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Le répertoire international de la presse musicale du XIXe siècle (RIPMxix)

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Havana: Editorial Letras Cubanas, 1979

A Note about Periodica Musica
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. 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, feuilleton 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 weekly L'Illustration. As work on this project progressed, other ventures related to the nineteenth-century press were initiated at the University of British Columbia (Vancouver) and the Conservatoire national supérieur de musique (Paris). 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;
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).

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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; 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.

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.
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.

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, 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 Fellinger, Chr.-H. Mahling); BELGIUM (Paul Raspé); DENMARK (Birthe Helen); FRANCE (Yves Gérard, H. Robert Cohen); GERMANY (Imogen Fellinger, Chr.-H. Mahling); GREAT BRITAIN (Richard Andrews); 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 journals which were grouped together by those responsible for their selection. The placement of journals on submitted lists has also been maintained.

On 14 May 1983 RIPMxix will sponsor a one-day meeting at the IAML Conference held in Washington, D.C. to study the RIPMxix Series A Guidelines prepared at the Vancouver Centre, and to discuss the general structure of the Repertory.

On 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**
   - Leipzig, 1798-1848; 1863-65; 1866-82
2. **Allgemeine musikalische Zeitung**
   - Leipzig, 1834ff.
3. **Neue Zeitschrift für Musik**
   - Cäcilia (1824-39; 1842-48)
4. **Signale für die musikalische Welt**
   - Leipzig, 1843-1907; 1908-41
5. **Musikalisches Wochenblatt**
   - 1870-1910
6. **Neue Berliner Musikzeitung**
   - 1847-96
7. **Allgemeine Wiener Musik-Zeitung**
   - 1841-48
8. **Vossische Zeitung**
   - Berlin
9. **Europa**
   - Karlsruhe
10. **Illustrirte Zeitung**
    - Leipzig
11. **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'Echo musical**
   - Bruxelles, 1869-97
8. **Tablettes des musiciens**
   - Bruxelles, 1872, 1884-86
9. **Annaire 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. **Illuminert 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: Ugrevene for musik og theater**
   - (1884-93)
7. **Tilskueren: Mønedskrft for litteratur, samfundsøgsmål 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 museue, 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 Athenæum**
   - (1827-1921)
4. **Musical World**
   - (1838-91)
5. **Musical Journal**
   - (1840)
6. **Mainzer's Musical Times/Musical Times**
   - (1842-)
7. **Musical Directory**
   - (1853-1931)
8. **Monthly Musical Record**
   - (1871-)
9. **Musical Standard**
   - (1862-71; 1871-93)
10. **Proceedings of the Royal Musical Association**
    - (1874-1967)
11. **Musical Opinion**
    - (1877-)

### ITALY (I)

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

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4 For title variants and corresponding dates see Fellinger, op. cit., no. 80.
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 litteratur (1882-83)
3. Figaro (1898-1900)
4. Sangertidende (1884-86)
5. Orkester-tidende (1892-94)

SWEDEN (S)
1. Nya extraposten (1819-21)
2. Euterpe: Tidskrift med musikblad (1823)
3. Konstömn (1824)
4. Idéning uti musikaliska ämnen (1827-29)
5. Tidning för teater och musik (1835-36)
6. Stockholm's musik-tidning (1843-44)
7. Ny tidning för musik (1853-57)
8. Tidning för teater 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)]

UNITED STATES (US)

5. The 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 perseverenza (Milano), L'opinione (Torino, Firenze, Roma), Il messaggero piemontese (Torino) and Il pungolo (Milano).
7. An index of music items in The Week has been prepared by Elaine Keillor.
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 1798-1848; 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 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.
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 sguardo sistematico della stampa periodica si rivela assai utile nella compilazione di cronologie e nella trattazione di fenomeni complessi quali l'impressario, il ruolo dei cantanti e delle compagnie di canto, i rapporti tra i centri di produzione operistica.

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 gazette settecentesche agli acuti rilievi critici dei periodici del secondo e terzo decennio dell'Ottocento. La particolare situazione bolognesa, della quale ci si occupi, ha uno sviluppo piuttosto lineare: grazie alle continuità del triennio "giacobino," dal 1796 al 1799 Bologna poté annunziare ben diciasette periodici, terza in Italia dopo Milano (circa quaranta giornali) e Genova (una ventina). 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 fenomeni complessi quali l'impressario, il ruolo dei cantanti e delle compagnie di canto, i rapporti tra i centri di produzione operistica.

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1 Il presente articolo prende il via da un primo svolgimento di una sezione della mia dissertazione di laurea (in corso di studio) sull'impero musicale a Bologna negli anni della Repubblica napoleonica (1796-1806) (Università di Bologna, relatore Lorenzo Biancozzi).


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.
Dal 1800 al 1807 la sola Gazzetta Nazionale di Bologna riporta notizie interessanti sulla musica.¹
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 (locato 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 più tenera e 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 l'"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, Dreda. 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,³ 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.

¹Fino al n. 55, 12 luglio 1800: Gazzetta di Bologna, poi Imperiale bolognese fino al 19 luglio, e quindi Gazzetta Nazionale di Bologna.
³La denominazione completa di L'Abbrebiatore, ossia Appendice critica a tutti i giornali, e altri fogli di novità librarie... aggiornati once rese agli spettacoli d'Italia che alcuni fiorosc chimitano "La Prima 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, o equivalistamente 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 cantantini e le compagnie, sugli impresari (Carlo Redi per il Teatro Comunale nel n. 24, 11 giugno 1825) e sui meditatori (nel n. 7, 12 febbraio 1825, c’è notizia di un negozio 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, inventorie, 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 intitulano 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-

7 Cfr. C. Capra, op. cit., p. 495.
Matilde di Shabran passa dal Contavalli al Teatro di Rossini, con i cantanti Gel- l'italiana in Algeri

Variazioni di Drouet sulla Cavatina del Tancredi
e di Sebastiano Masolini (GdB n. 42, 30 maggio 1820); Semiramide (Rossini) e Vestale di Vigano (Abb., "Memorie teatrali," allegato, 25 maggio 1820); Aureliano in Palmira e ballo (Abb. n. XII, 30 giugno 1820); Annibale in Bitonia e G"Uffinesi (PE, tomo 1, pp. 9 e sgg., corrispondenza datata 10 mag- giore 1823); Giulio Sabino e Mocart (TAL n. 1, 15 aprile 1824). Amalia e Palmer, di Filippo Cilli (GdB n. 30, 12 aprile 1825); impresa Carlo Redi per la stagione di primavera 1825 (GdB 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); Seufte di Generali (TAL n. 286, 8 ottobre 1829); Semiramide e Tanoredi di Rossini (TAL n. 292, 19 novem- bre 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 ottocen- tesco, Marcello De Angelis ha dedicato di recente il volume Le carte dell'impresario (Firenze 1982, Son- sanio), che inspiegabilmente non annovera alcun pe- riodico 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 noti- zia di una rappresentazione a Pisa (teatro impre- siato) di Tebaldo e Isolina del Morlacchi, allista del Lanari: la prima si tenne il due marzo 1828 (Fan- ti, soprano; Maldotti, contralto; Gaetano Crivelli, tenore); questa rappresentazione va aggiunta al "Re- pertorio cronologico dell'attività impresariale di Alessandro Lanari (1820-1852)" pubblicato in appendi- cube 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 Alzina di Ni- cola Antonio Manfroce, rappresentata al Teatro Co- munale nella primavera 1822 (l'impresa Redi non è confermata dal libretto conservato in L-Bc e L-Bam); De Angelis invece inserisce Alzina nel repertorio degli allestimenti di Alessandro Lanari.
EDUCATION.

The difficulty which, in England, has always surrounded the period of Education, is by no means of modern growth; it was as great back as the Renaissance, when those who chose of the pupils of the old Church were too much oppressed by the ironical" sayings of the time to perceive the whole of their meaning; they were not aware of the importance of teaching the people; the same power had passed into the hands of others, founders of conventions, and they were, the church which had become interwoven with the very soul of our Constitution, behind the name of magistrates, on the right, the office of Education of the State, and on the left and personal, taught his peculiar doctrine within an age-pilo, coexisting with many or less of another interwoven with them was due, and within which all were equal, instruction has by England was born with some sort of religious teaching, and thus we have among our shortcomings of the national system. We are divided among communities, and in the present day prefer that division, with all its drawbacks to allowing a power to grow up strong enough to suppress these differences; altogether. It is only a curious" Government has had an effect and power in any way to the Church. The balance of these two elements is in England, principally because, as a State, it has a religious teaching more keenly than the Established Church, the feeling naturally that every child taught in a Church School will be in some way under its influence; while in the Established will be a real influence from the public of nonconformity. There is no objection whatever to allowing the Church to educate its own flock as it pleases; but we do not assume a control over these, not of our pails. And if the State were to cut the hand so difficult to raise, by imposing knowledge from opinion, and dividing social teaching without the foundation of religious belief, it would be not by a system of education within them that created the establishment of the Colleges in England was so cutting. Then we grant every a great power, whether any progress is in, having the advantage of the people; and how it is to be effected, a problem yet to be solved, however; the Church has succeeded, America has succeeded, and in the Church of England was in the same way, as we do not by a method between the
Herr Joseph Joachim
THE NEW DOCTOR OF MUSIC, CAMBRIDGE UNIVERSITY

Notes on Illustrated London Newsweeklies

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 untranslated 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 Ayrton—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, the habits of journal editors, and magazine distribution practices in the book-selling trade. Further, there are some letters which document plans and proposals for new or redesigned musical journals that in reality never materialized.

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 part of the Hunt papers at the British Library. 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. But at the time, Hunt was already writing feature articles for his friends Egerton Webbe and Edward Holmes, the pugnent 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 episode

1 Bacon founded, edited, and wrote most of the Quarterly Musical Magazine and Notices (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.

2 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.

3 At the inauguration of many a new musical periodical in nineteenth-century England, it was common practice to circulate free copies of a prospectus or first number among music professors and music-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).

4 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, Schneider, [Charles] Cowden Clarke, H.F. Chorley &c." (B.L. Add. MS 52339, item 53). Ayrton requested more specific information about the project but eventually declined taking a part.

5 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 Ayrton 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.

node behind the scenes of one English music periodi-
cal in 1838-39 may be as important for what it re-
veals 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 busi-
ness 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, print-
ers, booksellers, and music sellers to set up in busi-
ness 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 system-
atic. Moreover, the threat of accidental fire on
business premises was constant and all too real.
Still, the firm whose long life and commercial suc-
cess 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 exis-
tence of such records—perhaps marked files of a
periodical, house correspondence with editors or con-
tributors, account books, subscription lists and the
like—is a major challenge facing the scholar of nine-
teenth-century periodical 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. 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 publish-
ing side of the business—that a strikingly detailed
account of the later commercial history of the Har-
monicon can be found. 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, sub-
scribed, and left over each month (including back
numbers), and a breakdown of sales and trade dis-
counts 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 ad-
vertisement duty and income from the sale of adver-
tising space as well as from the sale of magazine
reminders. 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 periodical re-
search, two things at least are clear: that infor-
mation 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 in-
formation—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 peri-
odicals research process, second only to a systematic
and thorough reading of the journals themselves.10

University of North Carolina

8The Archive of British Publishing was founded at Reading
University in 1969 and now includes records of ten firms: the Long-
man Group; Macmillan; Routledge and Kegan Paul; George Bell and
Sons; Charles Elkin Mathews; Bailliére, Tindall and Cox; Phoenix
House; De La Rue; London Typographical Designers; Isotype Institute.
See J.A. Edwards, "Publishers' Archives at Reading University,"
9Longman 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). Ex-
penes incurred by Longman's for advertising the Harmonicon in
other periodicals were itemized in a separate house account book,
61. I am grateful to Dr. J.A. Edwards, Archivist at the University of
Reading, for his assistance in directing me to these pages and
10There is a wealth of documentary material in London alone,
to Mr. David Lea of the Longman Group Limited for permission to re-
produce a portion of them in my thesis, "The English Musical Jour-
nal in the Early Nineteenth Century" (Ph.D., University of North
Carolina at Chapel Hill, 1983).

10There 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 Ardel, eds.,
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 kościołowa (Lwów-Poznań-Kościan, 1881-1902).

Polish music periodicals of the nineteenth century brought together comprehensive information about the diverse and excuberant musical life on Polish soil—there was no Polish statehood during this period—particularly in cities such as Warszawa, Lwów, Kraków, 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 Muzykne (Polish Music Publishers) in Kraków, began in the mid-1950s to issue two series—at present, one volume, dealing with the Saxon period, 1730-64 and 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 kościołowa (Lwów-Poznań-Kościan, 1881-1902).

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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 muzykna 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 Muzykne concerned with periodicals is worth calling attention to here: Muzyka w czasopismach 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.

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A Selective List of Polish Nineteenth-Century Music Periodicals


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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, poi dal sottoscritto) e realizzate alcune tesi di laurea (circa una ventina) riguardanti l'attività musicale a Catania negli anni 1870-1945, ricavate dallo spoglio dei periodici. Tutto il materiale relativo ai suddetti elaborati è stato inventaria- tiato 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 somma 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 Cristoadoro, 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 prima 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'altra parte, 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 pettugolezzi i quali, da definitiva, accanto al dato scientifico, permettono anche una conoscenza abbastanza attendibile del costume musicale catanese otto-novecentesco e della sua evoluzione.
The First Edition of the Music Criticism of Hector Berlioz

H. Robert Cohen  
Yves Gérard  
(Vancouver)  
(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." 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 ...." 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." The majority of his critical writings 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 Edition du Centenaire.

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Donald Gislason (Vancouver)

The publishing of periodicals in Cuba during the nineteenth century was a hazardous enterprise, undermined 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 Filarmonico mensual, and her remarks (seven pages in length) concerning the history of the patriotic canción La bayamesa, which was first published in the periodical Floreeta 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
A Note about *Periodica Musica*

*Periodica Musica*—the Newsletter of the Répertoire international de la presse musicale du XIXᵉ 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.

**LANGUAGES**

Contributions will be published in English, Italian, German or French.

**DEADLINE; SUBMISSION OF MATERIALS**

Only those texts received before 1 November can be considered for publication in the following year's issue.

Prospective contributions should be sent to:

Professor Zoltan Roman  
Department of Music  
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**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.

**CONTENTS**

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.
10. Bibliographies of non-music journals (e.g., theatrical, literary, illustrated and satirical reviews) containing materials dealing with music.
11. Notes and Queries.
12. List of RIPMxix projects.
13. List of subscribers to *Periodica Musica*.
Le Compositeur Johann. BRAHMS (1833-1897) que l'on va célébrer solennellement à Munich,

Johannes Brahms