

L'ART MUSICAL (1860-70; 1872-94),
PROTOTYPE RIPM CATALOGUE AND KEYWORD-AUTHOR INDEX:
AN ASSAY OF RIPM METHODOLOGY AND
INTRODUCTORY STUDY OF THE JOURNAL

By

DIANA CHRISTINA SOPHIA SNIGUROWICZ

B.Mus., The University of British Columbia, 1983

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES
(School of Music)

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

October 1988

© Diana Christina Sophia Snigurowicz, 1988

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
1956 Main Mall
Vancouver, Canada
V6T 1Y3

Date 12 October 1988

ABSTRACT

The musicological community has long recognized the need for retrospective periodical indexing. Previous attempts to develop a system to allow access to this monumental documentary resource, however, have not been successful. Realizing the importance of international cooperation and consensus in this effort, the International Association of Music Libraries (IAML) and the International Musicological Society (IMS) approved the creation of the *Répertoire international de la presse musicale* (RIPM) in 1981 and 1982, respectively. RIPM's initial task was to develop an internationally sanctioned system for cataloguing and indexing writings on music in 19th-century periodical literature.

Over the past seven years, RIPM collaborators have developed a system employing computer technology and laser printing techniques for producing computer-generated catalogues and indexes in a camera-ready format. Throughout the developmental stages, the initially proposed indexing methodology has undergone revisions. Moreover, steps towards the utilization of an entirely personal computer-based system of operations—as opposed to the initial mainframe-based system—have been taken.

The aims of this thesis are two-fold: (1) to test the RIPM system through the production of a prototype volume, consisting of an annotated title catalogue and a keyword-author index, and (2) to produce an introductory study of the prototype journal, *L'Art musical* (Paris, 1860-70; 1872-94). The production of the prototype RIPM volume served to test the system in the following ways: (1) to identify problematic areas in RIPM methodology and production techniques, (2) to assay the treatment of journals with extensive publication runs generating large data bases, and (3) to attempt the first trial of an entirely PC-based system of operations. The introductory study of the prototype journal served: (1) to collate information of a biographical, historical, and contextual nature about the journal, its founders and publishers, (2) to analyze the type of subject matter in *L'Art musical*, and (3) to identify the major contributors.

The production of the RIPM prototype led to a comprehensive assay of the system. The following refinements in RIPM methodology and design resulted: (1) several cataloguing situations, not previously encountered, necessitated editorial clarification and the creation of new formats of data entry, (2) the extensive size of the data base led to modifications in the designs of the catalogue and index to reduce the size

of computer-generated RIPM volumes, and (3) a standardization of editorial principles for French language RIPM volumes was effected.

The introductory study of *L'Art musical* focuses on the journal's publishing history, format and frequency of publication, contents and type of subject matter, and identifies the major contributors, with brief biographical sketches. The study also offers an analysis of review formats, an examination of both the commercial and sociological influences on the type of contents and views expressed in the journal, and a listing of the music supplements offered to subscribers (Appendix I).

TABLE OF CONTENTS

Abstract	ii
List of Tables	vi
List of Figures	vii
Chapter I. INTRODUCTION	1
A. Sociological Overview of 19th-Century Paris	3
B. Overview of 19th-Century French Music Criticism	5
C. Aims and Format of Thesis	7
Chapter II. PREPARATIONS FOR INTERNATIONAL PRODUCTION	9
A. The Necessity for Revisions in RIPMxix Methodology and Format	10
B. Alterations Effected in RIPMxix Methodology and Format	20
C. Standardization of Computer Technology Involved	25
D. Steps to International Collaboration	27
E. Selection of a Prototype Journal	28
F. Method of Operation Testing the Viability of RIPM Technology	30
Chapter III. CATALOGUING <i>L'ART MUSICAL</i>	32
A. Additions to the Computer Programmes	33
B. New Cataloguing Situations	36
C. Standardization of French Language Norms	51
Chapter IV. <i>L'ART MUSICAL</i> : THE KEYWORD-AUTHOR INDEX	54
A. Disadvantages in Design Specifications and Programming Capabilities of the Previous RIPMxix Keyword Index	55
B. Alterations Effected in the Design Specifications	59

C. Design and Programming Capabilities of the Author	
References in the Keyword Index	66
D. Pre-Editing <i>L'Art musical</i>	67
E. Post-Editing <i>L'Art musical</i>	70
F. Editing the Author References	71
Chapter V. <i>L'ART MUSICAL: MUSIQUE, THÉÂTRE, BEAUX-ARTS</i> (1860-70; 1872-94): AN INTRODUCTORY STUDY	75
A. General Overview	75
B. Detailed Study of the Type of Contents	78
C. The Focus of the Journal as Determined by the Publishers' Interests	89
D. Identification of the Major Contributors	92
Bibliography	108
Appendix I. List of Musical Supplements and Annual Musical Gratuities	112
PROTOTYPE RIPM CATALOGUE AND KEYWORD-AUTHOR INDEX	
Title Catalogue	1
Keyword-Author Index	791

LIST OF TABLES

Table 1. List of contributors whose pseudonyms and variant forms of signature have been identified	73-74
Table 2. Reviews of works accompanied by citations from other journals	91
Table 3. Principal contributors: 1 st period (1860-70)	103
Table 4. Principal contributors: 2 nd period (1872-82)	104-05
Table 5. Principal contributors: 3 rd period (1883-94)	106-07

LIST OF FIGURES

Figure 1	13-14
Figure 2	16-17
Figure 3	18
Figure 4	19
Figure 5	21
Figure 6	24
Figure 7	38
Figure 8	40
Figure 9	40
Figure 10	41
Figure 11	41
Figure 12	42
Figure 13	43
Figure 14	43
Figure 15a	44
Figure 15b	45
Figure 16	45
Figure 17	46
Figure 18	46
Figure 19	47
Figure 20	47
Figure 21	49
Figure 22	49
Figure 23	49
Figure 24	51
Figure 25a	51
Figure 25b	51
Figure 26	57-58
Figure 27	61-62

Chapter I

INTRODUCTION

The *Répertoire international de la presse musicale du dix-neuvième siècle* (RIPMxix),¹ fourth in a series of internationally coordinated bibliographic projects (the other three being the *Répertoire international des sources musicales*, RISM; the *Répertoire international de la littérature musicale*, RILM; and the *Répertoire international d'iconographie musicale*, RIIM), was proposed to the scholarly community at the 1980 annual conference of the International Association of Music Libraries, Archives and Documentation Centres (IAML) in Cambridge by H. Robert Cohen and Elvidio Surian. The following year the creation of RIPMxix was approved at the IAML conference in Budapest, and in 1982, approval was granted by the International Musicological Association (IMS). Since its inception RIPM has been developed under the supervision of H. Robert Cohen.

The project's aim is to provide access to a valuable but previously inaccessible documentary resource—the musical press.²

Because detailed indexing of 19th- and early 20th-century periodicals dealing with music is extremely rare, the scholar wishing to consult articles or iconography—or reviews, notices, advertisements or announcements—dealing with a given subject must, in most cases, simply resign himself to turning literally hundreds if not thousands of pages to locate relevant documents. Clearly, gaining bibliographical control and consequently access to this exceptional source of information is a priority in music bibliography...³

The 19th-century musical press is a documentary source of primary importance, not only because of the factual information contained therein, but also because these contemporary writings can provide unique insights into the musical life of the time—the thoughts and *mœurs* of 19th-century musical culture.

The epistemological stance governing RIPM is indicative of current trends in the continuing evolution of the nature and focus of musicological inquiry. Historical musicology is by no means a “static” discipline; since its recognition as an independent field of study in the 19th century, a gradual evolution in musicological epistemologies has been apparent. In the past 40 odd years a

¹The original designation was RIPMxix, however, the suffix “xix” was subsequently removed as the temporal boundaries of this bibliographic project were extended to cover the latter years of the 18th and the beginning of the 20th centuries.

²The term “musical press” is taken to mean any kind of periodical literature dealing entirely or in part with music or musical life (e.g., *feuilletons*, specialized music journals, cultural reviews).

³H. Robert Cohen, Marcello Conati and Elvidio Surian, “Centres internationaux de recherche sur la presse musicale (CIRPM), Répertoire international de la presse musicale du dix-neuvième siècle (RIPMxix): A Preliminary Report,” *Fontes Artis Musicae* 28, Nos. 1/2 (January/June 1981): 105.

dramatic shift in the musicologist's perspective has occurred—from a genetic approach, implying progress or evolution to a higher goal, to an ontological approach, implying a study of the nature of the object itself.⁴ An ontological (or sociological) approach to historical musicology, in other words the study of music in context, necessitates the creation of new methods of historical inquiry. In the case of 19th-century studies more than a few scholars see the contemporary musical press as *the* documentary resource fulfilling the requirements for a contextual study of music.⁵ However, the utilization of the musical press as an archival tool is not without problems. As H. Robert Cohen explains, difficulties are due to various factors:

One is the sheer mass of the material, which alone suffices to strike horror in the hearts of the most ardent *dix-neuviémistes*. A limited number of libraries possess the materials, and the enormous expense of purchasing the few commercially distributed reprints and microfilm reproductions is offputting... Then there is the problem of locating specific information within a given journal, as detailed indexing is the exception rather than the rule throughout the century. One encounters further difficulty in identifying critics of merit (given their number) and of simply knowing who wrote what, thanks to the complicated web of pseudonyms by which they identified themselves. Finally, there is the simple matter of isolating, given the quantity of periodicals published, those journals worthy of examination.⁶

RIPM, via the systematic indexing of major 19th-century music journals, is attempting to fill this perceived lacuna in bibliographic research tools. A complete bi-partite RIPM publication would be comprised of a chronologically ordered, annotated Title Catalogue and Keyword-Author

⁴The opinions of two notable scholars illustrate this change in attitude. Leo Treitler, writing about methodologies of historical and stylistic analysis, states that a music historian's priority should not be a study of "music of the past, as a principle of selection, but music *in* the past, as a principle of knowledge. History is a discipline, not by virtue of a particular subject matter but by virtue of an epistemological stance. And the change in the formulation of the task of music history entails most centrally a change in epistemology, a shift of emphasis from the genetic to the ontological" ("To Worship that Celestial Sound: Motives for Analysis," *The Journal of Musicology* 1, No. 2 [April 1982]: 154). Vincent Duckles echoes the same sentiment: "the advanced study of music should be centered not on music but on *Man*, the musician, acting within a social and cultural environment. This shift from music to *Man*, from product... to producer or participant, carries with it a shift of method. The traditional apparatus of historical inquiry is not designed to cope with a continuum of activities..." (*The New Grove Dictionary of Music and Musicians*, s.v. "Musicology" [XII, 836]).

⁵To cite a few names: H. Robert Cohen and Marcello Conati (Directors: Centres internationaux de recherche sur la presse musicale, College Park, Maryland and Parma, Italy); Michael Wolf, John S. North and Dorothy Deering (editors of the *Waterloo Directory of Victorian Periodicals 1824-1900*); Christian Goubault, who states: "Archives du quotidien, elles [la presse] constituent des documents d'une richesse considerable et la source la plus complète de l'histoire générale" (*La Critique musicale dans la presse française de 1870 à 1914* [Geneva: Éditions Slatkine, 1984], 26); and Vincent Duckles, who writes: "When the story of 19th-century scholarship is told in full detail, that story will owe much to the evidence to be found in the contemporaneous musical press" ("Patterns in the Historiography of 19th-Century Music," *Acta Musicologica* 42 [1970]: 78).

⁶H. Robert Cohen, "The Nineteenth-Century French Press and the Music Historian: Archival Sources and Bibliographic Resources," *Nineteenth-Century Music* 7, No. 2 (Fall 1983): 136.

Index, directives for the use of RIPM volumes, as well as a short introduction to the journal treated. RIPM volumes are computer-generated, that is, a Catalogue and Keyword-Author Index are produced directly from data—the information from a particular journal, i.e., article titles, editorial commentary, author attributions, etc.—entered into a computer via a programme containing embedded typesetting codes. Two separate processing and printing programmes—one for the Catalogue and the other for the Keyword-Author Index—analyse, format and print the two parts of the RIPM publication in camera-ready copy. Due to the evolutionary nature of this project a viable methodology and manner of operation could only be applied after several practical applications of this system. The first prototype RIPMxix⁷ volume, treating *La Chronique musicale*, was completed in 1985.⁸ Numerous alterations have been made in the format, methodology and coding requirements since then; the basic principles as initially conceived, however, remain the same.

* * *

A. SOCIOLOGICAL OVERVIEW OF 19TH-CENTURY PARIS

To utilize fully the 19th-century musical press as a research tool, the musical press, itself a contemporary phenomenon, must be examined within *its* musical, sociological and historical contexts. To illustrate the complexity of this issue—the evaluation of the musical press—a brief sociological overview of musical life and criticism in 19th-century Paris is necessary.

The second half of the 19th century was truly the “golden age” of the French press;⁹ the amount of periodical literature dealing wholly or in part with music and musical life published during that era was voluminous. For example, the annual revue, *Les Annales du théâtre et de la musique*, lists for the year 1875 alone thirty-eight Parisian publications that regularly contained theatrical reviews (twenty-nine daily and weekly newspapers, five cultural revues, and four music journals).¹⁰ This proliferation of the musical press is indicative of the intensity of musical life in 19th-century Paris. As Goubault states:

La multiplication des journaux et des revues, la diversité de leurs styles, de leurs

⁷A distinction is made here between RIPM, the system as it currently stands, and RIPMxix, the system as it was originally conceived. As numerous alterations have been made in methodology, format and design, “RIPMxix” will serve to identify the previous system, and “RIPM” will indicate the present one.

⁸Donald G. Gíslason, “Computer-Assisted Retrospective Periodical Indexing: *La Chronique musicale*, a Prototype RIPMxix Catalogue” (M.A. thesis: University of British Columbia, 1985).

⁹According to Georges Weill, the period 1870 to 1914 was the golden age of the press in Europe. *Le Journal: Origines, Evolution et Rôle de la presse périodique* (Paris: La Renaissance du livre, 1934), 244.

¹⁰Édouard Noël et Edmond Stoullig, *Les Annales du théâtre et de la musique: 1875* (Paris: Charpentier, 1876), 645-48.

opinions, de leurs clientele, permettent l'ouverture des colonnes à toutes les expressions ... Dans le domaine musical, chaque journal ou revue s'attache les services de un ou plusieurs critiques musicaux ou dramatiques. L'abondance des créations lyriques et des concerts, l'animation remarquable de la saison parisienne justifient cet emploi. Ceux qui parlent de musique sont nombreux : feuilletonistes, « soirieristes », courrieristes, chroniqueurs... [et] « programmistes » ...¹¹

“Diversity” is the key word in the musical capital of the 19th century—diversity of musical life, diversity of music journals, diversity of music critics and journalists, diversity of musical thought and opinion—diversities which originated in the social stratifications inherent in Parisian society. As La Laurencie, a contemporary author writing on musical taste, notes: “Le peuple, la bourgeoisie et la noblesse s'enferment en autant de compartiments étanches au sein desquels des formes musicales ajustées à leur milieu naissent et se développent ...”¹² Chantavoine, in his observations on the public *mélomane*, is of the same opinion: “Il n'y a pas un public mélomane homogène, il y a plusieurs publics d'origine sociale différente, de culture différente et appartenant à des générations différentes.”¹³

From a sociological perspective all aspects of musical life in 19th-century Paris—amateur participation, professional performance, music education, writings on music, and musical opinions and criticism—were closely linked to class structure. As Bruyas writes, 19th-century Paris was “une société à étages très compartimentés,” the three basic social classes—the nobility, the bourgeoisie and the lower class—being divided into various strata: (1) the rich nobility; (2) the “haute bourgeoisie,” who had made their fortunes through finance; (3) the “bourgeoisie de robe et d'affaire” (merchants and magistrates) and the lesser nobility, who together comprised the upper middle-class; (4) the “bonne bourgeoisie,” the middle middle-class (officers, doctors, professors, directors, engineers, businessmen, government officials, men of letters, artists of renown, property owners, lawyers); (5) the “petit bourgeoisie,” the lower middle-class (artisans, small businessmen, lesser government officials); (6) the lower class (workers employed in workshops and big manufacturing firms, lesser commercial employees); and (7) the lowest class (street sweepers, water carriers, day workers).¹⁴ Needless to say by far the majority of the theatre- and concert-going public was composed of the first five of these social stratifications.

Music was not an end in itself, as merely art for art's sake, but rather had been accorded diverse roles and functions: a symbol of prestige, a means of socialization, a symbol of industrialization, a commercial (and very profitable) industry, a symbol of the bourgeoisie ethic, etc. The increasing growth of Parisian society—both the population and the component social strata—and the concurrent expansion of musical life¹⁵ resulted in an intensification of these extra-musical roles

¹¹Christian Goubault, *op. cit.*, 26-27.

¹²Lionel de La Laurencie, *Le Goût musical en France* (Geneva: Slatkine reprints, 1970; Paris, 1905), 6.

¹³Jean Chantavoine, *La Romantisme dans la musique européenne* (Paris: Éditions Albin Michel, 1955), 509.

¹⁴Florina Bruyas, *Histoire de l'opérette en France, 1855-1965* (Lyon: Emmanuel Vitte, 1974), 45.

¹⁵Within a 25-year period the population of Paris more than doubled: from 912,033 inhabitants in 1841 to

and functions. A remark made by Desessarts in *La France musicale* serves to illustrate this point:

Les arts sont le seul point de cohésion possible entre tant de personnes de rangs divers et de fortunes différentes, qui se trouvent conviées aux mêmes fêtes et y apportent la même prétention de se distinguer. La musique est devenue une nécessité et le talent un laisser-passer de bonne société.¹⁶

A comprehensive study of music criticism/journalism in context must, of necessity, also be a sociological study, for, to quote Goubault again: “La critique impersonnelle est une utopie ... Le lecteur d’un périodique exige du critique qu’il juge et apporte des arguments pour étayer ses appréciations, fasse preuve d’enthousiasme ou de sévérité.”¹⁷ The area of socio-musicology is, of course, immense and would require detailed research and conjectural conclusions not appropriate to a master’s thesis. The scholar must keep in mind, however, that class structure and sociological factors had an influence on the musical tastes of the professionals (composers, artists, impresarios, critics and journalists), as well as on the auditors and amateur performers.

* * *

B. OVERVIEW OF 19TH-CENTURY FRENCH MUSIC CRITICISM

The two general trends apparent in 19th-century French music criticism are a perfect example of sociological factors influencing musical taste. Goubault identifies two principle tendencies in

1,825,274 in 1866. In five-year increments the statistiques are as follows:

1841.....	912,033
1846.....	1,053,262
1851.....	1,053,897
1856.....	1,174,346
1861.....	1,696,141
1866.....	1,825,274
1871.....	1,851,792
1876.....	1,988,806
1881.....	2,269,023
1886.....	2,344,550
1891.....	2,447,957

Musical life and musical establishments also burgeoned rapidly. From 1807, when an imperial decree reduced the number of theatres to eight, until 1864, the number of theatres in Paris gradually increased to a total of twenty-three. However, the *liberté des théâtres* in 1864 gave rise to a great number of establishments, many artistically worthwhile and many mediocre, as well as the great equestrian theatres (Cirque d’Été, Cirque d’Hiver and Hippodrome).

¹⁶A. Desessarts, “Silhouettes musicales: (II) La cantatrice de salon,” *La France musicale* 3, No. 11 (15 March 1840): 116.

¹⁷Christian Goubault, *op. cit.*, 481.

existence between 1870 and 1914—conservative and innovative—occurring in variable proportions at any given instance:

Jusqu'à la fin du XIX^e siècle, elle [la presse] est dans ses grandes lignes conservatrice ... Respectueuse du passé et des traditions nationales, la critique conservatrice se méfie des initiatives nouvelles, juge les compositeurs trop compliqués, feras d'un système contre nature venu d'Outre-Rhin. Elle apprécie la simplicité, la clarté, la mélodie chantante, les genres à leurs places. Elle s'indigne des exagérations, du « bruit » wagnérien, de la « deliquescence » debussyste. Dans cette catégorie range des critiques comme Henri Blaze de Bury, Arthur Pougin, Oscar Comettant, Henri Moreno, Albert de Lasalle, Camille Bellaigue ... au début du XX^e [siècle], les forces novatrices semblent l'emporter ... La critique novatrice soutient tout ce qui est inventif et hardi, donne un son inédit, original. Elle se montre curieuse, attentive à la marche de l'art, mais elle ne cautionne pas toutes les tentatives. Son intuition lui permet de discerner les œuvres viables.¹⁸

The conservative trend originated with the doctrines of several early 19th-century social philosophers, e.g., Henry Saint-Simon and August Comte. Their “utopian” vision of a unified and collective French culture, where “moral” and educational ideals could be embodied in music and used as a means to instruct, uplift and unite the labouring classes (by far the greatest percentage of the French populace), greatly influenced musical thought. Their philosophies resulted in music with “ideal” characteristics—Goubault enumerates a few: simplicity, clarity, a singing melodic line, logical forms—and in schemes that had as their themes moral and educational amelioration of the labouring classes, e.g., the Orphéon movement.¹⁹

The quality of information available from the musical press was influenced not only by the sociological factors detailed above—general trends in music criticism, “utopian” philosophies, class structure—but also by the subjectivity (personal preferences, perspective, etc.) and status (education, musical training, occupation, literary output, etc.) of the individual writer,²⁰ as well as the bias of the journal, if any. To evaluate the musical press as a documentary source—defining the perspective and validity of the information contained therein—three factors must be

¹⁸ *Ibid.*, 483-84.

¹⁹ Although these concepts and their far-ranging implications are beyond the aims and scope of this thesis, their mention serves to illustrate the necessity of viewing the 19th-century musical press within its sociological and historical contexts. Little research has been done in the area of 19th-century French social philosophies and their influence on contemporary music, *viz.*, Jane Fair Fulcher, “Musical aesthetics and social philosophy in France 1848-1870” (Ph.D. dissertation: Columbia University, 1976), and Ursula Eckart-Bäcker, “Der Einfluss des Positivismus auf die französische Musikkritik im 19. Jahrhundert” in *Beiträge zur Geschichte der Musikkritik* (Regensburg: Gustav Bosse Verlag, 1965).

²⁰ Of course, the type of information to be found in the musical press is not solely critical opinion (which is subjective to a great extent, expressing collective trends and/or individual tastes); much material in music criticism is purely factual in nature (e.g., the retelling of the libretto, a listing of the pieces performed, biographical studies).

considered: (1) the general trends in music criticism and how they are reflected in the journal; (2) the subjectivity and status of the writers; and (3) the bias and commercial affiliations of the journal and/or publisher.

The musical press is a largely unexplored field, both as a documentary source and as a specialized area of research. Referring to 19th-century French music journalism, Goubault writes: "Une histoire exhaustive de la critique musicale n'a pas encore été écrite."²¹ To date, research in this field has focused on prominent individuals and contemporary musical life and *mœurs* as seen through their eyes, studies of general trends in music criticism, or compilations of the factual data available through the resources of the musical press.²² A much needed comprehensive study of music journalism/criticism would involve an intensive investigation of all aspects of the periodical press, i.e., the viewpoints and biases, writing styles, education and backgrounds of the various critics and writers, the general trends in musical thought and ideals (evolution and manifestations), and the commercial and sociological influences of the music publishing business.

* * *

C. AIMS AND FORMAT OF THESIS

This thesis has two inter-related aims: (1) to produce a prototype bi-partite computer-generated RIPM volume, consisting of an annotated Title Catalogue and Keyword-Author Index, thereby detailing the final stages in the development of the RIPM system, and testing the viability of large-scale international production;²³ and (2) to produce an accompanying introductory study offering an analysis of the type and quality of the journal's contents as a resource for the historian.

Accordingly, the structure of this thesis is also bi-partite. Chapters II through IV chronicle the various stages in the production of the prototype RIPM volume. Chapter II deals with the alterations in RIPM methodology and format as approved by IAML in September 1985, the preparations necessary for international production, and the selection of a prototype journal.

²¹Christian Goubault, *op. cit.*, 7.

²²The amount of research that has been done on the 19th-century French musical press is minimal: Arthur Pougin, "Notes sur la presse musicale en France," *Encyclopédie de la musique et dictionnaire du Conservatoire*, II, vol. 6 (Paris: Librairie Delgrave, 1913-31): 3841-59; Frédéric Hellouin, *Essai de critique de la critique musicale* (Paris: Joannin et Cie, 1906); Armand Machabey, *Traité de la critique musicale* (Paris: Richard-Masse Éditeurs, 1957); Dorothy V. Hagen, "French Music Criticism between the Revolutions, 1830-1848" (Ph.D. dissertation: University of Illinois, 1965); Ursula Eckart-Bäcker, *op. cit.*; and Christian Goubault, *op. cit.*

²³As this project is truly international in scope, a means had to be found and tested whereby collaborators outside of the research centres could participate (discussed in detail in Chapter II "Preparations for International Production").

Chapter III discusses the production of the prototype Catalogue: the viability of the indexing methodology, any alterations and/or additions to the computer programmes for data analysis, processing and printing, and editorial considerations for any previously unencountered cataloguing situations. Chapter IV deals with the production of the prototype Keyword-Author Index: pre- and post-editing, any additions and/or alterations to the computer programmes, and suggestions for presentation.

Chapter V is the introductory study of the prototype journal. It provides informative and necessary data about the journal itself—publishing history, the journal within 19th-century musical, journalistic and sociological contexts—and, of course, information pertaining to the type and quality of material found in the journal. Various sections within this chapter examine the journal within the contemporary publishing milieu (the general context, a detailed examination of the type of material covered in the journal, the type of music supplements and gratuities offered), the perspective and focus of the prototype journal (the general trends of criticism apparent, any commercial affiliations of the journal and/or publisher), and an identification of the major contributors (along with pertinent biographical data).

Chapter II

PREPARATIONS FOR INTERNATIONAL PRODUCTION

The plan envisioned by RIPM—spanning over several decades—is of international scope and magnitude. The project proposes that scholars in North America and Europe, working independently or within recognized groups, index major journals selected from the vast corpus of the 19th-century musical press according to internationally sanctioned norms. To this end two Centres Internationaux de Recherche sur la Presse Musicale (CIRPM) offices have been established—one in College Park, Maryland²⁴ and the other in Parma, Italy—to direct and coordinate the project. In addition, a Commission Internationale Mixte, with members representing RIPM activities in 13 countries, has been created.²⁵

The original RIPMxix²⁶ project proposed two series: Series A and Series B. Series A, a title-oriented system, would be composed of a chronological annotated listing of journal titles (a Title Catalogue), two computer-generated indices—a Keyword Index and an Author Index—and an Iconography Appendix. Series B would attempt to provide more in-depth indexing by dealing with the detailed contents of the journal, along with bibliographic references to the Series A Title Catalogue. As yet no steps have been taken in Series B indexing. Internationally sanctioned indexing norms for Series A, developed and tested at the Vancouver Centre, would regulate individual and concerted cataloguing efforts. The first prototype RIPMxix volume—implementing and testing RIPMxix methodology, design and technological requirements—was produced in 1985.²⁷ Throughout the course of this project, and the production of the present RIPM prototype, Series A indexing norms, RIPM format and design, as well as coding and technological requirements, have undergone significant alterations.

This chapter will discuss the various developmental stages in RIPM methodology and format prior to the actual production of the present prototype volume. The stages outlined are as follows: (1) the necessity for revisions in RIPMxix methodology and format; (2) alterations effected in

²⁴Located at the University of Maryland (College Park) as of September 1986; the previous North American CIRPM office was housed at the University of British Columbia, Vancouver, Canada.

²⁵The Commission Internationale Mixte is currently comprised of representatives from the following countries: Austria and Germany (Imogen Fellingner, Christoph-Helmut Mahling); Belgium (Paul Raspé); Canada (Maria Calderisi, Helmut Kallman); Denmark (Birthe Heien); France (H. Robert Cohen, Yves Gérard); Great Britain (Richard Andrewes); Hungary (János Kápáti); Italy (Marcello Conati, Alberto Gallo, Elvidio Surian); Norway (Kirsti Grinde); Poland (Kornel Michalowski); Sweden (Anders Lönn); United States (Gillian Anderson, Barry S. Brook).

²⁶As there are fundamental differences in format and methodology between RIPMxix (created and tested, 1982-84) and RIPM (approved and tested, 1985-87), the suffix “xix” will always serve to distinguish between the original conception and the revised system.

²⁷Donald G. Gíslason, “Computer-Assisted Retrospective Periodical Indexing: *La Chronique musicale*, a Prototype RIPMxix Catalogue” (M.A. thesis: University of British Columbia, 1985).

RIPMxix methodology and format; (3) standardization of the computer technology involved; (4) steps towards international collaboration; (5) selection of a prototype journal; and (6) method of operation testing the viability of RIPM technology.

* * *

A. THE NECESSITY FOR REVISIONS IN RIPMxix METHODOLOGY AND FORMAT

The completion of the *RIPM Series A Guidelines*²⁸ in 1983 served to establish the fundamental structure of RIPMxix methodology. At that time a practical assay of a complete journal had not been attempted; the computer programmes for data entry and analysis, therefore, were yet to be written and the designs of the Title Catalogue and Indices were incomplete. The first essential step, selecting the periodicals for priority indexing, however, had already been taken by the Commission Mixte.²⁹

To test RIPMxix methodology, and to create the necessary design specifications and computer programmes for data entry, analysis and printing,³⁰ a complete four-part computer-generated RIPMxix volume (comprised of a Title Catalogue, Iconography Appendix, Keyword Index and Author Index) was produced.³¹ The journal chosen was *La Chronique musicale* (Paris, 1873-76), one of the French periodicals selected for priority indexing. With a run of three years—July 1873 to June 1876, published bi-monthly—a total of 66 issues, 48 pages each, *La Chronique musicale* is a fairly short journal. The resulting structure and format of this first prototype RIPMxix volume was as follows: Title Catalogue (55 pages), Keyword Index (182 pages), Author Index (3 pages) and Iconography Appendix (10 pages)—a total of 250 pages. For a longer running periodical, and/or one of greater frequency, the size of the RIPMxix volume would be enormous. As many of the periodicals selected for priority indexing are of considerable length (50% of the journals have runs of 30 or more years), clearly, the element of size had to be taken into consideration. Thus, to reduce the dimensions of future RIPM volumes a number of alterations were required.

²⁸H. Robert Cohen, with the collaboration of Donald G. Gislason and Carla Biberdorf, *RIPM Series A Guidelines*, 2 vols. (Vancouver: Centre international de recherche sur la presse musicale, 1983), hereafter referred to as *Guidelines*.

²⁹The list of selected periodicals appeared in: "Periodicals Selected for Priority Indexing by Members of the Commission Internationale Mixte and the Commission for Bibliographical Research," *Periodica Musica* 1 (Spring 1983): 2-5.

³⁰The programmes for data analysis and printing required for producing RIPMxix volumes in a camera-ready format were developed at the University of British Columbia, Vancouver, Canada by Frank Flynn of the Faculty of Arts Centre for Computing and Data Analysis, with the assistance of Peter van den Bosch and Paul Zablosky of the University Computing Centre.

³¹Donald G. Gislason, *op. cit.*

In order to comprehend the alterations effected an understanding of initial RIPMxix methodology and format is necessary.

(1) Initial Design of Title Catalogue

A RIPMxix Series A Title Catalogue presented the contents of a journal chronologically, with information in four columns: a RIPMxix Number Column, a Title Column, an Author Column and a Page Number Column. RIPMxix numbers identified spatially defined "units"³² within the journal. The cataloguer assigned a number to each unit, beginning annually with "1," thus allowing the Author and Keyword Indices to refer to material in the Title Catalogue by means of the RIPMxix number, e.g., "77:35," "77" being the last two digits of the year (1877) and "35" being the number assigned to that unit.³³ Superscripts added to RIPMxix numbers indicated further information about the nature and contents of units, if required: "ico" indicated the presence of iconography and referred the reader to the separate Iconography Appendix; "r" was indicative of review material; and "r/ico" indicated the presence of iconography within a review unit.

The Title Column presented a chronological listing of unit and sub-unit journal titles, along with editorial commentary, if journal titling was assessed as uninformative or inadequate. The titling hierarchy of the journal was represented by a four-level indentation pattern in the Title Catalogue: left-justified for unit titles; indented 0.7 cm. for sub-unit titles and 1.4 cm. for further divisions thereof; and indented 0.9 cm. for music examples within a sub-unit.³⁴

Titles of music examples were preceded by the music sigla "■." If music examples occurred within units or sub-units, their titles were recorded in the order in which they appeared in the journal, justified to the relevant unit or sub-unit indentation. Music examples occasionally occurred as independent units, in which case they were assigned separate RIPMxix numbers. If illustrations appeared within a unit or sub-unit, only the "ico" superscript was necessary to indicate their presence (the title and other pertinent information was recorded in the Iconography Appendix). Independent units of iconography, however, were listed in the Title Column, preceded by the siglum indicating the presence of iconography "⌘."

The Author Column indicated the names of the contributors as they appeared in the journal, opposite the titles of their contributions. Anonymous contributions were indicated by three asterisks. Page references were placed in the Page Number Column opposite the relevant unit or

³²The various items in a journal—feature articles, illustrations, news columns, obituaries, review sections, music examples, advertisements, etc.—each occupying a graphically defined space, are referred to, for the purposes of cataloguing, as "units." Frequently, divisions within units are apparent; these interior divisions are referred to as "sub-units."

³³The basic design of the Title Catalogue (the four column presentation, with identifying numbers for units) has not been altered.

³⁴All titled graphic divisions of a unit, i.e., sub-units and further divisions thereof, were recorded on a new and separate line, along with the appropriate page references.

sub-unit. Page references for sub-units were indented 0.3 cm. and were enclosed in parentheses. Repetitive single page references within units were omitted. Sub-unit titles immediately followed by further indented titling were not given page references. Hors-texte page references were indicated as follows: “(10pp, 11/12),” the number of non-paginated pages, followed by the pages in the journal’s normal pagination sequence between which the hors-texte insertion appeared—all enclosed in parentheses. The following sample pages (Figure 1) illustrate the initial design and format conceived for an RIPMxix Catalogue.

Figure 1

1874: 22-30

RIPM #	Titre	Auteur	Page
Tome 3, No. 15 (suite)			
	Concert National [18 janvier: Lalo, <i>Concerto</i> pour violon. Sarasate. Dimanche dernier: Albert Cahen, <i>Jean le Précurseur</i> , drame biblique en trois parties de L. Gallet. Mendelssohn, <i>Athalie</i> (fragment). Meyerbeer, <i>Les Huguenots</i> , La bénédiction des poignards.]	H. Marcello	(127-29)
	■ <i>Bataille de Marignan</i> , musique de Clément Jannequin (1525), chœur à 4 voix réduit pour le piano		(8pp. 128/29)
	Concerts Danbé [Jannequin, <i>La Bataille de Marignan</i> . Rameau, <i>Hippolyte et Aricie</i> (fragment)]	H. C.	(129-32)
	Société Classique [Salle Erard: Soirée de réouverture]	H. M.	(132-33)
	London-Quatuor	H. C.	(133)
	Concert de Mlle [Adrienne] Mars [Salle Philippe Herz.]	H. C.	(134)
	Concert de Mme Schwindt-Martin [Salle Erard.]	E. N.	
22 ^f	Revue des théâtres lyriques [Note aux lecteurs] Opéra. - <i>Don Juan</i> [de Mozart] Italiens. - <i>La Cenerentola</i> [de Rossini]	Arthur Heulhard	135-37 (135) (135-37) (137)
23	Chronologie de l'année 1874: Janvier	A. P.	138-39
24	Varia Faits divers Nouvelles	O. Le Trioux [réd.]	140-44 (140-42) (142-44)
Tome 3, No. 16			15 février 1874
25	Naissance et développement des chants populaires	Louis Lacombe	145-51
26	Le réalisme dans l'opéra-comique au XVIII ^e siècle	Ch. Barthélemy	152-60
27 ^{ico}	■ Michel Haydn		1p. 160/61
28	Michel Haydn 1737-1806	Edmond Neukomm	161-65
29	La musique à la Comédie-Française	Jules Bonnassies	166-71
30 ^f	Revue des concerts Concerts du Conservatoire ■ <i>Sicilienne</i> de Boccherini, transcrite pour le piano par J. Massenet ■ No. 2 <i>Invocation</i> [des] <i>Erinyes</i> (Acte II). [par] J. Massenet ■ No. 2 <i>Divertissement</i> [par] Lalo	Maurice Cristal	172-81 (172-77) (2pp. 176/77*) (2pp. 176/77*) (4pp. 176/77*)

RIPM#	Titre	Auteur	Page
Tome 3, No. 16 (suite)			
	Concerts Populaires [Ten Brink, <i>Suite d'orchestre</i>]	Henry Cohen	(177-78)
	Concert National [Massenet, <i>Les Erinnyes</i> , <i>musique pour une pièce antique</i> . 2 ^e concert du 4 ^e Série; Th. Dubois, <i>Suite d'orchestre</i> . Liszt, <i>Mazeppa</i> , poème symphonique.]	H. Marcello	(178-80)
	Concerts Danbé [Salle Herz: Félien David, <i>Christophe Colomb</i> . Artistes choisis.]	H. C.	(180-81)
	Festival Lacombe [Salle Erard: M. et Mme Lacombe]	H. C.	(181)
31 ^f	Revue des théâtres lyriques. Italiens. - <i>Le Astuzie femminili</i> [de Cimarosa]	Arthur Heulhard	182-87
32	Varia Faits divers Nouvelles	O. Le Trioux [rééd.]	188-92 (188-90) (191-92)
Tome 3, No. 17			1 ^{er} mars 1874
33	Profession de foi de M. Offenbach	Adolphe Jullien	193-98
34	Histoire du théâtre de Madame de Pompadour dit Théâtre des Petits Cabinets (Sixième article: Chapitre V). Quatrième année: 26 novembre 1749. - 27 avril 1750.	Adolphe Jullien	199-207
35	Un portrait d'Amati	A. H.	208
36 ^{ico}	■ Amati		1p, 208/09
37	La musique en Suède, en Islande, en Norvège et dans le Danemark: Histoire et monographie. Le Danemark.	Maurice Cristal	209-14
38	Le Théâtre de l'Athénée	Arthur Pougin	215-19
39 ^f	Revue des concerts Concerts Populaires Séance du 15 février [Bizet, <i>Patrie</i> , ouverture] Séance du 22 février [Massenet, Ouverture de <i>Phèdre</i>] Odéon. - <i>Marie-Magdeleine</i> [drame sacré de Massenet. Analyse détaillée.] ■ <i>Marie-Magdeleine</i> , drame sacré en 3 actes et 4 parties, paroles de L. Gallet. Musique de J. Massenet. Le Tombeau de Jésus et la Resurrection. Récit, strophes et chœur. Audition de M. Wekerlin [Salle Pleyel]	Henry Cohen H. Marcello H. C.	220-27 (220-21) (221) (221-26) (8pp, 224/25*) (226)

(2) Initial Designs of the Keyword and Author Indices and Iconography Appendix

The Keyword Index was, of course, alphabetical, reproducing the complete unit in which a specific keyword was found. Composite keywords—keywords of more than one word—were not possible. The spacing allotted to the left, right, top and bottom margins, as well as between entries, was very generous. The following sample pages (Figure 2) illustrate the design of an RIPMxix Keyword Index.

Figure 2

La Chronique musicale

DUPREZ

Rome et Naples. A. Dupont, Ballade et Minuetto-Scherza 74:48^f

DUPREZ

De la gymnastique pulmonaire contre la phthisie. (Chapitre III) Chant. Preuves nombreuses de son influence bienfaisante, fournies:

B. - Par les professeurs libres: MM. Massé, Allary, Marini, Duprez, Vautrot, Delsarte, Ponchard et Fargueil. 74:155

DURU

Revue des théâtres lyriques

Folies-Dramatiques. - *Le Pompon* [opéra comique en trois actes, paroles de Chivot et Duru, musique de Ch. Lecocq] 75:156^f

Revue des théâtres lyriques

Théâtre des Folies-Dramatiques [Coedès, *Les Mirlitons*, vaudeville revue en sept tableaux de Duru et Chabrilat] 76:21^{ico}

DUVERNOY

Revue musicale

Mercredi 2 juillet [Opéra-Comique: Massé, *Galathée*. Débuts de Mlle Frank, MM. Bouhy, Duvernoy et Vicini] 73:17^f

De la gymnastique pulmonaire contre la phthisie. (Chapitre III) Chant. Preuves nombreuses de son influence bienfaisante, fournies:

A. - Par les professeurs de chant du Conservatoire: MM. Duvernoy, Révial, Paulin, Moreau-Cinti, Lévassour et Bataille. 74:155

DYNASTIE

Une dynastie chorégraphique: Les Saulnier (I) 76:2

Une dynastie chorégraphique: Les Saulnier (II) 76:24

EAU-FORTE

□ [Le Page de Musique, eau-forte d'après Roybet par M. A. Talée] 74:44^{ico}

ECHECS

□ La musique, d'après une miniature tirée des *Echecs amoureux*, XVI^e siècle 74:138^{ico}

ECOLE

ECHOS

Curiosités de l'acoustique: Echos et résonances 74:115

Curiosités de l'acoustique: Echos et résonances 74:131

ECLAIRAGE

Les travaux du nouvel Opéra. Essai de l'éclairage. 75:5

ECOLE

Ecole de musique religieuse (son palmarès pour l'année 1873) [liste avec introduction] 73:34

Les airs à danser de l'ancienne école française 74:90

Les airs à danser de l'ancienne école française (II). La passecaïlle. 74:101

Les airs à danser de l'ancienne école française 74:109

Bibliographie

Ecole primaire de chant choral, par M. Louis Dessane 74:121^f

Les airs à danser de l'ancienne école française 74:130

Ecole de musique religieuse: Palmarès pour l'année 1874 [liste] 74:142

Les airs à danser de l'ancienne école française 74:162

L'école de musique moderne: ses tendances et ses procédés 75:72

Rossini, Beethoven et l'école italienne contemporaine 75:106

Ecole de musique religieuse. Palmarès pour l'année 1875 [liste] 75:110

Rossini, Beethoven et l'école contemporaine italienne 75:114

Rossini, Beethoven et l'école italienne contemporaine 75:120

L'école de l'orchestre 75:161

L'école de l'orchestre 76:14

Figure 2 (continued)

Index par Mots-Clés

ECONOMIQUES

EQUIPAGE

ECONOMIQUES

Des conditions économiques de la musique et du théâtre en France 73:58

Des conditions économiques de la musique et du théâtre en France (suite) 73:72

Des conditions économiques de la musique et du théâtre en France 74:3

EGLISE

Exécution de la messe de Verdi à l'église San Marco de Milan 74:95

ELECTEUR

■ Suite pour le violon sans basse continue par M. J. P. Westhoff, musicien de chambre de S. A. l'Electeur de Saxe 73:31

ELECTRE

Revue des concerts
Concert National [Th. Dubois, *Pièces pour orchestre*. Lalo, *Divertissement*. Haendel, *Largo* pour hautbois et orchestre. Schubert, *Andante et variations*. Massenet, *Invocation d'Electre*.] 74:7^f

ELEPHANT

Revue musicale
Menus-Plaisirs
Mardi 11 septembre [Grisy, *L'Elephant Blanc*] 73:53^f

ELEVE

Revue des concerts
Concert de Mademoiselle Marie Secretain [élève de M. Henri Herz] 74:67^fRevue des concerts
[Conservatoire: Exercices annuels des élèves] 76:26^f

ELIE

Revue des concerts
Concerts populaires [Mendelssohn, *Elie*, oratorio.] 74:205^{f/ico}

EMILIANI

Revue des théâtres lyriques. Théâtre-Ventadour:
Lucrezia Borgia [de Donizetti]. - Mesdames Pozzoni et Emilliani. MM. Anastasi, Romani, Soto. 74:175^f

EMTCHU-EMTCHOUN

■ Hymne national persan suivi de 10 airs populaires persans pour le piano par A. Lemaire
■ Emtchu-Emtchoun (Comme ci - comme ça) [Lemaire] 73:15

ENFANCE

Revue des concerts
Concert National (Théâtre du Châtelet). [Berlioz, *L'Enfance du Christ*, première audition] 75:16^f

ENQUETE

De la gymnastique pulmonaire contre la phthisie
Chapitre IV [sic]. Enquête sur la mortalité par phthisie chez les musiciens de la garnison de Paris et de Versailles pendant une période de vingt-six années, à partir de 1832 74:187

ENSEIGNE

Ce qu'est devenue l'enseigne du *Postillon de Longjumeau* 74:111

ENTR

Revue des concerts
■ Entr'acte de *Fiesque*, opéra de Lalo 75:16^f

Revue des concerts

Concerts Populaires. - 3e et 4e Concerts de la 2e série. [Bourgault-Ducoudray, *Fantaisie pour orchestre en ut mineur*. Massenet, *Ouverture de Phèdre*. Lalo, *Divertissement* et *Entr'acte* de l'opéra *Fiesque*.] 75:16^f

ENVOIS

Audition des envois de Rome 74:94

Audition des envois de Rome 75:85

Audition des envois de Rome 76:32

EQUIPAGE

Castil-Blaze

I. Son origine. - Ses débuts à Paris comme

The format of the Author Index was very concise (as can be seen by a comparison of the sizes of the Author and Keyword Indices of the RIPMxix volume treating *La Chronique musicale*: 3 pages versus 182). All the contributors recorded in the Author Column of the Title Catalogue were listed alphabetically, each contributor's name followed by the RIPMxix numbers of the articles he signed. The following example illustrates the initial design of the Author Index.

Figure 3

<i>Index des Auteurs</i>	
Anonyme , 73: 34; 74: 14 ^f , 48 ^f , 57 ^f , 62, 67 ^f , 73 ^f 112 ^f , 117 ^{icc} , 120, 121 ^f , 205 ^{f/icc} ; 75: 7 ^f , 23 ^f , 27, 60 ^f , 146 ^f , 155 ^f , 162, 165, 168 ^f ; 76: 6 ^f , 15 ^f , 16 ^f , 20 ^f , 21 ^{f/icc} , 26 ^f , 33	Karl, Dr , 75: 116
Arène, Paul , 74: 43; 75: 35	Lacombe, Andrée , 74: 152; 75: 150, 160, 167
Aubryet, Xavier , 73: 19, 46, 64	Lacombe, Louis , 74: 25, 45; 100, 118, 141, 156, 206 ^f ; 75: 8 ^f , 17 ^f , 106, 114, 120
Azevedo, Alexis , 73: 4	Lacome, P. , 73: 8, 23, 44, 91; 74: 177, 260; 75: 74
Banville, Théodore de , 73: 64	Lajarte, Théodore de , 74: 64, 90, 101, 109, 130, 162, 173; 75: 11, 20, 29
Barthélemy, Ch. , 73: 70; 74: 2, 26, 81 ^{icc} , 86, 144, 161, 181, 196; 75: 57, 130, 138, 145	Lasalle, Albert de , 73: 9, 16
Bernard, Daniel , 73: 47, 65	Lauzières-Thémines, A. de , 75: 34, 45
Bertrand, Gustave , 73: 40, 52, 57, 71	Lavoix, H. fils , 73: 30, 30; 74: 108, 132 ^{icc} , 139, 154 ^{icc} , 170, 188 ^{icc}
Blitard, Adolphe , 74: 115, 131; 75: 98, 102; 76: 18	Le Trioux, O. , 73: 9, 18, 26, 35, 45, 54, 63, 70, 77, 86, 93, 100; 74: 9, 16, 24, 32, 42, 47, 50, 60, 69, 77, 84, 97, 105, 114, 121 ^f , 122, 135, 143, 152, 158, 165, 168, 176, 185, 193, 198 ^f , 200, 207; 75: 8 ^f , 10, 15, 18, 23 ^f , 26, 33, 41, 47 ^f , 49, 55, 60 ^f , 61, 67 ^f , 68, 78, 80, 86, 90, 93, 99, 100, 105, 111, 117, 118, 123, 127, 128, 134, 141, 143, 147 ^f , 148, 156 ^f , 157, 164, 171; 76: 4 ^{icc} , 8, 16 ^f , 17, 22, 26 ^f , 27 ^f , 28, 34, 38
Blondel, S. , 74: 53, 149; 75: 69, 82, 124	Lebuys, A. , 74: 16
Bonnassies, Jules , 73: 95; 74: 11, 29, 46, 66, 80, 92	Lemaire, Théophile , 74: 12
Burg, Dr V. , 74: 123, 140, 155, 172, 187; 75: 14, 73	M., V. , 74: 171 ^{icc} , 174 ^f
Champfleury , 73: 5	Mandl, Docteur , 73: 24; 75: 139
Cheunvières, Ph. de. , 74: 42; 75: 26	Marcello, H. , 73: 67, 88, 98 ^f ; 74: 6 ^{icc} , 7 ^f , 14 ^f , 21 ^f , 30 ^f , 39 ^f , 48 ^f , 57 ^f , 74, 112 ^f , 121 ^f , 182 ^f , 190, 191 ^f , 197 ^{f/icc} , 205 ^{f/icc} ; 75: 7 ^f , 16 ^f , 23 ^f , 32 ^f , 39 ^f , 46, 47 ^f , 54 ^f , 60 ^f , 72, 140 ^f , 155 ^f , 162, 168 ^f ; 76: 6 ^f , 15 ^f , 20 ^f , 26 ^f
Cohen, Hery , 73: 75, 98 ^f ; 74: 4, 7 ^f , 14 ^f , 21 ^f , 30 ^f , 39 ^f , 48 ^f , 57 ^f , 67 ^f , 73 ^f , 82 ^f , 94, 112 ^f , 121 ^f , 174 ^f , 197 ^{f/icc} , 205 ^{f/icc} ; 75: 7 ^f , 16 ^f , 19, 23 ^f , 32 ^f , 39 ^f , 46, 47 ^f , 54 ^f , 60 ^f , 72, 140 ^f , 155 ^f , 162, 168 ^f ; 76: 6 ^f , 15 ^f , 20 ^f , 26 ^f	Maret, H. , 75: 131
Cristal, Maurice , 74: 10, 17, 30 ^f , 37, 55, 73 ^f , 82 ^f , 197 ^{f/icc} ; 75: 7 ^f , 23 ^f , 39 ^f , 53, 60 ^f , 62, 66 ^f , 161, 168 ^f ; 76: 6 ^f , 14, 20 ^f	Millaud, Albert , 73: 64
David, Ernest , 73: 14, 22, 59, 74, 96; 75: 64, 75	Monselet, Charles , 73: 7, 64
Delhasse, Félix , 73: 41	Mulsane, E. , 73: 33, 84; 74: 56
Della Rocca, E. , 73: 93	Neukomm, Edmond , 73: 51 ^{icc} , 70, 97 ^{icc} ; 74: 20, 21 ^f , 28, 48 ^f , 111; 75: 2, 101, 107
Deullin, Charles , 73: 87; 74: 70 ^{icc} ; 75: 28 ^{icc} ; 76: 23	Nutter, Ch. , 73: 12 ^{icc} , 21 ^{icc} , 29 ^{icc} , 48 ^{icc} , 61, 68 ^{icc} , 80, 81
Dupeuty, Adolphe , 76: 12	Pougin, Arthur , 73: 6 ^{icc} , 27, 83; 74: 19, 23, 38, 41, 59, 63, 76, 77, 85, 96, 99, 113, 119 ^{icc} , 133 ^f , 134, 136, 145, 163, 167, 178, 184, 195, 199, 203 ^{icc} , 206 ^f ; 75: 3, 9, 17 ^f , 21 ^{icc} , 25, 38, 40, 48 ^f , 52, 65, 77 ^f , 89, 92, 112, 132, 153, 159, 166, 170
Elewyck, Le Chevalier Van , 75: 122, 125	Pradines, A. , 75: 158; 76: 3, 13, 19, 25, 30, 36
Escudier, Gaston , 75: 30 ^{icc}	Saint-Arroman, Raoul de , 74: 153, 169, 180, 186, 202; 75: 5, 147 ^f , 163 ^f , 169 ^f ; 76: 7, 16 ^f , 21 ^{f/icc} , 27 ^f , 33, 37 ^f
Filippi, Joseph de , 73: 58, 72; 74: 3, 166, 194	Saint-Victor, Paul de , 73: 10
Foucher, Paul , 73: 37, 90; 74: 5, 18, 72, 91, 102, 116, 124, 189, 204; 75: 6	Seligman, P. , 75: 152 ^{icc}
Gérard, A. , 73: 45	Soullier, Charles , 73: 66; 74: 135; 75: 96, 104, 108
Galley, J. , 75: 151 ^f	
Gravier, Léopold , 75: 87	
Guichon, Alfred , 74: 110; 75: 103, 135	
Heulhard, Arthur , 73: 2, 17 ^f , 25 ^f , 32 ^f , 36, 53 ^f , 62 ^f , 64, 69 ^f , 76 ^{f/icc} , 78, 79, 92 ^f , 94, 98 ^f , 99 ^{f/icc} , 74; 8 ^f , 15 ^f , 22 ^f , 31 ^f , 35, 40 ^f , 49 ^f , 58 ^f , 68 ^f , 75 ^f , 83 ^f , 95, 104, 151 ^f , 157 ^f , 175 ^f , 183 ^f , 192 ^f ; 75: 22, 24 ^f , 43, 51, 83; 76: 29	
Houssaye, Arsène , 73: 64	
Jeanin, Louis , 75: 91	
Joliet, Charles , 73: 64	
Jullien, Adolphe , 73: 39, 60 ^{icc} , 73 ^{icc} , 82, 89 ^{icc} ; 74: 13 ^{icc} , 33, 34, 65, 78, 103; 75: 37 ^{icc} , 59, 63, 84, 88, 109, 119, 126, 133, 136, 144; 76: 2, 24	

The Iconography Appendix was modeled after the design of the Title Catalogue, supplying bibliographic references (volume and issue number); the assigned RIPMxix number; the complete journal title, along with editorial commentary, if necessary; the name(s) of the artist(s); dimensions in cm. (height by width); and page references. The following example depicts the design of the Iconography Appendix.

Figure 4

Appendice de l'Iconographie

RIPM #	Légende	Dimensions	Page
Tome 1, No. 1			1 ^{er} juillet 1873
6 ^{ico}	□ George Hainl [portrait]	11.5 x 10	30
	□ Autographe [de George Hainl] adressé à M. A. Heulhard [Paris, 6 mai 1873]	20 x 12	31
Tome 1, No. 2			15 juillet 1873
12 ^{ico}	□ Une loge à la foire d'après une estampe du temps et fac-simile d'une affiche (Archives de l'Opéra)		2pp. 64/65
	□ [Affiche de l'Opéra-Comique de 1725]	19 x 11.5	
	□ [Une loge à la foire]	13.5 x 7.8	
Tome 1, No. 3			1 ^{er} août 1873
21 ^{ico}	□ Le peuple faisant fermer l'Opéra le 12 juillet 1789	17.2 x 23.2	1p. 112/13*
Tome 1, No. 4			15 août 1873
29 ^{ico}	□ Dauberval et Mlle Allard dans le second acte de <i>Sylvie</i> (1767)	17.5 x 23	1p. 160/61*
	□ [Plan de la salle de spectacles des Tuileries et de la salle des Machines]	18 x 7.5	164
Tome 1, No. 5			1 ^{er} septembre 1873
38 ^{ico}	□ Chinois et Chinoise dansant dans l' <i>Opérateur chinois</i> , 1748 (Archives de l'Opéra)		1p. 208/09
	□ [Chinois]	20.4 x 13.5	
	□ [Chinoise]	20.4 x 13.7	
48 ^{ico}	□ Grétry traversant l'Achéron d'après une eau-forte de Duplessis-Bertaux (Archives de l'Opéra)	17 x 24.6	1p. 256/57
51 ^{ico}	□ [Guerrière allemande assise avec bouclier et massue, écoutant les voix de la guerre]	4.5 x 5.5	269
Tome 2, No. 7			1 ^{er} octobre 1873
60 ^{ico}	□ Neptune dans <i>Acis et Galatée</i> (1749) et dans <i>la Journée galante</i> (1750)	15 x 12.3	1p. 32/33
	□ Thétis dans le prologue des <i>Fêtes de Thétis</i> (1749) [d'après des estampes du temps]	15 x 12.3	1p. 32/33
Tome 2, No. 8			15 octobre 1873
68 ^{ico}	□ Décor de style italien dessiné pour l'Opéra par Burnacini (XVII ^e siècle)	20.4 x 28.5	1p. 80/81

B. ALTERATIONS EFFECTED IN RIPM_{xix} METHODOLOGY AND FORMAT

The principal reason for the modifications in RIPM_{xix} methodology and design was to reduce the potentially excessive size of RIPM volumes. The alterations approved by the IAML sub-committee³⁵ in September 1985 will be discussed in the following sections: (1) the designs of the Indices; and (2) RIPM_{xix} methodology and the design of the Catalogue.

(1) Design of the Keyword-Author Index

By far the largest portion of the previous RIPM_{xix} prototype treating *La Chronique musicale* was the Indices and Appendix; the annotated Title Catalogue itself was only about one-fifth of the total printed output. Several major alterations were made to the Indices to reduce their size: (1) keyword entries were shortened to a maximum of ten words before and after the highlighted keyword, rather than a reproduction of the entire unit; (2) identical recurring titles under the same lead term were not repeated; rather their format was changed to that used for the author references, composed solely of a listing of pertinent RIPM numbers;³⁶ (3) the margins—left, right, top and bottom—were reduced considerably, as well as the internal spacing between keyword entries; and (4) the Keyword and Author Indices were combined, with varying fonts differentiating between keyword entries (bold capitals) and author references (regular capitals). The final measure taken to reduce size was the elimination of the Iconography Appendix, incorporating that information into the Title Catalogue. Calculated roughly, the reduction in size achieved by these design changes was about 40%. The following sample page of an RIPM Keyword-Author Index (Figure 5) illustrates the alterations effected, and, consequently, the space saved.

³⁵The IAML sub-committee was composed of the following people: H. Robert Cohen, Lenore Corel, Barry S. Brook, Anders Lönn, Maria Calderisi, and Geraldine Ostrove.

³⁶This was one of the suggestions proposed by Donald G. Gíslason, producer of the previous prototype: "First of all, considerable space might be saved in the Keyword Index if a frequently recurring title did not have to be repeated merely to indicate all the RIPM numbers with which it is associated..." *op. cit.*, 100-01.

Figure 5

L'Art musical

PESTH

- Émile Pessard. *Brunette*, mélodie - *Amours d'oiseaux*, blquette - *Requiem du cœur*, chanson 92:30r
- §Émile Pessard : œuvres diverses [Leduc éd.] 85:174
- Émile Pessard. *Valse capricieuse* - *Valse fantaisiste*, pour piano 92:62r
- Émile Pessard, *Vingt-cinq pièces* : (n° 6) « Valse rêveuse », à Mademoiselle Eugénie Dhavernas 84:159
- Émile Pessard, *Vingt pièces nouvelles* : (n° 13) « Arlette », à Monsieur et Madame 88:49
- Émile Pessard, *Vingt pièces nouvelles* : (n° 1) « Le Régiment qui passe », à Monsieur Édouard 88:17
- Émile Pessard, *Vingt pièces nouvelles* : (n° 12) « Mutinerie », à Madame Ernest Barrias 87:101 en robe de princesse et Samson en habit noir [Opéra-Comique : Pessard, *Dalila* (cantate)] - Une exécution 67:69r
- Gaieté [Pessard, *Tartarin*] 88:177r
- Les Vingt-huit Jours de Clairette* (opérette). Menus-Plaisirs : Toulmouche, *Mademoiselle ma femme* (opérette). Cercle funambulesque : Bonnamy, *Nuit de carnaval*. Pessard, *Muet*. Survol des théâtres] 94:124r
- [Lettre à Émile Pessard sur son recueil *Vingt-cinq pièces* pour piano] 84:54
- M. Catulle Mendès, d'après Théophile Gautier, musique de M. Pessard 78:255r
- [Matinée chez Mme Laborde : audition d'œuvres de Pessard] 85:166r
- MM. A. Lénéka et E. Matrat, musique de M. Émile Pessard 91:69r
- §Œuvres diverses de Émile Pessard [Leduc éd.] 84:103
- Opéra [Mlles Figuet, Janvier et Leroux. Pessard, *Tabarin*] 84:88r
- [Opéra : Pessard, *Tabarin*; rentrée de Mme Adler-Devriès] 85:8r
- Opéra [Verdi, *Aïda*. Pessard, *Tabarin*] 85:15r
- Opéra [Verdi, *Aïda*. Répétitions de *Tabarin* de Pessard. Représentations à venir de *Rigoletto* de Verdi] 84:148r
- [Opéra-Comique : Émile Pessard, *Le Char* (fantaisie)] 78:38r
- Opinion de la presse sur *Tabarin* [de Pessard à l'Opéra] 85:3r
- Opinion de la presse sur *Tabarin* [de Pessard à l'Opéra] (suite et fin) 85:9r
- §[Partitions de Pessard : Leduc éd.] 84:97
- [Pessard : lauréat du prix de Rome] 66:225
- [Salle Érard : audition d'œuvres de Pessard et Colomer] 84:13r
- Soirée musicale de M. Émile Pessard [salons Érard : audition de ses œuvres] 74:77r
- §*Tabarin* d'Émile Pessard [Leduc éd.] 85:5
- §*Tabarin* [de Pessard : Leduc éd.] 85:12, 20
- Tabarin* : (n° 2) « Pas de deux » (air de ballet) [de Pessard] 85:173
- Table [*Vingt pièces nouvelles* d'Émile Pessard] 88:50
- Table [*Vingt pièces nouvelles* de Pessard] 87:100
- Théâtre national de l'Opéra : première représentation de *Tabarin* [de Pessard] 85:2r

PETIPA

- Thurner. A. Grünfeld. Fr. Hitz. E. Durand. Th. Dubois. E. Pessard. Ad. Sellenick. H. Ravina. B. M. Colomer 84:15
- trois actes de M. Fabrice Carré, musique de M. Émile Pessard (première représentation le 3 novembre) - Odéon : *Le Fils naturel*, comédie 93:134r
- Vingt mélodies pour chant et piano* [par] E. Pessard 91:62r
- PESTH
- Don Carlos* [de Verdi] à Milan et à Pesth 68:102r
- Pesth, 18 mars : correspondance particulière 68:102r
- PETERHOF
- A. Rubinstein, *Album Peterhof*, douze pièces : (n° 10) « Mazurka », à Madame Alexandrine de Protopopoff 86:162
- Album Peterhof*, 12 pièces pour piano par A. Rubinstein 86:90r
- Bibliographie : A. Rubinstein, *Album de Peterhof*, pour le piano 89:68r
- PETERS
- §Seul dépôt en France : édition Peters, la meilleure et la moins chère des classiques 75:433
- PÉTERSBOURGEOIS
- À *Argenteau* (orchestration de Glazounov). Raout-concert offert à la haute société pétersbourgeoise par M. G..., représentant de l'agence Havas et correspondant 90:42r
- PÉTILLARD ET MÉRIGAUD
- [Vaudeville : Hennequin, *Un début* (pièce). *Pétillard et Mériquaud* (pièce)] 80:266r
- PETILLEAU, GEORGE 93:99r, 123r, 159, 180, 192, 203; 94:7, 18r, 33r, 42r, 62r, 71r, 82r, 99r, 108r, 126r, 144r, 160r, 178r, 198r, 215r, 222r, 242r, 250r, 270r, 298
- PETIPA
- Académie impériale de musique : *Graziosa*, ballet-pantomime en un acte de MM. Berbley et Petipa, musique de Th. Labarre 61:103r
- ballet de l'Opéra : Mlle Monchanin, Marie Tremblay, retraite de Petipa, Hansen]; [Concerts de la quinzaine]; [Décès du violoniste Delphin Alard] 88:31
- en deux actes et trois tableaux de MM. Nutter et Petipa, musique de M. E. Lalo 82:99r
- Lettre de Russie (Saint-Petersbourg, 26 août 1886) [Saison à venir. Petipa (chorégraphe), *Les Offrandes de l'amour*] 86:143r
- Lettre de Russie (Saint-Petersbourg, 21 janvier 1890) [Théâtre Marie : Tchaïkovski, Petipa (chor.), *La Belle au bois dormant* (ballet). Soirée symphonique dirigée par Auer. Théâtre impérial : 90:15r
- Lettre de Russie (Saint-Petersbourg, 24 mars 1888) [Théâtre Marie : Ivanow, Petipa (chor.), *La Vestale* (ballet). Soirée chez G... (correspondant de journaux 88:46r
- opéra de M. Soloviev [*Meste (La Vengeance)*] - La saison [Petipa (chorégraphe), *La Fille du Pharaon*; Virginie Lucchi (ballerine). Concerts symphoniques dirigés par 85:150r

(2) Design of the Title Catalogue

Revisions in RIPMxix methodology, and consequently the format of the Title Catalogue, were proposed for a number of reasons: (1) to reduce the size of the volumes; (2) to simplify cataloguing procedures; and (3) aesthetic considerations. The following list briefly summarizes the alterations proposed to, and approved by the IAML sub-committee in 1985.³⁷ Figure 6 (following the list) illustrates the present design of an RIPM Catalogue.

- (1) Sub-unit headings by the same author are catalogued on a continuous line, separated by periods.
- (2) Further titled divisions within sub-unit headings are catalogued on the same continuous line, differentiated from the sub-unit titles by a slash and from each other by semi-colons.
- (3) Where different authors exist for one or more sub-units within a unit, each pertinent sub-unit title begins on a new line.
- (4) Where all sub-unit titles in a unit by one author do not contribute specific information pertaining to the topic they are omitted.
- (5) Where a unit by one author is composed of titled and untitled sub-units, the untitled ones may or may not require editorial commentary, depending on the importance of their contents.
- (6) Where a varia unit (i.e., a miscellaneous or general news section) by various authors is composed of titled and untitled sub-units, the inclusion of titled but unsigned sub-units is dependent on their importance (as determined by the cataloguer). However, untitled but signed sub-units always require cataloguing, along with the appropriate editorial commentary.
- (7) Where content summaries convey no pertinent information they may be omitted.
- (8) Page references for sub-unit titles are omitted when they are a duplication of the directly preceding pagination.
- (9) Sub-unit page references are printed in a smaller font, instead of enclosed in parentheses.
- (10) The indentation pattern utilized in the Title Column for graphic definition has been altered slightly: (a) unit titles are left-justified; (b) the two indentations for sub-unit titles and further divisions thereof, are 0.7 and 1.4 cm., respectively; and (c) titles of music examples and illustrations found within units are indented 0.3 cm.
- (11) Music examples within units, previously catalogued according to their placement in the unit, i.e., following the chronological pagination sequence, are now always catalogued at the end of that unit.

³⁷This list is summarized from the handout prepared for the IAML sub-committee meeting in September 1985.

- (12) Illustrations, previously indicated in the Title Catalogue by the superscript “*ico*” and listed in the Iconography Appendix, are incorporated into the Title Catalogue. Illustrations within units are now catalogued at the end of that unit, after music examples (if any are present). The superscript “*ico*” is, therefore, no longer necessary.
- (13) To differentiate between music, illustrations, and their respective collective titles, an additional symbol was created: an arrowhead pointing downwards “ ∇ ,” thus leading the eye to the music examples and illustrations that follow.
- (14) Page references for hors-texte music or illustrations, no longer enclosed in parentheses, are recorded in the following manner: “[1p] 1/2” or “[1-2] 1/2.”
- (15) The “r” indicating review material is no longer a superscript.

Figure 6

L'Art musical

1887: 118-131

RIPM#	Titre	Auteur	Page
	Étranger / Allemagne; Angleterre; Autriche; Belgique; Espagne; Italie; Russie; Suisse. France		
118	{[Partitions : Leduc éd.]		96
Supplément à <i>L'Art musical</i> du 30 juin 1887			
119	•P.-L. Hillemacher, <i>Vingt mélodies</i> : (n° 9) « Mélodie arabe », poésie de Eugène Adenis, à Alphonse Leduc		[3p] 96/97
120	Table [<i>Vingt mélodies</i> de P.-L. Hillemacher]		[1p] 96/97
Tome 26, n° 13			15 juillet 1887
121	Sommaire		97
122	Causerie : chefs d'orchestre [de l'Opéra : Habeneck, Valentino, Girard, Dietsch, Hainl, Altès, Vianesi] [Appréciation des directeurs Ritt et Gailhard aux artistes de l'Opéra, sur la représentation des <i>Huguenots</i> de Meyerbeer] [Remerciements du chef d'orchestre aux membres de l'orchestre de l'Opéra]	A. Landely Ritt, Gailhard Vianesi	97-98 98
123r	Revue théâtrale Opéra [Salvayre, <i>La Dame de Monsoreau</i>] Opéra-Comique [projets de la reconstruction]	A. Héler	98-99 98-99 99
124	Conservatoire de musique : concours à huis clos [résultats] Solfège des chanteurs. Solfège des instrumentistes. Harmonie. Fugue. Piano. Accompagnement au piano. Violon. Harmonie. Orgue et improvisation	* * *	99-100
125r	Lettre de Belgique (Bruxelles, le 10 juillet 1887)	J. B.	100-01
126r	Lettre de Londres [Concerts de Saint-Saëns. Hôtel Langham : Marie Rueff]	J. Muller	101
127	Nouvelles diverses Étranger / Amérique; Angleterre; Hollande; Italie; Russie France / Correspondance particulière de Nice [fêtes du syndicat de la presse locale] Correspondance particulière du Havre [concert dirigé par Gabriel Marie à l'Exposition]	[La rédaction] * * * A. Cormon A. Gaetan	101-04 101-03 103
128	{[Ténor demandé]		104
129	{[Partitions : Leduc éd.]		104
Tome 26, n° 14			31 juillet 1887
130	Sommaire		105
131r	Conservatoire de musique : concours publics Contrebasse Violoncelle	A. Landely	105-00 105

The alterations in RIPM methodology and format detailed above represent the state of the RIPM system after approval by the IAML sub-committee. The fundamental principles are, of course, the same, merely the design has been refined. A complete RIPM publication is now bipartite, composed of a Title Catalogue, prepared according to the revised norms, and a Keyword-Author Index. The principal aim of this thesis is to produce a full two-part RIPM prototype testing the validity of these revisions in methodology and format and incorporating solutions to any further problems encountered. Proposed alterations in RIPM methodology and format resulting from the production of this prototype RIPM volume will be discussed in Chapters III “Cataloguing *L’Art musical*” and IV “*L’Art musical*: the Keyword-Author Index.”

* * *

C. STANDARDIZATION OF COMPUTER TECHNOLOGY INVOLVED

The vast scope of the RIPM project—its international nature, as well as the volume of periodical literature involved—makes the standardization of all aspects of the computer technology employed imperative. When compared with previous methods of retrospective periodical indexing, the use of computers saves both time and money, however, the fact that the production of a complete two-part RIPM publication is entirely dependent upon computer technology necessitates special considerations.

The previous RIPMxix prototype was produced entirely on the University of British Columbia’s mainframe computer: the journal data was entered via a terminal at U.B.C.; the data was processed on the mainframe and then printed in camera-ready format by the Xerox 9700 laser printer. The move to College Park, Maryland, however, and the subsequent transfer to a PC-based system necessitated a change in operations.

(1) Conversion of Computer Programmes

The original programmes for data analysis, processing and printing were written in “textform” and “spitbol,” two computer languages utilized at some institutions but not widely accepted. The textform programme has been translated into “T_EX,” a highly regarded, well-known personal computer (and mainframe) typesetting language. The implications of this undertaking are manifold: the translated computer programmes for data analysis, processing and printing would be able to function on any personal computer having the technological capabilities. The set-up at the North American Centre³⁸ exploits the quality of independence inherent in the use of personal computers; all data can be entered, processed and printed in camera-ready format completely in-house.

³⁸The North American Centre, located at the University of Maryland, College Park, is the main production

Collaborators working at the Centre would enter the data on IBMs (on 3½ in. diskettes), process, “preview”³⁹ and edit the data, and then print the RIPM volumes in camera-ready format.

(2) Method of International Collaboration

If scholars working outside of the College Park Centre wish to participate—and indeed one of the goals of RIPM is to “offer an opportunity for those interested in working in this area, to do so within a clearly defined, internationally sanctioned structure”⁴⁰—this mode of operation greatly facilitates their involvement. Collaborators, working independently or in recognized institutions outside of the North American Centre, have a choice of two working methods, both of which require access to a personal computer.⁴¹ They can enter the journal data into personal computers (recorded on 5¼ in. or 3½ in. diskettes) directly from the microfilm or hardcopy of the journal itself. Or, if direct access from journal to personal computer is impossible, an intermediary step would have to be taken; collaborators would record the journal data on paper,⁴² and then simply transfer the information to floppy disks. They would then send the finished files (on diskettes) to the North American Centre; the files would be processed and printed, sent back to the collaborator for editing, who would then make the necessary corrections and send back the final copy (again on diskette). If, however, collaborators had the technological capabilities, i.e., a computer with a sufficiently large hard disk, the editing process could be greatly facilitated. The collaborators themselves could process, then print or “preview” their files in the actual Catalogue and Index formats, edit the files, and then submit the final product to the North American Centre, rather than requiring the resources of the Centre for these intermediary steps.

An in-house PC-based system would appear to be the most efficient and ideal method for international collaboration. The complexity of the RIPM system lies in the necessity for complete standardization: standardization of the computer technology involved—all hardware and software must be compatible with that used at the North American Centre—as well as standardization of indexing norms and formats of data entry.

* * *

centre for the French, German, Italian, and English language RIPM volumes. Several IBM Personal System IIs and various high quality laser printers will supply the necessary computer technology to prepare RIPM volumes in camera-ready format.

³⁹“Preview” is a programme available through PC-TeX enabling the cataloguer to see the processed file on the monitor screen exactly as it would appear on the printed page, prior to the actual printing.

⁴⁰H. Robert Cohen, “An Introduction to the Fourth ‘R’: Le répertoire international de la presse musicale du dix-neuvième siècle (RIPMxix),” *Periodica Musica* 1 (Spring 1983): 1.

⁴¹The personal computers must be IBMs or IBM-compatibles running PC-DOS. Files should contain only simple ASCII characters, each line being separated by a carriage return and a line feed (CR/LF). Special format codes specific to any word processing programmes used must be stripped out of the files. The 5¼ in. floppy disks should be double density/double sided (40 tracks).

⁴²Special forms have been designed by Sylvia L’Écuyer and Hélène Garceau in Montreal to facilitate this task.

D. STEPS TO INTERNATIONAL COLLABORATION

Four steps were necessary prior to large-scale production of RIPM volumes: (1) incorporation of the approved and possible future alterations into the existing two-volume *Guidelines*; (2) preparation of a coding manual; (3) selection of a word-processing programme or text editor compatible with the RIPM system; and (4) production of a prototype two-part RIPM volume to test RIPM computer technology and methodology. Steps one and two—the revision of the *Guidelines* and the preparation of the coding manual—were considered complete only after the production of this RIPM prototype. The alterations in RIPM methodology and format approved by the IAML sub-committee have been incorporated into the existing two-volume *RIPM Guidelines*, now referred to as the *RIPM Procedures*.⁴³

(1) Selection of a Word-Processing Programme or Text Editor

It was necessary to select a word-processing programme or text editor to enter the data into the computer. Three word-processing programmes were examined: Word-Star, PC-Write and Microsoft Word. The initial word-processing programme used, Word-Star, was chosen for a variety of reasons. The programme is readily available, is IBM-compatible, and runs on PC-DOS. Word-Star is easy to use: the comprehensible “Help” menu and simple command instructions are readily available on the screen; and the ruler line and column numbers are always indicated on the monitor, making it significantly easier to enter data since the formats of data entry are regulated by column numbers. File length when using Word-Star is also unlimited, e.g., a file may be 30 or more pages in length (single-spaced), whereas files on PC-Write can only contain a maximum of 30 pages (double-spaced). The quantity of file space is an important consideration, since it is significantly easier to catalogue and process the contents of a journal year by year, with a complete year being recorded in one file, rather than having to divide the data in one year/volume between several files. The most important factor governing the selection of Word-Star, however, was the fact that *non-document files*—files in which formatting codes specific to the word-processing programme are not automatically inserted—can be created. This feature is not available on the two other word-processing programmes (PC-Write and Microsoft Word) examined. It is imperative to the RIPM system for computer processing reasons that files do not contain any special format codes specific to word-processing programmes.

The text editor currently in use at the North American Centre is BRIEF (Basic Reconfigurable Interactive Editing Facility, version 2.0).⁴⁴ The production of the RIPM Keyword-Author Index

⁴³H. Robert Cohen, with the collaboration of Donald G. Gíslason, Carla Biberdorf and Diana Snigurowicz, *RIPM Series A Procedures: Instructions to Contributors*, 2 vols. (Vancouver: Centre international de recherche sur la presse musicale, 1987). The *Procedures* have been distributed to the associate RIPM team in Parma, Italy (under the direction of Marcello Conati) and to collaborators in Mainz, Germany (supervised by Christoph-Helmut Mahling, chairman of the Musicology Institute at Johannes Gutenberg-Universität).

⁴⁴Although the essential functions of a word-processing programme (whose basic aim is to format data into

treating *L'Art musical* necessitated the selection of this editor as the size of the data files—both the original data file and the intermediary files created during processing—were simply too large to be edited through Word-Star. Furthermore, BRIEF was chosen for its many additional qualities and functions, e.g., speed, multi-window partitioning, search capabilities, and unlimited file space.

* * *

E. SELECTION OF A PROTOTYPE JOURNAL

The production of the current two-part RIPM prototype is intended to: (1) test the revisions in RIPM methodology and format, proposing and incorporating solutions to any situations not encountered previously; (2) create formats of data entry and codes for any indexing situations not yet programmed for; and (3) most important, to test the technological capabilities and limits of the RIPM system on journals requiring large-volume data bases, i.e., journals with lengthy runs and/or greater frequency of publication.

The journal selected—*L'Art musical* (Paris, 1860-70; 1872-94)—was chosen on the basis of the following criteria. It contains music supplements and advertising, situations not encountered in the previous prototype and, therefore, not dealt with in data entry and programming. Its lengthy run (33 years) combined with the frequency of publication (eight pages; weekly) would produce a formidable data base—one large enough to determine what kinds of technological, methodological and/or formatting problems, if any, could occur when dealing with large-volume data bases. *L'Art musical* is also of considerable historical importance; as one of the four major, i.e., longest running, Parisian music journals in the second half of the 19th century, it had been selected for priority indexing by members of the French national RIPM committee.

These reasons are themselves sufficient justification to support the selection of *L'Art musical* as prototype journal, however, the present author's interest was piqued by various references (or non-references, as the case may be) to *L'Art musical* found in diverse 19th- and 20th-century sources. *L'Art musical* is not even mentioned in the discussion of 19th-century French music periodicals in the *New Grove*,⁴⁵ and the following "fact" appears in Honegger's *Dictionnaire de la musique*: "Alphonse III ... fonda la revue *L'Art musical*!"⁴⁶ (Léon Escudier, a noted 19th-century publisher and journalist, founded the journal.) Arthur Pougin, a contemporary French critic, in his article

presentable hard copy) and a text editor (whose function is solely to enter and/or modify data, programmes, etc.) are different, with respect to the RIPM system these distinctions are minimal, as the word-processing programme would never be used to format data. At the time, Word-Star was chosen because it was the programme most suited for use on a Tandy 1000. BRIEF can be used on all IBMs and IBM-compatibles, it, however, requires 192K RAM.

⁴⁵ *The New Grove Dictionary of Music and Musicians*, s.v. "Periodicals" (XIV, 415).

⁴⁶ *Dictionnaire de la musique : les hommes et leurs œuvres*, vol. 2, s.v. "Leduc, Alphonse."

“Notes sur la presse musicale en France,” writes that *L’Art musical* disappeared sometime around 1880—a statement which is clearly false.⁴⁷

Of further interest are the various criticisms of *L’Art musical*’s subject matter and editorial policies: accusations of anti-Wagnerism, critical favouritism and promotionalism. According to Goubault, the general tone of *L’Art musical* was anti-Wagnerian: “Ernest Chausson rendra compte, pour *L’Art musical* de la première représentation de *Parsifal* à Bayreuth, louant la partition du Maître, alors que le ton de ce périodique était plutôt anti-wagnérien.”⁴⁸ However, in the review referred to above, of the première of *Parsifal* in 1882, it can be seen that Chausson recognized Wagner’s importance and impact on the musical world:

L’expression intense des sentiments divers qui s’agitent dans ce drame et le coloris éclatant de chaque scène font de *Parsifal* une des œuvres les plus étonnantes de notre temps ... il est impossible de ne pas reconnaître en Wagner une puissance extraordinaire, une sorte de prodige resumant en lui les tendances à la fois élevées et malades du génie moderne.⁴⁹

According to Machabey, critical favouritism was prevalent in *L’Art musical*:

Un autre aspect de la critique est fourni par *L’Art musical*, fondé, dirigé et rédigé par un éditeur de musique, Léon Escudier. Comme c’est n’est pas lui qui a publié *Carmen*, il écrit le 11-3-1875: « Cet opéra-comique devrait s’appeler *L’Amour à la castagnette*... Voici longtemps que dure la plaisanterie des apôtres de l’avenir: il faudrait y mettre un terme ... *Carmen* ... n’est pas dépourvue de mérite ... L’oreille y cherche vainement des chants qui la séduisent ... Bizet est devenu lourd et souvent confus ».⁵⁰

Pougin expounds on this aspect of favouritism also, stating that Escudier procured the services of Paul Scudo, music critic for the *Revue des deux mondes*, in order to stop Scudo’s vitriolic attacks on Verdi:

Léon Escudier était précisément le propriétaire et l’éditeur en France des œuvres de Verdi, et l’on conçoit que les attaques de Scudo contre ces œuvres ne devaient pas lui plaire. Que fit-il? À l’aide d’un gros sacrifice d’argent, il réussit à museler le critique de la *Revue des deux mondes* en l’attachant à *L’Art musical*, et la *Revue* devint moins apré dans ses appréciations sur Verdi et sa musique.⁵¹

⁴⁷ *Encyclopédie de la musique et dictionnaire du Conservatoire*, II, vol. 6 (Paris, 1913-31): 3855-56.

⁴⁸ Christian Goubault, *op. cit.*, 68.

⁴⁹ Ernest Chausson, “*Parsifal* (V: suite et fin),” *L’Art musical* 21, No. 34 (24 August 1882): 266.

⁵⁰ Armand Machabey, *Traité de la critique musicale* (Paris: Richard-Masse Éditeurs, 1957), 193.

⁵¹ Arthur Pougin, *op. cit.*, 3855.

The negative aspects implied by the previous citations are curious in light of: (1) the long run enjoyed by the journal, and, presumably, the large reader-public—in 1885, for example, subscribers numbered 4,000;⁵² (2) the wide range of topics *L'Art musical* covered;⁵³ and (3) the great number of eminent writers that contributed to the journal, many very regularly. The contents of *L'Art musical* include reviews of theatrical, dramatic and lyric productions at a great variety of theatres; reviews of all types of concerts, soirées and matinées; reviews of musical literature; annual reviews of the examinations at the Paris Conservatoire, the Prix de Rome and other competitions; historical and biographical studies; information on contemporary events pertaining to musical life (both in Paris and elsewhere); and major correspondence from Russia, Belgium and London. Among the regular contributors to *L'Art musical* were Arthur Heulhard, Jean-Baptiste Wekerlin, Arthur Pougin, Raoul de Saint-Arroman, Ernest Thoinan, Alexis Azevedo, Paul Scudo, Edmond Neukomm, Paul Lacome, Gustave Chouquet and Oscar Comettant.

Such seeming contradictions serve to illuminate the lacuna in research on the 19th-century musical press and the need for comprehensive studies of all aspects of music journalism/criticism. An initial investigation of *L'Art musical* will be attempted in Chapter V "*L'Art musical: Musique, Théâtres, Beaux-Arts (1860-70; 1872-94): An Introductory Study.*"

* * *

F. METHOD OF OPERATION TESTING THE VIABILITY OF RIPM TECHNOLOGY

The entire run of *L'Art musical* was catalogued directly from a microfilm reader onto 5¼ in. floppy disks, using an IBM-compatible PC, the Tandy 1,000 (128K) manufactured by Radio Shack. The files created—one for each volume of the journal—were quite long; this posed no problem for Word-Star. For initial hard copy editing the files were transferred onto the U.B.C. mainframe⁵⁴ for processing and printing. After the relocation of the North American CIRPM to

⁵²This figure, although taken from *L'Art musical* itself, appears to be a realistic one when compared to print run statistics for specialized weekly periodicals in 1880—unfortunately, statistics for weekly music periodicals during the years 1880-85 were unavailable. The following statistics illustrate print runs of various specialized weekly periodicals for October 1880: *Conseiller de l'Épargne*, 7,500; *Economiste français*, 2,600; *Finance nouvelle*, 3,458; *Gazette agricole*, 3,650; *Journal d'agriculture pratique*, 4,500; *Manuel gal de l'Instruction primaire*, 6,300; *Monde parisien*, 5,000; *Revue politique et littéraire*, 6,600; *Semaine financière*, 6,434 (*Documents pour l'histoire de la presse nationale aux XIX^e et XX^e siècles*, by Pierre Albert, Gilles Feyel and Jean-François Picard [Paris: Centre national de la recherche scientifique, Centre de documentation sciences humaines, 1980]).

⁵³After working extensively with the journal throughout the indexing process the present writer feels qualified to make general comments with regards to content and subject matter in *L'Art musical*.

⁵⁴At this time the CIRPM was situated at the University of British Columbia (Vancouver, Canada) and the

College Park, Maryland, the method of operation was entirely PC-based. Corrections and editing were done on the files recorded on the floppy disks since the final copy was entirely processed in-house at the North American Centre.

Trials were done by several collaborators outside of the North American Centre on various other personal computers. The complete run of *Les Beaux Arts*, a Canadian music journal catalogued by Hélène Garceau on a Philips Micom (the data was sent to Vancouver from Montréal on a floppy disk), was transferred, processed and printed on the U.B.C. mainframe, as well as a few volumes of *La Gazzetta musicale di Firenze*, catalogued on an IBM AT by the team working under Marcello Conati at the Parma CIRPM. The most recent trial was of *Le Pianiste*, catalogued by Donald G. Gíslason on a PC-clone in Vancouver, then processed and printed at the College Park Centre. This method of operating—the utilization of personal computers—would appear to be an efficient and ideal means of assisting international cooperation for this undertaking.

method of operation still required the mainframe which utilized the computer programmes written in "textform." Files were transferred from floppy disks to the mainframe via modem.

Chapter III

CATALOGUING *L'ART MUSICAL*

L'Art musical was catalogued⁵⁵ in accordance with the revised RIPM methodology as set out in the second edition of the *RIPM Procedures Manual*.⁵⁶ This edition incorporates the alterations and design changes approved by the IAML sub-committee in September 1985, as well as the other revisions in RIPM methodology (discussed in this chapter) effected during the production of this RIPM prototype volume. The alterations and design changes as approved by IAML (detailed in the previous chapter) were found to be effective, providing pertinent information in a more compact presentation. The manner of data entry is also easier for the cataloguer to handle, e.g., there are fewer indentation levels; the page references for sub-unit titles in a unit by one author do not have to be indicated; and the separate listing of iconography has been eliminated. Three types of cataloguing situations, however—whether editorial or technological—were encountered during the production of the *L'Art musical* prototype Catalogue which necessitated further considerations: (1) the previous prototype RIPMxix volume treating *La Chronique musicale* dealt only with coding situations peculiar to the cataloguing requirements of that specific journal, therefore, codes for any cataloguing situations not previously encountered would have to be created and programmed; (2) many novel cataloguing situations, requiring either special editorial considerations or new cataloguing procedures, were encountered; and (3) for uniformity of presentation of the French RIPM volumes, French prose norms for capitalization and italicization were implemented.⁵⁷

This chapter will discuss in detail the various problematic cases and the solutions effected within each of these three areas, illustrated with examples from the prototype journal. The following sections are titled, respectively: (1) additions to the computer programmes; (2) new cataloguing situations; and (3) standardization of French language norms.

* * *

⁵⁵The annotated RIPM Title Catalogue treating *L'Art musical* was completed with the assistance of Diane Cloutier, who corrected French grammar and phraseology.

⁵⁶H. Robert Cohen, with the collaboration of Donald G. Gíslason, Carla Biberdorf and Diana Snigurowicz, *RIPM Series A Procedures: Instructions to Contributors*, 2 vols. (Vancouver: Centre international de recherche sur la presse musicale, 1987).

⁵⁷Prose norms, although specified in the *RIPM Procedures* as following "modern principles governing the pertinent language," are to be determined and standardized by the specific national groups. The North American CIRPM, being the nucleus for the production of French RIPM volumes, regulated the French prose norms.

A. ADDITIONS TO THE COMPUTER PROGRAMMES

Five situations were encountered during the production of the *L'Art musical* prototype Catalogue that required programming of additional codes and formats of data entry:⁵⁸ (1) the presence of supplements; (2) the presence of advertising; (3) indications of joint authorship (i.e., two or more signatures) for a unit or sub-unit; (4) indications for cross-referencing between units; and (5) the printing of French accents (on upper case letters) and French forms of punctuation.

(1) Supplements

Neither hors-texte nor paginated supplements had been encountered in the previous RIPMxix prototype Catalogue; specific formats of data entry to record the titles of supplements, therefore, did not exist. The presence of hors-texte music supplements in *L'Art musical* necessitated the establishment of two formats of data entry for supplemental titles, one for short titles and the other for lengthier ones. As well, several new content codes⁵⁹—\$6...%6 (for bold font), \$7...%7 (for bold italic font), and \$s...%s (for text that spans the width of the page)—were programmed.

The format of data entry established for short titles of supplements requiring less than one line of text is as follows:

```
0 1 1Suppl/ement @a $7L'Art musical%7 $6du 8 mai 1884%6> >
```

This format is the same as that used for bibliographic citations.⁶⁰ However, since nothing is to be printed on the right-hand side of the page, a blank space must be retained in the second data field. Furthermore, as bibliographic citations are automatically printed in bold font, the newly programmed content codes, \$7...%7 (for bold italics) and \$6...%6 (indicating a return to regular bold font), must be inserted. If editorial, these short titles are, of course, enclosed in brackets.

Lengthy titles of supplements, taking up one or more lines of text could not be transcribed in the previous manner. A new code and format of data entry was, therefore, devised.

⁵⁸As the *RIPM Coding Manual* (which explains the formats of data entry and various codes used in the production of this RIPM prototype, as well as the theoretical production of the computer-generated Index) is not an integral part of this thesis, the additional codes and formats of data entry that were implemented specifically for the *L'Art musical* prototype are discussed here.

⁵⁹Content codes indicate to the printer how and where the text placed within the codes is to be printed, e.g., italics, bold font. A "\$" sign in conjunction with a specific number or letter opens a content code, and the "%" sign in conjunction with that same number or letter closes that content code.

⁶⁰When used for cataloguing bibliographic citations, the two data fields, each containing different information, e.g., "0 1 1Vol. 7, n\$5o%5 2>11 juin 1877>," format the page accordingly; the volume and issue number are left-justified and the date is right-justified. Data fields, delimited by the character ">," contain specific types of information and are programmed to typeset this information in the correct format, i.e., the data field containing article titles will print this information in the Title Column of the RIPM Catalogue, the data field containing names of authors will print them in the Author Column of the Catalogue, etc.

Suppl/ement @a%6 \$L'Art musical%7 \$du 30 juillet 1890. Deux morceaux pour piano de L. M. Gottschalk, illustr/e compositeur am/ericain~:%6 \$Fantaisie havanaise%7 \$et%6 \$Capriccio espagnole%7%\$

The whole title is enclosed by the newly programmed content code \$s...%\$ (for printed text that spans the entire width of the page), with appropriate insertions of the codes for bold font and bold italic font. Unlike previous formats of data entry, where journal data is only recorded from column 17 to the end of the line, when entering titles of supplements enclosed by the content code \$s...%\$ all lines begin in column 1 (on the monitor) and extend all the way across the screen.

Music supplements are catalogued in the exact order presented in the bound copy of the journal the cataloguer is using—whatever disparities in chronology may be apparent. *L'Art musical* regularly offered music supplements (bi-monthly or monthly) to its subscribers throughout almost its entire run, however, in the microfilm copy used,⁶¹ the supplements were bound with the journal for only six volumes (volumes 23 to 28). At the time of binding these hors-texte music supplements were either inserted individually at the end of each pertinent issue, or all the supplements for one year were grouped together at the end of that volume.

Titles of music supplements in *L'Art musical* are recorded in one of the formats detailed above, depending on the length of the title. The music supplements in volumes 23 and 24 are not indicated as supplements in the journal, therefore, short, concise headings supplying only the necessary bibliographic information are needed. These are modelled after titles of later supplements, but enclosed in brackets as they are editorial additions. Occasionally, if the music example is part of an album or collected edition, the table of contents of that album is included in the hors-texte supplement. This, of course, is catalogued as a separate RIPM number but included within the supplemental title.

(2) Advertising

The previous RIPMxix prototype did not deal with advertising as *La Chronique musicale* does not contain this feature. A siglum to indicate advertising, as well as the programming of a code to reproduce the siglum chosen, was needed. The siglum for advertising, specified in the original *Guidelines* as “ø,” was changed to “§.” The code programmed to reproduce this advertising siglum was the backslash, “\.”

⁶¹The copy of *L'Art musical* used to prepare this prototype RIPM volume was the microfilm at the University of British Columbia, obtained from the A.C.R.P.P. (Association pour la Conservation et la Reproduction photographique de la presse), 4, rue Louvois, 75002 Paris. The issues missing from this microfilm copy (U.B.C.) were supplied from the hard copies at the Bibliothèque nationale, Paris and at the Library of Congress, Washington, D.C. The introduction to each RIPM volume will, of course, specify the copy, either microfilm or hardcover, of the journal used.

(3) Joint Attributions of Authorship

La Chronique musicale does not contain articles jointly signed by two or more authors, therefore, no provisions had been made if two or more names would have to be recorded for one unit or sub-unit. In *L'Art musical* occasionally units or sub-units are co-signed by two authors, or less frequently, by three or more authors. The following format of data entry, accommodating up to four names per unit or sub-unit,⁶² was devised:

“LAST NAME OF FIRST AUTHOR”>“FIRST NAME OF FIRST AUTHOR”>“LAST
NAME OF SECOND AUTHOR”>“FIRST NAME OF SECOND AUTHOR”>“LAST
NAME OF THIRD AUTHOR”>“FIRST NAME OF THIRD AUTHOR”>“LAST
NAME OF FOURTH AUTHOR”> “FIRST NAME OF FOURTH AUTHOR”>

This format automatically results in the printing of serial commas to delineate each author's name in the Catalogue, as well as the inclusion of the name of each contributor as an author reference in the Keyword-Author Index. If the first name of any of the contributors is not recorded, a blank space must be retained to substitute for the first name.

“LAST NAME OF FIRST AUTHOR”> >“LAST NAME OF SECOND AUTHOR”>
“FIRST NAME OF SECOND AUTHOR”>“LAST NAME OF THIRD AUTHOR”>
“FIRST NAME OF THIRD AUTHOR”>“LAST NAME OF FOURTH AUTHOR”> >

(4) Cross-Referencing

Occasionally articles are encountered in *L'Art musical* which contain textual references to preceding or forthcoming articles, e.g., correspondence referring to a previous article. (The type of cross-referencing meant in this context does not include articles in a continuing series.) As there usually is no indication in the titling of these related articles to show continuity of subject matter, editorial cross-references were considered a helpful indicator for the reader. A standard format was devised to indicate this type of cross-referencing, “[voir 57:78],” it being simply a *renvoie* to the pertinent RIPM number(s). The data and codes entered to produce the above *renvoie* are as follows: “[voir \$657%6:78].”

⁶²The occurrence of units or sub-units co-signed by five or more authors is rare in *L'Art musical*, however, it does occasionally appear. Recording the authors' names in such cases requires editorial considerations. This will be dealt with in the following section “New Cataloguing Situations.”

(5) French Accents and Forms of Punctuation

For the previous prototype RIPMxix Catalogue the printing of French accents had only been programmed for lower case letters; the reasoning behind this was that in *La Chronique musicale* accents were not printed on upper case letters. In *L'Art musical*, however, there appeared to be no fixed policy with regards to the inclusion of accents on capital letters; the same words could be printed with or without accented upper case letters. The printing of accents in the RIPM volume was, therefore, standardized: all upper case letters that required accents were printed with them, whether or not accents actually appeared in the journal. The codes necessary for the printing of French accents on upper case letters were programmed, using the same character codes⁶³ as for the lower case letters.

One special French character that had not been programmed was the ligature. Occurring quite frequently in musical terminology, e.g., “chœur” and “œuvre,” the printing of this character was considered essential for a uniform presentation of French RIPM volumes. The character code “\$M”⁶⁴ was, therefore, created and programmed for both upper and lower case ligatures, e.g., “\$MOEuvre” would be entered to print “Œuvre,” similarly “ch\$Moeur” would be entered to print “chœur.”

The utilization of French quotation marks and the French manner of printing the colon were also deemed necessary for a uniform presentation of the French language RIPM volumes. Quotation marks are coded as “\$” and “%” to produce, respectively, < and >.⁶⁵ Colons are always preceded by the code for the reserve space, “~,” to ensure that the antecedent word is not separated from the following colon, and that the required spacing is also retained.

* * *

B. NEW CATALOGUING SITUATIONS

The previous RIPMxix prototype treating *La Chronique musicale* did not cover all possible cataloguing situations; coding requirements and methodology were only considered for situations specific to that journal. During the production of the *L'Art musical* prototype Catalogue six

⁶³Character codes—where two characters combined, a symbol and a letter, result in the printing of a single accented letter—are required for the printing of accents specific to various languages.

⁶⁴The character code \$M differs from other character codes in that two symbols combined with two letters results in the printing of a single different character.

⁶⁵This coding ensures that the required spacing—before and after the term enclosed in quotation marks—is automatically inserted, and also that quotation marks are not separable from the directly preceding and following words.

novel cataloguing situations, not previously confronted, required further consideration: (1) titling and editorial commentary in reviews of musical events; (2) cataloguing of miscellaneous/general news sections; (3) cataloguing of two types of “repetitive” units; (4) cataloguing of advertising; (5) recording the names of five or more authors per unit or sub-unit; and (6) transcription of punctuation. Each of these cases will be discussed in turn, presenting the problem(s) encountered and the solution(s) agreed upon, illustrated with numerous examples from the prototype journal.

(1) Titling and Editorial Commentary in Reviews of Musical Events

The titling of reviews of musical events in *L'Art musical* differs significantly from titling of reviews in *La Chronique musicale*.

Review sections [in *La Chronique musicale*] are typically divided into a number of reviews, each of which is titled with either the name of a concert series, e.g., “Concert du Conservatoire,” or with the location of an opera production or concert, e.g., “Opéra : *La sonnambula*.” Each review may be by a different author or several authors may be responsible for one or more reviews each. In virtually every case the main title of the review section is followed by subtitling in the form of a content summary paragraph, indicating various kinds of programme information pertinent to the reviews in the section.⁶⁶

The method of transcription for cases such as these is outlined clearly in the *Guidelines*: “When the information in content summaries significantly supplements that in sub-unit titling, the supplementary information may be added in square brackets after the sub-unit titles.”⁶⁷ However, the cataloguing of review sections in *L'Art musical*—and about 70% of the journal can be classified as review material—is not as clear-cut. The type of musical event reviewed and the format of the review determine the manner in which titling is transcribed and the editorial commentary required, if any.

Three types of review formats can be identified in *L'Art musical*: (1) feature review articles,⁶⁸ (2) recurring rubrics, where the word “revue” is always part of the title, e.g., “Revue théâtrale”; and (3) miscellaneous reviews, e.g., “Courrier musical.”

⁶⁶Donald G. Gíslason, *op. cit.*, 23.

⁶⁷H. Robert Cohen, in collaboration with Donald G. Gíslason and Carla Biberdorf, *RIPM Series A Guidelines*, 2 vols. (Vancouver: University of British Columbia, 1983), 15.

⁶⁸Feature review articles are review units of premières, usually of theatrical works or of débuts of a particular artist. The unit deals with only one event, and the journal title supplies sufficient, often extensive information. The transcription of this type of titling does not pose any problems and does not require editorial commentary.

(a) Recurring Rubrics

The recurring rubric review format is by far the most frequent type found in *L'Art musical*. This format deals with several individual events, from two to as many as fifteen, but a distinction between the two basic genres—theatrical and instrumental—is always maintained, i.e., concert review material is never mixed with theatrical review material. Four types of titling can be distinguished in the recurring rubric review format: (1) the unit title is followed by a content summary, with the unit itself separated graphically into untitled sub-units; (2) the unit title is followed by a content summary and there are no sub-unit divisions present; (3) the unit is divided into sub-units (which may or may not be sub-titled), but there is no content summary; and (4) the unit is not separated graphically into sub-units and there is no content summary. Transcription of titling in these four cases is dependant on two factors: (a) if there are sub-unit divisions present; and (b) if a content summary follows the unit title. Each of these four types will be discussed below, along with descriptive examples from the prototype journal.

(i) Unit titles followed by content summaries (sub-unit divisions present)

Unit titles followed by content summaries are found primarily in titling of theatrical review sections. If the unit is divided into untitled sub-units, the content summary is omitted, but the pertinent information contained therein, along with any other necessary information from the text, if required, is used for editorial sub-titles.⁶⁹

Figure 7

54r	Revue des théâtres lyriques	Raoul de Saint-Arroman	35-36
	[Variétés : Offenbach, <i>Le Docteur Ox</i> (opéra-bouffe)]		35
	[Opéra-Comique : Nicolo Isouard, <i>Cendrillon</i>]		35-36
	[Théâtre-Lyrique : De Flotow, <i>Martha</i>]		36
	[Opéra : représentation en l'honneur d'Auber]		

In many cases the name of the composer is not indicated in the content summary and, therefore, has to be found by the cataloguer, either by scanning the text, or by consulting a reference source.⁷⁰

⁶⁹In this example (Figure 7), an indication of the composer and title of the work were sufficient to reflect the emphasis of the review material, the last sub-unit being an exception.

⁷⁰The reference sources used in the preparation of this prototype RIPM Catalogue were: Félix Clément and Pierre Larousse, *Dictionnaire des opéras* (Paris: Librairie Larousse, 1905; New York: Da Capo Press reprint, 1969); Harold Rosenthal and John Warrack, *The Concise Oxford Dictionary of Opera*, 2nd ed. (London: Oxford University Press, 1980); Charles Osborne, *The Dictionary of the Opera* (New York: Simon & Schuster, 1983); *L'Opéra de 1597 à nos jours: dictionnaire chronologique*, trans. from the Italian by Sophie Gherardi (Paris: Éditions Ramsay, 1979); *The New Grove Dictionary of Music and Musicians*, 6th ed.

As *L'Art musical* reviews a great many theatrical performances, e.g., comedies, vaudevilles, plays, dramas, as well as lyric works and ballets, an indication of the genre of the work was, at times, considered useful. The genre indication, placed in parentheses, is recorded directly after the title. Unnecessary *formules de politesse*, e.g., Mademoiselle, Mme, are not considered useful indications, and are omitted from editorial commentary.⁷¹

(ii) Unit titles followed by content summaries (without sub-unit divisions)

Unit titles that are followed by a content summary, in a recurring rubric which is not divided into sub-units, occur very infrequently. In such cases, however, the content summary would be transcribed after the unit title (this remained unchanged from the original *RIPM Guidelines*). If necessary, any required editorial commentary would be supplied by the cataloguer, in brackets, inserted in the appropriate places within the content summary.

(iii) Unit titles without content summaries (sub-unit divisions present)

Unit titles not followed by a content summary, where the unit is divided into sub-units (which may or may not be titled), occur frequently throughout *L'Art musical*, in titling of concert reviews and, in volumes 24 to 33, for titling of theatrical reviews. Instructions for transcribing this type of titling existed in the *Guidelines*, however, difficulties were encountered with the prescribed editorial commentary as adequately presenting the subject matter discussed in the review. The editorial problems and solutions agreed upon are detailed in the following discussion.

L'Art musical reviews three types of musical events: (1) concerts of performing groups, e.g., concert series or choral societies; (2) mixed genre and solo concerts; and (3) theatrical representations. The emphasis accorded by reviewers to various aspects of these three musical events, however, is not fully accounted for in the original requirements for editorial commentary.⁷² do not fully account for the different aspects of the musical event emphasized in the respective review types. The editorial requirements, therefore, have been somewhat revised, in order to provide the reader with more information, as well as to reflect the principal emphasis of a particular review.

⁷¹Gottschalk performing in a solo recital would be recorded as “[Salle Érard : Gottschalk].” However, a concert given by M. and Mme Comettant would have to be catalogued as “[Institut musical : M. et Mme Comettant].”

⁷²The original requirements for editorial commentary for various musical events as specified in the *Guidelines* (p. 37) are as follows:

Opera	[Location: Composer, <i>Title of Work</i>]
Symphony concert	[Location: Name of orchestra]
Chamber concert	[Location: Name of group]
Solo recital	[Location: Name of performer]
Mixed genre concert	[Location: Names of artists]

(iv) Revisions in editorial commentary

Concerts of organized performing groups

In reviews of concerts of organized performing groups primarily the music is discussed, extensively or not, depending upon how many works the reviewer wishes to comment upon. Often the performance, of the entire group or of selected soloists, is also discussed. Given the emphasis placed on the music performed, the works that are discussed extensively should be indicated in editorial commentary. Composer(s) and the title(s) of their work(s) are listed, separated by semicolons, after the name of the orchestra or performing group. If a particular artist is discussed extensively, the name is indicated after the pertinent work, enclosed in parentheses. (If two or more names are listed, they are separated from each other by commas.)

[Location: Name of orchestra or performing group; Composer, *Title of Work* (Artist),
Title of Work (Artist, Artist, Artist); Composer, *Title of Work*; etc.]

Of course, the format and punctuation can be modified slightly if any of the required information is already part of journal titling, or if the cataloguer wants to include other information deemed important, for example, the indication "(fragments)" in Figure 8, or a listing of the individual artists that make up the string quartet in Figure 9.

Figure 8

77r	Revue des concerts		60
	Concerts populaires [de Padeloup au Cirque d'Hiver : Glinka, <i>Kamarinskaïa</i> ; Saint-Saëns, <i>Étienne Marcel</i> (fragments)]	Élie	60
	[Salle Érard : Auzendel [Survol des concerts]	Henry Cohen * * *	

Figure 9

382r	Concert du Quatuor romain [Bazzini, Quatuor en <i>ré</i> mineur; Pinelli, Quatuor; Verdi, Quatuor (Pinelli, Monachesi, Desanctis, Furino)]	A. Landély-Hettich	313-14
------	--	--------------------	--------

Mixed genre and solo concerts

Reviews of mixed genre and solo concerts/recitals emphasize a discussion of the performance of the artist(s), rather than a discussion of the music itself. This situation had already been encountered by the cataloguer of the previous prototype. The solution reached was that "the

names of performers and musical works given substantial discussion, i.e., more than a few token sentences, were also added in square brackets if missing from the review title.⁷³ This technique is relatively effective, the only point against it is that no differentiation can be made between a review of a solo recital, and a review of a mixed genre concert which only discusses the principal artist.⁷⁴

Figure 10

47r	Revue des concerts		36-37
	Association artistique [de Colonne au Châtelet : Élie Rubinstein, <i>Le Démon</i> (fragments); Max Bruch, Concerto pour violon (Camille Lelong)]		36
	[Matinée de Mme de Vandeuil, Nathan, Bernis et Montardon]	Henry Cohen	36-37
	[Premier concert de l'Art rétrospectif par la Société du quatuor Sainte-Cécile à la salle Pleyel : Lulli, air « Enfin, il est en ma puissance » d' <i>Armide</i> , Marche triomphale de <i>Thésée</i> réduite pour piano]		37
	[Salle Philippe-Herz : Mlle E. Leite, Planel et Kowalski]		
	[Audition des nouvelles œuvres de Boscowitz]		
	[Salle Berlari : Alice Sydney Burvett]		

If a performer is associated with an unusual instrument, or if the cataloguer wishes to indicate the instrument(s) played by the artist(s), the type of instrumentalist or the name of the instrument, placed in parentheses, can be recorded after the name of the performer.

Figure 11

136r	Revue des concerts [Marie Tayau. Marie Deschamps. Salle Érard : Joséphine Martin. Salon Pierre-Petit : Claude Jaquinot (violoniste). Salle Herz : Amélie Majdrowicz; Henri Herz, 6 ^e Concerto pour piano]	Henry Cohen	98-99
------	--	-------------	-------

These formats for editorial commentary can be combined. For example, in the last musical event discussed in the review depicted in the previous illustration (Figure 11), the principal artist, as well as the work she performed, are accorded extensive discussion. Both subjects—the performance of the artist and a discussion of the music—are considered important and are, therefore, noted. The composer and title of the work are separated from the name of the principal

⁷³ Donald G. Gislason, *op.cit.*, 27.

⁷⁴ Omitting the names of artists not discussed extensively in reviews from editorial commentary is a viable option as the review itself does not provide much information about these performers, merely the fact that they were present.

artist by a semi-colon; by inference the reader knows that this is an orchestral concert, the principal artist being a pianist.

Theatrical representations

Reviews of theatrical representations can focus either on the work itself or the performers, to the exclusion of one another if the review is not of a première, or discuss both the music and the artists in varying proportions. If a performer is discussed extensively, as well as the work itself, the name of the performer is listed after the title of the work, separated from the title by a semi-colon. If more than one artist is recorded, the names are separated from each other by commas. If two or more works by the same composer are performed at the same event, the titles of the works are listed after the name of the composer, separated by commas.⁷⁵ If the cataloguer wishes to record the name of an artist, it is listed after the pertinent work.

[Location: Composer, *Title of Work*, *Title of Work*; Artist, Artist. Composer, *Title of Work*, etc.]

Occasionally the editorial commentary for theatrical reviews must be based solely on the journal text. During the last decade of *L'Art musical's* run a recurring rubric type of review appears very frequently ("Revue théâtrale"), in which each sub-unit, titled with the name of the theatre, deals with a different topic, e.g., reviews of various performances and artists, current events, directors and managerial aspects. If a sub-unit covers diverse or general topics, no editorial commentary is appended. If a specific performer within a production is extensively discussed the format used is generally "[Mme ... dans *La traviata* de Verdi]." If the last sub-unit, usually untitled, is a summary listing of performances at two or more theatres the editorial commentary used is "[Survol des théâtres]."

Figure 12

465r	Revue théâtrale [Opéra-Comique : Deffès, <i>Les Noces de Fernande</i>] [Vaudeville : <i>Montjoye</i> (pièce)] [Variétés : Revue de l'année de Blum et Toché] [Château-d'Eau : Gaston Marot et Delormel, <i>Le Docteur Jackson</i> (drame)] [Gymnase : <i>La Dédicace. La Navette. Les Bottes du capitaine. Les Cascades</i>] [Survol des théâtres]	Jules Ruelle 	380-81 380-81 381
------	--	--	---

⁷⁵One theatrical or dramatic work, e.g., an opera, is considered a single event and, therefore, separated by a period. However, to avoid repetition of the composer's name in the Index, as well as in the Catalogue, two or more theatrical/dramatic works by the same composer are separated by commas, even though they are considered individual events. If confusion results, semi-colons may be employed instead of commas.

(v) Unit titles not followed by content summaries (without sub-unit divisions)

Recurring rubric reviews that consist of an undivided unit, i.e., no sub-units, titled solely with a unit heading, occur infrequently for concert reviews. In such cases the unit title is transcribed, followed by a single bracketed editorial commentary detailing, in the prescribed formats, all the events.

Figure 13

98r	Revue des concerts [Association artistique de Colonne au Châtelet : Niels W. Gade, <i>La Fille du Roi des aulnes</i> . Salle Érard : Jan Vermast (pianiste). Salle Érard : Marie Deschamps (organiste)]	Henry Cohen	75-76
-----	---	-------------	-------

Correspondence can also be considered review material. During the last decade of *L'Art musical's* existence it contains a great deal of regular correspondence from three important musical centres, Brussels, London, and Saint-Petersbourg, the contents of which are primarily review material. Figure 14 illustrates the cataloguing of a letter from a frequent contributor—under the rubric “Lettre de Belgique”—which is recorded as per the above method.

Figure 14

214r	Lettre de Belgique (Bruxelles, le 11 décembre 1889) [Association des artistes musiciens : œuvres de Pierné. Concert populaire : œuvres de Grieg dirigées par le compositeur. Séance de musique de chambre de la maison Schott. Théâtre de la Monnaie : Gounod, <i>Faust</i> ; Mme Caron]	J. Br.	179-80
------	--	--------	--------

(b) Miscellaneous Reviews

Miscellaneous reviews are not exclusively concert and/or theatrical reviews; they cover an amalgam of events and/or subject matter. Often it is difficult to establish if this type of unit is actually review material, i.e., whether or not an “r” should be assigned. Appearing under the same rubric, e.g., “Courrier musical,” in one issue the text could be musical gossip presented in an informal style, and in the next issue a detailed review covering one or more specific musical events. The editorial stance taken during the cataloguing of *L'Art musical* was the following:⁷⁶ where review material constitutes 50% or more of the total unit, the whole unit is considered a review and catalogued as such; where a minimal percentage of the unit is considered review material, the

⁷⁶As every journal has its own design, format and characteristics this decision can only be applied to *L'Art musical*.

entire unit is classed as non-review material. In the latter case, however, any editorial commentary supplied for review sections is inserted in the appropriate formats.

As in the recurring rubric type of review there are also four kinds of miscellaneous reviews: (1) the unit title is followed by a content summary, with the unit itself separated graphically into untitled sub-units; (2) the unit title is followed by a content summary, there are no sub-units; (3) the unit is divided into untitled sub-units, there is no content summary; and (4) the unit is not divided into sub-units, and there is no content summary present. If classified as reviews, the cataloguing of miscellaneous review sections follows the same procedures as those detailed previously for recurring rubric reviews. The following example is typical of the most problematic of these miscellaneous type reviews (a content summary follows the unit title and there are untitled sub-units present). Figure 15a is a photocopy of the journal title, while Figure 15b illustrates the cataloguing of this review unit. As more than 50% of the contents are review material this unit is classified as a review and catalogued accordingly. The informal content summary is omitted and editorial sub-titles, supplying the required information, are recorded on separate lines.⁷⁷

Figure 15a

COURRIER MUSICAL

Norma aux Italiens. — Carlotta Marchisio. — Un état normal. — Une soirée improvisée. — L'Anglais à la salle Ventadour. — Un étrange projet de concours. — La concours des écrivains millénaires en Gènes. — M. Durand et ses romances. — Les deux poupées. — Deux Chérubins. — Une chinoiserie. — Une poignée de nouvelles. — Haydn en Italie. — Une bonne œuvre. — Choses diverses. — Silvestro Niccola.

Vous parlerai-je de la singulière représentation de jeudi dernier au Théâtre-Italien? Pourquoi non? On donnait *Norma*, ou plutôt on espérait la donner. La salle était comble, car l'affiche promettait la Carlotta Marchisio, et l'on sait si elle excelle dans ce genre de musique. Mal-

⁷⁷The editorial sub-titles provide more concise and detailed information than the informally written content summary.

Figure 15b

380r	Courrier musical	Ralph	9-12
	[Théâtre-Italien : Bellini, <i>Norma</i> ; Carlotta Marchisio]		9-10
	[Concours des élèves militaires au Conservatoire]		10
	[<i>Beaux Chérubins</i> , romance d'Émile Durand sur des paroles de Jules Bertrand]		10-11
	[<i>Le Palaquin</i> , romance d'Émile Durand sur des paroles d'Armand Renaud]		11
	[Salle Favart : Auber, <i>Haydée</i>]		
	[Théâtre de Marseille : Verdi, <i>La traviata</i>]		
	[Théâtre Saint-Germain : William Busnach, <i>Les Petits du premier</i>]		11-12
	[Décès de Silvestro Nicosia]		12

(2) Cataloguing of Miscellaneous/General News Sections

Miscellaneous/general news sections in *L'Art musical* run the gamut of requiring simple transcriptions of unit titles to involved cataloguing of various levels of titling along with appropriate editorial commentary. In the first 20 odd years of *L'Art musical's* run every issue includes a miscellaneous/general news section, usually one to three pages long, entitled "Nouvelles," "Faits divers" or "Nouvelles diverses." Although never signed, these miscellaneous units have been compiled by the editors from various sources, some identified (e.g., signed correspondence, extracts from other publications), but most are unsigned and untitled. Such being the case, the author for the entire unit is assumed to be "[La rédaction]." Each unit is usually divided into two sub-units, respectively titled "Étranger" and "France." When one or two signed and/or titled sub-sections are present, the sub-unit titles—Étranger and France—are omitted, since the sub-sections that are recorded will supply adequate information. In the following example "Correspondance de Rome" is the only titled sub-section in the sub-unit "Étranger"; Étranger is, therefore, considered redundant and omitted.

Figure 16

150	Nouvelles diverses	[La rédaction]	118-19
	Correspondance de Rome [Teatro Apollo : Verdi, <i>Aida</i> ; rentrée de Nicolini (7 avril)]	* * *	119

If there are three or more signed and/or titled sub-sections within the miscellaneous unit the sub-titles "Étranger" and "France" are recorded (to prevent confusion), along with the other titled and/or signed sub-sections and any necessary editorial commentary.

Figure 17

419	Nouvelles diverses	[La rédaction]	326-28
	Étranger / Bologne [Goldmark, <i>La Reine de Sabal</i> ; Trieste; Malaga; [Genève, inauguration de l'Opéra : Rossini, <i>Guillaume Tell</i>]	* * *	326-27
	France / [Le directeur du Conservatoire de Lyon est révoqué de ses fonctions] (Lyon, 5 octobre)	Magin	327

Frequently there are miscellaneous units supplying only news of foreign musical life, e.g., "Nouvelles de l'étranger" or "Chronique des théâtres étrangers." These units are divided into sub-units—usually titled with the name of the city, but almost never signed—most of which are not extensive enough to be considered review material for the purposes of cataloguing (although they do deal with specific musical events). These units are catalogued as per the directives in the *Procedures*,⁷⁸ however, if topics are discussed in great enough detail to warrant editorial commentary, the appropriate commentary in the required format is added.

Figure 18

272	Chronique des théâtres étrangers	* * *	205-06
	Londres [Mlle Bloch. Her Majesty's Theatre : Verdi, <i>Aida</i> . Nouvelli]. Milan [Clémentine de Vère. Teatro alla Scala. Teatro dal Verme : Scontrino, <i>Matelda</i>]. Trieste [Politeama : Verdi, Messe de <i>Requiem</i>]. Bahia. Gênes. Pampelune. Padoue. Ferrare. Buenos-Ayres. Hambourg		

During the last ten-year period of *L'Art musical's* run the miscellaneous sections grow in size and complexity. They are generally titled "Nouvelles diverses" or "Bruits qui courent." The latter rubric deals only with domestic news, and very few of the sub-units are signed and/or titled. These units are catalogued exactly as indicated in the *Procedures*. The first rubric "Nouvelles diverses," however, deals with general musical news from around the world. Although the compiler still is considered to be "[La rédaction]," almost every sub-section is titled and many are frequently signed. Such units follow the cataloguing procedure described previously for three or more signed and/or titled sub-sections within a unit.

⁷⁸ According to the *Procedures* "all rules pertaining to second level titling apply to news and miscellaneous sections. Note, in particular, that uninformative sub-unit titles frequently found in news sections are not transcribed..." (*op. cit.*, 31). The names of cities are considered informative and, therefore, catalogued. Sub-titles are recorded in a continuous paragraph, separated by periods with further titled divisions of sub-units separated from the sub-title by a slash, and from each other by semi-colons.

Figure 19

49	Nouvelles diverses	[La rédaction]	37-40
	Étranger / Allemagne; Amérique; Angleterre;	* * *	37
	Autriche		
	Belgique : correspondance particulière de Liège	A. D.	
	[Concerts populaires de Sylvain (Ysaye)]		
	Correspondance particulière d'Anvers [Delibes,	Stemilio	
	<i>Lakmé</i>]		
	Italie	* * *	38
	France / [Annonce d'une fête des arts organisée	Auguste Vaudet	
	par la Société des artistes français]		
	[Concerts de la quinzaine]	* * *	39
	Correspondance particulière de Marseille	L. M.	
	[Association artistique et Grand-Théâtre]		

"Nos correspondances," a miscellaneous section that is very frequent towards the end of *L'Art musical's* run, can be catalogued following the method used for Figure 19 since the format is the same: two sub-units, "Étranger" and "France," are further sub-divided into various titled (with the names of the cities) and signed sections. Dashes are used to indicate further divisions within a sub-section. Being exclusively correspondence, the authorship of all the sub-sections is accounted for, and an indication of a compiler for the entire unit is not necessary.

Figure 20

128	Nos correspondances		109-10
	Étranger / Allemagne : Dresde [concert de la	Talon	109
	cour : Mmes Roger-Miclos et Albani-Gyel] -		
	Berlin - Francfort-sur-le-Mein - Carlsruhe -		
	Leipzig - Munich		
	Suisse : Genève [concert d'abonnement dirigé	A. H.	
	par Grieg]		
	France / Angoulême; Lille	* * *	
	Marseille	Jean Mary	
	Nantes [Théâtre Graslin : Wagner,	B. S.	
	<i>Tannhäuser</i>]		
	Pau [hôtel Gassion : concert de musique de	* * *	109-10
	chambre (Pugno, Debroux et Hollman)]		

(3) Cataloguing of "Repetitive" Units

"Repetitive" units are very short units, usually untitled and unsigned, that in some cases appear very frequently, yet must be catalogued as independent units (with individual RIPM numbers) as they are graphically set off. Identifying these types of units in editorial commentary would take up as much space in the Catalogue as they occupy in the journal, therefore, a shorthand method of recording these types of independent units was implemented.

Two kinds of “repetitive” units are found in *L’Art musical*: (1) listings of the musical supplements sent to subscribers; and (2) announcements of forthcoming articles to be published in the journal, or, less frequently, announcements of the publication of works outside of the journal. Twice a month the musical supplements offered to subscribers are listed in independent units, often titled “Avis.”⁷⁹ Since an indication of the music supplements offered is the sole information appearing under this title, only the journal title “Avis” is recorded; if the unit is untitled, only the editorial commentary “[Avis]” is noted. The second type of “repetitive” unit in *L’Art musical*, announcements of forthcoming articles to appear in the journal, or new books, etc., published externally by journal collaborators, is never titled. The simple editorial commentary “[Communiqué]” indicates announcements of forthcoming journal articles. The reader is not deprived of any information; if the article is published in a later issue, it is catalogued, and if the article is not published its announcement is redundant. However, if these announcements deal with literature or events outside of the journal, a short and concise editorial commentary is necessary, e.g., “[Communiqué : *La Musique en Danemark*, nouvelle publication d’Oscar Comettant].” For both types of “repetitive” units (“Avis” and “Communiqué”) the author is indicated as “[La rédaction],” since the notices are directed to the subscribers by the directors/editors of the journal.

(4) Cataloguing of Advertising

Due to the nature of advertising in *L’Art musical* the instructions in the *RIPM Procedures* for the cataloguing of miscellaneous advertising⁸⁰ were slightly modified. The *Procedures* state that miscellaneous advertising (this may be merely one advertisement, or several) one page or more in length is catalogued as one unit with a general editorial title, e.g., “[Publicité]” or “[Publications musicales].” Ninety-five percent of the miscellaneous advertising in *L’Art musical*, it being an *organe de maison*, is for music and musical literature which the Escudier and subsequent firms (Girod and then Leduc) published. The identification of this advertised material is considered important for two reasons: (1) it would be useful for the scholar searching for reviews of specific works to know if the music had been published by Escudier or, for that matter, Girod or Leduc; and (2) to give an indication of the contemporary repertoire (both amateur and professional).

Since the identification of the music publications and literature advertised was considered important a method of cataloguing was devised. For units of advertising one page or less in length the most prominent title on the page is selected for cataloguing. This title may be shortened if necessary (see Figure 22). In some cases, units of advertising are composed of many small notices, thus, there is not one single journal title that accurately describes the contents of the whole unit.

⁷⁹Because the music supplements and gratuities were considered to be important journal components, both by the publishers and the subscribers, a separate listing of all the music supplements and gratuities sent to subscribers, whether or not the actual music is bound with the journal, has been compiled (Appendix I). Music supplements are bound with only six of the thirty-three volumes of the copy of the journal indexed. These are, of course, listed in the Catalogue with the appropriate sigla and RIPM numbers.

⁸⁰Miscellaneous advertising is the term used to denote advertising that does not exclusively contain prose texts.

A general editorial commentary is, therefore, supplied, e.g., “[Publications musicales].” If there are two units of miscellaneous advertising extending over a page or more, and their titles can be combined in a comprehensive manner, this may be done (see Figure 23). In all the preceding cases the name of the publisher, enclosed in brackets, is recorded after the title.

Figure 21

112	§Œuvres d'Étienne Rey [Escudier éd.]	88
-----	--------------------------------------	----

Figure 22

356	§ <i>Rêve d'amour</i> de D. F. E. Auber [Escudier éd.]	32
-----	--	----

Figure 23

63	§ <i>La traviata</i> de G. Verdi [et] arrangements divers [Escudier éd.]	56
----	---	----

If one or more advertisements for specific musical publications are repeated with other non-musical advertising that together extend over more than one page, the single editorial commentary “[Publicité]” is used to include all the advertisements.

(5) Recording Five or More Authors per Unit or Sub-Unit

As the computer programmes for analysis and printing are not capable of handling more than four authors' names per unit or sub-unit, in cases where there are five or more joint authors, editorial judgement has to be exercised. The cataloguer has three choices: (1) transcribe four names and summarize the others; (2) transcribe four names and omit the others; or (3) summarize all the signatures. If four names are transcribed and the others condensed, the four names that are deemed most important are recorded, while the others are either indicated by elipsis points or bracketed commentary noting their exclusion, e.g., “Adolphe Adam, Ambroise Thomas, Ch. Gounod, C. Saint-Saëns [...],” “Adolphe Adam, Ambroise Thomas, Ch. Gounod, C. Saint-Saëns [*et al.*]” or “Adolphe Adam, Ambroise Thomas, Ch. Gounod, C. Saint-Saëns [et les autres membres de la Société nationale].” Of these three preceding formats the last is preferred as the editorial commentary identifies the entity to which all the contributors belong.

The second option, transcribing four names and omitting the others, is not a very viable solution in cases where the corpus of signatures belongs to a common group. Omitting the rest of

the names would only be done in cases where there is no unifying element among the contributors. Even then, an indication of continuing signatures, i.e., elipsis points or [*et al.*] is preferable. The third option, summarizing all the signatures, should only be employed if the number of signatures is extensive, none are well-known, and all are members of some committee or organization. The cataloguer can include all the names within one comprehensive descriptive editorial commentary, such as “[Les membres de l’orchestre de l’Opéra].”

(6) Transcription of Punctuation

Transcription of punctuation in journal titles was another factor that required additions to the stipulations presented in the *Procedures*. A number of punctuation marks had predefined uses, therefore, use of these punctuation marks was restricted: (1) full-stop punctuation; this is already used to separate sub-unit titles from each other, as well as to separate content summaries from the directly preceding titles; and (2) semi-colons; these are used to separate further divisions of sub-units from one another.

The aim in transcribing titling is to conserve the order—when reading from left to right, and top to bottom—with a minimum of alteration or addition to the existing punctuation, yet yielding a comprehensible prose style. For clarity the cataloguer can occasionally add commas, colons, dashes, and semi-colons to journal titling. The following additional stipulations concerning punctuation have been decided upon.

(1) Series indicators, such as “Chapitre I,” “IX,” “première partie,” “n^o 21,” are always placed in parentheses, if apparent in the title itself, or in brackets, if added by the cataloguer.

(2) A frequent type of punctuation used in *L’Art musical* and other contemporary journals is a period followed by a dash “.—” (used frequently when separating the individual items in a content summary). When transcribing this type of punctuation the cataloguer changes it to merely a dash.

(3) Three-part titles can be hierarchical in nature, or all three phrases may be of equal value. In three-part titles of equal value, each part is separated by a dash. If the three-part title is hierarchical—the first two phrases forming an entity, with the second phrase describing or modifying the first, and the third phrase indicating specifically the topic of that particular article—the first and second phrases are joined together by a colon, and the third phrase is separated from the preceding by a period (see Figure 24).

Figure 24

- 157 *Mes souvenirs* : Les virtuoses. L. M. Gottschalk (II) Léon Escudier 193-95
[reproduction d'un chapitre du deuxième volume]

(4) Unlike article titles, where the transcription of titling does not deviate from the traditional order—left to right, and top to bottom—when cataloguing music examples and illustrations occasionally the titles were slightly rearranged so as to render the prose more fluent. Figure 25a is a photocopy of the title of a music supplement, and Figure 25b illustrates the manner in which it is catalogued.

Figure 25a



Figure 25b

[Supplément du 31 juillet 1884]

- 155 ●Georges Bachmann, *Vingt-cinq pièces* : (n° 1) [1-3]
 < Sérénade >, à Madame la générale Barry

* * *

C. STANDARDIZATION OF FRENCH LANGUAGE NORMS

For a unified presentation of this prototype Catalogue, as well as for future Catalogues treating French journals, standardization of French language norms for capitalization, italicization, accents

and hyphenation was deemed necessary. Journal titles can never be transcribed exactly as they appear in the source. A great variety of fonts—sizes, prints, types, etc.—and various linear presentations and spacings, as well as differing methods of punctuation, are used for visual effect and graphic delineation. For instance, some titles are all in upper case, some titles are a mixture of upper and lower case, italics, small print, etc., and titles of musical and literary works are not necessarily in italics. The following norms of capitalization and italicization were adopted.

(1) Capitalization of unit and sub-unit journal titles are regulated by the norms of modern French prose: the first letter of the first word is capitalized, as well as all other words that would normally be capitalized in modern French prose.

(2) Literary and musical works are italicized and capitalized following the principles set out in *Le Code typographique*, A. Ramat's *Grammaire typographique* and Larousse's *Dictionnaire des difficultés de la langue française*.⁸¹ The norms followed when cataloguing *L'Art musical* are summarized below:

(a) For titles that do not form a complete phrase, i.e., without a verb, beginning with *Le*, *La* or *Les*, all the words up to and including the first noun are capitalized, e.g., *La Petite Princesse*. Any words following the first noun, however, are not capitalized, e.g., *L'Éléphant blanc*.

(b) If there are two subjects of equal value in the title they are both capitalized, e.g., *La Cigale et la Fourmi*.

(c) If the title begins with *Un* or *Une* none of the words that follow are capitalized, unless, of course, they would be capitalized in normal prose, e.g., *Une folie à Rome*.

(d) For titles that begin with a spelled out ordinal only the first letter of the first noun is capitalized.

(e) For titles that are complete phrases (with a verb) only the first word is capitalized, even though the title may commence with *Le*, *La* or *Les*, e.g., *Le roi l'a dit*.

(f) In order to avoid confusion, titles of individual works contained within a collected edition are placed within quotation marks when the title(s) of the individual work(s) and that of the collected edition are referred to in the same phrase.

(g) Titles of journals are always italicized, and follow the rules of capitalization detailed above.

(h) Titles of poems are enclosed in quotation marks, unless they are titles of epic literary works, in which case they are italicized. Titles of poems also follow the rules of capitalization detailed above.

⁸¹P. Bonnefond, éd. *Le Code typographique* (Paris: Fédération C.G.C. de la Communication, 1986); A. Ramat, *Grammaire typographique* (Montreal: Tour de la Bourse, 1984); Adolphe V. Thomas, *Dictionnaire des difficultés de la langue française* (Paris: Librairie Larousse, 1971).

(i) Titles of illustrations are in regular font, and follow the rules of capitalization detailed above. Titles of recognized works of art are, of course, put in italics.

(j) Titles of musical and literary works in languages foreign to that of the journal follow the rules of italicization and capitalization for those specific languages.

(3) Indications such as n^o, or 2^e are always transcribed with the superscript characters.

(4) For the reasons presented previously, accents are printed on all upper case letters that require them regardless of whether or not accents appear in the journal.

(5) Nineteenth-century spellings are not altered. For example, “poëme” appearing in journal titling is transcribed as such, although the modern spelling is “poème.” This same principle applies also to hyphenation, e.g., the 19th-century spellings of *compte rendu* (*compte-rendu*) and *opéra-comique* (*opéra comique*) are retained when occurring in journal titling. In editorial commentary, however, spelling is modernized.

Chapter IV

L'ART MUSICAL: THE KEYWORD-AUTHOR INDEX

The previous RIPMix prototype volume treating *La Chronique musicale* included two indices, a Keyword Index (182 pages) and an Author Index (3 pages), each being distinctive in design and format. The title-derivative KWOC (KeyWord Out of Context) design⁸² of the RIPMix Keyword Index presented a format that offered access to all pertinent keywords, with abundant titling to judge the relevance of each entry, within a clear and attractive visual presentation. The last four pages of the RIPMix Keyword Index consisted of a chronological listing of all the music examples in the journal, presented in the same design and format. The RIPMix Author Index was not of the title-derivative type, but rather was an alphabetical listing of the authors' most complete names, with the RIPM number references following in a continuous paragraph after each author's name.

The format and programming capabilities of the present RIPM prototype Index have altered significantly; the basic design, however—a KWOC (KeyWord Out of Context) type—remains the same. This chapter will discuss the alterations effected in the design specifications and the programming capabilities of the RIPMix Indices, and the ensuing production of the current prototype RIPM Index treating *L'Art musical*.⁸³ As the RIPMix Keyword Index has been the principal focus of these revisions, i.e., the design of the author references has not changed, this chapter will deal primarily with the design and programming capabilities of the keyword references. The following topics will be discussed: (1) the disadvantages in the design specifications and programming capabilities of the previous RIPMix Keyword Index; (2) the alterations effected in the design specifications and programming capabilities of the present RIPM Keyword-Author Index (the keyword references); (3) the design and programming capabilities of the author references; (4) pre-editing the RIPM prototype Index treating *L'Art musical*; (5) post-editing the RIPM prototype Index; and (6) editing the author references.

⁸²There are three types of title-derivative indexes: (a) KeyWord in Context (KWIC); (b) KeyWord out of Context (KWOC); and (c) term co-ordination. KWIC indexes are arranged alphabetically, the keywords aligned centrally with as much titling context surrounding each keyword as will fit on a single line. There are no free-standing lead terms. This index design is used mainly for scientific subjects, where the keywords themselves are content-specific and do not require extensive titling to explain the subject matter. KWOC indexes present the pertinent entries beneath their free-standing lead terms, the lead terms being arranged alphabetically, usually left-justified on the column of the page. Each entry is composed of the whole title containing that particular keyword, with the keyword printed out in bold. Term co-ordination indexes present the co-occurrence of groups of significant words alphabetically arranged beneath free-standing lead terms printed in bold. The sub-entries may be a simple list of co-occurring terms, or include fragments of actual titling, with the keywords highlighted in bold.

⁸³The production of the Keyword-Author Index treating *L'Art musical* was aided immensely by Diane Cloutier who provided invaluable assistance in preparing the stop and equivalence lists.

A. DISADVANTAGES IN DESIGN SPECIFICATIONS AND PROGRAMMING CAPABILITIES OF THE PREVIOUS RIPM_{xix} KEYWORD INDEX

Before proceeding with an examination of the disadvantages in design specifications and programming capabilities of the previous RIPM_{xix} Keyword Index, it would be helpful to summarize the programming capabilities, as well as the layout specifications, of the previous prototype.

An RIPM Keyword Index has been referred to as being “arguably the most powerful tool of the RIPM_{xix} system, since it allows the scholar convenient access to subject matter, to the extent that subject matter is reflected in titling.”⁸⁴ The nature of titling in 19th-century art journals—tending towards the imaginative, often lacking terse content-specific terms, and thus requiring additional commentary—necessitated the selection of a title-derivative design for the Keyword Index. Title-derivative indexes work on the principle that significant words in titling indicate the subject matter of the text.⁸⁵ Because the computer programmes that process the Index consider all punctuation marks and spaces between words as delimiters, the keywords in an RIPM_{xix} Index were only single units, i.e., one word. For example, the term “Cirque-d’hiver” would be separated into its component parts, “Cirque-d” and “hiver,” and listed in the Index under “C” and “H,” respectively.

The lay-out of the RIPM_{xix} Keyword Index was in two columns with two running head identifiers: one running head in italics identifying the index—*Index par mots-clés*, right-justified on the recto side of the page—and the title of the journal—left-justified on the verso side of the page; and the other running head in regular font indicating the first and last keyword on the page, left- and right-justified, respectively. Keyword lead terms, in bold capitals, were left-justified in each column. Their order of priority was: (1) lead terms of alphabetical characters (i.e., words) arranged alphabetically; (2) lead terms composed of four-digit numerals (i.e., years) arranged in ascending order; and (3) the lead term “■” (the sigla indicating music examples), followed by a complete listing of all musical examples published in the entire run of the journal, arranged alphabetically by composer. The entries beneath each lead term were presented, left-justified with the keyword in each highlighted in bold, as reproductions of the title as it appeared in the Catalogue. The titles were reproduced on the basis of a telescoped hierarchical form: (1) if the keyword occurred in a unit title, only that title was reproduced regardless of any sub-unit titles which followed; (2) if the keyword occurred in any type of sub-unit titling the directly preceding sub-unit title to which it was subordinate, if any, and the unit title were reproduced. Entries under

⁸⁴Donald G. Gislason, *op. cit.*, 51.

⁸⁵Keywords to appear in an index can be selected from the data base in one of two ways: via (a) a stop-list, a separate file in which are listed all the keywords to be excluded from the index; or (b) a go-list, again, a separate file in which are listed all the keywords to be included in the index. The RIPM indexing system employs a stop-list.

lead terms that were words or years were arranged chronologically, by the RIPMxix reference numbers that appeared right-justified at the end of each sub-entry. The listing of music examples at the end of the Index was treated differently: this was arranged alphabetically by composer, anonymous composers first, with the names highlighted in bold as if they were keywords. In order that all the musical examples were compiled at the end of the Index special codes were necessary: \$0...%0 and \$8...%8. Either of these codes placed around a composer's name caused that entry to be arranged at the end of the Index, the composer's name being the keyword, and, hence, highlighted in bold. An additional feature of the \$8...%8 code was the suppression of the composer's name it enclosed in the Catalogue (but not in the Index). The latter code was used to avoid repetition of the same composer's name when several square-bracketed attributions to the same composer were necessary within a unit. Figure 26 illustrates two sample pages of the previous RIPMxix Keyword Index.

Figure 26

La Chronique musicale

1873-1874

1876

2 vol. in-24. - Paris, 1873. - Librairie musicale de Pottier de Lalaine. 74:121 ^r	l'année 1874 [liste] 74:137
Les instruments à archets à l'Exposition Universelle de Vienne, en 1873 [revue des luthiers d'Autriche, de l'Allemagne, du Belgique, de l'Italie, des Etats-Unis et de la France] 75:151 ^r	Ecole de musique religieuse: Palmarès pour l'année 1874 [liste] 74:142
1873-1874	Chronologie de l'année 1874 74:167
Le mouvement musical aux concerts de musique classique 1873-1874 74:74	Chronologie de l'année 1874 74:184
1873-74	Chronologie de l'année 1874 74:199
Varia	Chronologie de l'année 1874 75:9
Distribution des prix au Conservatoire de Musique - année 1873-74 74:143	Chronologie de l'année 1875 Décembre 1874 75:25
1874	L'Histoire en chanson: Année 1874 75:44
Chronologie de l'année 1874: Janvier 74:23	1875
Chronologie de l'année 1874 74:41	Chronologie de l'année 1875 Janvier 1875 75:25
Revue des théâtres lyriques	Chronologie de l'année 1875 75:40
Opéra. - Centième d' <i>Hamlet</i> [d'Ambroise Thomas]. - 23 mars 1874. 74:58 ^r	Chronologie de l'année 1875 75:92
Chronologie de l'année 1874 74:59	Ecole de musique religieuse. Palmarès pour l'année 1875 [liste] 75:110
Chronologie de l'année 1874 74:76	Palmarès du Conservatoire de Musique pour l'année 1875 [liste] 75:113
Chronologie de l'année 1874 74:96	Revue des concerts. Cirque Fernando: Concerts modernes de musique classique [du 3 et 10 octobre, 1875] 75:140 ^r
Bibliographie	Chronologie de l'année 1875 75:170
<i>Traité de l'expression musicale: Accents, nuances et mouvements dans la musique vocale et instrumentale</i> , par M. Mathis Lussy. - 1 vol. grand-in-8°. Paris. - Heugel et C ^e . - 1874. 74:112 ^r	Revue des théâtres lyriques
Chronologie de l'année 1874: Juin 74:113	Théâtre des Folies-Dramatiques - 31 décembre 1875 [Hervé, <i>La Belle Poule</i>] 76:7
Festival d'Avignon: 18, 19 et 20 juillet 1874 74:117 ^{ico}	Revue des théâtres lyriques
Bibliographie	Opéra
<i>La Comédie-Française, histoire administrative (1658-1757)</i> , par Jules Bonmassies. - Paris, Didier, 1874. In-12 de 400 pages, avec un tableau. 74:121 ^r	30 décembre 1875 [Mlle Colombier] 76:7
Chronologie de l'année 1874 74:134	L'Histoire en chansons: Année 1875 76:31
Varia	1876
[Correspondance:] Ve Centenaire de la mort de Pétrarque: 18, 19 et 20 juillet 1874 74:135	Revue des théâtres lyriques
Palmarès du Conservatoire de Musique pour	Théâtre Taitbout. - 20 février 1876 [<i>La Petite comtesse</i>] 76:7
	Revue des théâtres lyriques
	Théâtre des Folies-Dramatiques. - 24 février 1876. [Coëda, <i>Fleur de Baiser</i>] 76:7
	Revue des théâtres lyriques
	Opéra

Figure 26 (continued)

Index par Mots-Clés

MUS - ANON

MUS - DESMARETS

- 20 février 1876 [M. Boudouresque] 76:7
- Revue des théâtres lyriques
Théâtre de la Renaissance - 22 décembre 1876
[sic] [Lecocq, *La Petite Mariée*] 76:7
- **MUSIQUE**
- *Protajnaïa*, chanson russe du gouvernement de Simbirsk [anon] 73:57
- *Né koukouchetchka bo syrom borou ...*, chanson du gouvernement de Kalouga [anon] 73:57
- *Iékale kosake za dounal ...*, chanson cosaque [anon] 73:57
- *V spomni mata lioubeznaja ...* [anon] 73:71
- Chanson russe, morceau favori de Mme Bosio [anon] 73:71
- *V niz po matouchkié po volghié...*, chanson des haleurs du Volga [anon] 73:72
- *Po oulitzé mastovâ* (Dans la rue pavée...), chanson à danser [anon] 73:72
- *Ne boudité ménia...*, chanson à danser [anon] 73:72
- *Bidou sobi kopyla...*, chanson cosaque [anon] 73:72
- Avril, chanson de Remy Belleau
■ *Avril*, chanson pastorale du 16e siècle [anon] 74:62
- *Ballet royale de la nuit*, dansé par S. M. Louis XIV le 23 février 1653 [anon] 74:79
- *Venise*, barcarolle, poésie d'Alfred de Musset [anon] 75:31
- *Dolar!*, mélodie, poésie de Roger de Beauvoir [anon] 75:31
- Chronologie de l'année 1875
■ II *La Brise*, Préparation au trille [anon] 75:170
- Chronologie de l'année 1875
■ I *Prière*, Sons liés et filés [anon] 75:170
- *Chant provençal*, [dédié] à Madame Michel Carré, poésie de Michel Carré [anon] 76:9
- *Badinage* No. 3 [de] *12 Petites Pièces* [de] Th. Dubois [anon] 76:10
- *Solovei* (Le rossignol), musique d'Alabieff 73:71
- Les airs à danser de l'ancienne école française
■ *Forlane* de la *Reine des Peris* (Aubert - 1725) 74:109
- Revue des concerts
■ *Menuet de L'Arlestienne*, extrait de la suite d'orchestre, composée et arrangée pour piano par Georges Bizet 75:39
- Revue des concerts
■ *Sicilienne* de Boccherini, transcrite pour le piano par J. Massenet 74:30^r
- *Trio Italien Burlesque*, composé par le Sieur Cambert, Maître de la Musique de la fête Reyne Mère pour *Le Jaloux Invisible*, comédie de Brécourt (1666). Transcrit avec piano par J. B. Werkerlin. 75:149
- Les fondateurs de l'opéra français (deuxième article)
■ Air des Saliens [de] *Hesione* (Prologue - Scène 1) pour orchestre réduit pour piano par P. Lacomme. Paroles de Danchet. Musique de Campra (1700). 73:23
- Air [de] *Hesione* (Acte III - Scène II) (1700), transcrit par P. Lacomme. Paroles de Danchet. Musique de Campra. 73:43
- *La Rosière Républicaine* (1794), opéra en un acte, paroles de Sylvain Maréchal, musique de Grétry, scène, couplets du cur é avec choeur, réduits pour le piano par A. Coedès. [avec texte pour le 2e couplet] 73:49
- *Canaries de L'Europe Galante* (Campra - 1697) 74:88
- *Passepied de L'Europe Galante* (Campra 1697) 74:125
- *Denys le Tyran* (1794), opéra en un acte, paroles de Sylvain Maréchal, musique de Grétry, couplets réduits pour le piano par A. Coedès [avec texte pour le 3e couplet] 73:50
- Les fondateurs de l'opéra français (deuxième article)
■ *Récit de Bacchus* [de] *Thetis et Pélée* (1689) (Acte V). Paroles de Fontenelle. Musique de Colasse. 73:23
- *Rigaudons de Circe* (Desmarets 1694) 74:128

The result was a 180 page title-derivative KWOC design RIPMxix Keyword Index, where keywords, consisting of single words only, were reproduced with their integral titling. The disadvantages of this approach for RIPMxix Keyword Indexes were: (1) the extensive size; (2) the manual intervention required for selective editing; and (3) the lack of content-specificity in high-frequency keywords. Donald G. Gíslason, the previous researcher, having recognized these problems, presented four topics for further refinement:

First of all, considerable space might be saved in the Keyword Index if a frequently recurring title did not have to be repeated merely to indicate all the RIPM numbers with which it is associated... Secondly, space might also be saved in the Keyword Index if titles with more than one occurrence of the same keyword did not have to be printed as many times as the keyword occurred, but instead were printed once only, with all occurrences of the keyword highlighted in bold in the same title... A third topic for research involves the standardization of names of theatres and concert series in the Keyword Index... A fourth topic involves the sub-arrangement of large-use keywords such as “théâtre” or “opéra” into smaller sections... [As well] the production of this prototype inevitably required some *manual* intervention on the part of the cataloguer, *viz.*, to edit out selectively certain unwanted titles from the Keyword Index while retaining others...⁸⁶

* * *

B. ALTERATIONS EFFECTED IN THE DESIGN SPECIFICATIONS AND PROGRAMMING CAPABILITES

The specific problems within each of the three areas identified above—extensive size, necessity for manual intervention, and lack of content-specificity—will be examined in this section, along with the consequent alterations effected to the computer programmes and/or changes in design specifications.

(1) Extensive Size of the Keyword Index

Several factors contributed to the extensive length of the Keyword Index: (a) the reproduction of complete titles; (b) redundant titling; and (c) repetitive titling. The principal factor was the reproduction of the complete title preceding each keyword. For a journal of 30-odd years the size

⁸⁶Donald G. Gíslason, *op. cit.*, 100-01.

of the resulting Keyword Index would clearly be unacceptable.⁸⁷ As well, integral reproductions of titling in the Index would make the Catalogue virtually obsolete.

The alterations effected to the computer programme to remedy this situation were as follows: (1) instead of reproducing the whole title, the entries under each lead term reproduce only partial titles—the portion encompassed by ten words before and after the highlighted keyword; (2) only the title containing the pertinent keyword—unit or sub-unit, but not both—is reproduced, rather than the complete title; (3) as a reproduction of the complete title is no longer necessary, the indentation pattern matching the one in the Catalogue is, therefore, not required (all the entries are now left-justified, saving some space). Further measures were taken to save additional space. The margins—right and left, top and bottom—have been considerably reduced, as well as the spacing between the lead terms and their entries. The third category of lead terms—the listing of all the music examples under the music sigla—were considered as superfluous and omitted.⁸⁸ The following sample pages illustrate the current design and format of an RIPM Keyword-Author Index.

⁸⁷If the ratio of about 1:3.5 is followed (47 pages of Catalogue: 182 pages of Index), the Index treating *L'Art musical* would be 28,000 pages long!

⁸⁸This change renders the \$0...%0 code obsolete; the \$8...%8 code, however, is still necessary as its additional function, the suppression of a word in the Catalogue but not in the Index, is still required.

REVUE SANS TITRE

REYER

REVUE SANS-GÈNE

Théâtre des Menus-Plaisirs : *La Revue Sans-Gêne*, en trois actes et neuf tableaux, par MM. Montréal, Blondeau 94:15r

REVUE SANS TITRE

Semaine théâtrale. Variétés : *La Revue sans titre*, revue en deux actes, de M. Charles Monselet; *On demande une femme honnête*, comédie 76:441r

REVUE THÉÂTRALE

Revue théâtrale 74:442r; 76:192r, 451r; 77:6r, 16r, 332r, 352r, 361r, 371r, 379r, 418r, 447r, 455r, 465r, 475r, 486r, 509r, 520r; 78:6r, 28r, 38r, 50r, 69r, 79r, 99r, 111r, 131r, 146r, 200r, 236r, 248r, 267r, 315r, 347r, 357r, 402r, 443r, 465r, 487r; 79:26r, 36r, 48r, 59r, 165r, 186r, 205r, 271r, 400r, 476r, 519r; 80:6r, 34r, 81r; 84:4r, 12r, 22r, 29r, 35r, 43r, 52r, 61r, 69r, 88r, 100r, 106r, 113r, 119r, 126r, 131r, 139r, 148r; 85:15r, 23r, 32r, 38r, 45r, 53r, 61r, 70r, 87r, 95r, 105r, 111r, 118r, 125r, 134r, 139r, 147r, 155r, 165r; 86:3r, 11r, 21r, 31r, 37r, 43r, 55r, 66r, 77r, 87r, 98r, 109r, 118r, 140r, 149r, 157r, 166r, 175r, 188r, 200r, 209r, 221r; 87:3r, 12r, 26r, 34r, 44r, 55r, 66r, 75r, 85r, 95r, 105r, 113r, 123r, 145r, 154r, 164r, 174r, 181r, 192r, 200r, 211r, 220r; 88:3r, 11r, 20r, 28r, 36r, 44r, 53r, 62r, 72r, 80r, 90r, 97r, 104r, 132r, 148r, 156r, 167r, 177r, 190r, 200r; 89:4r, 13r, 25r, 34r, 44r, 53r, 64r, 73r, 84r, 94r, 105r, 114r, 122r, 131r, 137r, 143r, 151r, 159r, 168r, 178r, 190r, 200r, 212r, 223r; 90:3r, 10r, 21r, 30r, 40r, 49r, 60r, 69r, 79r, 87r, 99r, 105r, 112r, 141r, 150r, 158r, 165r, 175r, 184r, 193r, 203r; 91:3r, 13r, 22r, 32r, 41r, 49r, 57r, 70r, 77r, 84r, 92r, 99r, 107r, 113r, 118r, 126r, 135r, 142r, 150r, 157r, 164r, 172r, 182r, 192r; 92:5r, 15r, 26r, 35r, 46r, 56r, 67r, 77r, 89r, 101r, 112r

Revue théâtrale (Ambigu : Davyl, *Les Abandonnés* (drame). Survol des théâtres) 78:191r

Revue théâtrale. Bouffes-Parisiens - Reprise de *La Timbale d'argent* [de Vasseur. A. Talxy, 78:177r

Revue théâtrale. Château-d'Eau : *Le Soldat Rouvel*, drame en cinq actes, de M. L. 78:500r

Revue théâtrale de Paris à Gand 77:78r

Revue théâtrale : Opéra [artistes] 88:124

Revue théâtrale : Opéra [artistes engagés pour la saison à venir : Jérôme, Saleza 88:116r

Revue théâtrale : Opéra [extraits du rapport de Proust sur le budget des 90:126

Revue théâtrale : Opéra [Mlle Lobstein. Paladilhe, *La Patrie*] 87:132r

Revue théâtrale : Opéra [répertoire] 87:138r

Revue théâtrale : Opéra [Verdi, *Aïda*] 90:132r

Revue théâtrale : Opéra [Verdi, *Aïda*; Mme Durand-Ulbach] 90:120r

Revue théâtrale. Porte-Saint-Martin : Reprise du *Tour du monde en 80 jours* [de D'Ennery et Verne] - 78:217r

Revue théâtrale : premières et débuts 88:138r

REY, ÉTIENNE 74:147; 75:224

REY

§40 *Chants religieux pour les cérémonies* [par Étienne Rey] 74:151

§40 *Chants religieux pour toutes les cérémonies*, d'Étienne Rey [Escudier éd.] 74:111

§Compositions vocales d'Étienne Rey [Escudier éd.] 74:483

de L.-M. Gottschalk : Mlle Clara Gottschalk [Georges Pfeiffer, Étienne Rey et Bonneheé aux salons Pleyel-Wolff] 74:6r

de *La Fontaine et de Florian* mises en musique par Étienne Rey [reproduit du *Soir*] 73:108r

L'été musical de Lisbonne [Rey Colaço. La troupe d'opéra bouffe et Luisa Rosselli] 82:465

§*Le astuzie femminili* de D. Cimarosa [et] *Le Petit Soldat* d'Étienne Rey [Escudier éd.] 74:63

le piano de L. M. Gottschalk [O'Kelly, Roger et Étienne Rey à la salle Herz] 74:27r

Les jeudis de M. et Mme Comettant [Étienne Rey, *Le Petit Soldat*] 74:57r

Nouvelle méthode de chant, par Étienne Rey : (I) Préliminaires [reproduction de la préface] 75:224

§Œuvres d'Étienne Rey [Escudier éd.] 75:112; 76:423

Quarante chants religieux par Étienne Rey 74:147

Rat de ville et le Rat des champs d'Étienne Rey [Escudier éd.] 73:27

Soirée chez le docteur Galezowski [Tamberlick, Telesinski et Étienne Rey] 74:48r

[Soirée chez Yvon : Bonneheé, Étienne Rey et Mme Lagrange] 75:168r

Suisse : Genève [concert de Louis Rey] 94:189

REY-BALLA

directeur du Grand-Théâtre. Concert de Capurro-Tophany. Le ténor Audoin. Grand-Théâtre : Rey-Balla, *La Gitana*. Cercle philharmonique : Mme Talvo-Bedogni et J. de S.] 64:73r

REYER, ERNEST 73:188r; 74:259r; 75:153r; 76:151r; 85:9r, 179; 87:186

REYER

Belgique (Bruxelles, le 25 février 1890) [parodies de *Salammô* de Reyer] 90:32r

Belgique (Bruxelles, le 28 janvier 1890) [Préparatifs pour *Salammô* de Reyer au théâtre de la Monnaie. Séances de musique de chambre : Anthoni, Guidé, Poncetlet, Merck, Neumanns 90:13r

Belgique (Bruxelles, le 28 octobre 1891) [Théâtre de la Monnaie : Rossini, *Le Barbier de Séville*. Reyer, *Salammô*. Camille Gurickx, Émile Agniez et Alphonse Gœyens nommés professeurs 91:159r

Belgique : Bruxelles [théâtre de la Monnaie : Reyer, *Sigurd*] 94:7

Concerts populaires [de Pasdeloup au Cirque d'Hiver : Reyer, *Sigurd* (fragments)] 76:409r

Concerts populaires [de Pasdeloup au Cirque d'Hiver : Weber, Ouverture d'*Obéron*; Reyer, *Marche tsigane*; Mme de Grandval, Concerto pour hautbois (Gillet); Schumann, Concerto 80:442r

«de Dufreny» (1705) [de *Quarante vieilles chansons*, recueillies par Ernest Reyer] 85:180

1^{er} acte] [avec un extrait des *Notes de musique de Reyer*] 87:45r

RHAPSODIE

RICCI

- Gustave Flaubert, paroles de Camille du Locle, musique de Ernest Reyer (Bruxelles, le 11 février 1890) 90:19r
 Les nouvelles nominations au Conservatoire [Delibes, Barthe et Reyer] 80:471
 Les réformes nécessaires [au Conservatoire : le feuilleton d'Ernest Reyer dans le *Journal des débats*] 81:321
 Lettre de Belgique (Bruxelles, 28 octobre 1890) [Théâtre de la Monnaie : Reyer, *Salammbô*. Alhambra : Concert Lamoureux] 90:168r
 Lettre de Belgique (Bruxelles, le 12 septembre 1888) [théâtre de la Monnaie : Reyer, *Sigurd*; débuts de Chevalier et Gardoni] 88:133r
Madame Grégoire [de Clapisson]; *Les Deux Cadis* [d'Ymbert]; *La Statue* [de Reyer]; *Au travers du mur* [de Poniatowski]; *Le Buisson vert* [de Gastinel]; *Le Neveu de Gulliver* [de 76:314
 MM. Jules Barbier et Michel Carré, musique de M. Ernest Reyer 61:127r
 •Muset (vers 1210) [de *Quarante vieilles chansons*, recueillies par Ernest Reyer] 85:182
 Nantes (3 décembre) [Reyer, *Sigurd*] 93:180
 Opéra [distribution de *Salammbô* de Reyer] 92:101r
 Opéra [Gounod, *Le Tribut de Zamora*. Reyer, répétitions de *Sigurd*] 85:38r
 Opéra [Meyerbeer, *L'Africaine*; débuts de Gibert et Bartet. Reyer, *Sigurd*] 93:145r
 Opéra [Meyerbeer, *L'Africaine*. Distribution de *Salammbô* de Reyer] 92:89r
 Opéra [Meyerbeer, *L'Africaine*; Gayarre. Reyer, *Sigurd*] 86:55r
 Opéra [Meyerbeer, *L'Africaine* (première représentation à prix populaires). *Robert le Diable*. Reyer, répétitions de *Sigurd*] 85:70r
 Opéra [Reyer, *Sigurd*] 85:87r; 87:26r
 Opéra [Reyer, *Sigurd*. Gounod, *Fausl*] 91:118r
 Opéra [Reyer, *Sigurd*. Répertoire] 88:90r
 paroles de M. Camille du Locle, musique de M. Ernest Reyer (première représentation le lundi 16 mai 1892) 92:99r
 §*Quarante vieilles chansons* (du XII^e au XVIII^e siècle) [recueillies par Ernest Reyer] 85:179
Quarante vieilles chansons (du XII^e au XVIII^e siècle) [recueillies par Ernest Reyer] [reproduction de la table des matières et de la préface] 85:181
 [Théâtre de la Monnaie : Reyer, *Sigurd*] 87:6r
 Théâtre national de l'Opéra : première représentation de *Sigurd* [de Reyer] 85:76r
 Théâtre national de l'Opéra : *Sigurd* [de Reyer] 90:157r
 Théâtre royal de la Monnaie : *Sigurd* [de Reyer] (première représentation) 84:3r
 Théâtre-Lyrique impérial : reprises et débuts [Mozart, *Les Noces de Figaro*. Reyer, *La Statue*] 63:279r
- RHAPSODIE**
 Concerts du Château-d'Eau [de Lamoureux : Chabrier, *Espana* (rhapsodie pour orchestre)] 83:432r
- RHEINGOLD**
- Étranger / Allemagne : Dresde [Wagner, *Das Rheingold*; *Die Walküre*] – Berlin – Hambourg – Francfort-sur-le-Mein – Munich 94:225
 Étranger / Rome [Teatro Apollo : Wagner, *Das Rheingold*; Seild (chef d'orchestre), Mme Vigot, Lieban et la troupe Neumann]; [Invention 83:209
 tétralogie de Wagner : 1^{re} lettre de notre correspondant particulier [*Das Rheingold*, *Tannhäuser*, *Lohengrin*] (Bayreuth, 14 août) 76:279r
- RHÉNAN**
 Aix-la-Chapelle [programme du 38^e festival rhénan] 61:155
 Kreuznach, Prusse rhénane (ce 13 août 1869) [concert organisé par l'administration des 69:239
 et fêtes musicales : Sophie Cruvelli (la comtesse Vigier)] (Kreuznach [Prusse rhénane], 12 juillet) 70:204r
- RHIN**
 Belgique : correspondance particulière d'Anvers [Société de musique : Benoit, *Le Rhin*] 89:109
 « Le Rhin allemand » [d'Alfred de Musset] 70:220
 « Le Rhin suisse » [poème] [traduit par Wekerlin] 70:220
- RHÔNE**
Le Rhône 89:230r
- RHUMATISMAL**
 Maladies adynamiques. Dureté d'oreille – Surdité. Affections rhumatismales et arthritiques. Insomnie. Danse de Saint-Guy. Épilepsie. Hypochondrie et hystère. 68:13
- RHUME**
 Les brouillards et M. Bagier – À qui le rhume? – Un baryton noyé – P.S. *Crispino e la comare* [des frères 66:337
 Opéra [épidémie de rhume] 90:203r
- RHYTHME**
 Avant-propos. La mesure, le rythme. De la vraie signification du mot accompagnement. Le son et 69:156
 Du son. De la mélodie. L'harmonie. Du rythme 61:85
 Le rythme musical : *L'Art de jouer en mesure*, par M. Samuel 63:71r
- RIBAULT, F.** 62:37
- RIBAULT**
 [Correspondance : Bataille, Mme Ribault et les activités théâtrales à Bordeaux] (9 janvier 1862)] 62:30
 [Lettre de Mme Ribault sur les raisons de sa résiliation du Grand-Théâtre de Bordeaux, 62:37
- RICCI, FEDERICO** 67:334, 334
- RICCI**
 A. de Lasalle, un portrait à l'eau-forte de F. Ricci, par Cucinotta, et un appendice contenant un résumé des opinions 70:214
 actes, paroles de M. Gaston Escudier, musique de feu Luigi Ricci 76:71r
 §*Chi dura vince* de L. Ricci [et] *Il marito e l'amante* de Fed. Ricci [Escudier éd.] 65:273

With the reproduction of only a specific number of words before and after a highlighted keyword, the previously KWOC-type Index now has KWIC-type elements. The present prototype RIPM Index is more of the “double look-up”⁸⁹ variety, putting more onus on the Catalogue, and making both parts of a bi-partite RIPM Catalogue and Keyword-Author Index indispensable. The entries under a lead term are now arranged alphabetically by first letter, rather than chronologically by RIPM reference numbers as previously.

Redundant titling also contributed to the extensive length of the Index. As keywords could consist of only one word, the reproduction of the same title as an entry under two or more different keywords all referring to the same title often occurred. For example, a unit or sub-unit title containing the phrase “École de musique religieuse” would be reproduced in its entirety under the lead terms “ÉCOLE,” “MUSIQUE,” and “RELIGIEUSE” even though the term refers to the same institution and has only a single RIPM reference number. A solution to this problem involved the programming of several new codes, all with the same basic function—a concatenating one. The computer programme that compiles the Index removes from the data base all codes and punctuation marks, separating the keywords to be included in the Index into their individual components. In other words, all punctuation marks, as well as all spaces between words, are considered word delimiters. Two types of codes, therefore, were necessary: (a) a carat, “^” inserted between words to unite them; and (b) a dollar sign placed before specific punctuation marks in order that that punctuation not be considered a word delimiter. (The punctuation marks programmed are: the period, apostrophe, comma, and quotation, exclamation and question marks.)

These concatenating codes are inserted into the data base, and, without affecting the appearance of the Catalogue, link together two or more words to form “composite” keywords in the Index. The concatenated term should be continuous, i.e., with no spaces or breaks in the line, therefore, the entire composite keyword must be entered into the computer on the same line:

e.g., Cirque-d\$h'hiver

e.g., Jeanne\$,^Jeannette^et^Jeanneton

These concatenating codes not only render the Keyword Index more compact by eliminating much redundant titling, but also make keywords more content-specific. This latter element will be discussed below, in the section dealing with the lack of content-specificity of high-frequency keywords.

The first problem referred to by Gíslason as worthy of further research refers to the repetitive listing of a frequently recurring title merely to indicate all the RIPM numbers with which it is

⁸⁹Bibliographic references may be one of two types: “single look-up,” with a full bibliographic reference; or “double look-up,” where a shorter reference code is used, referring the reader to a list where full bibliographic details are available.

associated. For example, in the RIPMxix Keyword Index treating *La Chronique musicale* the unit title "Varia" was printed out 65 times—taking up more than a full page of print—merely to indicate the RIPM reference number for each title. This problem—the repeated reproduction of frequently recurring identical titles—was solved by a change in design. The entries for this type of titling are now modelled after the format of the author references. The lead term, in bold capitals, is followed by the RIPM number references in a continuous paragraph. This format is programmed to print out automatically, but only when the frequently recurring title (unit or sub-unit) is exactly identical, including all accents and punctuation marks. This design, therefore, does not work for titles of articles in a continuing series, each of which contains differing series indicators. It is, however, excellent for continuing rubrics, e.g., "Nouvelles diverses" or "Revue des théâtres," providing a reference in the Index for all the occurrences of a particular rubric in the Catalogue. This type of reference is neither of the KWIC, KWOC or term co-ordination type, but totally of the "double look-up" kind.

(2) Manual Intervention Required for Selective Editing

Occasionally, unnecessary entries occurred under keywords which, for one reason or another, could not be put on the stop-list. These types of entries occurred in: (a) a title where the same keyword was repeated two or more times (and thus the title would be printed out as many times as the keyword appeared); and (b) a lead term which had various meanings, some entries being essential and others being uninformative. For example, the keyword "DONNE" as a verb offers little interest, however, it is the name of an artist and cannot, therefore, be placed on the stop-list. Previously the deletion of these unwanted entries was only possible manually, after the raw data has been processed but prior to printing. As manual intervention was clearly impossible on a large-scale basis, a code was devised to deal with this problem.⁹⁰ An asterisk "*" attached to a keyword causes it to appear in the Index even though that specific keyword is programmed to be excluded from the Index, namely, it is on the stop-list. The asterisk code is inserted by the cataloguer right into the data base, but functions only with the computer programmes that compile the Index. The asterisk will function if attached anywhere to the keyword, but for purposes of standardization should be inserted after the first letter, e.g., "M*ario."

The asterisk code thus solves the problem of useless entries under a lead term which must be included because some of the entries are essential. Depending on the number of entries, this code can also be used for titles in which the keyword occurs more than once. The word is placed on the stop-list, then the first occurrence of that keyword within a title is coded with an asterisk, thus ensuring that titles containing two or more occurrences of the same keyword are printed out only once in the Index.

⁹⁰This code was proposed by Marcello Conati, while editing *La Gazzetta musicale di Firenze*.

(3) Lack of Content-Specificity in High-Frequency Keywords

The third and fourth topics for further research—the standardization of names of theatres, etc., and the sub-arrangement of high-frequency keywords—both deal with the limited content-specificity of the previous KWOC-type RIPMxix Index. Limited content-specificity of keywords is caused directly by the fact that keywords can be only one word long. Under high-frequency keywords such as “CONCERT” or “THÉÂTRE” the listings in the previous prototype RIPMxix Keyword Index were quite long, numbering, respectively, 196 and 79 entries. This is for a four-year journal; for a journal that extends over a period of 30-odd years, a rough estimate of the entries under these two lead terms would be, respectively, 6,000 and 2,400. Clearly the extensive number of entries under high-frequency keywords would prove tiresome to any scholar consulting the Index. The solution to this problem was the creation of “composite” keywords, in effect, the inclusion of term co-ordination elements into the KWOC design. The two types of concatenating codes, the carat and the dollar sign-punctuation mark, necessary for creating composite keywords have been discussed previously.

These concatenating codes provide a partial solution to the problem of long lists of entries under high-frequency keywords. With the use of these codes the entries under the two high-frequency keywords mentioned previously, “CONCERT” and “THÉÂTRE,” can be arranged into individual groups. For example, the four prominent concert series—the Concerts populaires, Concerts Colonne, Concerts Lamoureux and the Société des concerts du Conservatoire—can each be indexed under their various appellations,

i.e., “CONCERTS POPULAIRES” / “CONCERTS POPULAIRE DE MUSIQUE CLASSIQUE” / “CONCERTS PASDELOUP”

i.e., “CONCERTS COLONNE” / “CONCERTS DU CHÂTELET”

i.e., “CONCERTS LAMOUREUX” / “CONCERTS DU CHÂTEAU-D’EAU” / “NOUVEAUX CONCERTS”

i.e., “SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE” / “SOCIÉTÉ DES CONCERTS” / “CONCERTS DU CONSERVATOIRE”

rather than all the entries being grouped under the lead term “CONCERT.” These additional term co-ordination elements make keywords more content-specific, thus allowing for sub-arrangements of smaller groups within a larger category. As composite keywords are dependent on codes which the cataloguer inserts, the categories of keywords to be concatenated should be governed by some norms (this will be discussed in the penultimate section “Post-editing *L’Art musical*”).

However, as stated previously, these concatenating codes provide but a partial solution. One difficulty, for example, is that no distinction can be made between the two meanings of the keyword “OPÉRA”—opéra, the genre, or Opéra, the theatre—the same holds true for the keyword “OPÉRA-COMIQUE.” (Another case in point is the keyword “ITALIENS,” which can mean the

people, the nationality or the theatre.) With respect to standardizing the names of theatres, etc. these concatenating codes provide merely a partial solution. For example, depending on the time period, the Opéra is referred to in a great variety of ways: Académie royale de musique, Académie nationale de musique, Académie de musique, Académie impériale de musique, théâtre impérial de l'Opéra, and simply Opéra.⁹¹ Of course, the individual names would all be sub-arranged, but not in the same area of the Index, i.e., under "A," "Académie..."; under "O," "Opéra"; and under "T," "Théâtre...."

The ideal solution, as the previous researcher has stated, is that "the names of theatres and concert series should all be listed under a single keyword lead term [formed by concatenating all the words contained in the most complete version], to which other variants are equivalenced, with cross-references...to guide the reader to the proper lead term."⁹² This suggestion was not found viable for several reasons: (1) preparing an equivalence list for the great number of variant names of the many theatres, concert series, societies, associations, etc., that are discussed in *L'Art musical* would require a considerable expenditure of time (researching, compiling, standardizing, etc.); (2) the variant appellations of the theatres, concerts series, societies, etc. offer a contemporary portrait of the musical milieu, as well as, in many cases, being of historical interest; and (3) cross-referencing would require complex programming.

* * *

C. DESIGN AND PROGRAMMING CAPABILITIES OF THE AUTHOR REFERENCES IN THE KEYWORD INDEX

The design of the RIPMxix Author Index was separate and distinct from the Keyword Index. The format was neither a KWIC nor a KWOC type, merely an alphabetical listing of authors—in bold print—followed by the RIPM number references presented in a continuous paragraph after the author's name. The only alteration in this design was the merger of the RIPMxix Author Index with the Keyword Index. The programming capabilities of the author portion of an RIPM Index are, therefore, unchanged. The reasons for this decision are detailed below.

The nature of the computer programme that compiles the author references is such that it groups together only those references with exactly identical signatures. That is, separate listings appear for each of the following signatures, "Léon Escudier," "L. Escudier," or "L. Es...," even though the author is one and the same. Related to this problem are the various kinds of qualifying information—indications of affiliation, origin, occupation, etc.—that occasionally appear before

⁹¹This is not an isolated case, most 19th-century theatres and concert series have a number of variant appellations.

⁹²Donald G. Gíslason, *op. cit.*, 80.

or after a signature and are entered in the same data fields as the author's first or last name. In cases such as these, awkward author references that are, again, considered separate and distinct contributors are created. For example, the following information entered in the "NAME OF AUTHOR" data fields, ">Musard, directeur des Concerts-Musard, dit Champs-Élysées>Ch.>" would result in the author's name being listed under "M" in the Index as:

Musard, directeur des Concerts-Musard, dit Champs-Élysées, Ch.

In order to standardize the format of the author references the variant entries must be altered manually in the data. With respect to the Author Index treating *La Chronique musicale*—where the list of authors was one and a half pages long—standardization of the author references posed no great problem. The policy followed was the following: (1) all variant forms of an author's name were altered to the most complete or common form; and (2) qualifying information was deleted from data fields to produce more appropriate lead terms.⁹³ Although the number of contributors to *L'Art musical* is extensive, it was felt that the time and effort required for the creation of an author equivalence list (complex programming, compiling and equating the references, etc.) did not warrant its utilization. The solution implemented will be discussed in the last section "Editing the author references."

* * *

D. PRE-EDITING *L'ART MUSICAL*

The basic steps in pre- and post-editing an RIPM Keyword-Author Index are the same as for the previous prototype Indices. A brief precis of the essential features of the computer programme that compiles the Index is necessary to understand the utilization of the concatenating codes that have been added.

The computer programme that compiles the keywords deals with two important factors: (1) "noise," trivial or unhelpful lead terms; and (2) "scattering," dispersal of similar information under differing lead terms. Keyword selection and the problem of "noise" are dealt with by means of an initial stripping process and the pre- and post-edit stop-lists. The stripping process removes the following from the data base: all data not in the Title Column of the Catalogue; all punctuation marks; all coding for accents, superscripts, italics, etc.; as well as the following

⁹³The manual standardization that Gíslason effected—in an intermediary file that was created during processing—was as follows: (1) variant forms of a name were changed to conform to the most complete version ("Henry" was altered to "Henri" for "Henri Cohen"; "P. Foucher" was expanded to "Paul Foucher"); (2) initials were identified, e.g., "A.H." to "Arthur Heulhard"); and (3) the four cases of qualifying information producing inappropriate lead terms, e.g., "A. Gérard (ancien bibliothécaire)", were manually deleted.

classes of character strings: (a) all single characters except the music and illustration sigla codes “#,” “=,” “{” and “}”⁹⁴ (namely, all Arabic numerals from 1 to 9 and all one-letter words having a purely grammatical function, e.g., “M.” and “à”); (b) all character strings beginning with an Arabic numeral, except those of exactly four characters and those beginning with four characters and a hyphen; and (c) all Roman numerals from I to IX, both upper and lower case.

The pre-edit stop-list of specific character strings—already formulated for the previous prototype Keyword Index—contains the following groups: (1) forms of address, e.g., “Mme,” “Mlle”; (2) pronouns and possessives, e.g., “il,” “nous”; (3) prepositions, conjunctions, etc., e.g., “et,” “dans”; (4) spelled out ordinals, e.g., “deuxième,” “troisième” (premier/première has been retained as useful for identifying first performances); (5) inflected verbs, e.g., “est,” “dit”; and (6) other non-specific words, e.g., “suivre,” “chapitre.”⁹⁵

The problem of “scattering” is dealt with by the equivalence list, which equates orthographic variations of the same word. The pre-edit equivalence list—already created for the previous prototype Keyword Index—is based on the following terms: (1) singulars and plurals, e.g., “concert/concerts”; (2) masculine and feminine, e.g., “vocal/vocale”; (3) similar terms in various languages, e.g., “centenaire/centenari”; and (4) words with the same roots and/or orthographic variations in spelling, e.g., “facsimile/fac-simile.”⁹⁶

The two other essential steps in pre-editing the Index treating *L’Art musical* were: (1) due to the implementation of the new concatenating codes a decision as to the types of composite keywords that would appear in the Index; and (2) subsequent to these decisions, the insertion of appropriate concatenating codes into the database. The eight high-frequency keywords in the Keyword Index treating *La Chronique musicale*, most derived from the titling of review sections, gave an indication as to what type of terms should be concatenated:

CONCERTS	196 titles
THÉÂTRE	79 titles

⁹⁴The code “#” produces “•,” the sigla for individual music examples; the code “=” produces “o,” the sigla for individual illustrations; and the codes “{” and “}” print the sigla for collective titles of music and illustrations “∇.” The reason why the two latter codes produce an identical result is that originally “{” printed a black arrowhead and “}” printed a blank arrowhead.

⁹⁵The stop-list is arranged alphabetically commencing with strings of characters/letters preceded by a symbol, then strings of characters composed of letters, and finally numerical strings, arranged chronologically. The list is entirely in lower case, with no codes for accents, the \$M code for ligatures being the sole exception. Composite keywords, however, are entered exactly as they are written in the raw data, i.e., with the carat and dollar sign-punctuation codes.

⁹⁶The equivalence list is, also, alphabetical, listing pairs of character strings to be equated in the Index. Both strings of each pair are in lower case, separated by a comma. The first character string indicates the orthography of the lead term (which is printed out in bold capitals in the Index as a heading for the subsequent entries), requiring, therefore, the correct coding for accents. The second character string indicates the keyword which will appear under a particular lead term. As in the stop-list, the \$M code must be inserted (for both strings in the pair), as well as the concatenating codes.

REVUE	77 titles
OPÉRA	76 titles
MUSIQUE	68 titles, after manual deletions
SALLE	42 titles
OPÉRA-COMIQUE	33 titles
MUSICAL	32 titles

From the preceding list it appeared viable to concatenate names of theatres, buildings/locations, concert series, and continuing rubrics. With respect to the RIPM Index treating *L'Art musical* the categories of keywords that required concatenation are as follows:

- (1) Theatres: the complete name is concatenated irrespective of capitalization, e.g., “théâtre[^]de[^]la[^]Monnaie,” “Teatro[^]Apollo.” However, if a city is mentioned in conjunction with the theatre, the city is not linked with the theatre, e.g., “théâtre[^]municipal de Rome.”
- (2) Societies and associations: again, the name as it is indexed is concatenated irrespective of capitalization, e.g., “Société[^]des[^]jeunes[^]artistes[^]du[^]Conservatoire,” “Association[^]des[^]artistes[^]musiciens,” “Société[^]des[^]concerts[^]du[^]Conservatoire.”
- (3) Concert series: only actual names of concert series are united, e.g., “Concerts[^]Lamoureux,” “Concerts[^]populaires[^]de[^]musique[^]classique.”
- (4) Buildings and locations: e.g., “Conservatoire[^]de[^]musique[^]et[^]de[^]déclamation,” “salle[^]Herz.”
- (5) Dramatic and theatrical works: their concatenation is governed by French indexing practices, which in this case are governed by capitalization. (The French rules of capitalization have been previously detailed). “Un[^]bal[^]masqué” is joined together, as is “Le[^]roi[^]l[^]a[^]dit,” but the article is not included in cases such as “Les Mousquetaires[^]de[^]la[^]reine” and “La Dame[^]blanche.” For two-part titles, separated by “ou,” each part is joined together separately, e.g., “Guido[^]et[^]Ginevra ou la Peste[^]de[^]Florence.”
- (6) Large-scale programmatic instrumental works: those titles that are italicized are concatenated, e.g., “Symphonie[^]fantastique.”
- (7) Songs: titles of songs are concatenated, according to the principles discussed above.
- (8) Journals: again, the name as it is indexed is concatenated irrespective of capitalization. Note that if the name of a city forms part of that journal title, the city is also joined together, e.g., “Gazzetta[^]musicale[^]di[^]Milano.”
- (9) Continuing rubrics: these apply mainly to the titling of miscellaneous and review sections, e.g., “Faits[^]divers,” “Revue[^]théâtrale” and “Bruits[^]qui[^]courent.” This provides the reader with access to the all the RIPM number references of a particular rubric in one convenient location.
- (10) Various other word groups where one or more of the words describe or modify the principal

noun, e.g., “correspondance[^]particulière,” “dix-neuvième[^]siècle,” or when the word group is an entity in itself, e.g., “compte rendu,” “chef-d’œuvre.”

There are four types of keywords that are not concatenated in the Keyword Index treating *L’Art musical*: (1) two-part names; (2) generic titles of instrumental music; (3) titles of literary works (poems, books, dictionaries, theoretical works, treatises, etc.); and (4) names of churches, cathedrals, etc. Two-part names, e.g., “Mme Boutet de Monvel,” are not joined together because the majority of these artists are little known and concatenating the two-part name would deprive the scholar of half the source in the Index. Generic titles of instrumental music and titles of literary publications are not joined together because, again, a large number of these works are little known, many of these titles are very long, and also the principal keyword could occur in the middle of the title. For example, if the hypothetical title, “*L’Année musicale à Bruxelles: opéra, opéra-comique et opérette en 1876*” was concatenated five very important keywords would be lost: “Bruxelles,” “opéra,” “opéra-comique,” “opérette” and “1876.” However, if any of the composite keywords to be concatenated (see the list above) are found within titles of literary or instrumental works, those keywords are concatenated, e.g., “dix-neuvième[^]siècle” in the title “*Compositeurs français du dix-neuvième siècle.*” Names of churches, cathedrals, etc. should not be joined together as many of them are known by specific names, e.g., “Notre-Dame” or “Saint-Germain-des-Pres.”

* * *

E. POST-EDITING *L’ART MUSICAL*

After running the Index with the existing pre-edit stop and equivalence lists and the inserted concatenating codes, the Index had to be edited. Post-editing involved the deletion of extraneous and unwanted keywords and standardization of the lead terms. The size of the pre-edit Index was less than expected. The ratio of pre-edit Index to Catalogue had been estimated to be about 2:1; therefore, the Catalogue being about 800 pages, the Index was to have been about 1600 pages. The Index run with the pre-edit stop and equivalence lists was, however, only slightly over 1400 pages. The ideal ratio of post-edit Index to Catalogue had been estimated to be about 1.5:1, the ideal size of the final copy of the Index treating *L’Art musical* being circa 1200 pages.

There are two methods of removing unwanted keyword entries from the Index: (a) by placing the specific word or phrase on the stop-list; or (b) by manual deletion at a certain step in the processing programme—after the raw data has been processed, but prior to printing. With respect to the type of keywords that were deleted from the Index, the following policy was followed: uninformative words; first names of people; spelled out numerals, except for ones like “centième,”

“cinquantième,” etc.; months and days, except for unusual ones like “brumaire;” dates⁹⁷ and titles with the same keyword occurring more than once. Using whatever method was viable—the stop-list or the asterisk code (to suppress selected entries)—redundant, irrelevant and unwanted sub-entries were deleted from the Index.

The problem of “scattering” is dealt with via the equivalence list. Simple scattering, i.e., equating singular and plural forms of the same word, etc., had already been partially done by the pre-edit equivalence list. This procedure was continued, of course, for the remaining keywords in the Index. The policy followed for simple scattering was the following. Ideally the lead terms should appear in the most concise form: (1) nouns as masculine, singular (unless, of course, a gender division is necessary, e.g., “DANSEUR” and “DANSEUSE,” or “CHANTEUR” and “CANTATRICE”); (2) verbs as the past participle or infinitive (usually the former); and (3) adjectives and adverbs as masculine, singular. Variants in spelling are not equivalenced, e.g., “Slaviensky” and “Slavienski,” or “Burvett” and “Burwett.” Within editorial commentary, however, modern spellings are always utilized.

A solution to the problem of complex scattering, where words or phrases having the same connotation are located in different areas of the Index, was not implemented as too great an expenditure of time and effort would have been involved. This problem was most obvious in the titling of institutions, theatres, societies, associations, concert series, etc. which usually had more than a few variants.⁹⁸ As discussed previously, the creation of the concatenating codes, with their element of term co-ordination, ameliorated the problem somewhat.

* * *

F. EDITING THE AUTHOR REFERENCES

The manual standardization of the author references presented a problem only because of the large number of contributors to *L'Art musical*, most of whom signed their names in several forms. For example, the regular contributor Louis-Adolphe Le Doulcet, Comte de Pontécoulant identifies himself with an almost infinite variety of appellations. If his name were not standardized in the Index it would appear in the following visually confusing format:

⁹⁷ Although dates were included in the previous RIPMxix prototype Index, it was decided that this chronological list was superfluous, serving no specific function, and, hence, the listing of years at the end of the Keyword-Author Index was suppressed in the present prototype.

⁹⁸ Given the large number of variant appellations for the many theatres, societies, associations, etc., the names utilized in editorial commentary were, obviously, standardized.

Under "P"

P., A. DE 64:97r

P., AD. 64:119r

P., AD. DE 64:303

P., C. AD. DE 63:92r

Under "PONTÉCOULANT"

PONTÉCOULANT 64:260r; 73:107

PONTÉCOULANT, A. COMTE DE 61:51

PONTÉCOULANT, A. VICOMTE DE 60:40

PONTÉCOULANT, AD. COMTE DE 61:296

PONTÉCOULANT, AD. DE 61:313; 75:292

PONTÉCOULANT, COMTE A. DE 63:287; 64:32, 168, etc.

PONTÉCOULANT, COMTE AD. DE 60:25; 61: 176, 199, etc.

PONTÉCOULANT, COMTE DE 61:12, 28, 37, 111, 118, etc.

PONTÉCOULANT, CTE AD. 65:90r

PONTÉCOULANT, CTE AD. DE 62:252; 65:53r, 161, 183, etc.

PONTÉCOULANT, LE COMTE AD. DE 62:330; 64:78

PONTÉCOULANT, LE COMTE DE 63:188

PONTÉCOULANT, M. DE 69:134; 72:393

PONTÉCOULANT, MARQUIS 67:129

PONTÉCOULANT, MARQUIS A. DE 68:331; 73:369

PONTÉCOULANT, MARQUIS AD. DE 66:94r; 67:388

PONTÉCOULANT, MARQUIS DE 65:326, 349; 66:4, 382, etc.

PONTÉCOULANT, MIS DE 67:122; 73:23, 74

Another related problem was the differing locations of author references referring to the same individual. Unlike *La Chronique musicale*, where the authors sign their names either as initials or in a more or less complete format (where the last name is indicated in its entirety), contributors to *L'Art musical* can be identified under many initials, incomplete signatures, pseudonyms, etc. For example, Léon Escudier signs himself as: "L. E.," "L. Es.," "Léon Es...," "L. Escudier" and "Léon Escudier"; his name would, therefore, occur in three different locations in the Index, under "E.," "Es." and "Escudier."

The solution implemented with respect to *L'Art musical* was the creation of a unique and separate data file for the Index, identical in all respects to the original data file, save that the signatures in the author fields were manually standardized to the most complete or common form.

All appositives were deleted, as were titles of rank, affiliation, professional association, etc., and anonymous indications of authorship (the three asterisks in the Catalogue), as well as authorship that had been editorially attributed to the directors of the journal (indicated as “[La rédaction]” in the Catalogue). All initials, incomplete signatures and pseudonyms that had been identified were, of course, altered to the most complete form so that these variant forms would appear under one author reference. Pseudonyms and initials that remained unidentified were not altered, the initials being indexed under the first letter, e.g., the unknown writer “A. B.” would be found under “A.”

Such being the case, a table listing the contributors whose pseudonyms and initials had been identified was thought to be useful for scholars consulting the Catalogue and Index. The following is the one prepared for *L'Art musical*.⁹⁹ The most complete name of the contributor (this form does not necessarily appear in the journal) is indicated on the left, the varying forms of signature used in *L'Art musical*, on the right.

Table 1. List of contributors to *L'Art musical* whose pseudonyms and variant forms of signature have been identified.

CONTRIBUTOR	VARYING FORMS OF SIGNATURE
Adenis, Édouard	Ed. Ad.
Arming, Friedrich Wilhelm	Fitz-Berth
Auriac, E. Mathieu d'	E. M. d'A.
Azevedo, Alexis	Docteur Aldo
Brunet, J.	J. Br.; J.-B.
Chalarieu, Philibert	Ph. de Ch.
Chouquet, Gustave	G. C.
Comettant, Oscar	O. C.; William Steinberg
Escudier, Gaston	G. E.
Escudier, Léon	L. E.; Es.; Léon Es...
Giaccone, L.	L. G.
Girod, Paul	P. G.
Gottschalk, Louis-Moreau	L. M. G.
Grégoir, Édouard	Édouard Grégoire
Hasselt, Ernestine	E. V. H.; Mlle Ern. V. H.
Héler, A.	A. H.
Hess, Charles-Léon	Ch. H.
Irube, Pierre d'	P. d'I.
Krall, J.-B.	J.-B. Kr.

⁹⁹The published RIPM volume treating *L'Art musical* will offer this list of contributors with their variant signatures.

Table 1 (continued)

Lacome, Paul	P. L.
Landély-Hettich, A.	A. L.-H.
Lespès, Léo	Timothée Trimm
Le Vrai, Jacques	J. L. V.
Mandl, Dr. Louis	Dr. M...
Mendès, Catulle	C. M.
Morel-Retz	Stop
Moszkowski, Moritz	M. M.
Neukomm, Edmond	E. N.; Ed. N.
Pontécoulant, Adolphe de	A. de P.; Ad. P.; Ad. de P.
Ruelle, Jules	J. R.
Scudo, Paul	P. Sc.; P. Sc...; Sc...
Stradina, G.	G. S.
Syshuit, Paul	Syxhuit
Thémines, Achille de Lauzières de	A. de L.; A. de Lauzières; L. de T.; M. de T.; L. de Th.; M. de Th.
Thoinan, Ernest	Er. T.
Villars, Franz de	F. de V.
Vizentini, Albert	Jacques Sincère
Wekerlin, Jean-Baptiste	J.-B. Weckerlin

Chapter V

L'ART MUSICAL: MUSIQUE, THÉÂTRE, BEAUX-ARTS (1860-70; 1872-94)

AN INTRODUCTORY STUDY

The greatest strength in the utilization of the musical press as a documentary source, as well as its greatest drawback, is that the images reflected in its pages are not purely the result of reflections on music: interwoven are strands of political intrigue, opinionated polemics, contemporary moral and aesthetic values, prejudice and personal taste, engrained philosophical viewpoints, commercial influences, etc. If a musical metaphor can be used, evaluating the musical press is akin to analyzing a complex fugue, separating, identifying and understanding each of these strands individually, as well as in context. Unfortunately, the following study of *L'Art musical* cannot hope to be comprehensive in this respect; a detailed analysis of all facets of the journal would, of necessity, make deep inroads into the realm of socio-musicology, requiring research and conjectural conclusions not appropriate to a master's thesis. The points examined in this chapter, therefore, are the salient features required of a preliminary investigation. The sections are as follows:

- (1) General overview of the journal;
- (2) Study of the type of contents in *L'Art musical*;
- (3) Focus of the journal as determined by the publishers' interests;
- (4) Identification of the major contributors.

* * *

A. GENERAL OVERVIEW

As mentioned in Chapter II, *L'Art musical* was founded by Léon Escudier. Prior to this solo endeavor Léon and his brother, Marie-Pierre-Yves¹⁰⁰ founded the weekly *La France musicale* in

¹⁰⁰Léon (17 Sept 1821 – 22 June 1881) and Marie-Pierre-Yves (29 June 1819 – 7 April 1880) Escudier, born in Castelnaudary, France and educated in Toulouse, were active throughout their careers as journalists and writers. By 18, Marie had qualified as a lawyer, as well as having studied music and learned to play the violin. In Toulouse the brothers founded two periodicals—one literary, *Le Gascon*, and the other political, *La Patrie*. A few years later they moved to Paris, where Léon completed his classical education at the Sorbonne and studied music under François Bazin at the Conservatoire. Together they founded a journal, *Le Réveil*, and also edited or contributed to a variety

1837. Their music publishing firm—developing as it were out their jointly founded journal—was established in 1842.¹⁰¹ Called first Magasin de musique, and thereafter Bureau central de la musique, the firm subsequently took the name Léon Escudier in 1853. Léon, being Verdi's exclusive publisher in France, and consequently promoting heavily his works, is credited with establishing Verdi as the Italian successor to Rossini, Bellini and Donizetti in France. In 1849 Marie became the sole director of *La France musicale*, and by November 1853 Léon had taken over full responsibility for the publishing firm. After a rift between the brothers in 1860, Marie split away from the publishing firm, taking *La France musicale* (which continued until 1870) with him. Thereupon, Léon, left without an *organe de maison* to advertise his publications, founded *L'Art musical*.

The first issue was launched in December of 1860 with the collaboration of Oscar Comettant,¹⁰² who subsequently withdrew from active participation a few years later. Léon retained directorship (and contributed extensively) until his death in June 1881, when the journal and publishing rights to the Escudier stock were taken over by the Maison Girod.¹⁰³ In December 1883, the music

of other publications: *Le Bon Sens*, *La Revue du dix-neuvième siècle*, *La Revue de Nord*, and *Le Monde*. From 1850 to 1858 they were the musical editors of the *feuilleton* of *Le Pays*. Between 1840 and 1856 the Escudier brothers collaborated on five books on musical subjects: *Études biographiques sur les chanteurs contemporains, précédés d'une esquisse sur l'art du chant*; *Dictionnaire de musique d'après les théoriciens, historiens et critiques les plus célèbres*; *Dictionnaire de musique théorique et historique*; *Rossini: sa vie et ses œuvres*, and *Vie et Aventures de cantatrices célèbres, précédées des musiciens de l'Empire, et suivies de la vie anecdotique de Paganini*. Léon's two-volume work, *Mes souvenirs* (1863) and *Mes souvenirs: les virtuoses* (1868) is a collection of essays on contemporary composers and artists. These essays were serialized in *L'Art musical* prior to their publication. Léon also wrote a pamphlet, *Les Pirates de la littérature et de la musique: Questions de propriété* on an important issue of the time—musical copyright.

¹⁰¹Since the inception of *La France musicale* it was their practice to give subscribers to the journal bi-monthly supplements consisting of other publishers' music. Shortly thereafter the Escudier brothers decided to venture into music publishing (the publishing industry was evidently a lucrative one), consequently offering their own editions as supplements to their journals.

¹⁰²(Jean-Pierre) Oscar Comettant (18 April 1819 – 24 January 1898) entered the Paris Conservatoire in 1839, studying harmony under Antoine Elwart, and counterpoint and composition with Carafa and Halévy. From 1844 onwards he was a popular salon pianist and composer. Among his numerous compositions are a chorus entitled *La Marche des travailleurs*, a septet for saxophones, a symphony *Le Dernier Jour de Pompeii*, an opera written under the pseudonym William Steinberg (in collaboration with Desessarts), and 150 pieces for piano, voice and other diverse genres. Comettant travelled extensively (Columbia, Brazil, the United States, etc.), incorporating his experiences into his numerous literary works: *Trois Ans aux États-Unis*; *L'Amérique telle qu'elle est*; *Le Nouveau Monde*; *La Gamme des amours*; *En vacances*; *Les Civilisations inconnues*; *La Vie d'un inventeur au XIX^e siècle: A. Sax; Musique et musiciens*; *Le Danemark tel qu'il est*; *La musique, les musiciens et les instruments de musique chez les différents peuple du monde, archives complètes de tous les documents qui se rattachent à l'Exposition internationale de 1867*; *Les musiciens, les philosophes et les gâtées de la musique en chiffres*, and *Francis Planté*. Comettant contributed extensively to various journals, among them *Le Musée des familles*, *La Gazette musicale*, *La Mélomanie*, *Le Ménestrel*, *La France musicale*, *Le Luth français*, *L'Almanach musical* and *Le Siècle*, whose music critic he was since 1854.

¹⁰³Unfortunately, no biographical information on Paul Girod has been located. Paul and André Girod contributed extensively to the journal, as Léon Escudier had done. That the Maison Girod was a fairly successful music publishing firm is attested to by the fact that the works of a large number of composers were advertised, as well as a continuation of the music supplements and gratuities offered to subscribers. In 1882 the Maison Girod put the

publishing firm of Alphonse Leduc & Cie¹⁰⁴ took control. Alphonse Leduc II did not contribute to *L'Art musical* (as Léon Escudier and Paul Girod had before him), but, under his directorship, significant alterations were made to the frequency and contents of the journal. The *rédacteur en chef* during this period was Henri Jahyer. Upon Leduc's death in June 1892, his widow, Emma Ravina-Leduc,¹⁰⁵ succeeded him as director of both the journal and the publishing house. After an initial period as an advertising circular, the previous frequency of publication and type of contents (as under Escudier and Girod) were reverted to. In October of 1894, *L'Art musical* was absorbed by *Le Guide musical* (Brussels, 1855-1914; Paris, 1917-18), a weekly Belgian music periodical.

The format of *L'Art musical* remains fairly constant throughout the whole of its run, excluding the year when it was published as an advertising circular. Each issue is regularly eight pages long, the last page being reserved for advertising, which usually promotes the music of the publishing firm currently in possession of the journal. Comprised of four to eight main sections, each issue includes feature articles, review sections, correspondence from one or more foreign locations and miscellaneous/general new sections. The following chart provides a brief summary of the journal's publication dates and frequency, publishers and format.

6 Dec 1860 to 11 Aug 1870; 4 Jan 1872 to 2 June 1881

(suspension due to Franco-Prussian War)

director and publisher, Léon Escudier

weekly, 8 pp.

26 pieces of vocal or piano music and three annual musical gratuities

* * *

9 June 1881 to 29 Nov 1883

director and publisher, Paul Girod

weekly, 8 pp.

26 pieces of vocal or piano music and three annual musical gratuities

* * *

Escudier stock up for sale and Heugel purchased a portion.

¹⁰⁴The firm of Alphonse Leduc & Cie was an old and established one, founded in 1767 and run by successive generations. Alphonse Leduc II (1844-92) assumed directorship of the firm in 1868, orienting publication to theoretical and pedagogical works. This orientation, consequently, is reflected in *L'Art musical's* advertising section, which promoted heavily the theoretical and pedagogical works Leduc published. The old Escudier stock, however, which had not been sold to Heugel presumably remained with the journal, as occasionally advertising attempting to sell the "ancien fonds Escudier" appears in the journal. In 1889 Ricordi purchased the remaining Escudier stock.

¹⁰⁵Emma Ravina-Leduc, daughter of pianist Jean Henri Ravina (1818-1906), directed the firm until 1904, thereafter her son, Émile Alphonse III (1878-1951), assumed control.

6 Dec 1883 to 15 July 1892

director and publisher, Alphonse Leduc

6 to 27 Dec 1883; weekly, 8 pp.

Jan to March 1884; monthly, 8 pp.

15 April 1884 to 15 July 1892; bi-monthly, 8 pp.

12 pieces of vocal or piano music; no musical gratuities (however, selected music offered at reduced prices)

* * *

Oct 1892 to 27 Sept 1894

director and publisher, Emma Ravina-Leduc (widow of Leduc)

Oct 1892 to July 1893; monthly, then quarterly, 4 pp.

(advertising circular)

no musical supplements or gratuities

14 Sept 1893 to 27 Sept 1894; weekly, 8 pp.

(resumed previous format)

12 pieces of vocal or piano music; no musical gratuities (selected music offered at reduced prices)

* * *

B. DETAILED STUDY OF THE TYPE OF CONTENTS

L'Art musical provides an extremely well-documented record of the abundance of musical life, both professional and amateur, in Paris, as well as the rest of France, and in major musical centres in Europe and North America. As one of the four longest-running French music journals of the 19th century—the others being the *Revue et gazette musicale de Paris* (1828-70; 1871-80), *Le Ménestrel* (1833/34-1914; 1919-40) and *La France musicale* (1837/38-70)—*L'Art musical* merits considerable attention as a chronicler of contemporary musical life. As its complete title implies, this journal covers a broad range of topics; its contents include: reviews of musical events and literature, extensive correspondence from numerous locations, e.g., Saint-Petersbourg, Brussels and London to name but three major cities, historical and biographical studies, commentary on music education, performance practice, national competitions and institutional examinations, as well as information on various aspects of contemporary musical life—copyright laws, subsidies, theatrical and concert management, and movement of artists.

The range of topics and musical events discussed remains fairly standard throughout the run of the journal (although the ratio of the various types of subject matter, e.g., review material to fiction, varies from decade to decade or publisher to publisher). The subject matter treated in *L'Art musical* can be classified into six categories: (1) specific musical events in Paris, e.g., concerts, lyric performances; (2) musical topics of general interest; (3) the contemporary musical situation in Paris; (4) music education and performance practice; (5) musical life outside of Paris; and (6) fictional and/or humorous material, e.g., anecdotes, memoirs. The following discussion, encompassing these six categories, will deal with the standard type of contents found fairly continuously throughout *L'Art musical's* run, and any noteworthy considerations and differences of focus.

(1) STANDARD CONTENTS

(a) Reviews of Musical Events in Paris

The percentage of review material in *L'Art musical* is dependent, to a great extent, upon the current publisher, e.g., under Leduc's directorship, reviews of musical events are found in greater concentration than under Escudier. It can be safe to assume, however, that about 70% of the total contents of the journal discuss contemporary musical events.¹⁰⁶ Throughout the entire run of *L'Art musical* various types of events—productions at particular theatres, specific concerts series and societies, certain exhibitions, contests and institutional examinations—are consistently reviewed.

Performances at the following four theatres are reviewed regularly and more or less extensively throughout all of *L'Art musical*:

- (1) Opéra-Comique: productions at this theatre appear to be reviewed most frequently;
- (2) Théâtre-Lyrique: all the premières are covered;¹⁰⁷
- (3) Opéra: all new productions are reviewed, as well as a significant number of other performances;¹⁰⁸

¹⁰⁶This estimate would include the review material found in miscellaneous/general news sections (due to their expansive nature, and according to RIPM indexing procedures, the contents of miscellaneous/general news sections are not extensively detailed in RIPM Catalogues) and correspondence, which consists primarily of reports/reviews of musical events.

¹⁰⁷This conclusion was derived from the table of performances at the Théâtre-Lyrique compiled by Albert Soubies, *Histoire du Théâtre-Lyrique, 1851-1870* (Paris: Librairie Fischbacher, 1899).

¹⁰⁸According to the table compiled by Albert Soubies, *Soixante-sept ans à l'Opéra en une page, du « Siège de Corinthe » à « La Walkyrie » (1826-1899)* (Paris: Librairie Fischbacher, 1893).

(4) Théâtre-Italien: the most popular works are reviewed sporadically, depending on the artists and/or composers.¹⁰⁹

As well, a great variety of productions (e.g., operettas, plays, oratorios, vaudevilles, revues) at many other theatres are reviewed.¹¹⁰

The four major concert series that are consistently reviewed are:

- (1) Société des concerts du Conservatoire;¹¹¹
- (2) Concerts populaires/Concerts Padeloup (conducted by Jules Padeloup, then by Benjamin Godard upon Padeloup's retirement);¹¹²
- (3) Concerts Colonne/Association artistique/Concerts du Châtelet (conducted by Édouard Colonne);¹¹³
- (4) Nouveaux-Concerts/Concerts du Château-d'Eau/Concerts Lamoureux (conducted by Charles Lamoureux).¹¹⁴

As well, a multitude of other concerts, recitals, soirées and matinées, not only of various other musical societies, associations, and institutions, but also of individual artists and performing

¹⁰⁹From the table of productions at the Théâtre-Italien compiled by Albert Soubies in *Le Théâtre-Italien de 1801 à 1913* (Paris: Librairie Fischbacher, 1913) it can be seen that coverage of performances at this theatre were most influenced by the predilections of the publisher, notably Escudier. This is discussed in greater detail in the section entitled "The Focus of the Journal as Determined by the Publishers' Interests".

¹¹⁰A comprehensive compilation of these other musical establishments would be extremely lengthy; it is, however, unnecessary, as all these theatres are listed in the RIPM prototype Index.

¹¹¹The Société des concerts du Conservatoire was founded on 5 February 1828 by Habeneck. Its six annual concerts were always given in the hall of the Paris Conservatoire. The orchestra was renowned for its precise execution and its predilection for Beethoven. Later conductors included Girard, Tilmant, Hainl, Deldevez, Garcin, Taffanel and Marty.

¹¹²The Concerts populaires de musique classique were founded by Jules Padeloup in 1861. These very inexpensive Sunday afternoon concerts were an unquestionable artistic and financial success, due to Padeloup's novel notion of making "classical" music accessible to the bourgeoisie and labouring classes. Padeloup went bankrupt in 1884, but the organisation was subsequently revived. This concept established itself in major cities in France (Toulouse, Bordeaux, Nantes, Marseille, Lyon), as well as in the rest of Europe, e.g., London (Monday and Saturday Popular Concerts), Turin, Genes, Florence, Moscow, Madrid, Birmingham, and Brussels. This society was not Padeloup's sole venture: in 1853 he founded the Société des jeunes artistes du Conservatoire, which was comprised of the best students of the Paris Conservatoire (but by 1861 this society had a large deficit); and in 1868 he founded the Société des oratorios, which gave the first Paris performance of Bach's *St. Matthew Passion*.

¹¹³This concert series, established by Édouard Colonne and the music publisher Georges Hartmann, ostensibly was created to present new French works (although this series, along with the Concerts Lamoureux and Concerts populaires, was criticized by certain factions of the press for giving preference to Wagner's music in their programming). First named Concert national, the séances, conducted by Colonne, were given at the Odéon. In 1874, Hartmann having retired, the series assumed the title Association artistique des Concerts Colonne, and was held at the théâtre du Châtelet.

¹¹⁴The Société des Nouveaux-Concerts was established in 1881 by Charles Lamoureux, again, like the Concerts Colonne, to present new works by French composers. It combined with the Concerts de l'Opéra (1895-97) in 1897 to become the Concerts Lamoureux, which still continue today.

groups are discussed.¹¹⁵ It is to be noted that reviews of theatrical/dramatic representations outnumber those of instrumental, choral or mixed genre concerts by a ratio of about 2:1.

Additional annual events that are regularly discussed include: (1) the annual examinations at the Paris Conservatoire (consistently reviewed in July/August throughout volumes 1 to 33); (2) the works of art having musical subjects at the annual Salon (art exhibition) at the Palais des Champs-Élysées and the Champs-des-Mars (discussed consistently throughout volumes 1 to 22); (3) the annual Prix de Rome, often referred to as the Concours de l'Institut (though not reviewed every year, coverage of this event is still frequent throughout the entire run of the journal); (4) the results and distribution of awards of the annual examinations at the École de musique religieuse (these reports are found consistently, though not every year, throughout volumes 1 to 22); (5) the annual "Concours de chant choral, de théorie et de dictée musicales" of the Orphéons de la Ville de Paris (again, though not reviewed annually, this event is considered very important throughout volumes 1 to 22);¹¹⁶ and (6) the concerts spirituels de Vendredi saint put on by various concert series, most notably the Société des concerts, Concerts populaires, Concerts Colonne and Nouveaux-Concerts (not reviewed annually, but still considered important).

(b) Types of Review Formats

Within *L'Art musical* there are four main types of reviews of musical events, each with specific formats conveying particular information or focusing on certain aspects of the event: (1) theatrical/dramatic performances; (2) concerts; (3) Orphéon festivals; and (4) Conservatoire and Institut (Prix de Rome) examinations. These four categories with their various sub-categories and the types of information they contain are discussed below.

(i) Theatrical/dramatic performances

Four types of theatrical/dramatic reviews can be identified in *L'Art musical*: (a) feature review articles; (b) feature review articles focusing on the principal artist(s) in a particular performance; (c) review material under a continuing rubric, e.g., "Revue des théâtres"; and (d) miscellaneous review material, also under a continuing rubric, e.g., "Courrier musical."

¹¹⁵Again, a comprehensive listing of the various musical groups and performers would be extensive (to say the least), as well as unnecessary. Societies (e.g., Société nationale des beaux-arts), associations (e.g., Association artistique), and concert series (e.g., Concerts d'Harcourt), would be found under their respective listings in the RIPM prototype Keyword-Author Index. A mention is made here of two choral societies with unusual names "La Trompette" and "La Concordia," and the conference-recitals entitled "Une Heure de Musique," given at the Théâtre-d'Application.

¹¹⁶The Orphéon movement throughout France is focused on extensively throughout the first two decades of *L'Art musical*.

Feature review articles

Feature review articles are searching reviews of from one to three works (frequently premières). Journal titling for these reviews is generally very lengthy, supplying extensive information if the work is a première, e.g., “Théâtre impérial de l’Opéra-Comique : Première représentation [de] *Lara*, opéra en trois actes, paroles de MM. de Cormon et Michel Carré, musique d’Aimée Maillart,” or else supplying the pertinent elements (composer, title of work and name of theatre). The formula utilized by music critics writing in *L’Art musical* is basically the same: if of a première, the review begins by a retelling of the libretto (about 70% of the review); followed by an indication of the notable selections in the work; then a brief discussion of the performance of the artists; followed by commentary on the orchestra and execution; then a discussion of the *mise en scène*, costumes, décor; and concluding with a general evaluation of the work. Of course the exact proportions of this formula may vary according to the predilections of the writer, e.g., often the retelling of the libretto is combined with programmatic commentary on the notable numbers, or, if the writer is musicologically inclined, biographical notes on the composer and/or other historical details about the work may be included. If the work is not a première, then an extensive retelling of the libretto is unnecessary, and the review focuses on other elements, notably the performances of the artist(s) and the orchestra. These latter type of reviews are generally shorter than reviews of premières.

Feature review articles of principal artist(s)

Feature review articles of principal artist(s) in theatrical/dramatic works can be identified by the inclusion of the name(s) of the singer(s) in the title, e.g., “Académie impériale de musique: reprise de *Pierre de Médicis* pour les débuts de M. Faure.” Frequently these are débuts. As expected, the performance of the artist(s) is discussed in detail, often including extensive historical and biographical features.

Continuing rubric reviews

Continuing rubric reviews are identified by a common type of titling, e.g., “Revue des théâtres” or “Revue dramatique.” Often the title is followed by a content summary supplying incomplete information, e.g., only the names of the theatres discussed.¹¹⁷ Reviews of this type are usually not of premières and, therefore, are less restricted in their format, i.e., the libretto is not retold and the critic can expound more or less on what he wishes. This type of review is very common in volumes 23 to 33. Within each review unit various theatres are discussed, including not only opinions/evaluations of productions, but also information about future performances, theatrical management and subsidies, movement of artists, etc.

¹¹⁷ As detailed in Chapter III “Cataloguing *L’Art musical*,” titling, both journal and editorial, for reviews must supply certain pertinent information to be of any use. For example, the journal title “Revue théâtrale” followed by a content summary that only lists the names of the theatres is not very useful, since no indication of the works performed or of the composers is given.

Miscellaneous reviews

Miscellaneous reviews, identified by general rubrics such as “*Courrier musical*” or “*Propos harmonique*,” deal with various subject matter—theatrical/dramatic works, concerts, musical literature—usually in an informal manner. Often written in a chatty style (though the stylistic aspect is dependent on the individual writer), no set formula with regards to subject matter is followed. The nature of the information tends to be more subjective and opinionated than the previously detailed review types.

(ii) Concerts

Concert reviews of various types of events, e.g., symphony concerts, chamber music, solo recitals, mixed genre concerts, are generally of two kinds: feature reviews, and continuing rubrics. The focus of the review is the same in both these types—the works performed, the artists, and their performance—merely more extensively discussed in feature reviews. Feature reviews of symphonic concerts, usually of the four concert series mentioned previously (the *Société des concerts du Conservatoire*, *Concerts populaires*, *Concerts Colonne* and the *Concerts Lamoureux*), are more prevalent during the third decade of *L'Art musical*.

(iii) Orphéon festivals

Orphéon festivals were usually termed “*fêtes*” and held in towns outside of Paris. The annual “*Concours de l'Orphéon de la Ville de Paris*” was held in Paris. The format of these reviews is generally the same: after introductory comments the works performed are discussed, as well as the festivities, e.g., banquets, toasts.

(iv) Concours du Conservatoire and the Prix de Rome

The results of the annual “*Concours du Conservatoire*” are treated in two ways: (1) a straightforward listing of the participants and their standing within each of the instrumental classes (unaccompanied by critical commentary); and (2) an extensive commentary on each of the participants, including an evaluative judgement of their performance, within each of the classes. Needless to say, the latter type is the longer of the two, and is, of course, considered review material (indicated by an “r” appended to the RIPM number), unlike the first type. The listings of the participants and their standings are indicated by the editorial comment “[*résultats*]” recorded after the journal title. In the same manner, commentary on the annual “*Concours de l'Institut (Prix de Rome)*” may be considered review material or not.

(c) Articles on Musical Topics of General Interest¹¹⁸

Topics of general interest focus on: historical and biographical studies; contemporary artists and composers; general music history; histories of theatres; the concepts of progress and decadence in music; exotic music; various genres; military music; biographies and memoirs of performers, composers, etc.; contemporary and historical chronicles of musical life; general musical knowledge and theory; and instruments and instrument manufacturing.

(d) The Contemporary Musical Situation in Paris

Articles of this type focus on such topics as: theatrical direction and subsidies, construction of new theatres; reforms necessary in the commerce and industry of music; reports of society meetings, discussion of new societies; announcements of competitions; copyright issues; the decentralization of music; cost of tickets; theatrical repertoire; universal expositions; governmental decrees and edicts concerning music; discussions of music criticism; and reports on funerals of important musical personages (these are usually accompanied by reprints of the eulogies).

(e) Music Education and Contemporary Performance Practice

Articles discussing music education and performance practice include: reviews of educational material, most notably method and instructional books; articles on music education itself, including compulsory music education, the reforms necessary, and new performing techniques (most frequently vocal).

(f) Information on Musical Life Outside of Paris

Information on musical life outside of Paris, usually in the form of correspondence, is mainly from Belgium, England, Russia, Italy, Spain, Germany, the United States and various locations in France. Letters from regular and occasional contributors provide information on specific musical events, as well as on general musical life and celebrities. Reports on the Orphéon movement (competitions, festivals, séances, etc.) throughout France are numerous throughout volumes 1 to 22.

¹¹⁸The following discussion encompassing the remaining categories of subject matter in *L'Art musical* will indicate the general type of topics to be found in each category. Because pertinent articles and their locations in the journal can be easily found in the Index, citations are not included.

(g) Fictional Material/Anecdotes/Memoires

This category, which is more or less self-explanatory, includes serialized “nouvelles” (novelettes centered around musical personages, past or present) and “portrait-cartes” (humourous literary sketches of artists).

L'Art musical, it appears, was designed to appeal to a broad range of the bourgeoisie and upper classes, its contents combining a mixture of reviews and commentary on musical events and personages, with a wide variety of subject matter that is both informative and amusing.

(2) NOTEWORTHY CONSIDERATIONS AND DIFFERENCES OF FOCUS

The following discussion focuses on notable features within the previously identified categories. To facilitate this examination the contents of the journal have been divided into three periods: (1) first decade (1860-70); (2) second decade (1872-83); and (3) third decade (1884-94).

(a) First and Second Decades: volumes 1-10 (1860-70) and volumes 11-22 (1872-83)

Prior to the 1864 declaration *la liberté des théâtres* allowing for the existence of more theatres in Paris, the theatres focused on are the Opéra-Comique, Théâtre-Lyrique, Bouffes-Parisiens, Opéra and Théâtre-Italien. With volume 11 (1872) the review rubric “Revue dramatique” also treats representations of spoken drama. When Escudier assumes directorship of the Théâtre-Italien in 1876 this theatre is reported on extensively, being mentioned in almost every issue from April 1876 until its demolition in December of 1878. All performances there, whether theatrical or instrumental, are reviewed.¹¹⁹ As well, the financial and managerial situation at the Théâtre-Italien is heavily emphasized.

Beginning with volume 6 (1865/66) there is an abundance of fictional/humourous material: serialized “nouvelles” on musical themes, e.g., “L’air de *Lucia*,” “La dernière scène d’*Aïda*,” literary caricatures, e.g., “Portraits-cartes...,” and various other anecdotes and memoires, e.g., “Rossini aux Champs-Élysées.” That is not to say more serious topics are neglected. Notable are the two series on music and musicians at the Universal Exposition of 1867 (by Pontécoulant and Lacome), and the discussion of both educational methods at the Paris Conservatoire (reports from various commissions, etc.) in volume 10 (1870) and the reforms necessary in vocal studies,

¹¹⁹From 1876 onwards Léon suffered a severe decline in the activity of his publishing firm; that same year he assumed directorship of the Théâtre-Italien. He produced the Paris première of Verdi’s *Aïda* on 22 April 1876 at a cost of 120,000 francs, as well as the Paris premières of Verdi’s *Requiem* and string quartet. These performances were heavily promoted and, fortunately, were very successful; further enterprises, however, were not. In June 1878 the Théâtre-Italien was forced to close, in August of that year Léon abandoned his brief career as impresario, and in December the Théâtre-Italien was demolished. The extensive coverage given to this theatre, therefore, was discontinued.

e.g., the series by Charles Delprat in volumes 12 and 13 (1872 and 1873). Notable in volume 17 (1878) is the coverage given to examinations at various conservatories outside of Paris: Lyon, Nantes, Marseille and Toulouse. Also given extensive coverage in that volume are the concerts of the Universal Exposition in Paris (1878), in particular the expositions of various instrument makers. Notable in volume 18 (1879) is the fact that Verdi's *Aïda*, wherever it is performed, is reviewed.

Serialized articles appear to be the favoured medium (perhaps to give readers continuous subscription incentive). They range from serious studies by Ernest Thoinan (e.g., on Ockeghem and Maugaur) and biographical articles (e.g., on Weber, Donizetti, Haydn, Pedrotti, Zingarelli, and Pergolesi) to historical accounts such as Lasalle's "Mémorial du Théâtre-Lyrique" and lighter historical-biographical articles (e.g., "*Mes souvenirs*" by Léon Escudier, "La musique à travers les âges," and "Causerie musicale: Schubert, Schumann, Mendelssohn"¹²⁰). Other diverse fare includes series such as "Ethnographie musicale" by Paul Lacome, "Répertoire anecdotique des instruments composants le musée du Conservatoire," "Ephémérides musicales" and Gaston Escudier's "Les fêtes populaires: types et physionomies des saltimbanques." Occasionally there are extracts from outside publications, e.g., serialization of Liszt's *Chopin*, and Comettant's *La Musique de la Garde républicaine en Amérique*, as well as of a humorous musical dictionary by Dr. Aldo (a pseudonym used by Alexis Azevedo).

Correspondence is from a great variety of locations, primarily from London (notable are the reports on the instrument manufacturers at the London Exposition of 1862), Italy (Rome, Naples, Milan, etc.), Germany (Bayreuth), Belgium, especially Brussels (prior to and including the performance of Verdi's *Requiem* there), Holland (Anvers and Amsterdam), Vienna (music at the International Exhibition of 1873), Spain, and the United States ("Souvenirs d'un voyage d'un pianiste," correspondence communicated by Gottschalk while he was touring).

With the change of directorship after Escudier's death in June 1881 a broadening perspective is apparent in subject matter, perhaps because Girod was trying to appeal to a larger public. An entirely new type of rubric appears, "Bulletin financier" (later changing to "Causerie financière"), dealing, as the name implies, with financial matters. This rubric continues throughout 1882 and 1883 (volumes 21 and 22). The amount of fictional material—serialized "nouvelles" and other stories having musical themes—increases. Surprisingly, the sculpture and painting divisions of the Prix de Rome are reviewed, as well as, of course, the composition competition. These fine art reviews continue throughout 1882 and 1883 (volumes 21 and 22). Under Girod, foreign correspondence appears to broaden also: there is a long and extensive series of letters on music in Portugal, as well as an increase of correspondence from Belgium (Brussels, Anvers, Angers, etc.). "Courrier de Vienne" and "Chronique de Barcelone" are also important contributions. Occasional news from Italy, Spain (Lisbonne), Monte-Carlo, Belgium, etc., is found under "Nouvelles et correspondances."

¹²⁰The title of this series by A. Landély-Hettich is somewhat misleading, as he never gets past discussing Schubert.

There are more feature reviews of the three major concert series (Concerts populaires, Nouveaux-Concerts, and the Concerts du Châtelet), as well as separate programme listings of their forthcoming concerts under the rubric "Concerts du dimanche." With the exception of volume 19 (1880) the Orphéon movement throughout France is regularly reported upon until volume 23 (1884).

(b) Third Decade: vols. 23-33 (1884-94)

When Leduc assumes directorship at the end of 1883, the focus of the journal and frequency of publication alter substantially. Publication is monthly for the first three issues (January to March), thereafter changing to bi-monthly. The subject matter is much more standardized than in the previous two decades, with review material constituting about 90% of the journal's contents. In almost every issue throughout the concert and theatrical season there are two standard rubrics "Revue théâtrale" and "Revue des concerts," and one, or, at times, two feature review articles of theatrical performances. "Revue théâtrale" always covers the three principal theatres—the Opéra, the Opéra-Comique and the Théâtre-Italien (in that order)—as well as performances at other less prestigious theatres. Again reviews of dramatic works are included. This rubric also includes much non-review material, e.g., information on the contemporary musical situation, subsidies and management of theatres. "Revue des concerts" always covers the four prominent concert series (Concerts du Conservatoire, Concerts Padeloup, Concerts Lamoureux and Concerts Colonne), and usually continues with reviews of a variety of other societies, institutions, solo recitals and mixed genre concerts. This is not to say that feature review articles are excluded; notable are reviews of productions at the théâtre royal de la Monnaie in Brussels and the théâtre royal in Anvers. During this last decade there are three very regular long-running correspondence series: "Lettre de Russie" from the correspondent in Saint-Petersbourg, L. Giaccone;¹²¹ "Lettre de Belgique" by J. Brunet; and "Lettre de Londres" by J.-B. Krall. There are also occasional letters from Barcelona, Milan, Angers, Brittany, Florence, and Spa.

Feature articles of general musical interest decrease considerably; those that are published, however, are much more serious in tone, for example, "Étude sur la restauration dans sa pureté primitive du plain-chant de l'Église catholique," "Danses sacrées: souvenirs de l'Indo-Chine," "Le renouveau théâtral." In keeping with the change in character of the journal, fictional and humorous articles are no longer included; this exclusion continues until 1894 (volume 33). The Orphéon movement is not reported on any longer. The continuing rubric "Bibliographie" deals largely with educational material published by Leduc. Music at the Universal Exposition of 1889—especially the performance of Russian music (Leduc has exclusive publishing rights to quite a few contemporary Russian composers, e.g., Cui, Borodin, Rimsky-Korsakov, Liadov)—is reported on extensively. Notable in volume 31 (nos. 1-11) is the lack of articles on topics of general musical interest; instead, articles on composers and works that the Leduc firm had the publishing

¹²¹ Giaccone occasionally reviews the "raout-concerts" (mixed genre concerts) given by a certain "M. G.," correspondent to a foreign journal; presumably he is referring to himself.

rights to abound (e.g., “Musique russe”). However, this concentrated focus often deteriorates into overt promotionalism (most noticeable under the rubric “Bibliographie” which almost exclusively “reviews” works published by Leduc).

With Leduc’s death in July 1892 the journal is temporarily transformed into an advertising circular, the complete title being *L’Art musical: bulletin périodique de nouveautés musicales, paraissant tous les 3 mois*. This four page circular appears every three months, promoting the Leduc firm’s new publications, with short commentaries for each of the works advertised. These compositions, usually by “lesser known” French contemporaries, are mainly vocal or piano music. There is quite a lot of educational literature; the preface of Durand’s *Abrégé du cours d’harmonie* is even reproduced. The last issue (no. 15) in this four page format is not an advertising circular; it deals entirely with the annual examinations at the Paris Conservatoire, reviewing the student examinations in the same format as found in previous volumes.

With volume 32, no. 16 (October 1893) the journal is restored to its original conception—eight pages, published weekly, comprised of an homogeneous mixture of all six categories of articles. Review material is contained under the rubrics “La semaine théâtrale” and “Revue des concerts.” The first rubric reviews both lyric and dramatic representations in a slightly *ad hoc* manner, that is, the theatres discussed do not appear to have any set pattern; a large number of theatres are dealt with, but none are reviewed as consistently as in volumes 23 to 31. The latter rubric, “Revue des concerts,” focuses on the four major concert series (Concerts du Conservatoire, Concerts d’Harcourt, Concerts Lamoureux, and Concerts Colonne). “Spectacles de la semaine,” a listing of theatrical/dramatic representations for the coming week, is included in every issue. “Les premières à venir,” an informal rubric discussing theatrical/dramatic premières, appears occasionally throughout 1893.

There is usually one article of general interest in every issue. The subjects focused on are contemporary Russian and French composers and their music (e.g., “L’auteur de l’hymne national russe,” “De la musique russe moderne...,” César Cui, Antoine Rubinstein, Charles Lefebvre, Chabrier, Ch.-M. Widor, Alfred Bruneau) and historical topics (e.g., “La musique des Gardes françaises,” “L’éditeur Ballard contre Campra,” “Le magasin de décors de l’Opéra, rue Richer: son histoire” and “Le magasin de musique à l’usage des fêtes nationales”). There are very few feature articles pertaining to the contemporary musical situation as most of this information is contained under the rubric “Semaine théâtrale.” An interesting section is “Petits et grands procès” which deals with lawsuits involving theatres, composers, artists, etc. The three major correspondence series (“Lettre de Belgique,” “Lettre de Russie” and “Lettre d’Angleterre”) continue, though not as frequently. Occasionally these letters are included in the regular rubric “Nos correspondances” which is very extensive, appearing in every issue and dealing with cities throughout France and Europe. The last issues in volume 33 (nos. 33-39), prior to *L’Art musical’s* merger with *Le Guide musical*, are more diffuse, perhaps indicative of the journal’s approaching demise.

C. THE FOCUS OF THE JOURNAL AS DETERMINED BY THE PUBLISHERS' INTERESTS

An identification of the commercial interests and/or musical predilections of the respective publishers of *L'Art musical* is essential for a realistic evaluation of the journal. The two principal publishers—Léon Escudier and Alphonse Leduc—each brought their own perspective to *L'Art musical*, Escudier focusing on Italian opera, and Leduc on pedagogical material and contemporary Russian and French composers. As a commentary on Escudier's directorship Leduc had written:

Ennemi acharné de la musique allemande moderne et de tout ce qui s'y rattachait, sévère pour les compositeurs français, mais enthousiaste pour tout ce qui venait d'Italie, Léon Escudier se trouva presque toujours en opposition avec la plupart de ses confrères. *L'Art musical* fut alors, en quelque sorte, le moniteur de l'École italienne en France, sa feuille officielle. La passion s'en mêla, et nous nous rappelons certains articles contre de grands compositeurs non italiens, qui affligèrent même des amis dévoués du rédacteur. C'était pousser trop loin le fanatisme pour une seule école. L'exclusivisme n'est jamais une bonne base de rédaction.¹²²

Escudier's marked promotion of Italian composers is notable but not surprising, since the firm published Italian opera and was Verdi's exclusive publisher in France. From the Keyword-Author Index it can be ascertained that Escudier did indeed heavily promote Italian composers (first and foremost Verdi, but also the Ricci brothers, Cagnoni, Pedrotti, and other lesser known Italians, e.g., Venzano, Villate), as well as various French composers (Poniatowski, Rey, Billema, Prudent, Boulanger, Godefroid, Rummel, Thomas, Gottschalk and Auber). The emphasis accorded to composers that Escudier had the publishing rights to is best exemplified in the coverage given to productions at the Théâtre-Italien. Verdi's works were always reviewed. However, works that were performed as, or more frequently, but which the Escudier firm did not publish, e.g., Donizetti's *Don Pasquale* and *Lucia di Lammermoor* or Bellini's *Norma* and *Sonnambula*, were reviewed sporadically. This commercial bias is most noticeable in works that were performed infrequently at the Théâtre-Italien. For example, since Escudier did not publish Donizetti's *Anna Bolena* or *Maria di Rohan* these productions were not reviewed, whereas Cagnoni's *Don Bucefalo* or Poniatowski's *La contessina* (which the Escudier firm had the rights to) were reviewed.¹²³ That the perspective of the publisher would colour, to some extent, the focus and viewpoints of the journal was taken as a matter of course, as is evident from the following statement by Escudier:

¹²² Alphonse Leduc, "Ce que sera *L'Art musical*," *L'Art musical* 22, No. 49 (13 December 1883): 385.

¹²³ Statistics on the frequency of works performed at the Théâtre-Italien were obtained from the table compiled by Albert Soubies, *Le Théâtre-Italien de 1801 à 1913*, op. cit.

M. Ruelle dit que, la huitième page de *L'Art musical* contenait l'annonce de la musique de M. Giorza, que nous avons éditée, et qu'il n'est pas étonnant que dans le même numero nous ayons fait l'éloge de cette musique. Ce qui ne laisse pas que d'être très-logique. C'est le contraire qui aurait dû véritablement étonner les lecteurs. Voyez-vous l'éditeur de la musique de M. Giorza la décrier dans ses articles!¹²⁴

Even a cursory survey of Escudier's critiques reveals the same commercial bias operating on a personal level. If the work was not successful Escudier would blame the performance, as is illustrated in the following passage taken from a review of Verdi's *Rigoletto*:

L'on a compris, dimanche soir, ce que referme de véritables beautés cette partition de *Rigoletto*, que, par défaut d'une bonne exécution, on avait cru si inférieure à celle d'*Il trovatore*... On ne se doute pas de l'importance de l'exécution pour l'appréciation d'une œuvre musicale.¹²⁵

The subsequent publisher, Girod, dealt mainly with lesser known contemporary French composers (e.g., Jonas, Dubois, Puget, Duvernoy, the Hillemacher brothers) and pedagogical works. Alphonse Leduc advertised himself as the exclusive editor in France of several contemporary Russian composers (Cui, Borodin, etc.) as well as Gabriel Pierné. He also promoted heavily pedagogical works (for various subjects: piano, theory and harmony, mandoline, voice, and solfège) and the music of several lesser known French contemporaries (e.g., Pessard, Hüe, Pfeiffer, the Hillemacher brothers, and Desormes).

The commercial interests and/or musical predilections of the respective publishers influenced the focus and perspective of *L'Art musical*. This is illustrated in the three ways the journal was used as an advertising medium: (1) direct advertising; (2) the preference and favourable reviews accorded to works of composers the respective firms published; and (3) the musical supplements and gratuities offered which, of course, consisted of the music of these composers. Direct advertising is exemplified in the last page of each issue. Reserved for publicity, this page usually advertised new musical publications of the current publisher; works sold by other publishing houses were rarely signalled. In the last decade of the journal's run, advertising for non-musical products appeared, for example, train tickets for various railway companies.

The inclusion of citations from reviews of other journals (dailies or music periodicals) is one notable aspect of *L'Art musical* which shows a decided bias and promotion of certain works. This was only done in cases where the work reviewed was published by the firm currently in possession of the journal, *and* the production received extensive favourable reviews. The intention, perhaps, was to give subscribers of *L'Art musical* added incentive to buy the music or to attend the

¹²⁴Léon Escudier, "Quelques mots au *Messager des théâtres*," *L'Art musical* 4, No. 15 (10 March 1864): 116.

¹²⁵Léon Escudier, "Le Théâtre-Italien. Réouverture — *La traviata* — *Rigoletto*," *L'Art musical* 3, No. 47 (22 October 1863): 372.

performance. These works were most often, but not always, theatrical works. The following chronologically ordered table (listing volume number, year, theatre, composer, title of work, and publisher) indicates reviews of works which are accompanied by extensive citations from other journals.

Table 2. Reviews of works accompanied by citations from other journals

Vol. #	Theatre: Composer, Title of Work	Publisher
1 (1861)	Théâtre-Italien: Verdi, <i>Un ballo in maschera</i>	Escudier
2 (1862)	Exposition de Londres: Verdi, <i>Hymne des nations</i>	Escudier
7 (1867)	Covent Garden: Verdi, <i>Don Carlos</i>	Escudier
8 (1868)	Opéra-Comique: Auber, <i>Le Premier Jour de bonheur</i>	Escudier
9 (1869)	Fantaisies-Parisiennes: Federico Ricci, <i>Une folie à Rome</i>	Escudier
9 (1869)	Athénée: Carlo Pedrotti, <i>Les Masques</i>	Escudier
10 (1870)	Opéra-Comique: Auber, <i>Rêve d'amour</i>	Escudier
10 (1870)	Athénée: Verdi, <i>Les Brigands (I masnadieri)</i>	Escudier
10 (1870)	Athénée: Ferdinand Poise, <i>Les Deux Billets</i>	Escudier
10 (1870)	Lille: Verdi, <i>Les Brigands</i>	Escudier
11 (1872)	Athénée: Guiraud, <i>Madame Turlupin</i>	Escudier
12 (1873)	Opéra-Comique: Léo Delibes, <i>Le roi l'a dit</i>	Escudier
13 (1874)	San Marco, Milan: Verdi, Messe de <i>Requiem</i>	Escudier
13 (1874)	Opéra-Comique: Verdi, Messe de <i>Requiem</i>	Escudier
14 (1875)	Lille: Verdi, Messe de <i>Requiem</i>	Escudier
14 (1875)	Théâtre de la Monnaie, Bruxelles: Verdi, Messe de <i>Requiem</i>	Escudier
15 (1876)	Théâtre-Italien: Verdi, <i>Aïda</i>	Escudier
16 (1876)	Théâtre de la Monnaie: Verdi, <i>Aïda</i>	Escudier
16 (1876)	Théâtre-Italien: Donizetti, <i>Lucia di Lammermoor</i>	Escudier
16 (1876)	Théâtre-Italien: Gaspar Villate, <i>Zilia</i>	Escudier
19 (1880)	Lyon: Verdi, <i>Aïda</i>	Escudier
20 (1881)	(??): Charles Bruneau, <i>Geneviève</i> (cantate)	Girod
21 (1882)	Renaissance: Emile Jonas, <i>La Bonne Aventure</i>	Girod
24 (1885)	Opéra: Emile Pessard, <i>Tabarin</i>	Leduc
25 (1886)	Théâtre de la Monnaie: P. et L. Hillemacher, <i>Saint-Megrin</i>	Leduc
25 (1886)	Bordeaux: Gabriel Pierné, <i>Fantaisie-Ballet</i> (pf & orch)	Leduc
26 (1887)	Toulouse: Verdi, <i>Aïda</i>	Leduc
30 (1891)	Théâtre de Spa: Gabriel Pierné, <i>Le Collier de saphirs</i>	Leduc

In keeping with its role as an *organe de maison*, *L'Art musical* regularly offered music supplements and gratuities—select vocal and piano pieces published by the respective firms—to its subscribers. That these music supplements were intended for the amateur bourgeoisie market is

illustrated by the fact that the music offered is of two types, vocal and piano, the media that were the most popular among amateurs.¹²⁶ In addition, the level of difficulty of this music—suited to the performing ability of the average amateur—appears to be in accordance with its prospective clientele.¹²⁷

* * *

D. IDENTIFICATION OF THE MAJOR CONTRIBUTORS

The contents and quality of reviews, or, for that matter, any writings on music can be influenced to a great extent, not only by the musical tendencies of the publishers, but also by the views, tastes, education, etc. of the writers and critics themselves. These latter influences are impossible to examine comprehensively in this study, however, the major contributors to *L'Art musical* have been identified below, with brief biographical sketches wherever possible.¹²⁸ The most prolific contributors are indicated by asterisks. This compilation is alphabetical; the variant signatures, pseudonyms, etc. used in *L'Art musical* are indicated within parentheses after the name of the contributor, which is given in the most complete form available.

The three tables following this list serve to indicate the annual frequency of contributions of the identified writers. The tables follow the divisions previously defined, i.e., Table 3 (1860-70); Table 4 (1872-83); and Table 5 (1883-94). Two asterisks recorded for a specific year indicate that an author's contributions can be found frequently throughout that whole year. One asterisk, placed either to the left or to the right, indicates frequent contribution for, respectively, the first half of that year or the last half.

Adenis, Édouard (Ed. Ad.)

Arm, J. d'

Arming, Friedrich Wilhelm (Fitz-Berth)

¹²⁶The middle class were gaining in prosperity and wanted status symbols indicative of the fact. A piano was *de rigueur* in bourgeoisie households, as was musical instruction.

¹²⁷An examination of the musical works that have been bound with the journal puts them at approximately a seventh to eighth grade level, according to Royal Conservatory of Toronto standards.

¹²⁸These biographical sketches have been compiled from the following sources; GDU, *Grand Dictionnaire Universel*; GE, *Grande Encyclopédie*; F, Fétis, *Biographie universelle des musiciens*; Fs, *Supplément to the Biographie universelle des musiciens*; Gr, *The New Grove Dictionary of Music and Musicians*; H, Honegger's *Dictionnaire de la musique*; R, Riemann's *Musik-Lexicon*; ST, Stieger, *Opernlexicon*.

***Auriac, E. Mathieu d'** (Mathieu d'Auriac; E. M. d'A.)

***Azevedo, Alexis** (Docteur Aldo)

(1813-75) Music critic and journalist who collaborated with numerous journals—*Le Siècle*, *La France musicale*, *La Presse*, and *L'Opinion nationale* (he was their music critic from 1859-70)—and author of many books on musical subjects. He was quite opinionated: fanatical about Rossini and Félicien David, but very unsympathetic towards Gounod, Wagner, Meyerbeer, Halévy, Fétis and Scudo. [Fs; GDU; R; ST]

***Bodmin, Pierre**

Bodmin was the author of "Causerie financière," the weekly financial column which lasted from 1881-83.

***Boisjoslin, G. de** (G. de B.)

***Brunet, J.** (J. Br.; J.-B.)

Author of the regular and long-running correspondence series from Brussels entitled "Lettre de Belgique."

***Chalarieu, Philibert de** (Ph. de Chalarieu; Ph. de Ch.)

Chasles, Philarète

(1798-1873) Writer and literary critic, whose numerous publications embraced sociological, biographical and historical subjects from the 16th to the 19th centuries (e.g., *La Littérature et les mœurs en Angleterre au XIX^e siècle*, *Psychologie sociale des nouveaux peuples*, *Charles I : sa cour, son peuple et son parlement*, *Virginie de Leyva, ou l'Intérieur d'un couvent de femmes en Italie au commencement du XVII^e siècle*). Chasles also occupied the position of professor of language and foreign literature at the Collège de France (from 1841). [GDU; GE]

Chausson, Ernest

(1855-99) A composer who studied with Massenet and César Franck, Chausson's music has a distinct style in which the beginnings of impressionism can be seen. [R]

***Chouquet, Gustave** (G. C.; G. ?)

(1819-86) Twice winning the Prix Bordin for publications on music history (in 1864 for a work dealing with the 14th to 18th centuries, and in 1868 for *Histoire de la musique dramatique en France depuis ses origines jusqu'à nos jours*, Gustave Chouquet is probably most noted for being the keeper of the Musée instrumentale du Conservatoire (from 1871), as well as for compiling its extensive *catalogue raisonné* (1875).

***Cohen, Henry/Henri (H. C. ?)**

(1808-80) Composer of various genres (though unsuccessful in his operatic attempts), Cohen was employed as *bibliothécaire* of the *cabinet de médailles* at the Bibliothèque nationale. He wrote numerous books on numismatic and bibliographic topics, as well as on music theory, and collaborated with several music journals. [Fs; GE; R]

***Coligny, Charles**

***Comettant, Oscar (O. C.; William Steinberg)**

(1819-98) See the biographical details at the beginning of this chapter.

[Fs; GDU; Gr; H; R]

Cristal, Maurice

(1825/27?-??) Writer on mainly musical topics, he was music critic for *Le Correspondant* and *La Revue contemporaine*, as well as contributor to various other music journals. [Fs; GDU]

Curzon, Henri de

Delprat, Charles

(1803-88) Parisian singing teacher, he wrote *L'Art du chant et l'école actuelle* (1870) and a brochure on the Conservatoire (1872). [Fs; R]

***Devillez, Louis-Henri (L.-H. Devillez)**

(1855-??) Belgian-born sculptor and writer on art whose works were exhibited at the annual "Salon" in Paris (1879, 1881, 1884, 1885, and 1887). [GDU]

***Élie (Élie Fargel ?)**

Elwart, Antoine (A. Elwart)

(1808-77) Composer and pedagogue, he won the Prix de Rome in 1834, and became professor of harmony at the Paris Conservatoire in 1840. Most important among his publications are theoretical and pedagogical works. [GDU]

***Escudier, Gaston (G. E.)**

Presumably a relative of Léon Escudier it was noted in *L'Art musical* that Gaston lost his fortune and had to resort to his talents as a magician.

***Escudier, Léon** (L. Escudier; L. E.; L. Es.; Léon Es...)

(1821-81) See the biographical notes at the beginning of this chapter.

[F; GDU; Gr; H; R]

***Eymieu, Henry** (H. Eymieu; H. E. ?)

Fitz-Gérald, A.-L.

***Franck, Francis** (F. F. ?)

***Frène, Henry/Henri** (H. F. ?)

***G., Ch.** (?)

***Gamma** (?)

***Garville, Maurice de**

Gautier, Jean-François-Eugène (Eugène Gautier)

(1802-78) Writer, violinist, professor (teaching harmony and music history at the Conservatoire), and composer, Gautier also contributed to various journals (e.g., *Le Ménestrel*, *Le Constitutionnel*). [H]

***Giaconne, L.** (L. G.)

Giaconne was the author of the regular and long-running correspondence series from Saint-Petersbourg titled "Lettre de Russie." Apparently, he also hosted an annual musical event (a "raout-musical," presumably a mixed genre type concert), referring to himself as "G., le correspondant des journaux étrangers."

Girod, André

***Girod, Paul** (P. G.)

***Gottschalk, Louis-Moreau** (L. M. Gottschalk; L. M. G.)

(1829-69) The noted New Orleans born pianist and composer toured extensively—France, Switzerland, Spain, North America, Cuba, Puerto Rico, Guadeloupe, Martinique, etc. (1845-54), and throughout North and South America—performing mainly his own compositions. His series of articles "Souvenirs d'un voyage d'un pianiste," as well as several other contributions, appeared in *L'Art musical*. [Fs; Gr; R]

***Gregoir/Gregoire, Édouard**

(1822-90) Prolific Belgian-born composer, music critic and writer. As a pianist he toured with the Milanollo sisters (1842), but later turned his attention to composition and music criticism. His works comprise various genres, dramatic as well as instrumental. He contributed to numerous journals and wrote many books on musical subjects, several on topics of Flemish and Belgian interest. [Fs; GDU; R]

***Hasselt, André Van (A. Van Hasselt)**

(1806-74) Belgian writer and poet, whose views on the necessity for reforms in lyric texts were met with complete indifference in his native land. [GE]

***Hasselt, Ernestine Van (E. Van Hasselt; Mlle Ern. V. H.; E. V. H.)**

***Héler, A. (A. H.)**

***Hess, Charles-Léon (Ch.-L. Hess; Ch. H.)**

(1844-??) French pianist and composer of various genres, son of J.-Charles Hess, a piano teacher. [Fs]

Hess, J.-Charles (J.-Ch. Hess)

Heulhard, Arthur

(1849-??) After a short-lived career in political journalism he turned his attention to music. He contributed to several music journals, was the music critic for *L'Événement* for a year, and published numerous books on musical and literary topics. He founded the prestigious *La Chronique musicale* (1873-76), to which he contributed extensively. [F; GDU]

Hutin, Marcel

Imbert, Hughes

(1842-1905) After an early administrative career Imbert commenced his very prolific vocation as music critic. He collaborated with various journals, wrote numerous books (mostly about musical personalities), and from 1900 was editor-in-chief of *Le Guide musical* the Belgian music journal with which *L'Art musical* merged). [H; R]

Indy, Wilfrid d'

(1821-??) Uncle to Vincent d'Indy, Wilfrid was himself a composer. He contributed many interesting music reviews to *Le Correspondant* (1869-73). [Fs; GE]

***Irube, Pierre d'** (P. d'I.)

***Jacques Le Vrai; J. Le Vrai; J. L. V. (?)**

Perhaps this is another pseudonym for Albert Vizentini.

Jahyer, Henri/Henry

***Krall, J.-B.** (J.-B. Kr.)

The London correspondent writing "Lettre de Londres."

***Lacome-d'Estalens, Paul** (Paul Lacome; P. Lacomé; P. L.)

(1838-1920) Though known primarily as a composer of diverse genres, he also edited several collected works of popular songs and dances, and contributed extensively to various journals. [Fs; H; R]

***Landély, A.** (A. L. ?)

***Landély-Hettich, A.** (A. L.-H.; A. Landély ?)

***Lasalle, Albert de**

(1833-86) French music critic and historian, he collaborated with various journals (music critic for *Le Monde illustré* since 1857), often writing under the pseudonyms of Double-Wé, Halbeer, etc. He published many volumes on French music history and various musical institutions, e.g., the Opéra, Théâtre-Lyrique, Bouffes-Parisiens.

[Fs; GDU; GE]

Lavoix (fils), Henri

(1846-97) Collaborated with various journals (among them *La Revue et gazette musicale* and *La Chronique musicale*), and published many important monographs on music history. [Fs; GDU; R]

***Lepeudry, Auguste** (Aug. Lepeudry; A. L. ?)

Lèspe, Léo (Timothée/Timothy Trimm)

Mandl, Louis (Dr. Mandl; Dr. M...)

(1812-84) An Hungarian-born doctor (M.D.) who specialized in maladies of the larynx and respiratory system. He was very interested in music, making his salon a rendez-vous for eminent artists. He published many articles and books on his specialty, and taught a course at the Paris Conservatoire on the hygiene of the voice. [Fs; GDU]

Mansour, A.

***Maremma, L. de** (De Maremma)

Marius, Tedeschi

Italian correspondent for *L'Art musical*, writing "Lettre d'Italie" during the years 1893-94.

Méris, André (Méris; André M... ?)

***Monglave, Diane de**

Author of the lengthy series on music in Portugal.

***Montgarde, Armand de**

Morel-Retz (Stop)

Morneval, L. de

***Moszkowski, Moritz** (M. Moszkowski; M. M.)

(1854-1925) Polish-born pianist and composer of various genres, Moszkowski frequently contributed letters from Berlin entitled "Lettre d'Allemagne" to *L'Art musical*.

[R]

***Neukomm, Edmond** (Ed. N.; E. N.; N. ?)

(1840-??) Nephew of the famous German organist and composer Sigismond Neukomm. In addition to contributing to various musical and political journals, and writing several books on musical topics, the French-born Edmond is credited with writing solid studies on several German composers, among them Weber, Moscheles and Mendelssohn.

[Fs; GE]

***Ordinaire, Raoul**

(1843-??) Composer of diverse genres, critic and writer on music, notably a satire entitled *Marius et les Teutons*.

[Fs]

Oudalle, Gaston d'

***Pagnerre, Louis** (L. Pagnerre)

***Petilleau, George/Georges**

London correspondent for *L'Art musical* during the years 1893-94.

***Pierre, Constant**

(1855-1918) French musicologist whose interest was the music of the French Revolution. He wrote many books on this topic and contributed to various music journals, as well as being a bassoonist in several orchestras and vice-secretary to the Paris Conservatoire (from 1881). [H; R]

***Polko, Élise**

***Pontécoulant, Adolphe de** (Comte Ad. de Pontécoulant; A. de P.; Ad. de P.; Ad. P.; A. Vicomte de Pontécoulant; Marquis de Pontécoulant)

(1794-1882) After an eventful military career, he returned to Paris in 1831 and devoted himself to the study of music and acoustics. He collaborated with various journals, and published a number of books on instruments and instrument making.

[GDU; R]

***Pougin, Arthur**

(1834-1921) Namesake of the pseudonyms Paul Dax, Fanfan Benoiton, Maurice Gray and Octave d'Avril, Pougin gave up initial activities as violinist and conductor to pursue his prolific literary career. He collaborated with various journals (writing about politics, music, fine arts, news, etc.), edited the music articles in Larousse's *Dictionnaire universel*, edited the supplement to Fétis' *Biographie universelle* and re-edited Clement and Larousse's *Dictionnaire des opéras*. Pougin was music *feuilletonist* for *Le Soir*, *La Tribune*, *L'Événement* and *Le Journal officiel*, and was editor-in-chief of *Le Ménestrel* (1885-1914). His many writings on historical topics—more than 50 books and monographs—established him as “one of the pioneers of French musicology.”

[Fs; GDU; Gr; H; R]

Prévost, Hippolyte (Hipp. Prévost)

***Ralph; R. (?)**

***Roquet, Antoine-Ernest** (Ernest Thoinan; E. Thoinan; Er. Thoinan; E. T.; Er. T.)

(1827-94) French musicologist known solely by his pseudonym “Ernest Thoinan,” his interest in music and art history led him to collect an extensive library specializing in French music. His many serious musical studies established him, along with Pougin, as “one of the pioneers of French musicology.” He also collaborated with numerous

music journals, among them *La Chronique musicale* and *La France musicale*.

[Fs; GDU; R]

***Ruelle, Jules** (J. Ruelle; J. R.)

A French music critic and journalist, Ruelle was editor of *Le Messager des théâtres* for a period, secretary to the Théâtre-Lyrique and l'Athénée, as well as director of the former theatre (succeeding Martinet). [Fs]

***Sagy, René** (R. S.)

***Saint-Arroman, Raoul de**

***Saubens, Marcel**

Correspondent in Toulouse during the years 1893-94.

***Scudo, Paul** (P. Scudo; P. Sc...; Sc...)

(1806-64) The famed and often opinionated music critic of *La Revue des deux mondes* (1851-64?) was renowned for his extreme conservatism; he preferred 18th-century music, idolizing Mozart and hating Wagner, Liszt, Berlioz and Verdi. It has been said that Escudier engaged Scudo at some expense to write for *L'Art musical* (1861-64, until Scudo's commitment to an insane asylum), to stop his vitriolic attacks on Verdi. Scudo collaborated with other journals, and published annual reviews of Parisian musical life (1860-63), as well as two novels based upon musical themes.

[GDU; Gr; R]

***Soullier, Charles**

(1797-1878) Writer, publicist and composer, he founded numerous journals, published much poetry and fiction, and translated five lyric works into French (Rossini's *Sémiramide* and *La Pie voleuse*, Cimarosa's *Le Mariage secret*, Weber's *Obéron*, and Bellini's *L'Étrangère*). [GDU]

***Sims**

London correspondent (1861).

***Stémilio**

Correspondent in Anvers (1889-90).

***Stradina, G.** (G. S.)

***Sutter, David**

(1811-80) A Swiss painter and writer, Sutter published works on the philosophy and aesthetics of fine arts. [GDU]

Syshuit/Syxhuit, Paul

Talber/Talberg, Jacques de

***Talon**

German correspondent during the years 1893-94.

***Thémines, Achille de Lauzières de** (Achille de Lauzières; A. de Lauzières' A. de L.; M. de Thémines; M. de T.; M. de Th.; L. de Th.; L. de T.)

(1818-??) Although of French nationality Thémines was born and lived in Italy until 1853. He founded and contributed to several Italian political journals. In Paris, he collaborated with various journals, was music critic for *La Patrie* for a period, and was a translator of many opera librettos from French to Italian (and vice versa).

[GDU]

***Villars, François de** (Frantz de Villars; F. de Villars; F. de V.)

(1825-79) An amateur painter and musician (he studied flute, then harmony with Deldevez), de Villars was musical feuilletonist to *L'Europe* for a time. He also published several books on musical subjects. [Fs]

***Vizentini, Albert** (A. V.; Jacques Sincère; Sincerus ?)

(1841-1906) After playing solo violin with various orchestras (Bouffes-Parisiens, Théâtre-Lyrique, Padeloup's Concerts populaires), conducting and directing at several theatres (Gaité, Porte-Saint-Martin, and Saint-James's, Princes's and the Lyceum in London), Vizentini attempted the resurrection of the Théâtre-Lyrique. Despite many successful productions his reestablishment of this French national theatre lasted only twenty months (1876-78). Throughout his performing and directing career he also collaborated as a music critic with various journals (*Charivari*, *L'Entr'acte*, *Grand Journal*, *Paris-Magazine*, *L'Événement illustré*, *L'Éclair*), founded a short-lived theatrical journal *Le Télégraphe* (1872), and published books on musical subjects. As a composer he wrote several operettas and music of various genres. [Fs; GDU; R]

***Wekerlin/Weckerlin, Jean-Baptiste-Théodore** (J. B. Wekerlin)

(1821-1910) Having studied under Elwart (harmony) and Halévy (composition), this composer wrote a great number of comic operas and operettas, as well as music of various other genres. He published many books and studies on musical topics (*Histoire de la contrebasse*, *Histoire de l'impression de la musique en France*, *Chansons popu-*

laires de France, Chants et Chansons populaires du printemps et de l'été), even being awarded a medal by the Académie des beaux-arts for his *Histoire de l'instrumentation depuis le seizième siècle jusqu'à l'époque actuelle*. Wekerlin is probably most well-known for serving as *bibliothécaire* of the Bibliothèque du Conservatoire (1876-1909), and for the *catalogue raisonné* of its holdings he compiled. [Fs; GDU; R]

Ymbert/Imbert, Th. (Th. Ymbert; T. Ymbert)

Table 3

PRINCIPAL CONTRIBUTORS: 1st PERIOD (1860-70)

WRITER	1861	1862	1863	1864	1865	1866	1867	1868	1869	1870
1861										
ESCUDIER, L.	**	**	**	**	*	*	*	**	**	**
COMETTANT	**		**	*	*		*	*		
PONTÉCOULANT	**	**	**	**	**	*	**	*	*	
GOTTSCHALK	*	*	*	*		*	*	*		
SIMS	*									
1862										
SCUDO		**	**	**						
RALPH		**	**	**	**	**		*	**	**
GAMMA		**	**	*						
D'OUALLE		**								
NEUKOMM		**	**	**	**	**	**	**		
1863										
CHOUQUET			**	**	**	**	**	**	**	*
DE VILLARS			**	*	**	**	*	**	*	
1864										
COLIGNY				*	*	*	*			
THOINAN				*	*	*	*			
1865										
POUGIN					*	*	*	*	*	*
LACOME					**	**	**	**	**	**
LAUZIÈRES DE THÉMINES					*		**	**	**	**
VIZENTINI					*	**	**	**	**	
CHASLES					*	*				*
1866										
ORDINAIRE						*		*		
ANDRÉ M.						*				
1868										
LAVOIX fils								*		
AZEVEDO								*	*	
WEKERLIN								*	*	*
1869										
HEULHARD									*	
1870										
LEPEUDRY										*

Table 4

PRINCIPAL CONTRIBUTORS: 2nd PERIOD (1872-83)

WRITER	1872	1873	1874	1875	1876	1877	1878	1879	1880	1881	1882	1883
1872												
ESCUДИER, L.	**	**	**	**	**		*	**	**	*		
ESCUДИER, E.	**	**	**	**					*			
LACOME	*	*	*	**	**				*	*		
DE MONTGARDE	*	*										
LEPEUDRY	*	*			*	*						
HEULHARD	*											
LAUZIÈRES DE THÉMINES	**	**	**	**	**	**	**	**	**			
WEKERLIN	*				*	*						
COHEN	*	*	**	**	**	**	**	**	*			
POUGIN	*	**										
COMETTANT	*	**	**	*								
GAMMA	*		*									
CHASLES	*											
ELWART	*			*								
DELPRAT	*	*	*									
1873												
LE SPHINX	*	*										
SALAMMBO		*										
SINCERUS		*	*									
AZEVEDO		*										
D'INDY		*										
PONTÉCOULANT		*		*								
CHOUQUET		*								*		
NEUKOMM		*	**	*	*							
DE GARVILLE		*	**									
1874												
TRIMM			**									
FITZ-GERALD			**									
DE VILLARS			*									
DE TALBERG			*									
LE VRAI			**	**	**	**	**	**	**	**		
STRADINA			*	**	**	**	**	**	**	**	**	**
1875												
FRANCK				**								
RUELLE				**	*	**	**	**	**	**	**	*

Table 4 (continued)

WRITER	1872	1873	1874	1875	1876	1877	1878	1879	1880	1881	1882	1883
1876 DE MARENNA DE LASALLE SAINT-ARROMAN MANDL					** * * *	*		*	*			
1877 HESS, J.-CH. SOULLIER D'AURIAC LANDÉLY- HETTICH						* * * *	* * **		* *	* *		
1878 VAN HASSELT, A. VAN HASSELT, E. ÉLIE							* ** *		* ** **	* ** *	* ** *	* *
1879 GREGOIRE D'ARM SUTTER								** * *	** *	** *	** *	** *
1880 CRISTAL HESS, CH.-L.									* **	* *		
1881 DE MONGLAVE DEVILLEZ GIROD, P. MANSOUR BODMIN FITZ-BERTH DE CHALARIEU MÉRIS										** * ** * ** * * *	** ** ** ** ** ** ** **	** * ** ** ** ** ** **
1882 CHAUSSON 1883 DUBREUIL GIROD, A.											*	** * **

Table 5

PRINCIPAL CONTRIBUTORS: 3rd PERIOD (1883-94)

WRITER	1884	1885	1886	1887	1888	1889	1890	1891	1892	1893	1894
1884											
SAINT-ARROMAN	*										
POUGIN	*										
HELER	**	**	**	**	**	**	**	**	**	**	**
RUELLE	**	*						*	**		
DE CHALARIEU	*										
CH. G.	**	**	**	**	**	**	**	**	**	**	
D'AURIAC	**	*									
LAUZIÈRES DE THÉMINES	*										
GAUTIER	*										
GIACCONE	*	**	**	**	**	**	**	**	**	*	**
1885											
CUI		*		*							
PAGNERRE		*	*	*			*				
MOSZKOWSKI		**	*								
1886											
P. G.		*	**								
LANDÉLY			**	**	**	**	**	**			
HESS, CH.-L.			*	*							
BRUNET			*	**	**	**	**	**	**		
1888											
GREGOIRE					*						
1889											
KRALL						**	**	**	**		
1890											
CH. H.							**	**			
DE MORNEVAL							*	*	*		
1891											
FARGEL								*			
SIMPLICE								*			
1893											
HÛE										*	
JAHYER										**	
HUTIN										*	
DE CURZON										*	
HIRSCH										*	
ADENIS										*	

Table 5 (continued)

WRITER	1884	1885	1886	1887	1888	1889	1890	1891	1892	1893	1894
1893											
PETILLEAU										*	**
MARIUS										*	
SAGY										*	**
EYMIEU										*	**
IMBERT										*	**
FRÈNE										**	**
PIERRE										**	**
DE BOISJOSLIN										**	**
1894											
BRANCOUR											*
KREISLER											*

BIBLIOGRAPHY

- Albert, Pierre, Gilles Feyel, and Jean-François Picard. *Documents pour l'histoire de la presse nationale aux XIX^e et XX^e siècles*. Paris: Centre national de la recherche scientifique, Centre de documentation sciences humaines, 1980.
- Bailbé, Joseph-Marc. "Le Bourgeois et la musique au XIX^e siècle." *Romantisme* 17-18 (1977): 123-36.
- Bernard, Elisabeth. "Jules Padeloup et les Concerts populaires." *Revue de musicologie* 57 (1971): 150-78.
- . "L'Évolution de public d'Opéra de 1860 à 1880." *Regards sur l'Opéra: du ballet comique de la Reine à l'opéra de Pékin*. Paris: Presses Universitaires de France, 1976.
- Bonnefond, B., ed. *Le Code typographique*. Paris: Fédération C.G.C. de la Communication, 1986.
- Bruyas, Florina. *Histoire de l'opérette en France, 1855-1965*. Lyon: Emmanuel Vitte, 1974.
- Chantavoine, Jean, and Jean Gaudefroy-Demombynes. *Le Romantisme dans la musique européenne*. Paris: Éditions Albin Michel, 1955.
- Chausson, Ernest. "Parsifal (V: suite et fin)." *L'Art musical* 21, No. 34 (24 August 1882): 265-66.
- The Chicago Manual of Style*. 13th edition. Chicago: University of Chicago Press, 1983.
- Clément, Félix, and Pierre Larousse. *Dictionnaire des opéras*. Paris: Librairie Larousse, 1905; New York: Da Capo Press reprint, 1969.
- Cohen, H. Robert. "An Introduction to the Fourth 'R': Le Répertoire international de la presse musicale du dix-neuvième siècle (RIPMxix)." *Periodica Musica* 1 (Spring 1983): 1.
- . "On the Structure of the Repertory: RIPMxix Series A and Series B, Archival Sources and Bibliographical Resources." *Fontes Artis Musicae* 30, Nos. 1/2 (January/June 1983): 65-72.
- . "The Nineteenth-Century French Press and the Music Historian: Archival Sources and Bibliographical Resources." *Nineteenth-Century Music* 7, No. 2 (Fall 1983): 136-42.
- Cohen, H. Robert, with the collaboration of Donald G. Gíslason, and Carla Biberdorf. *RIPMxix Series A Guidelines*. 2 Vols. Vancouver: Centre international de recherche sur la presse musicale, 1983.
- Cohen, H. Robert, with the collaboration of Donald G. Gíslason, Carla Biberdorf, and Diana Snigurowicz. *RIPM Series A Procedures: Instructions to Contributors*. 2 Vols. Vancouver: Centre international de recherche sur la presse musicale, 1987.
- Cohen, H. Robert, and Marcello Conati. "Le Répertoire international de la presse musicale." *Acta Musicologica* 59 (1987): 308-24.
- Cohen, H. Robert, Marcello Conati, and Elvidio Surian. "Centres internationaux de recherche sur

- la presse musicale (CIRPM), Répertoire international de la presse musicale du dix-neuvième siècle (RIPMxix): A Preliminary Report." *Fontes Artis Musicae* 28, Nos. 1/2 (January/June 1981): 105-106.
- Combarieu, J., and R. Dumesnil. *Histoire de la musique: des origines à nos jours*. Vol. 2, *Courants et tendances au XIX^e siècle*. Paris: Librairie Armond Colin, 1955.
- Cooper, Jeffrey. *The Rise of Instrumental Music and Concert Series in Paris, 1828-1871*. Ann Arbor: UMI Research Press, 1983.
- Croston, William L. *French Grand Opera: An Art and a Business*. New York: King's Crown Press, 1948.
- Desessarts, A. "Silhouettes musicales: (II) La cantatrice de salon." *La France musicale* 3, No. 11 (15 March 1840): 116.
- Dictionnaire de la musique: les hommes et leurs œuvres*. S.v. "Leduc, Alphonse" (II, 618).
- Duckles, Vincent. "Patterns in the Historiography of 19th-Century Music." *Acta Musicologica* 42 (1970): 75-82.
- Eckart-Bäcker, Ursula. "Der Einfluss des Positivismus auf die französische Musikkritik im 19. Jahrhundert." *Beiträge zur Geschichte der Musikkritik*. Regensburg: Gustav Bosse Verlag, 1965.
- Escudier, Léon. "Quelques mots au *Messenger des théâtres*." *L'Art musical* 4, No. 15 (10 March 1864): 116.
- . "Le Théâtre-Italien. Réouverture — *La traviata* — *Rigoletto*." *L'Art musical* 3, No. 47 (22 October 1863): 372.
- Fellinger, Imogen. *Verzeichnis der Musikzeitschriften des 19. Jahrhunderts*. Regensburg: Gustave Bosse Verlag, 1968.
- Fétis, François-Joseph. *Biographie universelle des musiciens et bibliographie générale de la musique*. 2nd ed. 8 Vols. Paris: Firmin Didot Frères, 1866-70.
- Fulcher, Jane Fair. "Musical Aesthetics and Social Philosophy in France, 1848-70." Ph.D. dissertation: Columbia University, 1976.
- . "The Orphéon Societies: 'Music for the Workers' in Second Empire France." *International Review of the Aesthetics and Sociology of Music* 10 (1979): 47-56.
- Gíslason, Donald G. "Computer-Assisted Retrospective Periodical Indexing: *La Chronique musicale*, a Prototype RIPMxix Catalogue." M.A. thesis: University of British Columbia, 1985.
- Goubault, Christian. *La Critique musicale dans la presse française de 1870 à 1914*. Paris: Éditions Slatkine, 1984.
- La Grand Encyclopédie du XIX^e siècle: inventaire raisonné des sciences, des lettres et des arts*. Paris: Société Anonyme de la Grande Encyclopédie, n.d.
- Hagan, Dorothy Veinus. "French Music Criticism between the Revolutions, 1830-1848." Ph.D. dissertation: University of Illinois, 1965.

- Hellouin, Frédéric. *Essai de critique de la critique musicale*. Paris: A. Joanin & Cie, 1906.
- La Laurencie, Lionel de. *Le Goût musical en France*. Paris: 1905; Geneva: Slatkine reprints, 1970.
- Larousse, Pierre, ed. *Grand Dictionnaire Universel du XIX^e siècle*. Paris: Administration du Grand Dictionnaire Universel, 1865.
- Leduc, Alphonse. "Ce que sera *L'Art musical*." *L'Art musical* 22, No. 49 (13 December 1883): 385-86.
- Machabey, Armand. *Traité de la critique musicale*. Paris: Richard-Masse Éditeurs, 1957.
- Musik in Geschichte und Gegenwart*. S.v. "Zeitschriften."
- The New Grove Dictionary of Music and Musicians*. S.v. "Criticism" (V, 36-50); "Escudier" (VI, 245-46); "Musicology" (XII, 836-63); "Periodicals" (XIV, 407-535).
- Noël, Édouard, and Edmond Stoullig. *Les Annales du théâtre et de la musique: 1875*. Paris: Charpentier, 1876.
- L'Opéra de 1597 à nos jours: dictionnaire chronologique*. Trans. from the Italian by Sophie Gherardi. Paris: Éditions Ramsay, 1979.
- Osborne, Charles. *The Dictionary of the Opera*. New York: Simon & Schuster, 1983.
- "Periodicals Selected for Priority Indexing by Members of the Commission Internationale Mixte and the Commission for Bibliographical Research." *Periodica Musica* 1 (Spring 1983): 2-5.
- Pistone, Daniele. *La Musique en France de la Révolution à 1900*. Paris: Honoré Champion, 1979.
- Pougin, Arthur. *Dictionnaire historique et pittoresque du théâtre et des arts qui s'y rattachent*. Paris: Firmin-Didot et Cie, 1885.
- . "Notes sur la presse musicale en France." *Encyclopédie de la musique et de dictionnaire du Conservatoire* II, Vol. 6. Paris: Librairie Delagrave, 1913-31, pp. 3841-3859.
- , ed. *Supplément et complément à la Biographie universelle des musiciens et bibliographie générale de la musique*. 2 Vols. Paris: Firmin Didot Frères, 1878-80.
- Ramat, A. *Grammaire typographique*. Montreal: Tour de la Bourse, 1984.
- Riemann, Hugo. *Musik-Lexicon*. 12th ed. edited by Wilibald Gurlitt. Mainz: B. Schott's Söhne, 1959-67.
- Rohozinski, L., ed. *Cinquante ans de musique française de 1874 à 1925*. 2 Vols. Paris: Librairie de France, 1925.
- Rosenthal, Harold, and John Warrack. *The Concise Oxford Dictionary of Opera*. 2nd edition. London: Oxford University Press, 1980.
- Soubies, Albert. *Histoire du Théâtre-Lyrique, 1851-1870*. Paris: Librairie Fischbacher, 1899.
- . *Soixante-sept ans à l'Opéra en une page, du « Siège de Corinthe » à « La*

- Walkyrie* ➤ (1826-1893). Paris: Librairie Fischbacher, 1893.
- . *Le Théâtre-Italien de 1801 à 1913*. Paris: Librairie Fischbacher, 1913.
- Soubies, Albert, and Charles Malherbe. *Histoire de l'Opéra Comique; la seconde salle Favart, 1840-1887*. Paris: Librairie Marpon et Flammarion, 1892; Geneva: Minkoff reprint, 1978.
- Stieger, Franz. *Opernlexicon*. 11 Vols. Tutzing: Schneider, 1975.
- Supicic, Ivo. *Musique et Société: perspectives pour une sociologie de la musique*. Zagreb: Institut de Musicologie, 1971.
- Thomas, Adolphe V. *Dictionnaire des difficultés de la langue française*. Paris: Librairie Larousse, 1971.
- Treitler, Leo. "‘To Worship that Celestial Sound’: Motives for Analysis." *The Journal of Musicology* 1, No. 2 (April 1982): 153-70.
- Weber, William. "Mass Culture and the Reshaping of European Musical Taste, 1770-1870." *International Review of the Aesthetics and Sociology of Music* 8 (June 1977): 5-21.
- . "The Muddle of the Middle Classes." *Nineteenth-Century Music* 3 (1979): 175-85.
- . *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna*. London: Croom Helm, 1975.

Appendix I

**LIST OF MUSIC SUPPLEMENTS AND GRATUITIES
OFFERED TO SUBSCRIBERS OF *L'ART MUSICAL***

List of Music Supplements and Annual Musical Gratuities

The titles of music supplements and gratuities are arranged alphabetically, by composer, with the pertinent volume and issue no. indicated on the right. The original titles and genre indications as they appear in *L'Art musical* have been retained. Music supplements that have been bound with *L'Art musical* are indicated by the music siglum ●.

Asterisks indicate musical gratuities—albums of collected works (either piano, vocal, or dance music), by one composer or several—that were offered as annual premiums. Authorship of a collected edition by various composers has been attributed to "COLLECTIF." Titles in square brackets indicate an album of collected works that the preceding music example belongs to.

AGUILAR, D'

Les Étoiles (romance) III, 31

ALI-BEN-SOU-ALLE

Chanson gaélique (mélodie, paroles de Sir Walter Scott) IV, 25

ANONYME

Quadrille sur les motifs de l'opérette *Chrysocale* de De Sivry (piano) XIV, 10

Le Tango américain (chanson créole, paroles de Gustave Chouquet) III, 23

Souvenir de Raincy (polka-mazurka pour piano) XXII, 9

ANTHIOME, EUGÈNE

Plage bretonne (Souvenir de Trebeurden) (impression musicale pour piano) XXXIII, 14

ARBAN, JOSEPH-JEAN-BAPTISTE-LAURENT

**La Contessina* (valse pour piano) [*Les Perles des salons*] IX, 4

Correspondancia (polka-mazurka pour piano) XXI, 14

**Marche arménienne* (piano) [*Concerts de Paris*] VI

**Les Marionnettes* (quadrille pour piano) [*Les Marionnettes*] I

Polka sur des motifs de *Macbeth* de Verdi (piano) VI, 1

Polka sur des motifs de l'opéra-comique *Rêve d'amour* d'Auber (piano) X, 34

Polka-Mazurka sur des motifs de l'opéra-comique *Rêve d'amour* d'Auber (piano) X, 26

Quadrille sur des motifs du ballet *La maschera* de Giorza (piano) IV, 49

Quadrille sur des motifs de l'opéra bouffe *Les Masques* de Pedrotti (piano) X, 9

*Quadrille sur des motifs de l'opéra-comique *Le roi l'a dit* de Léo Delibes (piano) [*Les Bals de Paris*] XIII

Quadrille sur des motifs de l'opéra-comique *Une fête à Venise* de Federico Ricci (piano) XI, 14

Refrains de Milan, quadrille sur *La Milanaise*, air populaire de Giorza (piano) IV, 11

List of Music Supplements and Annual Musical Gratuities

<i>Salut à Saint-Petersbourg</i> (marche pour piano)	XXII, 17
* <i>Viv' M'sieu l'Maire</i> (quadrille pour piano) [<i>Album de piano</i>]	VIII
ARDITI, LUIGI	
<i>Le Cavalier noir</i> (ballade, paroles de Léon Escudier)	VII, 14
ARJOU, MARIE D'	
<i>Le Carillon</i> (caprice pour piano)	II, 33
ARMINGAUD, JULES	
<i>Guitare</i> (pour piano, extrait du recueil <i>Pièces de divers caractères</i>)	XXIX, 22
AUBER, DANIEL-FRANÇOIS-ESPRIT	
* <i>Doux réveil</i> (mélodie) [<i>Les Perles des salons</i>]	IX, 4
<i>L'Hirondelle</i> , romance de l'opéra-comique <i>La Fiancée du roi de Garbe</i>	VIII, 14
* <i>Rêve d'amour</i> (opéra-comique, partition piano et chant)	XI
Romance du <i>Rêve d'amour</i>	X, 7
AUZENDE, A.	
<i>Nivose</i> (mélodie, poésie de Jean Richepin)	XX, 36
AZÉMAR, D'	
<i>Gavotte</i> (piano)	XXI, 26
BACHMANN, GEORGES	
<i>Adieux</i> (extrait du recueil <i>Vingt-cinq Pièces</i> , op. 38, piano)	XXVIII, 18
• <i>Lændler</i> (n° 13 de <i>Vingt-cinq Pièces</i> , op. 38, piano)	XXVII, 18
• <i>Mazurka-Réveuse</i> (n° 2 de <i>Vingt-cinq Pièces</i> , piano)	XXVII, 18
• <i>Menuet en sol majeur</i> (extraite de <i>Vingt-cinq Pièces</i> , piano)	XXIV, 6
<i>Plainte</i> (piano)	XXV, 2
• <i>Sérénade</i> (n° 1 de <i>Vingt-cinq Pièces</i> , fantaisie originale pour piano)	XXIII, 11
BANEUX, G.	
<i>Le Mouton de Betzy</i> (chansonnette spirituelle, paroles de E. Bourget)	V, 25
BATAILLE, CHARLES	
<i>Chant du crépuscule</i> (mélodie)	V, 43
BAZIN, FRANÇOIS	
<i>La Fleur</i> (mélodie)	IX, 26
<i>Psaume de David</i> (à quatre voix, composé pour les funérailles d'Halévy)	II, 18
BAZZONI, GIOVANNI	
<i>Basquinette</i> (romance, paroles de E. Pierson)	VI, 43
<i>Farfala</i> (valse pour piano)	XI, 5

List of Music Supplements and Annual Musical Gratuities

<i>La Fille de l'hôtesse</i> (ballade, paroles d'Hippolyte Lucas)	VIII, 40
<i>Frêle esquif</i> (barcarolle, paroles de A. Flamant)	VI, 11
<i>L'Hirondelle</i> (romance, paroles d'Hippolyte Lucas)	VII, 45
<i>Lagrime d'addio</i> (rêverie pour piano)	XI, 18
<i>Mon Bel Enfant</i> (romance, paroles d'Alfred Albert)	IV, 47
<i>Le Naufrage</i> (romance)	IX, 52
<i>La Puissance de Dieu</i> (mélodie, paroles d'Hippolyte Lucas)	IX, 30
<i>Il rimprovero</i> (romance pour piano)	XIII, 36
<i>Seules au monde</i> (romance, paroles de May)	VIII, 52
<i>Le Sommeil de l'enfant</i> (romance, paroles de Reine Garde)	II, 39
<i>Voici la neige</i> (romance, paroles d'Alfred Albert)	I, 17
* <i>Yvonne au cœur de marbre</i> (mélodie) [<i>Les Sirènes</i>]	IV
BEDRABAD, E. DE	
<i>Valse de salon</i> (piano)	XXII, 21
BEETHOVEN, LUDWIG VAN	
* <i>Ballet des Chevaliers</i> (piano)	XIII
* <i>Les Ruines d'Athènes</i> (partition piano et chant)	VII
BEMBERG, HERMAN	
● <i>Rosette</i> (idylle, poésie de Georges Boyer)	XXIV, 8
BÉUST, COMTE DE	
<i>La Tarentelle-Valse</i> (piano)	XVIII, 22
BIAGGINI, E.	
<i>Domina</i> (mélodie)	XXIX, 16
BILLEMA, CHARLES	
* <i>Le Camélia bleu</i> (polka-mazurka pour piano) [<i>Les Marionnettes</i>]	I
* <i>Valse sur des motifs de l'opéra bouffe Don Bucefalo</i> de Cagnoni (piano) [<i>Concerts de Paris</i>]	VI
<i>Valse sur des motifs de Simon Boccanegra</i> de Verdi (piano)	XIII, 52
BILLEMA, RAPHAEL	
* <i>La Noce du village</i> (piano) [<i>Les Enchantements</i>]	IV
BISCARRI, J.	
<i>Habaneras</i> (piano)	XXI, 28
BLANC, ADOLPHE	
* <i>Les Deux Billets</i> (opéra-comique, partition piano et chant)	II, 13;15;17;19
BOIELDIEU, ADRIEN	
<i>Amour de mère</i> (mélodie, paroles d'Hippolyte Guérin de Litteau)	II, 51
<i>Douce pensée</i> (mélodie, paroles de Roger de Cluzeau)	XII, 7

List of Music Supplements and Annual Musical Gratuities

BONAMICI, FERDINAND	
<i>Luisa</i> (mélodie pour piano)	VIII, 38
BORODINE, ALEXANDRE	
<i>Intermezzo</i> (extrait de la <i>Petite Suite</i> , piano)	XXX, 6
<i>La Reine de la mer</i> (mélodie, paroles de C. Grandmougin)	XXX, 12
BOULANGER, ERNEST	
* <i>Don Mucarade</i> (opéra-comique, partition piano et chant)	XV
Rondo de l'opéra-comique <i>L'Éventail</i> (piano)	I, 5
BRANCOUR, F. RENÉ	
<i>La Vieille Fenêtre</i> (mélodie, poésie de Félix Frank)	XXII, 15
BRISSON, FRÉDÉRIC	
<i>Lætitia</i> (valse pour piano)	VI, 23
BRUNEAU, ALFRED	
* <i>Geneviève</i> (scène lyrique, partition piano et chant)	XXII
CAGNONI, ANTONIO	
* <i>Don Bucefalo</i> (opéra bouffe, partition piano seul)	V
CAMPANA, FABIO	
* <i>Fleurs italiennes (Fiori italiano)</i> (six mélodies)	XV
CARMAN, M.	
● Romance de Nichette de l'opéra-comique <i>La Servante de Ramponneau</i>	XXV, 16
CARVALHO, RICARDO F. DE	
À <i>Mimosa</i> (caprice pour piano)	XXI, 35
CASTRO, E.	
<i>Pense à moi</i> (mélodie, paroles de Marc Constantin)	VIII, 26
CAZANEUVE, ÉDOUARD	
<i>Ballade</i> (chanson, poésie d'Albert Delpit)	XXI, 33
<i>Chanson bretonne</i> (paroles d'Albert Delpit)	XXI, 41
<i>La Sérénade du bohémien Joseph</i> (chanson, poésie de Jules Truffier)	XXII, 31
CHOPIN, FRÉDÉRIC	
* <i>Nocturnes pour piano</i> (édition complète)	VII
[Sans titre] (mélodie transcrite pour chant avec paroles françaises)	XXI, 48
CIMAROSA, DOMENICO	

List of Music Supplements and Annual Musical Gratuities

* <i>Le astuzie femminili</i> (opéra, partition piano seul)	XIV
CLAPISSON, LOUIS	
* <i>Les Mystères de Dieu</i> (chanson) [<i>Les Sirènes</i>]	IV
CEDÈS, A.	
* <i>Une drôle de soirée</i> (valse humoristique pour piano) [<i>Les Bals de Paris</i>]	XIII
COHEN, HENRY	
<i>Cœur jaloux</i> (romance espagnole, paroles d'Octave Lebesque)	XVIII, 18
<i>La Valse du printemps</i> (mélodie, paroles de Am. Burion)	XIII, 13
COHEN, JULES	
<i>Aurora</i> (romance pour piano)	IX, 46
<i>Lélia</i> (romance pour piano)	IX, 42
<i>Menuet</i> (piano)	III, 29
<i>Poème d'amour</i> (étude pour piano)	X, 14
<i>Le Rossignol</i> (mélodie-étude pour piano)	XI, 50
COLLECTIF	
* <i>Album de piano</i>	VIII
* <i>Les Bals de Paris</i> (album de piano)	XIII
* <i>Les Bengalis</i> (album de chant)	V
* <i>Brises du printemps</i> (album de piano)	II
* <i>Concerts de Paris</i> (album de piano)	VI
* <i>Les Enchantements</i> (album de piano)	IV
* <i>Les Gerbes d'or</i> (album de piano)	V
* <i>Keepsake des pianistes</i> (album de piano)	III
* <i>Les Joies de l'hiver</i> (album de danse)	III
* <i>Les Maîtres du piano</i> (album de piano)	VII
* <i>Les Marionnettes</i> (album de danse)	I
* <i>Les Perles des salons</i> (album de chant et piano)	IX
* <i>Perles d'ivoire</i> (album de piano)	I
* <i>Les Sirènes</i> (album de chant)	IV
* <i>Six Œuvres pour le piano</i> (album de piano)	XV
* <i>Les Veillées des pianistes</i> (album de piano)	X
COMETTANT, OSCAR	
<i>Adieux au Danemark</i> (mazurka pour piano)	IV, 27
<i>La Comète de 1861</i> (mélodie d'Émile de La Bédollière, accompagnement de Comettant)	I, 37
* <i>L'Inconstance</i> (valse de salon pour piano) [<i>Perles d'ivoire</i>]	I
<i>Les Nuits de Bohème</i> (piano)	IV, 7
<i>Que le jour me dure</i> (nocturne à deux voix, paroles de J.-J. Rousseau)	VIII, 18
COQUARD, ARTHUR	
* <i>Douze Mélodies</i> (album de chant)	XX
<i>Absence</i>	

List of Music Supplements and Annual Musical Gratuities

Adieux à Suzon
Les Aigles
Berceuse
Guitare
Hali Luli
Hélas! Si jeune encore
Lucie
Mimi Pinson
Pourquoi?
Si j'étais jeune fille
Sur la haute montagne

CORNÈDE, GUSTAVE

Les Bracelets d'or (valse pour piano) VII, 27

COTTIER, R.

Air de l'opéra-comique *Simone* XXII, 19
 Arioso pour soprano de *Simone* XXII, 3

CRAMER, JOHANN BAPTISTE

Morceau sur des motifs de l'opéra *Zilia* de Villate (piano) XVII, 47

CRESSONNOIS, J.

**Le Cavalier et l'Écho* (mélodie) [*Les Sirènes*] IV
Demande et Réponse (mélodie) VIII, 22
Espérance (mélodie, paroles d'Adolphe de Pontécoulant) IV, 17
Ertase (mélodie, poésie de Victor Hugo) XIII, 28
Que le jour me dure (mélodie, paroles de J.-J. Rousseau) XIV, 48

CROISEZ, ALEXANDRE

Fantaisie sur des motifs des *Vèpres siciliennes* de Verdi (piano) XV, 28

CRUVELLI, SOPHIE

Le Livre de la vie (mélodie, paroles de A. de Lamartine) VII, 49
Souvenir de bal (polka chantée) X, 16

CUI, CÉSAR

L'Étoile (mélodie) XXXII, 16
Mai (mélodie, extraite du recueil *Vignettes musicales*) XXX, 8
La Mère et l'Enfant (mélodie, extraite de *Vignettes musicales*) XXXI, 8
Le Petit Coq (mélodie, extraite de *Vignettes musicales*) XXXI, 8
Le Petit Lièvre (mélodie, extraite de *Vignettes musicales*) XXX, 4
Petite Valse (piano) XXX, 14
Te souvient-il encore (mélodie) XXXIII, 27

CUNIO, A.

La Belle Vendangeuse (chanson pour piano) III, 51

DAL VESCO, ANGELO

Danse havanaise (fantaisie pour piano) XXI, 2

DANTY, L.

Ivresse d'oiseaux (mélodie) XXVII, 9

DAVID, FÉLICIEN

Couplets dans le 3^e acte de l'opéra-comique *Le Saphir* XXI, 16

« En galant chevalier », air du *Saphir* XXI, 24

**Le Saphir* (opéra-comique, partition piano et chant) XXII

DELIBES, LÉO

Duet de l'opéra-comique *Le roi l'a dit* XIII, 41

**Le roi l'a dit* (opéra-comique, partition piano et chant) XVIII

Sérénade pour soprano de *Le roi l'a dit* XII, 40

DESGRANGES, ÉMILE

Mazurka sur des motifs de l'opéra-comique *La Fiancée du roi de Garbe* d'Auber (piano) VIII, 28

*Polka sur des motifs de l'opéra bouffe *Crispino e la comare* des frères Ricci (piano) [*Concerts de Paris*] VI

Polka-Mazurka sur des motifs de l'opéra bouffe *Don Bucefalo* de Cagnoni (piano) VI, 5

DOAT, ÉDOUARD

Chanson populaire VIII, 44

DOLMETSCH, VICTOR

Air languedocien (extrait du recueil *Quinze Pièces*, piano) XXIX, 14

●*Caprice* (n° 10 de *Quinze Pièces*, piano) XXIII, 15

DONIZETTI, GAETANO

L'Attente (mélodie) V, 51

Léonore (romance) V, 47

Le Pauvre Exilé (romance) V, 31

DONJON, JOHANNÈS

Jadis (gavotte pour piano) XXI, 18

DUBOIS, THÉODORE

À l'aube (n° 1 de *Vingt Pièces nouvelles*, piano) XXII, 49

L'Aveu (mélodie, paroles de Ed. Blau) XX, 48

●*Chanson d'été* (n° 11 de *Vingt Mélodies*, poésie de Mme la baronne F. de La Tombelle) XXIII, 17

Chanson de printemps (mélodie) XXIX, 8

●*La Fée Jeunesse* (n° 9 de *Vingt Mélodies*, poésie de E. Rostand) XXVII, 24

Jeanne (mélodie, paroles de Ed. Blau) XX, 40

●*Madrigal* (n° 7 de *Vingt Mélodies*, poésie d'Armand Silvestre) XXIII, 21

**Le Paradis perdu* (oratorio, partition piano et chant) XXI

●*Poème de mai* (n° 14 de *Vingt Mélodies*, poésie d'Armand Silvestre) XXIII, 2

List of Music Supplements and Annual Musical Gratuities

[Sans titre] (fragment de ballet pour piano)	XXXIII, 31
[Sans titre] (n° 5 du recueil <i>Sous bois</i> , vingt mélodies)	XXX, 20
* <i>Vingt Mélodies</i> (chant et piano)	XXIII
 DUFILS, LÉON	
* <i>Caquet</i> (polka pour piano) [<i>Les Bals de Paris</i>]	XIII
Polka sur des motifs de l'opéra-comique <i>Le roi l'a dit</i> de Delibes (piano)	XIII, 23
 DUPREZ, GILBERT	
<i>Le Grillon</i> (mélodie)	II, 5
<i>Jeune Femme</i> (mélodie)	IV, 1
 DURAND, ÉMILE	
<i>Bonheur du passé</i> (mélodie, paroles de Gustave Chouquet)	V, 7
<i>Chanson du mois de mai</i> (mélodie, paroles de Gustave Chouquet)	V, 7
<i>Le Palanquin</i> (chanson, paroles d'Armand Renaud)	V, 21
<i>Le Rêve doré / Le Rêve étoilé</i> (?) (mélodie, paroles de Jules Bertrand)	V, 17
 DUVERGES, J.	
<i>Bébé</i> (polka pour piano)	XII, 45
 DUVERNOY, ALPHONSE	
• <i>Ischl</i> (n° 8 du recueil <i>Voyage où il vous plaira!</i>)	XXVI, 18
* <i>Voyage où il vous plaira!</i> (15 pièces pour piano)	XXIII
 ELWART, ANTOINE	
<i>Ave maria</i> (mélodie pour soprano)	II, 27
 ESCUDIER, LÉON et MARIE	
* <i>Dictionnaire de musique théorique et pratique</i> , 5 ^e édition	XII
 ESCURY, BARON D'	
<i>La Folie</i> (galop pour piano)	II, 49
 ESPADERO, N. R.	
<i>Polka de salon</i> (piano)	IV, 3
[Sans titre] (morceau pour piano)	IX, 33
<i>Souvenirs d'autrefois</i> (piano)	I, 31
 FIORAVANTI, VALENTINO	
<i>Regrets</i> (mélodie, paroles d'Édouard Duprez)	IV, 51
 FISSOT, HENRI	
* <i>Douze Pièces de Piano</i>	XXI
<i>Appassionato</i>	
<i>Blue Devils</i>	

List of Music Supplements and Annual Musical Gratuities

<i>Le Chant du chevrier</i>	
<i>Chant funèbre</i>	
<i>Confidence</i>	
<i>Impromptu</i>	
<i>Méditation</i>	
<i>1^{er} Nocturne</i>	
<i>2^e Nocturne</i>	
<i>Phantasie Stück</i>	
<i>Quasi tempo di marcia</i>	
<i>Souvenance</i>	
GABRIELLI, COMTE NICOLÒ	
<i>Polka siamoise</i> (piano)	I, 51
GAILLARD, LÉOPOLD	
<i>La Jeune Fille et l'Écho</i> (romance)	III, 35
GALEOTTI, C.	
<i>Soirée d'automne</i> (piano)	XXXIII, 5
GALLOIS, LE BARDE	
<i>La Marche des hommes d'Harlech</i> (chanson, paroles d'Alfred Erny)	IV, 9
GANDON, JOANNY	
<i>Fédora</i> (polka pour piano)	XXII, 5
GARCIA, AURELIO	
<i>Curapaity</i> (valse pour piano)	VIII, 46
GARIBOLDI, GIUSEPPE	
<i>Femme et Fleur</i> (mélodie)	IV, 29
GARNIER, ÉDOUARD	
• <i>L'Adieu</i> (n° 8 de <i>Vingt Sonnets</i> , chanson, paroles d'Eugène Manuel)	XXV, 12
<i>Amphion</i> (sonnet pour chant)	XXIX, 12
GASTINEL, LÉON	
<i>Arioso</i> (piano)	I, 19
<i>La Fée des eaux</i> (chanson)	XVIII, 46
* <i>Heures de rêverie</i> (album de chant)	I
<i>L'Absence</i> (romance)	
<i>Ce qui plait au village</i> (ariette)	
<i>Je suis beau seigneur de Séville</i> (boléro)	
<i>Le Matin et le Soir</i> (fantaisie)	
<i>La Rose</i> (ballade)	
<i>Une nuit</i> (scène)	
GAUTIER, L.	
<i>L'Extase</i> (valse pour piano)	XXVII, 9

List of Music Supplements and Annual Musical Gratuities

GHYS, HENRY

<i>En chemin</i> (piano)	XXIX, 6
<i>Evelina</i> (polka pour piano)	XI, 37
● <i>La Joyeuse Auberge</i> (fantaisie pour piano, n° 7 du recueil <i>À l'aventure</i>)	XXV, 14
<i>Une source</i> (piano)	XXIX, 6

GIORZA, PAUL

Le Galop des Cartes du ballet <i>La Maschera</i> (piano)	VIII, 8
Polka-Comique de <i>La Maschera</i> (piano)	IV, 31
Polka-Mazurka de <i>La Maschera</i> (piano)	IV, 19
Valse tirée du ballet <i>Bianchi e neri</i> (piano)	III, 9

GLUCK, CHRISTOPH WILLIBALD

* <i>Alceste</i> (partition piano et chant, accompagnement de E. Vauthrot)	II
« Divinités du Styx », air final du premier acte d' <i>Alceste</i> (accompagnement pour piano de E. Vauthrot)	I, 49

GODARD, BENJAMIN

<i>Confidence</i> (piano)	XXIX, 10
<i>Petit Canon</i> (piano)	XXIX, 10
● <i>Rococo</i> (n° 3 de <i>Vingt Pièces</i> , piano)	XXVI, 6
● <i>Scherzetto</i> (n° 4 de <i>Vingt Pièces</i> , piano)	XXVI, 2
<i>Valse villageoise</i> (extraite de <i>Vingt Pièces</i> , piano)	XXVII, 10

GODEFROID, FÉLIX

* <i>Souvenir de bal</i> (piano) [<i>Les Perles des salons</i>]	IX, 4
---	-------

GOLDBERG, PASQUALE

<i>Appelez-moi toujours ma sœur</i> (mélodie)	VI, 3
---	-------

GORDIGIANI, LUIGI

<i>La capitolazione</i> (mélodie)	III, 19
<i>En bateau</i> (mélodie, paroles d'Émile Deschamps)	IX, 35
<i>Le Lodi del sabato</i> (mélodie)	III, 7
<i>Ma sœur</i> (mélodie, paroles d'Émile Deschamps)	IX, 39
<i>Nocturne</i> (duet pour soprano et contralto)	III, 45
<i>Nocturne</i> (duet pour soprano et contralto)	VI, 47
<i>Le Plus Beau Nom</i> (mélodie, paroles d'Édouard Duprez)	II, 9
<i>Tu ris de mes larmes</i> (mélodie, paroles d'Édouard Duprez)	II, 35
<i>Une incrédule</i> (mélodie)	II, 47

GOTTSCHALK, CLARA

<i>Écho de la Floride</i> (piano)	IX, 10
-----------------------------------	--------

GOTTSCHALK, LOUIS-MOREAU

<i>Ave Maria</i> (mélodie)	XIV, 7
----------------------------	--------

List of Music Supplements and Annual Musical Gratuities

<i>Berceuse</i> (piano)	III, 21
<i>Le Chant du martyr</i> (caprice religieux pour piano)	XVIII, 27
* <i>Charme du foyer</i> (piano)	XVI
* <i>La Chute des feuilles</i> (piano) [<i>Les Enchantements</i>]	IV
* <i>Colombia</i> (piano)	XVI
<i>L'Extase: Pensée poétique</i> (piano)	X, 30
<i>Fantôme de bonheur</i> (caprice pour piano)	I, 5
* <i>Gitanilla</i> (piano) [<i>Perles d'ivoire</i>]	I
<i>Jeunesse / Orfa</i> (?) (mazurka pour piano)	XII, 34
<i>Mazurka rustique</i> (piano)	XIV, 5
* <i>Œuvres de Concert</i> (recueil de 16 morceaux pour piano)	XX
<i>La Bamboula</i> (danse nègre)	
<i>Le Banjo</i> (caprice américain)	
<i>Columbia</i> (caprice)	
<i>La Gitanilla</i> (caprice)	
<i>God save the Queen</i>	
<i>Grand Scherzo</i>	
<i>Hymne brésilien</i> (fantaisie)	
<i>Impromptu</i>	
<i>La Jota aragonesa</i> (caprice espagnol)	
<i>Manchega</i> (étude)	
<i>Marche de nuit</i>	
<i>Marche funèbre</i>	
<i>Minuit à Séville</i> (aubade)	
<i>Printemps d'amour</i> (mazurka)	
<i>Souvenir de La Havane</i> (caprice)	
<i>Trémolo</i> (étude)	
* <i>Œuvres de Salon</i> (recueil de 25 morceaux pour piano)	XIX
<i>Pensez à moi</i> (mélodie)	XVIII, 5
<i>Le Poète mourant</i> (piano)	XIV, 22
<i>Souvenir de Cuba</i> (mazurka pour piano)	XIII, 18
<i>Suis-moi</i> (caprice de salon pour piano)	III, 13
* <i>Suis-moi</i> (piano)	XVI
<i>Les Yeux créoles</i> (piano)	V, 13
GOUGELET, A.	
[Sans titre] (mélodie)	XXII, 41
GOUNOD, CHARLES	
<i>Romance de la Suite concertante</i> (réduite pour piano par Pierné)	XXVIII, 10
GRAZIANI, MAXIMILIEN	
<i>Les Cascades</i> (valse pour piano)	III, 41
<i>L'Indienne</i> (polka pour piano)	III, 1
GRIMAL, A.	
<i>La Rouennaise</i> (polka-mazurka pour piano)	XVII, 49
GRÜBER, ÉMILE	
<i>La Musique au salon</i> (chansonnette)	XI, 32

List of Music Supplements and Annual Musical Gratuities

<i>Regret et Charité</i> (mélodie)	XIII, 42
<i>Souvenir</i> (mélodie)	XII, 48
GUERCIA, ALFONSO	
<i>Il ne m'aimait pas</i> (<i>Non m'amava</i>) (mélodie)	XI, 45
<i>Je l'aimais</i> (Réponse à <i>Il ne m'aimait pas</i>) (mélodie)	XI, 50
GUIRAUD, ERNEST	
Entr'acte de l'opéra-comique <i>Madame Turlupin</i> (piano)	XII, 6
La Romance et le Chœur de la Retraite de <i>Madame Turlupin</i>	XIV, 30
La Ronde des Comédiens de <i>Madame Turlupin</i>	XII, 10
HALÉVY, FROMENTHAL	
<i>Blanche</i> (mélodie, paroles de De Saint-Georges)	IX, 8
* <i>La Magicienne</i> (opéra, partition piano et chant)	I
<i>O Salutaris</i> (chanson)	VII, 33
HASSENHUT, J.	
<i>L'Étoile du soir</i> (chanson, paroles de Duchemin)	XIX, 34
<i>Farandole</i> (caprice pour piano)	XX, 13
HAYDN, FRANZ JOSEF	
* <i>Les Douze Premières Symphonies</i> (piano seul)	XXII
HEFTRICH, G.	
<i>Hilda-Polka</i> (piano)	IX, 24
<i>Polka des roses</i> (piano)	VIII, 34
HÉMERY	
<i>En se balançant dans un fauteuil</i> (n° 7 du recueil <i>Huit Pièces</i>)	XXXI, 10
HÉNON, ALEXANDRE	
<i>Agnus Dei</i> (chanson)	XXII, 11
HERZ, HENRI	
Fantaisie sur le Galop de l'opéra <i>Gustave</i> d'Auber (piano)	XVIII, 7
HESS, CHARLES LÉON	
<i>Au loin</i> (chanson, paroles de A. Landély-Hettich)	XVIII, 24
Fantaisie variée sur <i>God save the Queen</i> (piano)	XVII, 34
<i>Ronde de nuit</i> (caprice pour piano)	XXI, 6
<i>Sarabande</i> (piano)	XX, 34
* <i>Trois Duos</i> (pour soprano et mezzo-soprano, paroles de A. Landély-Hettich)	XX
<i>Nuit étoilée</i>	
<i>Regrets</i>	
<i>Réveil</i>	

HILLEMACHER, PAUL

**Quinze Pièces* (album de piano) XXIII

HILLEMACHER, PAUL et LUCIEN

- *À travers champs* (tiré de *Quinze Pièces*, piano) XXIV, 10
- Air de Joyeuse de l'opéra-comique *Saint-Mégrin* XXV, 4
- Au pieds de Dieu* (chanson) XXXI, 4
- *Aveu* (n° 2 de *Vingt Mélodies*, poésie d'Armand Silvestre) XXIII, 9
- *Barchetta* (n° 13 du recueil *Vingt Pièces nouvelles*, caprice pour piano) XXIII, 19
- *Cortège* (n° 1 de *Vingt Pièces nouvelles*, extrait de la suite d'orchestre *La Cinquantaine*) XXVII, 14
- Entr'acte de l'opéra-comique *Saint-Mégrin* (piano) XXV, 6
- *Fabliau* (à deux voix égales, chanté par Isabelle et Colombine dans l'opéra-comique *Une aventure d'Arlequin*) XXVII, 8
- Ici-bas* (mélodie) XXIV, 20
- Idéal* (mélodie) XXVIII, 12
- * *Loreley* (légende symphonique, partition piano et chant) XXIII
- *Mélodie arabe* (n° 9 de *Vingt Mélodies*, poésie d'Eugène Adenis) XXVI, 12
- « Mignonne, allons voir si la rose » du 3^e acte de l'opéra-comique *Saint-Mégrin* (odelette de Ronsard) XXV, 8
- Petit Roi* (extrait de *Vingt Mélodies*, 2^e volume) XXIX, 24
- *Retraite* (tirée des *Esquisses musicales*, piano) XXIV, 14
- *Séparation* (mélodie, poésie d'André Chénier) XXVII, 4
- Sérénade* (piano) XXIII, 3
- Si mes vers avaient des ailes* (mélodie, extraite du 2^e recueil) XXVIII, 20
- Deuxième Valse en *sol* (réduction pour piano seul, extrait d'une série de *Trois Valses à quatre mains*) XXXII, 19

HÛE, GEORGES

- Chanson d'exilé* (extraite du recueil *Vingt Mélodies*) XXIX, 20
- *Chant des noces* (n° 14 de *Vingt Mélodies*, poésie d'Henry Gréville) XXVIII, 8
- *Chant grec* (n° 12 de *Vingt Mélodies*, poésie de A. Ocampo) XXVIII, 4
- Enchantement* (mélodie) XXXII, 23
- Introduction de la pantomime *Cœur brisé* (piano) XXX, 22
- *Première Mélodie* (tirée du recueil *Six Mélodies*, paroles de *L'Intermezzo* d'Henri Heine) XXV, 20
- Romance d'Ulric de l'opéra-comique *Les Pantins* XXVII, 12
- Sérénade* (pour piano) XXXIII, 23
- Violettes* (mélodie, paroles d'Armand Silvestre) XXX, 24

HÛNTEN, FRANÇOIS

- Betty* (*Écho des montagnes*) (piano) VI, 45
- En avant!* (rondo militaire pour piano) I, 43
- La Vivandière* (rondo pour piano) I, 39

INDY, VINCENT D'

- Lac vert* (n° 4 du recueil *Tableaux de voyage*, piano) XXXI, 6
- Pâturage* (extrait de *Tableaux de voyage*, piano) XXX, 2

List of Music Supplements and Annual Musical Gratuities

<i>La Poste</i> (n° 6 de <i>Tableaux de voyage</i> , piano)	XXXI, 6
IPPOLITO, LOUIS	
<i>Adieux à Paris</i> (polka pour piano)	VIII, 1
JAËLL, ALFRED	
*Quatuor à cordes de Verdi (transcrit pour piano)	XVIII
<i>Salut à Calsrad</i> (bagatelle pour piano)	VI, 49
<i>La Sirène</i> (mélodie pour piano)	I, 27
Tarentelle sur des motifs d' <i>Un ballo in maschera</i> de Verdi (piano)	II, 11
JERVIS, E. S.	
<i>Illusions de bonheur</i> (romance)	VIII, 10
KARREN, N.	
<i>Invocation!</i> (méditation poétique, paroles de Lamartine)	XXII, 1
KETTEN, HENRY	
● <i>Habanera</i> (n° 4 de <i>Vingt Pièces posthumes</i> , piano)	XXIII, 1
<i>Tcherkess-valse</i> (piano)	XXIX, 2
KETTENUS, ALOYS	
<i>Chanson de la rêveuse</i> (mélodie, paroles d'André van Hasselt)	IV, 41
KETTERER, EUGÈNE	
* <i>Chant élégiaque</i> (piano) [<i>Les Perles des salons</i>]	IX, 4
* <i>Margellina</i> (tarentelle pour piano) [<i>Album de piano</i>]	VIII
* <i>L'Odalisque</i> (mélodie pour piano) [<i>Concerts de Paris</i>]	VI
<i>Sous les lilas</i> (mazurka pour piano)	VII, 12
KOHLER, ÉMILE	
<i>Dix-huit Printemps</i> (mazurka pour piano)	XXI, 39
KONTSKI, ANTOINE DE	
<i>Ismailia</i> (nocturne pour piano)	XII, 14
<i>Pourquoi douter?</i> (romance pour piano)	XIX, 28
KOWALSKI, HENRY	
<i>L'Étoile d'amour</i> (mélodie)	XVIII, 12
KRÜGER, WILHELM	
*Chœur des Scythes et Ballet d' <i>Iphigénie en Tauride</i> de Gluck (transcription pour piano) [<i>Les Perles des salons</i>]	IX, 4
* <i>Les Cloches du soir</i> (piano) [<i>Perles d'ivoire</i>]	I
Fantaisie-transcription du Chœur et Trio final de l'opéra <i>Attila</i> de Verdi (piano)	II, 5
<i>Intermezzo</i> (piano)	VII, 16

List of Music Supplements and Annual Musical Gratuities

* <i>Nuit en mer</i> (piano) [<i>Album de piano</i>]	VIII
* <i>La Religieuse</i> (caprice-transcription pour piano d'une mélodie de Schubert) [<i>Concerts de Paris</i>]	VI
* <i>Le Tilleul et la Richesse</i> (piano) [<i>Les Enchantements</i>]	IV
KUHE, WILHELM	
<i>Le Murmure du ruisseau</i> (nocturne pour piano)	VI, 31
LA BÉDOLLIÈRE, ÉMILE DE	
<i>La Comète de 1861</i> (chanson, accompagnement de Comettant)	I, 37
LACK, THÉODORE	
● <i>Chanson-Valse</i> (n° 9 du recueil <i>Album du souvenir</i> , piano)	XXVII, 22
<i>Le Furet</i> (extrait d' <i>Album du souvenir</i> , piano)	XXIX, 18
● <i>Petite Chanson</i> (n° 4 d' <i>Album du souvenir</i> , piano)	XXVIII, 2
<i>Petite Histoire</i> (extraite d' <i>Album du souvenir</i> , piano)	XXIX, 18
LACOME, PAUL	
<i>Deux Mazurkes caractéristiques</i> (piano)	VIII, 24
● <i>Inspire-moi</i> (mélodie hébraïque à deux voix égales, Psaume CIII, n° 5 de <i>Douze Psaumes</i>)	XXIII, 5
<i>N'espérons plus, mon âme</i> (choral à une voix, extrait de <i>Douze Psaumes des lyriques français</i>)	XXVIII, 16
<i>Trois Valses</i> (piano)	V, 23
<i>Trois Valses caractéristiques</i> (piano)	XV, 21
<i>Valse de concert</i> (piano)	VI, 13
LAGOANÈRE, O. DE	
<i>Isabella</i> (marche triomphale pour piano)	XIV, 15
LA GRAVELIÈRE, ALBERT DE	
<i>Le Crieur de ville</i> (nocturne, paroles d'Albert de la Gravelière)	XII, 28
LAJARTE, THÉODORE DE	
●Menuet dansé par les deux arlequins Coraline et Nérine dans le ballet <i>Les Jumeaux de Bergame</i> (piano)	XXV, 10
LALANNE, J. M. DE	
<i>Sois heureuse</i> (mélodie, paroles de Victor Hugo)	II, 23
LAMOTHE, GEORGES	
<i>Le Chemin des violettes</i> (valse pour piano)	XXII, 29
<i>Réverie d'automne</i> (fantaisie pour piano)	XX, 42
* <i>Succès mélodiques</i> (douze fantaisies pour piano)	XVII
<i>Toujours à toi</i> (valse pour piano)	XXI, 46
LAURENS, EDMOND	
<i>Chanson!</i> (mélodie, poésie de Victor Hugo)	XX, 44

List of Music Supplements and Annual Musical Gratuities

<i>Si mes vers avaient des ailes</i> (mélodie)	XX, 24
LAURENT DE RILLÉ, FRANÇOIS-ANATOLE	
Couplets du <i>Charme</i> de l'opéra-comique <i>Babiole</i>	XXII, 7
LAVAINNE, FERDINAND	
<i>Le Chant du cavalier</i> (étude pour piano)	XX, 38
<i>L'Exilé</i> (lied pour piano)	XX, 50
<i>Sonnet</i> (mélodie, poésie de Jules Voiturez)	XXII, 27
LEBEUF, D.	
<i>Réverie-Valse</i> (piano)	XXI, 31
LE BORNE, FERNAND	
<i>Pourquoi t'aimer</i> (mélodie)	XXXIII, 18
LE CARPENTIER, ADOLPHE-CLAIR	
<i>Au bord de la mer</i> (piano)	IX, 37
Quadrille sur des motifs de <i>Violetta (La traviata)</i> de Verdi (piano)	IV, 9
LE COUPPEY, FÉLIX	
<i>Esquisse</i> (piano)	IX, 14
<i>Trois Morceaux</i> (piano)	IX, 18
LEITE, ERNESTINE	
<i>Chanson indienne</i> (paroles de Santa Anna Néry)	XVIII, 31
LEROUX, XAXIER	
<i>Scherzando</i> (piano)	XXXII, 28
LEYBACH, IGNACE	
Fantaisie sur <i>I due foscari</i> de Verdi (piano)	XIX, 51
Fantaisie brillante sur <i>Dom Sébastien</i> de Donizetti (piano)	XVII, 46
LHUILIER, EDMOND	
<i>Bonheur des champs</i> (pastorale, paroles de Lhuillier)	VII, 29
<i>Le Cotillon</i> (chansonnette, paroles de Lhuillier)	IX, 20
<i>Le Départ pour les eaux</i> (chanson, paroles de Lhuillier)	X, 5
<i>Le Discret</i> (chansonnette, paroles de Lhuillier)	XIV, 39
<i>Le meilleur ne vaut rien</i> (chanson, paroles de Lhuillier)	VI, 25
<i>Nelly</i> (pastorale helvétique, paroles de Lhuillier)	XIII, 47
<i>Nos danseurs</i> (chansonnette, paroles de Lhuillier)	VII, 18
<i>Nos danseuses</i> (chansonnette, paroles de Lhuillier)	IV, 11
<i>Le Pigeon blessé</i> (mélodie, paroles de Lhuillier)	XI, 14
<i>Le P'tit Cousin</i> (chansonnette, paroles de Lhuillier)	IX, 44
<i>Pourquoi? Parce que</i> (chansonnette, paroles de Lhuillier)	VII, 25
<i>Quatre Bêtes dans une</i> (chansonnette, paroles de Lhuillier)	XI, 41
<i>Le Supplice d'un maître de maison</i> (chanson, paroles de Lhuillier)	VI, 33

List of Music Supplements and Annual Musical Gratuities

<i>Les Trois Lettres d'un soldat</i> (chanson, paroles de Lhuillier)	XI, 18
LIADOFF, ANATOLE	
Première Mazurka en <i>sol</i> (pour piano)	XXXI, 2
Tempo di valse en <i>ut</i> majeur (extrait du recueil <i>Biroulki [Jeux d'enfants]</i> , piano)	XXX, 10
Vivace en <i>si</i> majeur (extrait de <i>Biroulki [Jeux d'enfants]</i> , piano)	XXX, 10
LILLE, GASTON DE	
<i>Avec entrain</i> (polka pour piano)	XXVII, 9
LIPPMANN, AD.	
<i>Le Déclin du jour</i> (mélodie, paroles d'Alfred de Musset)	IX, 48
<i>Rêverie</i> (mélodie, paroles de V. Mohler)	VII, 3
<i>La Tombe et la Rose</i> (mélodie, paroles de Victor Hugo)	VIII, 48
LISZT, FRANZ	
<i>Il y avait autrefois un roi</i> (lied de Beethoven transcrit pour piano)	II, 29
<i>Joie et Tristesse</i> (lied de Beethoven transcrit pour piano)	II, 29
<i>Mignon</i> (lied de Beethoven transcrit pour piano)	II, 21
<i>Le tambour qui bat</i> (lied de Beethoven transcrit pour piano)	II, 21
*Valse d'après Schubert (piano) [<i>Perles d'ivoire</i>]	I
Valse d'après Schubert (piano)	XI, 23
Valse d'après Schubert (piano)	XIII, 44
LITOLFF, HENRI	
● <i>Sous les tilleuls</i> (n° 2 du recueil <i>Idylles et Aquarelles</i> , piano)	XXVIII, 6
LONGPÉRIER-GRIMOARD, COMTE ALFRED DE	
<i>Chanson du commandeur de Farfara</i> (romance, paroles de A. de Kermainguy)	X, 24
<i>Loïc le Pêcheur</i> (romance, paroles de De Longpérier-Grimoard)	XIX, 26
<i>O Salutaris</i> (chanson)	VI, 17
<i>Petits enfants, ne grandissez jamais</i> (romance, paroles de Langeleau)	X, 20
<i>La Plus Belle Fleur</i> (romance, paroles de René de Rovigo)	III, 43
<i>Les Portraits</i> (romance, paroles de De Longpérier-Grimoard)	XI, 5
* <i>Les Regrets d'Albert</i> (chanson) [<i>Les Sirènes</i>]	IV
<i>Sub Tuum</i> (chant religieux)	VII, 41
LOUIS, ÉMILE	
<i>Ne me devinez pas!</i> (valse chantée)	XII, 15
MACHINSKI, MADAME LA PRINCESSE	
<i>Dartagnan</i> (quadrille pour piano)	VIII, 50
MAGER, CH. AMÉDÉE	
<i>Nuit en mer</i> (mélodie, poésie de Gaston Crémieux)	XXII, 37

List of Music Supplements and Annual Musical Gratuities

MAGNUS, DÉSIÉ (dite MAGNUS DEUTZ)	
<i>La Marche des Mandarins</i> (caprice pour piano)	I, 7
<i>Salut au Havre</i> (marche solennelle pour piano)	XI, 41
MANSOUR, A.	
<i>Mazurka de salon</i> (piano)	XXII, 35
MARMONTEL, ANTONIN	
<i>La Chanson de Marie</i> (romance)	I, 13
* <i>Deux Chansons slaves</i> (piano) [<i>Album de piano</i>]	VIII
* <i>Chant de l'alouette</i> (étude pour piano) [<i>Les Enchantements</i>]	IV
<i>En avant!</i> (chanson, poésie de Deroulède)	XIV, 19
* <i>Fleurs de bruyères</i> (trois caprices mélodiques pour piano) [<i>Concerts de Paris</i>]	VI
<i>Hymne d'amour</i> (mélodie, paroles d'Octave de Santa Cruz)	VI, 29
<i>Réveil!</i> (chanson, poésie de Deroulède)	XIV, 19
<i>Trois Rêveries</i> (piano)	VII, 5;7
<i>Le Soldat!</i> (chanson, poésie de Deroulède)	XIV, 19
* <i>Souvenir d'Espagne</i> (piano) [<i>Les Perles des salons</i>]	IX, 4
<i>Souvenir de la Camargo</i> (gavotte pour piano)	XII, 2
* <i>Speranza</i> (6 ^e nocturne pour piano) [<i>Perles d'ivoire</i>]	I
MARMONTEL, CONRAD	
<i>Aubade</i> (mélodie, paroles de Victor Hugo)	X, 36
<i>Barcarolle</i> (piano)	XII, 19
<i>Héroïde</i> (piano)	XII, 19
<i>Menuet</i> (piano)	XII, 19
MARTIN, GEORGES	
<i>La Dernière Sérénade</i> (chanson, paroles de De La Couture)	XIX, 19
MARTIN, JOSÉPHINE	
<i>Nuit étoilé</i> (berceuse pour piano)	V, 19
<i>La Reine des fleurs</i> (mélodie, paroles de Gustave Chouquet)	IV, 21
MARX, AD.	
Quadrille sur les motifs de l'opéra-comique <i>Le roi l'a dit</i> de Léo Delibes (piano)	XIV, 44
MARX, H.	
* <i>Les Adieux</i> (valse pour piano) [<i>Les Bals de Paris</i>]	XIII
* <i>Casino-Polka</i> (piano) [<i>Les Bals de Paris</i>]	XIII
<i>Cécile</i> (polka-mazurka pour piano)	XII, 39
* <i>Soirées du Jardin Mabille</i> (piano) [<i>Les Bals de Paris</i>]	XIII
MASSENET, JULES	
Ballade de <i>David Rizzio</i> (cantate, paroles de Gustave Chouquet)	IV, 5
Ballade écossaise de <i>David Rizzio</i>	XVIII, 2

List of Music Supplements and Annual Musical Gratuities

* <i>La Grand'Tante</i> (opéra-comique, partition piano et chant)	XXII
* <i>Dix Morceaux de Piano</i>	XXI
(1) <i>Nocturne</i>	
(2) <i>Marche</i>	
(3) <i>Barcarolle</i>	
(4) <i>Rigadon</i>	
(5) <i>Élégie</i>	
(6) <i>Saltarelle</i>	
(7) <i>Vieille Chanson</i>	
(8) <i>Légende</i>	
(9) <i>Fughetta</i>	
(10) <i>Carillon</i>	
MASSET, J. J.	
* <i>Une nuit de mai</i> (mélodie) [<i>Les Sirènes</i>]	IV
MATHIAS, GEORGES	
<i>Mélodie-Mazurka</i> (piano)	VIII, 16
MATON, AD.	
<i>Fiorella</i> (valse pour soprano)	III, 27
MAZZONI, A.	
À <i>une sœur</i> (romance)	VIII, 36
<i>Ne me regardez plus</i> (romance, paroles de F. d'Azevedo)	VI, 51
MEILLIER, M. DE	
<i>Chant de la brise</i> (mélodie)	I, 33
MÉLA, VINCENT	
<i>Un rêve de carnaval</i> (mélodie)	VI, 21
MÉLANT, CHARLES	
● <i> Août</i> (mélodie, extraite des <i>Mois</i> , poésie de François Coppée)	XXVII, 16
● <i> Janvier</i> (mélodie, extraite des <i>Mois</i> , poésie de François Coppée)	XXVI, 16
MELLIÉ (?), A. DE	
<i>Le Paradis des oiseaux</i> (romance, paroles de De Mellier)	III, 11
MEUGÉ, GEORGES	
<i>La Croix de Genève</i> (mélodie, paroles de Bessomb)	XXI, 12
MENDELSSOHN-BARTHOLDY, FÉLIX	
<i>La Dernière Rose d'été</i> (fantasie pour piano)	XII, 11
MENNECHET DE BARIVAL, MADAME	
<i>Ninon</i> (étude pour piano)	VIII, 32
<i>Rosine</i> (étude pour piano)	VIII, 42

List of Music Supplements and Annual Musical Gratuities

MERCADANTE, FRANCESCO SAVERIO	
Valse chantée de l'opéra <i>Léonora</i>	V, 3
MÉRIS, ANDRÉ	
<i>S'il est vrai que les morts vont vite</i> (mélodie, poésie d'Armand Silvestre)	XXII, 23
MERTENS, H. DE	
• <i>Sa majesté bébé</i> (chanson, paroles de Gaston Bastit)	XXIV, 24
MEUNIER, MARGUERITE	
<i>Forward</i> (quadrille pour piano)	XIII, 38
MEY, AUGUSTE	
Polka sur des motifs de l'opéra bouffe <i>Don Bucefalo</i> de Cagnoni	VI, 9
MEYBERTHAL, P.	
<i>Adieu</i> (chanson créole, paroles d'Émile Durand)	XX, 28
<i>Hai Luli</i> (mélodie russe, poésie de X ^{er} de Maistre)	XXI, 41
<i>Si vous saviez!...</i> (mélodie)	XX, 32
MIRAMONT	
<i>Nos bons portiers</i> (scène comique, paroles de Miramont)	XIII, 16
MISSA, EDMOND	
• Entr'acte de l'opéra-comique <i>Juge et Partie</i> (piano)	XXV, 22
• « N'est pas plaisir charmant », duo entre Inès et Ottavio de <i>Juge et Partie</i>	XXV, 24
• Romance de Gaston « Si vous pouviez savoir combien je vous aime », de l'opéra-comique <i>Le Chevalier timide</i>	XXVI, 20
MONET, M.	
<i>La Nuit</i> (mélodie, paroles de De Beaumont)	XII, 2
MONSIGNY, PIERRE ALEXANDRE	
Romance tirée d' <i>Aline, reine de Golconde</i> (transcrite par Henry Cohen)	XVI, 50
Romance tirée d' <i>On ne s'avise jamais de tout</i> (transcrite par Henry Cohen)	XVI, 50
MORENO, PONS	
* <i>Les Malatesta</i> (opéra, partition piano et chant)	XXI
MOZART, WOLFGANG AMADEUS	
<i>Caïn</i> (scène dramatique)	XIX, 50
* <i>Don Juan</i> (partition piano et chant, arrangé par Vandenhoevel)	III
* <i>Don Juan</i> (partition piano seul)	XVIII
La Sérénade de <i>Don Juan</i>	II, 31

List of Music Supplements and Annual Musical Gratuities

MUSARD, PHILIPPE

<i>Les Diablotins</i> (polka pour piano)	II, 37
<i>Isabella</i> (valse pour piano)	I, 23
<i>Patti-Polka</i> (piano)	III, 17
<i>Polka des patineurs</i> (piano)	I, 25
Quadrille sur des motifs d' <i>Alceste</i> de Gluck (piano)	II, 3
Quadrille sur des motifs de <i>L'Éventail</i> , opéra-comique de Boulanger (piano)	I, 15
Quadrille sur des motifs de <i>La forza del destino</i> de Verdi (piano)	III, 33
* <i>Rosinette</i> (polka-mazurka pour piano) [<i>Les Marionnettes</i>]	I
<i>Les Sonnettes</i> , polka sur des motifs d' <i>Au travers du mur</i> , opéra-comique de Poniatowski (piano)	I, 35
<i>Vive la Hongrie!</i> (quadrille pour piano sur des motifs hongrois)	II, 7

MUTEL, ALFRED

<i>Amébee</i> (valse pour piano)	XXI, 22
<i>Clair de lune</i> (mélodie, paroles de Louis Bouilhet)	XXI, 37
[Sans titre] (mélodie)	XXII, 33
<i>Le Sommeil de l'enfant</i> (mélodie, paroles de Paul Saintive)	XXI, 8
<i>Sous les charmilles</i> (idylle pour piano)	XX, 30

MUZIO, EMANUELE

<i>Les Deux Sœurs</i> (valse chantée par Adelina et Carlotta Patti, paroles d'Édouard Duprez)	IV, 13
---	--------

NAGHI, R.

<i>La Chrysanthème</i> (mélodie, paroles de C. Chaigneau)	XX, 52
---	--------

NIBELLE, ADOLPHE

<i>Tout est fauché</i> (chanson, paroles d'Émile Thierry)	XXII, 43
---	----------

NOLLET, E.

<i>Autrefois</i> (piano)	XXI, 50
<i>Étude de salon</i> (piano)	XXII, 39
* <i>Quinze Pièces de genre pour le piano</i>	XXII

O'KELLY

<i>Menuet de la Reine</i> (piano)	XXII, 13
-----------------------------------	----------

ORDINAIRE, RAOUL

<i>Scherzo et Intermezzo</i> (piano)	VIII, 20
--------------------------------------	----------

PAISIELLO, GIOVANNI

* <i>Le Barbier</i> [<i>Il barbiere di Siviglia</i>] (opéra bouffe, partition piano et chant)	IX
---	----

PALMIERI

<i>La Vie amoureuse</i> (polka-mazurka pour piano)	XXII, 47
--	----------

PANOFKA, HEINRICH

- Ave maria* (chanson pour soprano ou ténor) I, 25
La Vénitienne (mélodie, paroles d'Édouard Duprez) IV, 33

PEDROTTI, CARLO

- La Chanson de la Fleuriste de l'opéra bouffe *Tutti in maschera* (*Les Masques*) VIII, 6
 **Les Masques* (*Tutti in maschera*) (opéra bouffe, partition piano seul) IX
 **Les Masques* (partition piano et chant) X

PERRIER, ÉMILE

- J'étais aimé* (mélodie) XXIV, 4

PERNY, P.

- **Chant populaire italien* (fantasie pour piano) [*Concerts de Paris*] VI
 **Giorgina* (valse brillantes pour piano) [*Les Marionnettes*] I

PERONNET, GUSTAVE

- À une jeune fille* (romance) I, 13

PESSARD, ÉMILE

- Andalouse* (caprice pour piano) XXIV, 18
 ● *Arlette* (n° 13 de *Vingt Pièces nouvelles*, piano) XXVII, 6
Brunette (mélodie) XXXIII, 36
 ● *Chanson enfantine pour faire dormir les bébés en carton* (mélodie, paroles de Raymond Hell) XXVII, 20
Mignonne (odelette de Ronsard) XXIII, 13
 ● *Mutinerie* (n° 12 de *Vingt Pièces nouvelles*, piano) XXVI, 10
 ● *Pas de deux* du ballet *Tabarin* (piano) XXIV, 2
Premiers Rayons (mélodie) XXX, 16
 ● *Le régiment qui passe* (n° 1 de *Vingts Pièces nouvelles*, piano) XXVII, 2
Sonnet pour chant du ballet Tabarin XXIV, 2
 ● *Valse-Rêveuse* (n° 6 de *Vingt-cinq Pièces*, piano) XXIII, 7
 **Vingt-cinq pièces* (album de piano) XXIII

PIERNÉ, GABRIEL

- *Air de Banscha* de la légende-dramatique *Les Elfes* XXVI, 24
Chanson de la Grand'Maman (piano) XXIV, 22
Connaissez-vous mon hirondelle (mélodie) XXIX, 4
Entr'acte de l'opéra-comique *Le Collier de saphirs* (piano) XXX, 18
 ● *Feuillet d'album* (n° 14 de *Quinze Pièces*, piano) XXVI, 14
Petite Gavotte (piano) XXVII, 9
Ritournelle (mélodie) XXVIII, 24
Le sais-tu bien? (mélodie, poésie de Blanchecotte) XXII, 51
 ● *La Veillée de l'ange gardien* (n° 3 d'*Album pour mes petits amis*, op. 14, piano) XXVI, 22

List of Music Supplements and Annual Musical Gratuities

PISANI, B.

<i>Adieux aux hirondelles</i> (mélodie, paroles de Gaston Cambronne)	XVI, 23
<i>Avril</i> , chanson de Belleau, 1540 (mélodie)	XIII, 21
<i>Danse arabe</i> (piano)	IV, 43
<i>Les Ondes du Bosphore</i> (piano)	IV, 45

POISE, FERDINAND

● « Quand je le rencontre et le vois », ariette de l'opéra-comique <i>Joli Gilles</i>	XXVI, 8
---	---------

PONIATOWSKI, PRINCE JÓZEF MICHAL

<i>Couplets de l'Alouette</i> de l'opéra-comique <i>Au travers du mur</i>	I, 29
<i>Boléro</i> (piano)	II, 45
<i>Circé</i> (scène pour mezzo soprano, paroles de J. J. Rousseau)	I, 41
* <i>Il était là!</i> (romance) [<i>Les Sirènes</i>]	IV
<i>Ma cinquantaine</i> (romance, paroles de Clovis Michaux)	III, 3
<i>La Marguerite</i> (mélodie)	VIII, 30
<i>Nocturne varié</i> de l'opéra <i>La Contessina</i>	X, 5
* <i>Pierre de Médicis</i> (opéra, partition piano et chant)	I

PROUST, M.

<i>Ce que j'aime le mieux</i> (romance, paroles de De la Chauvinière)	I, 45
---	-------

PRUDENT, ÉMILE

* <i>Études mélodiques</i> (six morceaux pour piano)	XII
(1) <i>Heureuse Jeunesse</i>	
(2) <i>Chers Regrets</i>	
(3) <i>La Fuite</i>	
(4) <i>La Mêlée</i>	
(5) <i>Rêve</i>	
(6) <i>Marche des compagnons</i>	
* <i>Fabliau</i> (piano) [<i>Perles d'ivoire</i>]	I
* <i>Les Génies du foyer</i> (piano) [<i>Les Enchantements</i>]	IV
<i>Heureuse Jeunesse</i> (étude pour piano)	V, 49

PUGET, PAUL

<i>En revenant de la mer</i> (mélodie, paroles de Méry)	VI, 15
* <i>Vingt Mélodies</i>	XXI
<i>À Juana</i>	
<i>À Saint-Blaise, à la Zuecca</i>	
<i>À une étoile</i>	
<i>Au bord de la mer</i> (duo)	
<i>Ce n'est pas vous, non, Madame</i>	
<i>Chanson de pirates</i>	
<i>La Chanson du fou</i>	
<i>Comment, disaient-ils</i>	
<i>L'Esclave</i>	
<i>L'Étranger</i>	
<i>La Fleur et le Papillon</i>	
<i>La Fuite</i> (duo)	

List of Music Supplements and Annual Musical Gratuities

<i>Hier, la nuit d'été</i>	
<i>Infidélité</i>	
<i>J'ai dit à mon cœur</i>	
<i>Lamento</i>	
<i>Lise</i>	
<i>Madrid</i>	
<i>O mes lettres d'amour</i>	
<i>Souvenez-vous de moi</i>	
R. M., PRINCE	
<i>Tu es mon rêve!</i> (mélodie, paroles d'Édouard Duprez)	I, 21
RAIMO, ALBERTO	
<i>Destinations</i> (mélodie, paroles de Xavier Aubryet)	XII, 21
RAVINA, HENRI	
* <i>Douze Études artistiques</i> , op. 82 (piano)	XXIII
REICHARDT, ALEXANDRE	
<i>Reine des fleurs</i> (mélodie, paroles de J. B. Penaud)	X, 28
REINECKE, CHARLES	
<i>Pensées fugitives</i> , 1 ^{re} livraison (piano)	VI, 35
<i>Pensées fugitives</i> , 2 ^e livraison (piano)	VI, 37
<i>Pensées fugitives</i> , 3 ^e livraison (piano)	VI, 41
RENARD, AMÉLIE	
<i>La Chanson de Giroflée</i> (paroles de E. de Laboulaye)	IX, 12
REVILLON, F.	
<i>Stella</i> (lied pour piano)	XXII, 25
REY, ÉTIENNE	
<i>Le Baiser (Le Poutou)</i> (mélodie, extraite des <i>Soirées du midi</i>)	XV, 34
* <i>Fables de La Fontaine et de Florian</i> (1 ^{er} et 2 ^e recueils de chansons)	XIII
* <i>Fables de Florian et de La Fontaine</i> (3 ^e recueil de chansons)	XV
(1) <i>Le Milan et le Rossignol</i>	
(2) <i>Le Rossignol et le Prince</i>	
(3) <i>Le Perroquet</i>	
(4) <i>Le Renard et les Raisins</i>	
(5) <i>Le Mort et le Bûcheron</i>	
(6) <i>Le Renard et la Cigogne</i>	
* <i>Fables de Florian et de La Fontaine</i> (4 ^e recueil de chansons)	XVI
(1) <i>La Jeune Poule et le Vieux Renard</i>	
(2) <i>L'Habit d'Arlequin</i>	
(3) <i>Le Chat et les Rats</i>	
(4) <i>L'Écureuil, le Chien et le Renard</i>	
(5) <i>Le Hibou, le Chat, l'Oison et le Rat</i>	
(6) <i>Le Combat des Rats et des Belettes</i>	
<i>Le Rat de ville et le Rat des champs</i> (chanson)	V, 35

List of Music Supplements and Annual Musical Gratuities

<i>Sonnet à la Vierge</i> (chanson, tirée des <i>Soirées du midi</i>)	XVII, 50
REYER, ERNEST	
● <i>Chanson du ménestrel Colin Muset</i> , vers 1210 (extraite du recueil <i>Quarante Vieilles Chansons</i>)	XXIV, 15-16
● <i>Petite Chanson de Dufreny</i> , 1705 (extraite de <i>Quarante Vieilles Chansons</i>)	XXIV, 12
RICCI, FEDERICO	
* <i>Antonine</i> (valse pour piano) [<i>Album de piano</i>]	VIII
Ballade de l'opéra-comique <i>Une fête à Venise</i>	XI, 27
Barcarolle de l'opéra bouffe <i>Le Docteur Rose</i>	XI, 10
La Chanson d'Arlequin de l'opéra bouffe <i>Une folie à Rome</i>	X, 12
Couplets du <i>Docteur Crispin</i> (<i>Crispino e la comare</i>)	VI, 39
Mélodie du <i>Docteur Rose</i>	XI, 23
Romance d' <i>Une folie à Rome</i>	IX, 16
*[Sans titre] (mélodie) [<i>Les Perles des salons</i>]	IX, 4
* <i>Une fête à Venise</i> (opéra-comique, partition piano et chant)	XII
RICCI, LUIGI	
Cavatine de l'opéra-comique <i>La Petite Comtesse</i> (paroles de Gaston Escudier)	XV, 10
* <i>La Petite Comtesse</i> (opéra-comique, partition piano et chant)	XVI
La Valse de <i>La Petite Comtesse</i> (arrangée par Georges Lamothe)	XV, 15
RICCI, LUIGI et FEDERICO	
Couplets du Savetier du <i>Docteur Crispin</i>	VII, 37
* <i>Crispino e la comare</i> (opéra bouffe, partition piano seul)	VI
Polka-Mazurka de <i>Crispino e la comare</i> (arrangée pour piano par E. Desgranges)	V, 27
RICORDI, GIULIO	
<i>L'appassionata</i> (mazurka pour piano)	VIII, 12
RITTER, THÉODORE	
<i>Marche nocturne</i> (piano)	I, 47
ROSELLEN, HENRI	
Deux <i>Méditations</i> (piano)	XIII, 50
ROSSINI, GIOACHINO	
* <i>Le Barbier de Séville</i> (opéra-comique, partition piano et chant)	VIII
ROTA, GUISEPPE	
<i>Prière alsacienne</i> (chanson)	XIII, 8
RUBINSTEIN, ANTON	
● Mazurka (n° 10 de l' <i>Album Peterhof</i> , piano)	XXV, 18
Nocturne en <i>sol</i> (extrait du recueil op. 69, piano)	XXVIII, 14

List of Music Supplements and Annual Musical Gratuities

RUMMEL, J.

<i>L'Adieu</i> (romance pour piano)	I, 11
<i>Barcarolle</i> (piano)	III, 25
Caprice-Mosaïque sur des motifs de l'opéra <i>I puritani</i> de Bellini (piano)	XVI, 29
* <i>Cent Mélodies nationales</i> (transcrites pour piano)	IV
<i>Cordonia</i> (romance pour piano)	V, 5
<i>Fiorina</i> (polka-mazurka pour piano)	VI
Morceau sur des motifs de l'opéra <i>Le astuzie femminili</i> de Cimarosa (tiré de <i>Perles enfantines</i> , piano)	XIII, 11
Morceau sur des motifs de l'opéra <i>Le Caïd</i> d'Ambroise Thomas (tiré de <i>Perles enfantines</i> , piano)	IX, 28
Morceau sur des motifs de l'opéra <i>Dom Sébastien</i> (tiré de <i>Perles enfantines</i> , piano)	VI, 19
Morceau sur des motifs de l'opéra <i>Don Juan</i> de Mozart (tiré de <i>Perles enfantines</i> , piano)	VI, 27
Morceau sur des motifs de l'opéra <i>Euryanthe</i> de Weber (tiré de <i>Perles enfantines</i> , piano)	V, 37
Morceau sur des motifs de l'opéra <i>Gustave</i> ou <i>Le Bal masqué</i> d'Auber (piano)	VII, 23
Morceau sur des motifs de l'opéra <i>Il matrimonio segreto</i> de Cimarosa (tiré de <i>Perles enfantines</i> , piano)	V, 29
Morceau sur des motifs de l'opéra <i>Le nozze de Figaro</i> de Mozart (tiré de <i>Perles enfantines</i> , piano)	V, 33
Morceau sur des motifs de l'opéra <i>I puritani</i> de Bellini (tiré de <i>Perles enfantines</i> , piano)	V, 45
Morceau sur des motifs de l'opéra <i>Le Sacrifice interrompu</i> de Winter (tiré de <i>Perles enfantines</i> , piano)	VII, 1
Morceau sur des motifs de l'opéra <i>La Somnambule</i> de Bellini (piano)	XV, 6
Morceau sur des motifs de l'opéra bouffe <i>Tutti in maschera</i> de Pedrotti (tiré de <i>Perles enfantines</i> , piano)	IX, 22
Mosaïque sur les motifs de l'opéra <i>Norma</i> de Bellini (piano)	XV, 48
* <i>Polonaise brillante</i> (piano) [<i>Album de piano</i>]	VIII
<i>Préludes mélodiques</i> , 1 ^{er} cahier (piano)	III, 45
(N° 1) <i>Le Ruisseau</i>	
(N° 2) <i>Caprice</i>	
(N° 3) <i>Le Mystère</i>	
<i>Préludes mélodiques</i> , 1 ^{er} cahier (piano)	III, 49
(N° 4) <i>Étude</i>	
(N° 5) <i>Le Papillon</i>	
Deux <i>Préludes mélodiques</i> , 2 ^{me} cahier (piano)	IV, 39
Trois <i>Préludes mélodiques</i> , 2 ^{me} cahier (piano)	V, 15
<i>Sérénade</i> (piano)	V, 1
Transcription d'une mélodie d' <i>Euryanthe</i> de Weber (tirée de <i>Bonbonnières des pianistes</i>)	X, 22

RUNS, ALBERT DE

<i>Le Conscrit de Montastruc</i> (chansonnette, paroles d'Albert Letilhac)	X, 32
---	-------

List of Music Supplements and Annual Musical Gratuities

RUPÈS, GEORGES	
* <i>Vingt Mélodies</i> (album de chant)	XXIII
SABLON, ÉDOUARD	
<i>Je suis toute à mon berger</i> (mélodie, paroles de Paul Chasteau de Balyon)	XXI, 20
SALOMON, HECTOR	
● Récit et Romance de Pietro de l'opéra <i>Bianca capello</i>	XXVI, 4
SCHATTÉ	
La Ballade du Page, tirée de la comédie <i>Troisième Larron</i> de Jacques Normand	XIV, 13
SERVEL, ED.	
<i>Dieu, notre père!</i> (cantique)	II, 43
SIDOROWITCH, C. DE	
<i>J'aime l'heure silencieuse</i> (romance, paroles de Roger de Galard-Béarn)	XVI, 35
SINOIR, CHARLES	
<i>Berlurette</i> (fantaisie-polka pour piano)	XXI, 10
STIEHL, HENRY	
<i>Impromptu à la russe</i> (fantaisie pour piano)	XX, 26
<i>Moment heureux</i> (piano)	XXI, 43
<i>On Wings of Love</i> (mélodie pour piano)	XX, 46
STELLO, MARC	
<i>Les Ramiers</i> (romance, paroles de Roger de Cluzeau)	XII, 52
STRAUSS (FILS), JOHANN	
* <i>Les Oiseaux d'or</i> (polka pour piano) [<i>Les Marionnettes</i>]	I
Quadrille sur des motifs de l'opéra-comique <i>Rêve d'amour</i> d'Auber (piano)	X, 18
Valse sur des motifs de <i>Rêve d'amour</i> d'Auber (piano)	XI, 10
THALBERG, SIGISMUND	
* <i>Romance dramatique</i> (piano) [<i>Les Enchantements</i>]	IV
TALEXY, ADRIEN	
Polka-Mazurka sur des motifs d' <i>Une folie à Rome</i> de Federico Ricci (piano)	IX, 50
TEN BRINK, JULES	
<i>Divertissement mauresque</i> (transcrit pour piano)	XXII, 45

List of Music Supplements and Annual Musical Gratuities

THOMAS, AMBROISE

- *Couplets de *La Chanteuse* [*Les Perles des salons*] IX, 4
 **Mina* (opéra-comique, partition piano et chant) XIV
 **Raymond* ou *Le Secret de la reine* (opéra-comique, partition piano et chant) XVII
La Tonelli (valse pour piano) VIII, 4

VARROC, MADAME E. P. DE

- Gavotte en *sol* mineur (piano) XVI, 8

VERDI, GIUSEPPE

- **Le Bal masqué* (opéra, partition piano et chant) XIX
 La Ballade du *Bal masqué* (transposée pour mezzo-soprano) III, 15
 La Barcarolle de l'opéra *Un ballo in maschera* I, 9
 Le Brindisi de *Violetta* (*La traviata*) II, 1
 **Les Brigands* (opéra, partition piano seul) XI
 **La forza del destino* (opéra, partition piano seul) XVI
 **Harold* (opéra, partition piano et chant) V
 **Jeanne d'Arc* (partition piano et chant) IV
 **Macbeth* (opéra, partition piano et chant) VI
 Prélude d'*Aida* (réduit pour piano) XXVIII, 22
La Prière du *Bal masqué* (mélodie pour soprano) V, 39
 *Quatuor à cordes (transcrit pour piano par Jaëll) XVIII
 Romance des *Vêpres siciliennes* III, 39
 **Le Soleil couchant* (chanson) [*Les Perles des salons*] IX, 4
 Tarentelle des *Vêpres siciliennes* (piano) III, 37

VIDAL, PAUL

- Étoiles filantes* (mélodie) XXXIII, 1
Temps perdu (mélodie) XXXIII, 9

VIGIER, MADAME LA BARONNE (voir CRUVELLI, SOPHIE)

VILLANOVA, R.

- Deux mélodies d'*Un ballo in maschera* de Verdi (transcrites pour piano) II, 41

VILLATE, GASPARD

- Donnez, enfants* (mélodie, paroles de Jules Ruelle) XIV, 34
Huit Valses pour Piano XV, 40
 (1) *Le Rêve d'un ange*
 (2) *Paris*
 (3) *Carmen*
 (4) *L'Étincelle*
 (5) *Les Feux Follets*
 (6) *Diane* ou *La Charmante Inconnue*
 (7) *Le Postillon d'amour*
 (8) *Rêve adoré*
Je t'écoutais (mélodie, paroles de Jules Ruelle) XIV, 25

List of Music Supplements and Annual Musical Gratuities

Mélodies de l'opéra <i>Zilia</i> (transcrites par Cramer)	XVII, 47
<i>Le Petit Mousse</i> (romance)	XVI, 17
<i>Pourquoi!</i> (mélodie, paroles de Léon Labarre)	XV, 52
<i>Le Rêve d'un ange</i> (valse pour piano)	XIII, 30; XV, 40
<i>Trois Mazurkas</i> (piano)	XVII, 39
WACHMANN, ÉDOUARD	
<i>La Barque nuptiale</i> (romance, paroles de Joseph Autran)	IV, 37
WARTEL, TH.	
* <i>Leçons écrites sur les sonates de Beethoven</i>	XXII
WEBER, CARL MARIA VON	
* <i>Douze Lieder</i>	VII, 9;10;21
<i>Six Mélodies</i>	XIX, 10
<i>Valse de Sylvana</i> (piano)	XXI, 4
WECKERLIN, JEAN-BAPTISTE	
<i>La Berceuse de la Vierge</i> (cantique populaire du Moyen Âge)	IX, 4
WOLFF, ÉDOUARD	
<i>L'Adieu</i> (piano)	V, 41
* <i>Agitato</i> (piano) [<i>Album de piano</i>]	VIII
* <i>Apothéose à la mémoire de Rossini</i> (piano) [<i>Les Perles des salons</i>]	IX, 4
<i>La Ballade de l'opéra-comique Une fête à Venise</i> de Federico Ricci	XI, 27
<i>La Chanson du chasseur</i> (piano)	XI, 32
<i>La Chanson du petit mendiant</i> (piano)	XI, 32
<i>Chanson havanaise</i> (piano)	XVIII, 15
<i>La Coquette</i> (mélodie caractéristique pour piano)	VII, 31
<i>La Désespérée</i> (mélodie caractéristique pour piano)	VII, 47
<i>Les Diablotines</i> (polka pour piano)	XI, 45
<i>Eleonora / Alexandra</i> (?) (valse pour piano)	IV, 15
<i>Les Éoliennes</i> (valse pour piano)	IX, 6
<i>La Gracieuse</i> (mélodie caractéristique pour piano)	VII, 43
<i>Mariana</i> (chanson polonaise)	XI, 27
<i>Deuxième Méditation</i> (piano)	IV, 35
<i>Première Méditation</i> (piano)	IV, 23
<i>Pensée poétique, 1^{re}</i> (piano)	XII, 25
<i>Pensée poétique, 2^e</i> (piano)	XII, 31
<i>La Rêveuse</i> (piano)	VII, 35
<i>La Sentimentale</i> (mélodie caractéristique pour piano)	VII, 39
<i>Souvenir d'Auvergne</i> (bourrée pour piano)	XIII, 6
<i>La Voyageuse</i> (mélodie caractéristique pour piano)	VII, 51
YUNG, M.	
<i>Au printemps</i> (chanson, paroles de A. Gandrey)	XI, 37