

ANSELM HÜTTENBRENNER IN LOWER STYRIA (1853–1858)

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Izveček: Skladatelj Anselm Hüttenbrenner se je sredi 19. stoletja umaknil iz javnega življenja in večino časa v letih od 1853 do 1858 preživel v Mariboru. Tod je našel duševni mir in bližino narave ter zložil številne samospeve na besedila gostitelja Ferdinanda von Rasta. Sledila je vrsta klavirskih del, uverture in cerkvena glasba. Članek se posveča Hüttenbrennerjevemu doslej komaj opaženemu mariborskemu obdobju.

Ključne besede: Anselm Hüttenbrenner, Ferdinand Rast (Hilarius), Maribor, Štajerska, samospev

Abstract: After the Styrian composer Anselm Hüttenbrenner had largely withdrawn from public life, he spent most of his time between the autumn of 1853 and the autumn of 1858 in Maribor (Marburg). In Maribor and its surroundings he found peace of mind and a closeness to nature, devoting himself intensively to compositional and pedagogical activities. He composed numerous lieder on texts by his host Ferdinand von Rast (Hilarius) plus many piano pieces, in addition to orchestral overtures and church music. The article attempts to shed light on this period in Hüttenbrenner's life, which has not been previously studied.

Keywords: Anselm Hüttenbrenner, Ferdinand Rast (Hilarius), Marburg, Styria, lied

Anselm Hüttenbrenner is undoubtedly among the most outstanding Styrian composers of the first half of the nineteenth century. He created an enormous body of musical work in almost all musical genres; interestingly, however, his work remains largely unknown and unexplored up to this day. In truth, even during his lifetime a mere fraction of his compositions came to the attention of the broader public. In connection with Franz Schubert, however, his person is ubiquitous in the scholarly literature. Hardly any study of Schubert can ignore the outstandingly important role that Hüttenbrenner played in the former's career, yet he is always overshadowed by this great composer.

Born in Graz in 1794, Anselm was the eldest of seven siblings. His father, likewise named Anselm, was a respected lawyer and landowner who provided a secure financial situation for the family. After two and a half years as a novice at the Cistercian monastery of Rein, near Graz, Anselm embarked on law studies in Vienna and Graz and, with the support of Count Moritz von Fries, took lessons in composition with Antonio Salieri until 1818. At Salieri's house in Vienna he met Schubert and became one of the latter's

closest friends. Concurrently, he established contacts with numerous prominent musical personalities of the time.¹ Since he was obliged to take over the family estates upon the death of his father, he returned to Graz in 1821, married Elise von Pichler and took an active part in the public musical life of Graz. He became director of the Musikverein für Steiermark, serving variously as organizer, editor, music critic, composer and music teacher. His three brothers likewise gained recognition. Josef (1796–1882) became a civil servant at the Ministry of the Interior in Vienna, while also serving as a factotum for Franz Schubert. Andreas (1797–1869) was mayor of Graz and a member of the Higher Regional Court. The youngest brother, Heinrich (1799–1830), who was similarly a lawyer, attracted attention as a poet and writer.

The scholarly literature tells us that in the middle of the nineteenth century Hüttenbrenner spent several years in Lower Styria, especially in Maribor (Marburg an der Drau), although details vary and are sometimes inaccurate. Most biographical contributions on Hüttenbrenner mention this period only briefly.² Since no study to date has specifically addressed this short but productive period of Hüttenbrenner's life, the article aims to shed more light on his compositional work produced in Maribor. In addition, an attempt has been made to gather information about Hüttenbrenner's pedagogical activities during his stay in the town and his social environment, and also, where possible, to discuss Hüttenbrenner's inner reasons for choosing Maribor as his place of residence.

The study evaluates numerous primary sources, mainly autograph and preserved today in Graz. Hüttenbrenner's compositional estate, including correspondence and several other documents, was deposited on loan by his descendants in the University Library of the Kunstuniversität Graz for safe keeping and study. The collection is accessible online in fully digitized form.³ A closer look at the contents reveals, however, that this is much more likely in reality to be the estate of Josef Hüttenbrenner, who apparently took over the documents after the death of his brother. It thus contains few letters addressed to Anselm, whereas a considerable number of documents are written and sent by him, mostly to Josef. These letters span a long period extending from 1818 to 1863. The collection also contains other correspondence, including letters from Heinrich Hüttenbrenner and other family members.

In addition to the collection at the Kunstuniversität in Graz, some of Hüttenbrenner's compositions from his time in Maribor can be found in autograph manuscripts – often as duplicates of the Graz copies – in various other libraries, which include the Wienbibliothek im Rathaus (A-Wst), the collection of the parish church of St Stephen in Baden near

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¹ These included the singer Sophie Linhart, daughter of the well-known Slovenian historian and playwright Anton Tomaž Linhart. A study of this friendship, as well as of Hüttenbrenner's other contacts with Carniola, will appear in a separate article by the author in the autumn of 2022 in *Drehscheibe Graz: Musikkulturelle Verbindungen im 19. Jahrhundert*, ed. Ingeborg Harer (Graz: Leykam, 2022).

² For example, one of Hüttenbrenner's earliest biographers, Hans von der Sann, completely ignored this period. Sann, “Meister Anselm Hüttenbrenner”.

³ See <https://phaidra.kug.ac.at>.

Vienna, today held by the Österreichische Nationalbibliothek (A-Wn), and the archives of the Gesellschaft der Musikfreunde in Wien (A-Wgm).

Circumstances and Chronology of Hüttenbrenner's Stay in Lower Styria

After his wife Elise died in the revolutionary year of 1848, Hüttenbrenner withdrew from public life. He sought solace in religion and continued to spend time with the “Christian theosophist” and “writing servant of God” Jakob Lorber, his long-time friend. Anselm's decision to leave Graz may also have been influenced by the fact that his children were nearing adulthood and starting to leave home.⁴ Following an invitation from close friends and especially, it is believed, from Jakob Eduard Schmölzer, Hüttenbrenner sold his house in Laimburggasse and moved to Radkersburg (Radgona) in 1852.

The years after 1848 are repeatedly interpreted in scholarly literature as a time of seclusion with little interest shown in music, Hüttenbrenner himself being portrayed as insular and withdrawn.⁵ He certainly no longer sought outward recognition in broad public circles, but even a cursory glance at the number of his compositions from the 1850s shows that this was, on the contrary, an extremely productive period of his life. The circle of people around him was undeniably limited, but in no sense can he be accurately described as antisocial during his sojourn in Lower Styria.

Two of Hüttenbrenner's close friends, both of whom wrote obituaries after his death in 1868, devote only a few sentences to his time in Radkersburg and Maribor. Hüttenbrenner's former composition pupil Schmölzer states in his brief memoirs that it was he whom Hüttenbrenner visited in Radkersburg in 1852.⁶ In his letter dated 16 February 1853 and sent to Josef from Radkersburg Anselm mentions, but only in passing, a certain Dr. Haidegg or Haydegg and Haidegg's sister Seraphine, as well as the district mayor Segenschmid,⁷ to whose daughter he taught piano-playing and thoroughbass.⁸ This time does not seem to have been entirely lonely for Hüttenbrenner, however, and his letters frequently emphasize his closeness to nature. Finally, Schmölzer gives us in addition an account of a *Liedertafel* active in Radkersburg that performed Hüttenbrenner's vocal compositions. Although Anselm complains in his letter to Josef of severe pain in his hands, he composed a considerable number of pieces during these years and made a large number of arrangements. Particularly noteworthy is an intense preoccupation with selected works by Johann Sebastian Bach. Hüttenbrenner arranged several of Bach's piano

⁴ The names of Hüttenbrenner's children are listed in Tillmanns, *Anselm Hüttenbrenner*, 10.

⁵ “After his wife's death in 1848, he gradually sank into the habits of a recluse.” Brown, “Hüttenbrenner, Anselm”.

⁶ “Als mich Hüttenbrenner im Jahre 1852, also nach zwanzig Jahren, in Radkersburg besuchte und wir dort so manchen genußreichen musikalischen Abend im Kreise der damaligen Musiker verbrachten [...]” Schmölzer, “Ein kleiner Beitrag”, [5].

⁷ Most probably Franz Seraphin Edler von Segenschmid.

⁸ Anselm Hüttenbrenner to Josef Hüttenbrenner, 16 February 1853. See footnote 11.

and organ compositions and also completed an arrangement of Schubert's Symphony No. 8 in B minor, D 759 (the "Unfinished")⁹ for four hands at one piano.

After dedicating a few lines to Hüttenbrenner's stay in Radkersburg Schmolzer's obituary omits mention of Hüttenbrenner's subsequent time in Maribor. In contrast, Carl Gottfried von Leitner devotes a few sentences to it, observing that Hüttenbrenner remained among his circle of friends and acquaintances in Radkersburg until 1855 (more accurately, until the autumn of 1853) and then accepted an invitation to travel to Maribor and offer music lessons to the prestigious houses of the town. Above all others, it was Baron von Rast who offered Hüttenbrenner generous hospitality in Maribor.¹⁰

Since the scholarly literature and biographical accounts do not provide precise details, the time-span of Hüttenbrenner's stay in Maribor has to be determined from other primary sources. It can be narrowed down from evidence of various kinds in the autograph compositions as well as in his correspondence. In particular, the locations stated in the autograph manuscripts provide a fairly accurate picture of Hüttenbrenner's visits and travels. Most compositions from 1853 and 1854 mention place-names; from 1855 onwards, however, he noted these less regularly – later, especially from 1857, only sporadically.

Unfortunately, only a small portion of Hüttenbrenner's correspondence from the 1850s has survived. It seems that the brothers Anselm and Josef did not correspond regularly during this period, and the letters that do remain are no longer complete. Three letters from Radkersburg and a further four from Maribor are extant.¹¹ In addition, there exist four letters that Hüttenbrenner sent from Maribor and Graz to the Schubert biographer Ferdinand Luib in the spring of 1858; these are today preserved in the Wiener Stadt- und Landesbibliothek (Wienbibliothek).¹²

In the letter addressed to Josef from Radkersburg dated 29 September 1853 Anselm

⁹ At that time Hüttenbrenner was in possession of Schubert's autograph of this Symphony. For more detailed information, see Hüttenbrenner, "Franz Schubert", 129–135.

¹⁰ "[...] und so finden wir Hüttenbrenner, nachdem er das Haus in der Laimburggasse veräußert hatte, im Jahre 1852 in Radkersburg, wo ihn einige wenige Bekannte und Befreundete, die sich ihm theilnehmend anschlossen, bis 1855 festhielten. In diesem Jahre erhielt er von mehreren Seiten schmeichelhafte Einladungen, nach Marburg zu übersiedeln, um dort in einigen angesehenen Häusern die höhere Ausbildung musikalischer Eleven zu leiten. Insbesondere ehrte Freiherr von Rast, unter dem Namen Hilarius als Dichter wohlbekannt, ihn und sich durch die ausgezeichnete Gastfreundschaft." Leitner, *Anselm Hüttenbrenner*, 20–21.

¹¹ The three letters from Radkersburg are dated 22 December 1852, 16 February 1853 and 29 September 1853. Anselm sent letters to Josef from Maribor on 20 April 1854, 25 April 1855, 22 April 1857, 9 March 1858 and 20 April 1858. All but two of the above-mentioned letters are preserved in the folder Briefe und Brieffragmente von Anselm Hüttenbrenner an Josef Hüttenbrenner: Graz, Universität für Musik und darstellende Kunst, Bibliothek (A-Gk), Rara MPMs 0/1234, <https://phaidra.kug.ac.at/o:1968>. The letters of 22 April 1857 and 20 April 1858 are contained in the folder Briefe von Anselm Hüttenbrenner an Josef Hüttenbrenner, A-Gk, Rara MPMs 0/1199, <https://phaidra.kug.ac.at/o:1926>.

¹² The letters from Maribor are dated 21 and 23 February and 7 March 1858. That from Graz is dated 1 April 1858. All four contain valuable reminiscences of Schubert, Beethoven and Salieri. Complete transcriptions were published in 1906 by Otto Erich Deutsch. Deutsch, "Anselm Hüttenbrenners Erinnerungen".

continues to complain of episodes of gout and announces a trip to Trieste for 5 October. He intended to return a few days later, on 15 October, and then await the arrival of his brother in Radkersburg. Subsequently, they were to travel to Vienna together. It is unclear whether these plans materialized. At all events, since he makes no mention of it, Hüttenbrenner's change of residence to Maribor does not seem to have been decided at this point and must therefore have been made at very short notice. The last piece he composed in Radkersburg, a setting of the lied *Gebet*, was finished on 21 October.¹³ But since his first composition written in Maribor, the *Abendlied*, is dated 7 November, the move must have taken place during the first days of November 1853. Just as the precise date of his arrival in Maribor is unknown, so, too, the exact day when he left Maribor remains hidden. The final piece composed in the city, *Abschied von Marburg*, is dated 17 September 1858 (see Figure 9).

These five years between 1853 and 1858, however, did not see Hüttenbrenner confined exclusively to Maribor. Leaving aside his frequent walks and hikes in the surrounding area,¹⁴ several indications point to brief trips to Ehrenhausen¹⁵ on 19 November 1853 and early in March 1854; to Wildon on 20 July 1856;¹⁶ and to Graz, Radkersburg, Ptuj and Celje in April and May 1858.¹⁷ Hüttenbrenner mentioned this last prolonged absence from Maribor as early as 21 February 1858 in his letter to Luib, but added further details about his departure a month later. His apartment in Maribor had been cleaned and aired, whereupon he fell ill and after recovering left for Graz. He intended to stay in Graz a little longer, but planned to return to Maribor in June.¹⁸ Apparently, short stays in Graz by him were quite frequent: for instance, Hüttenbrenner visited his relatives there in mid

¹³ "Gebeth, von L. v L^{xxx} für das Viribus unitis Album gedichtet. In Musik gesetzt von Anselm Hüttenbrenner mp. Radkersburg am 21. Oktober 1853." A-Gk, Rara MPMs 0/50, <https://phaidra.kug.ac.at/open/o:84>.

¹⁴ The following excursions can be inferred from the location information in the autograph manuscripts, and in one case also from the text of the poem: Kranichsfeld (Rače) in May 1854; Melling (Melje) on 9 July 1855; Merlhof bei Gams (Rošpoh nad Kamnico) on 25 August 1856.

¹⁵ Ehrenhausen (Ernovž) is a small market town in today's Leibnitz District.

¹⁶ "Erinnerung an Wildon. Rapsodie für das Pianoforte. Componirt und dem Fräulein Josephine v. Berner freundlichst zugeeignet von Anselm Hüttenbrenner mp. Wildon, am 20 July 1856." A-Gk, Rara MPMs 0/604, <https://phaidra.kug.ac.at/open/o:665>.

¹⁷ "Wenn E. W. die Gefälligkeit haben wollen, mir wieder zu schreiben, so möge solches noch im Verlaufe dieses Monaths geschehen; denn im April und Mai bin ich bald in Grätz bald in Radkersburg, Pettau oder Cilli; auch wandere ich in den Gebirgen umher und besuche alte Schulgespäne und Schüler, Pfarrer, Schullehrer, auch Bauersleute, bei denen ich gut beherbergt werde." Anselm Hüttenbrenner to Ferdinand Luib, 21 February 1858. See Deutsch, "Anselm Hüttenbrenners Erinnerungen", 146.

¹⁸ "Bald nach Erhalt Ihres geehrten Schreibens vom 20. März d. J. wurde meine Wohnung gereinigt und ausgelüftet, was mich dann auf einige Tage krank machte. Nach meiner Wiederherstellung begab ich mich nach Grätz, wo ich mich längere Zeit aufhalten werde. Von Juni an werde ich wieder ein Marburger seyn, Ihnen aber in der Zwischenzeit von da oder dort ein Lebenszeichen geben." Anselm Hüttenbrenner to Ferdinand Luib, 1 April 1858. See Deutsch, "Anselm Hüttenbrenners Erinnerungen", 148.

April 1854,¹⁹ he attended the performance of his Mass in E-flat major on Easter Monday of 1855 at Graz Cathedral Church²⁰ and he was most likely also present at the performance of his Mass in F minor there in November 1855.²¹

It remains unclear whether Hüttenbrenner spent any time in Vienna during 1854. This question arises because of the place and year given on the manuscript containing Hüttenbrenner's recollections of Schubert.²² His essay entitled *Bruchstücke aus dem Leben des Liederkomponisten Franz Schubert* actually bears the inscription "Wien 1854". However, Hüttenbrenner reported already at the end of September 1853 that he had written this biography a month earlier and had sent a copy of it to Franz Liszt in Weimar.²³ Obviously, the memoir, at least in its original version, was completed before 1854. The reference could perhaps be to an edition that never appeared in print, and for that reason does not necessarily serve as unequivocal proof of Hüttenbrenner's journey to Vienna that year.²⁴

Finally, in the autumn of 1858, Hüttenbrenner visited his sons in the garrison of the Infanterie-Regiment König der Belgier (King of the Belgians regiment) in Vienna. He arrived no later than 21 October 1858, and after spending almost a whole year in Vienna did not return to Maribor. He spent the last decade of his life in Graz or at his estate in Graz-Oberandritz, where he died on 5 June 1868.²⁵

¹⁹ "In Gratz habe ich vorige Woche 6 sehr vergnügte Tage verlebt, und bin mit Professor Anger, Leitner, Archer u. Haydegg sehr oft in Gesellschaft gewesen." Anselm Hüttenbrenner to Josef Hüttenbrenner, 20 April 1854. See footnote 11.

²⁰ "Die Es dur Messe wurde am Ostermontage in der Domkirche zu Gratz sehr brav exekutiert [9 April 1855]. Ich reiste eigens hinauf. Hofmann dirigitte; mir war alles nagelneu". Anselm Hüttenbrenner to Josef Hüttenbrenner, 25 April 1855. See n. 11.

²¹ An entry in the autograph score reads: "NB. Wurde am 8. Dez. 1855 zum ersten Mahle in der Domkirche zu Gratz aufgeführt. Die zweite Production geschah am 30. März 1856 in ebendieser Kirche." Anselm Hüttenbrenner, *Missa solemnis* in F minor, A-Gk, Rara MPMs 0/730, <https://phaidra.kug.ac.at/open/o:961>. In truth, the first performance had already taken place on All Souls' Day 1855 in the Graz Cathedral Church (*Grazer Zeitung*, 1 November 1855, Morgen-Beilage). On 8 December 1855 Hüttenbrenner dated his choral piece *Der Reichsjuwel* in Maribor. No composition is dated 30 March 1856; Hüttenbrenner was probably in Graz at this time, attending the performance of his Mass.

²² Deutsch, "Anselm Hüttenbrenners Erinnerungen", 108.

²³ Anselm Hüttenbrenner to Josef Hüttenbrenner, 29 September 1853. See footnote 11.

²⁴ The manuscript was transcribed and published by Deutsch, "Anselm Hüttenbrenners Erinnerungen", 119–135.

²⁵ His arrival in Vienna was announced by some newspapers: "Der durch zahlreiche Compositionen rühmlich bekannte Anselm Hüttenbrenner, dessen Oper 'Leonore' vor 20 Jahren in seiner Vaterstadt Graz einen großartigen Erfolg feierte, ist in Wien angekommen, und wird den Winter in der Kaiserstadt zubringen. Man hofft, daß er einige seiner gediegenen Tondichtungen hier zur Ausführung bringen wird." "Deutschland", *Allgemeine Zeitung* [Augsburg], 24 October 1858, 4796; "Vermischte Nachrichten", *Grazer Zeitung*, 28 October 1858, 1856. Hüttenbrenner's first lied setting composed in Vienna, *Trautel*, is dated 25 October and bears the indication: "Wien am 25. Oktob. 1858 in der Franz-Josephs-Kaserne." A-Gk, Rara MPMs 0/219, <https://phaidra.kug.ac.at/open/o:251>. A few days later, on 28 October, he completed there a list of his own works entitled "Von Anselm Hüttenbrenner eigenhändig geschriebenes Verzeichnis seiner

It is conceivable that Hüttenbrenner was already familiar with Maribor before 1853 and had grown fond of the city several decades earlier. In any event, his brother Andreas Hüttenbrenner had visited Maribor as early as the autumn of 1819, as mentioned in Heinrich Hüttenbrenner's letter from Vienna.²⁶ Anselm, too, may have visited Maribor much earlier than 1853. His loyal patron Countess Wilhelmine Leslie, née von Wurmbrand-Stuppach, resided in Lower Styria at Ankenstein Castle, today's Borl, not too far from Maribor. In Ankenstein she also left a drawing and the line "Always at your service" in Hüttenbrenner's family album on 3 September 1814.²⁷ It is quite possible that Hüttenbrenner was visiting her at that time.

Hüttenbrenner's Host: Baron Ferdinand von Rast

It seems very likely that Hüttenbrenner had already met Ferdinand von Rast, who was to invite him to Maribor during his visit to Radkersburg. But who was this baron and poet who offered Hüttenbrenner his hospitality? The literature usually refers to him as the landowner of the Faal an der Drau (today Fala) manor.²⁸ This description is, however, not entirely correct, since Rast is often confused with his father, Baron Ferdinand Martin von Rast, whose name was identical, or even with his younger brother Maximilian Ignaz von Rast. Although he is by no means an unknown person in the history of Maribor, his personality, political activity and, especially, poetic work have not yet been studied closely. For that reason, additional detailed information follows here.

Baron Ferdinand von Rast the Younger was born in Vienna on 12 August 1808, the first-born son of the wholesaler Ferdinand Martin Liebmann and Baroness Johanna von Sonnenfeld.²⁹ His father, an ebullient and lively personality, seems to have led a most eventful life. His memoirs, published posthumously in 1865 under the title *Das Leben des Freiherrn Ferdinand von Rast*, relentlessly chronicle numerous successes and failures in his business and private life, including several marriages and love affairs. The book reads like an adventure story, although some parts of it are most likely unreliable and exaggerated. Fortunately, the publication contains abundant insights into the acquisition of the Fala estate and the early years of Ferdinand the Younger.

Born in Berlin in 1781 into a Jewish merchant family, Ferdinand Liebmann entered the business world at an early age and came into great wealth through the wholesale trade in yarns. In 1805 he converted to Lutheran Christianity in Halle an der Saale. Liebmann led a truly restless life, constantly changing the women at his side and his places of residence.

Werke". Hüttenbrenner's nephew Heinrich Wilhelm Maurus offered Anselm his hospitality in Leopoldstadt, Vienna, in the winter of 1858–1859. Heinrich Wilhelm's mother was Therese Hüttenbrenner, Anselm's sister. [Maurus], "Lebenserinnerungen", 34.

²⁶ "Was machst Du lieber Bruder. Warum schreibst Du nichts von Deinen Ferien in Marburg." Heinrich Hüttenbrenner to Andreas Hüttenbrenner, 31 October 1819, Briefe von Heinrich Hüttenbrenner an Anselm Hüttenbrenner, A-Gk, Rara MPMs 0/1237, <https://phaidra.kug.ac.at/view/o:1972>. Anselm is mistakenly named as the addressee of these letters.

²⁷ "Stets Bereit Ihnen zu dienen." Hüttenbrenner, Stammbuch von Anselm Hüttenbrenner.

²⁸ Ferdinand von Rast the Younger.

²⁹ Wien, St. Stephan, Taufbuch 1807–1812, sig. 01-105, fol. 103.

He lived successively in Berlin, Hamburg, Vienna, Prague, Graz, Munich, Florence and Maribor before finally settling in Coburg. In 1824 he bought the Fala estate at auction in the hope of profiting from the nearby iron deposits in Lovrenc na Pohorju (Sankt Lorenzen am Bachern). Even before he had finished restoring and furnishing the dilapidated castle, having had a bridge built over the Drava River for better accessibility, he had largely lost interest in it. He moved to Munich as early as 1829 but visited his estate frequently in the years that followed. Liebmann was ennobled by the Bavarian King Ludwig I in 1830 and a year later had his surname changed to Rast, a name borrowed from the small town of Maria Rast (today, Ruše) near Fala.

Liebmann had his firstborn, Ferdinand Joseph Gregor, educated at Hofwyl in Switzerland,³⁰ later gaining entry for him, along with his younger son Adolph, to the prestigious Klinkowström's Educational Institute in Vienna.³¹ Ferdinand then studied at the Theresian Military Academy in Wiener Neustadt from 1823 to 1829.³² He did not own the Fala estate but may have managed it at certain times. However, his father sold the estate in 1857 to a different son, Maximilian Ignaz,³³ who was born in Munich in 1836 during the baron's third marriage, to Therese Carolina Leszczynska von Scarbeck (Skarbek-Leszczynska). The castle remained in the possession of the Rast family until 1860, when it was sold to Baron von Kettenburg. In compensation for the renunciation of his inheritance Ferdinand the Younger in 1842 received the Kiemjesz estate and a house in Lemberg (Lviv) from his father.³⁴ He sold this property quite soon thereafter and chose Maribor as his permanent place of residence. He quarrelled regularly with his father, as did some of his siblings, and obviously had a difficult relationship with him.

The exact date of Ferdinand's arrival in Maribor is uncertain. In 1836, at any rate, he was still in Vienna, as noted in his father's memoirs,³⁵ but he undoubtedly moved to Lower Styria before 1839, since his daughter Emma was born there on 1 May of that year. Her place of baptism is not yet known, but her mother, Maria Sophia von Zinzenfels, came from Št. Janž na Dravskem polju (St. Johann am Draufelde), a small settlement near Maribor. Ferdinand did not marry Maria until September 1843, and his wedding to the bride, who was eleven years older than the groom, took place at the City Parish Church in Maribor.³⁶ Official publications³⁷ later apparently tried to blur the fact that the couple already had an illegitimate daughter by giving 1838 as the year of marriage and 1801 (in reality, 1797) as the year of Maria Sophia's birth.³⁸

³⁰ [Rast], *Das Leben*, 49–51.

³¹ Klinkowström, *Friederich August von Klinkowström*, 316.

³² Svoboda, *Die Zöglinge der Wiener-Neustädter Militär-Akademie*, 548.

³³ [Rast], *Das Leben*, 71. Maximilian von Rast also lived in Maribor during the mid-nineteenth century.

³⁴ *Ibid.*, 69.

³⁵ *Ibid.*, 61.

³⁶ 26 September 1843. Nadškofija Maribor, Sv. Janez Krstnik, Poročna knjiga / Trauungsbuch 1836–1857, sig. 01518, fol. 48.

³⁷ *Gothaisches genealogisches Taschenbuch*, 721–722; *Neues allgemeines Deutsches Adels-Lexicon*, 7:349.

³⁸ Born on 7 November 1797. Nadškofija Maribor, Št. Janž na Dravskem Polju – Starše, Krstna

Ferdinand von Rast resided in Maribor as a private citizen. He regularly participated in the public affairs of the city and was said to have a great sense of community. According to contemporary reports, he was popular and well-respected.³⁹ He was particularly active after the death of his wife.⁴⁰ In 1866 Rast was elected to the municipal council (Gemeindevertretung), in 1873 to the city council (Stadtrat) and in 1875 to the city's school board (Stadtschulrat). During his lifetime a street was named after him in Maribor: Hilariusgasse.⁴¹ Ferdinand von Rast died at the age of 81 on 20 March 1889.⁴²

As a poet, Rast used the pseudonym Ferdinand Hilarius. Although his sentimental poems were highly appreciated in the nineteenth century, and not in Styria alone, his literary work is largely forgotten today. Following the collection of poems *Seelen-Klänge*, published in Graz in 1841, most of his poetry was published in newspapers, magazines and pamphlets. Besides the epic poem *Das Waldkind* (Maribor, 1881), his plays *Ein Märtyrer der deutschen Krone* (1868) and *Jakob Stuart, Prinz von Schottland* (1872) are worthy of mention. Many of Rast's poems have survived today only through Hüttenbrenner's settings.

To his first three settings of Rast's poems composed in Maribor Hüttenbrenner added the place-name "Villa Rast in Marburg". Apparently, at the beginning of his residence in Maribor he lived with the Baron. The villa in question stood in the so-called Kärntnervorstadt, at the present-day address of Koroška cesta 40 (formerly Kärntnerstraße).⁴³ This house was built in 1847 by Baron von Rast, later passing into the ownership of his daughter, Emma Mixich de Alsò-Lukavetz; it was demolished in 1969. In the Regional archives in Maribor some photographs of it are preserved (see Figure 1).⁴⁴ In April 1855 Anselm announced his new address in a letter to his brother Josef: "N^o 187 am Hauptplatz" (Main Square).⁴⁵ Perhaps anticipating a fairly long stay, he then rented his own apartment right in the centre of town. This building, today at Koroška cesta 2, was owned by the brewer Franz Tscheligi (Franc Čeligi) in the 1850s and is still standing (see Figure 2).⁴⁶

knjiga / Taufbuch 1784–1810, sig. 04181, fol. 45.

³⁹ For example, the message on the occasion of his death in r., "Marburger Nachrichten: Ferdinand Freiherr von Rast", *Marburger Zeitung*, 24 March 1889, 5.

⁴⁰ Died on 17 February 1873. Nadškofija Maribor, Sv. Janez Krstnik, Mrliška knjiga / Sterbebuch 1858–1876, sig. 01510, fol. 308.

⁴¹ "Bennennung von neu eröffneten Straßen", *Südsteirische Post*, 13 June 1888, 5.

⁴² Nadškofija Maribor, Sv. Janez Krstnik, Mrliška knjiga / Sterbebuch 1858–1876, sig. 01510, fol. 324. Rast's last residence was the house in Casinogasse 12 (today, Mikološičeva ulica 4 and 6). The house's owner was Bartholomäus von Carneri. Semlič Rajh, Oman and Mlinarič, *Maribor*, 159.

⁴³ "Nun aber lenken wir unsere Schritte der Kärntnervorstadt zu, wo uns zunächst die Baron Rast'sche Villa auffällt." Hiltl, *Das Bachergebirge*, 150.

⁴⁴ Until 1884 Baron Rast apparently also owned an estate on the right bank of the Drava at the address of Poberscherstraße 14. In 1882, according to a news item in the *Südsteirische Post*, Rast sold this property to the municipality, which then built on the site a large prison complex that still exists today. The same newspaper also mentions a villa in this place. "Kleine Chronik: Strafhaus in Marburg", *Südsteirische Post*, 25 April 1882, 4.

⁴⁵ Anselm Hüttenbrenner to Josef Hüttenbrenner, 25 April 1855. See footnote 11.

⁴⁶ Semlič Rajh, Oman and Mlinarič, *Maribor*, 202–203.



Figure 1

Photograph from 1960 of Villa Rast, demolished in 1969 (Pokrajinski arhiv Maribor, SI_PAM/1889 Zavod za urbanizem Maribor, Koroška cesta 40, vila Rast; reproduced by permission)



Figure 2

Maribor, Main Square around 1900, photochrom print, Photoglob Zürich P. Z. 16630 (author's private collection). Hüttenbrenner lived in the protruding house at the back of the square, here visible behind the plague column.

Hüttenbrenner's Compositional Activity in Maribor

It is noteworthy that Hüttenbrenner devoted himself to certain musical genres over long periods of time. Although no exact boundaries can be drawn, in individual phases over weeks, months or even years, he initially composed primarily lieder, but subsequently also piano compositions, orchestral overtures and occasionally church music (see Appendix).

LIEDER

In Maribor, Hüttenbrenner dedicated himself with astonishing regularity to the task of setting Rast's poems to music. For an entire year he composed nothing but lieder, occupying himself with the Baron's poetry until a time no later than August 1857. During those years he completed nearly 140 lieder.⁴⁷ Of only marginal importance are his settings of texts by other authors, which include four by the well-known poet and philosopher Bartholomäus von Carneri,⁴⁸ one by the local historian and secondary school teacher Rudolf Gustav Puff⁴⁹ and two by Hüttenbrenner himself.⁵⁰ Only in the last months of his stay in Maribor did Hüttenbrenner set aside time for the poems of his long-time friend Carl Gottfried von Leitner.⁵¹ In total, almost two-thirds of his entire lied production was written during his stay in Maribor.

It is evident from Anselm's letter to Josef written on 20 April 1854 that the lieder were not composed merely in order to be relegated to a desk drawer or for personal pleasure but were clearly intended for daily use. He reports: "Since then I have written many lieder, including 3 duets, 1 terzet, 1 quartet and 3 choruses, which have been performed in our house this winter."⁵² Unfortunately, this letter has not survived in its entirety. In the margin of the second page appears a fragment of a revealing remark belonging to the

⁴⁷ He himself listed 160 songs, although it should be noted that some of Rast's poems were also set to music for vocal ensembles. The number 160 has been corrected and cannot be deciphered with absolute certainty. Hüttenbrenner, "Von Anselm Hüttenbrenner eigenhändig geschriebenes Verzeichnis seiner Werke", [3].

⁴⁸ Bartholomäus von Carneri (1821–1909) acquired Wildhaus Castle (Viltuš) near Maribor in 1857. Interestingly, this estate had previously been owned by the music teacher, conductor and composer Eduard von Lannoy, who became known mainly for his work at the Gesellschaft der Musikfreunde in Wien. Lannoy's wife, Magdalena Katarina Josephine, was Carneri's sister. Carneri's poem of the setting *Blumen und Küsse* was published in 1851 in the collection *Gedenke Mein!*, 201. The other three poems are from Carneri's own collection of poems, published in 1848. Carneri, *Gedichte*, 72, 74, 93.

⁴⁹ Puff had been a teacher in Maribor since 1831. He was well connected in the literary circles of Styria, and in 1846 was made an honorary citizen of Maribor. Baš, "Puff, Rudolf Gustav"; Gspan, "Puff, Rudolf Gustav".

⁵⁰ Of particular interest here is Hüttenbrenner's own poem *Erinnerung an Kranichsfeld*, which he set to music on 9 May 1854. Kranichsfeld is the present-day settlement of Rače near Maribor.

⁵¹ "[...] dann schrieb ich bei 20 Lieder von Leitner, dessen Gedichte eine zweite Auflage erlebten." Anselm Hüttenbrenner to Josef Hüttenbrenner, 9 March 1858. See footnote 11.

⁵² "Ich schrieb seither sehr viele Lieder, auch 3 Duetten, 1 Terzett, 1 Quartett und 3 Chöre, die in unserem Hause diesen Winter produziert wurden." Anselm Hüttenbrenner to Josef Hüttenbrenner, 20 April 1854. See footnote 11.

missing second sheet, which reads, “[...] lied of mine; Baron Rast sent it to her; she is said to have a nightingale voice.” Unfortunately, neither the title of the lied nor the name of the singer can be surmised today.

Small domestic musical gatherings at which music was played among family and friends during the long winter months are easy to imagine, but apart from Hüttenbrenner’s generic and terse commentary no further records have yet emerged from the sources. At all events, the Rast family seems to have had a keen interest in music. Rast’s mother is said to have been an excellent amateur singer, and there are reports of frequent soirées with a select circle of diplomats and artists as early as 1814 at the Liebmann house in Vienna.⁵³ In the case of Hüttenbrenner’s lieder one might speculate that these were sung by Baron Rast himself, accompanied by the composer on the piano. The settings for a vocal ensemble imply performance at social gatherings.

As previously mentioned, Baron Rast published a volume of his poems, *Seelen-Klänge*, as early as 1841, dedicating it to the district governor of Maribor, Ignaz von Marquet.⁵⁴ Hüttenbrenner selected poems from this collection only twice during his time in Maribor. He used them for his settings at the very beginning of his stay (three settings)⁵⁵ and again in June and July 1857 (six settings).⁵⁶ Many of the seventy-one poems included in the *Seelen-Klänge* are far too long to be set to music, but their lyrical language and content already largely foreshadow later texts by Rast. It remains to be seen whether any of his other poems, until now known only through Hüttenbrenner’s settings, were ever published. At all events, the collection *Seelen-Klänge* was not followed by any similar compilation, and it may be assumed that Rast submitted his texts to Hüttenbrenner in manuscript form. Thematically, lyrical texts about nature, love and various nuances of the life of the soul dominate.⁵⁷

The question then arises: why did Hüttenbrenner select poems specifically by Rast? It cannot have been a mere favour to his host (see Figure 3), for there are simply too many settings for that. On the other hand, it is hardly surprising that Hüttenbrenner was so intensely engaged with this intimate genre. The town and its surroundings obviously offered him numerous opportunities for retreat, long walks in nature and inner contemplation.⁵⁸ A longing for solitude, closeness to nature and spiritual contemplation, so evident in the composer’s letters, was obviously shared by Hüttenbrenner and Rast.⁵⁹

⁵³ [Rast], *Das Leben*, 28, 37–38.

⁵⁴ Hilarius, *Seelen-Klänge*.

⁵⁵ *Abendlied*, *Wiegenlied*, and *Die Bestellung*. Hilarius, *Seelen-Klänge*, 14, 87, 97.

⁵⁶ *Der Hügel*, *Der Invalide*, *Das Bild*, *Phantasie*, *Der Säugling*, and *Lebe wohl!* Hilarius, *Seelen-Klänge*, 24, 53, 96, 113, 122, 132.

⁵⁷ For further details about the choice of topics, see Glawischnig, *Anselm Hüttenbrenner*, 70–73.

⁵⁸ Anselm Hüttenbrenner to Josef Hüttenbrenner, 22 April 1857. See footnote 11.

⁵⁹ The lied *An Anselm* dated 22 April 1854, explicitly indicates a personal affection. This poem was demonstratively a gift from Baron Rast to Hüttenbrenner, who celebrated his name-day on 21 April. *An Anselm* is a charming poem of five stanzas. The third stanza, in particular, is revealing and reads: “Du wanderst durch die Flur nach deinen Melodien, dein Textbuch ist Natur; sie leiht dir Harmonien. Es tönet Anselm, es tönet, Anselm!”

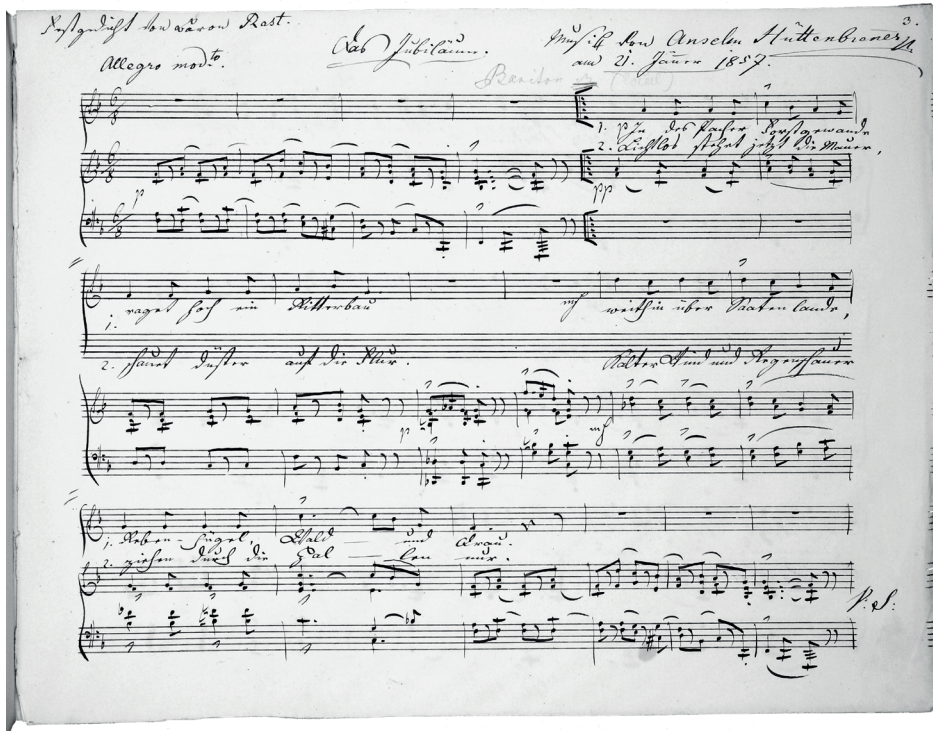


Figure 3

Anselm Hüttenbrenner, *Das Jubiläum*, 2, composed for the seventieth birthday of Baron Ferdinand von Rast (Graz, Universität für Musik und darstellende Kunst [KUG], Bibliothek [A-Gk], Nachlass Anselm Hüttenbrenner, Rara MPMs 0/185, <https://phaidra.kug.ac.at/open/o:215>; reproduced by permission)

Not all Rast's poems are of the highest poetic quality. Along with Hüttenbrenner's music, the texts have been critically evaluated by Dieter Glawischnig. After a thorough analysis Glawischnig found fault with many aspects of both music and poetry. He noted a "Biedermeier attitude of mind and feeling" expressed in large segments. The musical approaches, once chosen, are not consistently followed through, leading to a certain "fragmentation". The number of musical motifs within a single setting is usually too high, from which fact the density of the mood suffers. Moreover, the musical interpretation of the text is often too general, making no reference to the poetry; above all, however, the composer often lacks strong ideas, which makes many of the lieder completely uninteresting. Finally, Glawischnig even accuses Hüttenbrenner of a lack of literary education, for otherwise he would have preferred to turn to the highlights of German Romantic poetry.⁶⁰

The main problem seems to be that Hüttenbrenner's lieder are invariably measured against those of Franz Schubert. Certainly, Hüttenbrenner never attained the quality

⁶⁰ Glawischnig, *Anselm Hüttenbrenner*, 89–90. The song forms are discussed *ibid.*, 74–76.

achieved by Schubert, but our standards must be calibrated differently. Michael Aschauer attempts to soften Glawischnig's harsh judgement and agrees with him only to a certain extent. The musical quality of the settings varies too widely from case to case to warrant sweeping statements.⁶¹ Finally, it should also be noted that Hüttenbrenner developed a simplified, concise style around the middle of the century and held individual aesthetic views, which led to a kind of quasi-sacred music.⁶² That contemporaries were by no means dismissive of Hüttenbrenner's lieder is also proved by a review of some compositions published in 1868 in the *Lieder-Serie* in Graz:

A flowing, very singable melody is still the main thing in these strophic lieder. The always carefully worked piano accompaniment, really a mere accompaniment and quite easy to play, does not, however, lack some fine, characteristic traits. If A. Hüttenbrenner were not the composer on the title page, one would not hesitate to attribute these lieder to a friend from his youth and fellow student, the great Lied Prince Franz Schubert.⁶³

Among the numerous piano lieder, as already mentioned, there are also some pieces for vocal ensembles and choruses. One of these should be considered in more detail: whether Hüttenbrenner was also active in some way in the Maribor Musikverein is not known,⁶⁴ but the dedication of his vocal quartet setting Schiller's poem *Die Tugend ist kein leerer Schall* suggests contact with that institution. This piece for two soprano and two alto voices is dedicated to the students of singing in the Maribor Musikverein.⁶⁵ That society was founded in 1825 but apparently did not become active until 1841. Concurrently, a music school was founded by the same institution, which only a few years later was educating about 160 pupils per year. Concerts by the students were held regularly, but it is impossible to say whether Hüttenbrenner's quartet was performed in public.⁶⁶

⁶¹ Aschauer, "Anselm Hüttenbrenner als Liedkomponist", 155–169.

⁶² Aschauer, "Die 'heilige Musik'", 78.

⁶³ "Noch ist in diesen Strophenliedern eine fließende, sehr sangbare Melodie die Hauptsache; die stets sorgfältig gearbeitete Clavierbegleitung, wirklich nur Begleitung und durchaus leicht zu spielen, obwohl nicht ohne manchen feinen, charakteristischen Zug. Stünde nicht A. Hüttenbrenner als Componist am Titelblatte, man möchte diese Lieder ohne Bedenken seinem Jugendfreunde und Studiengefährten, dem großen Liederfürsten Franz Schubert zuschreiben." Dr. B., "Compositionen von Anselm Hüttenbrenner", *Tagespost*, 7 November 1868. See also Eisbacher, "Das Grazer Konzertleben", 69.

⁶⁴ Hüttenbrenner was apparently admitted to membership of the Maribor Musikverein, but this has not yet been documented. Constant von Wurzbach reports: "Während ihn die philharmonischen Gesellschaften in Krain, Kärnthen und Croatien, dann die Musikvereine in Gratz, Marburg und Ischl in ihren Kreis aufgenommen, hat ihn der deutsche Nationalverein für Musik und ihre Wissenschaft zu seinem Ehrenmitgliede gemacht." Wurzbach, "Hüttenbrenner, Anselm", 408.

⁶⁵ The composition, dated 24 February 1854, was originally intended as a chorus for two sopranos and two altos. Later the marking "Quartett" was added. The title page reads: "Für die Gesangszöglinge des Musikvereins in Marburg." A-Gk, Rara MPMs 0/272, <https://phaidra.kug.ac.at/open/o:307>.

⁶⁶ Kraševac, "Glasbeno življenje v Mariboru", 46–49.

PIANO COMPOSITIONS AND HÜTTENBRENNER'S PEDAGOGICAL ACTIVITIES

In addition to his numerous lieder, Hüttenbrenner composed a considerable number of piano pieces during his stay in Maribor. A brief reference to their purpose can be found in a letter of 22 April 1857 to his brother Josef, where Anselm mentions that he had been composing lieder less frequently at that time and had instead been devoting himself increasingly to the composition of piano pieces for two and four hands intended for his well-behaved and beautiful students Emma Rast and Emmerenzia Gasteiger.⁶⁷

In keeping with his status, Baron Rast had his daughter Emma taught music and entrusted to Hüttenbrenner the task of giving her private music lessons, which probably lasted until the end of 1858. In 1859, Emma married Baron Coloman von Mixich de Alsö-Lukavec.⁶⁸ The other pupil mentioned, Emmerenzia Gasteiger, was the daughter of a prominent and wealthy Maribor industrialist, Heinrich von Gasteiger zu Rabenstein und Kobach, who owned an Italian rosolio liqueur factory and a cream of tartar factory in Maribor as well as a glassworks in Josipdol (Josephsthal bei Reifnigg).⁶⁹ The compositions for four hands may even indicate that the two young ladies were at times taught simultaneously by Hüttenbrenner.⁷⁰

Hüttenbrenner dedicated at least five compositions to Baroness Emma von Rast, one per year. Beginning with a birthday song for her fifteenth birthday (*Vatersegen*) on 1 May 1854, two piano pieces followed in the next couple of years (*Souvenir à Mademoiselle Emma Baronne de Rast*, 18 September 1855, and *Emma* on 16 December 1856), as well as two four-handed piano compositions (*Die Rose vom 1. Mai*, 22 March 1857, and *Lied ohne Worte*, 28 June 1858: see Figure 4). Apart from these, there are two souvenirs for piano (four hands) dedicated to Erna Gasteiger, an elegy composed on 12 September 1855 and a concert overture completed in 1857. The name Erna could be an abbreviation of the name Emmerenzia, since no other person named Erna is so far known in the history of the city.

⁶⁷ “Lieder schreibe ich jetzt selten, aber desto mehr 2 u. 4 händige Klavierstücke für meine 2 braven u. schönen Schülerinnen Emma Rast, u. Emmerenzia Gasteiger.” Anselm Hüttenbrenner to Josef Hüttenbrenner, 22 April 1857. See footnote 11.

⁶⁸ Also Miksitsch or Mikšić od Donjeg Lukavca. About her wedding, see [Rast], *Das Leben*, 69. Emma died in Zagreb on 25 Mai 1912, according to obituary for Emma von Mixich, *Marburger Zeitung*, 30 May 1912, 5. At that time she owned at least three houses in Maribor, including one of the most beautiful Art Nouveau buildings in the town on Mozart Street, which is today called Smetanova ulica. Nowadays, the house is known as “The Baroness’s House”.

⁶⁹ Born on 10 April 1838 and baptized as Emerentia Katharina Cäcilia Maria. Nadškofija Maribor, Sv. Janez Krstnik, Krstna knjiga / Taufbuch 1834–1859, sig. 01487, fol. 36. See also Hozjan, “Manj znano in neznano”, 771, 785.

⁷⁰ A reference to elementary music lessons is also found on the originally blank verso page of the title page in Hüttenbrenner’s incompletely preserved autograph manuscript of *Waldes-Stimmen*. Here, the space was apparently used by a child for writing exercises (clefs, note forms etc.). A-Gk, Rara MPMs 0/106, <https://phaidra.kug.ac.at/open/o:140>.

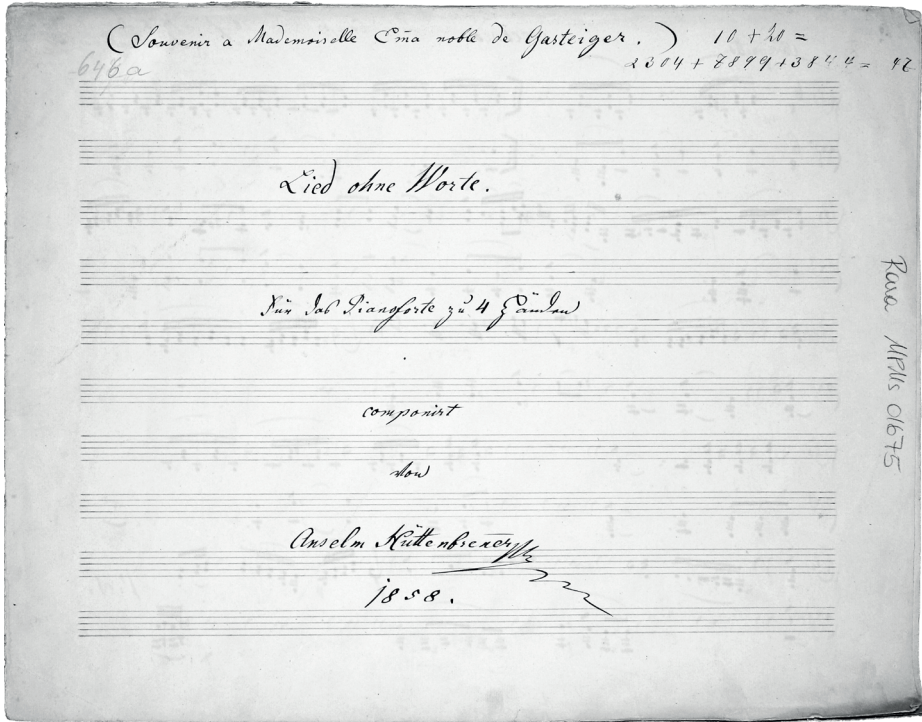


Figure 4

Anselm Hüttenbrenner, *Lied ohne Worte*, front page (A-Gk, Nachlass Anselm Hüttenbrenner, Rara MPMs 0/675, <https://phaidra.kug.ac.at/open/o:767>; reproduced by permission)

Although Dieter Glawischnig also sharply criticized Hüttenbrenner's piano works, calling most of them fashionable salon music,⁷¹ it should be remembered that these pieces are primarily compositions made for pedagogical purposes. For this reason they tend to be short, almost always being composed in a single movement and couched in a mostly romantic mood or containing a touch of playful virtuosity.

Around the middle of December 1856 Hüttenbrenner began to compose short character pieces for the piano. This resulted in a series of compositions, all of which bear as titles the first names of various persons. Some of these can be identified without difficulty, others, for lack of information, elude a more precise determination.⁷²

Towards the end of the summer of 1857 Hüttenbrenner devoted himself to the composition of orchestral overtures, which were evidently performed at the Graz theatre before plays by Friedrich Schiller (*Die Jungfrau von Orléans*, *Die Räuber*, *Don Carlos*, and *Maria Stuart*). This work occupied him until the end of the year. At least two public

⁷¹ Glawischnig, *Anselm Hüttenbrenner*, 113–115.

⁷² For example, the impromptus *Pierre*, *Paul* and *Felix* clearly refer to Hüttenbrenner's sons, while *Selma* was the name of his granddaughter.

performances of the overtures are documented. Hüttenbrenner himself reports a performance of the *Orléans-Overture* and the *Concert-Overture* in Graz.⁷³ At around the same time he arranged these five orchestral works for piano (four hands).

SACRED MUSIC

Although Hüttenbrenner was deeply religious throughout his life and betrayed no doubts regarding his faith, his production of sacred music was far from extensive.⁷⁴ Nevertheless, his sacred compositions arose from his heart and convictions. Among the most important church music works he composed in Maribor is undoubtedly his ninth *Missa solennis*, in F minor, which he completed on 21 April 1855.⁷⁵ This solemn yet deeply heartfelt composition is one of Hüttenbrenner's most expressive Mass settings. It is characterized by rich and exciting harmonies, its instrumentation never seeming overloaded.⁷⁶

In addition to several movements of the Proper of the Mass and some settings of psalm verses, there is one composition not listed in any of Hüttenbrenner's catalogues of works. An Offertory for alto, bass clarinet and organ with German words ("Was sollen wir für Gaben dir Herr zum Opfer weih'n")⁷⁷ is the sole work in Hüttenbrenner's hand to have survived in Maribor up to the present day. What is surprising here is the rather unusual instrumentation of this Offertory. The bass clarinet was certainly not a common instrument, but someone in Limbuš must obviously have played it. It seems to be an occasional composition that Hüttenbrenner dedicated to the parish priest of Limbuš (Lembach) on 16 August 1854 without, interestingly, mentioning his name on the manuscript.⁷⁸ It was probably a later owner, Peregrin Manich, who noted the name of the original dedicatee: "Ant[on] Laach". Manich also added Latin words for this Offertory ("Quid nostrum tibi Domine hostia sacrata") and wrote out some additional parts. It is not difficult to establish that the priest in Limbuš must indeed be Anton Lach/Lah (1803–1861). This man had been active in Limbuš since 1843 and is known to scholars as the founder of a Slovenian reading society, established in 1847 and called *Družba slovenskega branja v Lembahi*.

⁷³ "Diesen Winter componirte ich fürs Orchester die Ouverturen zur Jungfrau v. Orleans, Don Carlos, M. Stuart, zu den 'Räubern' u. eine Concertouverture. Letzte u. die Orleans-Ouverture wurden im Grätzertheater bereits aufgeführt." Anselm Hüttenbrenner to Josef Hüttenbrenner, 9 March 1858. See footnote 11.

⁷⁴ Eisbacher, "Das Grazer Konzertleben", 69.

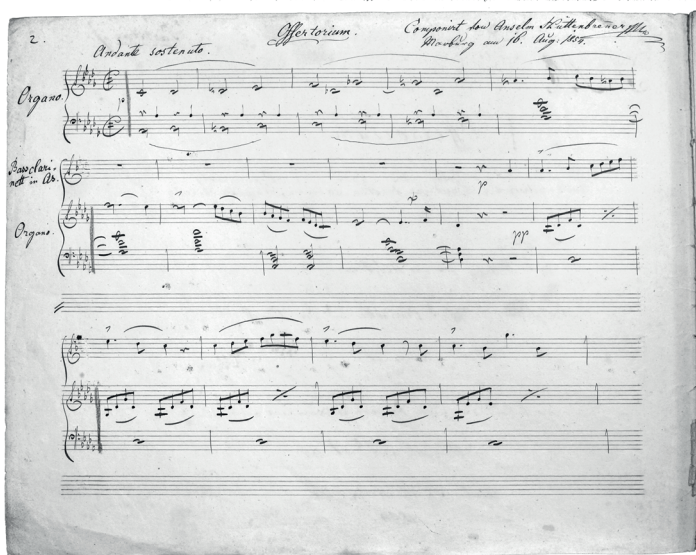
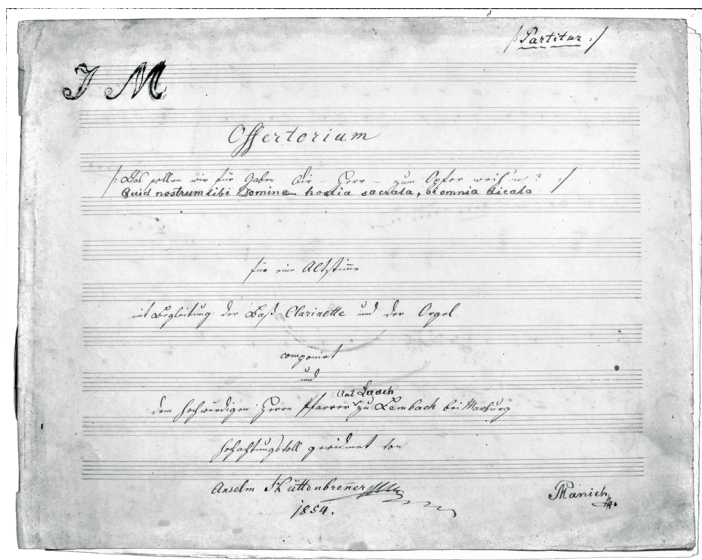
⁷⁵ "Gegenwärtig schreibe ich eine solemne Messe in F moll." Anselm Hüttenbrenner to Josef Hüttenbrenner, Marburg, 25 April 1855. See footnote 11. The first performance of the *Missa solennis* took place at the Cathedral Church in Graz on 1 November 1855. At least two performances followed on 8 December 1855 and 30 March 1856. Glawischnig, *Anselm Hüttenbrenner*, 146 and n. 21.

⁷⁶ On the *Missa solennis*, see Aschauer, "Die 'heilige Musik'", 93–95; Glawischnig, *Anselm Hüttenbrenner*, 21–37.

⁷⁷ The poet who authored these words could not be determined by the present study. At all events, the poem was widespread in German-speaking countries from the early nineteenth century at the latest. The text of the prayer was probably first published in 1800: [Sperl], *Christliche Gesänge*, 55.

⁷⁸ "[...] dem hochwürdigen Herrn Pfarrer zu Lembach bei Marburg." Maribor, Stolnica, glasbeni arhiv (SI-Ms), GA/XXII/0096.

The society had its own library, and Lach also offered sheet music on loan.⁷⁹ It remains unclear when the meeting between Lach and Hüttenbrenner actually took place and what form of acquaintance they may have enjoyed (see Figures 5 and 6).



Figures 5–6

Anselm Hüttenbrenner, Offertorium “Was sollen wir für Gaben”, front page (above) and beginning (below) (Maribor, Stolnica, glasbeni arhiv, GA/XXII/0096; reproduced by permission)

⁷⁹ Glaser, “Anton Lah”, 64.

Findings and Conclusions

Set alongside Hüttenbrenner's complete *oeuvre* (c. 715 compositions), the number of works composed in Maribor is extraordinarily high, even if most of these are short. Their quantity is also astonishing, given the brevity of his residence in the town, which spanned no more than a few years, and the fact that, as Hüttenbrenner himself emphasized, music represented a mere source of recreation for him. In his obituary Schmölzer reports a noticeable withdrawal of Hüttenbrenner from music and public musical activity.⁸⁰ Hüttenbrenner himself confirmed this impression on several occasions. Particularly moving in this context is his letter to Josef Hüttenbrenner of 22 April 1857. A certain resignation cannot be overlooked in its content, but the words can just as easily be interpreted as a sign of liberation (see Figure 7).

In April 1857 Hüttenbrenner urges his brother to retire from the vile and ungrateful world after reaching his forty years of service at court. He writes that Josef should accordingly enter the realm of the imagination and enjoy the simple pleasures of life, as would a child. Just as their father said farewell to the world at the moment of his parting, so Anselm has bidden the world *adieu* five years previously. He lives happily and contentedly in his inner world and still reads diligently the words of God. This makes the world around him seem ever brighter and fills his heart with comfort and peace. Anselm hopes to spend some time with his brother before the end of their lives, reminiscing about the joyous days of their youth. He also wishes to take the opportunity for them to make music together.⁸¹

In contrast, Anselm's words to Ferdinand Luib on 7 March 1858 sound more prosaic but no less honest: "Finally, Your Excellency will be surprised when I say that music is merely a matter of secondary importance for me and solely a pastime. What mainly occupies my mind is theology and magnetism."⁸² Looking back on his earlier involvement with the Styrian Music Association, he sums up by saying: "I preferred being a trustee of the bank to being a director of the Music Society, where I had to depend on the whim and

⁸⁰ Schmölzer, "Ein kleiner Beitrag", [5].

⁸¹ "Wenn deine 40 Dienstjahre abgelaufen sind, so ziehe dich von der schnöden und undankbaren Welt zurück, und begib dich ins Gemüthsleben, in's Reich der Fantasie, und erfreue dich an den kleinen und kleinsten Dingen, wie die Kinder. [...] Also rufe ich dir das letzte Wort zu, das unser lieber Vater Anselm auf Erden gesprochen hat: 'Adio Welt!' – Ich habe der Welt schon seit 5 Jahren Adieux gesagt, und lebe glücklich u. zufrieden in meiner stillen inneren Welt, die mir, da ich noch immer das Wort Gottes fleißig lese, in stets größerem Lichte erscheint, wodurch mein Herz mit Trost und Frieden erfüllt wird. – Ich hoffe, wir werden noch längere Zeit vor unserem materiellen Ende zusammen leben, uns an der Erinnerung an die frohe Jugendzeit sonnen, und noch so manches Tonstück miteinander exekutieren." Anselm Hüttenbrenner to Josef Hüttenbrenner, 22 April 1857. See footnote 11.

⁸² "Schließlich werden sich E. Wohlgeborn wundern, wenn ich sage, daß die Musik nur eine reine *Nebensache* und pur eine *Erholung* ist. Was meinen Geist hauptsächlich beschäftigt, das ist die Theologie und der Magnetismus." Anselm Hüttenbrenner to Ferdinand Luib, 7 March 1858. See Deutsch, "Anselm Hüttenbrenners Erinnerungen", 146.

Marburg am 22. April 1857.

Liebster Josef! Ihre erlauchte Brief
 Deine Erwähnung vom 20. J.M. an
 mein Hof zinslich als gewandter
 Mannespaß; ich verbrachte so gestern
 im Saal in Landau, nahe bei
 Ehrenberg. Der Tag war schön,
 windstill, und mich ergünstete der
 Gang der Haufgallen in Strafen,
 so wie der Anblick der wieder
 auflebenden Natur, die immer
 getrunkenen Prämien bleibt bei
 in die grauen Tage.

Zu diesem Mannespaß ließ ich die
 zwei Paul in Strafen gratulieren;
 sie schreiben mir jedoch, daß sie
 sich zweimal nicht angetroffen haben.

Figure 7

Anselm Hüttenbrenner's letter to Josef Hüttenbrenner, 22 April 1857, 1 (A-Gk, Nachlass Anselm
 Hüttenbrenner, Rara MPMs 0/1199, <https://phaidra.kug.ac.at/open/o:1926>; reproduced by
 permission)

goodwill of amateurs.”⁸³ Hüttenbrenner did not renounce music, but he lost the desire to ask public institutions and influential people to perform his compositions.⁸⁴

In the light of such frank confessions on the one hand and his high productivity during this period on the other, it is quite astonishing how favourable the city of Maribor and the composer’s social environment must have been to him. This relationship, which may be described as close to intimate, is also directly reflected in a number of Hüttenbrenner’s compositions. Many pieces refer to the town of Maribor and its surroundings or to the people in Hüttenbrenner’s circle of local acquaintances and friends. Although this intimacy comes across in the dedications of compositions to various personalities in Maribor, there are also clear thematic connections. Some of Rast’s poems set to music by Hüttenbrenner allude, in fact, to the composer’s close relationship with Maribor, such as *Marburg*, *Mein Steierland*, *St. Urban*,⁸⁵ as does *Erinnerung an Kranichsfeld*, a setting of Hüttenbrenner’s own text. But also, purely instrumental compositions bear musical references to the town or are impressions of the surrounding countryside. These include the piano Fantasy *Erinnerung an die Besteigung des Pacher am 18. September 1854* in two versions for piano solo and piano four hands (see Figure 8); the piano rondo *Empfindung an der St. Joseph’s-Quelle*,⁸⁶ the four-handed rondo *Die Draumühle* and finally the piano piece *Abschied von Marburg* (see Figure 9).

⁸³ “Beide Chargen machten mir viel Mühe und Sorge; aber dennoch war ich lieber Curator der Sparkasse, als Direktor des Musikvereins, wo ich von der Laune und dem guten Willen der Dilettanten abhängig war.” Anselm Hüttenbrenner to Ferdinand Luib, 7 March 1858. See Deutsch, “Anselm Hüttenbrenners Erinnerungen”, 147.

⁸⁴ “Ach lassen’s mich aus mit – (ich verschweige den Verein) –. Die Leute glauben, ich soll um die Gunst jtztt betteln, daß sie von mir etwas aufführen.” Schmörlzer, “Ein kleiner Beitrag”, [5].

⁸⁵ St. Urban is a hill north-west of the city, and the saint to whom the church on the summit is dedicated is the patron saint of vintners. It is still a popular vantage point of Maribor today. Under the hill of St. Urban, Ferdinand von Rast owned some vineyards. Puff, *Marburg in Steiermark*, 197.

⁸⁶ St. Josephs-Quelle must be the source of water below the church of St Joseph on the bank of the Drava in Maribor. The name of the present-day Studenci district still reminds us of this. The settlement was formerly called Brunndorf bei Marburg. Seidl, *Wanderungen*, 95–96. Puff described these water sources as follows: “Der bei Weitem schönste Punkt des rechten Ufers aber ist St. Josef, eine auf einer kleinen, zum Theile schroffen Halbinsel malerisch gelegene Filiale von Lembach, auf einem Conglomerat-Plateau, dem in der Tiefe herrliche Quellen entsprudeln, so mächtig, daß sie nach wenigen Schritten einen Bach bilden, der stark genug ist, die idyllisch gelegene, unter Hängelbirken halb verdeckte Staudinger-Mühle zu treiben.” Puff, *Marburg in Steiermark*, 130.

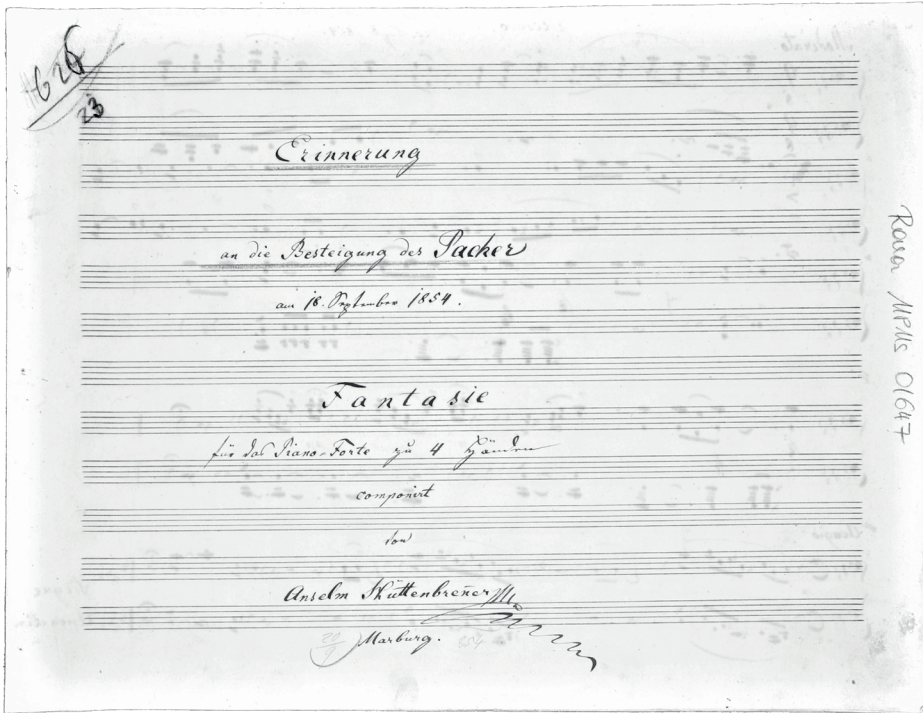


Figure 8

Anselm Hüttenbrenner, *Erinnerung an die Besteigung des Pacher*, front page (A-Gk, Nachlass Anselm Hüttenbrenner, Rara MPMs 0/647, <https://phaidra.kug.ac.at/open/o:738>; reproduced by permission)

Rudolf Gustav Puff describes the inhabitants of Maribor as homely. Here, German seriousness is combined with Slovenian smoothness. Most people speak both languages, and many strangers who come to the town feel both surprised and welcomed by the hospitality of the inhabitants. Maribor is a town of joy, music and song, he writes. It is also known for its conviviality, and people love to celebrate festivals such as the carnival and the grape harvest. Puff goes on to say that, in terms of cultural institutions, Maribor has a theatre, a music society (Musikverein) and a reading casino society (Lese-Casino-Verein).⁸⁷

The city with its suburbs had about 5000 inhabitants in 1847 and was growing rapidly. How rapidly is evident from a remark by Puff, who reported that the population of the city centre had grown from 1000 to 4000 in only forty years.⁸⁸ A real turning point in Maribor's history occurred in the late 1840s. At that time the construction of the Southern railway line, which passed through Maribor half-way between Vienna and Trieste, had begun. From 1846 it was possible to travel comfortably by train from Graz to Celje, and

⁸⁷ Puff, *Marburg in Steiermark*, 258–264; Kraševac, “Glasbeno življenje v Mariboru”.

⁸⁸ Puff, *Marburg in Steiermark*, 209–210.

by 1849 even as far as Ljubljana. As early as 1857 the entire railway line between Vienna and Trieste became operative. For Maribor, this represented an enormous economic and social advance, and the 1850s certainly marked a time of expansion and prosperity (see Figure 10).

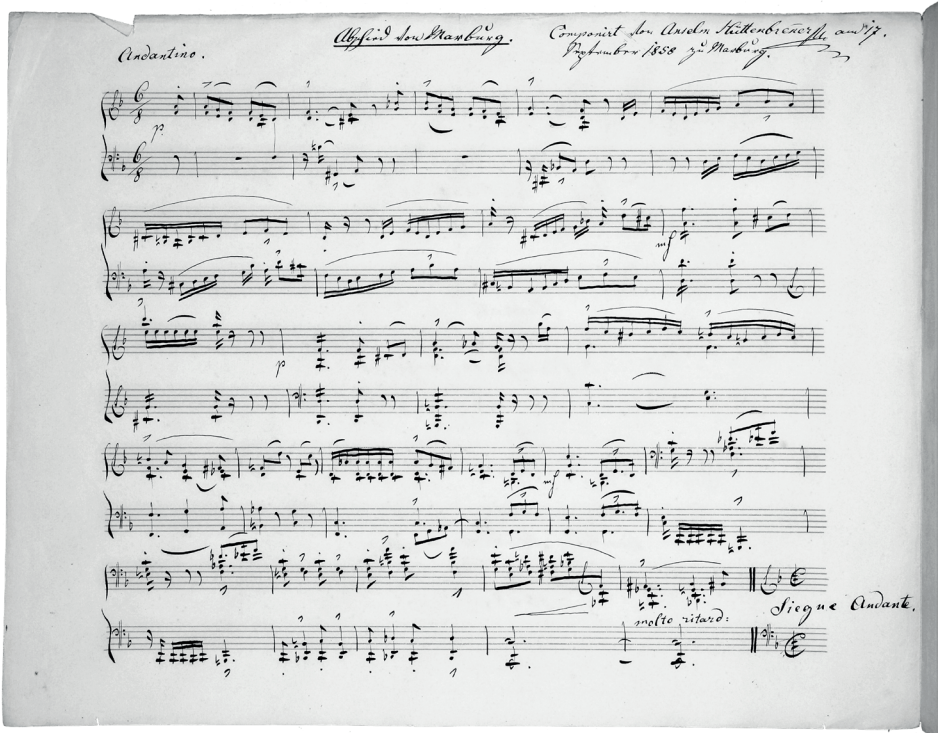


Figure 9

Anselm Hüttenbrenner, *Abschied von Marburg*, 2 (A-Gk, Nachlass Anselm Hüttenbrenner, Rara MPMs 0/625, <https://phaidra.kug.ac.at/open/o:686>; reproduced by permission)



Figure 10

View of the town of Maribor, steel engraving after Nicolas-Marie-Joseph Chapuy in *Südbahn-Album: Malerische Ansichten in der Nähe der k.k. Südbahn von Wien bis Triest* (Trieste: Literarisch-Artistische Abtheilung des Österreichischen Lloyd, [1856]); author's private collection

But it was by no means the bustling activity that attracted Hüttenbrenner. Around the mid-1850s Maribor was still a relatively tranquil place. It must have been the wealth of picturesque places and the flourishing nature that appealed to Hüttenbrenner. Favoured by its location at the start of the Drava plain, which flattens out towards Ptuj (Pettau), and the city's location between Pohorje (Bacher) and Slovenske Gorice (Windische Bühel), Maribor offered him an almost idyllic setting and copious inspiration for his work. At the same time, it was a place where he evidently enjoyed a special appreciation from a variety of people.

The final question that should be addressed is what kind of impression Hüttenbrenner left in the minds of the people of Maribor. Unfortunately, we can only speculate about this; but at least one pointer suggests that Hüttenbrenner's personal contacts in Lower Styria were wider than previously assumed. The first published work by the Slovenian composer and schoolteacher Gregor Tribnik (Triebnigg) came out from the Viennese

music publisher F. Glöggel et Sohn probably towards the end of 1858.⁸⁹ These virtuosic variations for the piano are dedicated to Anselm Hüttenbrenner.⁹⁰ Tribnik was born on 2 March 1831 in Ruše, near Maribor. Little is known about his musical education, but from 1854 at the latest he was active in Celje (Cilli) as a teacher, choirmaster and pianist.⁹¹ Unless he studied in Graz in his youth and met Hüttenbrenner there, a meeting in Celje in the summer of 1858 is quite conceivable (see Figure 11).



Figure 11

Gregor Triebnigg (Tribnik), *Variationen für das Pianoforte*, Op. 1, front page, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-HLDCTI0I> (Digitalna knjižnica Slovenije – dLib.si)

⁸⁹ Advertisement for Triebnigg's *Variationen*, *Grazer Zeitung*, 19 December 1858, 1260.

⁹⁰ Gregor Triebnigg, *Variationen für das Pianoforte componirt und dem Herrn Anselm Hüttenbrenner (gewesener Director des Musikvereines für Steiermark, dann Ehrenmitglied mehrerer philharmonischer Vereine des In- und Auslandes) hochachtungsvoll gewidmet von Gregor Triebnigg*, Op. 1 (Vienna: F. Glöggel et Sohn), <http://www.dlib.si/?URN=URN:NBN:SI:doc-HLDCTI0I>.

⁹¹ Ajlec, "Tribnik, Gregor".

Public performances of Hüttenbrenner's works are hardly documented in Maribor and were, if any occurred at all, probably a rarity. Only one piece of relevant evidence has been found so far: this was a concert in aid of the theatre conductor Albert Hohl that took place in Maribor on 16 March 1864. On that occasion a certain Fräulein Herzog sang the lied *Das Waisenkind* by Hilarius, set to music by Hüttenbrenner.⁹² This situation has not changed much up to the present time. Even today, knowledge of Hüttenbrenner's work and life is limited to a small group of specialist scholars, and his compositions are heard all too rarely.

Appendix: Chronology of Hüttenbrenner's Compositions in the Maribor Period

For the sake of clarity the works composed by Hüttenbrenner during his Maribor period are listed chronologically in four tables. In the tables the date and place of composition as noted in the sources are given. The place names follow the original language and spelling: for example, Marburg instead of the current and official city name Maribor. This is followed by the title with some additional information, and in the case of the secular vocal works also the start of the text given in parentheses. In the case of vocal works the poet is named. The last two columns list the holding library and the number given to the work in the catalogue of Dieter Glawischinig (G). The documents in the Hüttenbrenner collection in Graz (KUG) have their own shelfmarks, but for reasons of space and in the interest of quick retrieval the record number of the digital copies is given here. The designation *o*: followed by a number identifies the ending of the digital address: for example, <https://phaidra.kug.ac.at/open/o:84>.

The first table lists all secular vocal works with or without accompaniment. Unless otherwise indicated, these are lieder.

Table 1
Lieder and partsongs with or without piano accompaniment

Date	Location	Title	Poet	Location	G
7 Nov 1853	Villa Rast	<i>Abendlied</i> (“Winde, weht leise”)	Rast	o:84	110
10 Nov 1853	Villa Rast	<i>Wiegenlied</i> (“Mit zarter Sorg’ die Mutter sang”); second version of words added later	Rast	o:84	111
12 Nov 1853	Marburg	<i>Das Waisenkind</i> (“Mir ist so kalt”)	Rast	o:85	

⁹² “Marburg, 13. März: zum Vortheile des Theater-Kapellmeisters”, *Correspondent für Untersteiermark*, 13 March 1864, 129.

15 Nov 1853	Marburg	<i>Die Bestellung</i> (“Heute Abend suche mich”)	Rast	o:86–87	112
16 Nov 1853	Marburg	<i>Helene</i> (“Fern am Elbe Strand”)	Rast	o:88–89, A-Wn, Mus.Hs. 37393	113
17 Nov 1853	Marburg	<i>Der Schutzgeist</i> (“Am Sees Rand ein Knäblein stand”)	Rast	o:89	114
17 Nov 1853	Marburg	<i>Die Rose</i> (“Eine Rose zart und rein”)	Rast	o:90	115
18 Nov 1853	Marburg	<i>Abendfeier</i> (“Die Sonne färbet golden”)	Rast	o:89	116
19 Nov 1853	Ehrenhausen	<i>Überraschung</i> (“Abends eine Blume stand”)	Rast	o:91	117
19 Nov 1853	Ehrenhausen	<i>Trennung</i> (“Die Schwäne ziehen auf dem See”)	Rast	o:92	118
21 Nov 1853	Marburg	<i>Die Liebe wacht</i> (“Mond und Sterne leuchten”)	Rast	o:94	119
21 Nov 1853	Marburg	<i>Lerchenlied</i> (“Von der Lerche lerne Sänger”)	Rast	o:95	120
24 Nov 1853	Marburg	<i>Allmacht</i> (“Das Schilf im See sich wieget”)	Rast	o:96	121
26 Nov 1853	Villa Rast	<i>Liebesschmerz</i> (“Vom Auge Tränen brechen”)	Rast	o:97	122
28 Nov 1853	Marburg	<i>Custoza</i> (“Der Tambour macht die Runde”); versions for high and low voice	Rast	o:98–100	123
2 Dec 1853	Marburg	<i>Mein Steierland</i> (“Wo Berge Wolken tragen”)	Rast	o:101	124

Table 1
(continued)

6 Dec 1853	Marburg	<i>Vertrauen</i> (“Die Wolken ziehen”)	Rast	o:102	125
7 Dec 1853	Marburg	<i>Herzleid</i> (“Liegt Schnee auf Fluß”)	Rast	o:103	126
9 Dec 1853	Marburg	<i>Meeresfahrt</i> (“Eine Barke gleitet”)	Rast	o:104	127
11 Dec 1853	Marburg	<i>Ebbe und Flut</i> (“Sag’ Meer, sag’ Riesenweib”); incomplete	Rast	o:104	128
15 Dec 1853	Marburg	<i>Die Fischerin</i> (“Am See die Fischerin stand”); incomplete	Rast	o:105	129
17 Dec 1853	Marburg	<i>Bergstimme</i> (“Ich stieg so froh”)	Rast	o:106	130
20 Dec 1853	Marburg	<i>Die Wanderer</i> (“Stern und Vogel ziehen”)	Rast	o:107	131
20 Dec 1853	Marburg	<i>Wiederkehr</i> (“Storch und Schwalbe ziehen”)	Rast	o:108	132
23 Dec 1853	Marburg	<i>Alexis</i> (“Es sah am Seesrand Alexis”)	Rast	o:107	133
25 Dec 1853	Marburg	<i>Selma</i> (“Selma rief es mir”)	Rast	o:109	134
4 Jan 1854	Marburg	<i>Marburg</i> (“Du wunderliche Frau”)	Rast	o:110	135
7 Jan 1854	Marburg	<i>Die Schäferinn</i> (“Auf grüner Blumenweide”)	Rast	o:111	136
10 Jan 1854	Marburg	<i>Die Schnitterinn</i> (“Mein Herz trieb mich in’s Freie”)	Rast	o:112	137
16 Jan 1854	Marburg	<i>Nach der Schlacht</i> (“Die Feinde sind geschlagen”)	Rast	o:113	138

21 Jan 1854	Marburg	<i>Erfahrung</i> (“Die Mutter lehrt’ mich bethen”)	Rast	o:114	140
27 Jan 1854	Marburg	<i>Geständniss</i> (“O Mädchen, laß dir klagen”)	Rast	o:115	139
29 Jan 1854	Marburg	<i>Der Spaziergang</i> (“Laß uns im Garten gehen”)	Rast	o:116	141
31 Jan 1854	Marburg	<i>Moosrose und Schmetterling</i> (“Es wiegt sich eine Rose”)	Rast	o:117	142
3 Feb 1854	Marburg	<i>Liebesmelancholie</i> (“Der Himmel ist so trübe”)	Rast	o:118	143
5 Feb 1854	Marburg	<i>Liebesgewalt</i> (“Mädchen, denke mein!”)	Rast	o:119	144
7 Feb 1854	Marburg	<i>Die Blumenarbeiterin</i> (“Ein Mädchen formt sich Veilchen”)	Rast	o:120	145
7 Feb 1854	Marburg	<i>Das Blumenmädchen</i> (“Kauft Blumen, liebe Leute”); <i>Duett</i>	Rast	o:121	146
9 Feb 1854	Marburg	<i>Die Auswanderer</i> (“O Mutter, laß uns ziehen”); <i>Terzett</i>	Rast	o:122	147
13 Feb 1854	Marburg	<i>Ihr Bild</i> (“Die Rosen auf den Wangen”)	Rast	o:123	148
16 Feb 1854	Marburg	<i>Verschmähte Liebe</i> (“Adele meine Wonne”)	Rast	o:124	149
20 Feb 1854	Marburg	<i>Die Bothschaft</i> (“Er kommt am Felsenhang”); <i>Quartett</i>	Rast	o:306	150

Table 1
(continued)

24 Feb 1854	Marburg	<i>Die Tugend ist kein leerer Schall</i> . Für die Gesangszöglinge des Musikvereins in Marburg; <i>Quartett</i> , 2 S, 2 A	Schiller	o:307	591
27 Feb 1854	Marburg	<i>Jäger und Fischerinn</i> (“Sieh, wie die Wellen brechen”); <i>Duett</i>	Rast	o:127	151
1 Mar 1854	Marburg	<i>Muttersegen</i> (“Prüfe deine Seele”); <i>Duett</i>	Rast	o:129	152
4 Mar 1854	Ehrenhausen	<i>Morgengruß</i> (“Es grüßt des Frühlings Sonnenstrahl”)	Rast	o:126	153
14 Mar 1854	Marburg	<i>Liebe, deine Strahlen</i> ; <i>Quartett</i> , 2 S, 2 A	Rast	o:308	592
15 Mar 1854	Marburg	<i>Ergebung</i> (“Sieh, wie Sonne scheidet”)	Rast	o:130	154
20 Mar 1854	Marburg	<i>Chor der Winzerinnen</i> (“Es zieht der Herbst heran”); 2 S, 2 A	Rast	o:281–283	
31 Mar 1854	Marburg	<i>Scheiden und Kommen</i> (“Das Herz, das wollte brechen”)	Rast	o:131	155
4 Apr 1854	Marburg	<i>Die Spröde</i> (“Die Rose blühet”)	Rast	o:132; A-Wgm, VI 45465	156
13 Apr 1854	Marburg	<i>Trost im Unglück</i> (“Gewitter ziehen her”)	Rast	o:133	157
22 Apr 1854		<i>An Anselm</i> (“Der frühe Morgen graut”)	Rast	A-Wgm, VI 45470 (Q 6134)	158

1 May 1854		<i>Vatersegen, zum XV. Geburtsfeste seiner Tochter; Fräulein Emma</i> (“Mein Kind! Mein liebes Kind”)	Rast	o:134	159
2 May 1854	Marburg	<i>Oben und unten</i> (“Oben Welten thronen”)	Rast	o:135	
5 May 1854	Marburg	<i>Trost in der Liebe Schmerz</i> (“Wo finde ich das Bild”)	Rast	o:136	160
9 May 1854	Marburg	<i>Erinnerung an Kranichsfeld</i> (“Der Himmel ist so blau”); <i>E. L. F.</i>	Hüttenbrenner	o:137	161
17 May 1854	Marburg	<i>Im Walde</i> (“Ich muß in’s Freie gehen”)	Rast	o:138	162
23 May 1854	Marburg	<i>Ständchen</i> (“Wenn Mädchen du dich zeigest”); <i>Duett, incomplete</i>	Rast	o:139	163
28 May 1854	Marburg	<i>Waldes-Stimmen</i> (“Ich hör im Walde rauschen”); incomplete, writing exercises	Rast	o:140	164
31 May 1854	Marburg	<i>Allein</i> (“Es lief hinaus zum See”)	Rast	o:141	165
19 Jun 1854	Marburg	<i>Sehnsucht nach der Mutter</i> (“Die Mutter kommt”)	Rast	o:142	166
19 Jun 1854	Marburg	<i>Liebesrache</i> (“Graf Oscar saß am Söller”)	Rast	o:143–144	167
22 Jun 1854	Marburg	<i>Geistergruß: Nachruf an Vater, Mutter und Tochter</i> (“Im Dorfe geht die Sage”)	Rast	o:145	168

Table 1
(continued)

1 Jul 1854	Marburg	<i>Das Herz</i> (“Das Herz, das gleicht dem Strome”); <i>Duettino</i>	Rast	o:146	169
26 Jul 1854	Marburg	<i>Ave Maria</i> (“Der Abend sinket wieder”)	Rast	o:147; A-Wgm, VI 45464	170
7 Aug 1854	Marburg	<i>Waldes-Sprache</i> (“Durch Wald und Alpentriften”)	Rast	o:148	171
10 Aug 1854	Marburg	<i>Naturgesang</i> (“Als ich den Wald betreten”)	Rast	o:149	172
27 Aug 1854	Marburg	<i>Mein Vaterhaus</i> (“Im Strome eilt die Welle”)	Rast	o:150	173
2 Sep 1854	Marburg	<i>Waldesnacht</i> (“Die Sonne golden sinket”)	Rast	o:150	174
3 Sep 1854	Marburg	<i>Harfenklänge</i> (“Es mag die Harfe klagen”)	Rast	o:151	175
6 Sep 1854	Marburg	<i>Klage um den Freund</i> (“Vom Baum’ die Blätter fallen”)	Rast	o:152	176
10 Sep 1854	Marburg	<i>Sangesmacht</i> (“Wenn Berg und Thal sich röthen”)	Rast	o:153	177
10 Sep 1854		<i>Stromesmacht</i> (“Im grünen Waldgehege”)	Rast	o:154	178
14 Oct 1854	Marburg	<i>Die Rettung</i> (“Von ferne Donner hallen”)	Rast	o:155– 156	179
1 Nov 1854		<i>Mein Heimathland</i> (“Das Land, wo ich das Licht ersehen”)	Rast	o:157	180

6 Nov 1854		<i>Mein Frühling</i> ("Die Herbstesnebel schweben")	Rast	o:158	181
16 Nov 1854	Marburg	<i>Bergesmacht</i> ("Die Sonne golden strahlet")	Rast	o:159	182
18 Nov 1854		<i>Mutter und Kind</i> ("Ein Röschen kaum entstiegen")	Rast	o:160	183
25 Nov 1854	Marburg	<i>Waldesleiche</i> ("Im Walde war's, im tiefen")	Rast	o:161	184
4 Dec 1854	Marburg	<i>Lichtesmacht</i> ("Die mächt'gen Schatten hebet")	Rast	o:159	185
6 Dec 1854	Marburg	<i>Schifferlied, Romanze</i> ("Ich bin des Meer's Nomade")	Rast	o:162	186
11 Dec 1854	Marburg	<i>Abendruhe</i> ("Der Mond scheint klar und helle")	Rast	o:162	187
30 Dec 1854	Marburg	<i>Windesmacht</i> ("Im Rohre hört man Knistern")	Rast	o:162	188
1 Jan 1855	Marburg	<i>Frühlingstraum</i> ("Vom weißen Winterkleide")	Rast	o:163	189
3 Jan 1855	Marburg	<i>Am See</i> ("Auf meinem Lebenswege")	Rast	o:164	190
21 Jan 1855	Marburg	<i>Waldestrauer</i> ("Ich floh des Tages Schwüle")	Rast	o:164	191
22 Jan 1855	Marburg	<i>Der Abschied</i> ("Vom Thurm die Glocke klinget")	Rast	o:164	192
26 Jan 1855	Marburg	<i>Der todte Reiter</i> ("Zum Angriff wird geblasen")	Rast	o:165	193

Table 1
(continued)

28 Jan 1855	Marburg	<i>Die Wasserlilie</i> ("Es stand am Sees Rande")	Rast	o:166	194
4 Feb 1855	Marburg	<i>Blumen und Küsse</i> ("Gib mir keine Blumen mehr"); <i>für</i> <i>Hrn. v. Arnold</i>	Carneri	o:166	195
4 Feb 1855	Marburg	<i>Der Zaunkönig</i> ("Ich bin ein Vöglein nur")	Rast	o:167	196
10 Feb 1855		<i>Die Schlacht bei</i> <i>Inkermann</i> ("Der Feind lag auf der Lauer")	Rast	o:168	197
12 Feb 1855		<i>Das Mädchen am</i> <i>Spinnrad</i> ("Es fiel in dicken Flocken")	Rast	o:169	198
21 Feb 1855		<i>Das Alpenkind</i> ("Die Erde lag in Wehen")	Rast	o:170	199
26 Feb 1855		<i>Die Bergruine</i> ("Es steht überm Thale")	Rast	o:171	200
28 Feb 1855		<i>Sylvesternachtstraum</i> ("Ein Traumbild mir entstiegen")	Rast	o:172	201
16 Mar 1855		<i>Seegrass</i> ("In bunten Frühlingsfarben")	Carneri	o:173– 174	202
18 Mar 1855	Marburg	<i>Ein Mädchen</i> <i>singt</i> ("Langsam schleicht Tag auf Tag")	Carneri	o:175	203
23 Mar 1855		<i>Sehnsucht</i> ("Die Lilie blüht am rauschenden Bach")	Carneri	o:176	204
23 Mar 1855		<i>Zaunkönigs</i> <i>Tod</i> ("In früher Morgenstunde")	Rast	o:177	205
27 Mar 1855		<i>Todesahnung</i> ("Horch Vater! Ein Geflüster")	Rast	o:178	206

9 Jul 1855	Melling	<i>Des Knaben Schwanenlied</i> (“Häubchen lag am Waldessaum”)	Rast	o:179	207
16 Aug 1855		<i>Die Dorfbinde</i> (“Ferne ragt in Abenrothe”); incomplete		o:180	208
24 Aug 1855	Marburg	<i>Sehnsucht nach der Lautenspielerinn</i> (“Trauernd senkt das Haupt die Laute”)	Hüttenbrenner	o:180	209
4 Nov 1855		<i>St. Urban</i> (“Auf Urbans Bergesrückten”)	Rast	o:181	210
4 Nov 1855		<i>Wahre Trauer</i> (“Die Leute drängend gehen”)	Rast	o:182	211
8 Nov 1855	Marburg	<i>Der Reichsjuwel</i> (“Viel Fremde aller Zonen”); chorus, pianoforte	Rast	o:183	212
15 Nov 1855	Marburg	<i>Das Waldschloss</i> (“Im tiefen Waldesgrunde”)	Rast	o:184	213
21 Nov 1855	Marburg	<i>Der Königsfluch</i> (“Es stand am Meeresstrande”)	Rast	o:185	214
29 Dec 1855	Marburg	<i>Die Bergbraut</i> (“Die Nacht mit tiefen Schweigen”)	Rast	o:186	215
9 Jan 1856	Marburg	<i>Die Felsenbraut</i> (“Aus Wald und Alpentiefen”)	Rast	o:187	216
17 Jan 1856	Marburg	<i>Das Bienenhaus</i> (“Die Sonne war geschieden”)	Rast	o:188	217
28 Jan 1856	Marburg	<i>Das Waldhaus</i> (“Beim Abendlied der Quellen”)	Rast	o:189–190	218

Table 1
(continued)

1 Feb 1856	Marburg	<i>An Gretchen</i> (“Laß dich küssen”)	Rast	o:191	219
17 Feb 1856	Marburg	<i>Das stille Glück</i> (“Es glänzt im Abendgolde”)	Rast	o:192	220
3 Mar 1856	Marburg	<i>Thal und Berg</i> (“Es ruht am Alpenhange”)	Rast	o:193	221
6 Mar 1856		<i>Ohne Worte</i> (“Die Quellen rieselnd fallen”)	Rast	o:194	222
9 Mar 1856	Marburg	<i>Die drei Wünsche</i> (“Drei Männer, die lagen am Strande”)	Rast	o:195	223
17 Mar 1856	Marburg	<i>Wasserlilien</i> (“Im blauen Farbenscheine”)	Rast	o:196	224
13 Apr 1856	Marburg	<i>Rosaura</i> (“Rosaura tief bewegt”)	Rast	o:197	225
25 Apr 1856		<i>Der kranke Musikant</i> (“Es spielte Nachts die Laute”)	Rast	o:198	226
25 Apr 1856	Marburg	<i>Österreichische Friedenshymne</i> (“Mit den Schwalben, mit dem Lenze”); <i>NB. Kann als Lied, als Vocalquartett, und als Chor vorgetragen werden</i>	Puff	o:433	36
26 May 1856		<i>Laura</i> (“Laura sann in Angst und Trauer”)	Rast	o:199	227
17 Jul 1856		<i>Schifferlied</i>			228
23 Jul 1856	Marburg	<i>Verlornes Liebesglück</i> (“Einst gab mir eine Rose”)		o:200	229

6 Aug 1856		<i>Das Grab der Liebe</i> ("Du Haus mit schmalen Wänden")	Rast	o:202	230
25 Aug 1856	Merlhof bei Gams	<i>Die Grillen</i> ("Auf der steilen Bergeshalde")	Rast	o:203	231
28 Aug 1856	Marburg	<i>Sie ist fort</i> ("Nah bei einem Hollerstrauche")	Rast	o:204	232
1 Sep 1856		<i>Die weiße Frau</i> ("Ein bachantisch wirres Treiben")	Rast	o:205	233
12 Sep 1856	Marburg	<i>Liebesehnen</i> ("Was drängt die Eiche aufzuschießen")	Rast	o:206	234
19 Sep 1856	Marburg	<i>Sie ist da!</i> ("Wild romantisch zwischen Felsen")	Rast	o:207	235
25 Sep 1856	Marburg	<i>Winterschlaf</i> ("Schneebedeckt sind Hain und Fluren")	Rast	o:208	236
29 Sep 1856		<i>Sie hat gegrüßt</i> ("Am Lenzes Sonnenscheine")	Rast	o:209	237
28 Oct 1856	Marburg	<i>In Buabn sei G'hamniß</i> ("Mir schmeck nimmer's Pfeifer"); <i>NB.</i> <i>Ursprünglich Solo Quartett in G moll, Für eine Singstimme mit Klavierbegleitung arrangiert [...]. Gewidmet seinem jüngsten Sohne Felix [...]</i>	Klesheim	o:210	238
28 Oct 1856	Marburg	<i>In Buabn sei G'hamniß, Soloquartett; 2 T, 2 B</i>	Klesheim	o:310	238

Table 1
(continued)

1 Nov 1856	Marburg	<i>Die Waldschmiede</i> ("Auf des Waldes Tannenzweigen")	Rast	o:211	239
15 Nov 1856	Marburg	<i>Waldestraum</i> ("Im Walde unter Flieder")	Rast	o:212	240
26 Nov 1856	Marburg	<i>Die Liedertafel,</i> <i>Rondo</i> ("Aus dem Hause vom Portale"); incomplete	Rast	o:212	241
22 Dec 1856		<i>Der Liederquell</i> ("Tief aus Berg und Felsenklippen"); <i>Duett</i>	Rast	o:295	242
10 Jan 1857		<i>Die beiden Zecher</i> ("Im Kastell und seinen Hallen")	Rast	o:213	243
17 Jan 1857		<i>Trinklied</i> ("Freunde, laß die Becher klingen")	Rast	o:214	244
21 Jan 1857		<i>Das Jubiläum</i> ("In des Pachers Forstgewande"); <i>Gedicht zum 70.</i> <i>Geburtsfeste von</i> <i>Ferd. Freiherr v.</i> <i>Rast</i>	Rast	o:215	245
4 Feb 1857		<i>Der Sorgenbrecher</i> ("Schenket voll den leeren Becher"); with male chorus	Rast	o:216	246
25 Feb 1857		<i>Der blaße Ritter</i> ("Vom Schläfe aufgetrieben")	Rast	o:217– 218	247
1 Mar 1857		<i>Der Blumengärtner</i> ("Zwei Blumen steh'n beisamen")	Rast	o:219	248

7 Mar 1857		<i>Die Wunder der Magie</i> (“Es ragt mit Bogenhallen”)	Rast	o:220	249
20 Mar 1857	Marburg	<i>Der Lindwurm</i> (“Reich erblühet steh’n im Thale”)	Rast	o:221	250
15 May 1857		<i>Bei Dir!</i> (“Bei Dir beginnt mein Herzensleben”)	Rast	o:224	251
19 May 1857		<i>Bleib bei mir!</i> (“Bleib bei mir! Ein klarer Quell”)	Rast	o:223	252
28 May 1857		<i>Denke mein!</i> (“Wenn Nachts des Himmels Rosen”)	Rast	o:222	253
2 Jun 1857		<i>Ich denke dein!</i> (“Wenn ich vor deinem Herzen stehe”)	Rast	o:225	254
15 Jun 1857		<i>Der Hügel</i> (“Ein Knäblein stand auf einem Hügel”)	Rast	o:227	256
19 Jun 1857		<i>Der Invalide</i> (“Wer klagt? trägt Marter aus”)	Rast	o:228	257
23 Jun 1857		<i>Ich liebe dich mehr als mein eigen Leben, Arietta</i> (“Ich liebe dich”)	Rast	o:229	258
12 Jul 1857		<i>Das Forsthaus</i> (“Aus dem grünen Buchenhaine”)	Rast	o:230	259
14 Jul 1857		<i>Das Bild</i> (“Von eines Baches Blumenrand”)	Rast	o:231	260
16 Jul 1857		<i>Phantasie</i> (“Es kos’ten die Lüfte”)	Rast	o:233	261
17 Jul 1857		<i>Der Säugling</i> (“Die Mutter hält in ihrem Schoße”)	Rast	o:234	262

Table 1
(continued)

20 Jul 1857		<i>Lebe wohl!</i> (“Lebe wohl! so ward mir oft gesprochen”)	Rast	o:235	263
3 Aug 1857		<i>Ich liebe dich!</i> (“Die Lieb’ ist eine Frühlingsblume”)	Rast	o:236	264
1857		<i>An ihr Auge</i> (“Seh’ ins Aug’ ich dir”)	Rast	o:226	255
1857	Marburg	<i>Der Abend</i> (“Die Abendsonne sinket”); <i>Vocalquartett</i> , Op. 9 [1823], revised	Unger	o:309	302
4 Jan 1858		<i>In der Alpenhütte</i> (“Noch seh’ ich dich”)	Leitner	o:237	265
5 Jan 1858		<i>Des Klausners Wallfahrt</i> (“Sei fromm begrüßt”)	Leitner	o:237	266
6 Jan 1858		<i>Das Rosenblatt</i> (“Leise! sie schläft im Gebüsch”)	Leitner	o:238	267
7 Jan 1858		<i>Der Fischer</i> (“Es eilt mir raschem Füße”)	Leitner	o:239	268
20 Jan 1858		<i>Im Naßfelde bei Gastein</i> (“Rings engen starre Gletscher”)	Leitner	o:240	269
24 Jan 1858		<i>Die Morgenwolke</i> (“Dort schwebt die Wolk’ in Purpur”)	Leitner	o:241	270
25 Jan 1858		<i>Das welkende Veilchen</i> (“Rette, rette, armes Veilchen”)	Leitner	o:242	271
28 Jan 1858		<i>Des Einsiedlers Harfe</i> (“O Harfe! Dir hab ich frühe vertraut”)	Leitner	o:243	272

1 Feb 1858		<i>Erste Liebe</i> (“Als hold mich noch in meines Lebens Mai”)	Leitner	o:244	273
4 Feb 1858		<i>Die Gabe des Friedens</i> (“Woher ist dies Stille”)	Leitner	o:245	274
5 Feb 1858		<i>Des Einsiedlers Grab</i> (“Dies Grab hat mir gegraben”)	Leitner	o:246	275
7 Feb 1858		<i>Des Einsiedlers Begräbnis</i> (“Und bin ich dann verschieden”)	Leitner	o:247	276
11 Feb 1858		<i>Des Einsiedlers Kreuz</i> (“Sie wanden Dir eine Krone”)	Leitner	o:248	277
13 Feb 1858		<i>Des Einsiedlers Glocken</i> (“Oft, wenn ich verzag”)	Leitner	o:249	278
1 Mar 1858		<i>Die Sommernacht</i> (“Mit stillem Schmachten spähen”)	Leitner	o:250	279
19 Sep 1858		<i>Canon a 4 voci</i> (“Cantores amant humores”); 2 T, 2 B		o:301–302	596

Table 2

Works for piano solo and piano four hands (marked with *), plus one work for instruments

Date	Location	Title	Location	G
20 Sep 1854	Marburg	<i>Erinnerung an die Besteigung des Pacher am 18. September 1854, Fantasie*</i>	o:738	694
		<i>Erinnerung an die Besteigung des Pacher, Fantasie</i>	o:1091	
24 Oct 1854		<i>Geisterscene no. XXII, Fantasie</i>	A-Wst, MHc-4193	653
31 Oct 1854		<i>Was ich für Sie fühle, Rapsodie</i>	o:661	657

Table 2
(continued)

26 Mar 1855	Marburg	<i>Des Kriegers Heimkehr: Einzugs-Marsch*</i>	o:740	695
12 Sep 1855	Marburg	<i>Souvenir à Erna Gasteiger; Elegie*</i>	o:741	696
19 Sep 1855	Marburg	<i>Empfindung an der St. Joseph's-Quelle, Rondo</i>	o:662	658
26 Sep 1855	Marburg	<i>Duett für 2 Violinen</i>	o:958	628
28 Sep 1855	Marburg	<i>Souvenir à Mademoiselle Emma Baronne de Rast, L'alégresse, Impromptu</i>	o:663	659
Dec 1855		<i>Ouvertüre zur Oper Ödip zu Colonos*</i> , revised version from 1836	o:742–743	30
10 Feb 1856	Marburg	<i>2 Masurka's</i>	o:664	660
7 Jul 1856		<i>Trauermarsch, Zur Erinnerung an den Abschied von meinen Söhnen Paul und Peter Hüttenbrenner, k.k. Lieutenants beim Inf. Reg. König der Belgier No. 27*</i>	o:744–745	698
20 Jul 1856	Wildon	<i>Erinnerung an Wildon: Rapsodie [...] dem Fräulein Josephine v. Berner freundlichst zugeeignet</i>	o:665	661
6 Sep 1856		<i>Sinfonie in A dur*</i>	o:746	599
16 Dec 1856	Marburg	<i>Ernestine, Andantino</i>	o:666	662
16 Dec 1856	Marburg	<i>Emma, Allegretto</i>	o:667	663
19 Dec 1856		<i>Margarethe, Andante</i>	o:668	664
21 Dec 1856		<i>Amalie, Divertissement</i>	o:669	665
27 Dec 1856		<i>Ur la, Andantino</i>	o:670	666
1856		<i>Bolleros*</i>	o:747	697
1 Jan 1857		<i>Leonie, Rapsodie</i>	o:671	667
7 Jan 1857		<i>Therese, Andante</i>	o:672	668
13 Jan 1857		<i>Heloise, Impromptu</i>	o:673	669
15 Jan 1857		<i>Magda, Andantino</i>	o:674	670
16 Jan 1857		<i>Nina di Bologna, Impromptu</i>	o:674	
22 Jan 1857		<i>Laura von Albano, Andante</i>	o:675	671

28 Jan 1857		<i>Selma, Andantino</i>	o:676	672
6 Feb 1857		<i>Paul, Impromptu</i>	o:677	673
6 Feb 1857		<i>Pierre, Impromptu</i>	o:677	674
15 Feb 1857	Marburg	<i>Felix, Impromptu</i>	o:677	675
20 Feb 1857		<i>Franz, Andantino</i>	o:678	676
22 Mar 1857		<i>Die Rose vom 1. Mai, der Hochgeborenen Freyin Emma von Rast*</i>	o:748	699
24 Mar 1857		<i>Triumphmarsch*</i>	o:750	700
5 Apr 1857		<i>Elegie in F minor</i>	o:220	677
8 Apr 1857		<i>Victoria, Rondo pastorale</i>	o:679	678
16 Apr 1857		<i>Caprice in D major</i>	o:680	679
19 Apr 1857		<i>Impromptu in D flat major</i>	o:681	680
6 May 1857		<i>Scherzo und Trio* in E flat major</i>	o:751	701
9 May 1857		<i>Venetianisches Gondellied*</i>	o:752	702
11 May 1857		<i>Elegie* in G minor</i>	o:752	703
12 May 1857		<i>Introduction und Rondo* in A flat major</i>	o:753	704
16 May 1857		<i>Die Draumühle, Rondo*</i>	o:754	705
13 Jun 1857		<i>Frohsinn, Rondo</i>	o:682	681
17 Jun 1857		<i>Wohl und Weh, Andantino</i>	o:683	682
21 Jul 1857		<i>Concert-Ouverture in F*</i>	o:755	605
19 Oct 1857		<i>Ouverture zum Trauerspiele Die Räuber von Schiller*</i>	o:756–757	600
Nov 1857		<i>Ouverture zum Trauerspiele Don Carlos von Schiller*</i>	o:758–759	608
Dec 1857		<i>Ouverture zum Trauerspiele Maria Stuart [von Schiller]*</i>	o:760–761	609
1857		<i>Souvenir à Erna Gasteiger, Concert-Ouvertüre*</i>	o:749	706
1857		<i>Ouverture zu Schiller's Jungfrau von Orleans*</i>	o:1424	606
2 Mar 1858		<i>Trauermarsch, dem Andenken des Marschallo Radetzky geweiht*</i>	o:762, 1992	707

Table 2
(continued)

6 Mar 1858		<i>Trauermarsch, dem Andenken des Generals Havelock gewidmet*</i>	o:685, 765–767	709
6 Mar 1758		<i>Trauermarsch, dem Andenken des Generals Havelock geweiht</i>	o:684	
29 May 1858		<i>Trauermarsch, dem Andenken der in Richmond verstorbenen Herzoginn Helene von Orleans geweiht*</i>	o:763–764	708
2 Jun 1858		<i>Am Grabe der Mutter, Elegie*</i>	o:768	710
28 Jun 1858		<i>Lied ohne Worte, Souvenir à Emma noble de Gasteiger*</i>	o:767	711
17 Sep 1858	Marburg	<i>Abschied von Marburg, Andante</i>	o:686, 688	683

Table 3
Orchestral works

Date	Location	Title	Location	G
24 Aug 1857	Marburg	<i>Concert-Ouverture in F</i>	o:883–905	605
Aug 1857		Ouverture zur Jungfrau von Orleans von Schiller. Ausgeführt am 30. November 1857 im ständ. Theater zu Grätz	o:906	606
Oct 1857		<i>Ouverture zum Trauerspiele Die Räuber von Schiller</i>	o:930–931	607
Nov 1857	Marburg	<i>Ouverture zum Trauerspiele Don Carlos von Schiller</i>	o:932–953	608
Nov 1857		<i>Ouverture zum Trauerspiele Maria Stuart von Schiller</i>	o:954	609

Table 4
Sacred music

Date	Location	Title	Location	G
1854		<i>Offertorium</i> (“Was sollen wir für Gaben dir Herr zum Opfer weihn?”) <i>für eine Altstimme mit Begleitung der Bass Clarinette und der Orgel componirt und dem hochwürdigen Herrn Pfarrer zu Lembach bei Marburg hochachtungsvoll gewidmet</i>	SI-Ms, GA/XXII/0096, RISM: 540003066	
21 Apr 1855	Marburg	<i>Missa solemnis with Tantum ergo</i> in F minor, No. 9	o:961, 970–1009	5
26 Jan 1857		<i>Männer-Chor</i> (“Der Herr ist in seinem heil’gen Tempel”, Hab 2:20)	o:595	
9 Jan 1858		<i>Graduale</i> (“In Deo spes mea – In te, Domine, speravi”); 4 voices and orchestra	A-Wn, Fonds 4 Baden 242	14
14 Mar 1858		<i>Offertorium</i> (“Sancta Maria”); T and orchestra	o:1078	15
21 Mar 1858		<i>Graduale</i> (“Ave Maria”); 4 voices and orchestra	A-Wn, Fonds 4 Baden 241; A-Wst, MHc-10081	16
27 Apr 1858		<i>Veni sancte spiritus</i> ; 4 voices and orchestra	o:1300	17
Apr 1858		<i>Graduale</i> (“Adjutorium nostrum”); 4 voices and orchestra	A-Wn, Fonds 4 Baden 243	
May 1858		<i>Graduale</i> in g		18
5 Jun 1858		<i>Graduale</i> (“Gloria patri”); 4 voices and orchestra	o:1357	20
5 Jun 1858		<i>Offertorium</i> (“Gloria patri”); 4 voices and orchestra	o:1079	19
23 Jun 1858		<i>Graduale</i> (“Gebt Gott die Macht”, Ps 68:35–36); 4 voices and orchestra	o:1072	21

Table 4
(continued)

12 Jul 1858		<i>Chor</i> (“Halleluja! Singet dem Herrn”, Ps 149:1–2), <i>dem Herrn Salomon Sulzer, Chordirektor und Ober-Cantor im israelitischen Bethhause in Wien gewidmet</i> ; 4 voices, orchestra ad lib.	o:435–436, 596, 1301	22
23 Jul 1858		<i>Chor</i> (“Herr, erhebe dich in deiner Kraft”, Ps 21:14); 4 voices	o:434	23
29 Jul 1858		<i>Graduale</i> (“Herr Gott, des die Rache ist”, Ps 94:1–2); 4 voices, orchestra ad lib.	o:437, 439	24
14 Aug 1858		<i>Chor</i> (“Gelobt sei Gott, der Herr”, Ps 72:18–19); 4 voices	o:440	25
1858		<i>Graduale in B</i> ; S and orchestra		27

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ANSELM HÜTTENBRENNER NA SPODNJEM ŠTAJERSKEM (1853–1858)

Povzetek

Anselm Hüttenbrenner (1794–1868) nedvomno sodi med najpomembnejše skladatelje prve polovice 19. stoletja na Štajerskem. Ustvaril je obsežen skladateljski opus, a je še danes malo znan in slabo raziskan. V resnici je že za časa skladateljevega življenja le manjši del skladb prodril v širšo javnost. Kljub temu je Hüttenbrenner veljal za ugledno in vplivno osebnost tedanjega glasbenega življenja v Avstriji. Njegova vloga v karieri Franza Schuberta je dobro znana, vendar Hüttenbrenner kot skladatelj še vedno ostaja v senci tega glasbenega velikana.

Hüttenbrenner je študiral pravo in kot učenec Antonia Salierija na Dunaju navezal prijateljske stike z vrsto pomembnih osebnosti glasbenega življenja. Leta 1821 se je ustalil v Gradcu in kmalu postal direktor združenja Musikverein für Steiermark (Glasbeno združenje za Štajersko). Po soprogini smrti leta 1848 se je za nekaj časa popolnoma umaknil iz javnega življenja. Skladati je zopet začel šele leta 1852, ko je bival v Radgoni, kamor so ga povabili prijatelji. Jeseni istega leta se je kot gost uglednega in premožnega barona Ferdinanda von Rasta preselil v Maribor in tu s kratkimi prekinitvami živel do jeseni leta 1858.

Hüttenbrennerjevo mariborsko obdobje je mogoče razmeroma dobro rekonstruirati s pomočjo ohranjene korespondence, zapisov v avtografih njegovih skladb ter nekaj nadaljnjih primarnih virov. Zdi se, da je skladatelj v Mariboru naletel na prijazen sprejem. Čas je preživel v naravi, se posvečal poučevanju klavirske igre in predvsem tudi skladanju. V tem obdobju nastali glasbeni opus je nenavadno obsežen. Hüttenbrenner je sprva skladal predvsem samospeve in uglasbil zlasti pesnitve barona Rasta, ki je kot pesnik bolj znan pod psevdonimom Hilarius. Sledile so številne klavirske skladbe, med njimi tudi dela za štiroročno klavirsko igro, ki pa jih je skladatelj uporabljal predvsem v pedagoške namene. Med svojimi najbolj nadarjenimi učenkami izrecno omenja hčer svojega gostitelja Emmo von Rast in hčer uglednega mariborskega meščana Erno Gasteiger. Konec leta 1857 se je Hüttenbrenner posvetil skladanju orkestrskih uvertur za gledališke predstave v graškem gledališču, v mariborskem obdobju pa je nastalo tudi nekaj del za cerkveno rabo, med katerimi je vidna njegova *Missa solemnis* v f-molu.

Vrsta skladb s programskimi naslovi priča o Hüttenbrennerjevi osebni naklonjenosti mestu in okolici. Pri samospevih *Marburg* (Maribor), *Mein Steierland* (Moja Štajerska), *St. Urban* (Sv. Urban) ali *Erinnerung an Kranichsfeld* (Spomin na Rače) to povezavo nakazuje že uglasbeno besedilo. Podobne tematske naslove je mogoče zaslediti tudi pri klavirskih skladbah, na primer *Erinnerung an die Besteigung des Pacher* (Spomin na vzpon na Pohorje), *Empfindung an der St. Joseph's Quelle* (Občutja ob izviru sv. Jožefa), *Die Draumühle* (Dravski mlin) ali nenazadnje *Abschied von Marburg* (Slovo od Maribora).

Javne izvedbe Hüttenbrennerjevih del za časa njegovega bivanja v Mariboru v virih niso izpričane in tudi sam omenja zgolj glasbena srečanja v zasebnih prostorih. Po skladateljevem lastnem pričevanju mu je glasba v tem obdobju služila le v razvedrilo, svoje glavno zanimanje pa je usmerjal k naravi in teologiji. V nasprotju s pogostimi navedbami v sodobni literaturi Hüttenbrenner nikoli ni prebival ne v Celju ne na Ptuj, pač pa je, po njegovih lastnih besedah sodeč, obe mesti obiskal le spotoma.