MUSICA: AN EARLY TWENTIETH-CENTURY FRENCH MUSIC JOURNAL

by

CARLA E. BIBERDORF

B.A., University Of Saskatchewan, 1977
B.Mus., University Of British Columbia, 1980

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES

Music Department

We accept this thesis as conforming

to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

March 1984

© Carla E. Biberdorf, 1984
In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Music

The University of British Columbia
2075 Wesbrook Place
Vancouver, Canada
V6T 1W5

Date: March 31, 1984
Abstract

*Musica*, a monthly music journal, was published in Paris by Pierre Lafitte from 1902 to 1914. The journal was exceptional for its use of iconography which supplemented the writings by numerous composers, performers, and critics of the day. It contains contributions by such well-known composers as Saint-Saëns, Massenet, Bruneau, d'Indy, Fauré, Debussy, and Messager. Performers to contribute articles included famed opera singers, café-concert celebrities, pianists, violinists, cellists, harpists, and dancers. Other articles were written by critics and professional journalists, many of whom contributed to a number of music periodicals. Among these are Henri de Curzon, Gabriel Prod'homme, M. D. Calvocoressi, Emile Vuillermoz, Michel-Gaston Carraud, and Adolphe Jullien. Much criticism was also written by *Musica*'s editors Charles Joly, Georges Pioch, and the composer-critic Xavier Leroux.

With its original material by composers, performers and critics, *Musica* emerges as an important source of information for the historian. Articles by composers deal with their lives, works, and contemporaries. Accounts by personal friends, acquaintances or relatives of composers provide further data on important figures such as Rossini, Adam, Franck, Reyer, Massenet, and Saint-Saëns. Performance practises of the time are described by performers. Opera singers focused on character interpretation, and café-concert celebrities revealed their individual approaches to chanson. Proper technique is discussed by instrumentalists and illustrated in numerous photographs.
Musica's iconography is also useful in determining contemporary costuming and staging in opera and ballet. Critical reviews supply the historian with descriptions of programs, performers, and concert locations. They also give an indication of the musical preferences of the era and public response to new compositions.

This thesis is divided into five chapters delineated as follows. The first chapter introduces Musica and justifies a study of this periodical. Chapter two describes the journal's format and deals with the publisher. Chapter three focuses on Musica's contributors including editors, music critics, composers and performers. It also includes a discussion of articles written about composers and performers, complemented by relevant iconography. The final chapter demonstrates the relevance of Musica as a documentary source for the historian.
# Table of Contents

Abstract .................................................. ii
List of Figures ............................................. v

Chapter I
INTRODUCTION .............................................. 1

Chapter II
MUSICA'S FORMAT AND PUBLISHER ......................... 5

Chapter III
CONTRIBUTORS AND CONTRIBUTIONS ......................... 18
  A. EDITORS ........................................... 18
  B. MUSIC CRITICS AND JOURNALISTS ................. 33
  C. COMPOSERS ...................................... 45
  D. PERFORMERS .................................... 62

Chapter IV
CONCLUSION ............................................... 106

BIBLIOGRAPHY ............................................. 109
List of Figures

1. August 1904 cover-page ...........................................6
2. Finger Exerciser
   (June 1905 back cover page) ....................................9
3. Advertisement for a music stand
   (August 1907 back cover page) .................................10
4. Advertisement for a Bechstein piano
   (January 1904 back advertisement page) ..................11
5. Puccini, duck-hunting
   (November 1903, p. 223) .....................................56
6. Bruneau, canoeing
   (September 1903, p. 190) ....................................57
7. A last portrait-photograph of Reyer
   (March 1909, p. 35) ........................................58
8. A last portrait-photograph of Gounod
   (July 1906, p. 102) ........................................59
9. Reyer in his salon
   (February 1907, p. 26) .....................................60
10. Massenet at Egreville
    (November 1906, p. 174) ...................................61
11. Ernest Van Dyck in the role of Tristan
    (June 1905, p. 89) ........................................63
12. Felia Litvinne in the role of Isolde
    (July 1904, p. 342) ........................................64
13. Carmen interpreters
    (February 1905, p. 24) ....................................66
14. Scene from Act 1 of Merikanto's Pohjan neito
    (October 1908, p. 159) .....................................71
15. Scene from Act 2 of Ivan the Terrible
    (July 1909, p. 102) ........................................72
16. Two scenes from Act 1 of Tannhauser
    (August 1904, p. 360) .....................................73
17. Machinists at the Opéra
    (October 1904, p. 401) .....................................74
18. Poster from Massenet's Esclarmonde
    (November 1906, p. 167) ....................................75
19. Piano hand position advised by Long
   (December 1907, p. 183) ............................... 80

20. Jacques Thibaud and Edouard Risler
    (May 1906, p. 75) .................................. 81

21. Artur Rubenstein in 1905
    (January 1905, p. 9) ................................. 83

22. Leon Tolstoy and his daughter Alexandra
    (June 1908, p. 95) ................................ 85

23. Landowska performing for Rodin
    (January 1909, p. 6) ............................... 86

24. Pavlova and Nijinsky
    (June 1909, p. 85) ................................ 98
Acknowledgement

There are many people responsible for the completion of this project. I wish to express my appreciation to Dr. H. Robert Cohen, my thesis advisor, for the guidance he provided throughout this project. Thanks also to Dr. J. Evan Kreider for his assistance and Dr. Dimitri Conomos for his interest in my work. I am grateful to good friends: Karin Sandberg-Brennan, for her suggestion that I pursue this topic; Francine Regaudie, for assistance with translation problems; and Diane Loomer, for her ongoing support. I especially thank my husband, Douglas, who has given me sincere encouragement with every aspect of my work.
I. INTRODUCTION

The beginning of this century in France has been referred to as 'la belle époque.' From 1885 to 1918, painters, writers and musicians flocked to Paris, the cultural hub of the western world. In art, impressionists such as Manet, Monet, Renoir and Pisarro, were well entrenched. New ideas were being explored by post-impressionists Cézanne, Gaugin and Van Gogh; fauves Matisse and Derain; and cubists Braque and Picasso. Writers such as Anatole France, Zola and Gide, as well as symbolist poets Baudelaire, Verlaine and Mallarmé, were prominent. In music, the establishment was represented by Vincent d'Indy, Saint-Saëns, Massenet, Bruneau, and Reyer. A new nationalistic trend appeared in the music of Debussy, Ravel, Satie and Fauré.

Set in an environment of relative political stability, the contrast between a flourishing artistic society and stirrings of an overwhelming technological age has caused historians to wistfully regard this lost golden era.1 Such sentimentality can be excused in light of the explosion in artistic endeavor occurring in that fertile time in history. Journals published during this period provide glimpses of the prodigious output in the arts and insight into aspects of society. Through their use of colorful ads, reviews of performances and artistic commentary, one is able to obtain a sense of the period.

Reviews supply the historian with a sequential record of programs, performers, dates and locations, as well as first-hand observations on performances of the time. Articles on composers and performers give valuable biographical data that is frequently unavailable in contemporary sources. Music journals provide additional information on theaters, managers, designers, and backstage crew. This glimpse of the less-visible personnel in the music industry is difficult to obtain elsewhere. By documenting events and attitudes of the time period, journals are an invaluable resource for the music historian.

The journal *Musica* was published during the latter half of 'la belle époque.' The journalistic entrepreneur Pierre Lafitte supervised its publication from August 1902 until its unfortunate demise with the outset of World War One. The journal was exceptional for its use of iconography which appeared alongside the prose of numerous composers, performers and writers of the day. With photographic advances, large quality prints are found on almost every page in *Musica*. Especially prominent are those of opera singers either posed in costume or on location in actual performances. There are some extremely rare photographs of composers and performers in society and at leisure. Reproductions of paintings, lithographs and drawings, are also utilized to illustrate the journal.

A study of *Musica* is important as well when one considers its popularity and appeal to both amateur and professional musicians during its publication. The publisher of *Musica* was justifiably proud that the first issue sold 180,000 copies in
less than eight days. Distribution stabilized in the following year, but even a circulation varying between 45,000 and 50,000 copies an issue was a respectable accomplishment in 1903. Even the weekly *L'illustration*, which was a more established illustrated journal, only had a print run of 55,000 in 1904. *Musica*’s circulation is especially impressive when compared to *Comoedia*, a popular literary journal, whose print run in 1908 was 30,000, and the more general newspapers, *Le Figaro* and *Le Journal des Débats*, which printed at 29,000 and 24,000 copies respectively during the same year.

Despite *Musica*’s obvious popularity in early twentieth-century Paris, and the fact that even a casual study of the journal reveals much of interest to historians, *Musica* has not attracted the attention of musicologists. This thesis represents the first effort to bring to light the importance of *Musica* as a documentary resource for the music historian. It is not merely a summary of the journal’s contents but more an examination of material selected to emphasize historically

---

6 Ibid., pp. 43, 51.
7 It is also my intention to prepare an extensive index of *Musica* for the Répertoire international de la presse musicale du dix-neuvième siècle (RIPMxix). The work shall be undertaken at the University of British Columbia's Center for Studies in Nineteenth-Century Music /Centre international de recherche sur la presse musicale.
important information. For this reason, the focus will be on major contributors, exclusive articles, and writings deemed important in other respects. Major contributors are defined as those prodigious in output or valuable in terms of originality and recognized historical prominence despite a relatively small number of contributions.

This thesis will be structured as follows. Initial discussion will focus on Musica's format and publisher. Subsequently, major contributors and selected writings will be examined. Contributors include Musica's editors, contemporary music critics, composers and performers. Musica's notable use of iconography will be discussed and demonstrated in reproductions of selected illustrations. Concluding remarks will deal with the journal's stance and aesthetic position.
II. **MUSICA'S FORMAT AND PUBLISHER**

**Format**

The design of *Musica* is strikingly modern. On first impression it resembles a contemporary picture magazine such as *Life*. Its 11 by 14 inch dimensions and full-page cover illustrations attract immediate attention (Figure 1). Iconography, consisting of photographs, drawings, paintings, and lithographs, were reproduced by a process called photogravure; images were etched on metal or alloy plates and subsequently printed. Often art work and tinting techniques were done by the printer to retouch and highlight subjects. These special effects, combined with spacious geometric lay-outs, enhance the journal's attractive appearance and are evident throughout the publication. The interior structure of the journal, however, varies with time, and although it is somewhat complex to describe, it is important to do so in order to offer the reader an overview.

Initially *Musica* was sixteen pages in length. The purchase price was one franc per issue and it was available by subscription both in France and in neighboring countries. The publisher's objective, stated in the introduction to *Musica*'s first issue was to create:

> ...une publication s'adressant à tous les musiciens et à toutes les personnes aimant la musique, aussi bien à l'élite la plus raffinée qu'aux simples curieux d'art, aux maîtres comme à leurs élèves.
This was achieved by making Musica an illustrated, musical, educational, monthly review. A separate twenty-four page music supplement, called L'Album Musica, was published in addition to the journal. It contained vocal and instrumental pieces and was

---

2Ibid.
intended to be a practical accompanying volume for the amateur musician.

Usually included in each issue, from 1902 to 1910, was a one-page editorial review, the *Chronique du mois*. This column, which appeared regularly after December 1902 at the beginning of the issue, was primarily a review of current musical events. It was followed by a number of feature articles on a variety of topics. The most typical were biographies of composers and performers, reviews of concerts and theatrical events, historical studies, information on societies and competitions, and studies of musical instruments. Each feature was approximately two to three pages in length, which collectively comprised the main portion of the issue.

The feature column and articles were followed by a miscellaneous section entitled *Le mois musical*. This was usually two pages in length and appeared, after November 1903, near the end of the issue. It dealt with news items that did not warrant a feature article. There were often brief reviews of less-important musical events, notices about competitions and courses, announcements of centenaries and dedications, obituaries, music and book reviews, and information to subscribers. Basically, *Le mois musical* offered information on current events and matters of interest.

Subsequently, a financial column, only a half page in length, appeared regularly after April 1906. Intended for the benefit of musicians, this column offered practical information on money management and investment advice. Initially this
column was called *Les économies d'un artiste* but this was soon changed to *Revue financière*. Later, it became more like a stock market report and was endorsed by the bourse under the signature of a financial consultant. The title was more appropriately changed to *À travers la bourse* and later, *Petites études sur les principes valeurs de la bourse*.

Musica's advertisements frequently manage to attract the attention of the reader. Unlike modern journals where they are often disturbingly interspersed between pages of text, Musica's advertisements are confined to the insides of the front and back covers, and a few successive pages. Their subjects range from books and musical instruments to health and beauty products, wine and liquors, restaurants and boutiques, and inventions like the camera, lightbulb, phonograph and automobile.

Of interest to the musicologist are advertisements of musical items. From today's perspective, some of these seem rather outrageous. For example, a gadget was available to exercise the pianist's fingers to improve stretchability. It looked less offensive than the famous device that ruined Schumann's hand but the fact that prototypes were still on the market at this time is surprising (Figure 2). Throat lozenges for ailing opera singers were another artifice to improve performance. Other paraphernalia include music stands, opera glasses, and hearing aids (Figure 3). New music publications and recordings were especially promoted and frequently endorsed by famous virtuosi. Many instruments were also available commercially: Bord, Bechstein, Pleyel and Erard pianos; Gilbert
and Gebhardt portable organs; Caressa and Crémone violins; and Thibouville mandolines. Some of these different designs are well-illustrated (Figure 4).

Other items are also advertised in a short fashion column initially titled L’Hygiène de la beauté but soon changed to Modes. Intended primarily for women, this section was devoted to beauty and fashion, giving advice on skin and hair treatments and the latest fashion of coiffure and clothing. For a short time it was signed by a regular contributor, Florise. There was also a classified section called Les petites annonces de Musica which was included to meet public demands for advertising private instruction, sale of instruments and other musical items. New book publications were reviewed under Les Nouveautés Musicale. This short column was unsigned and only appeared in
Figure 3 - Advertisement for a music stand (August 1907 back cover page)

BIBLIOTHEQUES TOURNANTES
PERFECTIONNEES
G. LANCELIN
24, Place des Vosges, PARIS

"MUSICA"
Hauteur : 0,94
Largeur : 0,40
Noyer massif ciré ........... 70 francs

Pupitre tournant breveté
Hauteur au plus grand développement .... 1,20
Largeur ......... 0,40
Évolution ....... 0,05

PRIX
Noyer ciré .............. 125 francs
Acajou ......... 150 francs
Acajou et cuivre ....... 200 francs

Ce pupitre, véritable innovation et d'un fonctionnement parfait, s'éleve et s'abaisse par une simple pression de la main sur moyen de contre poids circulant à l'intérieur du lut.

early Musica issues.

The format just described was basically used from 1902 to 1910, by editors Charles Joly and George Pioch. In November 1910, a new editor Xavier Leroux introduced three new concepts, the first being the reconstruction of the Chronique du mois. Under a new rubric, Les chroniques et critiques de Musica, this section was expanded to average three pages in length and its location was changed from the beginning to the middle of the journal. It maintained its original function as an editorial review but in addition to the editor's column, which was called La musique au théâtre, extra titled columns by journal collaborators were added. For example, Thèmes et Variations
focused on the contemporary music scene; *Silhouettes* was devoted to the study of composers; *La musique au concert* was a review of the Concerts Lamoureux, Colonne and Conservatoire; and *La musique dans les livres* and *La musique des partitions* were reviews of new publications.

The second change occurred in the miscellaneous section, *Le mois musical*, which was newly titled *Informations de Musica* and expanded to at least three pages in length in order to include more news on musical activities outside Paris and France. Hence, sections were sub-divided into *Informations de Paris* and
Informations de Province et d'Étranger, bearing ressemblance to Le Ménestrel's miscellaneous section. There were reviews written by correspondants from cities such as Angers, Bayonne, Caen, Cambrai, Lille, Lyon, Moulins, Nancy, Orleans, Saint Omer, and Toulon. Letters from Italy, Germany, Spain and other countries were often published. Although they were called letters, these were actually reviews of French works performed in other countries. Leroux was interested in an idea which he termed "musical decentralization." He wanted to promote and publicize "les entreprises d'expansion française au delà des frontières," 3 rather than the music of other countries.

The third change applied to L'Album Musica. With Leroux presiding, the music supplement still contained a variety of pieces in different genres and from different eras but in addition, an 'avante-garde' piece was published. Presumably this meant a recently-composed piece. 4 Prior to Leroux's editorship, the composers featured in the album were always listed on the title page of the journal. A short commentary on the music usually appeared at the beginning or end of the issue, under Nos morceaux de musique.

With these three innovations the format and focus of Musica changed considerably. Leroux's objectives remained constant with the publisher's original goals but there were some major alterations. Because of the expansion and central positioning

4 Since this album was unavailable for study, further comment about its contents cannot be made.
of the editorial review, *Les chroniques et critiques de Musica* became the focal point of the journal. Feature articles, mainly biographies or historical studies, were reduced in number and restricted in content. Illustrations were generally smaller in size and the number of drawings as opposed to photographs increased. This could be related to cost or simply reflect text emphasis.

There were some minor changes. The financial bulletin still appeared but it was called *Feuilllets financière*. In 1911, *Musica* was expanded to twenty pages; in 1912, to thirty; and in 1913 and 1914, to close to forty pages. In 1913, the price was also increased from one to two francs.

As an affordable illustrated music journal with the aim of appealing to both amateurs and professional musicians, *Musica* managed to achieve a large circulation as previously noted. The availability of *Musica* in France, Belgium and other foreign countries, was an important factor in the large circulation figures. Perhaps even more important, however, was the general expansion in economy, population, and growth as a whole in the magazine industry in the twentieth century. It would be interesting to know if, in fact, *Musica*’s circulation increased but unfortunately figures for the years of 1904 to 1914 were unobtainable. The expansion and relocation of the press office from 9 Avenue de l'Opéra to 9 and 11 Avenue de l'Opéra in June 1905, and finally to 90 Avenue Champs-Elysées in December 1906 might be an indication of increased financial success. As well, the general expansion evidenced in the last three years of the
journal's output can be construed as a tacit sign of prosperity. There is every indication that the journal would have continued publication were it not for Germany's official declaration of war on France in August 1914.

Publisher

Pierre Lafitte, the publisher of *Musica*, was born in 1872 and died in 1938. He was critic for *L'Écho de Paris* and various cycling revues before initiating his own publications. In addition to *Musica*, Lafitte published a large number of illustrated magazines: *La Vie au Grand Air* (1898-1922), "un magazine sportif illustré;" *Femina* (1901-1954), "une revue idéale de la femme et de la jeune fille;" *Je sais tout* (1905-1939), "une magazine encyclopédique illustrée," in which Sarah Bernhardt's memoirs were published in the first February issue; *La Joie des Enfants* (1904-?), "une magazine pour les enfants;" *Fermes et Château* (1905-1914), "une publication illustrée sur le 'country life' français;" *Le Petit Magazine* 

---

7 *Musica*, no. 24 (September 1904).
8 Ibid.
10 *Musica*, "Une nouvelle publication Pierre Lafitte pour les enfants des lectrices de *Musica*," *Musica* no. 27 (December 1904): 432.
11 *Musica*, no. 34 (July 1905).
and Excelsior (1910-1923). Lafitte also published novels of which the most popular were Arsène Lupin mysteries. To complement his apparent interest in the visual medium, in 1908 Lafitte created "les films d'art," a subject alluded to by Claude Bellanger in Histoire Générale de la Presse Française.

Although other contemporary illustrated magazines existed in France, such as la Journee, l'Actualité, Quotidien illustre, and Le Petit Bleu de Paris, Lafitte's publications were the most successful in terms of iconographic quality. Lafitte's last publication, Excelsior, is particularly worth mentioning since it was one of the first extensively illustrated newspapers.

Excelsior's illustrations were numerous, larger than those in contemporary journals, and printed on quality "papier glacé." According to one source, "la création de ce quotidien illustré est à l'origine des transformations profondes de la mise en page dans la presse."

Musica was one of the few illustrated music journals as the preface to the first 1902 issue notes:

---

12 Musica, no. 53 (February 1907).
13 Bellanger, Histoire Générale de la Presse Française, 3: 633.
14 Ibid, 383.
15 Two other great Parisian newspapers, Le Matin and Le Journal, previously used illustrations but these were restricted both in number and size.
16 Livois, Histoire de la Presse Française, 2: 377.
17 There were art-related journals, such as L'illustration and Le Monde illustre, but these did not deal exclusively with music. Others such as L'illustration musicale and La chanson illustrée appear to be music anthologies rather than reviews. Le théâtre is one of the only illustrated music journals contemporary with Musica.
Il manquait jusqu'à ce jour, en France, une publication musicale de conception attrayante, illustrée, documentée, et susceptible de plaire à la masse sans cesse croissante des professionnels et des amateurs. Alors que les autres arts, les sports et les corporations possèdent depuis longtemps leurs organes spéciaux illustrés, n'est-il pas curieux de constater que, seule, la musique n'ait pas encore le sein.\(^3\)

It is further stated that proliferating musical developments at that time especially warranted journalistic attention:

Et cependant chacun sait que la musique a pris depuis vingt ans un tel essor et une telle extension qu'elle est pour ainsi dire entrée dans nos moeurs au point de faire partie intégrante de tout éducation moderne.\(^4\)

Lafitte's precognition of this musical renaissance was incredibly astute. By capitalizing on the public's burgeoning musical and visual interests, he was probably able to attract many new readers. The only limiting factor was that Musica, and the majority of Lafitte's other publications, were aimed at well-to-do educated persons of taste, "la clientèle mondaine" as one source states.\(^5\) In fact, Lafitte's last publication Excelsior, encountered financial difficulty for this reason, which was temporarily alleviated by arms dealer Basil Zaharoff.\(^6\) Lafitte eventually sold some of his publications. In February 1916, La Maison Hachette purchased publication rights to Musica, Je sais tout, Femina, the Champs-Elysées...

\(^3\)Musica, "Notre programme," Musica no. 1 (October 1902): 1.
\(^4\)Ibid.
\(^5\)Livois, Histoire de la Presse Française, 2: 376.
\(^6\)Bellanger, Histoire Générale de la Presse Française, 3: 382.
library, and popular books of Arsène Lupin. Another publisher, Mme Paul Dupuy, purchased Excelsior. Since some of these journals, including Musica never re-emerge, it is assumed that competitors purchased them in order to bury their titles. This is a standard procedure.

Lafitte had obviously been a leader in the field of the illustrated magazine and somewhat of a tycoon in the publishing world. From the subjects of his journals his diverse interests are apparent. He tried to appeal to sports enthusiasts, nature lovers, those interested in literature and music, and to the special aims of women and children. Although his journals were aimed at a specific sector of society, their abundance of iconography must have had at least some popular appeal.

---

\(^{22}\)Livois, Histoire de la Presse Française, 2: 465.
III. CONTRIBUTORS AND CONTRIBUTIONS

Musica's contributors can be grouped into four categories: (a) editors; (b) music critics and journalists; (c) composers; and (d) performers. These categories correspond to the four successive parts of this chapter. The critics identified are those that are either prolific in Musica or those who despite a small number of credits, wrote musically and historically important criticism. Areas of interest associated with certain authors will be mentioned and selected writings assessed. Special consideration is given to the writings by friends or relatives of composers. Material in the final section also includes a survey of selected writings about performers, performing groups, and societies. Complementary iconography is discussed where relevant.

A. EDITORS

The success of Musica can be largely attributed to its distinguished editors, Charles Joly, Georges Pioch, and Xavier Leroux. Joly was the editor from Musica's inception in 1902 to 1905; Pioch from 1905 to 1910; and Leroux, from 1910 to Musica's demise in 1914. With such an interesting array of editorial talent and their attendant collaborators, evidence of individualism is apparent in each of these eras. The format established by Joly was more or less carried on by Pioch, who
was identified as *Musica*'s secretary during Joly's editorship.¹ The secretary position was probably what we today refer to as the assistant editor. Pioch is distinguished by his prodigious criticism and writing output. In contrast, there is a marked change in format and focus with Leroux's direction. As a composer, he tends to focus more on contemporary French music. Each of these three editors in turn will be discussed and their contributions analysed.

Joly was born in 1860 in Neufmanil (Ardennes).² He was predisposed to music in his youth but only after obtaining "sa license des lettres" (B.A.) in preparation for a teaching profession, did he receive formal training in music. He abandoned teaching to study harmony at the Paris Conservatory for three years.³ His career as a critic appears to have emerged around this time for it is stated in *Musica*'s September 1905 issue that he contributed to *l'Actualité, Quotidien Illustre*, and then around 1890, to *Paris* and *Figaro*.⁴ It is also stated that he collaborated with the *Revue de Paris*, *Grand Revue*, and other journals. Other evidence of his criticism is the 1898 Fischbacher publication of an analytical pamphlet of Wagner's *Maîtres Chanteurs*. This certainly gives a clue to Joly's aesthetic position and it is not surprising to discover a pro-Wagner stand in the early years of *Musica*'s publication.

² Ibid. An obituary in this issue offers a brief biography of Charles Joly.
³ Ibid.
⁴ Ibid.
Joly wrote about fifty articles for *Musica* of which about twenty were feature articles. He was also the author of the feature column, the *Chronique du mois*. Of Joly's feature articles, the majority focus on Wagner. Special issues, October 1903 and August 1914, are dedicated exclusively to Wagner and Bayreuth. Aspects of Wagner's life and works, and his influence on contemporaries, are discussed. Whether Wagner's influence was positive or negative became the central issue in an opinion poll conducted by Joly in 1902. Therein, the German conductors Félix Mottl and Félix Weingartner were naturally faithful disciples, while Bruneau, Debussy, Erlanger, Leroux, and Messager maintained that Wagner's influence had some negative repercussions for French composers. Joly's opinion is perhaps best revealed in the following passage:

Richard Wagner a rénové le drame lyrique; il a doté l'art d'une forme musicale nouvelle; il a exercé et exerce encore une influence prépondérante sur l'esthétique contemporaine; ses œuvres ont fait l'objet de vingt mille volumes de biographie, de critique ou d'exégèse, - telles la Bible, l'Iliade, l'Odyssée et les immortelles tragédies grecques; - un théâtre spécial, ou, pour mieux dire, un temple lui fut élevé à Bayreuth où, de tous les coins du globe accourent en foule les adeptes de sa religion, comme autrefois de toutes les cités hellènes accouraient les peuples aux solennités mi-religieuses et mi-théâtrales de l'ancienne Grèce; mieux encore, Richard Wagner est devenu une source de revenus pour son pays;...  

This hero worship is witnessed elsewhere. The great

---

Wagnerian divas Ernestine Schumann-Heink and Félia Litvinne are the subjects of independent studies. Siegfried Wagner, the orchestra and stage sets at Bayreuth are the subjects of other articles. Enthusiastic reviews of the 1905 Paris performances of the Flying Dutchman and Tristan and Isolde can also be attributed to Joly.⁶

Although Joly's Wagnerian sympathies are apparent, he cannot be accused of neglecting his compatriots. Composers like Berlioz, Bizet, Gounod, d'Indy, Saint-Saëns, Massenet and Fauré, were given adequate coverage. Performances at the Opéra and Opéra-Comique, and the Concerts Conservatoire, Colonne and Lamoureux, were reviewed. There was an attempt to keep readers informed of new music activities and new performers on the scene. A short tribute to Joly by Gabriel Fauré supports this point and reveals the composer's admiration for him:

Il [Joly] était de nature et de doctrine éclectique. Sa prédilection pour la musique allemande ne l'empêchait pas d'être infiniment sensible à d'autres formes de l'art, à tous les genres musicaux. Il avait beaucoup voyagé; il s'était, en tous pays, informé des plus différentes esthétiques. Son oreille complaisante aimait toutes les sortes d'harmonies. Bref, il eut le goût de toute la musique; et, si son jugement très sûr lui permettait de discerner les œuvres les plus belles parmi celles qu'il appréciait, en même temps on peut dire qu'il ne fut jamais

Following Joly's sudden and untimely death in August 1905, the editorship of Musica was assumed by former secretary Georges Pioch. Born in 1894, "de petite naissance," Pioch earned a reputation as a poet, journalist, orator and political activist. Early symbolist poems by Pioch were published in La Plume and four volumes of his verse, in Le Mercure de France. Other writings appear in a number of journals including Musica and 300 "portraits of his contemporaries" were published by Vanier. For a time, Pioch worked as a printing proof-reader which also enabled him to freelance as a journalist. During the war, he became an active journalist for left-wing political papers such as Le Journal du Peuple and after 1919, for Quotidien, L'Oeuvre and Le petit Bara. A sympathetic pacifist, he was also president of the Comité central de la Ligue des Droits de l'Homme. Pioch, who was credited for "ne pas passer un jour sans écrire un ou deux articles et une semaine sans prononcer deux conférences," died in Nice, in 1941.

With such an accomplished editor one wonders why Musica does not acknowledge Pioch's succession until many years after the fact. For some time even after Joly's death Pioch continued to be introduced to readers as the "secrétaire." It is not until the September 1908 issue that he was finally called the

---

7Gabriel Fauré's tribute, which appears in Le Figaro, quoted in "Charles Joly," Musica no. 36 (September 1905): 130.
8Livois, Histoire de la Presse Française, 2: 643.
"rédacteur-en-chef" in an inconsequential footnote. In the November 1910 issue another reference confirms that he had been the editor "for many years" but neglects to give specific details. Because a secondary source confirms that Pioch was indeed the editor in 1905, the only plausible explanation for Musica's lapse is that Pioch was probably the editor in everything but name, working under the auspices of the publisher.

During Pioch's editorship, the Chronique du mois, formerly reserved as an editorial review, was assumed by a number of distinguished guest writers, "l'elite de la critique musicale" as they were first introduced in 1906. Some of these guest writers include Camille Saint-Saëns, Henry Bauer, and Henry Gauthier-Villars. In 1908 the Chronique du mois was regularly signed by the contributor Nozière and in 1909 and most of 1910, by Pioch. A notice in one issue states that these changes in authorship were done in order to preserve the journal's "caractère éclectique" and to allow Pioch to fulfill obligations to other journals.

In spite of other enterprises, Pioch wrote an astounding number of articles for Musica. There are approximately seventy-

---

9Footnote to André Messager, "André Messager," Musica no. 72 (September 1908): 138.
11Livois, Histoire de la Presse Française, 2: 643.
five contributions, of which about fifteen were written for the
Chronique du mois and sixty as feature articles. Of interest
are his character studies of famed Don Juan, Figaro, Carmen, and
Faust celebrities. Especially singled out by independent
studies are Lina Cavalieri, J.F. Delmas and E. Thomas-
Salignac. A special interest in operas by Gluck are noted in
reviews of Armide, Iphigénie en Aulide, Hippolyte et Aricie, and
Orphée.

Compared to the journal's earlier years, there is much less
written regarding Wagner. There are fewer articles and an
absence of any special Wagner issues. However, those Wagnerian
works reviewed by Pioch received favorable criticism. The 1906
Paris performance of Die Meistersinger, which for Pioch was the
"greatest of Wagner's works," and 1908 and 1909 respective
performances of Die Götterdämmerung and Das Rheingold are
covered. In 1906 the journal also included a debate about

"l'art du chant" which rallied both pro and anti-Wagnerites to the forefront. It gives an indication of the current thoughts on Wagner's music.\textsuperscript{19}

Pioch's only other notable review of Germanic opera is of the Paris première of Richard Strauss' \textit{Salome}. Of this work, divided public acclaim and press criticism prompted Pioch to give "une appréciation impartiale."\textsuperscript{20} For the most part, however, this review is positive and thus, in opposition to the general negative criticism of the time. Pioch also did a study of Mariotte's setting of \textit{Salome} in a 1910 issue.\textsuperscript{21}

To Mozart and Schumann, Pioch dedicated poems.\textsuperscript{22} They are written in the symbolist tradition but employ four-line stanzas with standard rhyme schemes rather than the more contemporary free verse. Another poem was included alongside a highly complementary review of a performance of late Beethoven string quartets.\textsuperscript{23} In it, Pioch attempted to describe his aural experience. As expected, the language is inflated and laden with conventional romantic images.

More significant contributions are Pioch's descriptive essays. In a 1906 journey to Massenet's country house at Egreville local sights and sounds are depicted. Massenet's

\textsuperscript{20}Idem, "Salome à Paris," \textit{Musica} no. 58 (July 1907): 107.
\textsuperscript{21}Idem, "La Salome de A. Mariotte," \textit{Musica} no. 92 (May 1910): 72.
\textsuperscript{23}Idem, "Le Quatuor Capet au Conservatoire," \textit{Musica} no. 42 (March 1906): 42.
residence is described in some detail and his conversations with Pioch are recalled. Similarly, a 1907 trip to Lavandou is made to visit Ernest Reyer. A less-intimate portrait of Messager is found in a 1908 issue. In this study Pioch discussed characteristics of "l'esprit français" which for him, was epitomized in Messager's music. Pioch advocated a return to the French musical past which also explains his admiration for composers like Saint-Saëns and Fauré.

The increased number of special issues focusing on French composers reflects Pioch's nationalistic concerns. There are issues devoted to Gluck (no. 79), Berlioz (no. 66), Gounod (no. 46). Reyer (no. 53), Offenbach (no. 68), Saint-Saëns (no. 57), Massenet (no. 50), Messager (no. 72), and Fauré (no. 77). In addition to these issues, there are articles on lesser-known French composers and many reviews of rather obscure works. Pioch, for example, reviewed the following premiere performances: Charles Widor's Les pêcheurs de Saint-Jean (reviewed in February 1906), Victor Capoul's Le clown (May 1906), Gustave Doret's Les armaillis and Jacques Dalcroze's Les bonhomme jadis (January 1907), Xavier Leroux's Le chemineau (December 1907), Henri Rabaud's Le premier glaive (October 1908), Henry Février's Monna Vanna (March 1909), Gaston Salvayre's Solange and Jean Nouguès' Quo Vadis (April 1909),

---

26 Idem, "L'esprit français dans l'oeuvre André Messager," Musica no. 72 (September 1908): 141.
E. Garnier's *Myrtil* (January 1910), Déodat de Séverac's *Coeur du Moulin*, Augustin Savard's *La forêt*, and Reynaldo Hahn's *La fête chez Thérèse* (March 1910), Pierre de Bréville's *Eros vainqueur* (April 1910), Claude Terrasse's *Le mariage de Télémaque* (June 1910), and Gabriel Pierné's *On ne badine pas avec l'amour* (July 1910). Although many of these operas were popular at the time, they have since been overshadowed by works considered of greater historical value.

In November 1910, after five years of editing *Musica*, Pioch resigned. In an announcement, Pierre Lafitte stated that this was due to "personal reasons" but did not elaborate. Pioch was immediately replaced by the distinguished composer and critic, Xavier Leroux, who was the editor for the remaining four years of *Musica*'s publication. Leroux was born 1863 in Velletri (Italy). His father was a French military band leader and amateur composer stationed in Italy. Leroux began his musical training at Toulouse and later studied with Dubois, Massenet, and Franck, at the Paris Conservatory. After achieving an honorable mention in 1882 and second prize in 1884, Leroux won the prestigious Prix de Rome in 1885 with his cantata *Endymion*. Following a return to Paris, he became popular as a composer of

verismo operas, with *Astarte* (1901), *La Reine Fiammette* (1903), *William Ratcliff* (1906), *Théodora* (1907), *Le chemineau* (1907), and *Le carillonneur* (1913).

Both *La Reine Fiammette* and *Le chemineau* were eventually performed at the Metropolitan Opera in New York and in other foreign cities. Premiere performances in 1904 at the Paris Opéra-Comique received essentially positive criticism. A review of *La Reine Riammette* by Henri Barbusse in *Musica* was highly complementary and Leroux was heralded as "l'un des plus brillants représentants de la jeune école française."³¹ Likewise, reviews by Louis Schneider and Jules Combarieu in *La Revue Musicale* were favorable. For Schneider, *La Reine Fiammette* was "une oeuvre brillante, forte, vigoureusement pensée."³² Combarieu compared Leroux's music to Massenet's for its varied and graceful qualities, and changing orchestral effects.³³ The libretto by Catulle Mendès was criticized more than Leroux's setting.

In contrast to these reviews, extremely negative reports are found in *La Revue Musicale de Lyon*. In response to a later performance of *La Reine Fiammette* in 1907 at Lyon's Grand Théâtre, Leroux was harshly criticized by Léon Vallas for his choice of a popular but mediocre libretto and musically, for his lack of originality, simple melodies and harmonies, and banal

---

orchestral effects. A No less critical was Vallas of *Le chemineau*. Leroux's music was severely described as consisting of "thèmes sans caractère, sans accent, sans couleur, nullement plastiques, incapables de se développer et de vivre;" "harmonies plates;" and "rythmes sans personnalité."

A second opinion by an anonymous reviewer found in this same journal was equally caustic. On the other hand, Georges Pioch in *Musica* gave a favorable review of the 1907 premiere performance of this work. He especially admired Leroux's text setting and claimed that Leroux was "un excellent dramaturge."

From these varied responses to Leroux's music it is interesting to note that Leroux was always viewed favorably in *Musica* even before his appointment to the editorship. He was especially admired as a composer and educator. In 1896, Leroux was appointed professor of harmony at the Conservatoire, a post he retained until his death in 1919. In addition to this he was director of the Conservatoire Femina-Musica. This institution, initially called Conservatoire des Amateurs, was founded by Lafitte in 1906. It was designed as an educational

---

38[The New Grove Dictionary, s.v. "Leroux, Xavier," by Gustave Ferrari, Marie Louise Pereyra, and Bruce Carr.](#)
39[Ibid.](#)
40[Georges Pioch, "Xavier Leroux et Le chemineau," *Musica* no. 63 (December 1907): 179.](#)
alternative for unsuccessful Conservatoire National candidates. There was instruction in piano, voice, composition, violin, cello, harp, and other areas. On faculty were many distinguished teachers such as the pianists Raoul Pugno, Lucien Wurmser-Delcourt, August Pierret, and Nadia Boulanger; opera singers Jacques Isnardon, Henri Albers, and Marie Héglon; and composers Paul Hillemacher, Gabriel Grovlez, and Georges Marty.¹ Several of these faculty members, including Leroux, even taught at both the Conservatoire Femina-Musica and the Conservatoire National. The enrollment at the Conservatoire Femina-Musica, in 1909 was cited at more than 200 students.²

Leroux's involvement as an educator is definitely reflected in Musica. Compared to earlier years, there are more Conservatory announcements and reports. Recitals and competition results were regularly publicized. A special August 1911 issue is dedicated exclusively to Conservatories: the Conservatoires Nationaux and Femina-Musica in Paris and others in Dijon, Montpellier, Lyon, Bayonne, Cambrai, Marseille, Roubaix, Boulogne, Bordeaux, and Caen. The September and October 1911 issues focus on Conservatory professors.

In addition to these issues, there are many feature articles on professors, especially those at the Conservatoire Femina-Musica. Worthy of note are a number on Marie Héglon-

²Ibid.
³See, for example, René Delange, "Mme Héglon," Musica no. 112 (January 1912): 5.
Leroux, the wife of the composer. She played several roles in Leroux's operas but was particularly famous for her interpretation of Dalila in Saint-Saëns' *Samson et Dalila*. With the predominance of Conservatory articles, as well as multiple references to personal friends and associates, Leroux appears to use *Musica* as an advertising tool and to largely promote his own interests.

Of Leroux's criticism, there are only about twenty-five contributions. Most of these are reviews which, with the exception of about ten, were written for *Les Chroniques et Critiques de Musica*. Under the sub-section entitled *La musique au théâtre*, Leroux reviewed performances at the Opéra, Opéra-Comique, Gaité-Lyrique, and various other theaters. His more interesting reviews are of premiere performances, including Ernest Bloch's *Macbeth*, George Húe's *Le Miracle*, and Massenet's *Don Quichotte* (reviewed in January 1911), Claude Terrasse's *Les Lucioles* (March 1911), Raoul Laparra's *La Jota* (June 1911), Gabriel Pierné's *Saint Francois d'Assise* (April 1912), Albéric Magnard's *La Bérénice* (February 1912), Gabrielle Ferrai's *Le Cobzar* (May 1912), André Gailhard's *Le Sortilège* (March 1913), Camille Erlanger's *La Socière* (February 1913), Manual de Falla's *La Vida Brève* (February 1914), Ravel's *L'Heure Espagnole* (July 1911), and Debussy's *Saint-Sébastien* (July 1911) and *Jeux* (August 1913). With respect to this later work, Leroux was very critical of Nijinsky's choreography, finding the "gestes secs, saccadés, étriqués, cassants" and incongruous with Debussy's
subtile and delicate music.\(^4\) Nijinsky's choreography of Stravinsky's *Rite of Spring* was also disliked.\(^5\) Since the majority of Leroux's reviews are positive, this negative response stands in contrast to the norm. It appears that Leroux was conservative in his artistic preferences.

Feature articles by Leroux focus on works by Massenet, Verdi, Wagner, Schumann, Mendelssohn, and Bizet.\(^6\) Although criticism on Wagner, as reflected in *Musica*, declines in these later years, there were still performances of Wagner's operas in Paris at this time, and consequently, still some interest in the Wagner phenomenon. The January 1914 issue is dedicated to Wagner, and Leroux's article in this issue reflects his admiration for this composer.\(^7\)

Other special issues are dedicated to Liszt (October 1911), Bizet (January 1912), Lecocq (August 1912), Massenet (September 1912), Verdi (October 1913), Gluck (June 1914), Mendelssohn (August 1914), and oddly enough, Czech music (April 1913). The incentive for featuring a special issue on Czechoslovakia is not revealed but this issue is very informative. It gives a brief

\(^5\) Ibid.
history of national developments and includes several features on major Czechoslovakian composers. Also highlighted by special issues are certain genres, such as the chanson (December 1911), lied (July 1913), romance (April 1914), dance (December 1912 and May 1913), and military music (February 1913). Included in these issues are many articles by respected composers and performers which are valuable for providing a synopsis of contemporary developments in these art forms.

From the number of Leroux's contributions in Musica, it can be seen that he was not a prolific writer. Controversial critical responses to performances of his works, and even the loss of interest in his music today, raises some questions about his success as a composer. His most important role appears to have been as an educator. This is perhaps most strongly reflected in Musica.

B. MUSIC CRITICS AND JOURNALISTS

Many of Musica's critics wrote major biographies and musicological studies, or translations, and have since become known as early pioneers of French musicology. These include Henri de Curzon, Gabriel Prod'homme, Michel-Dimitri Calvocoressi, Emile Vuillermoz, Julien Tiersot, Pierre Lalo, Michel-Gaston Carraud, Julien Tiersot, Jean Huré, Adolphe Boschot, and Adolphe Jullien. Interestingly, Gabriel Grovlez, Raymond Charpentier, and Louis Vuillemin, three of the better
known writers in the journal are known primarily as composers. Important writers that did not contribute prolifically to Musica include Jean Chantavoine, Louis Laloy, Henry Bauer, Maurice Vaucaire, Albert Schweitzer, and André Pirro.

In contrast, other critics did not attain historical prominence because their writings were more enthusiastic reviews than actual critiques. Such critics include Félicien Grétry, Raoul Brévannes, Robert Brussel, Gaston Magny, René Delange, Gabriel Bernard, Jacques Frioux, Edouard Schneider, and Brétigny. Other contributors to be mentioned are foreign correspondents and ethnomusicologists: Gaston Knosp, Joseph Cantarel, Georges Manes, Alphonse Moureaux, J. Sinan, and Edmond Bailly.

Eminent musicologists and primarily free-lance journalists were featured at various times throughout Musica's publication. Henri de Curzon, Gabriel Prod'homme, and Michel-Dimitri Calvocoressi each wrote about twenty articles for Musica. Most of those written by Curzon or Prod'homme are biographies or composer studies, many of which appear to precede later published volumes. There are, however, some independent articles that do not appear to have been reprinted. These include Prod'homme's study of Lecocq's music,¹ as well as Curzon's portraits of Offenbach, Lecocq, Pauline Viardot and

other performers. Curzon, noted for his biographies of Schubert and Mozart, was the editor of Guide Musicale and later, a critic for Le Ménestrel and Journal des Débats. Prod'homme is well-known for his translations of thirteen volumes of Wagner's prose works and various operas. Before his involvement with Musica he was the editor of Deutsche-französische Rundschau. In 1902, he co-founded the French section of the International Musical Society and was its secretary from 1902 to 1913.

Calvocoressi, the famous champion of Russian music and principal advisor to Diaghilev from 1907 to 1910, centered the majority of his writings on aspects of Russian or French music. Most of his early articles on Glinka and the Russian school appear to have been reprinted or assimilated into later publications. Calvocoressi's writings considered unique to Musica are mainly reviews. These include reviews of Vincent d'Indy's L'Étranger (reviewed in February 1903), César Franck's Béatitudes (April 1903), Glinka's Rousslan et Ludmila and Rimsky-Korsakov's La Pskovitaine (June 1909). Other articles focus on Liszt, Goethe's influence on composers, the importance of the caricature, Erik Satie, and Opéra décor. Calvocoressi was a student of Xavier Leroux, which likely explains his

--


4The New Grove Dictionary, s. v. Prod'homme, Gabriel."
connection with Musica.

Approximately twenty articles were also written by Emile Vuillermoz. This critic is well-known because of prolific contributions to other journals and his involvement with contemporary music. During his lifetime, he wrote for Comoedia, l'Éclair, le Temps, Excelsior, la Grande Revue, l'Illustration, le Mercure de France, Candide, La Revue musicale, and was the principal editor of SIM. For Musica, from 1910 to 1914, he wrote a regular feature column entitled Thèmes et Variations in which selected performances were reviewed. Included are reviews of Debussy's Pelléas et Mélisande (reviewed in April 1911), Albéric Magnard's Bérénice (February 1912), Stravinsky's La Sacre du printemps (August 1913) and Wagner's Parsifal (January 1914).

As demonstrated in his reviews of Debussy and Stravinsky, Vuillermoz attempted to define compositional structure rather than merely describe performances. He often discussed uses of dissonance versus consonance and the changing aesthetic. He argued for the necessity of musical evolution which became the basis of his defense of contemporary music. In Musica, he defended works of Debussy, Fauré, Magnard, Lecocq, Stravinsky, Lili Boulanger, and the Spanish composers Manuel de Falla,


Albeniz and Granados. In a later period, Vuillermoz was a champion of Schoenberg, Bartok, Malipiero, and Szymanowski. Most of Vuillermoz's *Musica* criticism has not been reprinted. Although some of his reviews from other journals were included in the recently published anthology of Stravinsky criticism, his *Musica* contributions have been overlooked. Vuillermoz's article on Lili Boulanger, however, has been reproduced and translated in a biography of this composer.

Gabriel Grovlez, Raymond Charpentier, and Louis Vuillemin, recognized today only as composers, were regular contributors to *Musica* from 1910 to 1914. Grovlez, a colleague of Leroux's at the Conservatoire Femina-Musica, wrote approximately twenty articles. Most of these were music publication reviews which appeared in the regular feature column *La musique dans la partitions*. New music publications by French composers were primarily reviewed, including works by Fauré, Ravel, Debussy, Dukas, Roussel, Gabriel Dupont, Roger-Ducasse, and Gustave Samazeuilh. Especially interesting are Grovlez's reviews of music publications by Satie (reviewed in March 1914), Scriabin (January 1912), Max Reger and Cyrill Scott (January 1911), since there is limited coverage of these composers in *Musica*. Pieces by Satie were recognized as an expression of "contemporary musical sensibility;" and Scriabin's music was admired for its

---

"originality, colorful and exquisite harmonies."

In addition to providing information on how new publications were first reviewed, Grovlez's contributions reveal the music of particular interest to him, lending an insight into his own compositions.

Charpentier and Vuillemin each wrote approximately twelve articles. Charpentier, the editor of Chantecler while contributing to Musica, reviewed books for the feature column La musique dans les livres. More valuable, however, were concerts reviewed by Vuillemin, which appeared under the column La musique au concert. These usually give an indication of programs, performers, time and location of events. Programs during this period almost invariably included selections from an established repertoire. Popular works performed included Beethoven symphonies, usually the Second and the Ninth, Schumann symphonies, Berlioz's La Damnation de Faust, Liszt's Faust Symphony, Preludes to Wagner's operas, and works by Bach and Handel. Combined with these were works by Saint-Saëns, d'Indy, Richard Strauss, Florent Schmitt, Louis Dumas, Georges Enesco, Alfred Casella, Albéric Magnard, and Mahler. Vuillemin was generally favorable when reviewing works by contemporary composers.

About ten articles were written by Julien Tiersot, Pierre Lalo, Gaston Carraud, Henry Malherbe, and Jean Huré. Tiersot, the noted folklorist and Berlioz scholar, wrote surprisingly few articles on these subjects. His major contribution to Musica

---

was a series on the origins of the Opéra-Comique. Lalo, an eminent critic for *Le temps* in which appeared his diatribes against 'Debussyism,' wrote less controversial criticism for *Musica*. Credited to him are studies of Gluck, Liszt, Beethoven, and Wagner. Carraud, a critic for *La Liberté* and *Revue bleue*, was an early supporter of Debussy. His main contribution to *Musica*, however, was a study on Fauré. Both Henry Malherbe and Jean Huré reviewed symphonic concerts in 1913 and 1914 issues.

Other respected critics Adolphe Boschot and Adolphe Jullien wrote only a few articles for *Musica*. Boschot, a critic for *Écho de Paris* and Berlioz scholar, contributed studies of Berlioz of which the most interesting is one on the friendship between Berlioz and Reyer. Less valuable is an article on Berlioz written by Julien, critic for *Journal des Débats*, which focused on *Les Troyens*.

Isolated articles were written by Jean Chantavoine, Louis Laloy, Henry Bauer, Maurice Vaucaire, Albert Schweitzer, and André Pirro. Studies on the romance were contributed by Chantavoine and Laloy, editors of *L'année musicale* and the *Revue*.

---

musicale respectively. 17 Bauer, a critic for Écho de Paris and early admirer of Alfred Jarry's controversial anti-bourgeois play Ubu Roi, wrote on the chansonnier Aristide Bruant. 18

Further information about the café-concert is gained in Vaucaire's 1908 pictorial of the Chat Noir. 19 Vaucaire's article lists some of the major performers associated with this cabaret. Noted scholars Albert Schweitzer and André Pirro each wrote an article dealing with Bach. 20

Less notable critics from 1902 to 1910 include Félicien Grétry, Raoul Brévannes, Brétigny, Robert Brussel, and Louis Schneider. Over seventy articles were written by Félicien Grétry. Most of these were Conservatory news reports, announcements of musical events, reviews of performances and performers. In 1907 Grétry offered an interesting report on a Jacques-Dalcroze seminar at the Conservatoire National. 21 In another review, a brief history of the Conservatoire Femina-Musica is given. 22 Other articles focus on institutional directors or co-ordinators. 23

Operas reviewed by Grétry include Gabriel Dupont's La

---

21 Félicien Grétry, "La gymnastique rythmique," Musica no. 60 (September 1907): 131-33.
Cabrera (reviewed in June 1905), Spiro Samara's Mademoiselle de Belle Isle (Mary 1906), Oskar Merikanto's Pohjan neito (October 1908), André Bloch's Maide (October 1909), Samuel Rousseau's Leone (April 1908), Louis Ganne's Hans le joueur de flûte (June 1910), Déodat de Séverac's Héliogabale (October 1910), Jean Nouguès Chiquito (December 1909) and Quo Vadis (January 1910). Although many of these reviews are sparse in actual criticism, being more a synopsis of opera plots and endorsement of events, they are of value to the historian for providing details on more obscure works. Merikanto's Pohjan neito, for example, is noted as the first Finnish opera performed in Paris.²⁴

Over fifty articles were written by Raoul Brévannes. Programs sponsored by the Conservatoire Femina-Musica were reviewed in April 1909, March and April 1910. The illustrious artistic manager Gabriel Astruc organized the 1910 programs which featured the performers Bréval, Litvinne, Muratore, Pablo Casals, Alfred Cortot, Georges Enesco, Raoul Pugno, Edouard Risler, and Jacques Thibaud.²⁵ Other events covered by Brévannes included Bayreuth festivals. One important article gives a list of prominent spectators at Bayreuth over the years. In 1885, for example, we discover that Charles Bordes, Louis Diémer, Camille Chevillard, and Paul Dukas made the pilgrimage to Bayreuth.²⁶ Paris premiere performances reviewed by Brévannes

²³ See, for example, Grétry's "Les directeurs du Conservatoire," in Musica no. 35 (August 1905): 126-27.
²⁴ Idem, "Le premier opéra de langue Finnoise," Musica no. 73 (October 1908): 159.
include Gabriel Pierné's *La Coupe enchantée* (reviewed in February 1906), Charles Silver's *Le Clos* (August 1906), Fernand Le Borne's *La Catalane* (July 1907), Massenet's *Espada* (June 1908), and Stravinsky's *Firebird* (August 1910). As in Grétry's reviews, these were exceptionally favorable.

Brétigny wrote about thirty articles; Robert Brussel and Louis Schneider, about twenty. Important contributions by these critics are their studies of performers and composers. Brétigny wrote biographies of the relatively unknown singers Lillian Grenville and Marguerite Carrère-Xanrof. Brussel, a critic for *Le Figaro*, focused on the harpsichordist Wanda Landowska and the less known pianist Edouard Risler. Other articles by Brussel concentrate on the music of Messager, Fauré, and Chabrier. Schneider wrote biographies of Massenet and Grieg. His biography of Massenet, which precedes a later publication, is somewhat exaggerated. His Grieg biography includes recollections of Paris concerts complemented with photographs of

---

Critics from 1910 to 1914 that have not attained historical prominence include René Delange, Gabriel Bernard, Jacques Frioux, and Edouard Schneider. Approximately twenty articles were written by Magny, of which the most valuable are his interviews. A review of the premiere of Massenet's Roma in 1912 includes a special interview with the composer regarding his work. In another 1912 article a discussion with Charles Lecocq on the subject of operetta is recalled. Delange, who contributed approximately ten articles to Musica, interviewed Massenet and Richard Strauss. The conversation with Strauss is discussed in detail in the ensuing section regarding composers.

Bernard also wrote approximately ten articles. The subjects of these are different from the norm. He explores the role of music in Balzac's novels, the influence of Spencer on Wagner, and other literary topics. Fewer articles were written by Frioux and Schneider. A 1911 article on the Opéra-Comique dessinateurs and costumiers is Frioux's most valuable contribution. Of Schnieder's writings, a descriptive article

---

on vacationing at the Bernina Hospitz is important for including
the names of musicians who frequented it. Mentioned are Fauré,
Richard Strauss, Leroux, Gustave Doret, Jacques Dalcorze,
Jacques Thibaud, and Alfred Casella.  

There are only a few contributions by foreign
 correspondents and ethnomusicologists. In 1906, King Sisowath's
visit to France with an entourage of dancers prompted an
investigation into Cambodian music. A local Cambodian
missionary, Gaston Knosp, meticulously described his musical
impressions, instruments and ensembles. This is well-
complemented by illustrations. Contributions by Joseph
Cantarel, Georges Manes, and Alphonse Moureaux focus on Chinese
music. J. Sinan described a typical six-piece Turkish
orchestra and in another article, Edmond Bailly presented the
Indian melodic and harmonic system.

A survey of the people writings for *Musica* is impressive
for it includes many of the prominent music critics of the day.
Most of the authors were guest contributors although regularity
varied with changes in editorship. During the Joly-Pioch years,
from 1902 to 1910, there are few changes in collaborators, but

---

37Edouard Schneider, "La musique a la montagne," *Musica*
no. 113 (February 1912): 24.
38Gaston Knosp, "La musique Cambodgienne," *Musica* no. 47
39Joseph Cantarel, "La musique et la danse chez les
Laotiens," *Musica* no. 97 (October 1910): 155-56; Georges Manes,
"La musique en Chine," *Musica* no. 105 (June 1911): 120; Alphonse
Moureaux, "La musique Chinoise," *Musica* nos. 121 126 (October
1912 and March 1913): 200, 48.
40J. Sinan, "L'orchestre Turc," *Musica* no. 49 (October
1906): 158; Edmond Bailly, "La musique Hindoue," *Musica* no. 78
(March 1909): 43-44.
with Leroux's succession in 1910, several new contributors emerge. Leroux's personal association with leading critics and composers must have been an impetus for their collaboration.

The impression, especially in the publication's early years, is that reviews and comments are disproportionately optimistic. Whether poor performances were ignored or reporting was geared toward advertising music can only be speculated upon. Despite this, the information present is valuable. Reviews serve as a timetable of events. By reading them, one can learn what music was performed, who was performing, when and where. Reviews on rather obscure works, composers and performers, artistic directors, designers and "people behind the scenes," enhance our understanding of music developments, where history is not reduced to knowing only the "masterpieces" and the "great composers." Biographies provide data, and special studies of composers or performers reveal contemporary thought.

C. COMPOSERS

Composer's contributions frequently offer significant information for the historian. The notion that the complete artist was also a "man of letters" was still prominent at the time of the journal's publication. In this vein, composers provide a wealth of data and insight into their lives and works. Contributions were illicitted from such well-known composers as Saint-Saëns, Massenet, Messager, Fauré, Debussy, Reyer, Bruneau,
and Richard Strauss. The most valuable of these would of course be writings not later published in collections or memoirs. Others were excerpts from previously published writings, such as Wagner's *Une visite à Beethoven*,¹ and from letters by Mozart, Beethoven, Schumann, Liszt and Berlioz. Clearly these are not as valuable musicologically as articles written by composers contemporary with *Musica*. This study will therefore focus on those articles that are thought to be unique to *Musica*, as well as observations written by close friends and associates of composers.

Especially admired as a composer and critic was Saint-Saëns. In an early analysis of his criticism, Saint-Saëns was considered to have "les ambitions de l'artiste complet" in compliance with renaissance ideals.² He wrote fifteen articles for *Musica*, of which three were later reprinted in *Ecole Buissonnière*,³ *Outspoken essays on Music*,⁴ and in *Les Grands Maîtres de la Musique*.⁵ Articles that do not appear to have been reprinted are Saint-Saëns' studies on Ingres' violin, Liszt, Gounod, and a poetic ode to Berlioz. There are also two

⁵This publication was unavailable to me but in *Musica* issue no. 62, page 175, Saint-Saëns' "Sur la Musique" is cited as being reprinted from this collection.
articles about his opera Déjanire, a review of French music at the Munich exposition, a text on Lafitte's new concert room inaugurated in 1906, and an article on the demolition of a famous outdoor theater, Les Arènes de Bezières, in 1912. Opinion polls about the rights of composers versus librettists, the decline of comic opera, and the question of text setting, in 1909, 1910 and 1911 issues respectively, elicited replies from numerous composers including Saint-Saëns. These have also not appeared elsewhere.

Fewer articles were written by other composers: nine by Alfred Bruneau and Reynaldo Hahn. Bruneau's most valuable contributions are a biography of Ernest Reyer, and two important studies on the influences of Wagner and Berlioz on contemporary French music. Although much has been written regarding Wagner's musical influence, Bruneau's comments give some indication of Wagner's status at this time. He observed, in 1903, that public enthusiasm for Wagner had come full circle. Initially not

---


accepted in France, Wagner eventually became a dominating musical influence, and finally at the turn of the century, somewhat outdated. Bruneau expressed his unwavering admiration for Wagner and commented critically on the changing attitudes. Where once fashionable to be a Wagner enthusiast, he maintained composers and critics were later embarrassed for raving over Wagner's music. Bruneau foresaw that soon "...il sera excessivement distingué de se dire antiwagnérien." Of Hahn's criticism, assessments of Offenbach as a composer, Messager as a conductor, and Massenet as his former teacher are noteworthy. Both Bruneau and Hahn also replied to several opinion polls, such as the 1902 and 1910 inquiries about future musical directions, and a 1911 evaluation of Liszt's music.

Five articles were written by Gabriel Fauré, four by Claude Debussy, and three by Jules Massenet. An important contribution by Fauré is his article on André Messager, which has not been reprinted. Debussy's writings, on Charles Gounod, the Prix de Rome, and a response to a 1902 opinion poll, have all been subsequently translated and reprinted by Richard Langham Smith in a recent anthology. One of the three Massenet articles was extracted from his autobiography, Mes Souvenirs; the others

---

10 Gabriel Fauré, "André Messager," Musica no. 72 (September 1908): 131-32.
are responses to opinion polls.

Single articles were written by other noted composers, such as Ernest Reyer, Charles Lecocq, Claude Terrasse, Déodat de Séverac, Jean Poueigh, Camille Mauclair, and Vitezolav Novak. Reyer's flattering article dedicated to the well-known Rose Caron was especially written for Musica; it does not appear elsewhere. Likewise, Charles Lecocq's detailed history of La Fille de Madame Angot was especially written at the journal's request. An appreciation of Offenbach's music was given by Terrasse, and the regional composers Séverac and Poueigh wrote about the chansons of Languedoc and Provence respectively. Séverac lists some of the leading composers from his native area and the chanson publications then available. Poueigh focuses on characteristics of provincial and dauphinois tunes. A distinction between chanson and lied is made in Mauclair's article, and Czechoslovakian music is examined by Novak. Novak's article lends some insight into the intense nationalism felt in Czechoslovakia at this time. These articles as well...
appear to be unique to the journal.

In addition to these writings by contemporary composers, there are isolated articles written by composers of former times that do not appear to have been reprinted. Offenbach's critique on Wagner, for example, is titled: "Un article inédit..." Articles by Fromental Halévy and Carl Maria von Weber can also probably be classified in this same group, although whether or not they were extracted from earlier sources is not clear. Some of the criticism on composers' writings include excerpted letters and documents which may also prove valuable to the musicologist. There are analyses of writings by Bizet, Reyer, Saint-Saëns, Liszt, and others.

Some composers wrote primarily, if not solely, for opinion polls. Vincent d'Indy contributed seven articles, of which all with the exception of a study on librettists, are responses to polls. Of contributions by Pierre de Bréville, one is an article on d'Indy and the other, an opinion poll reply. Five articles by Camille Erlanger, two by Alexandre Georges, and single contributions by Maurice Ravel, Henri Duparc, Charles Koechlin, Gabriel Dupont, and Paul Dukas are all opinion poll replies.

18 Camille Mauclair, "Le lied français contemporain," Musica no. 74 (November 1908): 163-64; Vitezolav Novak, "Les tendances actuelle de la musique Tchéque," Musica no. 127 (April 1913): 64.
Polls were conducted sporadically throughout Musica's publication and are interesting inclusions. A poll conducted in 1909 on the "respective rights of composers and librettists," for example, discloses an open dispute between Henry Février and Maurice Maeterlinck on the collaboration of Monna Vanna. Many composers, including Saint-Saëns, d'Indy, I. de Camondo, and Jean Nouguès, were understandably reluctant to express an opinion on this subject, while others, Imbart de la Tour, Raoul Laparra, Henri Rabaud, and Xavier Leroux felt less restrained. Other Musica opinion polls focused on Wagner, Verdi, and Liszt. Contemporary concerns are reflected in a 1906 poll regarding the state of vocal music and a 1910 poll on the decline of French comic opera. Numerous composers and performers of the day replied to these polls. Since many of these printed replies appear to be extracts of the actual letters received by the publication, it is only assumed that Musica was faithful to the author's intentions.

Deserving special mention with regard to composers are accounts written by personal friends, acquaintances, or relatives. These often provide much insight into aspects of a

---

composer's life or works. Of articles about Saint-Saëns, for example, a portrait by his close friend Pauline Viardot is especially noted. Viardot, who was almost as famous for her soirées as for her singing, first met Saint-Saëns when he was a young man. She described him as "...gentil, et si drôle, avec des idées si extraordinaires..."\(^{25}\) Sunday evenings were particularly memorable, for Saint-Saëns regularly entertained at Viardot's home with a game of charades. One of these mimes, "une fantaisie sur l'acte des nonnes de Robert le Diable," is even described in her article.\(^{26}\) The part of Robert was acted by Saint-Saëns and the other characters, by Bussine, Gabriel Fauré, and Paul Joanne. Some of the spectators included Georges Sand, Flaubert, Turgenev, Jules Simon, Gounod, Ambroise Thomas, and César Franck.\(^{27}\) This penchant for acting is interestingly not recorded in most biographies on Saint-Saëns.

Of articles written about Massenet, reminiscences by collaborator Henri Cain, personal friend J. Claretie, and former pupil Charles Silver are particularly revealing. Massenet's fastidious working habits are discussed in Cain's article\(^{28}\) and Claretie reports on conversations with Massenet.\(^{29}\) Briefly discussed in Claretie's article is initial negative criticism of Massenet's works, which was counteracted by his admirers.

\(^{25}\)Mme Pauline Viardot, "La jeunesse de Saint-Saëns," Musica no. 57 (June 1907): 83.
\(^{26}\)Ibid.
\(^{27}\)Ibid.
\(^{28}\)Henri Cain, "Comment travaille Massenet," Musica no. 120 (November 1906): 168.
\(^{29}\)Jules Claretie, "Souvenirs sur J. Massenet," Musica no. 120 (September 1912): 185-86.
Theodore Dubois and Ernest Reyer. Massenet's musical influence, at the time of his death in 1912, is assessed by Silver. He agreed with a contemporary view of three distinct movements in French music: (1) a theatrical movement led by Massenet and Saint-Saëns; (2) a classical revival by d'Indy; and (3) a new expression of the romantic movement led by Debussy. Silver also interestingly ranks Massenet as a leading French composer and cites his influence on Debussy. This position differs considerably with modern views.

Articles were also dedicated to Reyer. The celebrated artist Emile Henriot wrote about his friendship with the composer, whom he affectionately nicknamed the "général." His article discloses some of Reyer's favorite pastimes, which included cooking, hiking, playing the piano, and a game of dominos or billiards. Reyer also frequently vacationed in the Pyrénées, Lavandou, and Mouthiers. His annual trips to a secluded farm owned by Edmond Morel in the Vasages mountain region are recalled in another article written by Pierre Cornubert. It includes a letter addressed to Morel in 1881.

Rossini's principles of *bel canto* are summarized in a unique article written by close friend E. Michotte. In
response to public opinion in 1910 that "bel canto est mort," a conversation with the master was recalled. In order not to confuse bel canto with virtuostic display, Rossini identified three basic bel canto elements: (1) the voice, which is called "le stradivarius;" (2) technique, or "les exercices de virtuosité;" and (3) style, or "le goût et le sentiment." These are explained in some detail and certain preparatory exercises, such as vowel vocalization, are stressed. This article is an important inclusion in Musica and was introduced as "...un exposé, absolument inédit."

Biographies written by relatives of composers are extremely rare. A biography written by Robert César-Franck, a presumed relative of the composer, reveals Franck's predisposition to art and is complemented with a reproduction of one of the composer's early drawings. Marcel Adam's biography includes recollections of his father, excerpts from letters and criticism.

Musica published many interviews or conversations with composers. Some of the more outstanding interviews, excluding those previously mentioned, are "conversations" with Richard Strauss and Rimsky-Korsakov. Due to his disdain for journalists, Strauss rarely granted interviews, frequently using

---

36Ibid.
37Preambule to "Une soirée chez Rossini," by E. Michotte, Musica no. 96 (September 1910): 138
39Marcel Adam, "Adolphe Adam," Musica no. 17 (February 1904) 267-68.
the excuse of having contacted "...une maladie contagieuse très grave." René Delange, however, was successful in discussing several topics with the composer ranging from compositional approaches to a performance of Elektra and the completion of Le Bourgeois gentilhomme. With regard to French composers, Strauss expressed admiration for Berlioz, Charpentier, and Debussy. Rimsky-Korsakov, when asked by composer Alfred Casella his opinion of his contemporaries, replied "qu'il admirait Saint-Saëns, qu'il ne comprenait pas bien Pelléas, et qu'il ignorait presque toute la musique de Fauré." Regarding Richard Strauss' music, he stated: "Je ne comprends pas cette musique vulgaire, il m'est trop désagréable."

Of further interest is a 1912 unsigned article on Balilla Pratella, a composer, associate of Marinetti, and advocate of the Italian futurist movement. This article, entitled "L'âme de la musique futuriste," includes an excerpt from Pratella's philosophical writings and an interview with G. Bender, who is cited as the leader of l'école musicale futuriste. A caption beneath a reproduction of a cubist painting by Picasso reveals a contemporary reaction to Pratella and the futurists, by stating that: "Il est à souhaiter que les musiciens futuristes n'envisagent pas leur art d'une façon...aussi géométrique."

---

81Alfred Casella, "Une visite à Rimsky-Korsakov," Musica no. 121 (October 1912): 212.
82Ibid.
83"L'âme de la musique futuriste," Musica no. 116 (May 1912): 97.
Numerous photographs and sketches of composers appear in *Musica*. These augment printed information by providing a visual representation of the artist in society and at leisure. Unusual representations include photographs of Puccini duck hunting, Bruneau canoeing, and Chevillard mountaineering (Figures 5 and 6). Portrait-photographs thought to be the last available

Figure 5 - Puccini, duck-hunting (November 1903, p. 223)

include 1909 and 1906 portraits of Reyer and Gounod, respectively (Figures 7 and 8). Other rarities include a 1913 photograph of Saint-Saëns' at his last piano concert given at
the age of seventy-eight. Also of interest are actual views of composers' habitats. Reyer, for example, is pictured in his Paris apartment and Massenet, at his Egreville country house (Figures 9 and 10). Group photographs including family and friends provide us with ideas of association. This is evident in 1904 photographs of the crowds at Bayreuth.

The popular usage of caricatures at the time is represented in *Musica* although not prominent. These provide some insight into composer's characters and public opinion. While caricatures of established figures such as Wagner, Liszt, or Berlioz were reprinted from earlier journals, caricatures of contemporary composers are rare. In sketches that do appear, distinctive features or peculiarities are not exaggerated in the usual comic or grotesque fashion. Several photographs of
caricature-sculptures by Dantan also appear in the journal.

It is apparent, on reviewing the names of composers writing for *Musica* and covered in the journal, that they represent the conservative sector of the music scene. More controversial composers such as Debussy are decidedly lacking in correspondence. The sparse contributions of people like Ravel, Duparc, Koechlin, and Dukas, must reflect editorial policy and popular appeal. It is understandable that given this position one reads little in *Musica* regarding composers such as Bartok or Schoenberg. Bartok's honorable mention at a 1905 composition competition is noted," but surprisingly his name does not
appear again. Figures like Satie are featured in the publication's later years when it was more acceptable to do so. Although several articles appear on foreign composers, the journal is most enthusiastic in its treatment of French music and its composers, a reflection perhaps of the period's nationalism.

Figure 9 - Reyer in his salon
(February 1907, p. 26)
Figure 10 - Massenet at Egreville
(November 1906, p. 174)
D. PERFORMERS

As front-line interpreters of musical works performers occupy a unique position in the musical hierarchy. Their writings provide valuable insight into performance practises and interpretive techniques. Many renowned singers, pianists, violinists and other instrumentalists, wrote autobiographical or pedagogical articles for Musica. Since opera singers receive the most coverage, especially photographically, they will be discussed first. Another significant group of contributors are chansonniers and cabaret singers. Less criticism is written by pianists, violinists, and cellists; and some instrumental performers, like guitarists or percussionists, contributed minimally. Somewhat more prominent are contributions by dancers. Reviews and articles written about performers add to the information.

Articles written by singers are generally very informative. Many focus on character interpretation and are enhanced by photographs of the artists in costume. These photographs allow comparisons to be made to present-day practises. For example, articles written by the great Wagnerian singers Ernest Van Dyck and Felia Litvinne give an insight into an early twentieth-

---

century interpretation of Tristan and Isolde. Although costumes were fairly elaborate (Figures 11 and 12), a traditionally inflated romantic and tragic approach to these roles was surprisingly rejected in favor of a simple straightforward style.

Other singers, Eustase Thomas-Salignac and Lucienne Breval discussed their interpretations of Don José and Carmen. Salignac interpreted José as a neurotic character, vascillating
between love, tenderness, jealousy, rage and violence.²

Figure 12 - Felia Litvinne in the role of Isolde (July 1904, p. 342)

Similarly, Breval's interpretation of Carmen was rather unconventional. She believed Carmen was controlled by fate, and

interpreted her role as also essentially neurotic and bizarre.\(^3\)

This interpretation can be compared and contrasted with the traditionally seductive and exotic portrayals by Galli-Marie, Marguerite de Nuovina, Emma Calvé, and Marie de l'Isle (Figure 13). A history of this opera, from the first to the one-thousandth performance is found in another issue.\(^4\)

Numerous studies and photographs of popular Marguerite, Faust, and Mephistopheles interpreters facilitate comparisons between the various operatic productions of Goethe's *Faust*. A contribution by Henri Carvalho, son of the créatrice of Gounod's Marguerite, gives some information about the standards set by Miolan-Carvalho in the 1859 premiere performance.\(^5\) Her interpretation was followed by a host of other Marguerites, of which the most famous were Rose Caron and Geraldine Farrar. Mephistopheles interpreters included J. Faure, Maurice Renaud, and Fyodor Shalyapin. This complex role, unlike the character of Faust, was interpreted with such imagination and variety in the different operas. Faure, in Gounod's *Faust*, was an 'elegant, likeable, and comical' Mephistopheles; whereas Renaud and Shalyapin, in the Berlioz and Boito versions, were unconventional 'malicious, spiritual and profound' demons. An in-depth study of this character is provided by Shalyapin,\(^6\) who

\(^3\)Lucienne Bréval, "De l'interprétation de Carmen," *Musica* no. 87 (December 1909): 182.

\(^4\)Georges Pioch, "De la 1re à la 1000me de Carmen," *Musica* no. 87 (December 1909): 182.


Figure 13 - Carmen interpreters (February 1905, p. 24)
was perhaps one of the most popular singers of his day. He was particularly famous as Boris Godunov and for dramatizations in other Russian operas.

Character studies were written by other singers of the time. The role of Matho from Reyer's *Salammbô* is discussed by Albert Saléza; that of Des Grieux in Massenet's *Manon*, by Fernand Francell; Yago from Verdi's *Otello*, by Victor Maurel; and title roles in Gounod's *Mireille*, Ambroise Thomas' *Mignon* and *Hamlet*, by Aline Vallandri, Hélène Demellier, and Henri Albers, respectively. Maurel, noted as the creator of Verdi's *Falstaff*, also wrote about variation in vocal techniques and methods. In this article, he argued for standardization in teaching methods. Challenging this opinion, Pauline Viardot, in her assessment of contemporary singers, believed that there could not be a universal method ammenable to all languages.

---

Comments by singers about their fellow performers often provide biographical information. In the special January 1908 issue dedicated to singers, there are articles by Ernest Van Dyck, Albert Saléza, E. Thomas-Salignac and J.F. Delmas. Of these, Saléza's tribute to Marguerite de Nuovina deserves special mention since there is little information available on this singer today. De Nuovina, a Romanian lyric soprano, began her career in private salons. After studying with Victor Maurel's wife, she made her debut in a Brussel's performance of Massenet's *Esclarmonde*. De Nuovina created the heroine role in Leo Delibes' *Kassya* and is credited with parts in *Prosperine*, *Werther*, *La Navarraise*, *Les Huquenots*, and *Cavalleria Rusticana*. As an interpreter she was feminine and seductive. Her voice is described as "pure" and "carefree" and for Saléza, she captured the essence of Carmen's free spirit.\(^1^5\) Another article by Georges Laplace complements Saléza's biography.\(^1^6\)

Autobiographical articles were written by such famous celebrities as Ernest Van Dyck and Enrico Caruso. More valuable, however, are those written by somewhat lesser-known singers J.F. Delmas and E. Thomas-Salignac. As a student of Ambroise Thomas at the Conservatoire, Delmas appears to have had a fairly local reputation. He made his debut at the Opéra in the role of Saint-Bris in *Les Huquenots*, and was famous for his Wagnerian interpretations of Hollandais in *The Flying Dutchman*

---

\(^{1^5}\) Albert Saléza, "Marguerite de Nuovina," *Musica* no. 64 (January 1908): 4.

\(^{1^6}\) Georges Laplace, "Marguerite de Nuovina," *Musica* no. 92 (May 1910): 76.
and Hans Sachs in *Die Meistersinger*. Despite offers to tour America, he rejected both fame and fortune refusing to leave Paris. Unlike Delmas, the tenor E. Thomas-Salignac was known abroad. After studying at the Marseilles and Paris Conservatoires, and making a debut at the Opéra-Comique, Salignac travelled to the United States. He made an American debut in 1896 at the Metropolitan Opera in the role of Don José and remained there for seven consecutive seasons, appearing in all the principal tenor parts in the French repertory. In one of his articles for *Musica*, he candidly recalls his experiences in the States. The false values imposed by a "système des étoiles" are cited as being responsible for the musical stagnation in the States; Salignac perceptively comments that "rien n'est plus anti-artistique."20

Since composers often moulded roles for specific singers of the day, their written comments about interpreters are significant. It is interesting to discover, for example, that a composer's performance expectations were frequently met. Mary Garden was commended by Debussy for "closely capturing the character of his dreams."21 Lucienne Bréval and Jeanne Raunay

---

20 Ibid., p. 78.
21 Claude Debussy, "Mary Garden," *Musica* no. 64 (January 1908): 5. This article has been recently translated and reprinted in Richard Langham Smith's *Debussy on Music* (New York: Alfred A. Knopf, 1977).
were both admired by Fauré, who maintained that a successful interpretation depended largely upon a "convincing facial expression and manner." This was also emphasized in the writings of other composers, such as Alfred Bruneau. In his article on Marie Delna, he admired her "noble attitudes, serious gestures and facial expressions" which suited the classical and dramatic roles she became famous for. Ernest Reyer revered similar qualities in Rose Caron, especially praising her stage presence and theatrical ability. Today, bearing, facial expression, and acting skills, are usually considered secondary to vocal virtuosity.

Some composer's writings supplement present-day biographies of singers or comprise the major source for information about them. The composer I. de Camondo complemented Geraldine Farrar for her "versatility in performing comic and tragic roles." Farrar was the first to play the heroine in Camondo's Le Clown, a role that is not accredited her in several contemporary biographical sources. Entirely neglected in most biographical sources is the famous singer Marguerite Carré. As the wife of Albert Carré, the director of the Opéra-Comique, this singer acquired fame in many works including George Huë's Titania,

---

22Gabriel Fauré, "Jeanne Raunay," Musica no. 64 (January 1908): 10.
23Alfred Bruneau, "Marie Delna," Musica no. 64 (January 1908): 7.
William Chaumet's *Petite Maison*, Pierre Lalo's *Le Roi d’Y's*, Henri Rabaud's *Fille de Roland*, and Xavier Leroux's *La Reine Fiammette*, as well as in South American performances of *Pelléas et Mélisande*. Alexandre Georges praised her as the "ideal heroine" in his *Miarka*.²⁷

Figure 14 - Scene from Act 1 of Merikanto's *Pohjan neito* (October 1908, p. 159)

Musica's iconography offers numerous and very interesting depictions of performers and performance practises. With photographs of performers in costume, staging, sets and theaters, one can almost visualize actual performances of the time. In 1908 and 1909 issues, for example, crowd scenes from

the operas *Pohjan neito* and *Ivan the Terrible* appear respectively (Figures 14 and 15). In another 1909 issue, there are scenes from *Elektra*. Costumes and décors from the ballets *Ma Mère l'Oye* and *La fête chez Thérèse* are presented in a 1912 issue, and Bayreuth *Tannhauser* sets in a 1904 issue (Figure 16). A rare view "behind the scenes" of machinists at the Opéra and Opéra-comique is obtained in other issues (Figure 17). Reproductions of imaginative posters presented in *Musica* demonstrate the burgeoning popularity of this new art form in advertising. Examples of art nouveau are obtained from posters
Figure 16 - Two scenes from Act 1 of *Tannhauser* (August 1904, p. 360)

A glimpse of more popular art forms is secured in contributions by café-concert performers and in articles on the chanson. Becoming popular in the mid-nineteenth century, the café-concert was one of the developments which added most to the gaiety and sociability of Paris. It made entertainment more regularly and casually available, and particularly appealed to working classes. While listening to entertainers, audiences
could eat, drink, and freely shout applause, abuse and comments. Café-concert songs, of an early prototype, were about politics, bureaucrats, love, drink, duped spouses, with off-color jokes as an essential ingredient. Such songs were associated with Thérèsa and Judic, whose styles have been somewhat glorified by a nostalgic Musica critic.  

In the 1880s a more literary and avant-garde café-concert became popular. It was the café-concert of Yvette Guilbert and Artistide Bruant, which has been immortalized in the paintings of Henri de Toulouse-Lautrec. The favorite haunt for these performers was the Chat Noir, owned by proprietor Rudolphe Salis. It became famous for the poets and painters that frequented it, but as recorded by one historian, "quickly lost its genuine character and became a night-spot for the
bourgeoise." This change was recognized by Guilbert, who commented on the decline of the café-concert in a 1908 *Musica* issue:

> Aujourd'hui quand, en promenade à Paris, j'entre dans un café-concert, je ne le vois plus, ce public...Il n'y vient plus; ce n'est plus la même clientèle...

> Le public du café-concert actuel est ce qu'il était quand je suis entrée dans la carrière, il y a dix-huit ans: de mon temps il occupait les secondes galeries; aujourd'hui, il est dans les fauteuils et les loges, il a repris son appétit de plats bon marché et de la cuisine grossière des gargotes. Il y a des artistes de talent qui aujourd'hui, comme autrefois, subissent l'influence vulgaire de ce public spécial du café-concert, et lui débitent seulement ce qu'ils savent devoir l'amuser!...On crie à la pornographie des chanteurs; non, non, c'est au public qu'il faut faire hou! hou! de consentir à s'encanailler de la sorte...à Paris! à Paris!

> Ah! la bonne veille gauloiserie, l'épice chère au XVIIe et XVIIIe siècle! Le rire franc de l'esprit de nos pères, ou la satire acidulée et profonde, sous forme populaire, des anciens du Chat Noir, où êtes-vous?...

Others believed a change in status and clientele was not necessarily negative. One critic affirmed: "Le café-concert n'est pas en décadence. Il est autre - et ni pire ni meilleur qu'autrefois." It was thought that musically, the café-concert was even progressing as an art form and American jazz was cited

---

as a positive influence. In agreement, Maurice Lefèvre, a regular contributor to *Musica* and one of the most celebrated chansonniers of the Chat Noir, stated that "...jamais époque n'aurait été plus que la notre, fertile en chansons populaires..." Other collaborators also describe the continuing popularity of chansons, on the streets, in cafés and bars.

There is little doubt that the café-concert was a vital medium at this time, but as Guilbert observed, it had changed. In the special December 1913 issue, numerous chanson types are identified. The great romantic chanteur Mayol wrote an excellent article on the "chanson parisienne," while aspects of the "chanson des faubourgs" were characterized by Octave Pradels. Dranem and Polin specialized in the "chanson fantaisiste" and "chanson du soldat" respectively; Harry Fragson, in "chansons sentimentale et galante;" Fursy, in the risqué "chanson rosse;" and Francine Lorée-Privas, in the "chanson enfantine." Chanson societies were established, such as the "Société française des amis de la chanson" founded by Xavier Privas and Francine Lorée-Privas. The aim of this group, with the motto "bonté, beauté, gaieté," was to combat pornography and promote "moral chansons." For his efforts, Privas was even made a Chevalier de la Légion d'honneur in 1906, which was the first time this distinction had been given to a

---

32Ibid.
Many illustrations show entertainers wearing tuxedos and formal attire, which emphasizes a new sophisticated approach to café-concerts.

Some of the more refined comedians, who first began careers in Parisian cabarets, acquired fame in operetta and comic opera. Anna Judic, Jeanne Granier, and Hortense Schneider performed in Offenbach operettas. Harry Fragson, a specialist in songs about the English, was first associated with the Chat Noir. In his Musica article he boasts about singing at the Opéra-Comique under the direction of Reynaldo Hahn. Lucien Fugère, a performer at the Ba-ta-clan cabaret, became well-known at the Bouffes-Parisiens and Opéra-Comique. He was famous as Papageno, Figaro, Leporello, Sancho Panza, and sang in many first performances including Louise in which he created the role of the Father. His article on the Opéra-Comique is entertaining and supplies valuable information about backstage crews and general work atmosphere. Impresarios of the famous Folies Bergère, Vincent and Emile Isola, even became directors of the Opéra-Comique, in 1914. Apparently these brothers made a fortune out of the Folies Bergère but as one French historian commented "...they left it to take over the Opéra-Comique, where they proceeded to lose their money in search for culture." This association of cabaret personalities with institutions like

---

35 Musica no. 135 (December 1913): 242-43.
36 H. Fragson, "Chansons sentimentales et galantes," Musica no. 135 (December 1913): 252.
38 Zeldin, France (1848-1945), 2: 701.
the Opéra-Comique certainly helped to raise the café-concert to the level of a respected art form. Although there are numerable studies of the café-concert phenomenon, even for this time period from 1900 to 1914, most of the writings by chansonniers have not been reproduced and to the best of my knowledge are unique to Musica. By reading them, the reader obtains a better understanding of the surrounding milieu and a first-hand account of performers impressions.

With the domestic triumph of the piano in the nineteenth and twentieth centuries, Musica solicited contributions from several respected pianists and teachers. We obtain a sense of the home-music atmosphere of the time by reading pieces of advice on good musical behavior. In an article published in 1902 under the heading "Les positions du pianiste," a supposedly well-known pianist Mme Roger-Miclos gives suggestions to aspiring female performers:

Le secret du bon doigté réside dans la tenue du corps, dans sa raideur ou sa souplesse. On ne doit jamais donner de coups sur les notes, - force ne veut pas dire brutalité, - mais il faut en quelque sorte "pétrir" son clavier.

D'une manière générale, on peut dire que la bonne position au piano est la suivante; le buste est droit et sans raideur, les épaules tombent naturellement, l'avant-bras, le poignet et les premières phalanges forment une ligne bien droite; les doigts sont arrondis et le pouce est ramené vers eux.39

Proper piano technique is discussed in another article by a more

famous pianist, Marguerite Long, a Debussy pupil. In what is termed "un passage du pouce," Long advised pianists to place the resting hand, not playing the scale passage, directly in front on the piano (Figure 19). This mannerism looks very different from usual poses, as can be seen in the illustration, where the resting hand is either suspended, dropped to the side, or placed in the pianist's lap. This seemingly unorthodox performance practise is also noted in an illustration of Edouard Risler at the piano (Figure 20). In this illustration it is seen that the violinist stands behind the pianist, which was probably done in order to photograph profiles.

Edouard Risler, a distinguished French pianist, accentuated his reputation in 1906 by performing all thirty-two Beethoven Sonatas, and later by performing Liszt's works. He is

---

surprisingly overlooked in some contemporary reference volumes," as are some other prominent pianists of the time. A biographical article dealing with August Pierret informs us that he was the first to perform works by his contemporaries Fauré, Debussy, Dukas, Chausson, Albeniz, and Ravel. In another article, Victor Staub is also noted for performances of works by Dukas, Debussy, and Albeniz. Lazare-Levy started his career

---

1Risler's name is not listed in The New Grove Dictionary although found in both Baker's Biographical Dictionary and Die Musik in Geschichte und Gegenwart.
3Félicien Grétry, "Victor Staub," Musica no. 69 (May 1908): 79.
performing the music of Schubert, Schumann, Chopin and Liszt, and was later credited with performances of Saint-Saëns and engagements at the Concerts Colonne and Lamoureux. Lucien Wurmser is best remembered as the founder of a Paris piano school.

Other virtuosi concertizing at this time include Alfred Cortot, Jan Padrewski, Raoul Pugno, and Antoine Rubenste. Due to extensive and highly successful concertizing abroad, these performers attained recognition and prominence in history. Unlike the former group of pianists, recital programs by Cortot, Padrewski, and Rubenste were concentrated with works by Beethoven, Schumann, Chopin, Liszt, Brahms and Cézar Franck, which gives some indication of the international musical taste of the time. In addition to reviews and recital programs, Musica contains numerous illustrations dealing with these artists. Included is even a photograph of the young prodigy Artur Rubenste, whose resemblance to his later day appearance is rather startling (Figure 21).

Contributions from reputed teachers include those of Isidore Philipp and Louis Diémer. Philipp, a professor at the Paris Conservatoire, wrote a total of ten articles on various topics. His analytical series on interpreting Chopin's piano works, including the preludes, études, ballads, impromptus and waltzes, is designed for amateurs. Another study on Bach's

Prelude and Fugue No. 20 in A minor gives some indication of Philipp's romantic approach. He advised that the Prelude be played not too quickly and "le plus simplement possible." The Fugue should also be played slowly and "très lié," with "chaque note ayant son intérêt" and "un très léger ritenuto à la fin de
This differs from modern interpretations where tempi are generally much faster and a portamento touch is frequently employed in conjunction with pedal. Ritards are usually used sparingly and certainly not performed regularly at the 'end of each phrase.'

The eminent Paris Conservatoire piano professor Louis Diémer wrote two articles for Musica. One of these is an introduction to Francois Couperin's keyboard music. Diémer attempted to revive French harpsichord music and through the aid of others like Saint-Saëns, who published a complete edition of Rameau, he set the stage for the famed virtuoso Wanda Landowska. She was an extremely popular figure in these early years and wrote seven articles for Musica, which do not reappear in her collection of essays. Some of Landowska's articles are historical studies, such as "Les ancêtres du piano," and "comment on dirigeait l'orchestre autrefois." Others focus on Bach, Mozart, and Chopin. Landowska's most unusual article describes the Russian novelist Tolstoy's interest in piano

---

46 I. Philipp, "Le Prélude et Fugue No. 20 de Bach," Musica no. 114 (March 1912): 57.
47 Louis Diémer, "François Couperin, par Louis Diémer." Musica no. 126 (March 1913): 57.
51 Idem, "Tolstoy Musicien," Musica no. 69 (June 1908): 95.
music,\textsuperscript{51} which includes a priceless photograph of Tolstoy at the piano (Figure 22). Another interesting photograph pictures

![Figure 22 - Leon Tolstoy and his daughter Alexandra (June 1908, p. 95)](image)

Landowska performing for the famous sculptor Rodin (Figure 23). Although articles on other instrumentalists appear in \textit{Musica}, few were written by the actual artist. Of articles about violinists, one will find features on Pablo de Sarasate, Eugene Ysäye, Jan Kubelik, Jacques Thibaud, Georges Enesco, Alberto Bachmann, Albert Spalding, Bronislaw Hubermann, and Joachim. Some of the information found in these articles offers biographical data. For example, the less distinguished Joseph White is credited in \textit{Musica} for being the first to play Saint-
Saëns violin works. He is not listed in the major reference sources. Other articles offer interesting comparisons with contemporary findings. For example, a complete description of Paganini's medical condition, derived from doctor's reports, is given in one Musica article, but it interestingly contains

---

some misconceptions. Paganini's unusual appearance is interpreted as "the sign of a genius," but fits the description of Marfan's syndrome, also known as "spider fingers," first described in 1896. Today the syndrome is known to include a tendency to great height, long and thin hands and feet, pigeon chest, as well as defects in the eyes and cardiovascular system.\(^5\)

Methods of violin playing are discussed by a relatively unknown teacher, Charlotte Vormèsè. Her feminist viewpoint, which is expressed in the following passage, is extremely interesting considering the era:

Una remarque intéressante a faire est que, parmi les élèves, on trouve plus d'aptitudes chez les jeunes filles que chez les jeunes gens. Elles ont les doigts naturellement plus déliés, leur corps est plus souple, elles mettent de la délicatesse là où les hommes mettent de la force. De plus, elles ont en général plus de persévérance à l'étude, si bien que je n'hésite pas à affirmer qu'en général et à égalité de dispositions l'élève-femme doit battre l'élève-homme.

Comment se fait-il, alors, qu'il n'y ait pas d'artistes-femmes aussi illustres que les Sarasate ou les Jacques Thibaud? A cela, je répondra par un simple mot: mariage...\(^6\)

Other articles that add to our knowledge of violinists are those on violin builders. The great Parisian firms Crémone and Français are featured and there is even an article on

Stradivarius construction written by Albert Caressa. Although construction details are not given, this inclusion might be of some value to the contemporary instrument builder for its illustrations. Different models are shown from which comparative studies could be made. A list of Stradivarius owners, the date of their instruments, and purchasing price are also given. It is noted that Jan Kubelik owned one of the oldest violins dating 1687; Ysaye owned a 1731; and Sarasate, a 1713 and 1724 model. The average price, quoted in 1905, was 50,000 francs.

Popular cellists performing in Paris included Jacques Thibaud, Joseph Hollmann, and Pablo Casals. In an article written by Thibaud, proper techniques and positioning for male performers are explained:

On doit s'asseoir sur le bord de sa chaise, placer le violoncelle entre ses jambes, les pieds en avant et sur une ligne presque parallèle, le pied gauche légèrement plus avancé. Le genou droit se place dans le chancrure et sur le rebord de la table du dessus, dite "table d'harmonie; et gauche sur le rebord de la table du dessous; appuyer légèrement sur la poitrine, se tenir droit, mais sans aucune raideur.

Articles by Mme C. Boucherit-Larronde and M. J. Loëb describe different positioning for female performers. Rather than

---

58Georges Lefèvre, "Comment on fabrique un violon de 50,000 francs," Musica no. 33 (June 1905): 95.
59Francis Thibaud, "Une leçon de violoncelle," Musica no. 11 (August 1903): 173.
straddle the instrument, women were advised to sit in a more dignified way:

Elle doit s'asseoir sur le bord de la chaise, avancer légèrement le pied gauche et incliner le genou vers la gauche, tandis que la jambe droite se replie en arrière et que le pied disparaît sous la robe. La jambe droite est ainsi, en partie, cachée. Le violoncelle est tenu droit devant soi, on l'appuie sur la jambe gauche et on le maintient contre le genou droit. L'instrument est, de cette façon, parfaitement solide, et la pose n'est pas laide.  

In defense of women cellists, Boucherit-Larronde further states that:

Cet instrument, tout de charme et de mélodie, convient au contraire admirablement à la nature de la femme. Il est rêveur, il est mélancolique; il demande beaucoup de nuances et de sentiment; il n'est pas un simple instrument de virtuosité. Les résultats des concours du Conservatoire sont là pour prouver l'exactitude de ce que j'avance. Trois des premiers prix sur quatre ont été remportés par des femmes, Mîles Reboul, de la Bouglise et Bitsch, laissant derrière elles bien des camarades hommes.

The introduction of the chromatic harp in 1897 by the Parisian Pleyel firm prompted discussion about this recent invention. In 1903, a chromatic harp class was offered by Mme Tassu-Spencer at the Paris Conservatoire, which within a year, influenced other Conservatoires in Bruselles, Lille, Nîmes, and Saint-Etienne to conduct similar programs. It was explained that the harp was particularly suited to female performers:

60 C. Boucherit-Larronde, "Le violoncelle chez la femme," Musica no. 11 (September 1903): 191.
61 Ibid.
La harpe, cet instrument de haute poésie, est sans égale pour favoriser la beauté de l'attitude, le galbe du bras, la séduction d'une nuque joliment dégagée ou d'une taille noblement drapée.\textsuperscript{62}

In 1905, Mme Wurmser-Delcourt, with a performance of Debussy's two \textit{Danses} written especially for chromatic harp, is hailed as one of the most remarkable harpists of the time.\textsuperscript{63} Other performers, of the double action harp, were Mlle Marguerite Archard and M. Alphonse Hasselmans.

A contribution by Joesph Baggers, first percussionist at the Opéra-Comique, includes some historical data on kettle-drum players. Eminent composers such as Berlioz, Herold, Adam, Sermet, Emile Pessard, Louis Varney, Chabrier, Massenet, and d'Indy, surprisingly played the kettle-drum, and many frequently performed at leading theaters. Adam, for example, was a kettle-drum player at the Odéon. Sermet, for many years, was engaged at the Opéra-Comique and Pessard at the Opéra. Varney held a post at the Théâtre des Italiens, and, at the Société National and Concerts Colonne, Chabrier and d'Indy performed kettle-drum respectively. In his \textit{Méthode des Instruments à percussion}, Berlioz even encouraged composers to master this instrument:

\begin{quote}
Il semble que jouer des timbales est chose facile. C'est une erreur! Toute personne qui blouserait des timbales sans en avoir vraiment appris
\end{quote}

\textsuperscript{62}Georges Régnal, "La harp chromatique en France et à l'étranger," \textit{Musica} no. 21 (June 1904): 334.

\textsuperscript{63}Gaston Carraud, "La harpe chromatique," \textit{Musica} no. 28 (January 1905): 14.
méthodiquement le maniement, ne fera jamais un bon timbalier.\(^6\)

It seems that French composers of this time studied kettle-drum in order to learn how to incorporate percussion effects into music. On this subject, Baggers stated:

Il existe très peu de méthodes complètes ayant trait à tous les instruments à percussion employés dans les orchestres, et ce n'est le plus souvent que par habitude, que l'on se familiarise avec les difficultés des timbales ou des autres accessoires de batterie utilisés dans l'orchestre.\(^5\)

The fact that so many accomplished composers were kettle-drum players proved in Baggers' opinion that "...pour être timabalier, il faut être bon musicien."\(^6\)

Kettle-drum instruction was introduced at the Conservatoire National with Baggers as professor, and competitions were even established. In a 1911 *Musica* issue, the first Conservatoire percussion competition is reviewed. The public enthusiasm for this event is evidenced in the following description of the crowds:

Un public extra-chic, celui des grands jours, en un mot, se pressait hier, dès une heure, sur les marches de notre second Théâtre-Français [L'Opéra-Comique]. Les plus jolies femmes coudoyaient les artistes les plus notoires...Les places détenues par


\(^6\)Ibid.
les cafés voisins s'enlevaient à des prix forts: 100 francs un strapontin d'orchestre, s'il vous plaît; et dès une heure et demie la salle était comble.\footnote{67}

A list of distinguished jury members demonstrates that this was not an insignificant happening. It included as president Gabriel Fauré, secretary Fernand Bourgeat, and assistants Paul Vidal, Messager, Rabaud, Gabriel Pierné, Paul Dukas, Chevillard, Ruhlmann, Florent Schmitt, Hasselmans, Ravel, Grovlez, Vizentini, and Lafitte.\footnote{68}

Because of public interest in dance and fascination with the captivating "ballets russes," \textit{Musica} published several special dance issues featuring contributions from dancers. In a 1912 issue, articles were written by such famous classical ballerinas as Mariquita, Régina Badet, Marthe Chenal, and Carlotta Zambelli. Their writings confirm the popularity of pantomime or what was termed "la danse de caractère." On this subject, Badet stated that:

\ldots depuis plusieurs années, la danse de caractère a pris le pas - c'est le mot - sur la danse classique. Même sur les plus grandes scènes lyriques on voit le tutu traditionnel remplacé souvent par des costumes évoquant un pays lointain, une époque ancienne.\footnote{69}

The costumes referred to and seen in numerous photographs were Greek-style togas. This was the visual representation of an attempt to duplicate the ancient Greek mime tradition. In a

\footnotesize\begin{align*}
\text{\footnotesize\footnote{67}Jacques de Bircoux, "Batterie...Feu de toutes pièces...", \textit{Musica} no. 110 (November 1911): 213.}\noalign{\footnotesize\vspace{1em}}
\text{\footnotesize\footnote{68}Ibid.}\noalign{\footnotesize\vspace{1em}}
\text{\footnotesize\footnote{69}Régina Badet, "Danses grecques et danses modernes," \textit{Musica} no. 123 (December 1912): 242.}\end{align*}
review of another mime artist, Mme Magdeleine, photographs illustrate a visual interpretation of Chopin's *Funeral March*. Her performance was cited in 1904 as a "spectacle d'une esthétique curieuse."  

Isadora Duncan, the famous American "danseuse aux pieds nus," acquired international fame for mime interpretations. She danced to the music of Bach, Gluck, Beethoven, Chopin, Schubert, and Wagner. In an article written by her, Wagner was especially praised for being "le musicien de la danse," because of his belief in artistic totality. Of contemporary composers, Duncan was surprisingly critical.

It is interesting to note that Duncan found it difficult to interpret contemporary music and that at a time when rhythm as a musical element was being exploited in composition, she revered classic and romantic music for dance purposes. An unusual dance practise in opera is discussed by Chenal.

71Isadora Duncan, "Ce que devrait être la danse," *Musica* no. 123 (December 1912): 240.
72Ibid.
In 1912, she stated that it was customary in Germany for dancers to assume singers' roles when they required dancing.

...une étoile de ballet se substituer à la cantatrice au moment de la danse de Salome par exemple.  

This was not necessarily the case in France, although dancers were trained to do so. Chenal was noted for her interpretation of the séguidille in Carmen.

The "ballets russes" were introduced to Paris at the Théâtre du Châtelet in 1909 under the direction of Sergei Diaghilev. Such legendary dancers and choreographers as Pavlova, Nijinsky, Karsavina, and Fokine danced to Chopin's piano music in Les Sylphides (orchestrated by Stravinsky), Rimsky-Korsakov's Schéhérazade, Schumann's Carnaval and Adolphe Adam's Giselle. In 1910, the group performed Stravinsky's L'Oiseau de Feu, followed in 1911 and 1913 by Petrushka and Le Sacre du printemps, respectively. As noted in the section on critics, reviews of these works in Musica are very positive. Of L'Oiseau de Feu, Raoul Brévannes thought it to be "...le plus grands événement artistique de cette [1910] saison de ballets russes."  

Petrushka was not singled out per se, but the entire dance program consisting of Théophile Gautier's Spectre de la Rose, Paul Dukas' La Péri, Rimsky-Korsakov's Sadko, and Tcherepnine's Narcisse, as well as other works, was highly

---


acclaimed. Emile Vuillermoz remarked that: "Les saisons de ballets ou d'opéras organisées jusqu'ici du Châtelet ont faussé notre judgement par leur perfection anormale et leur orientation trop élevée."\textsuperscript{75}

In a later issue, Vuillermoz commented on the impact of "les ballets russes" on French aesthetics:

"La fougue, la turbulence, la sauvagerie et la frénésie" of the Russian troupe is admired. Vuillermoz says there is a new excitement about the "danse masculine," which in French ballet has always had the effect of a 'vis comica.' The revolutionary new sets and costumes by Léon Bakst are also highly praised:

...les Russes nous stupéfièrent par l'éloquence de leurs suggestions décoratives obtenues par une simplicité de moyens presque paradoxale. Par le seule vertu d'une couleur bien choisie, d'une opposition de tons intelligemment calculée, il nous ouvrirent les portes du rêve.\textsuperscript{77}

Other critics in \textit{Musica} were also positive. Robert Brussel recognized that the ballets russes had a profound effect on

\textsuperscript{75}Emile Vuillermoz, "Thèmes et Variations: La double Russie," \textit{Musica} no. 105 (June 1911): 105.

\textsuperscript{76}Ibidem, "Les ballets russes," \textit{Musica} no. 123 (December 1912): 255.

\textsuperscript{77}Ibid., p. 256.
French composers.\textsuperscript{78} Ravel, Debussy, and later, Strauss, De Falla, Milhaud, Satie, Prokofiev, Honegger, Hindemith, Poulenc, and Bartok, wrote music for this influential dance troupe. Indeed, the burgeoning popularity of ballet in general was due to the Russian influence. This topic is explored in an article by Henry Malherbe.\textsuperscript{79}

The only negative reviews in \textit{Musica} regarding the "ballets russes" dealt with Debussy's \textit{Jeux} and Stravinsky's \textit{Sacre du Printemps}, both performed in 1913. Xavier Leroux, like the majority of critics of his time, was extremely critical of Nijinsky's avant-garde choreography:

Cette année [1913], hélas, j'ai subi une cruelle déception en entendant \textit{Jeux} de Debussy et \textit{le Sacre du printemps} de Stravinsky. M. Nijinsky, qui régla la chorégraphie de ces deux œuvres, a trahi les musiciens, et c'est là une faute impardonnable. \textit{Jeux} est une des partitions les plus délicates, le plus subtiles, les plus élégantes de l'auteur du \textit{Prélude à l'Après-midi d'un Faune}. Pour cette musique ondulante, modulante, fuyante, aux arabesques étranges et mollement arrondies. M. Nijinsky a imaginé des pas et des gestes secs, saccadés, étriqués, cassants. Nul désaccord n'est plus stupide.\textsuperscript{80}

In contrast to Leroux, Emile Vuillermoz defended performances of these works. He praised Nijinsky both as a dancer and choreographer:

\begin{itemize}
  \item \textsuperscript{78}Robert Brussel, "La musique des ballets russes," \textit{Musica} no. 123 (December 1912): 258.
  \item \textsuperscript{79}Henry Malherbe, "La renaissance du ballet français," \textit{Musica} no. 140 (May 1914): 94-95.
  \item \textsuperscript{80}Xavier Leroux, "La saison Russe," \textit{Musica} no. 131 (August 1913): 154.
\end{itemize}
Depuis longtemps la cause de la télégraphie optique en usage dans les corps de ballet n'est plus défendue. On s'est enfin blasé sur l'ingéniosité du petit vocabulaire conventionnel qui servait à traduire les sentiments de l'humanité dansante. Les deux paumes ramenées sous le sein gauche pour avouer l'amour naissant, le cercle décrit autour du visage par une main extasiée pour en exalter les agréments, la gamme des inflexions de poignet qui correspond à la conjugaison de certains verbes, tout cet alphabet de sourds-muets est devenu profondément ridicule. Personne ne pourra sérieusement reprocher à Nijinsky d'avoir voulu éliminer de la danse tout ce fatras de gestes puerils et d'avoir cherché à traduire par des moyens plus nobles et plus artistiques les émotions d'un héros de ballet.⁸¹

In the performance of Jeux, Vuillermoz recognized surrealist qualities, where emotions are abandoned and "la danse idéalisera et immobilisera les reflets de l'âme." These are transformed into "...marionnettes idéales, en poupées divines au visage impassible, au sourire figé, aux yeux d'émail glacé."⁸²

Enhancing Musica's coverage of the "ballets russes" performances are innumerable photographs of sets and costumes. Impressive photographs of Pavlova and Nijinsky, and Karsavina and Nijinsky, show the pairs in rather traditional dress in earlier performances, like Les Sylphides (Figure 24). The conventional tutu is abandoned in Stravinsky's ballet trilogy, which can be seen in double-page photographs of scenes from L'Oiseau de feu ⁸³ and Petrushka.⁸⁴ Costumes for other ballets

⁸²Ibid.
⁸³Musica no. 104 (May 1911): 90-91.
⁸⁴Musica no. 123 (December 1912): 248-49.
like Sadko, Narcisse, and Fokine's Spectre de la Rose were even more imaginative and unusual, demonstrated in yet another stunning photograph of Nijinsky in this latter work.\textsuperscript{85} Although there was considerable press opposition to what was called "la guerre du tutu," the French were quickly influenced by new

\textsuperscript{85}Ibid., p. 264.
concepts in design. The sets and costumes for Ravel’s *Ma Mère l'Oye*, for example, were designed by Drésa and cited for their “tendences russes.”

Performance groups featured to a lesser degree in *Musica* include chamber music ensembles, bands, choral and instrumental societies. Of chamber music groups, string quartets were treated most frequently. Featured are the Parisian Quartets Parent, Hayot, Sechiari, Lederer-Liégeois, Marcel Chailley, and the highly respected Lefort and Lucien Capet Quartets. Briefly mentioned is the less-prominent all-women’s Rimé-Saintel Quartet and foreign groups such as the Meiningen and Rotterdam Trios, the Vienna Rosé Quartet, and Brussels Schorglde Quartet. The usual program, especially for the Capet Quartet, included works by Beethoven. However, in a 1903 review of an Edvard Grieg performance with the Johannes Wolff Quartet, the concert consisted exclusively of Grieg compositions. His *Quartet* and *Sonata for Piano and Violon* in C minor were performed, alongside lieder and piano repetoire.

Other prominent groups cited include a wind ensemble, and a wind and string ensemble. The Société de Musique de Chambre pour Instruments à Vent, founded in 1879 by flautist Paul Taffanel, aimed to revive classical wind music, and inspire modern composers to write for their performances. Works by

---

86 *Musica* no. 123 (December 1912): 259.
Bach, Handel, Mozart, and Beethoven were given at the Société des Concerts du Conservatoire, the Concerts Lamoureux, the Opéra and Opéra-Comique. In addition they travelled to Berlin where they were 'enthusiastically received.' Like this group, the Double Quintette or Société de Musique de Chambre pour Instruments à Vent had similar aims. Founded in 1905, its objectives were to perform classical and modern repertoire, and to give composers a new compositional medium to explore.\textsuperscript{89} This group was particularly favored in Germany at the Frankfort Museum Society.

Bands seemed to regain popularity at this time. With John Philip Sousa's 1903 visit to Paris, there was a new wave of enthusiasm for marching bands. The most prominent French band was the Garde Républicaine, a military band established since 1867. It gave many local concerts in Paris and surrounding provinces. In 1871, it played at the London International Exhibition and a year later, in Boston, Chicago, Pittsburg, Brooklyn, Cincinnati, Philadelphia, Baltimore, New York, and Montréal. Under the direction of Gabriel Parès, from 1892 to 1910, there was a new emphasis on repertoire. Parès arranged and composed many works. Although arrangements of music by contemporary composers were performed, one article states that Wagner's music was favored in his programs.\textsuperscript{90} This is later commented on by Emile Vuillermoz in an article appearing in a

\textsuperscript{89}Rémy Fasolt, "Le Double Quintette," Musica no. 44 (May 1906): 76.

\textsuperscript{90}J.L. Ithier, "La musique de la Garde Républicaine," Musica no. 22 (July 1904): 350.
1913 issue devoted to military music. Rather than arranging works by Debussy or Wagner, Vuillermoz argued for the necessity of independent band literature, and criticized composers for not exploring this vast instrumental and symphonic medium. Other notable articles in this issue include a survey of military chansons dating from the sixteenth to nineteenth centuries, and one written by the 1910 Garde Républicaine leader Guillaume Balay.

Choral music also became increasingly popular. In 1892, Charles Bordes founded Les chanteurs de Saint-Gervais with the object of cultivating religious and choral music. This group was highly respected as reviews in 1904 and 1908 issues of Musica indicate. Soloist Jeanne Raunay and composer-conductor Vincent d'Indy were frequent artists. Programs included works by Josquin des Prés, Roland de Lassus, Guillaume Costeley, Claudin de Sermisy, Clément Jannequin, Palestrina and Bach. Both Les chanteurs and the Schola Cantorium, founded by Bordes in collaboration with Alexandre Guilmant and Vincent d'Indy, are cited as being responsible for a revival of French choral music. Indeed, press coverage of church choirs at Saint-Clotilde, Saint-Augustin, Saint-Vincent-de-Paul, Trinité, Notre-Dame-des-Champs, and Saint-Séverin, show the ressurgence of

93Guillaume Balay, "La musique de la Garde Républicaine," Musica no. 125 (February 1913): 32.
music in religious establishments. Even secular societies, like Les Amis des Cathédrales, were formed to promote religious music performances.\footnote{Gabriel Grovlez, "Les Amis des Cathédrales," \textit{Musica} no. 142 (July 1914): 140-41.}

Articles on conductors and conducting occasionally supply information on performance practices. Prominent conductors of the time include Félix Weingartner, Siegfried Wagner, Richard Strauss, Hans Richter, Gustave Mahler, Edouard Colonne, Camille Chevillard, and André Messager. There are several articles about these conductors but the only ones to write about themselves or their work were Edouard Colonne, Camille Chevillard, and Henri Busser. Past performances of Berlioz's La Damnation de Faust were recalled by Colonne, who was one of the most admired conductors of his time.\footnote{Edouard Colonne, "Berlioz et les Concerts Colonne," \textit{Musica} no. 66 (March 1908): 37.} Other performances given by Colonne were discussed by Charles Malherbe, a composer-critic and Opéra librarian, and by Julien Torchet, whose article appeared after Colonne's death in 1910.\footnote{Charles Malherbe, "Edouard Colonne et ses concerts," \textit{Musica} no. 14 (November 1903): 215-16; Julien Torchet, "Souvenirs sur Edouard Colonne," \textit{Musica} no. 92 (May 1910): 75.} The Opéra conductor Busser commented on various aspects of conducting. This included his contention that a good conductor must have "long arms" and be able to direct works from different style periods.\footnote{Henri Busser, "Une classe de chefs d'orchestre," \textit{Musica} no. 122 (November 1912): 231-32.} Chevillard, the noted composer and son-in-law of Charles Lamoureux, published an account of his experiences at
Bayreuth which included impressions of the Wagnerian conductors Félix Mottl and Siegfried Wagner. Wagner was described as possessing "qualités d'énergie et de force" in his conducting, which is particularly apparent in ink drawings of this conductor in motion. Deserving special mention is an obscure conductor Gertrude Steiner who is noted as the first female guest conductor in Germany in 1906.

The appearance of music societies and instrumental associations was a relatively new phenomenon. Many societies were created to promote the music of a certain composer. These include the Bach, Cherubini, Rossini, Mozart-Haydn, and Chopin societies, all of which were formed around the time _Musica_ flourished. Other societies were concerned with performing a certain type of repertoire. The Bourges Philharmonic and Bordeaux Saint-Cécile Societies, for example, usually performed contemporary works. Miscellaneous collectives were dedicated to other causes. The Ut Mineur Society, founded in 1903 by Franz Custot, aimed to provide a social atmosphere for professional and amateur musicians by hosting monthly dinners and concerts. Many respected composers and performers were invited, such as Felia Litvinne, Wanda Landowska, Fauré, and Chevillard. It is surprising that this particular association received more detailed press coverage than the Société Musicale Indépendante,

---

100"Le mois musical: Une femme chef d'orchestre," _Musica_ no. 44 (May 1906): 80.
founded in 1910 under the presidency of Fauré. Perhaps the Ut Mineur's distinguished artists and patrons, including the Contesse Greffuhle, Princess Edmond de Plognac, and the Duchess Decazes, gave it more social prominence and political influence. The only other association receiving brief mention is an orchestral federation formed in 1901. Under the direction of Bruneau, Charpentier, Leroux, Colonne, Chevillard, and d'Harcourt, its objective was to improve the moral and monitary position of musicians by establishing federation rates for orchestral services. It proposed a fee of six francs for soloists, five for first section leaders, and four for second section leaders, in 1903, with an annual increase of one franc.  

The expanse of articles contributed to Musica by both performers and composers provide a wealth of information for the musicologist. Descriptions of interpretive techniques and prominent photographic illustrations allow direct comparison to present-day practises. This is especially applicable in costuming for opera and ballet. Much previously unexplored biographical and autobiographical data is available. It is especially interesting to read articles regarding the café-concert near its height in popularity. Reviews of performances indicate the repertoire and composers featured in programs reported by Musica. Accepted masters, such as Bach, Beethoven, Schumann, Chopin and Liszt, dominate these programs to such a

---

102 Félicien Grétry, "Le syndicat des musiciens," Musica no. 9 (June 1903): 138.
large degree that one wonders whether this reflects popular appeal or the journal's bias. In contrast, there are reviews of rather controversial ballets and operas. The "ballets russes" is particularly well-known in Paris during this period. Although many of their performances created quite a furore at the time, the journal avoided some of the controversy by remaining guarded in its statements. Another indication of Musica's conservative stance appears in rather amusing articles on different performance practises for women. Some controversy is allowed with rebuttals by music feminists of the day.
IV. CONCLUSION

Set in the cultural and economic prosperity of early twentieth-century Paris, *Musica* emerges as an attractive highly illustrated magazine for the perusal of the artistically inclined. Inspired by illustrated sports magazines and intended to appeal to amateurs and professionals alike, the publisher Pierre Lafitte felt this publication would fill a void in music journalism. He wished to provide a visual and didactic interchange of information between artists and the public in an environment of proliferating musical development. *Musica* contained original material by prominent critics, journalists, composers and performers. Their writings complemented by high quality photographs, etchings and drawings, visually inform the historian on important aspects of local society and artistic endeavor.

The journalism in *Musica* consist mainly of reviews, biographies, and historical or special studies. Reviews supply the historian with descriptions of programs, performers and concert locations. *Musica*'s criticism is generally positive and optimistic in viewpoint, and is often more of an enthusiastic endorsement of a performance than true reflective criticism. This is particularly observed in the journal's early years under the editorships of Charles Joly and Georges Pioch. Under Leroux's direction reviews became more controversial but still retained a sense of optimism. Exceptions to this positivism are found in the writings of well-known critics Henri de Curzon, Gabriel Prod'homme, Michel-Dimitri Calvocoressi, Pierre Lalo,
Michel-Gaston Carraud, Adolphe Jullien, and others. These critics are recognized as well for their contributions to other music journals and for their more extensive musicological publications. Many of their contributions to *Musica* have not been reprinted. The reviews by composer-critics Emile Vuillermoz, Gabriel Grovélez, Raymond Charpentier, and Louis Vuillemin, presented in the journal's later years, become more comprehensive and individualistic often at variance with either public opinion or that of their contemporaries.

Contributions to *Musica* were illicitated from many well-known composers in regard to themselves, their work and its performance, as well as other composers. Biographical information is supplemented both by the writings of relatives and friends, and numerous photographs. Some of this material is not available in any other source and is therefore, of particular interest to the historian. The various interviews, peer comment and opinion polls add greatly to our appreciation of contemporary musical thought. A survey of the composers featured in *Musica* demonstrates both a conservative and nationalistic bias. There is less coverage of more controversial or the then less established younger composers, such as Debussy, Ravel, Duparc, and Koechlin. More avante-garde foreign composers, Scriabin, Bartok, and Schoenberg, are mentioned only briefly, while others like Rimsky-Korsakov, Stravinsky, Richard Strauss, Edvard Grieg, and Wagner are featured extensively. The fact that French music is treated enthusiastically is understandable in relation to the political
and economic nationalism of the time.

*Musica*, with its numerous articles by performing artists, supplements our knowledge of that era's performance practises and interpretive techniques. Much discussion is offered by opera singers. Chansons are described by the popular café-concert performers. Pedagogical articles were written by instrumentalists on questions concerning the piano, violin, cello and harp. Most of these inclusions have not been reprinted. A different perspective is gained in features on the kettle-drum. Articles on instrumental and chamber music groups, choirs and bands, supply additional information. *Musica* captures the controversy and excitement of the "ballets russes" in a surprisingly positive fashion. While this may again demonstrate *Musica*’s tendency to be favorable rather than enlightened, it nevertheless contrasts with the general position stated in the contemporary press. Some controversy is found in the contributions by feminists. In this regard, *Musica*’s stance seems to be one of polite tolerance touched with concern.

As demonstrated, *Musica* emerges as a highly valuable document on early twentieth-century French music and musical thought. It is exceptional as a source for iconography which tends to bring "history to life," giving an immediate awareness of the past. Containing contributions from eminent critics, composers and performers, *Musica* is a unique and valuable anthology of French music criticism. It offers insight into contemporary musical thought and attitudes, and a unique perspective of Parisian society.
BIBLIOGRAPHY


