

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

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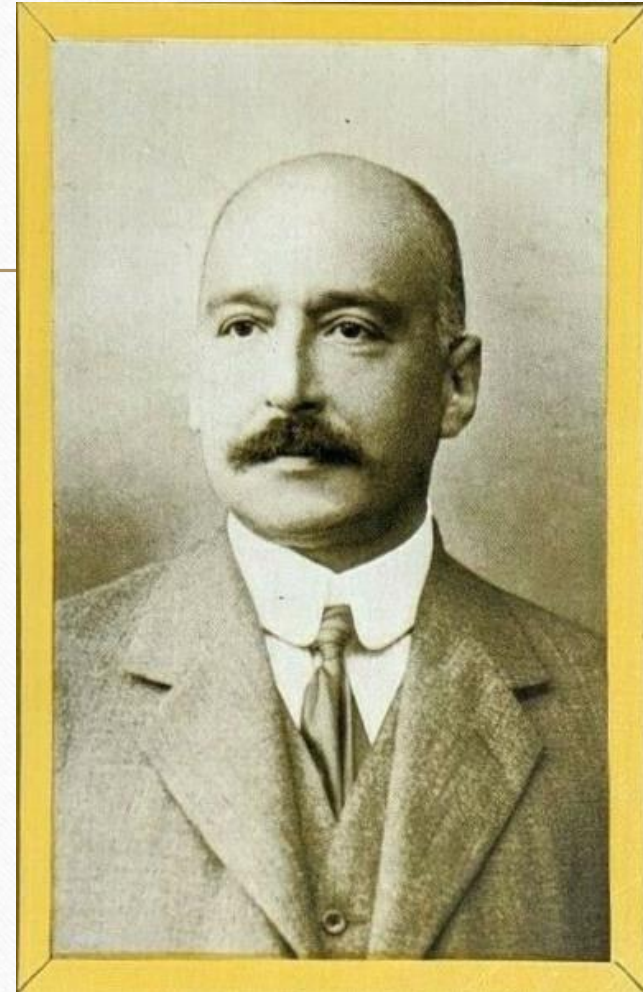
Archival fond Radeglia Vittorio

- Department for the History of Croatian Music, Croatian Academy of Sciences and Arts, Archive, Zagreb
- acquired in 1959 - donated by the composer's daughter
- 5 archive boxes
- cca 150 compositions: autographs, transcriptions, printed materials (published mainly in Italy, Germany, the USA)



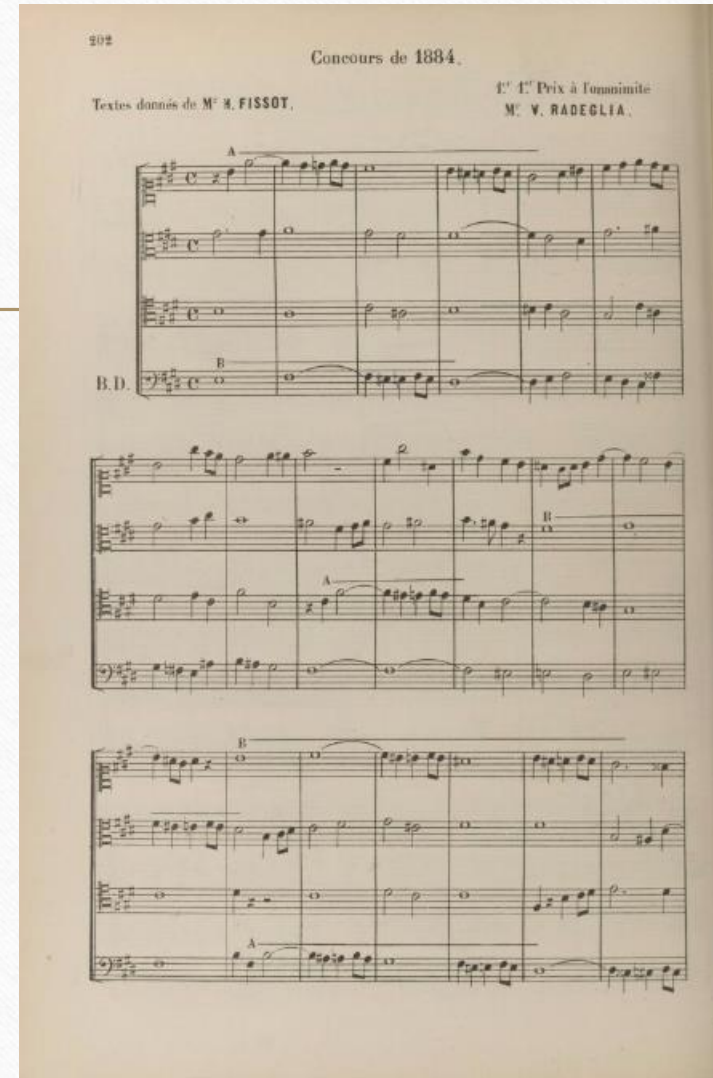
Biography

- Vittorio/Victor Franciscus Bartolomeus Radeugia
- born in Constantinople on October 21, 1863
- married to Liouba/Ljuba Emilia Ferri (1868-1935) on June 3, 1895
- died in Istanbul August 22, 1841



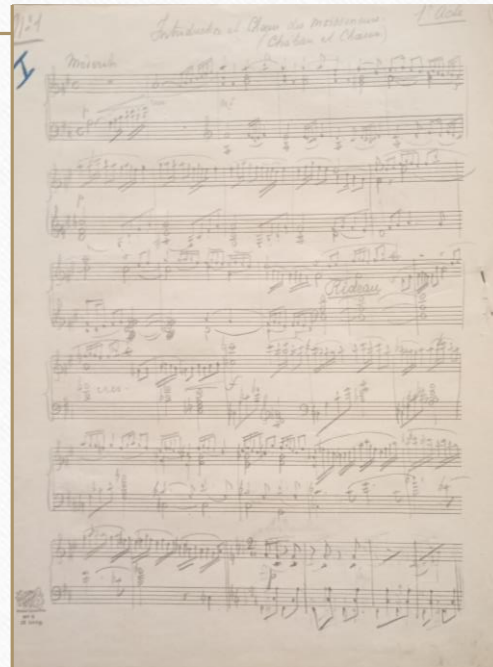
Education

- first musical education in Constantinople
- studies in Milan from 1876
 - Stefano Ronchetti-Monteviti
- studies in Paris from 1881
 - Théodore Dubois (harmony)
 - Ernest Guiraud (composition and instrumentation)



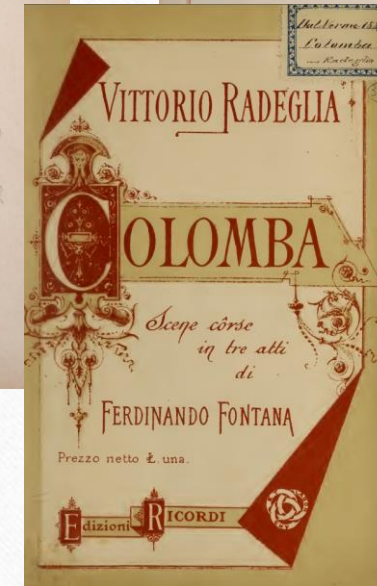
Works

- Opera, opereta, melodramma
- Oratorio, cantata, mass
- Orchestral music
- Piano, Piano 4-Hands
- Organ
- Violin
- Violoncello
- 1 or 2 Voices
- Choir
- Chamber music



Operas

- *Colomba*, Milan (Teatro Del Verme), 1887
- *La gemma di Karfunkel*, Turin (Teatro Vittorio Emanuele), 1891
- *Suprema vis*, Turin, 1902
- *Amore occulto*, Constantinople, 1904
- *Schabaaan/Chabaaan*, Vienna, 1918



Turkish context

- Sultan Abdul Hamid II (sultan from 1876 to 1909), Sultan Mehmed V (sultan from 1909-1918)
- influence of European culture



European influence

- Europeanized military orchestra, 1826 (Mızıka-i Hümayun)
- the hiring of Giuseppe Donizetti in 1828 – 1856
- the construction of the first theatre in the palace (Dolmabahçe), 1856
- Istanbul Conservatory, 1914



European musicians in Constantinople



LUNDI, 28-16 JUN 1847.
MATINEE MUSICALE
AU PROFIT DES PAUVRES

PAR

M. LISZT.

PROGRAMME.

1. Ouverture de *Guillaume Tell*.
2. Fantaisie sur des motifs de la *Somnambule*.
3. Mazurka de Chopin.
4. Polonaise des *Puritains*.
5. Marche de S. M. I. le Sultan.
6. Galop chromatique.

Le Concert aura lieu à 2 h. 1/2 précises après midi, dans les salons du Palais de Russie, à Péra, que M. d'Oustinoff a bien voulu mettre à la disposition de M. Liszt.

Prix des Places : 50 Piastres.

On trouve les Billets à la Bourse, à Galata; chez M. Anderlich, près du Téké; chez M. E. Oitoui, en face du Palais de Russie.

NB. Toute personne qui prendra 5 billets, aura droit à une remise de 30 piastres.



Boissonnas & Taponier
Paris, 12, Rue de la Harpe

Prize Competition Modern Composers' Series

- Art Publication Society, St Louis (USA)
- June 1912
- composers from all over the world
- “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.”

THE MUSICAL TIMES.—JULY 1, 1912.

431

\$3000.00

PRIZE COMPETITION. OPEN TO THE COMPOSERS OF THE WORLD.

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.

The ART PUBLICATION SOCIETY, of SAINT LOUIS, MO., U.S.A., which supplies annually over 500,000 copies of Standard Pianoforte Music to Conservatories in the United States and Canada, is desirous of adding to its already extensive editions, a Library of

FIFTY CHARACTERISTIC COMPOSITIONS BY THE GREATEST LIVING COMPOSERS, and in order to obtain these more quickly and from the best sources, offers A PRIZE COMPETITION open to Composers of the world, for Compositions written according to the following specifications :—

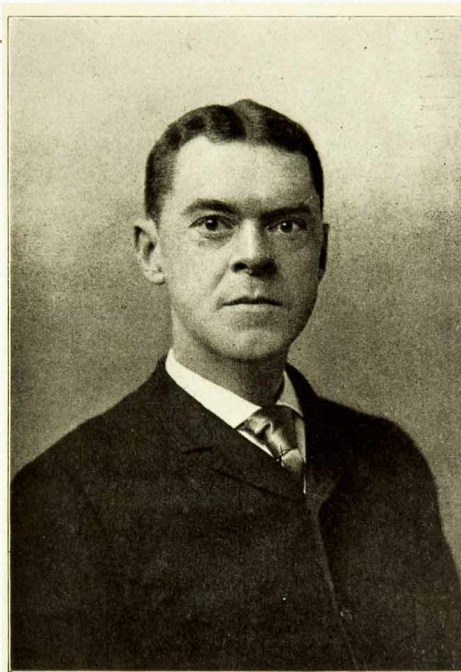
Competition Categories

- 3 categories:
 - 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. Length of rendition not to exceed 10 minutes
 - Class B – Melodious and Attractive Solo, of character suited for drawing-room. Form unprescribed.
 - 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.

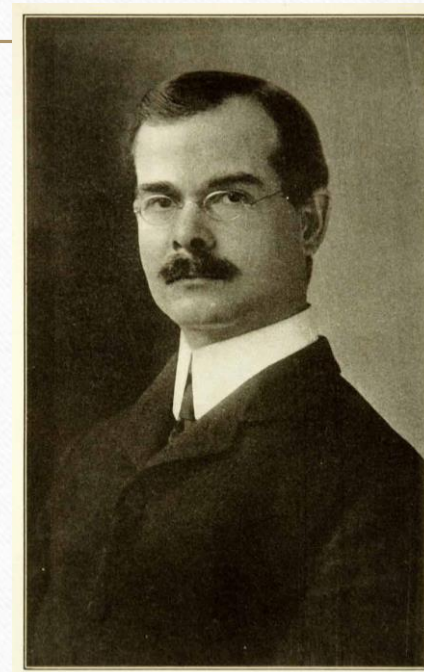
The competition judges



George W. Chadwick
(1854-1931)



Arthur Foote
(1853-1937)



Ernest R. Kroeger
(1861-1934)

Prize-winners

Class A

- Giuseppe Ferrata (Louisiana), *Toccata Chromatique*
- Cav. Paolo Chimeri (Italy), *Ballata in La*
- Josef Nesvera/Nešvera (Austria), *Scherzo* Op. 69

Class B

- Victor Rageglia (Turkey), *Serenade aux etoiles*
- Louis Victor Saar (Ohio), *In a gondola*
- Austin Conradi (Maryand), *Two Fairy Dances (Song of the Brook and Morning)*

Class C

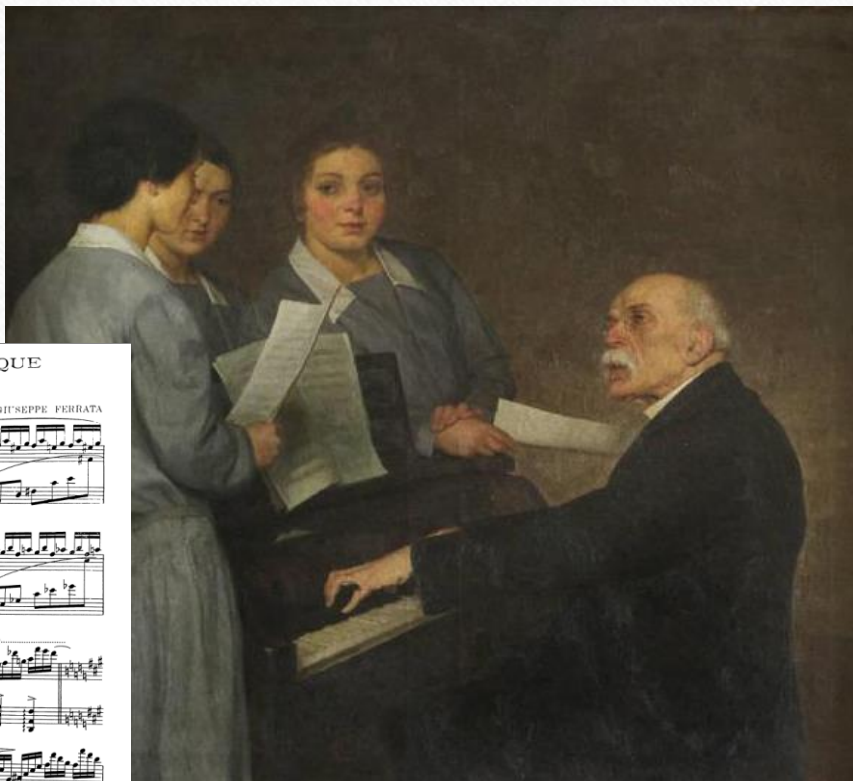
- Louis Victor Saar (Ohio), A Trilogy (Prelude, Capriccio, Romance)
- Henning von Koss (Germany), *In the Rose-Bower*, *First Loss* and *Summer Pleasures*
- Carolus V. Agghazy (Hungary), *In the Forest*, Op. 42
(*By Moonshine, Hunting Humoresque, Fairy Play*)

Miscellaneous.

The following are the prize-winners in the competition recently organized by the Art Publication Society, Saint Louis, for pianoforte pieces: Giuseppe Ferrata (Louisiana), Victor Radeglia (Turkey), and Louis Victor Saar (Ohio), \$500 each; Cav. Paolo Chimeri (Italy), Louis Victor Saar (Ohio), Henning von Koss (Germany), \$300 each; Josef Nesvera (Austria), Austin Conradi (Maryland), Carolus V. Agghazy (Hungary), \$200 each. About three thousand manuscripts were sent in.



Giuseppe Ferrata
(1865-1928)



Paolo Chimeri
(1852-1934)



Josef Nešvera
(1842-1914)

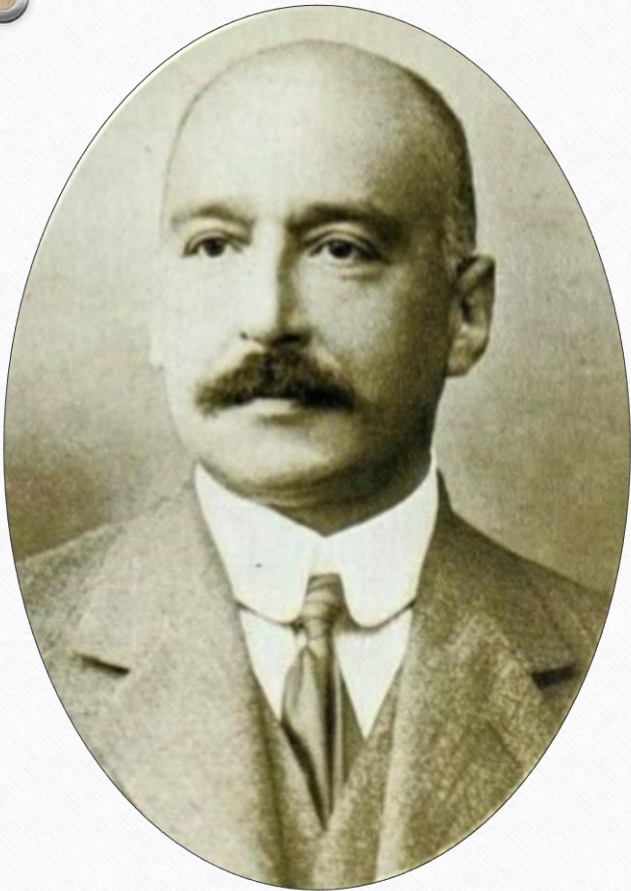
TOCCATA CHROMATIQUE
Prize Composition

Annotated by the Composer

CHEVALIER GIUSEPPE FERRATA

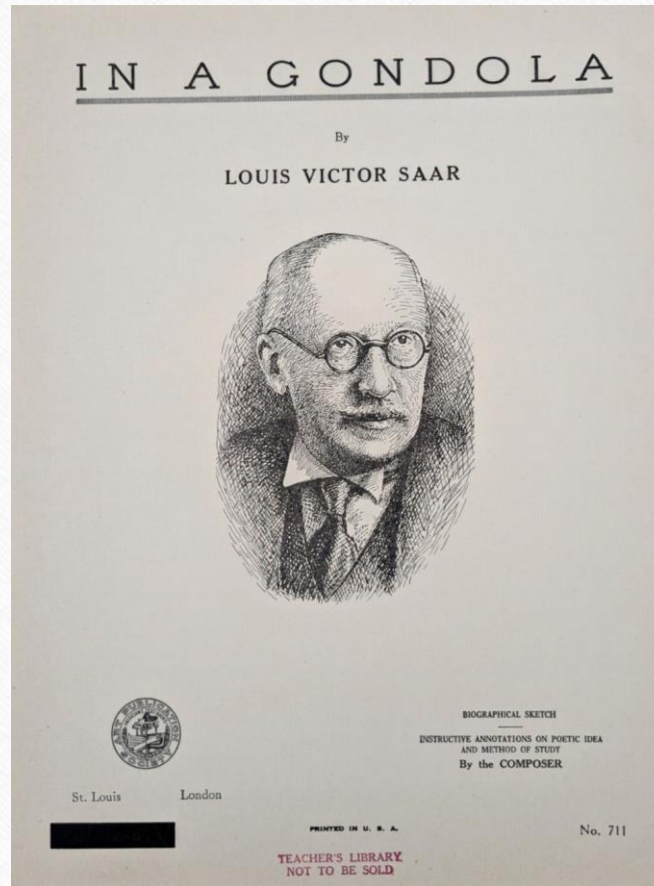
Vivo.
M. 1. 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



Victor Radeugia
(1863-1941)

Louis Victor Saar
(1868-1937)



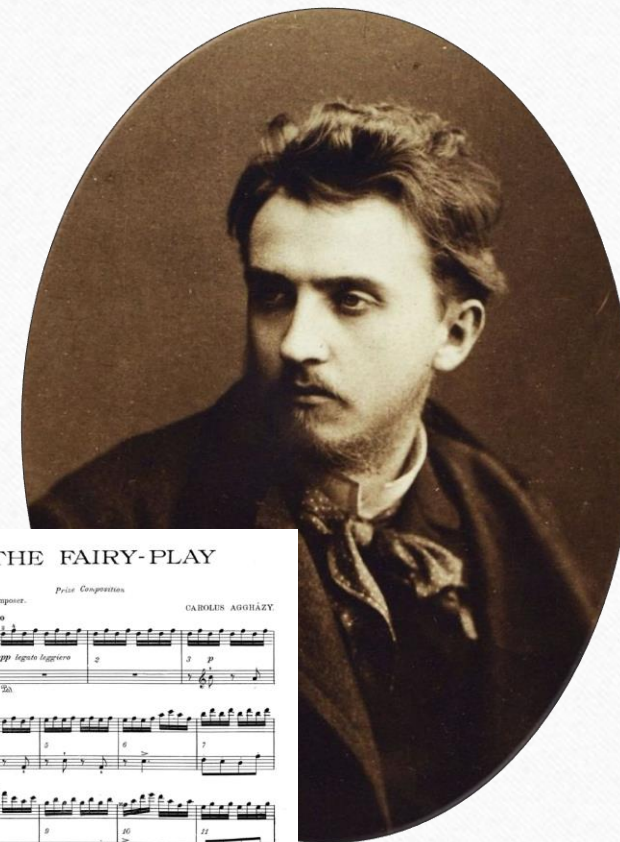
Austin Conradi
(1890-1965)



Louis Victor Saar
(1868-1937)



Henning von Koss
(1855-1913)



Károly Aggházy
(1855-1918)

Selected Edition
Progressive Series
PIANO *Grade 41-4*

IN THE ROSE-BOWER.

This Composition Won Awarded Grand Prix, Class C, in the Modern Composers' Series, Prix Compétition, Open to the Composers of the World, Given by the Art Publication Society, Brussels, Belgium, December 15, 1905.

HENNING VON KOSS. BERNHARDT-LENNING VON KOSS. Born Lötzen, Prussia, Germany, December 15, 1855.

Koss was born on the family estate of Lötzen, the management of which he was to undertake later on. He went to several different colleges, and after having passed his "maturational" began studying law at the University of Berlin. "Study, however, took up more than his leisure time and gradually became his chief and only study."

In 1877 he was appointed music-director to the House of Representatives (Kreuz-Deitung), and three years later resident of the same post, which gave him still more leisure.

With the exception of a few pieces for the piano, his compositions consist of songs, of which one is the famous "Waltz" which has been sung all the world over for the last thirty-five years, and has never failed to move a great nation. "They range from the simple folk-song, "Hörst du", and others, which go straight to the heart, to the romantic ballad "Lied der Krieger" and passionate love-song, "King of Babylon" and are all characterized by their abundance of refined melody and delicate workmanship.

Two of his best groups of songs were inspired by the genius of the celebrated Russian peasant poet, whose remarkable gifts and tall tales were brought to notice by the pen of his stepson, and are known to everybody. Three songs are translated into English, as indicated on some of his lyrics.

In May, 1911, just as this compilation was about to go to press, we received the sad intelligence of the death of the composer. In addition to the loss thus sustained by the Musical World, it is all the more regrettable as he was so full of the possibility of creating any new compositions from his versatile pen.

POETIC IDEA—A hero's dialogue in the lovely month of June in a bower covered with roses. The expression should be selected to indicate the softness of the evening hour, and the secret consciousness of the lovers.

HOW TO STUDY—Attention should be paid to the different phrases representing the man's and the woman's voices, so that the whole forms a dialogue, reaching a climax of bliss and hope for the future, in the measure with a modulation in the major, which should be played with great tenderness, and with a fervent passion, full of emotion, in order to give the words, as they are heard in the heart, in the delectable non-loyer.

Ann. 25341

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THE FAIRY-PLAY
Piano Composition CAROLUS AGGHÁZY

Annotated by the Composer.

Vivo

1 *pp* *legato* *lleggero* 2 3 *p*

4 5 6 7

8 9 10 11


12 13 14 15

16 17 18 19

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A postal addressed to Department A, Art Publication Society, St. Louis, Mo., will bring you a detailed explanation of the scope and purpose of this work.

THE PROGRESSIVE SERIES
PUBLISHED BY
The Art Publication Society
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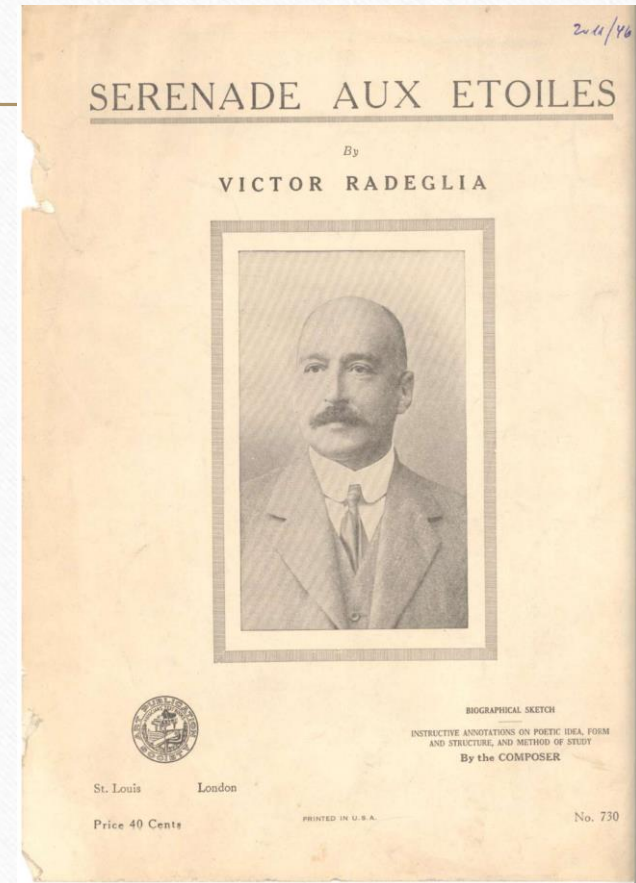
Selected from a letter by Glenn Dillard Gunn, the distinguished American pianist, critic and lecturer, to Mr. Leopold Godowsky, editor-in-chief, Art Publication Society.

“After examining with care the lessons in technic, harmony, history and pedagogy assembled and arranged in the Progressive Piano Studies, together with the correlated teaching material, I desire to express my sincere admiration for the work. It is to be commended for its scope, which is unrivaled; for its thoroughness, which is remarkable in its painstaking attention to detail; for its logic, which is unassailable; for its accuracy.”

—(c) Art Publication Society, Editorial Staff—Right to left, Leopold Godowsky, Emil Sauer and Frederic Lillebridge

Radeglia's *Serenade aux etoiles*

- edition St Louis: Art Publication Society, 1913
- Progressive Series Compositions, no. 730
- biographical sketch and composer's works
- poetic idea
- „instructive annotation on poetic idea, form and structure, and method of study” – how to study and interpret”



The 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.“

PROGRESSIVE SERIES COMPOSITIONS
Catalog No. 730

SERENADE AUX ETOILES.
(Serenade to the Stars.)

This Composition was Awarded First Prize, Class B, in the Modern Composers' Series, Prize Competition, Open to the Composers of the World. Given by the Art Publication Society.

BIOGRAPHICAL SKETCH—VICTOR RAEHELLE.
Born, Constantinople, Turkey, October 21, 1863.

Bis Grandfathers were from Dalmatia. He entered the Conservatory of Milan in 1876, where he remained up to 1881. He next went to Paris to continue his studies at the Conservatory of Music. He was a pupil in harmony of Théobald, and in composition of F. Gaubert. He was first prize for harmony in 1884, and the second prize for counterpoint and fugue in 1885. In that year he left the Conservatory and went to establish himself at Milan. In 1887, under the protection of Mr. Giulio Ricordi, he had his opera "Columba" presented at the Theatre Dal Verme, where he was cordially received. Three years later he presented an opera, in three acts, "La Gemma Del Karfunkel" at the theatre "Vittorio Emanuele" at Turin. This opera after having had the good fortune to reach a general rehearsal, was acquired by four publishers in succession, who became bankrupt, one after the other. Finally, he returned to his native city, where he gave himself up to teaching music, meanwhile composing a large number of pieces, but not succeeding at all in getting them before the public. In 1903 he had his opera, in three acts, "Soprena Vic," presented; the opera pleased, but has not achieved a permanent place in the repertory. Without the competition of the Art Publication Society, he would have remained in complete obscurity. The "stars" have brought him good fortune.

Among his works may be mentioned:

OPERAS—"Columba," "La Gemma Del Karfunkel," "Soprena Vic."

PIECES—Sonata for Piano and Violoncello, "Oriental Rhapsody," "Sélic" for Piano, "Dance of the Sylphs," "Dance of the Will-o'-the-Wisp."

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. Sketch in the poetic idea of the piece. The piece requires much feeling, delicacy and lightness, while at the same time proceeding to the end the dreamy character of the first phrase.

HOW TO STUDY AND INTERPRET—The first two measures being identical, it is necessary to distinguish them by playing each measure with a different degree of intensity. Mark the two notes, F₂ and C₂, of the left hand part, and the following notes of the third and fourth measures. In the 3rd movement mark the entrance of the principal melody, which requires much grandeur and feeling while observing the place in the melody. From measure 15, the ascending notes of the bass should be well marked and played "two and two," according to a little first note of each group. At the sixteenth measure 21, it is necessary to retard the movement gradually until the *molto ritardando* is reached in measure 24.

Ann. 482

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The formal disposition

Introduction		t. 1-4	
A	a	t. 5-24 (8+8+4)	B major
	b	t. 25-39 (8+7)	
	a'	t. 40-58 (8+8+3)	
B	c	t. 59-74 (8+8)	B minor
	d	t. 75-81 (7)	
	c' + d and motif elaboration	t. 82-104 (12+10)	
Transition		t. 104-111 (8)	
A	b	t. 112-127 (8+8)	B major
	a''	t. 128-135 (8)	
	a + b and motif elaboration	t. 136-164 (6+10+4+4+5)	
Coda		t. 165-174 (10)	

SERENADE AUX ETOILES

Prize composition

Annotated by the composer.

VICTOR RADEGLIA.

Andantino.

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

6 *Una corda* *tre corde* *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 *molto rit p a tempo* 25 26 *piu mosso.* 27 *cresc.*

48
158, 7

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28 *a tempo p* 29 30 *piu mosso cresc.* 31 *a tempo mf* 32 *pp* 33

34 *piu mosso cresc.* 35 *a tempo dim.* 36 *un poco rit.* 37 38

39 *piu lento pp* 40 *molto espressivo.* 41 42 43 44

45 46 47 48 49 50 *una corda*

51 *f* 52 53 54 *rit.* 55 *pp*

Sérénade aux étoiles, 2

48
158, 7

The recording of Radeglia's composition for the purposes of writing this paper and its presentation at the symposium was made in February 2024 by pianist Iva Ljubičić Lukić.



Thank you for your attention!

