

Monatschrift für Theater und Musik

The *Monatschrift¹ für Theater und Musik* was published in Vienna from January 1855 through the end of December 1865. During its first four years, the journal appeared monthly and contained annually between 626 and 672 pages. In 1859 it became a sixteen-page weekly and changed its name to *Recensionen und Mittheilungen über Theater und Musik*, a title retained for the rest of the publication run, with the exception of 1862. In this year the words *bildende Kunst* were added to the title (*Recensionen und Mittheilungen über Theater, Musik und bildende Kunst*). However, in the following year the new phrase was removed, more than likely because of the appearance of an annual supplement to the *Monatschrift* beginning in 1862 and initially titled *Recensionen; Monat-Beilage für bildende Kunst*, and later *Recensionen und Mittheilungen über bildende Kunst*.² Despite the name changes, the publication years are numbered consecutively; for example, 1859 is referred to as the “V. Jahrgang,” 1865 as the “XI. Jahrgang.”

Josef Klemm (1821-1882), owner of the Wallishausser publishing house in Vienna, is listed as publisher on the title page of the *Monatschrift* beginning in 1855. Born in Wiener-Neustadt in Lower Austria, he trained as a bookseller and publisher between 1833 and 1839. In 1856 he purchased the Wallishausser book store. His contributions to the *Monatschrift* seem to have been limited to the business side of publishing; in any case, he is not identified as an author in the journal. Klemm published a number of periodicals in addition to the *Monatschrift*, including *Der Salon* (1854) and *A. Hugos Jagdzeitung* (1858-1882).³ In 1861 he was elected to the post of *Gemeinderat* in Vienna's fifth district and as such was an active member of the city government until 1874.

¹The title of the periodical is referred to in the literature in two variant forms, either—conforming to the original—as *Monatschrift*, or in a form using the genitive “s” (*Monatsschrift*). Thus, in the *Musikalisches Conversations-Lexikon* of Hermann Mendel and August Reissmann (Berlin, 1870-1883), both forms are found (s.v. “Bagge,” “Zeitschriften”). Conversely, Hugo Riemann's *Musik-Lexikon* (6th edition, Leipzig, 1905, s.v. “Zeitschriften”), Imogen Fellinger's *Verzeichnis der Musikzeitschriften des 19. Jahrhunderts* (Regensburg, 1968) and the *New Grove Dictionary* (London, 1980, s.v. “Periodicals”) use the spelling with the double “s.”

For this RIPM publication, the original spelling was retained, taking into account the periodical's character as a primary source.

²Although entitled *Monat-Beilage*, each of these monthly “supplements,” dealing with the visual arts, is extensive enough to be considered a periodical in its own right; the length ranges from 192 to 424 pages. They have not been catalogued.

³Article “Klemm, Josef,” in: *Österreichisches Biographisches Lexikon 1815-1950*, published by the Österreichische Akademie der Wissenschaften under the direction of Leo Santifaller (Graz and Cologne, 1965), Vol. III, p. 396.

Following is a list of the types of articles found in the *Monatschrift*, and, in parentheses, the titles of the sections in which they are found: surveys of theater and opera repertoire, with varying degrees of detail on performers (*Rundschau, Monatbericht, Wochenbericht*), reviews of musical performances (*Concert-Bericht*), reports from collaborators outside of Vienna (*Korrespondenz, Korrespondenz-Nachrichten*), essays on theoretical or historical topics, reviews of new music and books on music (*Neue Erscheinungen im Buch- und Musikalienhandel, Musikalische Literatur*), and miscellaneous news (*Kleine Chronik, Lokales*). In addition, a section entitled *Briefkasten der Redaktion* appeared at the end of most issues and served as a "mailbox" for the journal's editor, who therein informed collaborators about the status of their articles (whether received, planned publication date, etc.).

During the period in which the *Monatschrift* appeared monthly, it contained extensive surveys of the repertoire performed and the artists who appeared in Vienna's major theaters: Burgtheater, Kärntnerthortheater and the *Vorstadttheater*. The latter term was used collectively for the following smaller theaters: Theater in der Josefstadt, Karlitheater, and Theater an der Wien. Musical performances in Vienna's many concert halls (*Redoutensaal*) were also reviewed on a regular basis. Reviews of church music are found in a special section (*Kirchenmusik*).

One of the *Monatschrift's* most significant features is its wealth of biographical information on many of the major artists of the day. In addition to the possibility of following the career of a particular performer through the surveys of repertoire, mentioned above, the unsigned articles titled "Zur Charakteristik des Burgtheaters, seiner darstellenden Kräfte und seiner Leitung," published in installments in 1864, offer detailed information on the roles performed, débuts and stylistic characteristics of the singers engaged at this leading theater in Vienna.

An equally noteworthy feature of the *Monatschrift* is the attention it devotes to the history of various theaters (for example "Zur Geschichte der Wiener Theater," 1862, and "Beiträge zur Theatergeschichte," 1863). Although the Viennese theaters are naturally given priority, the history of many foreign theaters (Greek, American, Russian, etc.) are treated extensively as well.

Considering the size of the periodical, there are relatively few authors identified in the *Monatschrift*. Moreover, the journal uses a large number of pictorial symbols to distinguish its contributors in place of initials or a full name. While the identity of these contributors is very difficult to determine, many initials and symbols may be linked to the cities from which the contributors sent their reports. A list of these appears in the table below; only the most frequently used symbols have been included.

Berlin	♂ Ch—r. H—d.
Braunschweig	A. G.
Breslau	cF., c. F.
Darmstadt	##
Dresden	P.
Frankfurt	F—G, F. G.
Graz	!! F. P.
Hannover	D. G.
Königsberg	Th. L.
Leipzig	☆
Munich	‡ Z. H. A.
Paris	Mrl. J. v. N.
Pest	A. v. Cz.
Prague	∞ J. G.
Salzburg	K.
Stuttgart	** 1.

A number of the collaborators identified were recognized critics and writers. Selmar Bagge, publisher and editor the *Deutsche Musik-Zeitung* (Vienna 1860-1862) and the *Allgemeine musikalische Zeitung* (Leipzig 1863-1865), contributed several articles dealing with the history of music, including a discussion of church music. Karl Debrois van Bruyck (1828-1902; C. v. Bruyck, v. Br.) studied piano with August Mittag, a teacher of Thalberg, and music theory and composition with Ruffinatscha. He wrote many articles for contemporary music periodicals, and to the *Monatschrift* contributed numerous reviews of new music and, among others, an important series of articles dealing with the performance of Beethoven's piano sonatas. Otto Gumbrecht (1823-1900) earned a law degree before becoming a music critic for the *Nationalzeitung* in 1848. His writings include a critical study, published in Leipzig in 1873, of Richard Wagner's *Der Ring des Nibelungen*. Among Gumbrecht's contributions to the *Monatschrift* was a series of articles on the state of music in Berlin. Ludwig Nohl (1831-1885), a professor of music, published many collections of composer's letters, and, contributed a biographical sketch to the *Monatschrift* (1864) focusing on the electoral prince Maximilian Franz of Austria. Martin Gustav Notte-

bohm (1817-1882), a teacher, composer, and writer whose main texts deal with the works of Beethoven, supplied an article on the history of keyboard music to the *Monatschrift*. Oskar Paul (1836-1898), professor of musicology at the university at Leipzig and instructor of piano and harmony at the conservatory of that city was active as a writer and editor; among his contributions is a detailed report on music festivals of the Lower Rhine (Düsseldorf in 1863; Aachen in 1864). Leopold von Sonnleithner (1797-1873), a lawyer, music *Liebhaber*, and a friend and admirer of Franz Schubert, published a number of the composer's early songs, including the "Erlkönig," for the first time. He wrote articles for several music periodicals, including the *Monatschrift*, which contains his series entitled "Musikalische Skizzen aus Alt-Wien" (personal impressions of concert experiences in Vienna) and "Musikalischer Reisebericht" (musical impressions of a journey taken to the Orient). Alfred von Wolzogen (1823-1883), who pursued a law career for many years, succeeded Puttlitz as administrator of the court theater in Schwerin. Wolzogen's contributions to the *Monatschrift* include articles on such varied topics as seventeenth-century English theater, Wagner's *Rienzi*, and German music in Italy.

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 the 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 microfiche copy of this periodical obtained from IDC (Leiden, The Netherlands) was used for the preparation of these volumes.