

***La Revue musicale* (1901-1912)**

The first French journal intended for music historians, *La Revue musicale*¹ [REM] was published from January 1901 to January 1912. Its first eighteen issues (January 1901-June 1902) were published as *La Revue d'histoire et de critique musicales*; however, beginning with number 19 (October 1902) the title changed to *La Revue musicale (histoire et critique)*.² On 15 January 1912 the REM joined with the *S.I.M. Revue musicale mensuelle* to become *La Revue musicale S.I.M.* Initially appearing monthly, the REM began bi-monthly publication in June 1903. The journal's periodicity however was not regular, and certain numbers were combined to form double issues.

About the REM Arthur Pougin wrote: "In 1901, after the Congress of music history held the preceding year at the [1900 universal] Exhibition, Jules Combarieu³ created the *Revue musicale* ... The aim of the publication ... without neglecting contemporary activities, was to offer the opportunity to publish historical studies by French and foreign scholars."⁴ Indeed, the erudition of its contributors⁵ assured the exceptional quality of the REM. Its importance moreover was underscored in the *Grand Larousse encyclopédique*: "The *Revue musicale* can be considered as one of the best journals in music history and criticism."⁶

The journal itself does not mention an editor, rather issue no. 1 (January 1901) contains a reference to an Editorial Board including Jules Combarieu (director), Pierre Aubry (administrator), Maurice Emmanuel, Louis Laloy and Romain Rolland. However, both *The New Grove Dictionary of Music and Musicians*⁷ and Arthur Pougin⁸ report that Louis Laloy was the editor "without having the title" from 1901 to 1905.

The *Revue musicale* is bound into bulky annual volumes containing up to 732 pages.⁹ The entire publication consists of 234 issues. There is only one column per page. From

¹ It is necessary to provide an explanation regarding the title of the *Revue musicale*. The title is used for four different journals that appeared successively. First, Fétis's *Revue musicale* absorbed in 1835 by the *Gazette musicale de Paris* to become the *Revue et Gazette musicale de Paris* (1835-1880), then the *Revue musicale* founded by Jules Combarieu among others and with which we are dealing in these volumes. The *Revue musicale S.I.M.* (1913-14) which followed the *Mercure musical* edited by Louis Laloy and Jean Marnold, and finally, the *Revue musicale* created in 1920 and directed by Henri Prunières.

² The initial title is employed in these RIPM volumes.

³ The proceedings of the International Congress of Music History held at the Paris Opera Library from 23 to 29 July 1900 were published thanks to J. Combarieu (Solesmes: Imprimerie Saint-Pierre, 1901).

⁴ Arthur Pougin, "Notes sur la presse musicale," *Encyclopédie de la musique et dictionnaire du Conservatoire*, edited by Lavignac and La Laurencie (Paris: Librairie Delagrave, 1931) 11: 3858.

⁵ All of the REM's collaborators have university degrees, some are *agrégés*, some are professors at the École Normale Supérieure or at the Institut des Langues Orientales; others have a doctorate; among subscribers are university professors and many members of the Institut.

⁶ *Grand Larousse encyclopédique* (Paris: Larousse, 1964) 9:243.

⁷ Edited by Stanley Sadie (London: Macmillan Publishers Limited, 1987) 10: 390.

⁸ See fn. 4.

⁹ Except 1912, the final year, which contains only one twenty-four-page issue (1 January 1912).

January 1901 to September 1903, monthly issues consist of between thirty and fifty pages. From 1 October 1903 on, bi-monthly issues consist of some forty pages. From 1903 until 1911, musical supplements appear at the end of the final yearly issue. Noted in the Catalog, these supplements are of particular interest as the REM “selected only pieces by old or contemporary masters, that the reader would have great difficulty to find because they are unpublished or taken from very expensive orchestral scores or collections.”¹⁰

The first volume, January 1901, includes a table of contents. Beginning in January 1902, the January issue includes a “table alphabétique” and a “table méthodique.” Each issue begins with a summary, the (partial) list of subscribers and contributors.

Sections in the issues do not always appear under the same headers, thus “Bibliographie” becomes either “Publications nouvelles,” “Notes bibliographiques” or “Journaux et revues”; similarly, news from the provinces and abroad appears in columns such as “Informations,” “Actes officiels-Informations,” or “Correspondance.” However, the issues do present certain constant features: each begins with several articles treating historical subjects, such as chant, musicians of the Middle Ages and of the seventeenth and eighteenth centuries, the careers of singers, and dance. A section entitled “Musique contemporaine” or “Concerts” follows, offering reviews of Parisian concerts. Treated regularly are those of the Société des Concerts du Conservatoire, the Concerts Colonne, Concerts Lamoureux, Concerts Chevillard, and of the Scola Cantorum as well as performances at the Théâtre national de l’Opéra, Théâtre national de l’Opéra-Comique, Théâtre de l’Odéon, Théâtre du Vaudeville, Théâtre du Châtelet, Théâtre du Château-d’Eau, etc. In addition to the works of classical composers, performances of works by contemporary composers such as Debussy, Saint-Saëns, Charpentier, Franck, Fauré, Gounod, Dukas, d’Indy, Leroux, Mercier, Hue and Coquard are also reviewed.

The section “Bibliographie” or “Publications nouvelles” contains reviews of recent scholarly publications. These deal with a great diversity of subjects: scores, Solesmes publications, articles published in the *Tribune de Saint-Gervais*,¹¹ encyclopedias, anthologies; medieval studies, musicological, historical, philological and philosophical issues. “Musique religieuse,” a section which only appears in 1901, deals with chant, Byzantine notations, Palestrina’s style, Byzantine music and rhymed offices. “Théâtres et concerts” treats Parisian musical life which apart from the above-mentioned concerts and theaters, takes place in various halls: Salle Pleyel, Salle Érard, Salle Æolian, Salle Gaveau and Salle des Agriculteurs. Concerts reviewed include those of the Société Nationale and of the Trompette, chamber music society created in 1903 by Émile Lemoine, a former student of the École Polytechnique.

The REM also published a few special issues including one devoted to Berlioz (number 10,

¹⁰ *Le Temps*, 28 November 1903.

¹¹ This journal of the Schola Cantorum was created in 1895 by Charles Bordes. The *Tribune* dealt specifically with liturgical music, as it had been defined by the Papal orders of 1902: Gregorian chant and vocal polyphony *a capella*.

15 August 1903). It contains biographical documents, unpublished letters—either written to the composer or written by him—as well as statements by Nicolo Paganini, Camille Saint-Saëns and Richard Wagner offering their opinion of Berlioz. The issue ends with a review of two recent publications dedicated to Berlioz¹² and bibliographical notes.

Moreover, in 1903 and 1904, the REM reproduced numerous letters from Chopin to his family, or letters written to Chopin. Mieczyslaw Karłowicz of the Warsaw Music Society explained in his preface to the publication, that these letters, while long considered lost, were in fact in the hands of Marie Ciechomska, the granddaughter of Chopin's sister, Mrs. Iedrzeiewicz. As Karłowicz explains:

The *in extenso* publication of all of these documents would take up an enormous space, which is why I only give, in full, letters of a real biographical interest: consequently, those by Chopin himself, those by his family, by Georges Sand to Louise Iedreiewicz, by Solange Césinger and her husband to Chopin; letters of the Wodzincki family and by famous people¹³ to the illustrious master. Of the other letters written to him, letters from pupils or others, I only give a summary, as well as a summary of letters by Miss Stirling and Fontana to Mrs. Iedrzeiewicz.¹⁴

Besides the above-mentioned sections, the REM occasionally published press reviews. For example, reviews of the *première* of César Franck's *Hulda*¹⁵ in Monte Carlo in March 1894¹⁶ are reproduced in 1901; and those treating the revival of *Thamara* by Bourgault-Ducoudray in April 1906.¹⁷ While Parisian musical activities constitute the essential part of the musical news, the REM also gives scattered news of musical life in provincial cities¹⁸ such as Rouen, Lille, Nancy and Bordeaux. The season of the Monte-Carlo Opera, under the direction of Raoul Gunsbourg¹⁹ is also reviewed in detail beginning in 1904. London musical life is represented through reviews of a few concerts and news from the Covent Garden Theatre.

What precedes highlights the fact that the REM is not only, as the periodicals before it, a journal reviewing concerts and publications, but also a musicological journal. Moreover, as the following citation from *Le Temps* indicates, the musicological aspect of the *Revue*

¹² *Les Musiciens et la musique* edited by Alphonse Hallays (Paris: 1903) which contains a selection of Berlioz's *feuilletons* published in the *Journal des débats*; and, *Berlioz écrivain* by Paul Morillot (Grenoble: Allier, 1903).

¹³ Among them one notices besides musical celebrities, the writer Félicité Robert de Lamennais and the painter Eugène Delacroix.

¹⁴ Mieczyslaw Karłowicz, Preface, REM 3, No. 1 (January 1903): 2.

¹⁵ S., "Promenades et visites musicales: *Hulda* de C. Franck," REM 1, No. 9 (October 1901): 372-74.

¹⁶ This press review is preceded by a section entitled "Camille Saint-Saëns et l'opinion musicale à l'étranger" which reproduces the opinions of eleven European scholars on Franck's opera.

¹⁷ C., "*Thamara*—Une reprise," REM 6, No. 8-9 (15 April-1 May 1906): 195-96.

¹⁸ In one of the following sections: "Théâtres et concerts," "Œuvres récemment exécutés," "Correspondance" or "Publications et exécutions récentes."

¹⁹ Raoul Gunsbourg directed the Monte Carlo Opera from 1893 to 1950.

Musicale corresponds to “a need for musical education in France.”²⁰ The journal’s publication of Combarieu’s lectures at the Collège de France, Pierre Aubry’s columns on medieval music, articles by Louis Laloy are among the first contributions to modern French musicology. The REM also reports on the development of musicology as an academic field, citing, for example, the defenses of doctoral dissertations in musicology.²¹

The REM also offers a survey of musical life at the beginning of the twentieth century and mentions talented performing artists of the period including the pianist Marie Jaëll, and, pianist-composers and occasionally conductors, such as Saint-Saëns and Debussy. Among male singers referred to are Jean Vieuille, Maximilien Bouvet, Jean-François Delmas and Charles Rousselière; among the female singers are Mary Garden, Emmy Destin, Marguerite Carré and Félicia Litvinne.

The founders of the REM were all prestigious academics. Jules Combarieu (1859-1916) created the journal in 1901 and was a regular contributor to it. Combarieu possessed a solid musical background having studied at the Sorbonne and with Philipp Spitta at Berlin University. In 1893, he defended his thesis on music aesthetics “Les rapports de la musique et de la poésie considérées du point de vue de l’expression.” He first taught rhetoric at Lycées Condorcet and Louis-le-Grand, then lectured, from 1904 to 1910, at the prestigious Collège de France. His lectures on music history are reproduced in the REM, and published in 1906 under the title *Éléments de grammaire musicale historique*. In his opening lecture on 19 December 1904, Combarieu began with this statement: “Today for the first time the general history of the musical art is introduced in academic teaching and participates in this illustrious institution with the finest traditional studies.”²² With René Dumesnil, Combarieu published a *Histoire de la musique* in three volumes.²³ His articles in the REM deal with chansons, music and magic, folk music, and, aesthetics and music considered from a sociological point of view. His reviews cover mainly the concerts of the Société des Concerts du Conservatoire and contemporary theoretical works.

Pierre Aubry (1874-1910) became archivist and paleographer at the École Nationale des Chartes; there he defended a thesis on the “Philologie musicale des trouvères” in 1898. Aubry gave a new boost to medieval studies which had been neglected since Edmond de Coussemaker’s death in 1876. Aubry’s “vast musical knowledge, his familiarity with political, literary, linguistic and iconographical history have conferred universal fame on his publications.”²⁴ He taught at the Institut Catholique and the École des Hautes Études

²⁰ See fn. 10.

²¹ In an article published in the 15 September 1903 issue, the REM lists the dissertations presented for the Doctorate in musicology; later issues cite the defense of new dissertations.

²² Text in the REM 5, No.1 (1 January 1905): 2-23.

²³ Volumes 1 and 2 are by Combarieu; volume 3 dealing with “courants et tendances au XIX^e siècle” is by Combarieu and Dumesnil, while volume 4 on “époque contemporaine” is by Dumesnil. Thereafter Dumesnil published a second reviewed and enlarged edition of the four volumes (Paris: Armand Colin, 1955-61).

²⁴ Émile Haraszti, “La musicologie” in *Histoire de la musique*, vol. 2, Encyclopédie de la Pléiade (Paris:

Sociales. From 1897 to 1904 he contributed to the *Tribune de Saint-Gervais*,²⁵ journal of the Schola Cantorum. He also obtained a diploma in Armenian and undertook a journey through Central Asia after which he published several articles on the Armenian Church²⁶ and music in Turkestan.²⁷ In the REM he published articles on medieval music: legends, dance music, trouvère and troubadour music, and folk song. Moreover, he authored or co-authored several books on medieval music history.

Maurice Emmanuel (1862-1938) was both a composer and a music historian. In 1895 he defended his thesis at the Sorbonne. Entitled *Essai sur l'orchestrique grecque*, this work was translated into English in 1916. He also published various books including a two volume *Histoire de la langue musicale* (1911), referred to as a “monument of scholarship and masterpiece of clear thinking.”²⁸ In 1923 with Canon Moissenet, he published *La Polyphonie sacrée*. His compositions include works inspired by the folk music of his native Burgundy “where he instinctively expressed the thought of these humble unknown people to whom we owe these wonders.”²⁹ His name appears among the founders of the REM but he made only one contribution to it: a reply³⁰ to an open letter Aubry sent him on rhythm in the music of the troubadours.³¹

Louis Laloy (1874-1944) was “an exceptional character, at the same time poet, story teller, historian, philosopher, musicologist, sinologist,³² [and] translator knowing several languages.”³³ While studying with medievalist Joseph Bédier at the École Normale Supérieure, he became interested in Greek music and took classes on the Greek metric system at the École Pratique des Hautes Études. His first scholarly articles appeared in the *Revue de philologie* in 1900 and 1901. Following the advice of Jules Combarieu and Romain Rolland, Laloy undertook research for his doctoral dissertation on “Aritoxène de Tarente, disciple d’Aristote, et la musique de l’Antiquité.”³⁴ From 1901 to 1905 he published several important studies in the REM: “Une nouvelle école de musique, le cours de M. Vincent d’Indy,”³⁵ “Exercices d’analyse” (on *Pelléas et Mélisande* by Debussy)³⁶ and

Gallimard, 1963): 1582.

²⁵ See fn. 11.

²⁶ Published in the *Tribune de Saint-Gervais* (vii, 1901): 325; (viii, 1902): 23, 72, 110 and 320; (ix, 1903): 163 and 287.

²⁷ “Au Turkestan: notes sur quelques habitudes musicales chez les Tadjiks et les Sartes,” *Bulletin de la Société Internationale de musicologie* I (1905): 97.

²⁸ Combarieu et Dumesnil, op. cit., 4: 233.

²⁹ Charles Kœchlin: “Maurice Emmanuel et la musique modale,” *La Revue musicale* 206 (1947): 51-69.

³⁰ “Trouvères et troubadours” co-signed by Marcel Dieulafoy, L. Laloy, Ch. Malherbe, Joseph Bédier and J. Chantavoine, REM 10, No.12 (15 June 1910): 317-18.

³¹ Pierre Aubry, “Lettre ouverte à M. Maurice Emmanuel sur la rythmique musicale des trouvères,” REM 10, No. 10 (15 May 1910): 261-70.

³² With Han Jou-Kia, Laloy wrote *Musique chinoise* (Paris: Laurens, 1912).

³³ Christian Goubault, *La Critique musicale dans la presse française de 1870 à 1915* (Paris-Genève: Éditions Slatkine, 1984): 106.

³⁴ The defense took place at the Sorbonne in December 1904.

³⁵ REM 1, No. 10 (November 1901): 393-98.

³⁶ REM 2, No. 11 (November 1902): 471-73.

“Claude Debussy et la simplicité en musique.”³⁷ His other contributions to the REM include long articles on the harmonic genre in Greek music,³⁸ on French song,³⁹ as well as concert reviews of the Concerts Lamoureux, Concerts Chevillard and Concerts Colonne. His contributions to the REM ceased in 1905 when he created *Le Mercure musical* with Jean Marnold.⁴⁰ Music critic for the *Grande Revue*, the *Gazette des beaux-arts* and the *Revue des deux mondes*, Laloy taught music history from 1906 to 1907 at the Sorbonne, and later at the Paris Conservatory from 1936 to 1941.

Co-founder of the REM, Romain Rolland (1866-1944) defended his thesis in 1895 at the Sorbonne on “Les origines du théâtre lyrique moderne: l’histoire de l’opéra en Europe avant Lully et Scarlatti.” Hailed by the Académie Française, the thesis was awarded the Kastner-Boursault Prize. In 1895 Rolland taught a course on art history at the École Normale Supérieure, then, from 1902 to 1911, directed the newly created Music School at the École des Hautes Études Sociales. He also held the first chair in musicology at the Sorbonne in 1903. Among his writings on music is a biography of Beethoven.⁴¹ In 1915, he received the Nobel Prize for his *roman fleuve*, *Jean-Christophe*. His music columns for the *Revue de Paris*⁴² are collected in *Musiciens d’aujourd’hui*.⁴³ His contributions to the REM are quite regular from 1903 to 1906; they include articles on the history of music, and particularly, on Italian music from the sixteenth to the eighteenth century, and reviews of books and concerts, including those of the Concerts Lamoureux and Concerts Colonne. His writings for the REM were published as *Musiciens d’autrefois*.⁴⁴

In addition to the above-mentioned founders, the REM had numerous collaborators. Only the most important are discussed below.

Henri Quittard (1864-1919), a student of César Franck, received a diploma from the École des Langues Orientales. Quittard’s work focused on music of the sixteenth and seventeenth centuries. Music critic for *Le Matin* and *Le Figaro*, he also wrote for *La Tribune de Saint-Gervais*. He contributed several articles to the REM on subjects such as Rameau’s youth, François Couperin, Nicolas Formé, G. Bouzinac, chansons written in tablature, and Marc-Antoine Charpentier.

Louis Schneider (1861-1935) was music and theater critic for several journals including *La Paix*, *Le Gaulois*, the *New York Herald* and *La Revue de France*. Signing with the initial S., he wrote over eighty concert reviews for the REM. Moreover, he wrote books on

³⁷ REM 4, No. 4 (15 February 1904): 106-11.

³⁸ REM 1, No. 2 (February 1901): 33-45; 1, No. 3 (March 1901): 90-94.

³⁹ REM 1, No. 1 (January 1901): 5-9; 1, No. 5 (May 1901): 177-95.

⁴⁰ Anagram of Morland. Jean Marnold was also a music critic for the *Courrier musical* from 1901 to 1903 and for the *Mercure de France* from 1902 to 1914.

⁴¹ Published in 1903 by Charles Péguy in the *Cahiers de la quinzaine*.

⁴² To which he collaborated from 1895.

⁴³ Published by Hachette in 1908.

⁴⁴ Also published by Hachette in 1908.

Massenet,⁴⁵ Offenbach,⁴⁶ and Monteverdi.⁴⁷ The latter was awarded a prize by the Académie des Beaux-Arts.

Lucien Augé de Lassus (1846-1914) wrote several volumes, including a critical biography of Boieldieu,⁴⁸ books on performances in Antiquity,⁴⁹ on *La Trompette*, a chamber music society,⁵⁰ and on compositions on *les tombeaux* in music.⁵¹ He wrote for the REM from 1904 to 1910 and dealt with sacred and church music, the careers of singers such as Célestine Galli-Marié and Victor Capoul. He also had an interest in contemporary composers including Georges Pfeiffer and Louis Bourgault-Ducoudray.

Émile Dacier (1876-1952), archivist and paleographer, assistant librarian at the Bibliothèque Nationale was interested in the arts in general: dance,⁵² etching,⁵³ and music;⁵⁴ for the REM he wrote musicological articles on seventeenth-century subjects, and, from 1907 on, several reviews of ballets and concerts as well as the season in Monaco. Julien Tiersot (1857-1936), a music historian and composer, was particularly interested in folk music, as his REM articles on music in the Périgord indicate. He also wrote concert reviews.

Michel Brenet (1858-1918)⁵⁵ occupied a place of choice among French musicologists. His scholarship, his broad fields of interest, led him to publish works on, among others, Ockeghem, Goudimel, Palestrina, Sébastien de Brossard, Grétry and Berlioz. In the REM Brenet contributed reviews of concerts and publications, articles on musical *tombeaux*, French music of the fifteen and eighteenth centuries, and lute manuscripts.

Henri Hantich wrote several works on Czech music, language and arts.⁵⁶ His articles for the REM focus on Czech composers: Smetana, Dvořák, Fibich, Suk and Förster. Charles Malherbe (1853-1911), an archivist at the Paris Opera Library,⁵⁷ wrote several books with

⁴⁵ *Massenet, l'homme, le musicien; illustrations et documents inédits* (Paris: L. Carteret, 1908).

⁴⁶ *Les Maîtres de l'opérette française: Offenbach* (Paris: Librairie académique Perrin, 1923).

⁴⁷ *Un précurseur de la musique italienne aux XVI^e et XVII^e siècles. Claudio Monteverdi (1567-1643) l'homme et son temps, le musicien* (Paris: Perrin et C^{ie}, 1921).

⁴⁸ *Boieldieu* (Paris: Laurens, 1911).

⁴⁹ *Les Spectacles antiques* (Paris, Hachette et C^{ie}, 1888).

⁵⁰ *La Trompette, un demi siècle de musique de chambre* (Paris, C. Delagrave, 1911).

⁵¹ *Les Tombeaux* (Paris: Hachette, 1879).

⁵² *Une danseuse de l'Opéra sous Louis XV: M^{lle} Sallé (1707-56). D'après des documents inédits* (Paris: Pion, Nourrit et C^{ie}, 1909).

⁵³ *Gabriel de Saint-Aubin, peintre, dessinateur et graveur, 1724-1780* (Paris: G. van Oest, 1929).

⁵⁴ *La Musique française du Moyen-Âge à la Révolution*, catalog by Amédée Gastoué, Abbé V. Leroquais, André Pirro, Henri Expert, Henri Prunières and published by Émile Dacier (Paris: Éditions des bibliothèques nationales de France, 1934).

⁵⁵ Pseudonym of Marie Bobillier.

⁵⁶ *La Musique tchèque* (Paris: Nilsson, n.d.) with a preface by Combarieu. Hantich also wrote an historical note on the Czech language—excerpts from “La Bohême depuis la Montagne Blanche”—in Ernest Denis’s book, *La Renaissance tchèque* (Prague: F. Topic, 1903).

⁵⁷ He was first Charles Nutter’s assistant, then succeeded him in 1899.

A. Soubiès.⁵⁸ He published an article in the REM on Algarotti, Gluck's forerunner as well as several articles on the archives and library of the Paris Opera and a few concert reviews.

Among collaborators whose contributions were sporadic, is Jacques Gabriel Prod'homme (1871-1956), one of the leading musicologists of his generation.⁵⁹ He studied music history and philology at the École pratique des Hautes Études. In 1902 he created the French section of the International Musical Society, and, in 1917, was, with La Laurencie, a founder of the French Musicological Society. Curator of the Paris Opera Library and Museum, he also became Curator of the Paris Conservatoire Library. He wrote many biographies of composers, including Gluck, Gossec, Paganini, Liszt and Berlioz. Prod'homme began contributing to the REM in 1909. His lengthy articles deal with the Esterhazy Princes⁶⁰ and Charles Gounod's ancestors.⁶¹

One also notes the collaborations of the polyglot Michel-Dimitri Calvacoressi (1877-1944) on Russian music; of Jean Chantavoine (1877-1952) on Beethoven, and of Henri Expert (1863-1952) on the French Renaissance. A few composers also wrote for the REM, among them Lucien Chevaillier, Louis-Albert Bourgault-Ducoudray (1840-1910),⁶² Gabriel Fauré, Vincent d'Indy and Camille Saint-Saëns.

Even though they were not regular contributors to the REM, some authors distinguish themselves by their exceptional area of specialization; among these are Hartwig Derenbourg, Vicar Xavier Maurice Collangettes, Raoul Yekta, Jean-Baptiste Thibault and Peter Wagner (1865-1931).

Hartwig Derenbourg was an eminent Arabist. Member of the Institut and author of several volumes on the Arabic language—including *Chrestomathie élémentaire de la langue arabe*⁶³—and on the Arabic manuscripts in the Escorial⁶⁴ at the Madrid National Library⁶⁵ and in the Schefer collection at the Bibliothèque Nationale.⁶⁶ His articles for the REM deal with the whirling dervishes and Arabic music.

Both mathematician and acoustician, Xavier-Maurice Collangettes was an authority on Arabic musical theory. In 1905 and 1906, he wrote articles on Arabic music and magic, and, on religious ceremonies and music for the REM. He attended the Conference on Arabic

⁵⁸ Among which are *L'Œuvre dramatique de Richard Wagner* (Paris, 1886); *Précis de l'histoire de l'Opéra-Comique* (Paris, 1887); *Mélanges sur Richard Wagner* (Paris, 1892) et *Histoire de l'Opéra-Comique: la seconde Salle Favart* (Paris, 1895-1924).

⁵⁹ *New Grove Dictionary*, op. cit., 15:282.

⁶⁰ REM 10, No. 11 (1 June 1910): 274-94.

⁶¹ REM 10, No. 17-18 (1-15 September 1910): 402-19; 10, No. 19 (1 October 1910): 443-55.

⁶² He was interested in Breton folklore and published *Mémoires populaires de Basse-Bretagne* (Paris: Lemoine et fils, 1885).

⁶³ Paris: E. Leroux, 1885. Revised and expanded edition, 1892.

⁶⁴ Paris: (Paul Guethner) Orientalist bookstore, 1941.

⁶⁵ Paris: (G. Maurin) Oriental printer, 1904.

⁶⁶ Paris: Imprimerie nationale, 1901.

Music in Cairo in 1923 with Raouf Yekta. The latter, musical editor of the *Ikdam* journal in Constantinople, contributed to the REM in 1907 and 1908. His articles deal with Arabic scales and modes.

Jean-Baptiste Thibault (1872-1938), specialist of Byzantine music, wrote several articles on Byzantine notation, Greek, Oriental and Arabic music for the REM. Musicologist Peter Wagner, who founded the Académie Grégorienne at the University in Freiburg (Switzerland), contributed articles on Gregorian theory in 1901 and 1902.

These RIPM volumes are based upon the reprinted edition of the REM.⁶⁷

⁶⁷ Scarsale, New York: Annemarie Schnase, 1968.