

## ***Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat (1817-1824)***

The *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* [AMO] was published in Vienna between January 1817 and December 1824. As its title reveals, the journal focused on the state of music in the imperial city, Vienna. Each issue consisted of four pages. During the first two years, the AMO was published once a week, first on Thursdays in 1817, then on Saturdays in 1818. From January 1819 until the end of its publication run in 1824, it appeared twice a week on Wednesdays and Saturdays. Columns rather than pages were numbered from its inception through 1823. In January 1824, when the journal changed its name to *Wiener allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat*, page numbers replaced column numbers and the typeface switched from Latin to Fraktur (Gothic).

The AMO, one of the first nineteenth-century Viennese music periodicals, was preceded by the *Wiener allgemeine musikalische Zeitung*, a weekly journal edited by Ignaz von Schönholz and modeled after the *Allgemeine Musikalische Zeitung* of Leipzig. This earlier periodical had a publication run of only one year, 1813, and was a manifestation of the same wave of “musical dilettantism” that fostered the creation of the *Gesellschaft der Musikfreunde* in 1812. Prominent members of the *Gesellschaft* such as Seyfried and Mosel, contributed to both journals. Eduard Hanslick considered each of the two periodicals a product of “associated or organized dilettantism,” a reference to the large percentage of amateur rather than professional musicians comprising the staff of collaborators.<sup>1</sup> The AMO's reputation extended beyond Vienna and, in 1827, the Belgian music critic François-Joseph Fetis included it in a survey of music periodicals.<sup>2</sup> Fetis stated that its articles were written with knowledge and talent, and for this reason he expressed regret that the journal was forced to suspend publication.

Evidence from the AMO indicates that the journal had at least three editors-in-chief during its eight-year publication run. No editor is named in the journal from its first issue in 1817 through issue no. 79 of 1819.<sup>3</sup> However, beginning with issue no. 80 (6 October 1819) and continuing until no. 96 (1 December 1819) J. Ritter von Seyfried is listed as “Haupt-Redacteur.” This information is found at the bottom of the last page of each issue

<sup>1</sup> Eduard Hanslick, *Geschichte des Concertwesens in Wien* (Vienna, 1869), p. 168.

<sup>2</sup> “Revue des journaux de musique publiés dans les divers pays de l'Europe.” *Revue musicale* (1827): 316.

<sup>3</sup> Imogen Fellinger identifies the editor during this period as Ignaz Franz von Mosel, thus giving a total of four editors; see *Verzeichnis der Musikzeitschriften des 19. Jahrhunderts* (Regensburg, 1968), p. 61. The dates she gives for Mosel's editorship are 2 January 1817 to 26 December 1818. This information cannot be verified from the journal itself, although it is worth noting that, while the majority of articles during this period are unsigned, Mosel did contribute a number of the more extensive signed items during these years. In his dissertation, however, Antonicek maintains that Mosel was likely not an editor of the AMO, for, while Mosel gave very detailed information regarding his activities, he never mentions having served as editor for this periodical. See the dissertation by Theophil Antonicek, *Ignaz von Mosel (1772-1844), Biographie und Beziehungen zu den Zeitgenossen*. 2 vols. (Vienna, 1962; typewritten), p. 483ff.

in a space that previously contained only the names of the publisher and/or the printer. From issue no. 97 (4 December) of 1819 until the last issue of 1820 (30 December), J. Ritter von Seyfried is named as editor-in-chief. Thereafter, this position was held by Friedrich August Kanne.

The two Seyfried family members who served as editor-in-chief of the AMO can be identified as the brothers Joseph and Ignaz.<sup>4</sup> Joseph Ritter von Seyfried (1780-1849), a dramatist, librettist for the Theater an der Wien, editor and writer, translated many opera librettos into German. Ignaz Xaver Ritter von Seyfried (1776-1841) studied piano with Mozart and J. A. Kozeluch, and composition with J. G. Albrechtsberger. In 1797, at the age of 21, he was engaged by Schikander as Kapellmeister and composer of the Theater an der Wien, positions he held for thirty years. I. von Seyfried was on friendly terms with Beethoven and conducted the premiere of *Fidelio* in 1805. His contributions to the AMO include a number of reports on theaters in Vienna (*Wiener-Bühnen*) signed “S.”<sup>5</sup>

Born in the town of Delitzsch in Saxony, Friedrich August Kanne (1778-1833) took over the editorship in January 1821. After studying law in Leipzig and Wittenberg, he devoted himself exclusively to literature, aesthetics, and music. He studied composition with Kantor C. E. Weinlig in Dresden. In 1806 Kanne went to Vienna, where his wealthy patrons included Prince Josef Lobkowitz who engaged him as music teacher for his children and Kapellmeister for his private ensemble. Kanne’s compositions, which include cantatas, operas, songs and ballads, were very often set to his own texts. Among his most successful compositions are the operas *Orpheus* (1807) and *Fernando und Miranda* (1808). The popularity of the latter was reflected in contemporary fashion, for Viennese women began wearing “Miranda’s bonnet,” the unique headress of the opera’s heroine. Although Kanne’s success as a composer led to several engagements such as Kapellmeister in Pressburg, he was regularly drawn back to Vienna where he was a well-known theater and music critic contributing to a number of periodicals, including *Der Sammler* and *Das Konversationsblatt*. One author described him as a caricature of E. T. A. Hoffmann’s Kapellmeister Kreisler, a genius who struggled with the practical demands of life.<sup>6</sup> Kanne died in Vienna in 1833. His reviews display in-depth, discerning judgments, and his feature articles, often published in a series, display broad knowledge of music history and aesthetics. Among his most significant series of articles are “Tone painting” (1818), “German Folksongs in the Age of Charlemagne” (1819), “The education of a composer” (1820), and “The Magic of the Art of Music” (1821). Although many AMO articles were either unsigned or signed with initials that cannot be attributed with certainty, Kanne may have written many of them. Fellingner has identified him as the

<sup>4</sup> It is extremely difficult to determine exactly the journalistic activities of the Seyfried brothers. Bettina von Seyfried urges caution in precisely the case of the AMO, emphasizing that the use of the letters I and J were often interchanged indiscriminately and thus it is quite possible that the letter J. could refer to Ignaz von Seyfried. See her detailed discussion of this problem in: *Ignaz Ritter von Seyfried. thematisch-bibliographisches Verzeichnis; Aspekte der Biographie und des Werkes*. Frankfurt a. Main, Bern, New York, 1990 (= Europäische Hochschulschriften Series XXXVI, Vol. 32), pp. 100-02.

<sup>5</sup> See, Bettina von Seyfried, op. cit., p. 535.

<sup>6</sup> Franz Farga, *Die Wiener Oper von ihren Anfängen bis 1838* (Vienna, 1947), p. 109.

author of a series signed “K...” on troubadours published in 1817.<sup>7</sup> Based on this information, another 1817 series (“A short history of the opera”) with a similar signature, “K...”, might also be attributed to Kanne.

In the AMOs last issue, Kanne announced his resignation without explanation.<sup>8</sup> Although he had been asked to take over the editorship of the music journal *Amphion* earlier that year,<sup>9</sup> it cannot be determined whether his new duties contributed to his decision to resign from the AMO.

Throughout its publication run the basic components of the journal include feature articles on historical or theoretical subjects, reviews from Vienna and abroad, and advertising and miscellaneous notes; but there is no strict format regarding their placement. Although the first issue of 1817 begins with a brief foreword describing the journal’s goals, it is not until the end of 1818 that readers are given detailed information regarding the types of articles considered for each issue.<sup>10</sup> When Kanne becomes editor in 1821 he continues to provide the readers with such information. In one such editorial announcement, eight main categories are cited:<sup>11</sup> (1) critical, philosophical discourses or historical accounts, (2) analyses and reviews of the newest compositions and books on music, (3) reviews of all dramatic and musical events taking place in Vienna and the principal theaters in other cities, (4) surveys of public concerts, (5) biographical information on outstanding musicians, (6) announcements of important music institutes and inventions, (7) miscellaneous notes, amusing stories, poems, anecdotes, and (8) advertisements of all newly published compositions and literary works on music. It is rare for a single issue of the AMO to contain all eight sections.

The feature articles encompass a broad range of critical, philosophical, and historical subjects. Contemporary issues and developments in music are frequently addressed. In addition to the articles by Kanne mentioned above, there is, for instance, an ongoing discussion of the merits and drawbacks of Anton Mälzel’s metronome (1817) and an annotated commentary of Stendhal’s *Vie de Rossini* (1824).

A major portion of each issue is devoted to reviews. Musical events as well as new compositions and books receive extensive treatment. In the first year of publication, a short overview of repertoire in Viennese theaters is a monthly feature. Reviews of many types of musical events (operas, orchestral concerts, chamber music evenings and the

<sup>7</sup> I. Fellingner, “Friedrich Kanne als Kritiker Beethovens,” in: *Internationaler Bericht über den internationalen musikwissenschaftlichen Kongreß Bonn 1970* (Kassel, 1971): 385.

<sup>8</sup> “Anzeige,” AMO VIII, no. 104 (29 December 1824): 416.

<sup>9</sup> The contents of the July and August 1824 installments of this monthly publication are listed in the “Anzeige,” AMO VIII, no. 67 (21 August 1824): 267. They include compositions for solo piano and vocal works with piano accompaniment. This *Amphion*, described as a “musikalisches Unterhaltungsblatt,” is not the Dutch periodical of the same name which was published between 1818-22.

<sup>10</sup> “Nachricht, die Fortsetzung der *allgemeinen musikalischen Zeitung* für das Jahr 1819 betreffend.” AMO II, no. 50 (12 December 1818): 463-64.

<sup>11</sup> “Ankündigung der *allgemeinen musikalischen Zeitung* mit besonderer Rücksicht auf den österreichischen Kaiserstaat,” AMO VI, no. 102 (21 December 1822): 814-16.

diverse academies, to mention only a few) are found under the rubrics *Wiener-Bühnen*, *Wiener-Schaubühnen*, *Concerte*, *Theater-Nachrichten* and *Correspondenz-Nachrichten*. The unusual title *Novellistik* is used by Kanne predominantly for reviews and correspondence, although toward the end of the AMO's publication run, this section also includes obituaries and other types of articles; the title was chosen probably with regard to its root meaning which refers to anything new or noteworthy. Judgments in reviews about repertoire and artists are often enhanced by comments about the instruments on which the artists performed, giving the reader some unusual insights, for example, into how contemporary developments in fortepiano construction were received by the public. The most extensively discussed composers in the AMO are Beethoven and Rossini. Performances of works by Beethoven reviewed in the journal include such landmarks as the premiere of Symphony no. 9 in Vienna on 7 May 1824. A broad overview of the widespread performance of Rossini's works is provided by reviews of Viennese performances and numerous reports from Dresden, Berlin, London, Paris, Milan, and Florence.

The reviews of new compositions, an integral part of the AMO, appear under such rubrics as *Literarische Anzeige* and *Kurze Anzeige*. While reviews and analyses of major works of established composers such as Beethoven are published (Symphony no. 7, Piano Trio op. 97), lesser known composers are by no means neglected. In fact, one of Hanslick's criticisms of the journal was triggered by what he considered its emphasis on the works of minor Viennese composers.<sup>12</sup> Here it should be pointed out that while the AMO's publisher until the end of 1820, the music publishing firm Steiner & Co., surely regarded the journal as a convenient place for the advertisement of its music publications, the degree to which such an association affected editorial policy cannot be determined with certainty.

The miscellaneous sections bear such diverse titles as *Miscellen*, *Randglossen*, *Antiquitäten*, *Anekdoten*, *Vermischte Bemerkungen*, and *Rüge*. Very often an issue closes with one or more poems. Under Kanne's editorship, for example, many of his *Distichen* were published.<sup>13</sup> Other poets whose works appear in the AMO include Friederike Susan nee Salzer, Friedrich Treitschke, and J. J. Hannusch. Sections titled *Berichtigung*, *Erklärung*, and *Verbesserung* contain errata and their corrections.

Advertising sections consisting primarily of announcements of new music published by Steiner & Co. appeared in the journal through December 1820 under the rubric *Musikalischer Anzeiger*. This section disappeared in 1821 when Kanne became editor and Anton Strauss, the new publisher.

The AMO offered illustrations, including portraits of composers, and supplements with music or extensive advertising. The musical supplements are predominantly compositions

<sup>12</sup> Hanslick, op. cit., p. 168.

<sup>13</sup> This literary genre is defined as a stanza consisting of two different verses, such as the verse pair written in dactylic hexameter and pentameter.

by lesser-known Viennese composers. The advertising supplements are entitled *Intelligenz-Blätter*.

Collaborators represented a wide range of professional backgrounds. Ignaz Franz Edler von Mosel (1772-1844), conductor, composer and writer, led the first concerts of the *Gesellschaft der Musikfreunde* performed at the imperial riding school between 1812 and 1816. Between 1820 and 1829 he had significant influence on the musical life of Vienna as vice-director of the two court theaters; in 1829 he became k. k. Hofrat and Kustos of the Imperial Library. A composer of operas, psalms, songs, and hymns, he also wrote arrangements of Handel's oratorios. His scholarly works include a study of the life and works of Salieri, and articles on music theory and history published in various periodicals. Gottfried Weber (1779-1839), composer, theorist and editor of the Mainz periodical *Cäcilia*, furnished a number of articles on music aesthetics and contributed descriptions of instruments, theoretical discussions, reviews, and his opinion on tempo markings with reference to the newly invented metronome by Mälzel. Christian Friedrich Michaelis (1770-1834), who signed contributions as "C. F. M—s" and "C. F. M.," was professor of metaphysics and aesthetics at the university in Leipzig. In 1805 he contributed articles on the beautiful and sublime in music to the *Berlinische musikalische Zeitung*. For the AMO he wrote a series of articles on music criticism. Another contributor, Carlo Gervasoni (1762-1819) was an Italian theorist, music historian, teacher and organist. From 1789 he served as maestro di capella in Borgotaro. Excerpts from a German translation of one of his best-known works, *Nuova teoria di Musica* (Parma 1812), were published in the AMO. Johann Amadeus Wendt (ca. 1783-1836), professor of philosophy and lecturer in music aesthetics at the university in Leipzig, contributed to various periodicals including the *Allgemeine musikalische Zeitung* of Leipzig and the *Zeitung für die elegante Welt*. He was a critic for the AMO and also submitted articles on music theory and aesthetics. His concert reviews are signed "A. Wendt, Prof, in Leipzig." In 1822 a series on the state of music in Germany between 1817 and 1822 signed "F. A. Wendt"—"Über den Zustand der Musik in Deutschland: Eine Skizze"—appeared in issues 93 to 97 of the AMO.<sup>14</sup> In all probability, this author is Johann Amadeus Wendt, however, the variation in signature has been maintained and both "A. Wendt" and "F. A. Wendt" have their own entry in the Index.

Although the state of music in Vienna was the AMOs central theme, reports from correspondents in other cities constitute a significant portion of most issues. Among the professional musicians who served as correspondents were Franz Sales Kandier (1792-1831), Johann Nepomuk Freiherr von Poissl (1783-65) and Johann Spech. Kandier received musical training from J. G. Albrechtsberger and Salieri in Vienna, and spent ten

<sup>14</sup> This series is presumably identical with that mentioned in the article "Wendt, Johann Amadeus," in Hermann Mendel and August Reissmann (eds.), *Musikalisches Conversations-Lexikon*, Vol. 11 (Berlin, 1879), 321-22. Here the series "Ueber den Zustand der Musik in Deutschland in den letzten Jahren 1817-22" is referred to as having been published in the *Wiener Musikzeitung*, 1822, No. 93, 94, 95, 96, 97. While the title is worded slightly differently, the bibliographical information corresponds exactly with that of the AMO. The *Wiener Musikzeitung* is in all likelihood a generic title for the AMO, which was the only music periodical published in Vienna in 1822.

years in Italy studying the treasures of Italian art and music preserved in the libraries and archives of Venice, Milan, and Bologna. His interest in practical as well as theoretical aspects of music is reflected in his extensive discussion of the Mälzel metronome. Kandier was the AMO's regular correspondent from Italy until 1820, when, as announced in the periodical, a collaborator in Milan replaced him. Poissl wrote from Munich beginning in 1820. His musical training included composition studies with Danzi and Vogler. Poissl composed operas, incidental music for the stage, cantatas, oratorios, and songs. Among his contributions to the AMO are recommendations for the foundation of a society for the benefit of theater poets and composers, and ideas on the direction of the German court theater. Spech, composer and conductor, submitted correspondence reports from Paris. He translated a treatise on melody by Anton Reicha and portions of it appear in the AMO with annotations by the translator.

Little is known about the following collaborators many of whom are identified only by initials or pseudonyms. They can be linked to the cities from which they submitted their reports.

City	Correspondent
Amsterdam	E. T. Hermann
Dresden	Amadeus Professor Musicae
Graz	m—r, Anselm (possibly Anselm Hüttenbrenner), M...er
Laibach	N...l, Johann Georg Altenburger
Leipzig	B...r
Ofen	...z

#### Notice to the User

Original spellings have been retained in the Calendar. In the Index, the individual entries listed beneath the keyword headers also retain the original spellings while modern spellings are employed for the keyword headings themselves. In particular, this applies to words exhibiting a shift during the nineteenth century from the use of “C” to “K”. Thus in the Index, individual entries for “Clavier” appear under the keyword header “Klavier,” those for “Capellmeister” under “Kapellmeister,” etc. Umlauts are disregarded in the alphabetical ordering, “Fähigkeit” therefore is to be found after “Fagott.”

A microfilm copy of the AMO preserved in the Music Division of the New York Public Library was used to prepare these volumes. The following musical supplements and frontispieces missing from this copy were found in the microfilm copy of the Library of Congress and were used to complete the cataloging of these volumes.

1817: Musical supplements Nos. 1, 5, 11, 12

1819: Frontispiece, Musical supplements Nos. 1, 2, 4, 7, 10, 11

1820: Frontispiece, Musical supplements Nos. 1, 2, 3, 4, 5, 6, 8

Publisher's supplement 1821: Musical supplement (4 pages, unnumbered)

In the Calendar, all announcements of supplements have been catalogued; however, in some cases, the supplement itself was not available in either of the aforementioned microfilm copies and therefore was not cataloged. The contents of missing musical supplements from 1824 can be discerned from a list published by the editor of the AMO in the last issue.<sup>15</sup>

<sup>15</sup> "Recension der zur *musikalischen Zeitung* im Jahre 1824 gelieferten Beylagen," AMO VIII, no. 104 (29 December 1824): 413.