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GALICIA IN THE 19TH CENTURY MUSIC WORLD – SEEN FROM LEIPZIG

Since the “cultural turn” in German musicology, musical life has increasingly become the focus of music historiography. Methodologically, various approaches have developed, from statistical surveys to discourse-analytical analyses of different historical world views, including the traditional master narrative of the supremacy of German music. It originated not least in Leipzig, where the art-religious exaltation of music and its heroes had a powerful point of origin that radiated throughout the world, especially through music journals. The importance of music as a modernist art religion within society in the 19th century has so far been overestimated, an outgrowth of the “master narratives”. Regionally, however, Leipzig music journals in particular spread this conception of music throughout Europe and beyond. In return, so to speak, they ensured a corresponding resonance through reports from many cities and thus drew a self-referential picture of the musical world. The new, civic musical culture thus placed itself in the same pan-European tradition that had already shaped the music of the nobility and the church for centuries. Up until around the Second World War, the Leipzig music journals contained reports on musical activities from cities all over Europe and beyond. This may be illustrated by an initial list of rather randomly selected city names, as they often appear in the tables of contents¹ of, for example, the *Allgemeine musikalische Zeitung* (AmZ) in the periods from 1798 to 1848 and 1863 to 1882:

AmZ 1798–1848 / 1863–1882

Leipzig	168 / 10	Milan	38 / 1	Lviv	4 / 0
Berlin	210 / 7	Rome	25 / 0	Cracow	1 / 1
Munich	56 / 17	Vienna	144 / 11	Vilnius	1 / 0
Augsburg	1 / 0	Prague	71 / 1	Riga	5 / 0
Magdeburg	10 / 0	Pressburg	1 / 0	Reval	3 / 0
Carlsruhe	4 / 0	Budapest	0 / 0	Copenhagen	11 / 0
Jena	9 / 0	Bucharest	0 / 0	Christiania (Oslo)	1 / 0

¹ The tables of contents have not proved reliable, but may suffice as a guide.

Gdansk	7 / 0	Moscow	10 / 0	Stockholm	9 / 0
Königsberg	15 / 1	Petersburg	21 / 0	Amsterdam	7 / 0
Paris	203 / 31	Minsk	0 / 0	Haag	1 / 1
London	53 / 11	Kiev	2 / 0		
Madrid	9 / 0	Warsaw	6 / 0		

A similar picture emerges from the same survey of the *Neue Zeitschrift für Musik* (NZfM) in three periods:

NZfM 1834–1844 / 1845–1868 / 1869–1919

Leipzig	> 1000 / > 1000 / 122	Milan	23 / 8 / 7	Lviv	0 / 6 / 3
Berlin	581 / 491 / 111	Rome	21 / 8 / 6	Cracow	0 / 1 / 0
Munich	47 / 90 / 43	Vienna	309 / 492 / 78	Vilnius	0 / 0 / 0
Augsburg	11 / 3 / 2	Prague	98 / 122 / 62	Riga	52 / 3 / 10
Magdeburg	54 / 111 / 15	Bratislava	0 / 1 / 1	Reval	1 / 3 / 0
Carlsruhe	9 / 24 / 1	Budapest	0 / 0 / 3	Copenhagen	13 / 3 / 0
Jena	13 / 31 / 9	Bucharest	0 / 2 / 2	Christiania	1 / 1 / 1
Gdansk	15 / 25 / 7	Moscow	8 / 15 / 2	(Oslo)	
Königsberg	33 / 118 / 10	Petersburg	37 / 39 / 2	Stockholm	0 / 2 / 3
Paris	406 / 413 / 51	Minsk	0 / 0 / 0	Amsterdam	55 / 25 / 4
London	92 / 133 / 16	Kiev	0 / 0 / 0	Haag	14 / 3 / 0
Madrid	4 / 6 / 0	Warsaw	44 / 9 / 1		

Ordered by number of hits, the following picture emerges:

NZfM 1834–1844/1845–1868 (11/24 years)

Leipzig	> 1000 / > 1000	Königsberg	33 / 118	Christiania (Oslo)	1 / 1
Berlin	581 / 491	Milan	23 / 8	Lviv	0 / 6
Paris	406 / 413	Rome	21 / 8	Stockholm	0 / 2
Vienna	309 / 492	Gdansk	15 / 25	Bucharest	0 / 2
Prague	98 / 122	Haag	14 / 3	Cracow	0 / 1
London	92 / 133	Jena	13 / 31	Bratislava	0 / 1
Amsterdam	55 / 25	Copenhagen	13 / 3	Minsk	0 / 0
Magdeburg	54 / 111	Augsburg	11 / 3	Kiev	0 / 0
Riga	52 / 3	Carlsruhe	9 / 24	Budapest	0 / 0
Munich	47 / 90	Moscow	8 / 15	Vilnius	0 / 0
Warsaw	44 / 9	Madrid	4 / 6		
Petersburg	37 / 39	Reval	1 / 3		

The order does not change when the hits are ordered on average per year:

Berlin	581 / 491	=	53 / 20
Paris	406 / 413	=	37 / 17
Vienna	309 / 492	=	28 / 21
Prague	98 / 122	=	9 / 5
London	92 / 133	=	8 / 6
Amsterdam	55 / 25	=	5 / 1
Magdeburg	54 / 111	=	5 / 5
Riga	52 / 3	=	5 / 0.1
Lviv	0 / 6		
Cracow	0 / 1		

Bartholf Senff's journal *Signale für die musikalische Welt* (Signals for the Musical World) covers a somewhat later period. Here is the number of hits:

Signale für die musikalische Welt 1843–1941

Leipzig	1000	Milan	7	Lviv	25
Berlin	302	Rome	70	Cracow	5
Munich	205	Vienna	534	Vilnius (Wilna)	0
Augsburg	16	Prague	72	Riga	40
Magdeburg	64	Pressburg	0	Reval	4
Carlsruhe	18	Budapest	52	Copenhagen	56
Jena	29	Bucharest	2	Kristiania (Oslo)	1
Gdansk	39	Moscow	49	Stockholm	29
Königsberg	91	Petersburg	132	Amsterdam	13
Paris	378	Minsk	0	Haag	2
London	151	Kiev	0		
Madrid	4	Warsaw	23		

Comparisons of this kind always have a very limited significance, as many imponderables play into musical reporting. They must always be inserted into a larger context in which they can then contribute to an overall picture. Here, the two cities of Cracow² and Lemberg (German name of Lviv) are of interest first of all; other localities in Galicia³ are not to be found at first glance. The two centres of the crown land of Galicia have received different attention in Leipzig, Lviv has been reported on more frequently than Cracow.

² Cracow belonged to the Habsburg crown land of Galicia from 1795 to 1918. Cracow was the capital of Poland from 1038 to 1611, formally until 1791.

³ E.g. Biała, Brody, Buczacz (Buchach), Drohobycz (Drohobych), Stanisławów (Iwano-Frankiwnsk), Jarosław, Josefstadt, Kołomyja (Kolomea), Cracow, Lviv, Nowy Sącz, Przemyśl, Rzeszów, Sambor (Sambir), Zbaraż (Zbarazh), Stryj, Tarnów, Tarnopol (Ternopil).

AmZ		NZfM		Signale	
1798–1848/1863–1882		1834–1844/1845–1868/1869–1919		1843–1941	
Lviv	4 / 0	Lviv	0 / 6 / 3	Lviv	25
Cracow	1 / 1	Cracow	0 / 1 / 0	Cracow	5

In a European comparison, Lviv is comparable with Warsaw or Stockholm, far ahead of Madrid, Milan or Amsterdam. It is not surprising that there was greater interest in the musical life of Lviv in Vienna. The [Wiener] *Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (ed. by Friedrich August Kanne) contains 25 correspondence messages from Lviv in the period from 1817 to 1824 alone, the *Allgemeine Wiener Musik-Zeitung* (ed. by August Schmidt) from 1824 to 1824 contains 45 correspondences and advertisements, and *Der Merker. Österreichische Zeitschrift für Musik und Theater* from 1909 to 1922 20 reports.

The quantitative inventory could be further refined by including the scope of the individual enumerated contributions in the weighting. In the following, indications for the qualitative evaluation are pursued. The performers are not considered⁴, but the repertoire, as it is more informative for European commonalities and regional specificity.

After mentions of Lviv in a note in 1804⁵ and an article on The Opera in Poland in 1812⁶, two reports on Lviv's musical life appeared in 1814. The first provides information about the “first important musical entertainment of this year”. On the occasion of the visit of Queen Caroline of Sicily, the provincial governor arranged for a large musical academy, which opened with a new overture by the local theatre bandmaster Karol Lipiński, who conducted the entire concert and played a violin concerto by Louis Spohr. In addition to some vocal performances, “the son of the immortal Mozart” appeared with a piano concerto by Dussek and the imperial and royal gubernial official v. Cremes, “the most excellent local violoncellist”, contributed his own variations on “Gott erhalte Franz den Kaiser”. The anonymous author also reports on opera performances at the Schauspielhaus: *Cinderella* (*La Cenerentola* by Gioachino Rossini only premiered in 1817), *The Magic Flute* (*Die Zauberflöte* by Wolfgang Amadeus Mozart), *Sargino* (*Sargino, ossia L'allievo dell'amore* by Ferdinando Paër) and *The Water Bearer* (*Les deux journées* by Luigi Cherubini), plus the popular Polish national opera *The Supposed Miracle, or Cracovians and Highlanders* (*Cud mniemany, czyli Krakowiacy i Górale* by Jan Stefani)⁷. The

⁴ For example, travelling virtuosos who gave guest performances in Lviv, as in the overview from Warsaw in AMZ 18 (1816), no. 14 of 3 April, sp. 237.

⁵ AmZ 6 (1804), no. 23 of 7 March, sp. 372

⁶ AmZ 14 (1812), no. 20 of 13 May, sp. 326

⁷ AmZ 16 (1814), no. 8 of 23 February, sp. 133–135.

second report of 1814 provides information on performances of the operas *Cinderella* and *Lodoiska* (*La Lodoiska* by Johann Simon Mayr) with detailed assessments of all the singers. In the concert of a “Mad. Pluhar” included a “Great Symphony” by Friedrich Witt, a piano concerto by Johann Nepomuk Hummel (No. 1 in C major op. 36), an aria from *Sargino* by Paër, a *Romance* for clarinet and piano (*Romance favorite. Partant pour la Syrie et varie* for piano with clarinet ad lib.) by Conradin Kreutzer, a duet by Giuseppe Farinelli, the overture to the opera *La Voix de la Nature* (*Naturens Røst*) by Friedrich Ludwig Æmilius Kunzen. Lipiński was the conductor. The anonymous author is very critical of the performers’ performance⁸.

In 1817, the reporter of the AmZ noted: “It does not seem superfluous to send a short message from our musical world at least once a year. It does not seem necessary to send at least once a year a short message from our musical world to the great world of literature and art, as a sign that we still belong among the living in this respect”. He proudly reports on a performance of Haydn’s *Creation*. The opera had also “received some growth”. Performances included Nicolo Isouard’s opera comique *Joconde ou Les Coureurs d’aventures* and Antonio Salieri’s tragicomic opera (*dramma tragicomico*) in five acts *Axur, re d’Ormus* (*Axur, King of Hormus*). A spectacular failure is commented on with a touch of sardonic wit: “A Mr. Gebel, otherwise a music director, but for some time removed from the theatre because of continuing illness, has brought a product onto the stage: *Almasine*, heroic opera, in 2 acts; but there is nothing heroic about it, except the decision to send this machicolation into the world”⁹. In the following year, the report from Lviv contains only a detailed account of a guest, the Italian double bass virtuoso Antonio Dall’Occa, who was engaged in St Petersburg, and who is highly praised¹⁰.

In 1823, the reporter finds his task difficult: “Our German opera, considered as a whole, has unfortunately sunk so low below mediocrity for some time now that it is difficult for the impartial assessor to speak of it in anything other than a censuring manner”. Only for foreign guests in the operas *Tancred* (*Il Tancredi* by Gioachino Rossini), *Fernand Cortez* (*Fernand Cortez oder Die Eroberung von Mexiko* by Gaspere Spontini), *Freyschütz* and *Zauberflöte* does he know how to praise, especially Mad. Becker from the Prague Theatre “in the beautiful Millerin as Röschen” (*La Molinara* or *Beautiful Müllerin* by Giovanni Paisiello) and in *Le cantatrici villane* (*The Boorish Singers*) by Valentino Fioravanti. She also performed an aria from the *Abduction from the Seraglio* in the “Concert of our famously known violin virtuoso Lipinsky”. The Lviv Polish Actors’ Society is mentioned in praise (“under the direction of Mr. Kaminski, who is also highly respected as a writer¹¹, especially for Polish literature”), which, in addition to

⁸ AmZ 16 (1814), no. 32 of 10 August, sp. 534–537.

⁹ AmZ 19 (1817), no. 9 of 26 February, sp. 167f.

¹⁰ AmZ 20 (1818), no. 36 of 9 September, sp. 640f.

¹¹ AmZ 25 (1823), no. 33 of 13 August, sp. 528f.

national plays with song, occasionally gave great operas such as *Jean de Paris* (*Johann von Paris*) by François-Adrien Boieldieu, *Aline* (*Alina, regina di Golconda*) by Gaetano Donizetti (was not premiered until 1828) and *Die Schweizer Familie* (*The Swiss Family*) by Joseph Weigl and the like.

Further reports are listed in tabular form:

AmZ 29 (1827), no. 8, 21 February, p. 143: On the occasion of the death celebration of the unforgettable Mozart, W.A. Mozart, “the younger son of the immortalised master living here”, conducted his *Requiem* in the “Schlosskirche zum heil. Georg”¹².

AmZ 42 (1840), no. 4 of 22 January, Sp. 70: Report on “an enjoyable evening’s entertainment”. Our “eifrig thätiger *Musikverein*” gave a symphony by Thomas Täglichsbeck, an aria from Donizetti’s opera *Il Furioso*, Johann Christoph Kessler played Liszt’s piano transcription of Schubert’s *Ständchen* as well as his own etude and free fantasies on themes from Giuseppe Verdi’s *Othello* and Giacomo Meyerbeer’s *Robert le diable* (*Robert the Devil*). At the end, the overture to *Der Vampyr* by Peter Joseph von Lindpaintner was heard.

AmZ 44 (1842), no. 1 of 5 January, sp. 20.

Performance of Spohr’s great opera *Jessonda*. “The local conservatoire of music is lifting”.

AmZ 44 (1842), no. 5 of 2 February, sp. 97f.

On 2 February 1842, the *Allgemeine musikalische Zeitung* published a detailed review of the ninth and last musical exercise of the Galician Musical Society on Wednesday, 22 December 1841. The programme included the overture to the opera *Die Räuberbraut* by Ferdinand Ries, an aria from Donizetti’s opera *Der Graf von Paris*, a piano work by the virtuoso J.C. Kessler including an encore of the Liszt piano version of the song “Die junge Nonne” by Franz Schubert, a duet by Friedrich Ricci and, finally, the finale from Beethoven’s 7th Symphony. The performances are highly praised by the author “X.”, Lviv occupies “no small place among cities of equal rank in musical terms”.

AmZ 46 (1844), no. 14 of 3 April, sp. 238–241

On 3 April 1844, a Johannes from Lviv reported on a dilettante Moritz Mahl, a doctor of law, who had celebrated great successes as a violinist in Padua, but whom he had known in Lviv only as a good dilettante and had only discovered as a virtuoso through newspaper reports.

The repertoire in Lviv, which is visible in the AmZ until 1848, is still relatively unspecific; the classical “canon” of music had not yet emerged. However, the rapid reception of successful operas is remarkable, documenting a self-evident participation in European musical life. It would be interesting to compare this with

¹² See H. Loos, *Franz Xaver Mozart und das Musikleben von Lemberg aus Leipziger Sicht* [in:] *Barockmusik als europäischer Brückenschlag. Festschrift für Klaus-Peter Koch*, ed. C. Behn, Beeskow 2019, pp. 55–69.

the self-perception of this musical life as preserved in the Lviv journal *Mnemosyne* for the period from 1824 to 1840¹³. Here, a temporally broader view should be continued with the NZfM, in which, as in the AmZ, reports from many European cities were disseminated.

Hits NZfM 1834–1844/1845–1868 (11/24 years)

Leipzig	> 1000 / > 1000	Königsberg	33 / 118	Christiania (Oslo)	1 / 1
Berlin	581 / 491	Milan	23 / 8	Lviv	0 / 6
Paris	406 / 413	Rome	21 / 8	Stockholm	0 / 2
Vienna	309 / 492	Gdansk	15 / 25	Bucharest	0 / 2
Prague	98 / 122	Haag	14 / 3	CraCow	0 / 1
London	92 / 133	Jena	13 / 31	Bratislava	0 / 1
Amsterdam	55 / 25	Copenhagen	13 / 3	Minsk	0 / 0
Magdeburg	54 / 111	Augsburg	11 / 3	Kiev	0 / 0
Riga	52 / 3	Carlsruhe	9 / 24	Budapest	0 / 0
Munich	47 / 90	Moscow	8 / 15	Vilnius	0 / 0
Warsaw	44 / 9	Madrid	4 / 6		
Petersburg	37 / 39	Reval	1 / 3		

On average, there are hits per year:

Berlin	581 / 491 = 53 / 20
Paris	406 / 413 = 37 / 17
Vienna	309 / 492 = 28 / 21
Prague	98 / 122 = 9 / 5
London	92 / 133 = 8 / 6
Amsterdam	55 / 25 = 5 / 1
Magdeburg	54 / 111 = 5 / 5
Riga	52 / 3 = 5 / 0.1
Lviv	0 / 6
Cracow	0 / 1

As editor of the NZfM, Robert Schumann did not publish any reports from Lviv, whereas Franz Brendel published six, the first four of which are detailed articles spread over four issues. Comprehensive, factual and thoroughly critical, it conveys “as clear a picture as possible of the artistic activity of this city”.

¹³ L. Melnyk, *Lemberger Konzertleben 1824–1840 im Spiegel der Zeitschrift Mnemosyne*, “Mitteilungen der internationalen Arbeitsgemeinschaft für die Musikgeschichte in Mittel- und Osteuropa” 2012, nr 13, pp. 115–121.

NZfM 1845–1868 Lviv, Correspondence: 6 hits – Franz Brendel,
NZfM 12 (1845), vol. 23 (July to December)

**: From Lviv. I. Musical states. – Theatre. p. 30f.

**: From Lviv. II. The Galician Music Society. pp. 82–84.

**: From Lemberg. III Liedertafel, church music, Keßler. p. 135f.

**: From Lviv. IV. Ruckhaber. p. 140.

This was followed in 1846 and 1854 by two more small references to musical editions by Joseph Christoph Keßler, published in Lviv by J. Millikowski and Wild respectively:

NZfM 13 (1846), vol. 24 (January to June)

Anonymus: Keßler, J.C. op. 41. serenade no. 2. Lemberg, Millikowski. p. 133.

NZfM 21 (1854), vol. 40 (January to June)

J.C. Kessler, J.C. op. 45. Scherzo. Lemberg, Wild. p. 209.

Similar small remarks about Lemberg are found more frequently. Thus in NZfM 2 (1835), vol. 3, no. 22 of 15 September, p. 88 under Chronicle: “Lemberg. 27 Aug. – The Montecchi – Romeo, Mad. Schröder-Devrient”. Or: NZfM 2 (1835), vol. 3, no. 51 of 25 December, p. 204: “Miss Hähnel gives a guest performance in Lemberg”. This continues in many cases, which is obviously due to the interest of the performers and documents the lively exchange of European guest performances.

Compared to Lviv, Cracow is less mentioned in the NZfM as well as in the AmZ; only once does the city appear in a review of works in 1854:

NZfM 1845–1868 Cracow, Correspondence: 1 hits

Vol. 23 (July to December 1845)

Anonymous: Rolle, G. Lullaby. Krakow, Friedlein. p. 85.

Warsaw, on the other hand, was very interesting for Schumann (44 hits), less so for Brendel (9 hits).

More productive than the NZfM for the question of local repertoire is the Leipzig journal *Signale für die musikalische Welt*. Here are the hits in the tables of contents, ordered by number:

Signale für die musikalische Welt 1843–1941

Leipzig	> 1000	Budapest	52	Cracow	5
Vienna	534	Moscow	49	Reval	4
Paris	378	Riga	40	Madrid	4

Berlin	302	Gdansk	39	Bucharest	2
Munich	205	Stockholm	29	Haag	2
London	151	Jena	29	Kristiania (Oslo)	1
Petersburg	132	Lviv	25	Pressburg	0
Königsberg	91	Warsaw	23	Minsk	0
Prague	72	Carlsruhe	18	Kiev	0
Rome	70	Augsburg	16	Vilnius (Wilna)	0
Magdeburg	64	Amsterdam	13		
Copenhagen	56	Milan	7		

Lviv is again far ahead of Cracow, about on a par with Warsaw. The period in which the music letters appeared is interesting:

Signale für die musikalische Welt 1843–1941

Vienna	534	1843–1941
Paris	378	1843–1913 and 1924–1940
Berlin	302	1843–1939, after 1930 decreases strongly
Munich	205	1862–1886, 1900–1941, since 1908 strongly
London	151	1843–1913, another report 1938
Petersburg	132	1844–1914, another report 1918
Moscow	49	1882–1914
Lviv	25	1908–1933
Warsaw	23	1858–1935
Riga	40	1908–1938
Cracow	5	1909–1913
Reval	4	1931–1938

While reports from Vienna were regular, there was a gap between 1914 and 1923 for Paris. The initially strong interest in Berlin's musical life waned in 1930 and dried up completely in 1939. Munich was not of interest in the early period, but was in great demand from 1908. Reports from London, Petersburg and Moscow cease with the First World War, while Warsaw is covered until 1935. Music life in Riga and Reval is only discovered late, and the reports end with the Hitler-Stalin Pact. The reports from Lviv and Cracow also only begin in the 20th century and end as early as 1933 and 1913 respectively.

A look at the qualitative evaluation reveals an overall very objective and basically positive portrayal. Polemics of a nationalistic nature are hardly to be found. For example, in the 1908 *Signale* it is noted that "the founding of the music society threatens to become epidemic", while at the same time appreciatively

noting that a “Chopin Society [...] has set itself the goal of erecting a monument to the great Polish piano poet in Lviv”¹⁴.

In a season report in 1913, Alfred Plohn¹⁵ regretted that after a brief appearance of new pieces such as *Le Jongleur de Notre Dame* and *Zaza*, the Lemberg Opera quickly returned to “the old familiar pieces”, especially since guest performances only brought “a new edition of the old repertoire operas”. The concerts “under the direction of the concert bureau M. Türk” presented “a select group of artists”, headed by Ignacy Paderewski after a 10-year break: “The three concerts by this master formed the main point of the season. The large theatre hall was overcrowded, the enthusiasm rose to boiling point. Everyone wanted to see, hear and admire Paderewski. Honours of all kinds were bestowed upon him, the great artist and loyal son of his fatherland, and rightly so, for his playing is truly great”. The Warsaw Philharmonic formed an ensemble of the first rank, with “Paderewski’s much-disputed symphony, a work of importance, but in the last part of too great an extension”, plus *Ein Heldenleben* by Richard Strauss and the 7th Symphony by Ludwig van Beethoven. Plohn gave much praise to the Galician Musikverein for the programme of its symphony concerts with Beethoven’s Piano Concerto in G major, Rachmaninoff’s 3rd Piano Concerto, Glazounov’s Violin Concerto and, as novelties, Karłowicz’ *Stanislaw i Anna Oświecimowie*, Żeleński’s Symphony in A minor, Jachimecki’s *Symphonic Fantasy* and Nowowiejski’s *Quo vadis*. The Lutnia Choral Society performed Dvořák’s *The Spectre’s Bride* (*Svatební košile*). Plohn mentions the guest performance by Arthur Rubinstein as a special event. He also praises the artistic acrobatics of the local music schools. Plohn impressively presents a respectable mixture of European and specifically Polish repertoire.

The following year, 1914, Alfred Plohn again reported from Lviv and lamented the “unfortunate economic situation” of musical life, especially opera, due to “competition from the cinema”. Even the guest performances were not able to increase theatre attendance¹⁶. Even first performances or new productions such as *Pique Dame*, *Tiefland*, *Norma*, *Othello* or *Robert the Devil* were poorly attended. Plohn describes the highlights of local musical life as “the five concerts of the Brussels String Quartet (all of Beethoven’s quartets), as well as Arthur Rubinstein’s five Chopin evenings [...]. As always, the Galician Music Society presented many new and interesting works, such as the Symphony in F, op. 14, by E. Młynarski, B. Wallek-Walewski’s «Fantastic Waltz», and in an extraordinary festive concert, in honour of the jubilant director of the Krakow Music Society

¹⁴ “Signale für die musikalische Welt” 1908, no. 66, p. 889.

¹⁵ A. Plohn, *Lemberg* (seasonal report), “Signale für die musikalische Welt” 1913, vol. 71, no. 33, pp. 1204–1206.

¹⁶ A. Plohn, *Lemberg* (seasonal report), “Signale für die musikalische Welt” 1914, vol. 72, no. 30, pp. 1172–1174.

Dr. Władysław Żeleński, one of the most important composers of the old school, under his personal direction a number of his works, including the Symphony in A minor. [...] The climax and at the same time the conclusion of the concerts were two performances of Beethoven's «Missa solemnis»".

The music reporter Alfred Plohn (*1882 in Prague) was an organiser of local musical life. He studied in Lviv at the Conservatory of the Galician Music Society and at the Teodor Pollak Piano School. From 1904 he was a music reporter for "Gazeta Wieczorna", "Głos" and "Słowo Polskie", and from 1919 for "Chwila". From until 1918–1921 he worked as secretary to the editorial staff of "Gazeta Muzyczna", and in 1919 he was co-founder and then president of the Jewish Music Society. He wrote, among others, the book *Muzyka we Lwowie i Żydzi* (*Music in Lviv and Jews*, 1936) and a *Mandolin School* (1911).

To demonstrate the fruitfulness of the qualitative evaluation of Leipzig music journals with a second example, a message from Dr. Zdzisław Jachimecki from Krakow should be mentioned. The important Polish musicologist writes in the *Signale* 1913: "The good music that can be heard in Krakow belongs to a foreign musical culture and is imported to us from outside. The active concert management of the art-loving H. Teofil Trzciński, which is equal to its task, takes care of the musical needs of our small but intelligent audience. In large subscription concerts, only the most outstanding soloists and the best orchestral combinations appear on the platform of the hall in the old theatre building". In the enumeration of famous guests, he singles out Polish artists, especially the "Polish vocal world, so rich today in excellent forces". The opera stagione of the Lviv City Theatre from June 1 to August 15 featured novelties such as *Susanna's Secret* (*Il segreto di Susanna*) by Wolf-Ferrari, *Zaza* by Leoncavallo and *Le Jongleur de Notre Dame* by Massenet. The older repertoire consisted of: *Madame Butterfly* (*Madama Butterfly*), *Faust*, *The Jewess* (*La Juive*), *The Troubadour* (*Il Trovatore*), *Tannhäuser*, *Lohengrin*, *Halka*, *Tales of Hoffmann* (*Les Contes d'Hoffmann*), *Cavalleria rusticana*, *The Clowns* (*I Pagliacci*) and *The Bartered Bride* (*Prodaná nevěsta*).

Such fragments from reports on urban musical life may throw quite interesting light on the historical situation, but they gain in significance when they are collected and compiled on a wider scale. The creation of databases, as is already being done in many cases, can increase the historical overview enormously, as long as they are created in comparable formats. As an important and recommendable example, I would like to point to the *musiconn.performance* project of the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden. If musicology succeeds here in achieving similar success as in RISM, it will create a new and novel source inventory that will open up quite innovative perspectives for research. For example, it will enable the more precise recording of mental maps, specified according to region and time. The reports in the Leipzig

music journals clearly show a concentration on civic musical life of progressive provenance; even traditional church music is increasingly left out. There is even less mention of other musical traditions, such as folk song or folk music. Zdzisław Jachimecki's little remark about "the musical needs of our small but intelligent audience" clearly bears the trace of elitist civic consciousness as the bearers of progress, which I call it the art religion of modernity. Behind this, even the national moment recedes. The social distinction dominates the national one. This also reveals the basis of the traditional musicological master narratives, which, by relying on these selected sources, reproduce precisely the historical image that has been propagated from Leipzig in the music journals. As correct as it is to further differentiate this important part of musical life, it is also fair to understand it as a component of a much larger and more diverse whole to which musicology must devote itself, without relegating large areas to a European ethnology of music.

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GALICIA IN THE 19TH CENTURY MUSIC WORLD – SEEN FROM LEIPZIG

Abstract

Music journals give a picture of music history that is always self-referential from the editor's point of view. This source criticism is part of the evaluation of reports on musical life, as they had great charisma, especially from Leipzig. Serious music as the art religion of modernity received their attention; it was seen as proof of the supremacy of German music and a measure

of evolutionary progress in a society. The resulting “master narratives” have long since given way to postmodern enlightenment and are increasingly making way for a realistic portrayal of music history.

The expansion and reach of bourgeois musical culture in the 19th century up to the Second World War can be easily traced with the help of Leipzig music journals. Both the number of reports on various European cities and their content provide information about the new, bourgeois musical culture and its pan-European tradition, which had already influenced the music of the nobility and the churches for centuries. From a broader panorama, the cities of Lviv and Cracow are examined a little more closely.

Keywords: cultural turn, urban music life, Leipzig music journals, Lviv, Cracow