

Anton Herzberg (1825–?¹) of Galicia, Composer, Pianist

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Abstract

Anton Herzberg (1825–?) was sufficiently noted in his day to be included in the chronological table of famous pianists in *Famous Pianists of To-day and Yesterday: Illustrated*. He shares 1825 with Schulhoff and Charles Wehle (both born in Prague), and with Moritz Strakosch (born Lemburg/Lviv), all of them Jewish. There are good reasons to believe that Herzberg² is Jewish as well. The basic details of Herzberg's early career are well established in the numerous brief biographies published between 1871, when he appears in the *Kleines musikalisches Conversations-Lexikon* of Julius Schuberth:

Herzberg Ant, born June 4, 1825, in Tarnow, studied piano with Bocklet and theory with Preyer in Vienna; then went to Poland, Hungary, toured southern Russia, and has settled in Moscow as teacher since 1866. Then once more successfully toured Germany and France. He has published many piano pieces which show a routine approach.

Virtually all other encyclopedias agree on Schuberth's details for Herzberg: (1) born in Tarnow on June 4, 1825; (2) studies with Bocklet (piano) and Preyer (theory, composition) in Vienna; (3) tours of Poland, Hungary, Russia; (4) settles in Moscow, 1866; and (5) subsequent tour of Germany and France in 1868.

The article traces the details of Herzberg's career and provides an annotated list of works.

Keywords

Music, Europe, Vienna, Austria, Galicia, Russia, Romantic period, piano music, pianists, Jewish composers, Jewish pianists.

The presence of Jewish composers and performers in Europe following the broadening of human rights taking place in the later eighteenth century is something that has not yet received the scholarly attention that it deserves, with only the most prominent Jewish composer/performers entering the musical/musicological canon (Moscheles, Anton Rubinstein, and a few others). A notable stream of Jewish composers came from Bohemia, including Alexander Dreyschock (b.1818), Ignaz Tedesco (b. 1817), Julius Schulhoff (b. 1825), Bernard Rie (b. 1838), and others. The musical opportunities in Prague, a "second city" to the imperial capital in Vienna were not enough to absorb all this Bohemian Jewish talent, and so the composer/pianists had to relocate elsewhere – Paris, St. Petersburg, Dresden, Berlin, and even as far afield as Odessa (in the case of Tedesco).

Anton Herzberg (b. 1825) was sufficiently noted in his day to be included in the chronological table of famous pianists in *Famous Pianists of To-day and Yesterday*:

¹ No date of death in Grove (1880), Musicians of All Times (1889); listed as still living in Cyclopedia of Music and Musicians (1899).

² Herzberg is identified as a Jewish surname present in Tarnow in the website for JRI Poland. <https://beta.jri-poland.org/about-us/>

*Illustrated*³. He shares 1825 with Schulhoff and Charles Wehle (both born in Prague), and with Moritz Strakosch (born Lemburg/Lviv), all of them Jewish. There are good reasons to believe that Herzberg⁴ is Jewish as well.

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Herzberg is included in the second edition (though not the first) of *Biographie Universelle des Musiciens*...., issued in 1874, though bizarrely, the entry only mentions his opp. 1 and 3, published more than thirty years earlier. I have found entries for Herzberg in another nine encyclopedias and dictionaries published between 1875 and 1919, in languages ranging through German, Danish, Dutch, English and Spanish. Virtually all the entries agree on Schubert's details for Herzberg:

- 1) born in Tarnow on June 4, 1825;
- 2) studies with Bocklet (piano) and Preyer (theory, composition) in Vienna;
- 3) tours of Poland, Hungary, Russia;
- 4) settles in Moscow, 1866;
- 5) subsequent tour of Germany and France in 1868.

One source states that "he seems to have returned to his original homeland" after the 1868 tour; the latest biography, from Baker's in 1919, notes tours to "Hungary, Prussia, Turkey, Greece, Italy, France, Holland and England".

Tarnow, at the time that Herzberg was born there, was "a small town of Austrian Galicia, on the river Dunajee, 47 miles E. of Cracow, and 58 S.W. of Sandomir. It contains 4300 inhabitants... and has a gymnasium and high school. It manufactures some linen, and has pleasant environs; but is on the whole an ill-built place"⁶. This was at a time when Krakow had a population of 25,000, and Warsaw, 100,000. Jews had been present in Tarnow since at least the fifteenth century, and by the eve of the Shoah, there were 25,000 Jews in Tarnow (out of a total population of 50,000), many involved in manufacturing clothes and hats. (One may surmise that it was also Jews manufacturing linen there a century earlier)⁷. Tarnow, to use the expression, was likely to have been a good town to be "from" – that is, not the place for any ambitious young man to remain. One could hypothesize, that like musically successful Jews from Prague, Herzberg was the offspring of a commercially successful Jewish father (in this case, in the cloth or clothing business), who demonstrated enough promise as a young student in Tarnow to be sent to the capital, Vienna, for study.

We find a direct connection with Tarnow in the very first mention in the press that I have been able to find for Herzberg, in October 1843, when the young pianist would have recently turned eighteen years of age.

³ Henry Charles Lahee, *Famous Pianists of To-day and Yesterday: Illustrated* (Boston, 1900), p. 333.

⁴ Herzberg is identified as a Jewish surname present in Tarnow in the website for JRI Poland. <https://beta.jri-poland.org/about-us/>

⁵ Schubert, *Kleines musikalisches Conversations-Lexikon: ein encyklopaedisches Handbuch ...* (1871) p. 174.

⁶ *The Edinburgh Gazetteer, Or Geographical Dictionary*, vol. 6 (1822), p. 139

⁷ <https://encyclopedia.ushmm.org/content/en/article/tarnow>. Consulted October 1, 2021.

The second opus of the young pianist and composer Anton Herzberg has been published in the court music shop of Mr. Tobias Haslinger, namely two romances for the pianoforte, which are dedicated to Princess Isabella Sanguska⁸, née Princess Lubomirska, who is as amiable as she is artistic; he himself, a pupil of our distinguished Carl Maria von Bocklet, also intends to let himself be heard in public in this year's concert season⁹.

The Princess Isabella was born in to the Lubomirski family, and married into the Sanguska family. The city had been the property of the Lubomirski family, which sold it to the Sanguszko family in 1723. The entire area had been annexed by the Empire in 1772 after the first partition of Poland. It is reasonable to assume that Herzberg's study in Vienna had been arranged, facilitated, or had received direct financial support from Princess Isabel, something reciprocated through the dedication of op. 2. The 2 Romances, published in Vienna by the Jewish publisher Tobias Haslinger, received an advertisement in large print in the Wiener Allgemeine Musik-Zeitung on October 31, 1843.

1844

Press reports from 1844 mention at least three different performances in concert by Herzberg. In February he lent his support to the otherwise forgotten Luigia Poeschl Giorgini and Victorine Kohlhofer at the Musikvereinssaale, playing at least one of his two Romances sans paroles, which had been published as his opus 2 by Haslinger in the previous year, as well as a Nocturne by Leopold von Mayer (1816-1883), born in Baden bei Wien, and a student of Czerny and Fischhof in Vienna. The Nocturne is likely to have been one of the set of two from the composer published by Haslinger in 1843 (*Le Départ et le Retour*)¹⁰.

Concert announcement:

Tomorrow at noon the concert of Madame Luigia Poeschl Giorgini will take place at the Musikvereinssaale.

Works on the program:

1. Trio.
2. Duetto from the opera "Tancredi" by Rossini, sung by Dlle. Victorine Kohlhofer and the concert-giver.
- 3 a Romance sans paroles und b Nocturne by Leopold von Mayer für Pianoforte, performed by Anton Herzberg.
- 4 Arie from the opera "Apoteosi d Ercole" by Mercadante, sung by the concert-giver.
- 5 Duetto "Il duolo" by Gabussi sung by Dlle. Victorine Kohlhofer and the concert-giver.
- 6 Reading: "Erzshertzog Maximilian auf der Martinswand", poem by H.E. Pöschl, performed by the poet himself.
- 7 Song: "Der Sennin Heimweh", composed by Hrn Capellmeister Emil Titl sung by Dlle. Victorine Kohlhofer with cello accompaniment by Mr. Landsteiner.
- 8 Duetto "Le Zingare" by Gabussi, sung by Dlle. Victorine Kohlhofer and the concert-giver.¹¹

⁸ Princess Isabel Maria Sanguszko (née Lubomirska). https://en.wikipedia.org/wiki/Izabela_Maria_Lubomirska. Consulted October 1, 2021

⁹ Allgemeine Wiener Musik-Zeitung, vol. 3, no. 127 (October 24 1843), p. 536

¹⁰ Digitized in Hathitrust: <https://babel.hathitrust.org/cgi/pt?id=mdp.39015096562072&view=1up&seq=1>.

¹¹ Der Wanderer, vol.31, no. 42 (Feb. 17, 1844) p. 168

The two women singers must have been prominent socially, since the event was reviewed by no fewer than four Viennese publications. Unfortunately, there was nothing good to say about the performances, with the exception of Herzberg.

...But that we did not remain completely inaccessible to serious feelings is proven by the regret with which we speak of the meritorious participation, worthy of another occasion, of Mr. Anton Herzberg, who played a Romance of his own and a Nocturne from the composition of Mr. Mayer on the piano.¹²

...We also got to know a new piano virtuoso in the person of young Anton Herzberg. He performed two of Mayer's compositions and promises to perform well one day. Then he will probably perform with a little less pretension than he does at present.¹³

...A young pianist, Mr. Anton Herzberg, who, as far as I know, let himself be heard in public for the first time on this occasion, may not be entirely without facility, but it is nevertheless questionable whether he will ever reach the heights that, to judge by his manners, he now believes he has already reached.¹⁴

...Two small pieces, performed fluently and not without expression by the young pianist Anton Herzberg, along with the cello accompaniment by Mr. Landsteiner for one of the vocal numbers were not significant enough to recompense the listeners for the musical and declamatory suffering endured during this unfortunate concert. Heinrich Adami.¹⁵

Herzberg next appears at a musical-dramatic academy (once more presented at the Musikvereinsaal) under the auspices of an emigré teacher of English language and literature, J.H. Smith, consisting principally of major scenes from Shakespeare's Merchant of Venice, performed in English (!). The press report considers the dramatic part at some length, and concludes by noting that

The musical contributions were:

1. A vocal piece, performed by Mr. Arlek who seems to be a beginner, and who does not sing better than many finished singers who enjoy significant reputations, but who had the modesty that such would hardly have displayed in providing a second announced number to the audience.

2. A military rondo for the piano by Dreyschock, played by Mr. A. Herzberg.¹⁶

The young composer (not yet twenty) must have been happy to have at least three notices in the press of recent publications (opp. 2, 3, and 5).

(From Anton Herzberg) Four Mazurs for the Pianoforte, by the young pianist and composer, who has been very partially introduced to the musical public of our city, have been new published by the k.k. Hof-Musikalienhandlung of Mr. Haslinger, as the composer's opus 5.¹⁷

(By Hr. Anton Herzberg) the well-known young pianist several new compositions for piano, namely Nocturnes, Impromptu etc., regarding which we take the liberty of noting, since earlier

¹² Der Wanderer, vol. 31, no. 44, Feb. 20, 1844, p. 175

¹³ Österreichisches Morgenblatt ; Zeitschrift für Vaterland, Natur ..., vol. 9, no. 23 (Feb. 21, 1844) p. 91

¹⁴ Sonntagsblätter für heimathliche Interessen, vol.8, no. 3 (Feb. 25, 1844) p. 190

¹⁵ Allgemeine Theaterzeitung: Originalblatt für Kunst, Literatur, Musik, Mode. vol. 37, no. 44 (February 20, 1844) p. 183

¹⁶ Sonntagsblätter für heimathliche Interessen, vol. 20, no. 3, May 19, 1844, p.479

¹⁷ Allgemeine Wiener Musik-Zeitung (March 26, 1844) (p. 148)

compositions by Mr. Herzberg issued by the same publisher, among them the „Romances sans paroles“ and four „Mazures“, attest to a fine talent for composition, and given the hard work and capability of the young artist, it can be expected that under the direction of two such famous teachers as Messrs. Boklet and Gottfried Preyer, he would have made significant progress. We will certainly report on the appearance of aforementioned newest work by Mr. Herzberg.¹⁸

Musical Telegraph.

At the Musikalienhandlung of Haslinger's Widow and Son in Vienna the „Impromptu für das Piano“ by Anton Herzberg Oeuvre 3, has just been published. . The young composer, whose earlier compositional attempts received encouraging recognition, has also proved his talent in this latest piece and delivered a composition which will satisfy the demands of modern musical taste all the more because the style expressed in it is an elegant one and the pianist is given the opportunity to show the technical part of his artistry in brilliant light. May Mr. Herzberg continue vigorously on the path he has trodden and not fail to support his talent with thorough studies and persevering diligence.¹⁹

Mr. Anton Herzberg has published, one after another, at the k.k. Court Art and Music Publishing House of Mr. Haslinger “Romances sans paroles”, an impromptu, and mazurkas, which testify to hard work of this young pianist in seeking to train his compositional capabilities alongside his performing skills. Striving for clarity and simplicity is an asset that is particularly evident in these first fruits of the young man, and makes him worthy of encouragement.²⁰

1845

In 1845 we learn that Herzberg is departing Vienna for Russia, and interestingly the note conveying this information also manages to clearly mark Herzberg as “not Viennese” in stating that he has been in Vienna “for his musical education”. After this, there is no evidence of his presence in the capital until almost nine years later, in 1854.

St. Petersburg

(Mr. Anton Herzberg) a talented young Pianist, who has been in Vienna for an extended period for his musical education, will undertake a musical tour to Russia at the end of this month, and has chosen St. Petersburg as the destination of his excursion. We wish the young musical disciple, who has also achieved praiseworthy things in the area of composition for the piano, good luck on his first musical tour, and hope to be able to report pleasant news about this soon.²¹

1846

Despite three mentions of St. Petersburg in the press as Herzberg's intended destination for his tour, I have found no reports that actually confirm his arrival there. He plays in Lemberg (capital of Galicia) and in Krakow, and apparently was going to continue on to Warsaw.

¹⁸ Allgemeine Theaterzeitung: Originalblatt für Kunst, Literatur, Musik, Mode .. vol. 37, no. 189 (August 7, 1844), p. 784

¹⁹ Allgemeine Theaterzeitung: Originalblatt für Kunst, Literatur, Musik, Mode .. vol. 37, no. 248 (October 15, 1844), p. 1020.

²⁰ Wiener Bazar, Ein Wöchentliches Beiblatt zur Zeitschrift “Der Humorist” no. 6, 1845, p. 24

²¹ Illustrierte Theaterzeitung, no. 253, Oct. 22, 1845, p. 1015

Lemberg [now Lviv]

Mr. Anton Herzberg, a young pianist of whom we have fond memories in Vienna, had, after some performances which he had given in Lemberg, and in which he was recognized and celebrated as an outstanding phenomenon among the great number of pianists, begun a tour to St. Petersburg, but was delayed by sad events in his native city of Tarnow, where he had gone earlier. Now he has once more continued his earlier travel plans, and is on the way to Russia's capital, where he will certainly not fail to reap the recognition which he received so abundantly in Lemberg. Not only was his concert at the theater received with great acclaim by a large audience, but he was invited to the leading houses, and could not be absent in any brilliant company. Next, a number of new compositions by this talented young musician will be published by Schott & Sons in Mainz.²²

Krakow, Warsaw

One hears from Krakow: "On November 12, we had the opportunity to hear a young, extremely talented and highly trained piano player, Mr. Anton Herzberg, at the theater, on his way from Vienna to St. Petersburg. He performed a fantasy on motifs from Lucia of his own composition and the Bohemienne russe by Leop von Meyer, and achieved such a brilliant success with both pieces that only his unpostponable onward journey to Warsaw prevented the repetition of his concert. We hope to hear more very pleasant things from this young musician²³.

I have found no trace of the fantasy on Lucia by Herzberg mentioned in this last report. The piece by Leopold von Mayer [Meyer] is likely to have been his Air Bohémien Russe (Russisches Zigeunerlied), op. 45.²⁴

1853

Lemberg

After two years of touring (the biographies above mention Poland, Hungary and Russia, but I have found nothing in the sources regarding concerts in Hungary), Herzberg vanishes for seven years, and finally reappears in Lemberg in April 1853. Had he been at his home in Tarnow? Impossible to say. The arrival in Lemberg is marked by the publication of his Souvenir de Léopol later in the year.

Mr. Anton Herzberg, well known as a composer and pianist, has arrived here [Lemberg] and intends to give a concert²⁵.

Herzberg A Souvenir de Léopol Mazurka pour le Piano Op 41 6 4 Sgr oder 20 Kr Conv Mze.²⁶

1854

In the following year, Herzberg reappears in Vienna "after several years absence in Russia", with an extensive note regarding his new publications being issued by Haslinger.

Mr. Anton Herzberg, the very well-known pianist and composer has recently arrived in Vienna after several years away in Russia, and several piano pieces have been issued by the local publishers,

²² Allgemeine Theaterzeitung: Originalblatt für Kunst, Literatur, Musik, Mode, vol.39, no. 263, November 3, 1846, p. 1052.

²³ Allgemeine Theaterzeitung: Originalblatt für Kunst, Literatur, Musik, Mode, vol.39, no. 305, December 22, 1846, p. 1220.

²⁴ Biographisches Lexikon des Kaiserthums Oesterreich, vol. 18, p. 159.

²⁵ Galicia. Blätter für ernste und heitere Unterhaltung. vol.1, no. 25, (April 30, 1853), p. 156.

²⁶ Rheinische Musik-Zeitung für Kunstfreunde und Künstler, vol. 4 (Dec. 1853), p. 1444.

which we can heartily recommend to the musical public, since they are accessible even to less-practiced pianists through their original melodies and effective arrangement. From the Court Music Business of Mr. Karl Haslinger has appeared: La bella Viennoise: Polka-Mazurka [op. 7] which is already well-known, and particularly appealing to the fair sex; and from the Music Business of Pietro Mechetti: Graziosa, Ophelia Deux Polka Mazurka, [op. 12] just like Cascade Etude de Concert [op. 8], a charming piece of music, along with Invitation à la Polka [op. 13], dedicated to the k.k. Chamber Virtuoso, Leopold von Mayer. The composition of all these works is brilliant. Schott in Mainz has acquired nine works by the composer, among which three impromptus have already been issued, that is, Consultation, Chanson à boire, Chant du berceau [op. 71, no. 1-3], and have been well-received.²⁷

He is a supporting artist in a concert to benefit Mathilde Marchesi (née Graumann, 1821-1913) and her husband, the voice teacher Salvatore Marchesi (1822-1908) which took place at the hall of the Gesellschaft der Musikfreunde on Nov. 26, which included three pieces of his composition²⁸ – L'inquiétude, Rêverie, and Barcarolle.²⁹ This concert received an extensive review in the Wiener Zeitung, which was not complementary either to Mathilde Marchesi nor to Herzberg.

This finely educated artist [Marchesi] shows how an already somewhat faded voice can still be effectively utilised through perfect method and warm expression; if, as we hear, she will really receive a position as a singing teacher for the Conservatorium of the Friends of Music, we can only wish the institute luck. The vocal numbers of the Marchesi couple were interrupted by Mr. Anton Herzberg, who played three piano pieces in succession. Both compositions were inappropriate for the concert hall and were received by the audience with eloquent silence.

1855

From this point on (Herzberg turned thirty in 1855) almost all the notices in the press relate to the publication of his compositions, which, although not as numerous as some of the other pianist/composers of his day, nevertheless would eventually number around 150 separate opuses.

The young, extremely capable piano artist Mr. Anton Herzberg has published a series of compositions for the piano with Mechetti and which are highly distinguished by their fine and rich treatment and can be recommended to music lovers. The Leipziger Musikzeitung, a competent organ, has spoken highly of these works. La Cascade, Les Feuilles d'Album, Polka Mazurka,

²⁷ Wiener allgemeine Theaterzeitung, vol. 48, no. 84, (April 13, 1854) p. 355

²⁸ These are the Trois Morceaux de genre, op. 25, published in Vienna by Mechetti, and reviewed in the Neue Berliner Musikzeitung in 1856. See below.

²⁹ Heute Sonntag den 26 November Abends halb 8 Uhr im Saale der Gesellschaft d Musikfreunde CONCERT der Frau Mathilde Marchesi Graumann und des Herrn Salvatore Marchesi

1 Ouverture für Orchester

2 Arie aus der Oper Ezio von Händel gesungen von Herrn Salvatore Marchesi

3 Arie aus der Oper Giuramento von Mercadante gesungen von Madame Mathilde Marchesi Graumann

4 a L'inquiétude b Rêverie c Barcarolle für pianoforte komponirt und vorgetragen von Herrn Anton Herzberg

5 Duo Allegretto und Fuge von Händel gesungen von Madame Mathilde Marchesi Grau

6 Arie aus der Oper Figaro Sedicit pon mann und Herrn Salvatore Marchesi Mozart gesungen von Salvatore Marchesi

7 Lieder a Romanje aus Rosamunde pon dubert b Pagenlied von Mendelbrobn gesungen von Mathilde Marchesi

Graumann von Mathilde Marchesi Graumann und Herrn Salvatore Marchesi.

(Fremden-Blatt, vol.8, no. 280, Nov. 26, 1854, no pagination.)

*Invitation à la Polka, Morceaux de genre, L' ondine and Souvenir de Hongrie are the titles of these works, which are to be followed by several new ones at Hofmeister in Leipzig very soon.*³⁰

1856

Ant. Herzberg, Trois Morceaux de genre. Oeuv. 25. Vienne, chez Mechetti, veuve.

*The three genre-pieces by Herzberg are called L'inquiétude, Rêverie, and Barcarolle, and are each characterised by roundedness of form and a certain clarity of voice leading; they also do not make very significant demands on the player's technique. Moreover, they correspond to their essence throughout, in that the first piece expresses the restless drifting and surging in a musical mood, in the second a gently swaying scenic picture unfolds, while the Barcarolle lets the rocking barge emerge from the notes.*³¹

Johann Kafka Op 41 In Maria Grün Idylle für Pianoforte Wien Mechetti 15 Ngr Ernst Leonhardi Op II Langage du cœur Impromptu lyrique pour Piano Ebend 10 Ngr Georg Benkert Sectis Lieder ohne Worte für Pianoforte Ebend 20 Ngr Anton Herzberg Op 29 Deutsche Weisen für Pianoforte Ebend 15 Ngr Auguft Mauß Trois Rondeaux pour le Piano Frankfurt Th Henkel 54 kr Theodor Mauß Op 1 Valse brillante pour Piano Ebend 54 fr Robert Emmerich Op I Nocturne pour le Piano Offenbad André 36 kr Nicolai Berendt Op 14 Mazurka für das Pianoforte Hannover Nagel 8 gGr

*The new works by Kafka Leonhardi and Herzberg are written in the manner popular with the Viennese piano-playing public and are not without skill, although they are generally insignificant.*³²

Herzberg A

Hommage à Fréd Chopin Valse mélancolique pour Piano Op 16 45 kr

Souvenir de Varsovie Deux Mazurkas pour Piano Op 19 54 kr

Grand Galop infernal pour Piano Op 24 54 kr

Grande Fantaisie sur un thème polonais original Op 35

*Experienced players will find these compositions, especially the highly effective Galop infernal, to be very rewarding pieces for salon performance. They combine with a swinging, brilliant writing interesting captivating thoughts which, even where they move in familiar forms, such as in the Valse mélancolique, the Mazurkas and the Galop, are attractive by their peculiar character. At the same time, they do not contain any unusual difficulties and can therefore be mastered by most pianists.*³³

1857

Antoine Herzberg La Cascade Etude de Concert pour Piano Op 8 Wien Mechetti 20 Ngr

*There are noble salon pieces (pleasure music) which have their justification, because they properly fulfill their purpose to entertain. But there are also salon pieces that are of such a frivolous nature that they should be called indecent music. Herzberg's Cascade belongs to the latter class. A bland sweetish theme of eight measures, cheaply varied in thirty-second notes, with a few stereotypical trills and runs mixed in, fills a full ten pages and costs only 20 Sgr. Here is the crux of the matter.*³⁴

³⁰ Wiener Modespiegel: Wochenschrift für Mode, schöne Litteratur, vol. 3, no. 23 (1855) p. 176.

³¹ Neue Berliner Musikzeitung, vol. 10, no. 6 (Feb. 6, 1856), p. 41.

³² Neue Zeitschrift für Musik, vol. 44, no. 22 (May 23, 1856) p. 239

³³ Neue Berliner Musikzeitung, vol. 10, January and Feb. 1856

³⁴ Niederrheinische Musik-Zeitung für Kunstfreunde und Künstler, vol. 5, no. 49 (December 5, 1857), p. 388.

1866, 1867

As noted in the biographical sources reviewed at the beginning of this article, Herzberg resumed touring at the end of the 1860s (he had entered his forties). Now he is identified as “from Moscow”.

*Mr. Antoine Herzberg, pianist and composer from Moscow was here [Berlin] for a few days on his tour.*³⁵

*Mr. Antoine Herzberg, the famous pianist, has arrived from Paris and will give a concert here [Vienna] in the near future.*³⁶

1869

It is worth noting that Herzberg is no longer including his own compositions on his touring concert programs – indeed, the repertoire for his concert from October 1869 could be that of a program given today, in 2022. This might be, one could think, because his compositions are no longer for his own use, but are now commercial products for amateur piano-lovers of only average skills.

The meritorious piano virtuoso Mr. Anton Herzberg from Moscow gave a great concert here with the most brilliant success. In a perfect manner he performed the following pieces:

Concert No. 5 in minor by Beethoven;

a Nocturne by Rubinstein

b Lied ohne Worte by Mendelssohn

c Polonaise in A dur by Chopin

d Traumeswirren by R Schumann;

*Fantasie on Hungarian folk melodies by Liszt*³⁷.

*Warsaw. Concert by the pianist Anton Herzberg. Fantasy on Hungarian Folk Melodies by Liszt. Polonaise by Chopin. Traumeswirren by Schumann. Notturmo by Rubinstein, and C minor concerto by Beethoven*³⁸.

1876

The number of musical emigrés settling in Russia in the eighteenth and nineteenth centuries was not insignificant, but relatively few of them were also involved in musical journalism. The French flutist Joseph Guillou also contributed at least one report on Russian musical life to a

³⁵ Neue Berliner Musikzeitung, vol. 20, no. 23 (June 6, 1866), p. 182

³⁶ Fremden-Blatt, vol. 31, no. 19 (January 19, 1867), p. 5

³⁷ Signale für die musikalische Welt. vol.27, no. 50 (October 4, 1869), p. 79

³⁸ Neue Zeitschrift für Musik: das Magazin für neue Töne : gegr ..., vol. 65, no. 42 (Oct 15, 1869), p. 355

journal in the West, with an extensive essay published in the *Revue et Gazette Musicale* in 1841. Guillou also edited and issued his own periodical on the arts, *L'Artiste Russe*, published in French from St. Petersburg. I have found no other articles or literary publications by Herzberg. The *Neue Berliner Musikzeitung* issued this extensive report by Herzberg in 1876.

Music Correspondence from Moscow

Anton Herzberg July 1876

Although late, I take up my pen to send you a detailed report on the current musical season in Moscow in keeping with the promise I made to you personally in Berlin, and I will write it with the utmost conscientiousness. First of all, I will begin with the 10 symphony concerts of the Imperial Russian Moscow Music Society, which have completely absorbed the attention of the local audience, so that the spacious halls of the noble society, which hold an audience of 2,000, are filled to capacity at every symphony concert. All these successes of the Imperial Russian Music Society are to the credit of Nicolaus Rubinstein who, with his popularity and popularity with the local audience, since the foundation of these concerts (it is now the 16th season, in total 199 concerts have taken place) by his ingenious direction, by his energy, solid and strict selection of the programs, perseverance, unpretentiousness, indefatigability, often conducting a symphony one evening, and then immediately playing a concerto by Chopin and Liszt and his brother Anton Rubinstein on the piano, has inspired the audience with his incomparable playing, and elevated these concerts to true musical pleasures, so that they for the Muscovites have become what for Paris the Conservatoire Concerts represent for Paris, what the Symphony Concerts of the Royal Kapelle represent for Berlin, and what the concerts of the Philharmonic represent for Berlin. After this short introduction, I will go directly to the concerts given this last season, which were even better attended this year than in the previous ones, despite such a competitor as the Italian opera, which is much beloved here.

Performed in the first concert were:

the Overture to *Leonore* in C major, no. 3, by Beethoven, the double chorus from the opera "Kolinetta am Hofe" by Grétry, the F-minor concerto by Chopin, and a new symphony, no. 3, by P. Tchaikovsky in D major.

The genial and difficult overture by Beethoven was brilliantly executed by the orchestra under Rubinstein's inspired direction; the choir sang Grétry's composition very well, which takes us back to old times, perhaps; Nicolaus Rubinstein played the beautiful concert by Chopin with all the magic of his splendid touch, with the feeling and expression so often praised in him, and roused the public to a true jubilation of applause; the audience would not have objected to hearing the whole concerto again, if only because of the splendid Larghetto, which Rubinstein played with incomparable grace, poetry, and feeling. The conclusion of this concert consisted of the new Third Symphony of Tchaikovsky in D major, with five movements: 1 Moderato assai, Allegro brillante; 2 Alla tedesca; 3 Andante elegiaco; 4 Scherzo; 5 Finale -Tempo di polacca. Tchaikovsky is probably the most talented among the younger composers in Russia; he combines considerable imagination and taste with great knowledge in theory, has ventured into all branches of musical composition, and everywhere with great success, he has studied much, and his orchestration reveals fundamental study of scores by Beethoven, Weber, Meyerbeer, Berlioz, Liszt, and Wagner. His instrumentation is full of color, brilliant and rich in effect. In the symphony the Alla tedesca movement was especially pleasing, but the other movements were very pleasing as well.

Performed in the second symphony concert were:

Overture "Im Hochlande" by Gade, Concerto for violoncello, op. 193, D major, by Raff, Choruses from the incomplete opera *Die Loreley* by Mendelssohn Bartholdy, and in conclusion, the Fourth Symphony of Beethoven in B-flat major.

The Overture by Gade is very interesting, like all the compositions of this talented composer with the Nordic color; he is always a sensitive and tasteful composer. The Concerto for Cello by Raff was played by Mr. W. Fitzenhagen, professor of the local conservatory; he played the concerto with great bravura, subtlety and a spirited interpretation. The concerto is full of witty touches, and the orchestra is treated with great virtuosity as we are accustomed to with Raff. The choruses from the opera Loreley by Mendelssohn Bartholdy are very beautiful. The solos here were sung by Madame Raab, member of the Imperial Russian Opera in St. Petersburg. Madame Raab has a beautiful and sympathetic voice, sings with great simplicity, naturalness, and fine understanding; she is a favorite of the audience in St. Petersburg. The symphony by Beethoven provided a worthy close to this very interesting concert. The symphony, under the fiery direction of Nikolai Rubinstein was exceptional, worthy of our greatest composer. The large audience left the hall in a most satisfied mood.

Performed in the third symphony concert were:

Symphony No. 4 in D Minor by Robert Schumann, a new piano concerto in B-flat minor by Tchaikovsky, a tenor aria from Elias by Mendelssohn-Bartholdy, Jota Aragonesa by Glinka.

The symphony by Schumann was excellently performed, the piano concerto was played clearly, with beautiful attacks and great bravura, by Mr. Taneev, a student of the local conservatory and also of N. Rubinstein's, on a Bechstein grand piano, and both Taneev and the composer called several times for bows after stormy applause. It is issued by the local musical publisher Mr. Jürgenson, and dedicated to Hans von Bülow who played it several times on his current American tour to great applause; it can be ranked worthily with the concertos of Liszt and the more modern composers; it is brilliant, the instrumentation glittering. Dadonov, first tenor of the local Russian opera, worthily sang the aria from Elijah, and that brilliant fantasy, the Jota Aragonesa by Glinka for orchestra, was performed brilliantly in conclusion.

Performed in the fourth symphony concert were:

Symphonie No. 1 in D major by Mozart, the Concerto for Piano and Orchestra, no. 2, in G minor, by Camille Saint-Saens from Paris, *Danse macabre*, symphonic poem for orchestra by Saint-Saens, solo works for piano - *St Francis marchant sur les flots* by F Liszt, Adagio from a Cantata by Bach, transcribed by Saint-Saens, La Isleña by Paladilhe transcribed for piano by Saint-Saens.

The symphony by the eternally fresh genius Mozart introduced the concert very well. The piano concerto was played by its composer, Mr. Saint-Saens with great bravura, elegance and lightness; his touch is splendid, and especially his scales are of a marvelous uniformity. The composition is full of spirit and depth, the instrumentation brilliant. Mr. Saint-Saens, probably the most excellent among the younger composers in Paris, is organist at the Madeleine-Church in Paris; he is a deep connoisseur and admirer of Sebastian Bach, but also, among the modern composers Schumann, Liszt, and Wagner seem to have had a great influence on his compositions. The success was brilliant. The *Danse macabre*, directed by the composer himself, stormily received demands for a repetition. This composition will soon become part of the repertoire of every orchestra, as it already is in Petersburg, Vienna, Berlin and Paris. The solo works were played by Mr. Saint-Saens on a splendid Bekker grand piano from St. Petersburg with great dexterity and elegance, and with the lightness characteristic of the French school. Naturally it is difficult, in St. Petersburg and Moscow, to get through to an audience which is accustomed to the master-performances of two such piano colossi as Anton and Nicolai Rubinstein.

Performed in the fifth symphony concert were:

Symphony No. 6 in D minor by Raff, individual numbers from the "German Requiem" by Brahms, Romanze and Caprice for Violine, Op 86 by Anton Rubinstein, Overture to "Struensee" by Meyerbeer.

The symphony by Raff bears the title: Lived, strived, suffered, fought, died, sought-after. Allegro non troppo, Vivace, Larghetto quasi Marcia funebre, Allegro con spirito; the composition betrays in

Raff the great routinist, who has tried his hand at all genres of composition, the reflecting musician, great theorist, who covers up passages which betray a lack of imagination through covering this with a masterful, sonorous, colorful instrumentation; the same could also be repeated for Brahms' German Requiem. Very beautiful is the composition by Anton Rubinstein for violin, which Mr. Grzimali, violin professor of the local conservatory, performed with great technique and great tone. Grzimali, son-in-law of the irreplaceable and unforgettable Ferdinand Laub, inherited his famed violin, and the grand tone that he produces on this violin would scarcely be possible on another violin. For violinists in Moscow, as is the case for pianists, the spoiling of the local audience through the masterful performances of a Laub is a difficult situation. In conclusion, the orchestra, under Nicolai Rubinstein's powerful direction, gave an exceptional performance of Meyerbeer's well-known and brilliantly instrumented overture to "Struensee".

Performed in the sixth symphony concert were:

Overture to *Fierrabras* by Franz Schubert; Concerto no. 5 for piano and orchestra in E-flat major op. 95 by Anton Rubinstein; Symphony no. 2 by Beethoven; *Fantasie for Two Pianos*, op. 73, by Anton Rubinstein.

Schubert's Overture to *Fierrabras* is one of the weaker compositions of the famous composer. The fifth concerto by Anton Rubinstein was played by the composer himself on a magnificent Bekker grand piano. Curiosity to hear the famed composer and pianist after a two-year long absence had gathered the audience en masse, so that it was almost impossible to enter given the press of people. Anton Rubinstein was received with stormy applause which lasted for several minutes. The first movement, *Allegro moderato*, is brimming with difficulties, and it takes an Anton Rubinstein to emerge victorious over such difficulties. The *Andante* is very beautiful, full of melody, tenderness, and nobility, and was performed by Anton Rubinstein, with his famously beautiful attack, with great refinement, sensitivity, and noblesse. The *Allegro* is a display piece for titans of the piano, brimming with octaves, thirds, sixths, passagework, and leaps, and Anton Rubinstein brought the public to a colossal level of excitement with his masterful playing. A storm like a hurricane broke loose, and the public thanked the famed master with countless calls for bows. Beethoven's second symphony is still very reminiscent of Mozart and Haydn, in spite of many beautiful moments, and I believe that Beethoven only freed himself from all his models with his Symphony no. 4, and here there are traces of the greatest of composers, of this most brilliant poet in tones. In conclusion the two brothers Anton and Nicolai Rubinstein, received by jubilant applause, played a fantasy for two pianos by Anton Rubinstein, which is dedicated to Nicolai Rubinstein. The Fantasy is in sonata-form, bristles with difficulties, is full of seriousness and dignity and was masterfully played by the 2 piano colossi, overcoming the immense difficulties with ease. The enthusiastic audience thanked the two brilliant brothers in countless acclamations

Performed in the seventh symphony concert were:

Symphony in C major by F. Schubert; Concerto in A minor for violin by Sebastian Bach; Aria from the opera *The Marriage of Figaro* by Mozart, *Sérénade mélancolique* for violin with orchestra by Tchaikovsky, *Wiegenlied* by Tchaikovsky, *Es wehen die Winde - Lied* by A Rubinstein, Overture to the opera *Tannhäuser* von Richard Wagner.

The Schubert symphony is the one discovered by Robert Schumann, and which he had performed to great success in Leipzig, and to which Schumann devoted such an enthusiastic essay in the *Neue Zeitschrift für Musik* in Leipzig; it is very rich, overflowing with fantasy, but suffers in many places from unnecessary length; certainly it is worthy of the genius, Schubert, who develops such a wealth of ideas in this symphony, that one could make four symphonies out of them, so overflowing was the fantasy of this brilliant composer blessed by God. The performance was full of fire and drive. Mr. Brodsky, adjunct for the violin-class of the local conservatory, played the concerto by Bach with tranquility, beautiful tone and feeling; he is a student of the Vienna Conservatory, especially of Joseph Hellmesberger, and is very reminiscent of his teacher. Madame Labroter-Manuk, a student of Professor Galvani at the local conservatory, sang the Mozart Aria beautifully; she possesses a beautiful soprano voice. Madame Labroter-Manuk sang, with piano accompaniment, the lieder by Tchaikovsky and

Rubinstein very beautifully, and under Nicolai Rubinstein's judicious director the orchestra, with brilliance and fire, played the brilliantly orchestrated and effective overture to *Tannhäuser* by Richard Wagner in conclusion.

Performed in the eighth symphony concert were:

Symphony in E-flat by Haydn; Concerto in E minor for pedal harp, op. 34 by Parish Alvars, Valse Fantaisie for Orchestra by M. Glinka, Concerto for piano with orchestra, op. 16, A minor, by E. Grieg; Huldigungs-Marsch for Orchestra by Richard Wagner

Papa Haydn delighted the listeners with his simplicity, euphony, grace; Madame Papendiek-Eichenwald played the difficult concerto by Parish Alvars very well, even satisfying me who had heard the composer himself play so often in Vienna. Mr. Shostakovsky, student of Theodor Kullak, who I had heard play the concerto privately very beautifully, surprised me with his playing in public, through a monotony, lack of power, and student-level performance of the beautiful concerto by the talented Swedish composer; I would perhaps attribute this to nervousness during the public appearance, because his technique is very good. Glinka's Waltz Fantasy was stormily applauded, and an encore demanded, and the concert ended brilliantly with Wagner's which can be seen as the ultimate in modern instrumentation. Conclusion to follow³⁹.

[Conclusion.]

Performed in the ninth symphony concert were:

Roman Carnival Overture by Berlioz; Selections from the opera *The Maccabees*, by A. Rubinstein; Concerto for Violin and Orchestra by Ernest, op. 23, F-sharp minor; and *Mazeppa*, Symphonic Poem for Orchestra by Franz Liszt.

The overture by Berlioz proved once again what a master the composer was in the effects of the orchestra and how much Wagner and Liszt owe to Berlioz in colorful orchestration. The choruses from Anton Rubinstein's opera can only cause us to regret that we cannot hear the entire opera, which is already causing a furor in Germany, on our imperial stage; the difficult concerto by Ernst was played by Mr. Kotek, a student of Grzimaly, with great bravoura and refinement. The symphonic poem for orchestra by Franz Liszt, *Mazeppa*, is impressive with its brilliant orchestration and was very pleasing to the audience; it was splendidly performed.

Performed in the tenth and final symphony concert were: the *Antar* Symphony by Rimsky Korsakov; *In questa tomba* by Beethoven; songs with piano accompaniment: *Ganymed* by Schubert, *Geständnis* by Schumann; *Fantasy on the Ruins of Athens* by Beethoven for piano with orchestra by Franz Liszt, and the *Festival March* from the opera "*The Queen of Sheba*" by Goldmark.

The symphony by Korsakov is pure program music, has many delightful passages, which were hover spoiled by things sought after, and not achieved. Mr. Henschel from Berlin was very pleasing, both with the aria by Beethoven and the lieder; he had to repeat Schumann's *Geständnis*. The Liszt Fantasy is a splendid and effective piece of the first order; Nikolai Rubinstein, to whom the Liszt Fantasy is dedicated plays it with enchanting beauty, and with great exultation the crowd demand its encore. The March from Goldmark's "*Sheba*" is full of effects in the Meyerbeer vein, and brilliant, and pleased greatly due to the exceptional performance.

I now come to the extra concerts which took place in the same halls this winter. Firstly, an extra concert given by the Imperial Russian Moscow Music Society to benefit the supplementary fund of this society for widows and orphans of musicians.

³⁹ Neue Berliner Musikzeitung, vol. 30, no. 34 August 24, 1876 p. 268-270

The program consisted of: A Faust-Overture by Richard Wagner, Concerto in E-flat with orchestra by Saint Saëns, aria from the seventeenth century by Stradella, *La Roues d'Omphale*, symphonic poem for orchestra by Saint Saëns, Variations for two pianos on a theme by Beethoven by Saint Saëns (repeated by public demand) *Dance macabre* by Saint Saëns (repeated by demand), songs with piano accompaniment by Schubert and Dessauer, *Nocturne* by Chopin and *Derwisch* – Chorus from the Ruins by Beethoven, transcribed by Saint Saëns.

The Faust Overture by Wagner is full of witty features and that splendid instrumentation which we have come to expect from Wagner. The Concerto by Saint Saëns is worthy of the representative of the most modern school – in particular one can recognize Lisztian influences in the witty Frenchman; he played the concerto with great bravura. The well-known Stradella aria was sung by Miss Swotlowska, student at the Conservatory in the vocal class of Madame Alexandrowa, Professor at the Conservatory and Prima donna of the Russian Opera. Miss Swotlowska, with a splendid mezzo soprano voice, was uncommonly pleasing. The voice is très sympathique, the expression marvelously clear, and the young woman sings with much expression and feeling, and does great honor to her teacher, and also made her debut to the benefit of the latter at the theater here as Wanja in Glinka's opera "A Life for the Czar", with great success. Madame Alexandrowa is probably the best voice teacher in Moscow, something that can be documented through a host of talented women singers such as Miss Kadarina, herself an exceptional singer, pianist, and composer, who has studied the fundamentals of music theory. *La Rouet d Omphale* by Saint Saëns for orchestra is also interesting, like all the compositions of this talented composer; it pleased, but less than the *Danse Macabre*. Very beautiful and brilliant are the Variations for Two Pianos by Saint-Saëns, and were splendidly played by Saint--Saëns and Nicolai Rubinstein; they were extremely pleasing. The symphonic poem, *Danse Macabre*, by Saint--Saëns, which the composer himself conducted, received stormy demands for an encore. In conclusion, Saint—Saëns played the Chopin *Nocturne* in F-sharp major and the *Dervish-Chorus* from the Ruins of Athens by Beethoven, which he transcribed, to great applause. This concert was honored by the presence of the Prince and Princess Karl of Prussia.

Anton Rubinstein gave a concert in the great hall of the noble Society on December 21 of the previous year at 1 PM. The hall was quite full, the applause enthusiastic. He played the following pieces on an excellent piano by Becker of Petersburg: the Sonata in C major, op. 53, by Beethoven, a Moment musical by Schubert, Polonaise by Weber, a Song without Words and Variations by Mendelssohn-Bartholdy, Sonata in B minor, Nocturne, Waltz and Polonaise by Chopin, Kreisleriana by R. Schumann, Rhapsodie hongroise by Liszt and upon stormy request he also played a Melodie of his composition and Lesginka from his new opera "Demon" – I think it is superfluous to describe how he played this all.

Nikolaus Rubinstein gave his annual concert in the yellow Hall on February 27; this concert was given special significance because fifteen years had passed Nicolai Rubinstein began to direct the Symphonic Concerts, and ten years since he has been director of the local Conservatory; the concert was celebrated with great solemnity, all the tickets were sold out, the ladies appeared in white dresses, Rubinstein was greeted when he appeared with a flourish from the orchestra, and minutes-long applause continued until he sat down at the piano – Nicolai Rubinstein was visibly moved by all these signs of recognition. Here is the program: Overture to Ruy Blas by Mendelssohn Bartholdy, Concerto in F minor by Chopin, Aria for tenor, *Il mio tesoro* by Mozart from Don Juan, Fantaisie by Schumann C major, Op 17, dedicated to Liszt, Fantasy on Ruins of Athens by Beethoven by Liszt, dedicated to Nikolaus Rubinstein, Song by Tchaikovsky with piano accompaniment, Romance by A. Rubinstein, *Ungarische Zigeunerweisen* by Tausig.

Nicolai Rubinstein was in particularly good mood that evening and played more beautifully than I have heard him play in a long time. After the brilliant performance of the Overture to Ruy Blas, N. Rubinstein's perfect rendition of the F minor Concerto of Chopin made a very pleasant impression. A student from the vocal class of Professor Galvani at the Conservatory sang the aria from Don Juan with much expression – he has all the qualities necessary for a good lyric tenor. Nicolai Rubinstein then played the Schumann Fantasy and the Fantasy on the Ruins of Athens by Liszt with such spirit, verve, and fire that the audience, numbering more than two thousand, demanded, with thundering jubilation, that he repeat the entire Fantasy, a wish that Rubinstein acceded to. The Liszt Fantasy is such a splendid

piece – one doesn't know what one should be more amazed by – the piano, full of brilliantly handled effects, or the brilliant, colorful, stormily rapturous orchestra. Then Mr. Baitz sang a song by Tchaikovsky with piano accompaniment, which also received stormy demands for an encore; and in conclusion Nikolai Rubinstein played a splendid Nocturne by Field in E-flat, Variations by Tchaikovsky on an original theme, which Bülow also played to applause in London, the famed, widely known Romance in F major by A. Rubinstein, and the Ungarische Zigeunerweisen by Tausig played in an inimitable way. During the concert Rubinstein received large wreaths with his initials and a lot of bouquets of flowers, then he received gifts in diamonds to the value of 10,000 Swiss Francs and after the concert a merry dinner in a hotel here united about 100 people where he was presented with an address signed by 5,000 people in which the merits which Rubinstein had acquired for the development of music in Moscow as conductor of symphony concerts and as director of the conservatoire through his energy, prudent and unselfish leadership were highlighted. Rubinstein was also presented with a cash gift of 15000 rubles, so that the proceeds from this concert, which is unique in the musical annals of Moscow, together with the sale of all tickets, brought the concert sponsor a revenue of over 32000 rubles.

A Mr. Kedria, violoncellist from Petersburg, gave two concerts in which he proved himself to be both a good cellist and a good conductor (the program presented compositions by Glinka, Liszt, Wagner, Berlioz Rimsky-Korsakov, Tchaikovsky) but due to the poor attendance the concert barely recouped the costs for the concert-giver. The harp virtuosa Madame Papendiek-Eichenwald had a better experience, giving a well-attended concert in the large theater with the participation of Nikolai Rubinstein, and the singer Madam Alexandrowa, which achieved a good take. In addition, the violinists Messrs. Grzymali and Brodsky gave concerts in the small hall of the noble Verein. The direction of the Conservatory produced a performance of the "Freischütz" under the direction of N. Rubinstein, in the presence of His Imperial Highness the Prince Konstantin, protector of the Imperial Russian Music Society, at which students of Madam Alexandrowa, Walseck, and the voice teacher Galvani distinguished themselves, and all were called for bows, with especially stormy applause for N. Rubinstein. The last, very well attended concert was given by the piano virtuosa, best-known in Germany, Miss Vera Timanov⁴⁰ in the small hall of the noble Verein on March 26. She is a student of Tausig and Liszt and does the greatest honor to her masters, beautiful, pithy attack, immense facility, correct, healthy conception, and dignified performance mark her as one of the best modern-day pianists, and Madame Esipova⁴¹ has in her a dangerous rival. She performed selections from the Suite by Goldmark with the violinist Mr. Grzymali, and then Miss Swotlowska, whom I have already mentioned above, sang an exceptional aria, with the correct pronunciation and expression especially worthy of praise. Then Miss Timanov played, with marvelous memory: two bourrées by Bach, sonatas by Scarlatti, Wohin by Schubert, Polonaise melancolique by Liszt, Etude by Liszt, and Tarantelle by Liszt-Rossini. Mr. Grzymali played a violin solo. In the second half Miss Timanov played: Lied ohne Worte by Mendelssohn, Ländler by Raff, Au lac de Wallenstadt by Liszt, Polonaise by Chopin, the Spanish Rhapsody by Liszt, and in conclusion, with N. Rubinstein, the renowned Variations for two pianos by Schumann. She used instruments by Becker in Petersburg.

I must also mention some church concerts which took place, as benefits at the local Lutheran Peter and Paul Church, with large audiences. The best organist in Moscow, Mr. Hrabanek, is organist of the Catholic Church, played compositions of our old master, Sebastian Bach, and his own compositions, excellently. The violoncellist Mr. Fitzenhagen played arias by Loenteli [Locatelli?] and an Adagio by Mozart. Madam Alexandrowa sang the *Ave Maria* by Schubert, and *Höre Israel* by Mendelssohn, the violinist Mr. Grzymali played two arias by Bach and Handel, Mr. Baitz sang an aria for tenor from Elijah by Mendelssohn, and also a cavatina by Beethoven from a string quartet was performed by Messrs. Grzymali, Brodsky, Gerber, and Fitzenhagen. Very popular was an Elegy for cello, harp, piano and organ by Franz Liszt, published by Kahul in Leipzig, dedicated to the memory of Madame Muchanoff, and performed by Messrs. Fitzenhagen, Janceff, Hrabanek, and Madam Eichenwald. And there is also a "musico-declamatory association" here, composed principally of dilettantes, which, under the direction of the local merchant Mr. Alexander Ducheine gives quite concerts with quite good programs, at which Messrs. Woldemar and Alexander Ducheine, students of Reineck in Leipzig also distinguish themselves as pianist. Finally, I must mention a concert for poor students which was quite well attended, with the participation of N. Rubinstein, Taneev, Dadopov, Grzymali, Fitzenhagen, and Miss

⁴⁰ Vera Viktorovna Timanova, 1855-1924, pianist.

⁴¹ Anna Nikolaevna Esipova, 1851-1914, pianist.

Smietloffsky. N. Rubinstein and Taneev played a duo by Rudorff for two pianos, and Fitzhagen a vocal piece by Zopff for violoncello; and with this I have apparently run through the list of concerts. I must still report on an overture for orchestra titled “Waldmeisters Brautfahrt”, by Gustav Erlanger, performed by our theater orchestra at a theater concert. The overture is well-worked out, beautifully orchestrated, and testifies to the great talent of the composer. Mr. Gustav Erlanger is a child of Moscow, lives in Leipzig, and has been staying with his relatives in Moscow for some time. Now I will consider the quartets, and in conclusion will discuss the Italian opera.

In the first series of the quartets, given by the Imperial Russian Music-Society, where Grzimali played first violin, Brodsky second violin, Gerber viola, and Fitzhagen violoncello, were performed at the first matinee: Haydn's C major quartet, the A minor Trio by A. Rubinstein, Op. 85, and the Harp Quartet by Beethoven; the piano part in the Rubinstein trio was played by N. Rubinstein with an unbelievable virtuosity.

At the second quartet matinée were performed: Quartet by Mozart, Trio in B-flat major by Beethoven and Quartet in A minor, Op 41 by Schumann; in the Trio Mr. Taneev played the piano part with a great tenderness, beautiful conception, and beautiful pearly attack.

At the third quartet matinée were performed: Quartet by Beethoven, Trio Op 5 B minor by Volkmann, Quartet, Op 77, by Raff. The piano part in the Volkmann Trio was played by N. Rubinstein as usual. The attendance was unfortunately very sparse, for a sense for the musical genre most difficult to comprehend is still very small.

At the first concert of the second series were performed: Quartet by Beethoven, Quartet with piano B-flat major Op 41 by Saint Saëns, Quartet A-major by Schumann, and Variations for two pianos on a theme by Beethoven, by Saint Saëns, Op 35. The Quartet [op. 41] is a beautiful work of the worthy French composers, who reveals in his compositions fundamental study of Bach, Beethoven, etc. The composer played the piano part with great bravoura, and beautiful performance – Saint-Saens played the Variations for two pianos with N. Rubinstein; it aroused an unbelievable enthusiasm, and had to be repeated.

At the second concert of the second series were performed: Quartet by Schubert, Sonata for piano and cello op. 35, no. 2, G major, by A. Rubinstein and Quartet, Op 22, No 2, F major by Tchaikovsky. The piano part in the Rubinstein sonata was played by N. Rubinstein.

The third concert of the second series brought: Quintet by Mozart, Kreutzer Sonata by Beethoven, and Quartet No 2 G moll Op 90 by A. Rubinstein. A. Rubinstein enchanted the numerous audience with the perfect performance of the piano part in the Kreutzer Sonata.

The third series of quartet performance brought: Quartet by Haydn, Septet by Hummel, and Quartet by Beethoven. In the Septet by Hummel. N. Rubinstein played with a rare virtuosity, and reminded me in the drive and fire of his performance of Franz Liszt.

At the second concert of the third series were performed: Quartet by Mendelssohn, Quintet for Piano, Oboe, Clarinet, Horn and Bassoon by Mozart, a new Quartet in E-flat minor by Tchaikovsky, dedicated to the memory of Ferdinand Laub. In the quintet the piano part was played superbly by N. Rubinstein. In the new Quartet the thematic work in particular was outstanding, the Andante very beautiful, the composer was called for bows several times.

At the third and last quartet soirée of the third series were performed: A minor quartet by Gernsheim⁴², F major Trio by Schumann and G major quartet by Schubert. The quartet by Gernsheim was very popular, and is also a meritorious work by the talented worthy composer; in the Schumann Trio Taneev played the piano part very well; the Schubert quartet was played by Messrs. Barzewitsch, Ahrens, Kotek, and Brandukoff, students of the local Conservatory, very good and precise, and received stormy applause.

⁴² Friedrich Gernsheim (1839-1916), String Quaratet in a minor, op. 31

In the course of the winter the Italian Opera performed the following operas: Rossini's *Barbiere*, *Tell*; Weber, *Freischütz*; Mozart, *Don Juan*; Bellini, *Puritani*; Donizetti, *Linda*, *Lucia*, *Lucrezia*, *Favorita*; Meyerbeer, *Afrikanerin*, *Robert*, *Dinorah*, *Hugenotten*; Halévy, *La Juive*; Verdi, *Trovatore*, *Rigoletto*, *Traviata*, *Ballo in Maschera*, and *Aida*; Flotow, *Martha*; Gounod, *Faust*, *Romeo und Giulietta*. The troupe consisted of the Ladies, Adelina Patti (one month), Mad. Volpini, de Machen, Vinink, Scalchi, Stoltz, Carey, Proch and Perrini; the Gentlemen, Nicolini (one month), Capoul, De Sanchis, Marini, Arambura, Marimon, Sabater, Cotogni, Padilla, Colonnese, James, Bossi; Chorus director, Mr. Corsi and Kapellmeister Mr. Bevignani from London. Then there were two performances of the Verdi Requiem; the operas in which Adelina Patti and Nicolini participated were full to bursting, the others less so. Adelina Patti enchanted the listeners with her unbelievable virtuosity, beauty, and vocal range, coloratura, finesse, and graces. In her benefit as Valentine she received splendid gifts, the stage of the large theater looked like a flower garden, and Nicolini was also very beloved, likewise Padilla, the witty singer and actor. Marini, Cotogni, James were very good, especially as Mephistopheles in *Faust*, and Scalchi, with the most beautiful alto voice, an incomparable timbre, was enchanting as Pierotto in *Linda*. The mezzo soprano Miss Carey from Boston in America, beautiful voice, performance and acting, Cotogni very good as Don Giovanni. Verdi's *Aida* drew full houses, was very popular, and made the public wonder about this sudden change of direction for the famed composers, here on has Wagner and Meyerbeer, but nothing at all of the old Verdi. Miss Stoltz as *Aida* was splendid, likewise Madam Artôt Padilla as the King's daughter. The Verdi Requiem was very popular, several numbers had to be encoed. Madam Stolz, Signor Scalchi, Marini and James sang very well. Mr. Bevignani is an exceptional director, full of fire and drive, an inexhaustibly capable musician. He earned great laurels for himself with the performance of *Aida* and the Verdi Requiem.⁴³

1878

Strangely, Herzberg's 24 Preludes must have been issued, perhaps for the first time, in 1877; one would assume that they had been composed much earlier. They are advertised in the *Neue Berliner Musikzeitung* in 1877; the reviewer for *Signale* evidently notes the incongruity of style for these works.

Antoine Herzberg
*24 Préludes pour Piano Op 45 Pr M 2 50*⁴⁴

Vingt quatre Préludes pour Piano par Ant Herzberg Op 45 Bote & Bock in Berlin.

*The composer must allow us to doubt either the high opus number or his ability to develop; he does not seem to us to be firm in the form and this also corresponds to his way of thinking about music. That individual pieces played skillfully nevertheless do not sound bad may be true, but it depends on the listener. We can wait, however, and we hope in later times for something from Mr. Herzberg that will present him to us as a finished man.*⁴⁵

Late honors

The press in Berlin and Vienna report in 1877 and 1878 the fact that Herzberg, in Moscow, has been honored with the Order of Isabella the Catholic by the King of Spain; and we learn from the *Musical Record* in 1879 that he has received the order of the Sun and Lion, third class, from the Shah of Persia. In both cases these are for compositions that must have been sent by Herzberg to these monarchs, rather than as commissions.

⁴³ *Neue Berliner Musikzeitung* vol. 30, no. 35, August 31, 1876, p. 276-278

⁴⁴ *Neue Berliner Musikzeitung*. Vol.31, no. 15, April 12, 1877, p. 120.

⁴⁵ *Signale für die musikalische Welt*, vol. 36, no. 22, (March 1878) p. 346

*The pianist Anton Herzberg in Moscow has been awarded the Order of Isabella the Catholic by the King of Spain for an orchestral composition sent to him.*⁴⁶

*The Emperor has allowed the Professor of Music Anton Herzberg in Moscow to accept and wear the Knight's Cross of the Spanish Order of Isabella the Catholic....*⁴⁷

*The Shah of Persia has sent Herr Anton Herzberg in Moscow the Order of the Sun and Lion third class as a return for a Grand March dedicated to him.*⁴⁸

Disappearance (and Death)

By 1880, Herzberg would have been fifty-five years old. Some of his latest works, to judge from the opus numbers, were still being published as late as October 1883. No reference source that I can find reports his death. It would be reasonable to assume that Herzberg slipped away unnoticed soon after 1883.

Works list

(Ordinal numbers below refer to opus numbers)

- 1 Nocturne pour piano. Schlesinger.

*This is listed as the first of many other works by H (through op. 79) in the Catalogue of Circulating Music Library and Imported Music, Volume 1 from G. Schirmer (1896).*⁴⁹ *No surviving copy ?*

- 2 2 Romances sans Paroles pour le Piano. Wien : Haslinger 1843
No surviving copy ?

- 3 Impromptu pour piano. Schlesinger.
No surviving copy ?

- 4 Deux Valses pour le piano, op. 4. Cracovie : chez Jules Wildt. Union Catalog of Polish Research Libraries.

Digitized and available at :

<https://jbc.bj.uj.edu.pl/dlibra/publication/563770/edition/617033/content>

Dedication to "Madame Kalixte Majczynska née Selecka". Composer given as Antoine Herzberg. Pazd lists publisher as Schlesinger.

- 5 Vier Mazurs für das Pianoforte. Wien : Haslinger, 1844
No surviving copy ?

⁴⁶ Neue Berliner Musikzeitung. vol.31, no. 15, November 29, 1877, p. 383

⁴⁷ Illustriertes Wiener Extrablatt vol.7, no. 121, May 4, 1878, p. 2

⁴⁸ The Musical Record, July 19, 1879, p. 252

⁴⁹ https://books.google.com/books?id=-j1GAQAAMAAJ&newbks=1&newbks_redir=0&dq=nocturne%20herzberg&pg=PA15#v=onepage&q=nocturne%20herzberg&f=false

https://books.google.com/books?id=-j1GAQAAMAAJ&newbks=1&newbks_redir=0&dq=nocturne%20herzberg&pg=PA15#v=onepage&q=nocturne%20herzberg&f=false

- 6 Souvenir de Cracovie : Mazourka pour le piano. Cracovie : chez Jules Wildt. Union Catalog of Polish Research Libraries.
Krakow : Bib. Jagellonska.
Digitized and available at :
<https://jbc.bj.uj.edu.pl/dlibra/publication/579381/edition/573013/content>
Dedication to "Madame la Comtesse Caroline Turnowska née Comtesse Turnowska".
- 7 La belle Viennoise: Polka-Mazurka pour le piano, oeuvre 7. Vienne: Haslinger, 1853.⁵⁰
UB J.C. Senckenberg, Zentralbibliothek. ONB.
- 8 La Cascade. Etude de Concert: pour piano, oeuvre 8. Vienne: P. Mechetti, veuve.
Warsaw: NL, Poland. Dartmouth Library.
Dedication to "Madame Eleonore Frankl née Mardayn". Composer given as Antoine Herzberg.

Ant Herzberg Op 8 La Cascade Etude de Concert pour Piano Wien Mechetti 20 Ilgr

A brilliant piece of music, not unpleasant, but also presupposing significant technical skill, which is very suitable for demonstrating virtuosity.

Ant Herzberg Op 12 Graziosa Ophélie Deux Polka Mazourkas pour Piano Wien Mechetti
Two quite pretty danceable dances not very difficult to perform 10 ngr

Zeitschrift für Musik: 1854, Volume 21; Volumes 40-41, p. 87, p. 211

- 9 La Resignation Romance sans paroles pour Piano.
No surviving copy ?
- 10 Second Nocturne. Mainz: Schott
No surviving copy ?
- 11 Souvenir de Vienne. Mainz: Schott PZD
No surviving copy ?
- 12 Deux Polka-Mazurkas pour piano, oeuvre 12 [Graziosa, Ophelia]. Vienne: Pietro Mechetti, veuve.

Badische Landesbibliothek.
Plate number: 4802.
- 12a Graziosa: Polka-mazourka pour le piano. Varsovie: G. Sennewald.⁵¹
Warsaw: NL, Poland.
Digitized and available at: <https://polona.pl/item/graziosa-polka-mazourka-pour-le-piano,OTU2MTU1MjE/0/#info:metadata>
Dedication to "Mademoiselle Julie de Jasienska". Composer given as A. Herzberg. Pazd gives publisher as Cranz.

⁵⁰ Ibid.

⁵¹ This is probably the publisher Gustaw Adolf Sennewald (1804-1860).

13 Invitation a la Polka. Wien: Spina.
No surviving copy ?

14 Tarantella Leipzig: Hofmeister
No surviving copy ?

Antoine Herzberg Op 14 Tarantelle pour Piano 12 Sgr 27 Deux Nocturnes pour Piano 15 Sgr
Leipzig Fr Hofmeister

There is a great lack of intentions here; for the melody as well as the development of the motifs show poverty of ideas and inefficiency in connecting them.

Rheinische Musik-Zeitung für Kunstfreunde und Künstler, Volume 6, no. 48, (December 1, 1855) p. 382

15 Polonaise Cranz
No surviving copy ?

16 Hommage à Frédéric Chopin. Valse mélancolique pour piano par Antoine Herzberg.
Op. 16. Mainz: Schott.
BNF

17 Trois morceaux de genre. 1re Suite. (Choeur de chasse. Danse des Fées. Mazourka).
Wien: Spina.
No surviving copy ?

18 L'ondine. Grande Valse. Cranz (also Wien: Spina).
No surviving copy ? New from Spina, January 1856

19 Souvenir de Varsovie: 2 Mazurkas pour piano par Antoine Herzberg, op. 19. Mainz:
Schott.
BNF. NL Poland.
Plate number: 13900.

Digitized and available at: <https://polona.pl/item/souvenir-de-varsovie-deux-mazurkas-pour-piano-op-19.OTU2MTU1NjU/1/#info:metadata>

Dedication to "Madame Anne Luszczewska". New from Schott, April 1856.

20 Serenade Mainz: Schott
No surviving copy ?

21 Inspirations fantastiques: Jours d'orage et jours sereius, P 1.50 Mainz: Schott.
No surviving copy ?

22 Souvenir d'Hongrie, rhapsodie, P 1.50 Cranz. Wien: Spina.
No surviving copy ?

- 23 Feuilles d'Album (Les Regrets. Styrienne. Chanson d'Amour). Vienne: Pietro Mechetti, veuve.
ONB.
*Dedicated to: Mademoiselle Louise Liebhart membre de l'Opéra J. et R. à Vienne.*⁵²
- 24 Grand Galop infernal pour piano par Antoine Herzberg. Op. 24 Mainz: Schott.
BNF
- 25 Trois morceaux de genre, Ile Suite. (L'Inquiétude. Rêverie. Barcarolle). Wien: Spina.

Trois morceaux de genre, Ile Suite. (L'Inquiétude. Rêverie. Barcarolle). Wien: Pietro Mechetti veuve.
ONB.
Dedicated to: Son ami Theodor Leschetizky.

This is the still-famous pianist, b. 1830, d. 1915, who emigrated to St. Petersburg in 1852, and lived there until returning to Vienna in 1878. AH had already been to St. Petersburg (for the first time?) in 1845.

- 26 Grande marche triomphale 1 — Cranz. Wien: Glöggel.
No surviving copy ?
- 27 Deux Nocturnes, P 1.50 Leipzig: Hofmeister.
No surviving copy ?
- 28 - -
- 29 Deutsche Weisen, P 1.50 Cranz. Wien: Spina.
No surviving copy ?
- 30 Romance, P1 Leipzig: Hofmeister.
No surviving copy ?
- 31 Nocturne, P 1 Leipzig: Hofmeister
No surviving copy ?
- 32 La Reveuse, La Souriante, 2 polka-maz. 1 — Cranz.
No surviving copy ?
- 33 Elégie, P 1 — Leipzig: Hofmeister.
No surviving copy ?
- 34 Trois chansons polonaises 1.75 Leipzig: Hofmeister.
No surviving copy ?

⁵² Louise Liebhart, 1828-1899, opera singer. Portrait at :
[https://commons.wikimedia.org/wiki/Category:Louise Liebhart#/media/File:Louise Liebhart Litho Kaiser.jpg](https://commons.wikimedia.org/wiki/Category:Louise_Liebhart#/media/File:Louise_Liebhart_Litho_Kaiser.jpg) and
<https://digitalcollections.nypl.org/items/510d47df-ff4b-a3d9-e040-e00a18064a99>

- 35 Grande Fantaisie sur un theme polonais original pour piano. Mainz: Schott.
Plate number: 13902.
SUB Göttingen. NL Poland. BNF.
- Digitized and available at: <https://polona.pl/item/grande-fantaisie-sur-un-theme-polonais-original-pour-piano-op-35,NjkkxNzAwMjk/0/#info:metadata>
Dedicated to "Madame la Comtesse Elfride de Zamojska née Comtesse de Tyzenhauz".
- 36 Feu follet : morceau de salon : pour le piano : oeuvre 36. Varsovie: chez R. Friedlein.
Union Catalogue of Polish Research Libraries.
- Digitized and available at:
<https://jbc.bj.uj.edu.pl/dlibra/publication/579594/edition/617035/content>
Dedication to "Mademoiselle Caroline Friedlein". Pazd lists Publisher as Gebethner⁵³.
- 37 Chansonnette varié pour piano. Varsovie: Friedlein.
Plate number: R. 122. F.
Poznan UB.
- Available at IMSLP:
http://conquest.imslp.info/files/imglnks/usimg/0/05/IMSLP616137-PMLP989979-Herzberg_op.37_Chansonnette.pdf
Dedication to: Monsieur le Prince Casimir Lubomirski.
Pazd lists publishers as Jurgenson, Gebethner.
Prince Casimir Lubomirski, 1813-1871, died Lemberg. Composer of songs and piano music.
- 38 Scherzo fantastique pour piano. Leipzig: F. Hofmeister.
- NL Poland.
Digitized and available at:
<https://polona.pl/item/scherzo-fantastique-pour-piano-op-38,ODE5MjQyNjQ/0/#info:metadata>
Dedication to "Sa soeur Clementine".
- 39 Justine. Sophie. 2 Polka-Mazurkas. Lemberg: Wild⁵⁴.
No surviving copy?
- 40 Marche funèbre 1 — Leipzig: Hofmeister.
- NL Poland
- Digitized and Available at:
<https://polona.pl/item/marche-funebre-pour-piano-op-40,ODE5MjQyNjc/2/#info:metadata>

⁵³ Polish music publisher, active from 1857?

⁵⁴ Music publisher active in Lviv ca. 1853-1860.

- 41 Souvenir de Léopol Mazurka pour le Piano. Lemberg: Wild.⁵⁵
Published after his concert in Lemberg, 1853.
No surviving copy?
- 42 Deux Mazourkas. Leipzig: Hofmeister.
 Plate number: 5063
Dedicated to: Madame la Comtesse Amelie Lubienska née Comtesse Jezierska.
 Available at IMSLP: http://conquest.imslp.info/files/imglnks/usimg/4/44/IMSLP616142-PMLP989988-Herzberg_op.42_Deux_Mazurkas.pdf
Probably Countess Amélie Lubienska (1815-1885)
- 43 La Sylphide. Grande valse pour le piano par Antoine Herzberg. Oeuvre 43.
 Wien: Haslinger.
 ONB
- 44 Légende pour Piano P 1— Kahnt.
No surviving copy?
- 45 24 Preludes for Piano P 2.50 Bote.
 Only surviving edition (sans op. number) is at BL, St. Pancras.
- 45bis To mi! oberek: skomponowany na fortepian i ofiarowany Jaśnie Wielmożnej Amelii z hrabiów Jezierskich Hrabinie Łubieńskiej : dzieło 45. Warsaw: J. Bernstein
 Krakow: Bib Jagellonska.
- 46 Andante et Boléro pour Piano
No surviving copy?
- 47 La Fontaine, etude de salon, P 1.50 . Schlesinger. Wien: Haslinger.
No surviving copy?
- 48 Deux Romances, P 1 — Cranz.
No surviving copy?
- 49 Idylle: Les Montagnes, P 1.30 Schlesinger.
No surviving copy?
- 50 Souvenir de Carlbou⁵⁶, Impromptu, P 1— Cranz, —30 Jurgenson.
No surviving copy?
- 51 Chanson du printemps, bluette. Vienne: chez Gustav Lewy.
 Plate number: G.L. 72
 Digitized and available at:
<https://jbc.bj.uj.edu.pl/dlibra/publication/655316/edition/644079/content>
Dedicated to "Mademoiselle la Comtesse Melanie de Zichy Ferraris".

⁵⁵ Handbuch der musikalischen Literatur, vol.5. (1860), p. 251.

⁵⁶ Alba Iulia, Romania, also known as Karlsburg (German), Gyulafehérvár.

Wienbibliothek im Rathaus. ONB.

Either Countess Melanie Zichy-Ferraris (1805-1854), or her daughter with Klemens von Metternich, Princess Melanie Marie Pauline Alexandrine Metternich-Zichy (1832-1919).

- 52 Méditation pour Piano P —80 Kahnt, —20 Jurgen-
No surviving copy?

- 53 Deux nocturnes pour piano op. 53, no. 2. Vienne: Spina [1858]
Bavarian State Library – no. 2 only. ONB – no. 2 only.

Digitized at BSB: <https://opacplus.bsb-muenchen.de/Vta2/bsb11150517/bsb:1926858>
Dedication: A Mademoiselle la Comtesse Irma de Königsegg

<https://sammlung.wienmuseum.at/objekt/182933-comtesse-irma-koenigsegg/>
photograph by József Borsos (1821—1883)

- 54 Tarantelle No 2 pour Piano. Tarentelle (N. 2), P 1— XoTin«. *No surviving copy?*

- 55 le Invitation à la Polka 1.30 Bote. *No surviving copy?*

- 56 Barcarolle pour Piano. P 1— Kahnt. *No surviving copy?*

- 57 Zweite Serenade, P 1.50 Praeger. *No surviving copy?*

- 58 Souvenir d'Opole⁵⁷, valse pour le piano. Varsovie: chez R. Friedlein.
Plate number: R. 31. F.
Krakow: Bib. Jag.

Digitized and available at:
<https://jbc.bj.uj.edu.pl/dlibra/publication/579597/edition/617036/content>

Pazd gives publisher as Gebethner.

- 59 Rêverie, P 1.80 Schlesinger. *No surviving copy?*

⁵⁷ Opole, Poland, on the Oder, historical capital of Upper Silesia. German: Oppeln.

- 60 Portefeuille de Musique. Six morceaux de salon, pour Piano. No. 1. Brise du soir, nocturne —80. N. 2. Polka —80. N. 3. Rêverie. N. 5. Styrienne —80. N. 6. Valse —80 Craz.

Portefeuille de Musique. Six Morceaux de Salon pour Piano. No 2. Polka. A son Excellence Monsieur le General Leonide de Hartoung⁵⁸. Vienne: Frédéric Schreiber. ONB.

Portefeuille de Musique. Six Morceaux de Salon pour Piano. No 3. Rêverie. A son Excellence Monsieur le General Leonide de Hartoung. Vienne: Frédéric Schreiber. ONB

Portefeuille de Musique. Six Morceaux de Salon pour Piano. No 6. Valse. A son Excellence Monsieur le General Leonide de Hartoung. Vienne: Frédéric Schreiber. ONB

These are advertised in the Musikalisches Wochenblatt, vol. 6, no. 33 (August 13, 1875).

- 61 Not in Pazd.

- 62 Gran Marcia alla Turca pour piano. Vienne: Frédéric Schreiber. ONB.

Dedication to: Monsieur Jean Siebert.

- 63 Thème original varié pour Piano P 1.50 Kahnt.
No surviving copy?

- 64 N. 2. Scherzo: 64. Werk. Wien: Haslinger.
Plate number: VN 13656.
Wien Bibliothek im Rathaus. ONB.

- 65 Galop brillant pour piano. Vienne: Frédéric Schreiber. ONB

Dedicated to: Son Excellence Monsieur Nicolas de Nowosielsky a Odessa.

- 66 Trois Idylles, P; 1. Près de la Fontaine, 2. Dans les Bois, 3. Une Nuit d'Été. 1.50 Kistner.

No surviving copy?

⁵⁸ Ein Sensations Prozeß.

An important criminal trial will be held soon at the District Court in Moscow. Major General of the Army Cavalry Leonid Hartung the son of the former Minister Colonel Count Stefan Lanskoj Kollegienrath Alferow the widow of the merchant Sanftleben and the peasant Myschatow are accused of theft with intent to steal money and other documents from the estate of the deceased merchant Sanftleben. The indictment has already been handed over to the defendant 47 witnesses have been cited for the proceedings, some of whom hold high social positions

Neuigkeits-Welt-Blatt. Eigentümer (Oct. 13, 1877)

- 67 Souvenir de la Volhynie⁵⁹, 2 maz. —90 Idzikowski⁶⁰.
No surviving copy?
- 68 Trois mélodies pour piano, op. 68. Varsovie : Chez G. Sennewald
Le depart ; L'absence ; Le retour.
Plate number : G. 84 S.
NL Poland.

Available at : https://ks4.imslp.info/files/imglnks/usimg/a/a2/IMSLP616145-PMLP989992-Herzberg_op.68_Trois_Melodies.pdf

Dedication to : Madame Sophe de Niesgy née de Schumska.
- 69 Impromptu, P 1 - Cranz
No surviving copy?
- 70 Deuxieme Polonaise. Kieff, Kamieniec Pod et Zytomir chez Ant. Kocipinski.
Plate number: A.K. 183.
Available at:
Dedicated to: Madame la Comtesse Caroline de Ledóchowska née de Hulewicz.
- 71 Trois Impromptus, P 2.25: N. 1. Consolation 1— N. 2. Chanson à boire 1.25. N. 3.
Chant du Berceau 1— Schott.
Plate number: 11963.

No. 2 and No. 3 digitized and available at:

<https://polona.pl/item/trois-impromptus-pour-le-piano-op-71-nr-2-chansons-a-boire,NjKxNzAwMjU/0/#info:metadata>

<https://polona.pl/item/trois-impromptus-pour-le-piano-op-71-nr-3-chant-du-berceau,NjKxNzAwMjY/0/#info:metadata>

Nos. 2 & 3: *Dedication to: Madame La Baronne Rastawiecka née Nakwaska.*
- 72 Romance pour piano, op. 72. Varsovie: chez G. Sennewald.
Plate number: G. 85 S.
Warsaw: Public Library.

Available at: http://conquest.imslp.info/files/imglnks/usimg/5/55/IMSLP616149-PMLP989999-Herzberg_op.72_Romance.pdf
Dedicated to: "Madame la Comtesse Angélique Mięczyńska née Hulewicz"
- 73 Gr. Fantaisie sur des themes slaves, P' 2.25 Schott.
No surviving copy?

⁵⁹ Volhynia. Boundaries vary. At present: Volyn Oblast, western Ukraine. NW of Lviv.

⁶⁰ The music publisher Leon Idzikowski, based in Kiev, from 1858, and operating under his widow's direction until 1897.

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- 74 Troisieme Tarantelle, P 1.50 Siegel.
No surviving copy?
- 75 Deux Mazurkas 1—Schott.
No surviving copy?
- 76 Andante pastorale, P 1.50 Siegel
No surviving copy?
- 77 Quatrieme Valse, P 1.50 Siegel.
No surviving copy?
- 78 La Clochette, P 1—Cranz,
No surviving copy?
- 79 Huitieme Nocturne, P 1—Cranz.
No surviving copy?
- 80 Gr.Polka1—Cranz.
No surviving copy?
- 81 Souvenir de Moscou, rhapsodie, P 1 – Kistner.
No surviving copy?
- 82 9eme Nocturne pour le Piano. Vienne: Charles Haslinger.

Dedicated to: Madame Berthe Hoffmann.
No surviving copy?
- 83 Deux airs boh. russes, P à —40 Jurgenson.
No surviving copy?
- 84 Etüde en octaves, P 1—Leipzig: Kahnt.
No surviving copy?
- 85 Prelude et Fugue, P 1.50 Kahnt.
No surviving copy?
- 85 Milie Glazki P —40 Gutheil.
No surviving copy?
- 86 Grande Valse N. 5, P (As-dur) 1— Kistner.
No surviving copy?
- 88 Krambambuli Chanson pour Piano 1.25 Kahnt.
No surviving copy?

- 89 Caprice sur deux chansons de l'Ukraine pour piano. Op. 89. Vienne: C.A. Spina. NL Poland. ONB.

Digitized and accessible at:

<https://polona.pl/item/caprice-sur-deux-chansons-de-l-ukraine-pour-piano-op-89,NzA2MzkzMjc/0/#info:metadata>

Dedication to: Madame La Comtesse Adele Vitzthum d'Eckstadt née de Kownacka.

Spina edition offered at Paul van Kuik Antiquarian Music (Plate number: C.S. 22.453), September, 2021.

- 90 Viertes „Air bohémien“, P 1.50 Praeger
No surviving copy?

- 91 Souvenir de Petersburg, 2 mazurkas. 1.50 Schott.
No surviving copy?

Herzberg A Op 91 Souvenir de St Pétersbourg deux mazurkas 150 Op 96 Air bohémien russe transcription 1 00

Le Guide Musical: Revue, vol. 14, no. 44 (Oct. 29, 1868), no pagination

- 92 Clementine-Polka — 30 Jurgenson
No surviving copy?

- 93 Nocturne N, 10, P 1— Kistner.
No surviving copy?

Dixième Nocturne pour Piano par Antoine Herzberg Op 93

Börsenblatt für den deutschen Buchhandel Leipzi (Oct. 12, 1869) p. 3298

6 Seconde grande Polka pour Piano par Antoine Herzberg Op 94
7 Danse Cosaque pour Piano par Antoine Herzberg Op 95
8 Caprice sur une Mélodie de Ph Doloup pour Piano par Antoine Herzberg Op 101
9 Sixième grande Valse pour Piano par Antoine Herzberg Op 106

Börsenblatt für den deutschen Buchhandel, no. 34 Feb. 11, 1870

- 94 Grand-Polka N. 2 1— Kistner
No surviving copy? New in 1870.

- 95 Danse cosaque — 75 Kistner.
No surviving copy? New in 1870.

- 96 Air bohémien russe, p. 1- Schott
No surviving copy?

- 97 Seconde Romance pour le Piano. A son Excellence Madame la Baronne Hélène Koudelka née Baronne Wetzlar de Plankenstern. Vienne: Haslinger.
Plate number: C.H. 13655.
ONB Musiksammlung.

- 98 Troyka. Air bohémien russe pour Piano transcrit et varié.
Vienne: C.A. Spina.
NL Poland; ONB.
- Digitized and available at: <https://polona.pl/item/trojka-air-bohemien-russe-op-98,NzA2MzkzMjg/0/#info:metadata>
- Dedication to: Madame Helene Saint-Marin, née Panteli.*
- 100 Air bohémien-russe trranscr. P Piano. Iaochi znal P 40 Jurgenson Moskau: Gutheil.
No surviving copy?
- 101 Caprice sur une Melodie de Ph. Duloup P 1.25 Kistner
No surviving copy? New in 1870.
- 102 Poimesh li ty. Romance...transcrite pour piano par Antoine Herzberg. Op. 102.
Moscou: Chez A. Gutheil.
- BL, St. Pancras.
- 103 Nocturne, P 1.25 Schott
No surviving copy?
- 104 Adelina, polka fantastique 1- Schott
No surviving copy?
- Op. 103 and op. 104 are listed as new in 1867⁶¹
- 105 Un ballo in maschera. Opéra de G. Verdi. Fantaisie pour Piano. Vienne: C.A. Spina.
ONB
Dedication to: Madame Jenny Glaser.
- 106 Grande Valse N. 6, Des-dur 1— Kistner
Sixième Valse 1- Cranz.
- No surviving copy? New in 1870.*⁶²
- 106bis Marche-Polka – 30 Jurgenson.
No surviving copy?
- 107 Tarantelle furiosa pour Piano P1. Leipzig: Kahnt.
No surviving copy?

⁶¹ Signale für die musikalische Welt no. 36, Aug. 22, 1867, p. 639

⁶² 6 Seconde grande Polka pour Piano par Antoine Herzberg Op 94

7 Danse Cosaque pour Piano par Antoine Herzberg Op 95

8 Caprice sur une Mélodie de Ph Doloup pour Piano par Antoine Herzberg Op 101

9 Sixième grande Valse pour Piano par Antoine Herzberg Op 106

Börsenblatt für den deutschen Buchhandel, no. 34 Feb. 11, 1870

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- 108 Gruss an Wien Concert Walzer Ed Strauss gewidmet für Pianoforte 1.50 Praeger.
No surviving copy?
Presumably Eduard Strauss (1835-1916), youngest son of Johann Strauss senior.
- 109 La Solitude, romance, P 1— Leipzig: Kahnt.
No surviving copy?
- 110 Feuille d Album pour Piano P – 80. (No publisher given in Pzd)
No surviving copy?
- 111 Deux Romances, P —30 Jurgenson.
No surviving copy?
- 112 Marie-Valse —35 Jurgenson.
No surviving copy?
- 113 Valse melancolique, P —20 Jurgenson.
No surviving copy?
Cf. op. 16.
- 114 Souvenir de Constantinople, barcarolle, P 1. Leipzig: Kahnt.
No surviving copy?
- 115 Souvenir d'Athène, romance, P 1— Leipzig: Kahnt.
No surviving copy?
- 116 Souvenir de Caire, P 1— Leipzig: Kahnt.
No surviving copy?
- 117 - -
- 118 Souvenir de Londres, caprice, P 1— Leipzig: Kahnt.
No surviving copy?
- 119 Rhapsodie hongroise, P 1— Leipzig: Kahnt.
No surviving copy?
- 120 7me Valse de Salon 1— Leipzig: Kahnt.
No surviving copy?
- 121 Patriotische Freudens-Klaenge : Walzer für Orchester. 121tes Werk (Oden genannt).
Moskau: ??05.1883.
Manuscript: ONB L18. Kaldeckk Mus. Hs. 23578.

- 122 L'Hymne Nationale d'Autriche. Variée pour Piano par Antoine Herzberg. Op. 122.
Moscou: A. Gutheil.
ONB
- 122 b Ingenue. Valse p. Piano. Moskau: Guthheil, Mk 2.
No surviving copy?
- 123 - -
- 124 - -
- 125 Fantasia sur l'Hymne National de Portugal, P 1.50 Leipzig: Kahnt.
No surviving copy?
- 126 - -
- 127 Fantasia sur l'Hymne d'Espagne, P 1.20 Leipzig: Kahnt⁶³.
No surviving copy?
- 128 L'Emir de Bengado. Romance de P. Kosloff transcr p. Piano. Ne Ulibaisia P-50
Gutheil
No surviving copy?
- 129 O wenn ich wüsste. O wenn ich Romance de P Kosloff. transcr. P 1.30 Rahter, —50
Gutheil.
No surviving copy?
- 130 - -
- 131 Souvenir de Kountzowo⁶⁴. Polka de Salon p. piano. — 40 Gutheil.
No surviving copy?
- 132 - -
- 133 Primavera. Morceau de salon p. Piano. Moskau: Greiner⁶⁵
No surviving copy?
- 134 - -
- 135 - -
- 136 - -
- 137 Mazurka de l'opéra Eugène Onéguine de P Tchaikowsky par A. Herzberg. Op. 137.
Paris: F. Mackar.
BNF

Pazd gives Rahter, Noel, and Jurgenson as publishers.

⁶³ Opp. 84, 85, 109, 114, 115, 116, 118, 119, 120, 125, 127 are all listed as new ("Nouveautés") from Kahnt in their advertisement published in *Le Guide Musical*, vol. 29, no. 43, October 25, 1883.

⁶⁴ A district which became a summer resort for Muscovites in the nineteenth century.

⁶⁵ *Handbuch der musikalischen Literatur*, (1887) vol. 9, p. 258

Without opus number:

- Amette-Polka -20 Jurgenson
No surviving copy?
- Bachus-Polka. Warsaw: J. Bernstein.
Krakow UL.
Digitized and available at:
<https://jbc.bj.uj.edu.pl/dlibra/publication/642027/edition/617032/content>
- Belle Moscovite Polka-Mazurka – 30 Jurgenson.
No surviving copy?
- Bohemiens-Quadr. -40 Jurgenson
- La charmante varsovienne: polka tremblante pour piano. Varsovie: J. Bernstein.
NL Poland.
Digitized and available at: <https://polona.pl/item/la-charmante-varsovienne-polka-tremblante-pour-le-piano,Mzg4MDUyNzQ/1/#info:metadata>
Dedicated to: Son Ami Marcel Werner.
- La Danse des Fées: polka tremblante pour piano. Varsovie: J. Bernstein.
NL Poland.
Emilie: polka tremblante composée pour le piano. Kalisch: chez Henri Hurtig, rue de Varsovie em face de la Poste no. 47.
Digitized and available at:
http://mbc.cyfrowemazowsze.pl/dlibra/info?forceRequestHandlerId=true&mimetype=application/pdf&sec=false&handler=pdf_browser&content_url=/Content/62922/00067715%20-%20Herzberg%20A%20-%20Emilie%20polka%20tremblante%20-%2011037C.pdf
Dedicated to: Mademoiselle Emilie Abarbanelli.
- Ingenue-Valse -75 Gutheil
- Julie-Polka – 40 Gutheil.
- Nicolas-Marche 40- Jurgenson.
- Paniutin-Marche – 30 Jurgenson
- Za Krasavitsu – 30 Gutheil.
- Chernomorskii Marsh – 25 Jurgenson
- Resignation P-80 Kahnt.
- Vermählungs-Fest-Marsch für das Pianoforte : componiert zur Feier der ... Vermählung Seiner k. k. apost. Majestät Franz Josef I., Kaiser von Österreich etc.
ONB Mus Hs 16734.