

La Música Ilustrada Hispano-Americana

Published in Castilian from 25 December 1898 to 1 May 1902,¹ *La Música Ilustrada Hispano-Americana* contains sixty-five numbers. From its inception until 1 January 1901 (no. 49) it appeared twice monthly, and thereafter monthly.² In the January 1900 issue (no. 25) the journal's subtitle was changed from *Revista Quincenal de Música, Literatura y Teatros* to *Revista Artística y Literaria*. In addition, a further sub-heading, *Órgano Oficial de los Profesores y Artistas Músicos*, was introduced on 10 October 1899 (no. 20). Despite the references to literature and theater in the subtitle, music occupies the dominant position in the journal with the literary component being limited to poems and short stories, occasionally based on music-related subjects.

Agustín Salvans, composer and music critic, was the journal's principal editor. Immediately before assuming this function he served as editor of *La Ilustración Musical Hispano-Americana* (1888-1896). And, it is no doubt, his work with this journal that inspired the title and model for *La Música Ilustrada Hispano-Americana*.³ In the foreword to the first issue Salvans indicates that the journal will offer a "reliable chronicle of the multiple literary and musical manifestations, as well as an impartial reflection of the contemporary movement in music." Underscoring the need for the journal's creation,⁴ he states that the magazine intends to meet the needs of a wide range of readers, by both entertaining families and by offering to the most demanding artist a complete encyclopedia of music—of interest not only to Spaniards, but also to "those of our brothers in the Americas who speak our own language and have our own blood."⁵

¹In 1898, the address of the head office in Barcelona was Rambla de Catalunya, 128 is. From January 1900 (issue no. 25) the office moved to Calle Aragón 313, which remained the location of the administration to the end of publication. From 1 November 1900 (no. 45), the magazine was also published in Madrid in Calle Pizarro 13 up to February 1901, and thereafter at Calle Ferraz 66. In Spain the cost was two *reales* per issue, or twelve *pesetas* yearly. In foreign countries, fifteen *pesetas* yearly, while in America correspondents determined the price. In Barcelona there were six locations for the sale of subscriptions. In other Spanish provinces sales were administered by the journal's correspondents, and in foreign countries by music publishers.

²The journal appeared on the tenth and twenty-fifth of each month until 1 January 1900 (no. 25) when its monthly publication days became the first and fifteenth.

³For extensive information on nineteenth-century Spanish music periodicals, see Jacinto Torres, "El trasfondo social de la prensa musical española en el siglo XIX", *Actas del XV Congreso de la Sociedad Internacional de Musicología, Revista de Musicología* 16, no. 3 (Madrid, 1993): 1679-1700; "La prensa periódica musical española en el siglo XIX. Bases para su estudio", *Periodica Musica* 8 (College Park, 1992): 1-12; *Las Publicaciones Periódicas Musicales en España (1812-1990)*, (Madrid, 1991).

⁴[. . .] *venimos sencillamente, impulsados por el arte, que siempre dominó nuestro espíritu, a llenar un vacío que hoy, tal vez más que nunca, se deja sentir en nuestro campo musical.* [" . . . we are simply compelled by the art that has always dominated our spirit, to fulfill a void that today, perhaps more than ever, is felt in our field of music"]. "Nuestro Objeto," *La Música Ilustrada Hispano-Americana* no. 1 (25 December 1898): 2.

⁵*Ibid.*

Finally, Salvans points out the journal's intention to follow the development of Spanish music ("our national art music").

La Música Ilustrada Hispano-Americana was owned by the publisher Juan Bautista Pujol⁶ (1835-1898). Pianist, composer and music teacher, Pujol founded a publishing house—Juan Bautista Pujol y Compañía—and music shop in 1888, which, after his death, was acquired by Louis Dotésio in 1900. Both Pujol and later Dotésio extensively advertised their music publications and their merchandise (pianos and other musical instruments) in the journal. No doubt the revenues generated from these activities were, in addition to subscriptions, the principal sources of financial support for *La Música Ilustrada Hispano-Americana*.⁷

In the 25 November 1899 issue (no. 23), *La Música Ilustrada Hispano-Americana* announced the creation of a new independently-published supplement which began publication on 1 January 1900. In effect the supplement's forty issues consisted exclusively of the serialized publication of Francisco Gras y Elías's volume entitled *Músicos españoles nacidos en el siglo XIX* [Spanish musicians born in the nineteenth century].⁸

The journal's issues are numbered consecutively from one to sixty-five: 1898 contains only one issue, dated December; 1899, twenty-three issues; 1900, twenty-four issues; 1901, twelve issues; and 1902, five issues. The issues consist of either twelve pages (1898-1900) or sixteen pages (1901-1902), with each page divided into two columns.⁹ At times, a four-page independently-bound music supplement was delivered with the journal. *Álbum Musical* contains a variety of original music by both Spanish and foreign composers, and, particularly, selections from zarzuelas and operas, pieces for voice with piano accompaniment, piano solo, guitar and violin, and religious music. In this RIPM publication the supplement *Álbum Musical* has not been treated because it was only

⁶Pujol's publications were notable in quality: among others, he published some of Granados's compositions, most of Albéniz's and Pedrell's *Los Pirineos*, and *Hispaniae Schola musica sacra*. See "Pujol, Juan Bautista" in *Diccionario de la música Labor*, by H. Anglés and J. Pena, eds., (Barcelona, 1954): 1811.

⁷Examples include the eight-page supplement *Músicos españoles nacidos en el siglo XIX* (subscription for a year cost ten *pesetas* in Spain and twenty *pesetas* elsewhere); the supplement *Biblioteca de "La Música Ilustrada"* (one issue for two and a half *pesetas*); postcards on music/musicians (twelve for one and a half *pesetas*); a volume of sheet music with "luxurious binding" containing pieces by Chopin, Mendelssohn, Chueca, Salvans, Valverde, Chapí, Bretón, Pedrell, Vives and others (twelve pieces for three *pesetas*); reproductions of paintings and posters. See "A nuestros lectores", *La Música Ilustrada Hispano-Americana* no. 60 (1 December 1901): 191.

⁸This supplement is not treated in this RIPM publication.

⁹For the present publication, the pages of each issue are numbered from one to twelve in the Catalogue, including those issues in which the page numbers were omitted. From 1900 the pages are numbered consecutively throughout each year; that is, 1900 contains pages 1 to 288; 1901, 1 to 192; and, 1902, 1 to 80.

partially included in the available copies of the journal.¹⁰ However, the contents of the supplements are listed in the journal under the heading *Nuestra música* and may be found in the Index under the leadterm *Álbum Musical*. Favored by improvements in printing technology, and at the same time trying to appeal to a larger audience, the journal printed numerous photographs and lithographs featuring singers, composers, instrumentalists and conductors.¹¹

From its inception to December 1900 the journal is organized in three parts. The first consists of an illustrated front page (photograph or lithograph) followed by a biographical sketch, titled "Apuntes biográficos." The second part, headed by a repetition of the journal's title and date, is of a critical and informative character. It generally alternates literary items, such as novels and poems,¹² with more extensive articles on composers and their works. The third part, with shorter texts, comprises reviews ("Noticias," "Teatros," "Crónicas Musicales," etc.) of both national and foreign events, and of published music and books ("Palique Literario," "Libros recibidos," "Bibliografía"). Occasionally, news of a miscellaneous character is also included in this section. Musical news from outside Barcelona often appears as letters to the editor, or under the headings "De Madrid" or "Madrileñas," "Del Extranjero," "Londonesas," and "Correspondencia de . . ." Advertisements appear in the "Sección de anuncios" or "Avisos" generally on the final two pages of each issue. On rare occasions advertisements appear on interior pages. From January 1901 the issues are no longer divided into two sections but the content and order remain the same.

While the journal deals with a large number of subjects, its main focus, like many other contemporary journals is on opera. This is reflected in the publication of biographies of composers, singers and conductors, histories of opera houses, reviews of performances, plot summaries and articles dealing with specific aspects of a work. Even though the zarzuela receives a great deal of attention in the journal—at the time it was still a favored part of the repertory¹³ in Spanish theaters—there are also reflections of the trend favoring the creation of a national Spanish operatic genre. Evidence of this trend, strongly supported by some of the journal's collaborators, appears in the first issue. Here Guillermo Morphy writes an extensive article on the recently-composed opera *María del Carmen* by Enrique Granados.¹⁴ Other Spanish operas treated in the journal include

¹⁰In the copies consulted—Madrid National Library and Library of Congress—the *Álbum Musical* supplements appear infrequently. Only the 1898-99 supplements are complete; they are bound into a single volume in the Library of Congress copy.

¹¹References to photographs and illustrations are included in the index.

¹²Literary sections are sometimes published in series, as the case of Giron's novel *El organista de San Pablo* which was published in nine issues.

¹³Among the frequently performed zarzuelas are Chapi's *Curro Vargas*, *La chavala*, *El fonógrafo ambulante*, Vives's *Don Lucas del Cigarral*, *La luz verde*, and Vicente Peydró's *Les barraques*.

¹⁴*La Música Ilustrada Hispano-Americana*, no. 1 (25 December 1898): 4. Joaquín Malats' review on the première of *María del Carmen* is found in no. 12 (10 June 1899): 5.

Gonzalo de Córdoba (Emilio Serrano), *Raquel* (Tomás Bretón), *Euda d'Uriach* (Amadeo Vives), *María de los Angeles* (Ruperto Chapí), and *El soñador*, *El fantasma* and *Morel* (Salvador Giner).¹⁵

Of particular interest are the numerous articles and reviews that offer information about specific performers. For example, reviews record both the early careers of well-known pianists such as Joaquín Nin Castellanos and Joaquín Malats, and those less known including Mercedes Rigalt and Anita Aguilar. Beginning in November 1899 and throughout its subsequent publication, *La Música Ilustrada* echoes the successes of the violoncellist Pablo Casals.¹⁶ The journal also mentions other outstanding Spanish musicians such as Pablo de Sarasate (as violinist), Enrique Granados (as composer, pianist and conductor), Isaac Albéniz (as composer, pianist and conductor), and the 'cellist Juan Pujal. There are also articles devoted to performances by distinguished foreign artist such as the pianists Arthur De Greef (Teatro Lírico of Barcelona, 1899), Raul Pugno (Sociedad Barcelonesa de Conciertos, 1901), Moritz Rosenthal (Teatro del Liceo, 1902), and the sopranos Jane Bathori and De Roma (both of whom performed in Barcelona in 1901).

While to a lesser degree, orchestral and chamber works also receive attention they are in the main treated in short reviews. Among these are several reviews of Beethoven's symphonies (performed in Barcelona in 1900 and 1902).¹⁷ Of particular interest is an article by the composer Manuel Giró offering an analysis of his own composition, *Sinfonía Mozárabe*. Contemporary composers and their works are treated in invaluable biographical sketches and in catalogues of works by the composers Bartolomé Torres, Vicente Costa y Nogueras, Mercedes Tusell, José Antonio Santesteban, Salvador Giner, and Ildefonso Jimeno de Lerma, among others.

Published in Barcelona, *La Música Ilustrada* naturally focuses attention on this city's musical institutions, societies, associations, and performance venues. Reports on performances at the Sociedad Filarmónica, the Asociación Musical, the Círculo Artístico, and studies of the history of the Escuela Municipal de Ciegos y Sordomudos, the Orfeó Català, Escolanía de Montserrat and the Asociación Musical de Aficionados reveal the leading role these institutions played in Barcelona's musical life.

Though less frequent there are also articles on institutions and activities outside Barcelona treating for example, the Orfeón Donostiarra in San Sebastián, the Sociedad Filarmónica in the Canaries, the Sociedad Coral de Palma in Mallorca, the Sociedad

¹⁵For a complete list of operas performed in Teatro del Liceo in Barcelona see *La Música Ilustrada Hispano-Americana*, no. 52 (1 April 1901): 54.

¹⁶Reviews of Casals's performances appear in no. 23 (26 November 1899): 10; no. 39 (1 August 1900): 177; no. 42 (15 September 1900): 208-209. An homage article was published in no. 65 (1 May 1902): 65.

¹⁷Symphony no. 9 in 1900; symphonies nos. 3 and 7 in 1902.

Filarmónica in Murcia, the conservatories in Málaga and Valencia, and the municipal schools of music in Alicante and Tarragona. Reports from the provinces also deal with a variety of subjects ranging from performances of Italian operas in the Teatro Principal in Alicante (1899), to a recital by Sarah Bernhardt in the Teatro Lope de Vega in Valladolid (1899), to the concert tour of the Orfeón Catalunya Nova in Andalucía (1899).

Following European trends, *La Música Ilustrada* reflects a growing interest in Wagner's operas and ideas. Contributions in this area were in the main by Eduardo Blasco, a declared Wagnerian. Blasco prepared summaries of the composer's librettos,¹⁸ occasional reviews of performances of Wagner's operas in Spain and at Bayreuth, and related articles on, for example, the aesthetic principles underlying Wagner's works and the history of the Bayreuth Theater.¹⁹ Also of interest is Menéndez y Pelayo's article on Wagner's philosophy (reproduced from the newspaper *Vida Nueva*). *La Música Ilustrada* also published a significant chronology of the performances of Wagner's operas in Spain at the close of the century.²⁰

While the journal was distributed in South America and actively sought readers in this region fewer than ten articles actually treat South American topics. Among the more interesting are those dealing with Antonio Camps (Uruguayan composer and pedagogue), and Teresa Carreño (Venezuelan pianist). There are also reviews of performances in the theaters of Havana (Teatro Albusu, Teatro Tacón and Teatro Payret), Buenos Aires (Teatro de la Ópera, Teatro Politeama, Teatro Rivadavia) and Montevideo.

In its first issue (25 December 1898) the journal lists sixty-five collaborators; among them are well-known Spanish musicians including Isaac Albéniz, Joaquín Malats, Enrique Morera, Jesús de Monasterio, Antonio Nicolau, Amadeo Vives, Federico Chueca, Ruperto Chapí, and Tomás Bretón. It is difficult, however, to identify authors of contributions as few are signed. Moreover, it is likely that a number of the nationally well-known "collaborators" did not contribute and simply associated their names with the journal as a means of offering it support.

¹⁸For example, *La Walkyria (Die Walküre)*, *Sifredo (Siegfried)*, *El ocaso de los dioses (Die Götterdämmerung)*, *El buque fantasma (Der fliegende Holländer)*, *Los maestros cantores de Nuremberg (Die Meistersinger von Nürnberg)* and *Parsifal*.

¹⁹Eduardo Blasco, "Triste Aniversario" in *La Música Ilustrada Hispano-Americana* no. 27 (1 February 1900): 31-32.

²⁰Salvans's review of the première of Wagner's *La Walkyria (Die Walküre)* in the Teatro del Liceo in Barcelona was included in no. 4 (10 February 1899); other review of this opera appear in no. 6 (10 March 1899) and no. 30 (15 March 1900). Blasco's article on the performances in Madrid and Barcelona of *El anillo del Nibelungo (Der Ring des Nibelungen)* are found in no. 8 (10 April 1899). On *Tristán e Isolda (Tristan und Isolde)*, a rehearsal performance conducted by Albéniz is reported in no. 10 (10 October 1899); its final performance was reviewed by Borrás de Palau in no. 23 (25 November 1899). In 1901, the Wagnerian Association in Barcelona [Associació Wagneriana] complained about the poor performance given in the Teatro del Liceo of *El ocaso de los dioses* in no. 58 (October 1901).

Agustín Salvans's many contributions—which deal with a variety of subjects of national and international scope—are significant. His articles include, for the most part, critical analyses of important works, and biographical notes on performers such as Juan Bautista Pujol (pianist and teacher), José Mertens (conductor), and Mercedes Rigalt (pianist). Up to 1900 the most frequently-encountered contributors are Santiago Mundi (science), R. B. Girón, Angelo Bignotti, Melchor de Palau and Francisco Gras y Elías (literary section), Eustoquio de Uriarte, Juan Borrás de Palau, Martínez Rücker, Eduardo Blasco and Enrique Masriera (music). The musical chronicles—occasionally borrowed from national and foreign journals²¹—are by Arthur Pougin (Paris), Fernando de Arteaga y Pereira (England), Olallo Morales (Norway), Julio Pérez Aguirre (Madrid), Enrique Mercader (Madrid and Barcelona), and Eduardo Ocón (Málaga).

When, in 1900, the ownership of the journal past from J. B. Pujol to Louis Dotésio a number of new authors were engaged. Among them, were José González de la Riva, Felipe Pedrell, Esteban Masclans, José Campadabal, Juan Vancell, Antonio Ribera, Joaquín Pena, and Carlos Ossorio y Gallardo (all treating music); Manuel Folch Torre, Suriñach Senties, and Amalia de la Torres (for the literary section). The contributions of the new authors reveal a deeper and more specialized understanding of their subjects than had previously appeared in the journal. For example, Enrique Mercader turns his regular chronicles focusing on Barcelona and Madrid into brief essays of national scope in which he criticizes the absence of taste in Spanish audiences, as they rejected the Wagnerian repertory in favor of more accessible works by Verdi, Puccini, and the much-criticized zarzuela.²² Articles by Enrique Baradat on music education in Spain, Guillermo Morphy on the Bayreuth Theater, Juan Vancell on the reform of sacred music, and Felipe Pedrell on Tomás Luis de Victoria and on the folklore of the Spanish provinces, confer a greater intellectual (and musicological) depth to the journal. Occasional contributions from French, German and Italian writers are encountered. Active contributors to the literary sections are Carlos Ossorio y Gallardo (poet and writer), R. B. Girón (novelist), Angelo Bignotti (poet), and Francisco Gras y Elías (poet).

It is difficult to identify the authors of many articles as most are either unsigned or signed with initials or pseudonyms. The following table lists the initials of those authors we have been able to identify.

²¹Articles are borrowed from, among others, the following Spanish journals: *Correspondencia de España, Diario del Comercio, Diario de Barcelona, Diario de la Almudaina, El Imparcial, L'Union Mercantil, Vida Nueva, Vida Latina, La Voz de Galicia*; and, from the following foreign journals as *Corriere dei teatri, Gazzetta musicale di Milano, La Guide musicale, The Musical Opinion, Revue et gazette musicale de Paris, and Revue éolienne.*

²²Enrique Mercader, "La nueva serie de crónicas musicales", in *La Música Ilustrada Hispano-Americana* no. 42 (15 September 1900): 209-210.

A. S.	Agustín Salvans
S.	Agustín Salvans
E. de B.	E. de Baradat
E. M.	Enrique Mercader
F. P.	Felipe Pedrell
J. B. P. , J. B. de P.	Juan Borrás de Palau
J. O. B.	Juan Oliva Bridgman
J. P. A.	Julio Pérez Aguirre
J. V.	Juan Vancell
O. y G.	Ossorio y Gallardo
S. G.	Salvador Giner

Following is a list of pseudonyms found in the journal: "Mephisto" or "Mephysto," "El marqués de Alta Villa," "Ataúlfo," "Wolfgang," "Sostenido," "Mordente de Semifusa," "Hélios," "Pizzicato," "Un periquito hablador," "Clarito," "Artagnan" and "Paganini." These do not appear in the Index.

This RIPM publication is based primarily on a microfilm copy of the journal in the National Library, Madrid.²³ For missing sections, the copy located in the Library of Congress was consulted.

Notes on the Catalogue and Keyword-Author Index

Spelling variants of foreign and Spanish names are retained in the Catalogue while obvious typographical errors are corrected. In the Index, spelling variants in Catalan, Castilian and in foreign languages are regrouped beneath keyword headers employing today's standardized spelling; in the absence of the latter, spelling variants appear beneath the spelling most often used in the journal. Leadterms in the Index are derived from the terms in the journal itself. Therefore, a female singer, for example, may be found under both "soprano" and "tiple." When a family name is preceded by the particle *de*, the latter is omitted in the leadterm in the Index, unless it is cited with the particle in sources of authority (such as *The New Grove Dictionary of Music and Musicians*).

²³A copy of the first volume of the journal, located in the Music Library, Eastman School of Music, University of Rochester, was made available to us during the initial stages of this undertaking.