

Vittorio Radeaglia and His *Serenade aux Etoiles* in the Modern Composers' Series Competition¹

Vjera Katalinić, Lucija Konfic

Hrvaška akademija znanosti in umjetnosti
Croatian Academy of Sciences and Arts (Zagreb)

Introduction

The Department for History of Croatian Music was founded in 1980 and initially employed only four researchers.² The cornerstone of its library was the donation by Josip Andreis of about 1,300 volumes of books and journals: already during his lifetime, Andreis had decided to place his library in an institution to which he was closely connected. On the other hand, the Department of Music and Musicology of the Academy provided its archival materials, among which was the musical legacy of the composer Vittorio/Victor Radeaglia, i.e. Viktor Radelja. Over the past forty years, various projects have led to archival research in multiple locations, primarily in church and secular institutions outside Zagreb, but the preparations for relocation the contents of the Department's library and collection after the Zagreb earthquake in 2020 provided an impetus to review

- 1 This research was financed by the Croatian Science Foundation with project IP-2020-02-4277 "Institutionalization of modern civic musical culture in the 19th century in the area of civilian Croatia and the Military Frontier." The recording of Vittorio Radeaglia's composition *Serenade aux étoiles* (not written as in French: *étoiles*) for the purposes of writing this paper and its presentation at the Ljubljana conference was made in February 2024 by pianist Iva Ljubičić Lukić.
- 2 At that time, the Department was called the Institute for Musicological Research of the Yugoslav Academy of Sciences and Arts. See more about this in: Vedrana Juričić and Vjera Katalinić, "Odsjek za povijest hrvatske glazbe" [Department for History of Croatian Music], in *Vodič Zavoda za povijest hrvatske književnosti, kazališta i glazbe Hrvatske akademije znanosti i umjetnosti*, ed. Branko Hećimović, Vjera Katalinić, Ivica Matičević and Tomislav Sabljak (Zagreb: HAZU, 2001), 219–48.

the archival fonds stored “far from the eyes” at the bottom of the closet. Researching the composer’s biography has yielded unexpected results, thanks especially to genealogy and family records platforms. The receipt of Radeaglia’s legacy is evidenced only by a brief note that in 1959 the material was donated by the composer’s daughter, alluding to his Dubrovnik (i.e. Croatian) origins.³

The recent interest in Radeaglia’s life and output, marked by multiculturalism and migration, gave the impetus for the systematic research of his personality, the context of his studying and working and the influences under which he shaped his compositions. The first step was to make a simple table with most important information on each music item. Some of them have been preserved as single compositions, and some were united in a composite volume containing various pieces bound together. It seems that the composer himself wanted to keep his output in a well-organised way and he thus sometimes added his own remarks to the scores, such as dates and places where he composed them, or numbers that might point to the opus number, or just the chronology of their creation. At the Department for History of Croatian Music, there are about a hundred of Radeaglia’s works stored in five archive boxes, and include autographs, transcriptions, printed materials published mainly in Italy, Germany, and the USA, among which there are unfinished works, arrangements and reworkings of excerpts from his own (operatic) works, as well as unperformed compositions. This paper presents information thus far collected. A thematic catalogue, which is in preparation, will undoubtedly supply some new data on that unusual personality.

A piano composition, published in St Louis in 1913, attracted our attention mostly because of the information which was published as the preface, introduction and commentary on the composition itself. It will be presented here after some basic information on the composer and his oeuvre.

3 “For its archive, the Department received as a gift two books of handwritten compositions by Ivan Zajc, and from the daughter of the composer Viktor Radelja, born in Dubrovnik, who lived and died in Istanbul, a large number of manuscripts and compositions by that composer.” “Izvještaj o radu Jugoslavenske akademije znanosti i umjetnosti za 1958. godinu, VIII. Odjel za muzičku umjetnost,” *Ljetopis JAZU za godinu 1959*, vol. 66 (1962): 112.

Biography of Vittorio Radeaglia

Data on Radeaglia's Dubrovnik origins and even his place of birth are available in some recent handbooks⁴ and in then contemporary newspaper articles.⁵ However, new biographical investigations point to a different life path.⁶ These investigations were facilitated by the intensive digitization of various types of sources and documents, so it became possible to access relevant data and gain insight into the music material without a research on the spot.⁷

Vittorio Radeaglia was born in Constantinople on 21 October 1863,⁸ one of a second generation of immigrants born there. His grandfather Giovanni was a native of Dubrovnik and moved to the Ottoman capital due to his business requirements.⁹ As Catholic families in Constantinople (mainly from Italy, Greece and Dubrovnik, all mostly Austrian subjects) were

4 "Radeaglia, Vittorio, talijanski kompozitor hrvatskog podrijetla (Dubrovnik, ? X 1863 – Carigrad, ? 1941). Od 1876 studirao na Pariskom konzervatoriju (Th. Dubois, E. Guiraud); 1884. osvojio prvu nagradu iz harmonije, a 1885 iz fuge. Nastanivši se u Carigradu posvetio se privatnom poučavanju muzike, a kratko vrijeme predavao i na Carigradskom konzervatoriju; mjesto je napustio zbog bolesti. Autor je jedne od turskih himni iz vremena sultana." Krešimir Kovačević, "Vittorio Radeaglia," *Muzička enciklopedija*, vol. 3, 152–3 (Zagreb: Jugoslavenski leksikografski zavod, 1977).

5 "Ci scrivono da Milano in data 16 giugno: Ieri a sera al 'Dal Verme' ebbe luogo la prima rappresentazione della nuova opera del maestro Vittorio Radeaglia, il quale è nato a Ragusa ed è figlio d'un Dalmata. Egli conta appena 24 anni. Dopo aver studiato quattro anni sotto il compianto Ronchetti nel R. Conservatorio di Milano, passò poi a Parigi sotto il Dobois[!] ed il Guiraud." M., "Un Dalmata in Italia," *Narod / Das Volk* 4, no. 48 (28 June 1887): 3, <https://anno.onb.ac.at/cgi-content/anno?aid=ndv&datum=18870628&seite=3>.

6 The closest to a definitive biography of V. Radeaglia was: Carlo Schmidl, "Vittorio Radeaglia," in: Carlo Schmidl, *Dizionario universale dei musicisti*, vol. 2 (Milano: Casa editrice Sonzogno, 1937), 332: "Radeaglia Vittorio. Compositore, n. a Costantinopoli nel 1863 da padre dalmato. [...]" Since he published Radeaglia's music, it is possible that he got information directly from the composer himself.

7 First of all, we owe our gratitude to Mrs. Marie Anne Marandet, who – being herself of Levantine origins – researches the registers and origins of Christian families in the Ottoman Empire, and who sent us photos and information about this composer, his wife and children, and their ancestors.

8 Birth register of the Church of St Peter and Paul for 1863, page 131, entry no. 94.

9 As can be concluded from the tombstone, moved from the cemetery (which no longer exists) to the yard of the church of St Peter and Paul in the Istanbul district of Karaköy (formerly: Galata), "Capitano Giovanni Radeaglia di Ragusi vissuto anni 76, navigatore esperto d'antica probita ne'negozi morto addi 15 Agosto 1853" was born in Dubrovnik around 1777.



Illustration 1: Vittorio Radeglia, portrait. Victor Radeglia, Serenade aux étoiles. St Louis: Art Publication Society, 1913, cover.

intensely connected, Vittorio married Ljuba Ferri¹⁰ in that city in 1895, where four children were born to them.¹¹

- 10 They got married on 3 June 1895 in the church of Sancta Maria Drapérís in the Beyoğlu district (formerly: Pera), then the most important Catholic church in that city. Cf. Register of marriages of the Church of Sancta Maria Deperis, for 1893, page 154, entry no. 345.
- 11 According to the data of M. A. Marandet, by viewing the tombstone, and based on a search on the FamilySearch page: <https://www.familysearch.org/search/record/results?q.anyPlace=%C4%Bostanbul%2C%20Ottoman%20Empire&q.surname=Radeglia>, three of them were born in Constantinople and died there (then it was already Istanbul). They are: Elda Emilia Dorothea (22 March 1896 – 17 October 1979), Giovanna [Iva] Maria Candida (21 July 1903 – 11 March 1918 – she possibly died

In his early days, Vittorio studied composition, but the data are inconclusive in this regard. Undoubtedly, he received the foundations of his musical education in his native Constantinople.¹² Croatian handbooks mention only his studies from 1876 at the Paris Conservatory (Conservatoire de Paris), the oldest modern structured music educational institution in Europe, in the class of Théodore Dubois¹³ in harmony and Ernest Guiraud,¹⁴ probably in composition and instrumentation. In his short biography in the American sheet music edition, Radechia himself mentions his studies in Milan as well as the educational episode in Paris. Some local newspapers (such as *Narod* and *Deutsche Musik-Zeitung*) also mention his Italian education at the Milan Conservatory under Stefano Ronchetti-Monteviti,¹⁵ well known as the teacher of Giacomo Puccini and Ivan Zajc. Since Ronchetti-Monteviti retired due to his illness in 1881, at that point (or even earlier) Radechia moved to Paris and rounded off his studies there with prizes in harmony (1884) and fugue (1885).¹⁶ Although he composed a number of works already during his studies,¹⁷ Radechia began his public and professional composing career in Italy, where his first operas were performed

of Spanish fever like many young people throughout Europe) and Milko/Mirko Eugene Fernando (14 July 1909 – 14 June 1998). Finally, Lydia Dora Joanna (13 May 1898) apparently left Constantinople, perhaps after marrying Ugone Monachi. It is easily possible that she was the one who donated her father's legacy to the Academy, about which, unfortunately, more detailed documentation has not (yet) been found.

- 12 This is also indicated in the review of the opera *Colomba*. Cf. Otto Eisenschitz, "Colomba," *Deutsche Kunst- & Musik-Zeitung* 14, no. 33 (1887): 280, <https://anno.onb.ac.at/cgi-content/anno-plus?aid=dmz&datum=1887&page=284>.
- 13 Clément François Théodore Dubois (1837–1924), French Romantic composer, taught harmony (1871–1891) and composition (1891–1896) at the Conservatoire, where he succeeded Ambroise Thomas as director, continuing his traditional methods and curriculum.
- 14 Ernest Guiraud (1837–1892), like Dubois, was a student at the Paris Conservatoire. From 1876 he taught harmony and orchestration at that institution and from 1880 he also taught composition, but was less successful as an opera composer.
- 15 Stefano Ronchetti-Monteviti (1814–1882) was a professor of counterpoint from 1850, and from 1878 director of the Milan Conservatory. If in 1878 he had to leave teaching when he was appointed headmaster, it is possible that Radechia went to Paris even earlier.
- 16 Again, Schmidl is precise: "*Studiò la musica in patria, indi per 5 anni al R. conservatorio di Milano sotto il Rochetti-Monteviti; in fine al Conservatorio di Parigi con Dubois e Guiroud.*" Schmidl, "Vittorio Radechia," 332.
- 17 A series of compositions in the Department for History of Croatian Music can be found in a cover on which it is written: "*Oeuvres écrites quand j'étais au Conservatoire de Paris. Années 1881–1885*" [Works written when I was at the Paris Conservatory. In the years 1881–1885].

and his first works were published (by Carl Schmidl, Ricordi, and others). Newspaper critics often define the origins of his inspiration in the Italian operatic style.

Radeglia died in Istanbul on 22 August 1941.¹⁸

Composer's Work

After his studies, Radeglia spent some time in Italy, where his first opera *Colomba* was performed in Milan (Teatro del Verme) on 15 June 1887, based on the libretto by Ferdinando Fontana (which itself was based on the story by Prosper Mérimée). The second opera, *La Gemma del Karfunkel* (legend in three acts with a prologue; libretto by Luigi Martinotti) was first staged in December 1891 in Turin (Teatro Vittorio Emanuele),¹⁹ as was the third, *Suprema Vis* on 23 January 1902. Radeglia obviously arranged this performance from Constantinople, where he had settled shortly after the performance of his second opera, started a family and got a job, partly giving private lessons, but was also engaged at the newly founded conservatory. A fourth opera, *Amore occulto*, was premiered in Constantinople in March 1904.²⁰ In addition to operas, the handbooks list church music, chamber pieces, and a number of piano compositions.

At the time of Radeglia's arrival in Constantinople, Turkey was ruled by Sultan Abdul Hamid II (sultan from 1876 to 1909, when he was deposed, and his brother Mehmed V succeeded him and led Turkey into the First World War). He experienced the adversities of the collapse of the Ottoman Empire, the decreasing of their territory in Europe and Africa at the turn of the twentieth century, and is remembered for the Armenian genocide. However, Abdul Hamid was a lover of European culture, a great admirer of opera and a sponsor of European composers. Therefore, he continued the affection for European musical culture that had intensified since

18 Anon., "La scomparsa d'un musicista dalmata. Il maestro Vittorio Radeglia è morto a Istanbul," *Il piccolo di Trieste* 19, no. 6756 (3 September 1941): 4, <https://archivio.ilpiccolo.it/sfoglio/aviator/aviator.php?newspaper=IEIo111767&edition=piccolo&issue=19410903&startpage=4>.

19 Anon., "Im Theater Vittorio Emanuele [...]," *Signale für die musikalische Welt* 50, no. 3 (1892): 42, <https://anno.onb.ac.at/cgi-content/anno-plus?aid=smw&datum=1892&page=50>. Allegedly, a few hours before the scheduled premiere on 5 December, the composer withdrew the libretto, but all sources indicate that it was still premiered in December.

20 Cf. "Progetto CORAGO – Repertorio e archivio di libretti del melodramma italiano dal 1600 al 1900," <http://corago.unibo.it/risultatoeventiautore/Radeglia%20Vittorio>.

the beginning²¹ of the nineteenth century, which some European composers on tours (such as Franz Liszt in 1847), and rulers including Francis Joseph during his visit to Constantinople in 1869,²² were able to experience. The European education of the Ottoman rulers certainly encouraged this affection. This can be seen through the establishment of a Europeanized military orchestra in 1826 (*Mızıka-i Hümayun*), the hiring of Giuseppe Donizetti in 1828–1856, the construction of the first theatre in the palace (*Dolmabahçe*, 1856), and culminating in the construction of the Opera House in Cairo and the opening ceremony of the Suez Canal in 1869 during the reign of Khedive Ismail, governor of Egypt, who had been educated in Vienna and Paris. Consequently, a public educational institution was founded – the Istanbul Conservatory in 1914.

Turkish sources also write about Radeglia:

He [Radeglia] performed in the *Mızıka-i Hümayun*, Istanbul. In 1914 he was among the founders of the *Dârü'l-Elhân*, later known as the Istanbul Municipal Conservatory. He wrote polyphonic adaptations of many Turkish classical and folk pieces, and composed orchestral works in the makams of Turkish music.²³

It seems that his health did not serve him well, so he retired from the conservatory and turned to private teaching and composing.²⁴ However, even before the founding of the conservatory, Radeglia felt that he had to work on the internationalization of his compositional work. Given that several European musicians worked successfully in that city (e.g. French violinist Benjamin Godard [1849–1895], French female composer Cécile Chaminade [1857–1944], and Polish pianist Moritz Moskowski [1854–1925]), he must have been looking for a way to stand out. It is possible that he was connected with the City Theatre in Constantinople, perhaps as a music

21 Giuseppe Donizetti, the older brother of the more famous composer Gaetano, acted as the chief teacher of imperial Ottoman music at the court of Sultan Mahmud II, where he also taught members of the sultan's family.

22 Adam Mestyan, "From Private Entertainment to Public Education? Opera in the Late Ottoman Empire (1805–1914) – An Introduction," in *Die Oper im Wandel der Gesellschaft. Kulturtransfers und Netzwerke des Musiktheaters in Europa*, ed. Sven Oliver Müller, Philipp Ther, Jutta Toelle, and Gesa zur Nieden (Wien, Köln, Weimar: Böhlau, Oldenbourg, 2010), 269.

23 "Vittorio Radeglia (1863–1930?)," *Turkish music portal*, Turkish Cultural Foundation, <http://www.turkishmusicportal.org/en/composers/detail/vittorio-radeglia>.

24 The obituary in the newspaper *Il piccolo di Trieste* states that he retired in 1924. Anon., "La scomparsa d'un musicista dalmata," 4.

teacher,²⁵ and in 1907 he became the conductor of the orchestra of the Société Musicale de Constantinople.²⁶

One of Radechia's earliest media-covered public appearances in Istanbul can be found in 1898, when we read:

Yesterday still an unknown, Mr. Radechia is now coming to the forefront. We knew that he was a good piano teacher, but we did not suspect that there was in him the germ of an excellent composer; last night's concert abundantly proved it.²⁷

Radechia finally received more media attention only a few years later, when in January and February 1918 he toured in Vienna together with the sultan's court orchestra, apparently as part of the "cultural exchange" of political allies on the eve of the end of the Great War: "*The difficult war period brought the allies of the central powers closer together not only economically but also in the artistic field.*"²⁸ This was preceded by a visit of the Vienna National Opera (*Volksoper*) to Constantinople in October 1917, which was also reported by the Viennese newspapers.²⁹ The Ottoman court orchestra performed several concerts in Vienna with a selection of European music, and "*an oriental rhapsody by Radechia aroused much interest.*"³⁰ On that occasion,

25 Maria Vaiou refers to him as "*master at Darülbedayi,*" in: Maria Vaiou, "On Celâl Esad Arseven: a translation and commentary of Ekrem İşin's Introduction ('Celâl Esad Arseven üzerine') in Celâl Esad Arseven, *Eski İstanbul: Abidat ve Mebanisi* (Ancient İstanbul: monuments and buildings) (İstanbul, 1989), 7–16 [Book Review]," *Journal of Medieval and Islamic History* (Monographs). Supplement 10, no. 1 (2016): 41.

26 Harentz, "Lettre de Constantinople," *Le courrier musical* 10, no. 15–16 (15 August 1907): 473.

27 "*Hier encore un inconnu, M. Radechia passe aujourd'hui au premier plan. On le savait bon professeur de piano, mais on ne soupçonnait pas qu'il y eût en lui le germe d'un compositeur excellent; le concert d'hier soir l'a avoindamment prouvé.*" Harentz, "Constantinople," *Le Guide musical* 44, no. 6 (6 February 1898): 132. Radechia's music (overture from the opera *Gemma del Karfunkel*, *La fantaisie concertante pour violoncelle*, *Suite d'orchestre*, *Rhapsodie orientale*, romances from the operas *Gemma del Karfunkel* and *Colomba*, as well as the suite *Airs de ballets* were performed) has been described as a combination of Italian melody and French harmony with some Wagnerian dissonance.

28 "*Die schwere Kriegszeit hat die mit den Zentralmächten Verbündeten nicht nur wirtschaftlich, sondern auch auf künstlerische Gebiete einander nahe gebracht.*" Schür, "Theater, Kunst und Literatur. Volksoper," *Deutsches Volksblatt* 30, no. 10464 (21 February 1918): 8.

29 Anon., "Vom Theater. Volksoper," *Das interessante Blatt* 37, no. 9 (28 February 1918): 13.

30 "*... eine orientalische Rhapsodie von Radechia erweckte starkes Interesse.*" Anon., "Festkonzert der ottomanischen Palastkapelle," *Die Zeit* 17, no. 5504 (22 January 1918): 6.

Radeglia's comic opera *Chabaan/Schaaban*, called "the first Turkish opera,"³¹ was premiered with a libretto by Celal Essad³² (mentioned in the newspaper as Djelal Essad Bei) translated into German by Dr R. Batka.³³ The music of this cheerful piece was marked as pleasing and melodious, with compact forms and spoken dialogues (like a *Singspiel*). It bears the elements of French *Spieleoper* and operetta. Radeglia used some older oriental melodies and dances which mark originality, but on the whole do not show much quality. The performance was praised, especially the conducting of "another Dalmatian" Pietro von Stermich, the meticulous director Mainau, the opera's main character the singer Mr [Heinrich] Pacher, and especially prima donna [Hedwiga] v. Debitzka (later to become Strmic's wife). The reviewer presents the basic determinants of the composer's and librettist's biographies, and compares the success of the opera with that of Leo Fall's operetta *Die Rose von Stambul* from 1916.³⁴ On the whole, however, Radeglia's music did not achieve greater success.

In the introductory text of the sheet music edition that will be presented here, which contains basic biographical information, it is stated that in Constantinople Radeglia was a productive composer, but that his works did not reach gain an audience. It is possible that this is precisely why he applied to the American international competition at the end of 1912.

Prize Competition Modern Composers' Series

Serenade aux etoiles [Serenade to the Stars] was published in 1913 in the Progressive Series Compositions by the Art Publication Society, St Louis (USA) with the indication that it was awarded first prize in the Modern Composers'

31 "...gestern stand man der deutschen Uraufführung der ersten türkischen Oper gegenüber" [yesterday we had the German premiere of the first Turkish opera], Sch—r, "Theater, Kunst und Literatur. Volksoper," 8.

32 Celâl Esad Arseven (1875–1971) was a versatile artist and writer, historian of art and architecture, but also painter, essayist, musician, translator, photographer, writer, editor and playwright, politician and filmmaker. He organized a series of exhibitions that will take place on the eve of World War I to present Turkey as a modern country. During the war, he was a member of the board of the City Theater in Constantinople (Darülbeydi). At the end of the war, he wrote the comedy Şaban. "The music of the work, based on Russian polyphonic music and adorned with motifs from Turkish composers like Dede Efendi and İtri, was composed by Viktor Radeglia, a master at Darülbeydi." Cf. Vaiou, "On Celâl Esad Arseven," 25–6, 41.

33 Richard Batka (1868–1922) was an Austrian musicologist, music critic and librettist.

34 Sch—r, "Theater, Kunst und Literatur. Volksoper," 8. Reviews can be also found in other newspapers.

Series competition. The competition was announced in June 1912 and was open to composers from all over the world.³⁵ The total prize fund was \$3,000, with the first prize being \$500, the second \$300, and the third \$200. It also included the publication of the awarded composition by the Art Publication Society in accordance with the “top style” of the music editions of the said publisher.³⁶ However, as it was pointed out in the invitation, the prize money was not the main advantage of the competition, but the promotion of the works of contemporary composers and the acquisition of (new) admirers of their music.³⁷ The main goal of the Art Publication Society as the organizer when announcing the competition was to support music education in the sense of encouraging and distributing suitable compositions by contemporary composers. That is why it is highlighted:

It is acknowledged by the leading musical authorities all over the world, that in order to attain a thorough musical education, it is necessary for students to become familiar with the modern progress in Musical Art, as is exemplified by the best living Composers.³⁸

The competition board planned to collect 15 of the targeted 50 compositions by contemporary composers. It was divided into three categories according to the expected difficulty of the performance: Class A for advanced pianists, Class B for good students up to the 6th year of study and amateur pianists (“*and suitable for public performance by good amateur pianists*”), and Class C for students up to the 4th year of study:

- Class A: Brilliant and Effective Concert Piano Solo. Form left to the composer, but must be melodious, and not of an involved nature, such as fugues, variations, &c.
- Class B: Melodious and Attractive Solo, of character suited for drawing-room. Form unprescribed.

35 The Art Publication Society, “Prize Competition,” *The Musical Times* 53, no. 833 (1912): 431, <https://www.jstor.org/stable/906885>.

36 “The Prize Compositions and all those purchased will be published in superior style, each one carrying a photograph of its author, a short biographical sketch, a list of some of his representative works, together with a description of the poetic idea of the Composition, with suggestions as to the study necessary to give a successful performance of the work.” Ibid.

37 “The Art Publication Society desires to acquaint the many thousands [of?] students using its publications, with the best modern composers of the world, and through the style of publishing, with annotations for intelligent study, every composition will gain admirers, thus opening the way for other works by the same composers.” Ibid.

38 Ibid.

- Class C: Set of three Piano Solos, in contrasted moods and keys, each solo to have a poetic title, written and appealing to young players.

Compositions were judged by a three-member jury: George W. Chadwick,³⁹ Arthur Foote⁴⁰ and Ernest R. Kroeger.⁴¹ The most prominent name on the jury is that of G. W. Chadwick, who is considered the leading composer of the so-called Second School of New England.⁴² However, what they all certainly had in common was their pedagogical approach, as well as practical and organizational savvy. Chadwick was the director of the New England Conservatory for many years and was responsible for its reorganization, and all three were associated with the founding of the American Guild of Organists in 1896.⁴³

The number of applications to the contest far exceeded expectations – around 3,000 compositions were submitted. Although we cannot assess the quality of all submitted works, being selected among so much competition was certainly a success. Vittorio Radeaglia's composition (Turkey) *Serenade aux etoiles* was awarded first prize in the category Class B.⁴⁴ Other winners were: Giuseppe Ferrata (Louisiana), Louis Victor Saar (Ohio) first prize;

39 George Whitefield Chadwick (1854–1931) was an American composer, teacher, conductor, pianist and organist. Steven Ledbetter and Victor Fell Yellin, "Chadwick, George Whitefield," in *Grove Music Online*, 2001, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005356>.

40 Arthur Foote (1853–1937) was an American composer, pianist, organist and music theorist. Tawa singles him out as "the first noted American composer of art music to receive his musical education entirely in the United States." Nicholas Tawa, "Foote, Arthur," in *Grove Music Online*, 2014, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002257535>.

41 Ernest Richard Kroeger (1861–1934) was an American organist, composer and teacher. He served as organist at various churches and taught and lectured at schools in St Louis. Cf. James M. Burk, "Kroeger, Ernest Richard," in *Grove Music Online*, 2010, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002088641>.

42 Charles S. Freeman, "New England Composers, Schools of," in *Grove Music Online*, 2010, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002085423>.

43 Rita H. Mead and N. Lee Orr, "American Guild of Organists," in *Grove Music Online*, 2013, <http://oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000778>.

44 According to the note "Classe A" (and moto "Alea jacta [iacta?] est") on the manuscript score of the composition *Ballade pour piano* in the Radeaglia's legacy in the Department for History of Croatian Music at Croatian Academy, it can be concluded that Radeaglia also sent that composition to the same competition in the A category,

Cav. Paolo Chimeri (Italy), Louis Victor Saar (Ohio), Henning von Koss (Germany) second prize; Josef Nesvera/Nešvera (Austria), Austin Conradi (Maryland) and Carolus V. Agghazy (Hungary) third prize.⁴⁵

Without going into the analysis of the works, it is interesting to point out which composers satisfied the American taste at the beginning of the twentieth century: mainly European and American composers of “European orientation” of the middle generation (the exception is Austin Conradi, at the age of 22, considerably younger than other composers). Franz Liszt’s influence can be seen directly or indirectly in many of them (e.g. Agghazy, Ferrata directly, Conradi, Koss, Saar indirectly through their teachers).

Serenade Aux Etoiles And Its Interpretation

The Progressive Series Compositions published by the Art Publication Society in which, as mentioned, the composition *Serenade aux etoiles* was published is part of a comprehensive method of piano teaching promoted by the Art Publication Society. The Progressive Series included lessons

which, however, did not win the prize. Vittorio Radeaglia, *Ballade pour piano*, op. 52, manuscript (Department for History of Croatian Music: Zagreb, s.a.)

- 45 Anon., “Miscellaneous [The following are the prize-winners...],” *The Musical Times* 54, no. 841 (1913): 195, <https://www.jstor.org/stable/907318>. Only the names of the composers are listed in the newspaper. By searching databases (IMSLP, Archive.org), library catalogues and various other sources (e.g. eBay), we were able to determine the compositions of award-winning authors. In doing so, the catalogues of records related to copyrights proved to be very useful sources: Library of Congress Copyright Office, *Catalogue of Copyright Entries, Part 3: Musical Compositions*, vol. 8, no. 1 (1913), [https://archive.org/details/catalogofcopyri81libr/page/860/mode/;vol.8,no.2\(1913\),https://archive.org/details/catalogofcopyrig82libr/page/n5/mode/2up](https://archive.org/details/catalogofcopyri81libr/page/860/mode/;vol.8,no.2(1913),https://archive.org/details/catalogofcopyrig82libr/page/n5/mode/2up); Giuseppe Ferrata (1865–1928) *Toccata Chromatique* [CCE 1913, 8/1: 14433, p. 877s]; Louis V. Saar (1868–1937) *Prelude* [CCE 1913, 8/1: 14158, p. 861], *Capriccio* [CCE 1913, 8/1: 14157, p. 861] and *Romance* [CCE 1913, 8/1: 13127, p. 859] from “A Trilogy”; Paolo Chimeri (1852–1934) *Balade in A (Ballata in La)* [CCE 1913, 8/1: 12753, p. 779]; Louis V. Saar: *In a gondola* from “Joyful Hours” [CCE 1913, 8/1: 13431, p. 819; it is not certain whether the other movements of the cycle are also included for the competition *Hunter’s Song* [CCE 1913, 8/1: 13333, p. 813] and *Gavotte rococco* [CCE 1913, 8/1: 13183, p. 804]; Henning von Koss (1855–1913) *In the Rose-Bower* [CCE 1913, 8/1: 13466, p. 821], *First Loss* [CCE 1913, 8/1: 13124, p. 801] and *Summer Pleasures* [CCE 1913, 8/1: 14321, p. 871]; Josef Nešvera (1842–1914) *Scherzo* Op. 69 [CCE 1913, 8/1: 13898, p. 846]; Austin Conradi (1890–1965) *Song of the Brook* [CCE 1913, 8/1: 14270, p. 868] (and *Morning* [CCE 1913, 8/1: 13802, p. 840]) from “Two Fairy Dances”; Carolus/Károly V. Agghazy (1855–1918) *By Moonshine* [CCE 1913, 8/1: 12831, p. 784], *Hunting Humoresque* [CCE 1913, 8/1: 13334, p. 813] and *Fairy Play* [CCE 1913, 8/1: 13101, p. 800] from “In the Forest” Op. 42. At this stage of the research, it was not possible to find all sheet music editions.

SERENADE AUX ETOILES

Prize composition

Annotated by the composer.

VICTOR RADEGLIA.

Andantino.

1 *mf* 2 *pp* 3 *mf* 4 5 *con grazia e p*

Una corda tre corde

6 *espressione.* 7 8 9 10 11

12 13 14 *cresc.* 15 16 *f* 17 *agitato*

18 19 20 21 *piu lento.* 22 *rit poco*
Subito piano, e dim.

23 *a poco sempre.* 24 25 26 *piu mosso.* 27 *cresc.*

48
158, 7

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Illustration 2: Victor RadeGLia, Serenade aux etoiles. St Louis: Art Publication Society, 1913, p. 1.

(textbooks), exercises, and instructional compositions that follow individual levels of difficulty (Progressive Series of Lessons, Exercises, Studies and Pieces). The editors of the series were Leopold Godowsky, Emil Sauer and Frederic Lillebridge (then dean of the music department of the National University of St Louis).⁴⁶ Education within the Progressive Series program lasted for four years, half as long as usual music lessons at the time, and for which the role of an expert and educated piano teacher was especially emphasized.⁴⁷ The availability of music education to wider social strata and its importance for people's general culture was promoted ("*Music Education is no longer a luxury. It has become a part of our everyday life, and is of vital importance to every cultured person.*"),⁴⁸ whereby the student's talent was not of crucial importance. In order to develop students' musical thinking and understanding, and not just the mechanical ability to move their fingers, the importance of understanding the basics of (piano) music in general was emphasized: "*A mind trained to understand the fundamentals and construction of music, and the principles which underlie piano playing.*"⁴⁹

For this reason, the Art Publication Society sheet music editions were equipped with fingering, phrase, pedal marks made by the composers themselves or by editors as contemporary music pedagogic authorities. The editions also included (even explicitly required in the case of a competition) the composer's poetic idea as an inspiration when writing the piece, which

46 An article in *Musical America* listed Leopold Godowsky as editor-in-chief, Emil Sauer as co-editor, and Frederic Lillebridge and William Smithe Babcock Mathews as members of the editorial board. The latter died in April 1912, therefore, before the Art Publication Society was started, but the society took over his method of preparing sheet music editions within the Columbian Conservatory music publishing house. Cf. Anon., "New Piano Study Guide. A Work of Unique Value," *Musical America* 19, no. 23 (11 April 1914): 13. On this, as well as on the beginnings of the society, see: Leonard S. Saxe, "The Published Music of Leopold Godowsky," *Notes* 14, no. 2 (1957): 177–8 (footnote), <https://www.jstor.org/stable/891677>.

47 Teacher training took place in the premises of the Art Publication Society, where the printing office was also located. Cf. W. S., "The Unique Headquarters of a Great Publishing House," *Musical Courier* 49, no. 15 (12 October 1929): 26–7. Cf. also advertisements in journals and editions, for example: Art Publication Society, Supervisors' Service Department, "A Standard that Insures Protection," *Music Supervisors' Journal* 7, no. 1 (1920): 33. <https://www.jstor.org/stable/3382688>; Art Publication Society, Educational Department, "The World Wears a Path," *Music Supervisors' Journal* 6, no. 5 (1920): 29, <https://www.jstor.org/stable/3382494>.

48 Teachers Department, Art Publication Society, Saint Louis: Music Education vs. Imitation of the Teacher, the back cover of the Victor Radeaglia, *Serenade aux étoiles* (St Louis: Art Publication Society, 1913).

49 Ibid.

could be a guide in its interpretation. Finally, they also contained the composer's notes (annotations) for the correct interpretation of the composition.⁵⁰ In addition, each edition included a biographical sketch of the composer and his photo on the cover.⁵¹

The edition of the composition *Serenade aux étoiles* also has such characteristics. At the beginning of the biographical sketch there is a note about Radeglia's Dalmatian origin. Information is given about his schooling in Milan and Paris, and among his compositional works the operatic works (*Colomba* 1887, *La Gemma del Karfunkel* 1890, *Suprema Vis* 1903) are highlighted. For the remainder of his works, after returning to his native Constantinople after his studies (the compositions *Sonata for piano and cello*, *Oriental Rhapsody*, *Suite for piano*, *Dance of the Sylphs*, *Dance of the Will-o' the Wisp*/*Danse de feu follet* are singled out) he states that there is no possibility of their public presentation ("He finally returned to his hometown, where he devoted himself to music teaching, composing a large number of compositions in the meantime, but never succeeding in bringing them to the

50 Composers expressed the poetic idea in different ways. We find program titles (e.g. Agghazy), a short non-musical description (e.g. Koss, Radeglia), a description of feelings (e.g. Saar), but also an express refusal to impose an idea outside the music itself (e.g. Ferrata). "The 'Prelude' means to give expression of noble, manly sentiments; the 'Romance' of tender, lyrical reflections; the 'Capriccio' of strength and determination in life's stormy days with the suggestion of final victory." (from Louis Victor Saar: *A Trilogy*). "The generating idea and rough outline of this piece came to the composer while ascending one of the beautiful mountains near Saluda, North Caroline. [...] The 'Toccata Chromatique' as its title would indicate, is not intended to convey a definite picture to the mind. It is pure music and its emotional appeal must depend upon the performer's conception and the listener's imagination. It would be easy for the lover of program music to invent a scene or a story which might have been the basis of the composition, but such a program would be merely a personal invention, not the composer's idea. That the composer's mood was one of unrest is proved by the continual chromatic melody and chord progressions, the surprising modulations with the resultant uncertainty of tonality, the abrupt contrasts between the steady rush of the main theme and the forceful bass melody, and the constantly changing character of the accompanying figure. To say, however, that the composer has a program or a definite emotional experience to record in this work would be untrue. The 'Toccata chromatique' must stand alone upon its merits as pure music." (from Giuseppe Ferrata: *Toccata chromatique*).

51 "In short the idea is that to make the study of any composition of greatest value to the student he should not only know the notes, but should be familiar with the composer's life and all the details of the music. This is, indeed, the correct way, and it is to be hoped that the issuance of these annotated editions will go far to make pupils and teachers realize that there is more to be learned, when engaged in taking up a new composition, than the notes which the composer has set on paper." Anon., "New Piano Study Guide," 13.

public.")⁵² Radeaglia composed some 50 piano pieces that date from the late 1870s until the end of World War I. Although he lived until 1941, the preserved compositions do not show that he continued his composition work after 1918 (when the opera *Schaaban* was created). The piano compositions are mostly short piano miniatures of a salon character.

The composition *Serenade aux etoiles* is in ternary form and contains the following parts:

Introduction		m. 1–4	
A	a	m. 5–24 (8+8+4)	B major
	b	m. 25–39 (8+7)	
	a'	m. 40–58 (8+8+3)	
B	c	m. 59–74 (8+8)	B minor
	d	m. 75–81 (7)	
	c' + d and motif elaboration	m. 82–104 (12+10)	
Transition		m. 104–111 (8)	
A	b	m. 112–127 (8+8)	B major
	a''	m. 128–135 (8)	
	a + b and motif elaboration	m. 136–164 (6+10+4+4+5)	
Coda		m. 165–174 (10)	

Radeaglia wrote the following poetic idea:

A beautiful summer night. The elves give a serenade to the stars. Their song is interrupted by the dance of the sylphs who spring around the singing fairies. The dance being finished, the song is again taken up, still more passionately, transforming itself into a hymn to the orbs of night. Finally, the singers and dancers disperse and silence again reigns in the night.⁵³

The composer is therefore influenced by the mythological, dream world of fairies and elves, he uses the mysticism of the night landscape and the relationship between dreams and reality, combining the dreamy character of the serenade and the dynamic character of the dance, a very frequent motif of the romantic tradition.⁵⁴ It is the basis for an interpretation

52 In the Radeaglia legacy in the Department for History of Croatian Music, only the *Sonata for Piano and Cello* (1899) and the *Oriental Rhapsody* (1898) have been preserved among the above compositions.

53 Victor Radeaglia, *Serenade aux etoiles*.

54 Admirers of Croatian music will certainly associate such an idea (albeit somewhat darker) with Blagoje Bersa's later work *Sablasti*.

that requires sensitivity, delicacy, lightness and aforementioned dreamy character (in his description, the dreamy character refers especially to the first theme). RadeGLia was also influenced by similar motifs in other works, for example in the compositions *Danse de Sylphes*, op. 47/1 (1910), *Pâle Etoile du Soir*, op. 47 (1915) for Mezzo-soprano or Baritone and piano or *Les Elfes*, op. 49 (1915) for Soprano or Baritone and piano.

Furthermore, the composition is equipped with instructions for practice and interpretation (“How to study and interpret”) and very detailed markings within the score itself – for tempo, agogics, dynamics, pedal – which do not leave the performer in much doubt (freedom?). Text instructions are written clearly and thoroughly. In certain places character is underlined in the composition, warnings are given about certain agogic moments (which are marked in the notes themselves), and instructions are given about the importance or need to highlight certain notes/phrases in the left or right hand, grouping certain tones in the overall tissue of the piece.

RadeGLia uses gradual and undulating melodies, and exploits almost the entire range of the keyboard (from D₁ to g₄). He builds the first theme (*con grazia e espressione*, from bar 5) in a broad line, bringing it to a new climax when repeated (bar 8, or bar 16). The themes are very melodious and clear, often reinforced in octaves (e.g., bars 21–23) or in sixths (second theme from bar 25). The twinkling of the stars from the poetic idea is reflected in the use of high registers, as well as arpeggios (e.g., bar 53). The “swinging” effect that characterizes the character of the second theme is transferred to the left hand when the first theme is repeated (from m. 40). In the middle part, a contrasting mood is introduced – through key (B minor compared to B major), tempo (*Allegro agitato*) and rhythm (fast sixteenth-note passages) suggesting the spinning of the described fairy dance. It culminates with the combination and elaboration of the motifs of the first and second themes of the B part (from bar 82). The dance-like B part ends with a series of chords (dominant seventh chords and augmented chords) that serve as chromatic colors to create tension before returning to the “swinging” second theme from the beginning and the basic tonality of B major. From m. 128 the piece once again strives for (starry) heights, but RadeGLia does not end there – he resorts to another elaboration of the motive of the first theme, which he slowly exposes and brings lower (back down) from its heights. The composition ends with a playful Coda (*Allegro ma non troppo*) in which we can hear glimpses of the dance character of the middle

(central) part, almost in defiance of the peaceful and quiet mood (bar 174 pauses with the fermata) that will necessarily follow.

The harmony is rich, but not oversaturated – there is a chromatic series of seventh chords, secondary dominants (augmented chords) are used extensively, as well as a combination of subdominant and dominant harmony. Radeaglia uses modulations in related keys: from B major through D minor, F sharp major, B minor, D major in the A part, and B minor, D major, E minor, G major in the B part. Special requirements of a technical nature when performing this piece are frequent jumps and extended hand positions, especially in places where a faster tempo or acceleration is required (e.g., bars 75, 89–91 or 144–149). The widely placed chords in some bars give the impression that Radeaglia had big hands, which places special demands on the performer (especially if they are younger or female). When performing, regardless of whether the performer is guided by the poetic idea of the work, the interpretation of this composition must be very delicate, elegant, a beautiful tone must be obtained on the gentle melodious parts, and the repetitions are always enriched and must not be presented in the same way as the first time which, no matter how precisely marked and textually explained. The piece is certainly susceptible to the subjective experience of the performer.

Following the theme of this symposium “Musical Interpretation: Between the Artistic and the Scientific”, in the case of the interpretation of Radeaglia’s composition, and other compositions published in Art Publication Society editions, we could reflect on the relationship between the notation (and the composer’s or editorial instructions) as objective elements and expressive elements of the work’s sound system, which, although written down more or less precisely, leave room for freedom of the performer’s interpretation and the final artistic transfer of the musical piece to the audience.

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