

A Arte Musical

Five different periodicals entitled *A Arte Musical* were published in Portugal between 1873 and 1973. This volume treats the two which appeared in the nineteenth century and which, reflecting the limitations of the Portuguese musical *milieu*, had relatively short publication runs: the first from 1873 to 1875 and the second from 1890 to 1891.

A Arte Musical; Jornal Artístico, Crítico e Litterario, published three times monthly, was the first Portuguese periodical devoted specifically to music. It appeared from 1 September 1873 to the end of December 1875, with irregularity in its publication during its final eight months. Some performing musicians contributed to the journal, such as the violinist and composer Joaquim José Garcia Alagarim (1830-1897), and Eugénio Ricardo Monteiro de Almeida (1826-1898), the director of the orchestra of the Teatro da Rua dos Condes and teacher at the Conservatório de Lisboa. However, the main core of writers and correspondents consisted of a few pioneers of Portuguese musicology, and in particular Joaquim José Marques (1836-1884). Having lived for some years in Rio de Janeiro and traveled through Europe and Africa, this bibliophile and researcher contributed to Fétis's *Biographie universelle des musiciens*, wrote a *Cronologia da Ópera em Portugal*, originally published in *A Arte Musical*,¹ and published the periodical *Amphion* (1884), which may be considered, in large part, a sequel to the first *A Arte Musical*.

Other scholars including Platon Lvovitch de Vaxel (1844-1917) and the polygraph Joaquim de Vasconcelos (1849-1936), gathered around Joaquim José Marques. Vaxel, a Russian amateur musician, later became the periodical's correspondent in Leipzig and St. Petersburg and, while based on the Island of Madeira between 1862 and 1870, dedicated himself to writing the first significant history of Portuguese music (prepared with the collaboration of Marques and partially published in *A Arte Musical*).² Vasconcelos received his university training in Hamburg and became a member of the Berlin Gesellschaft für Musikforschung in 1874. During the period in which *A Arte Musical* was published, Vasconcelos, though only about twenty-five years old, had already published his "musicographic" works, such as *Os Musicos Portuguezes* (1870), "Luiza Todi" (1873) and the *Ensaio Critico sobre o Catalogo d'El-Rey D. João IV* (1873),³ parts of which were partially included in the pages of the periodical.

¹Beginning in n° 21, 20 de Março de 1874, and published posthumously in book form by his daughter Laura Wake Marques (Lisboa, *A Artística*, 1947).

²Beginning in n° 42, 21 de Outubro de 1874. This series was later resumed in *Amphion* and published in German as "Portugiesische Musik" in Herman Mendel and August Reissmann (eds.), *Musikalisches Conversations-Lexikon, Ergänzungsband* (Berlin Robert Oppenheim, 1883), pp. 492-550 (publ. in offprint as *Abriss der Geschichte der portugiesischen Musik von Dr. Platon von Waxel*).

³*Os Musicos Portuguezes. Biographia. Bibliographia*, 2 vols. (Porto, Imprensa Portugueza, 1870). "Luiza Todi" in *Archeologia Artistica*, Porto, 1873. *Ensaio Critico sobre o Catalogo d' El-Rei D. João IV* (Porto, Imprensa Portugueza, 1873).

With only four pages per issue, *A Arte Musical* displays a structure similar to that of some other nineteenth-century periodicals, each page being divided into two columns with a feuilleton in the lower part of the first two pages. The upper part of the first page is usually filled with editorials or reviews of performances at Lisbon's Teatro de S. Carlos, which constituted the highlight of Portuguese musical life. Though less frequently, other important national events are also treated, such as the presentation in Porto of operas by Miguel Ângelo Pereira (1843-1901)⁴ and by the Galician composer Antonio Reparaz (*A Renegada*),⁵ as well as activities of concert societies. When the Lisbon theater was closed, this space was usually used for extensive articles, at times of a biographical nature (on important figures in Portuguese music such as Francisco Xavier Migone, João Domingos Bomtempo or João António Ribas), at times of a historical nature, such as the study by the Spaniard José Maria Varela Silvari on the history of music in Portugal.⁶ There are also translations of foreign articles about important issues and personalities, such as "A musica allemã e a musica latina" by E. Millet,⁷ or "Ricardo Wagner e Francisco Liszt. Recordações pessoais" by Platon de Vaxel.⁸

The articles that begin on page one usually continue and fill the journal's central pages. These articles generally reflect the musical tendencies of the period, whether at the national level (see, for example, the series "Bandas militares" which deals with the training of military musicians and the teaching of music in the Lisbon Conservatory),⁹ or, at the foreign level ("Música do futuro"—a Portuguese version of a French translation of Wagner's essay¹⁰—and "A flauta Briccialdi e a flauta Böhm").¹¹ In these pages we also find texts or articles of historical content, such as "História da rabeça, ou violino" by J. J. Garcia Alagarim¹² and the Portuguese version of Théophile Lemaire's French translation of Pier Francesco Tosi's singing treatise.¹³

The *Folhetim* (feuilleton) is usually filled with episodes, often of an anecdotal nature, from the lives of composers and musicians of the past. In the wake of the general appreciation of German music, one notes a special interest in figures such as Haydn and Gluck—see, for example, "A mocidade de Haydn,"¹⁴ "O ensaio geral d'*Iphigénie en*

⁴Nº 16, 1 de Fevereiro de 1874.

⁵Nº 20, 10 de Março de 1874.

⁶Nº 12, 20 de Dezembro de 1873.

⁷Idem.

⁸Beginning in nº 44, 11 de Novembro de 1874.

⁹Beginning in nº 3, 20 de Setembro de 1873.

¹⁰Beginning in nº 27, 21 de Maio de 1874.

¹¹Beginning in nº 39, 21 de Setembro de 1874.

¹²Beginning in nº 1, 1 de Setembro de 1873.

¹³Beginning in nº 42, 21 de Outubro de 1874.

¹⁴Beginning in nº 1, 1 de Setembro de 1873.

Tauride,”¹⁵ or “Gluck (Conto de Hoffmann).”¹⁶ The most important contribution in this section is the series of nineteen articles entitled “Estudos da historia da musica em Portugal” by Platon Lvovitch de Vaxel. Finally, the last page of each issue includes reviews, miscellaneous news—usually extracted from foreign periodicals—and a few advertisements. The relative lack of musical life in Lisbon (excluding the Teatro de S. Carlos), as well as the limited number of correspondents reporting from abroad—namely, Vaxel in his chronicles and those writing regularly from Genoa, London and Paris—leave the review section focusing primarily on spoken theater.

The journal’s first editorial rallies all musicians to the defense of their professional cause, and leads a corporate association of orchestral musicians—the Montepio Filarmónico—to elect *A Arte Musical* as its official organ.¹⁷ At the same time, reflecting a real situation, the editorial discusses the deterioration of musical education and its practice in Portugal; for, the new institutions created by the liberal regime after 1834 were unable to establish valid alternatives to those of the eighteenth-century which had been abolished. The editorial also reveals the debate concerning Italian and German music that characterized Portuguese musical history in the nineteenth and a large part of the twentieth centuries.¹⁸ Finally, it is important to mention decadentism, which is one of the dominant tendencies of the late nineteenth century and which marks many of the pages of this periodical.

In turn, the second *A Arte Musical; Revista Quinzenal Musica, Litteratura, Theatro e Bellas-artes* (1890-1891), was published by the Mata Júnior & Rodrigues music and piano warehouse. A shareholder in the firm was João Eduardo da Mata Júnior (1850-1928), a pianist and teacher at the Conservatório de Lisboa and a contributor to the periodical. The journal began publication on 20 September 1890, was suspended during August and September 1891, and thereafter continued from October through December of that year.

Without the pleiad of musicographers and scholars who contributed to the first *A Arte Musical*, the new periodical offered relatively little about Portuguese music; but, like its forerunner, it revealed itself as a defender of musicians as a professional class, while regretting, right from the first issue, the lack of the profession’s prestige, and, the lack of incentive and support for musical development on the part of the public authorities. Although claiming many Conservatório teachers among its contributors, a large number of the journal’s musical articles—including the reviews of works performed at the Teatro de S. Carlos—is signed by its literary director, João Carlos Melo Barreto (1873-1935). Although only seventeen years of age, Melo Barreto was then at the beginning of his career as a journalist and had not yet entered the political career which would lead him

¹⁵Beginning in nº 9, 20 de Novembro de 1873.

¹⁶Beginning in nº 19, 1 de Março de 1874.

¹⁷Nº 1, 1 de Setembro de 1873, nº 2, 10 de Setembro de 1873, and nº 28, 1 de Junho de 1874.

¹⁸See Paulo Ferreira de Castro, “O que fazer com o século XIX? - Um olhar sobre a historiografia musical portuguesa” *Revista Portuguesa de Musicologia* 2 (1992), pp. 171-183.

to diplomatic service. He later collaborated on the periodical *Amphion* and was secretary of the Teatro de S. Carlos enterprise between 1897-1898, but unlike Vasconcelos or Vaxel, he never truly became a musicographer.

With an eight-page, two-column format, the second *A Arte Musical* maintains a rather uniform structure throughout its publication. The first two pages are usually filled with in-depth articles treating either historical questions—such as “Historia da musica; Desde os tempos da antiga Grécia até hoje” by David Sutter, translated by Mata Júnior,¹⁹—or, polemical questions—such as the series of articles by Melo Barreto on “A criação do teatro de opera nacional,”²⁰ a project of composer Alfredo Keil (1850-1907). There we also find news on the activity of the Conservatório de Lisboa, singers’ biographies and reviews of Portuguese works, such as the opera *Frei Luís de Sousa* by Francisco de Freitas Gazul (1842-1925),²¹ first performed by the Italian company of the Teatro de S. Carlos in 1891. In this case the periodical assumes a militant nationalist posture that we also find in the section “Cantores portugueses,” dedicated to news on the careers of Portuguese lyric singers abroad. It is important to note that if the defense and exaltation of national values appears as a reaction to the state of economic and social crisis in which the country found itself at the end of the century (and which was intensified by the British ultimatum of 1890 and linked to republican ideas), the period between the last decade of the nineteenth and the first decade of the twentieth centuries was perhaps the only one in the history of Portuguese music during which a significant group of Portuguese singers met with international success, not only in the Franco-Italian repertoire but also in the German.

On the other hand, there is a noticeable enlargement of the space devoted to poetry, with the participation of such well-known names in late nineteenth-century Portuguese literature as Alberto Osório de Castro, António Feijó, Guiomar Torreção and D. João da Câmara. Curiously, the section entitled “Opera lyrica em S. Carlos” is usually found in the inner pages, after sections dedicated to Portuguese singers and to poetry. The last pages are filled with the sections “Movimento artistico”—in which brief news items on singers appear—“Noticias diversas,” and “Revista theatral” which present reviews on the activities of the Lisbon theaters. In the first two numbers an advertisement section publicizing the products and services of the publisher is also included.

Although under different editorial guidelines and with an interval of seventeen years between them, a line of continuity between the two periodicals is noticeable, namely, in their common defense of Portuguese musicians as a professional class. However, the cultural scope of the two periodicals transcends greatly this particular concern, given that the in-depth articles on Portuguese musical life are not written by practical musicians but

¹⁹Beginning in n° 3, 20 de Outubro de 1890.

²⁰Beginning in n° 11, 20 de Fevereiro de 1891.

²¹N° 13, Março de 1891.

rather by a group of intellectuals. The latter having no direct connection to the professional milieu project a larger ideological debate on the questions raised: namely, the confrontation between operatic culture and instrumental music, and, the creation of a Portuguese musical nationalism. The most important exception is the series of articles "Bandas militares," signed by C., probably a band leader, where concerns of a professional nature are directly reflected.

Notes for the user

Editorial problems concerning spelling and accents were encountered in preparing this volume. In fact, the successive orthographic reforms experienced by the Portuguese language during the last hundred years—drawing its orthography away from its Latin counterparts—raise problems not always easy to solve. In the Index the individual entries listed beneath the keyword headers retain the original spellings, while modern spellings are employed for the keyword headers themselves. However, the titles of operas and other works with a proper title are given in bracketed editorial commentary as they appear in the journal. Because both periodicals contain numerous printing errors it was necessary to verify the spelling of foreign names, and, in particular those of theaters, composers and performers. These are given in their correct spellings whenever they appear between square brackets and as keyword headers in the Index (for example entries containing "Theodorini" appear beneath the header "Teodorini"). There are however a number of little-known foreign performers, mainly Italians, for whom it has not been possible to determine the correct spelling of their names, especially as concerns double consonants.

The recurrent inclusion of small news items, frequently taken from other periodicals, was treated differently in each of the two periodicals. In *A Arte Musical* news items were selected on the basis of the following criteria: the inclusion of all the news relating to music in Portugal as well as news of manifest importance for the history of western music (for example, the news of the composition of the opera *Boris Godunov* by Mussorgsky, the first performance of Verdi's *Requiem* and the preparation of Wagner's *Ring*), some attention also being given to news of Spain considering the historical and musical relationships between the two countries. However, news of an anecdotal character, news items that are further developed in subsequent issues, and those of very small dimensions on matters of minor importance in the framework of western music were not indexed. In the case of *A Arte Musical* (1890-1891), the existence of individual titles favored the inclusion of almost all the news items with added editorial commentary as required.