

***Cäcilia, eine Zeitschrift für die musikalische Welt, herausgegeben  
von einem Vereine von Gelehrten, Kunstverständigen und Künstlern<sup>1</sup>***

Owing to the diversity of its contents and the length of its publishing run (almost a quarter of a century), *Cäcilia*, after the Leipzig *Allgemeine musikalische Zeitung*, is the most prominent German-language source of information on musical life and music criticism during the first half of the 19th century. Founded in 1824 (the same year as the *Berliner allgemeine musikalische Zeitung*), it was published in Mainz by B. Schott's Söhne and edited, until 1839, by the Darmstadt lawyer, music scholar, and composer Gottfried Weber (1779-1839). Following Weber's death, *Cäcilia* ceased publication until 1842. At that point, the music theorist Siegfried Wilhelm Dehn (1799-1858), custodian of the Musikabteilung at the Königliche Bibliothek, Berlin, became editor until 1848. Despite significant differences in leadership style, both editors (who, incidentally, alone formed the *Verein von Gelehrten, Kunstverständigen und Künstlern*) maintained the scholarly bent typical of *Cäcilia*. It is this inclination—together with the almost complete omission of day-to-day reviews—that distinguishes this journal from other music periodicals of the period.

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All 27 volumes of *Cäcilia* are in octavo format and each contains four issues of between 60 and 112 pages, and the respective *Intelligenzblätter*. A table of contents for each issue is found on the back cover sheet of each volume. With the final issue of each volume, a blue cover was supplied, along with a cumulative table of contents and a title page. The subject-author indices for each volume, announced in volume 1, never appeared; however, an index to volumes 1-10 was published in volume 10.

In many instances, the year assigned a volume does not match the year of publication of the individual issues. Moreover, the number of volumes published in a given year varied: thus, in 1824, 1830-37, 1839, and 1842, one volume appeared; from 1825 to 1829, two volumes appeared; and no volumes were published in 1838, 1840, and 1841.

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The contents of *Cäcilia* can be neatly separated into two parts, that which appeared until the death of Gottfried Weber and that which resulted from the editorship of Siegfried Wilhelm Dehn.

Weber was born on 1 March 1779 in Freinsheim (Palatinate). As a boy, he received instruction in piano and flute. Despite his strong musical inclinations, however, he

<sup>1</sup> An extensive study of *Cäcilia*, resulting from the preparation of this publication, will appear in a forthcoming issue of *Fontes artis musicae* (probably 1994).

chose a career in law following primary and secondary school and, in 1805, entered civil service. He died on 21 September 1839, while visiting with his brother-in-law at Bad Kreuznach.

Besides a very successful career as a lawyer, Gottfried Weber enjoyed equal success as a music theorist, music critic, composer, and musician. Aside from his involvement as a performer and organizer of concerts, he tirelessly strove to penetrate music's theoretical aspects. Through independent study, he thoroughly familiarized himself with the music theory of his time, and eventually developed a theoretical system presented in his *Versuch einer geordneten Theorie der Tonsetzkunst* (Mainz: B. Schott's Söhne, 1817-1821). In addition to further publications on music theory, Weber also produced copious writings on instrument making and acoustics, two areas in which he maintained a lively interest.

Weber's activities as a music critic began as late as 1810/1811. The stimulus came from the *Harmonischer Verein*, an organization he founded in 1810 together with his friends Carl Maria von Weber, Johann Baptist Gänsbacher and Giacomo Meyerbeer, all students of Vogler, who saw music criticism as one of their primary tasks. In the following years, Gottfried Weber contributed a number of articles to the *Badisches Magazin*, the *Heidelberger Jahrbücher für Literatur*, the *Zeitschrift für die elegante Welt*, and other journals, often under his *Verein* pseudonym *Giusto*. Finally, in 1823/1824, he became editor of *Cäcilia*.

Weber took his new position quite seriously. He vehemently championed the periodical's interests with the publisher. Besides fulfilling his managerial responsibilities—which for Weber centered on the search for reputable contributors—he frequently included his own writings in *Cäcilia*. The articles he signed, an important component of the contents of the early volumes, in particular, are but a fraction of his output. Among his contributions, special mention must be made of his research into the authenticity of Mozart's Requiem, his analysis of Mozart's string quartet K. 465 (*Dissonance Quartet*), and his articles on instruments and acoustics. A second area of Weber's contribution is his "Notes of the Editor" which not only introduce and explain individual articles, but also frequently contain extensive commentary, communicate the results of Weber's own research, and by no means shy away from refuting a collaborator's argument point by point. Weber's third contribution as an author is the articles he published under his pseudonyms "Zyx," "Aab.," "Dr. Aab.," "Carl von Löwen," and "Dr. Carl von Löwen." While probably unnoticed by the reader, these allowed him to exert a highly significant influence on the contents of the periodical.

The editorial program of *Cäcilia* as well, announced at the very beginning of the first issue, may reasonably be presumed to be by Gottfried Weber. The following catego-

ries were therein announced for treatment in the journal: (I) "Theory", (II) "Criticism", (III) "Historical Articles", (IV) "Correspondence", (V) "Exhibits", (VI) "Entertainment Section." During his tenure, these categories were represented in a balanced fashion, although this does not imply that every issue invariably contained articles from each category, or that their sequence (as spelled out in the program) remained unaltered.

The "Theory" section treated not only Weber's favorite subjects (music theory, acoustics, and organology), but also contained numerous discussions of the philosophy of music and of musical aesthetics, and articles on music pedagogy. Writings in this category are highly varied and almost always on a very high level, since Weber himself provided outstanding contributions and enlisted the cooperation of experts in the respective fields.

The same cannot be said about "Criticism." Here, well-founded discussions co-exist with sketchy outlines short on substance, many of them penned by Weber. The intention to include, "on certain occasions, several reviews dealing with a single subject, but offering opposed points of view,"<sup>2</sup> was carried out. The "Criticism" category, however, also highlights *Cäcilia's* limitations, illuminating its conservative bent next to its scientific-progressive side. Compositions by Schubert as well as by Mendelssohn, Schumann, and Chopin are barely mentioned, clearly differentiating the content of this journal from that of the *Neue Zeitschrift für Musik*.

The category "Historical Articles" comprises contributions on significant musical events of the period. Here, the range of topics is very large—special mention must be made of ethnomusicological articles—and Weber's intention to offer his readers a journal of permanent interest is felt most favorably, especially in articles by correspondents. "Correspondence" and "Exhibits" contain only a few, if highly characteristic, contributions. It is of interest to note that, among the few portraits published by *Cäcilia*, the very first is of Georg Joseph Vogler. Finally, the "Entertainment Section" probably did not fit particularly well with Weber's ideals about "his journal," but it likely provided a healthy increase in the number of subscribers.

The considerable scope and quality of *Cäcilia* resulted from a large number of contributors drawn from a highly diversified body of professionals. During Weber's tenure, these included a pool of regular collaborators. Mention must first be made of the theologian, music critic, and composer Gottfried Wilhelm Fink (1783-1846), who remained with *Cäcilia* from 1829 through 1845, beyond his tenure as editor of the Leipzig *Allgemeine musikalische Zeitung*. Other important contributors include the Göttingen *Universitätsmusikdirektor* and Forkel successor Johann August Günther

<sup>2</sup> *Cäcilia* I (1824), p. 3.

Heinroth (1780-1846), a specialist in number notation; Georg Christoph Grosheim (1764-1841), active as a music teacher; the renowned organist Johann Christian Heinrich Rinck (he wrote on issues related to his field of expertise, including reviews of organ works); and Ignaz von Seyfried, who shared his editor's preference for Mozart, but whose Beethoven reviews helped to balance Weber's ambivalent opinion of this composer's works. The "Entertainment Section" was overseen, from 1824 to 1829, predominantly by the *Hofmeister* and poet Franz Wilhelm Jung (1757-1833), who also contributed articles to the *Musikalische Monatsschrift*.

The pool of occasional contributors, for the most, consisted of experts in specialized subject areas. It included the physicists Ernst Florens Friedrich Chladni and Wilhelm Weber, the bassoonist and instrument-maker Carl Almenräder, the organist Wilke, and the cantor and *Musikdirektor* August Ferdinand Häser, an authority on contemporary vocal technique. Besides G. W. Fink, there were two other theologians, Karl Gottlob Horstig (1763-1835) and Gustav Adolph Keferstein (1799-1861); their contributions primarily extended to matters of musical aesthetics and the philosophy of music. In addition, the circle of contributors included a few fellow lawyers—P. von Tschärner and Theodor von Haupt—as well as a number of acquaintances from Weber's close geographic surroundings, such as M. G. Friedrich (also spelled Friederich) of Mainz. Finally, mention must be made of the outspoken Dresden art enthusiast Jeanette von Haza, who contributed several anonymous entries as well as articles signed by the pseudonym *Heinrich Paris*. Her position is distinguished not only by her sex (she was the only female contributor), but also by the fact that, together with the Breslau professor of philosophy, August Kahlert, and the *Gymnasialprofessor* Friedrich Deycks, she represents a group of contributors sympathetic to the causes espoused by Robert Schumann and, hence, close to the *Neue Zeitschrift für Musik*.

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Following Gottfried Weber's death, *Cäcilia* ceased publication for several years until the appearance of the first issue prepared by his successor, Siegfried Wilhelm Dehn, in 1842. Born on 25 February 1789 in Altona, Dehn was the son of a Hamburg banker. During his childhood, he received music instruction; in particular, he gained a reputation as a fine violoncellist. Following the *Abitur*, Dehn went to Leipzig to study law (1819-1823). After completing his studies, he found employment with the Swedish legation in Berlin. With the collapse of his father's bank in 1830 and the ensuing loss of the family fortune, Dehn decided to make music his primary occupation. He was soon to enjoy a considerable reputation as a teacher of music theory. These pedagogical activities led him to the writing of two treatises, the *Theoretisch-praktische Harmonielehre* (1840) and the *Lehre vom Contrapunkt, dem Canon und der Fuge* (Berlin, 1859, edited posthumously by one of his students).

Dehn was already familiar with the responsibilities of a writer on music as a result of his contributions to the *Berliner allgemeine musikalische Zeitung* and the *Iris im Gebiete der Tonkunst*, when, in 1842, he became Gottfried Weber's successor (in the same year, he also became custodian of the newly founded Musikabteilung at the Königliche Bibliothek, Berlin). On the whole, Dehn chose to exert a significantly smaller influence on *Cäcilia* than his predecessor. He made sparing use of the "Notes of the Editor", and contributed less than Weber, using, it appears, no pseudonyms.

Concerning *Cäcilia's* contents, Dehn felt indebted to Gottfried Weber's legacy. He introduced only one new category, "Bibliography and Music Literature". Articles drawn from this new subject area, however, take up a substantial amount of space in the Dehn volumes and include Anton Schmid's important "Beiträge zur Literatur und Geschichte der Tonkunst", an extensive listing with commentary of chorale and chant sources from the 15th to the 18th century. A shift in topical emphasis within the pre-existing categories is also noted. The "Entertainment Section" is hardly found at all, while the category "Historical Articles" now does justice to its name. With ample space devoted to music from the Middle Ages to the Baroque period and with particular scholarly emphasis on Bach, folk song, and chorales, these articles also include reviews.

If we examine individual subject areas, the continued emphasis on acoustics is striking, while contributions in the fields of music aesthetics or music philosophy in turn are dropped. Given these changes and considering the fact that Schumann and Chopin receive no mention, and Mendelssohn is the subject of only a few articles following his death in 1848, it seems fair to say that the ideological gap separating *Cäcilia* from the *Neue Zeitschrift für Musik* was, if anything, widening.

When he took over, Dehn solicited the work of only a few former contributors, preferring to seek new collaborators among his own acquaintances. A number were from Vienna; these included the music collector Aloys Fuchs (1799-1853); Dehn's fellow librarian, the custodian of the Vienna *Hofbibliothek*, Anton Schmid (1787-1857); the music scholar R. G. Kiesewetter (1773-1850); the lawyer and Schubert enthusiast Leopold von Sonnleithner (1797-1873); and the pianist Josef Fischhof (1804-57). In addition, contributions from Dehn's theory students such as August Haupt (1810-91) and Immanuel Faisst (1823-94) are found. The organist Haupt, who also studied with Bernhard Klein, provided mostly reviews. Faisst, equally well-known as an organist, a pianist, and a composer, provided only a single contribution, his "Beiträge zur Geschichte der Klaviersonate," which, however, is fundamental to research in this area.

Pseudonyms and initials

Numerous contributions in *Cäcilia* are signed with only the author's initials or with a pseudonym. The following table lists all identified initials and pseudonyms.

Becher [Becker?]	*r
Breidenstein, Heinrich Karl	Br.....
Dehn, Siegfried Wilhelm	SWD, -n
Deycks, Friedrich	D. (volume 11 only); Dks.; Ds.; Dr. Ds.
Fink, Gottfried Wilhelm	F. (volume 10 only)
Friedrich, M. G.	M. G. F.; M. G. Fr. in H.
Grosheim, Georg Christoph	G. (volume 17 only)
Haza, Jeanette von	Heinrich Paris
Keferstejn, G. A.	Dr. K. S.; K. S.; K. St.; K. Stein
Kill, Ignaz	JK
Kraussold, M.	M. K. (volume 7 only)
Mosche, Carl	C. M.
Nauenburg, Gustav	Carl St-z
Neuner	Nr.
Rellstab, Ludwig	L. R.
Sartorius, Christian Carl	Chr. S.
Schnyder von Wartensee, Xaver	S. v. W.
Seyfried, Ignaz von	Dr. S. Krug; Amadeus Philomusos; Sfrd.
Sobolewski, E. F. E. (also: E. F. E. J.)	J. F.; J. Feski; J. Fesky
Weber, Carl Maria von	Melos
Weber, Gottfried	Aab; Dr. Aab; C. v. Löwen; Carl v. Löwen; Dr. Carl v. Löwen; GW; G. W.; Gfr. W.; Gfr. Wbr.; Zyx; Dr. Zyx

It is possible that "B-h" is Heinrich Birnbach, but this cannot be established with certainty.

## Notes for the User

The present catalog was prepared using a microfiche reproduction published by Inter Documentation Company AG (Leiden, The Netherlands). This reproduction is based on a copy of *Cäcilia* preserved at the Gemeentemuseum, Den Haag, The Netherlands. The following journal pages and supplements were missing on the microfiches and have been supplied by other copies in the Verlagsarchiv B. Schott's Söhne, Mainz.

Missing pages:

Volume 1:	p. III
Volume 2:	title page; <i>Intelligenzblatt</i> no. 7, pp. 30-31
Volume 10:	pp. 127-28
Volume 13:	p. VI; pp. 248-49
Volume 15:	pp. 130-31
Volume 17:	<i>Intelligenzblatt</i> no. 68
Volume 25:	<i>Intelligenzblatt</i> no. 98, pp. 4-5

Missing Supplements identified by RIPM numbers:

1824:1  
 1825:95  
 1826:36,  
     41 (verso of the supplement between pp. 270  
     and 271 only),  
     84-86, 167  
 1827:34, 57-59  
 1829:145  
 1830:49, 76  
 1831:78, 79  
 1832:5 (Neukomm portrait)  
 1835:1  
 1836:1  
 1837:49, 50  
 1839:19, 64, 65

Simple typographical errors in page numbers which do not affect the journal's overall pagination are corrected in brackets. Following is a list of problems which do affect the journal's pagination sequence.

Volume 2: *Intelligenzblatt* no. 6 and 7, identical numbering, pp. 21-28, for both issues

- Volume 8: pagination omits 142-143, 147-148 (text complete)  
Volume 13: in lieu of pp. 25 and 26 there are pp. 25a, 25b, 26a, and 26b  
Volume 15: *Intelligenzblatt* nos. 58 and 59, identical numbering, pp. 41-44,  
for both issues  
Volume 20: issue 78, double numbering of pp. 95-96;  
pagination omits 195-198 (text complete)  
Volume 23: pagination omits 140 (text complete)  
Volume 26: pagination omits 70-72 (text complete)

In *Cäcilia*, volume 3 (1825), p. VI, and in both the *Intelligenzblatt zur Caecilia* 1826, no. 17, p. 4, and, 1827, no. 25, p. 7, there are lists indicating the months of publication of issue nos. 1-24. When such data is available, it is included in brackets in the Catalogue.