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## Introduction to Life and Output of Johann Baptist Schiedermayr

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# Jolanta Bujas

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JAGIELLONIAN UNIVERSITY IN KRAKÓW

## Introduction to Life and Output of Johann Baptist Schiedermayr<sup>1</sup>

### Abstract

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Although nowadays the output of Johann Baptist Schiedermayr is almost completely forgotten, in the 19th century the composer was widely recognized as an author of both sacred and secular music. His compositions were performed mostly in Central Europe, but it should be underlined that the preserved manuscripts display an impressive area in which he must have been known. There are thousands preserved sources that confirm his popularity in the past; therefore, it is disturbing as well as intriguing that Schiedermayr is usually overlooked by scholars investigating music of the early 19th century. In my paper, I present life of the composer, including existing literature that concerns this topic, and I make an attempt to reconstruct his output as hitherto no one have done it. It appears that

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<sup>1</sup> The article was written based on the fragment of the BA thesis titled *Johann Baptist Schiedermayr—“Requiem in E flat major”. Analysis and critical edition*, written under the guidance of dr Maciej Jochymczyk and defended at the Jagiellonian University in July 2017. In the following article its biographic part has been presented.

Johann Baptist Schiedermayr was well-educated and played a crucial role in the musical life of Linz at his time. Besides his achievements as a musician, conductor and teacher, he composed a vast variety of musical pieces, although he focused mostly on church music. Based on the studies done so far, we can assume that he created hundreds of compositions presenting his excellent compositional technique as well as musicality; many of them were also printed. Nevertheless, further research is absolutely necessary in order to broaden knowledge of this brilliant persona and his oeuvre.

## Keywords

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church music, Johann Baptist Schiedermayr, music in Linz, Classical music

## State of research

The persona of Johann Baptist Schiedermayr was known to musicologists as soon as at the turn of the 19th and 20th centuries. The short notice about him can be found in Robert Eitner's *Quellen-Lexikon* from 1900.<sup>2</sup> A short entry on the topic of Johann Baptist Schiedermayr is included also in *Musik-Lexikon* by Hugo Riemann from 1922, edited and complemented by Alfred Einstein.<sup>3</sup> It is worth mentioning that the edition of *Musik-Lexikon* from 1975, edited by Carl Dahlhaus,<sup>4</sup> does not contain any information about the composer. The only encyclopedic entry devoted to the discussed artist in English is the short note written by Edmond van der Straeten in the fifth edition of *Grove's Dictionary* from 1954.<sup>5</sup> However, what is disappointing is the

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<sup>2</sup> R. Eitner, *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, Vol. 9, Leipzig 1900, p. 19–20.

<sup>3</sup> H. Riemann, *Musik-Lexikon*, A. Einstein (ed.), Berlin 1922, p. 1138.

<sup>4</sup> H. Riemann, *Musik Lexikon. Ergänzungsband. Personenteil. L–Z*, C. Dahlhaus (ed.), London–New York 1975.

<sup>5</sup> E. van der Straeten, *Schiedermayr, Johann Baptist*, [in:] *Grove's Dictionary of Music and Musicians*, 5th ed., E. Blom (ed.), Vol. 7, London–New York 1954. Notabene the author of the entry was a Belgian musicologist from the 19th century; *vide*:

fact that its content coincides with the entry from Hugo Riemann's *Musix-Lexikon*.<sup>6</sup> In *The New Grove Dictionary*, edited by Stanley Sadie, Johann Baptist Schiedermayr is no longer included.<sup>7</sup>

Comparatively, the life and work of Johann Baptist Schiedermayr was presented the broadest in the subsequent editions of a German encyclopedia *Die Musik in Geschichte und Gegenwart*. The author of the entry from the 1963 edition<sup>8</sup> is August Scharnagl—the researcher who contributed much to the state of knowledge of the composer as well as to the popularization of its work in musicological circles.<sup>9</sup> The article contains comparatively precise biographic data and gives the subsequent places where the composer studied and was employed. However, there is a lack of the list of religious works, and among secular works there are several Schiedermayr's compositions mentioned for the first time: namely, dances<sup>10</sup> and opuses of the particular instrumental composition; information about his theoretical works are also present. The new elements are also three opinions from the epoch about the Schiedermayr's work—all of them negative. August Scharnagl makes an attempt to assess the composer's oeuvre. He pays

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M. Elizabeth, C. Bartlet, *Vander Straeten, Edmond*, [in:] *The New Grove Dictionary of Music and Musicians*, S. Sadie (ed.), Vol. 26, London–New York 2001.

- <sup>6</sup> In the edition of Hugo Riemann's *Musik-Lexikon* from 1887 there is the entry with wrong names of the composer (Joseph Bernhard), lacking the information about the date and place of birth of Schiedermayr, but the further part of the entry is the same as the version from 1922; *vide*: H. Riemann, *Schiedermayer, Joseph Bernhard*, [in:] *idem, Musik-Lexikon*, Leipzig 1887, p. 874. On the contrary, the version from 1909 contains the correct and complemented information; *vide*: H. Riemann, *Musik-Lexikon*, Leipzig 1909, p. 1250. Edmond van der Straeten's entry comes from his *La musique aux Pays-Bas avant le XIXe siècle* (published in 1878), and then, circa seventy years later, it was translated into English and placed in *The Grove Dictionary*.
- <sup>7</sup> *The New Grove's Dictionary of Music and Musicians*, S. Sadie (ed.), London–New York 2001.
- <sup>8</sup> A. Scharnagl, *Schiedermayr, Johann Baptist*, [in:] *Die Musik in Geschichte und Gegenwart*, Vol. 11, Kassel–Basel–London–New York 1963, p. 1702.
- <sup>9</sup> *Vide*: A. Scharnagl, *Johann Baptist Schiedermayr zur 200. Geburtstag*, "Musik in Bayern. Halbjahresschrift der Gesellschaft für bayerische Musikgeschichte" 15 (1979), Nos. 18–19, p. 188; *idem, Johann Baptist Schiedermayr zur 200. Geburtstag*, "Straubinger Kalendar" 1979, pp. 76–82; *idem, Johann Baptist Schiedermayr—ein vergessener Komponist für die Volksmusik neu deckt*, "Volksmusik in Bayern" 3 (1986), No. 1, p. 1.
- <sup>10</sup> Orig. "Redout-Deutsche m. Trios, Ländler u. Walzer f. Orch. u. Pffe"; *vide*: A. Scharnagl, *Schiedermayr, Johann Baptist*, *op. cit.*, p. 1702.

attention to the discrepancy between the worse pieces, written for “folk taste”, and the ones, which show his compositional technique. It is worth mentioning that in the bibliography of the entry August Scharnagl provides mainly outdated literature,<sup>11</sup> much less detailed than his note, so given information are probably based mainly on his own research.

The state of research on the composer is broadened by the entry in *Die Musik in Geschichte und Gegenwart* from 1994,<sup>12</sup> written by Ingrid Schubert. The researcher discusses the life of Johann Baptist Schiedermayr in detail and estimates the number of his composition as circa 400. The list of the works presented by her differs significantly from the previous ones, and the number of the compositions of particular genres is much higher than in the previous articles.<sup>13</sup> Assessing Schiedermayr’s oeuvre, Ingrid Schubert underlines the significance of folk elements in his work and the wide choice of instruments used. After Frank Frederick Mueller she mentions the strong stylistic connections of the composer with Mozart.<sup>14</sup> The simplicity present in some of the settings of *ordinarium missae*, negated by August Scharnagl, she explains by the Schiedermayr’s need to create so-called *Landmesse*.<sup>15</sup> The author of the article also mentions contemporary editions of the composer’s pieces. In the bibliography there are new positions, which were written since publishing August

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<sup>11</sup> *Vide: ibid.* August Scharnagl used mainly Robert Einstein’s *Quellen-Lexikon* and Hugo Riemann’s *Musik-Lexikon*, discussed above, and the entry about Linz written by Othmar Wesele from *Die Musik in Geschichte und Gegenwart*.

<sup>12</sup> I. Schubert, *Schiedermayr Johann Baptist*, [in:] *Die Musik in Geschichte und Gegenwart*, F. Blume (ed.), Vol. 14, Kassel–Stuttgart–Weimar 1994, p. 1328.

<sup>13</sup> Among others circa 60 masses and 46 dances; *vide: ibid.*

<sup>14</sup> Orig. “Seine Kompositionen stehen mit charakteristischen Zügen in einem Nahverhältnis zu Mozart, weisen aber große Individualität auf und wirkten auf A. Bruckner”. *Vide: F.F. Mueller, The Austrian Mass Between Schubert and Bruckner*, PhD dissertation, University of Illinois, Urbana-Champaign 1974; as cited in: I. Schubert, *op. cit.*, p. 1329.

<sup>15</sup> *Landmesse*—a type of a mass characterized by a simple setting, reduced number of voices and adapting the level of difficulty to the abilities of amateur village choirs; *vide: R. Flotzinger, Landmesse*, [in:] *Oesterreichisches Musiklexikon online*, [http://www.musiklexikon.ac.at/ml/musik\\_L/Landmesse.xml](http://www.musiklexikon.ac.at/ml/musik_L/Landmesse.xml) [accessed: 18.03.2017].

Scharnagl's note,<sup>16</sup> and two dissertations connected with Johann Baptist Schiedermayr.<sup>17</sup>

The newest mention of the composer among musical encyclopedias is the note in *Oesterreichisches Musiklexikon* from 2005, written by Alexander Rausch.<sup>18</sup> The author gives the information about the brother<sup>19</sup> of Johann Baptist, who also was a composer. Quite precise biographic data is similar to those given by Ingrid Schubert, literature included is also similar. The new information is a mention that Schiedermayr's fame was annihilated by the beginning of a Cecilian movement<sup>20</sup> in church music.

Taking into consideration the popularity of Johann Baptist Schiedermayr and the huge number of manuscripts of his works spread over Europe, it is difficult to comprehend the fact that the composer is ignored by literature investigating both the history of music of the 19th century and monographs devoted to church music.<sup>21</sup> Among reasons for it, the crucial ones are, probably, insufficient popularisation of his life and work, caused partly by the lack of literature, and the lack of critical editions of his works. For the obvious reasons, the name of the discussed composer can be most frequently found

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<sup>16</sup> W. Suppan, *J.B. Schiederemayers Flöten-Ländler in der steirischen Volksmusik*, „Sänger- und Musikantenzeitung” 13 (1970), pp. 55–61, 87–89; F. Zamazal, *Johann Baptist Schiedermayr. Ein Vorgänger Bruckners als Linzer Dom- und Stadtpfarrorganist*, [in:] *Musikstadt Linz—Musikland Oberösterreich*, R. Grasberger et al. (eds.), Linz 1993, pp. 119–160.

<sup>17</sup> F.F. Mueller, *op. cit.*; A. Möser, *Johann Baptist Schiederemayers Tanzkompositionen, ihre Zuordnung im mg. Ablauf*, MA thesis, Universität Wien 1993.

<sup>18</sup> A. Rausch, *Schiedermayr, Johann Baptist*, [in:] *Oesterreichisches Musiklexikon*, R. Flotzinger (ed.), Vol. 4, Wien 2005.

<sup>19</sup> Franz Xaver Schiedermayr (1782–1833), *vide: ibid.* The knowledge of him was probably taken from the article of Franz Zamazal, discussed below, *vide: Franz Zamazal, op. cit., passim.*

<sup>20</sup> The movement for renovation of liturgical music, started in the middle of the 19th century, aiming at enhancing the level of church music and rejecting sacred music of the 18th and 19th centuries as well as the return to the performance practice of the Gregorian chant. Compare: A. Filaber, *Początki ruchu cecylińskiego i jego wpływ na życie muzyczne w Archidiecezji Warszawskiej*, “Warszawskie Studia Teologiczne” 1 (2013), pp. 128–129. Therefore, Schiedermayr's sacred music was from the beginning rejected by the movement.

<sup>21</sup> E.g. Arthur Hutchings in his book *Church Music in the Nineteenth Century* does not mention Schiedermayr at all; *vide: idem, Church Music in the Nineteenth Century*, London 1967.

in literature written in German. Schiedermayr was also included in *Musikgeschichte Österreichs*<sup>22</sup> from 1979. He appears several times as a violin teacher in the pioneer musical school in Linz,<sup>23</sup> the director of the Linz theatre's orchestra,<sup>24</sup> the most important—next to Franz Xaver Glöggel—musical persona of Linz in the 19th century,<sup>25</sup> the author of *Pastoralmessen*<sup>26</sup> and Viennese waltzes.<sup>27</sup> Unfortunately, in any of mentioned fragments of the book the element of composer's work is not developed. August Scharnagl in the work *Einführung in die katholische Kirchenmusik* mentions Johann Baptist Schiedermayr several times. He includes him within artists writing popular pastoral masses<sup>28</sup> and mentions the performances of many of his works in the activity of Bruckner in Linz.<sup>29</sup> Schiedermayr is also said to be the author of *Die P[r]äfation für die Sonn- und Festtage nach dem Römischen Missale mit Begleitung der Orgel eingerichtet und komponiert*.<sup>30</sup> On the other hand, Dagny Wegner placed three requiems of Schiedermayr in her catalogue of masses for the dead, being the part of her PhD thesis *Requiemversionen in Frankreich zwischen 1670 und 1850* from 2005.<sup>31</sup>

The work that presents the life of Johann Baptist Schiedermayr in the most widely way, and at the same time the only publication devoted to him, which has monographic character, is Franz Zamazal's article titled *Johann Baptist Schiedermayr. Ein Vorgänger Bruckners als Linzer Dom- und Stadtpfarrorganist*,<sup>32</sup> being in fact the edition of a lecture given during Bruckner-Symposium in Linz, which took

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<sup>22</sup> *Musikgeschichte Österreichs*, Vol. 2, *Vom Barock zur Gegenwart*, R. Flotzinger, G. Gruber (eds.), Graz–Wien–Köln 1979.

<sup>23</sup> *Ibid.*, pp. 221–222.

<sup>24</sup> *Ibid.*, p. 235.

<sup>25</sup> *Ibid.*, p. 241.

<sup>26</sup> *Ibid.*, p. 246.

<sup>27</sup> *Ibid.*, p. 271.

<sup>28</sup> *Ibid.*, p. 122.

<sup>29</sup> *Ibid.*, p. 135.

<sup>30</sup> *Ibid.*, p. 180. The print was not in any encyclopedic entry with the exception of Robert's Eitner note.

<sup>31</sup> D. Wegner, *Requiemversionen in Frankreich zwischen 1670 und 1850*, Hamburg 2005, p. 629.

<sup>32</sup> F. Zamazal, *op. cit.*, pp. 119–160. Although the article was published in 1993, its reach is limited—it can be found only in two Austrian libraries. Therefore, the non-Austrian reader has little chance to know it.

place on 19th–23rd September 1990. The author of the article aims at presenting the life of the composer from the perspective of his activity in Linz, and connections with Anton Bruckner, what is indicated at the beginning of the paper.<sup>33</sup> Nevertheless, Zamazal reconstructs life of Schiedermayr in a detailed and systematised way, using the sources from the epoch preserved in Linz, such as financial books or parish books. The base for the author is mainly the broad necrology of Johann Baptist Schiedermayr,<sup>34</sup> written by the son of the artist and giving facts and dates from the composer's life, absent elsewhere. Thanks to this, he shows comparatively full picture of Schiedermayr's activity and career path; he also collects the accessible knowledge of his eight children. The interesting and before not mentioned topic present in the article is the connection between Schiedermayr and Bruckner.<sup>35</sup> The presence of this element is also important due to the fact that it is absent in numerous biographies of Anton Bruckner.<sup>36</sup> The researcher precisely discusses the cooperation between the composer and particular publishing houses. A part of the work devoted to Schiedermayr's work is rather modest, but the author pays attention to important works connected with the composer's oeuvre, such as the lack of the complete catalogue of his works.<sup>37</sup> In the article also the reprint of the only one preserved portrait of the composer and the autograph was included, kept currently in Oberösterreichisches Landesmuseum. Zamazal's work also comprises the wide bibliography, including, besides the general works, short press notes connected with the composer,<sup>38</sup> and the necrology mentioned above.

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<sup>33</sup> *Vide: ibid.*, p. 119.

<sup>34</sup> J.B. Schiedermayr (jun.), *Nekrolog. Johann Baptist Schiedermayr*, "Museal-Blatt" 1840.

<sup>35</sup> F. Zamazal, *op. cit.*, p. 139.

<sup>36</sup> *Vide:* R. von Haas, *Anton Bruckner*, Postdam 1934; H. Hoffmann, *Rätselhafter Anton Brückner*, Schwarzach 2003; R. Louis, *Anton Bruckner*, München 1918; L. Nowak, *Anton Bruckner. Musik und Leben*, Wien–München 1964, H. von Tessler, *Anton Bruckner. Eine Monographie*, Regensburg 1922. Albeit in Rudolf Louis' book the quotation from the letter signed with the name of Schiedermayr appears, but it comes from 1865. It enables us to suppose that the signature belongs to the son of the discussed composer, namely Johann Baptist junior.

<sup>37</sup> F. Zamazal, *op. cit.*, p. 145.

<sup>38</sup> F. Gräßlinger, *Johann Baptist Schiedermayr*, "Tages-Post" 10.04.1921; F. Pfeffer, *Johann Baptist Schiedermayr. Ein origineller Alt-Linzer Musikus*, "Linzer Volksblatt" 20.11.1932, pp. 5–6.



In Polish musicological literature Johann Baptist Schiedermayr is virtually absent, although numerous manuscripts of his works are preserved in the chapels' collections on the territory of former Commonwealth. The name of the composer appears mainly in the catalogues of manuscripts and publications about them. Magdalena Walter-Mazur in the book titled *Figurą i fraktem. Kultura muzyczna polskich benedyktynek w XVII i XVIII wieku* writes about ten compositions of Schiedermayr preserved in the archive in Staniątki, calling him "a barely known" composer.<sup>39</sup> In the article *Repertuar kapeli oo. Dominikanów w Gidlach w świetle aktualnych badań, ze szczególnym uwzględnieniem źródeł osiemnastowiecznych*,<sup>40</sup> Maciej Jochymczyk mentions Schiedermayr as the author of offertories for solo voice with orchestra, masses and requiem; He also writes about him as a composer popular in the 19th century and the wide reception of his works.<sup>41</sup>

Most Schiedermayr's compositions were published by the German publishing house Dr. J. Butz:<sup>42</sup> *Victimae paschali laudes*,<sup>43</sup> *Cantate Domino—Singet dem Herrn*,<sup>44</sup> *Offertorium pastorale, Tecum principium—Dein ist das Königtum*,<sup>45</sup> *Pastoralmesse A-dur*<sup>46</sup> and *Dominus regit me—Gott ist mein Hirte* (Psalm 23)<sup>47</sup> edited by Friedrich Hägele. All abovementioned editions of the works are comparatively new—they come from years 2010–2015—and do not aspire to be critical editions, they were rather prepared with a practical aim. What is worth noting is the fact that in the catalogue of the publishing house, with every of the pieces, the note was put including information about the composer

<sup>39</sup> M. Walter-Mazur, *Figurą i fraktem. Kultura muzyczna polskich benedyktynek w XVII i XVIII wieku*, Poznań 2014, pp. 271–272.

<sup>40</sup> M. Jochymczyk, *Repertuar kapeli oo. Dominikanów w Gidlach w świetle aktualnych badań, ze szczególnym uwzględnieniem źródeł osiemnastowiecznych*, [in:] *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczpospolitej*, A. Patalas (ed.), Kraków 2016, pp. 76–112.

<sup>41</sup> *Ibid.*

<sup>42</sup> *Vide*: the catalogue of the Butz publishing house, <http://butz-verlag.de/katalog/gesamtkatalog.pdf> [accessed: 25.02.2017].

<sup>43</sup> J.B. Schiedermayr, *Victimae paschali laudes*, F. Hägele (ed.), Bonn 2015.

<sup>44</sup> J.B. Schiedermayr, *Cantate Domino—Singet dem Herrn*, F. Hägele (ed.), Bonn 2012.

<sup>45</sup> J.B. Schiedermayr, *Offertorium pastorale. Tecum principium—Dein ist das Königtum*, F. Hägele (ed.), Bonn 2010.

<sup>46</sup> J.B. Schiedermayr, *Pastoralmesse in A*, F. Hägele (ed.), Bonn 2010.

<sup>47</sup> J.B. Schiedermayr, *Dominus regit me—Gott ist mein Hirte (Psalm 23)*, F. Hägele (ed.), Bonn 2014.

and a short description of his style, although these notes have strictly popular character.

A few publications of the particular Schiedermayr's works can be found in the offer of some other Austrian and German publishing houses. The popular Viennese publishing house Doblinger<sup>48</sup> hitherto has published three organ preludes in the editions of many authors.<sup>49</sup> In 1989 in the series "RUNDEL Die Musizierstunde" *Marsch der oberösterreichischen Landwehr*<sup>50</sup> for ensemble of wind instruments was published, arranged by Eduard Stallinger. Five years later also Rundel printed *6 moderne Aufzüge*<sup>51</sup> for four trumpets and timpani. In the collection *Pastoralmusik für Orgel aus dem 19. Jahrhundert* from 2008, edited by Otto Biba for the publishing house Coppentrath, there are two works written by Schiedermayr: *Pastoral-Fuge* Op. 76 No. 5 and *Präludium für die heilige Weihnachtszeit* Op. 76 No. 3.<sup>52</sup> The Austrian publishing house Carus, specializing in critical editions, published *Pastoral Messe in C Major* Op. 72 a year later.<sup>53</sup> In the collection *Virtuose Trompetenkonzerte*, there is his offertory *Ave*

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<sup>48</sup> The editions of Schiedermayr's works can be found on the website of the publisher: <https://www.doblinger.at/> [accessed: 25.02.2017].

<sup>49</sup> J.B. Schiedermayr, *Präludium für die heilige Weihnachtszeit* Op. 76/2, *Präludium für die heilige Weihnachtszeit* Op. 76/6, [in:] *6 Pastoralstücke für Orgel*, O. Biba (ed.), Wien 1973; *vide*: <https://www.doblinger.at/de/Artikel/6-Pastoralstuecke-fuer-Organ-htm> [accessed: 25.02.2017]; J.B. Schiedermayr, *Präludium (Pastorale) in C aus op. 76*, [in:] *Wiener Orgelmusik aus der ersten Hälfte des 19. Jahrhunderts*, E. Benedikt (ed.), Vol. 2, Wien 2000; *vide*: <https://www.doblinger.at/de/Artikel/Wiener-Organmusik-aus-der-ersten-Haelfte-des-19-Jahrhunderts-Band-2.htm> [accessed: 25.02.2017].

<sup>50</sup> J.B. Schiedermayr, *Marsch der oberösterreichischen Landwehr. Marsch des bürgerlichen Grenadiercorps in Wien*, E. Stallinger (ed.), Rot an der Rot 1989.

<sup>51</sup> J.B. Schiedermayr, *6 moderne Aufzüge für 4 Trompeten und Pauken* Op. 69, M. Richter (ed.), Rot an der Rot 1994.

<sup>52</sup> J.B. Schiedermayr, *Pastoral-Fuge* Op. 76/5, *Präludium für die heilige Weihnachtszeit* Op. 76/3, [in:] *Pastoralmusik für Orgel aus dem 19. Jahrhundert*, O. Biba (ed.), Stuttgart 2008.

<sup>53</sup> J.B. Schiedermayr, *Pastoralmesse in C* Op. 72, A. Kircher (ed.), Stuttgart 2009. Much information can be found in the catalogue of the Carus publishing house online: <https://www.carus-verlag.com/en/choir/sacred-choral-music/johann-baptist-schiedermayr-messe-pastoral.html?listtype=search&searchparam=schiedermayr> [accessed: 25.02.2017].

*Maris Stella*,<sup>54</sup> and Wolfgang Suppan in his work *J.B. Schiedermayers Flöten-Ländler in der steirischen Volksmusik*<sup>55</sup> included the edition of *8 Favorit Ländler für zwei Fl[öten]*.

Johann Baptist Schiedermayr's works have been recorded rarely so far. The most significant position is surely the CD recorded by Arsadius-Consort under Georg Brunner and by Tölzer Knabenchor under Gerhard Schmidt-Gaden in 1999.<sup>56</sup> It contains the compositions: *Aufzüge für 4 Trompeten und Pauken*, *4 Menuette*, *Missa G-dur* Op. 33, *Offertorium "Converte me, Domine"*, *Offertorium "Domine exaudi"* and *Psalm "Laudate Dominum"*.

Particular Schiedermayr's works can be found on the CDs containing compilations of the works by different composers. *Preludium in D* No. 6 and *Preludium in As* Op. 76 No. 3 can be found on the CD *Praeludien für die Heilige Weihnachtszeit*,<sup>57</sup> recorded in 2009, aiming at presenting organ works from the second half of the 18th and the first half of the 19th century on the instrument from the Swiss Abbey in Musi. The *Offertorium "Ave Maris Stella"* was included on the record *Virtuose Trompetenmusik*<sup>58</sup> from 2010, being the recording of the pieces from the abovementioned collection *Virtuose Trompetenkonzerte*.<sup>59</sup> On the CD *L'arte della trombetta*,<sup>60</sup> containing Baroque and Classical music for ensemble of trumpets, *6 moderne Aufzüge für 4 Trompeten und Pauken* Op. 69 appears as well as *Deutschordens-Marsch* and *Hochmeister-Fanfare*, assigned to Schiedermayr.

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<sup>54</sup> J.B. Schiedermayr, *Offertorium „Ave Maris Stella“*, [in:] *Virtuose Trompetenkonzerte*, ARS [2010]; vide: <https://www.doblinger.at/de/Artikel/Virtuose-Trompetenkonzerte-241721.htm> [accessed: 25.02.2017].

<sup>55</sup> W. Suppan, *op. cit.*

<sup>56</sup> *Johann Baptist Schiedermayr (1779–1840)* [CD], performed by Arsadius-Consort, Tölzer Knabenchor, Hans Maier, Musica Bavarica 1999.

<sup>57</sup> *Praeludien für die Heilige Weihnachtszeit* [CD], performed by J. Strobl, Audite 2009.

<sup>58</sup> *Virtuose Trompetenmusik. Schiedermayr, Fiala, Kozeluch, Kreutzer, Verdi, Weber* [CD], dir. Michael Alexander Willens, Ars Produktion [2010].

<sup>59</sup> J.B. Schiedermayr, *Offertorium „Ave Maris Stella“*, [in:] *Virtuose Trompetenkonzerte...*, *op. cit.*

<sup>60</sup> *L'arte della trombetta* [CD], performed by Schwanthaler Trompetenconsort der Anton Bruckner Privatuniversität Linz, Gramola 2015.

## The life of Johann Baptist Schiedermayr<sup>61</sup>

Johann Baptist Schiedermayr was born on 23th June 1779 in Pfaffenmünster<sup>62</sup> (contemporary Münster), the small town in Bavaria near Straubing. He came from the family of musical traditions. His father, Johann Georg Schiedermayr, was a musician, teacher and composer, and his mother, Maria Scholastika *née* Augustin (almost ten years older than Johann Georg), from the first marriage was a wife of a local teacher Franz Christopher Donhauser.<sup>63</sup> Johann Baptist had an older brother, Georg, who later became an organist in nearby Windberg.<sup>64</sup>

Johann Baptist Schiedermayr took his first music lessons from his father, training mainly singing. Then, from 1788 to 1791, he stayed in nearby Windberg, educating in the convent of Premonstratensians.<sup>65</sup> As Johann Baptist Junior wrote later in the Schiedermayr's necrology, the composer started playing keyboards there and had a special position in the choir, partly due to the protection of his brother, who was an organist there.<sup>66</sup> In 1791 the future composer moved to the Benedictine Abbey in Oberaltaich, where he studied until 1793.<sup>67</sup> There, he developed very quickly, training singing with father Edemedus Hörthl, realisation of *basso continuo* with Stephan Fusch and Latin with Father Angelus Maria Lang. The extraordinary skills enabled him to receive "Musikseminar"—a kind of a scholarship for poor students—in Straubing, when he continued his education in Jesuit Gymnasium;

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<sup>61</sup> The article written by Franz Zamazal is the most important publication containing he detailed knowledge of the composer's life, therefore it is the base for the sketch of Johann Baptist Schiedermayr's life presented in this work. *Vide*: F. Zamazal, *op. cit.*

<sup>62</sup> As Franz Zamazal notices, the preciseness of dates given by the researchers of the 19th and the beginning of the 20th century, mentioned in the chapter *State of research*, results from the fact that they based on the common source—the necrology of Johann Baptist Schiedermayr, written by his son. *Vide*: F. Zamazal, *op. cit.*, p. 119.

<sup>63</sup> *Ibid.*, pp. 119–120.

<sup>64</sup> A. Rausch, *Schiedermayr, Johann Baptist*, [in:] *Oesterreichisches Musiklexikon*, *op. cit.*

<sup>65</sup> F. Zamazal, *op. cit.*, p. 120.

<sup>66</sup> Orig. "Hier wurde er im Gesänge etwas fester, lernte den Anfang zum Clavierspielen, theils von einem gewissen Obergäßner, theils von seinem älteren leiblichen Bruder Georg, welcher gleichzeitig die Organistenstelle im nämlichen Stifte versah". As cited in: F. Zamazal, *op. cit.*, p. 120.

<sup>67</sup> *Ibid.*

after a year, he was the best organist among students.<sup>68</sup> Besides this, he also played the violin, viola and cello at the local church. At this time, Thaddäus von Dürniz, a widely recognised pianist, taught him piano, Father Godofredus Holzinger—flute, and father Eberhard Groll gave him violin lessons. Until 1796 or 1797, the young composer continued the simultaneous study of theoretical-musical subject, playing instruments and education in Gymnasium. The last one was interrupted suddenly after the quarrel with one of the teachers, who—in Schiedermayr's opinion—was too severe in punishing him for a small offense.<sup>69</sup>

The next place of Schiedermayr's stay was St Nikolaus' Augustinian convent in Passau.<sup>70</sup> Schiedermayr enhanced the organ playing there, under the guidance of the cathedral organist Ignaz Seidel, and played the violin and flute in the city chapel. He had also the opportunity to listen to music at the highest level, as it was a thriving centre of both sacred and secular music.<sup>71</sup> Besides this, he studied theology and perhaps went to seminary.<sup>72</sup> In years 1801–1802 Schiedermayr tried to get the position of the organist in nearby Schärding,<sup>73</sup> but he was not employed finally, as the condition for the position was to marry the deceased organist's daughter, and he did not agree for it.<sup>74</sup> Nevertheless, he stayed in the city for some time. After returning from Passau, he continued theological studies. In 1803 he went to Benedictine Abbey in Fahrnach am Inn, where he wanted to sing in the choir.<sup>75</sup> At the day of Schiedermayr's travel, on 11th March 1803, the dissolution of

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<sup>68</sup> *Ibid.*

<sup>69</sup> *Ibid.*, p. 122.

<sup>70</sup> *Ibid.*, p. 123.

<sup>71</sup> C. von Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich*, Vol. 29, Wien 1875, pp. 268–274.

<sup>72</sup> Although probably the composer wanted to join the seminary, this fact is not confirmed by the preserved documentation, therefore Franz Zamazal doubts it. *Vide*: F. Zamazal, *op. cit.*, p. 123.

<sup>73</sup> Although Constantin von Wurzbach said after the artist's necrology that it was after the secularization, Franz Zamazal noticed that based on the book of the dead from Schärding dating of this event should be moved to the turn of 1801 and 1802. *Vide*: F. Zamazal, *op. cit.*, pp. 123–124.

<sup>74</sup> *Ibid.*, pp. 123–124.

<sup>75</sup> *Ibid.*

the convent in Schärding took place.<sup>76</sup> Due to this, the composer lost both the place of living and a source of steady income. What is more, if he wanted to be ordained to the priesthood, this plan was not realized as well.

Using the acquaintance with Franz Xaver Glöggl,<sup>77</sup> which started yet in Passau, Johann Baptist Schiedermayr moved to Linz in 1804.<sup>78</sup> Thanks to the protection of the recognised musician and the composer, he started working as a church and city musician. He was also a member of a new launched orchestra of Linz's theatre, opened in October 1803, in which Franz Xaver Glöggl was the director. In theatre he played many instruments, especially the violin and flute. Increasing income enabled him to marry Barbara *née* Eggerstrofer, what took place on 20th January 1807 at St Joseph's church in Linz.<sup>79</sup> Two years later father Thaddäus Pichler, the organist of Linz cathedra, died of gangrene.<sup>80</sup> Probably, yet during his illness Schiedermayr held his function as a replacement, and next got it permanently. Next, in February 1810, he became the organist of the parish church, when his predecessor, Joachim Winkler, died from typhoid.<sup>81</sup> Johann Baptist Schiedermayr was the first organist who held both functions.

As Franz Zamazal notices, the composer's activity in Linz's theatre is difficult to reconstruct.<sup>82</sup> As far as he was concerned, Schiedermayr since 1804 worked there as a musician in instrumental ensemble, then since 1812 as an accompanist, and since 1814 as a first conductor. He

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<sup>76</sup> The intensive process of secularization of Austrian and German convents was started in the 18th century during Joseph II's regime and was connected with the decline of clergy and financial problems of the convents; beside this, as the result of the Joseph's reforms the church became the tool of the imperial administration. *Vide*: H. Wereszycki, *Historia Austrii*, Wrocław 1986, p. 150. In this specific case the takeover of the convent by the country was connected with the lost war with Napoleon's troops, after which the cost was thrown at the church. The liquidation was rapid—monks were banished from the convents and church's goods were mainly stolen and sold for a song or distributed within the German princes. *Vide*: B. Kumor, *Historia Kościoła*, Vol. 6, *Czasy nowożytnie. Kościół w okresie absolutyzmu i oświecenia*, Lublin 1986, pp. 201–202; M. Banaszak, *Historia Kościoła Katolickiego*, Vol. 3, *Czasy nowożytnie 1758–1914*, Warszawa 1991, pp. 59–60.

<sup>77</sup> *Vide*: C. von Wurzbach, *op. cit.*, p. 269.

<sup>78</sup> *Vide*: F. Zamazal, *op. cit.*, p. 124.

<sup>79</sup> *Ibid.*, p. 126.

<sup>80</sup> *Ibid.*, p. 128.

<sup>81</sup> *Ibid.*, p. 129.

<sup>82</sup> *Ibid.*, p. 131.

also wrote at least six stage works for the theatre, which gained him popularity. Leading the orchestra, he started to build his reputation through, among others, performing the operas of the genre's masters, such as Wolfgang Amadeus Mozart, Gioacchino Rossini and Luigi Cherubini. Through his activities, he earned the respect of both people connected with music and city authorities.<sup>83</sup> The work in theatre was also connected with writing dance pieces for citizens' balls, what was Johann Baptist Schiedermayr's responsibility, done scrupulously.<sup>84</sup>

Another field of activity of the composer was Gesellschaft der Musikfreunde, founded in Linz in 1821 and then transformed into Musikverein.<sup>85</sup> One of the main aims of this institution was to animate musical life in the city through performing symphonic music. The orchestra, created with this aim, was conducted by Anton Meyer. Musikverein was responsible for creating a modern music school,<sup>86</sup> and became next the base for Bruckner-Konservatorium.<sup>87</sup> On 1st March 1823 Schiedermayr started working there as singing teacher, teaching at the beginning twelve, next eighteen students. He achieved success very quickly, and his students had very good grades; the composer himself was very engaged in the pedagogical work, it was also an additional income for him.<sup>88</sup> He taught at school until his death, with the break in the years 1837–1839.

In July 1839, after Franz Xaver Glöggl's death, Schiedermayr became the temporary Kapellmeister of Linz cathedral, asked for it by the wife of Glöggl, and he did not get any payment for it.<sup>89</sup> At that time, his health started decreasing. Despite the attempts to cure him, Schiedermayr died on 6th January 1840.<sup>90</sup>

Although the spelling of Johann Baptist Schiedermayr's surname was the only one used by the composer himself and in such a form it appears in the articles devoted to him, both in the past and contemporary many of variants of it can be found. The most important one is

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<sup>83</sup> Vide: C. von Wurzbach, *op. cit.*, p. 271.

<sup>84</sup> Vide: F. Zamazal, *op. cit.*, pp. 132–133.

<sup>85</sup> *Ibid.*

<sup>86</sup> *Musikgeschichte Österreichs*, Vol. 2, *Vom Barock zur Gegenwart*, *op. cit.*, p. 221.

<sup>87</sup> The Conservatory exists also to date. Vide: *Anton Bruckner Privatuniversität Oberösterreich*, <https://www.bruckneruni.at/> [accessed: 19.04.2016]

<sup>88</sup> Vide: F. Zamazal, *op. cit.*, pp. 134–135.

<sup>89</sup> *Ibid.*, pp. 136–137.

<sup>90</sup> *Ibid.*, p. 138.

“Schiedermayer”,<sup>91</sup> according to the spelling of the surname existing in Germany (where until today it is quite popular). Beside it, in manuscripts also other forms appear: “Schiedermair” and “Schiedermeier”,<sup>92</sup> and in the Polish territory more or less polonised versions of the surname, such as “Schiedermajer”.<sup>93</sup>



Illus. 1: A portrait of Johann Baptist Schiedermayr.<sup>94</sup>

<sup>91</sup> *Vide*: H. Riemann, *Musik-Lexikon...*, *op. cit.*, p. 1138; D. Wegner, *op. cit.*, *passim*.

<sup>92</sup> Compare: I. Schubert, *op. cit.*, p. 1328.

<sup>93</sup> Such a spelling appears on the cover of *Requiem in E flat major* from the Jasna Góra Monastery. *Vide*: The archive of Jasna Góra Monastery, cat. No. III-611, *Requiem Es-dur*, manuscript, card 1r.

<sup>94</sup> Source: F. Zamazal, *op. cit.*, p. 121.



## Work and reception

An attempt to reconstruct and systematise the knowledge of the composer's oeuvre should be preceded by the notice that hitherto nobody has made an attempt to do this. Information about Johann Baptist Schiedermayr's composition is residual and dispersed among many sources, and sometimes even contradictory to each other. What is more, the complete catalogue of his works does not exist,<sup>95</sup> although notes about many of them can be found in particular papers referring to the composer. They are, next the Franz Zamazal's article, the base for reconstruction of the composer's oeuvre.

One of the first work organizing the knowledge of the Schiedermayr's compositions is the article in 19th-century *Biographisches Lexikon des Kaiserthums Oesterreich* written by Constantin von Wurzbach.<sup>96</sup> It contains the incomplete list of published compositions of Schiedermayr with opus number, the edition of which is presented in the table below.

Opus	Composition	Publisher
18	<i>Missa in D a Canto, Alto, Tenore, Basso, 2 Violini, 2 Clarini con Organo</i>	Quirin Haslinger (Linz)
19	<i>Missa in G a Canto, Alto ecc.</i>	Quirin Haslinger (Linz)
20	<i>Missa in C a Canto, Alto ecc. Alto ecc</i>	Quirin Haslinger (Linz)
21	<i>2 Gradualia et Offertoria pro omni tempore a Canto, Alto, Tenore, Basso, 2 Violini, 2 Corni vel Clarini cum Organo</i>	Quirin Haslinger (Linz)
25	<i>Tantum ergo et Litaniae de B. M. V. a Canto, Alto, Basso, 2 Violini, 2 Corni et Organo</i>	Quirin Haslinger (Linz)
27	<i>Missa solemnis a Canto, Alto, Tenore, 2 Clarinetti in B, 2 Corni in F, 2 Clarini in C, Tympani, Fagotto, Violone et Organo</i>	Quirin Haslinger (Linz)
29	<i>Requiem in F-moll a Canto, Alto, Tenore, Basso, 2 Violini, Viola obligata, 2 Corni con Organo</i>	Quirin Haslinger (Linz)

<sup>95</sup> Vide: *ibid.*, p. 145.

<sup>96</sup> C. von Wurzbach, *op. cit.*, p. 270.

30	<i>Missa solemnis pro Canto, Alto, Tenore, Basso, 2 Violini, Viola, 2 Oboe (vel Clarinetti in C), 2 Clarini in C, Tympani, Violone, Violoncello et Organo</i>	Quirin Haslinger (Linz)
31	<i>Erste Messe in F nebst Graduale und Offertorium für 4 Singstimmen, 2 Violinen und Orgel</i>	Karl Haslinger (Vienna)
32	<i>Zweite Messe in C nebst Graduale und Offertorium für 4 Singstimmen, 2 Violinen, 2 Hörner und Orgel</i>	Karl Haslinger (Vienna)
33	<i>Dritte Messe in G nebst Graduale und Offertorium für 4 Singstimmen, 2 Violinen, 2 Hörner und Orgel</i>	Karl Haslinger (Vienna)
34	<i>Vierte Messe in D nebst Graduale und Offertorium für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Trompeten, Pauken und Orgel</i>	Karl Haslinger (Vienna)
35	<i>Fünfte Messe in C nebst Graduale und Offertorium für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Trompeten, Pauken und Orgel</i>	Karl Haslinger (Vienna)
36	<i>Sechste Messe in B nebst Graduale und Offertorium für 4 Singstimmen, 2 Violinen, Viola, 2 Clarinetten (Flöte und Fagott ad libitum), 2 Trompeten, Pauken und Orgel</i>	Karl Haslinger (Vienna)
41	<i>Litanei für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Trompeten, Pauken, Contrabaß und Orgel</i>	Karl Haslinger (Vienna)
42	<i>Vesper für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Trompeten, Pauken, Contrabaß und Orgel</i>	Karl Haslinger (Vienna)
43	<i>Te Deum laudamus für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Trompeten, Pauken, Contrabaß und Orgel</i>	Karl Haslinger (Vienna)
44	<i>Zwei Tantum ergo für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Trompeten, Pauken, Contrabaß und Orgel</i>	Karl Haslinger (Vienna)
45	<i>Zwei Asperges für 4 Singstimmen, 2 Violinen, Baß und Orgel</i>	Karl Haslinger (Vienna)
46	<i>Requiem in Es für 4 Singstimmen, 2 Violinen, 2 Hörner, Contrabaß und Orgel</i>	Karl Haslinger (Vienna)

50	<i>Lytaniae in B</i> für 4 Singstimmen, 2 Violinen und Orgel obligat, 2 Clarinetten, 2 Trompeten und Pauken <i>ad libitum</i>	Karl Haslinger (Vienna)
52	<i>(O sacrum convivium)</i> für 4 Solostimmen, 2 Violinen, Viola und Orgel obligat, 4 Chor-Singstimmen, 2 Clarinetten, 2 Hörner <i>ad libitum</i>	Quirin Haslinger (Linz)
61	<i>Missa solemnis in D</i> für 4 Singstimmen, 2 Violinen, Flöte, 2 Hoboen oder Clarinetten, 2 Hörner, 2 Trompeten, Viola, Pauken, Violon und Orgel	Quirin Haslinger (Linz)
66	<i>Dreizehnte Messe in C</i> für das heilige Osterfest, für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Trompeten, Pauken, Contrabaß und Orgel	Karl Haslinger (Vienna)
67	<i>Neuntes Graduale (Victimae paschali)</i> für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Hörner, Contrabaß u Orgel	Karl Haslinger (Vienna)
68	<i>Eilftes Offertorium (Haec dies)</i> für Sopran-Solo, 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Hörner, Contrabaß und Orgel	Karl Haslinger (Vienna)
70	<i>Pange lingua</i> für 4 Singstimmen, 2 Clarinetten, 2 Hörner und 2 Fagotte	Karl Haslinger (Vienna)
71	<i>Vier Evangelien</i> für 4 Singstimmen, 2 Clarinetten, 2 Fagotte und 2 Hörner	Karl Haslinger (Vienna)
72	<i>Vierzehnte (1. Pastoral-) Messe in C</i> für das h. Weihnachtsfest, für 4 Singstimmen, 2 Violinen, Flöte, 2 Clarinetten, Fagott, 2 Trompeten, Pauken, Contrabaß u. Orgel	Karl Haslinger (Vienna)
73	<i>Zehntes Graduale pastorale in A-dur (Tecum principium)</i> für Baß-Solo und conc. Clarinette, 2 Violinen, Trompeten. Pauken, Contrabaß u. Orgel	Karl Haslinger (Vienna)
74	<i>Zwölftes Offertorium pastorale in C-dur (Laetentur coeli)</i> für Sopran-Solo und conc. Violine, 3 Singstimmen, 2 Violinen, Flöte, 2 Clarinetten, Fagott, 2 Trompeten, Pauken, Contrabaß u. Orgel	Karl Haslinger (Vienna)

75	<i>Land-Messe in Es für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Hörner, Violoncelli, Contrabaß und Orgel</i>	Karl Haslinger (Vienna)
76	<i>Graduale (Voce mea ad Dominum clamavi) für Sopran-Solo, Alt-, Tenor- und Baß-Chor, 2 Violinen, 2 Clarinetten, 2 Hörner, Contrabaß und Orgel</i>	Karl Haslinger (Vienna)
77	<i>Offertorium (Exaudi, Deus, orationem meam) für Tenor-Solo, Sopran-, Alt- und Baß-Chor, Violoncell conc., 2 Violinen, 2 Clarinetten, 2 Hörner, Contrabaß und Orgel</i>	Karl Haslinger (Vienna)
85	<i>Polonaise und Galoppe für das Pianoforte</i>	Quirin Haslinger (Linz)
91	<i>Sechs Redout-Deutsche mit Trio's, Introduction und Coda für das Pianoforte</i>	Quirin Haslinger (Linz)
92	<i>Sechs neue Ländler für das Pianoforte</i>	Quirin Haslinger (Linz)
93	<i>Zwei neue Galoppe für das Pianoforte</i>	Quirin Haslinger (Linz)
94	<i>Messe in F-dur für 4 Singstimmen, 2 Violinen, Orgel (obligat), 2 Oboen (oder Clarinetten), 2 Hörner, 2 Trompeten und Pauken (ad libitum)</i>	Quirin Haslinger (Linz)
101	<i>Primiz-Messe für 4 Singstimmen, 2 Violinen, Viola, Flöte, 2 Oboen oder Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompeten, Pauken, Violoncello, Contrabaß und Orgel</i>	Quirin Haslinger (Linz)
104	<i>Lytaniae in D de B. M. V. für 4 Singstimmen, 2 Violinen, 2 Oboen oder Clarinetten, 2 Trompeten, Pauken und Orgel</i>	Quirin Haslinger (Linz)
105	<i>Siebenzehnte Messe (in B) für 4 Singstimmen, 2 Violinen, 2 Trompeten oder Hörner (ad libitum), Orgel (obligat)</i>	Quirin Haslinger (Linz)
107	<i>Zweite Pastoral-Messe in a für 4 Singstimmen, 2 Violinen, Flöte, 2 Clarinetten, 2 Trompeten, Pauken und Orgel</i>	Quirin Haslinger (Linz)
108	<i>Fünfte Litanei de B. M. V. für 4 Singstimmen, 2 Violinen, 2 Clarinetten, 2 Hörner, 2 Trompeten, Pauken, Violon und Orgel</i>	Quirin Haslinger (Linz)

109	<i>Fest-Offertorium (Nr. 1 in B) (Exaudi Deus) für Sopran, Solo Organo concertante, mit Chor, 2 Violinen, Viola, 2 Clarinetten, 2 Hörner, 2 Trompeten, Pauken und Contrabaß mit Violoncello</i>	Quirin Haslinger (Linz)
110	<i>Fest-Offertorium (Nr. 2 in D) (Domine Deus) für Tenor Solo, Violine, Viola concertantibus, mit Chor, 2 Violinen, Viola, 2 Oboen (oder Clarinetten), 2 Hörner, 2 Trompeten, Pauken, Contrabaß und Orgel</i>	Quirin Haslinger (Linz)

Table 1: Published compositions with opus number written by J.B. Schiedermayr, according to the catalogue of Constantin von Wurzbach.

Constantin von Wurzbach also mentions compositions without opus number and not published, but mentioned by different sources (see table 2).

Title	Year	Publisher
<i>Choral-Messe nebst Tantum ergo und Genitori zum Gebrauche für ordinäre Aemter, auch wohl für Advent- und Fastenzeit, für eine und mehrere Männerstimmen in unisono mit Begleitung der Orgel, getreu nach dem Romanum Graduale geordnet</i>	-	Quirin Haslinger (Linz)
<i>Deutsche Messe für den akademischen Gottesdienst für 4 Singstimmen und Orgel</i>	1807	Not published
<i>Kirchenmusik für die ganze heilige Charwoche, nach dem römisch-katholischen Kirchenritus</i>	-	Taken to print in 1832 by Tobias Haslinger, but never published
<i>Ländler für das Pianoforte</i>	between 1812 and 1830	Quirin Haslinger (Linz)

<i>Messe in C-dur „Trompetenmesse“</i>	1816	Not published
Messe in Es-dur für kleines Orchester	-	Steiner und Company
<i>Messe in F-dur</i>	-	Not published
<i>Messe in G-dur</i>	1893	Not published
<i>Offertorium pastorale in G-dur</i>	-	-
<i>Redout-Deutsche</i>	between 1812 and 1830	Quirin Haslinger (Linz)
<i>Sechs original-komische Gesellschafts-Lieder für 4 Männerstimmen</i>	between 1812 and 1830	Quirin Haslinger (Linz)

Table 2: J.B. Schiedermayr's compositions without opus number according to the catalogue of Constantin von Wurzbach.

Moreover, based on the mentions in other publications, we can distinguish over ten other Schiedermayr's works (see table 3).

It is easy to perceive that the choice of genres composed by Johann Baptist Schiedermayr is conditioned by his career path. As for the main part of his life he was associated with church institutions, in his oeuvre religious works are predominate—not only masses, but also graduals, communions and antiphons. Working in the theatre resulted in writing at least few stage works and many settings of dances, and among compositions for solo instruments, the most frequent are compositions for organ, his favourite instrument.<sup>97</sup> He also wrote for the violin or flute, what is connected with his versatility as an instrumentalist (see table 4).

<sup>97</sup> A. Scharnagl, *Schiedermayr, Johann Baptist...*, *op. cit.*, p. 1702.

Opus	Genre/title	Year
8	2 symphonies <sup>98</sup>	1813
29 lub 46	<i>Requiem c-moll</i> <sup>99</sup>	-
40	2 settings of the hymn <i>Te Deum</i> <sup>100</sup>	-
69	<i>Aufzüge (6 moderne) für 4 Trompeten und Pauken. Zum Gebrauche bey dem heiligen Frohneichnamsfeste</i> <sup>101</sup>	-
76 <sup>102</sup>	<i>Orgel-Stücke</i> <sup>103</sup>	-
-	<i>Neue Deutsche Messe</i> <sup>104</sup>	1813
-	<i>Lauda Sion</i> <sup>105</sup>	
-	<i>Harmonie für 9 St[immen]</i> <sup>106</sup>	1812
-	<i>Tria smyczkowe</i> <sup>107</sup>	-
-	3 piano sonatas <sup>108</sup>	-
-	<i>Ländler und Walzer für Orchester und Pianoforte</i> <sup>109</sup>	-

Table 3: Other J.B. Schiedermayr's compositions mentioned in contemporary publications.

<sup>98</sup> I. Schubert, *op. cit.*, p. 1328.

<sup>99</sup> Robert Eitner suggests, that all requiems written by Schiedermayr were printed but the data collected so far does not enable us to confirm that it was the case of *Requiem in C minor*. R. Eitner, *op. cit.*, p. 20; D. Wegner, *op. cit.*, p. 629.

<sup>100</sup> R. Eitner, *op. cit.*, p. 20.

<sup>101</sup> A. Scharnagl, *Schiedermayr, Johann Baptist...*, *op. cit.*, p. 1702.

<sup>102</sup> Opus 76 appears in all publications that mention these compositions (also the contemporary scores), but Constantin von Wurzbach mentions *Graduale (Voce mea ad Dominum clamavi)* with this opus number. Probably there was a mistake during numeration, what took place especially frequently when the composer published in the cooperation with different publishers. Nevertheless, it is the only mistake found so far in opus numbers of Schiedermayr works.

<sup>103</sup> R. Eitner, *op. cit.*, p. 20.

<sup>104</sup> I. Schubert, *op. cit.*, p. 1328.

<sup>105</sup> R. Eitner, *op. cit.*, p. 20.

<sup>106</sup> A. Scharnagl, *Schiedermayr, Johann Baptist...*, *op. cit.*, p. 1702.

<sup>107</sup> H. Riemann, *Musik-Lexikon...*, *op. cit.*, p. 1138.

<sup>108</sup> I. Schubert, *op. cit.*; p. 1328.

<sup>109</sup> A. Scharnagl, *Schiedermayr, Johann Baptist...*, *op. cit.*, p. 1702.

Opus	Title	Key	Opus	Title	Key
18	-	D	94	-	F
19	-	G	101	<i>Prymiz-Messe</i>	?
20	-	C	105	-	B
27	<i>Missa Solemnis</i>	?	157	<i>Pastoralmesse</i>	A
30	<i>Missa Solemnis</i>	?	-	<i>Choralmesse</i>	?
31	-	F	-	-	G
32	-	C	-	<i>Deutsche-Messe</i>	?
33	-	G	-	-	F
34	-	D	-	<i>Trompetenmesse</i>	C
35	-	C	-	[For small orchestra]	Es
36	-	B	-	<i>Neue Deutsche-Messe</i>	?
61	<i>Missa Solemnis</i>	D	29	-	f
66	<i>für das heilige Osterfest</i>	C	29/46	-	c
72	<i>Pastoralmesse</i>	C	46	-	Es
75	<i>Landmesse</i>	Es			

Table 4: Known masses written by J.B. Schiedermayr based on the mentions in publications.

As researchers highlight,<sup>110</sup> masses are the most represented genre among Johann Baptist Schiedermayr works. At this state of research, their precise number cannot be estimated, albeit Ingrid Schubert gives the number of over sixty pieces of this genre.<sup>111</sup> Based on the accessible publications, we know about twenty seven masses, which are preserved, twenty of which with opus number (compare table 4).<sup>112</sup> Few of the masses had more detailed names, given probably by the composer himself, among which we can distinguish *Landmesse*, *Missa Solemnis*, *Choralmesse*, *Prymiz-Messe*, *Trompetenmesse*, *Pastoralmesse* and *Deutsche-Messe*. The especially significant are two of these names.

<sup>110</sup> I. Schubert, *op. cit.*, p. 1328.

<sup>111</sup> *Ibid.*

<sup>112</sup> Due to the huge number of sources in RISM assigned to Schiedermayr (1523) their analysis and critics of attribution is beyond the frame of this paper.



The idea of *Landmesse* was very important for the composer and, according to August Scharnagl,<sup>113</sup> Schiedermayr was one of the most important artists, who wanted to bring it to life. What is also interesting is the fact that the artist wrote two *Deutsche-Messen*—masses in German. Unfortunately, no information about these works is preserved, only the short mentions in Ingrid Schubert's<sup>114</sup> and Robert Eitner's<sup>115</sup> articles. On the other hand, *Trompetenmesse*, according to Constantin von Wurzbach<sup>116</sup> was commissioned by the citizens of Schärding. *Pastoralmessen*, as it was mentioned before, were the most popular masses written by Schiedermayr. This fact is highlighted by August Scharnagl,<sup>117</sup> and his view is confirmed by numerous manuscripts of these works, which are preserved.<sup>118</sup>

Analysing the table of Schiedermayr's works known from literature, it can be noticed that the pieces of this genre are maintained in major key with not so many sharps in key signature, i.e.: C major, G major, D major, F major, B flat major, E flat major. Such a consequent choice of keys, besides obvious practical reasons, also mirrors the general tendency existing in the second half of the 18th and at the beginning of the 19th century in church music.<sup>119</sup> The composer used differentiated instrumentation—from the small, with accompaniment of violin, trumpets and pipe organ, which he used mainly in the early masses (Op. 18, 19 and 20), to much more developed—for example, 4 vocal parts, 3 violins, viola, flute, 2 clarinets, bassoon, 3 trumpets, timpani and organ (Op. 36). What is significant is the fact that viola and cello appear rarely, and brass instruments are more frequently chosen by the composer than woodwinds. The frequent use of the wind instruments is characteristic for church music of, for instance, Viennese Classics.

Johann Baptist Schiedermayr wrote three masses for the dead: in F minor, C minor and E flat major, all of them probably printed. The

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<sup>113</sup> A. Scharnagl, *Schiedermayr, Johann Baptist...*, *op. cit.*, p. 1702.

<sup>114</sup> I. Schubert, *op. cit.*, p. 1328.

<sup>115</sup> R. Eitner, *op. cit.*, p. 20.

<sup>116</sup> C. von Wurzbach, *op. cit.*, p. 268.

<sup>117</sup> A. Scharnagl, *Einführung in die katholische Kirchenmusik...*, *op. cit.*, p. 123.

<sup>118</sup> *Vide: Répertoire International des Sources Musicales* database: <https://opac.rism.info> [accessed: 27.04.2017]

<sup>119</sup> Preferring major keys is also the general tendency, which can be perceived in the output of the composers of so-called pre-Classical schools, as well as of Joseph Haydn and Wolfgang Amadeus Mozart.

least popular was probably *Requiem in C minor*, but the remaining two were willingly played and widespread in Central Europe, what is confirmed by the copies preserved in archives. *Requiem in F minor* was called by August Scharnagl one of the best works of the composer.<sup>120</sup>

Besides masses, the composer wrote also other genres of church music. It is difficult estimate how many graduals, offertories, communions, litanies, hymns and antiphons Schiedermayr wrote. It is connected with the fact that the—because of its usage character and small sizes could have been composed very frequently, and many pieces perhaps were never published. Using the hitherto printed works devoted to the composer, it is possible to create the list of such pieces, the mentions of which are present in publications (see table 5).

Genre	The number of pieces in the publications	Estimated number given by Ingrid Schubert <sup>121</sup>
Litany of the Blessed Virgin Mary	5	15
Vespers	3	-
Graduals	12 (including 6 attached to the masses)	over 15
Offertories	14 (including 6 attached to the masses)	over 30
Hymn: <i>Tantum ergo</i>	3	17
Hymn: <i>Pange Lingua</i>	1	-
Hymn: <i>Te Deum</i>	3	-
Gospels	4	-
Communio: <i>O sacrum convivium</i>	1	-

Table 5: Preserved church compositions assigned to J.B. Schiedermayr.

Taking into consideration the fact how many compositions among mentioned genres must have remain in manuscripts or been lost, we can estimate that there are many more than are preserved until

<sup>120</sup> A. Scharnagl, *Schiedermayr, Johann Baptist...*, *op. cit.*, p. 1702.

<sup>121</sup> I. Schubert, *op. cit.*, p. 1328.

today;<sup>122</sup> however, there have been no detailed studies, which could be the foundation in this field. Without doubt, settings of liturgy of hours, proprium missae or hymns are an important element of the composer's work, so after his death they remained in popularity for a long time, although perhaps—at least partially—it was a conventional work. Such a conclusion can be made based on, for example, *Offertorium Ave Maris Stella*, recorded in 2010.<sup>123</sup> Toneful melody of a long phrase dialogues there with fanfare of a trumpet with a simple triplet accompaniment of strings. It is a piece of a schematic harmony, not demanding high technical abilities from the performers, what links it to the popular church music of the middle 18th century. On the other hand, *Vesperae Solemne in C* for choir and orchestra, performed during the Festival of Choral and Regional Music in Żuków in 2012,<sup>124</sup> presents the high variety of techniques and means, differentiation of orchestra treatment (oppositions solo-tutti, choir-orchestra), sublime, solemn character and building up the tension as well as various tonal plan.

The instruments and voices used by Schiedermayr in discussed compositions are various, what is partly conditioned by the conventions of setting for the particular texts—for example, proprium missae is more frequently arranged for solo voices, and cyclical pieces for the bigger ensemble, what can be observed when investigating 18th-century manuscripts preserved in archives in Poland and abroad. The composer usually implied this rule. In *Graduale pastorale A-dur* Op. 73 bas solo is accompanied by the concerting clarinet and quite big instrumental ensemble (2 violins, 2 trumpets, timpani, double bass and organ); in *Tantum ergo et Litaniae de B.M.V.* Op. 25 three vocal voices (soprano, alto, bass) were juxtaposed with double violins, horns and organ, and on the other hand *Offertorium* “Exaudi, Deus, orationem meam” Op. 77 was set for a huge ensemble: tenor solo, choir without tenors, concerting cello (what is interesting, as it was instrument, which was rarely used by the composer), double violins, clarinets, horns, double bass and organ. As in the case of mass, among remaining church compositions are only major keys, although it should be underlined that majority of the published pieces of this type did not have a key written on the

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<sup>122</sup> Compare: *ibid.*

<sup>123</sup> *Virtuose Trompetenmusik...* [CD], *op. cit.*

<sup>124</sup> *Vide: 800 lat Żukowa, “Naszemiasto.pl”*, [http://www.wiadomosci24.pl/artykul/800\\_lat\\_zukowa\\_236014.html](http://www.wiadomosci24.pl/artykul/800_lat_zukowa_236014.html) [accessed: 27.04.2017].

title card. Such pieces were often published in pairs (e.g. 2 *Tantum ergo* Op. 44), or, especially in the case of offertories and graduals, the composer attached them to the published masses (e.g. Op. 36).

What is also worth mentioning is *Die P[r]äfation für die Sonn- und Festtage nach dem Römischen Missale mit Begleitung der Orgel eingerichtet und komponiert*—a collection of prefaces with organs, published by the composer in 1830.<sup>125</sup> The collection, for unclear reasons, is not included in most of the publications about Schiedermayr, but August Scharnagl writes about it in the work *Einführung in die katholische Kirchenmusik*,<sup>126</sup> highlighting that composing the introduction and accompaniment for prefaces was a common practice at that time.

So far, the least investigated group of Schiedermayr's compositions are instrumental works. Excluding dances, which will be discussed later, we can distinguish six genres of instrumental music that the composer wrote (see table 6).

Genre	The number of compositions given by the researchers	Compositions mentioned in publications
Symphony	2	Op. 8 Nos. 1 and 2 (1813) <sup>127</sup>
String trio <sup>128</sup>	?	-
Piano sonatas <sup>129</sup>	3	-
Organ preludes	At least 6	<i>Orgel-Stücke</i> Op. 76 <sup>130</sup>
Harmoniemusik	?	<i>Harmonie für 9 St[immen]</i> (1812) <sup>131</sup>
Fanfare	At least 6	<i>6 Trompetenaufzüge</i> Op. 69 (1827) <sup>132</sup>

Table 6: Instrumental works written by J.B. Schiedermayr.

<sup>125</sup> Vide: R. Eitner, *op. cit.*, p. 20.

<sup>126</sup> A. Scharnagl, *Einführung in die katholische Kirchenmusik...*, *op. cit.*, p. 180.

<sup>127</sup> I. Schubert, *op. cit.*, p. 1328.

<sup>128</sup> *Ibid.*

<sup>129</sup> *Ibid.*

<sup>130</sup> R. Eitner, *op. cit.*, p. 20.

<sup>131</sup> A. Scharnagl, *Schiedermayr, Johann Baptist...*, *op. cit.*, p. 1702.

<sup>132</sup> *Ibid.*

Therefore, there are compositions for piano solo, chamber music and two symphonies, as well as music for brass instruments. As it can be assumed from very short list in the musicological literature,<sup>133</sup> Johann Baptist Schiedermayr wrote instrumental works in accordance with the convention of the epoch, but the disproportion between such compositions and church music is visible. Unfortunately, the knowledge of these compositions is very limited. *6 Trompetenaufzüge* Op. 69 can be analysed audiotively, as there were recorded in 1994.<sup>134</sup> They are very simple, homorhythmic, perhaps composed for some church or secular festivity. What is more attentive are *Orgel-Stücke* Op. 76, two of which were recorded.<sup>135</sup> Based on them, it can be assumed that organ music of Schiedermayr was on the high artistic level, required the huge technical abilities from the performer, and its author knew German organ work of the 18th century; it is was probably strictly connected with the fact that Johann Baptist Schiedermayr was an active organist all his life, knew the technical possibilities of the instrument and perhaps knew the organ repertoire of the earlier epochs.<sup>136</sup>

Ingrid Schubert gives the whole number of 46 dances composed by the discussed artist. However, she does not indicate the source for her detailed knowledge, and the number given by her is probably much lower than the real one. Titles of dances written by Schiedermayr and mentioned in the academic works were shown in table 7.

The theme of dance composition was discussed by A. Möser in his MA thesis, defended in Vienna in 1993.<sup>137</sup> Based on it, Ingrid Schubert informs that—especially in the late dances—the influences of Viennese waltz are noticeable, whilst in other pieces original folk melodies were used. The researcher also writes that the composer did not pay attention to this field of composition. On the other hand, from the work of Franz Zamazal,<sup>138</sup> we gain the information that since 1806 Schiedermayr composed dances regularly, as he was obliged to

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<sup>133</sup> Compare: I. Schubert, *op. cit.*, p. 1329.

<sup>134</sup> *L'arte della trombetta* [CD], *op. cit.*

<sup>135</sup> *Praeludien für die Heilige Weihnachtszeit* [CD], *op. cit.* The preludes Nos. 3 and 6 were recorded.

<sup>136</sup> It is confirmed by the quotation from J.E. Eberlin's *Fugue III* in J.B. Schiedermayr's *Requiem in E flat major*.

<sup>137</sup> *Ibid.*

<sup>138</sup> *Vide*: F. Zamazal, *op. cit.*, pp. 133–134.

do so being the director of theatre in Linz. They were also his first published pieces.<sup>139</sup> The catalogue of the publisher Cajetan Haslinger mentions as many as 131 German *redouts*, allegedly composed by Schiedermayr in years 1813–1825, as well as 30 *ländler* for piano.<sup>140</sup> The fact that today we have so little and imprecise knowledge of dances composed by Schiedermayr is probably connected with the occasional role of these compositions, most not printed and quickly becoming out-of-use. Moreover, today such a repertoire is rarely investigated by musicologists.

Title	Opus/year
<i>Polonaise und Galoppe für das Pianoforte</i> <sup>141</sup>	85
<i>Sechs Redout-Deutsche mit Trio's, Introduction und Coda für das Pianoforte</i> <sup>142</sup>	91
<i>Sechs neue Ländler für das Pianoforte</i> <sup>143</sup>	92
<i>Zwei neue Galoppe für das Pianoforte</i> <sup>144</sup>	93
<i>Redout-Deutsche</i> <sup>145</sup>	Between 1812 and 1830; print
<i>Ländler für das Pianoforte</i> <sup>146</sup>	Between 1812 and 1830; print
<i>8 Favorit Ländler für zwei Flöten</i> <sup>147</sup>	-

Table 7: Dances composed by J.B. Schiedermayr mentioned in scientific literature.

The last discussed group of compositions written by Johann Baptist Schiedermayr are stage works, written for city theatre in Linz.

<sup>139</sup> *Ibid.*, p. 149.

<sup>140</sup> *Ibid.*, p. 147.

<sup>141</sup> C. von Wurzbach, *op. cit.*

<sup>142</sup> *Ibid.*

<sup>143</sup> *Ibid.*

<sup>144</sup> *Ibid.*

<sup>145</sup> *Ibid.*

<sup>146</sup> *Ibid.*

<sup>147</sup> I. Schubert, *op. cit.*, p. 1329.

Title	Year of premiere
<i>Wellmanns Eichenstämme</i>	1815
<i>Die Rückkehr ins Vaterland</i>	1816
<i>Das Glück ist kugelrund</i>	1816
<i>Das Erntefest</i>	1817
<i>Die Linzer Ordinari oder Der getreue Pudel</i>	1817
<i>Raubritter der Veste Wald</i>	1818

Table 8: Stage works composed by J.B. Schiedermayr.<sup>148</sup>

As the works are not preserved, we can only wonder what was their artistic level and style. As Franz Zamazal wrote,<sup>149</sup> Schiedermayr during his activity in theatre in Linz, especially since 1814, when he worked there as the first conductor, cared for the level of performance of the operas and ballets. For example, he conducted such works as *Richard und Zoraide* by Gioacchino Rossini, *The Marriage of Figaro* by Wolfgang Amadeus Mozart or *Faniska* by Luigi Cherubini. For sure, he knew the works of the most famous authors of the genre. Moreover, the theatre was the main source of income for him. Because of it, it can be supposed that he wrote much more works than only these ones that we have information about.

It is worth mentioning that Schiedermayr was also the author of the work titled *Theoretisch-praktische Chorallehre zum Gebrauch beim katholischen Kirchenritus*. It was an innovative work as it preceded the movement of reconstruction of the plainchant dozens of years.<sup>150</sup> The composer prepared and published also the summary of Leopold Mozart's *Versuch einer gründlichen Violinschule*.<sup>151</sup>

The aspect that is worth at least short mentioning is the co-operation between the composer and publishers, reconstructed by Franz Zamazal.<sup>152</sup> As it was noticed, the first published works of Schiedermayr were dances, which were published thank to the

<sup>148</sup> Based on: I. Schubert, *op. cit.*, p. 1328.

<sup>149</sup> *Vide*: F. Zamazal, *op. cit.*, p. 131.

<sup>150</sup> *Vide*: A. Scharnagl, *Schiedermayr, Johann Baptist...*, *op. cit.*, p. 1702. We do not have any precise bibliographic information about this Schiedermayr's work.

<sup>151</sup> *Ibid.*

<sup>152</sup> *Vide*: F. Zamazal, *op. cit.*, pp. 147–150.

protection of Franz Xaver Glöggel in years 1803, 1806 and 1807. The first editor of Schiedermayr's works was Tobias Haslinger, active at the beginning as a replacement in the printing house of Frederick Emanuel Eurich.<sup>153</sup> Then, in 1811, the composer started the cooperation with Cajetan Haslinger. After Cajetan's death, the publishing house was directed by Quirin Haslinger, mentioned by Constantin von Wurzbach in his catalogue (Op. 18–30, 52–61, 85–110). In Vienna, Schiedermayr's work was introduced by Tobias Haslinger, working there since 1814 together with Siegmund Anton Steiner in Chemische Druckerey. Carl Haslinger (according to the list prepared by Wurzbach Op. 31–50 and 66–77),<sup>154</sup> a son of Tobias Haslinger, after father's death distributed the composer's works in Vienna, was probably played a crucial role in their further dissemination.

We still do not have enough data to precisely define the geographical reach of Johann Baptist Schiedermayr's work. What is very helpful is the RISM database,<sup>155</sup> although it should be remembered that the catalogued manuscripts and prints are only a part of sources. The analysis of the sources signed as Schiedermayr's enables us to say that the composer's compositions were widespread and frequently played. Definitely, the highest amount of them (according to RISM) is in the area of contemporary Austria (572 manuscripts),<sup>156</sup> what is not surprising due to the place where the composer was active. Many sources are kept in the area of contemporary Czech Republic (354 manuscripts) and Germany (246 manuscripts), as well as in Poland (122 manuscripts) and Slovenia (66). Schiedermayr's composition can be also found in particular archives in Slovakia (57 manuscripts),<sup>157</sup> Switzerland (30 manuscripts), Italy (17 manuscripts), Hungary (8 manuscripts) and Belgium (7 manuscripts). However, it should be kept in mind that the data is incomplete.

Based on this information, it can be concluded that the composer gained special popularity on the territory of Austrian Empire. The convents, member of which moved between particular convents and

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<sup>153</sup> *Ibid.*, p. 149.

<sup>154</sup> *Vide*: C. von Wurzbach, *op. cit.*, p. 271.

<sup>155</sup> *Vide*: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [accessed: 27.04.2017].

<sup>156</sup> *Vide*: *ibid.*

<sup>157</sup> The presence of these manuscripts of Schiedermayr's works in only one Slovakian archive is the result of the actions undertaken there to centralize the collections.



exchanged—what is confirmed by preserved manuscripts—the musical manuscripts, played the crucial role. Although, as it has been previously shown, numerous Schiedermayr's works were published by different publishing houses, there are not so many prints—contrary to musical manuscript. The reason for this is the popular practice to create hand-made copies, much cheaper than the purchase of prints<sup>158</sup> and allowing to introduce modifications to the piece, for example to adapt the instrumentation to the possibilities of a centre. The practice was especially popular in church circles and is perfectly visible in numerous preserved manuscripts of Schiedermayr's masses. The presence of many compositions of the composer in Polish archives (in the area of all partitions) is the proof for the ways in which the repertoire migrated, often taken from the empire—the majority of manuscripts preserved in archives are the pieces composed in the Austrian Empire.

According to the current state of the knowledge, Schiedermayr's compositions are kept in the following Polish archives: convent of Pauline monks from Jasna Góra Monastery in Częstochowa,<sup>159</sup> convent of Dominican monks in Gidle<sup>160</sup> (having close contacts and exchanging repertoire with the previous one), Archdiocesan Archive in Poznań, Library of the Benedictine Nuns' Abbey at St Wojciech's Church in Staniątki,<sup>161</sup> Library of Wrocław University,<sup>162</sup> Convent's Archive in Krzeszów<sup>163</sup> and Archive of the Department of Theology of University of Opole. It confirms the wide knowledge and popularity of Schiedermayr's works on the territory of contemporary Poland, and dating of the particular copies suggests that the Austrian composer's oeuvre was performed up to the end of the 19th century.

In connection to his popularity, Johann Baptist Schiedermayr yet during his life was an object of interest and quarrels of critics about

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<sup>158</sup> Vide: C. Burney, *The Present State of Music in Germany, The Netherlands, and United Provinces Or, The Journal of a Tour Through Those Countries, Undertaken to Collect Materials for a General History of Music*, Vol. 1, London 1775, pp. 367–368.

<sup>159</sup> Vide: P. Podejko, *Katalog tematyczny rękopisów i druków muzycznych kapeli wokalno-instrumentalnej na Jasnej Górze*, Kraków 1992.

<sup>160</sup> *Katalog muzykaliów gidelskich*, <http://gidle.studiokropka.pl/> [accessed: 20.04.2017].

<sup>161</sup> *Monografia zespołu muzycznego oraz katalog muzykaliów klasztoru ss. Benedyktynek w Staniątkach*, M. Konik (ed.), Kraków 2016.

<sup>162</sup> *Biblioteka Uniwersytecka we Wrocławiu*, <http://www.bu.uni.wroc.pl/> [accessed: 04.05.2017].

<sup>163</sup> *Biblioteka Uniwersytecka w Warszawie*, <http://www.buw.uw.edu.pl/> [accessed: 04.05.2017].

the assessment of his music. After his death, the discussion on the value of his work remained for a long time. Some of these opinions have been preserved until today, so it is worthy to pay attention to them. Yet during Schiedermayr's life, Leipzig's composer and theorist of music, Gottfried Wilhelm Fink (1783–1846), had a negative opinion about him.<sup>164</sup> The composer and valid figure of Cecilian movement, Franz Xaver Witt (1834–1888), called his works “a weak imitation of Haydn”.<sup>165</sup> Karl Weinmann (1873–1929), a German musician, said that Schiedermayr's work was the standard for bad church music of the 19th century.<sup>166</sup> The successive bishops of Linz, Franz Joseph Rudigier (1811–1884) and Ernest Maria Müller (1822–1888), forbade performing the composer's works.<sup>167</sup> On the other hand, a year after Schiedermayr's death, the important musical journal “Allgemeine Musik-Zeitung” wrote the article, in which the expression of his works was admired as well as his mastery in counterpoint.<sup>168</sup> In “Linzer Volksblatt” from 1878 he was called “a genius composer, whose music has been performed until today”.<sup>169</sup> Karl Waldeck (1841–1905), a composer and conductor active in Linz dozens of years after Schiedermayr, indicated the connections in instrumentation and melody between Schiedermayr and Viennese classics; he also paid attention to the influence of theatre music on church works of the composer.<sup>170</sup>

As it has been mentioned, today only a few of researchers had precise position when assessing the oeuvre of a discussed composer. August Scharnagl paid attention to the division between better and simpler works of Schiedermayr; among advantages of his composition, he mentioned expressive melodies, long phrases and original treatment of the orchestra. On the other hand, he depreciated secular compositions, saying that they “bring nothing into history of music”.<sup>171</sup> The publishing house Butz in the catalogue of prints paid attention to

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<sup>164</sup> *Opactwo Mniszek Benedyktyniek w Krzeszowie. Inwentarz archiwum*, <http://benedyktynki-krzeszow.pl/inwentarz-archiwum-inventar-des-archivs> [accessed: 04.05.2017].

<sup>165</sup> *Vide*: F. Zamazal, *op. cit.*, p. 151.

<sup>166</sup> *Vide*: A. Scharnagl, *Schiedermayr, Johann Baptist, op. cit.*, p. 1702.

<sup>167</sup> *Ibid.*

<sup>168</sup> *Vide*: F. Zamazal, *op. cit.*, p. 151.

<sup>169</sup> *Ibid.*

<sup>170</sup> *Ibid.*

<sup>171</sup> *Ibid.*

the fact of highlighting the significance of a text by music and classified Schiedermayr as a composer of the turn between Classicism and Romanticism.<sup>172</sup> Franz Zamazal underlined the composer's achievements, writing about him "as good as forgotten".<sup>173</sup>

## Conclusion

In the face of presented information about Johann Baptist Schiedermayr's art, reception of his pieces and researchers' opinion, the attempt to assess holistically his work. The controversy around the artist appeared during his life and has been present in literature until today, seen in negative comments about him. However, it should be mentioned that they result from incomprehension of the artist, his ideas and the context, in which his work is located. Johann Baptist Schiedermayr was a composer, who created usage work, even if it meant to resign from the sophisticated form. He received a great, versatile education, he knew both history of music and the art of the composers of his time. As it can be assumed from his known pieces, he had the ease to write beautiful melodies, what he combined with very good compositional technique and the knowledge of the current fashion. He was able to feel the musical sense of different social classes, thank to which he was appreciated by other composers, such as Anton Bruckner,<sup>174</sup> but also he could write for common people, coming to church every Sunday. He wrote every genre, which was popular in his epoch, and used different instruments and voices. He knew nuances characteristic for particular instruments and human voice. He had a respect for other masters of his art,<sup>175</sup> disseminated their works and popularised the music of the old ages, among others caring for the tradition of singing plainchant.

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<sup>172</sup> Vide: A. Scharnagl, *Schiedermayr, Johann Baptist*, *op. cit.*, p. 1702.

<sup>173</sup> Vide: the catalogue of Butz, <http://butz-verlag.de/deutsch/katalog.htm> [accessed: 04.05.2017].

<sup>174</sup> Vide: F. Zamazal, *op. cit.*, p. 153.

<sup>175</sup> Vide: A. Scharnagl, *Einführung in die katholische Kirchenmusik...*, *op. cit.*, p. 135.

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