

Zenevilág

The *Zenevilág – Szaklap zenészek és zenekedvelők számára* [Music World – Professional journal for musicians and music-lovers] was published in Budapest from 16 December 1890 to 15 June 1891. The journal comprises twenty-one successively paginated issues which constitute the first and only volume of the journal's publication. Each issue contains twelve pages. Until the 17th issue (11 April 1891) the journal appeared weekly; the final four issues appeared respectively on 24 April, 2 May, 15 May, and 15 June. No reason is offered for the journal's sudden demise and, in fact, the very last issue promises, on page one, forthcoming issues on the 1st and 15th of each month. Since in 1900 a new journal started with the same title, edited by N. Lajos Hackl, the title should unconditionally be completed by designation of the years.

As the subtitle notes, the journal was intended for a wide-ranging public, wider in fact than that intended for the only other music journal of the period, *Zenelap* [Music Page], since as a continuation of the *Zenészeti Közlöny*, *Zenelap* was an official bulletin of the "Country-wide Hungarian Choral Society" and of the "National Association of Music Teachers".

The editor and publisher of the *Zenevilág*, Jenő Sztojanovits was born in 1864 in Budapest. By the age of twelve he had already worked as a church organist, and by the age of seventeen was already teaching singing. His debut as composer was similarly early: the premiere of his first operetta *Peking rózsája* [Rose of Peking] was in 1888, and that of his first ballet *Új Romeo* [New Romeo] in 1889. By the time of the foundation of the journal, the twenty-six year old editor was already a successful composer. Later, he held important posts as choir master at the St. Steven Basilique and the Mathias Church (both in Budapest), and undertook important pedagogical activities, such as the organization of a large network of Budapest Municipal Music Schools (1910).

In the introduction to the journal's first issue Jenő Sztojanovits identified one of its principal goals: namely, to assist in overcoming the backwardness of Hungarian musical life. At the same time he announced as main contributors not only excellent musicologists and critics but also such prominent composers and performers as Ödön Mihalovich, Jenő Hubay, and Viktor Herzfeld. However, Hubay was the only one who actually contributed to the journal. Perhaps the others offered important advice to the editor and assisted with editorial work. Among the contributors a prominent place was reserved for Dr. Dezső Ambrozovics; his name in fact appears on the title page as the journal's principal contributor. Ambrozovics was an exceptionally gifted and versatile writer, who had a successful career not only in music but also in art criticism.

The journal regularly opens with a leading article dealing with an important aspect of life in Budapest. Following are extensive reviews of stage (mainly operatic) and concert performances. Thereafter appear a number of permanent columns. A recurrent topic in leading articles – written (but not always signed) by the editor – is the program policy and

direction of the Opera House. Jenő Sztojanovits was an unconcealed devotee of the French opera, and for this – and a number of other reasons – he regularly attacked the director of the Opera, Gustav Mahler, imputing to him German prejudice and one-sidedness (see the series of articles “Present and Future of the Hungarian Royal Opera House”, Nos. 91:1, 91:13, 91:67). Accordingly, Sztojanovits reported with great enthusiasm about Mahler’s departure (March 1891, No. 91:127) and about the nomination of Count Géza Zichy as intendant.

The musical events of the country were sensitively followed and reviewed in permanent columns such as “személyi hírek” [personal news], “zenészeti és művészeti hírek” [musical and arts news], “zeneoktatás” [music teaching], “színházak” [theaters], “hangversenyek” [concerts], “hangjegypiacz” [printed music market], “vegyesek” [miscellaneous], and “szerkesztői üzenetek” [editor’s correspondence]. On the journal’s last two pages there are regularly advertisements. Following is a list of the pseudonyms and initials identified.

Ambrozovics Dezső dr.	–br., –br–
Göczy Rezső	Yczög
Kereszty István	–y–.
Kern Aurél	–n. –l., K. A.
Mádai Mátyás	M. M.
Márkus József	Rip van Winkle
Nemes Dezső	Florestan
Sztojanovits Jenő	–ts.–ő.

For preparing this Catalogue, we used the copy of *Zenevilág* found in the Central Library of the Liszt Ferenc Academy of Music, to our knowledge the only copy available in the country. It must be mentioned that in the Catalogue the text is cited as it appears in the original (i.e. a dotted “i” or “ü” might today appear as “í” and “ű”). In bracketed editorial commentary and in the leadterms in the Index today’s orthography is employed.