

La Nuova Musica
(1896-1919)

The music periodical *La Nuova musica* [NMU] was first published on 31 January 1896 by its founder, the pianist and composer Edgardo Del Valle de Paz (1861- 1920), a professor of piano at the Istituto Musicale in Florence, who directed and administered the journal without interruption until its final issue. NMU was published monthly from 1896 to 1907, fortnightly from 1908 to 1910, bimonthly during 1911 and fortnightly from 1912 to its cessation. Throughout the publication pages measuring 34 x 25 cm. are printed in three column format and are numbered beginning with number 1 for successive years.

La Nuova musica documents Florentine music history and bridges a gap existing in Italian music periodical literature since 1882, when the earlier Florentine periodical *Boccherini* (1862-1882) ceased publication. The aim of the periodical is

to diffuse by print the most notable music, to raise the musical level of the public by making it aware of the most excellent works of our masters, to give our young composers an opportunity to publicize in print their first compositions, [and] to express openly their opinions.

Each issue of NMU contains two sections: *testo*, features articles about music events and music criticism, and constitutes the main six or eight page section of the periodical; and, *musica*, a supplement of eight pages consisting of two or three compositions for piano or for voice and piano. This two-fold structure is suspended beginning with the first issue of 1909.

The first pages of each issue are generally reserved for a critical essay concerning contemporary topics, followed by an article of historical interest. The successive pages are dedicated to reviews of books, published music, concerts and operatic performances. The final section entitled *Notiziario*, subsequently *Cronachetta artistica* [Brief artistic chronicle], contains notices of many concerts and operatic performances in Florence and other cities. Only one issue, double issue no. 222-23, is dedicated exclusively to a single topic, Franz Liszt on the centenary of his birth.

The original editorial board of Nino Abate, G. Senigaglia, Antonio Morosi and “Samuel” (a pseudonym) underwent numerous changes and additions. From the first issue onward the periodical continuously counts on the collaboration of two notable musicologists: Arnaldo Bonaventura (1862–1952) and Guido Gasperini (1865–1942). In January 1902 Bonaventura is appointed Editor-in-Chief, in collaboration with N. Abate, Gasperini, Durante Duranti, Alfonso Falconi, Gino Modona as assistant editors. In 1904 the historian Paolo Bertini is added to the editorial board. A significant new member joins the board in January 1910, Ildebrando Pizzetti (1880-1968), composer and music critic. In January 1911 the board appoints Luigi Parigi (1883-1955) as Secretary to the Editor. From February to December 1917 Parigi is the sole editor; from 1918 to the last issue this position was occupied the journal’s owner and director, Del Valle de Paz.

Many essays are published in series format including G. Senigaglia's *Libretti e librettisti* (1896-1898); Luigi Bicchierai's *La tecnica del violino* (1898); Alfonso E. Falconi's *I trattati di Jadassohn* (1898-1903); C. H. Richter's *Punctum saliens. Pensées sur la musique* (1899-1901); Aristide Ferrario's *Le origini del melodramma* (1904 -1905); G. Senes's *Filologia musicale. (Una pagina del libro del Perché)* (1904-1905) and *La musica a Firenze* (1904); A. Bonaventura's *La musica nelle opere di Orazio* (1906); Napoleone Cesi's *Alessandro Scarlatti* (1910); G. Sgambati's *Sull'insegnamento e sui programmi della Scuola di Pianoforte* (1910); Giannotto Bastianelli's *Per una glottologia musicale* (1914); Giulio Fara's *Contributo alle ricerche sulla genesi della musica* (1917); Maria Sacheri Aymone's, *Studiando l'uso del pedale* (1918-1919); and Edgar Del Valle de Paz's *Un grande artista: Claude Debussy* (1918-1919).

A considerable number of NMU's articles deal with various aspects of pianoforte playing: technique, interpretation, repertory, pedagogy, etc., reflecting director Del Valle de Paz's professional activity as piano teacher. These articles feature comparisons of the pianistic schools of the Neapolitans Cesi and Rossomandi, the Bolognese Mugellini, the Florentine Buonamici, and the Roman Sgambati.

In addition to this particular area, throughout its twenty-four years of publication, NMU steadily maintains a major interest in documenting *new music*, by furnishing information on musical activities, and by publishing debates on cultural issues enlivened by such writers as Nino Abate, Ildebrando Pizzetti, Del Valle de Paz himself, Guido M. Gatti and Alfredo Casella. In particular, Giannotto Bastianelli, authentic *maître à penser* of Italian musical culture of the early nineteenth century, provides a violent and brutish attack against Casella's modernism which goes beyond the style of civilized debate. These are years characterized by the crisis of the tonal system and by the pronounced influence of the impressionists, the years of the definite decline of *verismo* opera, and the waning of interest in the oratorios of Don Lorenzo Perosi, who is blamed for not applying the recommendations of the *Motu proprio* of Pope Pius X.

The correspondence from Italy published in NMU provides information on the activities of the composer and performer Giuseppe Martucci, about the rapid rise of Arturo Toscanini as the foremost conductor of the international symphonic repertory, on the operatic experiences of the music-poet D'Annunzio, on the rise of younger composers such as Riccardo Zandonai, Gian Francesco Malipiero, Ottorino Respighi, Alfredo Casella and Franco Alfano. The attention given by the periodical to foreign topics, after an initial negative attitude to things foreign, is restricted to the operas of Richard Strauss and to French music. Following Italy's entry into the First World War, *La Nuova musica* is suspended for two months resuming publication as it "remains useful, notwithstanding the war, to enquire on artistic matters." NMU ceases publication stressing the importance of Debussy's piano music, and recognizing Schoenberg and his school, in an article by the journal's Viennese correspondent.

Translated by Elvidio Surian