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**JOSEPH MAYSEDER (1789-1863)**

**A VIENNESE VIOLINIST AND COMPOSER**

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# Abstract

Joseph Mayseder (1789-1863) was one of the most significant musical figures in Vienna in the first half of the nineteenth century as a violinist and composer. His participation in musical life in Vienna was of central importance, as a ‘Soloist’ at the Hofkapelle, as the Director of the Orchestra at the Kärntnertortheater and as a friend of Beethoven.

The dissertation offers an in-depth survey of Mayseder’s achievements in Vienna in his lifetime. A biographical overview of Mayseder’s life in Vienna is given, evaluating the role of his persona as a musician. Chapter 1 focuses on Mayseder as a violinist, drawing attention to his performances with new, detailed information taken from contemporary sources on his musical activities. The second chapter explores Mayseder’s compositions and highlights his key compositional elements in more detail, such as his relationship to the violin, his playing technique and his performance practice as a soloist and with an ensemble. Chapter 3 analyses Mayseder’s role in context, illustrating his importance for the development of solo violin music and its performance in this period in history. The appendices consist of the Thematic catalogue that presents a detailed listing of the complete works of this composer. The concluding catalogue provides an overview of public solo violin performances in Vienna between 1800 and 1828.



Lithography of Joseph Mayseder (Joseph Kriehuber, 1838).



Photography of Joseph Mayseder (taken by Ludwig Angerer, date unknown).

Source: Constantin Danhelovsky, 'Ein Geiger aus Alt-Wien',  
*Österreichische illustrierte Zeitung* (1913), vol. 7, p. 209.



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## Translations

Unless otherwise indicated all translations from German are by the author.

# Abbreviations

AMA	<i>Allgemeiner musikalischer Anzeiger.</i>
AMZ	<i>Allgemeine musikalische Zeitung Leipzig.</i>
A: Wgm	Vienna, Archiv der Gesellschaft der Musikfreunde.
AWMZ	<i>Allgemeine Wiener Musik-Zeitung.</i>
A: Wn	Vienna, Österreichische Nationalbibliothek, Musiksammlung.
A: Wst	Vienna, Stadtbibliothek, Musiksammlung.
BAMZ	<i>Berliner allgemeine musikalische Zeitung.</i>
GB: Lbl	London, the British Library.
Intendenz	Vienna, Haus-Hof-und Staatsarchiv, General Intendenz der Hoftheater.
ÖNB-MS	Österreichische Nationalbibliothek, Musik Sammlung. Hoftheater-Zettel, 1805-1810.
ÖNB-TS	Österreichische Nationalbibliothek, Theater Sammlung. Hoftheater-Zettel, 1776-1810.
Pohl/TS	<i>Denkschrift aus Anlass des hundertjährigen Bestehens der Tonkünstler-Societät</i> (Vienna, 1871).
Rosenbaum	Vienna, Österreichische Nationalbibliothek, Handschriften Sammlung. Carl Rosenbaums Tagebücher, 1797-1818.
Seyfried	Vienna, Stadt-und Landesbibliothek, Handschriften Sammlung. Ignaz Ritter von Seyfrieds Journal des Theater an der Wien.
STB	Vienna, Stadt-und Landesbibliothek, Konzert und Theater Zettel.
WAMZ	<i>Wiener allgemeine musikalische Zeitung.</i>
WTZ	<i>Wiener Theater Zeitung.</i>
WZ	<i>Wiener Zeitung.</i>
Zinzendorf	Vienna, Haus-Hof und Staatsarchiv. Graf Karl von Zinzendorf Tagebücher, 1760-1813.

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## Introduction

Vienna: 'to gain acclaim there was to prove oneself a master'<sup>1</sup>

'In the early nineteenth century, Vienna's rich and enigmatic culture has long fascinated writers, dramatists, scholars and political leaders, and has also attracted an unprecedented concentration of outstanding musicians'.<sup>2</sup> Much of Vienna's social activities revolved around music performances at home or in public halls. Solo violin compositions and performances in Vienna were not shaped by a single dominating personality, but by a collective of influential musicians acting in both public and private contexts. While the most prominent and only work for solo violin of this period (which is still heard today in many concert halls) is Beethoven's Violin Concerto, op. 61 (1806), a large number of important, and now often neglected composers, contributed their talent to building the repertoire of solo violin compositions and their performances at that time. During the first half of the nineteenth century, the most significant violinists, who were part of what was later called the four-leaf clover<sup>3</sup> ('vierblättriges Kleeblatt'), were Ignaz Schuppanzigh (1776-1830), Franz Clement (1780-1842), Joseph Böhm (1795-1876) and Joseph Mayseder (1789-1863). Joseph Mayseder was one of the most important musical figures in Vienna. He held a privileged position as a Viennese virtuoso composer, as a teacher, as a quartet player, as a 'Soloist' at the Hofkapelle and as the Director of the Orchestra at the Kärntnertortheater. He was the foremost key figure as a composer and a performer, who primarily wrote music for his own concerts. His works significantly contributed to the development of violin playing and were part of the standard repertoire during this period.

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<sup>1</sup> Around 1812. Translated by Clive Brown, *Louis Spohr, A Critical Biography* (Cambridge: Cambridge University Press, 1984), p. 72. See original source Folker Göthel, (ed.), *Louis Spohr: Lebenserinnerungen* (Tutzing: H. Schneider, 1986), p. 156.

<sup>2</sup> Alice M. Hanson, *Musical Life in Biedermeier Vienna* (Cambridge: Cambridge University Press, 1985), p. 1.

<sup>3</sup> Expression coined by Eduard Hanslick, *Geschichte des Konzertwesens in Wien* (Hildesheim, New York: Olms, 1979), p. 227.



Scholars have been considerably interested in establishing a rich secondary literature on issues in three broad areas connected to Viennese violin composers and performers in the first half of the nineteenth century: violin performance practice and theory, nineteenth-century concert life, and the analysis of a vast amount of violin repertoire of this period.

Performance studies have included compositional styles and processes investigating the role of the performer as well as key compositional elements such as bowing practices, left hand techniques, phrasing and accentuation, ornamentation, general performance and tempo. These studies of string playing practices are mostly focused on the French and the Italian School, promoting violinists such as Pierre François de Sales Baillot (1771-1842), Rodolphe Kreutzer (1766-1831), Giovanni Battista Viotti (1755-1824), Pierre Rode (1774-1830) and Louis Spohr (1784-1859). In general, there is no mention of Clement, Böhm, Schuppanzigh and Mayseder. The most recent treatises on performance practices in the late eighteenth and early nineteenth centuries include Robin Stowell's *Violin Technique and Performance Practice in the Late Eighteen and Early Nineteenth Centuries*,<sup>4</sup> discussing the period from 1760-1840, and Clive Brown's *Classical and Romantic Performance Practice 1750-1900*.<sup>5</sup> The body of literature, also dealing with similar aspects of performance practice, is not as far-reaching and the sources rarely discuss the Viennese tradition.<sup>6</sup> Most of them tend to be general rather than specific. In order to understand modern violin playing, it is crucial to trace back and analyse early nineteenth century performers and composers.

This thesis attempts to look at Mayseder's music, pointing out practical aspects of his performance in order to get an insight into his practices and compositions.

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<sup>4</sup> Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1985).

<sup>5</sup> Clive Brown, *Classical and Romantic Performance Practice 1750-1900* (Oxford: Oxford University Press, 1999).

<sup>6</sup> Listed here are the most significant treatises of this kind: Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: Cambridge University Press, 1999); Robin Stowell, *Performing Beethoven* (Cambridge: Cambridge University Press, 1994); Clive Brown, 'Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing', *Journal of the Royal Music Association* (1988), pp. 97-118; Andreas Moser, *Geschichte des Violinspiels* (Berlin: Max Hesse Verlag, 1923).

The subsequent field which has been dealt with extensively by scholars<sup>7</sup> is nineteenth century concert life in Vienna and the roles and relationship of the composer and performer.

Although there is a large amount of literature available, the sources are mostly devoid of any discussion of performance practice. The unified composer-performer musician is a common feature in these studies. Like many other violinist/performers, Mayseder tailored his compositions to his own technical skills in order to show off his abilities as a virtuoso violinist. Hence his compositions, and what they reveal about his performances, can shed light on the concert life in Vienna and can be viewed in the proper context of this period, providing a unique account and impression of this individual musician.

The last area of interest deals with the analysis of violin repertoire and the individual composer-performer during the first half of the nineteenth century in Vienna. Surprisingly, in most studies, no consideration is made as to how these artists may have performed or composed; they are essentially concerned with Beethoven's circle. The treatises are rather descriptive, primarily dealing with individual Viennese string players. Further, they illustrate their lives and personalities, but only investigate some of their repertoire, which sheds light on the musical practices of this period.<sup>8</sup> Although there is no universal practice which would apply to these musicians, they were all active in Vienna in the early nineteenth century.

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<sup>7</sup> The following is a selection of the most prominent articles and studies of the early nineteenth century: Hanson, *Musical Life in Biedermeier Vienna*; Otto Biba, 'Beethoven und die Liebhaber Concerte', *Wien im Winter 1807/1808, Beiträge 76-78: Beethoven Kolloquium 1977: Dokumentation und Aufführungspraxis*, ed. by Rudolf Klein (Kassel: Bärenreiter-Verlag, 1978), pp. 82-93, 'Concert Life in Beethoven's Vienna', *Beethoven, Performers, and Critics: The International Beethoven Congress, Detroit, 1977*, ed. by Robert Winter and Bruce Carr (Ann Arbor: UMI Research Press and Detroit: Wayne State University Press), pp. 77-9; Otto Biba, Ingrid Fuchs and Rudolf Hopfner, *Der Himmel hängt voller Geigen, Die Violine in Biedermeier und Romantik*, ed. by Sabine Haag (Vienna: Edition Bochinsky, 2011); Hanslick, *Geschichte des Konzertwesens in Wien* (Hildesheim, New York: Olms, 1979); Mary Sue Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (New York: Pendragon Press, 1989); Benjamin Swalin, *Das Violinkonzert der deutschen Romantik* (PhD diss., University of Vienna, 1932).

<sup>8</sup> The following studies are on the most significant Viennese violinists in the first half of the nineteenth century: Margaret Campbell, *The Great Violinists* (London: Granada Publishing, 1980); Wolfgang Augustin, *Die neuere Wiener Geigenschule* (diss., University of Vienna, 2004); Clemens Hellsberg, *Ignaz Schuppanzigh* (PhD diss., University of Vienna, 1979); Eugen Hellsberg, *Joseph Mayseder* (PhD diss., University of Vienna, 1955); Manfred Merk, *Franz Clement* (PhD diss., University of Vienna, 1969); Marianne Kroemer, 'Geiger der Schubertzeit in Wien', *Zur Aufführungspraxis der Werke Franz Schuberts*, ed. by Vera Schwarz (Munich: Katzbichl, 1981), pp. 97-104; Moser, *Geschichte des Violinspiels*; Gustav Herbert Neurath, *Das Violinkonzert in der Wiener klassischen Schule* (PhD diss., University of Vienna, 1926).

With this research, it is essential to explore how Mayseder played a decisive part in the preservation of many of these Viennese ideals during this time as he became significant in capturing the true tradition with his combined efforts as a violinist and composer. This is the first extended study of Mayseder's musical life, his key compositional elements and his performance practice as a soloist and with an ensemble. As there is no store of scholarship about this particular composer, the study aims to fill that gap in part and include Mayseder in the context of the scope of violin literature that was mentioned above. Further, it raises the awareness of the practices of Viennese musicians in the early nineteenth century. Mayseder was the object of great adulation in his lifetime in Vienna but his musical activities have never been highlighted again since his death.<sup>9</sup>

The thesis intends to examine this neglected but prolific composer and violinist and offers an in-depth survey of Mayseder's activities in Vienna during his lifetime. The Thematic catalogue is the only detailed account of Mayseder's published and unpublished works to date. Most pieces that Mayseder composed in this time are virtually forgotten, but are significant for the development of violin literature. The thesis explores Mayseder's significance as a Viennese musical figure, which was overshadowed by other violinists and composers not permanently based in Vienna, such as for instance Louis Spohr (1784-1859), Pierre François de Sales Baillot (1771-1842) George Bridgetower (1778-1860), Ferdinand Fränzl (1767-1833), Ignaz Fränzl (1736-1811) and Rodolphe Kreutzer (1766-1831).

It is important to note that in the early nineteenth century, Vienna quickly became the focal point for solo violin performances as the majority of the violinists were born and bred in the city. Virtually every sort of music was heard in Vienna, and the number of opportunities and

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<sup>9</sup> Mayseder was remembered as late as 1913, when a 500-word article appeared. See Chapter 1, pp. 46-7 (Danhelovsky, 'Ein Geiger aus Alt-Wien', p. 209).

the virtuosity of the performers at every level were astonishing. This enabled Vienna to assume the role of a rich, cultural city. According to Louis Spohr, during the nineteenth century, especially during its first 30 years, Vienna was the prime scene of action. Spohr voiced the following view about this city:

Vienna was at that time indisputably the capital of the musical world. The two greatest composers and reformers of musical taste, Haydn and Mozart had lived there and produced their masterpieces there. The generation which had seen them rise and had their tastes formed by them was still alive. (...) In Vienna therefore the highest standards for art works existed, and to gain acclaim there was to prove oneself a master.<sup>10</sup>

Violinists of various nationalities displayed their talent here through flourishing compositions. It was a high priority for the itinerant virtuoso soloist to conquer the Viennese public.

Vienna, as the capital of the Holy Roman Empire until its demise in 1806 (which then became the Empire of Austria), attracted ambitious young musical talent from Bohemia, Hungary, Germany, Moravia, Silesia, Italy and Poland.

A sizeable percentage of solo violin music was written by virtuosi for their own performances; at first this market was necessarily limited, and therefore, the distribution often depended on the composer's performances themselves. Comparing performances in earlier and later periods, it is the composer and the composition that tend to be the most significant factor. According to Herma E. Fiedler's article, 'Three Editions of Beethoven's Violin Concerto', 'violinists had not yet lost their fertility as composers, and all having something of their own to say, naturally tried to push their own works'.<sup>11</sup> For the Viennese audience of the time, the performers were undoubtedly the main attraction. Obviously, the image of the virtuoso developed and changed over time, and even at the beginning of the Romantic

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<sup>10</sup> Around 1812. Translated by Brown, *Louis Spohr, A Critical Biography*, p. 72. See original source Göthel, (ed.), *Louis Spohr: Lebenserinnerungen*, pp. 155-6.

<sup>11</sup> Albert Jarosy and Herma E. Fiedler, 'Three Editions of Beethoven's Violin Concerto', *Music & Letters* (Oxford: Oxford University Press, 1934), vol. 15, p. 329.



virtuoso's success in the nineteenth century, musical virtuosity was received in different ways. It was only after the middle of the nineteenth century that concert-programming began to privilege older works by then deceased composers and what we now know as the standard repertory began to take shape. This phenomenon, of course, was intimately linked to the emergence of the public concert itself, thus its foundations have already been laid in previous decades.

Though the composers were also performers, Viennese concert life involved a large number of amateurs. According to Clive Brown,<sup>12</sup> 'much of the vitality of Viennese concert life at this period, however, stemmed from the involvement of dilettanti and when participating in orchestral ventures it seems probable that they considered their own enjoyment before that of the audience'. A dilettante was considered a 'trained musician that played its instrument perfectly but for his own pleasure rather than for a living, simply a performer of professional calibre with amateur status.'<sup>13</sup> The critics were torn, as some dilettanti were certainly very accomplished, but others were, equally certainly, far less so. A writer at the beginning of the nineteenth century observed:

There are only a few cities where amateur musical activity is as universal as here. All play, all learn music. Naturally there are some excellent dilettanti among this great multitude; but they are not so common as before. People regard music too lightly, as if it were to be learnt in passing, they believe they can do everything immediately, excusing themselves ultimately with the word Dilettante, and take the whole thing more as a matter of gallantry and correct social behaviour.<sup>14</sup>

At the beginning of the nineteenth century, the social status of musicians in Vienna changed along with that of many other trades organised through the court and the guild. A decline of

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<sup>12</sup> Clive Brown, 'The Orchestra in Beethoven's Vienna', *Early Music* (Oxford: Oxford University Press, 1988), vol. 16, p. 5.

<sup>13</sup> Biba, 'Concert Life in Beethoven's Vienna', p. 78.

<sup>14</sup> AMZ, vol. 2, no. 3 (1800/1801), cols. 65-7. As quoted in Brown, 'The Orchestra in Beethoven's Vienna', p. 5.

private patronage was noticeable, although a few still maintained their orchestras; there was little support for the solo performer.

As mentioned previously, in addition to the composers and performers who were resident in Vienna, many visiting virtuosi shaped the city's musical life and its broader social outlook. The diversity of nationality is reflected within the surnames and birthplaces of Viennese musicians. The high percentage of musicians from Bohemia especially is obvious and undisputable. According to Winfried Bammer<sup>15</sup> 8.25 % of all Viennese came from different cities. In 1825, the percentage doubled and by 1840 nearly 43 % of Viennese residents were foreign-born. Unfortunately, the numbers of the city's musicians can only be estimated as there was no official census and conscription that recorded one's occupation. Only a few biographies and accounts<sup>16</sup> have determined our understanding and knowledge of these violinists and drawn our attention to currently less 'famous' musicians.

In order to get a better overview of the performers and composers that influenced violin music in Vienna from 1800 to 1828, I have listed their names below. These musicians are drawn from a catalogue<sup>17</sup> the author compiled of all public, solo violin performances in Vienna between 1800 and 1828. The key names from this database are divided into four groups: violinists that performed as well as composed violin music and were resident in Vienna; visiting violinists/composers otherwise based abroad; violinists resident in Vienna who only performed music; and visiting violinists from abroad.

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<sup>15</sup> Hanson, *Musical Life in Biedermeier Vienna*, p. 8.

<sup>16</sup> See for instance Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (Munich, Salzburg: Emil Katzwichler, 1796), modern facsimile ed. by Otto Biba (Munich, Salzburg: Emil Katzwichler, 1976); Hanslick, *Geschichte des Konzertwesens in Wien*; Ignaz Ritter von Seyfried, *Universallexikon der Tonkunst*, ed. by Gustav Schilling (Stuttgart: Franz Köhler, 1837).

<sup>17</sup> See Appendix 2, pp. 274-302.

Table 1. Violinists/Composers resident and based in Vienna 1800-1828

Beckers (fl. 1812-1825)

Joseph Böhm (1795-1876)

Anton Bohrer (1783-1863)

Leopold Blumenthal (fl. 1804-1813)

Franz Clement (1780-1842)

Franz von Contin (fl. 1818)

Emanuel Foita (fl. 1807-1810)

Fradl (fl. 1819)

Stephan Franz (fl. 1816-1819)

Eduard Jäll (fl. 1817-1820)

Leopold Jansa (1795-1875)

Jean Antoine F. Jansen (fl. 1812-1815)

Kick (fl. 1817)

Joseph Mayseder (1789-1863)

Möglich (fl. 1805)

Vincenz Neuling (1795-1846)

Franz Xaver Pecháček (1793-1816)

Leopold Pfeiffer (fl. 1801-1806)

Friedrich Wilhelm Pixis (1785-1842)

Felice Radicati (1775-1823)

Léon de Saint-Lubin (1805-1850)

Giuseppe Scaramelli (b. 1761)

Ignaz Schuppanzigh (1776-1830)

Carl August Seidler (1778-1840)

Sieber (fl. 1805)

Joseph Slavik (1806-1833)

Louis Spohr (1784-1859)

Matthias Strebinger (1807-1874)

Anton Wranitzky (1761-1820)

Friedrich Wranitzky (1789-1839)

Table 2. Visiting Violinists/Composers otherwise based abroad in Vienna 1800-1828

Pierre François de Sales Baillot (1771-1842) from Paris

Therese Blangini (fl. 1804-1805) from Italy

Alexander-Jean Boucher (1778-1861) from Paris

George Bridgetower (1778-1860) from London

Ferdinand Fränzl (1767-1833) from Mannheim

Ignaz Fränzl (1736-1811) from Mannheim

Frey (fl. 1816)

Ferdinand Frönil (fl. 1802)

Otto Gerke (b. 1807)

C. Goetze (fl. 1820)

Rodolphe Kreutzer (1766-1831) from Paris

Loginow Labanow (fl. 1802)

Charles Philippe Lafont (1781-1839) from Paris

Mrs Larcher (fl. 1812)

Henri Auguste Matthäi (1781-1835) from Leipzig

Louis Maurer (1789-1878) from St Petersburg

Jacques-Féréol Mazas (1782-1849) from Paris

Julie Parravicini (fl. 1827) from Italy

Giovanni Battista Polledro (1781-1853) from Italy

Pierre Rode (1774-1830) from Paris

Pietro Rovelli (1793-1838) from Italy

J. Rudersdorf (fl. 1818)

Paul Thierot (fl. 1804)

Alois Luigi Tomasini d. J. (1779-1858) from Italy

Giovanni Battista Viotti (1755-1824) from Italy



Table 3. Violinists resident and based in Vienna 1800-1828

Joseph Anspacher (Clement's pupil) (fl. 1810)

Beckers (fl. 1825)

Bendl (fl. 1826)

Karl Maria von Bocklet (1801-1881)

Bösenbeck (fl. 1821)

Broch (fl. 1826)

Baron Cerini (fl. 1804-1807)

Heinrich W. Ernst (1814 -1865)

P. Feigerl (Böhm's pupil) (fl. 1823-1827)

Franz Seraph Grutsch (fl. 1821-1822)

Hübel (fl. 1823)

Kaan (fl. 1818-1820)

Anton Kargl (fl. 1810)

Kirninger (fl. 1827)

Jacob Kowy (fl. 1822-1823)

Joseph Kyall (fl. 1817-1827)

Lickl (fl. 1821)

Herr Hofrath von Mayer (fl. 1817) (possibly 1789-1878)

Franz Joseph Otter (fl. 1818)

Petter (fl. 1817-1818)

Friedrich Pietschmann (fl. 1827)

Aloys Schwarz (Saint-Lubin's pupil) (fl. 1826-1827)

Joseph Treichlinger (fl. 1828)

Moritz Wehle (Mayseder's pupil) (fl. 1825-1826)

Johann Witt (Mayseder's pupil) (fl. 1825)

Table 4. Visiting Violinists otherwise based abroad in Vienna 1800-1828

Paul von Conradi (fl. 1818)

Escuder (Baillot's pupil) (fl. 1822)

Mrs Gerbini (Pugnani's pupil) (fl. 1807)

Görgl (fl. 1825)

Katschinzki (fl. 1801)

Caroline Krähmer (fl. 1822-1825)

Raischel (fl. 1805)

Klara Sigl (b. 1794)

Urbany (Rode's pupil) (fl. 1806)

Frederick T. Wexschall (fl. 1821)

Joseph Zäch (fl. 1825)

Gaetano Zocca (fl. 1826)

The composer-performer was a dominant phenomenon in the musical world and the solo violin concerto, as well as a host of smaller genres, such as sonatas, rondos, potpourris, or variations, sufficed as vehicle to display simultaneously their composition and performance skills. Further, orchestras in Vienna provided a living for several violinists who were more interested in steady orchestral and chamber music-playing and less eager to follow a virtuoso career. However, the expansion of the concert venues in Vienna between 1800 and 1828 brought forth an even larger number of violinists, who earned their reputation and livelihood entirely as virtuosi. In the middle of the nineteenth century, the composer-performer phenomenon mainly concentrated around the violin concerto, which increasingly took on the character of a show-piece, and every concerto became essentially a virtuoso work.

Public concerts, ‘musical performances announced publicly and to which anyone who purchased an admission ticket had access,’<sup>18</sup> were initiated in the last decades of the eighteenth century. Since Vienna did not have a concert hall yet (its first official concert hall was built in 1831 when the Gesellschaft der Musikfreunde opened its own building, *Musikvereinssaal Unter den Tuchlauben*), the performances had to be held in theatres, like the Theater an der Wien, the Burgtheater, Viennese home for German drama, and the Kärntnertortheater, which specialised in opera or ballet; or in the Redoutensäle (the two dance halls) of the Hofburg as well as various halls that were mostly connected to a restaurant or a hotel.

Especially relevant for the development of public violin performances in Vienna was the establishment of the Tonkünstler Societät (a pension trust for widows and orphans of Austrian retired musicians and their families) in 1771 that held annual concerts twice a year from 1772. Of particular interest was the introduction of the ‘Liebhaber Concerte’ of the ‘Freunde der Tonkunst’, which consisted of a series of 20 concerts beginning in winter 1807/1808.<sup>19</sup> Apart from the Napoleonic wars in 1806 and 1809, when public performances were disrupted, they continued to be a major presence in Vienna. However, after peace was established, a new era commenced with the foundation of the Gesellschaft der Musikfreunde in 1812, an event that securely established this as one of the most significant institutions of Viennese concert life. Moreover, subscription concerts were also organised, which were one of the most significant and welcoming responses to the musical life in Vienna in contrast to the customary fare. The cultural life needed a change from the operas and arias that were accompanied by repetitive piano melodies.<sup>20</sup>

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<sup>18</sup> Biba, ‘Concert Life in Beethoven’s Vienna’, p. 77.

<sup>19</sup> Biba, ‘Beethoven und die Liebhaber Concerte’, p. 83.

<sup>20</sup> Ibid.

Further, benefit concerts, annual gala social events, were also initiated. Among these were the Bürgerspitalfond (hospital-fund, housing for the poor) from 1801 and the Gesellschaft adeliger Frauen (association for noble women) from 1811. Looking at the various concerts, a wide range of opportunities seemed to be on offer for the musicians. Worth mentioning here are the Concerts Spirituels, which began in 1819 and which prominently featured Beethoven's compositions. These social gatherings were also often organised privately by officials and merchants and evolved to be integral parts of musical life. Dilettantes, visiting musicians and professional players were all united here. Numerous music lovers alternated between actively participating in concerts and forming part of the audience. Therefore, it was not surprising that the compositions that these artists heard were consequently performed in private homes, where the orchestration was often edited for more suitable instrumentations. Home concerts for families and friends easily outnumbered those given in public halls during the 1820s.

It is important to mention that up until the 1850s, violin compositions either with piano or orchestral accompaniments were very significant and hugely popular in attracting audiences to a concert. As evidenced in Morrow's book<sup>21</sup> and based on my readings of the *Allgemeine musikalische Zeitung*, in general, every second concert programme in the period 1800-1828 included a performance where a violinist was accompanied by an orchestra. Notably, looking at the reviewed concert programmes in the *Allgemeine musikalische Zeitung*, Joseph Mayseder and Bernhard Romberg (1767-1841) were among the most popular composers. In a virtuoso's concert, the featured composer appeared only once or twice. Usually, a concert started with an orchestral overture, followed by the soloist performing a movement from a concerto. The second piece, which would be separated by a vocal ensemble

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<sup>21</sup> See Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution*.

or solo, would often be in a lighter vein, such as a set of variations or a polonaise. Most of the popular and brilliant pieces were reserved for the end.<sup>22</sup>

Overall, during 1800-1828, Vienna certainly encouraged the development of some talent; however, this city has never been blessed again with a generation of such outstanding and pioneering violinists. Rooted in almost biological necessity in order to earn one's living, these musicians, at the beginning of the nineteenth century, produced more and more compositions and innovations. Remarkably, only after Beethoven's death did major works for violin, such as sonatas and concertos, feature more frequently in concert halls. Most of the compositions were forgotten and replaced by the latest innovations, which obviously could not have been created without the support of its predecessors.

A process of change can be noticed in Vienna from 1800 to 1828, exposing enormous complexities in which a number of composers emerged. The leading violinists of note, who were part of 'Hanslick's four-leaf clover' ('vierblättriges Kleeblatt'), were Ignaz Schuppanzigh, Franz Clement, Joseph Böhm and Joseph Mayseder. A short biographical account of these composers who formed part of this four-leaf clover will be given below.

#### IGNAZ SCHUPPANZIGH (1776-1830)

Schuppanzigh was deeply devoted to chamber music, especially to quartet playing. From 1804, Schuppanzigh's career was closely connected with the development of the string quartet ensemble and intimately bound up with Beethoven's music. This exclusive view of chamber music and especially of the string quartet, which has persisted to the present day, and the emergence of Beethoven as a significant influence on quartet composers has been attributed to Ignaz Schuppanzigh. In the winter of 1804/1805, Schuppanzigh presented the

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<sup>22</sup> See programmes in the AMZ, for instance AMZ, vol. 15, no. 3 (1813), col. 54; AMZ, vol. 15, no. 25 (1813), col. 416; AMZ, vol. 17, no.16 (1815), col. 274; AMZ, vol. 19, no. 12 (1817), col. 210; AMZ, vol. 22, no. 28 (1820), col. 479.

first series of public quartet concerts in Vienna, forming his second string quartet. One of the first professional musicians who became acquainted with the quartet, he introduced this genre to the public concert hall in Vienna, which was the central achievement of the Viennese Classical Period. Though Schuppanzigh confined himself to chamber music, as he was not really suited to concert playing, he nevertheless frequently directed orchestral concerts, and was appointed Konzertmeister at the Hofoperntheater and performed as soloist too. However, his passion for chamber music was to play the most important part in his musical life, rather than his compositions or his solo violin performances. As suggested by Thayer,<sup>23</sup> the strength of Schuppanzigh's violin-playing was reflected in the connection of tonal quality with creative musical power. On the other hand, his playing was described as not being always quite in tune, but apparently his musical expression and beauty compensated for that.<sup>24</sup> Unfortunately, Schuppanzigh rarely pointed out his views on quartet performances, only acknowledging once that he hoped this 'masculine playing' would be preserved and continued.

#### FRANZ CLEMENT (1780-1842)

Clement, who apparently possessed two invaluable qualifications, an absolutely reliable technique and an exceptional memory, was celebrated among his contemporaries. He had displayed his remarkable musical gift at a very early age. Clement was accomplished not only as a violinist, but also as a pianist, and as early as 1802 he was appointed Orchester-Direktor at the Theater an der Wien until 1811. Beethoven composed his Violin Concerto for Clement, after having heard Clement's own Violin Concerto in D major, performed in 1805.

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<sup>23</sup> Alexander Wheelock Thayer, *The Life of Ludwig van Beethoven* (New York: G. Schirmer: 1921), vol. 5, p. 260.

<sup>24</sup> Wilhelm Joseph von Wasielewski, 'Schuppanzigh, Ignaz', *Allgemeine Deutsche Biographie*, ed. by the Historische Kommission bei der Bayerischen Akademie der Wissenschaften (Munich, Leipzig: Duncker & Humblot, 1891), vol. 33, pp. 77-8.

Moreover, Clement performed Beethoven's works at a time when people were not yet admiring or willing to follow the Master. Despite his extraordinary musical abilities, his career faltered in the second decade of the century, as his lack of ambition, financial ineptitude and general inability to handle relationships became increasingly apparent.<sup>25</sup> Nevertheless, looking at articles of the *Allgemeine musikalische Zeitung*, it is hard to tell today how far Clement succeeded in approaching the real spirit of Beethoven but it is safe to assume that he rose above the general level of the virtuosi of this period. However, the audience did not favour Clement as a composer or violinist during his lifetime; he certainly did not succeed in meeting the audience's taste with his compositions. Clement was undoubtedly more successful as an orchestral player than a virtuoso or a composer. Unfortunately though, many of his compositions remained in manuscript or disappeared without trace.

#### JOSEPH BÖHM (1795-1876)

Böhm almost exclusively concentrated on violin teaching at the Gesellschaft der Musikfreunde from 1819. As a violinist and virtuoso, he was mainly in the shadow of Mayseder. Further, as a composer, Böhm was less successful and wrote few pieces, which was possibly one of the reasons for his early retirement from public concerts around 1827. However, Böhm was actively involved in chamber music, organising string quartet concerts from 1816 to 1823. With Schuppanzigh's departure, Böhm replaced him as leader of Rasumovsky's quartet. Further, Böhm certainly enhanced the accomplishments of the four-leaf clover in pedagogical terms. He became one of the best in this field and was known for it in Vienna with pupils such as Joseph Joachim (1831-1907), Eduard Reményi (1828-1898)

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<sup>25</sup> Clive Brown, *Franz Clement, Violin Concerto in D Major (1805)* (Wisconsin: A-R Editions, 2005), p. 8.



and Heinrich Wilhelm Ernst (1814-1865). Consequently, due to Böhm's excellent teaching skills, the Viennese orchestras were full of young talents educated by this musician.

#### JOSEPH MAYSEDER (1789-1863)

With Mayseder, we encounter one of the most accomplished virtuosos. Mayseder was very different from Schuppanzigh or Clement, since they did not concentrate on composing. His character was deemed unpretentious and he was a simple person, who achieved fame in such a remarkable way that he displayed a representative uniqueness as a musician. Moreover, Mayseder was by temperament anything but a public figure and his musical world was more that of the home.

Strikingly, Mayseder was a different kind of individual, acting as a composer as well as a performer. In addition, he was far more influential for a longer period in Vienna (from 1800-1828) compared to his contemporaries of the four-leaf clover. In order to achieve perfection, Mayseder mastered all technical problems with ease,<sup>26</sup> forming the basis of an artistic performance that came to be deeply praised by the Viennese audience. Mayseder's career was based on, and significantly supported by, a solid foundation in quartet playing. Mayseder's compositions provide another element of fundamental importance, considering the overall picture of his persona. Most importantly, he found expression in the virtuoso pieces, which pointed the way forward at the time. Disregarding their short life span, Mayseder's compositions may be deemed a major contribution to the development of violin performances that often influenced emerging musicians. These works did not just belong to the standard repertoire of most popular virtuosos, but educated several generations of violinists as well, such as Joseph Joachim. Hence, Mayseder was considered an embodiment of the Viennese tradition, since he represented so many of its prime features. He was central to the

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<sup>26</sup> See for instance Chapter 2, p. 116.

musical life of Vienna and is clearly entitled to a place of honour in the history of violin music. According to reports in the periodicals of the time, Mayseder performed more than 60 times in public between 1800 and 1828.<sup>27</sup> Incredibly, even more performances were held in private, especially after his withdrawal from concert life in 1828, when Paganini arrived in Vienna. Mayseder certainly established himself as a virtuoso-composer of significant repute in public and especially in private concerts.

We will take a closer look at this specific musician in the following chapters. Mayseder's life will be discussed, outlining the most relevant sources connected to him. Further, we will explore his role as a violinist and composer in order to get a complete picture of this singular musician.

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<sup>27</sup> See Appendix 2, pp. 274-302.

## Chapter 1

### **The life of Joseph Mayseder**

This chapter aims to illustrate Joseph Mayseder's activities and significant events during his lifetime. It also elaborates Mayseder's participation in the concert life of early nineteenth-century Vienna, putting him into perspective and establishing an exclusive image of the composer-performer relationship. In trying to highlight Mayseder's life and personality, a unique impression of concert life and musical culture can be depicted.

Thus, a comprehensive collection of all the available documents and raw material relevant to Mayseder as a violinist, as a performer, and as a virtuoso has been included; Mayseder's relationship to the violin, his playing technique and his performance practice as a soloist and with an ensemble, references to all of these features have been compiled. The collection is arranged in chronological order, depicting Mayseder's life path and vocation. Indeed, the relationship between the documentary testimony and the life appears very close inferring links between biographical factors and his works as well as biographical elements that have been drawn on from documentary testimony. Moreover, this biographical investigation sheds light on Mayseder's work which is emphasised by these authentic testimonies.

The aim of this chapter is to examine and present Mayseder's life in the most extensive way. This specific look at Mayseder's career can further illuminate his activities as one of the most significant Viennese violinists in the first half of the nineteenth century.

Most of the literature on Joseph Mayseder is in the format of brief dictionary entries; there is no extended biographical study of his life and work. On the whole, these short articles and notes were written after his death and based on authentic reports and diaries. The current state of knowledge however, draws mostly on very similar, even identical entries.

The following dictionary/encyclopaedia entries were published during Mayseder's lifetime:

Eduard Bernsdorf, (ed.), *Neues Universallexikon der Tonkunst* (Dresden: R. Schaefer, 1857), vol. 2, p. 924.

Friedrich Arnold Brockhaus, (ed.), *Conversations-Lexikon* (Leipzig: F. A. Brockhaus, 1832-1834), vol. 3, p. 61.

Ferdinand Simon Gaßner, (ed.), *Universallexikon der Tonkunst* (Stuttgart: Franz Köhler, 1847), p. 598.

August Gathy, *Musikalisches Conversations-Lexikon* (Hamburg: Niemeyer, 1840), p. 297.

Franz Gräffer and Johann Czikann, (eds.), *Österreichische National-Enzyklopädie* (Vienna: Friedrich Beck, 1835-1837), vol. 3, p. 616.

Jean-Chrétien-Ferdinand Hoefer, *Nouvelle Biographie Générale* (Paris: Firmin Didot, 1861), vol. 34, p. 558.

Joseph Meyer, (ed.), *Das große Conversations-Lexikon* (Hildburghausen: Bibliographisches Institut, 1851), vol. 20, p. 1141.

Ignaz Ritter von Seyfried, *Universallexikon der Tonkunst*, ed. by Gustav Schilling (Stuttgart: Franz Köhler, 1837), vol. 4, p. 616.

The following entries were published after Mayseder's death:

François-Joseph Fétis, (ed.), *Biographie Universelle des Musiciens*, (Paris: Didot, 1864), vol. 4, p. 45.

Finscher, Ludwig, (ed.), *Die Musik in Geschichte und Gegenwart* (Kassel, Basel, London, New York, Prag: Bärenreiter and Stuttgart: J. B. Metzler, 2004), vol. 11, pp. 1412-6.

Friedrich Frick, *Kleines Biographisches Lexikon der Violinisten. Vom Anfang des Violinspiels bis zum Beginn des 20. Jahrhunderts* (Norderstedt: Books on Demand GmbH, 2009), p. 327.

Wilhelm Kisch, 'Das Mayseder Haus', *Die alten Straßen und Plätze Wiens* (Vienna: Friedländer, 1883), p. 194.

John Rutter, *The New Grove: Dictionary of Music and Musicians-2<sup>nd</sup> edition*, ed. by Stanley Sadie (London: Macmillan, 2001), vol. 16, pp. 183-4.

Constant von Wurzbach, (ed.), *Biographisches Lexikon des Kaisertums Österreich* (Vienna: Druck und Verlag der typogr.-literar.-artist. Anstalt, 1867), vol. 9, pp. 195-8.

In general, these accounts consist of a short abstract outlining Mayseder's most important achievements in order to display the key factors in his life. Excluding most of Mayseder's concerts, these documents derive from authors' commentaries on his musical activity. After Mayseder's death, Leopold von Sonnleithner<sup>1</sup> (1797-1873) was the first to write a more extensive essay<sup>2</sup> on this composer, thereby becoming his earliest biographer.

All of the dictionary entries written subsequently<sup>3</sup> are substantially based on Sonnleithner's study. This essay consists of 13 pages going into more detail about Mayseder's life and his reputation, with a mention of some of Mayseder's concerts as well as a description of his musical talent and a few pieces he performed. Further, a short list is attached of all his published works, though this does not include a thematic catalogue. A similar biographical approach discussing Mayseder is an essay of Heinrich Bauer.<sup>4</sup> Again, these seven pages quote most of Sonnleithner's article. In 1955, Eugen Hellsberg finished a thesis<sup>5</sup> on Mayseder, a larger piece of work written on this composer, which includes his biography,<sup>6</sup> a discussion of his compositions and a brief description of Mayseder as a composer and performer. One of the most valuable and important reports on Mayseder is Marie Jurié von Lavandale's<sup>7</sup> unpublished essay 'Die Familie Mayseder', which is a

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<sup>1</sup> Austrian lawyer and a well-known personality of the Viennese music scene; see Ewan West, 'Leopold von Sonnleithner', *The New Grove: Dictionary of Music and Musicians-2<sup>nd</sup> edition*, ed. by Stanley Sadie (London: Macmillan, 2001), vol. 23, p. 725.

<sup>2</sup> Leopold von Sonnleithner, 'Joseph Mayseder, biographische Skizze', *Rezensionen und Mitteilungen über Theater und Musik* (1863), vol. 9, no. 51, pp. 1-13.

<sup>3</sup> See for instance Constant von Wurzbach, (ed.), *Biographisches Lexikon des Kaisertums Österreich* (Vienna: Druck und Verlag der typogr.-literar.-artist. Anstalt, 1867), pp. 195-6; and Danhelovsky, 'Ein Geiger aus Alt-Wien', p. 209.

<sup>4</sup> Heinrich Bauer, 'Joseph Mayseder, ein Wiener Geiger der Zeit Beethovens und Paganinis', *Münchener Beethoven-Studien*, ed. by Johannes Fischer, (Munich, Salzburg: Emil Katzibichler 1992), pp. 229-35.

<sup>5</sup> Hellsberg, *Joseph Mayseder*.

<sup>6</sup> Mostly based on Sonnleithner.

<sup>7</sup> The third wife of Mayseder's grandson Theodor Köchert.

typescript in rough draft of ten pages.<sup>8</sup> Marie Jurié von Lavandale not only aims at listing Mayseder's achievements but also includes Mayseder's descendants, his family life and his relationship with his other contemporaries, as well as his character, which is enhanced by much more information. However, Mayseder's compositions and most of his performances are not mentioned.

The following biographical account itself is essentially based on Leopold von Sonnleithner's article and Marie Jurié von Lavandale's memoir.

### EARLY YEARS (1789-1810)

On 26 October 1789, Joseph Mayseder was born in his parents' house in Vienna (Wieden No. 363), the son of Franz Mayseder, an impoverished stage painter and his wife Anna Mayseder, née Radl. According to his first biographer, Leopold von Sonnleithner (1797-1873), Mayseder, at a very young age, was keen to show his interest in music by imitating street musicians with two wooden sticks. A professor that lived in the same house gave the child a violin, encouraging his father Franz to pursue this talent further.

In July 1797, aged eight, Mayseder received his first violin instructions from Suche,<sup>9</sup> followed by Anton Wranitzky<sup>10</sup> (1761-1820), who started teaching him a year later in 1798 until 1804. He focused on introducing the Austrian composer Johann Fux (1660-1741) in order to familiarise Mayseder with the principles of counterpoint, and the Italian violinists Arcangelo Corelli (1653-1713) and Giuseppe Tartini (1692-1770) to acquaint him with the Italian Violin School. Along with support from Ignaz Schuppanzigh (1776-1830), with whom

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<sup>8</sup> In the possession of Dr Hauser-Köchert (Mayseder's great-great-granddaughter). Of equal value are Mayseder's diaries and note books that include his income and expenses from 1818 to his death in 1863. (I was allowed to have a look at these note books at Dr Hauser-Köchert's home in 2011).

<sup>9</sup> Possibly Joseph Suche, orchestra director of the Theater an der Wieden. See 'Taschenbuch für die Schaubühne auf das Jahr 1784' (Gotha: Ettinger, 1783), p. 222; also mentioned in Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*, p. 96.

<sup>10</sup> He was a violinist and music teacher active in Vienna and studied composition with Mozart, Haydn and J. G. Albrechtsberger.

he ultimately became associated as a quartet player, Mayseder studied composition and piano with Emanuel Aloys Förster (1748-1823) from 1802 onwards, when he was introduced to Bach's 'Art of Fugue',<sup>11</sup> among others of his works.

Around 1797, when Mayseder received his first violin instructions, the late eighteenth-century concerto had been under Leopold Mozart's (1719-1787) guidance. His accomplishments formed the terminal point of solo violin performances at the end of the century, and the starting point of the nineteenth-century form. Leopold Mozart's Violin School was one of the leading comprehensive textbooks in the German language to deal with both the technique and the aesthetics of violin playing. It is more than likely that Mayseder's education was also shaped by this important theory. In addition, Rode (1774-1830), the most prominent composer of the virtuoso violin literature in Vienna published during Mayseder's early formation and tuition, came to be seen as the role model and leading violinist for young aspiring performers.

Aged ten, Mayseder's first public appearance on 24 July 1800 in the Augarten met with such a warm reception: 'a violin concerto, which was a brilliant achievement.'<sup>12</sup> Three more concerts succeeded this, all within a month in 1801 and following this early success, Mayseder played for the Empress Marie Therese on 17 October 1802 in Laxenburg.<sup>13</sup> Further, Mayseder's musical education was given by Johann Georg Albrechtsberger (1736-1809) and Joseph von Eybler (1765-1846), who imparted substantial knowledge on counterpoint and composition. His earliest piece of music was a quintet in F minor for two violins, two violas and a cello.<sup>14</sup> It was dated 1803, and seems to show the impact Beethoven

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<sup>11</sup> Johann Sebastian Bach, *Die Kunst der Fuge (The Art of Fugue) von Johann Sebastian Bach: Phrasierungsangabe* (London: Augener, (n.d.)).

<sup>12</sup> Wgm-Mayseder. (This is a short anonymous and undated entry about Mayseder's achievements, consisting of half a page).

<sup>13</sup> Bauer, 'Joseph Mayseder, ein Wiener Geiger der Zeit Beethovens und Paganinis', pp. 230-1. See John A. Rice, *Empress Marie Therese and Music at the Viennese Court, 1792-1807* (Cambridge: Cambridge University Press, 2003). Although Mayseder is not mentioned, this study provides an overview of Marie Therese's musical activities, exploring the diverse musical culture that she fostered at court.

<sup>14</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 1, p. 244.

made on him<sup>15</sup> after the two met around 1800.<sup>16</sup> In that year, Mayseder initially participated in subscription concerts for the Bürgerspitalfond (hospital-fund) in the Großer Redoutensaal, where he repeatedly performed over the years, ultimately leading to being awarded the golden Salvator Medal<sup>17</sup> in 1811.

From the end of 1804, Mayseder was active as a quartet player, having joined Schuppanzigh's quartet at an astonishing early age of 15. In winter 1804-1805, Schuppanzigh presented the first series of public quartet concerts in Vienna, thus forming his second string quartet which this following report emphasises:

Last winter a musical institute was formed, which still continues due to careful support, and which in its way is truly perfect. These are quartets, which are played in a private house and the listener always pays five gulden in advance for four productions. Schuppanzigh, the entrepreneur, knows how to enter precisely into the spirit of the compositions with his superb quartet performance and knows how to bring to the fore the fiery, powerful, or finer, tender, humorous, lovely or playful sound of the first violin. His student Mayseder, a very talented young man who has only recently begun to be mentioned in your pages, accompanies him just as superbly on the second violin. Schreiber, in the service of Prince von Lobkowitz, handles the viola with facility and precision. The violoncello is superbly played by Mr Kraft (...).<sup>18</sup>

Mayseder appeared for the first time then, in Schuppanzigh's quartet, as the second violinist. It can be assumed that Mayseder was introduced to quartets from an early age. Wranitzky, who started teaching Mayseder in 1798, was without doubt influenced by the Mozart and Haydn quartets as he was highly respected by both composers and studied with them. In addition, Mayseder met Beethoven's close friend Nikolaus Zmeskall (1759-1833) around this

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<sup>15</sup> For further information, see Chapter 3.

<sup>16</sup> According to Heinrich Bauer, 'Joseph Mayseder, ein Wiener Geiger der Zeit Beethovens und Paganinis', p. 230.

<sup>17</sup> The Salvator medal was awarded by the city of Vienna for special achievements.

<sup>18</sup> AMZ, vol. 7, no. 33 (1805), col. 534.



time. Zmeskall supported Mayseder and subsequently, invited this young boy to his private quartet performances that took place on a Sunday, where it was mostly Beethoven quartets that were performed. Mayseder's friendship with Beethoven and his close connection with this composer led to this significant field of activity, the string quartet. Beethoven's output of quartets was intimately connected with the development of Schuppanzigh's string quartet ensemble and was therefore closely entwined with this young performer. Up to 1804-1805, the quartet played music by Mozart, Haydn, Beethoven, Eberl, and Romberg. Needless to say, Mayseder is not to be compared with his teacher, Schuppanzigh, with regard to his quartet-playing skills; above all, Mayseder was essentially a virtuoso. Nevertheless, the quartet playing provided a basis for his skills with the violin.

Initially, the quartet's concerts were held in private at the Heiligenkreuzerhof; they were later moved to a larger room in the restaurant 'Zum römischen Kaiser'. Mayseder played the second violin, Schreiber, who was closely associated with Prince Lobkowitz as a chamber musician, played the viola and Anton Kraft, the cello. In 1808, Prince Rasumovsky called on Schuppanzigh to assemble the best musicians into his house quartet. Franz Weiss (1778-1830) was brought in for the viola and Joseph Linke (1783-1837) played the cello. The second violin part was left open, since Rasumovsky himself could handle that part in many quartets; as required, Mayseder was called on to replace the Prince. The Rasumovsky quartet was well regarded in Europe for several years, until the Prince's palace was destroyed by fire in 1815 and the concerts were discontinued. Frequent musical contacts with Beethoven and Schubert strongly influenced young Mayseder's development as did private circles that included Prince Lobkowitz (1772-1816), Nikolas Zmeskall (1759-1833), Prince Czartoryski (1774-1860) and Antal Grassalkovich (1771-1841). It was thus that the foundations were laid for the subsequent development of his musical talent. It was soon recognised that the level of teaching that Mayseder's rapid progress necessitated could no longer be provided, so he was left to persevere on his own.

Mayseder's first reviewed solo concert that took place on 15 May 1805 in the Jahnscher Saal consisted of Fränzl's violin concerto:

Much more interesting was the popular concerto of the young violin player Mayseder in the Jahnscher Saal. He played the beautiful Fränzl concerto that begins in D minor and finishes in A minor, with lightness, freedom, purity and precision. In particular, his bowing technique matches perfectly the composition; altogether his performances truly represent an accomplished virtuoso.<sup>19</sup>

It is difficult to establish who wrote this concerto. Most likely it was Ignaz Fränzl (1736-1811), who composed seven violin concertos, rather than his son, Ferdinand Fränzl (1767-1833), who became the orchestral leader in Frankfurt and visited Vienna in 1802.

In the same year (1805), Mayseder received a testimony, praising his musical achievements that freed him from military service. This supporting statement was written by Albrechtsberger, Eybler, Haydn, Kozeluch, Salieri and Count Ferdinand Kufstein:<sup>20</sup>

It is herewith attested that Mayseder should be exempted from military service, due to his exceedingly, for his age, brilliant progress on the violin; he is one of the foremost virtuosi and therefore needs all the support he can get.<sup>21</sup>

Mayseder's next concert consisted solely of his own compositions and was described as one of the most interesting ones thus far:

One of the most interesting concerts was Mayseder's. This young violin player, who certainly is among the most excellent violinists here, appears as if he wants to try out composing, and a violin concerto as well as variations, accompanied by the orchestra, turned out well.<sup>22</sup>

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<sup>19</sup> AMZ, vol. 7, no. 37 (1805) col. 59.

<sup>20</sup> Listed as councilor and police inspector 'Stadthauptmann' in Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*, p. 2.

<sup>21</sup> Sonnleithner, 'Joseph Mayseder, biographische Skizze', p. 4.

This was Mayseder's second reviewed concert and was dated 2 April 1806. The performance venue is not mentioned, but it is implied that this concerto received a very good reception, given his youth. The sixteen year old was already depicted as one of the best players of the time; Mayseder mostly played his own compositions from 1806 onwards. Therefore, it can be assumed that this concerto was Mayseder's very first in D major, and was written in 1805.<sup>23</sup> It is more than likely that the variations that followed were Mayseder's op. 1 in E minor, as they were his first to be published in 1806. It is interesting that as early as 1806, according to the *Allgemeine musikalische Zeitung*,<sup>24</sup> Mayseder was considered among the best violin players in Vienna. He was followed by Schuppanzigh, Franz Clement (1780-1842) and finally by the brothers Anton and Paul Wranitzky:

To begin with, there is Mayseder, indeed a still young, but very skilful violinist, who, to put it briefly combines all desirable attributes such as playing, vividness, clarity, taste, which he emphasises with a sense of modesty and educated behaviour. Moreover, initial compositional experiments have been successful.<sup>25</sup>

Only two years later, on 31 May in 1808, aged 19, he performed a concerto by Spohr in the Augarten (an unusual example of Mayseder playing another composer's music), followed by his own variations, which were likely to be Mayseder's Variations op. 2 in E minor that he composed around this time. It is difficult to determine which concerto of Spohr's was played; it could have been any of his concertos nos. 3-5 (1805-1807). It was perhaps the most recent of them, the Violin Concerto no. 5 in E-flat major. This review clearly reveals Mayseder's talents at a very early stage, which led him to even greater success eventually:

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<sup>22</sup> AMZ, vol. 8, no. 29 (1806), cols. 460-1.

<sup>23</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 2, p. 245.

<sup>24</sup> AMZ, vol. 8, no. 29 (1806), cols. 460-1.

<sup>25</sup> 'Übersicht des gegenwärtigen Zustandes der Tonkunst in Wien', *Vaterländische Blätter für den Österreichischen Kaiserstaat*, no. 7 (1808), p. 53.

The most excellent pieces included a violin concerto by Spohr, performed by Mayseder; further, variations for the violin played and composed by the same one. Mayseder aroused admiration with his powerful, pure and expressive recital.<sup>26</sup>

## SECOND PERIOD (1810-1837)

Some of Mayseder's most valuable experience was gained through his association with the imperial court chapel. At an early age, Mayseder achieved a reputation as a brilliant virtuoso and as a k. k. (imperial-royal) chamber virtuoso.<sup>27</sup>

On 23 September 1810, Mayseder became a member at the Hofoperntheater (Kärntnertortheater) as the soloist and leader of the orchestra and six years later, on 23 June 1816, he entered the court orchestra as a 'Soloist' at the Hofkapelle. This marked the end of Mayseder's unsalaried, dilettantish career and the beginning of financial independence. According to Hanslick,<sup>28</sup> he was one of the most important virtuoso performers in Vienna from 1810 to 1830, acquiring a small fortune from his concerts.

On 8 April 1810, Mayseder had organised a concert in the Kleiner Redoutensaal performing his Concerto no. 2, op. 26 in E minor, which was completed on 12 January 1809. There is only one known negative review of Mayseder's performances during his lifetime, and the critic presented it after this concert:

(...) He performed a concerto (E minor) on the violin and finally variations, which were his own composition. If he could add more light and shade to his play, add more warmth to his expression and would he belong to a method or school one day [Methode oder Schule], he could become one of the most significant violin players. At the moment his composition is still confusing, his modulations and transitions are hard and not prepared well

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<sup>26</sup> AMZ, vol. 10, no. 39 (1808), col. 623.

<sup>27</sup> The term 'kaiserlich-königlich' was intended to describe the Austrian Empire as a state entity until 1867, whereas the term 'kaiserlich und königlich' (imperial and royal) refers to both halves of the empire, that is the Dual Monarchy of Austria-Hungary that existed from 1867 to 1918.

<sup>28</sup> Hanslick, *Geschichte des Konzertwesens in Wien*, p. 230.

enough, which, admittedly, is hardly possible, taking his age into account. Given his dedication, one could expect that he will make great progress.<sup>29</sup>

It must be stated that Mayseder's career was still developing and in spite of the negative review, the critic did see talent in him. In fact, when Joseph Böhm came to Vienna, he was critiqued in much the same way, that his playing could have contained more light and shade and his compositions were too immature.<sup>30</sup> This raises the question: what did the critic mean by adding more 'light and shade' to the performance? He could be hinting at dynamic differences as well as different timbres. The review seems to be directed against his composition and his performance. However, the critic also noted that Mayseder could belong to a school one day.

During the next couple of years, Mayseder performed only as a solo violinist of the Hofoperntheater and it was not compulsory for him to become part of the orchestra as it was the case for all subsequent soloists. He was the last of his kind to hold this exclusive position. Therefore, Mayseder never joined the orchestra as an 'ordinary' violin player; his duty was limited to performing with the orchestra as a soloist. His successor, Christian Mössner, (Böhm's pupil) and deputy, Joseph Hellmesberger, for instance, were explicitly bound to become members of the orchestra. Mayseder's main focus lay on playing the soli in ballets and operas often followed by his own compositions. Mayseder was never a member of the orchestra as this was not customary at this time in Vienna; his duty was limited to accompany the orchestra as a soloist.

Moreover, as a result of the acclaim he had earned in Viennese musical circles he was selected as the Director of the Orchestra of the Kärntnertortheater in 1820 and the Hofmusikkapelle in 1816, and subsequently appointed the imperial chamber virtuoso ('kaiserlicher Kammervirtuose') in the sense of a solo instrumentalist in 1835. At the

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<sup>29</sup> AMZ, vol. 12, no. 35 (1810), col. 556.

<sup>30</sup> Augustin, *Die neuere Wiener Geigenschule*, p. 150.

Hofmusikkapelle, on the other hand, from 1836, Mayseder primarily played in the orchestra although he was the most chosen soloist.<sup>31</sup> Other contemporaneous members included Joseph Böhm, Leopold Jansa, Ignaz Schuppanzigh, Joseph Slavik and Georg Hellmesberger.

Further, Mayseder was a member of the ensemble attached to St Stephen's Cathedral.

Mayseder's performances at various court concerts also need mention since they are of great importance. He was the leading soloist at most of these occasions, which is supported by the fact that he performed more frequently than other contemporaries of his. His first appearance as a soloist, which is traceable in the records of the court chapel, was in 1816;<sup>32</sup> however, according to Sonnleithner,<sup>33</sup> his regular performances as a soloist may be traced to 1810. He was often obliged to participate at representative festivities, the visit of a foreign ruler, or weddings and certain family celebrations.

According to Eduard Hanslick, Mayseder dominated Viennese concert life from 1810 to 1830 as a virtuoso and composer.<sup>34</sup> Highly respected as a musician by Louis Spohr (1784-1859) and later by Joseph Joachim (1831-1907), he showed talent as a violinist at an early age. In 1812, Spohr declared him to be the foremost violinist in Vienna,<sup>35</sup> and although Mayseder was barely 20 years of age, he was frequently invited in social circles to test his artistic creativity against that of Spohr's.<sup>36</sup> At private music parties, Mayseder often performed alongside Spohr, who was based in Vienna between late 1812 and 1815. It is clear that for Mayseder, this must have been a special honour, especially since Spohr quoted in his autobiography:

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<sup>31</sup> Bauer, 'Joseph Mayseder, ein Wiener Geiger der Zeit Beethovens und Paganinis', p. 231.

<sup>32</sup> Ludwig Finscher, (ed.), 'Joseph Mayseder', *Die Musik in Geschichte und Gegenwart* (Kassel, Basel, London, New York, Prag: Bärenreiter and Stuttgart: J. B. Metzler, 2004), vol. 11, p. 1413.

<sup>33</sup> Sonnleithner, 'Joseph Mayseder, biographische Skizze', p. 5.

<sup>34</sup> Hanslick, *Geschichte des Konzertwesens in Wien*, p. 230.

<sup>35</sup> See Kroemer, 'Geiger der Schubertzeit in Wien', p. 17. (Primary source is not indicated).

<sup>36</sup> Alfred Ehrlich, *Celebrated Violinists Past and Present* (London: Strad Office, 1897), pp. 69-70.

At private parties where as the rule, I not only met the above named violinists (such as Seidler, Durand, Polledro etc.), but also the most distinguished of the native violinists Herr Mayseder, and had to compete with all these, my performances met also with special acknowledgement and attention. On these occasions there was at first always a dispute who should begin, for each desired to be the last, in order to eclipse his predecessors.<sup>37</sup>

As an eminently successful teacher, Mayseder boasted the following significant pupils to his name:<sup>38</sup> Vincenz Neuling (1795-1846), Louis Schlösser (1800-1886), Heinrich Panofka (1807-1887), Heinrich Wolff (1813-1898), Anton Michael Storch (1813-1887), Heinrich Wilhelm Ernst (1814-1865), Henri Vieuxtemps (1820-1881), August Ritter von Adelburg (1830-1873), Joseph Joachim (1831-1907), Heinrich Karl Hermann de Ahna (1835-1892), Cesare Trombini (1835-1898) and Miska Hauser (1822-1887). The latter actively promoted Mayseder's music with his concert tours through North and South America in 1840, including Haiti.

From 1817 to 1822, Mayseder organised private concerts consisting of quartets with his pupil, Vincenz Neuling, at Neuling's home. Having gained a considerable degree of local reputation, the programme was later extended in 1815 with the help of Mauro Giuliani (1781-1829) and Johann Nepumuk Hummel (1778-1837), who was replaced by Ignaz Moscheles (1794-1870) in 1818. These important appearances in the Landständischer Saal in the Herrengasse were termed the 'Dukatenkonzerte' since the entry fee was 1 Dukat. At Lent that year, the four *soirées musicales* were held privately at the merchant Rohrer's house for a select audience. The highlights of this collaboration were the concerts in 1818 on 16, 23 and 30 April and 10 May in the Landständischer Saal.<sup>39</sup> Except for Beethoven's new Overture in C major op. 115, the programme consisted exclusively of virtuoso pieces. Mayseder

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<sup>37</sup> Louis Spohr, *Louis Spohr's Autobiography, 1784-1859* (Cambridge, New York: Cambridge University Press, 2009), vol. 1, p. 167.

<sup>38</sup> Other violinists he trained included Sigmund von Braun, Joseph Goldberg, Carl Magnus Haffner, Moritz Wehle, Johann Witt and Joseph Zäch.

<sup>39</sup> See WAMZ, vol. 2, no. 17 (1818), col. 150; WAMZ, vol. 2, no. 18 (1818), col. 158; WAMZ, vol. 2, no. 19 (1818), col. 166; AMZ, vol. 20, no. 25 (1818), col. 455.

performed his Rondo op. 21, variations and the first movement of a violin concerto, followed by the potpourri op. 27. Finally 'La Sentinelle' was played followed by the Concertante Variations on the romance 'Abschied der Troubadours'.<sup>40</sup> Most likely, this involved one of the best ensembles of virtuosi in Vienna during this period. Unfortunately, with Moscheles' departure to London in 1824, these successful events ended. Even the media took an active interest in these concerts and mostly reacted with enthusiasm; for instance in an article from 1818:

A most magnificent concert, which rarely exists anymore (...). This concert created an unfading crown of glory for the three virtuosi (...). The concerts with a tasteful selection and a perfect performance attracted a lot of attention. The unanimous applause of a large crowd is the best evidence for this claim (...) Mayseder literally brought ecstasy with his new Rondo Brillant.<sup>41</sup>

Mayseder was awarded the Freedom of Vienna in 1817 and was appointed Citizen of Honour in the same year. Following his increased success, Mayseder purchased a house on 22 July 1817 in the Naglergasse 307, in the first district (it has been demolished and a new structure currently no. 6 exists in its place), where he lived with his parents, and eventually with his mother in order to support her financially after his father's death in 1823.

Mayseder amassed considerable fortune over the years and in 1833, he purchased a bigger estate, the Haus Stadt 1092 (which at the present day is the Seidlgasse 2). During his first years of marriage, he spent some of the summers in Hütteldorf with his family.

As early as 1817, the following was mentioned about him, with regard to him being both a violinist and composer:

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<sup>40</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 5, p. 249.

<sup>41</sup> Augustin, *Die neuere Wiener Geigenschule*, p. 147.



The public already formed a view on most artists and their work, thus when a new composition is published, the mere announcement in the newspaper is sufficient. This is the case with Mayseder's compositions, especially as we accept this on two accounts; firstly to encourage and give the more talented musicians the opportunity to improve their skills, and secondly for the less talented artists to encourage them to study this broad field in order to bring them happiness and pride.<sup>42</sup>

The venues of Mayseder's public performances included the Großer Redoutensaal, the Kleiner Redoutensaal, Jahn's restaurant, the Burgtheater and the Augarten.

His two known musical journeys<sup>43</sup> were first to Lombardia, Italy in 1818 for six weeks. He had originally planned to travel to England with Hummel. Notwithstanding this, he received the most flattering applause in all the principal cities of Italy and some of Mayseder's first sketches of his Variations op. 40, dedicated to Paganini, were apparently found at Simon Mayr's (1763-1845)<sup>44</sup> estate in Bergamo. Ostensibly, the composer performed this musical piece at Mayr's conservatory with the intention of catching Paganini's attention. To this day, Mayseder's portrait still hangs at the Museo Teatrale alla Scala in Milan and at the Music Academy in Siena. From 12 August to 2 October 1820, he accompanied Neuling to Paris, where he met, among others, Cherubini, Baillot, Baudiot, Habeneck, Herz, Kreutzer, Lafont, Mazas, Reicha, Tolbecque and Viotti. Mayseder's only two concerts, that were very successful, took place in private at a small gathering of distinguished musicians at Baron Braun's and Rodolphe Kreutzer's homes, as Joseph von Sonnleithner points out:

In said place [Paris], Mayseder never performed in public, only in private at Baron Braun's and Kreutzer's. This has been noted with regret by the French side. Among those in the audience were the first prospective artists of

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<sup>42</sup> Hellsberg, *Joseph Mayseder*, part 3, p. 56.

<sup>43</sup> According to Dr Hauser-Köchert.

<sup>44</sup> German opera composer who moved to Bergamo in 1802 and was appointed *maestro di cappella* at the Cathedral of Bergamo.

France (...). Mayseder performed his fifth and sixth String Quartet and his Concerto in A minor with several variations. The applause was aimed equally at the violinist and the composer.<sup>45</sup>

Mayseder's modest and restrained manner, devoid of all artificial show, prevented him from organising his own public concert in Paris. Marie Jurié von Lavandale's biography,<sup>46</sup> describes him as being realistic but with a buoyant spirit that helped him cope with all calamities. His relatives were winegrowers and Mayseder seems to have had a down-to-earth artisan personality. By nature, he was generous and affectionate, and the shade and substance of each of his personality traits was faithfully reflected in his behaviour. Accordingly, he was modest about his success, luck and wealth, and reportedly remained gentle and unpretentious. Mayseder was a flourishing artist, even beyond Vienna, a virtuoso, a member of the court chapel and a house owner, but still remained a simple and submissive person throughout his life. He visited Paris and its suburbs and met Duchess Angoulême (1778-1851), the Dauphine of France and Marie Antoinette's daughter. On his return journey, he stopped at Brussels and then met his uncle, Anton Radl, in Frankfurt. On his return to Vienna, Mayseder continued with his regular concerts in the Großer Redoutensaal with all significant success. Subsequently, he limited his performances to Vienna and its suburbs, apparently dismissing the musical journeys of his virtuoso contemporaries. This could have been due to his intentions to withdraw from public concert life in the near future, although Mayseder held in his day a very distinguished position in Viennese musical circles as the following review emphasises:

Herr Mayseder delighted the audience with his charming, unsurpassable violin performance in an extraordinary way. One cannot imagine a higher degree of delicacy, charm and skilfulness and without a doubt, this winter it will be very difficult to find one's fortune after this wonderful performance. His brilliant skilfulness, his

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<sup>45</sup> Bauer, 'Joseph Mayseder, ein Wiener Geiger der Zeit Beethovens und Paganinis', p. 234.

<sup>46</sup> Marie Jurié von Lavandale, 'Die Familie Mayseder' (typescript in private possession of Dr Hauser-Köchert, Vienna).

marvellous agility, especially his bowing technique, his incredible staccato and his naive nature when playing ornaments and using embellishment in order to shade his performance, all of these are certain traits that we have not yet found in a musician for quite a while. The applause this virtuoso received was exceptional (...). One might have imagined that this important violin player made every possible effort not to disappoint the audience and meet their expectations. He performed a brand new Allegro, which was part of his composition. The composition was suitable to show off his virtuosity, despite the style being slightly old-fashioned. His playing however, raised much enthusiasm. His fingers appeared to be possessed of the most soulful feeling, enchanting the audience with irresistible power.<sup>47</sup>

This Viennese newspaper's review forms a good impression of Mayseder's performance at the Kärntnertortheater on 15 December 1823, a concert that was organised by Moscheles. According to the *Allgemeine musikalische Zeitung*,<sup>48</sup> Mayseder performed variations on a Danish song; these were his Variations op. 33 in A major. The second paragraph of the article is from another performance on 27 December 1823, this time organised by Mayseder himself at the Kärntnertortheater. It is difficult to establish which Allegro Mayseder performed.

The most interesting and productive reports about Mayseder however, were those associated with his virtuosity as he matched a certain prototype that was connected to the lifestyle of that period. His views on music, his performance practice and especially his organisation of benefit concerts were deeply attached to the tradition of that era as these events were part of the musical life in Vienna. Mayseder was essentially a virtuoso, imaginably one of the most sublime artists and he undoubtedly depended on his success with the audience.

In 1824, Mayseder met Caroline Tiller (1802-1880), daughter of Casimir Tiller, who was employed by Prince Grassalkovich. In spite of being relatively busy with many performances, Mayseder married Caroline, aged 23, on 13 April 1825, and had four children

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<sup>47</sup> Der Sammler, vol. 16, no. 4 (1824), p. 16.

<sup>48</sup> AMZ, vol. 26, no. 3 (1824), cols. 43-4.

with her, though his son Rudolf and daughter Helene, both died after their births in 1837. His other daughters Josephine (1826-1917) and Caroline (1829-1898), who took piano lessons, were Mayseder's pride and joy.

In 1825, Mayseder joined a new ensemble, a piano trio, with the support of the pianist Carl Maria Bocklet (1801-1881) and the cellist Joseph Merk (1795-1852). The last was a member of the Hofmusikkapelle and by then, considered as one of the most prominent, internationally known cellists. Their inaugural performance took place on 11 April 1825 in the Landständischer Saal, and was praised and acknowledged.<sup>49</sup> Organised by Merk, they possibly performed Mayseder's Trio op. 41 in F major, which was composed on 22 March 1825.

Interestingly, in 1830, at the Concerts Spirituels, this ensemble performed Beethoven's Triple Concerto op. 56, which Schuppanzigh premiered in 1808 at the summer Augarten concerts and which was never played since. This time, the revival of the piece was received with great acclaim. The last appearance of these three artists occurred on 9 August 1842 at a court concert in Schönbrunn, where they performed a piano trio<sup>50</sup> by Mayseder. This was possibly also Mayseder's last concert in public, as there is no record or evidence of any more performances since.

An event on 16 March 1828 changed solo violin recitals in Vienna: the arrival of Niccolò Paganini (1782-1840), who was invited to the city by Prince Metternich (1773-1859). Staying in Vienna until July, Paganini travelled across Europe with a six-and-a-half-year long tour that started in Vienna and ended in Paris in September 1834. During the two-and-a-half-year period between August 1828 and February 1831, he stopped in 40 major cities in Germany, Bohemia and Poland before ending the tour in Strasbourg. This was followed by

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<sup>49</sup> AMZ, vol. 27, no. 21 (1825), col. 346.

<sup>50</sup> Most likely they performed Mayseder's Piano Trio no. 3, op. 58, which was composed in 1841.

tours in Paris in 1834 and Britain. William à Beckett stresses Paganini's influence in his biography:

In Vienna, Paganini gave many concerts with a success equal, if not superior to any which had hitherto attended his exertions. His performance excited all the most distinguished professors and connoisseurs of this critical city. All idea of competition seemed hopeless; and their greatest violinist, Mayseder, as soon as he had heard him, with ingenuousness which did him honour, wrote to a friend in London, that he might now lock up his violin whenever he liked.<sup>51</sup>

Mayseder quickly realised the significance of all the phenomena which accompanied *Paganini's* stay and therefore the latter no longer felt lonely in Vienna. People, including Mayseder, were impatient to hear Paganini and the initial concert took place on 29 March 1828<sup>52</sup> and the excitement was attested by this article that appeared the following day in the *Wiener allgemeine Theaterzeitung*:

To analyse his performance is sheerly impossible and numerous rehearsals avail but little. When we say he performs incredible difficulties with as clear and pure an intonation as another, when we say that in his hands the violin sounds more beautiful and more moving than the human voice (...) when we say that every singer can learn from him, this is still inadequate to give a single feature of his playing. He must be heard, and heard again, to be believed.<sup>53</sup>

Mayseder's distinguished position in the Viennese musical circles was noticed straight away by Paganini, who deeply admired him. Reportedly, the first time he heard Mayseder play on his Zanolli violin (he previously owned a Guarneri), Paganini stated that he had great respect

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<sup>51</sup> William à Beckett, *A Universal Biography: including scriptural, classical and mythological memoirs, together with accounts of many eminent living characters* (London: Mayhew, Isaac and Co., 1834), p. 325.

<sup>52</sup> AMZ, vol. 30, no. 19 (1828), pp. 308-10.

<sup>53</sup> Quoted in Campbell, *The Great Violinists*, p. 40; the original source is not given.

for this colleague.<sup>54</sup> He acknowledged Mayseder's brilliant technique and style of playing. It then becomes clear that their relationship intensified as Paganini even performed his concerts for the second time at Mayseder's home. Moreover, Paganini sent his signed portrait to the Viennese artist in 1835 and it was also said that he would leave his precious violin to Mayseder, all of which certainly emphasised his tremendous admiration.

In addition to being close to Paganini, Mayseder was also known to be Beethoven's good friend. Beethoven met him around 1800 through the violinist Schuppanzigh. Mayseder frequently appears as an author and a subject in Beethoven's conversation books.<sup>55</sup> Significantly, all of Beethoven's first eleven quartets were performed by Mayseder<sup>56</sup> and according to Leopold von Sonnleithner,<sup>57</sup> Mayseder was particularly well known for his performance of the quartet op. 127, which unfortunately was not well received by his audience and generally viewed as incomprehensible by its first listeners. Apparently, there is a portrait of these two artists together, perhaps an indication of their deep friendship.<sup>58</sup>

Interestingly, Mayseder withdrew from performing in public after Paganini's arrival in Vienna in 1828. Clearly, he must have felt slightly intimidated by this extraordinary artist, preferring to perform in private and concentrating more on his quartet evenings.

Nevertheless, Mayseder organised a double concerto with Merk on 11 May in 1832 in one of the largest concert halls in Vienna, the Großer Redoutensaal. It must be mentioned that four years earlier, Paganini had performed here in harmony with other instrumentalists, and post his departure, Mayseder probably felt comfortable enough to return to the stage again. The following article provides evidence that the Viennese audiences still continued to appreciate Mayseder as a musician:

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<sup>54</sup> According to Dr Hauser-Köchert.

<sup>55</sup> These conversations were mainly trivial and of social nature.

<sup>56</sup> See Vanessa Devaux, 'Ignaz Schuppanzigh's Chamber Concert Series in Vienna from 1823-1824' (BMus diss., University of Cardiff, 2007).

<sup>57</sup> Sonnleithner, 'Joseph Mayseder, biographische Skizze'.

<sup>58</sup> According to Dr Hauser-Köchert; the portrait is possibly in her possession.

When artists such as Mayseder and Merk announce a concert, they do not have to make every effort to attempt to give away hundreds of free concert tickets for a full audience in a small hall; they pick the largest concert hall that Vienna possesses and it is overfull (...). Mayseder, Merk, Bocklet, Titze, Klein and other popular artists were heard. Mayseder, who very rarely, unfortunately too rarely, performs in public, was showered with applause; nobody can play more graciously than him, and he is and will remain the king of the violinists.<sup>59</sup>

It is safe to say that Mayseder achieved fame primarily as a violinist and as a composer; eventually in his later years he turned more to quartet performances. Of great importance were the recitals at the beginning of the 1820s until 1837 at Ignaz Dembscher's, a government official, a good friend and an admirer of Beethoven. Above all, Mayseder's quartet performances were intimately bound with Beethoven's music. This image of Mayseder's string quartet which ran from 1817 to 1860 was a strictly private one. He never performed in public with his quartet during this period except in 1817 and 1819, within the frame of his own concerts. In 1835, Mayseder became a soloist to the Emperor Ferdinand I and a year later, the Musical Director of the Hofkapelle.

#### FINAL YEARS (1837-1863)

In this final period of his life, Mayseder withdrew completely from performing in public. His last solo concert was on 12 April 1837 in the Kleiner Redoutensaal. Organised with the help of Joseph Merk (1795-1852), Klara Heinefetter (1816-1857) and the harpist Elias Parish-Alvars (1808-1849), also performed. Aged 48, Mayseder retired from concert life and the audience did not suspect at this time that this concert marked his farewell to an admiring public. Ignaz Xaver Eybler commented:

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<sup>59</sup> AMA, vol. 4, no. 21 (1832), col. 68.

His tone is full and round, underlined with an elegant metallic sound of the highest purity, virtuosity, elegance, nobility, taste, delicacy, honesty and expression (...).<sup>60</sup>

Further, the following comment regarding his last performance on 12 April 1837 in the Kleiner Redoutensaal, praises Mayseder as an artist. He played his Concertino no. 2 op. 53 and his Variations op. 54:

Everything that is associated with art such as beauty, surprise, nobleness and kindness, is developed by these two performers [Mayseder and Merk], therefore they were showered with applause.<sup>61</sup>

Mayseder's and Merk's concerts have become such a substantial sound celebration for Viennese music lovers, in the same way as the Prater trip is associated with Easter Monday (...) How Mayseder plays? The way Mayseder always plays. This would already have been brilliant; indeed, today his playing was even more sublime, more enchanting than usual. (...) Mayseder has not lost his place in the world of the art and holds a high position which is emphasised by the enthusiasm of the audience.<sup>62</sup>

Occasionally, Mayseder also accompanied great singers, for instance within the scope of Carl Otto Ehrenfried Nicolai's (1810-1849) concert on 28 March 1842, where he played the solo violin part in the Mozart aria 'Non temer, amato bene' K490.<sup>63</sup> Strikingly, this occurred after his withdrawal from public concert life and was one of the last occasions in Mayseder's life where he performed in public.

One of the most significant personalities was about to end his public performances, without anyone suspecting his departure. *Blackwood's Edinburgh Magazine* quoted the following:

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<sup>60</sup> Bauer, 'Joseph Mayseder, ein Wiener Geiger der Zeit Beethovens und Paganinis', p. 235.

<sup>61</sup> AMA, vol. 9, no. 17 (1837), p. 68.

<sup>62</sup> Der Humorist, no. 46 (1837).

<sup>63</sup> According to Hellsberg, *Joseph Mayseder*, part 2, p. 36.



The most popular violin composer now in Germany or in Europe in 1837 is Mayseder. His style is singularly, yet sometimes showily toilsome. As Spohr's is the labor of science, Mayseder's is the labour of brilliancy. His works are strictly for the fashion of the time; popular airs with showy variations, some feeble and affected, but some unquestionably of remarkable richness, variety and subtlety. His air with variations, dedicated to Paganini, the 'pons asinorum' of our amateurs, is a well known specimen of all those qualities, and is even a happier specimen of Paganini's style than any published composition of the great violinist himself.<sup>64</sup>

Mayseder eventually became an honorary member of several musical bodies such as the citizen of honour at the Steiermärkischer Musikverein in 1821, member of the Kirchenmusikverein am St. Martinsdom in Preßburg on 18 January 1835, member of the Pesther and Ofner Musikverein in October 1838, Congregazione ed Academia di Santa Cecilia in Rom on Oktober 1839, member of the Galizischer Musikverein in Lemberg and the Gesellschaft der Musikfreunde in 1852, and the Akademie der Tonkunst on 31 October 1852. He also received the Order of Franz Joseph in 1862.

In 1841, Mayseder sold his residence in the Naglergasse, moving into a more beautiful house 'auf dem Neuen Markt' No. 15 in 1844. Both of his daughters got married in this late period of his life; Josephine married Alexander Kusziewski in 1847 and her sister Caroline married Alexander Köchert<sup>65</sup> three years later in 1850. From summer 1843 to May in 1856, Mayseder held quartet evenings at Fürst Constantin Czartoryski's (1774-1860) home with the help of Durst, Strebinger, Dobihal and Borzaga. Deeply devoted to the performance of quartets, Mayseder merely performed in a small circle, mostly at his friends' residences. Mayseder never participated in public quartet performances except in his early years with Schuppanzigh; occasionally, he presented one of his own quartet compositions within one of his organised concerts and preferred to perform in private circles, which he continued until the end of his life. Berlioz, who visited Vienna in 1845-46, described Mayseder as a superior

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<sup>64</sup> W. Blackwood Ltd., *Blackwood's Edinburgh magazine*, No.1 (1837), vol. 4, p. 101.

<sup>65</sup> Imperial and royal court jeweller (1825-1879); in 1828 he began his first violin lessons with Mayseder.

violinist, implying that this quartet was performed in a very private circle once a week, to which the Prince<sup>66</sup> invited around five guests only:

It takes a talent as exceptional as Ernst's to attract attention at all in Vienna, where one hears so many eminent violinists, not counting the remarkable players who live there. Among the latter, I would single out Mayseder, a player of long-established and well-deserved reputation; the young Joachim, a name that is beginning to count, and Hellmesberger, son of the leader of the Kärntnerthor. Mayseder is a brilliant violinist, correct, poised, elegant, supremely assured. (...) Mayseder is the leader of Prince Czartoryski's admirable quartet; his second violin is Strebinger, his viola Durst and his cello Borzaga. All four are members of the Imperial Chapel. This quartet is one of the best things to be heard in Vienna, and fully justifies the religious attention with which the Prince and a select audience listen to them once a week performing the masterpieces of Beethoven, Haydn and Mozart.<sup>67</sup>

Further, this is another of these rare reviews on Mayseder's quartet playing in 1844 at Prince Czartoryski's home:

(...) Unexpectedly, I was invited to a musical highlight that takes place every Thursday at Prince Czartoryski's under the direction of Mayseder. The performance of three quartets by Haydn, Mozart and Beethoven was perfect. Mayseder was completely in control of his instrument, the most difficult parts seemed to be 'performed easily' [Spielwerk], which made it possible to solely concentrate on his performance (...). Considering the compositions by Mayseder I have already heard before, I also have to emphasise his elegant solo performance; but today he utterly convinced me that he can be much more than this, as his quartet-playing is highly sophisticated, representing more than mere virtuosity.<sup>68</sup>

Around this time, Mayseder's favourite composers consisted of Spohr (1784-1859), Onslow (1784-1853), also Mendelssohn (1809-1847) and occasionally Schumann (1810-1856).

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<sup>66</sup> Prince Konstanty Adam Czartoryski (1774-1860) was an officer and art collector resident in Vienna.

<sup>67</sup> David Cairns, *The Memoirs of Hector Berlioz* (London: The Camelot Press, 1969), pp. 378-9.

<sup>68</sup> Ferdinand Simon Gassner, *Zeitung für Deutschlands Musik-Vereine und Dilettanten* (Karlsruhe: C. F. Müller, 1845), vol. 4, p. 198.

Furthermore, Mayseder deeply admired Richard Wagner (1813-1883) and was in favour of Anton Bruckner (1824-1896). Almost every second day he attended theatre performances or concerts, being very fond of Wagner's operas.<sup>69</sup> Most concerts included some of his friends and violinists in Vienna as well as musicians from abroad such as Joseph Böhm (1795-1876), Alexander Boucher (1778-1861), Ole Bull (1810-1880), Franz Clement (1780-1842), Jakob Dont (1815-1888), Heinrich Friedrich Ernst (1814-1865), Ernst Fesca (1789-1826), Ferdinand Fränzl (1770-1833), Joseph Ghys (1801-1848), Georg Hellmesberger (1800-1873), Charles Lafont (1781-1839), Carl Joseph Lipinski (1790-1861), Louis Maurer (1789-1878), Jacques Féréol Mazas (1782-1849), Bernhard Molique (1802-1869), Antonio James Oury (1800-1883), Franz Xaver Pecháček (1793-1840), Johann Peter Pixis (1788-1874), Giovanni Battista Polledro (1781-1853), Felice de Radicati (1778-1823), Pierre Rode (1774-1830), Pietro Rovelli (1793-1838), Léon de Saint-Lubin (1805-1850), Carl August Seidler (1778-1840), Joseph Slavik (1806-1833), Henri Vieuxtemps (1820-1881), Franz Weiss (1778-1830), Anton Wranitzky (1761-1820) and Friedrich Wranitzky (1789-1839).

Mayseder's fame never truly penetrated beyond Austria's borders, but he was very highly appreciated in Vienna as the leading soloist and performer, which the following article from 1854 expresses:

Among the special musical attractions which Vienna possessed in 1844 (and happily still possesses in 1852) was the violin-playing of Herr Mayseder. This was a pleasure all the more choice because it has been rarely, if ever heard, except in the Austrian capital. In the joint character of *virtuoso* and composer, Herr Mayseder might have delighted Europe, as a Viotti and a De Beriot have done, with the fascination of a talent as elegant as it is individual: he had not preferred that easier part and easier life of Art which belong to residence in a chosen place, among a chosen circle, to a wider chase of those dreams of rivalry, profit, and glory, which are rarely fulfilled, without a sufficient number of thorns being found in the crown. When I was in Vienna this exquisite

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<sup>69</sup> According to Lavandale's essay, in 1857, Mayseder attended the Tannhäuser performance in the Theater in der Josephstadt.

artist might be heard playing a *solo* every night when a *ballet* was transacted by the elderly and bony crew, who in 1844 figured as Nymphs, Beauties, Graces, and Muses, at the *Kärnthner Thor* Opera House. There was no great stimulus at such a time of year, and with such forms and gesticulations on the stage to accompany, for a *virtuoso* to play his best. No one except a German would have played carefully, even-or, perhaps, at all, under such circumstances. Yet those *solos* by Herr Mayseder are among the best exhibitions of their kind that I ever enjoyed. The ease, the precision of accent, totally distinct from French piquancy or Italian intensity, the game and delicate grace, and the sufficient exhibition of the violin thrown into them, were as delightful as the pleasantest scene in one of M. Auber's operas, or the most finely-finished and fantastically-decorated *aria* sung by a Cinti Damoreau or a Sontag.

The same attraction as belongs to high breeding, select and well-fancied diction, sweetness of voice and kind courtesy of demeanour in society (and who can resist them?) attaches itself to music of this quality. And, as in the world, after our having on trust endured much violence and uncouthness, because they demand our admiration as signs of Genius, such amenities of manner become doubly welcome, so also in the study of Art, there comes a time at which the power of ugliness to charm, of emptiness to seem profound, and of that which is intelligible to pass for idea, ends, and at which suavity, form, taste, and polish, acquire a value from the contrast, which they did not possess in our more credulous days of youthful high spirits and inexperienced faith (...).

To return to Herr Mayseder, a historian of German Violin-playing, or a lecturer on a style in Music, might find it interesting and profitable to take him as the German point of departure for a comparison betwixt the spirit of the South, and the spirit of the North, in Music. The popular polish and brilliancy, not excluding grandeur in execution, which has been long ascribed to the Vienna players as a characteristic (and of which we have so perfect an example Herr Thalberg), is not altogether an affair of mode, depending on the patronage of a Thun, Kinsky, Esterhazy [sic], Metternich, or other noble amateur. It is like the vocal dispositions of the Italians, and the rhythmical propensities of the French, an affair of organisation.

North Germany has not produced anything so warm, so impassioned, and withal so elegant, in executive music, as the violin-playing of Herr Ernst. The excellent solidity, intellectual pertinence, and masterly completeness of its artists as a group, distinguish them, in turn, no less honourably (...).

Whatever be his (Mayseder) place as a player, or his value as specimen or an illustration, it seems to me that he has not been sufficiently valued as a writer.

No one would dream of comparing his violin *solos* with those of Dr Spohr, or of Herr Molique, in point of solid composition. He has not the richness and continuity of symphonic resource which distinguish the author of "Faust" and "Jessonda". He is less quaintly clever than the capital concert-master from Stuttgart. Yet Herr

Mayseder's *solos* must not be scorned as shallow-while they display an elegance and felicity of melody, graceful or grandiose, as may be required, which are not found in the violin music of the *Kapellmeister* of Cassel, his *duetts* [sic] for two violins excepted. Hackneyed as were Herr Mayseder's compositions some five and twenty years since, they still make part of the first-class violinist's repertory.

There is nothing for the instrument fresher and more effective than his airs with *Variations*, *Polonaises*, and *Rondos*. The themes of most of these have a style and a spirit, and the passages a natural and genial brilliancy, that raise them far above the worthless efforts of those who string together a few extravagant phrases, to exhibit such individual powers over the bow and strings as they may have mastered. Again, there is chamber music by Herr Mayseder, as for instance, his first and second pianoforte Trios, and his pianoforte Sonatas with the violin in E-flat major, and in E minor, which is worthier, of its showy order, than most other music of the kind in existence. The works just named may be resorted to not only long after similar essays by Kalkbrenner, Pixis, and others, are forgotten, but they will outlive the oppressive pianoforte *Trios* and *Duetts* [sic] which Taubert and Lachner, even Spohr, have deposited in the midst of the world of serious players, with as much solemnity and circumstance as if they contained fresh ideas and forms. It should be remembered lastly, that Herr Mayseder is a quartet player of the first class-trained under a *Gamaliel* no less eminent than Herr Schuppanzigh by whom Beethoven's best quartets were prepared and performed in Beethoven's presence.

Of Herr Mayseder's quartet playing, however (which of late years has been restricted to a few private circles), I can only speak by report. The solo performances I heard, spoke too clearly to be misunderstood, warranting for him every good quality which taste, intelligence, sensitiveness of phrasing, and discretion in *tempo*, could bring to bear on classical music.<sup>70</sup>

Sixty-seven of Mayseder's compositions were published with opus numbers, primarily intended for his own performance, including three violin concertos, two concert pieces, two divertimenti, six polonaises, five rondos, two sonatas, two potpourris, eight string quartets, five quintets, 23 sets of variations, even one mass and several other compositions. From 1800 to 1828, Mayseder performed over 60 times in public. In 1862, Mayseder conducted his Mass in E-flat major (its first performance was on 18 June 1848 at the Hofburgkapelle) for the last

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<sup>70</sup> Henry Chorley, 'A Glance at Vienna', *Modern German Music* (London: Smith, Elder and Co., 1854), vol. 2, pp. 137-44.

time in the Pfarrkirche zu Altmünster. Without a doubt, this became Mayseder's most endearing piece of music, being performed once a year on New Year's Day until 1940 in the Hofkapelle in Vienna.

Throughout his life, Mayseder enjoyed very good health. Unusually, in November 1863, Mayseder suffered from a cold, which turned into pneumonia and in a few days, on 21 November, he passed away at home, aged 74. Sadly, in a fever just before his death, Mayseder repeatedly pretended to play the violin, as he had done at a very young age when he was imitating street musicians with two wooden sticks. Mayseder's funeral took place on 24 November 1863 in the Augustinerkirche, which attracted a large number of musicians, artists, friends and admirers. Mayseder was taken to the Matzleinsdorfer cemetery; finally, he was transferred to a grave of honour at the Zentralfriedhof in Vienna. His wife, Caroline outlived him, dying in 1880. Unquestionably, Mayseder was a distinguished master of his instrument and a popular hero whose example was widely copied and honoured by many young violinists.

It is remarkable that Mayseder was still praised and remembered 50 years after his death as evident in the following article of the *Österreichische Illustrierte Zeitung*:

Among the artists in Vienna, who worked in the widely ramified area of music or just reproduced music in order to become famous and popular, the violinists always held a privileged position. At the end of the eighteenth century, once virtuosity mostly has been promoted by foreign artists such as Ferrari, Lolli, etc., the first Viennese violinists emerged, such as Dittersdorf and Anton Wranitzki, who were conveniently regarded as the main founders of the Viennese School that still flourishes to this very day. After these two, Schuppanzigh emerged, who is well known through Beethoven biographies, and after him his pupil Mayseder emerged, whose artistic personality will be examined now. (...) The young Mayseder already held concerts as early as 1804 and 1805 as independent virtuoso, and was praised by Spohr, Karl Maria von Weber, later even by the violin-playing human devil Paganini. Mayseder's glory days as a bravura player, however, were from 1819 to 1830. Certainly, his virtuosity was to a lesser extent focused on classicism, but on superficial dalliances and musical embellishments as it was common at that time, such as the ones that could be found in polonaises, rondos and various variations.

Therefore, Mayseder's high competence was brought into service, which in the light of Spohr's judgement was filled with beauty and purity of sound, certainty and elegance in performance, warmth and energy were less noticeable. In the so-called Dukatenconcerts that Mayseder organised with the help of Moscheles and Giuliani in the Landständischer Saal in the Herrengasse (1818), this way of music making reached its peak (...) he was very fond of performing quartets, which brought him recognition and friendship as he was especially admired by the Prince Czartoryski. Due to Mayseder's quiet, almost timid nature, he was mostly reluctant to attend all great ceremonies and perhaps this explains why he did not travel abroad for concert tours and ultimately did not organise that many concerts in Vienna (...). Mayseder, a true child of the 'vormärzliche Biedermeierei' has experienced the highlights of this period and the decay, as he died on 21 November 1863 when a new era had already begun (...). Nevertheless, his fame spread abroad, probably with the help of his pupils and admirers, who did not get tired to praise the great achievements on the violin of this modest Viennese artist (...). Nowadays, the quickly forgotten posterity remembers him more by an alleyway that now bears his name than by his musical achievements. And yet his talent for composing was remarkable: violin sonatas, etudes, and concertos etc., which in his day were much-valued and frequently performed, were composed en masse (...). Without a doubt, some enchanting violin sounds that are produced nowadays by younger Viennese violinists contain some elements of that mysterious purity and beauty that was associated with Mayseder's sound.<sup>71</sup>

Rather sympathetically the article describes Mayseder's life and outlines his achievements. Mayseder, whose brilliance and elegance of execution won for him the foremost position on the concert stage in Vienna, was one of the most significant Viennese violinists in the first half of the nineteenth century.

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<sup>71</sup> Danhelovsky, 'Ein Geiger aus Alt-Wien', p. 209.

## Chapter 2

### **Joseph Mayseder the violinist and composer**

This chapter will give an overview of Mayseder's compositions and provide an insight into the composer-performer relationship. This section deals with nineteenth-century concert life in Vienna and the roles and relationship of the composer and performer. The most important aspects of Mayseder's compositions are examined, which contribute to the general view of compositional styles and performance studies in the first half of the nineteenth century.

Initially, the author compiled a list with all the compositions in chronological order. For a better understanding of the different types of compositions, they have been divided into ten categories that will be outlined and assessed. In addition, the role of Mayseder's various publishers will be explored. The next section of the chapter attempts to draw particular attention to the characteristics of the early nineteenth-century musical ideals that Mayseder employed in his pieces. Significantly, Mayseder primarily wrote music for his own concerts which makes it slightly easier to get an idea of his style and musical skills.

Further, these key issues relevant to understanding the intentions of Mayseder's compositions are discussed in detail, in an attempt to reconstruct his practices. Exploring this issue requires speculation about Mayseder's playing technique as it can only be traced back and analysed through his compositions; however what can be discerned offers a significant reference point for acquiring an exclusive image of Mayseder's performance practice and technical skills, and can be embedded in the context of early nineteenth century musical practices in Vienna. It further redresses the gap in the literature by exploring these key compositional elements in order to get a better idea of the performance practice and violin repertoire of this era. Finally, contemporary reviews on Mayseder's playing have been compiled and listed; these normally reflect general impressions.



## DATES OF COMPOSITIONS

In order to provide an overview of Mayseder's musical works, this part will provide a listing of his complete works in chronological order, where the date of composition is known, or can be suggested.

1803

- 1.) STRING QUINTET for 2 Violins, 2 Violas and Violoncello (F minor)

[Date of composition is noted at the beginning of the autograph]

1805

- 2.) CONCERTO for Violin and Orchestra (D major)

[Date of composition is noted at the beginning of the autograph]

1806

- 3.) VARIATIONS for Violin and String Trio Op. 1 (E minor)

[Date of first edition]

- 4.) VARIATIONS for Violin, Viola and Violoncello Op. 2 (E minor)

[Possibly composed in 1806]

- 5.) STRING QUARTET No. 3 for 2 Violins, Viola and Violoncello Op. 7 (A-flat major)

[Date of composition is noted at the beginning of the autograph]

1808

- 6.) VARIATIONS for Violin and String Quartet Op. 25 (F major)

[Date of composition is noted at the beginning of the autograph]

1809

7.) CONCERTO No. 2 for Violin and Orchestra Op. 26 (E minor)

[Date of composition is noted at the beginning of the autograph]

1810

8.) STRING QUARTET No. 1 for 2 Violins, Viola and Violoncello Op. 5 (A major)

[Date of first edition]

9.) STRING QUARTET No. 5 for 2 Violins, Viola and Violoncello Op. 9 (D major)

[Date of composition is noted at the beginning of the autograph]

1811

10.) STRING QUARTET No. 2 for 2 Violins, Viola and Violoncello Op. 6 (G minor)

[Date of first edition]

1812

11.) CONCERTO No. 3 for Violin and Orchestra Op. 28 (D major)

[Date of composition is noted at the beginning of the autograph]

12.) VARIATIONS for Violin and Guitar Op. 3 (A major)

[Date of first performance]

1813

13.) POLONAISE No. 1 for Violin and Piano Op. 10 (A major)

[Date of first edition]

14.) CONCERTO No. 1 for Violin and Orchestra Op. 22 (A minor)

[Date of composition is noted at the beginning of the autograph]

15.) POTPOURRI No. 1 for Violin and String Quartet Op. 27 (G major)

[Date of composition is noted at the beginning of the autograph]

## 1814

16.) STRING QUARTET No. 4 for 2 Violins, Viola and Violoncello Op. 8 (F major)

[Date of composition is noted at the beginning of the autograph]

17.) VARIATIONS for Violin and String Trio Op. 4 (D minor)

[Date of composition is noted at the beginning of the autograph]

18.) CONCERTANTE VARIATIONS for Violin and Piano Op. 14 (D major)

[Date of first edition]

## 1815

19.) POLONAISE No. 3 for Violin and String Quartet Op. 12 (E major)

[Date of composition is noted at the beginning of the autograph]

20.) POLONAISE No. 2 for Violin and String Quartet Op. 11 (E-flat major)

[Date of composition is noted at the beginning of the autograph]

## 1816

21.) VARIATIONS 'Partant pour la Syrie' for Violin and String Quartet Op. 15 (D major)

[Date of composition is noted at the beginning of the autograph]

22.) POLONAISE No. 4 for Violin and String Quartet Op. 17 (D minor)

[Date of composition is noted at the beginning of the autograph]

23.) POLONAISE CONCERTANTE No. 5 for Violin and Piano Op. 19 (F minor)

[Date of composition is noted at the beginning of the autograph]

24.) SONATA No. 1 for Violin and Piano Op. 13 (E-flat major)

[Possibly composed in 1816]

## 1817

25.) CONCERTANTE VARIATIONS for Violin and Piano Op. 16 (A major)

[Date of first edition]

26.) VARIATIONS on 'La Sentinelle' for Violin and String Quartet Op. 18 (C major)

[Date of first edition]

27.) RONDO for Violin and String Quartet Op. 21 (A major)

[Date of composition is noted at the beginning of the autograph]

28.) CONCERTANTE VARIATIONS for Piano and Violin (C major)

[Date of first edition]

## 1818

29.) VARIATIONS for Violin and Orchestra (A minor)

[Date of composition is noted at the beginning of the autograph]

30.) STRING QUARTET No. 6 for 2 Violins, Viola and Violoncello Op. 23 (G major)

[Date of composition is noted at the beginning of the autograph]

31.) CONCERTANTE VARIATIONS for Violin and Piano Op. 20 (A minor)

[Date of first edition]

32.) CONCERTANTE VARIATIONS for Voice, Piano, Guitar and Violin (F major)

[Date of first edition]

## 1820

33.) VARIATIONS for Violin and String Quartet Op. 33 (A major)

[Date of composition is noted at the beginning of the autograph]

34.) TRIO No. 1 for Piano, Violin and Violoncello Op. 34 (B-flat major)

[Date of composition is noted at the beginning of the autograph]

35.) CONCERTANTE VARIATIONS for Piano, Violin, Viola and Cello Op. 24 (F major)

[Date of first edition]

36.) SIX ETUDES for Solo Violin Op. 29

[Date of first edition]

37.) RONDO No. 2 for Violin and Orchestra Op. 36 (A major)

[Date of first edition]

38.) VARIATIONS for Piano 'Vaterländischer Künstlerverein'

[Possibly composed around 1820-1824]

## 1821

39.) VARIATIONS for Violin and Orchestra Op. 40 (E major)

[Date of composition is noted at the beginning of the autograph]

40.) POLONAISE No. 6 for Violin and Orchestra/ String Quartet Op. 38 (A major)

[Date of composition is noted at the beginning of the autograph]

41.) 3 DUOS for 2 Violins Opp. 30, 31, 32

[Date of first edition]

## 1822

42.) DIVERTIMENTO No. 1 for Violin and Orchestra Op. 35 (D major)

[Date of composition is noted at the beginning of the autograph]

43.) PAS DE DEUX for Orchestra (D minor)

[Date of composition is noted at the beginning of the autograph]

1823

44.) CONCERTANTE VARIATIONS for Violin and Piano Op. 37 (C major)

[Date of first edition]

1824

45.) ADAGIO for Solo Violin and Orchestra (E major)

[Date of composition is noted at the beginning of the autograph]

46.) CANON for 3 Voices (D major)

[Date of composition is noted at the beginning of the autograph]

47.) DIVERTIMENTO No. 2 for Violin and Piano Op. 39 (C major)

[Date of composition is noted at the beginning of the autograph]

48.) 12 LAENDLER for Violin and Piano

[Date of first edition]

1825

49.) TRIO for Harp, Violin and Horn Op. 41 (F major)

[Date of composition is noted at the beginning of the autograph]

1826

50.) GREAT CONCERTPIECE (GROßES KONZERTSTÜCK) No. 1 for Violin and  
Orchestra/ String Quartet/ Piano Op. 47 (A major)

[Date of composition is noted at the beginning of the autograph]

51.) SONATA No. 2 for Violin and Piano Op. 42 (E minor)

[Date of first edition]

1827

52.) VARIATIONS for Violin and Orchestra Op. 43 (D major)

[Date of composition is noted at the beginning of the autograph]

53.) VARIATIONS for Violin and Orchestra Op. 44 (D major)

[Date of first edition]

54.) VARIATIONS for Violin and Orchestra Op. 45 (E major)

[Date of composition is noted at the beginning of the autograph]

1829

55.) FUGUE for 4 Voices (F major)

[Date of composition is noted at the beginning of the autograph]

56.) STRING QUINTET No. 1 for 2 Violins, 2 Violas and Violoncello Op. 50 (E-flat major)

[Date of composition is noted at the beginning of the autograph]

57.) RONDO CONCERTANT No. 3 for Violin and Piano Op. 46 (G major)

[Date of first edition]

1830

58.) KRÖNUNGSRONDO No. 4 for Violin and Orchestra Op. 49 (A major)

[Date of first edition]

59.) POTPOURRI for Violin and Piano Op. 48 (G major)

[Date of first edition]

1831

60.) STRING QUINTET No. 2 for 2 Violins, 2 Violas and Violoncello Op. 51 (A minor)

[Date of composition is noted at the beginning of the autograph]

1834

61.) TRIO No. 2 for Piano, Violin and Violoncello Op. 52 (A-flat major)

[Date of composition is noted at the beginning of the autograph]

1835

62.) CONCERTINO No. 2 for Violin and Orchestra/ String Quartet/ Piano Op. 53 (E major)

[Date of composition is noted at the beginning of the autograph]

1836

63.) VARIATIONS for Violin and Orchestra/ String Quartet/ Piano Op. 54 (A major)

[Date of composition is noted at the beginning of the autograph]

64.) RONDO No. 5 for Violin and Orchestra/String Quartet/ Piano Op. 56 (D major)

[Date of composition is noted at the beginning of the autograph]

1837

65.) STRING QUINTET No. 3 for 2 Violins, 2 Violas and Violoncello Op. 55 (D major)

[Date of composition is noted at the beginning of the autograph]

1839

66.) ANDANTE for Violin, Violoncello, Piano and Orchestra (E major)

[Date of composition is noted at the beginning of the autograph]



1840

67.) CONCERTANTE VARIATIONS for Piano, Violin, Viola and Violoncello Op. 57

(D major)

[Date of composition is noted at the beginning of the autograph]

1841

68.) TRIO No. 3 for Piano, Violin and Violoncello Op. 58 (B minor)

[Date of composition is noted at the beginning of the autograph]

1843

69.) TRIO No. 4 for Piano, Violin and Violoncello Op. 59 (G major)

[Date of composition is noted at the beginning of the autograph]

1845

70.) DUO CONCERTANT for Violin and Piano Op. 60 (A major)

[Date of first edition]

71.) FANTAISIE for Violin and Piano Op. 61 (E major)

[Date of first edition]

72.) STRING QUARTET No. 7 for 2 Violins, Viola and Violoncello Op. 62 (F-sharp minor)

[Date of first edition]

1848

73.) MASS for Choir and Orchestra Op. 64 (E-flat major)

[Date of composition is noted at the beginning of the autograph]

1849

74.) CONCERTANTE VARIATIONS for Piano, Violin, Viola and Violoncello Op. 63

(E major)

[Date of composition is noted at the beginning of the autograph]

1850

75.) STRING QUINTET No. 4 for 2 Violins, 2 Violas and Violoncello Op. 65 (E-flat major)

[Possibly composed around 1850-1861]

76.) STRING QUARTET No. 8 for 2 Violins, Viola and Violoncello Op. 66 (D major)

[Possibly composed around 1850-1861]

1859

77.) STRING QUINTET for 2 Violins, 2 Violas and Violoncello (F major)

[Date of composition is noted at the beginning of the autograph]

1863

78.) STRING QUINTET No. 5 for 2 Violins, 2 Violas and Violoncello Op. 67 (E minor)

[Date of composition is noted at the beginning of the autograph]

## TYPES OF COMPOSITIONS

Mayseder began composing at a very young age. His first piece, a string quintet in F minor,<sup>1</sup> which remained unprinted, dates from 1803 when he was only 13 years old. Mayseder's last composition, also a string quintet was completed in spring 1863, around eight months before his death. On the whole, Mayseder was ultimately dedicated to composing virtuoso solo music for the violin with accompaniment, although one cannot neglect his great achievements with his chamber music and mass. In particular, Mayseder aimed at expressing his virtuosity, ostensibly being responsive to the audience's taste in music at this particular time.

Mayseder's 91 compositions can be divided into ten different categories: works for solo violin and orchestra; works for solo violin and quartet accompaniment or string trio; works for solo violin and piano; works for solo violin and various accompaniments; works only for solo violin; string quintets; string quartets; piano trios; works for orchestra; and various other compositions.

### Compositions for Solo Violin and Orchestra

The first group of Mayseder's compositions, being the largest, consists of 19 pieces written for solo violin and orchestra. Mayseder wrote these pieces from 1805 to 1836. These include five concertos (op. 22, op. 26, op. 28, no. 2<sup>2</sup> and no. 21<sup>3</sup>), a concert piece (op. 47), a concertino (op. 53), six variations (op. 40, opp. 43-45, op. 54 and no. 4<sup>4</sup>), three rondos (op. 36, op. 49 and op. 56), one divertimento (op. 35), one polonaise (op. 38), and one adagio (no. 8<sup>5</sup>).

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<sup>1</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 1, p. 244.

<sup>2</sup> Ibid., p. 245.

<sup>3</sup> Ibid., p. 270.

<sup>4</sup> Ibid., p. 249.

<sup>5</sup> Ibid., p. 253.

Mayseder's interest in violin concertos was only temporary, since his concertos with opus numbers, op. 22, op. 26 and op. 28 all emerged within four years between 1809 and 1813. In these three concertos with opus numbers, Mayseder made use of the orchestra for the first time, keeping it entirely subservient. The other two concertos without opus numbers that Mayseder composed were not as creative, as the melody was very simple and not well written for the violin. The date of composition of one concerto in A major<sup>6</sup> is unknown, although it may be assumed that Mayseder wrote it at an early age given its simple themes. The concerto in D major<sup>7</sup> was also one of Mayseder's very first compositions, merely an early experiment.

It was common in Vienna during this time to introduce one's concert with a single concerto movement. However, this tradition slowly disappeared as the audience preferred shorter pieces, in particular virtuoso compositions.<sup>8</sup> Mostly, performers would be inclined to play someone else's concertos, such as Rode's or Kreutzer's in order to concentrate fully on virtuoso pieces. This could be one of the main reasons why Mayseder completely avoided this type of composition after 1813.<sup>9</sup> Strikingly, Mayseder models his concertos on Rode's structure, whereas he created his own themes. Notwithstanding this, Mayseder demonstrated his skills as an innovative and versatile composer for his instrument. In this perspective, his second Concerto op. 26 is dedicated to Rode, and his third Concerto op. 28 is dedicated to the concertmaster Möser.

The first movements of the three concertos are all Allegro movements. Here, Mayseder mainly concentrates on the E string and sometimes begins with a dotted rhythm that leads into a more cantabile part followed by a semiquaver run. Looking at Rode's concertos, the soli mostly become more energetic, whereas Mayseder only employs this characteristic in his third movement. Usually, his themes tend to be more cantabile. The second movements

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<sup>6</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 21, p. 270.

<sup>7</sup> Ibid., no. 2, p. 245.

<sup>8</sup> Hellsberg, *Joseph Mayseder*, part 3, p. 48. This is also based on my readings of the AMZ.

<sup>9</sup> Ibid.

emphasise the most differences between these two composers. Whereas Rode uses this movement as an intermezzo, keeping it relatively short, Mayseder, on the other hand, creates a more expressive and intense mode. Further, Mayseder's second movements are not connected to the third ones. Ternary form is a common feature as the first tutti is used as an introduction. Mayseder's third movements are consistently rondos in 2/4 where the first concerto displays an A B A C form, the second concerto follows an A B A B structure and in the final one, Mayseder makes use of an A B A C B form. With this genre, Mayseder often uses march-like main themes followed by the second solo, which mostly displays a lyrical melody. Here, Mayseder employs various double stops, especially octaves.

Moreover, Mayseder composed two concert pieces: a great concert piece (Großes Konzertstück), op. 47, in 1826 and a concertino, op. 53, in 1835. Due to the public's preference for shorter compositions, this form of the concerto mostly eliminated the rondo in Mayseder's pieces. He dissociated himself from the usual structure in order to find his unique way of composing.

Mayseder's op. 47 and op. 53, which was even more successful, were written for violin and orchestra and can also be accompanied by string quartet or piano. Three of Mayseder's 23 variations were based on melodies he composed. These original pieces consist of op. 40, op. 45 and op. 54. The other themes Mayseder echoes in his variations for violin and orchestra stem from songs and the ballet,<sup>10</sup> such as opp. 43 and 44, whereas the source for no. 4<sup>11</sup> remains unknown.

In general, Mayseder favoured virtuoso themes in order to emphasise his musical style and playing technique; he often included dotted, dance-and march-like rhythms, fused with cantabile parts. A good example here is Mayseder's set of variations for the violin and the orchestra op. 40 in E major, where the theme of the first violins and the solo violin display

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<sup>10</sup> Ferdinand Raimund's (1790-1836) Zauberspiel *Das Mädchen aus der Feenwelt* or *Der Bauer als Millionär* and Saverio Mercadante's (1795-1870) *Elisa e Claudio*.

<sup>11</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 4, p. 249.

such features. Similarly, his Variations op. 43 for the violin and the orchestra in D minor stress these characteristics.

Mostly, Mayseder's pieces for solo violin and orchestra are written in 2/4, 4/4 or 6/8. Overall, the main themes in Mayseder's variations last about 32 bars, whereas the set of variations consists of four, six or eight individual movements. Tellingly, the large quantity of variations stems from the form's unique popularity at that time. Nevertheless, a destructive judgement according to an article in the *Allgemeiner musikalischer Anzeiger* stresses the following on the composition of variations:

If we would witness a major change for once, instead of just composing changes! The constant variation becomes insufferable at the moment, and one can hardly be saved from this flood.<sup>12</sup>

Different types of variations can be attributed to Mayseder's individual variations in most of his cycles. Taking a closer look at these distinct types, it helps to list the following varieties:

- 1.) Triplet variations: These can be found in op. 1 for instance. This variation type mainly adheres to either quaver triplet-runs or broken triads or the use of melodic figures.

Ex. 1

Op. 1, Variation I



<sup>12</sup> AMA, vol. 1, no. 26 (1829), p. 102.

2.) Semiquaver variations: These basically present the same elements as the above.

Ex. 2

Op. 3, Variation II



In subsequent compositions, Mayseder adds trills and ornaments.

3.) Variations with different note values: This type of variation is less formal, showing off Mayseder's virtuoso elegance, merely altering the note values but still following a main structure.

Ex. 3

Op. 3, Variation III



4.) 'Improvised variations' with different note values: The figures are cantabile and broader, merging into virtuoso coloratura. Further characteristics are legato, spiccato and staccato runs, sometimes going beyond the length of the original theme, ad libitum.

Ex. 4

Op. 33, Variation III



5.) Double stop variations: In this case, the variations partially or mostly consist of double stops, where the intervals can be modified or remain the same. Further double stopping can be combined with the different varieties mentioned before.

Ex. 5

Op. 44, Variation IV



Whereas most types of variations follow a certain pattern, Mayseder also includes a couple of variation features that cannot be allocated to the types that have been pointed out; for instance in imitating the themes with different instruments or altering to major or minor modes. On the whole, the nature of the material is not bound to a strict order, though a certain pattern is discernible. Usually, Mayseder's variation cycles begin with a triplet or semiquaver variation, followed by a double stop and an 'improvised' variation before ending with a harmony variation. In essence, Mayseder's variations consist of an introduction, usually played by the tutti, and conclude with a coda. Some of the individual variations do not come to an end, but are directly connected to the next variation.



Undoubtedly, with his Variations op. 40, opp. 43-45 and op. 54, Mayseder reaches his full potential. Now the orchestra gets more engaged as an accompaniment; the violin player requires an excellent rapid finger technique with the orchestra perfectly blending in. An achievement of the highest level of originality is displayed, differing widely from previously stereotypical forms, where Mayseder also includes original melodies for the first time. Mayseder's Variations op. 40, which he dedicated to Paganini, is one of the best and most successful pieces that he composed, favoured by violinists such as Henri Vieuxtemps and Heinrich Wilhelm Ernst. Op. 43 is based on a popular Viennese melody, the 'Aschenlied' (1825-1826) from Ferdinand Raimund's (1790-1836) Zauberspiel, *Das Mädchen aus der Feenwelt* or *Der Bauer als Millionär*, which was first premiered in Vienna on 10 November 1826 in the Theater in der Leopoldstadt.<sup>13</sup>

More significant qualities can be found in Mayseder's Variations, op. 44. The aria 'Fra bacci innocenti' from the opera *Elisa e Claudio* (1822) by Saverio Mercadante (1795-1870) is taken as inspiration in this case. It was first performed on 10 July 1824 at the Kärntnertortheater in Vienna.<sup>14</sup> Op. 45 is one of the few variation sets of which the original theme stems from Mayseder's pen. Composed in 1827, this piece is very similar to the previous opus; however, unlike op. 44, these variations illustrate even more virtuoso elegance. Again, in 1836, Mayseder's Variations op. 54 introduced an original theme.

Three of Mayseder's five rondos are also included in this category. Op. 36 and op. 49 consist of a three-part form, whereas op. 56 displays an extended form: A B A C B. Generally speaking, one notices that there is always an introduction in these rondos. Further, in the ritornelli for instance, a sharp dotted rhythm is combined with brilliant passages on the E string, which are predominant. The first musical theme seems to be more lyrical, primarily exploring cantabile passages. In the second theme, Mayseder's experimental side comes

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<sup>13</sup> Franz Hadamowsky, *Wien, Theater Geschichte* (Vienna, München: Dachs-Verlag, 1994), p. 497.

<sup>14</sup> AMZ, vol. 11, no. 39 (1824), col. 637.

forth, always illustrating different rhythms. Further, in this category, op. 35, a divertimento completed in 1822, is included. Mayseder only composed two pieces with the title divertimento, op. 35 and op. 39.

Mayseder's final Polonaise no. 6, op. 38, clearly stands out. This composition continued to be performed for a very long time after his death and was one of Mayseder's most popular works. Inspired by enthusiasm, balance within the individual themes and sparkling virtuosity, this piece is a unique example of a brilliant virtuoso composition. The final piece in this category, the Adagio<sup>15</sup> for violin and orchestra consists of a short introduction followed by a solo.

#### Compositions for Solo Violin and String Quartet

Eleven of Mayseder's works can be allocated to this category, which consists of five polonaises (op. 10, op. 11, op. 12, op. 17 and op. 18), four variations (op. 15, op. 18, op. 25 and op. 33), one rondo (op. 21) and one potpourri (op. 27). All of these compositions were written between 1808 and 1820, mostly between 1815 and 1817.

Similar to the variations, a large quantity of polonaises can be found in the first half of the nineteenth century. Due to its popularity, the polonaise dominated the concert programmes of the virtuosi and numerous examples were created for the concert halls. Mayseder often included a polonaise as a final movement in various compositions. Without a doubt this genre has been portrayed by Mayseder as a virtuoso and a brilliant composition. In general, the structure of Mayseder's polonaises consisted of an extended ternary form and a coda. Two of Mayseder's polonaises, opp. 11 and 19, included a slow introduction, which was presented in a different key from the polonaise. Mayseder's op. 11, which was composed in 1815, was one of the shortest, whereas the polonaise no. 3, op. 12, was the longest in this

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<sup>15</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 8, p. 253.

genre. Once again, Mayseder's preference for high positions on the E string is very noticeable; indeed in many of his pieces, Mayseder leads the violin into the fourth octave that corresponds to the ninth position.

The variations in this category stem from various sources: romances (op. 15 and op. 18) and songs (op. 33). The source for his variations, op. 25, however, remains unknown. The theme of the variations op. 15 is based on the popular song 'Partant pour la Syrie' (Departing for Syria), which was performed frequently around this time. It is a French song, the music of which was written by Hortense de Beauharnais (1783-1837) and the text by Alexandre de Laborde (1773-1842) around 1807. The following set of variations, op. 18, is based on the romance 'La Sentinelle', by Johann Nepomuk Hummel (1778-1837), composed around 1815.

Op. 25, like many of Mayseder's compositions in this category, covers every aspect of virtuosity, providing material from the most basic elements to the most advanced virtuoso techniques. With its charming mixture of joyous enthusiasm, and filled with basic key elements of virtuosity, it seems reasonable to assume that most sets of variations were an instant success with the audiences of the time. Op. 33 is drawn from a Danish song by Johann Peter Pixis (1788-1874), which was rearranged by Count Moritz von Dietrichstein (1775-1864).<sup>16</sup> Finally, Mayseder's Potpourri op. 27 is included in this category and moreover, Mayseder's first Rondo, 'sur le petit tambour' op. 21, which is one of the longest, is part of this category as well.

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<sup>16</sup> Employee of the court from 1820 to 1826.

### Compositions for Solo Violin and String Trio

Op. 1 and op. 4 can be included in this category. Both these variations are based on unknown songs and are among only five variations composed in minor keys. Op. 1 is based on a Russian song (*air russe*) and the inspiration for op. 4 is a Greek melody. Both pieces were composed at an early stage in Mayseder's life; op. 4 already illustrates polyphonic structures and Mayseder's passion for chromaticism is further revealed at this early stage.

### Compositions for Solo Violin and Various Accompaniments

Three works can be allocated to this category: the variations opp. 2 and 3 (1806, 1812) and an andante no. 12 dating from 1839, were composed for solo violin, violoncello, piano and orchestra.<sup>17</sup> Significantly, his first variations, opp. 2 and 3, seem to be constrained, possibly due to a certain lack of independence in his early years and initial compositional attempts. It is likely that Mayseder was mainly inspired by his teacher Anton Wranitzky, to whom he also dedicated his Variations op. 3. The source of op. 2, which was written for solo violin, viola and violoncello remains unknown, whereas op. 3 for solo violin and guitar is based on a march from the ballet *Aline* (1766). *Aline* is a ballet-héroïque in three acts by Pierre-Alexandre Monsigny (1729-1817) to a libretto by Michel-Jean Sedaine (1719-1797) after the story 'La reine de Golconde' by Stanislas Jean de Boufflers (1738-1815).

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<sup>17</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 12, p. 260.

## Compositions for Solo Violin and Piano

This category consists of 14 different pieces, composed between 1814 and 1845. It includes five concertante variations (op. 14, op. 16, op. 20, op. 37 and no. 3<sup>18</sup>), two sonatas (op. 13 and op. 42), one polonaise concertante (op. 19), one divertimento (op. 39), one rondo concertant (op. 46), one potpourri (op. 48), one duo concertant (op. 60), one fantaisie (op. 61) and one laendler.<sup>19</sup> Mayseder composed these works between 1813 and 1845.

In the concertante variations that were written from 1814 to 1823, the violin and the piano take turns as soloists. The themes used in his variations stem from the following sources: the opera (op. 14, op. 16 and op. 37), the ballet (op. 20), as well as a romance (no. 3).<sup>20</sup> With op. 14 we encounter for the first time a concertante variation where the piano is as virtuosic as the violin. The theme is based on the aria 'Welche Lust gewährt das Reisen' from the opera *Johann von Paris* (1812) by François-Adrien Boieldieu (1775-1834), which was first performed on 28 August 1812 in Vienna in the Hofopertheater.<sup>21</sup>

A continuing element in virtuoso performance was the operatic fantasy, the presentation of themes taken from current operas and set in new guises, which was the case with the concertante variations op. 16.

The next set of variations in this category, op. 20, is based on the melody of the Ballet *Nina* (1813) by Louis-Luc Loiseau de *Persuis* (1769-1819), which was premiered on 6 November 1814 at the Kärntnertortheater in Vienna.<sup>22</sup> Mayseder's op. 37 makes use of another melody of Rossini, the cavatine 'Serena di vaghi Rai' from the opera *Semiramide* (1823), which was first performed at the Kärntnertortheater in Vienna on 14 September

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<sup>18</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 3, p. 247.

<sup>19</sup> Ibid., no. 10, p. 255.

<sup>20</sup> Ibid., no. 3, p. 247.

<sup>21</sup> AMZ, vol. 14, no. 39 (1812), col. 643.

<sup>22</sup> AMZ, vol. 14, no. 51 (1814), col. 865.

1823.<sup>23</sup> These concertante variations illustrate once more the equal participation of the violin and the piano.

The variations no. 3 were based on a cycle on the romance 'La Sentinelle' by Johann Nepomuk Hummel. It should be noted that Mayseder had already composed his variations op. 18 on this romance, around 1818. These concertante variations in C major were created in collaboration with Moscheles, who was in charge of the piano part.

The Duo Concertant, op. 60, composed in 1845, is a work of far greater weight. The adaptation of a four-movement sonata form to the medium is neatly accomplished here, so that both instruments, the violin and the piano, are able to share the melodic interest equally. It is noteworthy that Mayseder used the idea of virtuosity as a unifying factor, serving to bind the structure of the whole piece together as both instruments illustrate a virtuoso character. Further, the melody highlights characteristic features, painting a picture that could be found in contemporary ballets, which were familiar to Mayseder due to his function as a soloist of the Hoftheater.

Mayseder's only two sonatas, op. 13 and op. 42 are also included in this category. These works date from around 1816 and 1826. They certainly rank among the best chamber music pieces that Mayseder wrote, showing a continually growing efficiency while indicating how early he acquired the essential elements of his style. The first two movements in op. 13 offer a fantastic account of Mayseder's admiration of Beethoven. Moreover, this sonata is dedicated to Archduke Rudolph of Austria, who was one of Beethoven's pupils. The assumption that Mayseder based some parts on Beethoven's *Kreutzer Sonata* op. 47 is a likely one, especially in the first movement. Much like Beethoven's work, both instruments are given free virtuoso rein, with competing runs, roulades and cadenzas.

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<sup>23</sup> WAMZ, vol. 7, no. 73 (1823), col. 577; Alfred Loewenberg, *Annals of Opera, 1597-1940* (London: John Calder, 1978), col. 686.

Further, a polonaise (op. 19) composed in 1816 is part of this category, as is the second divertimento, which Mayseder composed, in three movements, op. 39, dated from 1824. Mayseder's Rondo Concertant, op. 46, has the subtitle 'Grand Rondeau'. The grandiose introduction mainly features the solo violin. It is noteworthy that in the second interlude, the second theme attracts attention, since it introduces a four-part fugal exposition, which clearly differs from the typical character of a rondo. Mayseder's Potpourri op. 48 is based on the overture to the opera *Wilhelm Tell* (1829) by Rossini (1792-1868), which was first performed in Vienna on 24 June 1830 in the Kärntnertortheater.<sup>24</sup> This potpourri introduces the most famous melodies from Rossini's overture. Looking at this composition that consists of seven sections in different time signatures and keys, one can establish the modest levels of difficulty involved, which could be due to Mayseder's intention to introduce this famous work into the realm of domestic music instead of performing it on stage.

Mayseder composed one fantaisie, op. 61, for the violin and the piano. No strict musical form can be allocated to this genre; for its formal and stylistic characteristics may consequently vary widely as a free, improvisatory type, which is the case here. Mayseder wrote six different movements, where only the first three are locatable.

Mayseder's 12 Laendler<sup>25</sup> were published in 1824 for the violin and the piano. Certain elements that imitate Austrian folk music are introduced in his compositions for the very first time. All waltzes are in 3/4, expressing a typical dance-like character. The linking of these short pieces conveys a coherent, and an overall harmonious impression.

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<sup>24</sup> Loewenberg, *Annals of Opera*, col. 720.

<sup>25</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 10, p. 255.

## Solo Violin Compositions and Duos

Only one piece for solo violin was composed by Mayseder, his six Etudes op. 29.

Nevertheless, we will still include Mayseder's three Violin Duos opp. 30-32 in this category, as these four opuses were the only set of lasting value for violin education.

## String Quintets

Among Mayseder's seven string quintets (op. 50, op. 51, op. 55, op. 65, op. 67, no. 1 and no. 13), two works lack opus numbers.<sup>26</sup> His very first compositional attempt at age 13 was made with a string quintet in F minor<sup>27</sup> in 1803. This four-movement work, possibly influenced by Mayseder's first teacher, Emanuel Aloys Förster (1748-1823), and certainly Beethoven, reveals the guiding hand. Dominated by artistic skills, Mayseder features the first violin, which clearly shows his virtuoso traits from an early age. His quintets evoke the impression of domestic music even more strongly. Indeed Mayseder preferred to perform his quartets and quintets in private. Composed for two violins, two violas and a violoncello, the double bass can be included *ad libitum* in Mayseder's quintets. Only op. 55, op. 67 and no. 13 consist of five movements; the remaining quintets are written in four movements. Emphasising the virtuoso approach with these pieces are the spiccato passages of the first violin, plus polyphonic traits. In most movements, the focus lies on the first violin with the occasional imposing double-stops and florid octave passages.

Finally, as the last example of Mayseder's quintets, his unpublished piece in F major deserves a mention. In the autograph, the composer writes the following: 67tes Werk. 5tes Quintett. Am 3ten August 1859./ J. M. Confusingly, the four movements are very different from his actual published String Quintet, op. 67; and further, the Adagio is incomplete.

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<sup>26</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 1, p. 244 and no. 13, p. 261.

<sup>27</sup> Ibid., no. 1, p. 244.



## String Quartets

All of Mayseder's published quartets were assigned opus numbers (opp. 5-9, op. 23, op. 62 and op. 66), whereas four remained unpublished without opus numbers<sup>28</sup> and no known dates of composition. These quartets were not composed in sets; rather, they were published singly. The first six quartets were composed between 1806 and 1818. After an interval of 27 years, the seventh quartet was completed around 1845; the final one followed just before his death and was published in 1865. Most of Mayseder's string quartets are composed in four movements; only op. 5, op. 8, op. 23 and no. 17, consist of three movements and unusually, no. 20 displays five movements.

Mayseder's first String Quartet op. 5 in A major was certainly one of the most popular pieces. The writing for the first violin, consistently being dominant and brilliant, as well as the Rondo in three parts suggests that Mayseder composed a violin concerto in disguise. The String Quartet no. 4, op. 8, also portrays a very concerto-like style. The high positions of the first violin, as well as the submissive accompaniment are indications of this characteristic. Mayseder's String Quartet no. 2, op. 6 in G minor, was published in 1811, one year later than the first quartet. In this case, Mayseder's artistic talent is emphasised even more. All instruments participate in the four movements more actively; the first Allegro already indicates Mayseder's preference for polyphonic compositions. Mayseder's String Quartet no. 3, op. 7, dates from 1806. With Beethoven as a role model in mind, Mayseder's lack of independence sets the tone for this piece. Mayseder's Quartet no. 5, op. 9 in D major, on the other hand, requires higher technical skills. A distinctive feature is the link between the four movements; further, Mayseder's approach to imitate the different themes definitely stands out. Especially, in the second movement, an Andante, the use of six variations indicates this

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<sup>28</sup> Thematic catalogue: works without opus numbers and unpublished compositions nos. 16-18 and no. 20, pp. 264-9.

tendency, where Mayseder displays polyphonic structures once again. Unfortunately, it has been difficult to locate Mayseder's last String Quartet no. 8, op. 66 in D major.

The four remaining string quartets without opus number that were not published<sup>29</sup> illustrate conventional melodies; it is more than likely that Mayseder used these quartets as an initial compositional approach, before he commenced his work with the eight published quartets.

### Piano Trios

Mayseder's four piano trios were composed between 1820 and 1843, and consisted of op. 34, op. 52, op. 58, and op. 59. In addition, Mayseder also wrote a trio for harp, violin and horn, op. 41, which will be included in this section as it was frequently published and performed as a piano trio. The elegant and brilliant approach becomes more evident in Mayseder's string quartets and quintets. This is possibly attributed to Mayseder's tremendous concentration on the piano part in the trios, emphasising its virtuosity in particular, instead of the violin or the violoncello. Mayseder chooses a three-movement structure.

The main features of these works are highlighted with brilliant piano passages where the piano often introduces polyphonic chords characterised by power and energy. Frequent unison passages as well as double octaves in different instruments manifest themselves.

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<sup>29</sup> Thematic catalogue: works without opus numbers and unpublished compositions nos. 16-18 and no. 20, pp. 264-9.

## Compositions for the Orchestra

Mayseder created four orchestral compositions.<sup>30</sup> None of these were assigned with opus numbers or published. Mayseder's *Pas de deux* was composed in 1822, whereas the date of compositions of the three overtures is unknown. It may be assumed that Mayseder composed far more *pas de deux* pieces in his lifetime. It is very rare to find Mayseder's overtures or the *pas de deux* in concert programmes of the time. Unquestionably these were not the typical pieces to be performed outside the theatre, as the *pas de deux* was primarily intended for ballet interludes and had no fixed form. Since the overtures were created on a large scale, between 250 and up to 500 bars, Mayseder added mostly the woodwind, horns, the bass trombone, the timpani, the piccolo and the harp in these pieces. These compositions clearly illustrate and reinforce the idea that Mayseder's skills lay elsewhere, namely in violin compositions.

## Various other Compositions

This final category includes eleven compositions: concertante variations (no. 5,<sup>31</sup> op. 24, op. 57 and op. 63), a piano variation (no. 7),<sup>32</sup> a canon (no. 9),<sup>33</sup> a fugue (no. 11),<sup>34</sup> a march (no. 14),<sup>35</sup> a trio (no. 15),<sup>36</sup> an allegro (no. 19)<sup>37</sup> and one mass (op. 64).

Mayseder's concertante variations no. 5, for voice, piano, guitar and violin were a collaboration work written by Blangini, Moscheles, Giuliani and Mayseder on the romance *Abschied der Troubadours* (1818). Op. 24, op. 57 and op. 63 are also concertante variations

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<sup>30</sup> Thematic catalogue: works without opus numbers and unpublished compositions no. 6, p. 251 and nos. 22-24, pp. 271-73.

<sup>31</sup> Thematic catalogue: works without opus numbers and unpublished compositions, pp. 249-68.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

for piano, violin, viola and cello. The source of the themes for Mayseder's op. 24, op. 57 and op. 63 (*Souvenir à Baden*) is unknown.

The piano variation was composed around 1820-1824. This work was a collaborative music publication. The *Vaterländischer Künstlerverein* incorporated 83 variations for piano on a theme by Anton Diabelli. It included Ludwig van Beethoven's Diabelli Variations, op. 120, a set of 33 variations, as well as single variations from 50 different composers. Mayseder's variation Allegro was no. 25 and consists of mainly quaver runs in thirds and octaves.<sup>38</sup>

Mayseder's short canon (1824) for three voices is kept simple and without an opus number; the same applies to his fugal exposition for four voices, composed in 1829. His March in C major is written for violin, viola and guitar and the trio for two violins and viola. However, the allegro remains incomplete and crossed out. A different level of composition, on the other hand, is his Mass op. 64 for choir and orchestra dated from 1848. Undoubtedly, Mayseder's above-average performance reinforced his skills and reputation as a brilliant composer. Given the scale and novelty of the task, and the lack of experience, it must be stated that he created an impressive piece. This successful digression of a violin composer, venturing into the new territory of sacred music, was certainly also connected to Mayseder's position in the Hofmusikapelle as well as his membership of the ensemble attached to the St Stephen's Cathedral. It is quite remarkable that this composer accomplished such a work, in spite of being essentially a violin virtuoso. It became a very popular work, and was performed every year on 1 January until 1940 in the Hofkapelle in Vienna.

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<sup>38</sup> Günter Brosche (ed.), *Denkmäler der Tonkunst in Österreich, Anton Diabellis Vaterländischer Künstlerverein, Zweite Abteilung (Wien, 1824)* (Graz: Akademische Druck und Verlagsanstalt, 1983), p. 22.

## PUBLISHERS

During his lifetime Mayseder had a business relationship with eight different publishers who printed the first editions of his compositions. Ranking at the top with 35 first prints, is Artaria and company<sup>39</sup> in Vienna. Vienna's first major music publishing house was the most distinguished of them all. This firm, a family business, which was founded by Carlo Artaria (1747-1808) in 1765, was Mozart's main publisher in his lifetime and had important connections with various composers. Its most important early collaboration was with the Austrian composer Joseph Haydn. Artaria started publishing Mayseder's works in 1808, and then continued to do so almost every year up until 1843. In total, 56 different editions of Mayseder's compositions were printed by this company. This emphasises how critical the relationship was throughout Mayseder's life.

The second-most prominent publisher, with 17 first prints was Sigmund Anton Steiner<sup>40</sup> (1773-1838) and in 1826, Tobias Haslinger (1787-1842) joined as a partner, with the firm continuing as Tobias Haslinger's Witwe und Sohn from 1842 to 1846. In the years 1816, 1820, 1821, 1824, 1826, 1830 and 1843-1844, Mayseder collaborated with this publisher to print first editions and altogether 24 different editions were published. In addition, Steiner took over the Verlag der k. k. privilegierten Chemischen Druckerey in 1807, which had been founded on 27 July 1803 by Alois Senefelder (1771-1834), who had published Mayseder's very first composition, his Variations op. 1.

Initially, Anton Diabelli (1781-1858) published his own works on a subscription basis. He only started a firm after contacting Pietro Cappi, and changed the firm's name to Cappi & Diabelli until 1824. Seven of Mayseder's works were printed as first editions with Diabelli & Co. (1825-1858).<sup>41</sup> Mayseder's first print as a first edition was in 1824, then, in 1827 and

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<sup>39</sup> Alexander Weinmann, *Vollständiges Verlagsverzeichnis Artaria & Comp.* (Vienna: Krenn, 1952).

<sup>40</sup> Alexander Weinmann, *Vollständiges Verlagsverzeichnis Senefelder-S. A. Steiner-Haslinger: A. Senefelder-Chemische Druckerey, S. A. Steiner, S. A. Steiner & Comp.* (Vienna: Krenn, 1803-1826), vol. 1.

<sup>41</sup> Alexander Weinmann, *Vollständiges Verlagsverzeichnis Anton Diabelli & Co.* (Vienna: Krenn, 1825).

1829, from 1831 to 1834 and finally, in 1850. Various editions numbering about 35 were published by this firm.

Mayseder's collaboration with Schlesinger as a first publisher, when the original firm was founded in Berlin in April of 1810 by Adolph Martin Schlesinger (1769-1838), occurred between 1820 and 1821, with only seven prints.

Publishers in Vienna, who printed only one work by Mayseder, include: Pietro Mechetti (1777-1850) who published one first edition in 1813 and whose firm was sold to Diabelli in 1855 and F. Wessely, who published Mayseder's Mass op. 64. After his death, the final three opuses were all initially printed in Leipzig by Kistner. Heinrich Albert Probst (1791-1846) founded this Leipzig publishing firm in 1823, and achieved substantial success relatively early. However, in 1836 he sold the firm to Carl Friedrich Kistner (1797-1844), whereupon it was renamed.

In addition, a large number of individuals rearranged Mayseder's compositions for other forces:

For the piano: Carl Czerny,<sup>42</sup> August Horn,<sup>43</sup> Joseph Gelinek,<sup>44</sup> Benedict Randhartinger,<sup>45</sup>

Ferdinand Ries,<sup>46</sup> Anton Diabelli.<sup>47</sup>

For the piano and the violin: Anton Diabelli,<sup>48</sup> Joseph Hellmesberger.<sup>49</sup>

For the piano and the guitar: Anton Diabelli.<sup>50</sup>

For the violin and the guitar: Anton Gräffer,<sup>51</sup> Anton Diabelli.<sup>52</sup>

For the flute: C. Scholl,<sup>53</sup> Tulou.<sup>54</sup>

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<sup>42</sup> Thematic catalogue: op. 34, op. 43, op. 45, op. 47 and op. 51.

<sup>43</sup> Ibid., op. 65.

<sup>44</sup> Ibid., op. 5, op. 10, op. 12, op. 14, op. 16, op. 19, op. 20, op. 21, opp. 30-33 and op. 56.

<sup>45</sup> Ibid., op. 50.

<sup>46</sup> Ibid., op. 20.

<sup>47</sup> Ibid., op. 17, op. 36, op. 38, op. 40, op. 43, op. 47, op. 63 and no. 5.

<sup>48</sup> Ibid., op. 28 and op. 40.

<sup>49</sup> Ibid., op. 29.

<sup>50</sup> Ibid., op. 5.

<sup>51</sup> Ibid., op. 12.

<sup>52</sup> Ibid., op. 43 and op. 45.

<sup>53</sup> Thematic catalogue op. 43.

For the cello: Charles-Nicolas Baudiot,<sup>55</sup> Vincenz Schuster.<sup>56</sup>

Table of Mayseder's publishers

Publishers	Location	First Prints	Total Prints
Artaria & Co	Vienna	35	56
Steiner/Haslinger	Vienna	17	24
Diabelli	Vienna	7	35
Schlesinger	Berlin/Paris/Vienna	3	7
Mechetti	Vienna	1	1
F. Wessely	Vienna	1	1
Kistner	Leipzig	3	3

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<sup>54</sup> Ibid., op. 20, op. 36, op. 37 and op. 40.

<sup>55</sup> Ibid., op. 20.

<sup>56</sup> Ibid., op. 43.

## KEY ELEMENTS OF COMPOSITION

Among the composers of solo violin compositions contemporary to Mayseder were a number of virtuosi who became more significant as performers than creators. Nevertheless, during the first half of the nineteenth century, it was almost unthinkable that a virtuoso would not compose his own music. A close connection between playing, teaching, and composing was thus formed. Subsequently, in the second half of this century, there was a rise of the modern virtuoso and the unfolding of a somewhat different relationship between the composer and the performer; and on the other hand, the evolution of a new attitude of the composers and the performers towards their audience. The image of the virtuoso developed extensively over time, and even at the pinnacle of the Romantic virtuoso's success in the nineteenth century, musical virtuosity was received in different ways.

Mayseder's relevance as a violinist, a performer and consequently, a virtuoso will be explored here along with his relationship to the violin and his playing technique, which represent a main reference point in order to acquire an exclusive image of his performance practices and technical skills. This section of the chapter will attempt to outline the characteristics of the early nineteenth-century musical ideals that Mayseder employed in his pieces and further discuss these key issues relevant to understanding the intentions of Mayseder's compositions.

Accordingly, the author has compiled all of Mayseder's compositional features. Divided into ten different categories, this chapter will discuss the following significant characteristics found throughout Mayseder's compositions: pedagogic vs. professional pieces; choice of key; the use of the high E string; bowing; double stops; polyphonic textures; decorated melodies; cantabile melodies; chromaticism; and untypical technical demands.



## Pedagogic vs. Professional

This first part devotes attention to educational pieces for the violin in contrast to artistic showpieces. Mayseder was ultimately dedicated to composing virtuoso solo music for the violin with accompaniments but created four pieces with a lasting value for violin education. Only one piece for solo violin was composed by Mayseder, his six Etudes op. 29, published by A. M. Schlesinger, in Berlin in 1820-21.

Around 1820, when Mayseder composed his six Etudes, he had already reached the zenith of his fame. These pieces must not be seen solely as an educational approach, but also as an artistic achievement. Among these pieces are the three Etudes for the bow: no. 1 (détaché semiquavers), no. 2 (martelé quaver triplets) and no. 3 (détaché spiccato semiquavers) and three double stop etudes nos. 4 and 5 (legato) and no. 6 (double-note trills combined with the Viotti bow stroke). Here, we can see the first indication of Mayseder's significance as a composer, although Kreutzer and Rode clearly left their marks as far as the technical issues were concerned, such as martelé, détaché and long legato bowing. Mayseder's Etudes op. 29 are adapted to the conventional form of Kreutzer's Etudes, which becomes apparent in the use of a strict sonata form, which can be found in no. 4 and no. 5. In general, the structure of the pieces displays a traditional three-part form, where the second part acts as a development section with intense modulation with the reoccurrence of the main theme.

Another example of Mayseder's educational approach is his duos opp. 30-32. This form of music was neither suitable for, nor intended as concert music; rather, it was performed in private. Mostly, violinists composed and played this genre of music while using it to teach. Contemporaneous with Mayseder and absolute experts in this field, were Paris-based artists Ignaz Pleyel (1757-1831) and Jacques Féréol Mazas (1782-1849).

In the middle of the nineteenth century, the duo was generally disappearing in Vienna. Although the genre of the duo was highly praised by Viennese violinists, the quartet became

more significant. With an extraordinary level of success, Mayseder turned his attention to this genre.

Mayseder preferred to perform these works in private, leaving aside the question of the musical worth and concentrating on the educational objective of these works. Therefore, the purpose of Mayseder's pedagogical works, such as the duos, was twofold: first, to provide young musicians with structured technical studies, and second, to introduce young players to their first form of ensemble experience. A remarkable characteristic of Mayseder's duos was his more serious approach. Unlike Spohr or Bériot, Mayseder tried to avoid the typical concertante character in his duos, without ever compromising the violinistic quality.

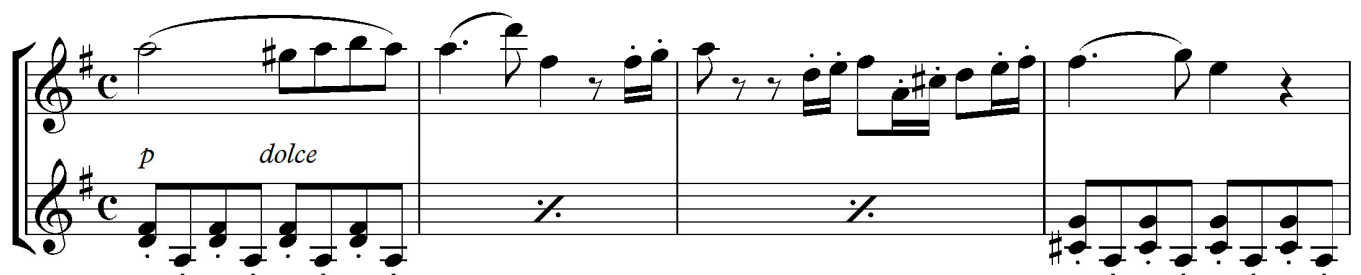
Without exception, Mayseder used a three-movement sonata form; his duos were highly demanding for the first violin, which was the main communicator, and technically more difficult in comparison to the second violin that acted as an accompaniment.

In the first movements of Mayseder's Duos op. 30 and op. 32, he wrote out a full exposition, a development section that was predominantly created by the main theme, ending with a secondary theme that was featured in the shortened reprise. In the first duo, the graceful second theme of the first violin definitively stands out:

Ex. 6

Op. 30, bar 33

**Allegro:** Violin I + II



The virtuoso traits are apparent, especially in op. 32, which is much more demanding with real advances in the handling of both the material and the thematic work if compared to the other duos. Written in E major, this piece is characterised by large intervallic leaps, where the theme contains sufficient musical substance for numerous motives to be derived and developed out of it.

Mayseder's Duo op. 31 raises the medium to another level of artistry. The range of sonorities and sheer musical substance is remarkable with the Adagio introduction in E-flat major, followed by a sonata movement that employs tensioning force in the second theme:

Ex. 7

Op. 31, bar 63

**Adagio:** Violin 1



The second movements of the first two duos consist of a ternary form A B A, whereas B acts as transition. The writing for the violins in the Adagio of op. 30 is well conceived with lyrical passages and musical expression. The slow movement of the second Duo op. 31 is an andante; the third Duo op. 32 exposes a scherzo in a minor key instead.

The third movements of the duos feature a rondo form, whose details are presented below:

Op. 30: A B A C plus coda

Opp. 31 and 32: A B A B plus coda

Mayseder strictly makes use of a three-movement sonata form in contrast to Rode for example, who employs only two movements in his duo compositions, a sonata followed by a rondo.

Contrary to these compositions for the solo violin and two violins, Mayseder ultimately developed a distinct style with his more virtuoso showpieces marked by formal and stylistic innovations, reflecting the image of progressive, stylistic development. One example is Mayseder's set of variations op. 40, which he dedicated to Paganini. This comprises one of the best and most successful pieces that he composed and was favoured by violinists such as Henri Vieuxtemps and Heinrich Wilhelm Ernst.<sup>57</sup> Undoubtedly, with this composition, which was based on one of his original melodies, he reached his full potential. Now, the orchestra was slowly being involved as an accompaniment; the violin player required an excellent rapid finger technique that would enable the orchestra to perfectly blend in. An achievement of the highest levels of originality, in contrast with the earlier stereotypes, became glaringly evident. This set of variations exhibits a superior number of dotted, dance and march-like rhythms, fused with cantabile parts. A good example of this is Mayseder's Variations for violin and orchestra op. 40 in E major, where the theme of the first violins and the solo violin displays the following features:

Ex. 8

Introduction of Variations op. 40

**Maestoso:** Violin I



<sup>57</sup> Hellsberg, *Joseph Mayseder*, part 3, p. 32.

**Moderato: Solo Violin**



A continuing element in virtuoso performance was the operatic fantasy, the presentation of themes taken from current operas and set in new guises. This is the case with the next example, Mayseder's concertante variations op. 16. Naturally, one must draw parallels between Mayseder's op. 16 and Paganini's variations op. 13 on the same Cavatine 'Di tanti palpiti' from the opera *Tancredi* (1813) by Rossini, which premiered in Vienna on 17 December 1816.<sup>58</sup> Undoubtedly, one notices that Mayseder's variations are not to be compared with those of his friend's: Paganini tuned the violin a semitone higher, and the part was written in A major, with the accompaniment in B-flat. Nevertheless, Mayseder does not disappoint with his composition. Above all, the strong rhythms stand out with a march-like character that is prominent, which leads then, into a lento passage with underlying nobleness and grace to display Mayseder's gentleness in contrast to Paganini's composition. It is interesting that in comparing the two variation cycles, namely the first individual variation, the similarities between these two can be deemed remarkable, especially as they open with the same display of thirds, which this example clarifies:

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<sup>58</sup> AMZ, vol. 19, no. 4 (1817), col. 61; Loewenberg, *Annals of Opera*, col. 630.

Ex. 9

Mayseder

**Andante:**



Ex. 10

Paganini

**Andantino:**



### Choice of Key

It is significant that Mayseder created 69 pieces written in a major key and 19 pieces in a minor key. (Not included here are Mayseder's Etudes op. 29, which are mostly written in a major key, and works such as his Laendler and his Variations for piano for the 'Vaterländischer Künstlerverein'). The most common keys are A major and D major, followed by E and E-flat major. Given that the tonic and the subdominant, in the first three keys, correspond to open strings on the violin, these keys enhance the tone colour and the ease and comfort of playing. In contrast to that is G major, in which the tonic is the lowest note on the violin with no lower dominant.

With regard to Mayseder's minor keys, E minor and A minor are the most prominent, succeeded by D and F minor.

### Use of the high E string

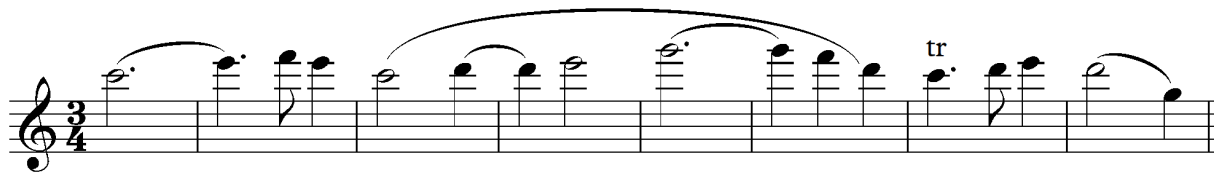
Mayseder's preference for high positions on the E string, such as the third and fifth positions, even going up to the tenth, can be noticed in most of his compositions with the highest note being an f<sup>♯</sup> sharp in his Polonaise op. 10.

A good example is Mayseder's Polonaise no. 3, op. 12, which is the longest in this genre. Here, Mayseder displays the use of the E string within this piece, especially in the second interlude:

Ex. 11

Op. 12, bar 47

**Polonaise:** Solo Violin



Similar to this composition is Mayseder's first Polonaise, op. 10 in A major, which is characterised by vigour, boldness and bravado. Out of all the polonaises, this is the only one, where Mayseder produces two musical thoughts in both interludes. The most typical theme is possibly the fast first theme of the first interlude:

Ex. 12

Op. 10, bar 50

**Polonaise:** Solo Violin



Another representation of the use of the E string is Mayseder's second Concerto op. 26, which is technically more difficult, yet merits attention as it involves a fusion of virtuosity and elegance. The main themes are quite energetic, whereas the first theme illustrates a terrific speed. In this composition, Mayseder wrote most of the themes on the E string. The secondary theme of the first movement reinforces warmth and elegance:

Ex. 13

Op. 26, bar 111

**Allegro:**



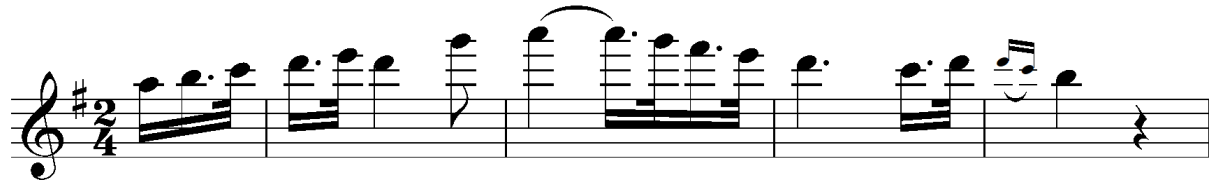
The second movement provides greater opportunities to develop in comparison to the first concerto: a 2/4 andante in ternary form. The introductory tutti is not related to the solo and merely bridges the connections between the solo passages mainly on the E string, which is more striking and equally bold and brilliant in effect. In the subsequent rondo, in E minor, the second theme of the first interlude is worth a mention, for Mayseder's display of originality:



Ex. 14

Op. 26, bar 82

**Allegro moderato:** Solo Violin



The third Concerto op. 28 in D major is less attractive than Mayseder's other concertos.

Additionally, the instrumentation is equally more conservative. It is scored for pairs of woodwinds, horns, clarini, timpani, and strings. The accompaniment is entirely subservient.

The first movement is one of the longest, with a march-like main theme, which strangely enough does not reappear; the second solo that follows displays a lyrical melody. Notably though, the third movement, a rondo that is one of the longest (450 bars), illustrates a fine example of Mayseder's transparent melodies on the E string:

Ex. 15

Op. 28, bar 1

**Allegro vivace:** Solo Violin



## Bowing

Mayseder's playing technique and understanding of specific techniques of bowing, and how and where they might have been employed can mainly be assessed based on his own compositions and some reviews. Mayseder was always praised whenever he performed and as early as 1805, his strength of playing, his various bowing techniques and especially his bow-stroke was often mentioned.

Mayseder stressed violinistic particularities, such as sonorous G-string passages, and on the other hand, the highest positions on the E string with a variety of bowing styles. His fluid finger technique is a particular feature of his violin playing. Almost every musical thought ends with brilliant passages or extended colourations. His extraordinary violin sound was definitely not the boldest of all; rather, it comprised smooth power, vivid expression and warmth. Mayseder's preference for short bow strokes, based on the French tradition, was mainly played with the upper half of the bow. According to Clive Brown, 'nineteenth-century editions of the German chamber music repertoire frequently imply the use of the upper half of the bow in places where modern players almost always use sprung or thrown strokes in the middle or, more frequently, the lower half. Bowed editions by Ferdinand David, Joseph Joachim, Andreas Moser, and other nineteenth-century German editors clearly show that many passages that are now generally played off the string were then intended to be played in the upper half with a *détaché*, *martelé*, or slurred staccato bowstroke.'<sup>59</sup>

During the eighteenth century and to a considerable extent during the nineteenth century, with all these designs of the bow, the upper half was much more extensively used, especially for a succession of shorter strokes, compared to modern violin-playing.<sup>60</sup> Although these various designs of the bows are particularly well adapted to certain types of strokes, it

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<sup>59</sup> Brown, *Classical and Romantic Performance Practice 1750-1900*, p. 268.

<sup>60</sup> Ibid.

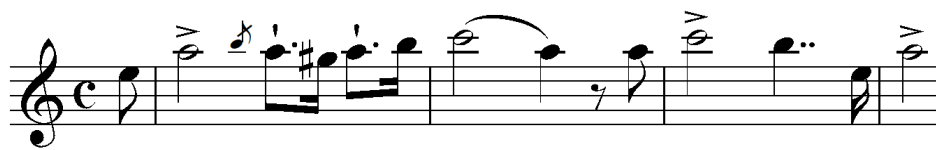
does not seem to be the case that all the strokes of which the violinists contemporary to Mayseder were capable, such as the use of the lower half of the bow, were widely exploited. The bowing technique entailed greater use of the upper half of the bow. Therefore, it is safe to assume that Mayseder also followed this technique using the upper half or the middle part of the bow for shorter strokes.

The first Concerto op. 22 in A minor has one of the shortest first movements with only two soli and two tutti. The simple clarity of the themes and passages indicates more the influence of Kreutzer rather than Rode. The cantabile style and legato passages that require exceptional bow-control attest to this influence. The dotted rhythm of the first solo, which has a march-like theme, shows a striking resemblance to the beginning of the Marcia funebre in Beethoven's Third Symphony, and displays Mayseder's use of short bow strokes which is indicated in the following example by the author's accent marks:<sup>61</sup>

Ex. 16

Op. 22, bar 46

## Allegro: Solo Violin



Mayseder's final Polonaise no. 6, op. 38, clearly stands out as it definitely challenges the performer with difficult passages which place great demands on the bowing technique. In the first interlude, the tutti has no real conclusion and returns to the solo violin that merges into the ritornello. In the second interlude, a cantabile passage is introduced for the first time in

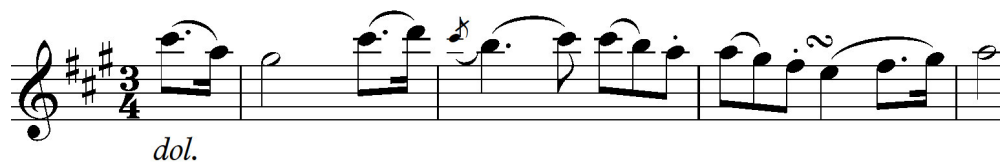
<sup>61</sup> This is based on the author's assumption in order to clarify how the music might have been performed.

the solo violin, which eventually leads into a *più mosso* part that displays a brilliant semiquaver run, emphasizing the virtuoso qualities in this polonaise:

Ex. 17

Op. 38, bar 212

**Allegro moderato:** Solo Violin



Apart from Mayseder's talented use of his right hand, his intonation was often the focus of contemporary commentators. However, one comment made by Joseph Joachim<sup>62</sup> (1831-1907) about Mayseder could question his ability as a virtuoso, as Joachim is recorded saying that Böhm once mentioned 'how Mayseder's right arm was hardly less angular-shaped than Schuppanzigh's'. Although the precise meaning of this comment is elusive, it seems to suggest that Mayseder made use of short bow strokes, encouraged by his physical stance.

Further, Joachim adds that nevertheless, Mayseder had a talent to hide what could be seen as a fault and instead skilfully accept it. Admittedly, Böhm could just have had a different opinion on bowing techniques, yet he certainly admired Mayseder's competence. Mayseder's bowing technique has often been praised in reviews, such as his variety of playful, often mixed bowing styles and the 'accuracy of his bowing'; further his 'expressive performance' is stressed as well as a 'strong sound'.<sup>63</sup>

<sup>62</sup> Moser, *Geschichte des Violinspiels*, p. 514.

<sup>63</sup> AMZ, vol. 7, no. 37 (1804-5), col. 593.

The use of mixed bowing styles expresses the individuality of the virtuoso since, in general, it can be freely reproduced. However, Mayseder avoids the so-called Paganini bow

stroke with intentionally wrong accentuation:

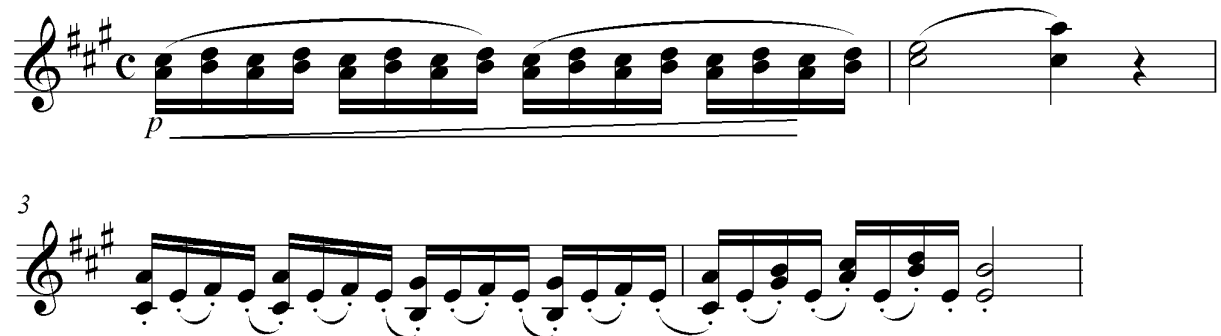


The so-called Viotti bow stroke, with two staccato strokes per bow, typically with a strong accentuation on the ‘good beat’, namely giving more bow to the second note, and the martelé stroke, are very rare in Mayseder’s compositions. One example of this technique, which is technically very interesting, can be found in his Etudes op. 29, which also includes double stops and trills:

Ex. 18

Op. 29

# **VI Moderato**



The infrequency of this Viotti stroke shows the low level of influence on the Viennese violinists.

Likewise, of immense importance is Mayseder's rapid finger technique, which can be found in his set of variations in op. 18 that is based on the romance 'La Sentinelle'. This popular song demonstrates Mayseder's virtuosity once again; the extraordinary florid coloratura testifies to Mayseder's rapid finger technique which is connected to an even more rapid bow stroke:

Ex. 19

Op. 18, bar 1

**Polonaise:** Solo Violin



Another important example, displaying Mayseder's use of short bow strokes can be found in his Polonaise no. 4, op. 17:

Ex. 20

Op. 17, bar 1

**Polonaise moderato:** Solo Violin

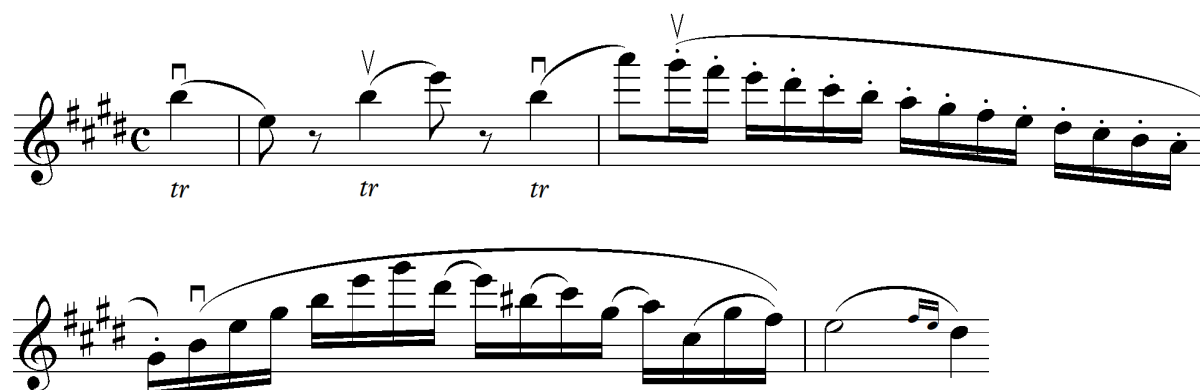


In addition, with the most brilliant of all bow-strokes, the spiccato, Mayseder proved unrivalled as he possessed an exceptionally fine staccato. Mayseder showed outstanding talent in handling his staccato, spiccato and martelé, which is illustrated in most of his pieces, especially in his Etudes. Particularly, the staccato seemed to be considerably important to Mayseder, which is emphasised by the fact that a number of works end with a *più mosso* part. According to Stoeving,<sup>64</sup> ‘Mayseder’s staccato was by far the best among the violinists at this time’. Above all, Mayseder’s execution of the up-bow staccato was strongly associated with power and a hint of gracefulness (bowing added by the author):

Ex. 21

Op. 45, bar 1

**Variation I: Solo Violin**



Of great significance was the sharp and energetic martelé bow technique, associated with the masters of the French School, which Mayseder mainly applied in the first movements of his violin concertos and his Etudes op. 29.

Further, a superior number of dotted, dance-and march-like rhythms, fused with cantabile parts can be seen in Mayseder’s Variations for violin and orchestra op. 40 in E

<sup>64</sup> Paul Stoeving, *Die Kunst der Bogenführung* (Leipzig: C. F. Kahnt Nachfolger, 1902), p. 126.





rare and deserves close attention of both the connoisseur and amateur. With special grace and fortunate success he performed the variations on the Aline March (...).<sup>65</sup>

Throughout his lifetime, even after Paganini's arrival in Vienna, Mayseder focused on intonation and bowing techniques and these required agility of the fingers and the bow. Here is one review of Mayseder's excellent bowing technique, stressing the 'springiness' of his right hand, which might be related to his spiccato technique:

(...) Variations for the violin composed and played by Joseph Mayseder, kaiserlich-königlicher (imperial-royal) Kammervirtuoso (chamber virtuoso). His right hand is of incredible springiness, and his bowing is so accurate and subtle, therefore all shades and moods of the performance are brought forward in an admirable manner, then with such a purity of intonation playing so many difficult, tasteful passages, accompanied by a feeling of fragile charm; all of these are assets that assure this famous violinist's fame forever and every performance promises the greatest of pleasure. We worship him as one of the greatest violinist of this time. The storming and raving applause was filled with joy.<sup>66</sup>

This article comments on a concert at the Kärntnertortheater on 15 November 1823. The variations that Mayseder performed are likely to be his Concertante Variations op. 37 in C major that he composed that year.

The article is one example of Mayseder's success, featuring his unusual bravery, accompanied by the utmost purity and elegance, his splendid bowing technique combined with a beautiful sound and soulful expression that ensured unanimous approval of the audience; he was even more appreciated when he performed among connoisseurs with such dedication and devotion, which distinguished the true artist from the mere virtuoso.

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<sup>65</sup> AMZ, vol. 14, no. 40 (1812), col. 655.

<sup>66</sup> WAMZ, vol. 7, no. 95 (1823) col. 755.

## Double stops

The skilfulness of Mayseder's right hand and his polyphonic capability was mainly confined to octaves, thirds and sixths. Double stops were occasionally included in Mayseder's compositions, especially thirds in his variations in order to present his virtuoso playing technique; yet in general, Mayseder preferred to leave them out.

The variations partially or mostly consist of double stops, where the intervals can be modified to sixths in order to fit into the required harmony or remain the same:

Ex. 23

Op. 44, Variation IV

**Moderato:** Solo Violin



Another illustration is featured in op. 33, where all aspects of Mayseder's virtuosity reach their full effect once again. Notable is the third variation, where Mayseder displays a double stop passage with mixed note values, whereas the fourth variation shows off an improvised style:

Ex. 24

Op. 33, Variation III

**Andante:** Solo Violin



Yet another example where Mayseder makes use of double stops is in the third movement of his Concerto op. 22:

Ex. 25

Op. 22, bar 284

**Rondo:** Solo Violin

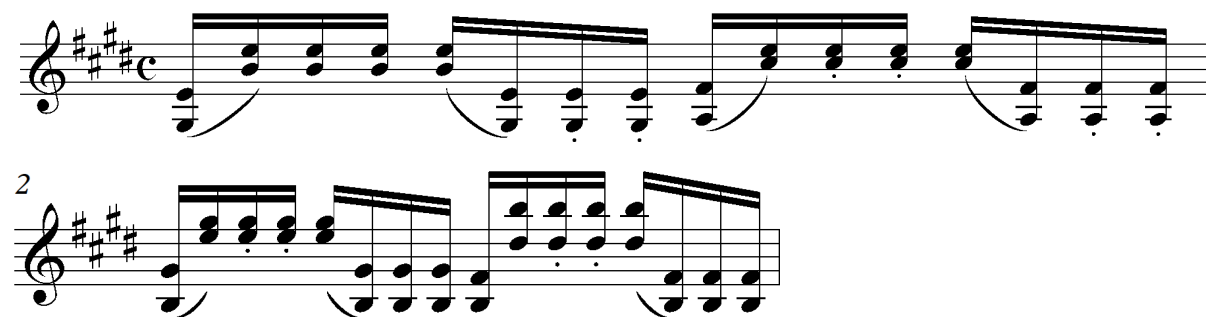


Even more successful was Mayseder's Concertino op. 53. It presents an introductory andante in 3/4 consisting of 50 bars, followed by an allegro, featuring a third solo. The main part attracts attention and concentrates on contrapuntal writing. The final passage shines with octaves, thirds and double stop arpeggios:

Ex. 26

Op. 53, bar 265

**Allegro:** Solo Violin



In the diaries of Giacomo Meyerbeer, the following is noted about Mayseder's performance, stressing his use of double stops:

Monday 10 August (1812): (...) Attended the rehearsal of Herr Mayseder's concert. (He is a concertmaster and first violinist from Vienna). He draws beautiful sounds from his instrument and masters the greatest difficulties with ease; his playing is, however, a little monotonous. What amazed me most was a run of three octaves through broken thirds that in alt (in the third octave) becomes chromatic. I cannot remember ever having heard the violin played like this. Made several calls in the afternoon. In the evening to Herr Mayseder's concert which was held in the theatre. It was not very full, but the applause was so extraordinary enthusiastic that one could have supposed a claque had been hired for the occasion. The content of the programme: Part I-(1) a Haydn symphony; (2) a violin concerto composed and played by Mayseder (this composition is among the most unusual concert music I have heard in a long time, even though there are occasional flashes of genius); a scene from *Zayre* (with chorus) by Winter, sung by Madame Harlas; Part II-(4) an oboe concerto played by Herr Fladt; (5) a trio from *Horaziern* by Cimarosa, sung by Brizzi, Mittermaier and Madame Harlas; (6) variations composed and played by Herr Mayseder; (7) a symphony by Mozart.<sup>67</sup>

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<sup>67</sup> Robert Ignatius Letellier, *The Diaries of Giacomo Meyerbeer, Vol. 1, 1791-1839* (London, Associated University Presses, 1999), p. 289.

This documentation of the performance at the theatre evidently suggests that Giacomo Meyerbeer (1791-1864) was quite impressed by Mayseder's performance and composition. It is not clear in which theatre the concert took place as it is not mentioned in the *Allgemeine musikalische Zeitung*. It is likely, however, that Mayseder performed his Concerto no. 3, op. 28 in D major, which was composed on 10 January 1812. Meyerbeer praises this concerto, referring to it as some of the most unusual concert music he has heard, especially pointing out Mayseder's run of three octaves. This is probably due to the fact that Mayseder employs various double stops, especially octaves in this concerto. The variations that were also performed are more difficult to determine. In 1812, Mayseder only composed one set of variations, op. 3 in A major.

A further review, assumed to refer to this very same concert presents a similar conclusion:

The general opinion of the appreciative and art loving audience, concerning Mayseder's performance on the violin is that he achieved everything possible that is required from an artist on this instrument. He succeeded in overcoming all difficulties with a peculiar lightness; as a result, his performance becomes natural and delights the ears of the listeners in the most exquisite way. Although the concerto as well as the variations are full of exceptionally difficult passages, with Mayseder's steady performance throughout, the most difficult appears to be very easy. Herr Mayseder presents himself as an excellent virtuoso on the violin as well as a skilful composer. Both his concerto and the variations that were performed in the end spread lightness, gracefulness and novelty that truly fascinated the listener.<sup>68</sup>

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<sup>68</sup> *Gesellschaftsblatt für gebildete Stände*, vol. 2, no. 67 (1812), col. 533.

## Polyphonic Textures

Mayseder's use of polyphonic melodies is mostly highlighted in the introduction sections of movements, especially in his string quintets and some of his quartets, although this can already be identified early on in Mayseder's life. His Variations for violin and string trio op. 4 that illustrate polyphonic structures may be deemed an example. Moreover, in Mayseder's first creative period around 1810, he tends to experiment more, above all, with polyphonic textures in the development sections of the framing movements or in the interludes of the rondos. Especially in his quartets and quintets, for instance in Mayseder's String Quartet no. 2, op. 6 in G minor, published in 1811, all the instruments participate in the four movements more actively. The first allegro already indicates Mayseder's preference for polyphonic compositions.

Mayseder's Quartet no. 5, op. 9 in D major, which requires higher technical skills, displays yet another polyphonic feature. The second movement, an andante, indicates this tendency of polyphonic structures once again.

Yet another fine example is his String Quintet no. 3, op. 55. Here, the players commence with a polyphonic beginning in the very first movement:

Ex. 27

Op. 55, bar 1

Andante

The first system of the musical score consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom three staves are in bass clef with the same key signature and time signature. The music begins with a whole rest in the first staff for the first two measures. In the third measure, a piano (*p*) dynamic marking appears. The melody in the first staff is a half note F#4, followed by a quarter note G#4, and then a half note A4. The second staff has whole rests for the first two measures, followed by a half note F#4 in the third measure, and then a half note G#4. The third staff has a half note F#3 in the first measure, followed by a half note G#3, and then a half note A3. The fourth staff has whole rests for the first two measures, followed by a half note F#3 in the third measure, and then a half note G#3. The fifth staff has whole rests for the first two measures, followed by a half note F#2 in the third measure, and then a half note G#2. The system ends with a double bar line.

The second system of the musical score consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom three staves are in bass clef with the same key signature and time signature. The music begins with a half note F#4 in the first staff, followed by a half note G#4, and then a half note A4. The second staff has a half note F#4, followed by a half note G#4, and then a half note A4. The third staff has a half note F#3, followed by a half note G#3, and then a half note A3. The fourth staff has a half note F#3, followed by a half note G#3, and then a half note A3. The fifth staff has a half note F#2, followed by a half note G#2, and then a half note A2. The system ends with a double bar line. Dynamic markings include *mf* in the third staff of the first measure, and *f* in the first staff of the third measure, the second staff of the third measure, the third staff of the third measure, and the fifth staff of the third measure.

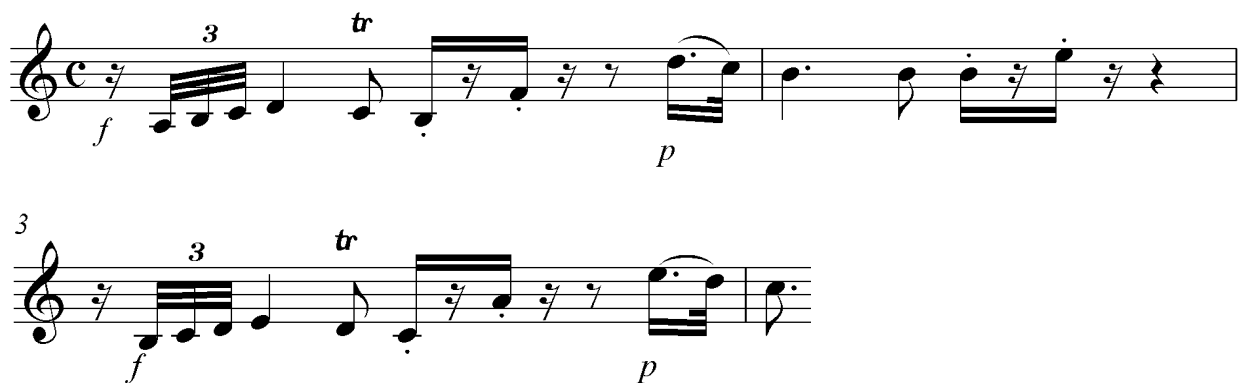
## Decorated Melodies

As a result of his brilliant playing techniques and his coquette refinement, Mayseder often adds embellishments to his music. Further, in the light of some of Mayseder's compositions, for instance his Variations op. 40 in E major, it is easy to see his avoidance of a grand tone and sound whilst he makes use of expressive and valuable embellishments which emphasise his virtuoso displays even more. Mayseder's virtuosity as a violinist was truly expressed by these ornaments and delicate passages, which undoubtedly connected to his success with his audience. The use of the trill in his compositions confirms his abilities. Mayseder employs this ornament quite frequently in his variations, for instance in his Concertante Variations, op. 20:

Ex. 28

Op. 20, bar 1

**Adagio:** Violin



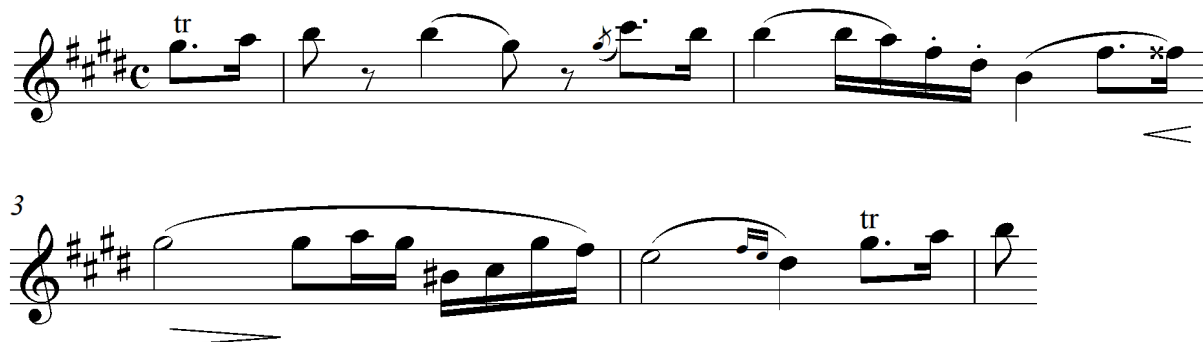
Another typical aspect of Mayseder's technique is the use of various ornaments and musical flourishes found in his compositions, such as mordents, turns, appoggiaturas etc., which had their roots in the Baroque era. Mayseder must have used a lot of ornamentations and embellishments that were well embedded in his performance according to the character of his compositions:



Ex. 29

Op. 45, bar 34

**Allegretto:** Solo Violin



In addition, the use of the arpeggio with a bouncing stroke was very rare in his pieces, merely an element to embellish certain melodies or in order to demonstrate his virtuoso abilities. One encounters this use of the arpeggio as early as 1806 with his Variations op. 1.

### Cantabile Melodies

Mayseder employed cantabile melodies in most of his compositions as a common feature. His 'improvised variations' with different note values were reinforced with this feature. This type of variation characterised by legato, spiccato and staccato runs, sometimes goes beyond the length of the original theme, ad libitum.

The figures of these variations are cantabile and broader, and merge into virtuoso coloratura:

Ex. 30

Op. 40, Variation III

**Moderato:** Solo Violin



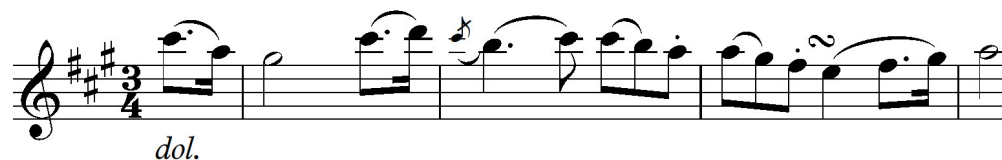
Promoting this idea was Mayseder's final Polonaise no. 6, op. 38, which clearly stands out.

Without a doubt, this composition belongs to one of the best pieces by this composer, one that continued to be performed for a very long time after his death. Inspired by enthusiasm, balance within the individual themes and sparkling virtuosity; these features made this piece a unique example of a brilliant virtuoso composition. Both interludes produced one musical theme each, with the second one leading straight into the coda. This polonaise definitely challenged the performer with difficult passages, which placed great demands on the bowing technique as well. The second interlude has a cantabile passage introduced for the first time in the solo violin:

Ex. 31

Op. 38

**Polonaise:** Solo Violin



It is also worth pointing out Mayseder's final Rondo, op. 56, where the second interlude emphasises Mayseder's use of double stops to create a cantabile melody, succeeded by a semi quaver variation:

Ex. 32

Op. 56, bar 165

**Allegro:** Solo Violin



### Chromaticism

In Mayseder's later periods of composition, his movements acquired maturity, were more harmonious and included a dash of chromaticism in order to stress his brilliance. This highlights the advanced character of this period, which was essentially connected to Mayseder's violinistic progress. This element is nowhere more clearly emphasised, than in his String Quintet no. 4, op. 65:

Ex. 33

Op. 65, bar 1

**Allegro:** Violin I



### Untypical Technical Demands

Despite the fact that Mayseder strenuously avoided Paganini's influence (he even withdrew from public concert life after having heard this master play), he tried with modesty to include the pizzicato with the left hand, which was introduced to him by Paganini.

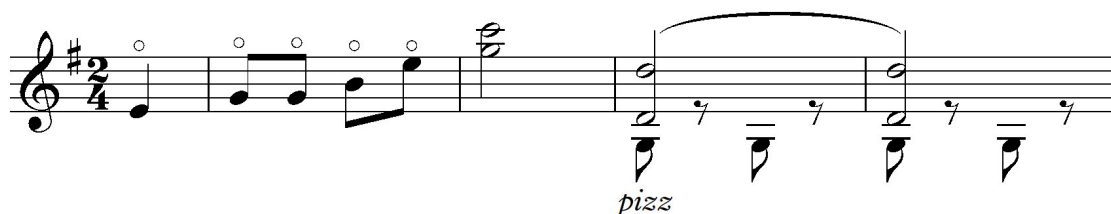
Mayseder only used it twice in his Etudes, op. 29 and his Piano Trio, op. 58.

Moreover, in the second movement of Mayseder's op. 58, composed in 1841, he made use of flageolet passages in the violin followed by the pizzicato:

Ex. 34

Op. 58, bar 147

**Poco Adagio:** Violin



## REVIEWS

This section will list the reviews on Mayseder's compositions and their reception, which have been arranged in chronological order. Most reviews depict a common opinion on Mayseder's compositions, generally supporting his reputation as a brilliant composer and performer from an early age and emphasising the fact that Mayseder was one of the most successful composers from 1820 to 1840. One even implies that Mayseder was truly ahead of his time.<sup>69</sup> Further, all the typical characteristics that Mayseder employed in his compositions are stressed. Take for instance, Mayseder's preference for high positions on the E string or virtuoso features that were necessary for a successful composition at the time.

In general, Mayseder is praised as a violinist and composer. These reviews clearly imply that Mayseder was respected as a composer; as a violinist he could even master piano compositions, almost as virtuosic and brilliant as Hummel. It is suggested that one could hardly guess that the composer of this piece was indeed a violinist.<sup>70</sup> It is interesting that Mayseder achieved recognition across Germany, France and England. Nevertheless, it is equally established that as early as 1840, these pieces began to be performed less and less in the concert halls, although some amateurs still favoured Mayseder's compositions up until the twentieth century.

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<sup>69</sup> See below AMA, vol. 1, no. 15 (1829), col. 57.

<sup>70</sup> See below AMZ, vol. 31, no. 49 (1829), cols. 193-4.

## 1814

Allgemeine musikalische Zeitung Leipzig, vol. 16, no. 17, 1814, col. 285

On the 13<sup>th</sup> [March], Mayseder gave a concert in the Kleiner Redoutensaal. He played a new concerto and a potpourri with variations [op. 27] on the violin, that he composed himself.

This young artist (Schuppanzigh's pupil) was achieving distinction at every opportunity while undertaking music composition more seriously than many other violin players, who, were at the time, certainly writing down their solo parts themselves, and using other composers for the remaining harmonies, so as to perform in public, both as virtuosi and composers.

## 1817

Wiener allgemeine musikalische Zeitung, vol. 1, no. 30, 1817, cols. 253-4

This polonaise [op. 17] is a pleasant phenomenon for all violin players, since the melodies are lovely and the passages brilliant. There is not a single passage that is unworthy of appreciation; for instance, the chains of trills with double stops and no accompaniment (which reoccurs in D major later on), and the simple song in D major are of a good and surprising quality.

## 1820

Wiener allgemeine musikalische Zeitung, vol. 4, no. 76, 1820, cols. 606-8

Mayseder, who previously stood out with his work in A major [string quartet no. 1, op. 5] (...) pleases everyone with the present piece (...). Such excellent players have left their footprints in the world of music, testifying to the deep pools of talent and diligence (...). His staccato was skillfully developed, on a high level, which particularly emphasised the

characteristics of the writer's performances and abilities. This was one of the main features of the present work [op. 23], which consisted of three movements (...). Admittedly, in the first movement, one does miss the introductory theme that is even found in a solo concerto that links everything together, however, one is generously compensated with many other features. Melody, brilliance and an excellent playing technique are its successful features. The second part, despite the thirds in rapid succession, is meritorious and new, and the following passage, with modern taste is brilliant and the effective final melody of the first part reminds one of Rossini's ornamentation that was very popular at the time. In the second part, the principal voice faced several very energetic challenges, whereas the middle voices introduced and continued to play a simple melodic passage until the theme, which was pleasant, albeit not quite becoming (...) reappeared as modified. This movement concludes with the second and final theme, and with a passage similar to the first part. The Adagio, just like its predecessor, has the advantages of a very tasteful performance and is very melodic (...). The Rondo presto is full of fire and a great challenge for every violinist; Mayseder made a significant effort. The theme was well invented, and suitable for any development section, yet it was a pity that it was not developed. The middle part moves playfully from E minor to G major, and back again, and the first part conveniently ends in a minor key; at the beginning of the second part, the first violin displays a strong theme, whereas the second violin and the viola play a melodic passage in octaves, and the violoncello accompanies again, but the conclusion that proceeds is at a faster tempo; Mayseder had saved his entire strength for this, and only an excellent artist may be seen to perform and sustain a staccato almost over two pages. The passage itself is suitable for the piano, and apart from a few exceptions, it reminds one of a performance on the latter instrument; while the whole thing shed the best light on the performance of this artist and he received cheering applause. (...).

## 1823

### The Harmonicon, no. 9, 1823, p. 128

A favourite air from the Ballet of Nina, with variations by Mayseder (op. 20). Arranged for the pianoforte by Ferdinand Ries (...).

These variations were written, we think, for the violin. Mayseder is a German composer, living in Vienna, who is rising into considerable repute with a certain class of performers, and whose works, from what we have seen of them, are characterised by lightness and brilliancy. This charming and popular air from the ballet of Nina, which was brought out at the King's Theatre in 1821, will be recognised by everybody, after inspecting the subjoined notes.

## 1824

### The Harmonicon, no. 15, 1824, p. 47

Mayseder is one of the new names that have risen up rather suddenly, and acquired a considerable share of popularity in a comparatively short time. As well as an original composer, of acknowledged merit in a certain line, he is also a violin player of the highest order. He is settled in Vienna, and it is said that this performer has no rival in his own particular style.

(...) It is one of the gayest of this vivacious composer's productions [op. 21] and puts every head into motion, wherever played. Mr. Attwood has converted it into a good trio for a domestic circle. The harp part is easy, and that for the flute still more so; but there are a few bars for the piano-forte, in F-sharp major, that, at first sight, will alarm inexperienced musicians, though all fear arising from this source will be dissipated after a closer view, and when the passage has been played over twice or thrice. The introduction shews the master



and the arrangement of the air is exceedingly well executed. This will be acknowledged as a very enlivening, delightful combination, by all who play it correctly, and with spirit.

Allgemeine musikalische Zeitung Leipzig, vol. 26, no. 16, 1824, cols. 263-4

The well known Herr Mayseder, who is an excellent virtuoso on the violin in Vienna, provides the bravura players on the piano, namely the best, the most confident and the most skilful in general, with a composition, which they practise with great interest, and if they master it, they can please themselves and the audience. One may certainly say that everything that this instrument offers for a brilliant bravura performance is used for this purpose; but at the same time, there is such fire in both allegro movements and a continuous activity (...). That the various figures and bravura passages are new and unusual is in Mayseder's spirit; everything is comfortable to perform, and even the figures and passages that he performs and develops can be mastered skilfully. It is a trio for the virtuoso, or for the connoisseurs (...). However, the composition actually grabs one's interest more or less, owing to its inventiveness and musical substance. (...) This work can initially be compared to Hummel's bravura pieces. The violin and violoncello are indeed secondary, yet, not just accompanying but admittedly, not easy to play either (...).

1827

Allgemeine musikalische Zeitung Leipzig, vol. 29, no. 47, 1827, col. 405

Whoever is familiar with the nature of these compositions and appreciates the works of Spohr and Rode, as well as Romberg for the violoncello, will acquire a taste for this small piece [op. 27] (...). On the whole, this piece is pleasant, especially when considering the fact that it is

performed by one of the most popular violinists of the time and, imbued with elegance and certainty. It is enjoyable to play and brilliant. (...).

1829

Allgemeine musikalische Zeitung Leipzig, vol. 31, no. 49, 1829, cols. 193-4

Good piano compositions are rarely written nowadays. It was customary then, to an extent, to have musicians who were keen on composing, to start their careers usually with piano pieces, in particular with solo sonatas. (...) However, if men emerge who show genuine respect for the art, the audience and for themselves; men who by no means are indifferent, if their works will be forgotten again in several months, or if they are still praised after years (...) in brief, men who do not just compose but put work into it as well. If such men emerge, (...) the critic will do his duties, even if the composition does not have outstanding qualities, in contrast to this trio (...) this beautiful chamber work [op. 34], is an example of the most perfect song, full of clarity, fancifulness, with a clear idea of the composer's taste (...) the main part is composed in a splendid way that one could hardly guess that a virtuoso violinist created this work.

Allgemeiner musikalischer Anzeiger, vol. 1, no. 15, 1829, p. 57

If one compares Mayseder's second sonata for the pianoforte and violin [op. 42], with his first one, and to some extent compares the two different periods of composition of the 13<sup>th</sup> piece and now his 42<sup>nd</sup>, one can say that he was ahead of his time rather than having progressed himself. His newest piece had more brilliance and shape than the first one; but the latter was more solid, more specific and profound. It appealed more to the connoisseur, although the

younger sister usually pleases the audience more. With such a meritorious composer as Mayseder, who worked thoughtfully on his artistic creations, this strong observation should not be deemed a reproach. It is only a testimony to the period and the fashions of this time and that we distance ourselves from the powerful thoroughness of the golden age, where Mozart, Haydn and Beethoven flourished. The first movement of the present piece (E minor, 3/4), is brilliant and has character, while the second part displays education and diligence. In the Adagio (B-flat major, 2/4), the violin was very melodic. Besides, the piece requires a skilful player to perform it lyrically and with correct intonation. The Finale (E minor, 2/4), was typically piquant for Mayseder, humorous, alternating and appropriate, a characteristic that can be found in all his compositions, which cannot be praised enough.

1830

Allgemeine musikalische Zeitung Leipzig, vol. 32, no. 28, 1830, col. 110

It is very nice and very positive that Herr Präger, k. Kapellmeister zu Hannover has presented us with three polonaises for the violin and the string quartet (...); however, the truth is also beautiful and very positive, too, although it is not always pleasant to hear. Therefore this enables us to say that we have produced these kind of polonaises for 15 years now, in fact, usually better, more elegant and more effective, as Mayseder, Böhm, Jansa etc. demonstrate; we remember the fact that we have endured listening to these polonaises almost in disgust, as the same repeated style of these works has become boring for concert-goers.

## 1831

Allgemeine musikalische Zeitung Leipzig, vol. 33, no. 3, 1831, cols. 9-10

(...) In this quintet [op. 50], or if one wishes a sextet, as the double-bass is ad libitum, (...) there is a good mixture of humour and power and surprising, reviving and inspiring modulations, with a variety of passages, figures and bowings. The composer aims at a more peculiar attraction with this work and uses his harmonious charm (...). The first movement, Allegro vivace in E-flat major, in 4/4, is characterized by a bold revival with fiery enthusiasm, magnificence and heroism. One could call him brilliant, if this expression was not overused already. The Adagio in A-flat major, in 9/8, paints a picture of innocence and love; everything is full of beauty and grace; in utter harmony the voices entwine around each other (...). Similar are the harmonic modulations. (...) The Scherzo in E-flat major and the Trio in A-flat major ooze with wilfulness and roguishness. (...) The Finale follows, an Allegro, in E-flat major, 2/4; it is less light-minded, but with cheerfulness and humour (...) it can hardly be excelled by more loveliness.

## 1833

Allgemeine musikalische Zeitung Leipzig, vol. 35, no. 37, 1833, cols. 145-6

(...) [op. 49] Now we have Herr Mayseder, who influenced legions of violin players with miracle powers, and as if they would have been touched by an electric eel, he leads them into a state of ecstasy (...). Should our master of sound, if divine wishes can be fulfilled, still survive the beginning of a second century, and work and accomplish something, he would hardly be able to commemorate the centenary with the amount of work he produced. He is not used to write down any random idea on the patient piece of paper in order to print it (...) He sets out to achieve his goals (...) as he is guided by the laws of beauty and a purified taste,

overindulging in eternal truthfulness. He willingly abandons classicism and he will shine in the horizon like a meteor as an elegant, ingenious, fanciful, artistic composer that is easily understood by everyone; whilst others, at present, are still being illusive radiant stars which fall into a bottomless abyss. (...)

1836

The Musical World, a Weekly Record of Musical Science, Literature and Intelligence,  
vol. 2, no. 16 (London, 1836), p. 205

This composition [op. 40] has the seal of popularity set upon it, being very showy, very brilliant, and not very difficult (...). The adagio is, perhaps, the best movement, and it is a delightful one.

1837

Johann Karl August Lewald, Europa, Chronik der gebildeten Welt,  
(Leipzig und Stuttgart: J. Scheible 1837), vol. 2, p. 175

At present, Mayseder is considered the most popular violin composer in Germany as well as in France. His distinctive style consists at times of something shiny. Spohr is profound and academic; Mayseder, however, is brilliant, a natural. His compositions are perfectly adapted to the current tastes. There are folk tunes with numerous variations, some of them weaker and artificial, others filled with undisputed richness, variety and peculiar delicacy. His aria with variations [op. 40], which is dedicated to Paganini, probably represents a fortunate exemplary of Paganini's style; yet, this is the only one of these compositions by this great violinist.

1863

Wiener Abendpost, no. 134, 1863

(...) The quintet [op. 67] emerged at the right time. With the fresh, although not yet Italian, but Italian coloured melodies, the light, elegant conversation style, finally with the sparkling performance, the good mood of the audience increased. (...) Mayseder's Quintet will not belong to the classic ones, rather to the most loved ones.

## Chapter 3

### **Joseph Mayseder in context**

Joseph Mayseder played a leading role in the development of musical life in Vienna in the first half of the nineteenth century, with a tidy reputation as a violinist and composer that was mostly of local influence. As he was rather modest, he did not achieve fame as a travelling musician or push his music through his own virtuosity. Whether or not Mayseder's compositional achievements are undervalued in context, his activities as a musical figure and as a composer are certainly significant for the analysis of violin performance practice and theory, nineteenth century concert life and the violin repertoire of this period. It is not certain whether clear innovations can be drawn from Mayseder's performance technique and practices, his compositions and key compositional elements nevertheless contribute to these areas, adding to the existing scope of literature.

Moreover, his compositions certainly enhance the current state of knowledge of the violin repertoire in the early nineteenth century, as many ideas are still preserved in the conclusions of recent studies.

This chapter highlights Mayseder's role in context, illustrating how established he was as a composer and performer in Vienna in this period in history. Mayseder as a violinist and composer does not deserve the neglect he has suffered. Indeed, he was regarded as one of the greatest composers and performers of solo violin music in Vienna at this time, which is profusely attested by numerous expressions of admiration from contemporaries, musicians and critics.

In essence, Mayseder's contemporaries shared the majority opinion: his interpretation of his pieces was of the highest standard; therefore his artistic creativity has not really been questioned nor challenged profoundly. His great instrumental skills were of such perfection

that the actual composition gained secondary importance. Few, if any composers in Vienna at this time have exercised such influence on musical life as Mayseder did.

Notwithstanding this, many violinists and composers from the early nineteenth century consolidated the technique for modern violin playing and simultaneously, created a body of original music. This close connection between playing, teaching, and composing was exemplified by many musicians; playing the violin, teaching how to play it, and writing music for it, were all part of a musician's activities at the time in Vienna, irrespective of whether the player had any special talent for composing. It was, however, almost unheard of for any musician to write music for the violin without first-hand experience of playing it. Further, these musicians based their teaching on their own compositions, thereby dealing with matters of compositional style as represented in their works. During the first half of the nineteenth century, virtuosi composers included individuals such as Spohr (1784-1859), Paganini (1782-1840) and Mayseder (1789-1863). At the end of the development of this new era of virtuosity, there was Joseph Joachim (1831-1907), representing the rise of the modern virtuoso with a different relationship between the composer and the performer. It was not customary any more for the performer to be the composer as well. The roles of performer and composer gradually separated as more and more published accounts appeared providing advice on the 'intended' ways to perform.

Up until around 1850, compositions by the performing virtuoso dominated violin playing; almost every virtuoso performed his own music and a vast amount of compositions therefore depended on the musician's ability to produce virtuosic violin compositions. However, after 1850, compositions ceased to be the main attraction and were gradually distanced from the composer. Now the performer began to enter the limelight. His skills were admired and occasionally, the desire for spectacle took precedence over the music. Many saw this spectacular style of performance as a major distraction from the music and



sometimes even as an insult to the composer, notwithstanding how much the public admired it.

At the beginning of the nineteenth century, the public was primarily interested in the virtuosity of a musician, as the main channel for instrumental composition.<sup>1</sup> This interest was so wide-reaching that no specific instrument was necessarily preferred; the violinist, the clarinetist (e.g. Heinrich Joseph Bärmann (1784-1847)), the horn player (e.g. Joseph Rudolf Lewy (1802-1881)), the pianist (e.g. Ignaz Moscheles (1794-1870)), the guitarist (e.g. Giuliani (1798-1821)) and even the double bass player (e.g. Domenico Dragonetti (1763-1846)) were equally favoured and celebrated in the concert halls.<sup>2</sup> Hence, a vast amount of virtuosic music was produced, in various forms, such as variations, rondos, potpourris and polonaises.<sup>3</sup> As most of these pieces were relatively short, the tendency to perform only the first movement of a concerto, or the second and third together, was very common. This led to a further form of the virtuoso concerto, the Adagio and Rondo, a product of this era, as well as the Concertino, also found in Mayseder's compositions, consisting of a slow introduction followed by a short first movement. The virtuoso forms took over in the concert halls, playing an essential role and even being performed alongside great masterpieces.<sup>4</sup>

The decades of the 1820s are regarded as seminal ones, during which a transformation occurred that shifted the balance of power from the aristocracy to the bourgeoisie. This became clear especially from 1825, and the transitional nature was reflected in the increased independence of the composer, who was not forced to face an audience that was already influenced by the critics and the press and further musicians were no longer attached to patrons.

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<sup>1</sup> See Neurath, *Das Violinkonzert in der Wiener klassischen Schule*.

<sup>2</sup> Based on reports in the AMZ (1810-1830).

<sup>3</sup> See one example of a concert programme in the AMZ, vol. 18, no. 26 (1816), cols. 442-6.

<sup>4</sup> For instance at the Vienna premiere of Beethoven's Piano Concerto op. 73 in E-flat major, Mayseder also performed his *Aline Variations*. (See AMZ vol. 14, no. 13 (1812), col. 210).

In the early nineteenth century, a process of change could be noticed in Vienna, characterised by enormous complexities. A number of composers emerged in Beethoven's circle. The violinists of note formed part of the four-leaf clover:<sup>5</sup> Schuppanzigh, Clement, Böhm and Mayseder. These musicians laid the foundations for Viennese violin music. Nowhere, except in Paris where Pierre Rode (1774-1830), Rodolphe Kreutzer (1776-1830) and Pierre Baillot (1771-1842) were of high repute as violinists, did violin music possess such an individual character and consist of such a wide basis that one could label it as a School, namely the Viennese School.

However, trying to establish a new Viennese Violin School, which can be deemed equivalent to the French and Italian Schools, proves quite problematic. The French and Italian Schools are much easier to define in terms of playing styles compared to the Viennese performers. One common feature of the four-leaf clover was that these composers were all based in Vienna and did not travel extensively. Although the term Viennese School is also mentioned in Augustin's dissertation,<sup>6</sup> the expression is not clearly defined and never explained. It is only used to describe the composers that lived in Vienna in the early nineteenth century.

As mentioned previously, Schuppanzigh was more devoted to chamber music and organising subscription concerts, while being a brilliant teacher. Clement was briefly celebrated as a violinist and Böhm almost exclusively concentrated on violin teaching at the Gesellschaft der Musikfreunde. All these musicians had distinctive qualities. In terms of skills on the violin, Mayseder's achievements as a composer and violinist ought to be recognised more than those of his contemporaries, especially since Mayseder did not abandon his artistic creativity until old age.

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<sup>5</sup> Expression coined by Hanslick, *Geschichte des Konzertwesens in Wien*, p. 227.

<sup>6</sup> Augustin, *Die neuere Wiener Geigenschule*.

It is difficult to find a common ground of their playing styles as nothing technical is recorded in the reports of the *Allgemeine musikalische Zeitung*. There was also nothing to suggest any significant evolution in their music, although a distinctive characteristic of a tendency towards a more beautiful sound was present.

Only one review hints at comparing Mayseder with Strauss and Lanner, suggesting that these composers copied Mayseder's style, which offers to the scholar an index of Mayseder's significance in Vienna during the first half of the nineteenth century. Joseph Lanner (1801-1843) was one of the earliest Viennese to compose waltzes in great numbers, either as an accompaniment to the dance, or for the music's own sake. He was just as famous as his friend and contemporary Johann Strauss (1804-1849), who was one of the most important dance composers:

The French violin revolution, including musicians such as Beriot and Vieuxtemps, the demonic Carbonari-eruption, associated with Paganini, the Polish spirit of freedom of the Lipinski violin; all of this left Mayseder completely unaffected; like a good Viennese, he calmly watched what was going on, without ever participating; and his music still sounded naive, cheerful and innocent as before. Everything that Strauss and Lanner, who copied his style and melodies, developed, was combined in Mayseder's performances. Joseph Mayseder, chamber virtuoso, soloist at St. Stephan and first violinist of the Kärnthnertheater personifies Vienna: the emperor, the Stephan's church and the theatre are the three elements in his life.<sup>7</sup>

The term Viennese Music School does not have the validity that would enable it to be compared to the French School. While the label Viennese School can only be applied to these composers living in Vienna at the time, the French School displayed a much stronger performing identity. However, we will use this term to describe the four-leaf clover and those around them in 1800-1828 in Vienna, as these musicians established the reputation for the foundation of Viennese violin music.

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<sup>7</sup> *Zeitung für die elegante Welt Berlin: Mode, Unterhaltung, Kunst, Theater*, vol. 39 (1839), col. 1007.

This new Viennese Violin School can also be traced back to an older generation to which Karl Ditters von Dittersdorf (1739-1799) belonged. Particularly famous was the publication of Leopold Mozart's (1719-1787) *Versuch einer gründlichen Violinschule* in 1756, which through various editions and translations became accessible to a large public. In his youth, this composer listened to the great Italian violinists in Vienna, above all, to Domenico Ferrari (1722-1780) as well as Antonio Lolli (1730-1802), who again based their playing techniques on Giuseppe Tartini (1692-1770). Dittersdorf developed his own style, which was adopted in turn by his pupils, such as Wenzel Pichl (1741-1805).

In comparing the French School to the Viennese School during this period (1810-1830), we can point out some differences. The French favoured a warm tone and an energetic style of playing and both Kreutzer and Rode's Etudes for solo violin are still part of most students' violin education today. Inevitably, the concertos of Viotti and Rode are also part of the violinist's training.

When comparing Rode and Mayseder as examples of the two Schools, the position of the best solo performers was clearly claimed by these musicians. Considering his prowess on the violin, even in his old age, Mayseder's achievements deserve higher recognition, whereas Rode's decline in terms of artistic strength in comparison commenced relatively early. On the other hand, Rode asserted his more powerful, distinct personality, compared to Mayseder, who by temperament was anything but a public figure with a musical world that was more that of the home. Quartet playing, however, was unquestionably seized by the Viennese. With regard to the solo concerto, especially Rode's and Kreutzer's, the Viennese offered virtuoso compositions, such as variations, polonaises, potpourris and rondos.

The first to bridge the gap between the eighteenth and nineteenth centuries' conceptions of violin playing was this group of virtuosos including Viotti (1755-1824), Rode (1774-1830) and Kreutzer (1766-1831) from the French School. These composers laid a solid foundation for the subsequent work of the Viennese musicians. Therefore, the beginning of

the nineteenth century highlighted the requirement for a new type of prolific musician in Vienna.

It is quite significant that the forces that shaped this new type of Viennese violinist did not occur spontaneously. In the light of the Viennese nature, which was tradition-bound, it is easy to see that the current influence of the Italian School was not suddenly dismissed. Rather, it was added to the new tendencies of violin music that seemed to be in transition. This development was in close correlation with the activity of Anton Wranitzky (1761-1820) who, as a violin teacher, focused on the Italian violinists Arcangelo Corelli (1653-1713) and Giuseppe Tartini (1692-1770), who are associated with the Italian Violin School. This slow transition entailed the manifestation of a new Viennese Violin School that brought forth several Viennese violinists at the beginning of the nineteenth century.

Another significant feature of the Viennese violinist was his versatility. This skilled versatility was a feature of the new style, as the Viennese violinist was not only part of an orchestra, but also a soloist and a member of a quartet. Besides, most violinists developed these particular violinistic characteristics or features to such perfection that they pointed the way forward for future generations. Further, a certain ease was noticed in the accumulation and procession of different influences, such as modesty, virtuosic elegance and distinctive ensemble spirit. All of these influences and especially this versatility were vital in order to create the foundation for a new Viennese Violin School.<sup>8</sup>

During this period, Mayseder emerges as one of the most important musical figures in Vienna. Despite the presence of other artists, such an excellent musician as Mayseder was indeed rare. He held a privileged position as a Viennese virtuoso, a composer, a teacher, a quartet player, a soloist and leader of the orchestra at the Kärntnertortheater and a soloist at the court orchestra, as well as being appointed imperial chamber virtuoso ('kaiserlicher Kammervirtuose').

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<sup>8</sup> Hellsberg, *Ignaz Schuppanzigh*, pp. 238-40.

Joseph Mayseder was a key figure as a composer and as a performer; he primarily wrote his music for his own concerts. Being a representative of virtuosity, Mayseder composed idiomatic and appealing music for his instrument, all the while relying on his experience as a performer. His works have significantly contributed to the development of violin playing and Mayseder's compositions were part of the standard repertoire of some of the most famous violinists, such as Joseph Joachim, who was one of his pupils. Although his works had a relatively short lifespan, Mayseder was remembered as late as 1913, when a 500-word article appeared.<sup>9</sup>

His compositions provided a compendium of various playing techniques, expressing elegance and taste in order to understand the aesthetics and the stylistic sense of music. Further, for Mayseder himself, the challenge of performing and composing simultaneously must have stimulated the mind, imbuing his performances with a sense of technical ambition that created the necessary conditions for a musician and a virtuoso. Moreover, these compositions offer a main reference point for acquiring an exclusive image of Mayseder's performance practice and technical skills. Without a doubt, Mayseder's compositions and their performance in Vienna represented an element of fundamental importance, which completed his artistic personality. Even though Mayseder mainly produced solo violin compositions, or other instrumental genres that featured the solo violin, this composer was an embodiment of Viennese tradition in the early nineteenth century.

Significantly, Mayseder's early works, his first variations, opp. 1 to 3, seemed to be constrained, possibly due to a certain lack of musical personality and the hurdles of initial attempts at composition. It is appropriate to assume that Mayseder was mainly inspired by his teacher Anton Wranitzky, to whom he also dedicated his Variations op. 3. From op. 4 onwards, which was also a set of variations, a less restricted and freer musical character became apparent. In addition to figural variations, Mayseder introduced changes in harmony

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<sup>9</sup> See Chapter 1, pp. 46-7 (Danhelovsky, 'Ein Geiger aus Alt-Wien', p. 209).

and rhythm, along with a more cantabile character and greater timbre that emphasised his skills on the violin.

Over the years, the movements became more ambitious in terms of harmony. This highlighted the advanced character of this period, which may be connected to Mayseder's progress on the violin. Additionally, this era reinforced the influence of the French School, through the use of quaver and semiquaver triplets which may be found in the sonata movements from about 1820 onwards. Besides, the assumption that Mayseder was strongly influenced by notable names of the Viennese classic era, such as Beethoven, seems a likely one. For instance, in Mayseder's String Quartet op. 7, some parts, such as the theme of the second movement, echo the second movement of Beethoven's Symphony No. 5. Further, the first movement (especially from bar 45 onwards) of Mayseder's Sonata op. 13 imitates the theme of Beethoven's *Kreutzer Sonata* (Violin Sonata no. 9, op. 47); moreover the second movement seems to draw on the theme of the slow movement of Beethoven's *Sonata Pathétique*, op. 13.

Despite some parts of Mayseder's compositions being modelled on these ideals, Mayseder certainly succeeded in creating original pieces, such as his first String Quartet op. 5 from 1810. Notably, his violin compositions were primarily intended for string quartet, trio or two violins, or a guitar to accompany, however, the piano was rarely used as an accompaniment.

By 1837, Mayseder had reached a great level of artistic maturity both as a composer and a violinist. In particular, his six Etudes op. 29, and his Duos opp. 30-32, his Polonaise op. 38 and the Concertino op. 53 were the first indications of his significance as a composer. This establishment of artistic maturity and its development naturally emphasised Mayseder's devotion to larger forms of violin music, such as the concerto and the concert piece (*Konzertstück*). A parallel development to this progress was Mayseder's growing interest in chamber music, especially the piano trio and the string quintet. The string quartet was then

used as an accompaniment, in preference to the piano. In the light of the rare usage of the piano, it seems reasonable to assume that Mayseder reluctantly included this instrument.

Further, Kreutzer had clearly left his mark; Mayseder's Etudes op. 29 were adapted to the standard approach of this composer as far as the technical issues were concerned, such as martelé, détaché and long legato bowing. Further, this became apparent in the use of a strict sonata form and the idea of not only an educational approach, but also an artistic ambition.

Nevertheless, this period was marked by formal and stylistic innovations, reflecting the image of a progressive stylistic development. In addition, the piano came to be included more often in his chamber music, especially in his trios.

After his withdrawal from public as a player in 1837, Mayseder's compositions were marked by a continuity devoid of any experiments and he began to focus to an increasing extent on chamber music. Now, this composer forged his own dramatic and instrumental styles, especially apparent in his 1848 Mass. It is likely that there was an element of routine in his compositions and often the habit of adhering to a certain technical practice, such as the use of obvious bowing throughout, is evident especially in the last movements of his compositions. It is not apparent whether this was related to a lack of effort or resignation after his withdrawal from public concert life. On the whole, the first violin part truly surpassed the rest of the instruments; it is clear that the virtuosic character was maintained and emphasised, and this stressed Mayseder's own virtuosity that was connected to this instrument. The tendency to focus on the first violin increased and Mayseder kept to his tradition of composing, without imitating other musicians.

In essence, Mayseder concentrated on performing his own solo-violin pieces, which made it slightly easier to get an idea of his style and musical skills. The violinist Mayseder represented an artist who differed from the conventional virtuoso. His playing and performance were mainly focused on the performance of his music rather than on the quality of the composition itself. This was perfected to such an extent that the quality of his



compositions was almost neglected, a situation that may be compared with the art of the Italian singers at that time. As the philosopher Georg Wilhelm Friedrich Hegel (1770-1831) wrote, 'these performers were artists on stage, certainly compositeurs, as brilliant as those who put the opera into music. Not the music on its own counts, but the singing.'<sup>10</sup> Mayseder's playing could be compared to a sparkling gemstone, whose sole aim was to sparkle.<sup>11</sup>

Several factors were of central importance to Mayseder's success and fame, above all the reliability of his playing. His performance was never affected by any flaws or mistakes of any kind and the audience never experienced any disappointment. This reportedly perfect sound experience produced by Mayseder achieved its full effect since he never made himself, as a person, the centre of attention but allowed his music and art to be the focus instead. Theatrical gestures associated with showmanship and image cultivation were alien to Mayseder, who preferred to withdraw after his performances.

The concert programmes reported in the *Allgemeine musikalische Zeitung* reveal that Mayseder's compositions were performed frequently from 1815 to the 1840s. This specific time period clearly coincides with the Biedermeier period. The apparent congruence of Mayseder's artistic life with this period was also reinforced by a certain attitude to life, such as light-heartedness, being care-free while focusing on family life and domestic matters. All these were distinctive characteristics found in Mayseder's temperament and in his music.

The devotion and passion the Viennese audience showed in honouring and admiring Mayseder as a performer are notable. However, it was a characteristic of Viennese players that they were not consumed with acquiring the kind of virtuosity that led to their success on the international concert circuit. Therefore it was quite remarkable that Mayseder was mentioned in the *American Art Journal*:

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<sup>10</sup> Bauer, 'Joseph Mayseder, ein Wiener Geiger der Zeit Beethovens und Paganinis', p. 231.

<sup>11</sup> Ibid.

The one man who might have challenged him [Charles Auguste de Bériot] on his own ground was Mayseder of Vienna (whose lovely and natural and becoming compositions must not pass without a word, when the violin and its sayings and doings are the theme); but Mayseder was not a show [player]-otherwise a travelling player, - and never, I believe, quitted the Austrian capital, and the orchestra of the Kärthner Thor Theater there. A solo heard from him in a hackneyed ballet to accompany a dancer on a hot autumn evening to an empty house, was enough of itself to show his sweetness, graciousness, and thorough knowledge of the best uses of the violin.<sup>12</sup>

That Mayseder never left Vienna is not quite true; as mentioned previously, his known musical journeys abroad were to Italy and Paris. However, he only left Vienna twice, unlike many others:

Large numbers of these clever so-called priests of art toured the various countries. Everywhere they met with a hearty reception, if only because they knew how to tickle the ears of their auditors, impressing by technical dexterity and superficial brilliance; or perhaps because they could hold the interest of the crowd by means of their outer appearance, their eccentric bearing, and the nebulous atmosphere created by the persistence of racy anecdotes about their personalities.<sup>13</sup>

Indisputably, Mayseder's preference for performing in his native city was deeply regretted by several of his foreign violinist contemporaries, although some concerts organised by Mayseder took place in Preßburg, and one lead him to Baden, where Giuliani and Merk participated. Louis Spohr, for instance, pointed out that Mayseder was 'the most outstanding among the Viennese violin virtuosi.'<sup>14</sup> Further, Ignaz Seyfried found it deeply regrettable that

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<sup>12</sup> *The American Art Journal*, 'A Freak on the Violin' (1866), vol. 5, no. 6, p. 93.

<sup>13</sup> Arnold Niggli, 'Nicolo Paganini', *Sammlung musikalischer Vorträge* (1976), ed. by Paul Graf Waldersee, vol. 6, p. 312.

<sup>14</sup> Kroemer, 'Geiger der Schubertzeit in Wien', p. 17.

Mayseder was limited to Vienna, 'whereas art trips would enable foreign countries to admire this high degree of virtuosity other than by hearsay.'<sup>15</sup>

Mayseder participated in numerous benefit concerts, since his early virtuosic career, where he displayed his virtuosity and made his art available to the public in the most selfless manner.<sup>16</sup> Foremost among these concerts were the ones for the Bürgerspital (housing for the poor and invalids) and the Armenfond (the poor). The Bürgerspital concerts took place annually on Christmas day in the Großer Redoutensaal. Mayseder's concert programme was usually even more colourful, considerably varied and tremendously popular. Since Mayseder was the master of Viennese virtuosos and violin composers from 1810 to 1830 he gathered a considerable fortune with his frequent, profitable concerts. This exclusive image was emphasised by the fact that Mayseder organised many benefit concerts,<sup>17</sup> which he could easily afford due to his growing prosperity. Mayseder's financial independence resulted largely from the wide distribution of his numerous and popular compositions. Considering his long life, Mayseder's contribution to musical life in Vienna was very substantial and had a considerable impact, due to his vast and versatile competence.

Mayseder's playing is not to be compared to that of Schuppanzigh, who was described as not always being in tune;<sup>18</sup> nor can he be treated as an equal to the boldness of Rode and the presence of Spohr. Even his character is not the most fascinating, as he was a simple and modest person, someone who was too reticent to tour foreign countries. One of his pupils, Wilhelm Kisch<sup>19</sup> (1827-1893), once pointed out that 'everything Mayseder said and did was

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<sup>15</sup> Ignaz Ritter von Seyfried, *Universallexikon der Tonkunst*, ed. by Gustav Schilling (Stuttgart: Franz Köhler, 1837), vol. 4, p. 616.

<sup>16</sup> See AMZ, vol. 6, no. 15 (1804), col. 251; WZ (1804), col. 1334; AMZ, vol. 12, no. 36 (1810), col. 573; AMZ, vol. 12, no. 56 (1810), col. 1058; AMZ, vol. 13, no. 5 (1811), col. 86; AMZ, vol. 14, no. 5 (1812), col. 77; AMZ, vol. 14, no. 52 (1812), col. 851; AMZ, vol. 16, no. 42 (1814), col. 708; AMZ, vol. 19, no. 4 (1817), col. 65; AMZ, vol. 19, no. 49 (1817), col. 342; AMZ, vol. 23, no. 1 (1821), col. 10; AMZ, vol. 25, no. 4 (1823), col. 153; AMZ, vol. 25, no. 52 (1823), col. 865.

<sup>17</sup> See Appendix 2, pp. 274-302.

<sup>18</sup> Wasielewski, 'Schuppanzigh, Ignaz', vol. 33, pp. 77-8.

<sup>19</sup> Wilhelm Kisch, 'Das Mayseder Haus', *Die alten Straßen und Plätze Wiens* (Vienna: Friedländer, 1883), p. 194.

calm and quiet. Only when he picked up his violin, his eyes lit up and the fire in his soul was sparkingly revealed. In general, he spoke in a low voice.'

His calm and decent demeanour is often mentioned, although less sympathetic contemporaries might have described him as a plain and slightly uninteresting character. The following article describes Mayseder's violin playing and his appearance which was a carefully cultivated part of the virtuoso. There was a clear desire on the part of the public to not only hear, but also to see these performers:

A musical character, whose uniqueness might not be easily grasped if one hasn't experienced him at first hand. A character, who in some respects is looking out at the world in such a clear and plain manner that one would immediately forget about him again; yet his artistic and human qualities are remarkably contradictory, undoubtedly leaving everyone completely mystified. Whoever encountered Mayseder without knowing him or having socialised with him, would have assumed that this unremarkable old man would have been an indifferent member of the society, working as a tailor or a glove maker. Further, whoever spoke to him would be rewarded with a friendly, approving smile, making sure he was agreeing with everything. Being insignificant and timid in nature, it is remarkable that with his artistic performances, everyone saw in him one of the highest representatives of the Viennese musical Philistines. However, as soon as the small, quiet and anxious man held his instrument in his hands and the sound of his violin was heard, everyone forgot about Mayseder as a person and Mayseder as an artist and virtuoso emerged instead; the artist, who perhaps after all might have represented the characteristics of old Viennese values. Nevertheless, he was a violinist of the highest order, whose experience in this area sonorously pleased the audience.

Mayseder's sound was not particularly good, but on the other hand it was full, round and clear as a bell; his technique was flawless and immaculate with impeccable surety, reflecting faultlessness, without ever performing anything he couldn't accomplish perfectly. His interpretation was not always simple, plain and natural, moreover, it was filled with a generous warmth and inimitable gracefulness that one would not have expected according to his appearance and demeanour. Mayseder's virtuosity never spread across the Austrian borders, hardly going further than Vienna. In Vienna, however, this virtuosity was fully recognised and undisputed (...). Under Schuppanzigh's guidance, he acquired a pure and precious style in the art of quartet playing, which in connection with his natural, artistic features improved especially his performance of the Haydn Quartets. Then

we have the performance of his own compositions, succeeded by Spohr's, then Mozart's and finally Beethoven's early compositions. For the 'late' Beethoven, he was lacking grandness and passion and occasionally sparks in expression. For the 'late' Beethoven, he was lacking affinity and understanding. Newer compositions he performed included Mendelssohn, although he did not appreciate him in particular; getting introduced to new things in life was not his passion; he was not made for that. His performance of older pieces, above all Haydn, created a pleasant, refreshing artistic and purifying atmosphere.<sup>20</sup>

Clearly, Mayseder lacked all the characteristics and features that were expected of the typical virtuoso performer. Therefore, the article speaks volumes about the uniqueness of Mayseder's own artistic world where he won the favour of his audiences.

An over-the-top playing style was an indispensable element of many virtuoso performances, and an integral element of what made them spectacular. Certainly, in everyday life, Mayseder's nature might have been interpreted as a weakness of character, nevertheless, it should be noted that this violinist was one of the most important artists in Vienna, having a significant influence and dominating concert life from 1810 until 1830.<sup>21</sup> In Vienna, a continual, transformable influence connected to the applause of the audience had a strong effect at that time.

To summarise, Joseph Mayseder was one of the most highly-regarded performing composers in Vienna at the beginning of the nineteenth century; Schuppanzigh had discovered and taught a boy of great genius for the violin. This statement is likely to be met with incredulity by present-day musicians, but not at all by his contemporaries; it was claimed that Mayseder even created a school of his own. Such an excellent musician as Mayseder was unsurpassed in Vienna at the time. As George Hart pointed out:

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<sup>20</sup> AMZ, vol. 1, no. 51 (1863), cols. 851-60.

<sup>21</sup> Moser, *Geschichte des Violinspiels*, p. 233.

Joseph Mayseder was a Violinist of a distinct order from that of Spohr or Molique. His style was exceedingly brilliant. Mayseder may also be said to have created a school of his own, and, owing to the circulation that his compositions obtained in England, his style was introduced to a great number of their countrymen. Kalliwoda wrote and played very much in the Mayseder manner. His *Airs and Variations* are especially brilliant compositions; his *Overtures* are also much admired for their sparkling and dramatic character.<sup>22</sup>

Despite his reluctance to travel, Mayseder's success was not only tied to his native city of Vienna. Possibly, this was due to his encounter with George Bridgetower (1778-1860), who visited Vienna in the spring of 1803 and initially represented an inspiring role model for the young Mayseder, as did his tutors, Anton Wranitzky and Schuppanzigh.

Joseph Mayseder was far more influential for a longer period in Vienna than his contemporaries of the four-leaf clover. He embodied the Viennese tradition from 1800 to 1830, and represented and actively participated in musical concerts during this period. Never again has there been such a virtuoso in Vienna, where numerous excellent violinists resided. Mayseder, whose brilliance and elegance of execution won for him the foremost position on the concert stage in Vienna, was one of the most significant Viennese violinists and musical figures in the first half of the nineteenth century.

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<sup>22</sup> George Hart, *The Violin: its famous Makers and their Imitators* (London: Dulau, 1875), pp. 408-9.

## Appendix 1

### Thematic catalogue

The prime intent of the Thematic catalogue is to provide the most detailed account of the complete works of Mayseder and their sources discovered to date. The catalogue lists published works with opus numbers (opp. 1-67), where the material is presented chronologically within opus numbers. Compositions without opus numbers and unpublished compositions (nos. 1-24) are also included and arranged in chronological order with respect to their dates of composition.

Listed here are all of Mayseder's known compositions including the incipits of all movements, the scoring and the dates of composition. Single dates without qualification indicate that the item was composed in that year. Where such precise information is not known, two dates will usually be given, the first a proposed date of composition, the second, in brackets, reflecting the earliest known reference. In addition, information about the autograph and the manuscript copy are indicated, as are details about various editions. It also offers information on further publishers and mostly, the first date of publication. Finally, notes and references on the individual works are also offered, including any additional miscellaneous information relative to the composition.

This Thematic catalogue is the most comprehensive and detailed account of Mayseder's published and unpublished works. Currently available is an entry in *Die Musik in Geschichte und Gegenwart*,<sup>1</sup> which only lists Mayseder's published compositions with no musical examples. Not included are his unpublished works.

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<sup>1</sup> Finscher, Ludwig, (ed.), 'Joseph Mayseder', *Die Musik in Geschichte und Gegenwart* (Kassel, Basel, London, New York, Prag: Bärenreiter and Stuttgart: J. B. Metzler, 2004), vol. 11, pp. 1412-6.

### **VARIATIONS** for Violin and String Trio Op. 1 (E minor)

## Theme-7 Variations

**Scoring:** Solo vn-vn, va, vc.

**Date of composition:** (1806)-Date of first edition.

**Autograph: Lost.**

**Manuscript copy:** Variations/ sur un air russe/ pour le Violon/ accompagnement d'un second Violon, Alte et Violoncelle/ PAR/ JOSEPH MAYSEDER / Oeuvre 1./ No. 3973 Propriété des Editeurs. Prix 40 kr. c. w./ à VIENNE / chez S. A. STEINER et COMP:

**I Allegro moderato: 18 bars**

## Theme

## Solo Violin



**First edition:** Verlag der k. k. privilegierten chemischen Druckerei, Vienna: 1806, No. 199,  
‘Variationen über ein russisches Lied für 2 Violinen von Joseph Mayseder’.

**Further editions:** S. A. Steiner & Co. (2 violins), Vienna, No. 199, Platten: S.u.C.199;

‘Variationen über das Lied: Schöne Minka, ich muss scheiden, für 2 Violinen von Joseph Mayseder. 1. Werk’; T. Haslinger (violin and string trio), Vienna: 1824, No. 3973; T. Haslinger (violin and guitar).

**Reference:** Weinmann Steiner p. 32; Haslinger p. 212.

**Source:** Manuscript copy-A: Wst.



**VARIATIONS for Violin, Viola and Violoncello Op. 2 (E minor)**

Theme-5 Variations-Allegro

**Scoring:** Solo vn-vn, vc.

**Date of composition:** c 1806 (1808)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** TRIO/ Air Varié/ pour le/ VIOLON/ avec Accomp: d'un Alto et

Violoncello/ composé/ par:/ J. Mayseder/ Op. 2./ No. 1990 A VIENNE Pr. 1 fl C. M./ chez

Artaria & Comp./ Propriété des Editeurs.

**I Andante:** 16 bars

Solo Violin



**II Allegro:** 158 bars

Solo Violin



**First edition:** Artaria & Co., 'Air Varié', Vienna: 1808, No. 1990.

**Reference:** Weinmann Artaria, p. 95.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**VARIATIONS for Violin and Guitar Op. 3 (A major)**

Theme-7 Variations-Coda

**Scoring:** Solo vn-gui.

**Date of composition:** 1812-Date of first performance.

**Autograph:** Lost.

**Manuscript copy:** VARIATIONS/ pour/ le Violon/ avec accompagnement de la Guitare/  
SUR la MARCHE du Ballet ALINE/ Composées et Dediées/ a Monsieur Antoine Wranitzky/  
premier Directeur d'Orchestre des theatres Imp. et Roy./ par/ J. MAYSEDER./ Op. 3./ No.  
2312./ à Vienne chez Artaria et Comp. 1 f. C. M.

**Theme:** 34 bars

Solo Violin



**First edition:** 'Variationen in A-Dur über den Marsch aus dem Ballett Aline',<sup>2</sup> Artaria & Co.,  
Vienna: 1814, No. 2312.

**Notes:** Dedicated to Anton Wranitzky (1761-1820).

**Reference:** AMZ vol. 14, no. 13, 25/03/1812: 210 (first performance at the Hofoperntheater);  
Weinmann Artaria, p. 108.

**Source:** Manuscript copy-A: Wst.

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<sup>2</sup> Ballet-héroïque in three acts by Pierre-Alexandre Monsigny (1729-1817) to a libretto by Michel-Jean Sedaine after Stanislas Jean de Boufflers' story 'La reine de Golconde'; Paris, Opéra, 15 April 1766.

**VARIATIONS for Violin and String Trio Op. 4 (D minor)**

Andante-Theme-4 Variations-Coda

**Scoring:** Solo vn-vn, va, vc.

**Date of composition:** 31 August 1814-Annotation at the beginning of the autograph.

**Autograph:** 'Air Varié pour le Violin avec Accompagnement d'un Second Violon, Alto et Basse.

**Manuscript copy:** VARIATIONS/ pour le Violon/ sur un theme Grec,/ avec l'accompagnement/ d'un second Violon, Alt et Violoncelle/ composées et dédiées/ À MONSIEUR LE COMPTE/ Frederic de Stadion/ par/ J. MAYSEDER./ No. 2501. Propriété des Editeurs Prix/ à Vienne/ chez S. A. Steiner et Comp.

**I Andante:** 11 bars

Introduction

Violin II



Theme: bar 12

Violin I

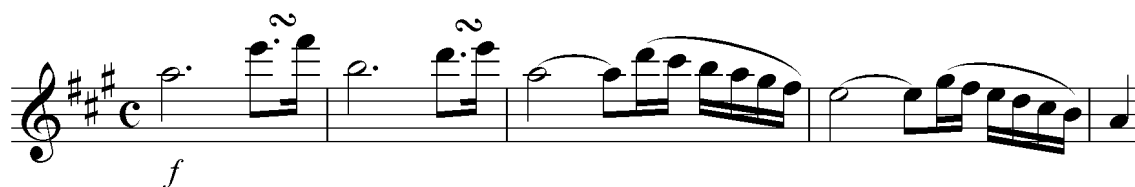


**First edition:** S. A. Steiner & Co., 'Variationen in D-moll über eine griechische Melodie für Violine mit Streichtrio-Begleitung', Vienna: 1816, No. 2501.

**Source:** Autograph and Manuscript copy-A: Wst.

Mayseder/ No. 1/ No. 2090 A VIENNE/ chez Artaria & Comp.

## Solo Violin



## Solo Violin



**III Rondo:** 336 bars

Allegro moderato

Solo Violin



**First edition:** Artaria & Co., Vienna: 1810, No. 2090.

**Further editions:** Haslinger, Vienna, No. 2499, A. Diabelli (piano and guitar) ‘Grand Duo’, Vienna: 1812, No. 1895; Artaria & Co. 3rd movement ‘Rondo favorit’, Gelinek (piano), Vienna: 1812, No. 2243; ‘Serenade’ with Menuett, Gelinek (piano), Vienna: 1816, No. 2427; ‘Rondo favorit’ (flute and piano), Ricordi, Milano.

**Reference:** Hanslick, p. 161; Weinmann Artaria, p. 99.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**STRING QUARTET No. 2 for 2 Violins, Viola and Violoncello Op. 6 (G minor)**

**Scoring:** 2 vns, va, vc.

**Date of composition:** (1811)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** Quatuor/ pour deux Violons, Alto/ et Violoncelle/ Composé/ par/ J. Mayseder/ No. 2090/ à Vienne/ chez Artaria & Co.

**I Allegro:** 204 bars

Violin I



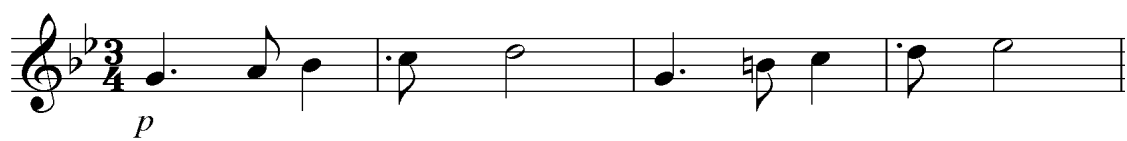
**II Andante:** 149 bars

Violin I



**III Menuetto-Allegretto:** 61 bars

Violin I



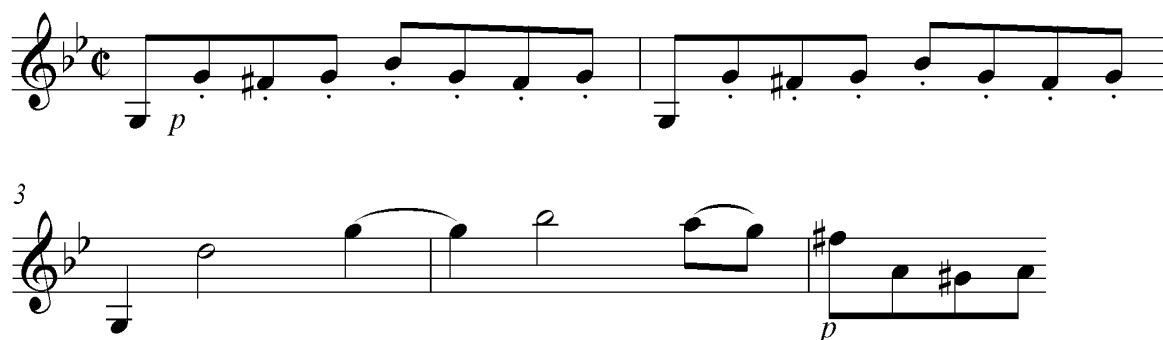
**Trio:** 35 bars

Violin I



**IV Allegro molto: 294 bars**

Violin I



**First edition:** Artaria & Co., Vienna: 1811, No. 2144.

**Notes:** Opus number and plate number added in writing. Printed plate number falsely indicated: No. 2090 (Op. 5).

**Reference:** Weinmann Artaria, p. 101.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**STRING QUARTET No. 3 for 2 Violins, Viola and Violoncello Op. 7 (A-flat major)**

**Scoring:** 2 vns, va, vc.

**Date of composition:** 3 February 1806-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** QUATUOR/ pour deux Violons, Alto et Violoncelle/ Composé/ par/ J.

MAYSEDER/ Op. 7/ à Vienne chez Artaria et Comp./ No. 2090-2144-2196/ 1er/ 2de/ 3me.

**I Allegro moderato: 157 bars**

Violin I



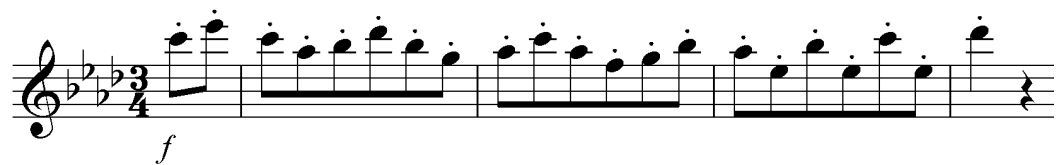
## II Adagio: 73 bars

Violin I



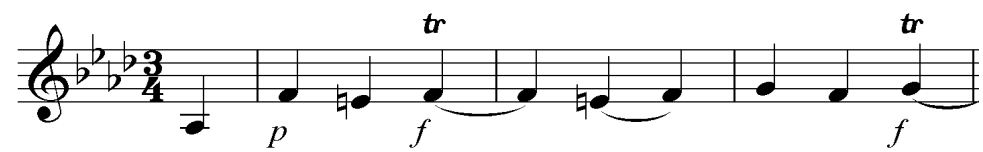
### III Menuetto: 57 bars

Violin I



**Trio:** 58 bars

Violin I

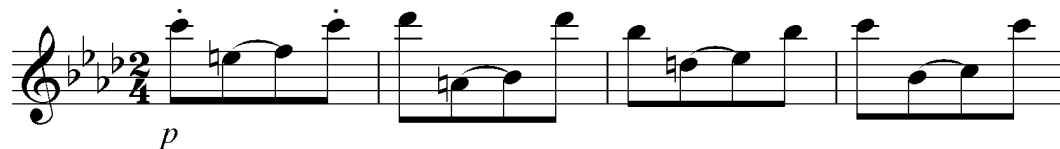




**IV Rondo: 350 bars**

Allegro

Violin I



**First edition:** Artaria & Co., Vienna: 1811, Nos. 2090, 2144, 2196.

**Reference:** Weinmann Artaria, p. 103.

**Source:** Manuscript copy-A: Wst.

**STRING QUARTET No. 4 for 2 Violins, Viola and Violoncello Op. 8 (F major)**

**Scoring:** 2 vns, va, vc.

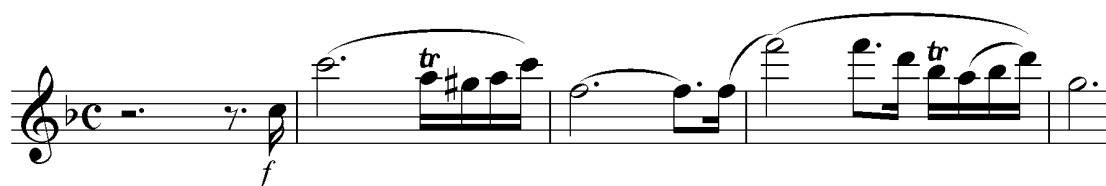
**Date of composition:** 6 July 1814-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** IVme/ QUATUOR BRILLANT/ pour le Violon/ avec accompagnement/  
d'un second Violon, Alt, et Violoncelle,/ composé et dédié/ à Monsieur/ Joseph noble  
d'Ohmeyer/ par/ J. Mayseder./ Oeuvre 8./ No. 2471 Propriété de l'Editeur. Prix f. 2. 30 x. c./  
116 gg/ Vienne, chez Tobie Haslinger.

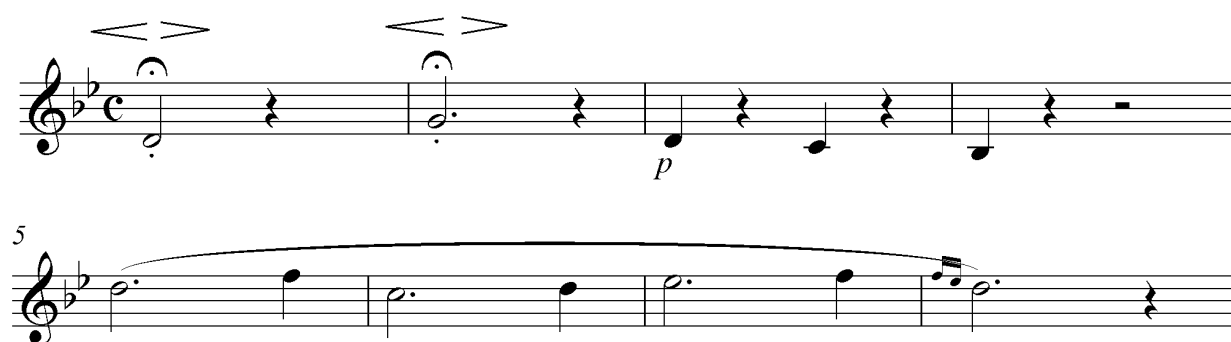
**I Allegro:** 259 bars

Violin I



**II Andante:** 116 bars

Violin I



**III Rondo:** 421 bars

Allegro

Violin I



**First edition:** S. A. Steiner & Co., Vienna: 1816, No. 2471.

**Further editions:** T. Haslinger, No. 2471; Richault, Paris, 1004. R.

**Notes:** Dedicated to Joseph von Ohmeyer.<sup>3</sup>

**Reference:** WAMZ vol. 1, no. 6, 06/02/1817: 47.

**Source:** Manuscript copy-A: Wst.

**STRING QUARTET No. 5 for 2 Violins, Viola and Violoncello Op. 9 (D major)**

**Scoring:** 2 vns, va, vc.

**Date of composition:** 29 December 1810-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** Fünftes/ Quartett/ für/ zwey Violinen, Viole und Violoncello./ Verfasst,  
und Sr. Hochwohlgeborn/ dem k:k: Hofrathe/ Herrn I. F. Mosel/ zugeeignet/ von/ Jos:  
Mayseder./ 9tes Werk./ No. 2499 Eigenthum des Verlegers. Preis f. 2. 30 c. x. c./ 1. 16 gr./  
WIEN/ bei Tobias Haslinger.

**I Allegro:** 207 bars

Viola



<sup>3</sup> Viennese judge and Mayseder's close friend. Participated in the performance of Haydn's 'Creation' in 1810 as amateur violinist.

**II Andante:** 20 bars

Variations 1-6

Violin I



**III Scherzo:** 98 bars

Violoncello



**Trio:** 152 bars

Violin



**IV Finale:** 386 bars

Violin



**First edition:** S. A. Steiner & Co., Vienna: 1816, No. 2499.

**Further editions:** T. Haslinger; A. Penauer, '2. Grande Sonate pour le Piano & violin par Mayseder & Urban', Oeuvre 40, Vienne: 1825, No. A. P. 147.

**Notes:** Dedicated to I. F. Mosel (1772-1844).

**Reference:** Weinmann Steiner, p. 140.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**POLONAISE No. 1 for Violin and String Quartet Op. 10 (A major)**

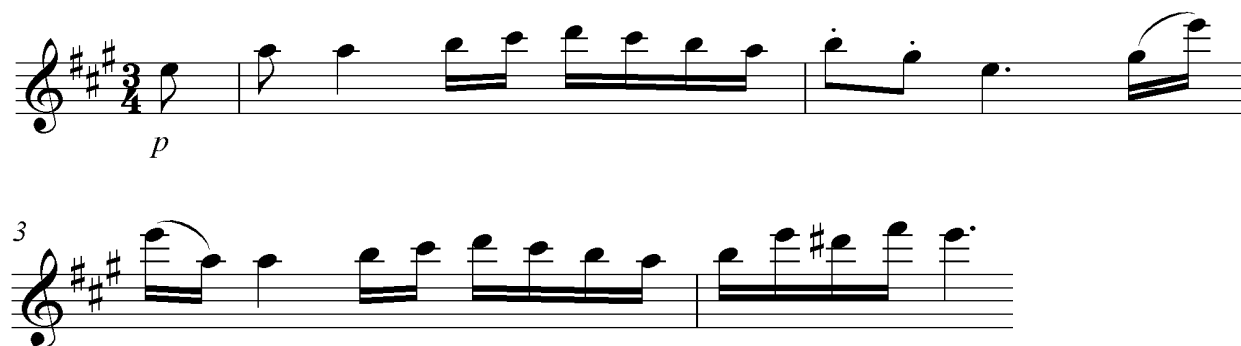
**Scoring:** Solo vn-pf.

**Date of composition:** (1813)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** Premiere/ POLONOISE/ pour le/ VIOLON/ avec accompagnement/ de deux Violons, Alto et Violoncelle/ Composée et Dediée/ A. Monsieur Jos. de Haslinger/ par/ J. MAYSEDER/ Op. 10./ à Vienne chez Artaria et Comp./ No. 2407.

Solo Violin: 295 bars



**Editions:** Artaria & Co., Vienna: 1815, No. 2407; P. Mechetti (violin and guitar), Vienna: 1813, No. 309; Paez (violin and piano), Berlin; Gelinek (piano): Artaria & Co., Vienna: 1815, No. 2406; Nicholas Mori, London.

**Reference:** Weinmann Artaria, p. 112.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**POLONAISE No. 2 for Violin and String Quartet Op. 11 (E-flat major)**

**Scoring:** Solo vn-2 vns, va, vc.

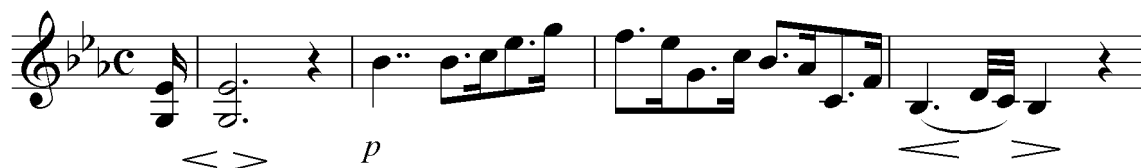
**Date of composition:** 17 July 1815-Annotation at the beginning of the autograph.

**Manuscript copy:** Seconde/ POLONOISE/ pour le/ VIOLON/ avec accompagnement/ d'un Violon, Alto, et Violoncelle/ Composée et Dediée/ A Monsieur Jos de Haslinger/ par/ J. MAYSEDER/ Op. 11./ No. 2435. Pr. 1 f. C. M./ à Vienne chez Artaria et Comp.

**Andante:** 26 bars

Introduction

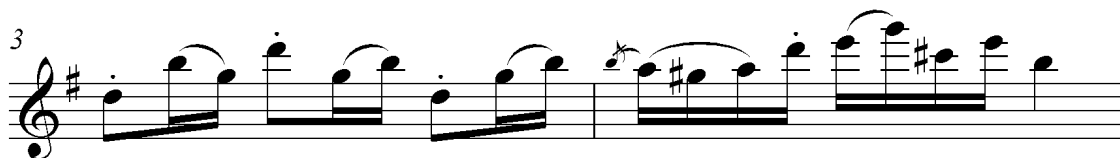
Solo Violin



**I Polonaise:** 255 bars

Solo Violin





**Editions:** Artaria & Co., Vienna: 1816, No. 2435; Artaria & Co. (violin with flute or piano), Vienna: 1816.

**Notes:** Dedicated to Joseph von Haslinger.

**Reference:** WAMZ vol. 1, no. 24, 12/06/1817:199; AMZ vol. 19, no. 34 20/08/1817: 584; Weinmann Artaria, p. 113.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

### **POLONAISE No. 3 for Violin and String Quartet Op. 12 (E major)**

**Scoring:** Solo vn-2 vns, va, vc.

**Date of composition:** 1 February 1815-Annotation at the beginning of the autograph.

**Autograph:** A: Wgm.

**Manuscript copy:** Troisième/ POLONOISE/ pour le/ VIOLON/ avec accompagnement/ de 2 Violons, Alto, et Violoncelle/ Composée et Dediée/ A SON AMI/ LOUIS RATZESBERG/ par/ J. Mayseder/ Op. 12./ à Vienne/ No. 2464-chez Artaria et Comp.-Pr. 1 f. 30. C. M.

**I Polonaise:** 372 bars

Solo Violin





**Edition:** Artaria & Co., Vienna: 1816, No. 2464.

**Further editions:** Anton Gräffer (violin and guitar), Vienna, No. 2469; Nagel, No. 1565;

Artaria & Co., Gelinek (piano), Vienna, No. 2461; Nicholas Mori, London.

**Notes:** Dedicated to Louis Ratzesberg.<sup>4</sup>

**Reference:** WAMZ vol. 1, no. 2, 09/01/1817: 13; Weinmann Artaria, p. 114.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

### SONATA No. 1 for Piano and Violin Op. 13 (E-flat major)

**Scoring:** pf, vn.

**Date of composition:** c 1816 (1817)-Date of first edition (first performance).

**Autograph:** Lost.

**Manuscript copy:** Große/ SONATE/ concertirend/ für/ Piano = Forte und Violin./Seiner  
Kaiserlichen Hoheit/ den durchlauchtissten Prinzen/ RUDOLPH/ Erzherzog von Österreich  
V.V.V./ in tiefer Ehrfurcht gewidmet/ von/ Jos: Mayseder./ 13tes Werk./ No. 2558.  
Eigenthum der Verleger. Preis f 2\_c. m./ f 5\_w. w./ WIEN/ bey S. A. Steiner und Comp.

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<sup>4</sup> Mayseder's close friend.



**I Allegro:** 197 bars

Piano



**II Molto Adagio:** 87 bars

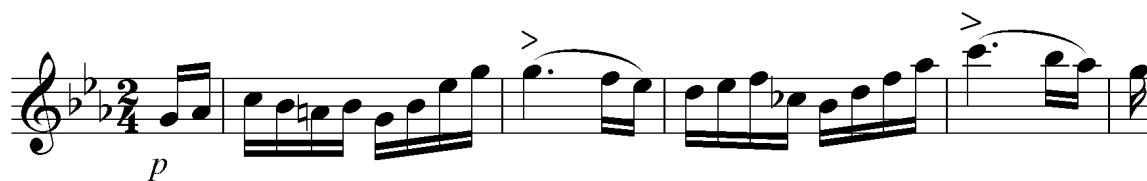
Violin



**III Rondo:** 404 bars

Allegro

Piano



**Edition:** S. A. Steiner & Co., Vienna: 1816, No. 2558.

**Notes:** Dedicated to Archduke Rudolph of Austria.

**Reference:** AMZ vol. 19, no. 49, 03/12/1817: 342 ('a sonata was performed');

WAMZ vol. 1, no. 41, 09/10/1817: 355.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**CONCERTANTE VARIATIONS** for Piano and Violin Op. 14 (D major)

Introduction in D major on the aria ‘Welche Lust gewährt das Reisen’ from the opera *Johann von Paris* (1812) by François-Adrien Boieldieu (1775-1834).

## Introduction-Theme-6 Variations-Coda

**Scoring:** pf, vn.

**Date of composition:** (1814)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** VARIATIONS CONCERTANTES/ pour/ le Piano-Forte et Violon/ A

Mademoiselles Eugenie Silny/ par/ J. Mayseder/ à Vienne chez Artaria et Comp./ No. 2361.

**Molto Adagio: 40 bars**

## Introduction:

## Violin

The image displays a musical score for the song "The Rose Tree". It consists of two staves of music in G major (one sharp) and common time (C). The first staff contains two measures of music. The first measure begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second measure also begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The second staff contains two measures of music. The first measure begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second measure begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The music is written in a simple, folk-like style with a clear melody and a supporting bass line.

**Allegro moderato: 32 bars**

Piano

[illegible]



**Editions:** Artaria & Co., Vienna: 1814, No. 2361; Gelinek (piano), Artaria & Co., Vienna: 1818, No. 2570.

**Notes:** Dedicated to Eugenie Silny.

**Reference:** Weinmann Artaria, p. 110.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

### **VARIATIONS 'Partant pour la Syrie' for Violin and String Quartet Op. 15 (D major)**

**Scoring:** Solo vn-2 vns, va, vc.

**Date of composition:** 28 February 1816-Annotation at the beginning of the autograph.

**Autograph:** Air Varié/ pour le Violon/ Oeuvre 15.

**Manuscript copy:** VARIATIONS/ Sur la Romance: Partant pour la Syrie/ pour/ Le Violon/ avec accompagnement/ d'un Second Violon, Alto et Basse./ Composées et dédiées/ A SON AMI/ Vincent Neuling/ par/ J. MAYSEDER./ Op. 15-Pr. 1 fl. 20 kr. Ö. W./ No. 2473/ à Vienne chez Artaria et Comp.

**I Allegro:** 10 bars

Violin





**Theme:** 16 bars + Coda 4 bars

Violin



**Allegro:** 75 bars

Violin



**First edition:** Artaria & Co., Vienna: 1816, No. 2473.

**Further editions:** Artaria & Co. (violin and piano), Vienna: 1817, No. 2481; Artaria & Co. (violin and guitar), Vienna: 1817, No. 2490; Ricordi (flute and piano) Milano; Nicholas Mori, London.

**Notes:** Dedicated to Vincenz Neuling (1795-1846).

**Reference:** WAMZ vol. 4, no. 105, 30/12/1820: 836; Weinmann Artaria, p. 114.

**Source:** Manuscript copy-A: Wst, A: Wgm, GB: Lbl.

**CONCERTANTE VARIATIONS** for Piano and Violin Op. 16 (A major)

Cavatine 'Di tanti palpiti' from the opera *Tancredi* (1813) by Rossini (1792-1868).

Andante-Theme-6 Variations-Coda

**Scoring:** pf, vn.

**Date of composition:** (1817)-Date of first edition.

**Autograph:** A: Wgm.

**I Andante:** 14 bars

Violin



**Theme:** 58 bars

Piano



**First edition:** Artaria & Co., Vienna: 1817, No. 2484.

**Further editions:** Artaria & Co., Gelinek (piano), Vienna: 1817, No. 2505; Ricordi (flute and piano), Milano.

**Notes:** Dedicated to Jenny Stockhammer. The Cavatine from Rossini's opera *Tancredi* was immensely popular in Vienna. It was performed about eight times in 1817.<sup>5</sup>

**Reference:** Weinmann Artaria, p. 115; WAMZ vol. 1, no. 11, 13/03/1817: 85.

**Source:** Manuscript copy-A: Wst.

**POLONAISE No. 4 for Violin and String Quartet Op. 17 (D minor)**

**Scoring:** Solo vn-2 vns, va, vc.

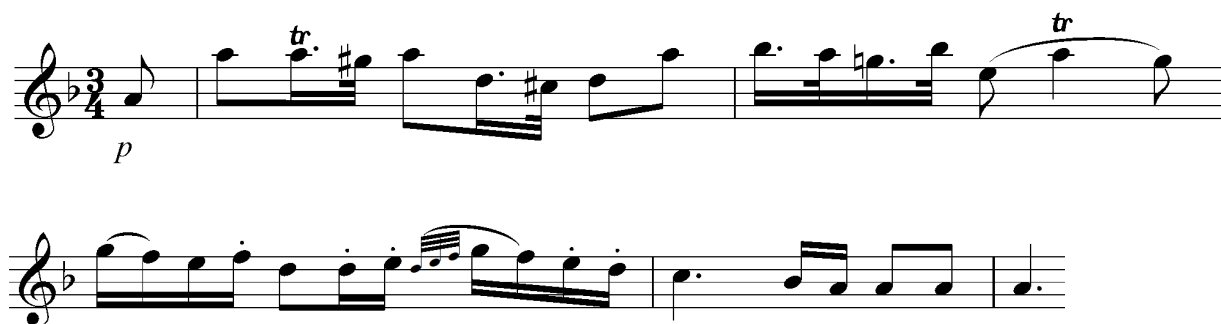
**Date of composition:** 10 July 1816-Annotation at the beginning of the autograph.

**Manuscript copy:** 4te/ Grosse Polonaise/ für die Violine/ mit Begleitung von 2 Violinen,  
Viola und Violoncello./ Verfasst, und dem/ HERRN ANTON SIEBER/ gewidmet/ von/  
Joseph Mayseder./ 17tes Werk./ No. 2685. Eigenthum der Verleger. Pr. / VIENNA/ bei S. A.  
Steiner und Comp.

**Autograph:** A: Wst.

**I Polonaise moderato: 249 bars**

Solo Violin



<sup>5</sup> WAMZ, vol. 1, no. 28 (1817), col. 25.

**First edition:** S. A. Steiner & Co., Vienna: 1816, No. 2685.

**Further editions:** Paez (violin and piano), Berlin; Simrock, Bonn; T. Haslinger (violin and guitar), Vienna; S. A. Steiner, A. Diabelli (piano), No. 2686; Hofmeister, Leipzig.

**Notes:** Dedicated to Anton Sieber.

**Reference:** WAMZ vol. 1, no. 16, 29/05/1817: 131; Weinmann Steiner, p. 151.

**Source:** Manuscript copy-A: Wst.

**VARIATIONS on 'la Sentinelle' for Violin and String Quartet Op. 18 (C major)**

Allegro moderato-Theme-4 Variations-Polonaise

**Scoring:** Solo vn-2 vns, va, vc.

**Date of composition:** (1817)-Date of first edition.

**Autograph:** A: Wgm.

**Manuscript copy:** VARIATIONS/ Sur la Romance La Sentinelle/ pour/ Le Violon/ avec  
accompagnement/ de/ Deux Violons, Viole et Basse/ par/ J. Mayseder./ No. 2511-Pr. 1 F. 30  
kr. C. M./ à VIENNE chez ARTARIA et COMP.

**I Allegro Moderato:** 8 bars

Tutti



**Theme:** 21 bars

Solo Violin



**Polonaise:** 79 bars

Solo Violin



**First edition:** Artaria & Co., Vienna: 1817, No. 2511.

**Notes:** Mayseder and Moscheles composed another variation on this theme.<sup>6</sup>

**Reference:** Weinmann Artaria, p. 116.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**POLONAISE CONCERTANTE No. 5 for Piano and Violin Op. 19 (F minor)**

Introduction in F minor

**Scoring:** Solo vn-2 vns, va, vc.

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<sup>6</sup> See page 247.



**Date of composition:** 26 August 1816-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** Vme/ GRANDE POLONAISE/ CONCERTANTE/ pour/ Piano = Forte et

Violon./ composé et dédié/ À/ MONSIEUR J. J. BERGER/ par/ J: MAYSEDER/ Oeuv. 19./

Ö. W. Fl. 1. 40./ à Vienne chez Artaria & Comp./No. 2512.**I Poco Adagio:** 36 bars

Introduction

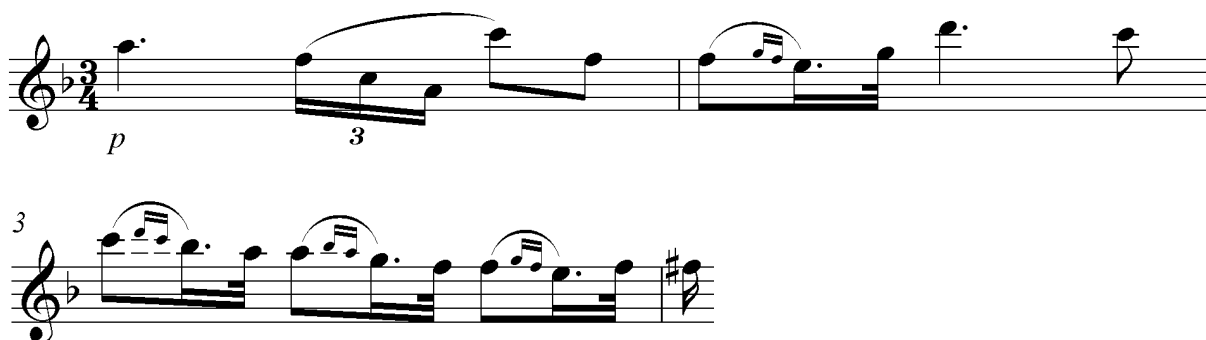
Solo Violin



**II Polonaise:** 333 bars

Moderato

Piano



**First edition:** Artaria & Co., Vienna: 1817, No. 2512.

**Further editions:** Artaria & Co., Gelinek (piano), Vienna: 1817, No. 2514; Breitkopf & Härtel (clarinet and piano), Leipzig.

**Notes:** Dedicated to J. J. Berger.

**Reference:** Weinmann Artaria, p. 116.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**CONCERTANTE VARIATIONS** for Piano and Violin Op. 20 (A minor)

On the melody of the Ballet *Nina* (1813) by Louis-Luc Loiseau de Persuis (1769-1819).

Introduction-Theme-7 Variations-Coda

**Scoring:** pf, vn.

**Date of composition:** (1818)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** VARIATIONS/ concertantes/ (Sur un Thème favori du Ballett Nina)/ pour le/ Pianoforte et Violon./ Composées & dédiées/ à Madame de /KASSECKER/ NÉE de HUBEGG/ par/ J. MAYSEDER./ Oeuvre 20./ Propriété des Editeurs./ No. 2574-Ö:W: Fl. 1. 20./ à Vienne chez Artaria et Comp.

**I Adagio:** 22 bars

Introduction

Violin





## II Allegretto

**Theme:** 32 bars

Violin



**First edition:** Artaria & Co., Vienna: 1818, No. 2574.

**Further editions:** Artaria & Co., Gelinek (piano), Vienna: 1817, No. 2582; Simrock, F. Ries (piano), Bonn; Peters, Leipzig; Artaria & Co., Gelinek (piano 4 hands), Vienna, No. 2624; Baudiot (violoncello and piano), Vienna: 1826, No. 2896; Breitkopf & Härtel, Leipzig, Schott, Tulou (flute and piano), Mainz.

**Notes:** Dedicated to Frau von Kassecker.

**Reference:** Weinmann Artaria, p. 118.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

## RONDO for Violin and String Quartet Op. 21 (A major)

**Scoring:** Solo vn-2 vns, va, vc.

**Date of composition:** 15 December 1817-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

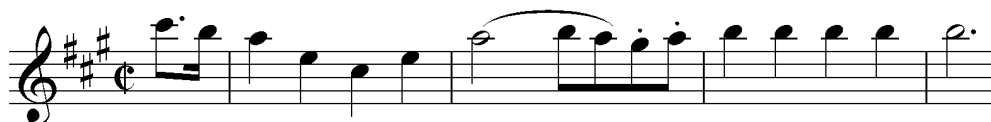
**Manuscript copy:** Grand/ RONDEAU/ pour le/ VIOLON/ avec accompagnement/ de 2

Violons, Alto et Violoncelle/ Composé/ par/ J. MAYSEDER/ Oeuvre 21./ Pr. 2 f. 40 x. Ö. W./  
à Vienne chez Artaria et Comp./ No. 2603.

**I Rondo brillant:** 471 bars

Vivace

Solo Violin



**First edition:** Artaria & Co., Vienna: 1819, No. 2603.

**Further editions:** Artaria & Co., Gelinek No. 7 (piano), Vienna: 1820, No. 2605; 'Rondo sur le petit Tambour', Costallat, Paris.

**Reference:** Weinmann Artaria, p. 120.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**CONCERTO No. 1 for Violin and Orchestra Op. 22 (A minor)**

**Scoring:** Solo vn-2 fls , 2 cls, 2 fags, 2 hns, 2 tpts, trbn, timp, 2 vns, va, vc, db.

**Date of composition:** 27 September 1813-Annotation at the beginning of the autograph.

**Autograph:** A:Wst.

**Manuscript copy:** Erstes/ Concert/ für die/ Violin/ mit Begleitung des ganzen Orchesters./

Componirt und/ Herrn Carl Fradl/ gewidmet/ von/ Jos. Mayseder./ 22tes Werk./ No. 3005.

Eigenthum der Verleger. Preis 2 Rth: 16 ggr./ Vienna bei S. A. Steiner & Comp.

**I Allegro:** 212 bars

Tutti



Solo Violin: bar 46



**II Andante:** 87 bars

Tutti



Solo Violin: bar 9





### III Rondo: 363 bars

Solo Violin



**First Edition:** S. A. Steiner & Co. Vienna: 1820, No. 3005.

**Further editions:** T. Haslinger.

**Notes:** Dedicated to Carl Fradl.

**Reference:** WAMZ vol. 2, no. 19, 09/05/1818: 166; WAMZ vol. 4, no. 8, 26/01/1820: 64

(first announcement of printed edition).

**Source:** Manuscript copy-A: Wst, GB: Lbl.

### STRING QUARTET No. 6 for 2 Violins, Viola and Violoncello Op. 23 (G major)

**Scoring:** 2 vns, va, vc.

**Date of composition:** 19 September 1818-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** Sechstes/ QUARTETT/ für zwey Violinen, Viola und Violoncello./

Verfasst und seinem Freund/ Herrn Vinzenz Neuling/ gewidmet/ von/ Joseph Mayseder./

bei S. A. Steiner und Comp.

**I Allegro: 263 bars**

Violin I



## II Adagio: 106 bars

Violin I



### III Rondo: 474 bars

Violin I



**First Edition:** S. A. Steiner & Co., Vienna: 1820, No. 3086.

**Further editions:** T. Haslinger, No. 3086.

**Notes:** Dedicated to Vincenz Neuling.

**Reference:** WAMZ vol. 3, no. 26, 31/03/1819: 206; WAMZ vol. 4, no. 76, 20/09/1820: 606;  
AMZ vol. 29, no. 9, 26/02/1827: 147; Weinmann Steiner, p. 171.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**CONCERTANTE VARIATIONS** for Piano, Violin, Viola and Cello Op. 24 (F major)

Introduction-Theme-8 Variations

**Scoring:** pf, vn, va, vc.

**Date of composition:** (1820)-Date of first edition.

**Autograph:** Lost.

**Manuscript Copy:** VARIATIONS/ Concertantes/ pour le/ Pianoforte, Violon, Viole et  
Violoncelle./ Composée/ par/ J. MAYSEDER/ Oeuvre 24./ Pr. 1 f. 36 x. C. M./ a Vienne chez  
Artaria & Comp./ No. 2607.

**I Introduction:** 23 bars

Adagio

Violin





**Theme:** 27 bars

Moderato

Violin



**First edition:** Artaria & Co., Vienna: 1820, No. 2607.

**Further editions:** Richault, Paris, 630:R.

**Notes:** The origin of the melody is unknown.

**Reference:** Weinmann Artaria, p. 120.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**VARIATIONS** for Violin and String Quartet Op. 25 (F major)

Theme-6 Variations-Polonaise

**Scoring:** Solo vn-2 vns, va, vc.

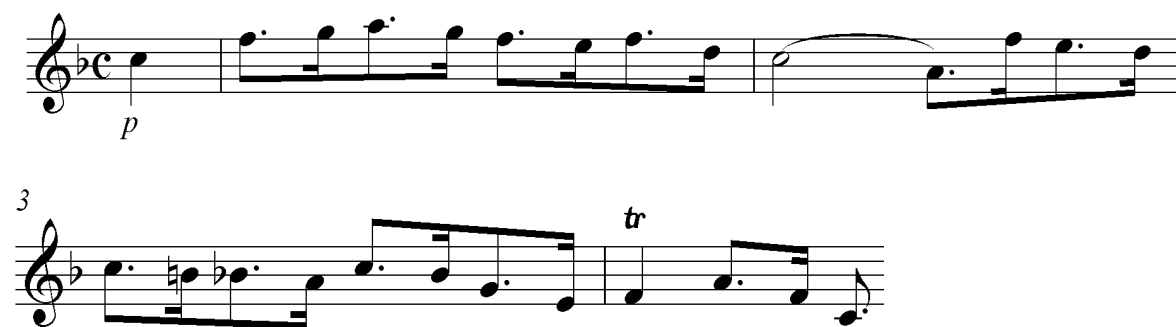
**Date of composition:** 11 February 1808-Annotation at the beginning of the autograph.

**Autograph:** A:Wst.

**Manuscript copy:** VARIATIONEN/ für die Violine/ mit Begleitung von/ 2 Violinen, Viola und Violoncell,/ von/ Joseph Mayseder./ 25tes Werk./ No. 3364 Eigentum des Verlegers-Preis fl. 1. 30 x C. M./ fl. 1.-/ Vienna, bei Tobias Haslinger/ Graben No. 572.

**I Allegretto:** 20 bars

Solo Violin



**Polonaise:** 65 bars

Solo Violin



**First edition:** S. A. Steiner & Co., Vienna: around 1821, No. 3364.

**Further editions:** T. Haslinger, No. 3364, No. 3365; S. A. Steiner & Co., Vienna, No. 3365;

Schott (violin and piano), Mainz.

**Notes:** The origin of the theme is unknown; Clement composed variations on this theme in 1813 in Vienna.

**Reference:** Weinmann Steiner, p. 185.

**Source:** Manuscript copy-A: Wst.

**CONCERTO No. 2 for Violin and Orchestra Op. 26 (E minor)**

**Scoring:** Solo vn-fl, 2 obs, 2 cls, 2 fags, 2 hns, (2 tpts, trbn, timp.), 2 vns, va, vc, db.

**Date of composition:** 12 January 1809-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

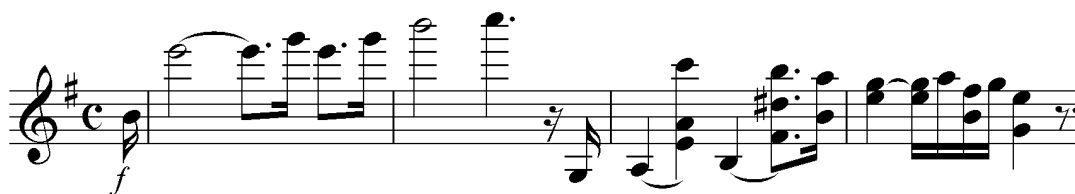
**Manuscript copy:** Second/ Concert/ pour/ Le Violon/ avec Accompagnement de l'Orchestre/  
composé et dédié/ à Monsieur Rode/ par/ I. Mayseder./ No. 1112/ Op. 26 Propriété des  
Editeurs. Pr: 3 Thr:/ A Berlin, / Chez Ad Mt Schlesinger Éditeur/ Unter den Linden No. 34/  
Paris,/ Chez Maurice Schlesinger, Editeur./ Vienne/ Chez S. A. Steiner & Co.

**I Allegro:** 320 bars

Tutti

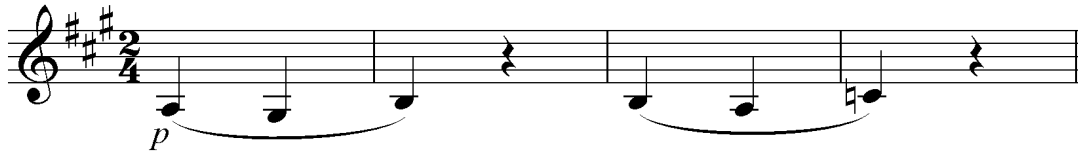


Solo Violin: bar 69

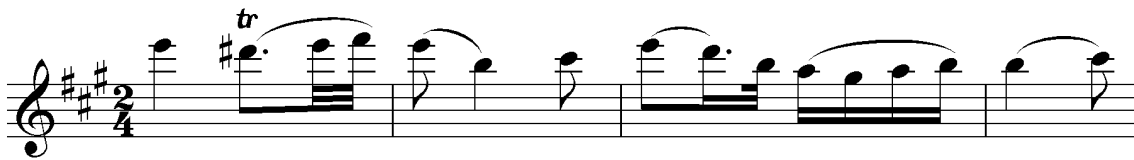


## II Andante: 127 bars

Tutti



Solo Violin: bar 14



### III Rondo: 321 bars

Allegro moderato



**First edition:** A. M. Schlesinger, Vienna: 1821, No. 1112.

**Further editions:** 2nd and 3rd movement ‘Adagio et Rondeau’ Op. 29 (violin and string quartet), A. Pennauer, Vienna: 1826, No. 171, 169; ‘Andante et Rondeau brillant’ Op. 29, A. Pennauer, Vienna, No. 179.

**Notes:** Dedicated to Pierre Rode. Mayseder also performed a concerto in E minor on 08/04/1810 and on 17/04/1810.

**Reference:** AMZ vol. 12, no. 35, 30/05/1810: 556-7; AMZ vol. 12, no. 36, 06/06/1810: 513; AMZ vol. 26, no. 3, 15/01/1824: 43.

**Source:** Manuscript copy-A: Wst.

**POTPOURRI No. 1 for Violin and String Quartet Op. 27 (G major)**

Allegro moderato-Theme-5 Variations

**Scoring:** Solo vn-2 vns, va, vc.

**Date of composition:** 14 February 1813-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** Premier POT-POURRI/ pour le/ Violon Principale/ avec

Accompagnement de deux Violons,/ Alto et Basse./ composé/ par/ J. Mayseder./ Oeuvre 27.

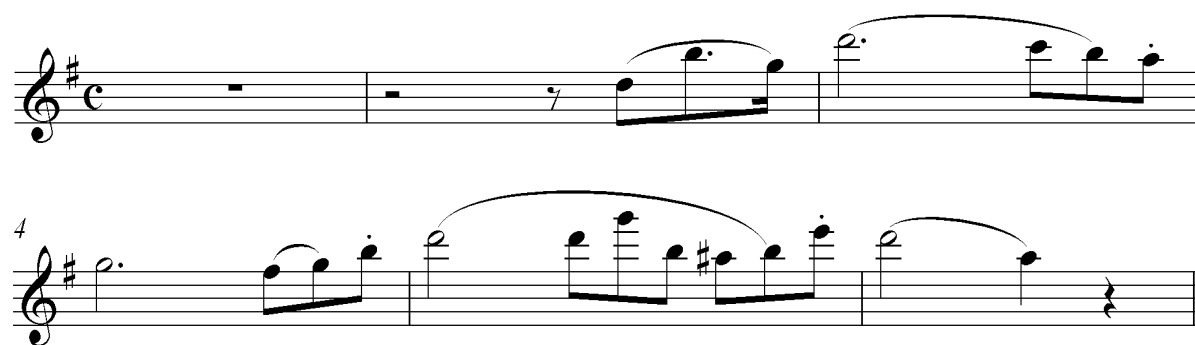
Propriété de l'Editeur. Pr. 1 Rth 16 g./ No. 1041./ A Berlin, chez Adolphe Martin

Schlesinger,/ A Vienne, chez Mrs Artaria et Co, Pietro Mechetti/ 9m Carlo, Mollo et S.A.

Steiner et Co.

**I Allegro moderato:** 86 bars

Solo Violin



**II Allegro:** 26 bars

Solo Violin



**First edition:** Schlesinger, Berlin: c 1819-1820, No. 1041.

**Further editions:** Artaria & Co., Vienna; Mechetti, Mollo; Steiner & Co.

**Reference:** Weinmann Steiner, p. 166.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**CONCERTO No. 3 for Violin and Orchestra Op. 28 (D major)**

**Scoring:** Solo vn-2 fls, 2 obs, 2 cls, 2 fags, 2 hns, timp, 2 vns, va, vc, db.

**Date of composition:** 10 January 1812-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** Troisième/ Concerto/ pour le/ Violon Principale/ avec Accompagnement  
de l'Orchestre/ composé et dédié/ à Monsieur C. Möser./ Premier Maitre de Concert de la  
Chapelle de P. M. le Roi de Pruße/ par/ J. Mayseder./ Op. 28/ No. 1113 Propriété de l'Editeur  
Pr: 3 Peth 16 g./ Berlin./ Chez Adolphe Martin Schlesinger Editeur/ A. Vienne./ Chez Artaria  
& Co., Mechetti 9 m Carlo, et S. A. Steiner & Co.

**I Allegro:** 344 bars

Tutti



Solo Violin: bar 56

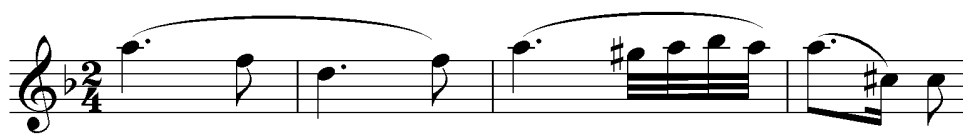


**II Adagio:** 90 bars

Tutti



Solo Violin: bar 9



**III Rondo:** 450 bars

Allegro vivace

Solo Violin



**First edition:** A. M. Schlesinger, Berlin: 1820, No. 1113.

**Further editions:** 2nd and 3rd movement ‘Adagio et Rondeau brillant’ for Violin

and String Quartet, Sauer & Leidesdorf, Vienna: 1823, Pl. No.: S.et L. 352; A. Diabelli &

Co. 2nd and 3rd movement ‘Adagio et Rondeau brillant’ for violin and piano, No. 5859.

‘Adagio et Grand Rondeau’ op. 27 for Violin and String Quartet, A. Pennauer, Vienna: 1827,

No. 451; 3rd movement ‘Rondeau Brillant’, A. Diabelli & Co., 1825, No. 1992; S. A. Steiner

& Co.; Mechetti.

**Notes:** Dedicated to Carl Möser.

**Reference:** AMZ vol. 24, no. 19, 08/05/1822: 305; Weinmann Artaria p. 365.

**Source:** Manuscript copy-A: Wst.

### SIX ETUDES for Solo Violin Op. 29

**Scoring:** Solo vn.

**Date of composition:** (1820)-Date of first edition.

**Autograph:** Lost.

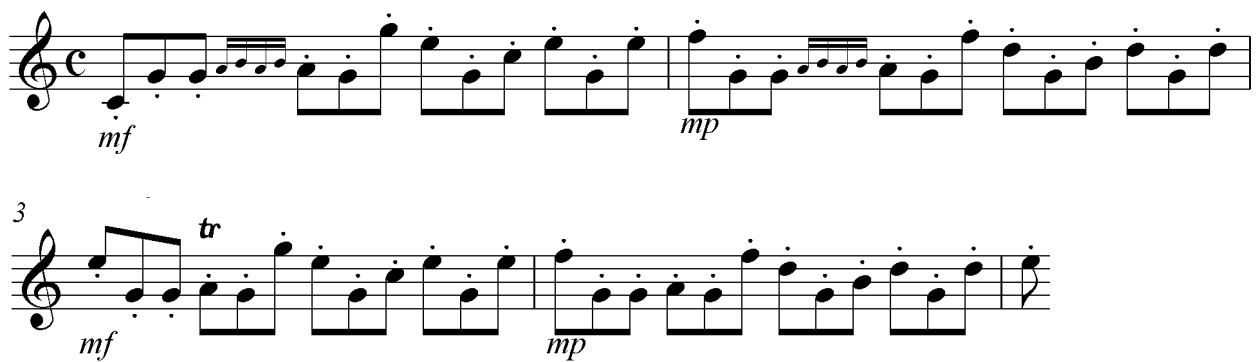
**Manuscript copy:** 6/ Etüden/ für die Violine/ von/ J. Mayseder/ Op. 29/ Progressiv geordnet/  
und/ neu herausgegeben/ von/ Richard Hofmann/ 9391/ Leipzig/ C. F. PETERS.



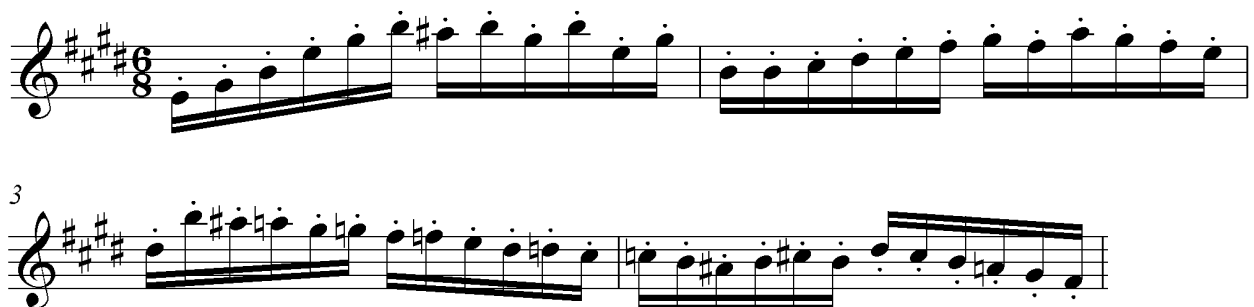
**I Allegro:** 77 bars



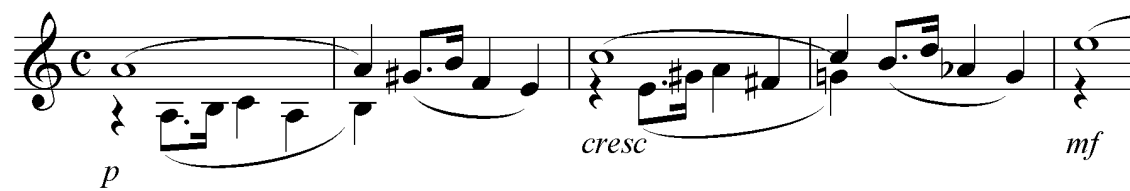
**II Vivace:** 71 bars



**III Allegretto:** 88 bars



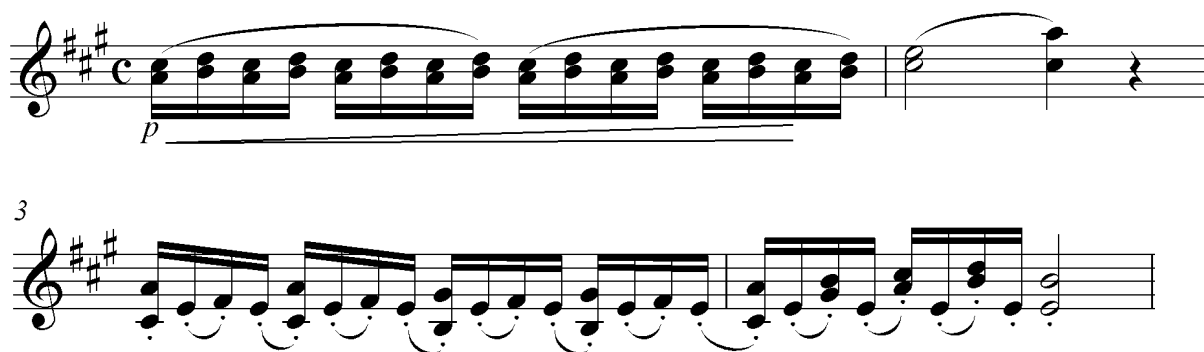
**IV Andante: 102 bars**



**V Poco Adagio: 73 bars**



**VI Moderato: 72 bars**



**Editions:** A. M. Schlesinger, Berlin: 1820-21, No. 1067; Artaria & Co., Vienna: 1821, No. 2648; P. Mechetti, Vienna: 1823, No. 1067; Thad. Wiegler, Vienna: 1825, No. 2348;

A. Diabelli & Co., Vienna; A. O. Witzendorf, Vienna; Richault, Paris, 559.R.; Ricordi, Milano, No. 1256; Peters, Leipzig, No. 3241.

**Notes:** Further editions: J. Hellmesberger composed the 'Gewitterszene' and the 'Ballszene' based on the Allegro and the Allegretto.

**Reference:** AMZ vol. 28, no. 1, 15/03/1826: 184; Weinmann Artaria, p. 121.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

### 3 DUOS for 2 Violins Opp. 30, 31, 32

**Scoring:** Solo vns-2 fls, 2 obs, 2 cls, 2 fags, 2 hns, timp, 2 vns, va, vc, db.

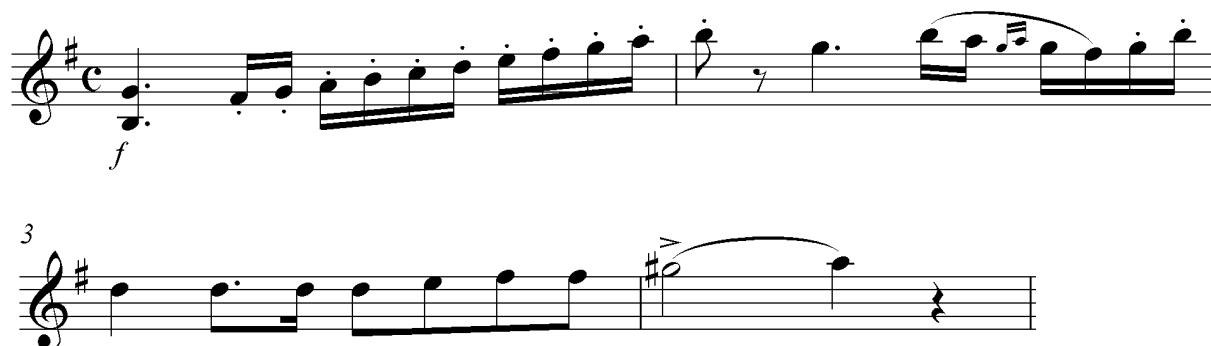
**Date of composition:** (1821)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** Trois/ DUOS/ pour/ Deux Violons/ Composés/ par/ J. MAYSEDER/ Pr. 1 f. C. M./ No. 2645. 46. 47/ Op. 30/ à Vienne chez Artaria et Comp.

### DUO No. 1 Op. 30 (G major)

**I Allegro:** 189 bars



**II Adagio: 73 bars**



**III Rondeau: 276 bars**

Allegro Vivace



**DUO No. 2 Op. 31 (E-flat major)**

**I Adagio: 34 bars**



Allegro assai: 296 bars

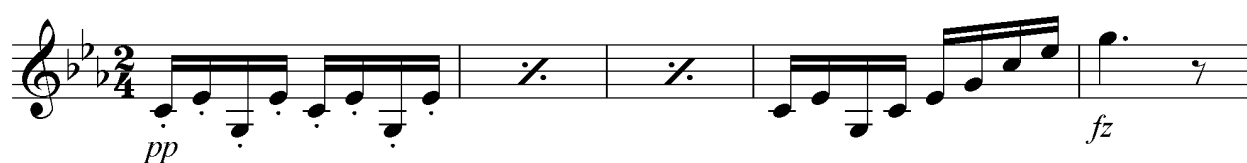


**II Andante:** 65 bars



**III Rondeau:** 245 bars

Allegro vivace



**DUO No. 3 Op. 32 (E major)**

**I Allegro moderato:** 167 bars



**II Scherzo:** 64 bars

Presto



**Trio:** 58 bars



**III Rondeau:** 226 bars

Moderato



**First edition:** Artaria & Co., Vienna: 1821, Nos. 2645-46-47.

**Further editions:** A. M. Schlesinger, Berlin; A. Diabelli & Co., Vienna: 1832, Nos. 4138-39-40; M. J. Leidesdorf (violin and piano), Vienna: 1828, Nos. 1022-23-24; A. Diabelli & Co., Vienna: around 1835-36; 'The 3 Rondos', Artaria & Co, Gelinek No. 8 (piano) Vienna, No. 2649; Costallat, Paris.

**Reference:** Weinmann Artaria, p. 121.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

### **VARIATIONS** for Violin and String Quartet Op. 33 (A major)

Variations on a Danish song by Johann Peter Pixis (1788-1874); rearranged by Count Moritz von Dietrichstein<sup>7</sup> (1775-1864).

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<sup>7</sup> Employee of the court from 1820 to 1826.

Adagio-5 Variations

**Scoring:** Solo vn-2 vns, va, vc.

**Date of composition:** 2 January 1820-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** VARIATIONS/ sur un thème Danois, de S. E. Mr le Comte Mce

Dietrichstein/ pour le/ VIOLON/ avec accomp. De 2 Violons Alto et Basse/ Composées/ par/

J. Mayseder/ Op. 33/ a Vienne chez Artaria et Comp./ No. 2639.-Pr. f./ 30. C. M.

**I Adagio:** 8 bars

Solo Violin



**Andante:** 32 bars

Solo Violin



**First edition:** Artaria & Co., Vienna: 1821, No. 2639 (also for violin and piano).

**Further editions:** Artaria & Co., Gelinek (piano), Vienna, No. 2640.

**Notes:** Mayseder also composed a fugue based on this theme.<sup>8</sup>

**Reference:** AMZ vol. 26, no. 3, 15/01/1824: 43-4; WAMZ vol. 5, no. 48, 16/06/1821: 383;  
Weinmann Artaria, p. 121.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**TRIO No. 1 for Piano, Violin and Violoncello Op. 34 (B-flat major)**

**Scoring:** pf, vn, vc.

**Date of composition:** 31 October 1820-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** Premier/ Trio/ pour le/ Pianoforte, Violon et Violoncelle,/ composé et  
dedié/ A MADAME/ Josephine noble de Schmerling/ NEE ERLACH/ par/ JOS:

MAYSEDER./ Oeuvre 34./ No. 3971 Propriété des Editeurs Prix f. 3\_C. M./ VIENNE,/ chez  
S. A. Steiner et Comp:

**I Allegro:** 230 bars

Violin



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<sup>8</sup> See page 257.



## Piano

Piano



## Moderato

Moderato

Piano



**Further editions:** T. Haslinger; Simrock, Czerny (Duo for Piano), Bonn, No. 3972; Costallat (harp and piano), Paris.

**Notes:** Dedicated to Josephine Schmerling.

**Reference:** AMZ vol. 26, no. 16, 15/04/1824: 263; AMA vol. 1, no. 49, 05/12/1829: 193;  
Weinmann Steiner, p. 212.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**DIVERTIMENTO No. 1 for Violin and Orchestra Op. 35 (D major)**

**Scoring:** Solo vn-2 fls, picc, 2 cls, 2 obs, 2 fags, 2 hns, 2 tpts, timp, 2 vns, va, vc, db.

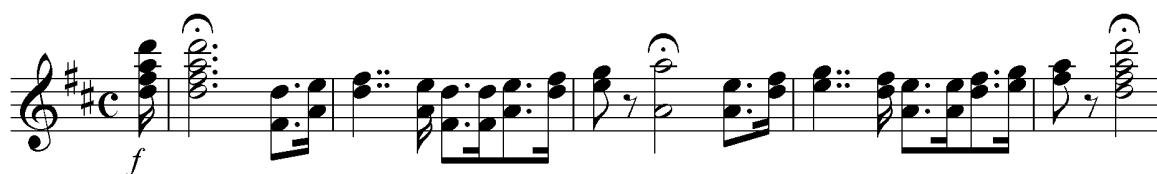
**Date of composition:** 19 April 1822-Annotation at the beginning of the autograph.

**Autograph:** Terzetto Am 19 April 1822. / J. M.

**Manuscript copy:** 'Divertimento per violino e pianoforte'

**I Maestoso:** 14 bars

Tutti



**Adagio:** 35 bars

Solo Violin



**Allegretto:** 147 bars

Solo Violin



**First edition:** Artaria & Co., Vienna: 1823, No. 2742.

**Further editions:** Artaria & Co. (piano), Vienna, No. 2743; Schott, W. Hüntten (piano), Mainz.

**Reference:** Weinmann Artaria, p. 125.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**RONDO** No. 2 for Violin and Orchestra Op. 36 (A major)

**Scoring:** Solo vn-fl, 2 obs, 2 cls, 2 fags, 2 hns, 2 tpts, timp, 2 vns, va, vc, db.

**Date of composition:** (1820)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** RONDO/ pour le Violon/ avec accompagnement d'Orchestre/ par/

JOSEPH MAYSEDER/ Oeuvre 36. / No. 3008 Propriété de l'Editeur. Prix/-2.30 x. C. M./

1. 16 ggr./ VIENNE,/ chez Tobie Haslinger.

**I Adagio:** 21 bars

Introduction

Tutti



Solo Violin

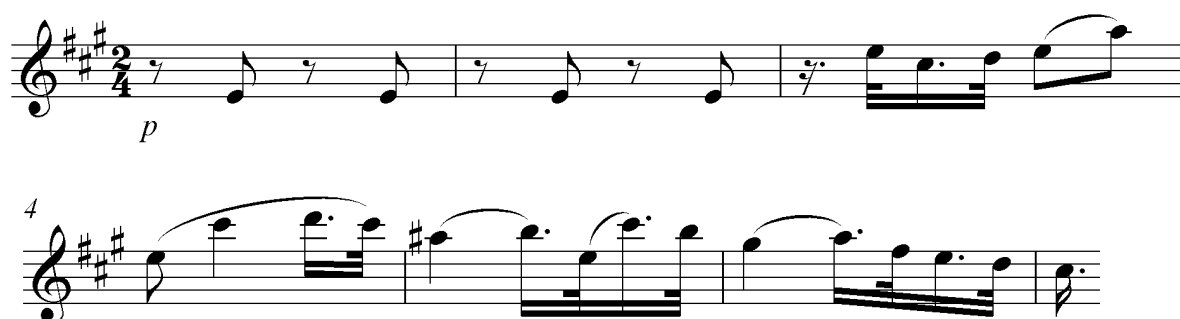


## II Rondo: 198 bars

Allegro moderato

Tutti

Solo Violin



**First edition:** S. A. Steiner & Co., Vienna: around 1820-21, No. 3008.

**Further editions:** T. Haslinger; S. A. Steiner & Co., 'Rondino' for violin and piano, Vienna: 1824, No. 3995; Nagel, 'Rondoletto' (piano), Hannover: 1825;<sup>9</sup> A. Diabelli & Co. (piano 4 hands), Vienna; Tulou (flute and piano), Schott, Mainz.

**Reference:** AMA vol. 2, no. 5, 30/01/1830: 18; Weinmann Steiner, p. 166, p. 213.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

## CONCERTANTE VARIATIONS for Piano and Violin Op. 37 (C major)

Cavatine 'Serena di vaghi Rai' from the opera *Semiramide* (1823) by Rossini (1792-1868).

Introduction-Theme-7 Variations-Più presto

**Scoring:** pf, vn.

**Date of composition:** 1823.

**Autograph:** Lost.

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<sup>9</sup> See AMZ, vol. 27, no. 2 (1825): *Intelligenzblatt* no. 1.

**Manuscript copy:** VARIAZIONI/ concertanti/ per il/ PIANO= FORTE e VIOLINO/ Sopra  
la Cavatina favorita cantata da Madme Fodors/ nell' Opera/ Semiramide di Rossini/  
Composed al Sigr/ GIU. MAYSEDER/ Op. 37./ Proprietá degli editori/ VIENNA/ No. 2770-  
Pr. 1. f. 45 x. C. M./ presso ARTARIA e Comp.

**I Introduction:** 12 bars

Violin



**Moderato**

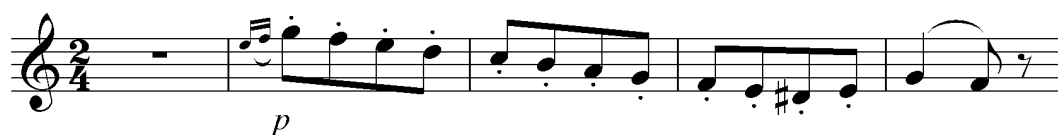
**Theme:** 21 bars

Violin



**Più presto:** 135 bars

Piano



**First edition:** Artaria & Co., Vienna: 1823, No. 2770.

**Further editions:** Schott, Mainz; Artaria & Co. (piano) Vienna: 1823, No. 2771; Artaria & Co. (piano four hands) Vienna: 1823, No. 2772; Schott, Tulou (flute and piano), Mainz.

**Reference:** Weinmann Artaria, p. 126.

**Source:** Manuscript copy-A: Wst, Lbl.

**POLONAISE No. 6 for Violin and Orchestra/ String Quartet Op. 38 (A major)**

**Scoring:** Solo vn-fl, 2obs, 2 fags, 2 hns, tpt, 2 vns, va, vc, db.

**Date of composition:** 1 October 1821-Annotation at the beginning of the autograph.

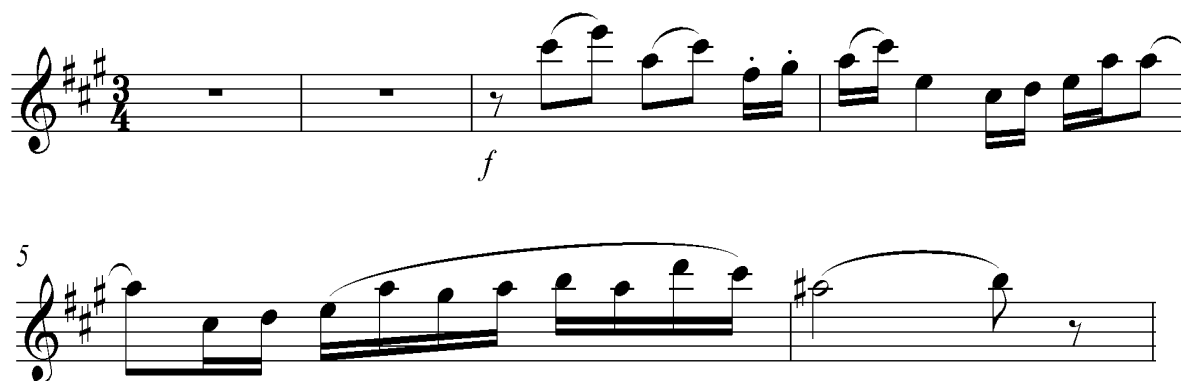
**Autograph:** Oeuvre 38./ 6ième Polonaise pour le Violon. Den 1 October 1821./ J.M.

**Manuscript copy:** SIXIÈME/ POLONAISE/ pour le/ Violon principal/ avec  
accompagnement/ DE/ 2 Violons, Alte & Basse,/ Flute, 2 Hautbois, 2 Cors, 2 Bassons &  
Trompette./ composée/ par/ J. Mayseder/ Oeuvre 38./ cette Polonaise peut être aussi executée/  
avec accompagnement de Quatuor/ VIENNE/ chez Math. Artaria, Kohlmarkt No. 258./ No.  
750 Pr. F. 3, mon de conv./ No. 751 Pr. F. 1. 30 (changed into 2.00)/ Jos. Lebitschnig.

**I Polonaise:** 333 bars

Allegro moderato

Solo Violin



**First edition:** M. Artaria, Vienna: 1824-25, Nos. 750-1.

**Further editions:** M. Artaria, Vienna: 1824-5, No. 752, A. Diabelli & Co., Vienna, Peters, Leipzig, No. 3241; A. Diabelli & Co., Vienna: around 1834, Nos. 4582-4; A. Diabelli & Co. (piano), Vienna; A. Diabelli & Co. (piano 4 hands), Vienna.

**Reference:** Weinmann Diabelli, p. 298; Weinmann Artaria, p. 44.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**DIVERTIMENTO No. 2 for Piano and Violin Op. 39 (C major)**

Theme-2 Variations-Vivace

**Scoring:** Solo vn-2 fls, picc, 2 cls, 2 fags, 2 obs, 2 hns, (3) trbs, timp, 2 vns, va, vc, db.

**Date of composition:** 17 September 1824-Annotation at the beginning of the autograph.

**Autograph:** Allegretto Vienna am 17 Septemb. 1824.

**Manuscript copy:** Divertimento/ PER/ VIOLINO E PIANO-FORTE/ composto/ DAL SIG:/  
G. MAYSEDER./ Op. 39./ Proprietà degli Editori/ No. 2843. Pr. F 48 x. C: M:/ Vienna presso  
ARTARIA e Compag:

**I Allegretto:** 18 bars

Violin



**II Moderato:** 21 bars

Variazione

Solo Flute



**II Vivace:** 221 bars

Solo Violin



**Editions:** Artaria & Co., Vienna: 1825, No. 2843.

**Further editions:** Artaria & Co. (piano), Vienna: 1825, No. 2844.

**Reference:** AMZ, vol. 27, no. 47, 23/11/1825: 788; Weinmann Artaria, p. 129.

**Source:** Manuscript copy-A: Wst, GB: Lbl.



**VARIATIONS for Violin and Orchestra Op. 40 (E major)**

Introduction-Theme-6 Variations-Coda

**Scoring:** Solo vn-2 fls, 2 obs, 2 cls, 2 fags, 2 hns, tpt, trb, timp, 2 vns, va, vc, db.

**Date of composition:** 7 January 1821-Annotation at the beginning of the autograph.

**Autograph:** Variations. Den 7 Jänner 1821. / J. M.

**Manuscript copy:** VARIATIONS BRILLANTES/ pour le/ VIOLON/ avec accompagnement  
de l'Orchestre/ Composées et dédiées/ À/ Monsieur Paganini/ PAR/ J. MAYSEDER/ Oeuvre  
40./Vienne/ chez/ No. 778/ 779-Propriété/ de l'Editeur Math. Artaria Avec Orch. Pr. f. 3. 30.  
Arg. De Conv./ Avec Quatuor 1. 30./ Kohlmarkt No. 258.

**Introduction:** 26 bars

Maestoso

Violin I



**Theme:** 20 bars

Solo Violin



**First edition:** M. Artaria, Vienna: around 1825; Nos. 778-9.

**Further editions:** A. Diabelli (violin and orchestra/ string quartet /piano), Vienna: 1834, Nos. 4587/88/89; M. Artaria (violin and piano, Vienna, No. 780; Ricordi, Tulou (flute and piano), Milano; Schott, Mainz; A. Diabelli (piano), No. 4590.

**Notes:** Dedicated to Niccolò Paganini.

**Reference:** AMA vol. 1, no. 20, 16/05/1829: 77; Weinmann Diabelli, p. 298; Weinmann Artaria, p. 45.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**TRIO for Harp, Violin and Horn Op. 41 (F major)**

**Scoring:** hp, vn, hn.

**Date of composition:** 22 March 1825-Annotation at the beginning of the autograph.

**Autograph:** Introduction Am 22 März 1825 J. M.

**Manuscript copy:** TRIO/ pour/ Harpe, Violon et Cor/ de/ J. MAYSEDER/ Oeuvre 41, arrangé pour le/ Pianoforte, Violon et Violoncelle./ Propriété de l'Editeur./ VIENNE,/ No. 783 chez Pr. F2\_ Arg.de Com./ Math. Artaria, / Kohlmarkt No. 258.

**I Introduction: 49 bars**

Maestoso

Violin



Harp

The harp part consists of three systems of musical notation in G-flat major (two flats) and 6/8 time. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system, marked with a '2', features a more complex texture with chords and arpeggios in both hands. The third system, marked with a '4', continues the melodic and harmonic development, ending with a final cadence.

**Rondo: 281 bars**

Vivace

Violin

The violin part is a single system of musical notation in G-flat major (two flats) and 6/8 time. It begins with a piano (*p*) dynamic marking. The melody is characterized by eighth and sixteenth notes, with a trill-like figure in the final measure.

**First edition:** M. Artaria, Vienna: 1825, No. 783.

**Further editions:** A. Diabelli, Vienna.

**Reference:** AMZ vol. 28, no. 4, 1826: 66; Weinmann Artaria, p. 45.

**Source:** Manuscript copy-A: Wst.

**SONATA No. 2 for Piano and Violin Op. 42 (E minor)**

**Scoring:** pf, vn.

**Date of composition:** (1826).

**Autograph:** Lost.

**Manuscript copy:** 2me/ SONATE/ POUR/ Pianoforte et Violin/ Composée et dédiée/ A

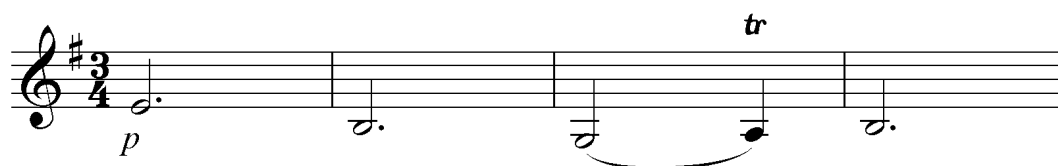
MADAME NINA DE ROSTI/ NEE D'ECKSTEIN/ PAR/ JOS: MAYSEDER./ Oeuvre 42./

No. 4700. Propriété des Editeurs Prix fl. 2. 30 xr. C. M./ VIENNE, CHEZ S. A. STEINER ET

COMP./ Warsaw scripsit./ Pfoehl sculpsit.

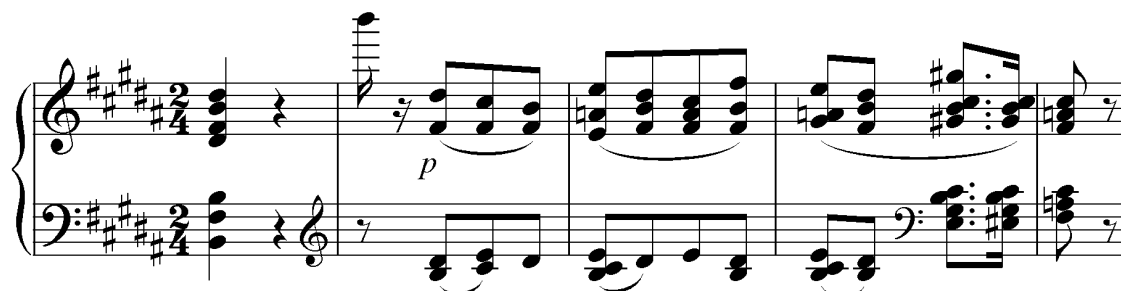
**I Allegro:** 453 bars

Violin



## II Adagio: 92 bars

Piano: bar 1



Violin: bar 1



## III Finale: 372 bars

Violin



**First edition:** T. Haslinger, Vienna: 1826, No. 4700.

**Further editions:** T. Haslinger 'Finale' (piano), Vienna.

**Notes:** Dedicated to Nina Rosti.

**Reference:** AMA vol. 1, no. 15, 11/04/1829: 57; Weinmann Haslinger, p. 234.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**VARIATIONS for Violin and Orchestra Op. 43 (D major)**

Variations on the 'Aschenlied' (1825-1826) from Ferdinand Raimund's (1790-1836)

Zauberspiel *Das Mädchen aus der Feenwelt* or *Der Bauer als Millionär*.

Introduction (4 bars)-Theme-6 Variations-Più mosso

**Scoring:** Solo vn-2 fls, 2 cls, 2 fags, 2 hns, 2 tpts, timp, 2 vns, va, vc, db.

**Date of composition:** 12 March 1827-Annotation at the beginning of the autograph.

**Autograph:** Variations. Am 12 März 1827./ Op. 43. J. M.

**Manuscript copy:** Concert Variationen/ für die/ VIOLINE/ mit Begleitung des Orchesters./

Componirt/ von/ J. MAYSEDER/ 43. Werk./ Eigenthum der Verleger./ No. 2615. Pr./ 2. 30

x C. M./ VIENNA,/ bei Ant. Diabelli u. Comp./ Graben No. 1133.

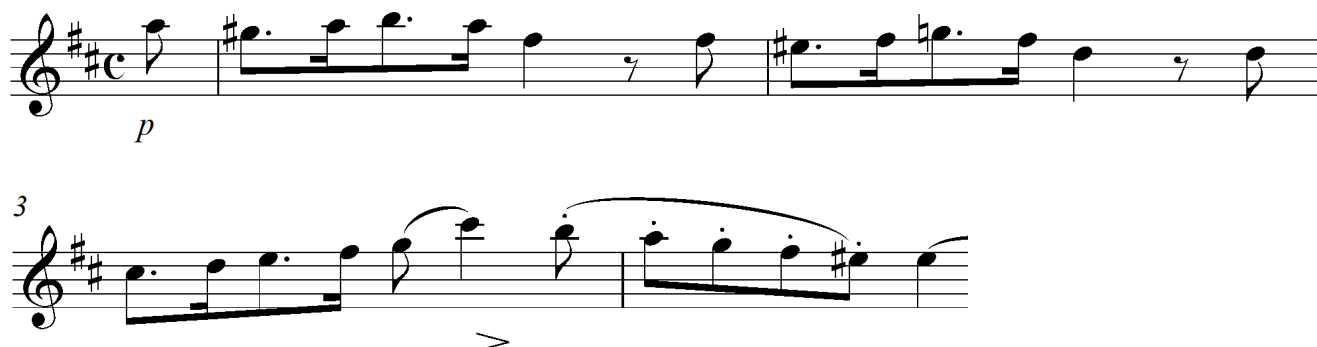
**I Allegretto: bar 1**

Tutti



**Theme: 14 bars**

Solo Violin: bar 5



**First edition:** A. Diabelli & Co., Vienna 1827, No. 2615.

**Further editions:** A. Diabelli & Co. (violin and piano/guitar), Vienna, No. 2617; A. Diabelli & Co., Czerny (piano/ 4 hands), Vienna, Nos. 2618/2619, V. Schuster (violoncello and orchestra), Vienna; V. Schuster (Violoncello and guitar/piano), No. 2625; C. Scholl (flute and orchestra/ string quartet); C. Scholl (flute and guitar/piano), No. 2617.

**Reference:** Weinmann Diabelli, pp. 165-6.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**VARIATIONS** for Violin and Orchestra Op. 44 (D major)

Variations on the aria 'Fra bacci innocenti' from the opera *Elisa e Claudio* (1822) by Saverio Mercadante (1795-1870).

Adagio-Theme-6 Variations-Più mosso

**Scoring:** Solo vn-2 cls, 2 fags, 2 hns, tpt, timp, 2 vns, va, vc, db.

**Date of composition:** 1827.

**Autograph:** Variations. Oeuvre 44.

**Manuscript copy:** VARIATIONS/ précédées/ d'une Introduction/ SUR UN THEME DE MERCADANTE/ pour le/ Violon/ avec/ Accompagnement d'Orchestre/ OU DE QUATUOR./ COMPOSÉES/ par/ J. Mayseder./ Oeuvre 44./ Propriété des Editeurs./ No. 2940/ “ 2941-Pr. Avec Orch. F. 2. 30 x. C. M./ “ Quat. F. 1. 30. C. M./ VIENNE/ chez Artaria at Comp./ Prix de cet Ouvrage avec accompagn. de Pianoforte f. 1. C. M-Arr. p. Pfte 45 x. C. M.

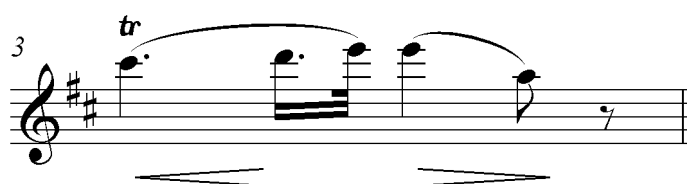
**I Adagio:** 18 bars

Introduction

Tutti



Solo



**II Theme:** 22 bars

Moderato

Solo Violin



**First edition:** Artaria & Co., Vienna: 1827, No. 2940.

**Further editions:** Artaria & Co. (violin and string quartet), Vienna, No. 2941; Artaria & Co. (violin and piano), Vienna, No. 2942; Artaria & Co. (piano), Vienna, No. 2943; Schott, W.Hüntel (piano), Schott; Friese, Brunner (piano 4 hands), Leipzig; Costallat (viola and piano), Paris.

**Reference:** Weinmann Artaria, p. 133.



**Source:** Manuscript copy-A: Wst, GB: Lbl.

**VARIATIONS for Violin and Orchestra Op. 45 (E major)**

Maestoso-Theme-6 Variations-Coda

**Scoring:** Solo vn-2 fls, 2 obs, 2 cls, 2 fags, 2 hns, tpt, timp, 2 vns, va, vc, db.

**Date of composition:** 22 October 1827-Annotation at the beginning of the autograph.

**Autograph:** Variations brillantes (en Mi)/ sur un thème original pour le Violon avec Orchestre par Jos. Mayseder, op. 45.

**Manuscript copy:** VARIATIONS/ brillantes/ (en Mi.)/ sur un thème original/ pour le/ VIOLON/ avec accompagnement/ de Piano-Forte ou Guitare/ composées et dédiées/ à Monsieur le Conte/ CESAR DE CASTELBARCO/ par/ J. Mayseder./ Oeuv. 45./ No. 3302./ Propriété des Editeurs. Pr. f. 1. 15 x C. M./ VIENNE,/ chez Ant. Diabelli et Comp. Graben No. 1133./ Paris, chez Schlesinger-London, chez Wessel & Stodart.

**I Allegro maestoso:** 33 bars

Introduction

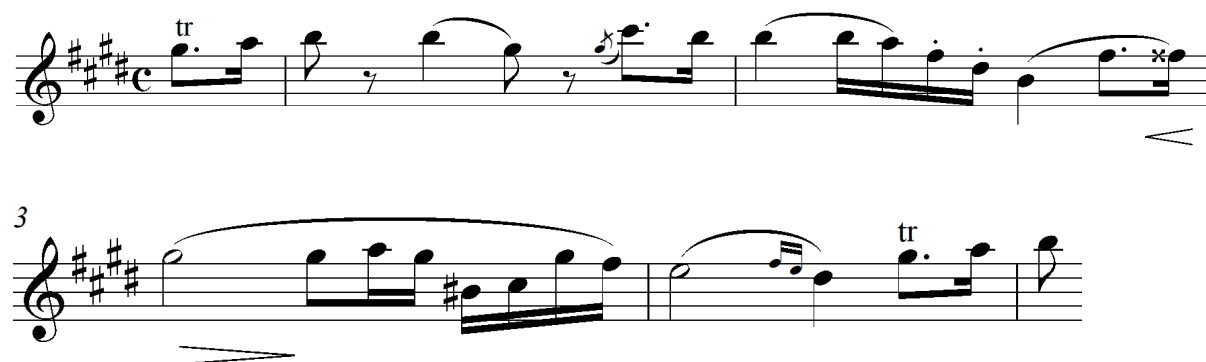
Tutti



**II Allegretto:** 20 bars

**Theme:**

Solo Violin



**First edition:** A. Diabelli & Co., Vienna: 1829, Nos. 3300/3001.

**Further editions:** A. Diabelli & Co. (violin and piano/guitar), Vienna: 1829, No. 3302; A.

Diabelli & Co., Czerny (piano/4 hands), Vienna; Cranz, Hamburg; Schlesinger, Paris; Wessel & Stodart, London.

**Notes:** Dedicated to Count Cesar Castelbarco.

**Reference:** Weinmann Diabelli, p. 212.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**RONDO CONCERTANT No. 3 for Piano and Violin Op. 46 (G major)**

**Scoring:** pf, vn.

**Date of composition:** (1829)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** GRAND/ RONDEAU/ concertant/ pour/ Piano = Forte et Violon/

composé/ par/ J. MAYSEDER./ Oeuvre 46/ Propriété des Editeurs./ Vienne, chez Artaria et

Comp./ No. 2994-Pr. fl. 1. 36. x. C. M./ Paris/ chez I. Pleyel & Comp./ Londres/ chez Mr.

Clementi & Comp./ Le même Rondeau pour le Pianoforte seul f 1\_12 x C. M./\_à 4 m. f. 1\_48  
x. C. M.

### **I Andante:** 44 bars

Introduction

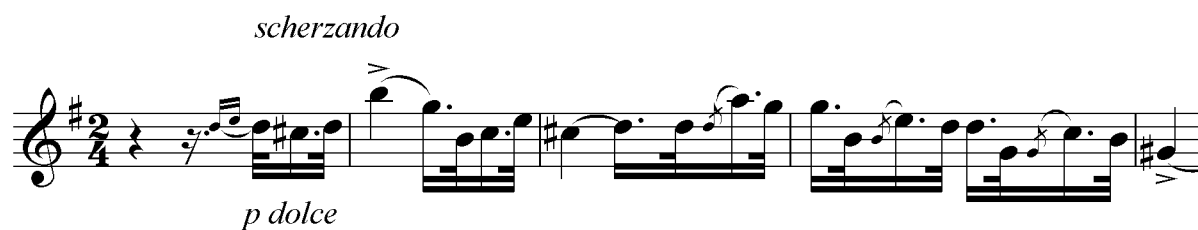
Violin



### **II Rondo:** 384 bars

Allegro moderato

Violin



**First edition:** Artaria & Co., Vienna: 1829, No. 2994.

**Further editions:** Artaria & Co. (piano/4 hands), Vienna, Nos. 2995/2996; Pleyel, Paris;

Clementi & Comp., London.

**Reference:** Weinmann Artaria, p. 135.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**GREAT CONCERTPIECE No. 1 for Violin and Orchestra/ String Quartet/ Piano Op. 47**

(A major)

**Scoring:** Solo vn-2 fls, 2 obs, 2 cls, 2 fags, 2 hns, 2 tpts, trbn, timp, 2 vns, va, vc, db.

**Date of composition:** 16 November 1826-Annotation at the beginning of the autograph.

**Autograph:** Am 16. November 1826./ J. M./ op. 47.

**Manuscript copy:** Grosses/ Concertstück/ für die/ Violine/ mit Begleitung des Orchesters/  
oder des Quartettes, oder des Piano-Forte/ componirt/ und dem Wohlgeborenen Herrn/  
Leopold Ritter von/ Blumencron/ gewidmet/ von/ J. Mayseder./ 47. Werk/ Eigenthum der  
Verleger/ Eingetragen in das Archiv der vereinigten Musikalienverleger/ No. 3814. des  
Orchestres f 4. 20 x C. M./No. 3185. Pr. Mit begleitung des Quartetts f. 2. 45 x. C. M./ No.  
3816. des Pianoforte f. 1.30 x. C. M./ Vienna, / bei Ant. Diabelli & Comp. Graben No. 1133/  
Paris, bei M. Schlesinger.

**I Andante:** 48 bars

Tutti

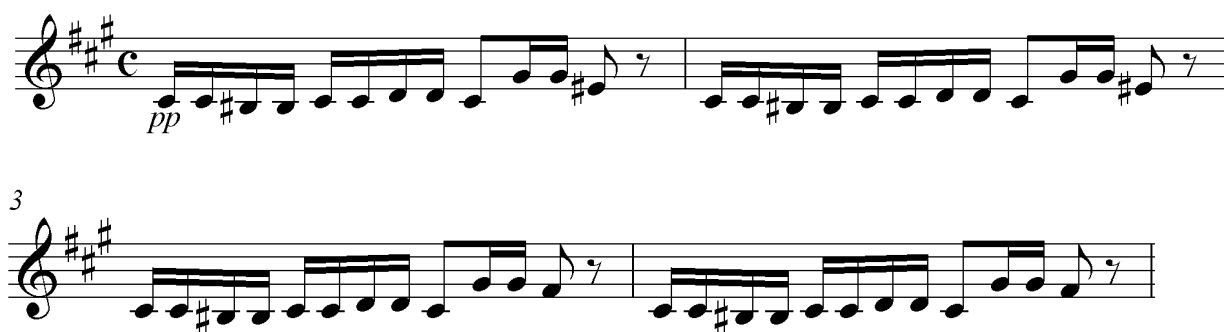


Solo Violin: bar 14



## II Allegro vivace: 207 bars

Tutti



Solo Violin: bar 57



**First edition:** Diabelli & Co., Vienna: around 1831-2, Nos. 3814-15-16.

**Further editions:** Diabelli & Co., Czerny (piano), Vienna, Nos. 3817-8; Ashdown (flute and piano), London.

**Notes:** Dedicated to Leopold Ritter von Blumencron.

**Reference:** AMA vol. 6, no. 5, 30/01/1834: 20; Weinmann Diabelli, p. 248.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

## **POTPOURRI (Bouquet musical) for Piano and Violin Op. 48 (G major)**

Potpourri from the opera *Wilhelm Tell* (1829) by Rossini (1792-1868).

**Scoring:** pf, vn.

**Date of composition:** (1830)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** BOUQUET MUSICAL/ composé des plus beaux morceaux/ de l'Opéra:/

GUILLAUME TELL/ de J. Rossini/ pour/ Violon et Pianoforte/ concertant/ par J.

MAYSEDER./ Oeuvre 48./ pour / No. 3009 Propriété des Editeurs. Pr. f 1. 50 x Ö. W./

VIENNE/ chez Artaria & Comp./ Paris chez E. Troupenas Londres chez Goulding &

d'Almaine.

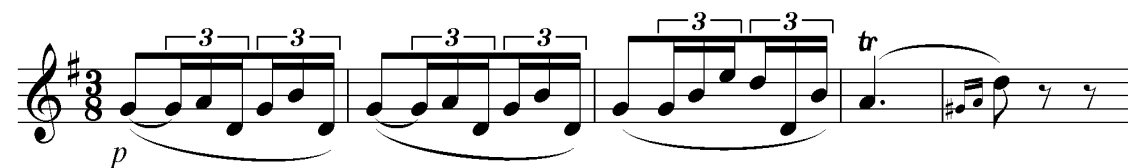
**Andante:** 45 bars

Piano



**Andante:** 50 bars

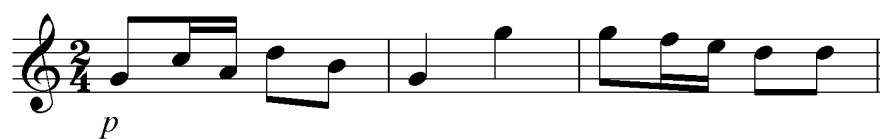
Solo Violin



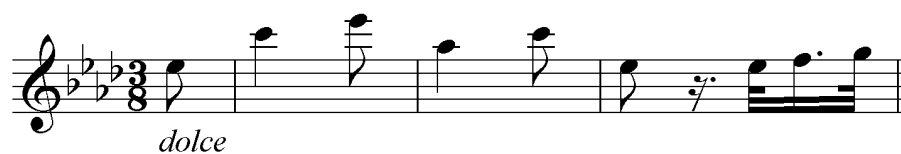
**Allegro**



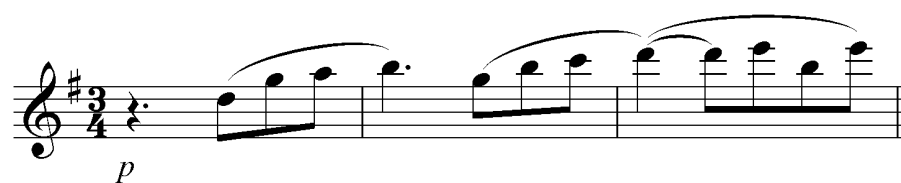
**Allegro**



**Andantino**



**Allegretto**



**Allegro Vivace**



**First edition:** Artaria & Co., Vienna: 1830, No. 3009.

**Further editions:** Artaria & Co. (flute and piano), Vienna: 1830, No. 3013;

Troupenas, Paris; Goulding & d'Almaine, London.

**Reference:** Weinmann Artaria, p. 136.

**Source:** Manuscript copy-A: Wst.

**KRÖNUNGSRONDO** No. 4 for Violin and Orchestra Op. 49 (A major)

**Scoring:** Solo vn-2 fls, 2 obs, 2 cls, 2 fags, 2 hns, 2 tpts, timp, 2 vns, va, vc, db.

**Date of composition:** 1830.

**Autograph:** Lost.

**Manuscript copy:** Krönungs-Rondo/ für/ Violine und Pianoforte./ Componiert zur  
feyerlichen Krönung/ Seiner Majestät des jüngeren Königs von Ungarn/ Ferdinand V./  
Kronprinzen aller übrigen kaiserl. Österr. Staaten G. G. G./ von/ Jos. Mayseder./ 49 tes  
Werk./ Eigenthum des Verlegers./ Eingetragen in das Archiv der vereinigten  
Musikalienhändler./ No. 5708 Preis f 1.\_C. M./\_16 gr./ Vienna, bei Tobias Haslinger,/ k. k.  
Hof- u. priv. Kunst- und Musikalienhändler./ Graben No. 572./ London, bei Paris, bei A.  
Farrenc.

**I Adagio:** 39 bars

Introduction



Solo Violin: bar 17





**II Rondo:** 208 bars

Allegro moderato

Tutti

Solo



**First edition:** T. Haslinger, Vienna: 1830, No. 5704.

**Further editions:** T. Haslinger (violin and string quartet), Vienna: 1830, No. 5706, T.

Haslinger (violin and piano), No. 5708; A. Farrenc, Paris.

**Notes:** Dedicated to and composed for the coronation of his majesty Ferdinand V., King of Hungary on 28 September 1830.

**Reference:** AMA vol. 5, no. 18, 02/05/1833: 69; Weinmann Haslinger, pp. 32-3.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**STRING QUINTET No. 1 for 2 Violins, 2 Violas and Violoncello Op. 50 (E-flat major)**

**Scoring:** 2 vns, 2 vas, vc, db ad lib.

**Date of composition:** 12 February 1829 to 30 October 1829-Annotation at the beginning of the autograph.

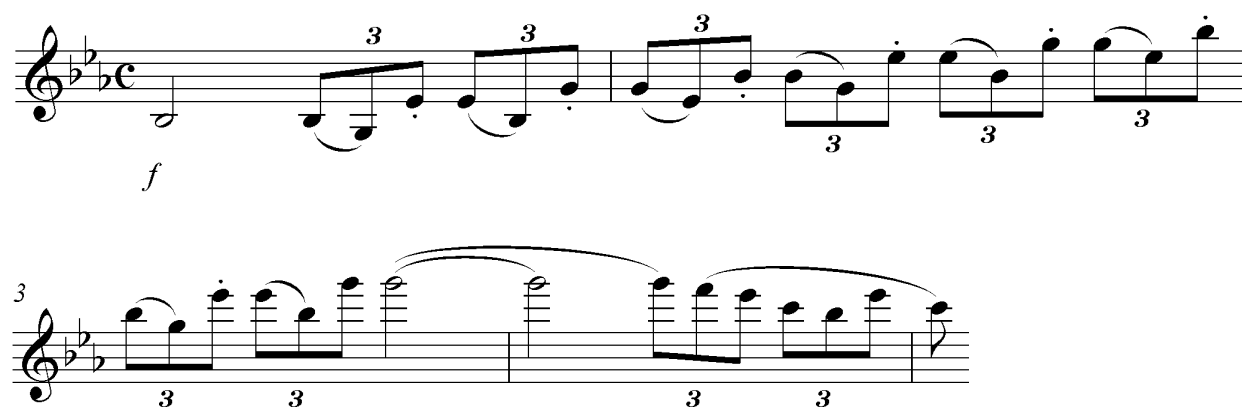
**Autograph:** Quintuor Am 12 Februar 1829./ J. M.

**Manuscript copy:** Premier/ Grand Quintetto/ pour/ deux Violons, deux Altos et Violoncelle/ (avec Contre Basse ad libit.)/ composé/ PAR/ JOS. MAYSEDER./ et dédié/ à Monsieur Ignace Dembscher Agent autique/ de guerre de S. M. l'Empereur d'Autriche & Conseiller

antique de S. A. le Landgrave Souverain de Hesse\_ Hombourg./ Oeuvre 50./ PROPRIÉTÉ  
 DES EDITEURS/ No. 3025 Vienne Ö. W. Fl. 5.\_/ chez ARTARIA & COMP./ Paris/ chez  
 Simon Richault, p. la France (Déposé à l'archive d'union) Londres/ chez Th. Boosey, M.  
 Clementi,/ R. Cocks, Wessel & Stodart.

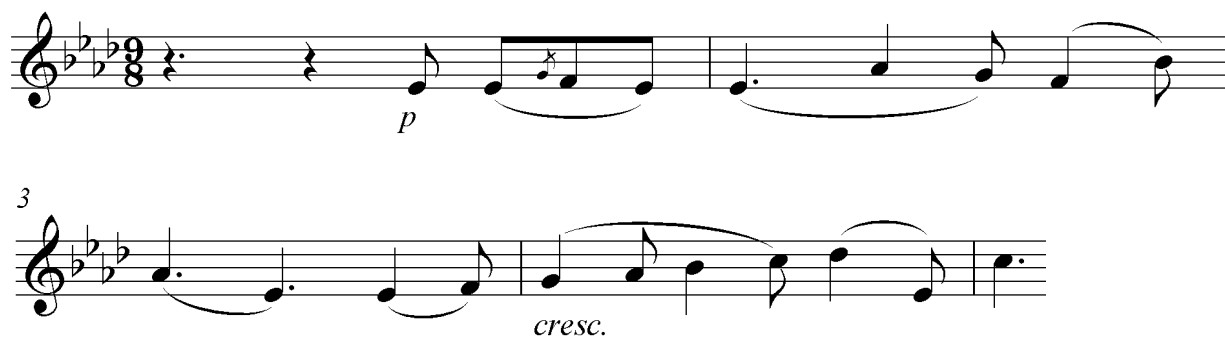
# **I Allegro vivace: 344 bars**

Violin I

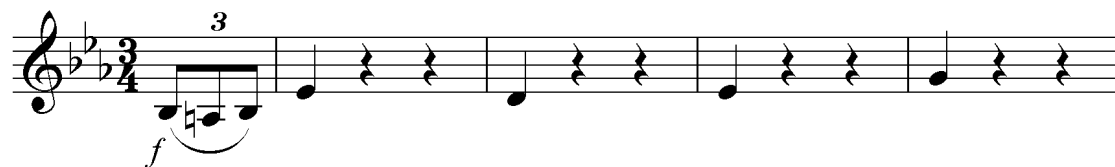


# **II Adagio: 71 bars**

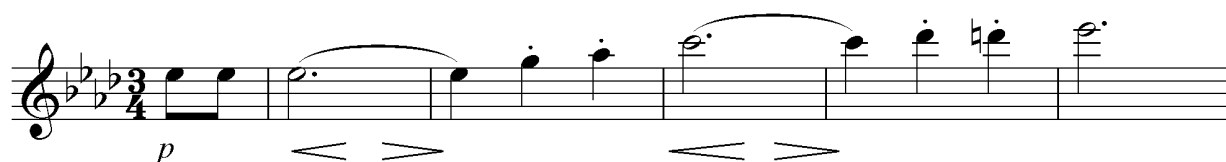
Violin I



## Violin I



## Violin I



## Violin I



**Further editions:** Richault, Paris, No. 2791; Artaria & Co. B. Randhartinger (piano 4 hands), Vienna, No. 3034; Hofmeister, Urban (piano, violin and violoncello), Leipzig; Boosey, London; Clementi, London; R. Cocks, London; Wessel & Stodart, London.

**Notes:** Dedicated to Ignaz Dembscher.

**Reference:** AMA vol. 3, no. 3, 20/01/1831: 9; Weinmann Artaria, p. 137.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**STRING QUINTET No. 2 for 2 Violins, 2 Violas and Violoncello Op. 51 (A minor)**

**Scoring:** 2 vns, 2 vas, vc, db ad lib.

**Date of composition:** 28 December 1830 to 1 April 1831-Annotation at the beginning of the autograph.

**Autograph:** Quintetto. 2./ Am 28 Decemb: 1830./ J. M.

**Manuscript copy:** Second/ GRAND QUINTETTO/ OU SEXTETTO/ pour/ deux Violons, deux Altos et Violoncelle/ avec Contre= Basse ad libit./ composé et dédié/ A MONSIEUR/ GEORGE WIENINGER/ par/ JOS. MAYSEDER./ Oeuvre 51./ Propriété des Editeurs./ Enregistré dans l'archive de l'union./ No. 4500 Pr. f. 4. 30 x C. M./ Vienne, chez Ant. Diabelli et Comp./ Paris, chez M. Schlesinger. Londres, chez J. B. Cramer, Addison et Beale.

**Second manuscript copy:** 2tes Quintett/oder/SEXTETT/ für 2 Violinen, 2 Violen, Violincello/ (und Contrabass ad libitum.)/ Componirt und dem/ Herrn Georg Wieninger/ gewidmet/ von/ J. Mayseder./ 51. Werk./ Partitur./ Musikalisches Archiv No. 12./ Eigenthum der Verleger./ Eingetragen in das Archiv der vereinigten Musikalienverleger/ No. 4544. Pr. f 3\_C. M./ Wien, bei Ant. Diabelli & Comp. Graben No. 1133./ Paris, bei M.Schlesinger\_London, bei J. B. Cramer, Addisson & Beale.

**I Allegro agitato: 218 bars**

Violin I



**II Adagio: 101 bars**

Violin I



**III Scherzo: 87 bars**

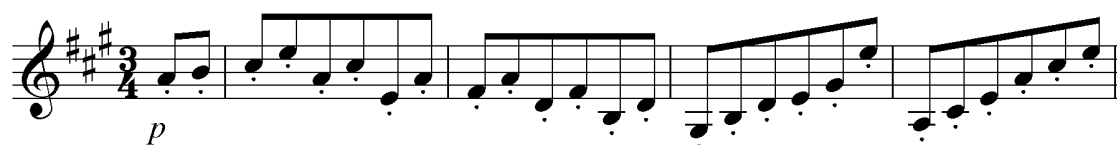
Allegro

Violin I



**Trio: 55 bars**

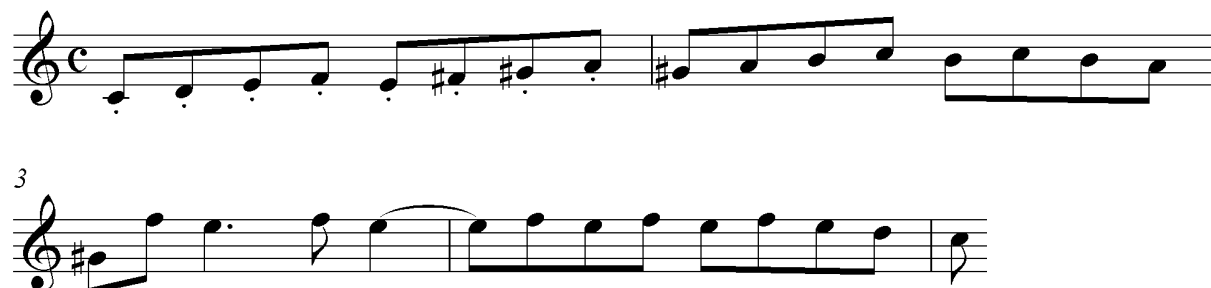
Violin I



**IV Finale:** 429 bars

Allegro vivace

Violin I



**First edition:** Diabelli & Co., Vienna: around 1833-34, No. 4500.

**Further editions:** Diabelli & Co., Czerny, 'Grand Trio', (piano, violin, viola), Vienna, No. 4501; Diabelli & Co., Czerny (piano/piano 4 hands), Vienna; Paris, M. Schlesinger; London, J. B. Cramer, Addisson & Beale.

**Notes:** Dedicated to Georg Wieninger.

**Reference:** Weinmann Diabelli, p. 291.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**TRIO No. 2 for Piano, Violin and Violoncello Op. 52 (A-flat major)**

**Scoring:** pf, vn, vc.

**Date of composition:** 30 January 1834-Annotation at the beginning of the autograph.

**Autograph:** Oeuvre 52. Trio 2. Am 30 Jänner 1834./J.M.

**Manuscript copy:** Second/ GRAND TRIO / concertant/ pour/ Piano, Violon & Violoncelle/ composé/ PAR/ J.Mayseder./ Oeuvre 52./ Propriété des Editeurs./ Vienne/ chez Artaria &

l'union./ No. 3090./ Ö. W. Fl. 3\_.

**I Allegro moderato: 214 bars**

Violoncello

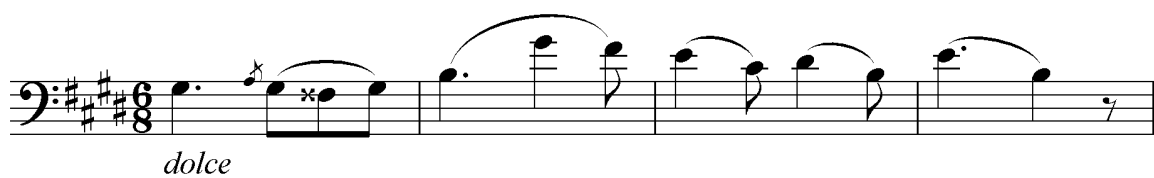


Violin: bar 58



## II Poco adagio: 88 bars

Violoncello: bar 11







**Manuscript copy:** SECOND/ CONCERTINO/ pour le/ Violon/ avec Accompagnement

d'Orchestre/ ou de Quatuor-ou de Piano/ COMPOSÉ/ par/ J. MASEDER./ Oeuvre 53./

PROPRIETE des EDITEURS/ No. 3108/ VIENNE/ Pr. avec Orch. F. 4....C. M./ avec Quat f.

2 .."/ avec Piano f. 1. 30./ chez Artaria & Co./ PARIS/ chez Simon Richault-LONDRES/ chez

R. Cocks & Co./ Enregistré aux Archives de l'Union.

**I Andante:** 50 bars

Introduction

Tutti



Solo Violin: bar 10



**II Allegro:** 280 bars

Tutti



Solo Violin: bar 40



**First edition:** Artaria & Co., Vienna: 1837, No. 3108.

**Further editions:** Richault, Paris; R. Cocks & Co., Paris.

**Reference:** Weinmann Artaria, p. 140.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**VARIATIONS (Air varié) for Violin and Orchestra/ String Quartet/ Piano Op. 54 (A major)**

Allegro-Theme-5 Variations-Coda

**Scoring:** Solo vn-2 fls, 2 obs, 2 cls, 2 fags, 2 hns, 2 tpts, trbn, timp, 2 vns, va, vc, db.

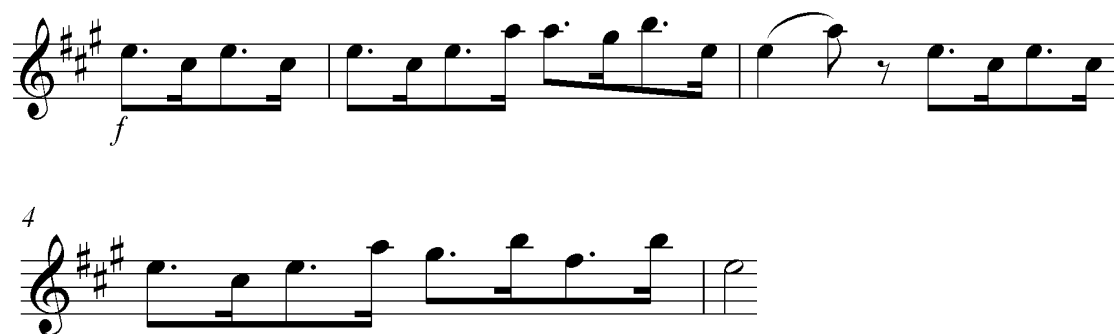
**Date of composition:** 16 February 1836-Annotation at the beginning of the autograph.

**Autograph:** Variations. Am 16ten Februar 1836./ J. M.

**Manuscript copy:** AIR VARIÉ/ pour le VIOLON/ avec Accompagnement d'Orchestre/  
composé/ PAR/ J. Mayseder./ No. 3109/3110- OEUVRE 54.- Pr. Orch. F. 3. 15 C.M./ Quat.  
F. 1. 30 “ “/ Piano f. 1. “ “/ Propriété des Editeurs/ Vienne./ CHEZ ARTARIA & CO./  
Londres/ chez R. Cocks & Co.-Wiedermann Ycrip.& feulp-Paris/ chez Simon Richault./  
Enregistré aux Archives de l'Union.

**I Allegro: 10 bars**

Tutti



**Theme: 25 bars**

Solo Violin



**First edition:** Artaria & Co., Vienna: 1837, No. 3109; No. 3110 (piano).

**Further editions:** Artaria & Co., Th. Döhler (piano), Vienna, No. 3134; R. Cocks & Co., London; Richault, Paris.

**Reference:** Weinmann Artaria, p. 140.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**STRING QUINTET No. 3 for 2 Violins, 2 Violas and Violoncello Op. 55 (D major)**

**Scoring:** 2 vns, 2 vas, vc, db ad. lib.

**Date of composition:** 14 December 1837-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

**Manuscript copy:** TROISIÈME/ GRAND QUINTETTO/ POUR/ 2 Violons, 2 Altos et Violoncelle/ avec Contrebasse ad lib./ composé par/ JOS. MAYSEDER./ Oeuvre 55./ et respectueusement dédié/ À MONSIEUR LE COMPTE/ CÉSAR DE CASTELBARCO,/ Chambellan de S. M. Imp. & Roy. Apost./ par les Editeurs/ Artaria & Compagnie/ No. 3130 Pr f 5\_C. M./ à Vienne/ PARIS/ chez Simon Richault LONDRES/ (Propriété des Editeurs).

**I Andante:** 24 bars

Violin I



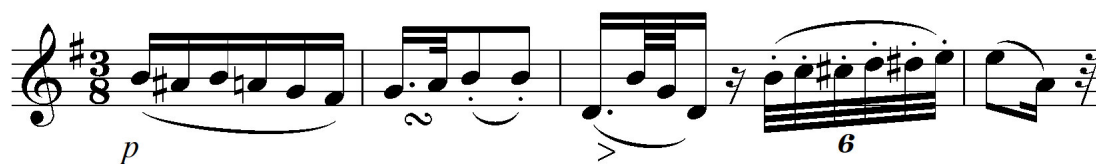
**Allegro:** 293 bars

Violin I



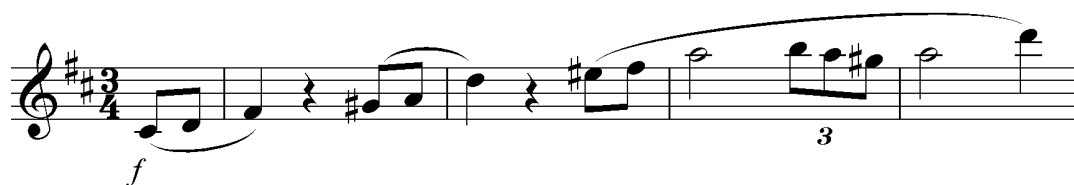
**II Poco Adagio: 93 bars**

Violin I



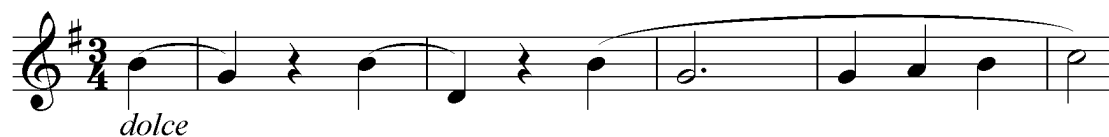
**III Scherzo: 158 bars**

Violin I



**Trio: 142 bars**

Violin I

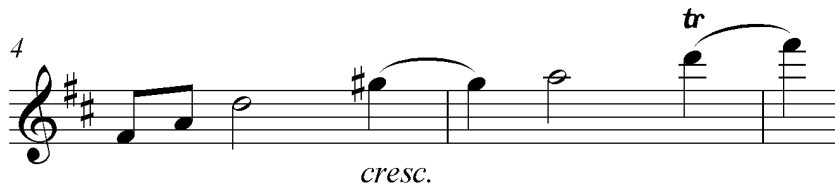


**IV Finale: 431 bars**

Allegro vivace

Violin I





**First edition:** Artaria & Co., Vienna: 1840, No. 3130.

**Notes:** Dedicated to Count Cesar Castelbarco.

**Reference:** Weinmann Artaria, p. 141.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**RONDO No. 5 for Violin and Orchestra/String Quartet/ Piano Op. 56 (D major)**

**Scoring:** Solo vn-2 fls, 2 hns, 2 vns, va, vc, db.

**Date of composition:** June 1836-Annotation at the beginning of the autograph.

**Autograph:** Rondo,/ pour le Violon Principal. Juny 1836. J. M.

**Manuscript copy:** RONDEAU/ DE CONCERT/ pour Violon/ avec Accomp. de deux Violins,/ Alto, Violoncelle & Basse, 2 Flutes & 2 Cors/ ou/ Piano Forte/ composé par/ JOS.

MAYSEDER./ No. 3132 / 3133 Oeuvre 56. Pr. Avec accomp. 2. 30./ “ avec Piano 1. 30/

(Propriété des Editeurs.)/ Vienne chez Artaria & Co./Paris Simon Richault-London, Boosey & Co.

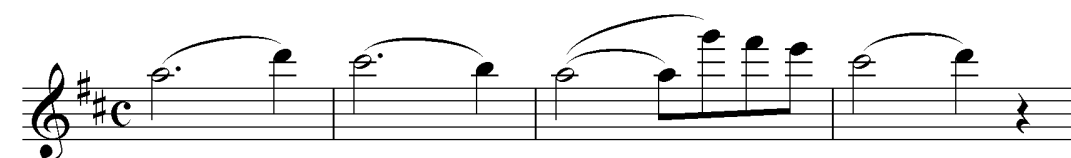
**I Andante:** 39 bars

Introduction

Tutti



Solo: bar 14



**II Rondo:** 293 bars

Allegro

Solo Violin

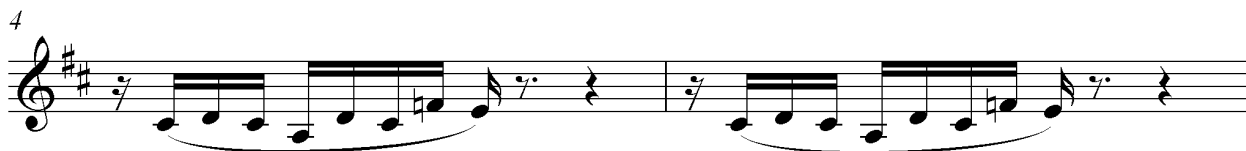


**First edition:** Artaria & Co., Vienna: 1840, Nos. 3132-3.

**Further editions:** Gelinek (piano 4 hands); Richault, Paris; Boosey & Co., London.







**Theme:** 32 bars

Moderato

Violin



**First edition:** Artaria & Co., Vienna: 1843, No. 3152.

**Further editions:** Weinberger, Berlin/Leipzig; Costallat (violin and piano/violoncello), Richault, Paris.

**Notes:** Dedicated to François de Heintl.

**Reference:** Weinmann Artaria, p. 142.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**TRIO No. 3 for Piano, Violin and Violoncello Op. 58 (B minor)**

**Scoring:** pf, vn, vc.

**Date of composition:** 5 March 1841-Annotation at the beginning of the autograph.

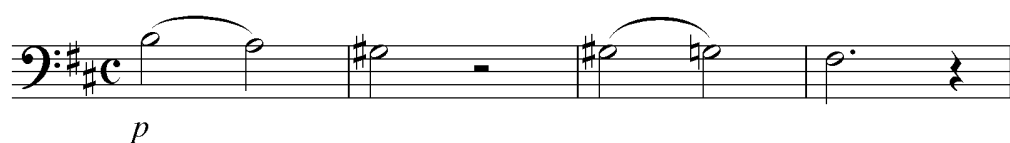
**Autograph:** 3ième Trio/ pour Piano-Forte, Violon & Violoncelle. Am 5ten März/ 1841.

J. M.

**Manuscript copy:** Troisième grand/ TRIO/ pour Piano, Violon & Violoncelle/ composé et dédié/ à Madame Marie Wieninger/ PAR/ Joseph Mayseder./ Oeuvre: 58/ No. 3154 Propriété des Editeurs Oe. W. fl. 3\_/ Vienne./ chez Artaria & Co./ Paris chez Simon Richault - Enregé aux Archives de l'union.

**I Andante:** 7 bars

Violoncello



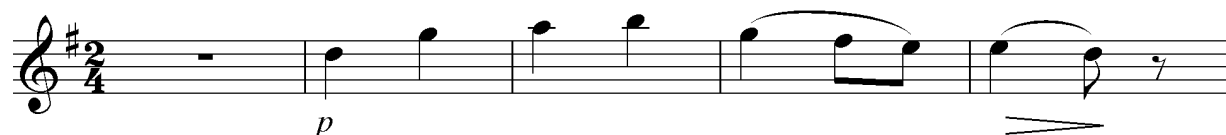
**Allegro:** 187 bars

Piano



**II Poco Adagio:** 150 bars

Piano



**III Finale:** 286 bars

Allegro

Piano



**First edition:** Artaria & Co., Vienna: 1843, No. 3154.

**Further editions:** Costallat, G.Krenger (piano and violin), Paris; Richault, Paris.

**Notes:** Dedicated to Marie Wieninger.

**Reference:** Weinmann Artaria, p. 142.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**TRIO No. 4 for Piano, Violin and Violoncello Op. 59 (G major)**

**Scoring:** pf, vn, vc.

**Date of composition:** 28 January 1843-Annotation at the beginning of the autograph.

**Autograph:** 4ième Trio pour piano-Forte/ Violon & Violoncelle. Am 28 Jänner 1843. J. M.

**Manuscript copy:** QUATRIÈME/ TRIO/ pour/ Piano-Forte, Violon et Violoncelle./

Composé et dédié/ à/ Monsieur Conrade Kuschel/ par/ JOS. MAYSEDER./ Oeuvre 59/

Propriété de l'Editeur/ No. 9380 Enregistré dans l'Archive de l'union. Prix f 3\_C. M./ Vienne,

chez Haslinger Veuve et Fils,/ Marchand de Musique etc. de la Cour Imp. Et Royale. Paris/

chez S. Richault.

**I Allegro:** 208 bars

Violin



**II Poco Adagio:** 110 bars

Violin



**III Rondo:** 398 bars

Allegro moderato

Piano



**First edition:** Haslinger's widow and son, Vienna: 1844, No. 9380.

**Further editions:** Augener (piano, flute and violoncello), London: 1881; Costallat, G.

Krenger 'Adagio' (piano, harp and violin).

**Notes:** Dedicated to Konrad Kuschel.

**Reference:** AMZ vol. 47, no. 17, 08/02/1845: 67; Weinmann Haslinger, p. 2.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**DUO CONCERTANT** for Violin and Piano Op. 60 (A major)

**Scoring:** pf, vn.

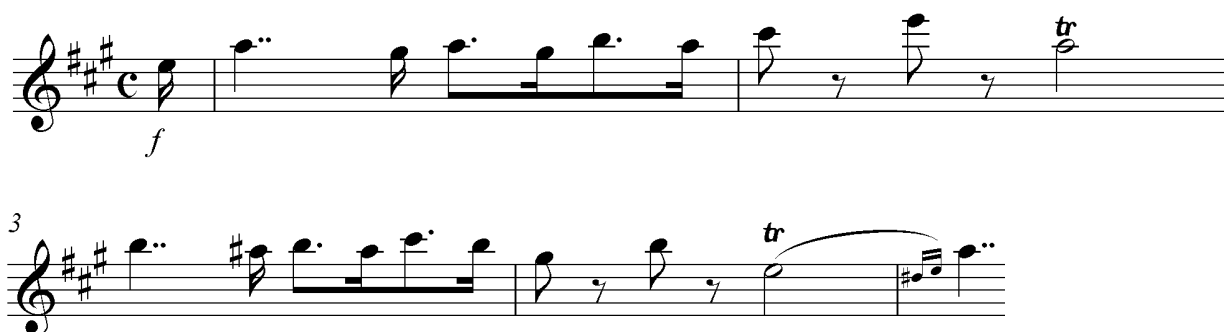
**Date of composition:** (1845)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** A. S. A. Madame la Princesse/ Marcelline Czartoryska,/ née Princesse Radziwill./ DUO CONCERTANT/ pour/ Violon et Piano/ par/ J. MAYSEDER./ Oeuvre 60/ Propriété des Editeurs/ No. 9720/ Enregistré dans l'Archive de l'Union. Prix/ 3. 4. 5. C. M./Vienne,/ chez Veuve Haslinger et Fils,/ Marchands de Musique etc. de la Cour Imp. et Royale,/ Kohlmarkt No. 281./ Paris, chez S. Richault./ Londres, chez Cocks & Comp.

### **I Allegro maestoso: 241 bars**

## Violin



## II Scherzo: 206 bars

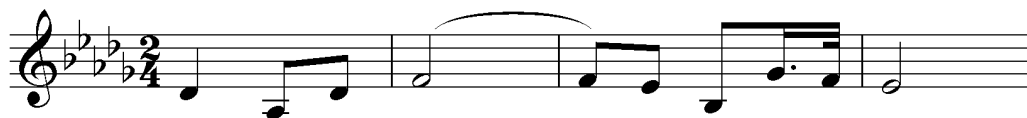
Allegro

Piano



**III Adagio:** 66 bars

Piano



**IV Allegro Vivace:** 473 bars

Violin: bar 15



**First edition:** Haslinger's widow and son, Vienna: 1845, No. 9270.

**Further Editions:** Richault, Paris; Cocks & Comp., London.

**Notes:** Dedicated to Princess Marcelline Czartoryska, born Princess Radziwill.

**Reference:** Weinmann, Haslinger, p. 14.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**FANTAISIE** for Piano and Violin Op. 61 (E major)

**Scoring:** pf, vn.

**Date of composition:** (1845)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** FANTAISIE/ pour/ PIANO et VIOLON/ par/ JOSEPH MAYSEDER./

Oeuvre 61/ Propriété des Editeurs/ No. 9949 Enregistré dans l'Archive de l'Union. Prix f. 1.

Imp. et Royal./ Lipsig, chez B. Hermann.

**Andante: 36 bars**

## Violin



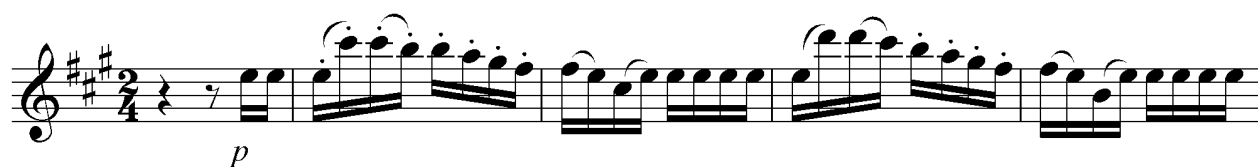
**Allegro moderato: 104 bars**

## Violin



**Più mosso: 48 bars**

## Violin



**Meno mosso:** 16 bars

**Allegro vivace:** 21 bars

**Allegro:** 61 bars

**First edition:** Haslinger's widow and son, Vienna: 1845, No. 9949.

**Notes:** The music was incomplete.

**Reference:** Weinmann Haslinger, p. 22.

**Source:** Manuscript copy-A: Wst.

**STRING QUARTET No. 7 for 2 Violins, Viola and Violoncello Op. 62 (F-sharp minor)**

**Scoring:** 2 vns, va, vc.

**Date of composition:** (1845)-Date of first edition.

**Autograph:** A: Wgm.

**Manuscript copy:** A Son Altesse Monsieur/ le Prince/ Constantin Czartoryski./ SEPTIÈME/

QUATUOR/ pour/ deux Violons, Alto et Violoncelle/ composé/ par/ J. MAYSEDER./

Oeuvre 62./ Propriété des Editeurs./ No. 10050./ Enregistré dans l'Archive de l'Union Prix/.

2. 30. C. M./ VIENNE,/ chez Veuve Haslinger et Fils, Marchands de Musique etc de la Cour

Imp. et Royal./ Paris, chez S. Richault Londres, chez.

**I Allegro:** 251 bars

Violin I





## II Adagio: 59 bars

Violin I



## III Scherzo: 80 bars

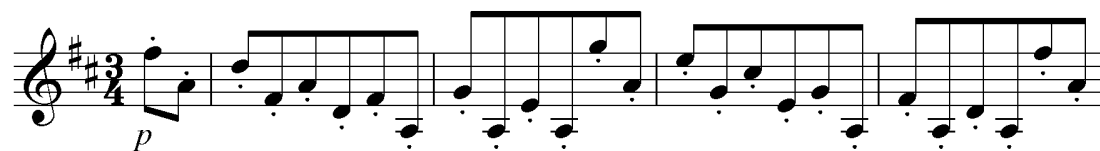
Allegro

Violin I



## Trio: 58 bars

Violin I



## IV Finale: 345 bars

Allegro

Violin I



**First edition:** Haslinger's widow and son, Vienna: 1845, No. 10050.

**Further editions:** Richault, Paris; London.

**Notes:** Dedicated to Constantin Czartoryski.

**Reference:** Weinmann Haslinger, p. 25.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**CONCERTANTE VARIATIONS** for Piano, Violin, Viola and Violoncello Op. 63

(E major) 'Souvenir à Baden'

Introduction-Theme-6 Variations

**Scoring:** pf, vn, va, vc.

**Date of composition:** 8 October 1849-Annotation at the beginning of the autograph.

**Autograph:** Oeuvre 63. Am 8 October 1849./ J. M./ Variations concertantes pour Piano,/ Violon, Alto & Violoncelle.

**Manuscript copy:** Lost.

**I Allegro vivace:** 51 bars

Introduction

Piano



**Theme:** 64 bars

Violin I



**First edition:** A. Diabelli & Co., Vienna: around 1850, No. 9066.

**Further editions:** A. Diabelli & Co. (piano), No. 9066.

**Source:** Autograph-A: Wgm.

**MASS** for Choir and Orchestra Op. 64 (E-flat major)

**Scoring:** SATB, 2 cls, 2 fags, 2 hns, 2 tpts, 3 trbns, 2 vns, va, vc, db.

**Date of composition:** Spring 1848-Annotation at the beginning of the autograph.

**Autograph:** "Große Messe in Es Dur." / für gemischten Chor, Streichquartett. Bass. / 2.

Fagotti. 2. Clarinetten. 2. Hörner. 2. Trompeten. 3. Posaunen. / von/ Josef Mayseder. / Opus 64.

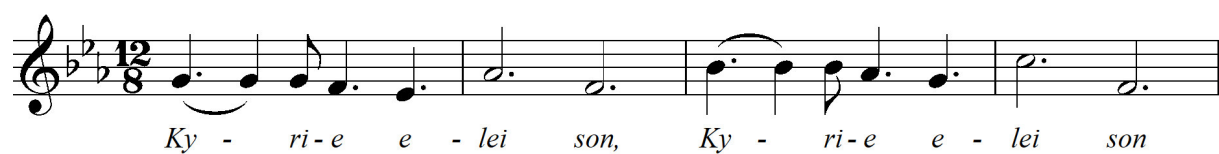
**Manuscript copy:** MISSA/ componirt von/ JOSEPH MAYSEDER/ Op. 64./ Eigenthum der Erben/ Preis der Partitur/ netto fl. 3. 45/ 2 Thlr. 9 Sgr./ WIEN/ in Comission bei F.

WESSELY/ vorm H. F. Müllers Wwe/ Preis der Stimmen/ fl. 5. 40 kr netto/ 3 Thlr. 18 Sgr./

Die Stimmen sind einzeln in beliebiger Anzahl zu haben./ pr. Bogen 15 kr./ 3 Sgr. Netto.

### **I Kyrie: 42 bars**

Adagio



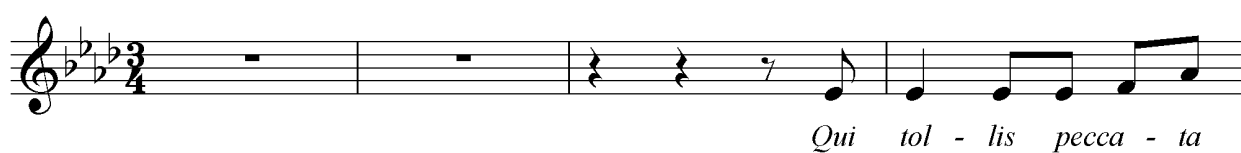
### **II Gloria: 140 bars**

Adagio



### **III Qui Tollis: 61 bars**

Larghetto



#### IV Quoniam: 55 bars

Allegro

Quo - ni - am tu so - lus sanc - tus, tu so - lus

3

Do - mi-nus, tu so - lus al - tis

Detailed description: This block contains the first six measures of the 'IV Quoniam' section. The music is in G minor (three flats) and common time (C). The first measure contains the lyrics 'Quo - ni - am tu so - lus sanc - tus,'. The second measure contains 'tu so - lus'. The third measure is a triplet of eighth notes with the lyrics 'Do - mi-nus, tu so - lus al - tis'. The fourth measure continues the triplet. The fifth measure continues the triplet. The sixth measure continues the triplet.

#### V Credo: 223 bars

Allegro moderato

Cre - do in un - num De - um

Detailed description: This block contains the first six measures of the 'V Credo' section. The music is in G minor (three flats) and common time (C). The first measure is a whole rest. The second measure is a whole note. The third measure is a half note. The fourth measure is a half note. The fifth measure is a half note. The sixth measure is a half note. The lyrics are 'Cre - do in un - num De - um'.

#### VI Et Incarnatus: 87 bars

Adagio

Et in - car - na - tus est, et in - car - na - tus est,

Detailed description: This block contains the first four measures of the 'VI Et Incarnatus' section. The music is in G minor (three flats) and 3/4 time. The first measure is a half note. The second measure is a half note. The third measure is a half note. The fourth measure is a half note. The lyrics are 'Et in - car - na - tus est, et in - car - na - tus est,'.

#### VII Et Resurrexit: 112 bars

Allegro

Et re - sur - rex - it

Detailed description: This block contains the first four measures of the 'VII Et Resurrexit' section. The music is in G minor (three flats) and common time (C). The first measure is a whole rest. The second measure is a whole rest. The third measure is a half note. The fourth measure is a half note. The lyrics are 'Et re - sur - rex - it'.



# **VIII Sanctus: 28 bars**

Adagio



# **IX Benedictus: 55 bars**

Andante



# **X Agnus Dei: 73 bars**

Adagio: bar 10



**First edition:** F. Wessely, Vienna: 1848.

**Notes:** The mass was composed for the Viennese Court Chapel.

**Source:** Manuscript copy-A: Wst, GB: Lbl.

**STRING QUINTET No. 4 for 2 Violins, 2 Violas and Violoncello Op. 65 (E-flat major)**

**Scoring:** 2 vns, 2 vas, vc.

**Date of composition:** c 1850-61 (1865)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** GRAND/ QUINTETTO/ No. 4/ pour/ 2 Violons, 2 Altos et Violoncelle/  
composé/ par/ J. MAYSEDER./ Op. 65. Pr. 2 Thlr./ Arrangement pour Piano à 4 mains par  
Aug. Horn./ Propriété de l'Editeur./ Enregistré aux Archives de l'Union./ LEIPZIG, FR.  
KISTNER./ 2953.

**I Allegro:** 189 bars

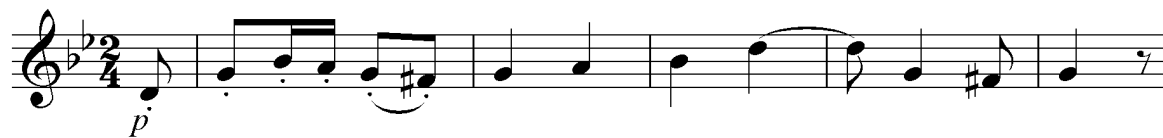
Violin I

The image shows the first four measures of the Violin I part. The first system contains measures 1, 2, 3, and 4. Measure 1 is a whole rest. Measure 2 begins with a half note G4, followed by a series of eighth notes: A4, Bb4, A4, G4, F4, E4, D4, C4. Measure 3 continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4. Measure 4 ends with a half note G4. A crescendo hairpin is placed below measures 2 and 3. The second system contains measures 5, 6, 7, and 8. Measure 5 is a whole rest. Measure 6 is a half note G4. Measure 7 is a half note A4. Measure 8 is a half note Bb4. A crescendo hairpin is placed below measures 6 and 7. The key signature is E-flat major (three flats) and the time signature is common time (C).

## II Andante

Fantaisie: 120 bars

Violin I



## III Scherzo: 61 bars

Allegro

Violin I



## Trio: 64 bars

Meno mosso

Violin I



## IV Finale: 300 bars

Allegro

Violin I





**First edition:** Kistner, Leipzig: 1865, No. 2953; Kistner (piano 4 hands).

**Further editions:** August Horn, Leipzig: 1865.

**Source:** Manuscript copy-A: Wgm.

**STRING QUARTET No. 8 for 2 Violins, Viola and Violoncello Op. 66 (D major)**

**Scoring:** 2 vns, 2 vas, vc.

**Date of composition:** c 1850-1861 (1865)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** GB: Lbl.

**First edition:** Kistner, Leipzig: around 1865; Kistner (piano 4 hands).

**Notes:** The music was not locatable.

**Source:** GB: Lbl.

**STRING QUINTET No. 5 for 2 Violins, 2 Violas and Violoncello Op. 67 (E minor)**

**Scoring:** 2 vns, 2 vas, vc.

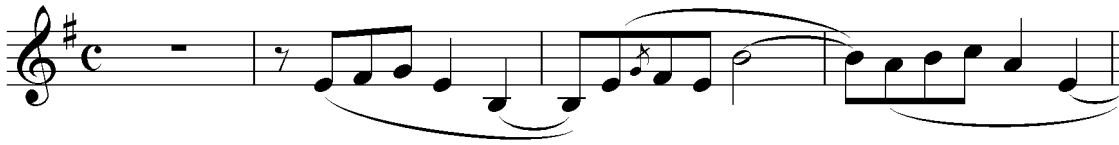
**Date of composition:** Spring 1863.

**Autograph:** A: Wgm.

**Manuscript copy:** G: Lbl.

**I Allegro: 192 bars**

Violin I



## II Adagio: 85 bars

Violin I



### III Scherzo: 76 bars

Date of composition: 1859.

Vivace

Violin I



**Trio:** 50 bars

Meno mosso

Violin I



#### IV Finale: 347 bars

Allegro vivace

Violin I

The image shows a musical score for the song "The Rose Tree". It consists of two staves of music in G major (one sharp, F#) and 2/4 time. The first staff contains measures 1 through 4. Measure 1 has a whole rest. Measure 2 has a half rest followed by a quarter note G4. Measure 3 contains a quarter note G4, an eighth note A4, an eighth note B4, a quarter note C5, and a quarter note D5. Measure 4 contains a quarter note E5, a quarter note F#5, and a quarter note G5. The second staff contains measures 5 through 8. Measure 5 contains a quarter note G4, an eighth note A4, an eighth note B4, a quarter note C5, and a quarter note D5. Measure 6 contains a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 7 contains a quarter note G4, an eighth note A4, an eighth note B4, a quarter note C5, and a quarter note D5. Measure 8 contains a quarter note E5, a quarter note F#5, and a quarter note G5. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first staff ends with a double bar line. The second staff begins with a measure rest for 4 measures. The music is written in a simple, clear style suitable for a children's song.

**First edition:** Kistner, Leipzig: around 1864-65, No. 2838; Kistner (piano 4 hands), No. 2839.

**Notes:** Dedicated to Ferdinand Laub.

**Source:** G: Lbl.

## WORKS WITHOUT OPUS NUMBERS AND UNPUBLISHED COMPOSITIONS

### 1) STRING QUINTET for 2 Violins, 2 Violas and Violoncello (F minor)

**Scoring:** 2 vns, 2 vas, vc.

**Date of composition:** 8 April 1803-Annotation at the beginning of the autograph.

**Autograph:** Quintetto Di Joseph Mayseder/ Am 8ten April 1803.

**Manuscript Copy:** Quintuor pour deux Violons, deux Altos et Violoncelle, composé et dédié à Mr. N. de Zmeskall par Joseph Mayseder.

Further on the next page: Quintett gewidmet dem Herrn von Zmeskall, komponiert von Joseph Mayseder (im 13. Jahr seines Alters).

**I Allegro:** 189 bars

Violin I



**II Andante:** 70 bars

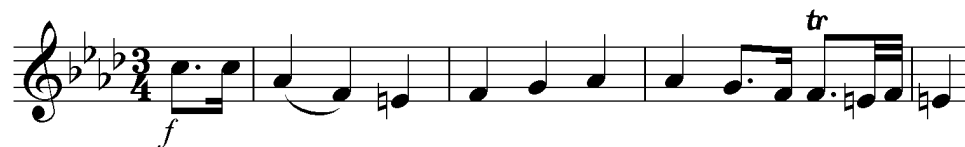
Violin I



**III Menuett: 34 bars**

Allegretto

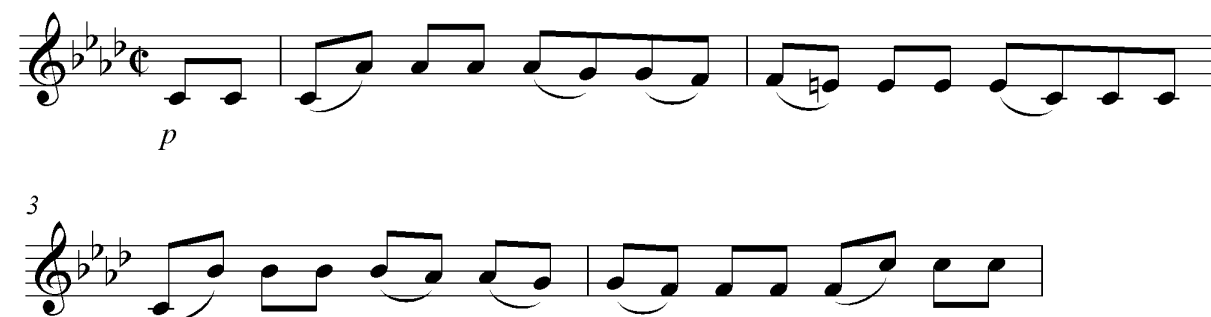
Violin I



**IV Rondo: 156 bars**

Allegro molto

Violin I



**Notes:** Dedicated to Nikolaus Zmeskall.<sup>10</sup>

**Source:** A: Wst.

**2) CONCERTO for Violin and Orchestra (D major)**

**Scoring:** Solo vn-2 fls, 2 cls, 2 fags, 2 hns, 2 tpts, timp, 2 vns, va, vc, db.

**Date of composition:** 11 June 1805-Annotation at the beginning of the autograph.

**Autograph:** A: Wst.

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<sup>10</sup> Nikolaus Zmeskall (1759-1833) invited Mayseder to play with his quartet in his house and introduced him to Beethoven.

## I Adagio:

Tutti

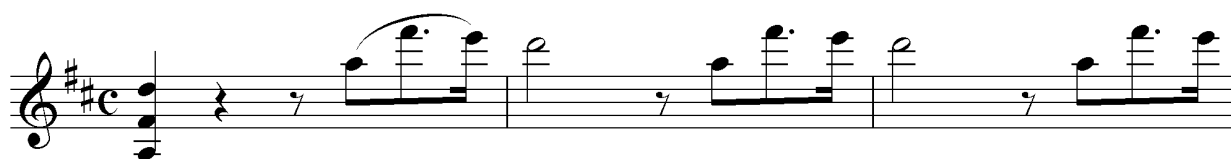


## II Allegro: 331 bars

Tutti



Solo Violin: bar 15



**III Adagio: 82 bars**

Solo Violin



**IV Polonaise: 240 bars**

Solo Violin



**3) CONCERTANTE VARIATIONS for Piano and Violin (C major)**

Introduction in F minor on the romance 'La Sentinelle' by Johann Nepomuk Hummel (1778-1837).

Introduction-Theme-6 Variations-Coda

**Scoring:** pf, vn.

**Date of composition:** 1817.

**Autograph:** Lost.

**Manuscript copy:** A: Wst.

**I Andante pattetico: 34 bars**

Introduction

Violin



**II Allegro moderato: 21 bars**

Theme:

Violin



**First edition:** Artaria & Co., Vienna: 1818, No. 2523.

**Notes:** Dedicated to Mrs. Katherina Cibbini-Kozeluch;<sup>11</sup> written in collaboration with Moscheles.

**Reference:** WAMZ vol. 2, no. 16, 18/04/1818: 141.

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<sup>11</sup> Famous concert pianist in Vienna and daughter of court composer Leopold Kozeluch.



#### 4) VARIATIONS for Violin and Orchestra (A minor)

**Scoring:** Solo vn-fl, 2 cls, 2 fags, 2 hns, 2 tpts, 2 clni, timp, 2 vns, va, vc, db.

**Date of composition:** 6 March 1818.

**Autograph:** Variations pour le Violon Principal.

##### **I Adagio**

Violin



**I Introduction:** 50 bars

Violin



**II Andantino con moto:** 30 bars

Theme



Violin variation:



**First edition:** Cappi & Diabelli, Vienna: 1818, No. 93.

**Further edition:** A. Diabelli & Co. (2 pianos), Vienna.

6) **PAS DE DEUX** for Orchestra (D minor)

Grave-Theme-5 Variations-Allegro

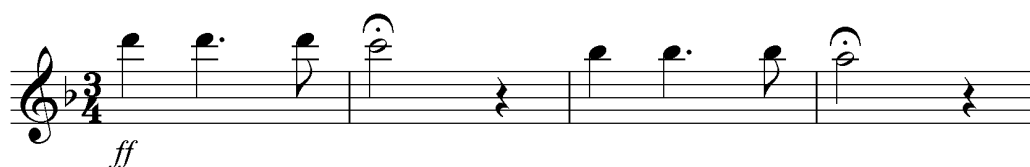
**Scoring:** hrp, fl, picc, 2 cls, 2 fags, 4 hns, 2 tpts, 3 trbns, timp, 2 vns, va, vc, db.

**Date of composition:** 10 September 1822.

**Autograph:** Pas de deux, Am 10 September 1822/ J. M.

**Grave:** 8 bars

Tutti



**Theme:** 16 bars

Poco Adagio

Solo Oboe



**5 Variations**

**Allegro:** 116 bars

Violin I & Oboe



**Source:** A: Wst, GB: Lbl.

7) VARIATIONS for Piano ‘Vaterländischer Künstlerverein’

**Scoring:** pf.

**Date of composition:** c 1820-24.

**Autograph:** Lost.

**Manuscript copy:** A: Wn.

Piano



**First edition:** Diabelli, Vienna: 1824, No. 1381.

**Notes:** Vaterländischer Künstlerverein was a collaborative musical publication, incorporating 83 variations for piano on a theme by Anton Diabelli. It includes Ludwig van Beethoven's Diabelli Variations, op. 120, a set of 33 variations, as well as single variations from 50 different composers. Mayseder's variation Allegro was no. 25.

8) ADAGIO for Solo Violin and Orchestra (E major)

**Scoring:** Solo vn-2 fls, 2 cls, 2 fags, 2 hns, 2 tpts, trbn, timp, 2 vns, va, vc, db.

**Date of composition:** 7 January 1824-Annotation at the beginning of the autograph.

**Autograph:** Introduction Am 7 Jänner 1824. J. M.

**I Introduction:** 38 bars

Tutti



Solo Violin: bar 17



**Source:** A: Wst.

9) CANON for 3 Voices (D major)

**Scoring:** 3 v.

**Date of composition:** 19 August 1824-Annotation at the beginning of the autograph.

**Autograph:** Vienna, am 19. August 1824. Joseph Mayseder.

Canon: 15 bars

The musical score is a 15-bar canon in D major (two sharps) and 3/4 time. It is written for three staves. The first staff begins with a treble clef and a common time signature 'C', which is then changed to 3/4. The second and third staves also have treble clefs and common time signatures. The score is divided into four systems. The first system contains the first five bars. The second system, starting at bar 6, contains the next five bars. The third system, starting at bar 10, contains the next five bars. The fourth system, starting at bar 13, contains the final three bars. The melody in the first staff is a canon, with the second and third staves providing harmonic support. The piece concludes with a double bar line at the end of the third system.

Source: A: Wst.

10) XII LAENDLER for Violin and Piano

**Scoring:** pf, vn.

**Date of composition:** (1824)-Date of first edition.

**Autograph:** Lost.

**Manuscript copy:** XII/ LAENDLER/ OU/ Valses Autrichiennes/ Pour le/ PIANO= FORTE  
et VIOLON/ composées par/ I. MAYSEDER./ Propriété des Editeurs./ No. 2787.-Pr. 36 x. C.  
M./ Vienne/ chez ARTARIA et Comp.

I.



II.



III.



IV.



V.



VI.



VII.



VIII.



IX.

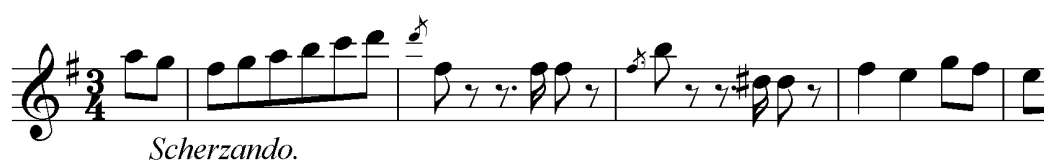


X.





XI.



XII.



Source: A: Wst.

11) FUGUE for 4 Voices (F major)

Scoring: SATB.

Date of composition: 8 January 1829.

Autograph: A: Wn.

First system of a musical score in B-flat major, common time. It consists of four staves. The top staff contains a melody of eighth and quarter notes. The second staff has whole rests for the first four measures, followed by a half note G4 and a quarter note F4 in the fifth measure. The third and fourth staves contain whole rests throughout the system.

Second system of the musical score, starting at measure 5. It consists of four staves. The top staff continues the melody with eighth and quarter notes. The second staff has a more active line with eighth and quarter notes. The third staff has whole rests for the first three measures, followed by a half note G4 and a quarter note F4 in the fourth measure, and then a half note E4 and a quarter note D4 in the fifth measure. The fourth staff contains whole rests throughout the system.

10

A musical score for the song 'The Rose Tree'. It consists of four staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The last two staves are in bass clef with a key signature of one flat (B-flat). The music is written in 4/4 time. The first staff has a melody starting on G4, moving to A4, Bb4, and then a half rest. The second staff continues the melody. The third staff has a bass line starting on G3, moving to F3, E3, and then a half rest. The fourth staff continues the bass line. The music is written in a simple, folk-like style.

15

A musical score for the song 'The Rose Tree'. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The first staff has a whole rest in the first measure, followed by a half note G4, a half note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second staff has a half note G4, a half note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The third staff has a half note G3, a half note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The fourth staff has a half note G2, a half note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1.

19

This block contains measures 19 through 22 of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal parts continue with their respective lyrics, while the piano accompaniment provides harmonic support with chords and moving lines.

**Notes:** Based on a melody by Count Moritz von Dietrichstein. Mayseder had already used this melody for his variations op. 33 (1820).

**Source:** A: Wn.

**12) ANDANTE for Violin, Violoncello, Piano and Orchestra (E major)**

**Scoring:** Solo vn, solo vc-pf, 2 hns, 2 fgs, 2 vns, va, vc, db.

**Date of composition:** 25 May 1839-Annotation at the beginning of the autograph.

**Autograph:** Andante. Am 25 May 1839. J. M.

**I Andante:** 65 bars

Solo Horn



Solo Violin: bar 7



**Source:** A: Wst.



**IV Finale:** 298 bars

Allegro

Violin I



**Source:** A: Wst.

**14) MARCH** for Violin, Viola and Guitar (C major)

**Scoring:** vn, va, gui.

**Date of composition:** unknown.

**Autograph:** Marcia.

**March:** 24 bars

Violin



**Trio:** 22 bars

Violin



**Source:** A: Wst.

15) TRIO for 2 Violins and Violoncello (A major)

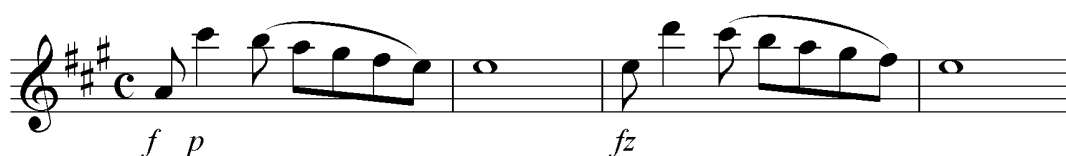
**Scoring:** 2 vns, vc.

**Date of composition:** unknown.

**Autograph:** Trio, J. Mayseder.

**I Allegro:** 171 bars

Violin



**II Adagio:** 65 bars

Violin



**III Rondeau:** 131 bars

Allegro moderato

Violin



**Source:** A:Wst.

**16) STRING QUARTET for 2 Violins, Viola and Violoncello (C major)**

**Scoring:** 2 vns, va, vc.

**Date of composition:** unknown.

**Autograph:** Quartetto Allegro.

## I Allegro: 167 bars

# Violin



## II Adagio: 86 bars

# Violin



### III Menuetto: 41 bars

# Violin



**Trio:** 26 bars





**IV Rondo: 158 bars**

Moderato

Violin



**Source:** A: Wst.

**17) STRING QUARTET for 2 Violins, Viola and Violoncello (B-flat major)**

**Scoring:** 2 vns, va, vc.

**Date of composition:** unknown.

**Autograph:** Quartetto II Allegro.

**I Allegro: 161 bars**

Violin



**II Menuetto-Allegretto:** 64 bars

Violin I



**Trio:** 43 bars

Violin I



**Source:** A: Wst.

**18) STRING QUARTET for 2 Violins, Viola and Violoncello (F minor)**

**Scoring:** 2 vns, va, vc.

**Date of composition:** unknown.

**Autograph:** Quartetto II.

**I Allegro:** 162 bars

Violin I



## II Theme with 4 Variations: 16 bars

Adagio

Violin I



## III Menuetto Allegretto: 45 bars

Violin I



## Trio: 47 bars

Violin I



## IV Finale: 199 bars

Allegro

Violin I



Source: A: Wst.

19) **ALLEGRO** (F major)

**Notes:** Incomplete, crossed out.

**Source:** A: Wst.

20) **STRING QUARTET** for 2 Violins, Viola and Violoncello (C major)

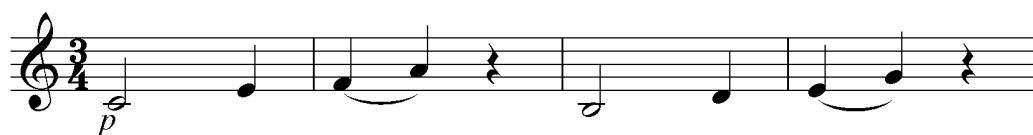
**Scoring:** 2 vns, va, vc.

**Date of composition:** unknown.

**Autograph:** Quartetto IV.

**I Allegro:** 197 bars

Violin I



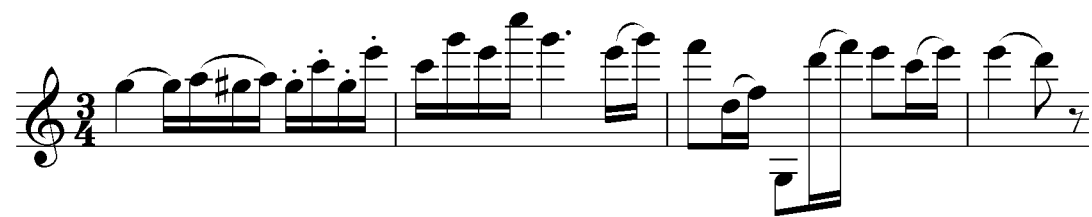
**II Menuetto moderato:** 44 bars

Violin I



### III Trio: 16 bars

Violin I



#### IV Poco Adagio: 88 bars

Violin I



**V Finale:** 144 bars

Allegro molto

Violin I



**Source:** A: Wst.

21) CONCERTO for Solo Violin and Orchestra (A major)

**Scoring:** Solo vn-2 obs, 2 cls, 2 fags, 2 hns, 2 clni, timp, 2 vns, va, vc, db.

**Date of composition:** unknown.

**Autograph:** Concerto.

**I Allegro:** 398 bars

Tutti



Solo Violin: bar 104



**II Andante:** 125 bars



Solo Violin: bar 8



### III Rondo: 252 bars

Allegretto

## Solo Violin



**Source:** A: Wst.

**22) OUVERTURE for Orchestra (C minor)**

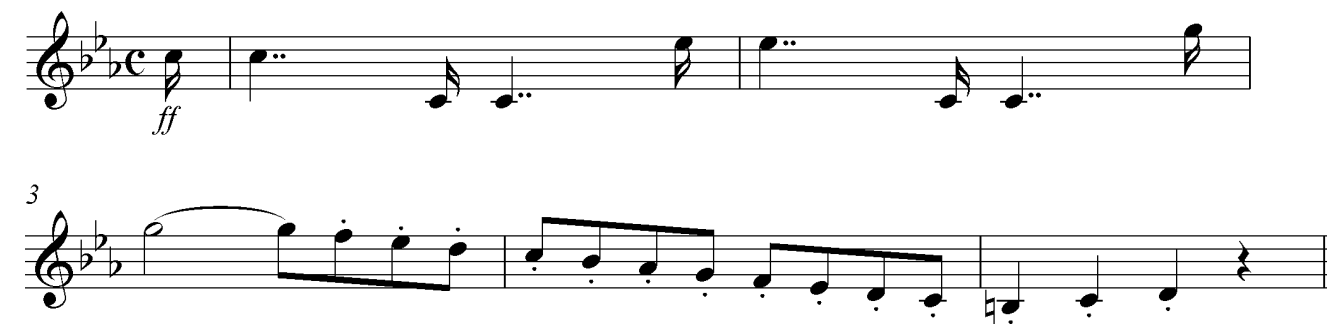
**Scoring:** 2 fls, 2 obs, 2 cls, 2 fags, 2 hns, timp, 2 vns, va, vc, db.

**Date of composition:** unknown.

**Autograph:** Ouverture/ composé/ par/ J. Mayseder.

**I Allegro molto: 254 bars**

Violin I



**Reference:** A: Wst.

23) OUVERTURE for Orchestra (D major)

**Scoring:** 2 fls, 2 obs, 2 cls, 2 fags, 2 hns, bass trbn, timp, 2 vns, va, vc, db.

**Date of composition:** unknown.

**Autograph:** Ouverture.

**I Andante:** 41 bars

Violin I: bar 6



**II Allegro molto:** 456 bars

Violin I



**Source:** A: Wst.

24) OUVERTURE for Orchestra (E-flat major)

**Scoring:** 2 fls, 2 obs, 2 cls, 2 hns, 2 fgs, 2 clni, timp, 2 vns, va, vc, db.

**Date of composition:** unknown.

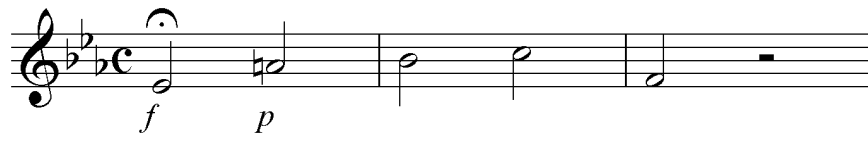
**Autograph:** ouverture/ à/ 2 Violini/ 2 Flauti/ 2 Oboi/ 2 Clarinetti/ 2 Corni/ 2 Fagotti/ 2

Clarini/ Timpani/ Viola/ e/ Basso/ composé/ par/ Joseph Mayseder.



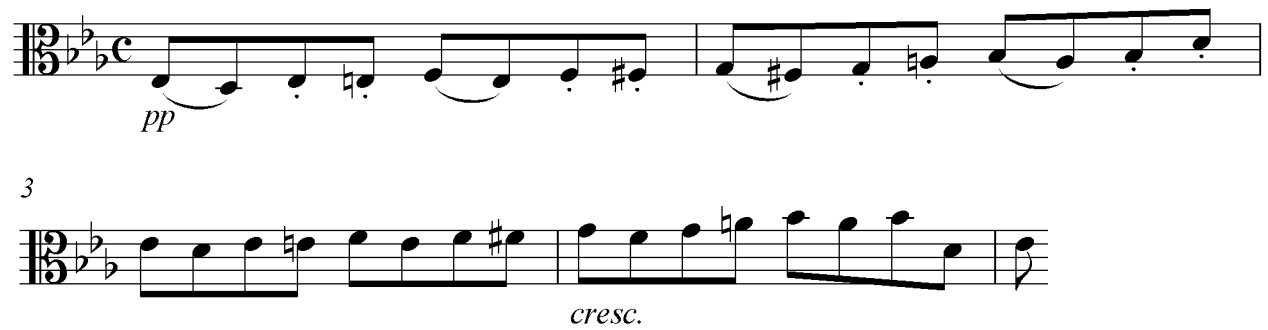
**I Adagio: 30 bars**

Violin I



## II Allegro molto: 219 bars

# Viola



**Source:** A: Wst.

## Appendix 2

### **Catalogue of solo violin performances in Vienna between 1800 and 1828**

The following catalogue provides the most comprehensive overview of public solo violin performances in Vienna between 1800 and 1828. The cut-off is the year 1828, when Paganini arrived in this city and Mayseder withdrew from performing in public. The information is mainly drawn from the following sources: the *Wiener Zeitung* (1745-1811), the *Wiener allgemeine musikalische Zeitung* (1813), the *Wiener allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (1817-1824) and the *Allgemeine musikalische Zeitung* (1798-1848) and (1863-1882).

In addition, some complementary material from Mary Sue Morrow's book *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution (1760-1810)* is included; any errors have been tacitly corrected. The catalogue lists the performance date, the programme, the performer, the performance, the venue and the organiser.

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
Vienna-ÖNB-TS	25/03/1801	Viotti	Clement	Burgtheater	Miss Auernhammer
Pohl/TS: 66	29/03/1801	Concerto	Alois Tomasini	Burgtheater	Tonkünstler Societät
Vienna-Rosenbaum Wgm	11/06/1801	Concerto	Mayseder	Augarten	Schuppanzigh Series
Vienna-Rosenbaum Wgm	08/08/1801	Concerto	Mayseder	Augarten	Schuppanzigh Series
Vienna-Rosenbaum	27/08/1801	Concerto	Mayseder	Augarten	Schuppanzigh Series
Vienna-Rosenbaum	15/11/1801	Pfeiffer	Pfeiffer	Theater i.d. Leopoldstadt	Joseph Rotter
Vienna STB	15/11/1801	Feyer	Katschinzki	Theater i.d. Leopoldstadt	Joseph Rotter
AMZ No.30 21/04/1802: 494-6	08/04/1802	Sonata Les Premices du Monde	3 people with 12 fingers and 3 bows on 1 violin	Jahn's restaurant	Bohdanowicz family
Vienna-Rosenbaum	10/06/1802	Concerto	Loginow Labanow	Augarten	Schuppanzigh
Vienna-Rosenbaum	12/08/1802	Concerto	German violinist	Augarten	Schuppanzigh
WZ 18/12/1802: 4557	19/12/1802	unknown	Frönil	Kl. Redoutensaal	Frönil
Vienna-Intendenz	24/12/1802	unknown	Fränzl	Kl. Redoutensaal	Fränzl
AMZ No.35 25/03/1803: 589	25/03/1803	Cannabich	Böhm	Burgtheater	Miss Auernhammer
Vienna-Rosenbaum	24/05/1803	Beethoven Sonata op.47	Bridgetower	Augarten	Bridgetower
AMZ No.15 11/01/1804: 251	26/12/1803	Concerto	Mayseder	Gr. Redoutensaal	Benefit St Marx Bürgerspital
WZ 11/04/1804: 1333-4	01/04/1804	Rode Concerto	Mayseder	Gr. Redoutensaal	Benefit Wohltätigkeitsanstalten
AMZ No.32 09/05/1804: 545	01/04/1804	Clement Concerto	Thierot	Würth home	Würth, Felsern
WZ 07/04/1804: 1290	13/04/1804	unknown	Thierot	Jahn's restaurant	Thierot
AMZ No.49 05/09/1804: 823-4	21/06/1804	Rode Concerto	Thierot	Augarten	Schuppanzigh
AMZ No.49 05/09/1804: 823-4	24/08/1804	Böhm Concerto	Böhm	Augarten	Schuppanzigh
AMZ No.3 17/10/1804: 42	03/10/1804	Viotti Concerto	Schuppanzigh	Augarten	Schuppanzigh
AMZ No.15 09/01/1805: 242	13/12/1804	Viotti Concerto	Blangini	Redoutensaal	Therese Blangini
AMZ No.15 09/01/1805: 242	24/12/1804	Rode Concerto	Clement	Würth home	Würth

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.20 13/02/1805: 322	25/01/1805	Variations Blangini	Blangini	Jahn's restaurant	Eberl
AMZ No.29 17/04/1805: 468	05/04/1805	Möglich	Möglich	Jahn's restaurant	Hamburger
AMZ No.31 01/05/1805: 500-1	09/04/1805	Clement Concerto D major, Fantaisie	Clement	Theater a.d.Wien	Clement
AMZ No.37 12/06/1805: 593	15/05/1805	Fränzl Concerto D minor	Mayseder	Jahn's restaurant	Mayseder
AMZ No.43 24/07/1805: 689	05/07/1805	Viotti Concerto	Raischel	Augarten	Schuppanzigh
AMZ No.48 28/08/1805: 767	05/08/1805	Kreutzer Sonata	Schuppanzigh	Augarten	Schuppanzigh
AMZ No.51 18/09/1805: 810-1	Summer 1805	Clement Concerto D major, Pecháček Concerto	Sieber	Augarten	unknown
Pohl/TS: 67	22/12/1805	Clement new Concerto	Clement	Burgtheater	Tonkünstler Societät
AMZ No.29 16/04/1806: 459-60	25/03/1806	Mestrino Concerto	Student of Clement	Theater i.d. Leopoldstadt	Pfeiffer
AMZ No.29 16/04/1806: 459-60	25/03/1806	Clement Concerto	Clement	Theater a.d.Wien	Teimer
AMZ No.29 16/04/1806: 459	25/03/1806	Clement Concerto	Clement	Burgtheater	Miss Auernhammer
AMZ No.29 16/04/1806: 460-1	28/03/1806	Mayseder Concerto D major, Variations Aline	Mayseder	Jahn's restaurant	Mayseder
Pohl/TS: 67	31/03/1806	Rode Concerto	Urbany	Burgtheater	Tonkünstler Societät
AMZ No.29 16/04/1806: 460	02/04/1806	Mayseder Concerto and Variations	Mayseder	unknown	Mayseder
Vienna-ÖNB-MS	21/04/1806	unknown	Clement	Kl. Redoutensaal	Franz Bernardi
AMZ No.44 30/07/1806: 701	29/06/1806	Tomasini Concerto	Luigi Tomasini	Augarten	Benefit- Handlungsinstitute

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.44 30/07/1806: 701	12/07/1806	Rode Concerto	Urbany	Augarten	Schuppanzigh
AMZ No.44 30/07/1806: 701	12/07/1806	New Rode Concerto	Pecháček	Augarten	Schuppanzigh
AMZ No.44 30/7/1806: 701	12/07/1806	Concerto	Tomasini	Augarten	Schuppanzigh
AMZ No.15 07/01/1807: 235	23/12/1806	Beethoven Concerto op.61, Fantaisie and Sonata	Clement	Theater a.d. Wien	Clement
AMZ No.15 07/01/1807: 235	23/12/1806	Fantaisie, Sonata	Clement	Theater a.d.Wien	unknown
AMZ No.21 18/02/1807: 337	23/01/1807	Rode Concerto D minor	Pixis	Kl. Redoutensaal	Pixis brothers
AMZ No.25 18/03/1807: 399	27/02/1807	Concerto	Miss Gerbini	unknown	unknown
WTZ 31/03/1807: 188-9	23/03/1807	Clement	Clement	Theater a.d.Wien	Teimer
Vienna-Rosenbaum	24/04/1807	unknown	Mayseder	Kl. Redoutensaal	unknown
Vienna-ÖNB-MS	01/05/1807	Kreutzer Concerto	Klara Sigl	Augarten	Klara and Ignaz Sigl
AMZ No.12 16/12/1807: 184-5	01/12/1807	Rode	Baron Cerini	Universitätssaal	Liebhaber Concerte
AMZ No.15 06/01/1808: 239	23/12/1807	Beethoven Concerto op.61	Clement	Theater a.d. Wien	Clement
AMZ No.15 06/01/1808: 238-9	26/12/1807	Beethoven Concerto op.61	Clement	Universitätssaal	Liebhaber Concerte
AMZ No.15 06/01/1808: 238	26/12/1807	Romberg Concerto	Foita	unknown	unknown
WZ 23/01/1808: 372	26/01/1808	unknown	Bohrer	Kl. Redoutensaal	Bohrer brothers
WZ 23/01/1808: 372	28/01/1808	unknown	Seidler	Kl. Redoutensaal	Seidler
Vienna Seyfried 06/1808: 250	12/04/1808	Clement Concerto	Clement	Theater a.d.Wien	Clement
AMZ No.39 23/06/1808: 623-4	31/05/1808	Spohr Concerto, Mayseder Variations	Mayseder	Augarten	unknown

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
WZ 08/06/1808: 2945-6	04/06/1808	unknown	Lafont	Kl. Redoutensaal	unknown
WZ 09/11/1808: 5625	15/11/1808	unknown	Clement	Theater a.d. Wien	unknown
WZ 30/11/1808: 5974	04/12/1808	Scaramelli	Scaramelli	Kl. Redoutensaal	unknown
AMZ No.24 15/03/1809: 384	28/01/1809	Lafont Concerto no.3, Kreutzer Spanish Rondo	Seidler	Kl. Redoutensaal	Seidler
AMZ No.24 15/03/1809: 384	16/02/1809	Spohr Concerto D minor	Foita	unknown	Gyrowetz
AMZ No.41 12/07/1809: 651	02/04/1809	Lafont new Concerto	Seidler	Gr. Redoutensaal	Benefit Wohltätigkeitsanstalten
AMZ No.42 19/07/1809: 668-9	30/04/1809	Spohr Concerto D minor	Foita	Kl. Redoutensaal	Went, Foita
AMZ No.19 07/02/1810: 295-6	08/09/1809	Clement Concerto	Clement	Theater a.d. Wien	Benefit Theaterarmenfond
AMZ No.17 24/01/1810: 266	24/12/1809	Clement Concerto, Fantaisie	Clement	Theater a.d. Wien	Clement
AMZ No.30 25/04/1810: 477	25/03/1810	Lafont	Foita	Burgtheater	Benefit Theaterarmenfond
AMZ No.35 30/05/1810: 556-7	08/04/1810	Mayseder Concerto E minor, Variations	Mayseder	Kl. Redoutensaal	Mayseder
AMZ No.36 06/06/1810: 573	17/04/1810	Mayseder Concerto E minor	Mayseder	Burgtheater	Benefit Theaterarmenfond
AMZ No.38 20/06/1810: 606	01/05/1810	Viotti Concerto	Anspacher	Augarten	Anspacher
Der Sammler No.57 12/05/1810: 234	01/05/1810	Matthäi Concerto	Schuppanzigh	Augarten	Schuppanzigh
AMZ No.38 20/06/1810: 607	06/05/1810	Matthäi Concerto, Kreutzer Spanish Boleros	Schuppanzigh	Augarten	Schuppanzigh
AMZ No.56 26/12/1810: 1058	15/11/1810	Spohr Concerto	Mayseder	Burgtheater	Benefit Wohltätigkeitsanstalten
AMZ No.5 30/01/1811: 85-6	23/12/1810	Clement Concerto	Kargl	Theater a.d. Leopoldstadt	Kargl

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.5 30/01/1811: 86-7	25/12/1810	Mayseder Concerto	Mayseder	Gr. Redoutensaal	Benefit St Marx Bürgerspital
AMZ No.17 24/04/1811: 294	31/03/1811	Mayseder Concerto, Variations	Mayseder	Kl. Redoutensaal	Mayseder
AMZ No.25 19/06/1811: 428	01/05/1811	Kreutzer Concerto, Rode Variations	Schuppanzigh	Augarten	Schuppanzigh
Der Sammler No.130 29/11/1811: 524	01/11/1811	unknown	Bohrer brothers	Kl. Redoutensaal	Bohrer brothers
AMZ No.7 12/02/1812: 112	01/11/1811	Bohrer Concerto C major	Bohrer	Kl. Redoutensaal	Bohrer brothers
AMZ No.5 29/01/1812: 75	01/12/1811	Seidler Concerto and Variations, Romberg Variations	Seidler	Redoutensaal	Seidler
AMZ No.5 29/01/1812: 76	22/12/1811	Clement Concerto	Clement	Kl. Redoutensaal	Clement
AMZ No.5 29/01/1812: 76	24/12/1811	Maurer Concerto	Seidler	Burgtheater	Benefit Spital
AMZ No.5 29/01/1812: 77	25/12/1811	Mayseder Concerto	Mayseder	Redoutensaal	Benefit St Marx
AMZ No.13 25/03/1812: 211	12/02/1812	Rode Concerto no.6, Libon Variations	Mrs Larcher	Kl. Redoutensaal	unknown
AMZ No.13 25/03/1812: 210	12/02/1812	Mayseder Variations on Aline March	Mayseder	Hofoperntheater	Gesellschaft adeliger Frauen
AMZ No.13 25/03/1812: 210	16/02/1812	Rode Concerto no.6 and Variations	Mrs Larcher	unknown	Mrs Larcher
AMZ No.17 22/04/1812: 280	01/03/1812	Variations on Molinara theme: 'Nel cor piu non mi sento', Polledro Concerto	Polledro	Kl. Redoutensaal	Polledro

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.17 22/04/1812: 281	08/03/1812	Mrs Larcher Concerto	Mrs Larcher	unknown	Mrs Larcher
AMZ No.17 22/04/1812: 281	15/03/1812	Polledro Concerto G major, Variations C major, Molina Variations	Polledro	Kl. Redoutensaal	Polledro
AMZ No.17 22/04/1812: 282	22/03/1812	Mayseder Concerto, Variations	Mayseder	Kl. Redoutensaal	Mayseder
AMZ No.17 22/04/1812: 282	22/03/1812	Clement E major Concerto, Fantaisie	Clement	Theater a.d.Wien	Clement
AMZ No.22 27/05/1812: 361	12/04/1812	C.A. Seidler Variations	Seidler	Kl. Redoutensaal	Seidler
AMZ No.22 27/05/1812: 361	19/04/1812	Rode Concerto, Variations	Jansen	Kl. Redoutensaal	Jansen
AMZ No.27 01/07/1812: 442	05/05/1812	Schuppanzigh new Concerto	Schuppanzigh	Augarten	Schuppanzigh
AMZ No.25 21/06/1815: 424	07/05/1812	Rode Concerto, Mayseder Variations	Beckers	Römischer Kaiser	unknown
AMZ No.27 01/07/1812 : 443	18/05/1812	Mazas Concerto	Mazas	Kl. Redoutensaal	Mazas
AMZ No.27 01/07/1812: 443	20/05/1812	Mazas Concerto	Mazas	Hofoperntheater	Duport
AMZ No.52 23/12/1812: 851	15/11/1812	Mayseder Concerto E major	Mayseder	Burgtheater	Benefit Wohltätigkeitsanstalten
AMZ No.3 20/01/1813: 52	08/12/1812	Seidler	Seidler	Kl. Redoutensaal	Seidler
AMZ No.3 20/01/1813: 53	17/12/1812	Spohr Concerto with Spanish Rondo, Potpourri on the Zauberflöte theme, Sonata	Seidler and wife	Kl. Redoutensaal	Seidler



<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.3 20/01/1813: 54	25/12/1812	Mayseder Aline Variations	Mayseder	Gr. Redoutensaal	Mayseder
AMZ No.7 17/02/1813: 114	06/01/1813	Rode D major Concerto, E minor Variations	Rode	Gr. Redoutensaal	Rode
AMZ No.7 17/02/1813: 115	14/01/1813	Spohr A major Concerto, Potpourri, Russian Variations on Don Juan	Spohr	Kl. Redoutensaal	Spohr
AMZ No.6 06/02/1813: 89	28/01/1813	Seidler Double Concerto	Seidler and Spohr	Kl. Redoutensaal	unknown
AMZ No.7 17/02/1813: 117	31/01/1813	Rode Concerto E major, A major Variations	Rode	Kl. Redoutensaal	Rode
AMZ No.22 02/06/1813: 370	03/03/1813	Gerke Potpourri	Spohr	Kärntnertor	Benefit Findlinge
AMZ No.22 02/06/1813: 371	18/03/1813	Seidler Adagio and Rondo	Seidler	Kl. Redoutensaal	Mrs Harlas and Heinrich Bärmann
AMZ No.24 16/06/1813: 397	01/04/1813	Kuffner Polonaise	Mrs Tognini	Kl. Redoutensaal	Therese Demar
AMZ No.24 16/06/1813: 398	04/04/1813	Mayseder	Mayseder	Hofoperntheater	Mayseder
AMZ No.24 16/06/1813: 399	11/04/1813	Cannabich, Fränzl Double Concerto, Blumenthal Concerto	Casimir and Leopold Blumenthal	Theater a.d.Wien	Blumenthal brothers
AMZ No.24 16/06/1813: 400	13/04/1813	Clement Concerto and Polonaise, Andante	Clement	Theater i.d. Leopoldstadt	Clement
AMZ No.24 16/06/1813: 397	19/04/1813	Kuffner Polonaise	Mrs Tognini	Kl. Redoutensaal	Therese Demar
AMZ No.25 23/06/1813: 416	01/05/1813	Mayseder new Potpourri	Mayseder	Augarten	Schuppanzigh
AMZ No.4 26/01/1814: 72	19/12/1813	Spohr Duet, A major Rondo	Spohr and brother	Kl. Redoutensaal	Spohr

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.4 26/01/1814: 72	23/12/1813	Pecháček Variations on a Hungarian theme	Pecháček	Theater a.d. Wien	Professor Bayer
AMZ No.12 23/03/1814: 200	23/02/1814	Spohr Potpourri	Spohr	unknown	Benefit Findlinge, adelige Frauen
AMZ No.17 27/04/1814: 285	06/03/1814	Concerto	Neuling	Gr. Universitätssaal	Medicin and Pharmacy Students
AMZ No.17 27/04/1814: 285	13/03/1814	Mayseder new Concerto and Potpourri	Mayseder	Kl. Redoutensaal	Mayseder
AMZ No.21 25/05/1814: 354	03/04/1814	Pecháček Potpourri	Pecháček	Theater a.d. Wien	Benefit Theaterarmenfond
AMZ No.21 25/05/1814: 354	05/04/1814	Rode Variations	Mayseder	Hofoperntheater	Anton Romberg
AMZ No.21 25/05/1814: 355	10/04/1814	Pecháček Variations on a Hungarian theme	Pecháček	Hofoperntheater	Wohltätigkeitsanstalten
AMZ No.42 19/10/1814: 708	08/09/1814	Mayseder Polonaise	Mayseder	Theater a.d. Wien	Benefit Theaterarmenfond
AMZ No.47 23/11/1814: 790	17/10/1814	Mayseder	Mayseder	Kärntnertor	Mayseder and Romberg
AMZ No.47 23/11/1814: 790	26/10/1814	unknown	Mayseder	unknown	Bärmann
AMZ No.47 23/11/1814: 791	29/10/1814	Fränzl Concertino	Fränzl	Kärntnertor	Fränzl
AMZ No.51 21/12/1814: 866	11/11/1814	Tomasini Concerto, Potpourri	Luigi Tomasini	Kärntnertor	Tomasini Vocal Academy
AMZ No.7 15/02/1815: 122	25/01/1815	Mayseder Variations	Mayseder and Mrs Cibbini	Rittersaal	unknown
AMZ No.7 15/02/1815: 122	27/01/1815	Pecháček Variations on a Russian theme	Pecháček	Landhause des Hoftheaters	Ferdinand von Paffy
AMZ No.13 29/03/1815: 216	08/02/1815	Pecháček Potpourri E major	Pecháček	Hoftheater	Benefit Findlinge
AMZ No.13 29/03/1815: 216	19/02/1815	Spohr Concerto E minor, new Potpourri	Spohr	Kl. Redoutensaal	Spohr

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.16 19/04/1815: 273	16/03/1815	Pecháček new Concerto	Pecháček	Römischer Kaiser	Pecháček
AMZ No.16 19/04/1815: 274	19/03/1815	Kreutzer Rondo	Pecháček	unknown	Benefit Wittwen und Waisen
AMZ No.16 19/04/1815: 274	21/03/1815	Mayseder Variations	Mayseder	Hoftheater	Mayseder
AMZ No.25 21/06/1815: 424	01/05/1815	Wranitzky Variations	Wranitzky	Augarten	unknown
AMZ No.25 21/06/1815: 424	04/05/1815	Seidler Concerto	Seidler	Kl. Redoutensaal	Seidler
AMZ No.25 21/06/1815: 424	07/05/1815	Rode Concerto, Mayseder Variations	Beckers	Römischer Kaiser	Beckers
AMZ No.25 21/06/1815: 424	21/05/1815	Rode Allegro, Jansen Rondo en forme d'une Polonaise, Var. on 'Nel cor piu non mi sento'	Jansen	Kl. Redoutensaal	Jansen
AMZ No.30 30/07/1815: 505	01/07/1815	Seidler Concerto	Seidler	unknown	Weiss
AMZ No.51 20/12/1815: 854	15/11/1815	Polledro Concerto with Turkish Music	Wranitzky	Kärntnertor	Benefit Wohltätigkeitsanstalten
AMZ No.17 24/04/1816: 290	10/03/1816	Beethoven Concerto Adagio and Allegro	unknown	Gr. Redoutensaal	Gesellschaftskonzert
AMZ No.17 24/04/1816: 290	24/03/1816	Weiss Concerto	Seidler	Kl. Redoutensaal	Wranitzky
AMZ No.26 26/06/1816: 443	10/05/1816	Frey Concerto G major	Frey	Redoutensaal	Joseph von Szalay Akademie
AMZ No.30 24/07/1816: 513	02/06/1816	Kreutzer Adagio de Bolleros	Wranitzky	Kärntnertor	Benefit Wohltätigkeitsanstalten
AMZ No.43 23/10/1816: 733	08/09/1816	Mayseder Polonaise	Mayseder	Theater a.d. Wien	Mayseder
AMZ No.1 01/01/1817: 17	10/11/1816	Mayseder Polonaise	Mayseder	Gr. Redoutensaal	Mayseder

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.1 01/01/1817: 17	15/11/1816	Pecháček Polonaise	Pecháček	unknown	Benefit Wohltätigkeitsanstalten
AMZ No.4 22/01/1817: 63	01/12/1816	Franz E minor Concerto and Variations	Franz	Römischer Kaiser	Franz
AMZ No.4 22/01/1817: 64	15/12/1816	Pixis Concerto A minor, Polonaise	Pixis	unknown	Pixis
WZ No.2 09/01/1817: 13	23/12/1816	Mayseder Polonaise E major	Mayseder	Kl. Redoutensaal	Benefit St Marx
AMZ No.4 22/01/1817: 65	26/12/1816	Mayseder Polonaise E major	Mayseder	Gr. Redoutensaal	Mayseder Benefit Bürgerspital
AMZ No.12 19/03/1817: 210	02/02/1817	Mayseder Polonaise E major	Neuling	unknown	2. Gesellschaftskonzert
AMZ No.12 19/03/1817: 210	09/02/1817	Kreutzer Concerto D major, Rode Variations E major	Rovelli	Kl. Redoutensaal	Rovelli
AMZ No.17 23/04/1817: 294	19/02/1817	Rovelli Concertino	Rovelli	Kärntnertor	Gesellschaft adeliger Frauen
AMZ No.17 23/04/1817: 294	25/02/1817	Mayseder Concerto, Variations	Neuling	Gr. Redoutensaal	Armenfond Gemeinde Leopoldstadt
Plakat Archiv-Wgm	27/02/1817	Mayseder Concerto (1st movement), Variations	Neuling	Gr. Redoutensaal	Armenfond Gemeinde Leopoldstadt
AMZ No.18 30/04/1817: 308	02/03/1817	Böhm Polonaise	Böhm	Herr v. Zizius	Herr v. Zizius
AMZ No.17 23/04/1817: 295	11/03/1817	Viotti Concerto, Rovelli Potpourri	Rovelli	Kl. Redoutensaal	Rovelli
AMZ No.18 30/04/1817: 305	25/03/1817	Kreutzer Concerto first Allegro, Kreutzer Concerto no.1 Rondo	Herr von Mayer	Theater a.d. Josephstadt	Merk
AMZ No.18 30/04/1817: 308	26/03/1817	Böhm Variations	Böhm	unknown	Weiss

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.18 30/04/1817: 307	30/03/1817	Rode Concerto A minor (1st movement)	Petter	Theater a.d. Josephstadt	Pecháček
AMZ No.18 30/04/1817: 309	30/03/1817	Pecháček Concertante Variations	Pixis and Pecháček	Theater a.d. Josephstadt	Pecháček
AMZ No.22 28/05/1817: 379	Lent	Rode Concerto	Petter	Theater a.d. Josephstadt	Petter
WAMZ No.16 17/04/1817: 135	Lent	Beethoven Sonata Concertante, Rode Variations	Rovelli	Römischer Kaiser	Rovelli
WZ No.16 29/05/1817: 131	Lent	Mayseder Polonaise	Mayseder	Kärntnertor	Mayseder
AMZ No.22 28/05/1817: 380	06/04/1817	Böhm Polonaise	Böhm	Kärntnertor	Wohltätigkeitsanstalten Böhm
AMZ No.22 28/05/1817: 380	08/04/1817	Rode Concerto E major, Polledro Var. on 'Nel cor piu non mi sento'	unknown	Kl. Redoutensaal	Bocklet
AMZ No.22 28/05/1817: 380	10/04/1817	Hindle Concerto	Hindle	Kl. Redoutensaal	Hindle
AMZ No.22 30/05/1817: 373	29/04/1817	Concerto	Joseph Kyall	Kl. Redoutensaal	Kyall
AMZ No.25 23/06/1817: 429	01/05/1817	Polledro Polonaise, Andante	Wranitzky	Sommer Palais	Wenzel Sedlak
WAMZ No.22 29/05/1817: 181	16/05/1817	Hindle Variations	Th.von Paradies	unknown	Benefit Armenfond
AMZ No.25 18/06/1817: 431	18/05/1817	Variations with Guitar	Mayseder, Giuliani	Theater a.d. Wien	Mrs Gentile Borgondio
AMZ No.34 20/08/1817: 584	06/1817	Rode Concerto no.4	Neuling	Gr. Redoutensaal	Benefit Wittwen und Waisen
WAMZ No.24 12/06/1817: 199	01/06/1817	Mayseder Polonaise no.2 G major	Mayseder	Universitätssaal	Mayseder
Plakat Archiv-Wgm	10/06/1817	Seidler Polonaise	Seidler	Saal königliches Schauspielhaus	Weber, Seidler

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
WAMZ No.28 10/07/1817: 253	26/06/1817	Kreutzer	Böhm, Pecháček, Merk	Summer Residence Baron von Langsche	Zum Besten der Armen in Döbling
AMZ No.34 20/08/1817: 584	01/07/1817	Mayseder Polonaise G major	Mayseder	Universitätssaal	Mayseder
AMZ No.40 01/10/1817: 691	01/07/1817	Rode Concerto	Jäll	Goldener Löwe	unknown
WAMZ No.38 18/09/1817: 33	08/09/1817	Kreutzer Concerto, Kick Rondo	Kick	Theater a.d. Josephstadt	Kick
AMZ No.49 03/12/1817: 341	21/09/1817	Mayseder Polonaise, Concertante Variations on La Sentinella	Neuling, Mayseder, Moscheles, Mrs Cibbini	Augarten	Akademie Armenfond
AMZ No.49 03/12/1817: 342	01/10/1817	Sonata with piano	Mayseder, Mrs Mosel	Hotel Garni	Mrs Strahl Armenfond
WAMZ No.42 09/10/1817: 355	04/10/1817	Mayseder Sonata op.13	Mayseder, Mrs Mosel	Mrs Strahl	Armenverein
AMZ No.43 23/10/1817: 371	12/10/1817	Böhm new Variations	Böhm	Augarten	unknown
AMZ No.49 03/12/1817: 341	22/10/1817	Böhm new Variations	Böhm	Augarten	Böhm
AMZ No.1 07/01/1818: 18	05/11/1817	Böhm Polonaise	Böhm	Kärntnertor	Wohltätigkeitsanstalten
AMZ No.47 20/11/1817: 411	15/11/1817	Böhm Polonaise	Böhm	Kärntnertor	Wohltätigkeitsanstalten
WAMZ No.49 04/12/1817: 417	23/11/1817	Pecháček Polonaise	Pecháček	Römischer Kaiser	Pecháček
AMZ No.4 28/01/1818: 70	07/12/1817	Rode Variations	Jäll	Römischer Kaiser	Hindle
AMZ No.4 28/01/1818: 70	08/12/1817	Rondo Concertant, Böhm new Variations	Böhm, Merk	unknown	Böhm
AMZ No.4 28/01/1818: 70	11/12/1817	Mayseder Polonaise	Otter	Römischer Kaiser	Coremanns
WAMZ No.52 27/12/1817: 448	14/12/1817	Pecháček new Variations	Pecháček	Kl. Redoutensaal	Babette Kurz

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
WAMZ No.52 27/12/1817: 447	21/12/1817	Böhm Polonaise	Böhm	Universitätsaal	Benefit Wittwen und Waisen
Der Sammler No.156 30/12/1817: 624	22/12/1817	Variations on a Beethoven theme	Clement	Theater a.d. Wien	Clement
WAMZ No.1 03/01/1818: 4-5	22/12/1817	Clement Andante and Polonaise E major, Beethoven Fantaisie and Variations	Clement	Theater a.d. Wien	Clement
AMZ No.2 10/01/1818: 12	28/12/1817	Kreutzer Concerto, Variations Alpenlied and Rovelli Polonaise	Molique	Römischer Kaiser	Molique
WAMZ No.2 10/01/1818: 13	04/01/1818	Rode Variations	Böhm	Römischer Kaiser	Linke
AMZ No.7 18/02/1818: 132	11/01/1818	Kreutzer Rondo, Fränzl Concertino	Conradi	Müllersches Gebäude	Privatakademie Conradi
AMZ No.12 25/03/1818: 225	04/02/1818	Mayseder Variations	Kaan	Kärntnertor	Gesellschaft adeliger Frauen
AMZ No.12 25/03/1818: 226	05/02/1818	Rondo, Variations	Böhm, Merk	Römischer Kaiser	Anton Halm
AMZ No.12 25/03/1818: 227	19/02/1818	Polledro Concerto G minor	Wranitzky	Kl. Redoutensaal	Wranitzky
WAMZ No.10 07/03/1818: 81	22/02/1818	Rode Concerto G major, Polledro Variations	Böhm	Römischer Kaiser	Hieronymus Payer
AMZ No.16 22/04/1818: 295	05/03/1818	Pecháček Polonaise	Pecháček	Gr. Redoutensaal	Weiss
AMZ No.16 22/04/1818: 295	10/03/1818	Rode Concerto, Rudersdorf Polonaise	Rudersdorf	Römischer Kaiser	Rudersdorf
AMZ No.16 22/04/1818: 295	15/03/1818	Rode Concerto	Rudersdorf	Römischer Kaiser	Benefit Akademie
WZ No.12 21/03/1818: 103	15/03/1818	Rode Concerto C major	Petter	unknown	Kauer
Plakat Archiv-Wgm	29/03/1818	Contin Andante, 6 Variations	Contin	Gr. Redoutensaal	3. Gesellschaftskonzert

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.21 27/05/1818: 388	05/04/1818	Mayseder Rondo Brillant, Variations	Moscheles, Mayseder	Landständischer Saal	Mayseder, Moscheles, Giuliani
AMZ No.21 27/05/1818: 388	12/04/1818	Polonaise	Jäll	Kl. Redoutensaal	Hradezky
WZ No.17 25/04/1818: 150	16/04/1818	Mayseder Rondo Brillant	Mayseder	Landständischer Saal	Moscheles, Giuliani, Mayseder
WAMZ No.17 25/04/1818: 151	19/04/1818	Polledro Adagio and Rondo	Wranitzky	Landständischer Saal	Carl Krüger
AMZ No.21 27/05/1818: 389	19/04/1818	Contin Variations	unknown	unknown	Gesellschaftskonzert
WAMZ No.18 02/05/1818: 158	23/04/1818	Variations	Mayseder, Moscheles	unknown	Mayseder, Moscheles, Giuliani
Plakat Archiv-Wgm	28/04/1818	Riotte Polonaise	Otter	Landständischer Saal	Carl Krüger
WAMZ No.19 09/05/1818: 166	30/04/1818	Concerto	Mayseder	Landständischer Saal	Mayseder, Moscheles, Giuliani
WAMZ No.19 09/05/1818: 167	30/04/1818	Rode Rondo, Kreutzer Adagio	Jäll	Römischer Kaiser	Benefit Brand
AMZ No.25 24/06/1818: 455	01/05/1818	Radicati Rondo	Jäll	Müllersches Gebäude	Jäll
AMZ No.25 24/06/1818: 454	01/05/1818	Potpourri	Wranitzky brothers	Sommerpalais Rossau	Wenzel Sedlak
AMZ No.25 24/06/1818: 455	10/05/1818	Mayseder Potpourri	Mayseder	Landständischer Saal	Mayseder, Moscheles, Giuliani
Plakat Archiv-Wgm	11/05/1818	Wranitzky Potpourri	Wranitzky brothers	Lichtensteinster Pallast in der Rossau	Wranitzky brothers
Plakat Archiv-Wgm	11/05/1818	Mayseder Potpourri	Mayseder	Landständischer Saal	Moscheles, Giuliani, Mayseder
AMZ No.25 24/06/1818: 455	17/05/1818	Kreutzer Concerto with a Haydn theme	Rudersdorf	Müllerscher Saal	Schmied
AMZ No.50 16/12/1818: 867	08/09/1818	Krommer Polonaise	Jäll	Theater a.d. Wien	Benefit Theaterarmenfond
AMZ No.47 25/11/1818: 823	11/10/1818	Concerto	Jäll	Landständischer Saal	Scheidl



<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.1 06/01/1819: 13	15/11/1818	Rode Concerto E minor	Böhm	Kärntnertor	Wohltätigkeitsfond
AMZ No.5 03/02/1819: 72	06/12/1818	Maurer Concerto, Double Variations	Wranitzky brothers	Kl. Redoutensaal	Wranitzky brothers
WAMZ No.50 12/12/1818: 461	06/12/1818	Maurer Concerto (1st movement)	Wranitzky	Kl. Redoutensaal	Wranitzky brothers
WAMZ No.100 15/12/1818: 807	08/12/1818	Wranitzky Concerto	Wranitzky	Kl. Redoutensaal	unknown
Plakat Archiv-Wgm	17/12/1818	Neuling new Rondo	Hellmesberger	Saal Müllerische Kunstgalerie am rothen Turm	Franz Bathioli, Hellmesberger
WAMZ No.52 26/12/1818: 477	20/12/1818	Pecháček new Concerto and Rondo	Pecháček	Landständischer Saal	Pecháček
Plakat Archiv-Wgm	21/12/1818	Rode Concerto	Hellmesberger	Müllerische Kunstgalerie	Franz Bathioli, Hellmesberger
AMZ No.5 03/02/1819: 72	22/12/1818	Polledro Adagio and Rondo	Wranitzky	unknown	Tonkünstlergesellschaft
AMZ No.5 03/02/1819: 73	23/12/1818	Clement Concerto	Clement	Theater a.d. Wien	Pensions-Institut
AMZ No.5 03/02/1819: 73	24/12/1818	Double Variations	Wranitzky brothers	Gr. Redoutensaal	Bürgerspitalfond
WAMZ No.1 02/01/1819: 5	25/12/1818	Concertante Variations on a Spanish theme, Polledro Adagio and Rondo	Wranitzky, Katschirek	unknown	Tonkünstlergesellschaft
WAMZ No.15 20/02/1819: 117	14/02/1819	Jäll Polonaise	Schoberlechner	unknown	unknown
AMZ No.8 24/02/1819: 127	24/02/1819	Pecháček Concerto (1st movement)	Pecháček	Landständischer Saal	Merk, Pecháček, Weiss
AMZ No.12 24/03/1819: 199	24/02/1819	Rode Concerto E major (1st movement)	Hellmesberger	Kärntnertor	Gesellschaft adeliger Frauen
WAMZ No.19 06/03/1819: 147	28/02/1819	Jäll Concerto, Polonaise	Jäll	Römischer Kaiser	unknown

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.12 24/03/1819: 198	28/02/1819	Adagio and Polonaise, Freyherr von Lannoy Bravour Variations	Jäll and Miss Bieler	Römischer Kaiser	Jäll
AMZ No.12 24/03/1819: 199	28/02/1819	Kreutzer Concerto no.12 (1st movement)	Fradl	Gr. Redoutensaal	Gesellschaftskonzert Musikfreunde
AMZ No.12 24/03/1819: 198	14/03/1819	Polonaise	Jäll	Landhaussaal	Schoberlechner
AMZ No.16 21/04/1819: 271	14/03/1819	Spohr Concerto no.7, Molique Variations	Molique	Römischer Kaiser	Molique
AMZ No.16 21/04/1819: 271	14/03/1819	Pecháček Polonaise	Pecháček	Kl. Redoutensaal	Pecháček
Plakat Archiv-Wgm	21/03/1819	Spohr Concerto no.7, Rondo	Molique	Römischer Kaiser	Joseph Wolfram
AMZ No.16 21/04/1819: 271	21/03/1819	Pecháček Variations on a Hungarian theme	Pecháček	Römischer Kaiser	Pecháček
WAMZ No.26 31/03/1819: 208	25/03/1819	Mayseder Rondo Brillant	Mayseder	Privathaus	unknown
WAMZ No.29 10/04/1819: 234	04/04/1819	Violin Concerto, Variations on a Beethoven theme	Clement	Theater a.d. Wien	Clement
AMZ No.21 26/05/1819: 361	04/04/1819	Polledro Variations	Helmesberger	Kärntnertor	Mr and Mrs Korn
Plakat Archiv-Wgm	04/04/1819	Böhm new Potpourri, Polonaise	Böhm	Kärntnerstr. 10	Böhm
AMZ No.21 26/05/1819: 362	06/04/1819	Spohr Concerto, Rondo	Molique	Landständischer Saal	Mrs Ferrari
AMZ No.21 26/05/1819: 363	12/04/1819	Rovelli new Concerto	Rovelli	Landständischer Saal	Rovelli
AMZ No.21 26/05/1819: 361	19/04/1819	Bode Concerto	Jansa	unknown	Konzert der Musikfreunde

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AMZ No.21 26/05/1819: 363	19/04/1819	Böhm Polonaise and Potpourri	Böhm	unknown	Böhm
Plakat Archiv-Wgm	01/05/1819	Polledro Andante, Polonaise	Wranitzky	Lichtensteinscher Palast in der Rossau	Wenzel Sedlak
AMZ No.25 23/06/1819: 429	02/05/1819	Franz Rondo, Variations	Franz	Müllersches Gebäude	Franz
AMZ No.25 23/06/1819: 429	03/05/1819	Moscheles Rondo Brilliant, Variations on the theme 'Das klingt so herrlich'	Clement	Augarten	unknown
AMZ No.25 23/06/1819: 429	04/05/1819	Rovelli new Concerto	Rovelli	Römischer Kaiser	Rovelli
WAMZ No.39 15/05/1819: 315	05/05/1819	Moscheles Rondo Brilliant, Variations on the Zauberflöte theme	Clement	unknown	unknown
WAMZ No.75 18/09/1819: 602	08/09/1819	Jäll Adagio and Polonaise	Jäll	Theater a.d. Wien	Theaterfond
AMZ No.48 01/12/1819: 829	08/09/1819	Polonaise	Jäll	Theater a.d. Wien	Benefit Armenfond
AMZ No.4 26/01/1820: 56	08/11/1819	Wranitzky Concerto	Wranitzky	Kl. Redoutensaal	Wranitzky brothers
AMZ No.4 26/01/1820: 57	12/11/1819	French Rondo Concertant	Böhm, Moscheles	Gr. Redoutensaal	Moscheles
AMZ No.4 26/01/1820: 56	14/11/1819	Rode Concerto, Baillot Polonaise	Baillot	Redoutensaal	Wiele
AMZ No.4 26/01/1820: 58	23/11/1819	Pecháček Concerto E major and Hungarian Variations	Pecháček	Theater a.d. Wien	Pecháček
Plakat Archiv-Wgm	08/12/1819	Hellmesberger Variations	Hellmesberger	Am Salzgries Nr.192	Hellmesberger
WAMZ No.101 18/12/1819: 814	08/12/1819	Mayseder Troubadour Variations	Hellmesberger	Am Salzgries Nr.192	unknown

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WAMZ No.101 18/12/1819: 813	12/12/1819	French Rondo Concertant	Böhm, Moscheles	Gr. Redoutensaal	unknown
WAMZ No.7 22/01/1820: 54	23/12/1819	Pecháček Concerto E major, Variations on a Hungarian theme, Rondo	Pecháček	Theater a.d. Wien	unknown
WAMZ No.3 08/01/1820: 22	26/12/1819	Mayseder Rondo	Neuling	Kl. Redoutensaal	unknown
AMZ No.13 29/03/1820: 216	16/01/1820	Maurer Variations	Jansa	Kärntnertor	Gesellschaft adeliger Frauen
WAMZ No.16 23/02/1820: 124	16/02/1820	Maurer Variations	Jansa	Hofoperntheater	Gesellschaft adeliger Frauen
AMZ No.13 29/03/1820: 217	20/02/1820	Kreutzer Concerto	unknown	unknown	unknown
AMZ No.13 29/04/1820: 217	27/02/1820	Lafont Concerto, Jäll Polonaise	Jäll	Römischer Kaiser	Jäll
Plakat Archiv-Wgm	02/03/1820	C. Goetze Allegro Brillant, Rondo with Russian Variations	Goetze	Am Minoritenplatz 50	Goetze
WAMZ No.26 29/03/1820: 204	25/03/1820	Rondo Brillant, Fantaisie and Variations	Clement	Theater a.d. Wien	unknown
WAMZ No.27 01/04/1820: 213	28/03/1820	Rode Variations	Jansa	Am Minoritenplatz 50	Joseph von Szalay
WAMZ No.27 01/04/1820: 221	28/03/1820	Wranitzky Variations	Wranitzky brothers	Hofoperntheater	Armenfond
AMZ No.28 12/07/1820: 479	12/04/1820	Böhm Allegro, Kreutzer Concerto	Böhm	unknown	Merk
WAMZ No.33 22/04/1820: 257	16/04/1820	Pecháček Variations on a Hungarian theme	Kaan	Universitätssaal	Wittwen und Waisen
Plakat Archiv-Wgm	30/04/1820	Kreutzer Adagio and Rondo	Hellmesberger	unknown	4. Gesellschaftskonzert
AMZ No.28 12/07/1820: 479	01/05/1820	Pecháček Rondo, Double Variations	Pecháček, Linke	Augarten	Pecháček

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AMZ No.28 12/07/1820: 480	21/05/1820	Böhm Variations	Böhm	Kärntnertor	Benefit Wohltätigkeitsfond
AMZ No.1 03/01/1821: 10	15/11/1820	Mayseder Variations op.33	Mayseder	Kärntnertor	Wohltätigkeitsanstalten
AMZ No.1 03/01/1821: 10-1	20/11/1820	Pecháček Polonaise, Lafont Aria with Violin	Pecháček, Miss Clara Metzger	Theater a.d. Wien	Miss Clara Metzger
WAMZ No.100 15/12/1820: 797	08/12/1820	Kreutzer Concerto no.17, Böhm Variations	Böhm	Römischer Kaiser	unknown
WAMZ No.105 30/12/1820: 834	23/12/1820	Pecháček Potpourri and Rondo Concertant	Pecháček , Wranitzky	Theater a.d. Wien	unknown
WAMZ No.105 30/12/1820: 836	24/12/1820	Mayseder Variations 'Partant pour la Syrie'	Mayseder	Gr. Redoutensaal	St Marx
AMZ No.4 26/01/1821: 60	25/12/1820	Mayseder Variations	Mayseder	Gr. Redoutensaal	Mayseder
AMZ No.13 28/03/1821: 204	16/02/1821	Hindle Variations	Hindle	Gr. Redoutensaal	Mrs Catalani
AMZ No.18 02/05/1821: 312	07/03/1821	Spohr Violin Concerto	Léon de St Lubin	Kärntnertor	Gesellschaft adeliger Frauen
AMZ No.18 02/05/1821: 315	29/03/1821	Böhm Polonaise	Hellmesberger	Kl. Redoutensaal	Bärmann
AMZ No.22 30/05/1821: 371	01/04/1821	Spohr Violin Concerto	Grutsch	Kl. Redoutensaal	Hindle
AMZ No.22 30/05/1821: 379	18/04/1821	Rode Variations, Concertante for Violin and Piano	Léon de St Lubin, Miss Schad	unknown	Léon de St Lubin
AMZ No.22 30/05/1821: 379	22/04/1821	Lafont Boleros	Hellmesberger	Kärntnertor	Wohltätigkeitsanstalten
AMZ No.26 27/06/1821: 455	01/05/1821	Pecháček Concerto E major	Pecháček	Augarten	Pecháček
AMZ No.31 01/08/1821: 538	01/06/1821	Maurer Violin Concerto	Wexschall	unknown	Wexschall

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.39 26/09/1821: 667	30/08/1821	Rode Variations in G major, Bayer Fuge	Bösenbeck and unknown	Conservatory	Conservatory
AMZ No.49 05/12/1821: 827	01/09/1821	Spohr Violin Concerto D major	unknown	unknown	1. Gesellschaftskonzert
AMZ No.49 05/12/1821: 826	01/09/1821	Mayseder Variations	Lickl	Kl. Redoutensaal	Lickl Benefit
AMZ No.1 02/01/1822: 14	15/11/1821	Lafont Concerto	Carl Maria von Bocklet	Kärntnertor	Wohltätigkeitsanstalten
AMZ No.4 23/01/1822: 63	02/12/1821	Rode Concerto	Friedlowsky	Römischer Kaiser	Friedlowsky
AMZ No.14 03/04/1822: 227	24/02/1822	Spohr Concerto no.6, Variations	Grutsch	Römischer Kaiser	Franz Grutsch
AMZ No.19 08/05/1822: 305	03/03/1822	Mayseder Concerto no.3	Mayseder	Gr. Redoutensaal	Gesellschaftskonzert
AMZ No.19 08/05/1822: 205	10/03/1822	Böhm Concerto, Spohr Double Concerto	Böhm, Hellmesberger	Landständischer Saal	Böhm
AMZ No.19 08/05/1822: 307	18/03/1822	Rode Concerto	Carl Maria von Bocklet	Landständischer Saal	Bocklet
AMZ No.19 08/05/1822: 308	26/03/1822	Fantaisie, Spanish and Italian Songs for Harp and Violin	Alexander v. Boucher, wife Coelestine	Landständischer Saal	Boucher
AMZ No.19 08/05/1822: 309	28/03/1822	Variations for Piano and Violin	Léon de St Lubin, Leopoldine Blahetka	Landständischer Saal	Wilhelm Ehlers
AMZ No.28 10/07/1822: 463	01/05/1822	Clement Polonaise	Clement	Augarten	Clement
AMZ No.28 10/07/1822: 464	02/05/1822	Concerto and Polonaise	Alexander v.Boucher	Theater a.d Wien	Boucher
AMZ No.28 10/07/1822: 465	26/05/1822	Baillot Rondo	Escudero	Kärntnertor	Wohltätigkeitsanstalten
AMZ No.44 30/10/1822: 721	18/09/1822	Anton Bohrer Concerto, Duo Concertant on Polish National Anthem	Bohrer brothers	Hoftheater	Bohrer brothers

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.44 30/10/1822: 721	24/09/1822	Anton Bohrer Concerto, Duo Concertant on Polish National Anthem	Bohrer brothers	Hoftheater	Bohrer brothers
AMZ No.44 30/10/1822: 721	11/09/1822	Rode Concerto	Kowy	Conservatory	Conservatory
AMZ No.49 04/12/1822: 795	06/10/1822	Kreutzer new Concerto, new Potpourri Français	Pecháček	Landständischer Saal	Pecháček
AMZ No.49 04/12/1822: 796	13/10/1822	Bohrer Variations, Potpourri and Capriccio on French Song	Bohrer brothers	Landständischer Saal	Bohrer brothers
AMZ No.49 04/12/1822: 796	20/10/1822	Rode Variations	Léon de St Lubin	Landständischer Saal	Luigi Legnani
AMZ No.49 04/12/1822: 796	27/10/1822	Rode Concerto	Caroline Krähmer	Landständischer Saal	Ernst Krähmer
AMZ No.52 25/12/1822: 844	03/11/1822	Jansa Rondo	Jansa	Gr. Redoutensaal	1. Gesellschaftskonzert
AMZ No.52 25/12/1822: 844	15/11/1822	Böhm Concerto	Böhm	Kärntnertor	Wohltätigkeitsanstalten
AMZ No.4 22/01/1823: 53	25/12/1822	Mayseder Rondo	Mayseder	Gr. Redoutensaal	Benefit Bürgerspital
AMZ No.8 19/02/1823: 123	04/01/1823	Hellmesberger Variations on a theme by Caraffa	Strebinger	Kärntnertor	Musik-Akademie
AMZ No.8 19/02/1823: 124	09/01/1823	Mayseder Rondo	Mayseder	Kärntnertor	Mayseder
AMZ No.13 23/03/1823: 206	12/02/1823	Böhm and Pixis Variations for Piano and Violin	Pixis, Böhm	Kärntnertor	Gesellschaft adeliger Frauen
AMZ No.13 23/03/1823: 209	19/02/1823	Hellmesberger Concerto, new Variations	Hellmesberger	Musikverein	Hellmesberger
AMZ No.18 30/04/1823: 277	16/03/1823	Viotti Concerto	unknown	Gr. Redoutensaal	4. Gesellschaftskonzert
AMZ No.18 30/04/1823: 279	30/03/1823	Hellmesberger Variations	Hellmesberger	Kärntnertor	Wohltätigkeitsanstalten
AMZ No.18 30/04/1823: 279	31/03/1823	Jansa Variations	Jansa	Landständischer Saal	Antonie Osten

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.23 04/06/1823: 358	06/04/1823	Lafont Boleros	Hellmesberger	Landständischer Saal	Schoberlechner
AMZ No.23 04/06/1823: 362	15/04/1823	Rode Concerto, Polledro Polonaise	Carl Maria v. Bocklet	Landständischer Saal	Bocklet
AMZ No.27 02/07/1823: 432	04/05/1823	Maurer Concerto, Maurer new Polonaise	Schuppanzigh	Landständischer Saal	Schuppanzigh
AMZ No.27 02/07/1823: 434	18/05/1823	Mayseder Variations	Strebingner	Kärtnertor	Wohltätigkeitsanstalten
AMZ No.40 01/10/1823: 647	14/08/1823	Spoehr Double Concerto (1st movement)	Kowy and Feigerl	Landständischer Saal	Conservatory
AMZ No.52 24/12/1823: 865	15/11/1823	Mayseder Variations	Mayseder	Kärtnertor	Wohltätigkeit
AMZ No.3 15/01/1824: 40	07/12/1823	Maurer Variations	Hübel	Landständischer Saal	Hindle
AMZ No.3 15/01/1824: 43	15/12/1823	Mayseder Variations on Danish Song	Mayseder	Kärtnertor	Moscheles
AMZ No.3 15/01/1824: 44	17/12/1823	Mayseder Variations on Danish Song	Mayseder	Kärtnertor	Moscheles
AMZ No.3 15/01/1824: 45	27/12/1823	Mayseder Concerto and Variations	Mayseder	Kärtnertor	Mayseder
AMZ No.3 15/01/1824: 45	29/12/1823	Mayseder Variations, Pacini Aria with Violin Solo	Mayseder	Kärtnertor	unknown
AMZ No.12 18/03/1824: 185	17/02/1824	Léon de St Lubin Variations	Léon de St Lubin	Theater i.d. Josephstadt	Léon de St Lubin
AMZ No.18 29/04/1824: 281	07/03/1824	Viotti Concerto	Mrs Krähmer	Landständischer Saal	Krähmer and wife
AMZ No.18 29/04/1824: 283	18/03/1824	Kreutzer Rondo	Böhm	Landständischer Saal	Birnbach



<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.18 29/04/1824: 289	28/03/1824	Léon de St Lubin Concerto F-sharp major, Variations on Austrian National Song, Concertante Variations	Léon de St Lubin, Mrs Blahetka	Landständischer Saal	Léon de St Lubin
AMZ No.21 20/05/1824: 342	01/04/1824	Hellmesberger Variations	Hellmesberger	Lokale des Musikvereins	Hellmesberger
AMZ No.21 20/05/1824: 344	09/04/1824	Jansa Variations	Jansa	Landständischer Saal	Merk
AMZ No.21 20/05/1824: 344	18/04/1824	Jansa Variations	Jansa	Landständischer Saal	Wohltätigkeit
AMZ No.52 23/12/1824: 856	21/11/1824	Pacini Aria with Violin	Mayseder	Landständischer Saal	Lewy
AMZ No.3 19/01/1825: 45	19/12/1824	Kreutzer Concerto	unknown	Gr. Redoutensaal	2. Gesellschaftskonzert
AMZ No.9 02/03/1825: 147	06/01/1825	Mayseder Rondo Brillant	Witt	Landständischer Saal	Lange
AMZ No.21 25/05/1825: 343	03/04/1825	Böhm Concerto	Böhm	Kärntnertor	Wohltätigkeit
AMZ No.21 25/05/1825: 345	04/04/1825	Beckers Concerto	Beckers	Gr. Redoutensaal	4. Gesellschaftskonzert
AMZ No.21 25/05/1825: 345	08/04/1825	Clement Violin Solo	Clement	Theater a.d.Wien	Fischer and pupil Anna Fischer
AMZ No.21 25/05/1825: 345	10/04/1825	Jansa Variations on a Cherubini theme	Jansa	Landständischer Saal	Miss Maria Mathilde Weiss
AMZ No.21 25/05/1825: 346	12/04/1825	Mayseder Rondo	Zäch	Römischer Kaiser	Privat Unterhaltung
AMZ No.21 25/05/1825: 347	17/04/1825	Mayseder Polonaise	Mayseder	Gr. Redoutensaal	Miss Henriette Sonntag
AMZ No.21 25/05/1825: 348	22/04/1825	Blahetka Double Variations for Piano and Violin	Léon de St Lubin, Miss Sallamon	Landständischer Saal	Sedlaczeck
AMZ No.21 25/05/1825: 348	28/04/1825	Hellmesberger Variations	Hellmesberger	Musikverein	unknown
AMZ No.24 15/06/1825: 401	03/05/1825	Jansa Variations	Görgl	Musikverein	Görgl

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.24 15/06/1825: 401	05/05/1825	Concerto	unknown	Apollo Saal	Akademie Schottenfelder
AMZ No.47 23/11/1825: 784	30/10/1825	Mayseder Variations	Ernst	Kärntnertor	Conservatory
AMZ No.51 21/12/1825: 841	06/11/1825	Mayseder Variations	Ernst	Kärntnertor	Conservatory
AMZ No.51 21/12/1825: 841	13/11/1825	Danzi Potpourri	Caroline Krähmer	Kl. Redoutensaal	Mr Krähmer and wife Caroline
AMZ No.51 21/12/1825: 842	15/11/1825	Mayseder Variations	Wehle	Kärntnertor	Vocal-Instr. Akademie Wohltätigkeit
AMZ No.51 21/12/1825: 843	20/11/1825	Mayseder Variations	Wehle	Landständischer Saal	Miss Sophie Linhart
AMZ No.51 21/12/1825: 848	30/11/1825	Clement Violin Solo	Clement	Theater a.d. Wien	Miss Marianna Kanz
AMZ No.4 25/01/1826: 62	01/12/1825	Clement Andante	Clement	Saale zum Stadtgut	Blindeninstitut
AMZ No.4 25/01/1826: 63	04/12/1825	Mayseder Variations	Kyall	Kl. Redoutensaal	Aloys Kyall
AMZ No.4 25/01/1826: 68	16/12/1825	Clement Adagio	Clement	Musikverein	Uhlmann
AMZ No.4 25/01/1826: 69	18/12/1825	Mayseder Rondo	Mayseder	Gr. Redoutensaal	2. Gesellschaftskonzert
AMZ No.5 01/02/1826: 78	25/12/1825	Jansa Variations	Wehle	Gr. Redoutensaal	Bürgerspital
AMZ No.5 01/02/1826: 79	26/12/1825	Lafont Concerto no.5, Léon de St Lubin Variations	Strebinger	Musikverein	Strebinger
AMZ No.13 29/03/1826: 216	12/02/1826	Clement Andante and Variations	unknown	Auerspergischer Palast	Blindeninstitut Zöglinge
AMZ No.15 12/04/1826: 248	23/02/1826	Léon de St Lubin Variations on an Austrian theme	Schwarz	Kl. Redoutensaal	Léon de St Lubin
AMZ No.15 12/04/1826: 250	26/02/1826	Mayseder Variations	Bendl	Landständischer Saal	Wohltätigkeit für Familie
AMZ No.15 12/04/1826: 250	28/02/1826	Mayseder Variations E major	Hindle	Römischer Kaiser	Hindle

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AMZ No.18 03/05/1826: 302	05/03/1826	Léon de St Lubin Variations	Schwarz	Landständischer Saal	Josephine Seipelt
AMZ No.18 03/05/1826: 302	05/03/1826	Mayseder Rondo	Ernst	Apollo Saal	Akademie zum Besten der verarmter Frauen
AMZ No.18 03/05/1826: 303	12/03/1826	Spoehr Concerto C major	Feigerl	Gr. Redoutensaal	4. Gesellschaftskonzert
AMZ No.19 10/05/1826: 311	26/03/1826	Neuling Polonaise	Neuling	Gr. Redoutensaal	Akademie Wohltätigkeit
AMZ No.22 31/05/1826: 359	06/04/1826	Lafont Concerto no.6	Ernst	Musikverein	Franz Glöggel
AMZ No.22 31/05/1826: 359	09/04/1826	Slavik F-sharp major Concerto	Slavik	Landständischer Saal	Slavik
AMZ No.22 31/05/1826: 360	09/04/1826	Rode Concerto, Mayseder Variations	Kyall	Musikverein	Kyall
AMZ No.22 31/05/1826: 361	11/04/1826	Mazas Concert Heroique, Potpourri	Mazas	Theater a.d.Wien	Mazas
AMZ No.22 31/05/1826: 362	17/04/1826	Maurer Concertino, Hellmesberger Variations	Hellmesberger	Musikverein	Hellmesberger
AMZ No.22 31/05/1826: 362	18/04/1826	Mazas new Concerto E minor, new Variations on Schifferlied	Mazas	Theater a.d.Wien	Mazas
AMZ No.22 31/05/1826: 365	30/04/1826	Slavik Potpourri	Slavik	Universitätssaal	Wittwen und Waisen Benefit
AMZ No.26 28/06/1826: 426	06/05/1826	Mayseder Polonaise	Feigerl	Musikverein	Frederike and Josephine Vernier
AMZ No.26 28/06/1826: 427	11/05/1826	Beethoven Adagio, Kreutzer Boleros	Schuppanzigh	Augarten	Schuppanzigh
AMZ No.34 23/08/1826: 558	23/06/1826	Clement Rondo	Clement	Theater a.d. Josephstadt	Mrs Grünthal
AMZ No.37 13/09/1826: 603	04/07/1826	Rode Concerto A major, Adagio and Variations	Zocca	Kärntnertor	Akademie

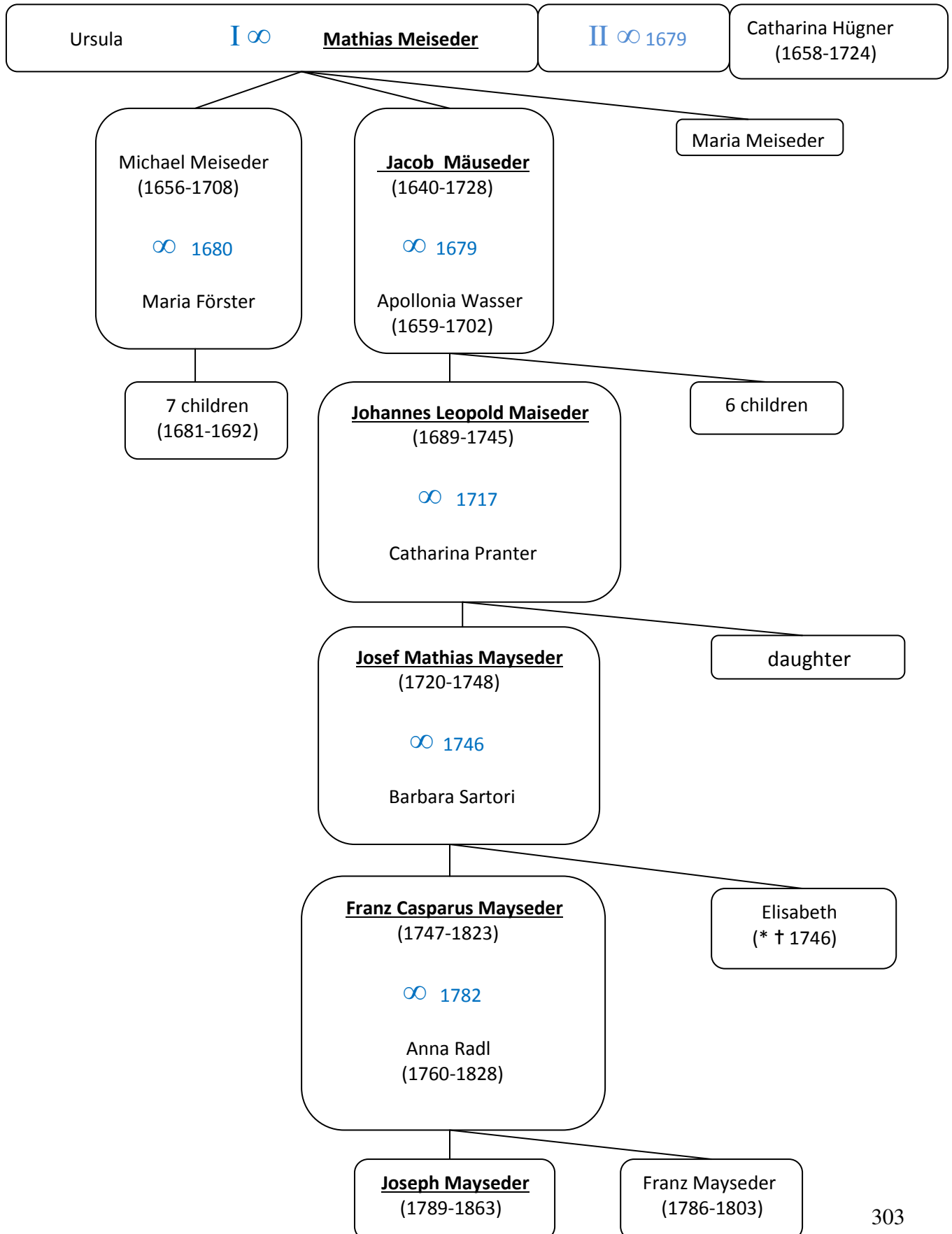
<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.45 08/11/1826: 735	07/09/1826	Mayseder Polonaise A major	Broch	Landständischer Saal	Conservatory
AMZ No.45 08/11/1826: 739	16/09/1826	Mayseder Polonaise A major	Broch	Landständischer Saal	Conservatory
AMZ No.50 13/12/1826: 828	21/10/1826	Jansa Variations	Kyall	Kärntnertor	unknown
AMZ No.50 13/12/1826: 829	25/10/1826	Jansa Variations	Kyall	Kärntnertor	unknown
AMZ No.2 10/01/1827: 24	16/11/1826	Jansa Variations	Ernst	Musikverein	unknown
AMZ No.2 10/01/1827: 25	18/11/1826	Mayseder Variations E major	Strebingner	Kärntnertor	unknown
AMZ No.6 07/02/1827: 98	08/12/1826	Spohr Concerto E minor, Mayseder Polonaise	Moritz Wehle	Kl. Redoutensaal	Wehle brothers
AMZ No.7 14/02/1827: 118	17/12/1826	Slavik Concerto, new Variations	Slavik	Landständischer Saal	Slavik
AMZ No.8 21/02/1827: 136	13/01/1827	Rode Concerto D major, Parravicini Potpourri on a Rossini theme	Mrs Parravicini	Kärntnertor	Mrs Parravicini
AMZ No.8 21/02/1827: 139	29/01/1827	Kreutzer Rondo, Parravicini Variations	Mrs Parravicini	Kärntnertor	Mrs Parravicini
AMZ No.13 28/03/1827: 225	04/02/1827	Lafont Concerto, Jansa Variations	Feigerl	Musikverein	Feigerl
AMZ No.14 14/04/1827: 233	18/02/1827	unknown	Ernst	Landständischer Saal	Ernst
AMZ No.17 25/04/1827: 288	22/03/1827	Jansa new Fantaisie	Feigerl	Musikverein	Glöggl
AMZ No.22 30/05/1827: 366	01/04/1827	unknown	Pietschmann	unknown	Friedrich Pietschmann
AMZ No.22 30/05/1827: 370	15/04/1827	Kreutzer Gesangsszene	Parravicini	unknown	Parravicini

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AMZ No.22 30/05/1827: 371	22/04/1827	Jansa Solo Variations, Rondo for 2 Violins	Jansa, Feigerl	Landständischer Saal	Jansa
AMZ No.22 30/05/1827: 373	29/04/1827	unknown	Kyall	Kl. Redoutensaal	Kyall
AMZ No.26 27/06/1827: 453	03/05/1827	Böhm Concerto	Böhm	Landständischer Saal	Akademie for Beethoven
AMZ No.26 27/06/1827: 453	06/05/1827	unknown	Kirninger	Kl. Redoutensaal	Kirninger
AMZ No.26 27/06/1827: 453	06/05/1827	Hellmesberger Variations	Hellmesberger	Universitätssaal	Benefit Wittwen und Waisen
AMZ No.44 31/10/1827: 744	18/09/1827	Pixis Bravour Variations	Pitschmann	Kärntnertor	Pitschmann
AMZ No.50 12/12/1827: 850	12/10/1827	Louis Maurer Concerto, Variations on a Russian folksong	Maurer	Kärntnertor	Maurer
AMZ No.50 12/12/1827: 851	14/10/1827	Rode Variations	Schwarz	Kl. Redoutensaal	Seipelt
AMZ No.50 12/12/1827: 851	19/10/1827	Maurer Concerto	Maurer	Kärntnertor	Maurer
AMZ No.2 19/01/1828: 26	01/11/1827	Mayseder Polonaise	Strebinger	Römischer Kaiser	Maximilian Ziegelbauer
AMZ No.2 19/01/1828: 27	03/11/1827	Maurer Variations on a theme (Die weisse Frau)	Maurer	Kärntnertor	Maurer
AMZ No.2 19/01/1828: 30	05/11/1827	Maurer Concertante for 2 Violins	Maurer, Jansa	Kärntnertor	Maurer
AMZ No.2 19/01/1828: 31	11/11/1827	Hellmesberger	Hellmesberger	Musikverein	Miss Sophie Einhart
AMZ No.2 19/01/1828: 32	25/11/1827	Double Variations for Violin and Violoncello	Hellmesberger, Böhm	Landständischer Saal	Leopold Böhm
AMZ No.7 13/02/1828: 107	16/12/1827	Mayseder Variations	Fradl	Gr. Redoutensaal	2. Gesellschaftskonzert

<b>Musikalische Zeitung</b>	<b>Performance Date</b>	<b>Programme</b>	<b>Performer</b>	<b>Venue</b>	<b>Organiser</b>
AMZ No.13 26/03/1828: 204	12/01/1828	Léon de St Lubin Concerto C major, new Bravour Variations on a Himmel theme	Léon de St Lubin	Kärntnertor	Léon de St Lubin
AMZ No.14 02/04/1828: 224	05/02/1828	Slavik Rondo, Variations	Slavik	unknown	Slavik
AMZ No.14 02/04/1828: 227	22/02/1828	Hellmesberger Solo Variations	Hellmesberger	Gr. Redoutensaal	Bürgerspital
AMZ No.18 30/04/1828: 296	09/03/1828	Slavik Potpourri, Spohr Concerto D minor	Treichlinger	Kl. Redoutensaal	Treichlinger
AMZ No.18 30/04/1828: 297	16/03/1828	Strebinger Concerto, Bravour Variations	Strebinger	Kl. Redoutensaal	Strebinger
AMZ No.18 30/04/1828: 297	16/03/1828	Böhm Concerto	Böhm	Landständischer Saal	Böhm
AMZ No.18 30/04/1828: 297	16/03/1828	Jansa Concerto (1st movement), Taborsky Variations All'ongarese	Kyall	unknown	Kyall
AMZ No.19 07/05/1828: 307	23/03/1828	Lafont Concerto	Lafont	unknown	4.Gesellschaftskonzert
AMZ No.19 07/05/1828: 308	27/03/1828	Mayseder new Concerto and Variations	Mayseder	Kärntnertor	Mayseder
AMZ No.19 07/05/1828: 308-10	29/03/1828	Paganini Concerto	Paganini	Gr. Redoutensaal	Paganini

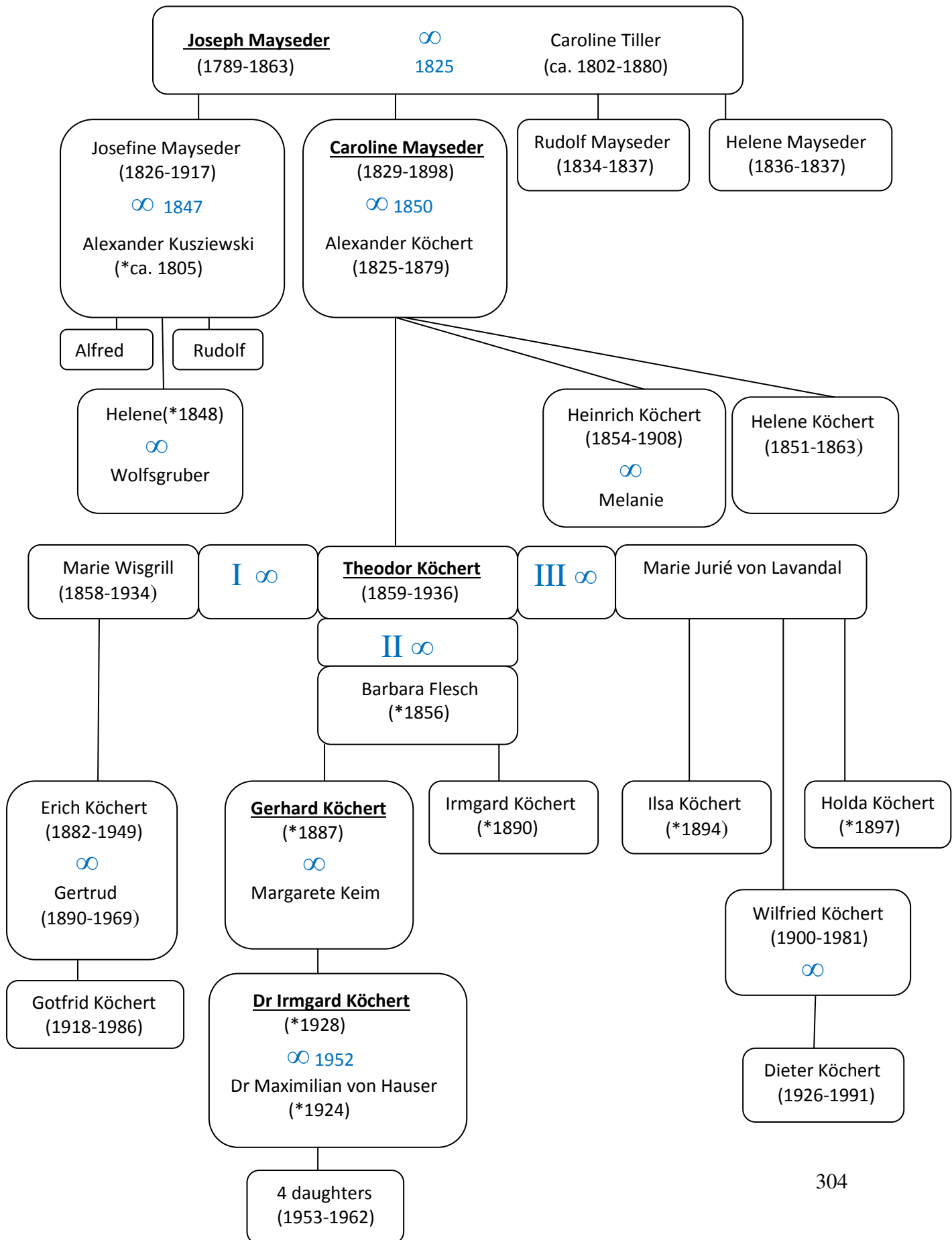
# Appendix 3

## Family tree to 1789: Joseph Mayseder's ancestors



## Appendix 4

### Family tree: Joseph Mayseder in relation to Dr Hauser-Köchert





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