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**THE MOST IMPORTANT HUNGARIAN
MUSIC PERIODICAL
OF THE 19TH CENTURY:
Zenészeti Lapok [Musical Papers] (1860-1876)**

Katalin Szerző¹
(Budapest)

October 3, 1860 marks the birth of the Hungarian musical press. It was on this date that the first Hungarian music journal, the *Zenészeti Lapok* [Musical Papers], began publication. Until its last issue on 5 August 1876, this journal was, for a decade and a half, both witness to and an organizing force in, one of the most dynamically developing periods of Hungarian music history.

The plans for this independent Hungarian music periodical, a successor to the music columns of political, literary and art journals, came to be realized after long, hard labour. Hungarian music journalism had had a promising start in the 1830s and '40s. However, during the years following the putting down of the 1848-49 revolution, Austrian absolutism did not look favourably on endeavours to establish an Hungarian journal. Thus, it was only with the easing of political pressure beginning in 1856 that an ever-growing clamour for the establishment of an Hungarian music periodical could surface in the columns of the daily newspapers.

Initial plans for the creation of a music journal had been linked to Kornél Ábrányi (1822-1903), who later became owner and editor-in-chief of the *Zenészeti Lapok*. Ábrányi was a highly educated musician of European breadth and awareness. As a younger contemporary of Franz Liszt and Ferenc Erkel, he studied piano in Paris with Chopin and Kalkbrenner in 1843-44; in 1846 he studied with Joseph Fischhof in Vienna. Ábrányi made his debut as a pianist in 1847 in Pest, but not long thereafter, his career as a soloist was cut short by the events of 1848-49. In the 1850s he took up music journalism and in 1855 became the music correspondent for the *Pesti Napló* [Pest Journal], one of the country's most prestigious political newspapers. As both music critic and music pedagogue he saw quite clearly that Hungarian musical life, which was in the process of post-revolutionary reorganization, was in need of a central theoretical forum, regular criticism, and most importantly, an audience educated in the understanding and knowledge of music. In his efforts to respond to these needs Ábrányi, as we shall see, succeeded in winning over some of the period's outstanding musical experts—this however within the context of another journalistic endeavor.

In 1859 representatives from various branches of the arts conceived a plan to issue a joint periodical review. The music columns in this periodical

had the potential to play a more important role than earlier such columns, but they still would have constituted merely one section of the proposed artistic-literary journal. The organizers of the planned periodical were unable to reach an agreement regarding the amount of space to be allotted to each of the arts. Typically enough, the growing demands of those supporting music were such that they upset the original purpose of this collective undertaking. It was becoming apparent that Hungarian musical life was mature enough for the creation of a new musical institution: the musical press.¹

The following people collaborated with Ábrányi in the above-mentioned journalistic endeavours of 1859: Mihály Mosonyi who, next to Erkel, was one of Hungary's most influential composers of national music; István Bartalus and Gusztáv Szénfy, both musicologists; and Gyula Rózsavölgyi, the outstanding music publisher. Essentially, these were the people who, a year later, in October of 1860, would form the group of co-workers dedicated to producing the first Hungarian music periodical.

In the spring of 1860, favourable domestic and international conditions allowed the organizational tasks connected with the publication of the journal to begin. With the summer of 1859, the Hapsburg monarchy—weakened by the loss of Lombardy—began to see the rebirth of vigorous national movements in its constituent territories. In Hungary, patriotic demonstrations and the quickening pace of cultural life signalled a favourable turn in the political atmosphere. In the early summer of 1860, news of the establishment of the music journal was announced in the daily press, followed by a notice soliciting subscriptions. Not long thereafter, on 8 August, Kornél Ábrányi distributed sample copies of the *Zenészeti Lapok*.²

Figures concerning the number of subscriptions during the first year of publication are not available. However, it is safe to assume that the considerable expenses of launching the journal (among them the payment of a performance bond of 10,500 forints prescribed in the press laws of 1848) were largely covered by the income from Ábrányi's landed estates. Moreover, Ábrányi also paid the printer's production costs. It was the practice in contemporary newspaper publishing that the proprietary rights generally belonged to the printer; the editor was merely employed by the printer/newspaper-owner. The situation at the *Zenészeti*

¹ For an account of the endeavours in 1859 to establish the journal, see Kornél Ábrányi, *Az Orsz. M. Daláregyesület negyedszázados története 1867-től 1892-ig* [The 25-Year History of the Hungarian National Choral Society from 1867 to 1892] (Budapest, 1892), pp.13-14.

² The sample copy had the same contents as the first issue of the journal (3 October 1860).

Lapok, however, was reversed, since as editor-in-chief, Ábrányi purchased the journal's proprietary rights. Although he carried the burden of the printing costs, his willingness to accept this sacrifice brought about a relative intellectual independence for the journal, as well as a chance for a unified direction.³

Starting on 3 October 1860, the *Zenészet*i *Lapok* appeared weekly. It comprised 8 pages, or one press sheet. The subscription fee—10 forints per year—was fairly high. On the average, its price was one and a half times that of contemporary literary and political journals of similar size and frequency. The high price was somewhat offset by the distribution of a quarterly music supplement, containing works for piano or piano and voice, by contemporary Hungarian composers.

The journal itself displayed the characteristic layout of 19th-century Hungarian newspapers. Its articles focusing on various aspects of music (science, education and general news) might appear in any place within the journal, rather than in the same place under a regularly appearing rubric, as was the case in specialized journals.

The goal of Kornél Ábrányi and his co-workers was to bring about a style of Hungarian musical composition of European standards, and to create a concert life for the middle classes. Moreover, one of their initial and most urgent tasks was the formulation and popularization of Hungarian musical terminology. They initiated continuing series on music theory, music history and music aesthetics, summarizing in Hungarian the period's mostly German musicological literature. This served a dual purpose: it conveyed up-to-date musical knowledge and also created a Hungarian musicological terminology. Often, their series contained early versions or significant antecedents of the first music textbooks published in Hungarian.

One of the most important feature columns of the *Zenészet*i *Lapok* was devoted to music criticism. Over a period of sixteen years, such criticism appeared regularly under various titles. The critiques from the pens of István Bartalus, Mihály Mosonyi and Kornél Ábrányi focused on the most recent publications of Hungarian music. Although the opinions expressed in these reviews diverged sharply because of their authors' varying points of view, they nevertheless stemmed from common principles. Defending the standards of the profession, they condemned the amateurish composers of popular songs and *csárdás*, who were only after easy success. They also condemned the successful

"cosmopolitan" composers of German or French musical inclinations for their slavish imitation of foreign models. The ideal presented was that of a composer who commanded the highest level of musical technique and who, by using the Hungarian folk song and the *verbunkos* [recruiting dance] as his sources, could create an Hungarian national style of art music of the same calibre as those of the German, French and Italian national schools.

It was in the editorials of the *Zenészet*i *Lapok* that the day-to-day strategy for achieving its distant goal was outlined. The first step was to win the allegiance of the directors of the existing cultural and musical institutions, by announcing the need for a national collaboration. The editors outlined far-reaching notions regarding the potential role in musical life of the Hungarian Academy of Sciences, the establishment of a Commission for Musicology, and the musical reforms to be implemented at the National Conservatory and the National Theatre. Starting in the periodical's second year of publication the conservatism and slow progress of the aforementioned institutions elicited increasingly vehement criticism.

It was with the artistic directors of the National Theatre in particular that the dissatisfaction mounted. Ferenc Erkel, founder of the Hungarian National Opera, was the theatre's chief operatic conductor, as well as the director of the Philharmonic Society, which was composed of members of the theatre's orchestra. Erkel's opera *Bánk bán*, introduced in 1861, was deemed by the critics of the *Zenészet*i *Lapok* to have epoch-making significance. Yet because of his one-sided programming policies, Erkel's contemporaries could not bring themselves to extol every aspect of his work. Time and again, Ábrányi and his co-workers remarked in their Philharmonic concert reviews and in their "National Theatre" column that Erkel placed the works of Verdi and French grand opera on the programme too frequently and did not perform Wagner's works as frequently as his importance demanded.

The major dilemma in Hungarian musical life of the 1860s manifested itself in two opposing views of Wagner's art. Erkel feared the German master's possibly destructive impact on the developing national opera (this, undoubtedly, was the reason behind his guardedness about Wagner's works), while Ábrányi and his circle saw—and made others see—Wagner's works as a possible model for the rejuvenation of Hungarian art music. However, the story of Wagner's reception in Hungary was not solely the story of the acceptance of his works. In the years preceding the 1867 accord with the Austrian imperial house, Wagner's name had also been

³ We shall discuss below the change in ownership which affected the journal's independence during the years 1868-72.



Ferenc Erkel

a political symbol. To one group, which included Ábrányi and his co-workers, it expressed, in musical terms, Hungary's independence from Austria, and Hungary's right to freedom of opinion. This pro-Wagner position differed markedly from that expressed by the influential anti-Wagnerian circles in Vienna. After 1866, however, when Wagner's works came to be produced on the stage of the National Theatre more frequently, the position expressed in the *Zenészet* began to approach the anti-Wagnerian stance of Erkel. Departing from its earlier standpoint, the journal voiced its misgivings with increasing frequency: was not Pest's growing Wagnerian cult proof of Erkel's earlier fears of Germanization?

In contrast to the changing evaluations of Wagner's works, relations were always harmonious between Franz Liszt and the *Zenészet*. The periodical's leading publicists, Kornél Ábrányi and Mihály Mosonyi, saw their most important role as that of domestic popularizers of Liszt's works and as mediators between Hungary and the master. In keeping with these aims, the *Zenészet* news column supplied weekly information on major events in the composer's life, compositions in progress, and on his foreign and domestic concerts. The *Zenészet*'s *feuilletons* provided colourful sketches and reports on occasional visits to Liszt. Its music review column discussed the most recently published works of Liszt, and its concert reviews

offered regular accounts of the dissemination of his works in Hungary.

These played an important role in neutralizing domestic attacks against Liszt. This was especially necessary at the time of the periodical's launching. Liszt's book, *Des bohémiens et de leur musique en Hongrie*, published in 1859, generated harsh attacks in the national press because of its misleading conceptions about Hungarian gypsy music. When the book appeared in Hungarian in 1861, Mihály Mosonyi wrote objectively in defense of Liszt in the *Zenészeti Lapok*. He criticized the translation itself which, with its many inaccuracies and easily misunderstood phraseology, could not suitably transmit Liszt's ideas. He thus cautioned against a further embittering of the debate.⁴ In another article he spoke plainly about the book's obvious faults, but described them as being the forgivable mistakes of a great man.⁵

The *Zenészeti Lapok*, and, more accurately, Kornél Ábrányi played an important role in Liszt's increasing number of visits to Hungary after 1865, and in his becoming president of the newly-opened Academy of Music in 1875. Ábrányi, a musical politician of great foresight and an excellent organizer, recognized what Hungarian musical life and the aging Liszt could gain by forming a close relationship. He therefore seized every opportunity for the *Zenészeti Lapok* to propose invitations to Liszt, whether to discuss plans for the Academy of Music, or to celebrate other noteworthy occasions. It was mainly Kornél Ábrányi's initiative and organizational work which allowed these visits to become Liszt-celebrations and outstanding events relating to new endeavours in Hungarian musical life. It may be said that one of the greatest merits in the decade and a half of the *Zenészeti Lapok's* operation was the preservation and enhancement of the Liszt-cult in Hungary. But the periodical's relationship with Liszt is also very important from the point of view of the history of the press. The propagation of Liszt's works therein remained a recurring, central theme which, even during its weaker phases, preserved the periodical's identity and unified conception.

The policies of the *Zenészeti Lapok* were less consistent with respect to the logical development of musical propaganda to serve the aspirations of Hungarian art music. Thanks to the work of Ábrányi, Rózsavölgyi, Mosonyi and Bartalus, an initial

theoretical-aesthetic stock-taking was accomplished during the *Zenészeti Lapok's* "golden period," which lasted from the journal's creation until May 1866.⁶ It was during this period that Liszt, Erkel and Mosonyi produced the most important compositions of Hungarian music of the last century. But beginning in October 1866, with the periodical's seventh year of publication, the policy of promoting Hungarian music began to weaken noticeably, and theoretical considerations founded on the national heritage were becoming merely repetitive. The old group of co-workers surrounding Ábrányi was replaced; Rózsavölgyi had died in 1861, and Bartalus and Mosonyi left the editorial staff because of personal conflicts. The new co-workers, Ábrányi's sons and their contemporaries, were enthusiastic admirers of Wagner's ideals; the shaping of the language of Hungarian music meant less to them that it did to their fathers. But behind this phenomenon we can also perceive the unsolved problem of nineteenth-century Hungarian musicology: the lack of clarity in the period's conception of the folk song. The "national tradition" upon which Ábrányi and his circle wanted to build was, in reality, nothing more than the popular pseudo-folk songs of the period. And these melodies, whose musical formulas had worn thin by the end of the 1860s, could not serve to stimulate an Hungarian art music which aspired to European standards.

The weakening commitment to the programme promoting Hungarian art music resulted in certain changes in the profile of the *Zenészeti Lapok* after 1866. Educational series dealing with music theory and music history decreased; the critical column devoted to daily musical events received more space, as did the *feuilletons* written in a loose, chatty style. Clearly the editors were trying to appeal to a broader readership. There were more poetry inserts and, for the first time in the periodical's history, a theatre review appeared regularly in a "National Theatre" column. Despite all these concessions made to its readers, the periodical was constantly burdened with financial problems. The few hundred subscriptions could not cover the periodical's considerable production costs. In an effort to lower the deficit, Ábrányi turned to the rapidly multiplying metropolitan and provincial choral societies. He hoped to find in them the societal base which could ensure the financial support so vital to the periodical's survival.

The decisive turn came in September 1868, when the board of directors of the Hungarian National Choral Society, meeting in Debrecen,

⁴ Mihály Mosonyi, "Zeneirodalmi újdonság" [Novelty in Music Literature], *Zenészeti Lapok* 1, No. 42 (17 July 1861).

⁵ Mihály Mosonyi, "Levelek Paulina kisasszonyhoz" [Letters to Miss Pauline], *Zenészeti Lapok* 2, No. 3 (17 October 1861).

⁶ The *Zenészeti Lapok* did not appear between 6 May and 7 October 1866 because of the Prussian-Austrian war and the cholera epidemic in Hungary.

accepted the *Zenészeti Lapok* as its own official journal, thus relieving Ábrányi of the financial burden of the periodical's production. This turn of events led naturally to yet another change of programme for the periodical. Beginning with Volume IX Ábrányi, whom the Society appointed as editor-in-chief, made the support of the Hungarian choral movement his new goal. This was unavoidably accompanied by a certain decline in the quality of the contents. News reports of local and provincial interest increased in number, and a disproportionate number of articles appeared concerning the internal organizational problems of the choral societies. That more people than ever before were reading the periodical somewhat made up for the impoverished contents. Although editorials continued to be critical of reader indifference, even after 1868, the selling of shares for the financial upkeep of the periodical had led to an increase in the number of readers. In every region of Hungary, the landed gentry, the clergy, teachers, lawyers, lesser officials and assimilated citizens of German descent were reading the *Zenészeti Lapok*.

The change in ownership soon caused strained relations between Ábrányi and the Hungarian National Choral Society. The Society's directors considered the sums spent on the periodical's publication to be extremely high. Moreover they demanded the expansion of the scope of choral coverage at the expense of other columns. Ábrányi, on the other hand, clung to the earlier, broader editorial concepts, and was unwilling to compromise. By the fall of 1872 their parting had become inevitable.

After a hiatus of almost three months, the periodical's last era began with its thirteenth year of publication on 12 January 1873. Ábrányi repurchased the periodical's proprietary rights, thus reclaiming the right to make decisions regarding the intellectual outlook of the journal. Following the conflicts of the preceding year, he was unwilling to continue with the dominating editorial policies of the choral movement. Ábrányi's decision was also signalled by the return to the old subtitle: the periodical once again became a "specialized weekly," reporting on "all spheres of the musical arts." Aside from relegating the choral coverage to a subsidiary position, the universality of the editorial conception was expressed through the reviving of the educational columns. Regrettably, however, these series in music theory, musicology and music aesthetics were unable to attain the high standards of those of the journal's initial period. The reason for this was that Ábrányi's current co-workers were not of the same calibre as Mosonyi or Bartalus. Apart from the occasional contributions of a few writers (Károly

Megyeri, Imre Gáspár, László Hajdu) the periodical was virtually written by Ábrányi himself. It was he who generally produced the concert reviews, and news about the capital's musical life. This type of material had become exceptionally abundant. The journal published not only news about Liszt and his works, but recognized as well the growing number of newly-formed choral and music societies deserving of broader public attention because of the high quality of their activities. Since 1871, Hans Richter (the Wagner-conductor of Hungarian birth) had been working in Budapest. Later celebrated throughout Europe, he created a Wagner-cult in Budapest as conductor of the National Theatre. But in addition to news of a fully developed opera and concert life, articles about the founding and first session of the Academy of Music also appeared regularly. Paradoxically, this same Hungarian musical life, now approaching European standards, was becoming less capable, precisely because of its relative maturity, of supporting its chief music journal.

Hungarian music books were being published in rapid succession, making the *Zenészeti Lapok*'s educational series no longer indispensable.⁷ Competition for readers appeared in 1872 with the publication of *Apollo*, edited by Viktor Fellegi. Although this journal consisted mostly of music, and appeared bi-weekly rather than weekly, it also contained a supplement which reported the most important Hungarian musical news. Apparently its low price also enhanced its allure: the annual subscription fee was 5 forints, half that of the *Zenészeti Lapok*. Without a doubt, the new publication cut into the *Zenészeti Lapok*'s already small circle of readers.

The *Zenészeti Lapok* fought heroically for its survival. In its final four years, it was published with increasing irregularity: the earlier 52 annual issues fell to 41, 33, 38 and 15, respectively. After 1875, external reasons also hastened its demise. When the Academy of Music opened its doors on 14 November 1875, Ábrányi became its secretary; he also taught several important subjects there: theory, aesthetics, history, and Hungarian music. His duties at the Academy left him with little time for the one-man operation of the periodical; the final, fragmentary volume provided ample evidence of this. Clearly, before the start of the Academy's second session, Ábrányi had to make a choice—he chose Liszt's Academy of Music. □

⁷ Among others, see: István Bartalus, *Zene-káté Lobe után* [Musical Catechism after Lobe] (Pest, 1863); István Bartalus, *Elemi összhangzat- és számjelzéstán Wohlfahrt után* [Elementary Harmony and Figured Bass after Wohlfahrt] (Pest, 1867); Kornél Ábrányi, *Elméleti s gyakorlati összhangzattan* [Theoretical and Practical Harmony] (Pest, 1874).

**Nineteenth-Century Russian Music
Periodicals: An Annotated Checklist
(Parts II and III)**

Gerald Seaman
(Auckland, New Zealand)

In the second issue of *Periodica Musica* (Spring 1984) a checklist was published of 18 of the chief Russian music periodicals appearing in the nineteenth century. Below are provided a further two checklists, of which the first gives details of 28 periodicals consisting solely of printed music (7 of them published in the eighteenth century), while the second provides information on 35 periodical publications containing music supplements and/or music articles. Four daily journals with musical content are listed in an Appendix. As noted in the above-mentioned issue of *Periodica Musica*, these checklists are not comprehensive. No mention, for instance, is made of the various nineteenth-century Russian religious periodicals which included articles on music, though it is hoped to publish material on these at a later date. Few of the periodicals listed in Checklists II and III appear to be held in Western libraries; those which are not are indicated by an asterisk. Should any holdings of these journals be known to readers, the present writer would appreciate receiving this information.

* * *

**Checklist (II)
Journals of Printed Music**

1.* *Muzykal'nija uveselenija, pomesjačno izdavaemyja: Soderžaščija v sebe Ody, Pesni, Rossijskija kak duhovnyja, tak i sveckija, Arii, Duety, Pol'skie, Minuety, Anglickie, Kontratancy, Francuzkie, Kottil'ony, Balety i pročija znatnyja štuky; dlja klavikordov, skripok, klarinetov i drugih instrumentov. Pečatany pri Imperatorskom Moskovskom Universitete 1774 goda izdiveniem Hristiana—Ljudviga Vevera* [Musical amusements, published monthly: containing odes, sacred and secular Russian songs, arias, duets, polonaises, minuets, anglaises, contredanses, françaises, cotillions, ballets and other pieces of quality; for clavichord, violins, clarinets and other instruments. Printed at the Imperial University of Moscow in 1774 at the expense of the book-seller Christian-Ludwig Vever (Weber)]. Moscow, 1774-75.

The first journal with printed music to be published in Russia. Most probably not monthly but half-yearly. Four nos. survive. Includes keyboard arrangements of Ukrainian folk-songs. Weber's col-

laborator was the Czech musician I.B. Kerzelli.¹

2.* *Journal de musique pour le clavecin ou piano-forte, dédié aux dames par B.W. amateur. Ce journal contiendra douze numéros, dont il paroître [sic] un chaque mois. Dans ces douze numéros on donnera successivement les pièces suivantes, nouvellement composées et arrangées pour le clavecin seul, savoir: 6 ouvertures; 2 symphonies russes; 12 airs tirés de deux opéras comiques, savoir: "L'Officier bien-faisant" et "Le Tuteur [sic] trompé"; 12 chansons françaises; 24 diverses pièces tirées de quelques ballets et pantomimes; 72 diverses danses, polonoises, contredanses, cosaques etc. Chez T.I. Weitbrecht, librairie de la cour à St.-Petersbourg. 1785; 1790; 1794. Published irregularly (4 nos.).*

Edited by the Czech amateur composer Baron Ernst Vančura de Rehmit; notable in that the October 1790 no. contains a "Sinfonie russe, Composée d'airs Ukrainiens," which is almost identical to the overture to the Russian opera *Mel'nik-Koldun, obmansčik i svat* [The miller-magician, deceiver and match-maker].²

3.* *Sankt-Peterburgskij muzykal'nyj magazin dlja klavikordov ili pianoforte, posujaščennyj ženskomu polu i ljubiteljam sego instrumenta* [The St. Petersburg musical magazine for clavichord or pianoforte dedicated to the fair sex and lovers of this instrument]. St. Petersburg, 1794-95. Pub. I.D. Gerstenberg.

According to Jagolim this was a monthly journal, of which 10 nos. appeared in all. No copies are said to survive in Russia.³

4. *Giornale musicale del Teatro italiano di St. Pietroburgo o Scelta d'Arie, Duetti, Terzetti, Overture etc., delle Opere buffe, rappresentate sul Teatro Imperiale di St. Pietroburgo, dati in luce ed accomodati per essere accompagnati d'un Cembalo solo da Bernardo Theodoro Breitkopf, Dilettante. St. Petersburg, 1795-97. Fortnightly.*

A good-quality journal, including arrangements of foreign comic operas by Bernhard Breitkopf. 60

¹ See B. Jagolim, "Russkaja muzykal'naja periodika do 1917 goda" [The Russian music periodical up to 1917] in *Kniga: Issledovanija i materialy* [Book: Researches and materials], Sb. III (Moscow, 1960), p. 336; G.R. Seaman, "An Eighteenth-Century Russian Pocket Book," *Current Musicology* 34 (1982): 53-54; B. Vol'man, *Russkie pečatnye noty XVIII veka* [Russian printed music of the XVIII century] (Leningrad, 1957), pp. 86-87.

² Jagolim, p. 337; Seaman, p. 54; Vol'man, pp. 87-93, 212, 245-263.

³ Jagolim, p. 337; Seaman, p. 54; Vol'man, pp. 107-108, 217.

nos. survive.⁴

5*. *Magazin muzykal'nyh uveselenij, ili Polnoe sobranie vokal'nyh pies, samyh lučših i novejših vsjakogo roda, v koem sodržatsja: arii rossijskie i italianskie, unov' perevedennye, pesni nežnye, teatral'nye, pastušeskie, allegoričeskie, voennye, malorossijskie, duhovnye i prostonarodnye, s lučšim ukusom obrabotannye; hory duhovnye, toržestvennye na raznye slučai, teatral'nye, nraustvennye i voennye; ody g. Lomonosova i g. Sumarokova; psalmy, preložennye g. Sumarokovym; kanty, petye v vysočajšem prisutstvii eë imperatorskogo veličestva Ekateriny Velikija; tsčatel'no na tri i na četyre golosa preložennye, s prisoeineniem ko mnogim polnoj muzyki. Čast' pervaja. Izdano 1795 goda. Moskva, v tipografii Selivanovskogo [Magazine of musical amusements, or a complete collection of vocal pieces of the best and the newest of every kind, in which are contained: Russian and Italian arias, newly translated, songs tender, theatrical, pastoral, allegorical, military, Little-Russian, sacred and profane, arranged in the best of Taste; sacred choruses, solemn ones for various occasions, theatrical, moralistic and military ones; odes by Mr. Lomonosov and Mr. Sumarokov; psalms, adapted by Mr. Sumarokov; chants (*kanty*) sung in the most exalted presence of Her Imperial Majesty Catherine the Great; carefully arranged for three and four voices with complete music attached to many. Part One. Published 1795. Moscow, in the Printing-office of Selivanovskij].*

Only one volume appeared, though more were promised.⁵

6*. *Journal d'ariettes avec accompagnement de guitare par A.F. Millet. St. Petersburg, 1796. Pub. I.D. Gerstenberg and F.A. Dittmar. Weekly (52 nos.).*⁶

7*. *Journal d'airs italiens, français et russes avec accompagnement de guitare par J.B. Hainglaise. St. Petersburg, 1796-97. Pub. I.D. Gerstenberg and F.A. Dittmar. Weekly, 52 nos. per year.*⁷

8*. *Journal d'Airs et Duos choisis dans les meilleurs opéras Français et Italiens donnés au Théâtre de St. Petersbourg, et arrangés pour pianoforte. St. Petersburg, c. 1800-04. Pub. F.A. Dittmar.*

Jampol'skij states that this was published

fortnightly and that there are at least 70 nos.⁸ According to Findejzen its title subsequently became *Nouveau journal d'airs, duos et scènes d'opéra français arrangés pour le Clavecin ou Forte-Piano.*⁹

9*. *Journal pour la Guittare à sept cordes pour l'année 1802 par A. Sychra. Place and frequency of publication not established.*

This is listed by Findejzen.¹⁰ Jampol'skij states that there are more than 20 nos.¹¹

10*. *Severnyj Trubadur* [Troubadour of the North]. St. Petersburg, 1804-11. Pub. Dal'mas.

Jampol'skij describes this as a weekly journal of French arias and duets.¹²

11*. *Lira Orfeja* [Orpheus's lyre]. St. Petersburg, 1804-05. Pub. Dal'mas.

Jampol'skij cites this as the weekly organ of German opera in St. Petersburg (52 nos.).¹³

12*. *Žurnal otečestvennoj muzyki* [Journal of music of the homeland]. Moscow, 1806-07 [09?]. Pub. D.N. Kasin. Monthly [?].

Jagolim states that this journal contains Russian songs for voice and piano (or harp), piano variations on Russian songs, and some *byliny* (ballads). Like Findejzen, Jagolim dates it 1806-07.¹⁴ Jampol'skij gives its publication dates as 1806-09.¹⁵

13*. *Russkij karmannyj pesennik dlja semistrunnoj gitary* [Russian pocket songbook for seven-stringed guitar]. Moscow, 1808-10. Pub. Vas. Serg. Alfër'ev.

Findejzen lists this as a "Journal for Guitar" and dates it 1810.¹⁶ Jampol'skij gives the dates 1808-10 and states that it appeared monthly (10 nos.).¹⁷

14*. *Prinošenie prekrasnomu polu* [Offering to the fair sex]. Moscow, 1809-10, 1812, 1814. Pub. Ž. Pejron [J. Peron?].

⁸ See I.M. Jampol'skij, "Žurnaly muzykal'nye" [Music journals], in *Muzykal'naja Enciklopedija* [Music encyclopaedia], ed. Ju. V. Keldyš, vol. 2 (Moscow, 1974), col. 410.

⁹ N.F. Findejzen, "Muzykal'nye žurnaly v Rossii: Istoričeskij očerk" [Musical journals in Russia: an historical outline], *Russkaja Muzykal'naja Gazeta* 3 (1903), col. 80-81. This journal is hereafter referred to as *FRMG*.

¹⁰ *FRMG*, no. 3 (1903), col. 81.

¹¹ Jampol'skij, col. 410; see also Jagolim, p. 342.

¹² Jampol'skij, col. 410.

¹³ *Ibid.*

¹⁴ Jagolim, p. 342; *FRMG*, no. 46 (1903), col. 1117.

¹⁵ Jampol'skij, col. 410.

¹⁶ *FRMG*, no. 46 (1903), col. 1117-1118.

¹⁷ Jampol'skij, col. 410.

⁴ Jagolim, p. 339; Seaman, pp. 54-55; Vol'man, pp. 96-101.

⁵ Seaman, p. 55; Vol'man, pp. 101-103, 218.

⁶ Jagolim, p. 340; Seaman, p. 55; Vol'man, p. 115.

⁷ Jagolim, pp. 340-341; Seaman, p. 55; Vol'man, pp. 111-116.

This is said to be a monthly musical journal for the piano.¹⁸

15*. *Eutepa* [Euterpe]. Moscow, 1810. Pub. K. El'berit and Co.

Jampol'skij describes this as a monthly journal for pianoforte (4 nos.).¹⁹

16*. *Russkij pesennik. Le chansonnier russe*. St. Petersburg, 1811. Pub. F. Nerlih.

Jampol'skij describes this as a monthly piano journal containing piano variations on Russian songs (11 nos.).²⁰

17. *Aziatskij muzykal'nyj žurnal, izdavaemyj Ivanom Dobrovol'skim* [Journal of Asiatic music, published by Ivan Dobrovol'skij]. Astrahan, 1816-18. Irregular (8 nos.).

Generally regarded as the first music periodical to be published in the Russian provinces and the first Russian musical ethnographical journal, including Caucasian, Kalmyk, Tatar, Armenian, Kabardinian, Kazak, Kirgiz, Turkmen and Buhar melodies.²¹

18. *Severnaja Arfa. La Harpe du Nord. Journal de musique destiné uniquement à recueillir [sic] ce qu'il y aura de plus intéressant en fait de pièces fugitives, composées par les amateurs et les artistes demeurant en Russie pour le Chant, la Harpe et la Guitarre très humblement dédié à sa Majesté l'Impératrice régnante Elisabeth Alexiowna par l'éditeur Frédéric Satzenhoven*. St. Petersburg, 1822-25 [?]. Weekly [?].

According to Jagolim this journal included not only trivial pieces but arrangements of operatic excerpts by Rossini, Weber, Spohr, Boieldieu, as well as piano pieces by Laskovskij, N.A. Titov and others. Jampol'skij gives its dates as 1822-29, while Findejzen states that it appeared monthly.²²

19*. *Peterburgskij žurnal dlja gitary, soderžaščij raznogo roda sočinenija, prjratnye dlja sluha i lëgkie dlja igry* [Petersburg journal for guitar, containing compositions of varied kind, pleasant to hear and easy to play]. St. Petersburg, 1828 (nos. 1-12), 1829 (nos. 13-18). Pub. A.O. Sihra [Sychra]. Monthly.

¹⁸ See Jampol'skij, col. 410; N.M. Lisovskij, *Russkaja periodičeskaja pecat' 1703-1894* [The Russian periodical press 1703-1894] (St. Petersburg, 1895-1902), no. 195; Vol'man, p. 50.

¹⁹ Jampol'skij, col. 410.

²⁰ Jampol'skij, col. 410; see also Jagolim, pp. 341, 357.

²¹ For further details, see FRMG, no. 46 (1903), col. 1118; Jagolim, p. 342; Lisovskij, no. 229.

²² FRMG, no. 46 (1903), col. 1118-1119; Jagolim, p. 343.

Findejzen states that a guitar journal published by Sychra appeared in 1826-27. Jampol'skij gives details of publication as 1826 and 1829.²³ Whether or not a single journal is meant in these references is unclear.

20*. *Eolova arfa* [Aeolian harp]. Moscow, 1834-35. Pub. A. Varlamov. Monthly (10 nos.).

Included songs by Glinka, pieces by Varlamov, Verstovskij.²⁴

21*. *Lira* [Lyre]. Moscow, 1880. Pub. N. Ponomarëv, ed. D.A. Mansfel'd. Monthly (11 nos.).

22*. *Za rojalem* [At the piano]. Riga, 1880-94.

23*. *Russkij citrist* [Russian zither-player]. Moscow, 1883-94, 1904. Pub. and ed. F. Bauer.

24*. *Muza* [Muse]. St. Petersburg, 1891-93. Pub. A.E. von Miller, ed. N.A. Tivol'skij. Monthly.

Jampol'skij describes this as "a music journal for the family and school."²⁵

25*. *Fanfara* [Fanfare]. Riga, 1895. Pub. Usleber. Monthly.

26*. *Violončelist* [Violoncellist]. St. Petersburg, 1899-1900. Pub. and ed. Ja. Rozental'. Monthly.

27*. *Skripač* [Violonist]. St. Petersburg, 1899-1900. Pub. and ed. Ja. Rozental'. Monthly.

28*. *Ežemesjačnyj notnyj žurnal dlja fortepiano i penija* [Monthly music journal for piano and voice]. St. Petersburg, 1899-1905. Pub. K.I. Berngard [Bernhard].

Listed by G.K. Ivanov.²⁶

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Checklist (III) Journals with Music Supplements, Articles on Music, etc.

1. *Moskovskoj žurnal* [Moscow journal]. Moscow, 1791-92. Pub. N.M. Karamzin. Monthly.

This is listed by Lisovskij. G.K. Ivanov states

²³ FRMG, no. 46 (1903), col. 1119; Lisovskij, no. 305; Jampol'skij, col. 410.

²⁴ Jagolim, p. 345.

²⁵ Jampol'skij, col. 411.

²⁶ G.K. Ivanov, *Notoizdatel'skoe delo v Rossii: Istoričeskaja spravka* [The music-publishing business in Russia: an historical inquiry] (Moscow, 1970), p. 23.

that it had music supplements.²⁷

2. *Magazin obščepoleznych znanij i izobretenij, s pri-sovokupleniem Modnago Žurnala, raskrašennyh ri-sunkov i muzykal'nyh not* [Magazine of generally helpful knowledge and inventions, with the addition of a fashion journal, embellished with drawings and printed music]. St. Petersburg, 1795. Pub. I.D. Gerstenberg. Monthly.

According to Jagolim, this included a no. of works by Kozłowski ("Russian songs," polonaises, contredanses), as well as details of new music.²⁸ Some nos. in the Library of Congress (hereafter abbreviated DLC).

3*. *Aglaja* [Aglaiia]. Moscow, 1808-10, 1812. Pub. Prince P. Šalikov. Monthly.

A literary journal with printed music supplement and articles on music.²⁹

4*. *Žurnal Vol'nogo obščestva ljubitelej ruskoj slo-vesnosti* [Journal of the Free Society of Lovers of Russian Literature]. St. Petersburg, 1816-25.

This is listed by G.K. Ivanov, who states that it contained printed music supplements.³⁰

5. *Damskij žurnal* [Ladies' journal]. Moscow, 1823-33. Pub. Prince P. Šalikov. Fortnightly, from 1829 weekly.

Literary journal with music.³¹ Some nos. in DLC.

6. *Nevskij al'manah* [The Nevsky almanac]. St. Petersburg, 1825-48. Pub. Egor Vasil'evič Alad'in.

Contained music supplements.³² Some nos. in DLC.

7. *Galateja* [Galatea]. Moscow, 1829-30, 1838-40. Pub. S.G. Raič. Weekly.

A literary artistic journal with music supplement.³³ Some nos. in DLC.

8*. *Zritel'. Spectateur*. [Spectator]. St. Petersburg, 1829-?. Pub. Bernard. Monthly.

Listed by Findejzen.³⁴

9*. *Girljanda* [Garland]. St. Petersburg, 1831-32. Pub. M.A. Bestužev-Rjumin. Weekly.

²⁷ Lisovskij, no. 89; Ivanov, p. 9.

²⁸ Jagolim, p. 338.

²⁹ FRMG, no. 46 (1903), col. 1117; Jagolim, p. 343.

³⁰ Ivanov, p. 12.

³¹ Lisovskij, no. 277; Ivanov, p. 16.

³² Ivanov, p. 15.

³³ Lisovskij, no. 310; Ivanov, p. 16.

³⁴ FRMG, no. 48 (1903), col. 1186.

Lisovskij calls this "a journal of literature, music, fashions and theatres."³⁵

10*. *Sanktpeterburgskij vestnik* [St. Petersburg her-ald]. St. Petersburg, 1831. Pub. E.V. Alad'in. Weekly [?].

Lisovskij lists this as "a journal of literature, theatre, news and music." According to Findejzen it appeared twice weekly and contained printed music and articles on music.³⁶

11. *Molva* [Rumour]. Moscow, 1831-36. Pub. N.I. Nadeždin. Weekly, except twice-weekly in 1832 and thrice-weekly in 1833.

This was a supplement to the journal *Teleskop* [Telescope]. Both publications contained materials on fashion and the arts, including music.³⁷

12. *Moskovskij nabljudatel'* [Moscow observer]. Moscow, 1835-39. Pub. V.A. Androsov. From 1838 ed. V.G. Belinskij. Fortnightly.

An encyclopaedic journal with music supplements.³⁸ Some nos. in DLC.

13a. *Repertuar russkogo teatra* [Repertoire of the Russian theatre]. St. Petersburg, 1839-41. Pub. I.P. Pesockij. Monthly.

13b. *Panteon russkogo i vseh evropejskikh teatrov* [Pantheon of the Russian and all European theatres]. St. Petersburg, 1840-41. Pub. V.P. Poljakov. Monthly.

13c. *Repertuar russkogo i Panteon vseh evropejskikh teatrov* [Repertoire of the Russian and pantheon of all European theatres]. St. Petersburg, 1842. Pub. I.P. Pesockij et al. Fortnightly.

13d. *Repertuar russkogo i Panteon inostrannyh teatrov* [Repertoire of the Russian and pantheon of foreign theatres]. St. Petersburg, 1843. I.P. Pesockij et al. Monthly.

13e. *Repertuar i Panteon* [Repertoire and pantheon]. St. Petersburg, 1844-47. Pub. V.S. Mežević and I.P. Pesockij. Monthly.

13f. *Panteon i Repertuar ruskoj sceny* [Pantheon and repertoire of the Russian stage]. St. Petersburg, 1848, 1850-51. Pub. F.A. Koni.

³⁵ FRMG, no. 48 (1903), col. 1186; Lisovskij, no. 321; Jagolim, p. 345.

³⁶ FRMG, no. 48 (1903), col. 1186-1187; Lisovskij, no. 328.

³⁷ Lisovskij, nos. 326, 329; Jagolim, p. 345.

³⁸ Lisovskij, no. 360; Ivanov, p. 16.

13g. *Panteon. Žurnal literaturno-hudožestvennyj* [Pantheon. Literary-artistic journal]. St. Petersburg, 1852-56. Pub. F.A. Koni. Monthly.

This was an important series of publications, in which music played a prominent part. Volumes of 13(e) *Repertuar i Panteon* in the present writer's possession contain articles by Ulybyšev, Fétis, and d'Ortigue, interesting comments on the contemporary Russian and European scene, as well as articles on the philosophy and history of music, an occasional musical chronicle, and printed music supplements. Some of Serov's major articles were published in 13(e) *Panteon*.³⁹

14. *Literaturnaja gazeta* [Literary gazette]. St. Petersburg, 1840-49. Pub. A.A. Kraevskij et al. Twice-weekly (1840); thrice-weekly (1841); then weekly.

This contained material on theatres and performances.⁴⁰ Some nos. in DLC.

15*. *Artiste Russe*. St. Petersburg, 1846-48. In French. Pub. Ž. Gil'ju [J. Giglieu?]. Fortnightly.

16*. *Damskij al'bom rukodel'nyh rabot* [Ladies' album of needlework]. St. Petersburg, 1855-56. Pub. M. Stanjukovič.

G.K. Ivanov states that this publication had a music supplement.⁴¹

17*. *Iskusstva* [Arts]. St. Petersburg, 1860. Fortnightly.

Lisovskij describes this as "a journal of theatre, music, painting, sculpture, architecture and literature."⁴²

18. *Russkij arhiv* [Russian archive]. Moscow, 1863-1917. Pub. and ed. P.I. Bartenev et al. Initially monthly.

Contained occasional articles on music.⁴³ Some nos. in the British Library (hereafter abbreviated BL).

19*. *Teatral'nye afiši i Antrakt* [Theatrical posters and entr'acte]. Moscow, 1864-65. Pub. A.N. Bazenov. Monthly.

Continued as *Antrakt* (see following item).⁴⁴

20*. *Antrakt* [Entr'acte]. Moscow, 1866-68. Pub. I. Smirnov et al. Weekly.

A continuation of *Teatral'nye afiši i Antrakt* (see previous item).⁴⁵

21*. *Detskoe čtenie* [Reading for children]. St. Petersburg, 1869-94: pub. K. Durynin, P. Merkul'ev et al.; Moscow, 1894-1906: pub. E.N. Tihomirov et al.

Contained music supplements.⁴⁶

22. *Russkaja starina* [Russian antiquity]. St. Petersburg, 1870-1916. Pub. V.A. Semevskij et al. Monthly.

This contained some important articles on music.⁴⁷ DLC, BL, etc.

23. *Živopisnoe obozrenie* [Painting review]. St. Petersburg, 1872-1905. Pub. N.I. Zuev, Karč-Karčevskij et al. Weekly.

Had a music supplement.⁴⁸ Some nos. in BL.

24*. *Suflër* [Prompter]. St. Petersburg, 1878-85. Pub. A.I. Utkin et al. Twice-weekly.

A literary and theatrical gazette with music supplement.⁴⁹

25. *Istoričeskij vestnik* [Historical herald]. St. Petersburg, 1880-1917. Pub. S.N. Šubinskij. Monthly.

This contained a number of articles on music.⁵⁰

26*. *Sel'skij vestnik* [Village herald]. St. Petersburg, 1881-1917. Weekly.

Published by *Pravitel'stvennyj vestnik* [Government Messenger], this contained a music supplement.⁵¹

27*. *Zvezda* [Star]. St. Petersburg, 1886-94 [?]. Pub. and ed. V.V. Komarov. Weekly.

This was an artistic-literary journal with several supplements. Lisovskij states that a monthly music supplement was published from 1889-94 (1888-91 according to Ivanov).⁵²

28. *Artist* [Artist]. Moscow, 1889-95. Pub. F.A. Kumanin et al. 7 issues per year, Sept.-April.

This was a substantial and richly illustrated journal (46 nos. in all) devoted to the fine arts,

³⁹ *FRMG*, no. 48 (1903), col. 1187; Lisovskij, nos. 431, 438, 455; Jagolim, p. 347.

⁴⁰ Lisovskij, no. 435.

⁴¹ Ivanov, p. 21.

⁴² Lisovskij, no. 644.

⁴³ Lisovskij, no. 780.

⁴⁴ Lisovskij, no. 820.

⁴⁵ Lisovskij, no. 867.

⁴⁶ Lisovskij, no. 988; Ivanov, pp. 22, 26.

⁴⁷ Lisovskij, no. 1050.

⁴⁸ Lisovskij, no. 1147; Ivanov, p. 22.

⁴⁹ Lisovskij, no. 1399; Ivanov, p. 22.

⁵⁰ Lisovskij, no. 1422.

⁵¹ Lisovskij, no. 1514; Ivanov, p. 22.

⁵² Lisovskij, no. 1816; Ivanov, p. 26.

including music. A supplement *Dnevnik artista* [Artist's diary] was published 5 times per year from 1892-93.⁵³ Some nos. in BL.

29. *Ežegodnik imperatorskih teatrov* [Yearbook of the imperial theatres]. St. Petersburg, 1892-1915. Ed. A.E. Molčanov et al. First issue dealing with the season 1890/91; from 1909 appeared 7-8 times per year.

A valuable source of information on Russian theatrical and musical life.⁵⁴ BL.

30*. *Naše vremena* [Our time]. St. Petersburg, 1892-1916. Initially daily; from 1894 weekly.

Lisovskij describes this as "a literary-musical journal with illustrations."⁵⁵

31*. *Žurnal izjasčnyh iskusstv i literatury* [Journal of fine arts and literature]. Moscow, 1894-95. Pub. N.V. Novikov.

According to Ivanov, this had a music supplement.⁵⁶

32*. *Teatr i iskusstvo* [Theatre and art]. St. Petersburg, 1897-1918. Pub. Z.V. Timofeeva et al. Weekly.

Had a music supplement.⁵⁷

33. *Artističeskoe illjustrirovannoe obozrenie kafe-koncertov, teatrov, var'ete i cerkov* [Artistic illustrated survey of cafe-concerts, theatres, variety and churches]. St. Petersburg, 1898-99. Pub. and ed. E.S. Metaska. Fortnightly (24 nos. in all).⁵⁸

34*. *Vestnik teatra i muzyki* [Theatre and music herald]. St. Petersburg, 1898. Pub. and ed. A.P. Koptjaev (3 nos.).⁵⁹

35. *Mir iskusstva* [World of art]. St. Petersburg, 1899-1904. Pub. Princess Teniševa and S.I. Ma-montov, ed. S.P. Djagilev. From no. 23/24 (1899), pub. and ed. Djagilev.

Contained occasional articles on music.⁶⁰ In BL.

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Appendix Some Daily Publications

* *Moskovskij listok* [Moscow newspaper]. Moscow, 1881-1918.

Contained music supplements.⁶¹

* *Teatr i žizn'* [Theatre and life]. Moscow, 1884-93. Pub. and ed. F.D. Grydnin.

A "theatrical, musical and literary gazette," a continuation of *Moskovskij dnevnik zrelisč i ob'javlenij* [Moscow diary of performances and advertisements], 1882-84.⁶²

* *Teatr* [Theatre]. Odessa, 1896-190[?]. Pub. and ed. P.I. Želihovskij et al.

A "daily gazette devoted to the arts, theatre, music and sport."⁶³

* *Ežednevnoe libretto* [Daily libretto]. Moscow, 1898-190[?]. Pub. and ed. A.A. Levenson.⁶⁴

The University of Auckland



⁵³ Lisovskij, no. 1975.

⁵⁴ Lisovskij, no. 2183; Jagolim, p. 354.

⁵⁵ Lisovskij, no. 2193; Ivanov, p. 22.

⁵⁶ Ivanov, p. 26.

⁵⁷ Lisovskij, no. 2606; Ivanov, p. 23.

⁵⁸ Lisovskij, no. 2620.

⁵⁹ Lisovskij, no. 2631.

⁶⁰ Lisovskij, no. 2744.

⁶¹ Ivanov, p. 26.

⁶² Lisovskij, nos. 1571, 1778.

⁶³ Lisovskij, no. 2525.

⁶⁴ Lisovskij, no. 2640.

The First Music Journals in Croatia

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The first music journals appeared in Croatia at a relatively late date—not until the second half of the 19th century, in fact. The reason for this may be traced to specific social and political circumstances in Croatia, a nation which for several centuries had held off Ottoman expansion into Western Europe at the very frontier of the Turkish Empire. While the Kingdom of Croatia formed part of the Austrian (later Austro-Hungarian) Empire, it was not powerful enough economically to support artistic and research activities to any extent. For this reason, many Croatians were obliged to work or to publish their material in other European cultural centres.

The governmental subsidy to the *Musikverein* (founded in 1827) and the establishment of a permanent Croatian opera company made it possible for the composer Ivan Zajc (1832-1914) to come to Zagreb from Vienna in 1870 to take up the position of headmaster and singing teacher at the *Musikverein* School and to become manager of the new opera company. Due to Zajc's various activities, and to the considerable material support provided by the government, musical life in the Croatian capital of Zagreb was substantially enhanced and intensified.

Apart from the *Musikverein*—an institution analogous to those found in many Austrian cities—other musical organizations active in Zagreb during the second half of the 19th century included: a military orchestra, a chamber orchestra (1861-1879), the city orchestra (1867-1868) and a school orchestra (1878-1891). A permanent theatre orchestra for the performance of operettas was established in 1863 and a permanent opera company in 1870.

After 1860 there was increased interest in choral singing in Croatia. In the 1860s and 1870s no less than six choral societies were founded in Zagreb. In addition to *Vienac*, the choral society of the Zagreb clergy (founded in 1839), there subsequently appeared the Croatian Choral Society *Kolo* (founded in 1862), the Craftsmen's and Workers' Choral Society *Sloboda* (1873), the Croatian Tradesmen's Association Choral Society *Merkur* (1874), the Croatian Craftsmen's and Workers' Choral Society *Sloga* (1875), the Academic Choral Society *Hrvatska lira* (1876) and the Croatian Choral Society *Orao* (1877).

During the 19th century, the daily newspapers carried regular and extensive reports on a large number of non-musical activities taking place in Zagreb and throughout Croatia, but articles concern-

ing musical life and culture were relatively scarce.¹ The first attempt to establish a music journal in Croatia was made by the Croatian Choral Society *Kolo* in 1876. The Society's archives contain a draft subscription form and a lithographed invitation to composers and writers on music, soliciting contributions and outlining the form that the journal would take. Its aim was to publish reviews, critiques, news items, historical anecdotes, biographies, and descriptions of folk music and instruments, and of folk customs connected with music and song. The editor of the journal was to have been Vjekoslav Klaić (1849-1928), the eminent Croatian historian and professor at Zagreb University. But due to insufficient support from *Kolo*'s financial contributors, this journal was never published.

Croatia's first music periodical, as it turned out, was destined to be a specialized journal. The "Journal for Popular Ecclesiastical Music and Singing," *St. Cecilia*, edited by Miroslav Cugšvert (1844-1894), appeared on 1 July 1877. Its principal aims were to contribute to the training of church organists and to promote the revival of ecclesiastical music in the spirit of the Cecilian movement of Franz Witt. Consequently, in addition to reports on the musical life of the city, the journal also contained articles on organs, organ playing, ecclesiastical singing and on musical instruments. Its number of subscribers (130) was too small to keep it alive, however, and at the end of 1878 it ceased publication. It re-appeared in 1883, but support from subscribers and contributors was again very limited and it ceased publication definitively in 1884.

Nevertheless, the articles and musical contributions published in *St. Cecilia* may well have been of some use to the church organists for whom they were intended. But the apathy of the general public, and the unwillingness of the village populations to consider even minimal changes in their traditions, prevented this first Croatian music journal from developing any further.

The next music journal in Croatia, the monthly periodical *Gusle*,² was not to appear for almost a decade. Twelve issues of *Gusle*, a "Journal for Sacred and Secular Music," appeared in 1892, edited by Vjekoslav Klaić and Vjenceslav Novak (1859-1905). *Gusle* was not a specialized journal: it contained articles about Croatian musicians, teaching methods, singing, ecclesiastical music, and folklore, as

¹ The few journals in which the latter may be found include the *Agramer Theatre Journal* (1815), *Luna* (1826-1858), *Danica* (1835-1949), *Kolo* (1842-1853), *Neven* (1852-1868), *Vienac* (1869-1904) and *Hrvatska vila* (1882-1885).

² The name of a stringed folk instrument of the Southern Slavs.



Ivan Zajc

well as a regular column of musical news items. Ivan Zajc and Antun Stöckl's contributions to this journal were more varied and interesting than those in *St. Cecilia*. The compositions which *Gusle* published consisted mainly of choral works, music for organ, and solo songs by contemporary Croatian composers. Though generally of greater interest and variety than *St. Cecilia*, *Gusle*, too, failed to survive for any length of time.

Nevertheless, as soon as *Gusle* ceased publication, Vjenceslav Novak started a new journal entitled *Glazba* [Music], a "Journal for Sacred and Secular Music and the Dramatic Arts," the "Organ of the Croatian Choral Federation." Following the example set by *Gusle*, *Glazba* published articles on aesthetics, teaching methods, music theory, on the Croatian National Theatre, and on music in Croatia. Unlike its predecessors, however, it did not include historical or ethnomusicological articles. The piano compositions, solo songs and choral and chamber works which it published were similar to those published in *Gusle*. After a life-span of one year, *Glazba* ceased publication in 1893.

The growth of the bourgeoisie in the second half of the 19th century resulted in the founding of numerous choral societies throughout Croatia. In response to the constant need for new compositions, the Croatian Choral Federation started the journal *Jeka* [Echo] in 1897. Only one issue appeared, which, apart from a lengthy foreword, contained music only. It would appear that new compositions were in far greater demand than articles about music.

When the first music journals appeared in Croatia, the difficulty in attracting a sufficient number and quality of editors, contributors and readers made it impossible for any journal to survive long enough to make a lasting contribution. It would seem that the first music journals appeared in a milieu which was not yet sufficiently developed to feel a need for them. However, some fifteen years after *Glazba* ceased publication *St. Cecilia* once again began to appear on a regular basis (1907-1944, 1969-). Well organized and expertly edited, it was able to gather a number of eminent contributors, and now represents the most important music journal published in Croatia.

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List of 19th-century Croatian Music Journals

1. *Sv. Cecilija* [St. Cecilia], edited by Miroslav Cugšvert. Zagreb, 1877 (nos.1-3), 1878 (nos.1-12), 1883 (nos.1-12), 1884 (nos.1-4).
2. *Gusle*, edited by Vjekoslav Klaić and Vjenceslav Novak. Zagreb, 1892 (nos.1-12).
3. *Glazba* [Music], edited by Vjenceslav Novak. Zagreb, 1893 (nos.1-12).
4. *Jeka* [Echo], edited by Franjo Ks. Kuhač. Zagreb, 1897 (no.1).

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**The Earliest Known Inventories
of European Music Journals**

James A. Deaville
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Two hitherto neglected early 19th-century French publications—a periodical and a music bibliography—appear to contain the earliest known lists of European music journals. César Gardeton's *Annales de la musique ou Almanach musical* (Paris, 1819 and 1820) and his *Bibliographie musicale de la France et de l'étranger* (Paris, 1822)¹ contain lists which significantly predate François-Joseph Fétis' "Revue des journaux de musique publiés dans les divers pays de l'Europe" (1828). Until now the Fétis publication has been considered the first such compilation.² The earlier lists, couched in the midst of larger bibliographic works—the *Annales* and the *Bibliographie musicale*—present the scholar with certain problems: 1) in both publications, under the rubric *Journaux*, there is no differentiation between journals on music and the larger number of periodical publications of music (indeed in the *Bibliographie musicale* all eleven French listings fall into the latter category); 2) the lists are selective, focusing on international journals from that time and from preceding years, but apparently limited to those periodicals available to Gardeton or known to him through other sources; 3) the entries are often sketchy, and vary according to the detail of Gardeton's own sources.

Despite these limiting factors, Gardeton compiled truly international lists and, in one section of the *Bibliographie musicale*, provided the reader with a descriptive analysis of contents for those volumes he knew personally.³ While not profoundly analytical like Fétis' aforementioned article, Gardeton's lists, when used in conjunction with his descriptions, serve as informative tools for the reader who desires insights into early 19th-century French perceptions of music journalism both at home and abroad.

¹These two publications, hereafter abbreviated *Annales* and *Bibliographie musicale*, were reprinted as vols. 5 & 6 (respectively) in the series Archives de l'édition musicale française, edited by François Lesure (Geneva: Minkoff, 1978).

²*Revue musicale* 2 (1828): 313-320. Imogen Fellinger calls this the "first list containing European music periodicals" (*The New Grove Dictionary of Music and Musicians*, s.v. "Periodicals" [XIV, 429]).

³The main list of music journals in the *Bibliographie musicale* is found on pp. 282-286. Lengthier treatments of selected journals or individual journal volumes are found on pp. 316-317, 408-09, 410-411, 411-412, 413, 415 and 425.

The following list of journals, drawn from Gardeton's three published volumes (the 2 years of the *Annales*, and the *Bibliographie musicale*), conflates titles from all three of these sources. Roman numerals after the titles indicate the publication(s) in which they are treated:

- I = *Annales* (1819), cols. 233-234
- II = *Annales* (1820), cols. 144-46
- III = *Bibliographie musicale*, pp. 282-286

My list below excludes all periodicals solely devoted to the publication of music.⁴ I have retained Gardeton's national designations from the *Bibliographie musicale*, but have indicated the titles as they appear in Fellinger,⁵ and have added cities, when lacking, and dates.

GERMANY [& AUSTRIA]⁶

<i>Allgemeine musikalische Zeitung</i>	
Leipzig, 1798-1848	I, II, III
<i>Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat</i>	
Vienna, 1817-1824	I, II, III
<i>Wiener allgemeine musikalische Zeitung</i>	
Vienna, 1813	I, II, III
<i>Musikalische Zeitung für die oesterreichischen Staaten</i>	
Linz, 1812-1813	I, II, III
<i>Musikalisches Taschenbuch</i> ⁷	
Penig, 1803, 1805	III

ENGLAND⁸

<i>The Quarterly Musical Magazine and Review</i>	
London, 1818-1828	III
<i>The English Musical Gazette</i>	
London, 1819	III

⁴ This eliminates, for example, 9 of the 18 foreign journals in the *Bibliographie musicale*.

⁵ *New Grove*, s.v. "Periodicals" [XIV, 433-505].

⁶ In the *Annales* (1820), col. 308, Gardeton indicated that a newly formed Viennese society of amateur musicians planned to publish a journal entitled *Annales de la société des amateurs de la musique des états autrichiens*. None of the available bibliographic sources suggest, however, that such a periodical was ever published, although Gardeton lists it in the *Bibliographie musicale* (p. 285). This journal, therefore, has been eliminated from my list.

⁷ Gardeton calls this publication "Musikalisches taschenbuch [sic] auf das jahr [sic], etc. Portefeuille musical" (*Bibliographie musicale*, p. 285).

⁸ Gardeton lists a "Musical journal, par le Docteur Busby" (*Bibliographie musicale*, p. 285), not given in our list. Details of publication (*ibid.*, p. 425) indicate that this is probably the *Monthly Musical Journal* (1801), which Fellinger refers to as a periodical collection of musical pieces (*Verzeichnis der Musikzeitschriften des 19. Jahrhunderts*, Studien zur Musikgeschichte des 19. Jahrhunderts, vol. 10 [Regensburg: Bosse, 1968], p. 8).

THE LOW COUNTRIES

<i>Amphion</i>	
Groningen, 1818-1822	III
<i>Il discernatore</i> ⁹	
Utrecht, ?	III

The following discussion will focus on the most complete of the three lists by Gardeton, that of the *Bibliographie musicale*, which nevertheless typifies all three in its details. The journals in this list do not appear to be assigned any particular order within national sections. For each journal, Gardeton provides a variety of information, ranging from a mere title and place of publication to a full bibliographic entry with descriptive annotation. In the case of *Amphion*, for example, he indicates title, volume, number of issues, place and year of publication, publisher, dimensions and number of pages, and adds the comment "this miscellany promises to be good: it should embrace the theory and the practice of musical art."¹⁰ That he usually does not cite price, dimensions, or publisher, and describes only selected periodicals in detail in his comments, suggests that Gardeton personally viewed only a small number of journals. He was nevertheless concerned with compiling as exhaustive, current and international a periodical list as possible. This view is certainly compatible with the editorial policy, stated elsewhere in the *Bibliographie musicale*, to catalogue "all of the treatises and works of vocal and instrumental music printed or engraved in Europe up to this day."¹¹ While at that time it would have been impossible for Gardeton to have fully lived up to such claims of comprehensiveness, the lists of published music, books on music, and musicians in Paris nevertheless appear to be the result of quite exhaustive investigation.

Gardeton did omit or overlook in his list a few more important titles like the *Wiener allgemeine Theaterzeitung* (1806-1860) and his own *Annales de la musique* (1819-1820). He nevertheless did include the most significant periodicals of his day and several others. Furthermore, the period covered by the lists of periodicals in the *Bibliographie musicale* (approximately 1800-1820) was not a very fruitful time for music journals, as Fétis himself stated

concerning the incipient French musical press.¹² It was the emphasis on periodical publications of music in French-speaking countries that caused the imbalance in Gardeton's *Bibliographie musicale* between journals listed from France and the Low Countries, and those from England and German-speaking lands. From the beginning, the Germans and Austrians showed relatively little interest in periodical publications of music, preferring instead journals that discussed music and musical issues. Gardeton's list is thus most instructive and valuable because of its inclusion of both types of musical periodical publication. In contrast, Fétis' descriptive index (1828) deals exclusively with periodicals discussing music. Fellingner's two catalogues, as well, are solely devoted to journals on music.¹³

Gardeton's brief descriptions of selected journals in the second portion of his *Bibliographie musicale* provide some interesting and useful information for the scholar. Of the journals listed above, he indicates contents for the *Allgemeine musikalische Zeitung*, the *Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* and the *Musikalisches Taschenbuch*.¹⁴ He also indexes contents for a journal not included in the bibliographic list on pp. 282-286: his own *Annales de la musique*.¹⁵ Gardeton's descriptions provide a factual, objective list of specific articles or general types of contributions. On the *Musikalisches Taschenbuch* (1805), he writes: "In the opening section of this almanac, one finds ideas on the state of music in Leipzig, Berlin, and the principal cities of Germany, followed by a biographical sketch of Madame Mara, celebrated singer."¹⁶ Concerning the *Allgemeine musikalische Zeitung* (Leipzig) he notes: "The musical amateur and the artist who like to be informed on the history and progress of their art will find here an ample harvest to satisfy their taste and curiosity. This journal, the enterprise of which honors the taste and views of the editors, has been in existence for twenty-two years ..."¹⁷

¹² Fétis, "Revue des journaux de musique ...," *Revue musicale* 2 (1828): 319-320.

¹³ See Fellingner, *Verzeichnis*, pp. 8-9. Fellingner's forthcoming catalogue entitled *Periodica Musicalia 1789-1930* (Studien zur Musikgeschichte des 19. Jahrhunderts, vol. 55 [Regensburg: Bosse]) will serve as an essential tool for the long-needed discussion of these periodical publications of music. When used in conjunction with her other indices, the new catalogue will permit an overview of music journals in Europe.

¹⁴ *Bibliographie musicale*, pp. 410-412; p. 413; and pp. 408 & 415 (respectively).

¹⁵ *Ibid.*, pp. 316-317.

¹⁶ *Ibid.*, p. 415.

¹⁷ *Ibid.*, p. 410. In fact, this journal had been in

⁹ Gardeton's reference to this journal (*Bibliographie musicale*, p. 286) reads as follows: "Il discernatore, giornale italiano, ossia notizie scelte di letteratura, di belle arti, etc. avec fig. et musique. in-8. Utrech [sic]." Neither of Fellingner's indices lists this periodical, since it appears to treat music only within the context of the arts in general.

¹⁰ *Bibliographie musicale*, p. 286. All translations in this article are by the present author.

¹¹ *Ibid.*, unnumbered title page.

ANNALES
DE
LA MUSIQUE,
OU
ALMANACH MUSICAL
POUR L'AN 1819,

Contenant le Répertoire de la Musique publié en 1817 et 1818; — une liste des Musiciens et Compositeurs de Paris, avec le titre de leurs ouvrages; — les Journaux, Écoles et Abonnements de musique, — la Nécrologie des Artistes; — les Soirées et Matinées musicales; — des Éphémérides, etc., etc.

Dédié à M.^{me} V^e. NICOLÒ et à M.^{lles} Sophie et Nicolette, ses filles.

PAR UN AMATEUR.

PREMIERE ANNÉE.

A PARIS,

Au Bureau des ANNALES DE LA MUSIQUE, à l'impasse, rue Coquillière, n^o. 27;
Et chez les principaux Libraires et Marchands de musique.

De l'imprimerie de MOREAU, successeur de M. VALADE, rue Coquillière, n. 27.

ANNALES
DE LA MUSIQUE,
OU
ALMANACH MUSICAL DE PARIS,
DES DÉPARTEMENTS ET DE L'ÉTRANGER;
POUR L'AN 1820.
SECONDE ANNÉE.

Suivi d'une Esquisse de l'état actuel de la musique à Londres; — de Notices sur la musique et sur les artistes, etc., etc.;

PAR M. CÉSAR GARDETON, AMATEUR.

PARIS.

L'ÉDITEUR, rue Montorgueil, n^o. 96;
PACINI, éditeur du *Troubadour ambulant*, boulevard Italien, n^o. 11;
BLANCHET fils, *accordeur*, rue du Faubourg Montmartre, n^o. 17.

1820.

Title pages
Annales de la musique (1819 and 1820)

A more detailed evaluation of the Leipzig journal appears in the *Annales* (1820), which features a review of the *Allgemeine musikalische Zeitung* by a certain Lambry from Metz.¹⁸ In it, the author both provides a general overview of contents and investigates in particular the quality of reports from the Paris musical correspondent. His overall assessment is that the “analyses are distinguished

existence since 1798.

¹⁸*Annales* (1820), cols. 303-308. Lambry's remarks, possibly re-published from another source, concern the volume of 1818. In the *Bibliographie musicale* (p. 411, fn. 1) Gardeton refers the reader back to this “critical notice.”

by a great refinement of criticism and by a justness of observation.”¹⁹

So far, our discussion has focused on the most complete of Gardeton's lists. The earlier indices in the *Annales*, which are also found within a larger bibliographic setting, present the same basic information, but for fewer music journals (the same four titles in both *Annales*). In neither of the *Annales* did Gardeton offer descriptive information about the journals cited. The 1819 list is important as the earliest known index of European music periodicals, and served as a prototype for the more complete

¹⁹*Annales* (1820), cols. 303-304.

index within the *Bibliographie musicale*.

Little seems to be known about Gardeton himself. Of the various French sources consulted, Fétis provides the most detailed biographical information.²⁰ According to him, Gardeton was born in Marseille in 1786 and, after completing his schooling, moved to Paris at the end of 1814. There, according to Fétis, "il s'est occupé de compilations et de traductions littéraires et musicales."²¹ According to Gardeton's own *Bibliographie musicale*, he is also supposed to have edited *L'Indicateur musical, français et étranger*, a journal which "appeared twice a week during the months of July, August and September 1819."²² He died in Saint-Germain near Paris at the age of 45.

In his *Biographie universelle*, Fétis criticized the *Bibliographie musicale* as a "loathsome rhapsody devoid of order or plan and teeming with errors and blunders."²³ Although this criticism appears justified to the extent that Gardeton's work is disorganized and contains factual errors (even in the list of periodicals), Fétis may also have felt some professional jealousy toward Gardeton. The trained musician, theorist, and bibliographer Fétis would certainly have taken issue with the methods and pretensions of the amateur Gardeton.²⁴ Thus Gardeton's *Annales* do not appear in Fétis' descriptive index of 1828. Gardeton's work deserved a better reception, for at least his personal comments on the journals reveal a perceptive and open mind and a well-developed taste.²⁵

Despite Fétis' polemics against Gardeton, the two men have much in common. Fétis' "encyclopedic intellect"²⁶ is evident in Gardeton as well, and the outlook of both men can be traced back to the late 18th century, an age which saw the creation of Diderot and d'Alembert's *Encyclopédie, ou Dictionnaire raisonné des sciences, arts et métiers* (1751-1765). The German bibliographic tradition of the

late 1700s and early 1800s, as exemplified in Johann N. Forkel's *Allgemeine Literatur der Musik* (1792) and Carl Friedrich Whistling's *Handbuch der musikalischen Litteratur* (1817), probably also influenced Gardeton. Like these individuals, Gardeton was obviously concerned with gathering and cataloguing knowledge, and in making it accessible to the public. In the *Avertissement* of the *Bibliographie musicale*, Gardeton notes how "in one single book, the author wanted to present to musicians ... that which he had to seek in innumerable volumes, many of which are manuscripts."²⁷ Gardeton's various descriptive comments within the *Annales* and the *Bibliographie musicale* indicate that he was more strongly drawn to literary works and bibliographic concerns than to music itself, and his remarks exhibit the broad erudition and literary orientation that one might have expected from a knowledgeable amateur of the time.

Although they do not constitute major contributions to the history of music periodicals, the lists within Gardeton's publications merit attention because they were the first of their kind. Furthermore, they record the titles of music periodicals that do not appear in recent catalogues and that may indeed no longer exist in any library or archive, e.g., *Il discernatore* and *L'Indicateur musical, français et étranger*. Examination of these lists nevertheless raises a number of questions: Did Gardeton's attempts influence any of his compatriots, such as François-Joseph Fétis? Were Gardeton's views on German periodicals representative of the French attitude in general following the Congress of Vienna? The resolution of such issues will expand our knowledge of music periodicals in France during the first decades of the 19th century and will help to determine the prevailing French attitude at that time towards music journals.

²⁰ Fétis, "César Gardeton," in *Biographie universelle des musiciens*, 2nd edition, vol. 3 (Paris: Firmin Didot Frères, 1866), pp. 407-408.

²¹ *Ibid.*

²² *Bibliographie musicale*, p. 250. This periodical does not appear in either of Fellingner's indices. It is also absent from Gardeton's own lists, possibly because of its short life. Gardeton seemed generally reluctant to mention his own publications, even in the *Bibliographie musicale*.

²³ *Bibliographie universelle*, vol. 3, p. 408.

²⁴ On Fétis' expectations of a musical reference work, see Peter Bloom, "François-Joseph Fétis and the *Revue musicale* (1827-1835)" (Ph.D. diss., University of Pennsylvania, 1972), pp. 333-335.

²⁵ It would be interesting to compare his remarks with those of Fétis on the same journals.

²⁶ Robert Wangermée, "François-Joseph Fétis," in *New Grove* [VI, 512].

²⁷ *Bibliographie musicale*, unnumbered title page.

Northwestern University



A Research Report on "Magazine Music" Published in Non-Musical Periodicals

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Specialists are aware of the fact that complete musical works were often included in 19th-century journals, and that this practice continues in modern publications such as *Clavier* and *Keyboard Classics*. However, little recognition has been given to the many non-musical periodicals from the past 300 years which also contain musical works. From late in the 17th century until well into the 20th century, a flood of popular and serious music has appeared in the pages of European and American magazines. These periodicals include literary journals, art magazines, women's and children's magazines, illustrated household monthlies, weekly newspapers, political publications, religious magazines, and even such familiar titles as the *Atlantic Monthly* and *Harper's Bazaar*. Thousands of songs, piano pieces, instrumental numbers, choral settings and arrangements of operatic works have appeared in magazines, yet this publishing tradition has been virtually forgotten.

Little research has been directed to "magazine music": the few studies devoted to this topic do not even hint at the breadth of the tradition.¹ Sources

¹British journals that contained music are discussed in Frank Kidson, "English Magazines Containing Music before the Early Part of the Nineteenth Century," *Musical Antiquary* 3 (1911-12): 99-102, and in W.J. Lawrence, "Eighteenth-Century Magazine Music," *ibid.*, pp. 18-39. Otto Erich Deutsch mentions music by prominent composers in selected 18th- and 19th-century periodicals in "Erstdrucke der Musik in periodischer Literatur," *Die Musikforschung* 16 (1963): 51-52. Music from three non-musical periodicals is included in the British Museum's *Hand-List of Music Published in Some British and Foreign Periodicals between 1787 and 1848 now in the British Museum* (London: Trustees of the British Museum, 1962).

Sources of general information on the range of American journals that published music are: Frank Luther Mott, *History of American Magazines*, 5 vols. (New York: Appleton and Co.; Cambridge: Harvard University and Belknap Press, 1930-1965); and Judith Tick, *American Women Composers before 1870* (Ann Arbor: UMI Research Press, 1983). Additional information is available in Lyon N. Richardson, *History of Early American Magazines* (New York: Thomas Nelson and Sons, 1931) and in Paul Fatout, "Threnodies of the Ladies' Books," *Musical Quarterly* 31 (1945): 464-478.

New interest in this topic is evidenced by recent monographs, such as Zoila Lapique Becali's *Musica colonial cubana en las publicaciones periodicas (1812-1902)*, vol. 1 (Havana: Editorial Letras Cubanas, 1979), and Clemens Höslinger's index of music in a German romantic periodical, *Musik-Index zur Zeitschrift für Kunst, Literatur, Theater und Mode, 1816-1848*, Publikationen

on general periodical history rarely mention this music, while discussions of musical magazines seldom suggest that compositions were also included in more general reviews. My research is a study of non-musical journals that published music. Its foremost goals are to produce: 1) an essay history of this publishing tradition; and 2) a bibliographic study of non-musical periodicals from Europe and the Americas that published music. The bibliographic study will consist of a computer-generated index of periodicals, each listed with relevant publication information—e.g., title(s), subtitle(s), dates, publisher, city, editor(s), brief description of contents, availability in reprint or microfilm, and location in selected library collections. *The Waterloo Directory* serves as a model of such a reference tool covering a large body of periodicals.² The first stage in our undertaking will be a study of periodicals published in the United States, owing to their greater ease of access.

I was first introduced to this field of research during an investigation of a musical work by Arnold Schoenberg—*Herzgewächse*, Op. 20—which was composed for and published in a famous art journal, the *Blaue Reiter* almanac of 1912 (see illustration, opposite page).³ The search for precedents for Schoenberg's composition has led me to an ever-growing realization of the breadth and long history of this musical tradition. Surveying prominent research collections and microfilm series has so far revealed more than 800 literary, art and household periodicals featuring published music, dating from as early as 1678 (*Le Mercure galant*) to as late as 1962 (*Life Magazine*).⁴ The majority of these journals are American or British, but also included are Canadian, German, French, Scandinavian and South American publications. The scope of our undertaking is vast: we shall survey some 1500-2000 periodical titles, in which an estimated total of at least 20,000 works appeared.

der Sammlungen der Gesellschaft der Musikfreunde in Wien, Band 4 (Munich and Salzburg: Musikverlag Emil Katzschler, 1980).

²*The Waterloo Directory of Victorian Periodicals 1824-1900*, edited by Dorothy Deering, John A. North and Michael Wolf (Waterloo: Wilfred Laurier Press, 1976).

³The events surrounding the composition and publication of Op. 20 are described by the author in "Schoenberg's *Herzgewächse* and the *Blaue Reiter* Almanac," *Journal of the Arnold Schoenberg Institute* 7, No. 2 (November 1983): 197-221.

⁴Library collections surveyed include those of UCLA, Berkeley, Harvard, Yale, Princeton, Duke, McGill, Toronto and the University of Chicago, as well as those of many state universities. Microfilm series include *American Periodicals Series I, II and III*; *Early British Periodicals*; *British Periodicals in the Creative Arts*; *History of Women*; and *English Literary Periodicals*.

Herzgewächse (M. Maderlinck)
für Sopran, Cello, Kammerhorn und Klavier

von Arnold Schoenberg

Sop. *Männer mit der Lippe, feig, bald gibt, lichten allen im... hinführe, hinführe, hinführe*

Sop. *und, es hat sich fast... in einem... Sinne... fall... hinführe, hinführe, hinführe*

*Celste Klänge von Wien, 1898, all rights reserved
Zehn Hauptstücke*

Mit Bewilligung der Universal-Edition, A.G. Wien-Leipzig.

*Herzgewächse, Op. 20 by Arnold Schoenberg
Manuscript Facsimile published in
Der Blaue Reiter (1912)*

Aside from the remarkable amount of music published in this way, the range of the journalistic spectrum represented is startling. Among the non-musical journals that included music are German romantic literary periodicals, journals of the Art Nouveau and Jugendstil movements, German

expressionist works, abolitionist and women's suffrage publications, and so-called "little magazines." Although the music included in journals is often linked clearly to specific cultural movements, many general miscellaneous and household magazines featured musical works intended to be performed

simply for pleasure and entertainment in the homes of their readers. Despite the range of almost three centuries in which music is found in non-musical periodicals, the majority appeared during the 19th century. After World War I, publication of music in magazines dropped drastically when radio and the phonograph replaced amateur performance as the primary sources of music in the home. From an analysis of the musical selections and their pattern of publication, answers are gradually emerging to the following questions: Why was music included in some journals and not in others? Who were the composers, and how was the music selected? Was it written specifically for magazines? Did this music differ in any way from other contemporary works? Are there significant works in this musical repertoire?

The music of many men and women whom we consider to be serious or "classical" composers was included regularly in magazines of their own day. Rossini and Schubert, for example, were published frequently in early 19th-century periodicals, while Elgar, Richard Strauss and both Johann Strauss Sr. and Jr. were published at the turn of the century. Some of the works included were indeed produced for journals; the *Ladies' Home Journal*, the first magazine ever to reach a million subscribers, commissioned new pieces from Cécile Chaminade and Ignace Paderewski. Although the music of most 18th- and 19th-century masters does appear in periodicals, the majority of "magazine music" consists of songs and piano pieces in the popular style of the day, without extreme technical demands. While such music may strike some critics as hopelessly dated or trivial, it nevertheless provides a unique mirror of the evolution of popular taste in music.

RIPM recognizes the importance of writings on music contained in both musical and non-musical journals of the 19th century. A survey of music contained in non-musical periodicals will complement the indexing of selected 19th-century music journals undertaken by RIPM.⁵ The preparation of a reference resource for locating "magazine music" published outside of music journals will provide a research tool giving access to a valuable but forgotten repertoire.

Armstrong State College

Une étude sur les périodiques illustrés publiés en France au XIX^e siècle

Jean Watelet
(Paris, France)

Aucune étude systématique sur les quelque trois mille périodiques illustrés parus en France entre 1789 et 1914 n'avait encore été réalisée. Le plus important d'entre eux, *L'Illustration*, de renommée internationale, et dont les collections se trouvent dans la plupart des grandes bibliothèques, est certes bien connu, et souvent reproduit par les documentalistes et les historiens. Mais il n'est pas le seul!

Presse illustrée d'information, presse satirique, presse de mode, presse de spectacle, presse technique, tout cela forme un ensemble iconographique d'une extrême richesse, qu'il s'agisse de gravures sur bois, d'eaux-fortes, de lithographies ou de photographies. L'étude de ces périodiques, de leur histoire et de leur contenu aussi bien littéraire qu'iconographique, est en cours depuis quinze ans. M. Jean Watelet, conservateur à la Bibliothèque nationale, termine actuellement une thèse de doctorat sur ce sujet, dont l'impression est prévue pour 1986.

L'ouvrage permettra, grâce à une série d'index établis au moyen de l'informatique, de connaître les noms des auteurs d'articles et des illustrateurs, ainsi que d'identifier les sujets traités et leurs illustrations. Les titres des articles seront également répertoriés, ainsi que les comptes rendus des pièces de théâtre, des concerts et des œuvres musicales. À titre d'exemple, le dépouillement de la seule *Illustration*, y compris l'étude de l'histoire de cet hebdomadaire entre 1843 et 1914, comporte près de 300 pages. *L'Entr'acte*, qui a vécu de 1831 à 1900 et qui constitue le périodique de spectacle et de musique le plus important, est dépouillé en plus de 150 pages.

C'est ainsi une partie de l'histoire du XIX^e siècle, jusqu'ici très difficilement accessible, qui sera mise à la disposition des chercheurs.

Bibliothèque nationale

⁵ Journals to be indexed by RIPM are listed by country in "Periodicals Selected for Priority Indexing by Members of the Commission Internationale Mixte and the Commission for Bibliographical Research," *Periodica Musica* 1 (1983): 2-5.

A Note from the Editors

Periodica Musica —the annual publication of the Répertoire international de la presse musicale (RIPM)—offers an opportunity for scholars, archivists and librarians to disseminate information concerning nineteenth-century periodical literature dealing with music and musical life. It offers a forum for dialogue and a publication through which those working in the field can communicate. It is our hope that *Periodica Musica* will serve as a means for stimulating interest in an area that is of fundamental importance to the development of nineteenth-century studies in musicology.

* * *

Periodica Musica accepts submissions in English, French, German and Italian, and is published once each year, in the Spring. Only those texts received before 1 November can be considered for publication in the following year's issue.

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should be sent to:
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