

## *La España Artística*

*La España Artística: Gaceta Musical de Teatros, Literatura y Nobles Artes*—the continuation of *La Zarzuela* (1856-1857)—produced fifty-two issues and was published weekly in Madrid from 15 October 1857 to 27 September 1858. Juan Anchorena was the journal's editor-owner; Eduardo Velaz de Medrano, former director of *La Zarzuela*, its first administrator and director. Six months after the journal's inception, Velaz de Medrano resigned and a new board of directors was created, composed of Francisco de Paula Madrazo, Julio Nombela, and Pedro Moroy as administrator.<sup>1</sup>

In its physical structure<sup>2</sup> *La España Artística* consists, as Anchorena notes, "of two two-page sheets, in an elegant format with the same size and paper as that of the old *La Zarzuela*."<sup>3</sup> Issues are in two parts. The first begins with notes to subscribers ("Advertencia"), followed by one or at times two articles. The second part, by far the largest, consists of reviews of national and foreign performances in columns such as "Crítica teatral," "Correspondencia" and "Crónica". Between the lead article(s) and the reviews alternate columns entitled "Biografías" (biographies), "Variedades" (miscellaneous), "Necrologías" (obituaries) and "Bibliografías" (book reviews),<sup>4</sup> as well as those dealing with fine arts and literature. An advertisement section ("Anuncios") usually closes each issue.

Articles dealing with musical subjects tend to treat issues of national interest, revealing the framework of musical life in mid nineteenth-century Spain. Above all the journal focuses on the zarzuela,<sup>5</sup> but in contrast to *La Zarzuela*, the earlier journal, *La España Artística* recognizes the decline of the genre and addresses the controversial question of the creation of a national opera in Spain.<sup>6</sup> Other articles refer to problems related to music education—particularly at the Conservatorio de Música in Madrid—and debate the need for the reform of military music. Contemporary Spanish composers—other than those who wrote or promoted the zarzuela—are neglected; the only exceptions are Carlos Llorens and Martín Sánchez Allú.

<sup>1</sup>At the time of his resignation, Eduardo Velaz de Medrano was at the peak of his career; in January 1858 he was appointed to the Chair of History and Literature of Dramatic and Musical Arts at the Conservatorio de Música in Madrid. See *La España Artística* 2, no. 13 (25 January 1858): 104.

<sup>2</sup>Initially, issues were published on Thursdays and consisted of four pages, but beginning in November 1857 issues became eight pages in length and were published on Mondays. See "Condiciones de la suscripción," *La España Artística* [1, no. 1] (3 November 1857): 7-8.

<sup>3</sup>*La España Artística* [Sin número. A] (15 October 1857): 4.

<sup>4</sup>In this section a noteworthy series of articles appeared in which the Spanish composer Hilarión Eslava published extracts from his book *Escuela de armonía y composición* (1861).

<sup>5</sup>See "La zarzuela en el año próximo," *La España Artística* 2, no. 36 (28 June 1858): 273-74.

<sup>6</sup>Joaquín Velázquez, "Música. ¿De qué modo podría crearse en España la verdadera ópera nacional?," *La España Artística* 2, no. 45 (30 August 1858): 347-49.

Like many other contemporary music journals, *La España Artística* treats contemporary Italian and French opera in its reviews and articles. The journal also deals with a variety of subjects ranging from the history of instruments—of particular interest are Francisco Lozano's articles on the harpsichord and piano and Salvador Daniel's writings on the origins of instruments—to singing techniques,<sup>7</sup> dance,<sup>8</sup> and aesthetics.<sup>9</sup> From time to time there are anecdotes and news about unusual musical instruments.

On subjects related to theater, the journal offers biographical sketches of actors and actresses, and discusses theater management, the role of the press, and censorship. As in *La Zarzuela*, there are numerous contributions from the poet Julio Nombela. A close friend and collaborator of the well-known poet Gustavo Adolfo Bécquer, Nombela contributes writings on the current state of Spanish dramatic literature and essays on Louis XIV and Molière. Velaz de Medrano's resignation as director on 10 June 1858, is reflected in a decrease in the number of articles on music, and, an increase both in those on literature, and in the number of poems, novels, anecdotes, humorous sketches, and short stories.

While news from Madrid and Barcelona predominate in review sections, the editors sought to offer a broader view of Spain's musical life<sup>10</sup> through the appointment of "correspondents in all provinces."<sup>11</sup> However, news from the Spanish colonies in America is reflected in a single article on the history of the theater in Havana by Francisco Maeztu.

Among the main core of regular contributors figured Juan Anchorena, Antonio Arnao, Ricardo Barnola, Enrique Cisneros, Antonio Cordero, Salvador Daniel, Patricio Delgado, Hilarión Eslava, Juan Ramón Igualada, Florencio Janer, Román Jimeno, Francisco Lozano y Frau, Francisco Maeztu, Eduardo Velaz de Medrano, Julio Nombela, Joaquín Velázquez and Niceto de Zamacois. Occasionally, contributions came from other authors whose articles were either written specifically for *La España Artística* or extracted from the national press. Among these were Francisco de Asís Gil, Isidoro Tomás Blanco, Juan Gómez, Alberto Lista, Santiago de Masarnau, Eugenio de Ochoa, José Parada y Barreto

<sup>7</sup>Antonio Cordero, "Canto: observaciones sobre su enseñanza," *La España Artística* 2, no. 14 (1 February 1858): 106-08; no. 16 (15 February 1858): 123-24; no. 17 (22 February 1858): 132-33; no. 18 (1 March 1858): 138-40; no. 23 (5 April 1858): 179-81.

<sup>8</sup>Anon., "Reseña histórica del baile," *La España Artística* 2, no. 11 (11 January 1858): 82. See also, Patricio Delgado, "Orígenes de la polka," *La España Artística* 2, no. 47 (13 September 1858): 367-68.

<sup>9</sup>See the series of articles published by Manuel Milá in *La España Artística* 2, no. 34 (14 June 1858): 257-59; no. 35 (21 June 1858): 265-67; no. 39 (19 July 1858): 297-98.

<sup>10</sup>The fact that Barcelona and Madrid published 71.79% of the music journals, in contrast with 28.21% published elsewhere in Spain demonstrates a polarization in the nineteenth-century Spanish musical press. See Jacinto Torres Mulas, "La prensa periódica musical española en el siglo XIX. Bases para su estudio," *Periodica Musica RIPM* 8 (1990): 9.

<sup>11</sup>*La España Artística* 2, no. 45 (30 August 1858): 345.

and Francisco Salas. Only two correspondents from the provinces have been identified: P. García Cadena (from Valencia) and Pedro Roques (from Bilbao). Niceto Gante stands out as the sole signing contributor in the art section.

In his foreword to the journal, Anchorena claims an extensive number of contributors including—in addition to those cited above—Emilio Arrieta and Antonio Aguado, professors at the Conservatorio de Música in Madrid, the composers Barbieri and Gaztambide, and José María Campa, director of a singing school.<sup>12</sup> However, their signatures do not appear beneath articles and, and even if they signed with unidentified pseudonyms or initials, the nature and extent of their contribution cannot be determined. For the literary section, as well, the journal lists many distinguished figures as contributors including Gómez de Avellaneda, Coronado, Ayala, Bretón de los Herreros, Campoamor, Camprodón, Cueto, Gayangos, Guerrero, Ferrer del Río, Flores, Frontaura, Guerra, Orbre, Hartzbusch, Navarrete, Ochoa, Olona, Sanz, Segovia and Villar. But there is evidence only of the collaboration of Carlos Frontaura, Francisco Lozano de Hoyos, Francisco de Paula Madrazo, Modesto Costa y Tureli, M. Magnin, Francisco Bañares and Gregorio Amado Larrosa. The following pseudonyms appear in the journal: “Edgardo,” “Un Amateur,” “Serafin,” “Justus,” “Piruetas,” “Tácito,” “Moleri” and “V. J. Bastus.” All remain unidentified.

In addition to the contributions the journal received from correspondents in foreign capitals, *La España Artística* borrowed articles from national and foreign periodicals. Those national were, in the main, *El Teatro Barcelonés* and *El Diario de Barcelona*, *El Iruracbat* (Bilbao), *Diario de la Marina* (Cuba), *El Miño de Vigo* and *Fomento de Galicia* (Galicia), *El Dauro* (Granada), *Las Bellas Artes*, *El Censor*, *El Correo de la Moda*, *El Diario*, *La España*, *El Estado*, *La Guía de Forasteros*, *El Parlamento*, and *El Proscenio* (Madrid), *La Andalucía* and *La Suerte* (Seville), *Diario Mercantil de Valencia* (Valencia), and *El Norte de Castilla* (Valladolid). Those foreign were *Gazette d'Ausburg* (Austria), *The Musical World* (England), *Annuaire de l'économie politique*, *La France musicale*, *La Revue et Gazette musicale de Paris*, *L'Europe artiste*, *L'Orphéon*, and *Le Journal des débats* (France), and *La Fama* and *La Gazzetta musicale di Milano* (Italy).

*La España Artística* published three supplements. The first, *Álbum Musical*, consisted of two collections of piano pieces by Juan Mollberg, each comprising six works (polkas, mazurkas, waltzes, etc.).<sup>13</sup> These as well as the second supplement, *Filosofía de la Música*, are not catalogued in the present publication as they were not included in the microfilm upon which this RIPM volume is based. The third supplement, *Galería de*

<sup>12</sup>*La España Artística* [Sin número. A] (15 October 1857): 1.

<sup>13</sup>A German composer, Mollberg enjoyed a considerable reputation as a violinist in Spain where he was also a professor at the Conservatorio de Música in Madrid, a member of the Capilla Real (1865), and a conductor.

*Retratos*, has been catalogued. It was first published by *La Zarzuela* in 1857 and continued by *La España Artística* until April 1858 with the distribution of lithograph portraits of the singer Elisa de Zamacois and the actor Tirso de Obregón.

This RIPM publication is based on a microfilm copy of *La España Artística* provided by the Biblioteca Nacional in Madrid.

### Notes on the Calendar

Since the journal's first three issues are not numbered, they are identified in the Catalogue, within brackets, as "Sin Número" A, B, and C, respectively. Owing to the upheaval created by a temporary change of printer, a mistake in the numbering of issues occurred: issue no. 32 (which never appeared) was numbered no. 33 (10 June 1858).<sup>14</sup> Performers specialties (singers, actors, pianists, etc.) are noted at the performer's first appearance in the Calendar and, in most cases, are not repeated thereafter. Obvious typographical and grammatical errors in the journal have been corrected without comment. Variants in the spelling of surnames have been retained in the Calendar (for example, Eugenio Hordán and Ordán), while in the Index these variants are gathered under keyword headers employing contemporary spellings or the most widely accepted versions (Hordán). The lithographs published in the *Galería de Retratos* supplement are cited in the Calendar in the order they appear in the microfilm used for the present work.

### Notes on the Index

Lead terms for operas, zarzuelas and plays, etc., employ their complete titles even if frequently cited in the periodical in abbreviated forms (for example, *Linda di Chamounix* for *Linda*; *I Lombardi alla prima crociata* for *I Lombardi*; etc.). Individual foreign titles appearing both in the original language and in Spanish are cited as they appear in the journal. Since the journal was published in Madrid, the greatest number of reviews report on musical events in this city. In order to limit the size of the Index, these are not cited beneath the lead term for Madrid. The word *gran* has been omitted as a lead term in the Index. Thus, references for Gran Teatro de Moscú and Gran Polka, for example, are found respectively under "Teatro de Moscú" and "Polka."

Spanish-speaking readers should take into account that the Index follows the international alphabetical order. Therefore, the Spanish letter combinations "ch" and "ll" are not treated independently and words beginning with these letter combinations are found under "c" and "l" respectively.

<sup>14</sup>See "Advertencia," *La España Artística* 2, no. 35 (21 June 1858): 265.