

***La Gazette musicale de Paris***  
***La Revue et Gazette musicale de Paris***

The *Revue et Gazette musicale de Paris* [RGMP] results from the merging of two journals: the *Revue musicale* published by François-Joseph Fétis from 8 February 1827 to 27 December 1835 and the *Gazette musicale de Paris* created by Maurice Schlesinger.<sup>1</sup> The *Gazette musicale* appeared weekly from 5 January 1834 to 25 October 1835. Fétis “tired of the reader’s fickleness”<sup>2</sup> sold his journal to Schlesinger, announcing the fact in the 1 November 1835 issue of the *Revue musicale*. Schlesinger joined the two titles to create the *Revue et Gazette musicale de Paris* which appeared on Sundays, from 1 November 1835 to 31 December 1880. For twenty-seven months, from 3 January 1839 until 1 April 1841, the journal appeared twice a week, on Thursdays and Sundays. During the Franco-Prussian war publication was interrupted for thirteen months, from 28 August 1870 until 1 October 1871. The entire publication consists of forty-seven volumes and three music supplements: *Album de chant* (1842-43), *Album de piano* (1848-59) et *Album de danses* (1848-67).<sup>3</sup> The present RIPM publication deals with both of Schlesinger’s journals.

Each page of the journal is divided into two columns. From 1834 to 1839, and from 1841 to 1880, weekly issues vary in length from seven to sixteen pages. From 1839 until 1841, the biweekly publications contain on average seven pages. From 3 January until 30 June 1839, the pagination of issues published on Thursdays and Sundays is continuous according to the day of publication. From 4 July 1839, the pagination is continuous from issue to issue regardless of the publication day.

The importance of the *Revue et Gazette musicale de Paris* is indisputable. From the outset it was hailed as a significant source of information on musical culture. According to Pierre Larousse the journal:

has its place in the first ranks of the French press, a place resulting from its respect for the arts, and the quality of the collaborators and writers it has had the talent to gather among its staff.<sup>4</sup>

In 1881, Léon Escudier, the principal editor of *L’Art musical* commented on the

<sup>1</sup>Born in Berlin on 30 October 1798, died in Baden-Baden on 25 February 1871.

<sup>2</sup>Anik Devriès, “Un éditeur de musique ‘à la tête ardente’ Maurice Schlesinger,” *Fontes artis musicae*, 27 (1980): 128.

<sup>3</sup>Imogen Fellingner, “Periodicals. IV. List and Index,” *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. (London: Macmillan, 1980) 14: 460.

<sup>4</sup>*Dictionnaire universel du dix-neuvième siècle* (Paris: Larousse) 13 : 1128. Articles in the *Dictionnaire* are not signed, however Pougin is identified notably by Norbert Dufourcq in *The New Grove Dictionary of Music and Musicians* 15 : 162-63 as the author and the main editor of articles on music.

suspension of the *RGMP* after fifty years of publication, stating that this “will deprive the musical world of an honest and well-written publication, with reliable information and goals that remained unaltered by its directors for half a century.”<sup>5</sup> This opinion concurs with that of Arthur Pougin who referred to the journal’s “brilliant existence of almost a century, during which it had seen its authority and fame established most firmly and honorably, not only in France but also abroad . . .”<sup>6</sup> Moreover, the importance of the *RGMP* is still acknowledged today as is attested to by a recently published Ph.D. dissertation.<sup>7</sup>

“Maurice Schlesinger’s character clearly dominated the world of music publishing in France in the nineteenth century, because of his personality as well as the quality of his publications. Daring and rowdy, jolly but authoritarian, he had a somewhat prophetic sense of advertising.”<sup>8</sup> He established his publishing firm in Paris in October 1822 where he published music by numerous composers including Beethoven, Berlioz, Halévy, Meyerbeer and Rossini. His liberal political ideas incited him to make music “available to the vast majority of amateurs”<sup>9</sup> and for this reason he created a “company publishing classical and modern music inexpensively.”<sup>10</sup>

Initially located at 107 rue de Richelieu in 1822, then at number 97 on the same street, the firm’s building burned down in 1826. The activities in the reconstructed building are treated in Gustave Flaubert’s *L’Éducation sentimentale*. The novel’s principal characters, Monsieur and Madame Arnoux, were inspired by Schlesinger and his wife, Élisabeth Foucault.

On 18 January 1846 Schlesinger sold the *RGMP* and his publishing interests to his employee Louis-Lazare Brandus and to Pierre-Charles-Ernest Deschamps d’Hanneucourt. The new company gave Brandus the management of the publishing firm while Deschamps d’Hanneucourt assumed the direction of the journal. In October 1850, Brandus bought Eugène-Théodore Troupenas’s publishing firm, and from June 1852 until August 1854 Louis Brandus and his brother Gemmy owned the company. In August 1854, Sélim-

<sup>5</sup>*L’Art musical*, 20, no. 1 (6 January 1881): 7.

<sup>6</sup>Arthur Pougin, “Notes sur la presse musicale,” *Encyclopédie de la musique et dictionnaire du Conservatoire*, Lavignac and de la Laurencie, eds. (Paris: Librairie Delagrave, 1931) 11: 3851.

<sup>7</sup>Katharine Ellis, *Music Criticism in Nineteenth-Century France. La Revue et Gazette musicale de Paris, 1834-80* (Cambridge: Cambridge University Press, 1995). After having presented the conflicts of interest facing publishers of both music and music criticism, Ellis studies the aesthetic trends of the time and the reception of works and composers ranging from ancient to contemporary music. In the appendices she identifies the authors of *feuilletons*, *contes*, *nouvelles* and other literary pieces. She gives details concerning the publication, such as subscription rates, print runs, etc., and also reveals the identity of writers who used pseudonyms.

<sup>8</sup>Devriès, op. cit.: 125.

<sup>9</sup>*Ibid.*, 128.

<sup>10</sup>See Anik Devriès, “La Musique à bon marché,” in *Music in Paris in the Eighteen-Thirties*, Peter Bloom, ed. (New York: Pendragon Press, 1987): 241 for an in-depth analysis of this concept.

François Dufour became Brandus's associate. Dufour had managed the Brandus branch in St. Petersburg. The new firm became G. Brandus, Dufour & Cie (or Brandus & S. Dufour). Upon Dufour's death in July 1872, the firm's name returned to Brandus & Cie. From July 1872 until February 1873 it was directed by Gemmy Brandus. Upon Gemmy's death Louis Brandus became the director.

Schlesinger used the *RGMP* to advertise his publications. At the end of each issue advertising pages mention "new music published by Maurice Schlesinger, 97 rue de Richelieu," as well as the firm's forthcoming publications. His somewhat boisterous personality likely led him to publish news in the *RGMP* in which he was the focus, even when the remarks were less than flattering. One such example is the lawsuit in which the publisher Troupenas sued Schlesinger for having fraudulently published Rossini's *Stabat mater* in Hamburg.<sup>11</sup>

It is difficult to establish precisely the list of *RGMP*'s editors. Beginning on 5 October 1834, the title page of the *Gazette musicale* includes, after the journal's name, a masthead indicating "edited by MM. Adam,<sup>12</sup> G. E. Anders,<sup>13</sup> Berton (member of the Institut),<sup>14</sup> Berlioz,<sup>15</sup> Castil-Blaze,<sup>16</sup> A. Guémer,<sup>17</sup> Halévy (professor at the Conservatory),<sup>18</sup> Jules Janin,<sup>19</sup> Liszt,<sup>20</sup> Jean-François Lesueur (member of the Institut),<sup>21</sup> J. Mainzer,<sup>22</sup> Marx (editor of the *Gazette musicale de Berlin*),<sup>23</sup> Joseph d'Ortigue,<sup>24</sup> Panofka,<sup>25</sup> Richard,<sup>26</sup> J. G. Siegfried (chapel master in Vienna),<sup>27</sup> F. Stoepel,<sup>28</sup> etc., etc." In 1835, a page preceding the *tables* of the *RGMP*'s second volume omits Guémer from the former list

<sup>11</sup>See for example *RGMP*, 8, no. 63 (12 December 1841): 553-55.

<sup>12</sup>1834-35, 1838, 1854-56. The dates noted in footnotes attached to the name of each author indicate years of active collaboration.

<sup>13</sup>His major contributions were the preparation of the *RGMP tables*, and his reviews of the Expositions des produits de l'industrie in 1834, 1839 and 1844.

<sup>14</sup>1834-35, 1837 and 1840. Henri Montan Berton (1767-1844) succeeded Méhul as professor of composition at the Conservatory in 1818.

<sup>15</sup>1834-44, 1846-49, 1853-54, 1856-58, 1859, 1861-62.

<sup>16</sup>1834-36, 1839.

<sup>17</sup>1834.

<sup>18</sup>1834, 1836-37, 1853-54.

<sup>19</sup>1834-38, 1840.

<sup>20</sup>1835-41.

<sup>21</sup>1834-36.

<sup>22</sup>1834-37. He also wrote for *Le Monde dramatique* and *Le National*.

<sup>23</sup>1834-43, 1845-49. He contributed to *Cécilia* and became music professor at the University of Berlin.

<sup>24</sup>1834-39, 1842, 1847-48, 1851, 1856-57, 1861.

<sup>25</sup>1834-35, 1837-40, 1849. He played the violin at the Conservatory Concerts and studied singing with Bordogni before moving to England.

<sup>26</sup>1834, 1837.

<sup>27</sup>1834.

<sup>28</sup>1834-36.

and adds the following editors: Alexandre Dumas,<sup>29</sup> de Saint-Félix,<sup>30</sup> Fétis père,<sup>31</sup> Germanus Lepic,<sup>32</sup> Méry,<sup>33</sup> Monnais<sup>34</sup> and Stéphen de la Madeleine<sup>35</sup>. Gradually new names are added to the journal masthead. By the end of 1836, the list includes: F. Benoist,<sup>36</sup> Henri Blanchard<sup>37</sup> and Bottée de Toulmon.<sup>38</sup> On 1 January 1837, that of George Sand<sup>39</sup> and Kastner are added;<sup>40</sup> and, on 16 July of the same year, that of L. Rellstab.<sup>41</sup>

Starting on 3 January 1847 no masthead is given for individual issues, but the page preceding the *tables* of each volume contains a list of editors until 1874, and from 1875 until 1880 a list of collaborators. In all some seventy-three editors and some 121 collaborators are cited. Katharine Ellis has compiled this information in her volume (Appendix I, "Principal Contributors to the *Gazette*")<sup>42</sup> which in ten pages lists those editors who were known to be collaborators and those who were not. In all some 123 names are cited.

The issues of the *RGMP* do not, in the main, present a regular or uniform format,<sup>43</sup> although regular sections appear, albeit with different headings, in different order and with varying lengths. Reviews of performances appear in "Concerts et auditions musicales," "Nouvelles des théâtres lyriques," "Concerts," "Matinées et soirées musicales" and "Revue des théâtres." Critical reviews of newly published music, historical and pedagogical works appear in sections such as "Revue Critique" and "Bibliographie musicale." *Feuilletons* and other literary texts appear with no special heading. "Nouvelles," or "Nouvelles diverses," and finally "Correspondance" conclude issues. The only significant change of sections occurred after the Franco-Prussian war. The first issue (1 October 1871) presents a "Revue rétrospective" of Parisian cultural life, and, the second contains a "Revue rétrospective de l'étranger" followed by a "Revue nécrologique" which is continued in the next issue. Starting on 22 October the usual sections reappear. While the journal treats a very wide range of subjects—with the content of each issue noted in a "summary" on the first page of each publication—its attention is clearly focused on Paris.

<sup>29</sup>1834-37.

<sup>30</sup>1835.

<sup>31</sup>1835-49, 1851, 1853-71.

<sup>32</sup>1835-38.

<sup>33</sup>1834-35.

<sup>34</sup>Using the pseudonym Paul Smith: 1840-49, 1851, 1853-68. Under his proper name Édouard Monnais: 1835-39, 1863-64.

<sup>35</sup>1835-38.

<sup>36</sup>1836-37.

<sup>37</sup>1836-49, 1851, 1853-58.

<sup>38</sup>1836-37.

<sup>39</sup>1837, 1843.

<sup>40</sup>1837-49, 1851, 1854, 1856-61, 1866.

<sup>41</sup>1837-38, 1840, 1851, 1853-56.

<sup>42</sup>Ellis, op. cit., 244-54.

<sup>43</sup>Except that issues publish the tables of the preceding year.

The *RGMP*'s reviews are a particularly rich source of information and in effect constitute a detailed chronicle of Parisian musical life of the period. First, they deal with the premières and revivals at two of the principal Parisian lyrical theaters: the Opéra and the Opéra-Comique. During the first half of the nineteenth century, the Paris Opéra was certainly the most brilliant in Europe. Auber's *La Muette de Portici* (1827) and Rossini's *Guillaume Tell* (1829) established the genre of French grand opera for which Scribe wrote numerous librettos, and Ciceri provided elaborate scenery. Meyerbeer's *Robert le diable* (1831) and *Les Huguenots* (1836) established the composer as the master of the genre. For the same stage Verdi composed *Jérusalem* (1847), *Les Vêpres siciliennes* (1855) and *Don Carlos* (1867). Halévy triumphed with *La Juive* (1835) and Donizetti with *La Favorite* (1840). Among the most famous singers of the time were Massol, Levasseur, Nourrit, Duprez, Julie Dorus-Gras, Laure Cinti-Damoreau and Pauline Viardot. Such works, performers and performances are but a few of the many which are extensively treated in journal's pages.

Reviews of works performed at the Opéra-Comique include compositions by Ambroise Thomas, Auber, Adam, and Meyerbeer, while those at the Théâtre-Italien include works by Rossini, Bellini, Donizetti and Verdi performed by Tamburini, Rubini, Santini, Ivanov, Lablache and Giulia Grisi. Also reviewed are performances of *opérette*, *vaudeville* and *opéra-bouffe* at the Théâtre des Bouffes-Parisiens, Théâtre des Variétés, Théâtre du Vaudeville and Théâtre de la Renaissance, and, ballets performed by, among others, Carlotta Grisi, Marie Taglioni, Fanny Elssler, Lucien Petipa, Fanny Cerrito and Jules Perrot.

Reviews reported on numerous activities at the Paris Conservatory: the competitions, their results, the awards, the concerts of the Société des Concerts and the creation of a Chair of music history for Bourgault-Ducoudray in 1878. Chamber music and performances in salons were extensively reviewed. Among the performers encountered are Baillot, Lebouc, Vieuxtemps, Alard, Franchomme, Maurin, Chevillard, Mas, Sabatier, the Danclas and the Francks. Reviews also dealt with performances of the Athénée musicale (1829-32), Fétis's Concerts historiques (1832-33), concerts of Berlioz's Société philharmonique (1850-51), of the Société Sainte-Cécile (1849-56) and those conducted by Padeloup (from 1852) and Lamoureux (from 1860). And, lighter music was treated as well: Valentino's Concerts-promenades (1837-41), Musard's balls (1833-37), concerts performed in public gardens—Jardin Turc, the Jardin des Tuileries and the Champs-Élysées—as well as Arban's numerous concerts in the Casino on Cadet Street. Performances in other theaters and concert halls are also commented on. Of interest as well are press reviews which deal individually with successful works, quoting sections of articles published in various journals.<sup>44</sup>

<sup>44</sup>See, for example, *RGMP*, 25, no. 9 (21 February 1858) which contains quotes from eleven reviews of

Other prominent subjects treated in the *RGMP* include instrument makers, the activities in their workshops and the exhibitions they attended to promote their instruments. The Expositions nationales des produits de l'industrie in Paris in 1834, 1844 and 1849, the International Exhibitions in London in 1851 and 1862; those in Paris in 1855, 1867 and 1879 are reported on in the *RGMP*. Numerous fine arts salons are also featured and details are given concerning portraits and sculptures of instrumentalists, singers and composers.

The articles in the *RGMP* constitute another mine of information, their quality reflecting their authors' erudition. They cover a multitude of subjects including the history of music in various countries (England, Germany, Italy, Russia, etc.), musical genres (e.g., the symphony, the *opéras madrigalesques*), music theory (notably on ancient music), aesthetics, methodology and pedagogy (e.g., how to teach singing) as well as history (e.g., comic opera, research on chant). They also include biographies (Beethoven, Gluck, Spontini) and extensive studies on composers: for instance Arthur Pougin wrote, in 1869, sixteen articles on Rossini. Other articles deal with art works depicting musical subjects in European museums; music libraries and their holdings; and instrument collections. The legal aspects of the musical trade—copyright, commercial agreements between France and other countries as well as the strong administrative centralization—are reflected in the articles. There are reports on administrative decisions and laws affecting cultural life such as censorship, freedom of theaters, budgets allocated to culture in Paris and the provinces, the nomination of administrators and teachers, their promotion or relocation, etc.

Articles also deal with the links between philosophy and music and, in particular, in 1873, the opinion of eighteenth-century philosophers (such as Rousseau, Laugier, Cazotte, Diderot, d'Alembert, Voltaire) on music. The relationship between music and literature is treated in four series of articles, one by H. Lavoix fils —“Les Traducteurs de Shakespeare en musique” (1869)—and three by Adolphe Jullien—“Le *Faust* de Goethe et ses traductions musicales” (1872), “Les Drames de Hugo et la musique” (1872) and “Les Drames de Schiller et la musique” (1874).

Music outside Paris is well represented, and particularly philharmonic societies, musical circles, festivals, theaters and other institutions in Rouen, Bordeaux, Lille, Lyons, Marseilles and Toulouse.<sup>45</sup> Moreover, in the summer, there are reports of the activities of “sociétés de bains de mer” (including Boulogne-sur-mer) and of fashionable beach resorts (such as Trouville) where casinos attracted the elite of Parisian society.

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Flotow's *Martha*, and, *RGMP*, 36, nos. 10-11 (7 and 14 March 1869) which contains quotes from fifteen reviews of Rossini's *La Petite Messe solennelle*.

<sup>45</sup>Those were cities which reserved a large part of their budget to support a lyrical theater worthy of the name.

Among foreign cities, London receives the greatest coverage. Its theaters (Her Majesty's Theatre, the Royal Italian Opera at Covent Garden, the Drury Lane Theatre), the Crystal Palace and their productions and concerts are reviewed in detail. Other foreign musical news comes from Berlin, Florence, Milan, Vienna, Madrid, St. Petersburg and North America through foreign correspondents and excerpts from the local press. Quite frequently such information appears under the heading "Correspondance."

Several other subjects are treated in the sections of "Nouvelles": programs of provincial theaters in "Chronique départementale" and foreign musical events in "Chronique étrangère." From 20 January 1856 until 8 August 1875 a "Revue des théâtres" comments on the programs of theaters such as the Odéon, Théâtre français, Ambigu, Gymnase, Vaudeville, Variétés, Palais-Royal, Théâtre Ventadour,<sup>46</sup> Cirque, Porte Saint-Martin, Gaîté, Hippodrome and Pré Catelan.<sup>47</sup> The principal author of this section, Édouard Déadé, analyzes performances of both spoken drama and opera. On 15 August 1875 the section is replaced with the "Revue dramatique." Its author Adrien Laroque covers only theatrical performances.

Literature also figures in an important way in the journal. During his management, Schlesinger, wanting to depart from the austere style of Fétis's *Revue musicale*, published *contes* on a regular basis; these were written by musical and literary celebrities. The series of *contes* begins with Jules Janin's "Dîner de Beethoven" and have among their authors C. M. von Weber, Hector Berlioz, Alexandre Dumas, E. T. A. Hoffmann, George Sand, Maurice Bourges, Franz Liszt, Henri Heine, Honoré de Balzac and Richard Wagner.<sup>48</sup> With Janin's *conte* Schlesinger introduces Beethoven, the "star" composer to the readers. Schlesinger also presents a certain image of the romantic composer and genius, isolated in his superiority and largely misunderstood. The *contes* aimed at instructing the readers to appreciate music. Thereafter, the increasing popularity of *feuilletons* led Schlesinger to replace gradually the *contes* with *feuilletons*, often written by Édouard Monnaïs (pseudonym, Paul Smith). The practice was continued by Brandus.

Finally, one finds numerous musical examples in the *RGMP*: excerpts of romances, songs, lieder, dances, opera arias, etc., as well as facsimiles of composers' handwriting. The names of some one hundred and thirty collaborators are associated with the *RGMP* and, among these, are the period's most prestigious musicians, critics and writers.

Like a sultan of musical publishing . . . [Schlesinger] knew how to attract all more or less interested in music, thus tightening the links between music and

<sup>46</sup>This is the way the theater is named in the *RGMP*, although Salle Ventadour is more common.

<sup>47</sup>In the index the official name of these theaters is used: Théâtre du Palais-Royal, Théâtre des Variétés, etc.

<sup>48</sup>Ellis, op. cit., 262-65 lists the dialogues and literary essays published between 1834 and 1846.

letters, between musicians and writers. He convinced Dumas, Janin, Sand and many others to write about music.<sup>49</sup>

In order to discuss the contribution of principal collaborators, which is as diverse as their scholarship and their personality, we shall focus on those who wrote for the journal for at least fourteen years. Based on the date of their first contribution<sup>50</sup> they are respectively Hector Berlioz, Joseph d'Ortigue, Gottfried-Engelbert Anders, Franz Liszt, François-Joseph Fétis, Édouard Monnais, Adrien de La Fage,<sup>51</sup> Henri Blanchard, Georges Kastner, Antoine Elwart,<sup>52</sup> Stephen Heller,<sup>53</sup> Maurice Bourges,<sup>54</sup> Émile Mathieu de Monter,<sup>55</sup> and Charles Bannelier.<sup>56</sup>

Hector Berlioz (1803-69) is of particular importance, both as critic and composer among the contributors to the *RGMP*. He reviewed the concerts of the Société des Concerts du Conservatoire until 1834, and then wrote on works by Gluck, Mozart and Beethoven. He admired Gluck and his aesthetic principles but did not appreciate Haydn's music which he described as *musique de table*.<sup>57</sup> Berlioz greatly admired the originality of Beethoven's symphonies about which he wrote in 1838. With a dramatic character, this extraordinary writer excelled in stories and anecdotes. Moreover, as a critic he differs from many of his contemporaries. Rather than summarizing a libretto, extracting the most striking moments and concluding rapidly with the performance of the singers, he often analyzed each scene, aria, leading theme, the orchestration, the construction of the choral parts, and, to a lesser degree, the staging and costumes. His critical mind rarely permitted empty praise for either composers or performers.

In addition to his reviews of concerts and didactic works, Berlioz wrote biographical sketches (on Corelli, Caccini, Gluck, Spontini, etc.), contributed sixteen articles on instrumentation, as well as articles on the role and education of the conductor. The *RGMP* also reproduced some of the articles Berlioz wrote for the *Journal des débats*—where he was music critic from 1834 until 1863—and excerpts from his *Grotesques de la musique*.

Among his short stories one notes "Le Suicide par enthousiasme"<sup>58</sup> in which he presents

<sup>49</sup>Léon Guichard, *Musique et les lettres au temps du Romantisme*, (Paris: Éditions d'aujourd'hui, Presses Universitaires de France, 1955): 177-78.

<sup>50</sup>Dates not previously given are listed hereafter.

<sup>51</sup>1838-39, 1841-42, 1847-49, 1851, 1853-61.

<sup>52</sup>1837-41, 1846, 1853, 1857-59, 1861-71, 1874.

<sup>53</sup>1830-42, 1844-55, 1866-67.

<sup>54</sup>1839-49, 1851, 1853, 1855, 1857-59, 1861, 1864-68, 1871.

<sup>55</sup>1857-60, 1862-64, 1866-71, 1872-78.

<sup>56</sup>1866-71, 1872-80.

<sup>57</sup>*RGMP*, 16, no. 5 (4 February 1849): 35.

<sup>58</sup>*Gazette musicale de Paris*, 1, nos. 29-32 (20 July-10 August 1834).

his conception of the ideal artist, his distaste for Parisian coquettes, and the lack of discrimination of the bourgeoisie.<sup>59</sup> From the late 1840s Berlioz's contributions to the *RGMP* became less regular as François-Joseph Fétis contributed more regularly and influenced the journal. Having harshly criticized Fétis,<sup>60</sup> Berlioz may have reduced his collaboration to the journal when Fétis became a regular contributor.

Joseph d'Ortigue (1802-66), editor of *L'Avenir* founded in 1831 by Lammenais, contributed to numerous journals: *Le Temps*, *La Quotidienne*, *L'Opinion publique*, *L'Univers religieux*, *Le Journal des débats*, *Le Ménestrel*, etc. With Niedermeyer in 1857 he created *La Maîtrise: Journal de musique religieuse*, which ceased publication in 1860. Then, in 1862, he founded *Le Journal des maîtrises* with F. Clément. In 1863 d'Ortigue became editor of *Le Ménestrel* and succeeded Berlioz as music critic for *Le Journal des débats*. Author of a number of works, he had a great influence on Parisian musical life. His contribution to the *RGMP* was more frequent from 1834 until 1839, a period during which he reviewed concerts and newly published music, and wrote articles on religious music, the role of the music critic, etc.

Gottfried-Engelbert Anders (1795-1866) undertook philological research on the literary history of music and wrote two biographies, one on Paganini (1831), the other about Beethoven (1839). A scholar and book collector he contributed to the *Neue Leipziger Zeitschrift für Musik* and to *Cécilia*. For the *Gazette musicale* and the *RGMP*:

[Anders] gave . . . a long series of well written articles on the instruments at the *Exposition des produits de l'industrie*.<sup>61</sup> Fairly soon he took over what is called the "preparation" of the journal; his main contribution was, almost until his death, the preparation of the excellent tables of the *Gazette*, which are invaluable.<sup>62</sup>

Franz Liszt (1811-86) began to write for the *RGMP* in 1835 with articles on the social status of artists. A long series entitled "Lettres d'un bachelier ès-musique," was published in 1838 and 1839.<sup>63</sup> Critical reviews of piano works by Thalberg, Alkan and Schumann appeared in 1837. In May 1842 Liszt reviewed a concert by Chopin.

In joining the *RGMP* Fétis (1784-1871) continued to champion renaissance and baroque music as he had in the *Revue musicale*, to deal with the more complex aspects of music

<sup>59</sup>*RGMP*, 4, nos. 40-41 (1-8 October 1837). In this short story Berlioz takes the name of Alfonso Della Viola and corresponds with Benvenuto Cellini.

<sup>60</sup>In *Le Corsaire* (4 April 1828).

<sup>61</sup>Held in 1834, 1839 and 1844.

<sup>62</sup>Pougin, op. cit.: 3850.

<sup>63</sup>With the collaboration of Marie d'Agoult.

theory and history and to write numerous critical articles and biographies of musicians. Among the countless subject he treated are music in Belgium, the activities of the Brussels Royal Conservatory of Music, didactic works, music in Italy and in Russia, music for the theatre, musical aesthetics, the social status of artists, Cherubini's autograph manuscripts, the evolution of the symphony (Haydn, Mozart and Beethoven), and the notation attributed to Gregory the Great. He also offered his reflections on counterpoint and his philosophy of music history. His wide-ranging erudition and his encyclopedic knowledge are evident in the *Biographie universelle des musiciens*<sup>64</sup> from which several articles are reproduced in the *RGMP*.

Conservative in its taste, Fétis viewed the avant-garde and modernity with suspicion. He opposed Wagner's music in a series of seven critical articles in 1852.<sup>65</sup> In spite of his at times narrow judgment he greatly influenced both the *RGMP* and the development of modern musicology.

Édouard Monnaie (1798-1868), writing under the pseudonym Paul Smith, held various positions including that of administrator of Parisian lyrical theaters. He composed a number of works and, in addition to the *RGMP*, contributed to *Le Moniteur des arts*, *Le Voleur* and *Le Courrier français*. He first wrote *feuilletons* and articles for the *RGMP*, which he later published in collections: *Esquisses de la vie d'artiste* (1844), *Portefeuille d'une cantatrice* (1846) and *Les Sept notes de la gamme* (1848).

Adrien de La Fage (1801-62) studied with Choron who wrote the first chapters of La Fage's *Manuel de musique vocale et instrumentale* (1836-38). In addition to the *RGMP* La Fage contributed to the *Revue musicale*, the *Journal des artistes*, the *Encyclopédie des gens du monde*, *La Gaceta musical de Madrid*, *La Gazzetta musicale di Milano* and wrote several pedagogical works. His contributions to the *RGMP* include biographical sketches, a series of articles on the state of music in Italy and in Spain, articles on Gregorian chant and neumatic notation, and, reviews about instrument makers and instrument making at the Exposition universelle in 1855. In the journal's "Revue Critique" and "Bibliographie musicale" sections he reviewed historical and pedagogical publications.

Henri Blanchard (1787-1858), a playwright and a composer of *vaudevilles*, studied the violin and became conductor at the Théâtre des Variétés from 1818 until 1829. He began contributing to the *RGMP* in 1836. "His authority was recognized there because of his knowledge of the subject and his honest and kindly judgments."<sup>66</sup> Blanchard was interested in defining Beethoven's various compositional styles. He began recognizing the composer's genius in 1852, when he attended, score in hand, a Beethoven concert

<sup>64</sup>Brussels, 1833-34.

<sup>65</sup>*RGMP*, 29, nos. 23-32 (6 June-8 August 1852).

<sup>66</sup>*Dictionnaire Larousse*, op. cit.: 794.

given by the Maurin-Chevillard Society. In the *RGMP* he reviewed premières at the Opéra and the Opéra-Comique, and other musical events including matinées and soirées. Blanchard also reviewed newly published music in the "Revue critique" section and commented on the subjects of paintings, sculptures, pastels, drawings and engravings inspired by music at the 1853 salon. In general his opinions were influenced by Fétis.

The well-known composer, theoretician, and author of the *Traité général d'instrumentation* (1834), Georges Kastner (1810-67) was particularly interested in instrumental music for winds; he promoted military music and the instruments invented by Adolphe Sax. Kastner wrote several articles in the *RGMP* concerning his own publications: *La Harpe d'Éole et la musique cosmique*,<sup>67</sup> *Les Cris de Paris*,<sup>68</sup> while his *Parémiologie musicale de la langue française* was reviewed by Paul Smith.<sup>69</sup> Kastner also wrote biographical sketches, several articles on German music, reviewed concerts, and pedagogical and theoretical publications. He co-founded the Association des artistes musiciens, became its vice-president, and commented in articles for the journal on the Association's activities.

Antoine Elwart (1808-77) studied with Lesueur and Fétis at the Conservatory. Elwart became Reicha's assistant in his class at the Conservatory and won the Grand Prix de Rome in 1834. He became professor of harmony at the Conservatory in 1860. For some time he conducted the Concerts Vivienne and those of the Société Sainte-Cécile. He wrote for several journals and added to "a profound erudition and the science of a complete musician, a true talent as a writer and a critic."<sup>70</sup> Composer and author of theoretical and didactic works, he wrote occasionally for the *RGMP* from 1837 until 1859, and then more regularly from 1861 until 1871. Elwart reviewed concerts and other musical events including choral and instrumental competitions, such as those of *orphéons* and of military bands. He also analyzed newly published music in the "Revue critique" section and wrote obituaries.

Maurice Bourges (1812-81) was both a distinguished composer and music critic. After *Sultana*'s success at the Opéra-Comique in 1846, he dedicated himself to music criticism "to which he brought fine taste, musical sensitivity, serious knowledge, literary talent, and above all an urbanity, which is rare among Monday critics."<sup>71</sup> For the *RGMP* he reviewed newly published music and didactic works, and concerts including matinées and soirées. He commented on performances at the Opéra and the Théâtre-Italien, and on the activities of the Société des artistes-musiciens. He also wrote biographical sketches, obituaries, historical articles, articles on musicians, on women composers, on music in

<sup>67</sup> *RGMP*, 23, nos. 13-28 (30 March-13 July 1856).

<sup>68</sup> *RGMP*, 24, nos. 16 and 36 (19 April and 6 September 1857).

<sup>69</sup> *RGMP*, 33, nos. 30-38 (29 July-23 September 1866).

<sup>70</sup> *Dictionnaire Larousse*, op. cit.: 302.

<sup>71</sup> *Ibid.*, 1128.

the provinces and several short stories: "Une mélodie" (1843), "Une occasion" (1844), "Souvenirs d'un octogénaire" (1845) and "Le Fou de Cadix" (1847).

Apart from his contribution to the *RGMP*, Émile Mathieu de Monter (1835-81) wrote for *L'Europe artistique*, *Le Messenger des théâtres*, *L'Orchestre*, *L'Orphéon* and *The Musical World*. He was primarily interested in choral and sacred music and regretted the popularity of *vaudevilles*.<sup>72</sup> From 1864 he regularly wrote about the salons of painting, engraving, drawing and sculpture in the section entitled "La musique, le théâtre et la danse à l'Exposition des beaux-arts."

Music critic for *Le Soir*, *La Tribune*, *L'Événement* and *Le Journal officiel*, Arthur Pougin (1834-1921) joined the *RGMP* in 1859, writing many biographical sketches (Campra, Dezèdes, Gresnick, Floquet, Martini, Devienne,<sup>73</sup> Philidor, Duni, Moret, etc.), and a series of articles on secondary theaters. He also reviewed concerts, didactic works and newly published music.

Charles Bannelier (1840-99) translated Hanslick's *Vom Musikalische-Schönen* [The Beautiful in Music] from which he published several sections in the *RGMP* (1877). From 1866 on, he reviewed concerts in the "Concerts et auditions musicales" section.

Except for Ludwig Rellstab in Berlin, the *RGMP*'s foreign correspondents did not sign their contributions. Katharine Ellis notes that James William Davison and Charles Lewis Gruneisen probably contributed from London, and Thérèse Wartel from Vienna.<sup>74</sup> Moreover, the *RGMP* had foreign branches which assured its distribution. Leipzig is mentioned as early as 1837, then London, St. Petersburg, New York, Lisbon, Madrid, Rome, Amsterdam, Berlin, Stockholm, Vienna, Geneva and Brussels.

Most contributors used their name, initials or pseudonyms to sign their articles. By consulting both the *Dictionnaire Larousse du dix-neuvième siècle* and the list given by Ellis,<sup>75</sup> one can establish the identity of the following authors, who are to be found in the Index under their real names.

**Proper Name**

**Pseudonym or initials**

Émile Abraham  
Henri Blanchard  
Édouard Déadé

Adrien Laroque  
Diaz, J.J.J.  
D.A.D. Saint-Yves

<sup>72</sup> Meanwhile the *RGMP* published page-long advertisements of works by Lecoq and Offenbach!

<sup>73</sup> The foregoing six biographies are published together in *Musiciens français du XVIII<sup>e</sup> siècle* (Paris: 1864).

<sup>74</sup> See Ellis, op. cit., 243.

<sup>75</sup> Ibid., 271.

Maurice Germa	Maurice Cristal
Gustave Héquet	Léon Durocher
Achille de Lauzières <sup>76</sup>	Elias de Rauze
Étienne-Jean-Baptiste-Nicolas Madeleine	Stéphen de la Madeleine
Édouard Monnaïs	Paul Smith, R.
Pierre Porro	P.P.
Arthur Pougin	Maurice Gray
Paulin Richard	P.R.
François Stoepel	Le Poste

This RIPM publication is based on a microfilm copy of the journal obtained from the duplication services of the Eastman School of Music (Rochester University, Rochester, New York). The original, housed in the Sibley Musical Library, comes from Arthur Pougin's own collection. The annual table of contents and alphabetical table of names are not treated in the Calendar. On occasion the journal pagination is incorrect; in these cases it has been reproduced, followed by the correction given in brackets.

The spelling of certain German substantives such as *Cursaal* is modernized (e.g., *Kursaal*) when they appear as keyword headers in the Index. The names of subsidized Parisian theaters present some difficulty, as they change with successive governments. For example, the L'Opéra de Paris was referred to as Théâtre de l'Opéra (4 August 1830), then Académie royale de Musique (10 August 1830), Théâtre de la Nation (28 February 1848), Opéra-Théâtre de la Nation (29 March 1848), Académie Nationale de Musique (2 September 1850), Académie impériale de Musique (2 December 1851), Théâtre de l'Opéra (4 September 1870), and finally, Théâtre National de l'Opéra from 17 September 1870.<sup>77</sup> Such changes also occur with the Théâtre de l'Opéra-Comique, the Théâtre-Italien and the Conservatoire de musique de Paris. In the interest of concision, these institutions are referred to in bracketed editorial commentary respectively as Opéra, Opéra-Comique, Théâtre-Italien and Conservatoire. However in the Index the official names have been retained as keyword headers.

<sup>76</sup>See *Dictionnaire Larousse*, op. cit., and Pougin, op. cit.: 3851. Elias de Rauze is the pseudonym of Achille de Lauzières, the patronym being de Lauzières de Thémènes.

<sup>77</sup>Nicole Wild, *Dictionnaire des théâtres parisiens au XIX<sup>e</sup> siècle* (Paris: Aux amateurs de livres, 1989): 300.