

L'Art musical

L'Art musical (Paris, 1860-70; 1872-94) was one of the longest running French music journals of the nineteenth century. With a publication run of thirty-three years, this periodical saw but a single interruption – from September 1870 to December 1871 – a result of the Franco-Prussian War.

Léon Escudier (1821-81), the journal's founder, was a veteran of the publishing industry, a music critic and author of several books—including a collection of essays on contemporary composers and performers entitled *Mes souvenirs*. In 1837, Léon and his brother Marie-Pierre-Yves (1819-80) founded the weekly *La France musicale*, and five years later a music publishing firm which was to specialize in Italian opera and to become the exclusive publisher of Verdi in France. Known initially as the Magasin de musique and thereafter as the Bureau central de musique, the firm took the name of Léon Escudier when, in 1853, he assumed full responsibility for its activities. After a rift developed between the two brothers, Marie left the publishing house in 1860, taking *La France musicale* with him. Léon, then, finding himself without an *organe de maison* in which to promote his publications, founded *L'Art musical* in December of the same year.

The first issue of the journal was launched with the collaboration of Oscar Comettant (1819-98), pianist, composer, critic and author, whose extensive travels were a rich source for his writings. Léon retained active directorship of the journal (and contributed extensively to it) until his death in June 1881. Thereafter, the journal was taken over by the Maison Girod, a firm which published mainly works of contemporary French composers, and material of a pedagogic nature. Paul Girod directed and also contributed extensively to the journal, as Léon Escudier had done. In December 1883, when the music publishing firm of Alphonse Leduc et Cie took control of *L'Art musical*, Henri Jahyer was appointed *rédacteur en chef*. The Leduc firm, an old and established one, concentrated on publishing method and instruction books for a variety of instruments, as well as on the music of several contemporary Russian composers. (The Leduc firm had the exclusive publishing rights in France to the music of Cui, Borodin, Liadov, Rimsky-Korsakov and Kolatscheffsky.) Under Alphonse Leduc (1844-92), significant alterations were made in the format and content of the publication. Upon Leduc's death in June 1892, his widow, Emma Ravina-Leduc, daughter of pianist Jean Henri Ravina, succeeded him as director of both the periodical and the publishing house. The journal was then temporarily transformed into a four-page advertising circular promoting the publications of the firm. For the last year of its existence *L'Art musical* was published in its original format. In October 1894 the journal was absorbed by the Belgian weekly, *Le Guide musical*.

The following chart provides a brief summary of the journal's publication dates, publishers, frequency, and length:

6 December 1860 - 11 August 1870; 4 January 1872 - 2 June 1881

director and publisher: Léon Escudier
weekly, 8 pages

9 June 1881 - 29 November 1883

director and publisher: Paul Girod
weekly, 8 pages

6 December 1883 - 15 July 1892

director and publisher: Alphonse Leduc
6 - 27 December 1883; weekly, 8 pages
January - March 1884; monthly, 8 pages
15 April 1884 - 15 July 1892; bi-monthly, 8 pages

October 1892 - 27 September 1894

director and publisher: Emma Ravina-Leduc
October 1892 - July 1893; monthly then quarterly, 4 pages
14 September 1893 - 27 September 1894; weekly, 8 pages

Contributors

Regular contributors to *L'Art musical* often used a variety of signatures, pseudonyms, and initials. In the Index, authors are identified under the most complete presentation of their name in the journal. The following table lists all the initials and pseudonyms that have been identified.

Contributor

Adenis, Édouard
Arming, Friedrich Wilhelm
Auriac, E. Mathieu d'
Azevedo, Alexis
Brunet, J.
Chalarieu, Philibert de
Chouquet, Gustave
Comettant, Oscar
Escudier, Gaston
Escudier, Léon
Giaccone, L.
Girod, Paul
Gottschalk, Louis-Moreau
Grégoir, Édouard
Hasselt, Ernestine van
Héler, A.

Varying forms of signature

Ed. Ad.
Fitz-Berth
E. M. d'A.
Docteur Aldo
J. Br.; J.-B.
Ph. de Ch.
G. C.
O. C.; William Steinberg
G. E.
L. E.; Es.; Léon Es. . .
L. G.
P. G.
L. M. G.
Édouard Grégoire
E. V. H.; Mlle Ern. V. H.
A. H.

Hess, Charles-Léon
 Irube, Pierre d'
 Krall, J.-B.
 Lacome, Paul
 Landély-Hettich, A.
 Lespès, Léo
 Le Vrai, Jacques
 Mandl, Dr. Louis
 Mendès, Catulle
 Morel-Retz
 Moszkowski, Moritz
 Neukomm, Edmond
 Pontécoulant, Adolphe de
 Ruelle, Jules
 Scudo, Paul
 Stradina, G.
 Syshuit, Paul
 Thémines, Achille de Lauzières de

 Thoinan, Ernest
 Villars, Franz de
 Vizentini, Albert
 Wekerlin, Jean-Baptiste

Ch. H.
 P. d'I.
 J.-B. Kr.
 P. L.
 A. L.-H.
 Timothée Trimm
 J. L. V.
 Dr. M. . .
 C. M.
 Stop
 M. M.
 E. N.; Ed. N.
 A. de P.; Ad. P.; Ad. de P.
 J. R.
 P. Sc.; P. Sc. . . ; Sc. . .
 G. S.
 Syxhuit
 A. de L.; A. de Lauzières; L. de T.;
 M. de T.; L. de Th.; M. de Th.
 Er. T.
 F. de V.
 Jacques Sincère
 J.-B. Weckerlin

Advertising, "Avis," "Communiqué"

In most cases, full-page advertisements in the journal feature (in large, bold-faced titling) one or two works of a single composer. This bold-faced titling is transcribed in the Catalogue, followed by the name of the publisher in brackets. The term "Publicité" identifies a continuous section of advertising dealing with musical and non-musical subjects.

Sections introduced with the heading "Avis" announce the titles that are to appear in the music supplements sent to subscribers. In the Catalogue such sections are identified simply by "Avis". The editorial title "Communiqué" introduces columns announcing future publications. When the publications are journal articles, their titles are not noted; when they are books, their titles are noted in brackets.