

L'Année musicale

*L'Année musicale*¹ [ANM] was published annually in Paris from 1911 until 1913 by the publisher Félix Alcan.² Comprising three volumes, measuring 6 x 9 inches, of respectively 315, 313 and 358 pages in length, the entire publication totals 986 pages. The journal's importance is referred to in the *New Grove Dictionary of Music and Musicians*: "... written by eminent French musicologists, [it] contains important historical and critical articles."³ Similar thoughts were expressed many years earlier by Arthur Pougin who wrote that the journal contains "important articles dealing with history and music criticism."⁴

L'Année musicale was founded by Michel Brenet,⁵ Jean Chantavoine, Louis Laloy and Lionel de La Laurencie. This combination of prestigious musicologists could only result in a publication of quality. Michel Brenet's prolific work "is of an exceptional quality, both due to the variety of the subjects he dealt with and the method used."⁶ He published books⁷ on topics as diverse as Ockeghem,⁸ Goudimel,⁹ Sébastien de Brossard,¹⁰ Grétry¹¹ and Berlioz.¹² Brenet also wrote for journals such as *La Revue de musicologie*, *La Rivista musicale italiana* and *La Revue musicale*. For *L'Année musicale*, this distinguished musicologist analyzed "Deux traductions inédites des *Institutions Harmoniques* de Zarlino"¹³ [Two translations of Zarlino's *Harmonic Institutions*] and wrote the impressive "Bibliographie des bibliographies musicales"¹⁴ [Bibliography of musical bibliographies] and numerous analytical reviews of recent publications in French, German, English and Italian in the journal's imposing "Bibliographie" section which concludes each year of the publication.

Jean Chantavoine (1877-1952), notably a music critic for the *Revue hebdomadaire*,¹⁵ the *Excelsior* and *Le Ménestrel*, was also Executive Secretary of the Paris Conservatory of Music

¹ Several journals share the title *L'Année musicale*. First, *L'Année musicale* (1886-93), later *L'Année musicale et dramatique* edited by Camille Bellaigue, and *L'Année musicale* (1935-37) edited by W. L. Landowski. The journal dealt with in this volume is *L'Année musicale* (1911-13).

² Alcan also published collections of musical interest including *Les maîtres de la musique* and *Esthétique musicale*, as well as historical and philosophical works.

³ "Periodicals," *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. (London: Macmillan, 1980) 19: 414.

⁴ In "Notes sur la presse musicale," *Encyclopédie de la musique et dictionnaire du Conservatoire*, Albert Lavignac and L. de La Laurencie, eds. (Paris: Librairie Delagrave, 1931), second part, vol. 6: 3858.

⁵ Pseudonym of Marie Bobillier (1858-1918).

⁶ Jean-Marie Fauquet, *Dictionnaire de la musique en France au XIX^e siècle* (Paris, Fayard, 2003): 97.

⁷ The following list is far from exhaustive.

⁸ *Jean de Ockeghem: maître de chapelle des rois Charles VII et Louis XI, étude bio-bibliographique d'après des documents inédits* (Nogent-le-Rotrou, 1893).

⁹ *Claude Goudimel: essai bio-bibliographique* (Besançon, 1891).

¹⁰ *Sébastien de Brossard : prêtre, compositeur et bibliophile (165.-1730) d'après ses papiers inédits* (Nogent-le-Rotrou, 1896).

¹¹ *Grétry, sa vie et ses œuvres* (Paris, 1884).

¹² *Deux pages de la vie de Berlioz : les œuvres de Berlioz en Allemagne; le premier opéra de Berlioz* (Paris, 1889).

¹³ Michel Brenet, "Deux traductions françaises inédites des *Institutions harmoniques* de Zarlino," ANM I, 1 (1911): 119-44.

¹⁴ _____, "Bibliographie des bibliographies musicales," ANM 3 (1913), 1-152.

¹⁵ From 1903 until 1920.

(1923-37). A Beethoven specialist and an excellent Germanist, he translated opera libretti by Mozart, Wagner and Strauss. His regular contribution to the journal consists of an annual review of musical activities in the capital. Entitled “La Musique en” followed by the year considered (1911, 1912, 1913), this column covers, in 1911, “the theatre, the symphony and chamber music”¹⁶ at the Opéra, Opéra-Comique, Théâtre du Châtelet and Théâtre Sarah Bernhardt. Reviews of the Concerts du Conservatoire and general conclusions concerning the year’s musical activities complete this column. In 1912 and 1913, the Théâtre des Arts, Théâtre de la Gaîté and Gaîté-Lyrique, etc. are also treated. Apart from concert reviews, Massenet’s death in 1912 is the occasion to recall the composer’s work.¹⁷ In 1913, the performance of Stravinsky’s *The Rite of Spring* was in the news¹⁸ and a detailed analysis appears in this column. The performance of this work was considered “among the most important events in French musical life.”¹⁹ Finally, Chantavoine wrote many book reviews in the “Bibliographie” section.

Louis Laloy (1874-1944), an exceptional character, being a poet, storywriter, historian, philosopher, musicologist, sinologist²⁰ and translator mastering perfectly several languages; he studied with the medievalist Joseph Bédier at the École Normale Supérieure, and was interested in Greek music. Laloy was also a music critic for the *Revue musicale*, the *Grande Revue*, the *Gazette des Beaux-Arts* and the *Revue des deux mondes*; he founded the *Mercure musical*²¹ with Jean Marnold.²² Laloy did not sign any articles for the ANM.

Lionel de La Laurencie (1861-1933) was trained as a lawyer, a scientist and an archivist. He was an extremely prolific and highly-regarded critic who edited and contributed to the monumental *Encyclopédie de la musique et Dictionnaire du Conservatoire*.²³ His three outstanding articles for ANM are: “Contribution à l’histoire de la symphonie française vers 1750” [Contribution to the history of French symphony around 1750]²⁴, “André Campra musicien profane. Notes biographiques” [André Campra, secular musician. Bibliographical notes]²⁵, and “Deux imitateurs des bouffons: Blavet et Dauvergne” [Two imitators of the Bouffons: Blavet and Dauvergne].²⁶

Each year ANM published five or six independent articles presented in a single column; these include historical, theoretical, critical and bibliographical studies of great interest as they supply remarkably rich information about a period extending from the Middle Ages to the end of the eighteenth century. Apart from the contributions of the journal’s founders, mentioned earlier, the articles deal, for example, with “La musique de la Chambre et de l’Écurie sous le règne de François I^{er} (1516-1547)” [Chamber music in the royal room and stable under the reign of King

¹⁶ Jean Chantavoine, “La musique française en 1911,” ANM 1 (1911): 253-60.

¹⁷ _____, “La musique française en 1913,” ANM 2 (1912): 227-32.

¹⁸ At the Théâtre des Champs-Élysées on 29 May 1913, with Monteux as a conductor.

¹⁹ Jean Chantavoine, “La musique française en 1913,” ANM 3 (1913): 283-89.

²⁰ Co-author with Han Jou-Kia of the volume *Musique chinoise* (Paris: Laurens, 1912).

²¹ Later transformed by Écorcheville into the *Bulletin français de la S.M.I.*

²² Anagram of Morland who was music critic at *the Courrier musical* from 1901 until 1903 and at the *Mercure de France* from 1902 until 1914.

²³ With Lavignac (Paris, Delagrave, 1921-1931)

²⁴ Lionel de La Laurencie and Georges de la Sainte-Foix, “Contribution à l’étude de la symphonie française vers 1750,” ANM 1 (1911): 2-120.

²⁵ Lionel de La Laurencie, “André Campra musicien profane—Notes biographiques,” ANM 3 (1913): 153-205.

²⁶ _____, “Deux imitateurs français des Bouffons—Blavet et Dauvergne,” ANM 2 (1912): 65-126.

Francis the First (1516-1547)]²⁷, “Les Lullistes et les Ramistes” [Lullists and Ramists]²⁸, “Jean de Cambefort d’après des documents inédits” [Jean de Cambefort according to unpublished documents]²⁹, “La critique musicale dans les ‘revues’ au dix-huitième siècle” [Music Criticism in the eighteenth-century ‘revues’]³⁰, “Le Baron de Bagge et son temps” [Baron de Bagge and his time],³¹ etc.

The journal’s articles are followed by an important section entitled “Bibliographie”³² in which analytical reviews deal with recently published books in French, English, German, Russian or Italian. This section contains one hundred and fifty-two pages over the journal’s three years of publication. While it would be too long to discuss these book reviews in detail, we can mention a few titles as an indication of those treated: *La Trompette. Un demi-siècle de musique de chambre* [La Trompette. Half a century of chamber music]³³, *G. B. Pergolesi, vita, opere ed influenza su l’arte* [G. B. Pergolesi, life, work and influence on art]³⁴—the first extensive biography of Pergolesi—*Geschichte der Programm Musik von ihren Anfängen bis zur Gegenwart* [History of program music from its beginning to the present],³⁵ *L’erotico nella musica* [The amatory in music],³⁶ *Peasant Songs of Russia, as they are in the folk’s harmonisation*,³⁷ *From Mendelssohn to Wagner, Being the Memoirs of J. W. Davison, Forty Years Music Critic of “The Times.”*³⁸ This list is striking because of the diversity of themes.

In addition to the editors’ contributions, the only other article contributors are Henri Collet, Georges Cucuel, Henri Prunières and L. Royer. Moreover, Michel-Dimitri Calvocoressi and Félix Raugel are among the authors of book reviews in the section “Bibliographie.”

Henri Collet (1885-1951) was a musicologist and a composer. After long stays in Spain where he met Pedrell, Olmeda and de Falla, he became the spokesperson for Spanish music in France. In the ANM, he published his “Contribution à l’étude des théoriciens espagnols au XVI^e siècle.” [Contribution to the Study of Spanish theoreticians of the sixteenth century].³⁹ Georges Cucuel (1884-1918) studied with Romain Rolland at the Schola Cantorum. A distinguished specialist of eighteenth-century music,⁴⁰ he wrote three long articles for the journal: on the composer, violinist and patron the Baron de Bagge,⁴¹ on music criticism in the “revues” of the eighteenth century,⁴²

²⁷ Henri Prunières, ANM 1 (1911): 215-52.

²⁸ Paul-Marie Masson, “Lullistes et Ramistes, 1733-1752,” ANM 1 (1911): 187-211.

²⁹ Henri Prunières, “Jean de Cambefort surintendant de la musique du roi (....-1661) d’après documents inédits,” ANM 2 (1912): 205-26.

³⁰ Georges Cucuel, “La critique musicale dans les ‘revues’ au dix-huitième siècle,” ANM 2 (1912): 127-204.

³¹ _____, “Un mélomane au XVIII^e siècle. Le Baron de Bagge et son temps, 1718-1791,” ANM 1 (1911): 145-86.

³² This section length is respectively 40, 65 and 47 pages.

³³ L. Augé de Lassus (Paris: Delagrave, 1911).

³⁴ Giuseppe Radiciotti (Roma: Editione-Musica, 1910).

³⁵ Dr. Otto Klauwell (Leipzig: Breitkopf and Härtel, 1910).

³⁶ An approach discussing the concept of love in Mozart’s *Don Giovanni* according to Søren Kierkegaard, translated by G. Petrucci (Genoa: Formiginni, 1913).

³⁷ Collected and transcribed from phonograms by Eugénie Lineff, Second series, Moscow: 1912.

³⁸ Compiled by his son Henry Davison from memoranda and documents (London: W. Reeves, 1912).

³⁹ ANM 2 (1912): 1-63.

⁴⁰ His doctoral thesis at the Sorbonne (1913) dealt with *La Pouplinière et la musique de chambre au XVIII^e siècle*; he was also interested in French comic opera, the Italian comedy, etc.

⁴¹ See note 31.

⁴² Georges Cucuel, “La Critique musicale dans les ‘Revues’ du XVIII^e siècle,” ANM 2 (1912): 127-204.

and “Sources et documents pouvant servir à l’histoire de l’Opéra-Comique en France” [Sources and documents which could be helpful for the history of the Opéra-Comique in France].⁴³

Henri Prunières (1886-1942) studied with Romain Rolland at the Sorbonne. Prunières founded the *Revue musicale* in 1920 and taught at the École des Hautes Études en Sciences Sociales from 1909 to 1914. His important studies focus mainly on the seventeenth century and in particular Lully. For the journal Prunières wrote on Jean de Cambefort.⁴⁴

None of the reference volumes consulted revealed biographical information about L. Royer, author of the “Catalogue écrit des théoriciens de la musique conservés dans les fonds latins manuscrits de la Bibliothèque Nationale” [Written catalog of music theorists housed in the Latin Manuscript Archives of the Bibliothèque Nationale].⁴⁵

Both the polyglot Michel-Dimitri Calvocoressi (1881-1944) and organist Félix Raugel (1881-1975) wrote book reviews for ANM: the former on Russian music, the latter on church music and organology.

This RIPM publication is based on a copy of the journal located in the Music Department of the Bibliothèque Nationale.

⁴³ANM 3 (1913): 247-82.

⁴⁴Prunières, “Jean de Cambefort.”

⁴⁵ ANM 3 (1913): 206-46.