

Eutonia

Published in ten volumes between 1829 and 1837, *Eutonia* is largely the product of its editor, Johann Gottfried Hientzsch (1787-1856). The first eight volumes were published in Breslau, where Hientzsch was director of the Protestant Teacher's College, at the rate of two per year from 1829 to 1831 and one per year in 1832 and 1833. The last two were published in Berlin, in 1835 and 1837 respectively, after he became director of the Teacher's College in Potsdam. The journal was not published in 1834 and 1836. Volumes (*Bände*) one to nine each consist of three numbers (*Hefte*); volume ten contains only two. The number of pages per volume ranges from 272 to 310.

Hientzsch was born in the village of Mokrehna, near Torgau (about 40 km. from Leipzig). He studied organ and violin as a child and voice while a pupil at the Thomasschule in Leipzig. This city's dynamic musical life further stimulated Hientzsch's interest in music. After studies at the university in Leipzig, Hientzsch continued his musical education and broadened his pedagogical outlook with travels that led him to Yverdon and Zürich in Switzerland and to Munich, Gotha, Merseburg, and Berlin in Germany. His teachers included Hans Georg Nägeli and Carl Friedrich Zelter.

From 1817 to 1822 Hientzsch held a position as music instructor at the Teachers' College in Neuzelle, a town south of Frankfurt an der Oder, today just west of the German-Polish border. During this period he made trips to visit musicians in Potsdam, Berlin and Breslau, and published three anthologies of choral music designed for use in churches and schools. In 1822 he was appointed director of a Teachers' College in Breslau where he became actively involved in many aspects of musical life, as a teacher, composer, conductor, and writer. In addition to founding *Eutonia*, he established the annual music festival for the central European region of Silesia and published further anthologies of choral works. In 1852 he became director of the Blindeninstitut in Berlin, a post he held until his retirement in 1854. Hientzsch's last musical venture was the founding of *Das musikalische Deutschland* in April of 1856. Only two issues of this journal appeared before his death two months later.

The focus of *Eutonia* is musically conservative, and its discussions have a pedagogical and scholarly tone. Church music, symphonic works, and choral singing are featured rather than chamber music, opera, and art song. Theoretical and historical subjects frequently receive attention, but they are overshadowed by presentations dealing with the practical needs of music teachers and church musicians. These include essays on the teaching of singing to small children, the selection of appropriate repertoire for older students, the accompaniment of chorales, and the organization of *Singvereine* or *Musikfeste*.

Each issue of *Eutonia* is divided into five basic sections, although all sections do not necessarily appear in every number and at times their titles vary: *Aufsätze* (essays), *Kritische Berichte* (critical reports on music and on writings about music), *Biographien* (biographies), *Lesefrüchte* (miscellaneous items)—which appear in only the first three volumes—and *Nachrichten* (news sections and reviews; also referred to as *Bekanntmachungen, or Mittheilungen*). In addition, eleven *Literarische Anzeigen-Blätter* (advertising sections) appear as supplements during the journal's run.

The *Aufsätze* deal with aspects of music history, theory, and sometimes issues in contemporary music, including several discussions of church music. An unsigned series of essays about music history includes lists of works by many German composers. Hientzsch's articles on the teaching of singing describe an entire course for young children in great detail. Contributions by "Pastor W. in H." and others deal with the significance of church modes and shed light on varying views about the type of music appropriate for the church in the 1830s. Other essays cover issues of broad cultural significance, such as German contributions to music throughout history, and laws governing music in various German states. *Eutonia's* perspective is one that accepts the political divisions of German-speaking culture, but assumes a national and intellectual unity.

The *Biographien* section includes biographies of cantors, organists, music directors, voice teachers, and school teachers. Biographies published outside the journal are also occasionally mentioned or reviewed.

The sections entitled *Lesefrüchte* consist of a variety of items. Significant articles in other music periodicals are cited briefly with pertinent bibliographical information and, in rare cases, reprinted. Miscellaneous items such as travel notes, short notices, anecdotes, etc. are also found here.

The *Kritische Berichte* may well be the most valuable resource *Eutonia* offers. Every section focuses on a particular field of music (such as vocal pedagogy, acoustics, teaching methods and literature for keyboard instruments, music history, and choral repertoire), with the aim of critically examining all published music and writings in the selected field. Many of the discussions of specific theoretical and historical studies describe each chapter and include an annotated reproduction of the volume's table of contents. Few of the articles are signed but it is likely that Hientzsch wrote most of them.

The *Nachrichten* sections consist of concert reviews, descriptions of curricula and teaching methods in various schools and gymnasiums, and accounts of musical life in Breslau as well as other cities and villages located in the region of Silesia. There are also many reports on the music festivals and gatherings of *Liederkränze* (male choirs) in cities such as Berlin, Danzig, and Leipzig. Foreign events in London, The Hague, and various cities in Switzerland are reviewed occasionally. These reports

reflect the importance of amateur choral societies in the 1830s, not only by providing information about concert repertoire, but also by conveying the mood and spirit of such events and groups.

The *Literarische Anzeige-Blätter* include advertisements for published music, usually placed by a publisher or music store, as well as descriptive notes about the music itself intended for potential purchasers. In the Calendar those advertisements containing critical commentary are treated as reviews.

Many authors contributed to *Eutonia*. These include both prominent individuals in the musical world and lesser-known musicians. Many were clerics: for example, the unidentified "Pastor W. in H."; Carl Ernst Hermann Ulrich (b. 1795), a pastor in Sprottau; and Friedrich Traugott Rohleder, a pastor in Löhn noted for his interest in the improvement of choral singing.

Three of *Eutonia's* contributors were also frequently subjects of its news items and reviews. Carl Ferdinand Becker (1804-77), a renowned organist and Renaissance scholar, published bibliographies of works from the sixteenth to the eighteenth centuries. Johann August Günther Heinroth (1780-1846), music director at the University of Göttingen, wrote pedagogical texts on singing and piano-playing. He was involved with both Jewish and Christian sacred music, and supported the reform of the Jewish liturgy. Adolph Hesse (1809-63) was one of the well-known German organ virtuosos of the period, as well as a pianist and composer. From 1831 until his death, Hesse held the position of first organist in the Bernhardikirche in Breslau. In 1852, he toured England, and performed at the Crystal Palace.

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 headers 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" would 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."

In volume three there is an error in pagination. What should be pp. 221-284 is numbered 121-184. This error is reflected in the volume's table of contents. The RIPM Calendar supplies the correct pagination in brackets.

A microfiche copy of volumes one through nine supplied by Johannes Gutenberg University (Mainz, West Germany) was used for the preparation of the Calendar. A copy of the original publication at the Library of Congress in Washington D. C. was consulted for the information on volume ten.