The foreign tours of Charles Hallé (1819–1895) as viewed in the contemporary international press

The life of the distinguished pianist and conductor Charles Hallé has been the subject of several books based in large part upon an examination of his papers and the English press. This has led to an assessment of Hallé’s achievements largely focused on his activities in England, most notably on his Beethoven piano recitals and on his accomplishments as founder and conductor of the celebrated Hallé orchestra in Manchester. However, Hallé was also one of the first artists to tour internationally as pianist and conductor, travelling, for example, to Germany, Austria, France, South Africa, and Australia. Hallé’s activities in these areas have remained largely unexplored. Based on a search of the RIPM databases of international periodicals, this paper examines Hallé’s reception as pianist and conductor on his tours outside of the UK.

Theodore Hagen, the German ‘Forty-Eighters’ and the growth of the musical press in the United States, 1849-1871

In the 1850s an explosion of music journalism occurred in the United States. While many factors contributed to this rapid growth, this paper explores the contributions of the so-called “forty-eighters,” the educated, largely German immigrants who arrived in the United States in the years following the failed European revolutions of 1848. Theodore Hagen—born in Hamburg, educated in Paris, exiled in London—arrived in New York in 1854. Having begun his career as the Paris and Hamburg correspondent for Schumann’s Neue Zeitschrift für Musik, later writing for the Signale für die Musikalische Welt, he rose rapidly in New York, first as a critic, then as a publisher of the New York Musical Review, ultimately as owner and editor of the broadsheet New York Weekly Review. Yet for as well-known as he was to English-language readers, he was instrumental in development of the little-known German immigrant musical press, serving as New York correspondent for the Deutsche Musik-Zeitung für die Vereinigten Staaten and then founder and editor of the New Yorker Musik-Zeitung and the Neue New Yorker Musik-Zeitung. Hagen was prominent among a group of critics whose writings Vera Brodsky Lawrence declared as “crucial to our understanding of our musical foundations.” This paper examines Hagen’s biography, writings, and impact upon musical journalism in a formative period in the musical history of the United States.
The early years of electronic music studios in three RIPM journals: *Gravesaner Blätter, Incontri musicali, and Domaine musical*

Fundamental documents for the study of the development and diffusion of electronic music between 1954 and 1966, *Gravesaner Blätter* (Mainz, 1955–1966), *Incontri musicali* (Milan, 1956–1960) and *Domaine musical* (Paris, 1954) were edited respectively by Hermann Scherchen, Luciano Berio and Pierre Boulez. These periodicals, recently treated in the RIPM Retrospective Index, provide accounts of their editors’ activities as composers, theorists and concert organizers, and are also intended as spaces to debate the many facets of new sound techniques: musique concrète, serialism and stochastic music, new technology applied to compositional techniques, and for discussion of the activities of electronic music studios in Köln, Paris, and Milan. Important contributors to these debates included Umberto Eco, Henry Pousseur, Karlheinz Stockhausen and Iannis Xenakis.