brief yet valuable overview of that particular genre or phase, then follows with a close look at the relevant songs.

Byrne begins her song analyses with an in-depth consideration of the poem—its compositional and publication history, literary and philosophical sources, structural traits, thematic content, ideas, imagery, and linguistic techniques. The immense breadth of knowledge that Byrne brings to bear on Goethe’s texts enhances understanding of Schubert’s settings. Musicologists, performers, and others drawn to Schubert’s lied will benefit from the author’s literary expertise.

Byrne’s treatment of the musical settings includes information about each work’s composition and publication, as well as a detailed, mostly chronological description of Schubert’s score—intended to explain how the music conveys the meaning of Goethe’s text. She touches on many elements, e.g., harmonic modulation, mode, tempo, meter, rhythm, phrasing, melodic contour, articulation, dynamics, texture, text painting, and form. Occasionally, she draws comparisons between Schubert’s settings and those of other nineteenth-century composers. The musical analyses, while informative and often insightful, at times seem overly committed to demonstrating the unity of music and text. So attached is Byrne to the notion of a fundamental bond between Schubert and Goethe that she neglects to consider whether in certain instances Schubert’s setting might diverge from the poem’s meaning, or Gehalt.

Although Goethe’s poems are widely available, the book would have benefitted from the inclusion of texts and translations, given their centrality to Byrne’s discussion. Byrne does provide several useful appendices: chronological listings of both Goethe’s poems and Schubert’s settings, handy references to published editions, publication information on the songs, and settings of Goethe’s poems by other composers.

Schubert’s Goethe Settings represents a valuable addition to Schubert scholarship, especially for its wealth of information about Goethe’s poetry. Despite some shortcomings, it will serve as a useful reference book for scholars and performers alike.

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In 1846, Philadelphia composer and critic William Henry Fry traveled to Paris as correspondent for the New York Tribune. While there he approached the director of the Paris Opéra about engaging the company for a rehearsal of his opera Leonora, which had recently received its premiere in Philadelphia. The director dismissed Fry’s request with the oft-quoted remark, “We look upon America as an industrial country—excellent for electric telegraphs and railroads but not for Art. . . . They would think me crazy to produce an opera by an American” (Fry in The Musical World and New York Musical Times 5 [26 March 1853]: 195–96).

Such was a common European view of America during the nineteenth century. Some Europeans, on the other hand, saw the U.S. as an “El Dorado,” a “Land of Musical Promise running with rivers of milk and honey,” as Czech-born opera impresario Max Maretzek noted in his memoirs, Crotchets and Quavers (New York: S. French, 1855; quoted in Lott, p. 6). From the 1840s on, European performers began traveling to this country in ever-increasing numbers, some seeking adventure, others fleeing political unrest, and still others lured by the promise of wealth. R. Allen Lott’s book From Paris to Peoria: How European Virtuosos Brought Classical Music to the American Heartland examines this phenomenon, focusing on five European concert pianists whose extensive tours of this country from the 1840s through the 1870s did much to establish Western European art music as the chief benchmark by which Americans measured their own cultural “progress.”

The five men Lott has chosen to present in this book, an expansion of his doctoral thesis, were all highly acclaimed virtuosos, although most of them are largely forgotten today. The first, Leopold de Meyer (1816–1883), made his American debut at New York’s Park Theater in October 1845.
Lott reports that de Meyer, an Austrian who had gallicized his surname from von Meyer, was “at the height of his European celebrity” (p. 13) when he arrived, fresh from his success in Paris, at the time the center of fashionable musicmaking in Europe. De Meyer was, moreover, the first bona fide virtuoso pianist to visit here, although celebrated violinists Alexandre Artôt, Ole Bull, and Henry Vieuxtemps had paved the way with successful American tours beginning in 1843.

As Lott notes, de Meyer’s triumphs here were due as much to skillful promotion as to the pianist’s own musical abilities, impressive though his talents surely were. Promoters played on European perceptions of America as a cultural backwater with hyperbole and sensationalistic advertising, which came to be known as “humbug.” Boston critic John Sullivan Dwight and others denounced such humbuggery, while praising de Meyer’s pianism, if not his repertoire, which tended toward flashy bravura pieces, including fantasies on popular and operatic tunes of the day—music sure to please crowds, but less satisfying to the cognoscenti.

Henri Herz (1803–1888), the next of Lott’s virtuosos, presented a stark contrast to de Meyer on his New York debut in October 1846. Whereas de Meyer cultivated a wild and tempestuous musical persona, Herz was all refinement and delicacy. His repertoire, however, like de Meyer’s, consisted primarily of his own works, which were widely known and played in this country, and which also tended toward the brilliant and overly sentimental, works popular in American parlors but denounced by critics for their superficiality. Following the prevailing custom, Herz did not appear alone in his performances. Promoters programmed what were known as “miscellaneous concerts,” featuring, in addition to the top attraction, a number of assisting performers, usually a vocalist or two and one or more instrumentalists. The idea of a truly solo recital took hold very slowly, as Lott notes, and only later in the century did the miscellaneous concert begin to disappear.

Herz’s American itinerary is impressive. In addition to major Eastern cities like New York, Boston, Philadelphia, and Baltimore, as well as Charleston, Savannah, and New Orleans in the South, Herz (and his assistants) indeed brought classical music to the heartland, also appearing in Buffalo, Lancaster (Pennsylvania), Cincinnati, Maysville and Lexington (Kentucky), Alton (Illinois), and St. Louis, among many other places. Perhaps most remarkable, however, was the 1850 tour the pianist made to California, on the heels of the gold rush, via Mexico City. Herz played nine concerts in Sacramento, San Francisco, and Benicia, before journeying to Latin America, returning to Europe in 1851. We can only marvel at his stamina; traveling overland by coach was arduous and the performing conditions were often less than satisfactory. But this was the first time many Americans had experienced such music, and though Herz’s repertoire seems lacking (and sometimes amusing) by today’s standards, the pianist was able to give audiences what they wanted—such as his incorporation of “Yankee Doodle” in his fantasia on themes from Gaetano Donizetti’s Lucrezia Borgia. At the same time these virtuosos laid the groundwork for both a greater acceptance of the masterpieces of the musical canon as well as other European concert artists who began touring this country with increasing frequency.

Not only did the number of European performers traveling to the United States increase greatly from the 1850s on, so too did their itineraries. Whereas Herz had performed almost two hundred concerts in more than fifty cities and towns, Sigismond Thalberg (1812–1871) played approximately 340 concerts in at least 78 locations in the United States and Canada during his sojourn here a decade later (1856–58). Thalberg, today remembered as Franz Liszt’s chief pianistic rival, was also known for his operatic fantasies and bravura works, but in addition he played a series of more than fifteen solo matinees in New York and Boston, the first visiting virtuoso to do so. Lott points out that these performances, held in more intimate settings and including more substantial works by Beethoven, Chopin, and others, allowed Thalberg to expand his repertoire beyond the usual flashy show pieces, and let audiences gain a greater appreciation of the performer’s faultless technique.

By the time Lott’s final two virtuosos, Anton Rubinstein (1829–1894) and Hans von Bülow (1830–1894), arrived in the 1870s, the United States had changed sub-
stantially from the period when de Meyer first appeared almost thirty years earlier. Travel was much easier, venues more satisfactory, and audiences more discerning. Lott notes that while earlier performers had dazzled audiences with their technical displays, Rubinstein was praised as much for his innate musicality and his ability to communicate the essence of the music, including works in the standard repertoire that were probably beyond the comprehension of many listeners. Rubinstein was the most highly acclaimed European performer to appear here up to this time, and his role in establishing the standard piano repertoire, through his impassioned, if not always technically flawless, performances, is a point Lott emphasizes. Whereas earlier audiences had often behaved boisterously, and sometimes rudely, during performances, by the time of Rubinstein’s and von Bülow’s appearances the cult of the pianist-performer as personality was being replaced by the cult of the work itself.

It is this sacralization of the canon that serves as Lott’s central thesis. Through his extremely thorough and meticulous documentation of primary sources, Lott argues persuasively against Lawrence Levine’s “high brow/low brow” view of cultural norms being set primarily by the socially elite in his Highbrow/Lowbrow: the Emergence of Cultural Hierarchy in America (Cambridge, MA: Harvard University Press, 1988). Lott cites instead Ralph Locke (“Music Lovers, Patrons, and the ‘Sacralization’ of Culture in America,” 19th-Century Music 17 [Fall 1993]:149–73). Locke and Lott both assert that it was the desire by musicians and music-lovers, regardless of their socioeconomic status, for an intense aesthetic experience that helped establish attitudes toward art music to which we still adhere today.

Lott’s engaging book is enhanced by effective illustrations and appendices that detail the complete American itineraries of the five virtuosos and list the works Rubinstein and von Bülow played here. It greatly adds to our understanding of music in nineteenth-century America and its role in shaping modern attitudes toward the place of Western European music in American cultural life.

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One of the largest private collections of music manuscripts in the twentieth century was that of the musicologist Hans Moldenhauer (1906–1986), who called his archive “Music History from Primary Sources” to suggest the scope and significance of what he was assembling. The entire collection extended from chant through the twentieth century, and included printed music, autograph music manuscripts, letters, telegrams, and other sources. A comprehensive inventory may be found in The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Moldenhauer Archives, edited by Jon Newsom and Alfred Mann ([Washington, DC: The Library of Congress, 2000], 423–728). After Moldenhauer’s death, portions of the collection went to various institutions, and the Mahler materials were eventually deposited with the Bayerische Staatsbibliothek, Munich. The volume under review is devoted to the Mahler manuscripts in the Staatsbibliothek, including materials that had been part of its collection for years, the letters acquired from the collection of Henry-Louis de La Grange, and the music manuscripts by Mahler that Moldenhauer had amassed.

In the preface, Hans Zehetmair and Hermann Leskien discuss the acquisition of the materials for Munich. Beyond contemporary exigencies, it is useful to note that Munich was the site of the premiere of Mahler’s Eighth Symphony in September 1910, an international event which was, in a sense, the high point of the generally favorable reception of his music in that city during his lifetime. Mahler is, moreover, traditionally associated with Vienna, and research on him is not necessarily associated with Munich. Yet the acquisition of the Moldenhauer materials is significant for the unique manuscripts now part of the Bayerische Staatsbibliothek.

Moldenhauer’s collection of Mahler manuscripts has been known to scholars for