

## *Der Auftakt 1920-1938*

The Prague music journal *Der Auftakt* [The upbeat. AUF. Subtitle: “Musikblätter für die tschechoslowakische Republik;” from volume seven, issue two “Moderne Musikblätter”]<sup>1</sup> appeared from December 1920 to April 1938.<sup>2</sup> According to Felix Adler (1876-1928), music critic for the Prague journal *Bohemia* and editor of the first eight issues of AUF,<sup>3</sup> the journal was formed out of the *Musiklehrerzeitung* [Journal for music teachers] (1913-16, organ of the Deutscher Musikpädagogischer Verband [German association for music pedagogy] in Prague) and was to be a general music journal with a modern outlook and with a concern for the interests of music pedagogues.<sup>4</sup> Under its next editor, Erich Steinhard, AUF soon developed into one of the leading German-language modern music journals of the time and became the center of Czech-German musical collaboration in the Czechoslovakian Republic between the wars.<sup>5</sup> Adolf Weißmann, eminent music critic from Berlin, writes: “Among the journals that avoid all distortions of perspective, the *Auftakt* stands at the front. It has gained international importance through the weight of its varied contributions and the clarity of mind of its main editor.”<sup>6</sup> The journal stopped publication without prior announcement in the middle of volume eighteen, likely a result of the growing influence of Nazi Germany.<sup>7</sup>

AUF was published at first by Johann Hoffmanns Witwe, Prague, then, starting with the third volume in 1923, by the Auftaktverlag, a direct venture of the Musikpädagogischer Verband.<sup>8</sup> The journal was introduced as a bimonthly publication, but except for the first volume appearing in twenty issues from December 1920 to the end of 1921, all volumes contain twelve monthly issues, many of them combined into double issues.<sup>9</sup> The issues are undated, but a line with the date for the “Redaktionsschluss” [copy deadline], separating the edited content from the

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<sup>1</sup> Subtitles as given on the first paginated page of every issue. The subtitle on the cover page changed from “Musikblätter für die tschechoslowakische Republik” to simply “Musikblätter” with volume six, issue number one.

<sup>2</sup> No explanation is given in the journal for its decease in the middle of the volume; it might well have been suspended as part of the rising wave of German nationalism in advance of the Munich agreement of September that year, leading to the German annexation of the Sudeten lands in November and occupation of Czechoslovakia in March of 1939.

<sup>3</sup> See also an obituary on Adler in Steinhard’s diary: AUF 8, no. 1: 23-24.

<sup>4</sup> AUF 1, no. 1: 1.

<sup>5</sup> *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. “Tschechoslowakei.”

<sup>6</sup> “Unter den Zeitschriften, die jede Verzerrung des Gesichtskreises meiden, steht der *Auftakt* in erster Linie. Er hat durch das Gewicht seiner verschieden gerichteten Beiträge und die Geistesklarheit seines Hauptschriftleiters international Bedeutung gewonnen.” Cited in “Urteile über den *Auftakt*,” AUF 3, no. 5-6 (1923): 119.

<sup>7</sup> In the *Musikblätter der Sudetendeutschen* (1936-1938), a fascist-friendly music journal from Bruno which outlived *Auftakt* by about six months, editor Hugo Kinzel gives credit to Fidelio Finke as head of the Musikpädagogischer Verband for the demise of *Auftakt*. See *Musikblätter der Sudetendeutschen* 2, no. 9/10 (15 July 1938): 301-02.

<sup>8</sup> Announcement of the change in “Varia,” AUF 3, no. : 35. On the connection of AUF to the Verband, see “Mitteilungen des Deutschen Musikpädagogischen Verbandes,” AUF 3, no. 2: 67; These communications also mention that an application for state funds for the journal by the association was withdrawn because of attacks of political nature.

<sup>9</sup> Volumes thirteen, fifteen and sixteen appeared in six double issues per year.

following advertisements, sometimes gives the publishing date. The cover design by Fritz Ehlotzky, featuring a stylized silhouette of a man playing an aulos-like double wind instrument, was a product of a design competition;<sup>10</sup> it appears with the first issue of volume two and from then on graces all issues of the otherwise unadorned run.

AUF remained the official organ of the Musikpädagogischer Verband in Prague throughout its run, and the first volumes regularly contain “Verbandsnachrichten” or “Mitteilungen” [both communications from the association]. With the initiation of the International Society for Contemporary Music in London in 1922 (ISCM, in German Internationale Gesellschaft für Neue Musik, IGNM),<sup>11</sup> AUF also became the organ of its German section in Czechoslovakia, and AUF editor Steinhard shared a vote with Karel Boleslav Jirák (professor of composition at the Czech conservatory) as representatives of their bilingual country. The Czech-language Prague modern music journal *Listy Hudební Matice* (1921-39 and 1946-48, from 1927 *Tempo*) was the organ for the Czech section.<sup>12</sup>

## Editors

Erich Steinhard (1886 to ca. 1944) took over as editor of AUF from Felix Adler with double issue nine/ten of volume one and remained in this position for the remainder of the run. A student first of Vítěslav Novák (theory) in Prague, then of Hermann Kretzschmar and Max Friedlaender (musicology) in Berlin, Steinhard served as librarian at the German University in Prague and taught music history and aesthetics at the Deutsche Akademie für Musik und darstellendes Spiel in Prague [German academy for music and acting]. In 1928, the Berlin radio station invited him to give lectures on modern music.<sup>13</sup> From 1929, he also served as music critic for the *Prager Tageblatt*.<sup>14</sup> After the takeover of Prague by German fascists, Steinhard was one of the thousands of victims to be deported in October and November of 1941; a deportation list indicates that he was taken to the ghetto in Lodz, Poland on October 26, 1941. He is believed to have died there in 1944.

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<sup>10</sup> See “*Auftakt-Preisausschreiben*” and “*Auftakt-Ausstellung*” in AUF 1, no. 19-20: 327 and “*Varia*,” AUF 2, no. 1: 25.

<sup>11</sup> AUF 2, no. 8-9: 214.

<sup>12</sup> See Steinhard, “*In eigener Sache*,” AUF 3, no. 2: 56-57 as well as the report of the conference of the ISCM in London 1923, in AUF 3, no. 2: 65. On Steinhard’s election as representative, see also Steinhard, “*Das Schlusswort*,” AUF 3, no. 4: 109. Countering apparent doubts about the impartiality of AUF in a powerful Viennese daily paper, Steinhard opens a review of the Prague International Music Festival thus: “The devil may have me if this supposed party-journal doesn’t find the strength to an independent judgment, my dear *Neue freie Presse*...!” [AUF 5, no. 7: 217]. The Deutscher Literarisch-künstlerischer Verein [German society for literature and art] took over the German section in 1925; see “*Varia*,” AUF 5, no. 9: 280.

<sup>13</sup> “*Der Querschnitt*,” AUF 8, no. 11-12: 298.

<sup>14</sup> *Baker’s Biographical Dictionary of Musicians*, 5<sup>th</sup> ed., s.v. “Steinhard, Erich.”

Steinhard introduces himself in the first issue under his leadership with an essay on Gustav Mahler's relationship to Prague. Rather than writing statements on the direction of music and the journal for the first issues of every volume, Steinhard seems to have preferred to open those issues with essays by renowned writers such as Adolf Weißmann, Alfred Einstein and Egon Wellesz. Steinhard's essay on the limits of modern music appears after the opening article to volume five by Hermann Reich. A few lines at the beginning of volume six merely state that the style of the journal should be known by now, and that distribution of the journal has expanded to the United States, Japan, Canada, Brazil and Guatemala. In a short introduction to volume nine, he writes: "We will continue to shape the material in the spirit that has been recognized for years as the most fruitful: to view music from the perspective of the present, to analyze the current, to foster and love the young, and to recognize, evaluate and appreciate the past, in so far as it comes into relation with our times."<sup>15</sup> A list of important essays from the first ten volumes appears instead of an introduction to volume eleven.

The choice of topics for essays and special issues (see below) suggests that Steinhard was continuously searching for recent and current influences on the development of musical life. An essay on Paul Hindemith by Josef Löwenbach contains a note that Steinhard was one of the first to point to the young Frankfurt composer.<sup>16</sup> Volume four features a series of essays by Alfred Einstein, characterizing new music as being in reaction to the Romantic, and therefore anti-subjective, anti-virtuostic and intentionally factual and non-human. The same volume contains the first of two special issues dedicated to Stravinsky. An essay on primitive and modern music by Erwin Felber the following year points to Ferruccio Busoni's efforts for a new classicism, echoed later in an article by Stuckenschmidt on the "Neue Sachlichkeit" [New objectivity].<sup>17</sup> Volume six then explores the influences of mechanization and jazz with special issues.<sup>18</sup>

As representative for the ISCM, Steinhard contributes the reviews for most of its annual international music festivals, usually characterizing almost every piece performed with one or two succinct sentences. It might be to his credit that the festival of the ISCM came to Prague three times, in 1924, 1934 and 1935.<sup>19</sup> Steinhard writes a number of other performance reviews away from Prague, most notably on the premiere of Alban Berg's *Wozzeck* at the Berlin State Opera in 1926; he also reviews the much-protested performance of the work at the Czech National Theater later the same year.

An imprint line, appearing on the bottom of every last cover page from issue one of volume six until the end of AUF's run, names composer Theodor Veidl (1885 to 1946) as the editor responsible for the journal's content. Veidl attended Prague's Charles University for German

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<sup>15</sup> Steinhard, "1929," in AUF 9, no. 1: 1.

<sup>16</sup> AUF 2, no. 11: 283.

<sup>17</sup> AUF 8, no. 1: 3-6.

<sup>18</sup> AUF 6, no. 8 and 10.

<sup>19</sup> The festival in 1935 had been planned to take place in Karlsbad, but was moved at the last moment. See H. W., "Zur Vorgeschichte des 14. Internationalen Musikfestes in Prag," in AUF 15, no. 9-10: 152-55.

studies and musicology (with Rietsch) while also studying music theory at the conservatory. After stints as a vocal coach and conductor in Vienna and Steyr and shortly following Keußler as conductor of the Prague Singverein, he became lecturer for music theory at the German academy and the German University in Prague.<sup>20</sup> His operas *Kranwit* and *Die Kleinstädter* had their premieres in Prague in 1929<sup>21</sup> and 1935,<sup>22</sup> respectively, and Paul Nettl writes a portrait of Veidl for AUF in 1925. During the Nazi occupation, Veidl was interned in Theresienstadt and died there in 1946. Veidl's first signed contribution to the journal is the opening essay to the special issue on the comical and humor in music in volume two. Other articles include several under the header music pedagogy as well as portraits of the composers Egon Kornauth, Heinrich Rietsch, Arthur Willner and Viktor Ullmann. There are no contributions signed by him after volume twelve in 1932.

Other editors mentioned in the journal are August Ströbel,<sup>23</sup> Viktor Brechler-Troskowitz,<sup>24</sup> and a Dr. W. Michalitschke,<sup>25</sup> possibly identical with the contributor Anton Maria Michalitschke.

## Layout

The layout of the journal is very consistent. Every issue contains several essays, some of them irregularly under the header “Musikpädagogik” or “Musikerziehung” [music education], followed by foreign correspondence and overviews of musical life in Prague, then by lists and reviews of new books and printed music. As early as the end of the first volume, the section “Verbandsnachrichten”, with communications from the Musikpädagogischer Verein, is replaced by a miscellaneous section (first titled “Varia”; from volume eight on “Der Querschnitt” [the crosscut]). Advertisements are for the most part placed on the verso side of the title page and the two back pages of the cover pages, but can also begin at the end of the paginated editorial section.

## Essays

Steinhard was able to attract significant personalities to contribute to AUF. For volume two and three, Egon Wellesz writes from Vienna about Schönberg, Stravinsky, Ravel, Arthur Bliss, Les Six and on music education in England. Essays by Alfred Einstein from Munich are featured in almost every issue of volume four, on new tendencies against virtuoso display, on the abstract in music, on the non-human and the barbaric in new music, on international and German new music, on conventions, and on Bruckner. Many other international contributors are featured multiple times. Only a selection of names and their contributions can be given here:

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<sup>20</sup> Emil K. Pohl. “Theodor Veidl,” in *Musikblätter der Sudetendeutschen* vol.1, no. 9 (15 July 1937): 267-72.

<sup>21</sup> AUF 9, no. 7-8: 185-86.

<sup>22</sup> AUF 15, no. 5-6: 84-85.

<sup>23</sup> Announcement of the results from the competition for the cover design, in AUF 1, no. 19-20: 327.

<sup>24</sup> In an imprint at the bottom of the last advertising page of volume one (unpaginated).

<sup>25</sup> In an imprint at the bottom of the last advertising page of volume three (unpaginated).

(1) from Berlin: Adolf Weißmann (on the state of new music in 1925, on the new principal conductor of the Berlin State Opera, Erich Kleiber, and on Ernst Křenek), *Melos* editor Hans Mersmann (on “musical bolshevism,” contemporary musical language and music education), Frank Warschauer (on latest developments in radio and film) and later Hans Heinz Stuckenschmidt (on “Neue Sachlichkeit in der Musik” [new objectivity in music], Erik Satie, and the style of Hindemith);

(2) from other cities in Germany: Beethoven expert Max Unger (Beethoven letters and literature) and music critic Adolf Aber of the *Leipziger neueste Nachrichten* from Leipzig (with summaries and perspectives on new music in Germany), musicologist Georg Kinsky from Cologne (on Beethoven and on classical melodies that have become property of the masses), and Paul Bekker from Frankfurt (on the inner identity of organization and art of opera houses, on the concept of heredity between composers, and on music in modern Greece);

(3) from Vienna: Paul A. Pisk (on the piano works of Max Reger and with a review of Berg’s *Wozzeck*), Prague-born musicologist and Bruckner editor Robert Haas (on Bohemian and Moravian music history, Bruckner, Beethoven, and with an obituary on Heinrich Rietsch), Willi Reich (on Alexander Tcherepnin, Brahms, the operas of Richard Strauss, letters from Ferruccio Busoni, and with important articles on the Viennese school of Schönberg, Berg and Webern), Robert Lach (the head of the musicological institute, on Brahms and on music in Islamic countries), Hans F. Redlich (on Ernst Křenek and research on Hugo Wolf) and later Křenek himself (on the state of opera composition, the national in art, and a defense of the use of the intellect in music reception) as well as Paul Stefan, editor of the *Musikblätter des Anbruch* (on Zemlinsky);

(4) from Budapest: Alexander Jemnitz (on Gustav Mahler’s time in Budapest) and Ladislaus Pollatsek (on Bartók and Jemnitz); (5) from Russia: Viktor Belaief (on Scriabine and on the development of musical life in the Soviet Union since the revolution) and Mikhail Druskin (on Stravinsky’s use of the piano) from Moscow and Boris Asafyev from Leningrad (pseudonym Igor Gleboff, on musical form in Stravinsky’s works and on his influence on contemporary music); (6) from Italy: Guido M. Gatti from Turin, and Vittorio Rieti and Alfredo Casella from Rome, on the direction of modern music in Italy and the influences of Schönberg, Stravinsky and French composers; (7) André Coeuroy from Paris, and Theodor Wiesengrund-Adorno after 1934 and thus probably from Oxford, England (on the history of aesthetics in music, Beethoven’s late style and on Webern, and with a review of a history of style by Rudolf Schäfke).

The contributions to AUF from within the Czechoslovakian Republic must be considered to be of equal if not greater importance because of the unique position of the journal as a German-language representation of musical life in this country during this time; a list of German and Czech contributors and their subjects in AUF could possibly serve as a Who is Who of musical life in the republic during the journal’s run. In addition to the editors F. Adler, Steinhard and Veidl, German contributors include the Prague critics Ernst Rychnowsky and Heinrich Rietsch,

Paul Nettl (professor at the German University in Prague), Hugo Wolf (president of the Musikpädagogischer Verband), Jan Branberger (chair of the Mozart-Gemeinde in Prague), and the composers Fidelio F. Finke (a student of Vítěšlav Novák, and later director of the Deutsche Akademie für Musik und darstellende Kunst in Prague), Erwin Schulhoff, Max Brod and Viktor Ullmann.

Schulhoff, a brilliant pianist himself, writes about the new piano style and on how to play the quartertone piano by the firm August Förster (built for the works by Alois Hába and his students), as well as on Erich Kleiber. His knowledge and enthusiasm for jazz and popular modern dance forms is reflected in further writings as well as in some of his compositions reviewed in AUF. Another multi-talent, Max Brod, active as composer, translator and writer, contributes essays on Leoš Janáček and Otakar Ostrčil (the conductor of the Czech National Theater in Prague) and a wish for a suitable stage director and building for the stage works of Berlioz. Viktor Ullmann had studied with Arnold Schönberg before moving to Prague in 1919; his contributions include essays on the saxophone and on the relationship of music and the state. Prominently missing in this lineup of contributors are the local composers Hans Krása and Felix Petyrek, whose works are regularly reviewed in the journal. Krása, a student of Zemlinsky and later his conducting assistant, is characterized in an essay by Emile Vuillermoz. Brno-born Petyrek, who worked in Berlin, Athens and Stuttgart during the run of the journal, only contributes an essay on folk music on the Yugoslav island of Krk, an autobiographical note and an introduction to his passacaglia and fugue. The

On the Czech side, the most frequent contributor of essays is the composer Alois Hába. A student first of Novák in Prague, then of Richard Stöhr and Franz Schreker in Vienna, Hába had been inspired by Willy von Möllendorf's lectures on quarter tone music. When Hába returned to Prague in 1923, he immediately received much attention for his exploration of micro interval composition. He started teaching his method at the Prague conservatory, where his students included his own brother Karel Hába and Karl Reiner. Hába explains his compositional method and the current state of quartertone instruments in several essays for AUF. His method is further elucidated in a review of his string quartet op. 7 by Fidelio Finke. Hába's commitment to the Anthroposophical movement is mentioned many times, and his speech on music history as a spiritual science at the Goetheanum in Dornach, Switzerland is printed in several installments. Contributors also include Boleslav Vomáčka (the editor of *Listy Hudební matice*, with an obituary on Suk), Václav Štěpán (on Ladislav Vycpálek's style), Emil František Burian (on his „voice band“ compositional technique and group), and Ludvík Kundera (on Janáček's style). Prominent Czech composers active at the time who did not contribute to AUF but are treated regularly in the journal include the older masters Josef Suk and Josef Bohuslav Foerster, the late-maturing Leoš Janáček, conservatory professors of composition Novák, Křička and Jirák, the French-trained Bohuslav Martinů, and, from the younger generation, Karel Hába, Miroslav Ponc and Pavel Bořkovec. Most of the originally Czech articles appear translated into German by polyglot Viktor Joss, who also translates from French, Spanish and English).

AUF published 42 special issues, in which all essays (but usually not the reviews) are dedicated to one subject. An overview of the issue titles and their essays may serve as further reflection of the content and development of the journal. Notable are (1) the four issues dedicated to music history in Bohemia, (2) the focus on fringe subjects and their possible influence on the development of music, such as oriental music, dance, the trivial, music and the machine, jazz, radio, sound film (the talkies) and film music, (3) the choice of musical personalities: Zemlinsky, Beethoven (twice), Reger, Schubert, Stravinsky (twice), Gerhard von Keußler, Offenbach and Bruckner, and (4) the choice of cities/countries: Munich, Italy, Russia/the Soviet Union, for treatment in special issues. The carnival supplement *Der Drauftakt*, appearing as most of volume two, issue two, is a welcome satire by the journal, poking fun at its own profession and the music business in general, complete with fake lists of contributors, essays, reviews and advertisements. The review by André Coeuroy on works by Jacques Ibert and Arthur Hoérée in the same issue is sincere, however, and not part of the supplement. A list of the special issues follows:

**Alexander Zemlinsky-Heft** (vol. 1, no. 14-15) [Zemlinsky, probably the most prominent German musician in Prague during the first years of AUF, was active as conductor at the Neues Deutsches Theater and teacher of composition and conducting at the Deutsche Akademie until 1927. The issue includes essays by Franz Werfel, Heinrich Jalowetz, Georg Klaren, Steinhard, Rudolf Stephan Hoffmann, Robert Konta, Fidelio Finke, Hugo Fleischmann, Louis Laber, Max Klein, Paul Stefan, Arnold Schönberg, Erich Wolfgang Korngold and Franz Schreker].

**Orient-Heft** [Orient issue] (vol. 1, no. 19-20) [Editorial by Steinhard, Robert Lach on music in Islamic countries, Theodor Hopfner on music in ancient Egypt, J. Pollak on music in the bible, Franz X. Steinmetzer on music in pre-Christian Babylon, Otto Stein on music in ancient and modern India, Egon Wellesz on the Oriental in music since about 1700].

**Komik und Humor** [The comical and humor] (vol. 2, no. 3) [Veidl on the comical and humor in music, Paul Nettle on the first comic opera in Prague (in 1679), Steinhard with a history of musical comedy, Richard Specht on the grotesque in new music – and a defense by Steinhard, Zdeněk Nejedlý on comical characters in the operas of Smetana].

**Der Tanz** [Dance] (vol. 2, no. 10) [General article by Oscar Bie, Georg Klaren on the pantomime, Max Brod on shimmy and foxtrot, and reviews of printed dance music].

**Italienische Musik** [Italian music] (vol. 2, no. 12) [Fleischmann on young Italian composers, Franz Werfel on operatic singing, Oscar Bie on coloratura, Alfred Einstein on Italian castratos, Edward Dent on Domenico Scarlatti, Heinrich Rietsch with a review of Puccini's *Gianni Schicchi*, Wenzel Brtník with travel impressions from Italy].

**Neue Musik** [New music] (vol. 3, no. 1) [Overview by Adolf Weißmann, Steinhard on Hindemith and Fidelio Finke, Wellesz on Arthur Bliss and on Les Six, Max Brod on Janáček, Ladislav Vycpálek on his own cantata *Von den letzten Dingen des Menschen*, Hilda Schulhof on Hindemith's cycle *Die junge Magd*, Robert Konta on Hindemith's string quartet op. 22, Max

Broesike-Schoen on new music in Dresden, James Simon with a review of a concert by the Berlin chamber music society Melos, Max Unger on the Heinrich Schütz festival in Dresden, Veidl with a comparison of six methods of harmony].

**Beethoven** (vol. 3, no. 2) [Robert Lach on ethos in Beethoven's music, Max Unger with a letter by Beethoven to Johann Kanka, an essay on Beethoven's handwriting, and an overview of recent literature. Robert Haas on the circumstances of Beethoven's death according to Theodor Streicher].

**Max Reger** (vol. 3, no. 3) [Reminiscences by Henri Marteau, portrait by Guido Bagier, Hermann Unger on Reger's personality, Erich H. Müller on Reger's style, and Steinhard with an overview of literature].

**München** [Munich] (vol. 3, no. 5-6) [Erwin Kroll on Pfitzner, Alfred Einstein with an overview of Munich composers, Hans Mersmann on musical bolshevism, Paul Nettl on Munich songs from the seventeenth century].

**Musikfeste** [Music festivals] (vol. 3, no. 7) [Reviews of the music festivals in Salzburg, Donaueschingen, Frankfurt (Hermann Scherchen), Kassel (Tonkünstlerfest of the Allgemeiner Deutscher Musikverein), Essen, München-Gladbach, Duisburg, Herford and Bochum, at the school for rhythmic movement in Hellerau, the Händel festival in Göttingen, and the Rhine chamber music festival].

**Altklassische Kunst** [Early and Pre-Classical art] (vol. 3, no. 9) [Hugo Leichtentritt on Handel's operas in the modern repertory, Max Arend on Gluck's ballet pantomimes, Alfred Rosenzweig on Richard Strauss's use of music by Lully and Couperin in his compositions, Adolf Aber on a new Bach piano by Karl Mändler, Otto Schmid on Johann Dismas Zelenka. Reviews: Johannes von Saaz, *Der Ackermann und der Tod* in Prag; Händel, *Saul* in Hannover].

**Jungrussische Musik** [Young Russian Music] (vol. 3, no. 11-12) [Oskar von Rieseemann on Nikolai Myaskovsky, Vladimir Shcherbachov and others, and with an overview of current musical writing in Soviet Russia, Victor Belaief on Scriabine, Richard Engländer on Russian opera].

**Das Triviale** [The trivial] (vol. 4, no. 3) [Einstein on the trivial in music, Paul Nettl on the "Gassenhauer" (street hit or popular melody), Schulhoff on mundane dance (tango, foxtrot, shimmy and valse boston), Hindemith with trivial anecdotes about himself, and satires by Schulhoff].

**Festschrift 1924: Junge Musik** [Young music] (vol. 4, no. 6) [Einstein on differing national schools, Adolf Aber on the relationship of medieval and contemporary music, and on new chamber music incorporating singers, Alfred Rosenzweig on the new stage style in opera, ballet and pantomime, Schulhoff on the new piano style, Wellesz on Schönberg's *Erwartung*,

Steinhard with an overview of German composers in Czechoslovakia, Belaief on music in Moscow, Rudolf Teller on music in New York, Kamille Bellaigue on music in Paris, Edwin Evans and G. A. Pfister on music in London, Richard Engländer on music in Dresden].

**Igor Strawinsky** (vol. 4, no. 10) [Reprint of anonymous Stravinsky essay from *Miniature Essays*, Karl J. Beneš on revolutionary music, Einstein on the barbaric in music, Erich von Hornbostel on musical exoticism, Hans Schnoor on *A Soldier's Tale*, Walter Tschuppik on an interview with Stravinsky, and Schulhoff with a paraphrase on Stravinsky].

**Der Drauftakt, Carnevalsblätter des Auftakt** [Carnival issue] (vol. 5, no. 2) [Satirical essays and reviews].

**Festschrift 1925: Die Musik der Gegenwart** [The music of the present] (vol. 5, 5-6) [Steinhard on the state of music in Europe, Paul Bekker on the danger of the increasing establishment of new music, Adolf Weißmann on the phenomenon of a clique for new music, Schulhoff on saxophone and jazz band, Otto Graef on the "Farblichtmusik" [color light music] of Alexander Lászlo and on his piano, the Sonchromatoskop, Alois Hába on quartertone music, Rychnowsky on Fidelio Finke, Vacláv Štěpán on Ladislav Vycpálec, Emile Vuillermoz on Hans Krása, and portraits of the conductors Erich Kleiber, Zemlinsky, Wenzel Talich, Otakar Ostrčil, Alfredo Casella, Adrian Boult and Volkmar Andreae. Various overviews of current modern music: Oskar Baum on German and Jan Löwenbach on Czech composers in Czechoslovakia, Adolf Aber (Germany), Robert Konta (Vienna), André Coeuroy (France), Vittorio Rieti (Italy), Dyneley Hussey (England), Victor Belaiev (Russia)].

**Venezianisches Musikfest** [Music festival in Venice] (vol. 5, no. 8) [Steinhard on Venetian culture, Hugo Fleischmann on modern Italian composers, an anonymous essay on Francesco Malipiero (derived from *Miniature Essays*), Paul Stefan on Ferruccio Busoni, Georg Klaren with a comparison of Wagner's *Tristan und Isolde* with Verdi's *Aida*, Adolf Weißmann on Italian opera in Germany, and Alfredo Casella on the relationship of modern Italian composers to Schönberg].

**Klaviermusik I** [Piano music I] (vol. 6, no. 3) [Adolf Aber on keyboard music from 1400 to C. P. E. Bach, Heinrich Rietsch on German keyboard music from Haydn to Reger, Paul A. Pisk on Impressionism in piano music, Leonhard Deutsch on piano compositions since WWI, Stuckenschmidt on the modern piano virtuoso].

**Klaviermusik II** [Piano music II] (vol. 6, no. 4) [Essays on regional modern piano music: Edwin Evans (England), André Coeuroy (France, Italy, Spain), Victor Belaiev (Slavic), Vacláv Štěpán (Czech); Schulhoff on how to play the quartertone piano, an essay on modern piano building in Europe (supplied by the piano factory August Förster), Veidl on modern piano technique].

**Musik und Maschine** [Music and the machine] (vol. 6, no. 8) [Steinhard on machines and with a review of the music festival in Donaueschingen, Stuckenschmidt on mechanically produced

music and with a review of Georg Antheil's *Airplane* sonata, Karl Holl on music and the machine, a historic letter by Halévy on the hurdy-gurdy, Herbert Weiskopf on the Spherophone by Jörg Mager, Wilhelm Heinitz on critiquing gramophone music records, Julius Bunzl-Federn on his music notation apparatus, Jeuckens on using the gramophone in music education].

**Der Jazz** (vol. 6, no. 10) [A. Simon on Jazz in the USA, Alfred Baresel on Jazz as savior of music, E. J. Müller on Jazz as caricature, André Schaeffner and André Coeuroy on the reception of Jazz in France, Steinhard on Paul Whiteman's Jazz orchestra in Paris, Artur Iger on a Jazz industry].

**Beethoven-Heft 1927** (vol. 7, no. 3) [Fritz Paudler on Beethoven's race, Max Unger on letters to Johann Andreas Streicher and with an overview of recent literature, Veidl on the origin of a theme from the symphony no. 8, Steinhard on Beethoven's connections to Bohemia, Adolf Weißmann with a review of Fritz Cassirer's book *Beethoven und die Gestalt*].

**Alt-Böhmen I** [Ancient Bohemia I] (vol. 7, no. 4) [Steinhard on music history of Bohemia, Veidl on the history of the German church hymn in Bohemia, Zdeněk Nejedlý on the history of a Hussite song, Paul Nettel on Italian instrumentalists in Prague in the seventeenth century, Jan Branberger on Bohemian composers in France in the eighteenth and nineteenth centuries, Viktor Joss with a biographical sketch of the eighteenth century double bass player Mysliweczek, Ernst Rychnowsky on a collegium musicum in the Bohemian Forest, Heinrich Rietsch on German music in Prague around 1848, Paul Krasnopolski on Leopold Sauer's orchestrion (invented in 1806 in Prague)].

**Musikfeste: Frankfurt<sup>a</sup>.<sup>M</sup>. — Baden-Baden. Zeitfragen und Erscheinungen** [Music festivals: Frankfurt on the Main — Baden-Baden. Questions and phenomena of the time] (vol. 7, no. 7-8) [Editorial by Steinhard, Heinrich Strobel on Hindemith, Adolf Aber on contemporary opera, Stuckenschmidt on machine music, Boleslav Vomáčka on Emil Axman, Erwin Felber on Fidelio Finke, Alois Hába on his own composition class, Fidelio Finke on Hába's method of harmony, Adolf Weißmann on sound production in gramophone and radio, Hilmar Höckner and Fritz Reusch on the Jugendmusikbewegung [youth music movement], Hermann von Schmeidel on musical life in Frankfurt on the Main, and an overview of the activities of the American Composer's League].

**Neue Musikerziehung. Sonderheft anlässlich der Reichsschulmusikwoche in Dresden** [New music education. Special issue on the occasion of the imperial week of school music in Dresden] (vol. 7, no. 10) [Editorial by Steinhard, essays by pedagogues Jan Branberger, Leo Kestenberg, Eberhard Preußner, Friedrich Noack, Arnold Ebel, Fritz Jöde, Elisabeth Noack, Susanne Trautwein and Otto Spreckelsen, and publishers Walter Kühn, Ernst Dahlke and Joseph Müller].

**Alt-Böhmen II** [Ancient Bohemia II] (vol. 8, no. 3) [Robert Haas on a Prague passion composition from 1588, Jan Branberger on carnival in Prague in the nineteenth century, Leo Schleissner with anecdotes of Bohemian composers, Moritz Kaufmann on a music society in

Petschau around 1700, Veidl on Gluck's youth, Ernst Rychnowsky on former conservatory director Johann Friedrich Kittl, Otto Pretzsch on musicians from the Erzgebirge (Ore Mountains)].

**Sonderheft „Die Revue“. Beigabe zum Internationalen Musikfest in Siena 1928: vier tschechoslowakische Komponisten** [Special issue “The revue”. Supplement to the international music festival in Siena 1928: four Czechoslovakian composers] (vol. 8, no. 8) [Johannes Günther on revue and theater and on the form of the revue, Fritz Giese on revue and film, Max Brod with a chapter from his book *Die Frau nach der man sich sehnt*, E. F. Burian with aphorisms on the revue, Hans Kuznitzky on revue and music in ancient Greece. Review by Steinhard of the music festival in Baden-Baden and with an obituary on Janáček. Supplement: portraits of the composers Alois Hába, Karl Hába, Emil František Burian and Boluslav Martinů].

**Schubert** (vol. 8, no. 10) [Hans Költzsch on Schubert's tone, Helmut Wolter on Schubert as opera composer, Wilhelm Maschke on Schubert's ancestry, Kurt Pfister on portraits of Schubert, Max Unger on current literature].

**Altböhmen III** [Ancient Bohemia III] (vol. 9, no. 2) [Moritz Kaufmann with a biographical sketch of the Bohemian composer Nikolaus Herman, Heribert Sturm on Herman's *Cantica sacra*, Robert Haas on vocal concerts in Eger around 1800, Jan Branberger on operas by Josef Kohout, Ernst Rychnowsky on a letter by the soprano Josepha Duschek, Veidl on traveling musicians from the Ore Mountains].

**Musik und Mode** [Music and fashion] (vol. 9, no. 3) [Erwin Felber on music and fashion, Viktor Ullmann on the saxophone, Hermann Scherchen on criteria for a good modern conductor, Mirko Očadlík with a portrait of Otakar Ostrčil, Veidl with a portrait of Viktor Ullmann, Steinhard on the “fashion musician” Erwin Schulhoff].

**2. Strawinsky-Heft** (vol. 9, no. 4) [Mikhail Ivanov-Boretzky on revolutions in music and society, Asafyev on form in Stravinsky's works and on the composer's influence on contemporary music, Mikhail Druskin on the role of the piano in Stravinsky's art].

**Gerhard von Keußler** (vol. 9, no. 5-6) [Portrait by Jaroslav Křička, Steinhard on Keußler's reformation work *Die Burg*, Siegmund von Hausegger with an open letter to Keußler, F. Stein on performing Keußler's oratorios, S. Sachse on Keußler's stage works, Ludwig Hess on Keußler's songs].

**Rundfunk – Tonfilm – Film-Musik** [Radio – sound film (the talkies) – film music] (vol. 9, no. 7-8) [Ernst Latzko on radio as a medium parallel to (and not instead of) opera and concert, Alfred Baresel on the effect and possibilities of radio, Karl Wiener on the role of new music in radio broadcasting, Eberhard Preußner on education through radio, Carl Robert Blum on music and film, Frank Warschauer on the talkies in America, Paul Bernhard on current problems of film music].

**Die Kritik** [Criticism] (vol. 10, no. 7-8) [Essays on the role of the critic by Bernhard Diebold, Alfred Kerr, Kurt Westphal, Kasimir Edschmid, Karl Holl, Oscar Bie and Emil Faktor. Fritz Stege on music criticism in the eighteenth century].

**Jacques Offenbach** (vol. 10, no. 9-10) [Karl Kraus on Offenbach's librettos, Maria Haffner on Offenbach and Richard Wagner, Gustav Bock on the contract between Offenbach and publisher Gustav Bock, Scott Goddard on Offenbach's reception in England, Anton Henseler on humor in Offenbach's works, Ernst Křenek on the Offenbach-readings by Karl Kraus, Max Unger on the performance of the operetta *Robinsonade* in Leipzig, with music by Offenbach].

**III. Sonderheft für mechanische Musik** [Third special issue on mechanical music] (vol. 10, no. 11) [Frank Warschauer on electronic sound production, Carl Dietrich Carls on opera movies, Paul Bernhard on mechanically produced and/or broadcasted music, K. Marx on the history of the gramophone, Georg Marzynski on radio and internationalism, E. N. on the demands on conductors for radio broadcasts, Alois Hába on Vítězslav Novák].

**Altböhmen IV** [Ancient Bohemia IV] (vol. 11, no. 2) [Robert Haas on the orchestration of Thomas Anton Kunz, Otto Erich Deutsch on a Prague edition of a Beethoven song, Paul Krasnopolski on letters by C. M. v. Weber from his time in Prague, Karl Vetter on productions of stage works by Händel and Gluck at the castle Namiescht in Moravia around 1800, Josef Stern on the Prague musician Franz Ulm, Thimotheus Fassl on music at the Jesuit college in Komotau].

**Geist der Musikinstrumente** [The spirit of musical instruments] (vol. 11, no. 8-9) [Curt Sachs on the historical development of string instruments, Hans Henny Jahnn on the organ reform, Arthur Kohn on piano construction, Hermann W. Draber on the use of wind instruments in house music, Alfred Szendrei on the sound of orchestra instruments in radio broadcasting, Cora Auerbach on the revival of Baroque instruments, Alois Hába on current instruments for quartertone and sixteenth music, Erwine Banauch on current methods of instrumental instruction].

**Tanz und Gymnastik** [Dance and gymnastics] (vol. 12, no. 9-10) [Fritz Klingenbeck on ballet versus modern dance, Alfred Basch on dance in modern theater, Rudolf von Laban the advantages of his new dance notation for the theater, Mary Wigman on stage dance, Milča Mayer on an American car ballet, Fritz Böhme on expressive dance, Hermann Haas on dance notation, Gret Eppinger on dance instruction for stage artists, Hans Hasting on new dance music, Jarmila Kröschel on role interpretation in ballet, Bertl Kalman-Sommer on education in Hellerau-Laxenburg ].

**Anlässlich des I. Internationalen Kongresses für Musikerziehung in Prag. Zur 25. Jahrfest des Deutschen Musikpädagogischen Verbandes in der Tschechoslowakischen Republik** [On the occasion of the first international congress for music education in Prague. On the 25<sup>th</sup> anniversary of the German society for music pedagogy in Czechoslovakia] (vol. 16, no. 3-4)

[Introduction by Steinhard, Alexander Nemirowsky on the history of the Musikpädagogischer Verband, Emile Jaques-Dalcroze on music and the child, Alois Hába on the development of compositional abilities in children, Grete Wolf on children as listeners to music, Leo Kestenberg on the need for general music education, Hans Mersmann on the concept of integrated music education, Stuckenschmidt on the pedagogical aspect of criticism, Ernst Křenek on purpose and fate of the new music pedagogy, George Breazul on music pedagogy as a scientific discipline, J3rgen Bentzon on the Danish Folkemusikskole (peoples' music school), Emil Trolda on a musical school production in 1692 Bohemia, Moritz Kaufmann on music education in Karlsbad since 1624, Helmut Schmidt-Garre on Carl Orff's *Schulwerk*].

**Bruckner-Heft** (vol. 16, no. 9-10) Articles by Max Graf, August Stradal, Robert Haas, Robert Hernfried [Introduction by Max Graf, August Stradal on Bruckner's youth symphony in d minor, Robert Haas and Robert Hernfried on revisions by Bruckner of his works following advice by his friends and the resulting various editions].

*Don Juan – 150 Jahre* (vol. 17, no. 9-10) [Bernhard Paumgartner on Luigi Bassi (the first Don Giovanni of Mozart's opera), S. F. Nadel on the punishment for the protagonist, Richard Stolz on the Bohemian composer Josef Mysliweczek, known as Giuseppe Venatori. Leo Franz on the current rift between composer and audience, Robert Hernfried on Křenek's arrangement of Monteverdi's *L'Incoronazione di Poppea*, publication of a letter by Mozart on the birth of his son Raymond]

## Performance Reviews

Every issue contains a number of reviews of recent performances, both foreign and in Czechoslovakia. Correspondence arrives regularly from Berlin (from Adolf Wei3mann, Hanns Gutman and Hans Heinz Stuckenschmidt, who had been music critic for the Prague journal *Bohemia* since the death of Felix Adler in 1928), less often from Vienna (Paul A. Pisk, Willi Reich), and on occasion from Frankfurt, Dresden, Munich, Paris and London. Three sections were dedicated to Prague musical life: (1) the chronicle of German musical life, with a separate entry for the German music academy (both at first by an unidentified V. P., then by the young pianist and composer Friederike Schwarz), (2) an overview of Czech musical activities (contributed first by Jan L3wenbach, then by Jirák student Franz Bartoš and Josef Bachtík), and (3) a "Tagebuch" [diary] by editor Steinhard. It seems that Steinhard reserved for himself the choice which pieces to review, and at several points, V.P. laments Steinhard's tendency to report on all important events in the "Tagebuch", leaving everything else to the "Prager deutsche Chronik".<sup>26</sup> Reports from smaller towns in Czechoslovakia, such as Br3unn (now Brno), Reichenberg (Liberec), Aussig (Ústí nad Labem) and Olm3utz (Olomouc) are sometimes grouped under the column "Musik in kleineren St3dten." Reports from the musically active spa town Karlsbad (Karlovy Vary) are written by local historian Moritz Kaufmann, whose nephew Walter

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<sup>26</sup> AUF 6, no. 2: 53-55, beginning and end of report.

Kaufmann went on to study composition and musicology in Berlin and Prague and who is mentioned regularly in the later years of AUF.

The reviews tend to focus on the composition itself rather than its performance. Premieres and local first performances are much more likely to be reviewed than performances of established repertory, even by important performers. This is especially true for the large number of world premieres, including

(1) in Prague: Ernst Křenek, *Die Zwingburg*; Gian Francesco Malipiero, *Philomala und ihr Narr*; Theodor Veidl, *Kranwit*; Hans Krása, *Die Verlobung im Traum*; Theodor Veidl, *Die Kleinstädter*; Fidelio Finke, *Die Jakobsfahrt*; Boleslav Vomáčka, *Der Wassermann*; Boleslav Martinů, *Julietta*;

(2) in Berlin: Alban Berg, *Wozzeck* and *Lulu*; Franz Schreker, *Der singende Teufel* and *Der Schmied von Gent*; Paul Hindemith, *Neues vom Tage*; and *Das Unaufhörliche*; Kurt Weill, *Royal Palace*; Milhaud, *Christoph Columbus*; Pfitzner, *Das Herz*;

(3) in Vienna: Schönberg, *Die glückliche Hand*; Gustav Mahler, symphony no. 10; Alexander Tcherepnin, *Die Hochzeit der Sobeide*;

(4) in Dresden: Richard Strauss, *Intermezzo*, *Die ägyptische Helena* and *Arabella*, as well as his music for the silent film version of his *Rosenkavalier*; Ferruccio Busoni, *Doktor Faust*; Kurt Weill, *Der Protagonist*; Paul Hindemith, *Cardillac*; Wolf-Ferrari, *Sly*;

(5) in Brno: Leoš Janáček, *Das listige Füchslin (The Cunning little Vixen)*; Boleslav Martinů, *Soldat und Tänzerin*; and *Marienspiele*; Jaroslav Křička, *Schwer, ein Geist zu sein*; Jaromír Weinberger, *Die Leute von Poker-Flat*;

(6) in Breslau: Gerhard Keußler, symphony; Jaroslav Křička, *Spuk im Schloß*;

(7) in Cologne: Egon Wellesz, *Die Opferung des Gefangenen*; Zoltán Kodály, *Hary Janos*;

(8) in Leipzig: Ernst Křenek, *Jonny spielt auf*; Kurt Weill, *Der Zar lässt sich photographieren*;

(9) in Paris: Stravinsky, *Apollon Musagète* and *König Oedipus (Oedipus Rex*, including a report on the dress rehearsal at the palace of the princesse de Polignac, with the composer and Prokovieff playing from the score at the piano);

(10) performances in Dessau, (Hindemith, violin concerto op. 30 no. 3), Geneva (Milhaud, *Der arme Matrose*), Gera (Vittorio Rieti, *Barabau*), Kassel (Křenek's *Orpheus und Euridike*), Mannheim (Janáček, *Aus einem Totenhaus*), Milan (Puccini, *Turandot*), Munich (Alois Hába, *Die Mutter*), Stuttgart (Wellesz, *Scherz, List und Rache*) and Zurich (Zemlinsky, *Der Kreidekreis*).

Steinhard initiated a concert series at his house, called the *Auftakt-Konzerte*, which took place nine times from 1927 to 1933, featuring contemporary music from Prague, early music, machine music and other themes. Of the many other performances reviewed in the journal, the following should be pointed out: Berg's *Wozzeck* at the Czech National Theater in 1926 and the new staging of Wagner's *Der Ring des Nibelungen* at the Frankfurt Opera, directed by Lothar Wallerstein, conducted by Clemens Krauß, and with stage design by Ludwig Sievert, reviewed in four essays in 1925 and 1926.

Many reviews of Czech stage works performed in German note the role of Max Brod, who wrote the German version for many of these works, including Janáček's *Katja^Kabanowa* for the Prague German Theater (1928) and *Aus einem Totenhaus* for Mannheim (1931) and Jaromir Weinberger's *Schwanda, der Dudelsackpfeifer* for Breslau and Prague (1929) and *Wallenstein* for Vienna (1937). In addition to his essays mentioned above, the journal also reviewed some of his compositions and published chapters from his books.

### **Institutions**

The extensive coverage in AUF of performances in Prague reveals the multitude of musical institutions at the time, both German and Czech. With the end of World War I and the establishment of the Czechoslovakian Republic, many buildings used for performances had changed hands: "The Rudolfinum concert hall was turned into the Czechoslovak Parliament. The Czech Philharmonic, the German Kammermusikverein and the German Singverein also lost the roofs over their heads. The German theatre and opera lost the Estates Theatre building [Ständetheater], which was occupied by the Czechs. Music could still claim the hall of the Municipal House, which had been opened in 1911, and the hall of the Lucerna Palace (1912), but neither had acoustics or facilities suitable for symphonic concerts."<sup>27</sup>

Prague had a Czech University, the Karlsuniversität, as well as a German University. The professorships for musicology were held by Zdeněk Nejedlý and Paul Nettel, respectively. The Prague music conservatory became a Czech state institution, the Prager Staatskonservatorium, directed by Jan Branberger; in response, the Deutsche Akademie für Musik und darstellende Kunst in Prag [German academy for music and acting] was founded in 1920, headed first by Romeo Finke, then by Fidelio Finke and Leopold Kramer. After the German pedagogue Leo Kestenberg moved to Prague from Berlin in 1933 (fleeing Nazi persecution), he founded the Internationale Gesellschaft für Musikerziehung [International society for music education] here in 1934 and organized a congress for music education in Prague in 1936, an international center for music education in Prague,<sup>28</sup> as well as a conference in Paris in conjunction with the world exhibition in 1937. The Deutscher Musikpädagogischer Verband [German association for music pedagogy], publisher of AUF, was headed by Hugo Wolf, later by Fidelio Finke.

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<sup>27</sup> *Czech Music Quarterly* no. 2, 2006: 12. Online publication: <http://www.czech-music.net/cm2-06.php>

<sup>28</sup> Kestenberg, "Die Internationale Zentralstelle für Musikerziehung in Prag," in AUF 16, no. 5-6: 92-99.

The Neues Deutsches Theater [New German theater], which had opened in 1888, was the main space for German opera as well as for the philharmonic concerts, both headed from 1911 to 1927 by Alexander Zemlinsky, then by Hans Wilhelm Steinberg<sup>29</sup> and eventually, from 1930, by George Szell. Czech opera took place at the Czech National Opera (with an opening date of 1881 only slightly older than the German house), led by Otakar Ostrčil, from 1935 on by Václav Talich. The above mentioned Ständetheater was for the most part reserved for the performance of plays; an exception was the 150<sup>th</sup> anniversary performance of Mozart's *Don Giovanni*.<sup>30</sup> The Czech Philharmonic was also headed by Talich, but hosted numerous guest conductors.

Further German performance institutions included the above mentioned Singverein [Choral society] and the Männergesangverein [Men's choral society]. Hermann von Schmeidel became musical director of both in 1926, after turns by Gerhard von Keußler and Theodor Veidl. The Kammermusikverein [Chamber music society] hosted outside as well as local groups, including the Prager Quartett, the Prager Triovereinigung, the Prager Trio, the Neues Prager Klaviertrio and the Zika-Quartett). The Deutscher Literarisch-Künstlerischer Verein in 1925 became the new Prague German section of the ISCM.<sup>31</sup>

Institutions on the Czech side included a number of societies dedicated to the support of modern art, such as the Spolek pro moderní hudbu/Verein für moderne Musik [Society for modern music], the Přítomnost, the Mánes Association of Fine Artists (usually just referred to as Mánes), and the Umělecká Beseda (founded by Alois Hába in 1935). After the Bertramka estate (where Mozart had stayed during his production of *Le Nozze di Figaro* in Prague) was inherited by the Salzburg Mozarteum Foundation in 1925, the Mozartgemeinde für die Tschechoslowakische Republik [Mozart community of the Czechoslovakian Republic] was founded in 1927 with the purpose of buying the estate back from the Foundation.<sup>32</sup>

Illustrations are rare; a rare exception is a series of caricatures accompanying the special issue "Festschrift 1925: Die Musik der Gegenwart,"<sup>33</sup> with drawings of German and Czech composers and critics in Czechoslovakia as well as foreign composers and critics. Some of the images were copied from other journals, but many were created for AUF.

The advertisements usually include the "Adreßtafel", a table of business cards of musicians in Prague and surroundings. The names of those who belonged to the faculty of the German music academy were given with an asterisk.

Supplements, such as the carnival issue of 1925 (the "Drauftakt"), as well as articles on four composers on occasion of the 1928 ISCM music festival in Siena, appear within the pagination

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<sup>29</sup> William Steinberg after his immigration to the USA in 1938.

<sup>30</sup> See Steinhard, "Die Prager Jubiläumsaufführung des *Don Giovanni*. Ständetheater," in AUF 17, no. 11: 184-85.

<sup>31</sup> "Varia," AUF 5, no. 9: 280.

<sup>32</sup> "Varia," AUF 7, no. 5-6: 137; Vl. Blažek, "Die Bertramka," in AUF 7, no. 11: 293-95 and "Querschnitt," AUF 8, no. 11-12: 298.

<sup>33</sup> AUF 5, no. 5-6.

of the journal itself. Of a number of advertising supplements mentioned in the issues, only a catalogue of the Prague Czech music publisher Hudební matice is found in this copy of the journal.

Many essays and reviews in AUF are signed with full names; however, frequent contributors are often only identified by initials. Editor Steinhard came up with a large number of abbreviations for his name. The following initials and pseudonyms were identified:

F. A.	Felix Adler
Igor Gleboff	Boris Wladimirowitsch Assafjew/Boris Asafyev
Boris Asagfieff	Boris Asafyev
Dr. K. J. P.	Karl J. Beneš
W. B.	Wilhelm Bopp
A. D—r.	Angela Drechsler
Dr. P. E—n.	Peter Epstein
P. Epst.	Peter Epstein
P. E.	Peter Epstein
H. G.	Hanns Gutman
H.	Arno Huth
A. H.	Arno Huth
Dr. H.	Arno Huth
Dr. A. H.	Arno Huth
e. j.	Edwin Janetschek
A. J.	Alexander Jemnitz
M. K.	Moritz Kaufmann
l. l.	Louis Laber
R. L.	Robert Lach
Dr. P. A. P.	Paul Amadeus Pisk
L. P.	Ladislaus Pollatsek

H. F. R.	Hans Ferdinand Redlich
W. R.	Willi Reich
L. Andro	Therese Rie
—rz.	Friederike Schwarz
-rz.	Friederike Schwarz
E. St.	Erich Steinhard
e. st.	Erich Steinhard
Dr. E. St.	Erich Steinhard
St.	Erich Steinhard
ST.	Erich Steinhard
Sthrd.	Erich Steinhard
E. Sthd.	Erich Steinhard
—rd.	Erich Steinhard
H. H. St.	Hans Heinz Stuckenschmidt
H. H. S.	Hans Heinz Stuckenschmidt
Dr. M. U.	Max Unger
M. U.	Max Unger
m. u.	Max Unger
Vdl.	Theodor Veidl
V.	Theodor Veidl
Th. V.	Theodor Veidl

This RIPM publication is based on a microfilm copy of the journal at the Library of Congress in Washington, DC. All pages of double issue 3-4 from volume fourteen are missing from this copy, as is page 6 from issue one of volume eighteen.