

## *La Zarzuela*

Published in Madrid, *La Zarzuela: Periódico de Música, Teatros, Literatura Dramática y Nobles Artes* appeared weekly from 4 February 1856 to 20 July 1857.<sup>1</sup> The journal's publication run consisted of seventy-seven eight-page issues, printed in a two-column format. At the beginning of 1857 when *La Zarzuela* absorbed *La Gaceta Musical de Madrid*, a new subtitle was adopted, *Gaceta Musical de Teatros, Literatura y Nobles Artes*.<sup>2</sup>

*La Zarzuela* appeared at a time when Madrid's music journals reflected contemporary interest in Italian opera, Spanish opera, and zarzuela. After being overshadowed by the success of Italian opera during the first half of century, the zarzuela—which originated in Spain as an entertainment in the Court of Philip IV (1621-65)<sup>3</sup>—experienced a revival in the 1850s. Thereafter the zarzuela enjoyed success until the 1930s.<sup>4</sup> The editors of *La Zarzuela* strongly supported the revival of the genre by encouraging productions of zarzuelas, by recognizing their artistic merit, by championing its composers and artists, and by protesting against “ridiculous criticism [of it] raised by voices with varying degrees of authority.”<sup>5</sup> In defense of the genre the editors argued that it “has revived enthusiasm for music in Spain, and has had profitable results for the many families whose livelihood is dependent upon the Spanish lyric theater.”<sup>6</sup>

The reasons for the journal's short life might be related to the contemporary political situation. For, *La Zarzuela*'s inception coincided with a period in Isabell II's reign that was characterized by continuous political instability, which resulted in financial difficulties for contemporary publications and consequently to the closing of many journals<sup>7</sup>. However, there was another perhaps more important reason for the journal's

<sup>1</sup>The journal was initially printed by Manuel Minuesa, whose press was located in Madrid, in Calle Lope de Vega no. 26 until 25 August 1856 and then moved to Calle Valverde no. 5. After 10 November 1856, the journal had its own press, with administrative office at Calle Lope de Vega no. 41.

<sup>2</sup>*La Gaceta Musical de Madrid* was published by Hilarión Eslava from 4 February 1854 to 28 December 1856. It was one of the most important Spanish music journals, not only for its content but also for its format that served as a model for other nineteenth-century Spanish music periodicals. See Jacinto Torres Mulas, “El trasfondo social de la prensa musical española en el siglo XIX,” *Revista de Musicología* 16, 3 (1993): 1690-91; and “Music Periodicals in Spain,” *Fontes Artis Musicae* 44, 4 (October-December 1997): 340.

<sup>3</sup>The genre was named after the palace La Zarzuela, a hunting lodge outside Madrid, where the first representations featuring the alternation of singing and declamation took place.

<sup>4</sup>Among the most important events for the promotion of the zarzuela was the foundation in 1851 of the Sociedad Artística. Supporters included the composers Barbieri, Gaztambide, Hernando, Inzenga and Oudrid, the librettist Luis Olona and the baritone Francisco Salas. This society established and fostered a season of zarzuelas at the Teatro del Circo in Madrid.

<sup>5</sup>“Prospecto,” *La Zarzuela* 1, no. 1 (4 February 1856): 1-2.

<sup>6</sup>Ibid.

<sup>7</sup>Torres Mulas, “El trasfondo social...,” op. cit., 1691.

sudden demise after its 20 July 1857 issue. An official document from the Government of Madrid, dated 24 July 1857, was addressed to A. Menéndez, the owner of *La Zarzuela*, making him liable for a fine of one thousand reales.<sup>8</sup> Perhaps choosing not to pay the fine, the editor of the journal immediately ceased publication, and changed the journal's name to *La Zambomba*<sup>9</sup> for a single issue dated 10 August 1857. Therein Juan Ramón Igualada, a familiar *La Zarzuela* collaborator, reproduced the government's official document which accused the editors of breaking the law requiring authors of all contributions and the editor-in-chief to be identified.<sup>10</sup> He also announced that *La Zarzuela* would be replaced by a new journal. *La España Artística* first appeared on 15 October 1857.<sup>11</sup>

*La Zarzuela* was published under the direction of Eduardo Velaz de Medrano, a pianist, poet, and scholar. Like other Spanish music journals, *La Zarzuela* relied for financial support on an association with a music publishing firm, in this case Almacén Casimiro Martín located in Madrid.<sup>12</sup> The firm's music store allowed *La Zarzuela*'s subscribers to purchase selected scores at reduced prices; in return, the journal advertised the sale of the firm's music, books and musical instruments.

Issues of *La Zarzuela* maintained a rather uniform and conventional structure, often found in nineteenth-century music periodicals. After the customary notes to subscribers ("Advertencia") about supplements, prices, distribution, etc., one or two lead articles appeared. Thereafter followed the regular review columns "Crítica teatral," treating events in national theaters, and "Crónica," dealing with performances and musical activities both in Spain and abroad. Interspersed between the lead article(s) and the review columns are rubrics which vary in title and content. These include those dealing with musical subjects—"Biografía," "Estudios biográficos," "Efemérides," "Necrología", and "Bibliografías" (the latter offered book reviews)—as well as a number treating dramatic literature and fine arts. Finally, on its last page, appeared subscription information and an advertisement section ("Anuncios") which contained announcements of published scores and books.

<sup>8</sup>See, "Manifestación," *La Zambomba* [2, no. 78] (10 August 1857): 1-2.

<sup>9</sup>For the present publication *La Zambomba* appears in the Catalogue of *La Zarzuela* following no. 77, with consecutive RIPM numbers.

<sup>10</sup>"Manifestación," op. cit.

<sup>11</sup>For bibliographical information concerning the journal see Torres Mulas, *Las publicaciones periódicas musicales en España (1812-1990). Estudio crítico-bibliográfico. Repertorio general* (Madrid: Instituto de Bibliografía Musical, 1991), 821.

<sup>12</sup>Other examples of journals associated with the publishing industry include *La Revista y Gaceta Musical*, *Arte Musical*, *La Correspondencia Musical*, *La Guía Musical*, *La Música Ilustrada Hispano-Americana*, *La Ilustración Musical Hispano-Americana*, *Musical Emporium*, and *Musical Hermes*. See Torres Mulas, "El trasfondo social..." op. cit., 1693.

Leading articles focused on zarzuela, Italian opera and Spanish opera<sup>13</sup> as well as on a variety of subjects relating to music history and theater. On subjects of national interest, editors showed great concern about music education in Spain, pointing out that “there is much to do to enjoy a situation similar to that of other nations.”<sup>14</sup> Consequently, *La Zarzuela* devoted many articles to the activities of the Conservatorio de Música de Madrid, and like earlier Spanish journals, such as *El Anfión Matritense*, supported the creation of new educational institutions: in particular, the Instituto Filarmónico and the Gimnasio Musical.<sup>15</sup> In addition, the journal drew attention to the decline of the tradition and practice of formal liturgical music in Spain. On theater, the most frequently treated subjects concerned the selection of the repertory, the suitability of translating of foreign works into Spanish, and the practice of governmental censorship which increased after the revolts of 1856.<sup>16</sup> The construction of and activities leading to the opening of Madrid’s Teatro de la Zarzuela (1856), an important event in the history of Spanish theater, were closely followed in the journal.

In its chronicles the journal reviewed performances of operas, plays, vaudevilles, etc., in Spain and abroad. These customarily offered brief comments on singers and/or works but rarely analytical studies. There are also reviews of other musical events such as the new weekly chamber music gatherings in Madrid organized by the pianist Juan Guelbenzu. Of the Spanish overseas territories Cuba received the greatest amount of attention, with focus primarily on performances of zarzuela and Italian opera in Havana. Occasionally significant aspects of musical life are also treated. For example, the increase in the number of black musicians in the Tacón Theater’s orchestra is noted, as are performances by many artists (including Adelina Patti and Louis Moreau Gottschalk) who made Havana an obligatory stop on their international tours.

Book reviews treat, in the main, contemporary Spanish publications such as Baltasar Saldoni’s *Reseña histórica de la Escolanía de la Virgen de Montserrat* (1856) and José Castro’s *Método teórico-práctico de canto* (1856). With respect to the fine arts, of particular interest are the reviews by Niceto Gante of the World Exhibition in Paris and the Arts Exposition in Madrid (both held in 1856), and, the articles by José María de Andueza on architecture. With respect to literature, Velaz de Medrano’s study on

<sup>13</sup>“We support and defend the zarzuela; but we are also the foremost lovers of Italian opera to which we have always reserved a preferred place in our journal.” *La Zarzuela* 2, no. 49 (5 January 1857): 385-86.

<sup>14</sup>Eduardo Velaz de Medrano, “La música en el siglo XIX,” *La Zarzuela* 1, no. 32 (8 September 1856): 249-50.

<sup>15</sup>Torres Mulas has noted that *El Anfión Matritense* referred to the creation of such institutions on 14 May 1843 (1, no. 19, 147-48). See Torres Mulas, *El Anfión Matritense. Periódico filarmónico-poético. Separata de Trabajos de la Asociación Española de Bibliografía 2* (Madrid, 1998), 450.

<sup>16</sup>As reported in the journal, censorship prohibited the performance of a number of plays including *El tejado de vidrio*, *La hija del pueblo* and *Los ricos de Madrid* in 1856, and *Doña Mencía* in 1857. Works such as the comedies *Las cuatro estaciones* and *Jaime el barbudo* were altered.

contemporary Neapolitan writers<sup>17</sup> merits mention as does Teodoro Guerrero's novel, *Anatomía del corazón*, published in the form of a series.<sup>18</sup>

On subjects of international interest the content of *La Zarzuela* is similar to that of other contemporary music journals as it includes articles on musical activities in Germany, France and Italy (with particular attention to opera); on the history of instruments, and on composers and performers.<sup>19</sup>

The journal's director, Velaz de Medrano, was its most prolific contributor. He wrote eighty-one articles for *La Zarzuela* many of which are extensive essays on music history. Another notable contributor was José María de Andueza whom Saldoni described as a "distinguished man of literature and a good composer."<sup>20</sup> Among Andueza's twenty-six contributions are important articles on zarzuela. The journal also contains translations of articles from foreign periodicals, among which are six by François-Joseph Fétis.

For its chronicles, and occasionally for its articles, the journal borrowed texts from national and foreign journals. Among the former were *El Agente de Teatros*, *Álbum Granadino*, *La Antorcha Manresana*, *El Avisador*, *El Civilizador*, *Correo Mercantil de Valencia*, *El Criterio*, *Diario de Barcelona*, *Diario Español*, *Diario de la Marina*, *El Faro Asturiano*, *El Fígaro de Cádiz*, *La Gaceta de Madrid*, *El Mallorquín*, *El Miguelete*, *Las Novedades*, *Revista Musical de La Habana*, and *Revista de Madrid*. Among the latter were the *Correo Mercantil de Río de Janeiro* (Brasil); *The Morning Chronicle*, *The Morning Herald*, and *The Musical World* (England); *L'Europe artiste*, *Monitor universal*, *La France musicale*, *Le Pays*, and *Revue Franco-italienne* (France); *Gazzetta dei teatri*, *Gazzetta Ufficiale di Venezia* (Italy); and *Revista dos espectaculos* (Portugal).

Most articles in *La Zarzuela* are unsigned or signed with pseudonyms. None of the latter have been identified.<sup>21</sup> However, several articles are signed with initials, the following of which we have been able to identify.

<sup>17</sup>*La Zarzuela* 1, no. 38 (20 October 1856): 301.

<sup>18</sup>*La Zarzuela* 1, no. 33 (15 September 1856): 260-62; no. 34 (22 September 1856): 267-68; and no. 35 (29 September 1856): 275-77.

<sup>19</sup>The biographical section treats composers such as Haydn, Gluck, Handel, Mendelssohn, and Glinka, as well as contemporary singers including Jenny Lind, Henriette Sontag, Rosina Penco, and Rose Chérie.

<sup>20</sup>Baltasar Saldoni, *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, ed. Jacinto Torres Mulas (Madrid: Centro de Documentación Musical, 1986) 4: 16.

<sup>21</sup>The following is the list of pseudonyms: "Un Amateur," "El Pájaro," "Un Semi-gastrónomo," "Edgardo," "Tiberius Magnus," "Un sans culotte," "El joven de sesenta años," "Papelitos," "Tadmir-El Medyehed" and "Alpujar."

E. V. de M	Eduardo Velaz de Medrano
J. M. de A.	José María de Andueza
N. G.	Niceto Gante

In addition, the signature “L. Z.” [*La Zarzuela*] refers to the journal’s principal editors,<sup>22</sup> “R.” to La Redacción [editors].

As was common practice in the musical press *La Zarzuela* distributed supplements. The first, announced in January 1856, was the *Galería de Retratos* [Gallery of portraits] which was distributed at no cost to subscribers.<sup>23</sup> It included lithograph portraits of well-known contemporary musicians such as the singers Rosina Penco, Vicente Caltañazor, and Luisa Santamaría, the composer Francisco Asenjo Barbieri, and the pianist Oscar de la Cinna.<sup>24</sup> Beginning in 1857, the journal also distributed a music supplement, *Álbum Musical*, to subscribers for six-months.<sup>25</sup> In addition, *La Zarzuela* continued the publication of supplements formerly issued by *El Agente de Teatros*, *La España Musical* and *Gaceta Musical de Madrid*.<sup>26</sup> This was the case with *Filosofía de la Música*, a supplement of the *Gaceta Musical de Madrid*, which was incorporated into *La Zarzuela* in April 1857.

This RIPM publication is based on a microfilm copy of *La Zarzuela* provided by the Biblioteca Nacional de Madrid.

### Notes on the Calendar

The specialties of performers are noted at their 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

<sup>22</sup>“It is also our duty to clarify that the abbreviation L. Z. does not correspond to a particular person or correspondent of *La Zarzuela*; but [these initials represent] the permanent editors of the journal.” *La Zarzuela* 2, no. 58 (9 March 1857): 463.

<sup>23</sup>“Subscribers to *La Zarzuela* will receive an exquisite lithographic portrait printed on Chinese paper, of an artistic or literary celebrity, each month without charge. Those who wish to acquire two portraits each month, in addition to the journal, may do so ...” *La Zarzuela* 2, no. 49 (5 January 1857): 392.

<sup>24</sup>Publication of supplements was suspended from March to May 1857.

<sup>25</sup>Because the supplement *Álbum Musical de La Zarzuela* was not included in the microfilm used for the present publication, its content has not been treated. According to Torres Mulas, the supplement contained music by Arrieta, Oudrid, Barbieri, and Gaztambide. See, Torres Mulas, *Las publicaciones periódicas musicales en España*, op. cit., 821.

<sup>26</sup>By January 1857 these publications had merged into *La Zarzuela*, and, as a result, the journal absorbed their subscribers.

the Index these variants are gathered under keyword headers employing modern 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*). 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 "Madrid." Finally, 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.