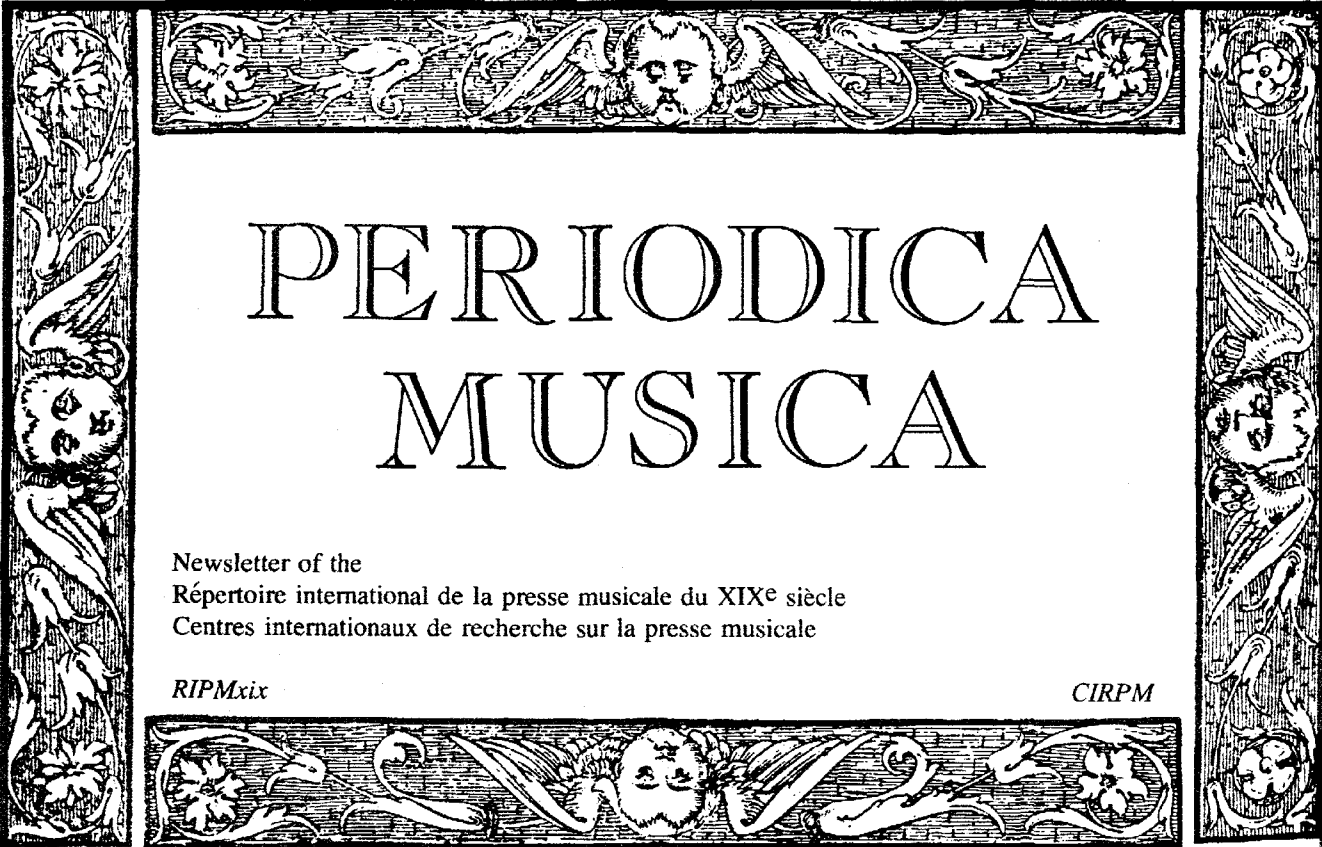




PERIODICA MUSICA

Newsletter of the
Répertoire international de la presse musicale du XIX^e siècle
Centres internationaux de recherche sur la presse musicale

RIPMxix

CIRPM

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Le répertoire international de la presse
musicale du XIX^e siècle (RIPMxix)*

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PERIODICA MUSICA

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An Introduction to the Fourth "R": Le répertoire international de la presse musicale du dix-neuvième siècle (RIPMxix)

H. Robert Cohen
(Vancouver)

The development of musical romanticism coincides with the parallel development of musical journalism and the creation of a very large number of periodicals dealing, either entirely or in part, with musical activities.¹ Moreover, the extensive attention in the press to music and musical life, noted first in the 1830s and 1840s, continues into the twentieth century. Specialized music reviews, *feuilletons* in daily newspapers, articles in literary periodicals, in theatrical journals and in *magazines de mode*, as well as engravings and lithographs in the illustrated press constitute, therefore, a documentary resource of truly monumental proportions that is of primary and unquestionable importance to the music historian. Yet in spite of the wealth of information contained therein, two problems have prevented this material from being exploited: the limited number of libraries possessing the journals, newspapers and reviews, and the difficulty encountered when one attempts to locate specific information within an available source. Because detailed indexing of nineteenth- and early twentieth-century periodicals dealing with music is extremely rare, the scholar wishing to consult articles or iconography--or reviews, advertisements, news notices or announcements--dealing with a given subject must, in most cases, simply resign himself to turning literally hundreds if not thousands of pages to locate relevant documents. Clearly, gaining bibliographical control and consequently access to this exceptional source of information is of profound importance to the development of nineteenth-century studies in musicology.

In 1975, the Répertoire international d'iconographie musicale (RIDIM) endorsed an elaborate undertaking at Université Laval (Québec), dealing with the cataloguing and indexing of some 3,300 engravings of musical interest published between 1843 and 1899 in the illustrated French newsweekly *L'Illustration*.² As work on this project progressed, other ventures related to the nineteenth-century press were initiated at the University of British Columbia (Vancouver) and at the Conservatoire national supérieur de musique (Paris).³ Encouraged by these initial efforts and a growing interest in nineteenth-century studies in general, a number of North American and European scholars and archivists met on several occasions to discuss possible methods of coordinating work on the

nineteenth-century press on an international scale. These discussions led to meetings with members of the executive councils of several national musicological societies and ultimately to the plans, outlined at the 1981 Congress of the International Association of Music Libraries, Archives and Documentation Centres (IAML), for the creation of Le répertoire international de la presse musicale du dix-neuvième siècle.

Stated succinctly, the goals of RIPMxix are these:

- 1) to direct attention to the nineteenth-century press as a documentary resource for the music historian;
- 2) to develop a method--to be applied uniformly by all collaborators--for cataloguing and indexing writings on music and musical iconography in nineteenth-century periodical literature;
- 3) to offer an opportunity for those interested in working in this area to do so within a clearly defined, internationally sanctioned structure;
- 4) to oversee the publication and distribution of the resulting reference tools, the Repertory itself;⁴
- 5) to make available copies of articles and iconography brought to light by the cataloguing effort;
- 6) to develop in North America (at the University of British Columbia) and in Europe (at the Parma-Colorno Centre), an extensive microfilm research archive of nineteenth-century periodical literature dealing with music; and
- 7) to disseminate information through the publication of a newsletter concerning writings on music and musical iconography in nineteenth-century journals.

In 1982, the International Association of Music Libraries formally approved the creation of RIPMxix; the following year, formal approval for the creation of the Repertory was granted by the International Musicological Society. RIPMxix now stands as the fourth major international cooperative bibliographic undertaking in music, alongside Le répertoire international des sources musicales (RISM), Le répertoire international de littérature musicale (RILM), and Le répertoire international d'iconographie musicale (RIDIM).

* * *

In order to coordinate the work of RIPMxix, two research centres--Centres internationaux de recherche sur la presse musicale (CIRPM)--have been established: one with offices in Parma and Colorno, directed by Marcello Conati and Elvidio Surian;⁵ the other at the University of British Columbia, directed by H. Robert Cohen. In order to assure the essential international nature of this undertaking, an advisory board, the Commission Internationale Mixte, composed of eminent scholars and archivists, has also been established.

¹ Imogen Fellingner's *Verzeichnis der Musikzeitschriften des 19. Jahrhunderts* (Regensburg: Gustave Bosse Verlag, 1968) lists 2,305, for the most part, music reviews published between 1798 and 1918.

² H. Robert Cohen, ed., *Les gravures musicales dans L'Illustration*, 3 vols. (Québec: Les Presses de l'Université Laval, 1983).

³ These include the preparation of the first edition of the music criticism of Hector Berlioz, a catalogue of writings on music in the *Revue des deux mondes*, the compilation of the annual tables in the *Revue et gazette musicale de Paris* and an index to musical iconography in *The Illustrated London News*. Work in Paris is carried out under the direction of Yves Gérard and is supported by the Centre national de la recherche scientifique.

⁴ A list of RIPMxix-sponsored projects is published in *Fontes Artis Musicae* 29 (1982): 158. A more detailed and updated list will appear in the next issue of *Periodica Musica*.

⁵ The Centre in Italy is supported by various local and provincial government agencies, and the Emilia-Romagna regional government.

The CIM presently includes Richard Andrewes (Great Britain), Barry S. Brook (U.S.A.), Maria Calderisi (Canada), Imogen Fellingner (West Germany), Yves Gérard (France), Christoph-Hellmut Mahling (West Germany), János Kárpáti (Hungary), Alberto Gallo (Italy), Anders Lönn (Sweden), Kornel Michałowski (Poland), and the Directors of RIPMxix, H. Robert Cohen, Marcello Conati and Elvidio Surian.

In addition to the CIM, two other commissions have been formed, the Commission for Indexing Norms, to assist in determining internationally accepted standards of cataloguing and indexing, and the Commission for Bibliographical Research, to serve as a liaison between the Repertory and nineteenth-century periodical collections of national and international significance. The membership of these two Commissions is composed of the following librarians and musicologists: Gillian B. Anderson (Library of Congress, U.S.A.), Lenore Coral (Cornell University, U.S.A.), Helmut Kallmann (National Library of Canada), Michael A. Keller (University of California at Berkeley, U.S.A.), Sylvia L'Ecuyer-Lacroix (Québec, Canada), Giovanni Morelli (University of Venice, Italy), Jean-Michel Nectoux (Bibliothèque nationale, France), Paul Raspé (Conservatoire royal de Bruxelles, Belgium), David Rosen (University of Wisconsin, U.S.A.), Nicole Wild (Bibliothèque de l'Opéra, France), and Agostina Zecca-Laterza (Conservatorio "G. Verdi," Milan, Italy). These Commissions will soon be expanded to include individuals from countries not yet represented.

* * *

Each year RIPMxix sponsors a session at the annual meeting of the International Association of Music Libraries.⁶ The reports and papers presented at these sessions account for RIPMxix activities during the preceding year and are subsequently published in *Fontes Artis Musicae*. Those interested in obtaining further information about the fourth "R" may wish to consult the RIPMxix papers and reports presented at the 1981 IAML Budapest Conference and at the 1982 IAML Brussels Conference. These are published respectively in *Fontes Artis Musicae* 29 (1981): 154-69, and 30 (1983): 65-72. The initial statement calling for the creation of RIPMxix, presented at the 1980 Cambridge IAML Congress, has been printed in *Fontes Artis Musicae* 28 (1981): 105-06.

*Centre for Studies in Nineteenth-Century Music/
Centre international de recherche sur la presse
musicale,
University of British Columbia*



Periodicals Selected for Priority Indexing by Members of the Commission International Mixte and the Commission for Bibliographical Research

I. Western Europe: Austria, Belgium, Denmark, France, Germany, Great Britain, Italy, Norway, Sweden.

II. North America: Canada, United States.

The Commission International Mixte and the Commission for Bibliographical Research is composed of scholars and archivists from thirteen countries. Commission members disseminate information concerning RIPMxix in their respective countries which they represent on RIPMxix Commissions.

As work on the specific shape and form of the Repertory is progressing rapidly,¹ individual Commission members representing nine Western European countries, Canada and the United States were asked to select for priority indexing a limited number of journals whose principal publication dates fall between 1800 and 1918. This coordinated effort is viewed as the first step toward distributing indexing tasks once cataloguing and indexing norms have been established and sanctioned. The criteria for journal selection has been left entirely to the national representatives who in many cases consulted other specialists before reaching a final decision.

The selection for each country was coordinated by the following Commission members: AUSTRIA (Imogen Fellingner, Chr.-H. Mahling); BELGIUM (Paul Raspé); DENMARK (Birthe Heien); FRANCE (Yves Gérard, H. Robert Cohen); GERMANY (Imogen Fellingner, Chr.-H. Mahling); GREAT BRITAIN (Richard Andrewes); ITALY (Marcello Conati, Elvidio Surian); NORWAY (Kirsti Grinde); SWEDEN (Anders Lönn); CANADA (Helmut Kallmann); UNITED STATES (Gillian Anderson).

Varying bibliographical data (e.g., the presence or absence of place and dates of publication) accompanying each journal title is, in most cases, reproduced as received. The journals of each country are presented individually with the exception of Austrian and German journals² which were grouped together by those responsible for their selection. The placement of journals on submitted lists has also been maintained.

¹On 14 May 1983 RIPMxix will sponsor a one-day meeting for Commission members at the Library of Congress (Washington, D.C.) to study the RIPMxix Series A Guidelines prepared at the Vancouver Centre, and to discuss the general structure of the Repertory. [See H. Robert Cohen, "On the Structure of the Repertory: RIPMxix Series A and Series B," *Fontes Artis Musicae* 30 (1983): 66-68.]

²The cataloguing and indexing of German-language periodicals will be coordinated by Chr.-H. Mahling at Johannes Gutenberg-Universität (Mainz).

⁶On 10 May 1983 RIPMxix will sponsor a session at the IAML Conference held in Washington, D.C.

AUSTRIA (A) AND GERMANY (D)

1. *Zeitung für die elegante Welt*
2. *Allgemeine musikalische Zeitung* (Leipzig, 1798-1848; 1863-65; 1866-82)
3. *Allgemeine (deutsche) Musik-Zeitung* (1884-1943)
4. *Neue Zeitschrift für Musik* (1834ff.)
5. *Cäcilia* (1824-39; 1842-48)
6. *Signale für die musikalische Welt* (1843-1907; 1908-41)
7. *Musikalisches Wochenblatt* (1870-1910)
8. *Neue Berliner Musikzeitung* (1847-96)
9. *Allgemeine Wiener Musik-Zeitung* (1841-48)
10. *Vossische Zeitung* (Berlin)
11. *Europa* (Karlsruhe)
12. *Illustrierte Zeitung* (Leipzig)
13. *Neue freie Presse* (Wien)

* * *

BELGIUM (B)

1. *Annales de la Société royale des mélomanes* (Gand, 1838-1921)
2. *Annuaire dramatique de la Belgique* (Bruxelles, 1839-47)
3. *La revue musicale belge*, devenue ensuite *La Belgique musicale* (Bruxelles, 1840-59)
4. *Almanach musical* (Bruxelles, 1844-57)
5. *Le diapason*, devenu ensuite *La chronique musicale* (Bruxelles, 1850-52)
6. *Le guide musical* (Bruxelles, 1855-1914)
7. *L'écho musical* (Bruxelles, 1869-97)
8. *Tablettes des musiciens* (Bruxelles, 1872, 1884-86)
9. *Annuaire du Conservatoire royal de musique de Bruxelles* (Gand, 1877-)
10. *Musica sacra* (Gand, 1881/82-)

* * *

DENMARK (DK)

1. *Tidsskrift for musik* (1857-59)
2. *Musikalsk tidende* (1836)
3. *Illustreret tidende: Ugentlig beretning om vigtige begivenheder og personligheder* (1859-[1924])
4. *Nordisk tidsskrift for musik* (1871/72-1872/73)
5. *Tidsskrift for kirke-, skole- og folkesang* (1880-84)
6. *Musikbladet: Ugerevue for musik og theater* (1884-93)
7. *Tilskuere: Månedsskrift for litteratur, sam-*

fundespørgsmål og almenfattelige videnskabelige afhandlinger (1884-[1939])

* * *

FRANCE (F)

1. *Revue musicale* (1827-35)
2. *Le ménestrel: Journal de musique* (1833/34-1914, 1919-40)
3. *Gazette musicale de Paris*, incorporated *Revue musicale* (#1) in November 1835 to form *Revue et gazette musicale de Paris* (1834-80, except Sept. 1870 to Sept. 1871)
4. *La France musicale*, from 1849 *La musique*, from 1851 *La France musicale* (1837/38-1870)
5. *L'univers musical* (1853-64)
6. *L'art musical* (1860/61-1870, 1872-94)
7. *La chronique musicale* (1865-70)
8. *La chronique musicale: Revue bi-mensuelle de l'art ancien et moderne* (1873-76)
9. *Revue d'histoire et de critique musicales*, from 1902 (no. 10) *La revue musicale* (1901-12)
10. *Musica* (1902-14)

* * *

GREAT BRITAIN (GB)

1. *Quarterly Musical Magazine* (1818-28)
2. *Harmonicon* (1823-33)
3. *The Athenaeum* (1827-1921)
4. *Musical World* (1838-91)
5. *Musical Journal* (1840)
6. *Mainzer's Musical Times/Musical Times* (1842-)
7. *Musical Directory* (1853-1931)³
8. *Monthly Musical Record* (1871-)
9. *Musical Standard* (1862-71; 1871-93)
10. *Proceedings of the Royal Musical Association* (1874-1967)⁴
11. *Musical Opinion* (1877-)

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ITALY (I)⁵

1. *Teatri, arte et letteratura* (Bologna, 1824-62)
2. *Il pirata* (Milano, 1833-48; Torino, 1849-ca.1880)

³For title variants and corresponding dates see *The New Grove Dictionary of Music and Musicians*, s.v. "Periodicals" by Imogen Fellinger, vol. 14, p. 485, no. 48.

⁴For title variants and corresponding dates see Fellinger, *op. cit.*, no. 80.

3. *Gazzetta musicale di Milano* (1842-62, 1866-1912)
4. *L'Italia musicale* (Milano, 1847-59)
5. *Gazzetta musicale di Napoli* (1838, 1852-68) and *Napoli musicale* (1868-85)
6. *Gazzetta musicale di Firenze* (1853-55, 1887-91), and *Armonia* (1856-59)
7. *L'arpa* (Bologna, 1853-1902)
8. *Il trovatore* (Torino, 1854-59; Milano, 1859-1913)
9. *La fama* (Milano, 1836-77)
10. *L'arte* (Trieste, 1870-1933)
11. *L'eptacordo* (Roma, 1855-ca.1872)
12. *La scena* (Trieste, 1863-67; Venezia, 1867-1979)

* * *

NORWAY (N)

1. *Nordisk musik-tidende* (1880-92)
2. *Figaro: Ugeblad for kunst, musik, theater og literatur* (1882-83)
3. *Figaro* (1898-1900)
4. *Sangertidende* (1884-86)
5. *Orkestertidende* (1892-94)

* * *

SWEDEN (S)⁶

1. *Nya estraposten* (1819-21)
2. *Euterpe: Tidskrift med musikbilagor* (1823)
3. *Konstvärmen* (1824)
4. *Läsning uti musikalska ämnen* (1827-29)
5. *Tidning för teater och musik* (1835-36)
6. *Stockholms musik-tidning* (1843-44)
7. *Ny tidning för musik* (1853-57)
8. *Tidning för theater och musik* (1858-59)
9. *Teater och musik* (1876)
10. *Svensk musiktidning* [from 1892 with subtitle:] *Nordiskt musikblad* (1881-1913) (precursor, *Necken: Svensk musiktidning*, 1880)

* * *

CANADA (C)

1. *L'album musical: Journal musical et littéraire* (Montréal, 1881-83 or 84)
2. *Arcadia*, a semi-monthly journal devoted exclusively to music, art and literature (Montréal, 1892-93)
3. *The Arion* (Toronto, 1880-81)
4. *L'art musical* (Montréal, 1896-99)
5. *Les beaux-arts: Journal littéraire des arts, des sciences, de l'industrie* (Montréal, 1863-64)
6. *Le Canada artistique: Musique, théâtre, beaux-arts, littérature* (Montréal, 1889-90). Continued as *Canada-Revue* (Montréal, 1891-1909). Music covered only to 1892.
7. *Le Canada musical: Revue artistique et littéraire* (Montréal, 1866-67, 1875-81)
8. *The Musical Journal* (Toronto, 1887-90?). Superseded by *The Canadian Musical Herald* (Toronto, ca.1890-91).
9. *Le passe-temps: Littérature, musique, théâtre, mode, sport* (Montréal, 1895-1949)
10. *The Week* (Toronto, 1883-96)⁷

* * *

UNITED STATES (US)⁸

1. *New Orleans Courier de la Louisiane* (Louisiana Courier) (New Orleans, 1807-60). AN, p. 242.
- 2a. *American Monthly Magazine* (Boston, 1829-31). Merged into *New York Mirror*, 1833. ULS, v.1, 287.
- b. *Critic: A Weekly Review of Literature, Fine Arts, and the Drama* (Leggett, N.Y., 1828-29). Merged into *New York Mirror: A Weekly Gazette of Literature and the Fine Arts*. ULS, v.2, 1229.
- c. *New York Mirror: A Weekly Gazette of Literature and the Fine Arts* (N.Y., 1823-42). Superseded by *New Mirror*. ULS, v.4, 3037.
- d. *New Mirror* (N.Y., 1843-44). Superseded by *Weekly Mirror*, later *American Literary Gazette* and *New York Weekly Mirror*. ULS, v.4, 3009
- e. *American Literary Gazette and New York Weekly Mirror* (N.Y., 1844-47). ULS, v.1, 271.
- 3a. *Musical Gazette* (Boston, 1846-50). Merged into *Journal of the Fine Arts and Musical World*, later *Musical World*. ULS, v.3, 2800.

⁵The Italian journals listed above are either specialized music reviews or arts journals devoting particular attention to music. The following non-specialized journals, also noted for their interest in music, have been selected for indexing at a later date: *Gazzetta di Milano*, *Gazzetta di Venezia*, *Omnibus* (Napoli), *La perseveranza* (Milano), *L'opinione* (Torino, Firenze, Roma), *Il messaggero piemontese* (Torino) and *Il pungolo* (Milano).

⁶For a good survey and bibliography of Swedish nineteenth-century music periodicals see, Åke Davidsson, "Den musikalska tidskriftslitteraturen i Sverige under 1800-talet," *Svensk tidskrift för musikforskning*, 27 (1945): 96-126.

⁷An index of music items in *The Week* has been prepared by Elaine Keillor.

⁸Following each U.S. entry are references to the *Union List of Series* [ULS] (Edna Brown Titus, ed., 3rd ed., 5 vols., New York: The H.W. Wilson Co., 1965) or *American Newspapers 1821-1988. A Union List of Files Available in the United States and Canada* [AN] (New York: The H.W. Wilson Co., 1937).

- b. *Musical Times* (N.Y., 1849-51; 1851-52). United with *Musical World and Journal of the Fine Arts* and continued as *Musical World and New York Musical Times*. ULS, v.3, 2802.
- c. *Musical World* (N.Y., 1849-60). United with *Musical Times* and continued as *Musical World and New York Musical Times*. United with *New York Musical Review and Gazette* to form *Musical Review and Musical World*, later *New York Weekly Review*. ULS, v.3, 2802.
- d. *Musical Gazette* (N.Y., 1854-55). United with *New York Musical Review and Choral Advocate* to form *New York Musical Review and Gazette*, later *New York Weekly Review*. ULS, v.3, 2800.
- e. *New York Weekly Review* (N.Y., 1850-73). ULS, v.4, 3051.
4. *Dwight's Journal of Music, a Paper of Art and Literature* (Boston, 1852-81). ULS, v.2, 1375.
- 5a. *Musical Advocate and Singer's Friend* (Singer's Glen, Va., 1859-69). Superseded by *Musical Million*. ULS, v.3, 2799.
- b. *Musical Million* (Dayton; Singer's Glen, Va., 1870-1913?). ULS, v.3, 2801.
6. *American Art Journal* (N.Y., 1864-1905). ULS, v.1, 171.
- 7a. *Brainard's Musical World* (Cleveland, Ohio, 1864-95). Merged into *Etude*. ULS, v.1, 762.
- b. *Etude: The Music Magazine* (Philadelphia, 1883-1957). ULS, v.2, 1487.
8. *Deutsche Musikzeitung für die Vereinigten Staaten* (Philadelphia, 1856-61). ULS, v.2, 1312.
9. *San Francisco Chronicle* (San Francisco, 1865 +). AN, p. 51.
- 10a. *Goldbeck's Monthly Journal of Music* (Chicago, 1873). Superseded by *Musical Independent*. ULS, v.2, 1741.
- b. *Musical Independent* (Chicago, 1868-73). ULS, v.3, 2800.
- 11a. *Song Messenger* (Chicago, 1864-75). Merged into *Church's Musical Visitor*, later *Musical Visitor*. ULS, v.5, 3995.
- b. *Musical Visitor* (Cincinnati, 1871-97). ULS, v.3, 2802.
12. *Music Teachers' National Association Annual Report* (1876-1905). ULS, v.3, 2798.
13. *Musical Merchandise Review* (N.Y., 1879 +). ULS, v.3, 2801.
14. *Musical Courier and Review of Recorded Music* (Philadelphia; N.Y., 1880 +). ULS, v.3, 2800.
- 15a. *Music and Drama* (N.Y., 1882-83). Superseded by *Freund's Music and Drama*. ULS, v.3, 2795.
- b. *Freund's Music and Drama* (N.Y., 1883-92). Supersedes *Music and Drama* as *Freund's Weekly*, later *Musical Age*. ULS, v.2, 1642.
- c. *Musical Age* (N.Y., 1893-1914). ULS, v.3, 2799.

* * *

Reflections on Nineteenth-Century Periodicals and Musicological Research

Imogen Fellinger
(West Berlin)

The music and musical life of an epoch are characteristically reflected in its music periodicals and, to a certain degree, in journals dealing only partially with music, such as those focusing on theatre, arts, general culture and pedagogy, as well as in newspapers with regular music columns. Taken as a whole, this extremely complex corpus of periodical literature covers the rich tradition of nineteenth-century music history in nearly all its aspects.

The nineteenth century represents an important phase in the history of music periodicals. All contemporary activities in the field of music are dealt with in the leading universal music journals, such as the *Allgemeine musikalische Zeitung* (Leipzig 1798/99-1848; new series 1863-65; 1866-82), *Le ménestrel* (Paris 1833-1940), *The Musical Times* (London 1844/45-) and *Dwight's Journal of Music* (Boston 1852-81). These offer wide coverage of musical events, articles of general and scholarly interest, and material on specific subjects--relating to music history, theory, aesthetics and science--as well as musical supplements and illustrations. Reports on performances in theatres and in concert halls, news of musical events, and contributions of a biographical, historical or bibliographical nature relating to specific musical centres, appear both in periodicals of broad scope, and in the more locally-oriented journals published primarily in the capitals of Europe and in other important music centres. In Germany one might cite Berlin and (especially) Leipzig; in the United States, Boston.

In addition to music periodicals of a general nature, and those concerned with local centres, specialized journals, the outgrowth of a developing interest in specific areas of music, were initiated from the 1840s onwards. This resulted in a large increase in the number of music periodicals, especially during the second half of the century. Embracing a vast spectrum of interests, specialized journals focus, for example, on individual genres of music (such as chamber music, choral music, church music, or folk music), on various branches of musical entertainment, new methods of notation, music research, performance practice, instrument-making, popular instruments, musicians' professional interests and the music trade itself.

Music periodicals and the general press offer an immense variety of material for studying the outlook of an era. They are of inestimable value for different types of research in music history and music criticism, for they reveal Romantic attitudes towards music and towards composers, both contemporary and of previous eras. They are also important from a more sociological point of view, for they deal with how music was received during the nineteenth century, and with the foundation and function of the organizations and institutions of musical life, e.g., choral and music societies, orchestral associations, opera companies, church music associations, composers' unions

No. 1. Leipzig, 2. Januar. 1843.

SIGNALE

für die

Musikalische Welt.

Wöchentlich erscheint eine Nummer. Preis für den ganzen Jahrgang: 1 Thaler. Inserionsgebühren für die Zeitungs- oder Wochenschriften: 1 Kreuzer. Alle Buch- und Musikalienhandlungen, sowie alle Postämter nehmen Bestellungen an. Aufnahmen werden unter der Adresse: „Expedition des Signale für die mus. Welt“ erbeten.

Die Fuge.

In stiller Klarheit ruht das Meer der Andacht vor uns, wenn Gottes Demut leise durch die Schöpfung geht und der paradiesisch blaue Aether die die unermesslichen Schwingen über die Erde breitet. Noch lebt Alles im Innern verborgen und nur wenn sich der Geist lebendiger regt, und seinen entzündeten Funken in die durchsichtige Tiefe fallen läßt, ziehen sich linde Kreise spielend auf der Fläche fort. Jetzt fährt der Unsichtbare mächtiger über das Gewässer hin und schneller träufeln sich die Wellen. Bald erheben sich Bogen und wälzen sich nach dem Ufer zu; noch ist die kommende nicht geronnen, da wälzt sich aus weiter Ferne eine neue rauschend herauf, in dessen die erkerte dem Gefährte weilt und ihr Tosen den letzten Klang einer eben zerrieselten verschlingt. Verwirrenes Brausen schlägt in Wirbeln an unser Ohr. Gewesen, Sein und Werden löset mit Eins, und jedes mit vernehmbarer Stimme aus Fern und aus Nahe. Die Brust athmet freier, wenn diese zerfließen ist, und fühlt sich wieder schmerzlos froh, wenn ihr jene rauschend nachweilt. Es ist ein wahrer Sturm der Andacht, der mit unbändiger Kraft durch die hohen Gewölbe saugend geht, und das zerstückte Herz auf freuderauschenden Wellen dem Unsichtbaren zum ewigen Weib- und Dankopfer bringt. D.

Avenir.

Interessante Musikalien, welche nächstens erscheinen werden:

Beriot, Air varié No. 6 pour Violon avec Accompagnement d'Orchestre. Op. 42. Mainz, Schott.

* Beriot, drei große Studien für zwei Violinen. Op. 43. Mainz, Schott.
* Heller und Ernst, zwölf leicht ausführbare Duetten für Pianoforte und Violon. Leipzig, Kistner.

* Hersley, Sonate für Violoncello und Pianoforte. Op. 3. Leipzig, Kistner.
* Liszt, ungarischer Sturms-Marsch für Pianoforte. Berlin, Schlesinger.
* Rigarr Liedertafel für vier Männerstimmen. Viertes Heft. Leipzig, Kistner.

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(Tonkünstler-Vereine), associations of music teachers, publishing houses, and conservatories, academies and colleges of music. Of particular importance as well is what they reveal about the influence of contemporary intellectual trends on music. In surveying nineteenth-century journals various tendencies become apparent. A tendency to seek inspiration in history, for example, becomes obvious in a reawakening of interest in music of earlier periods and in the manufacture and reconstruction of historical instruments. Progressive tendencies are reflected in reformist ideas in music education or in the church music of different denominations. National tendencies are evident in the development of national schools, mainly in Scandinavia, in the Slavic countries and in Hungary.

Nineteenth-century periodical literature represents an important documentary resource for the music historian, for it reflects almost every facet of music and musical life of this epoch. Comprehensive bibliographical control of this material and continuing research will therefore contribute to an essentially more detailed knowledge and a still more profound understanding of nineteenth-century music history in the future.

Staatliches Institut für Musikforschung
Preussischer Kulturbesitz

La presenza della musica nei periodici bolognesi dal 1800 al 1830

Roberto Verti
(Bologna)

Il riflesso della vita musicale nei periodici politici e letterari può costituire una fonte molto importante, se non primaria, per l'indagine sul teatro d'opera italiano del XIX secolo. Lo spoglio sistematico della stampa periodica si rivela assai utile nella compilazione di cronologie e nella trattazione di fenomeni complessi quali l'impresariato, il ruolo dei cantanti e delle compagnie di canto, i rapporti tra i centri di produzione operistica.¹

Anche all'interno dei limiti cronologici e locali che limitano queste considerazioni propositive, è possibile verificare una sensibile evoluzione nella qualità delle notizie d'argomento musicale offerte dai periodici nel primo scorcio del secolo, un'evoluzione che nel volgere di pochissimi anni conduce dalle notizie formali e generiche caratteristiche delle gazzette settecentesche agli acuti rilievi critici dei periodici del secondo e terzo decennio dell'Ottocento. La particolare situazione bolognese, della quale qui ci si occupa, ha uno svolgimento piuttosto lineare: grazie alle contingenze del triennio "giacobino," dal 1796 al 1799 Bologna poté annunziare ben diciassette periodici, terza in Italia dopo Milano (circa quaranta giornali) e Genova (una ventina).² Le forti restrizioni censorie e la brusca contrazione delle testate che si verificarono durante la seconda Repubblica Cisalpina (dopo la vittoria di Marengo, giugno 1800) ridussero la dovizia di periodici bolognesi a ben poca cosa, tant'è che, fatta eccezione per alcuni episodi sporadici,³ nel primo trentennio del secolo scorso a Bologna non si contarono mai, contemporaneamente, più di tre importanti testate d'informazione.

¹ Il presente articolo prende il via da un primo sviluppo di una sezione della mia dissertazione di laurea (in corso di stesura) su *Il teatro musicale a Bologna negli anni della Repubblica napoletana (1796-1806)* (Università di Bologna, relatore Lorenzo Bianconi).

² Cfr. C. Capra, *Il giornalismo nell'età rivoluzionaria e napoleonica*, in V. Castronovo, G. Ricuperati, C. Capra, *La stampa italiana dal Cinquecento all'Ottocento*, Roma-Bari 1976, Laterza, pp. 373-537, e U. Bellocchi, *Un secolo e mezzo di giornalismo: dall'Alba giacobina alla caduta del fascismo*, in *Storia dell'Emilia-Romagna*, a cura di A. Berselli, Bologna 1980, University Press, vol. III, pp. 1079-1129. Per il periodo della Restaurazione si veda A. Galante Garrone, *I giornali della Restaurazione (1815-1847)*, in A. Galante Garrone, F. Della Peruta, *La stampa italiana del Risorgimento*, Roma-Bari 1978, Laterza, pp. 3-246.

³ *Notizie Storiche e Letterarie* uscì solo dal 4 gennaio all'otto marzo 1800, sotto la reggenza austriaca. *Lo Storico del Secolo XIX* ebbe vita effimera, di pochi mesi, nel 1803. Il *Monitore Bolognese* dopo le vicissitudini degli anni giacobini si stampò anche dal primo luglio 1800 a tutto il 1801, ma in questi anni, come del resto *Lo Storico del Secolo XIX*, non riporta notizie sulla musica di qualche interesse. Non si considerano in questa sede, vista la totale assenza di interesse musicale, gli almanacchi e i periodici specializzati (agrari, astronomici etc.) che ebbero un notevole sviluppo in epoca napoleonica (v. C. Capra, *op. cit.*, p. 511). Si farà d'ora in avanti menzione dei soli periodici d'interesse musicale.

Dal 1800 al 1807 la sola *Gazzetta Nazionale di Bologna* riporta notizie interessanti sulla musica.⁴ Dal giornale, una "gazzetta politica" *tout court*, si possono trarre di norma indicazioni utili tutt'al più a ricostruire il cast vocale e le date delle rappresentazioni di opere e accademie. Salvo riferimenti al fortunato incontro di una rappresentazione, sono assenti considerazioni critiche di sorta; l'unico impresario di cui si fa menzione in questi anni è Luigi Antonini (lodato in termini generici), attivo al Teatro Comunale.

Nel gennaio 1807 inizia le pubblicazioni il *Redattore del Reno* (mentre la *Gazzetta di Bologna* s'interrompe il 30 dicembre 1808). La *Gazzetta* riportava abitualmente le notizie sulla musica in apertura, prima delle notizie politiche, ma non riservava ad esse uno spazio "specializzato"; il *Redattore del Reno* è invece diviso in tre sezioni (Politica, Letteratura, Varietà), una delle quali (Varietà) è dedicata quasi esclusivamente al teatro musicale. Già nel n. 30, del 14 aprile 1807, il *Redattore del Reno* mette in evidenza la sua maggiore precisione con una redazione piuttosto dettagliata di un'accademia di Isabella Colbran; viene riportato e commentato il programma della serata e si offre una breve ma particolareggiata descrizione della voce della Colbran, della quale si dà anche l'estensione: Sol basso-Mi sovracuto. Nel 1811 il *Redattore del Reno* esce in fascicoli separati per la "Parte politica e amministrativa" e la "Parte letteraria e di amena lezione." È l'anno più interessante, con comunicazioni da tutti i più importanti centri teatrali italiani (e molti centri minori), comprese alcune città estere: Parigi, Vienna, Dresda. Il giornale riprende gli articoli dei più importanti periodici italiani e stranieri, e nel n. 26, del 2 luglio 1811, un editoriale per il secondo semestre dichiara che il *Redattore*, poiché riprende gli articoli del *Corriere dell'Europa* di Parigi, "può considerarsi il *Foglio Ufficiale dell'Impero Musicale*."

Un provvedimento del Regno d'Italia del 27 novembre 1811 stabilisce che dall'anno successivo potrà circolare un solo giornale in ogni dipartimento,⁵ e così dal gennaio 1812 il *Redattore del Reno* si trasforma in *Giornale del Dipartimento del Reno*, monopolizzando la stampa cittadina. La struttura del periodico non muta, mantenendo l'aspetto di una ricca antologia di vari giornali. Aumenta però molto sensibilmente la qualità delle informazioni, e in molti casi le comunicazioni si trasformano in recensioni pungenti. Interessante è in questi anni il riflesso sulla stampa della produzione di Rossini, definitivamente lanciato nel 1813 dal successo del *Tancredi*.

La Restaurazione non muta in meglio le cose. Nel 1815 il *Giornale Dipartimento del Reno* lascia il posto alla rediviva *Gazzetta di Bologna* (che assume nuovamente la denominazione del 1796), la quale per tutto l'anno 1815 non dà alcun cenno sulla musica. Il 1816 è scarno di informazioni, ma nel 1817 la rubrica "Spettacoli teatrali" dà nuovamente elementi sulle rappresentazioni di parecchi teatri italiani, offrendo notizie interessanti su cantanti e compagnie. Con il n. 27, 3 aprile 1823, la *Gazzetta* inizia la pubblicazione di un supplemento, il *Corriere degli spettacoli italiani*, che s'interrompe (perlomeno nella collezione conservata in I-Bca) il 25 febbraio 1824. La *Gazzetta di Bologna* continua a dare notizie sui teatri, ma con scarso rilievo e calandone notevolmente la frequenza. La situazione migliora in parte dalla fine del 1826 al 1829, con redazioni precise e dettagliate delle rappresentazioni più importanti.

Dal 1820 la *Gazzetta di Bologna* viene affiancata da altri periodici interessanti per le notizie musicali. Nel 1820 *L'Abbreviatore*⁶ pubblica un notevole "Colpo d'occhio sui principali agenti dei nostri teatri, cantanti, suonatori, etc." (n. III, 11 aprile 1820), che informa su Girolamo Crescentini, Adelaide Malanotte, Diomiro Tramezzani, Antonio Gandini. Il "Colpo d'occhio" continua nei nn. XIV (30 luglio 1820) e XV (31 luglio 1820), dando notizie su Giambattista Velluti, Nicola Tacchinardi, il Marchese Sampieri, Angelica Catalani: a quest'ultima viene dedicata un'attenzione particolare anche per le sue interpretazioni del ruolo di Curiazio ne *Gli Orazi e i Curiazi* di Cimarosa. *L'Abbreviatore* riveste un notevole interesse anche per le rappresentazioni rossiniane del 1820; il suo contenuto critico è assolutamente degno di nota: vi si trovano recensioni accuratissime dei cantanti e commenti pungenti sulle stagioni.

Su *Opuscoli letterari*, stampato da Annesio Nobili nel 1820, la musica non ha una presenza sistematica; ciononostante è da segnalare un "Elogio di Matteo Babini detto al Liceo Filarmonico di Bologna da Pietro Brighenti" il 9 luglio 1819 (*Opuscoli letterari*, tomo III, pp. 253-76). Di Babini, che fu Marco Orazio alla prima veneziana de *Gli Orazi e i Curiazi* di Cimarosa, si fa rilevare che introdusse con quell'opera la "novità degli abiti conformi al carattere degli attori."

Nel 1823 uscì per gli stessi tipi la *Polinnia Europea, ossia Biblioteca universale di musica. Storico-scientifico-letteraria e curioso-dilettevole*, che si stampava a spese della Ditta Cipriani, proprietaria del magazzino di musica sito accanto al Teatro del Corso. La *Polinnia* era in aperta

⁴Fino al n. 55, 12 luglio 1800: *Gazzetta di Bologna*, poi *Imparziale bolognese* fino al 19 luglio, e quindi *Gazzetta Nazionale di Bologna*.

⁵Cfr. U. Bellocchi, op. cit., p. 1084.

⁶La denominazione completa è: *L'Abbreviatore, ossia Appendice critica a tutti i giornali, e altri fogli di novità librarie . . . aggiuntovi certe memorie sugli spettacoli d'Italia che alcuni forse chiameranno 'La Frustra Teatrale'*.

concorrenza con il *Corriere degli spettacoli* che funge da supplemento alla *Gazzetta di Bologna*, e dà notizie piuttosto complete.

Nel 1825, in concomitanza con la crisi d'informazioni musicali della *Gazzetta di Bologna*, si pubblica la prima annata di *Notizie teatrali, bibliografiche e urbane*, ossia *Il Caffè di Petronio*, settimanale stampato da Annesio Nobili che verrà ripreso solo negli anni 1840-42. *Il Caffè di Petronio* è una presenza vivace, che sovente non lesina commenti pungenti; vi si trovano notizie sui cantanti e le compagnie, sugli impresari (Carlo Redi per il Teatro Comunale nel n. 24, 11 giugno 1825) e sui mediatori (nel n. 7, 12 febbraio 1825, c'è notizia di un negoziante di musica che opera come mediatore).

La "crisi musicale" della *Gazzetta di Bologna* è certamente legata all'apparizione di periodici specializzati come *Il Caffè di Petronio* e soprattutto *Cenni storici intorno alle lettere, invenzioni, arti, commercio e spettacoli teatrali*, pubblicato dalla stamperia del Governo con cadenza settimanale a partire dal 1824 (finirà nel febbraio 1860). I singoli fascicoli, con numerazione progressiva, si intestano *Teatri, Arti, Letteratura*; in questo caso la specializzazione del giornale gioca molto a favore della completezza d'informazione. La tipologia delle notizie ricalca quella del *Caffè di Petronio*, anche se *Teatri, Arti, Letteratura* è spesso maggiormente circostanziato (vedi, per quanto riguarda gli impresari, la presenza abbastanza sostanziosa di Alessandro Lanari nel 1824, 1827 e 1828, e di Andrea Bandini, attivo al Teatro Comunale in quegli stessi anni).

In breve, queste considerazioni portano a verificare, nei periodici di argomento non musicale, una linea evolutiva molto chiara verso una qualità dell'informazione sempre maggiore. Mentre i periodici dei primissimi anni del secolo sono utili solo alla compilazione di cronologie, essendo in essi nullo il contenuto critico dell'informazione, per il secondo e soprattutto per il terzo decennio dell'Ottocento uno spoglio sistematico dei giornali dovrà necessariamente tener conto dei contenuti valutativi e d'opinione, anche perché si renda possibile la costituzione, sia pur lenta e complessa, di una sorta di "geografia" della critica musicale ottocentesca, verificando la risposta della stampa di fronte alla produzione musicale contemporanea nei centri più attivi.

Una repertorizzazione della stampa periodica dovrà essere opportunamente corredata, ove possibile, da indicazioni precise sulle tirature (reali o presunte) dei giornali, elemento questo assolutamente non secondario: intorno al 1811 gran parte delle testate non vendeva che due o trecento copie,⁷ il che comportava una circolazione limitatissima (benché il numero dei lettori fosse naturalmente di molto superiore alle copie vendute); questo non poteva ovvia-

mente permettere un rapporto dialettico tra la stampa e le istituzioni, ma solo un rapporto a senso unico dalle istituzioni verso la stampa, costretta a limitare al minimo la funzione critica. L'aumento progressivo delle tirature va del resto di pari passo--benché il rapporto non sia strettamente conseguente--con l'aumento di qualità e di contenuto critico delle notizie. Un dato, quest'ultimo, che è bene tenere nella massima considerazione anche nella semplice compilazione di un repertorio cronologico. Della cronistoria di un'impresa teatrale fa infatti parte non soltanto la qualità e la varietà degli spettacoli, bensì ovviamente anche il favore che questi incontrarono presso l'opinione pubblica e il rapporto che intercorre tra il teatro e la città. Per documentare questo aspetto della vita teatrale d'una città e dell'intera nazione occorre evidentemente che sia compiuto, per ogni importante centro di attività musicale, uno spoglio sistematico della stampa periodica.

Università di Bologna

Appendice

La storia del teatro musicale bolognese è documentata con ampiezza in due soli studi: Corrado Ricci, *I teatri di Bologna*, Bologna 1888, Successori Monti editori (rist. an. Bologna 1965, Forni), e AA. VV., *Due secoli di vita musicale. Storia del Teatro Comunale di Bologna*, a cura di L. Trezzini, Bologna 1966, Alfa, 2 voll. Nel volume di Ricci è compresa come "Appendice I" una cronologia de "Gli spettacoli di Bologna dall'anno 1600 al 1800," mentre tutto il secondo volume della più recente pubblicazione collettiva è occupato dal *Repertorio critico degli spettacoli e delle esecuzioni musicali dal 1763 al 1966* del Teatro Comunale, compilato da Sergio Paganelli.

Nel corso dello spoglio sistematico dei periodici bolognesi stampati dal 1800 al 1830 è stato possibile rinvenire una serie di elementi utili a integrare, per gli anni in questione, l'importante lavoro di Paganelli. Di tutti, sono assenti tra le fonti del *Repertorio critico* tre periodici utili: *L'Abbreviatore*, la *Polinnia Europea*, *Il Caffè di Petronio*. Nelle integrazioni che seguono, le denominazioni dei periodici sono abbreviate così: *Abb.* per *L'Abbreviatore*; *PE* per la *Polinnia Europea*; *CdP* per *Il Caffè di Petronio*; *TAL* per *Teatri, Arti, Letteratura (Cenni storici)*. Per gli altri giornali valgono le formule abbreviative già elaborate da Paganelli: *GdB* per la *Gazzetta di Bologna*; *GNdB* per la *Gazzetta Nazionale di Bologna*; *RdR* per il *Redattore del Reno*, che nel 1812 diviene *GdDR (Giornale del Dipartimento del Reno)*.

Tra opere, accademie, serate di beneficio e balletti, dieci sono le produzioni da aggiungere al *Repertorio* del Teatro Comunale: la "Serata di beneficio" accordata a Giulia Ronchetti Angelucci, prima donna del Teatro Marsigli, di cui si trova notizia

⁷Cfr. C. Capra, *op. cit.*, p. 495.

in GdB no. 50, 23 giugno 1807; *L'ajo in imbarazzo* di Giuseppe Pilotti, con Maria Marcolini prima donna (RdR n. 97, 4 dicembre 1810); *Il convitato di pietra* di Giuseppe Gazzaniga (RdR n. 7, 19 febbraio 1811); una "Serata di beneficio" del tenore Gaetano Crivelli, la sera del primo febbraio 1825 (CdP n. 6, 5 febbraio 1825 e TAL n. 45, 9 febbraio 1825); un'accademia dei fratelli Gambati, "professori di tromba a chiavette" (CdP n. 40, primo ottobre 1825 e TAL, suppl. al n. 71, 3 settembre 1825); una "Grande Accademia" di Giovanni David e Giuseppina De Meric, con il seguente programma: Sinfonia d'apertura, Cavatine da Rossini, Variazioni di Drouet sulla Cavatina del *Tancredi* (eseguite dal Conte Saffi); Gran Duetto dall'*Armida*, Cavatina dall'*Amazilia* di Pacini, Grande Aria con cori dall'*Elisa e Claudio* di Mercadante, Cavatina dall'*Ermione* di Rossini, Variazioni di Berbiguire sulla Cavatina della *Gazza ladra* (eseguite dal Conte Saffi) e Duetto da *La donna del lago* (TAL n. 115, 20 luglio 1826); un'accademia di Antonio Dall'Occa, contrabbassista (GdB n. 86, 28 ottobre 1826); una "Serata di beneficio" di Rosina Lugani il 13 febbraio 1828, con una Cavatina di Bresciani e il Rondò de *L'italiana in Algeri* (TAL n. 199, 28 febbraio 1828); *Matilde di Shabran* di Rossini, con i cantanti Geltrude Berti, Clementina Tommasi, Paolo Zilioli, Rota, Casanuova, Petrazzoli, Carbini; direttore il primo violino Parisini. La sera del 17 aprile *Matilde di Shabran* passa dal Contavalli al Teatro Comunale per la venuta a Bologna della Vedova Granduchessa di Toscana e del Principe di Sassonia (TAL suppl. al n. 207, 24 aprile 1828). Infine, il 28 ottobre 1828 si tenne una serata di beneficio della coppia di ballerini Rousset e Mersy: fu eseguito tra l'altro (del resto del programma non v'è menzione) il Duetto dell'*Otello* "Ove mi trasse un disperato amore" (TAL n. 235, 6 novembre 1828).

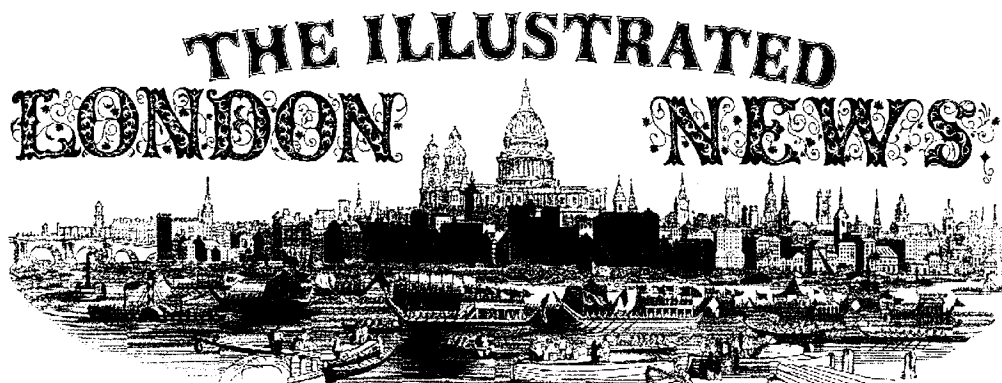
È possibile apportare anche una serie di integrazioni e modifiche ai titoli già registrati nel *Repertorio* (si notificano qui solo le integrazioni più significative). Paganelli scrive che su *Il nuovo podestà* di Francesco Gnecco (1802) "mancano notizie in GNDb, nemmeno per stabilire la stagione, che rimane incerta," e propone la stagione di primavera. GNDb n. 78, 28 settembre 1802, p. 636, dà invece notizia della rappresentazione, e fornisce la data prima: 25 settembre 1802 (quindi nella stagione d'autunno). Su *Il fanatico in berlina* di Paisiello non si trovano notizie solo in RdR, ma anche in GdB, che cita l'opera nei nn. 68 (23 agosto 1808), 72 (6 settembre 1808), 82 (11 ottobre 1808). Per quanto concerne il *Tancredi* di Rossini del 1814, il "dubbio sull'avvenuta rappresentazione di questo melodramma a Bologna" è definitivamente fugato dalla presenza di notizie sull'opera in coda a una corrispondenza pubblicata sul GdDR il 9 agosto 1814 (GdDR menziona anche tre cantanti, i cui nomi corrispondono a quelli indicati dal libretto: Manfredini, Adelaide Malanotte e Sacconi). *Pompeo in Siria*, del Marchese Sampieri, è documentato in TAL suppl. al n. 162, 21 giugno 1827 (la notizia è sfuggita all'indice del periodico). Per *L'assedio di Corinto* e *Zelmira* l'impresa fu assunta da Andrea Bandini (socio di Alessandro Lanari), come si deduce da TAL n. 232, 16 ottobre 1828. Quanto al Bandini, molto attivo a Bologna in quegli anni, TAL suppl. al n. 294, 3 dicembre 1829, fa sapere che egli assunse anche l'impresa dell'intera stagione d'autunno del 1829 (*Jeftè*, *Giulietta e Romeo*, *Otello*, *Semi-*

ramide, *Tancredi*), stagione che Bandini, come si apprende da altre fonti, allestì in società con Alessandro Lanari.

Alla documentazione che Paganelli dà per le opere che seguono, occorre infine aggiungere le indicazioni bibliografiche tra parentesi: *La morte di Mitridate*, di Sebastiano Nasolini (GdB n. 42, 30 maggio 1817); *Semiramide* (Rossini) e *Vestale* di Viganò (Abb., "Memorie teatrali," allegato, 25 maggio 1820); *Aureliano in Palmira* e ballo (Abb. n. XII, 30 giugno 1820); *Annibale in Bitinia* e *Gl'illinesi* (PE, tomo I, pp. 9 e sgg., corrispondenza datata 10 maggio 1823); *Giulio Sabino e Moctar* (TAL n. 1, 15 aprile 1824). *Amalia e Palmer*, di Filippo Celli (GdB n. 30, 12 aprile 1825); impresa Carlo Redi per la stagione di primavera 1825 (CdP n. 24, 11 giugno 1825); *La festa della rosa*, ballo di Morosini per il torneo, di Bagioli (GdB n. 90, 11 novembre 1826); *Semiramide* di Rossini (GdB n. 39, 15 maggio 1827); *Jeftè* di Generali (TAL n. 286, 8 ottobre 1829); *Semiramide* e *Tancredi* di Rossini (TAL n. 292, 19 novembre 1829).

A partire dal terzo decennio del secolo i giornali bolognesi trattano più circostanziatamente il problema dell'impresariato, per lo studio del quale la stampa periodica è strumento indispensabile. Ad Alessandro Lanari, figura di punta dell'impresariato ottocentesco, Marcello De Angelis ha dedicato di recente il volume *Le carte dell'impresario* (Firenze 1982, Sansoni), che inspiegabilmente non annovera alcun periodico tra le fonti. Sui giornali bolognesi si trovano tracce del Lanari negli anni 1820, 1824, 1827; in TAL n. 203, 27 marzo 1828, c'è anche notizia di una rappresentazione a Pisa (teatro imprecisato) di *Tebaldo e Isolina* del Morlacchi, allestita dal Lanari: la prima si tenne il due marzo 1828 (Fanti, soprano; Maldotti, contralto; Gaetano Crivelli, tenore): questa rappresentazione va aggiunta al "Repertorio cronologico dell'attività impresariale di Alessandro Lanari (1820-1852)" pubblicato in appendice al volume di De Angelis.

Segnaliamo in chiusura anche una discordanza tra la cronologia del Paganelli e quella di De Angelis: il primo dà Carlo Redi impresario per *Alzira* di Nicola Antonio Manfroce, rappresentata al Teatro Comunale nella primavera 1822 (l'impresa Redi non è confermata dal libretto conservato in I-Bc e I-Bam); De Angelis invece inserisce *Alzira* nel repertorio degli allestimenti di Alessandro Lanari.



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FOR THE WEEK ENDING SATURDAY, APRIL 10, 1847.

[SIXPENCE.]

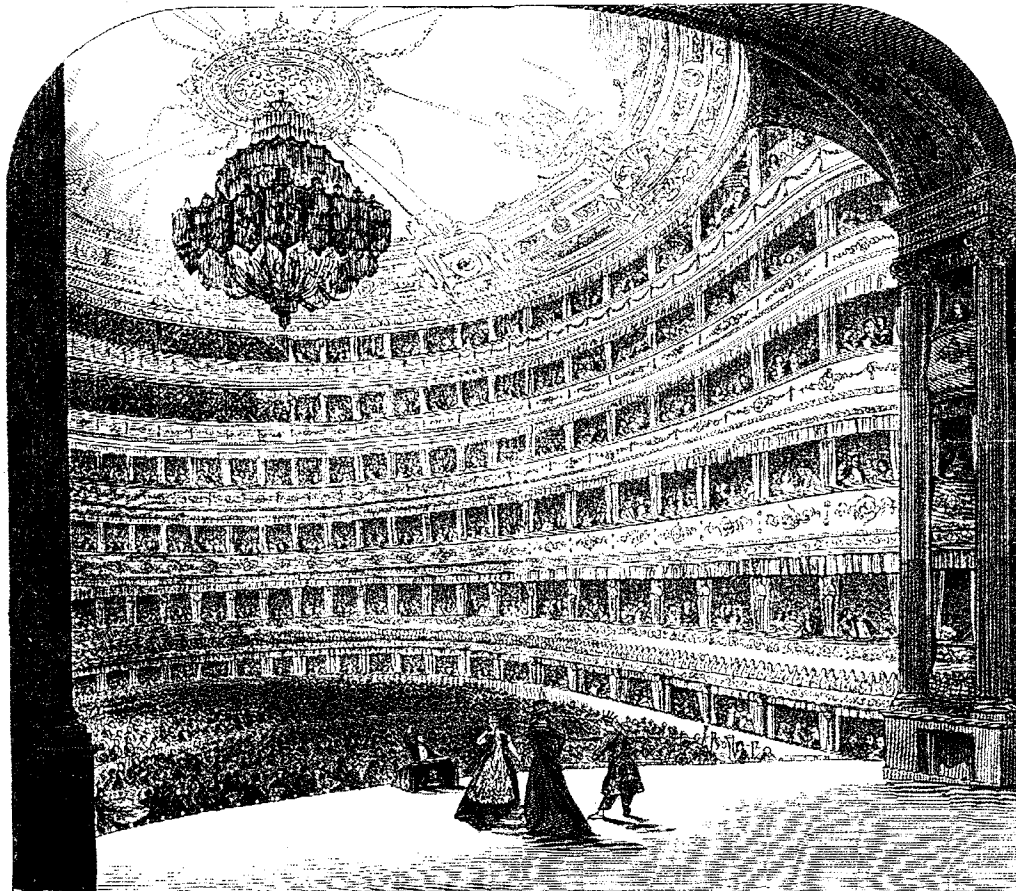
EDUCATION.

The difficulty which, in England, has always surrounded the question of Education, is by no means of modern growth; it can be traced back to the Reformation, when those who threw off the yoke of the old Church were too much absorbed by the immediate necessities of the time to perceive the whole of their mission. When they became aware of the importance of teaching the people, it was too late; too much power had passed into the hands of others; freedom of conscience, and that religious liberty which has become inseparable with the very roots of our Constitution, forbade any one body to assume, as of right, the office of Educator of the State; each sect and persuasion taught its peculiar doctrines within its own pale, accompanied with more or less of secular instruction; but there was no one great system, including all, and within which all were equal. Instruction has in England never been with success severed from religious teaching, and thus we have among us many schools, but no national system. We are divided among ourselves, and to the present day prefer that division, with all its

defects, to allowing a power to grow up strong enough to suppress those differences altogether. It is only a despotic Government like that of Prussia or Russia that can place all the minds of the nation under an intellectual drill, as complete as the military control over their legs and arms. And we confess to a strong preference of the free system, or, perhaps, no system, of England, if we judge both by its results. A man may be educated—that is, his faculties may be drawn forth—by many things besides the teachings of the school, a fact that is often overlooked or forgotten. At the same time, it is not safe to trust too much to this indirect and involuntary training, in which much depends on character and circumstances: the school of the world has many classes, some of them teaching strange lessons; the results of which may be seen in convict ships, penal colonies, and things yet more sad than they.

Between the impossibility of compelling every child born in the Empire to go to school and be taught, and the equally impossible course of leaving everything to individual, sectarian, or parochial

effort, a Government has a difficult task to perform in trying to take any step in the matter. The jealousy of State interference is extreme, principally because, as a State, its religious teaching must be that of the Established Church: the feeling evidently is that every child taught in a Church School will be won over to the Establishment—will be a unit entered from the great arm of nonconformity. There is no objection whatever to allowing the Church to educate its own flock as it pleases; but it must not assume a control over those not of its pale. And if the State were to cut the knot so difficult to untie, by separating knowledge from opinion, and furnishing secular teaching without any reference to religious belief, it would be met by a storm of reproaches to which those that greeted the establishment of the Colleges in Ireland were as nothing. Thus we travel round a great question without any progress through it, leaving the education of the people, and how it is to be effected, a problem yet to be solved. Scotland has succeeded, America has succeeded, Prussia has succeeded; if it tries seriously, we do not for a moment believe that



THE ROYAL ITALIAN OPERA HOUSE, COVENT-GARDEN, FROM THE STAGE, CONSTRUCTED AFTER THE DESIGNS, AND UNDER THE SUPERINTENDENCE, OF R. ALBANI, C.E.—(SEE PAGE 238.)

Two Title-Pages of Nineteenth-Cent

The Royal Italian Opera House, Covent Garden, *The Illustrated London News* 10
(10 April 1847): 225.

THE GRAPHIC

AN ILLUSTRATED WEEKLY NEWSPAPER

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SATURDAY, MARCH 10, 1877

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Or by Post Sixpence Halfpenny



HERR JOSEPH JOACHIM
THE NEW DOCTOR OF MUSIC, CAMBRIDGE UNIVERSITY

The Use of Private Papers, Correspondence and Archives of the Publishing Trade in British Music Periodicals Research

Leanne Langley
(Chapel Hill)

Two major bodies of manuscript material--well-known to students in allied fields, but largely untapped by the younger discipline of music periodicals research--can help to enhance significantly our appreciation of the content, style, and impact of nineteenth-century musical journals. These are (1) the private papers and correspondence of individual journalists, and (2) the archival records of the publishing and printing trade.

A case in point revolves around the history of British musical journals published in the first half of the nineteenth century. In addition to the major collections of private papers of England's two foremost musical journal editors in the 1820s--Richard Mackenzie Bacon and William Ayrton¹--there are a number of smaller manuscript collections and individual letters extant in Britain which contain significant information about, for example, the authorship of journal articles,² the habits of journal editors,³ and magazine distribution practices in the booksell-

ing trade.⁴ Further, there are some letters which document plans and proposals for new or redesigned musical journals that in reality never materialized.⁵

An especially telling instance of such a plan is recorded in a series of letters addressed to the English essayist and poet Leigh Hunt in 1838-39; these letters are now a part of the Hunt papers at the British Library.⁶ To summarize briefly: after starting the *Musical World* in 1836 and then disposing of it in 1838, Alfred Novello tried to launch a rival weekly magazine called *The Musician*, with Charles Cowden Clarke as editor and Leigh Hunt as a star contributor.⁷ But at the time, Hunt was already writing feature articles for his friends Egerton Webbe and Edward Holmes, the pungent musical writers who were then serving as joint editors of (Novello's old) *Musical World* (October 1838-April 1839). Hunt even considered taking a financial share with Webbe, Holmes, and the firm of either Thomas Longman or Richard Taylor in a new *Musical World* around the same time and to this end had "presentation copies" of the reconstituted musical magazine sent to his colleagues Thomas Carlyle, Thomas DeQuincey, and Charles Dickens, among others, early in 1839. The plan was ultimately dropped, however, for lack of financial and philosophical support, and Webbe and Holmes left the *Musical World* for the greener pastures of the non-musical press. This small but rather intricate epi-

¹ Bacon founded, edited, and wrote most of the *Quarterly Musical Magazine and Review* (Norwich and London, 1818-30). His personal and business correspondence, much of it relating to the content of the musical journal, was deposited at Cambridge University Library in 1920 after the death of his grandson, Sedley Taylor of Trinity College. This material can now be found in nine packets and bound volumes as C.U.L. Add. MSS 6239-6247. Most of the family and personal papers of William Ayrton, editor of the *Harmonicon* (London, 1823-33), are now held in a total of 49 volumes and unbound packets at the British Library as B.L. Add. MSS 52334-52358 and 60358-60381. The first set, the "Ayrton Collection," was deposited by Ayrton's great-granddaughter, Phyllis Ayrton, in 1963; the second set, the "Ayrton Papers," was purchased by the Library at a Sotheby sale in 1978. Both the Bacon and the Ayrton papers are rich in detail about contemporary English journalism.

² A good example is John Wall Callcott's original draft for a review in the *British Critic* of Thomas Busby's *A Complete Dictionary of Music* (1801). The draft, which survives in Callcott's manuscript notebook of 1797-1801 (B.L. Add. MS 27647, ff. 12-27), includes information and criticism omitted from the published version of the review as found in *British Critic* 19 (Feb. 1802): 178-84. Callcott was the author of most music book reviews appearing in the *British Critic* between mid-1800 and the end of 1805 (vols. 16-26) and probably continued to contribute to the journal through March of 1807.

³ As a co-editor of the *Musical World* between October of 1838 and April of 1839, Egerton Webbe corresponded frequently with his contributors, one of the most prominent of whom was Leigh Hunt. On one occasion, when a sentence in an article by Hunt demanded minor but immediate revision, Webbe took editorial action and later explained it to the author this way: "... I thought you would in all probability have omitted it had you been at hand to consult. I would like to have found a way of saying the same thing in another manner, but though I could take courage to omit, in a case of necessity, I could not carry assurance to the point of interpolation, as some Editors do. I think also that in case of an omission, there ought at least to be a notification of it, as by the usual sign of stars; a plan that I should adopt, I think, another time under the same circumstances." Letter from Egerton Webbe to Leigh Hunt, dated 25 March [1839] (B.L. Add. MS 38523, ff. 190-93).

⁴ At the inauguration of many a new music periodical in nineteenth-century England, it was common practice to circulate free copies of a prospectus or first number among music professors and music- and booksellers around the country. As many as 5,000 copies of a proposed journal entitled *The Musician* were intended to be given away in this manner by its proprietors in 1838. Letter from Charles Cowden Clarke to Leigh Hunt, dated 18 December 1838 (B.L. Add. MS 38109, ff. 228-29).

⁵ One of the grander plans for an English musical journal was that described by Henry J. Gauntlett in a letter of 25 July 1840 to William Ayrton. Gauntlett, a church organist, antiquarian, and prolific contributor to journals himself, wanted Ayrton to contribute an article (*gratis*) to the first number of his proposed new journal--"a Monthly Musical Review of somewhat a higher character than is associated with any periodical having music for its object at present before the public." Gauntlett intimated that "promised contributions" would appear "from the pens of [Ignaz] Moscheles, Professor [John] Thomson, [Carl] Klingemann, Dr. [A.J.] Becher, Professor at the Hague at present in London, [A.B.] Marx of Berlin, [Robert] Schumann of Leipzig, Schnyder, [Charles] Cowden Clarke, H.F. Chorley & Co" (B.L. Add. MS 52339, item 53). Ayrton requested more specific information about the project but eventually declined taking a part.

⁶ See especially letters written to Hunt by Edward Holmes, Egerton Webbe, and Charles Cowden Clarke between January of 1837 and October of 1839, now scattered throughout B.L. Add. MSS 38109 and 38523-38524. It is clear that all three letter-writers looked to Hunt for friendship and professional support; that Holmes and Webbe worked well together as editors of the *Musical World*; and that Webbe was especially eager to become part owner of a musical magazine.

⁷ *The Musician, A Journal of Music, Literature, and the Fine Arts: Being a Weekly Record of Musical Science, Literature, Poetry, Painting, Sculpture, &c. Domestic and Foreign*. To be published by J.A. Novello. Price 4d. No. 1 to appear on 3 January 1839. (Information taken from an advertisement at the end of *Musical World*, vol. 10 for 1838.) There is no evidence that this journal was ever published.

sode behind the scenes of one English music periodical in 1838-39 may be as important for what it reveals about camps of musical and literary taste in early Victorian London as for what it tells us about specific aspects in the production of the *Musical World* and the vicissitudes of the nineteenth-century English periodicals market in general.

Admittedly, the survival rate for corporate business records relevant to nineteenth-century English musical journals is less impressive than that for private papers of persons connected with journals. Not only was it common for British publishers, printers, booksellers, and music sellers to set up in business almost overnight and to change hands or vanish just as quickly, but for many firms which did remain active over some period of time, the preservation of old account books was also somewhat less than systematic. Moreover, the threat of accidental fire on business premises was constant and all too real. Still, the firm whose long life and commercial success contributed to its sense of historical self-importance might well have taken care to preserve its records or deposit them in a public or family archive designed for this purpose. Tracking down the existence of such records--perhaps marked files of a periodical, house correspondence with editors or contributors, account books, subscription lists and the like--is a major challenge facing the scholar of nineteenth-century periodic musical literature.

Outside of the obvious national repositories in London and Edinburgh which now house some publishers' archives, one of the most noteworthy collections of British publishing and printing records is located at the Library of the University of Reading, Berkshire, England.⁸ It is in the Department of Archives and Manuscripts at this Library in fact, specifically in Part I of the Longman Archives--ledgers, registers, and bound records, all of which refer to the publishing side of the business--that a strikingly detailed account of the later commercial history of the *Harmonicon* can be found.⁹ The firm of Longman, Rees, Orme, Brown, and Green was hired late in 1830 to be the publisher, i.e., principal distributor, of this successful monthly musical magazine by its printer William Clowes, who was also the journal's proprietor throughout its eleven-year history. In early nine-

teenth-century English bookselling practice, it was part of the function of the commission publisher to keep an account of both the costs of distribution and the income from sales and advertisements. Thus the several pages in Longman commission ledgers C4 and C5 which are devoted to the *Harmonicon* contain a precise record of changes in the periodical's edition size from month to month, the number of copies sold, subscribed, and left over each month (including back numbers), and a breakdown of sales and trade discounts through the shops of both music sellers and booksellers. On these same ledger sheets Longman's accountant also regularly itemized expenditures on such things as packing, postage, and government advertisement duty and income from the sale of advertising space as well as from the sale of magazine remainders. Altogether an extraordinary and, one presumes, impeccably reliable piece of evidence, this publication record documents on the one hand some general trade practices in the production of English journals and, on the other, the commercial demise of one of the most important music periodicals of the nineteenth century.

From these few, abbreviated examples of the value of manuscripts and archives to music periodicals research, two things at least are clear: that information about the ways in which nineteenth-century journals were produced and consumed may very well be more pertinent to modern studies of "public taste," "musical life," and "critical reception" than some scholars have previously assumed; and, that such information--from authentic primary documents--is more retrievable than most all of us working with music periodicals have realized. The search for, and interpretation of, relevant manuscript material should therefore be considered an integral step in the periodicals research process, second only to a systematic and thorough reading of the journals themselves.¹⁰

University of North Carolina



⁸ The Archive of British Publishing was founded at Reading University in 1969 and now includes records of ten firms; the Longman Group; Macmillan; Routledge and Kegan Paul; George Bell and Sons; Charles Elkin Mathews; Baillière, Tindall and Cox; Phoenix House; De La Rue; London Typographical Designers; Isotype Institute. See J.A. Edwards, "Publishers' Archives at Reading University," *Business Archives* 45 (Nov. 1979): 27-30.

⁹ Longman commission ledgers C4 (pp. 254-55, 420-23) and C5 (p. 263). These pages refer to the publication of *Harmonicon* vols. 9-11 (n.s. numbers 37-69, dated January 1831-September 1833). Expenses incurred by Longman's for advertising the *Harmonicon* in other periodicals were itemized in a separate house account book, 6L. I am grateful to Dr. J.A. Edwards, Archivist at the University of Reading, for his assistance in directing me to these pages and to Mr. David Lea of the Longman Group Limited for permission to reproduce a portion of them in my thesis, "The English Musical Journal in the Early Nineteenth Century" (Ph.D., University of North Carolina at Chapel Hill, 1983).

¹⁰ There is a wealth of documentary material in London alone, which remains to be explored for its relevance to the history of the musical press in Britain. For further information about access to nineteenth-century manuscript sources in England, see Lionel Madden and Richard Storey, *Primary Sources for Victorian Studies: A Guide to the Location and Use of Unpublished Materials* (London, 1977). See also J. Don Vann and Rosemary T. Van Arsdell, eds., *Victorian Periodicals: A Guide to Research* (New York, 1978).

Bibliographical Resources for Music Periodicals in Poland

Kornel Michałowski
(Poznań)

Traditions of periodical music literature in Poland reach back to the beginning of the nineteenth century when Karol Kurpiński, a well-known composer and Warsaw opera director, founded *Tygodnik muzyczny* in 1820. In the course of the nineteenth century about thirty music periodicals and almanacs appeared in Poland and by 1914 there were approximately forty. Most of these were ephemerals, surviving from one to three years. Among those that enjoyed a longer life were *Ruch muzyczny* (Warszawa, 1857-62), published by the music critic Józef Sikorski, *Echo muzyczne* (Warszawa, 1877-82) which from 1883-1907 appeared as *Echo muzyczne, teatralne i artystyczne*, and *Muzyka kościelna* (Lwów-Poznań-Kościan, 1881-1902).

Polish music periodicals of the nineteenth century brought together comprehensive information about the diverse and exuberant musical life on Polish soil--there was no Polish statehood during this period--particularly in cities such as Warszawa, Lwów, Kraków, Poznań, and Wilno. They also offered information about music in other countries, new names and works, and new events and trends in contemporary European music. During the periods in which no music periodicals appeared, their role was in a sense performed by periodicals of a more general or literary and artistic character.

After the Second World War the advantages of cataloguing and controlling bibliographically these precious documentary sources became apparent. With the aim of making their abundant contents available to musicologists and cultural historians, and at the suggestion of Tadeusz Strumiłło, Polskie Wydawnictwo Muzyczne (Polish Music Publishers) in Kraków, began in the mid-1950s to issue two series--at present edited by the author of this article--dedicated to supplying bibliographical access to source materials related to the history of music in Polish periodicals.

The first of these, *Bibliografia polskich czasopism muzycznych* (Bibliography of Polish Music Periodicals) in the fifteen volumes published to date (Kraków, PWM, 1955-81) is concerned with the contents of twenty-six of the most important periodicals published in the years 1820-1959. Among these, are eight nineteenth-century periodicals. Each volume in this series deals with one or more periodicals and contains a complete index offering a comprehensive account of journal contents including music and illustrations. Each volume also contains an index of authors and geographical names, as well as an unprecedented and painstakingly prepared full index of titles of works and names mentioned in each periodical, making this information readily accessible to users. Within this series the contents of 145 volumes--including 45 volumes of nineteenth-century periodicals--have been indexed in depth by means of over 20,000 bibliographical items.

The second bibliographic series, *Bibliografia muzyczna polskich czasopism niemuzycznych* (Music

Bibliography of Polish Non-Music Periodicals) to date consists of five volumes (Kraków, PWM, 1962-79) which catalogue the musical contents of periodicals (from weeklies through yearbooks) of, for example, a literary, artistic, theatrical, social or political character. The series' five volumes treat the following successive periods of Polish cultural history in the nineteenth and twentieth centuries: 1800-30, 1831-63, 1864-1900, 1901-18, and 1919-39. To date, some 25,000 items dealing with music (text, music and iconography) have been recorded, these being extracted from 4,000 volumes of 550 Polish periodicals. (In addition 155 periodicals which were found to contain no music material were also examined.) Of the items recorded, 11,500 are taken from some 255 nineteenth-century titles; 100 additional periodicals from the nineteenth century were found to contain no information on music.

One more editorial initiative of Polskie Wydawnictwo Muzyczne concerned with periodicals is worth calling attention to here: *Muzyka w czasopiśmie polskich XVIII wieku. Bibliografia i antologia* (Music in the Polish Periodicals of the Eighteenth Century. Bibliography and Anthology) of which only one volume, dealing with the Saxon period, 1730-64 (Kraków, PWM, 1975) has yet appeared. In this volume information concerning music and dance is presented in the form of bibliographic descriptions and excerpts of texts from ten Polish newspapers and periodicals of the period; the volume contains 1,222 items.

Music bibliography of periodicals in Poland--continuing for twenty-five years now in spite of editorial difficulties and problems encountered by authors--is far from complete. Future plans call for, among other things, a cataloguing of other important music periodicals and of the music content of daily papers, as well as the preparation of central catalogues and of monographs dealing with individual music periodicals. The inexhaustible wealth of significant material--revealing both personal experience and factual data--to be gathered from the old periodicals is worth bringing to light and putting at the service of the history of music. To do so is worth constant, intense and arduous work on the part of musicologists, bibliographers, and music librarians.

* * *

A Selective List of Polish Nineteenth-Century Music Periodicals

- *1. *Tygodnik muzyczny* [Music Weekly]. Ed. Karol Kurpiński. Warsaw 1820-21. Nos. 1-26, 1-12. Vol. 2 under the title: *Tygodnik muzyczny i dramatyczny*.
- *2. *Pamiętnik muzyczny warszawski* [Warsaw Musical Memoir]. Ed. Józef Cichocki. Warsaw 1835-36. Nos. 1-6.
- *3. *Gazeta teatralna* [Theatrical Gazette]. Ed. Kiesewetter. Warsaw 1843-44. Nos. 1-103, 1-10.

- *4. *Ruch muzyczny* [Musical Movement]. Ed. Józef Sikorski. Warsaw 1857-62. Vol. 1-6 (weekly). Vol. 6 under the title: *Pamiętnik muzyczny i teatralny*.
- *5. *Gazeta muzyczna i teatralna* [Musical and Theatrical Gazette]. Ed. Tomasz Le Brun. Warsaw 1865-66. Vol. 1-2. Nos. 1-26.
- *6. *Przegląd muzyczny* [Music Review]. Ed. Rudolf Schwarz. Lwów 1877. Nos. 1-2.
- *7. *Echo muzyczne* [Musical Echo]. Ed. Wincenty Kruziński (from 1880: Jan Kleczyński). Warsaw 1877-82. Vol. 1-6 (biweekly).
- 8. *Muzyka kościelna* [Church Music]. Ed. Leonard Solecki (from 1884: Józef Surzyński). Lwów-Poznań-Kościan 1881-1902. Vol. 1-22 (monthly).
- *9. *Echo muzyczne, teatralne i artystyczne* [Musical, Theatrical and Artistic Echo]. Ed. Jan Kleczyński, Aleksander Rajchman. Warsaw 1883-1907. Vol. 1-24 (weekly). Vol. 1: 1883/84 under the title: *Echo muzyczne i teatralne*.
- 10. *Rocznik dla organistów* [Organists' Annual]. Ed. Sekcja Muzyki Kościelnej Warszawskiego Towarzystwa Muzycznego (Church Music Section of the Warsaw Musical Society). Warsaw 1891-97. Vol. 1-7 for 1892-98.
- 11. *Dwutygodnik organistów* [Organists' Biweekly]. Ed. Ludwik Styrna. Jarosław 1893-96. Vol. 1-4.
- 12. *Śpiew kościelny* [Church Singing]. Ed. Teofil Kowalski (from 1906: Eugeniusz Gruberski). Warsaw 1896-1908, 1912-14. Vol. 1-16 (monthly).
- 13. *Wiadomości artystyczne* [Artistic News]. Ed. Mieczysław Sołtys. Lwów 1897-1901. Vol. 1-5 (biweekly).
- *14. *Meloman* [The Music Lover]. Ed. Leon Chojecki. Warsaw 1899-1914. Vol. 1-16 (monthly). From 1903 under the title: *Nowości muzyczne*.

*Titles fully indexed in the series *Bibliografia polskich czasopism muzycznych*, Vol. 1-6, Cracow, PWM, 1955-65.

University of Poznań



Ricerche all'Università de Catania (Italia) sulla stampa periodica locale

Salvatore Enrico Failla
(Catania)

Nel periodo compreso fra il 1971 ed il 1979, all'interno dell'attività di ricerca dell'Istituto di Storia della Musica della Facoltà di Lettere e Filosofia dell'Università di Catania, sono state assegnate (prima dal Prof. Roberto Pagano, e poi dal sottoscritto) e realizzate alcune tesi di laurea (circa una trentina) riguardanti l'attività musicale a Catania negli anni 1870-1945, ricavate dallo spoglio dei periodici. Tutto il materiale relativo ai suddetti elaborati è stato inventariato e schedato ed, in questo momento, le schede sono conservate presso la sede dell'Istituto.

L'arco di tempo indicato è stato diviso in periodi generalmente biennali e lo stesso criterio ha informato la distribuzione delle tesi. Pertanto, la schedatura risente delle differenze qualitative determinate dalle eterogenee diligenze dei vari operatori. Ciononostante, la summa delle notizie raccolte costituisce, fin da adesso, uno strumento di notevole interesse per gli studiosi di questa materia, anche se il completamento del lavoro di revisione, già iniziato da qualche tempo, renderà certamente più agevole la consultazione.

È da sottolineare, a tal proposito, che altre ricerche con relative schedature (per esempio, una sulle *Cronache* dei Cristodoro, che copre anche buona parte della prima metà dell'Ottocento, e due relative alle aree ragusana e siracusana) integrano il materiale attinente all'attività catanese ricavata dai periodici, i quali si trovano presso la Biblioteca Civica Ursino Recupero e sono circa una cinquantina.

I contenuti di questa ricerca riguardano *in primis* le manifestazioni musicali di tipo liturgico, folcloristico-liturgico (la festa di S. Agata in particolare), operistico e operettistico. La parte relativa alla concertistica è, in genere, povera come povera fu, d'altronde, l'attività in questo settore. Ampio spazio, inoltre, venne dedicato dai cronisti dell'epoca alle vicende dei vari teatri catanesi precedenti il "Massimo Bellini." Su quest'ultimo, naturalmente a partire dagli ultimi anni Ottanta, le notizie schedate sono abbondantissime.

La prosa degli articolisti, sempre ingenua e, frequentemente, espressione di allegra incompetenza, è molto ricca di aneddoti, curiosità e persino petegolezzi i quali, in definitiva, accanto al dato scientifico, permettono anche una conoscenza abbastanza attendibile del costume musicale catanese otto-novecentesco e della sua evoluzione.

Università di Catania

The First Edition of the Music Criticism of Hector Berlioz

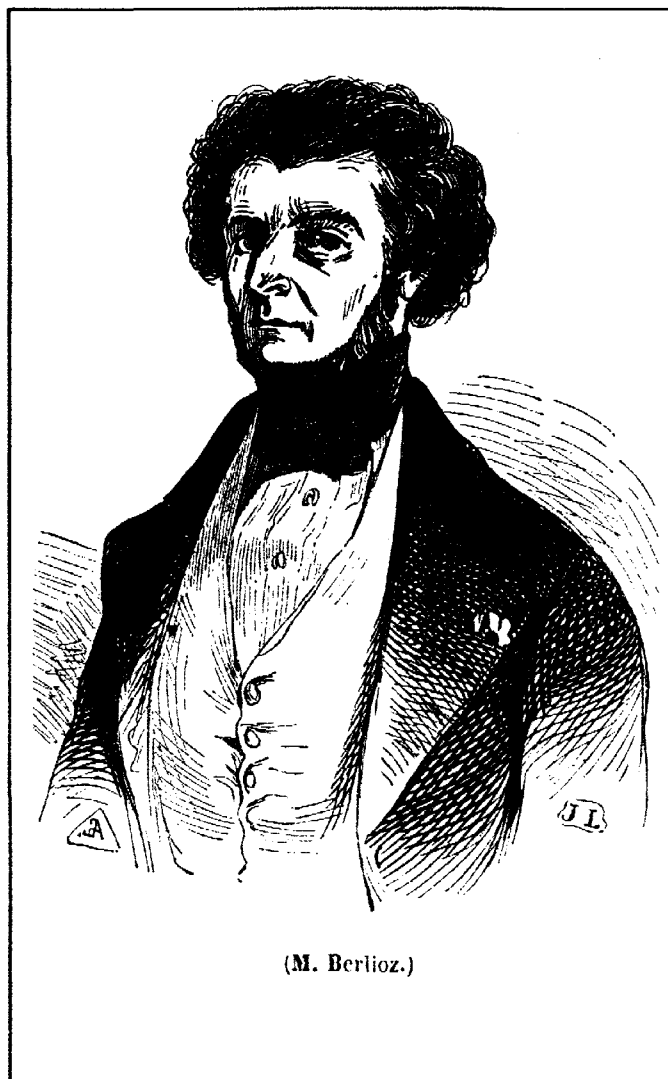
H. Robert Cohen
(Vancouver)

Yves Gérard
(Paris)

The Social Sciences and Humanities Research Council of Canada has awarded a generous three-year grant for the preparation of the initial volumes of the first edition of the music criticism of Hector Berlioz (10 vols., text; 2 vols., critical apparatus). Work on the edition will be carried out under the direction of the authors of this notice, at the University of British Columbia (Vancouver), at Université Laval (Québec) and at the Conservatoire national supérieur de musique (Paris). The Centre national de la recherche scientifique is supporting research on the edition in France.

If Berlioz's importance as a composer was not in the main recognized by his contemporaries, recognition of his importance as critic was not denied him. He was considered during his lifetime "le roi des critiques" and today is unquestionably regarded as the most important French music critic of the nineteenth century. Berlioz actively practised this profession for more than forty years (from 1823 to 1863), thirty of which were spent as the principal music critic of the prestigious Parisian daily *Le journal des débats*. His *feuilletons* for this journal alone have been referred to as "a complete history of music in Paris from 1835 to 1863."¹ Moreover, he contributed regularly to the *Revue et gazette musicale de Paris*--the most important specialized music review of the period--as well as to numerous other newspapers, periodicals, and journals. Yet despite the fact that his critical writings clearly constitute a fundamental resource for the music historian, the only examples of his music criticism are those found in the volumes that Berlioz himself prepared for publication [*Voyage musical en Allemagne et en Italie* (2 vols., 1844), *Les soirées de l'orchestre* (1852), *Les grotesques de la musique* (1859), *A travers chants* (1862)] and in a volume of texts selected by A. Hallays, *Les musiciens et la musique* (1903).

These six volumes represent no more than twenty percent of Berlioz's "six hundred or seven hundred *feuilletons*, chronicles and communications . . ."² Furthermore, the five volumes prepared by Berlioz make almost no mention of the musical works of his contemporaries. "For his volumes, he selected fantasies or theoretical essays . . . but did not want to unearth that which he had written about the works of his times."³ The majority of his critical wri-



(M. Berlioz.)

Hector Berlioz, *L'Illustration* 3 (11 mai 1844): 188.

tings then remain dispersed throughout numerous nineteenth-century journals and reviews and are, therefore, virtually unavailable to the scholar.

The first edition of the music criticism of Hector Berlioz will be published in the series *La vie musicale en France au dix-neuvième siècle* (Québec: Les Presses de l'Université Laval; New York: Pendragon Press; Buren, Netherlands: Frits Knuf) and will be prepared under the auspices of the Société Nationale Hector Berlioz (France) as part of the *Édition du Centenaire*.

University of British Columbia
Conservatoire national supérieur de musique

¹A. Hallays, "Hector Berlioz, critique musical," *Revue de Paris*

²J.G. Prod'homme, *Hector Berlioz, sa vie et ses œuvres* (Paris, n.d.), p. 447.

³Hallays, *op. cit.*, p. 575.

Zoila Lapique Becali. *Música colonial cubana en las publicaciones periódicas (1812-1902)*.¹ Tomo 1. Havana: Editorial Letras Cubanas, 1979. 297 pp.

Donald Gíslason
(Vancouver)

The publishing of periodicals in Cuba during the nineteenth century was a hazardous enterprise, undetermined by the uncertainty of economic conditions and the interruptions of war. In an attempt to secure a wide readership, many publications, family magazines and ladies fashion journals as well as serious music periodicals, included supplements of printed music, a precious commodity in a land in which music publishing was in its infancy and hand-copied scores served a large audience of *aficionados*. It is these publications and the music found in them which form the principal subject of Zoila Lapique Becali's *Música colonial cubana* . . .

This work comprises two separate studies, the first musicological in emphasis, the second bibliographical. The first study is a seventy-five page chronological account of musical life in Cuba during the years 1812-1902, concentrating primarily on the role of serial publications in disseminating printed music. Major journals of the period are set in the context of the early history of music publishing and lithography on the island. Their general contents, the audiences to which they were directed, and the names and backgrounds of their founding editors are indicated. Outlined as well are the economic and political conditions which affected their survival, for example the fluctuating price of sugar cane, or the armed struggles against the Spanish colonial regime.

The music in these periodicals is examined as an expression of a popular taste which, while characterized by a strong national flavour in its patriotic songs and indigenous dance genres such as the habanera and danzón, is shown to have absorbed foreign influences as well, through the visits of European opera companies and through the competition offered by American dance forms such as the popular fox trot and two step. Considerable space is devoted to explaining the topical references contained in the picturesque and often enigmatic titling given to a large part of the published music of the period. Much is also revealed about a wide range of musical activities that would have been familiar to the readers of these periodicals: dance and concert series, private music education, and the activities of musical societies.

The second, and by far the larger section of this volume, comprising fully seventy percent of the

work, is a study of over ninety periodicals published between 1812 and 1902, treated by first date of appearance. Each journal is provided with a commentary detailing initial and terminal dates of publication, frequency of issue, and major contributors. Often included as well are initial publication announcements and critical evaluations. The latter appear in the form of quotes from the contemporary press, or as assessments made by earlier historians of the period and by the author herself. Some commentaries contain further discussions of sufficient length and detail to constitute specialized studies in their own right. The author's extensive examination (thirteen pages in length) of the esthetic position and probable editorship of *El Filarmónico mensual*, and her remarks (seven pages in length) concerning the history of the patriotic canción *La bayamesa*, which was first published in the periodical *Floresta cubana*, fall into this category.

Following each journal commentary is a chronological list of musical pieces known to have appeared in the journal. Appropriate bibliographical references are supplied for each piece and many pieces are also provided with annotations, quoting contemporary reviews of the music in question, or secondary source material dealing with the careers of their composers.

One hundred and seven reproductions complement the text: thirty-four engraved title pages of journals, twenty-seven complete piano pieces, and many portraits, caricatures, and other illustrations of contemporary events. The chronological arrangement of the illustrations allows us to follow the advances made in engraving and lithography, and to appreciate the variety of musical styles popular during the period. Of particular value in depicting the social context in which the music in these periodicals flourished, are the occasionally irreverent cigar box illustrations of fancy dress balls and other bourgeois social functions.

The endnotes supplied for both the historical introduction and for the periodicals catalogue contain information of considerable value to the music historian. In them one finds biographical sketches of virtually every editor, composer, performer, publisher, engraver, critic, caricaturist and photographer mentioned in the text.

The impressive amount of biographical and documentary information provided in this work, and the quantity of information it contains about specific aspects of Cuban musical life, makes it a potentially valuable reference tool for nineteenth-century studies. Yet it stops short of its potential in this regard, for no indices exist to provide convenient access to the material, nor a bibliography to guide further research. It is noted in the preface, however, that the present work is the first volume of two, and that the second volume, to be completed in collaboration with Cuban musicologist Obdulio Morales, is currently in preparation. It is hoped that this second volume, whose subject matter remains unannounced, may yet fill these needs.

University of British Columbia

¹Malena Kuss, Director of the Centre for Latin American Music Bibliography (North Texas State University, Denton) brought this volume to our attention and kindly supplied us with a review copy.

A Note about *Periodica Musica*

Periodica Musica--the Newsletter of the Répertoire international de la presse musicale du XIX^e siècle--offers an opportunity for scholars, archivists and librarians to disseminate information concerning nineteenth-century periodical literature dealing with music and musical life. It offers a forum for dialogue and a publication through which those working in the field can communicate. It is our hope that *Periodica Musica* will serve as a means for stimulating interest in an area of research that is of fundamental importance to the development of nineteenth-century studies. With this in mind, we welcome your submissions, suggestions and critical commentaries.

FREQUENCY OF PUBLICATION

Initially, *Periodica Musica* will be published once a year. Should the volume of submissions warrant it, and financial circumstances permit it, the Board may consider semi-annual publication.

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The following list of subjects is intended as a guide; it is not an exclusive statement concerning the Newsletter's contents.

1. Brief articles (dealing with a variety of subjects, including specific journals, groups of journals and significant collections).
2. Reports and notices (e.g., current research projects--including the work of national indexing groups and dissertations in progress).
3. Reviews and notices dealing with pertinent publications.
4. Current issues (e.g., "position papers" in preparation for IAML or RIPMxix meetings).
5. Reports on meetings of interest (e.g., congresses, conferences, colloquia).
6. Catalogues of CIRPM archives.
7. Catalogues of library collections of particular significance.
8. Bibliographies of pertinent nineteenth-century and current publications.
9. Bibliographies of pertinent theses and dissertations.
10. Bibliographies of non-music journals (e.g., theatrical, literary, illustrated and satirical reviews) containing materials dealing with music.
11. Notes and Queries.
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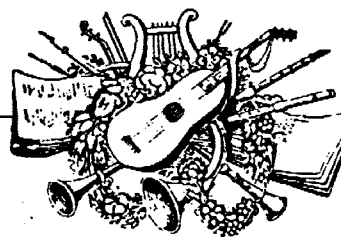
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