

Allgemeine Wiener Musik-Zeitung (1841-1848)

The *Allgemeine Wiener Musik-Zeitung* [AWZ] was published between 2 January 1841 and 4 July 1848. Vienna's only music journal during this period, the AWZ filled the gap left by the termination of Castelli's *Allgemeiner musikalischer Anzeiger* in 1840. August Schmidt (1808-1891) founded the AWZ and edited it until the end of June 1847.

Before assuming editorship of the AWZ, Schmidt had been active as violinist and conductor. His most prominent literary accomplishment prior to 1841 was founding and editing the musical yearbook *Orpheus* (1840-1842). Schmidt's self-avowed goal in establishing the AWZ was to create a journal "to represent the interests of music and musicians in Vienna." As editor of the AWZ, Schmidt attracted important critics as collaborators, including Eduard Hanslick (1825-1904) and Alfred Julius Becher (1803-1848). Wagner knew and appreciated Hanslick's extended analysis of *Tannhäuser*, which appeared in 1846. Schmidt, Becher, and other contributors including Joachim Raff (1822-1882) and Ferdinand Graf Peter von Laurencin (1819-1890) promoted the cause of German music, as the editor explained in his farewell to the readers ("An die Leser dieser Zeitung," 1847).

After Schmidt gave up the post of editor in 1847, Ferdinand Luib took over editorial responsibilities. Luib was a public official who had also been occasionally active as music critic for the *Wanderer* of Vienna. Luib does not, however, appear to have had a great deal of experience as critic or musician, which may have contributed to the journal's demise one year later. In the last issue of the AWZ, Luib attributed the cessation of publication to "equally unforeseen and important [personal] matters of business." The masthead of the 1848 issues indicates that Luib served as both editor and owner.

With the first issue of 1845, the journal assumed a new name (*Wiener Allgemeine Musik-Zeitung*), which it retained for the remainder of the publication run. The pages of the journal itself do not give any reason for the change of name.

The AWZ appeared every Tuesday, Thursday, and Saturday, except on those occasions when two numbers were combined into a single issue. Each year the publication contained either 156 or 157 issues which were numbered and paginated consecutively. Each consisted of four pages, with the exception of double issues and those containing musical supplements.

The AWZ did not have a commercial affiliation until its third year (1843) when an important Viennese publishing firm, Pietro Mechetti q^m. Carlo, took over the responsibilities of selling and distributing the journal. While this arrangement continued until the final issue, Mechetti does not appear to have taken a significant role in directing the journal. The Mechetti company had been in operation since 1798 and had gained prominence with first editions of works by Mendelssohn, Nicolai, Schumann, Schubert, and Johann Strauss Jun., among others. The only obvious references to the company, other than in the masthead, occur in the occasional advertising supplements ("Musikalischer Telegraph").

Contributors

Regular contributors to the AWZ often used a variety of signatures, pseudonyms, and initials. In the index, authors are identified under the most complete presentation of their names in the journal. The following table lists the contributors we have been able to identify whose names are represented by varying forms of signature. In the case of unidentified abbreviated pseudonyms, the table indicates the full pseudonym.

<i>Contributor</i>	<i>Varying forms of signature</i>
Adlerstein, Johann Janotyckh Ritter von	R. v. A.
Arming, Friedrich Wilhelm	Fitz-Berth
Aue, Hermann	Kloß; J. F. Kloß
Canaval, M. Fr. v.	Dr. M. Fr. v. C.
Dorn, H. G.	H. G. D.
Draxler, A. F.	A. F. D..x.r.
Dunder, W.	D—r.
Fahrbach, Philipp	Ph. F.
Franz, Charles	Ch. F.
Fuchs, Aloys	A. F.
Führa, Dr.	Dr. F—a.
Gernerth, Franz	G—th.; Gth.; F. G—th.
Gollmick, Carl	C. G.
Gross Athanasius	Athanasius; Ath—s.; Ath*—*s.; Ath**.; Ath...s; Ath.... s.; G. Ath—s.; G—Ath.; Gr.—Ath.; Gr. Ath—s.; Gr. Atha—s.; Gr. Atha—s.; Gr. Ath...s.
Hackel, Anton Hentschel,	A. H.
Ernst Kaltenbaeck, J. P.	E.H.
	K. (during 1841)

Contributor

Körner, G. W.
Laurencin, Ferdinand Peter Graf von

Lewinsky, Ignaz
Luib, Ferdinand
Maleno, Dr. (pseudonym)
Mayer, Emil
Neuter, J. H.
Prinz, Gustav
Redaktion, Die

Rose, Ernst (pseudonym)
Scharf, Constantin

Schariczzer, Georg

Schladebach, Julius

Schmidt, August
Schmidt, J. P.
Schön, Ed. Th.
Seydler, L. C.
Theumann, Bernhard
Tonitz, Albert
Volkman, Robert

Walde
Wend, F. (Julius) (pseudonym)
Wittmann, Carl

Varying forms of signature

G. W. K.
Philokales; Philocales; Phlcls.;
Ph—es.; Ph—s.; P s.;
Ph...s.; Ph.....s.
—nsk—; —nsk—.; —sky.; L—
sky.; L...y.
F. L.
Dr. M.; Dr. M-o. E. M.;
E.* J. H. N.
G. P.; G. P—z.; P—z.
D. R.; d. R.; D. Red.;
Die Red.
E. R.
C. S—f.; C. Sch.; C. Sch...;
C. Sch—f.
G. S.; G. S—r.; S. (from
Pressburg)
Dr. J. S.; W. I. S. E.;
W. J. S. E.
A. S.; August
J. P. S.; J. P. S..t; J. P. S....t.
E. Th. S.
L. C. S.
B. Th.
A. T.
R. V—n.; Rob. V—n.; V—
n.; V....n.; Vn.
W—e.; W...e.; W....e.
F. Wd.
C. W....nn.; W—n.; Wit—n.;
Wttm.

AWZ also employed certain graphic symbols to represent corresponding contributors. The journal consistently used the same symbol for the same contributor, who in most cases was writing from one city. The following table lists these graphic symbols, and the location from which the reports originated, and the period covered.

<i>Symbol</i>	<i>Location(s) and Date(s)</i>
	Stuttgart, 1844-1846
	Brünn, Raab, 1845-1846
	Frankfurt am Main, 1845-1847
	Pesth, 1845; Krems, 1846
	Berlin, 1845-1847
	Bamberg, 1846
	1846
<i>Καλοφιλοζ</i>	Köln, 1846-1847
	Lemberg, 1846; Troppau, 1847
	Brünn, 1847
	Güns, 1847

Other Abbreviations

For a private letter to the editor (“Privatbrief”), the AWZ used a variety of related abbreviations (e. g. “P. B.,” “B. P.,” or “Pr. Br.”), which have been retained in bracketed commentary within the title column of the calendar. The editors of the AWZ also frequently employed abbreviations when referring to the titles of other journals which served as sources for articles. The user should be aware that, while the original abbreviations are retained in the title column of the calendar, they appear under the full name of the journal in the index whenever it has been possible to identify them. For example, the abbreviated titles *F. C. B.* or *F. K. B.* will be found in the index under *Frankfurter Conversationsblatt*, *A. M. Z.* under *Allgemeine Musikalische Zeitung*, and *O. u. W.* under *Ost und West*.

Notice to the User

The calendar and index were prepared from a microfiche reprint of the journal, published in 1977 by University Music Editions of New York, and from an original copy at the Music Division of the Library of Congress, Washington, D. C.

Although original spellings have been retained in the catalogue, some entries appear under modern equivalents in the index. In particular, this applies to words exhibiting a shift during the nineteenth century from the use of “C” to “K.” Thus in the index, “Clavier” appears under “Klavier,” “Capellmeister” under “Kapellmeister,” etc. Umlauts are disregarded in the alphabetical order; “Fähigkeit,” therefore, is to be found after “Fagott.”

Names of theaters within commentary are reproduced as they appear in the journal. As mentioned in the *User’s Guide*, obvious typographical errors have been corrected without comment. Lengthy, discursive descriptions in the titling of concert reviews have been occasionally shortened, as indicated by ellipses [...].