana
Paine, John K., "Hymn," text by J. G. Whittier
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Vier Character-Stücke, Op. 11 (piano)

Paladilhe, E., "Mandolinata" (Roman serenade)
Parker, J., transl., Fifty Selected Piano Studies, by J. Cramer and H. von Bülow
"Passed Away," song by C. Gounod, words by E. Saunders
Patti, Carlotta, coloratura sop. with the Strakosch troupe
Pease, Alfred H., "Ay!" (song)
"Forevermore" (song)
Perabo, Ernst, arr. "Andante with variations" from F. Schubert's *Quartet in d* for piano. 
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"Perform composer's intentions," quote by R. Wagner
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Phillips, Matilda, contralto in G. F. Handel's *Messiah*

*Pianists' Favorites of Modern Compositions*

*Pianists' Favorites (easy)*

Piano stools

*Piano and Song,* transl. by F. Wieck

Pinsuti, Ciro, "Fly Forth, O Gentle Dove" (song)
"In Shadowland" (song)

Plaidy, Louis, *Technical Studies for the Piano*

"Poème d'Avril," Op. 14, song by J. Massenet,
words by d'Armand Silvestre

"Poème du Souvenir," song by J. Massenet,
words by d'Armand Silvestre

"Polonaise," Op. 35, for piano by T. Carreno

*Popular Songs and Ballads*

Poultonney, Thomas, words for "Thou has Broken the Heart,
  by F. Korbay

"Pour qui sera," song by J. Massenet

"Praeludium," for piano by A. Krause

"Prelude in a minor," for piano by W. Mason

Proctor, A. A., words for "Give," by A. Sullivan

Puente, Giuseppe del, as Fr. von Telramund in R. Wagner's *Lohengrin*

"Queen of the Beautiful," song by C. White

"Queen of Love," song by C. Gounod

Raff, Joachim, *Impromptu Valse,* Op. 94 (piano)

*Symphony No. 2*

*Lenore* symphony

*Im Wald* symphony

Randegger, Alberto, "Marinella" (canzone)
  "A Mariner's Home's the Sea," words by J. Wooler

*Rayons d'Azur,* Op. post., polka de salon (piano)

by L. M. Gottschalk

Reinecke, Carl, "Er hat vergissen sein schones Weib"
  from *König Manfred,* text by F. Rober

*Hausmusik,* Op. 77 (piano)

Reissman, August, *Geschichte des deutschen Liedes*

"A Relic," fantasia impromptu for piano by W. A. Mozart,
ed. by A. Maas

"Resignation," song by F. Korbay, words by T. Sturm
"Rest thee on this Mossy Pillow," trio for female voices by H. Smart, words by B. Heber
  *History of Music*, second series
  *Six Songs*, Op. 6
  *Ten Irish Melodies*
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  from C. Reinecke's *König Manfred*
Ropes, Ailie E., "Baby's Eyes" (slumber song)
"A Rose in Heaven," song by F. Abt, words by E. Jackson,
Rossini, Gioacchino, "La Danza," Op. 104, from *Soiree-Musicales*,
  arr. for piano by S. Smith
Rubinstein, Anton, *Ivan der Grausame* (tone poem)
  pianist
  pianist
Rudersdorff, Hermine, dramatic sop.
  singer with the Maretzek opera troupe
  singer in J. S. Bach's *St. Matthew Passion*
Rudolphsen, John F., bass in J. S. Bach's *St. Matthew Passion*
"Russian Airs," from *Grands Fantaisies de Concert*, for piano
  by L. Sloper
"The Sailor's Story," song by H. Smart
Saint-Saëns, Camille, *Concerto No. 2* for piano and orchestra,
  B. J. Lang, pianist
  music of
The *Santley Album*, six songs transcr. for piano by L. Sloper
Santley, Charles, "Only to Love" (song)
  The *Santley Album*, six songs transcr. for piano by L. Sloper
  singer
  singer
Saran, A., "Fantasie in Form einer Sonate," Op. 5 (piano)
Saunders Theater in Cambridge
Saunders, Edwin, words to "Passed Away," by C. Gounod
Sauret, Emile, violinist
"Scherzo," caprice for piano by W. Mason
Schubert, Franz, songs of
Schubert, Franz, "Andante with variations" from *Quartet in d*,
  arr. for piano by Ernst Perabo
  "Menuetto," from *String Quartet No. 1*, transcr. for piano
  by E. Perabo
Schumann, Robert, "O tell me, little Birdie mine," Op. 27, No. 1
  *Paradise and the Peri*, performed by the Cecilia Club,
  B. J. Lang, dir.
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Scolara, Giovanni, as King Henry in R. Wagner's *Lohengrin*
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Seven Preludes, for piano by F. Mendelssohn Oct. 1872
Sharland's Choral Society, perf. of J. S. Bach's Magnificat, w/ Th. Thomas Orch. May 1876
"She wandered down the mountain-side," ballad by F. Clay Mar. 1872
Silvestre, d'Armand, words for "Poème du Souvenir" by J. Massenet Dec. 1876
"Sing, Sweet Bird," song by W. Ganz Jan. 1874
"Sing, Little Bird," song by J. Eichberg, words by C. Thaxter Nov. 1876
Singer, Otto, The Landing of the Pilgrim's Fathers (cantata) Aug. 1876
Sloper, Lindsay, "Home, Sweet Home," from Grands Fantaisies de Concert (piano) July 1872
"Russian Airs," from Grands Fantaisies de Concert (piano) July 1872
transc., The Santley Album (six songs for piano) July 1872
Sharp, Henry, "The Broken Ring" (song) June 1875
"Rest thee on this Mossy Pillow," trio for female voices, words by B. Heber Oct. 1872
"The Sailor's Story" (song) Mar. 1872
Smith, Mrs. H. M., singer in R. Schumann's Paradise and the Peri May 1875
"Jeunesse Doree," galop for piano Mar. 1872
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"The Snapped Thread," spinning song by H. Eisoldt Mar. 1872
"So the Story Goes," song by J. Malloy Jan. 1874
"So the Children Say," song by B. Tours Nov. 1873
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Songs of the Pyrenees, Sturgis and Blake July 1877
"Soper vorrei se m'ami," soprano duet by Franz J. Haydn Oct. 1872
Spohr, Ludwig, "Jesus, I My Cross have Taken," arr. as solo/duet/quartet by E. Foster Jan. 1874
Sponholtz, A. H., "Es rausche das rothe Laub" (song) Jan. 1872
Spring is here, Op. 200, for piano by F. Spindler July 1872
Stage elocution, women's costumes, ballet Aug. 1872
Stainer J., and W. Barrett, A Dictionary of Musical Terms Feb. 1877
"Stars the Night Adorning" (from Hugo's Ruy Blas), serenade by J. B. Wekerlin, transl. by N. MacFarren
Stewart, W. E., words for "Yes," by J. Blumenthal
"The Storm," song for baritone by V. Cirillo
Strakosch opera troupe
Strauss, Johann, "Nouvelles Soirees de Vienne," from Suites 1 and 2, arr. for piano by C. Tausig
Sturgis and Blake, eds., Songs of the Pyrenees
Sturm, T., words for "Resignation," by F. Korbay
Sullivan, Arthur, "Give," words by A. Proctor
"Love laid his Sleepless Head," words by A. Swinburne
"O fair Dove! O fond Dove!" words by J. Ingelow
"Sunset," song by G. L. Osgood
"The Sunshine of Thine Eyes," song by G. Osgood, words by G. Lathrop
"Supplication," romance for piano by R. Goldbeck
Svenska och Finska Sanger (folk songs of Sweden and Finland), S. Borg and M. Brown
Tägliche Studien für Piano, by C. Tausig
Tamberlik, Enrico, tenor with the Maretzek opera troupe
"Dream of the Shepherd-Boy," Op. 79, transl. by J. S. Dwight
Tausig, Carl, Tägliche Studien für Piano, arr. for piano J. Strauss's "Nouvelles Soirees de Vienne," from Suites 1 and 2
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Technical Studies for the Piano, L. Plaidy
Tetler, Sarah, Musical Composers and their Works
Thallon, Robert, Jr., "The Boat of My Lover," words by J. Halifax
Thaxter, Celia, words for "Foreboding," by J. Eichberg
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"Theme with Variations," from F. Lachner's First Orchestral Suite, transc. for piano by E. Perabo
Thomas, Theodore, cond. L. van Beethoven's Symphony No. 5 in c cond. Wagner opera excerpts
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comments on first season
perf. of J. S. Bach's Magnificat, w/ Sharland's Choral Society
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Thomas, J. R., "O sing unto the Lord" (quartet)
"Thou has Broken the Heart," song by F. Korbay, words by T. Poultnay

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"To thee, O Country," national hymn for male voices by J. Eichberg, words by A. Eichberg

Tostee, Mademoiselle, singer

Tours, Berthold, "Angel at the Window," words by W. Baines

"So the Children Say" (song)

"Violets in the Snow" (ballad)

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"Trovatore in Athens, Greece"

"Tuberose," song by M. Mueller, words by E. Osborne

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"Updating" composer's music

"Valse Impromptu," for piano by W. Mason

Varley, Nelson, tenor

Verdi, Giuseppe, "Traviata at the Apollo in Athens, Greece"

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Verdi and Meyerbeer--Who influenced whom?

"Violets in the Snow," ballad by B. Tours

Violetta, "Nobody Home but Me," words by G. Cooper

"Volkslied," song by Franz Abt

Wachtel, Theodor, tenor with the Wachtel troupe

Wachtmann, Charles, transcr. for piano "Marche Célèbre," from F. Lachner's First Orchestral Suite

Wagner, Richard, Centennial March, performed by

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Lohengrin, described by

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Tristan and Isolde, "Introduction and Finale"

"Wolfram's Invocation" from Tannhäuser, arr. for piano by F. Liszt

Wagner Festival

Wagner Society concert, London

Wagner's music dramas need actors who can sing


Wehle, Karl, pianist

Weckerlin, J. B., "Stars the Night Adorning" (from Hugo's Ruy Blas), transl. by N. MacFarren

Weston, Mrs. J. W., singer in G. F. Handel's Messiah

"What are symphony concerts for?" discussion in Dwight's Journal

"When the Tide Comes In," descriptive song by H. Millard, words by H. Ashland

"When in the Early Morn," song by C. Gounod, words by E. Maitland

White, Ferdinand J., "The Old Place" (ballad)

White, C. A., "Queen of the Beautiful" (song)
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Whitney, Myron W., singer in G. F. Handel's Messiah  
Whittier, John G., text for "Hymn," by J. K. Paine  
Wieck, Frederick, *Elementary Exercises for the Piano*  
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Wieniawski, Henri, violinist  
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Winch, William, tenor in J. S. Bach's *St. Matthew Passion*  
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Winch, John, bass in J. S. Bach's *St. Matthew Passion*  
"Wolfram's Invocation" from R. Wagner's *Tannhäuser*,  
arr. for piano by F. Liszt  
Women's costumes, stage elocution, ballet  
Wooler, J. P., words to "A Mariner's Home's the Sea,"  
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World's Peace Jubilee  
Wulff, Anton, arr. *Album of Scandinavian Compositions*,  
for piano/organ and voice  
Wynne, Edith, singer  
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Zeckwer, Richard, "Album Leaf" (piano)  
"Nocturne" (piano)  
"Zur Gitarre," for piano by F. Hiller  
"Zwei Clavierstucke," for piano by F. Mendelssohn
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BIOGRAPHICAL SKETCH

Robert Brian Nelson was born in Elkhorn, Wisconsin, 8 January 1952. He attended public schools in Grayslake, Illinois; Norfolk, Virginia; and Neptune Beach, Florida (1970). He began his music studies on the baritone in fifth grade, and he sang in his church choir. He served in the U.S. Navy for four years, graduating from the School of Music (1971) and performing on trombone and euphonium in the show band "The Ambassadors." He returned to Jacksonville and earned a B.M.E. at Jacksonville University (1978). While attending school he was second trombonist with the Jacksonville Symphony Orchestra.

He moved to Louisville, Kentucky, so his wife, Diane, could attend the Southern Baptist Theological Seminary. He taught music from first through twelfth grades at a private Christian school. He also had opportunity to perform on concerts and recitals at the seminary, and he played in a church brass ensemble. He then moved to Athens, Georgia, where he completed a master’s degree in trombone performance from the University of Georgia (1983). Dr. Philip Jameson was his principal instructor.

After spending a year teaching a junior high school band in Jacksonville, he moved to Gainesville, Florida, where he earned his Ph.D. (1991). Dr. David Z. Kushner was his supervising professor. While in Gainesville Nelson performed with the Gainesville Chamber Orchestra, the Gainesville Brass Quintet, and the UF
Renaissance Ensemble. He has published articles in *The Opera Journal* and *Ars Musica Denver* and numerous record and literature reviews in the International Trombone Association *Journal*. He has also presented papers to meetings of the American Musicological Society, College Music Society, and the Sonneck Society. He currently resides in Gainesville with his wife and two dogs. He is an assistant to the editor of the *Florida Historical Quarterly*, is a visiting instructor at the University of Florida, and teaches trombone at Santa Fe Community College.
I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

David Z. Kushner
Chair
Professor of Instruction and Curriculum

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Athol Packer
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Professor of Music
This dissertation was submitted to the Graduate Faculty of the College of Education and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

December 1991

[Signature]
Dean, College of Education

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Dean, Graduate School
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Professor of Instruction and Curriculum

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