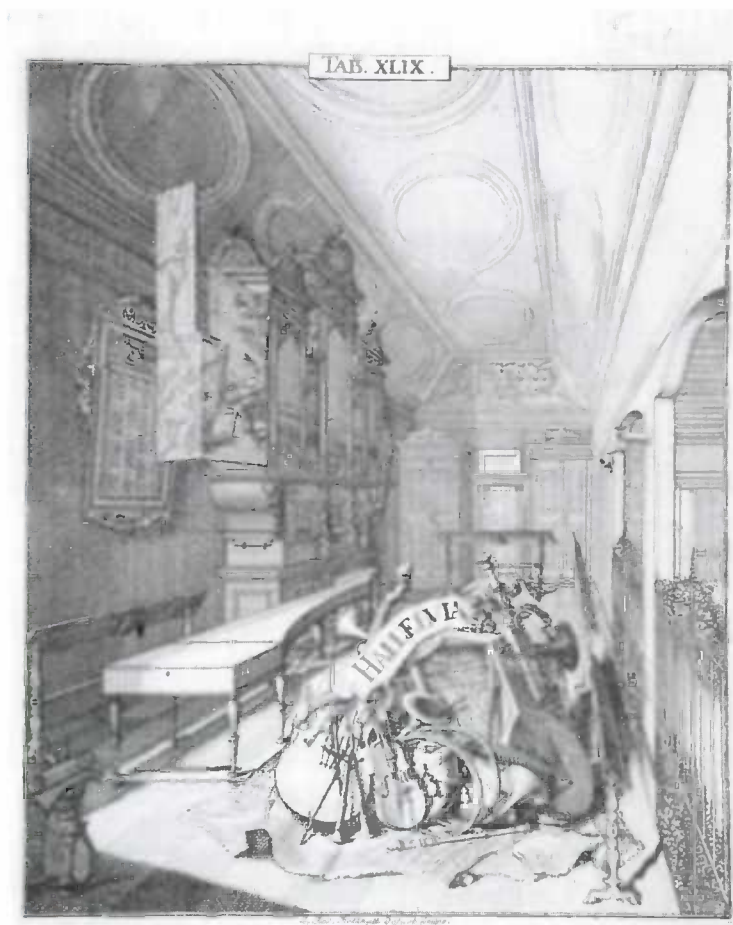


Musicology

The New Year's Pieces of the Zurich Music Societies
Music Reference Books of the 19th Century
Wilhelm Furtwängler's Annotated Conducting Scores

Including
AACR2/USMARC
Bibliographic
Records



Advisor: Dr Chris Walton, Music Division, *Zentralbibliothek Zürich*

Introduction

IDC Publishers is very pleased to present you the first supplement to its 4th cumulative catalogue on Musicology. This supplement contains three different sections. It starts out with the scarce and wonderful New Year's Pieces from two of Zurich's Private Music Societies, continues with a selection of very rare 19th-century music reference works in the German language, and concludes with the annotated conducting scores of one of the great exponents of Romantic music: Wilhelm Furtwängler. All titles and scores in this supplement were filmed in the *Zentralbibliothek Zürich*. Selections have been made with the kind help and advice of Dr Chris Walton, who is also responsible for the three introductory texts to the different sections in this catalogue.

IDC's 4th cumulative catalogue on Musicology appeared in 1988. If you do not have this catalogue, or our catalogue on Early Music, in your possession, please contact IDC Publishers and we will send you the requested material as soon as possible, free of charge.

General information

Size of fiche	105 x 148 mm.
Film type	Positive silver halide
Reduction ratio	Varies according to the size of the original
Internal finding aids	Eye-legible headers on every fiche
Bibliographic information	Bibliographic records for all titles ordered are supplied in AACR2/USMARC format

All titles are available separately at the prices listed in the price list.

AACR2/USMARC cataloguing

IDC is very proud to announce the availability of bibliographic records for these collections, that meet international high quality library standards.

Recently IDC Publishers started cataloguing new collections and individual titles according to the Anglo American Cataloguing Rules (AACR2). These rules conform to the International Standard for Bibliographic Description (ISBD), the standard for bibliographic records used in most countries. Forms of personal names, corporate bodies and meeting names conform to the Library of Congress Name Authority File (LCNAF) and subject entries conform to the Library of Congress Subject Headings (LCSH).

Core level catalogue records will be supplied on a diskette in the USMARC Communications format together with the microfiche.

Prices

Current prices and order information are printed on a separate insert, enclosed in this brochure. If this leaf is missing, please contact IDC Publishers and we will send it to you as soon as possible, free of charge.



Illustration from: Neujahrsgeschenke der Musikgesellschaft auf der deutschen Schule.

The New Year's Pieces of the Zurich Music Societies

When the Protestant reformer Huldrych Zwingli banned all music from the churches of Zurich in 1524, the musical life of the city suffered a severe setback but by no means a deathblow, as has occasionally been supposed. Music-making moved rapidly from the religious, public domain to the private, secular sphere. In the 17th century, three music societies sprang up to cater for the musical needs of the upper classes. The *Musikgesellschaft zum Chorherrensaal* (Canons' Music Society) was founded around 1600 as a forum where men could meet and make music amongst themselves. It was joined in 1613 by the *Musikgesellschaft ab dem Musiksaal* (Music Room Society) and in 1679 by the *Musikgesellschaft auf der deutschen Schule* (Music Society at the German School; this society merged with the *Musikgesellschaft zum Chorherrensaal* in 1772). These societies gradually became responsible for the concert life of the city. They built up substantial libraries (deposited today in the *Zentralbibliothek Zürich*), ran their own orchestras, and were also responsible for organizing guest concerts by visiting artists, as in the case of the young Mozart in 1766. Their social status is reflected by the fact that their committees were made up of the leading politicians, businessmen and pastors of Zurich.

Neujahrsgeschenke

In 1685, the *Musikgesellschaft ab dem Musiksaal* began publishing so-called *Neujahrsgeschenke* (New Year's Pieces) at the beginning of every year; the *Musikgesellschaft auf der deutschen Schule* followed suit in 1713. This tradition lasted until 1812, when the remaining two societies were amalgamated to form the *Allgemeine Musikgesellschaft* (General Music Society), and the New Year's Pieces were replaced by a publication of a quite different format.

The New Year's Pieces of the two societies were similar in content from the outset, and changed little during the course of the 18th century. There was an engraved frontispiece – often allegorical, sometimes with a view of the city of Zurich in the background; this was followed by a poem that was either religious in content, patriotic or both, and then by a religious song, usually in three or four parts. Both text and music were especially written for the occasion.

Composers

Bachofen (1695-1755) was the leading Zurich composer of the early part of the 18th century. His collection of religious songs entitled the *Musical Hallelujah* first appeared in 1727 and proved widely popular, being reprinted eleven times over a period of some seventy years. Several of Bachofen's melodies have even survived in today's hymnbooks. Steiner (1688-1761) was Zurich's city trumpeter, a post that was held by members of his family for several generations. He was perhaps the most prolific Swiss composer of his day, and was largely responsible for introducing both the figured bass and the florid Italian style to his native town. Steiner was also a member of the Pietist movement – much to the chagrin of the Zwinglians in Zurich – and his works had a seminal influence on Pietist music in the United States in the 18th century.

J.C. Lavater

It is not just the music of the New Year's Pieces that is noteworthy. From 1769 onwards, for example, the poems for both music societies were regularly written by the celebrated Johann Caspar

Lavater, a close friend of Johann Wolfgang von Goethe and the man most responsible for introducing the *Sturm und Drang* movement into Switzerland.

Unique insight

The New Year's Pieces of the Zurich music societies had very small print runs, never enjoyed second editions, and are very scarce today. They document a period in Zurich's history when it was renowned in the German-speaking world for the richness of its intellectual and artistic life. As the German poet Ewald Christian von Kleist wrote in 1752, 'Zurich is truly an incomparable place . . . while you will only find three or four men of taste and talent in Berlin, little Zurich has twenty, thirty or more'. These Pieces offer a unique insight into the musical, social, religious and political life of the city of Zurich across the whole of the 18th century.

Scope 2 titles
Number of fiche 33
Order numbers P-969 & P-970

The identities of all the composers who wrote music for the New Year's Pieces have not been established; however, it seems that the composers of the Pieces for the the *Musikgesellschaft ab dem Musiksaal* were as follows:

1685-1717	anonymous
1718-1749	Ludwig Steiner
1750	Oeri (Christian name unknown)
1751-1756	Ludwig Steiner
1757-77	Oeri (Christian name unknown)
1778-1812	Johann Heinrich Egli

For the *Musikgesellschaft auf der deutschen Schule*, the composers were apparently:

1713-1732	anonymous
1733-1735	Johann Caspar Bachofen
1736-1740	anonymous
1741	Johann Caspar Bachofen
1742-1755	anonymous
1756-1771	Franz Kaufmann/Rudolf Naegeli
1772-1779	Cantor Wüst (Christian name unknown)
1780-1783	Johann Jakob Walder
1784-1812	Johann Heinrich Egli

Musikgesellschaft ab dem Musiksaal.
Neujahrsgeschenke ab dem Musiksaal an die Zürchersche Jugend.
Zürich, 1685 - 1812.
17 microfiche
Order no. P-969

Musikgesellschaft auf der deutschen Schule.
Neujahrsgeschenke für die Zürchersche Jugend / von der Musik-Gesellschaft ab der deutschen Schule.
Zürich, 1713 - 1812.
16 microfiche
Order no. P-970

Music Reference Books of the 19th Century

If one comes across a composer of whom one has never heard, or if one stumbles upon a musical expression hitherto never seen, one's natural reaction is to reach for a music dictionary. Many of us will have at home a Harvard or an Oxford Dictionary of music, while these days even the most basic public libraries will stock the *New Grove* or, in Europe, its German equivalent, *Die Musik in Geschichte und Gegenwart*. The standard reference works aim at comprehensiveness, and their publicity machines are so effective that one can all too easily assume that they will include whatever one is looking for, no matter how obscure or esoteric. But this is not necessarily the case.

Resurrection

We all know that every new edition of a dictionary includes additional names. Many of us do not realize however, that adding new names also means discarding old ones. Editors do not just have the pleasant task of adding to their list those composers and performers newly deemed worthy of inclusion, but are also forced to make far more difficult decisions regarding who is no longer considered to be worthy. Tastes change, however. Someone may be judged unimportant today and be cast out into that wilderness where forgotten composers lie weeping and grinding their teeth. But in fifty years' time, he or she might be brought in from the cold by some enterprising conductor or CD producer, and thereafter achieve a popularity undreamed of. This may seem far-fetched, but in fact it happens time and again today. Recording companies are always on the lookout for composers worthy of resurrection, and there are performers today who are proud to specialize in the music of men and women whose names have long disappeared from the books.

Goldmine of information

If one seeks information on these innumerable obscurities, today's reference works are not enough. One has to hunt out those older dictionaries and encyclopaedias for whose editors these men and women were not yet *persona non grata*. The series of music reference works offered here on microfiche allows one to do just that, for they are a veritable goldmine of information on composers of the 18th and 19th centuries. Anyone who has the newest edition of *Riemann's Dictionary* on his bookshelf will be astounded at

the plethora of names to be found in the scarce early editions of the dictionary reproduced here, but which were jettisoned by subsequent editors in our own century. The multi-volume dictionary of *Mendel & Reissmann* is perhaps the most famous, most comprehensive German music dictionary of the 19th century, but it was never reprinted, and is highly sought after by antiquarian dealers today. It is an essential reference work for scholars. But even the CD collector with only a basic grasp of German will find much information here on composers that he seeks in vain in the music lexica of the past fifty years – names that are, however, surfacing with increasing regularity in CD catalogues.

Composer biographies

This collection also contains the series of composer biographies published by William Neumann in Cassel between 1854 and 1857. It includes the first ever biography of Wagner, published in 1855 when the composer was living as a political exile in Zurich. It is, of course, fascinating to read contemporary opinions of composers such as Wagner,

Mendelssohn or Liszt, but it is also a revelation to see how values and tastes have changed. The various composing members of the Lachner family, for instance, were judged worthy of biographical treatment in the 1850s, but were forgotten in the first part of our century. Today, their music is being revived again, with new editions of their works and CD recordings to prove it. Neumann also included composers such as Sterndale Bennett, Kalliwoda, Loewe and Zelter in his series, in some cases with lists of their works.

This collection brings together the most significant 19th century German-language reference works on music and musicians, from Gustav Schilling's *Universal-Lexicon der Tonkunst* down to the first editions of *Riemann*. They are well nigh impossible to find on today's antiquarian market, and are made available here to the general public for the first time at a mere fraction of their current market price.

Scope	10 titles
Number of fiche	331
Order numbers	P-959 - P-968



Franz Liszt. Opposite page: Franz Paul Lachner (left), and Richard Wagner (right).
Illustrations from: **Neumann, William**. *Die Componisten der neueren Zeit ...* Cassel, 1854-1857.

The collection

Bernsdorf, Eduard, 1825-1901.

Neues Universal-Lexikon der Tonkunst : für Künstler, Kunstfreunde und alle Gebildeten / unter Mitwirkung der Herren Hofkapellmeister Frz. Liszt ... H. Marschner ... C.G. Reissiger ... L. Spohr ... ; bearbeitet und herausgegeben von Eduard Bernsdorf ...
Dresden : R. Schaefer, 1856-1861.
3 v.

36 microfiche
Order no. P-961

Gassner, F. S. (Ferdinand Simon), 1798-1851.

Universal-Lexikon der Tonkunst. Neue Hand-Ausgabe in einem Bande / mit Zugrundlegung des grösseren Werkes neu bearbeitet, ergänzt und theilweise vermehrt von F.S. Gassner. - Stuttgart : Verlag F. Köhler, 1849.
iii, 918 p.

16 microfiche
Order no. P-962

Ledebur, Carl Friedrich Heinrich Wilhelm Philipp Justus, Freiherr von, 1806-1872.

Tonkünstler-Lexicon Berlin's : von den ältesten Zeiten bis auf die Gegenwart / von Carl Freiherrn von Ledebur.
Berlin : L. Rauh, 1861.
iv, 704, iv, [2] p.

8 microfiche
Order no. P-963

Mendel, Hermann, 1834-1876.

Musikalisches Conversations-Lexikon : eine Encyclopädie der gesammten musikalischen Wissenschaften : für Gebildete aller Stände / unter Mitwirkung der literarischen Commission des Berliner Tonkünstlervereins ... [et al.] ; bearbeitet und herausgegeben von Hermann Mendel.
Berlin : R. Oppenheim ; New-York : J. Schuberth & Co., 1870-1879.
11 v. in 6.

77 microfiche
Order no. P-959

Neumann, William.

Die Componisten der neueren Zeit : Adam, Auber, Beethoven, Bellini, Boieldieu, Cherubini ... und andere / in Biographien geschildert von W. Neumann ...
Cassel : E. Balde, 1854-1857.
45 v.
Fiche nr. 90 contains index by IDC.

90 microfiche
Order no. P-964

Riemann, Hugo, 1849-1919.

Musik-Lexikon / von Hugo Riemann ... Leipzig : Verlag des bibliographischen Instituts, 1882.
vi, 1036 p.

11 microfiche
Order no. P-965

Riemann, Hugo, 1849-1919.

Musik-Lexikon / von Hugo Riemann ... 2., verm. Ausg. - Leipzig : Verlag des bibliographischen Instituts, 1884.
vi, 1036, xxxii p.

12 microfiche
Order no. P-966

Riemann, Hugo, 1849-1919.

Musik-Lexikon / von Hugo Riemann. 3., sorgfältig revidierte und mit den neuesten Ergebnissen der musikalischen Forschung und Kunstlehre in Einklang gebrachte Aufl. - Leipzig : M. Hesse, 1887.
viii, 1124 p.

12 microfiche
Order no. P-967

Riemann, Hugo, 1849-1919.

Musik-Lexikon / von Hugo Riemann. 4., vollständig umgearb. Aufl. - Leipzig : M. Hesse, 1894.
xi, 1210, [2] p.
13 microfiche
Order no. P-968

Schilling, Gustav, 1803-1881.

Encyclopädie der gesammten musikalischen Wissenschaften, oder, Universal-Lexicon der Tonkunst / bearbeitet von M. Fink, de la Motte Fouqué ... und dem Redacteur Gustav Schilling.
Stuttgart : Verlag F. Köhler, 1835-1838.
6 v.

57 microfiche
Order no. P-960



Wilhelm Furtwängler's Annotated Conducting Scores

The time that has passed since the death of Wilhelm Furtwängler (1886-1954) has done nothing to diminish his fame. On the contrary: every newly-discovered radio recording is immediately brought out on CD, and his interpretative art is revered by many as a sign of a lost golden age. The list of books and articles on him grows apace, his compositions have almost all been recorded, his writings translated into several languages, and Furtwängler Societies exist all over the world.

Until now, those wishing to study Furtwängler's conducting methods have had to rely on his recordings alone. However, Furtwängler's widow Elisabeth has kindly consented to the microfiche publication of her husband's annotated conducting scores that are held by the Zentralbibliothek Zürich. They provide fascinating insights into Furtwängler's interpretative practice. Besides adding expression markings, bowing and tempo instructions, on occasion Furtwängler also altered the orchestration of the works he conducted - in some cases heavily.

These scores are essential source material for any study of Furtwängler's art, and are now available for the first time to scholars, conductors and music lovers alike.

Scope 10 scores
Number of fiche 19
Order numbers PF-1 - PF-10

The image displays a page from a musical score for Ludwig van Beethoven's Symphony no. 9, op. 125, D minor. The score is presented in a multi-stem format, featuring vocal lines and piano accompaniment. The lyrics, written in German, are: "o-nen? Ah-nest du den Schöpfer, Welt? Such' ihn ü-berm Ster-nen-zelt!". The score includes various musical notations such as notes, rests, and dynamic markings. Furtwängler's annotations are visible, including handwritten "cresc." and "ff" markings, and a circled number "9" in the bottom right corner. The piano part at the bottom shows complex chordal textures with dynamic markings like "pp", "cresc.", "ff", "p", "pp", "cresc.", and "f".

The collection

Bach, Johann Sebastian, 1685-1750.

[Concertos, harpsichords (3), string orchestra, BWV 1064, C major]

[Konzert C dur : für drei Klaviere mit Streichquintett].

Leipzig : Breitkopf & Härtel, [1920?]
1 score.

1 microfiche
Order no. PF-10

Beethoven, Ludwig van, 1770-1827.

[Symphonies, no. 1, op. 21, C major]

Erste Symphonie, Op. 21 / von L. van Beethoven.

Leipzig : Breitkopf & Härtel, [192-]
1 score (46 p.)

1 microfiche
Order no. PF-6

Beethoven, Ludwig van, 1770-1827.

[Symphonies, no. 9, op. 125, D minor]

Neunte Symphonie, mit Schlusschor über Schiller's Ode an die Freude, Op. 125 / von L. van Beethoven.

Leipzig : Breitkopf & Härtel, [192-]
1 score (276 p.)

(Partitur-Bibliothek ; Nr. 13)

5 microfiche
Order no. PF-8

Beethoven, Ludwig van, 1770-1827.

[Fidelio (1805). Overture]

Ouvertüre No. 2 zur Oper Leonore (Fidelio), Op. 72 / von L. van Beethoven.

Leipzig : Breitkopf & Härtel, [192-]
1 score (58 p.)

2 microfiche
Order no. PF-9

Beethoven, Ludwig van, 1770-1827.

[Fantasien, piano, mixed voices, orchestra, op. 80, C minor]

Phantasie für Pianoforte, Chor und Orchester, Op. 80 / L. van Beethoven.

Leipzig : Breitkopf & Härtel, [192-?]
1 score (56 p.)

(Partitur-Bibliothek ; Nr. 420)

2 microfiche
Order no. PF-5

Beethoven, Ludwig van, 1770-1827.

[Symphonies, no. 6, op. 68, F major]

Symphony no. 6, F major, op. 68 / Ludwig van Beethoven.

The only authoritative American reprint of the original Breitkopf & Härtel ed. - New York : Associated music publishers, [192-?]
1 score (86 p.)

(Partitur-Bibliothek ; Nr. 10)

2 microfiche
Order no. PF-7

Handel, George Frideric, 1685-1759.

[Concerti grossi, violins (2), violoncello, string orchestra, op. 6. No. 10]

Concert d moll für Streichorchester, 2 obligate Violinen und obligates Violoncell / von G.F. Händel (komponirt 1739) ; für den Concertvortrag bearbeitet und genau bezeichnet von Gustav F. Kogel.

Leipzig : Peters, [192-]
1 score (23 p.)

1 microfiche
Order no. PF-3

Handel, George Frideric, 1685-1759.

[Concerti grossi, violins (2), violoncello, string orchestra, op. 6. No. 5]

Konzert D dur für Streichorchester, 2 obligate Violinen und obligates Violoncell / von G.F. Händel (komponiert 1739) ; für den Konzertvortrag bearbeitet und genau bezeichnet von Gustav F. Kogel.

Leipzig : Peters, [192-]
1 score (31 p.)

1 microfiche
Order no. PF-2

Locatelli, Pietro Antonio, 1695-1764.

[Concerti grossi, op. 1. No. 8]

Concerto grosso f moll : aus "Concerti grossi", Op. 1; 1721 / Pietro Locatelli ... ; für den praktischen Gebrauch bearbeitet von A. Schering.

Leipzig : C.F. Kahnt, c1919.
1 score (21 p.)

(Perlen alter Kammermusik deutscher und italienischer Meister ; Nr. 23)

1 microfiche
Order no. PF-4

Schumann, Robert, 1810-1856.

[Symphonies, no. 4, op. 120, D minor]

Symphonie No. IV, d moll, Op. 120 : Introduction, Allegro, Romanze, Scherzo und Finale in einem Satze : für grosses Orchester / von Robert Schumann ...

Leipzig : Breitkopf & Härtel, [192-]
1 score (165 p.)

3 microfiche
Order no. PF-1

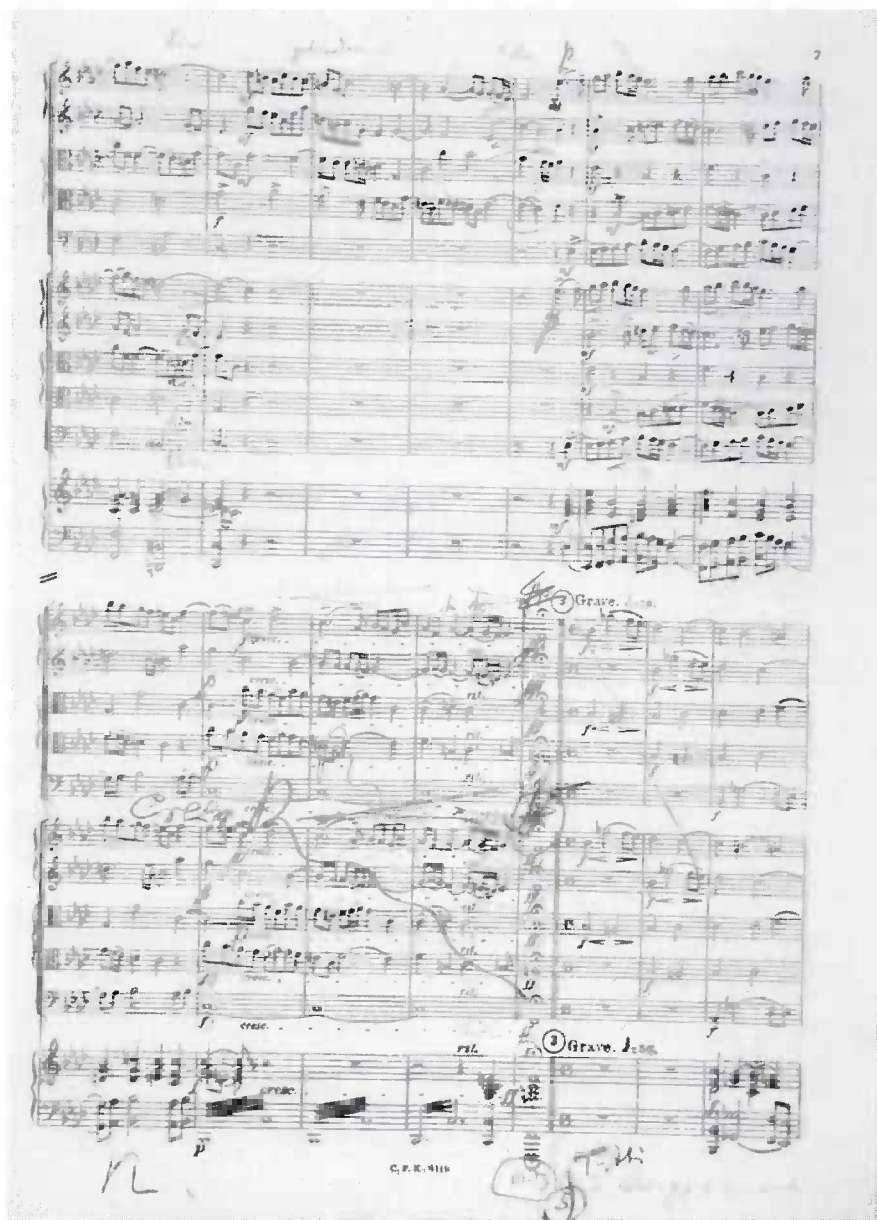


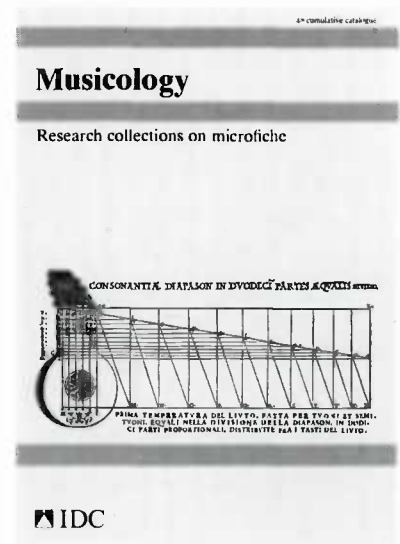
Illustration from: **Pietro Antonio Locatelli.**
Concerti grossi, op. 1, No. 8.

**MUSICOLOGY RESEARCH COLLECTIONS ON MICROFICHE
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EARLY MUSIC

Editor: Dick van den Hul

Musical Iconography and Musical Scores on microfiche from the Haags Gemeentemuseum and a number of other Dutch music libraries.

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Cover illustration from: *Neujahrgeschenke der Musikgesellschaft auf der deutschen Schule.*



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