

Revista y Gaceta Musical (1867-1868)

The *Revista y Gaceta Musical* was published weekly in Madrid from 6 January 1867 to 29 June 1868. This journal of music criticism, literature, history, biography and bibliography (*Semanario de crítica, literatura, historia, biografía y bibliografía de la música*) was distributed every Sunday in Madrid and the Spanish provinces, and subsequently in the Spanish colonies.¹ In all, seventy-eight issues were produced, each of them consisting of four or six pages, measuring 35 x 25.5 cm.

A pre-publication *Prospecto* [Prospectus] issued by *Revista y Gaceta Musical* in December 1866 noted that the journal's purpose was primarily educational. To this end, the journal distributed the lengthy *Diccionario técnico, histórico y biográfico de la música* [Technical, historical and biographical dictionary of music] by José Parada y Barreto in a series of supplements. Nonetheless, like many other nineteenth-century music journals, the publication was primarily commercial in purpose.² In addition, with the intention of attracting a large number of readers, the journal offered varied content including "special articles about the different branches of music education, essays on subjects purely artistic, critical reviews, and every other subject related to musical development, not only in Spain but also in foreign countries."³ Although in reality the content of the *Revista y Gaceta Musical* did not differ from other contemporary Spanish music journals, the prestige of its contributors and the originality of some of its articles make the journal a valuable tool for understanding nineteenth-century Spanish musical life. Moreover, the fact that the distinguished contemporary music critic and historian François-Joseph Fétis expressed the "desire to own a complete collection of the issues published to date,"⁴ supports both the journal's significance as a documentary resource and its recognition abroad.

The editor-owner of the *Revista y Gaceta Musical* was Bonifacio Eslava. Born in Burlada, Navarra, on 14 May 1830, Eslava lived in Madrid where he was for a time a cellist in the orchestra of the Teatro Real and, later, professor of the Real Capilla. At the time of the journal's publication, he was well known as a music publisher, as well as the owner of a piano factory and a music store. Eslava's association of his various professional interests with the musical press—a common practice in contemporary Europe—brought benefits to the journal, which was financed by the manufacturing of

¹The journal's administrative office was located in C/ Ancha de San Bernardo, n. 9 in Madrid. The subscription rate for Spain was eight *reales* per month, twenty-one every three months and eighty yearly. For foreign countries, and for the Spanish territories in America and the Philippines, the subscription rate was two pesetas every three months and seven yearly. The correspondents of *Revista y Gaceta Musical* in the Spanish provinces were in charge of subscriptions; Edelman and Co. in Havana and correspondent Remigio Calahorra in the Philippines.

²See Jacinto Torres Mulas, "Economía y poder en la publicaciones periódicas musicales españolas. Una revisión tipológica," *Nassarre* 14/1 (Zaragoza, 1998): 9-38.

³José Parada y Barreto, *Prospecto, Revista y Gaceta Musical* (December 1866): [2].

⁴*Revista y Gaceta Musical* 1, no. 26 (30 June 1867): 133.

pianos, and sales in the music store. In turn, Eslava advertised his merchandise (scores, instruments, etc.) in the journal. This arrangement, however, did not guarantee a long publication life. Even with two thousand subscribers, the editors of the *Revista y Gaceta Musical* expressed fear that “probably our [journal] will perish as have many others which [...] have had a short and precarious life.”⁵ As predicted, on 29 June 1868, the editors announced a temporary suspension of publication due to “health problems and other reasons that force us to take this decision.” However, despite their promise “to continue publication after a short break,” and assurances of “new reforms and advantageous changes that will benefit our subscribers,” the suspension was final.⁶ Thereafter, subscriptions were transferred to *El Artista* (1866-68), a music journal published and edited by Elías P. Ferrer.

José Parada y Barreto (b. Jerez de la Frontera, 1834-?), director of the *Revista y Gaceta Musical*, stands out as the most prolific and regular contributor to the journal. According to Baltasar Saldoni,⁷ Parada y Barreto spent long periods in Brussels where he studied composition with François-Joseph Fétis and cello with Adrien-François Servais. As a composer, Parada y Barreto produced a one-act operetta, *Le Rêve*, and a three-act opera, *La Destinée*, as well as instrumental works (overtures, symphonies and string quartets), and vocal compositions (primarily of religious character). In addition, he wrote extensively on musical subjects.⁸

The layout of issues regularly consists of opening articles or essays followed by reviews and chronicles under the rubrics “Suetos,” “Revista de provincias,” “Correspondencia” and “Crónicas del extranjero.” Occasionally, other articles are interspersed between these columns. The advertisement section “Anuncios” and the column “Gacetillas” (filled with anecdotes and musical jokes) close the issue.

⁵Parada y Barreto, *Prospecto*, op. cit., [2].

⁶The termination might have been instigated by the outbreak of the September Revolution in 1868, which provoked the end of the reign of Isabel II. However, several reasons might have caused a difficult financial situation, for as announced in the journal, the administrative office suffered a collapse that caused it to be temporarily moved to C/ Arenal. See *Revista y Gaceta Musical* 2, no. 10 (9 March 1868): 48.

⁷Baltasar Saldoni, *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, Jacinto Torres Mulas, ed., vol. 2 (Madrid: Centro de Documentación Musical, Ministerio de Educación y Cultura, 1986): 148-50.

⁸Saldoni lists Parada y Barreto's writings: *Memoria histórica sobre la música en Bélgica*—published in Madrid in the music journal *La España Artística* (nos. 39-42, 1859)—, *Opúsculo de armonía sobre la marcha de los acordes y el bajo fundamental* (pamphlet published in Madrid in 1856), *Misterios de la música, o nueva escuela recreativa e instructiva del arte de conmovier con la combinación de los sonidos* (unpublished), *Guía musical o instrucciones sobre los requisitos y cualidades necesarias para seguir con éxito las diferentes carreras de música* (Madrid, 1866), *Diccionario técnico, histórico y biográfico de la música* (1866). In 1860 Parada y Barreto published articles on music and criticism in *El Arte Musical* and translated into Spanish Jean-Georges Kastner's *Traité general d'instrumentation* (Paris, 1837; enlarged, 1844).

The content of the journal—exclusively dedicated to musical subjects—gives priority to matters that affect the course of music in Spain, in general, and in Madrid, in particular. Among the subjects treated, the creation of Spanish opera merits special attention, for the project to create a national opera by means of a composition contest was the focus of a heated correspondence in the journal between influential local writers, such as Parada y Barreto, Mariano Soriano Fuertes and Oscar Camps y Soler.⁹ Also of particular interest are the reports of the Sociedad Artístico Musical de Socorros Mutuos—a corporate association of musicians that aimed to defend the rights of the musicians as a professional class—and those of the Sociedad de Conciertos and the Sociedad de Cuartetos. The latter bear witness to early activities in the fields of symphonic and chamber music in Madrid.

The reform of religious music, choral societies (orfeones), activities in the conservatories and the role of music criticism are some of the other national subjects treated in the journal. Finally, the pioneering work of the *Revista y Gaceta Musical* in archival documentation is also noticeable within the context of Spanish musical press. For example the journal includes catalogues of the archives preserved in the Spanish cathedrals of Albarracín, Tarazona, Segovia and Zaragoza.

There are also numerous writings about music theory, piano manufacturing, and the history of musical genres (opera, zarzuela, oratorio, etc.). Of the articles published in series, mention should be made of those treating the correspondence of Gluck, C.P.E. Bach, Weber and Mendelssohn (all translated into Spanish). Other representative subjects treated in a series of articles are: “On the disposition and form of the spectacle of opera” (in nos. 14 to 17), “What is favorable to the progress of music in Spain” (nos. 29 and 30), “What is music!” (nos. 34 and 35), and “Observations about the primitive systems of music [notation] used in the ancient times” (nos. 35 to 37 and 39 to 45).¹⁰ However, the most important and extensive is a series of ten articles entitled “Los mártires de la música” dealing with the early music theorists Pythagoras, Hucbald and Guido d’Arezzo, and composers Monteverdi, Corelli, Pergolesi, Gluck, Mozart, Weber and Rossini, among others.¹¹ The author’s identity is unknown; the articles are signed with the pseudonym Taceo.

The chronicles offer an account of the activities of Spanish performers such as the violinists Jesús de Monasterio and Rafael Pérez—both members of the Sociedad del Cuarteto—as well as pianists Dámaso Zabalza and Juan Bautista Pujol. Among the many singers reviewed is the tenor Julián Gayarre at the outset of his brilliant career. Equally interesting are reports about visiting foreign performers in Spain, such as the singers Anna de Lagrange, Adelaida Borghi-Mamo, Rosina Penco, Constance Nantier-Didiée and

⁹*Revista y Gaceta Musical* 1, no. 24 (16 June 1867): 122.

¹⁰In these articles, Parada y Barreto describes scales and instruments from India, China, various Arab countries, Egypt, and Greece.

¹¹Probably originally written in Italian, these articles were translated by Oscar Camps y Soler. See *Revista y Gaceta Musical* 1, nos. 5, 7, 8, 12, 15, 16, 18, and 19.

Emilio Naudin; the pianists Oscar de la Cinna and Eloísa d'Herbil; and the cellist Féri Kletzer.

Foreign news also figured in the journal. Of particular interest in this regard is the attention paid to the 1867 Exposition universelle in Paris. In all, some sixty articles, reviews, advertisements, and essays deal with this subject, which clearly held immense interest for Spanish readers.

The journal's contributors were, in the main, local writers and musicians. Among the most active were José Parada y Barreto, Antonio Cordero y Fernández, Oscar Camps y Soler¹² and Bonifacio Eslava. Occasional contributors included Justo Moré, Rafael Hernando, Agapito Pérez, Hilarión Eslava, Francisco María Navarro, Francisco Asenjo Barbieri, Emilio Arrieta, Antonio Romero y Andía, Carlos Nadal Ballester, Francisco Frontera de Valdemosa, Antonio Oliveres, Lázaro Díaz del Valle, Vicente de las Fuentes, David Kraus, Ernesto de Javier and Casimiro Martín. Remigio Calahorra was the journal's correspondent in the Philippines. The initials of J.P.B correspond to José Parada y Barreto. The authors signing with the initials J.V.R. and J.F.T. and those signed with the pseudonyms Taceo and El Provinciano have not been identified.

The *Revista y Gaceta Musical* distributed two supplements: the *Museo Clásico de los Pianistas*, which consisted of a collection of piano compositions, and the aforementioned *Diccionario técnico, histórico y biográfico de la música* by José Parada y Barreto. However, these supplements have not been treated in this publication as they were not included in the copy of *Revista y Gaceta Musical* made available.

This RIPM volume is based on the microfilm copy of the journal found in Biblioteca Nacional de Madrid.

¹²Oscar Camps y Soler (b. Alexandria, Egypt 1837-?) studied piano with Theodor Döhler and composition with Mercadante in Italy. From 1859 to 1866 Camps y Soler produced over one hundred compositions, in the main for piano or voice. He also translated into Spanish Berlioz's *Grand Traité d'instrumentation et d'orchestration modernes* (1843), and wrote original works such as *Estudios filosóficos sobre la música*, *Método de solfeo* and *Teoría instrumental ilustrada*. At the time of the publication of *Revista y Gaceta Musical*, Camps y Soler lived in Toro (Zamora, Spain) and from there sent numerous contributions to the journal. See Saldoni, op. cit., 3: 320-22.