

## *Allgemeine musikalische Zeitung (1863-1882)*

### Series Two and Series Three

The *Allgemeine musikalische Zeitung (AmZ)* was published weekly in Leipzig in three distinct series: the first from 3 October 1798 to 27 December 1848, the second from 1 January 1863 to 27 December 1865, and the third from 3 January 1866 to 27 December 1882.<sup>1</sup> Series one and two were published by Breitkopf und Härtel, the third by J. Rieter-Biedermann. The present publication deals with series two and three.

Individual issues of series two and three generally consisted of eight two-column pages. From 1866 to 1870, the journal's pages were numbered; at all other times, the columns alone were numbered. On occasion, an issue could swell to as many as thirty-four pages (sixty-eight columns). Such increases in size resulted at times from a temporary expansion of the journal's advertising section, at times from a proliferation of articles.

Each issue of the *AmZ* is laid out in a consistent manner. The journal opens with a large-scale essay or review, or, one or more shorter articles on historical and contemporary topics. These articles deal, for example, with first performances of new operas or instrumental compositions, and a variety of historical, aesthetic and philosophical topics; large compositions or books are at times treated in an ongoing series. Following the major articles are review columns dealing with newly published music and books about music. Thereafter appear concert reviews from Germany, Austria and Switzerland as well as the major musical centers abroad. The journal ends with a section devoted to advertisements.<sup>2</sup> Communications to the readers from the editor or the publisher can be found either at the beginning or at the end of an issue, but always before the advertising section. Supplements, which may be devoted to music or advertising, occur at irregular intervals throughout the journal's publication run.

After a hiatus of some fourteen years, the *AmZ* was revived at the initiative of Breitkopf und Härtel.<sup>3</sup> Ostensibly, the publisher hoped to repeat the success of the journal's first series, which had distinguished itself as one of the pre-eminent German-language music periodicals of its time, due to the length of its run and the quality of its editors and contributors.

---

<sup>1</sup> While dated December 1882, the final issue did not appear until March 1884.

<sup>2</sup> Anomalies in the column count occasionally arise from the layout of the advertising section. For example, on the final page (col. 635-36) of issue 37 (1863), RIPM numbers 63:219 and 63:220 (col. 636) appear before the advertising section (63: 221), although the advertising section has the lower column numbers (col. 635-36). This is due to the fact that in those cases where text and advertisements share a single page, text items (such as 63: 219 and 63:220) are found at the page top, whereas the advertisements occupy the bottom of the same page. In such situations, all text items were catalogued before items in the advertising section were taken into account.

<sup>3</sup> "An unsere Leser," *AmZ*, Series 2, 1: 1863, col. 1-2.

In many ways, the new *AmZ*, in its early years, was a continuation of the *Deutsche Musik-Zeitung* (*DMZ*), published in Vienna from 1860 to 1862. This was true not only with regard to its editor, Selmar Bagge, but also with regard to its contents and its contributors. Much like the *DMZ*, Bagge, in the *AmZ*, aimed to report on “the entire field of genuine musical art, from Palestrina to Schumann”. Concerning the present, he saw his task as “paving the way for truly viable artistic efforts and supporting the striving artist in his struggles,” while at the same time “revealing with uninhibited candor whenever required” what he deemed “an obstacle to the development of healthy conditions.”<sup>4</sup>

At least from a commercial standpoint, Bagge’s efforts seem to have been less than successful, for, after only three years, Breitkopf und Härtel ceased publishing the journal. However, the *AmZ* was immediately taken over by J. Rieter-Biedermann and continued its existence, first as the *Leipziger allgemeine musikalische Zeitung*, then, from 1869 onward, under its original title. J. Rieter-Biedermann remained the publisher of the *AmZ* until its demise in 1882.

Selmar Bagge<sup>5</sup> served as editor of the *AmZ* from its initial issue in January 1863 to the issue of 22 July 1868. Like many editors of music periodicals of the time, Bagge contributed extensively to the journal during his tenure. Even after his departure, he remained an occasional collaborator; his final contribution, on Beethoven’s Ninth Symphony, appeared in 1877. During his years as editor, he generally wrote the lead essay or an important article or review in the first section of each issue as well as numerous concert reviews, most notably of the performances at the Leipzig Gewandhaus. His articles cover a wide range of subjects extending from contemporary opera and instrumental music to music theory, music philosophy, and musical aesthetics. Bagge also sought the collaboration of important contemporary writers such as Eduard Hanslick or Gustav Nottebohm in an attempt to assure a high professional standard for the *AmZ*.

Arrey von Dommer’s tenure as editor extended from 29 July 1868 through 28 October 1868, but remained episodic due to illness. In fact, von Dommer never actually assumed his duties, all the while being replaced by Robert Eitner. Von Dommer remains best known today for his activities as a music critic for the *Hamburgischer Correspondent* and as the author of the widely disseminated *Handbuch der Musikgeschichte, von den ersten Anfängen bis zum Tode Beethovens* (Leipzig, 1868), which continued to be used, in a revision by Arnold Schering, well into the twentieth century. Between 1863 and 1873 von Dommer contributed approximately ten articles to the *AmZ* which treated, among other subjects, German opera in Hamburg at the end of the seventeenth and the beginning of the eighteenth century (1864), and the performance of the double-bass recitative in

---

<sup>4</sup> S. Bagge, “Unser Programm,” *AmZ*, Series 2, 1: 1863, col. 4-6.

<sup>5</sup> For a brief biographical sketch see Beverly Sing, “Introduction,” *Deutsche Musik-Zeitung 1860-1862*, in *Répertoire international de la presse musicale*, UMI, Ann Arbor, Michigan, 1994, ix-xii.

Beethoven's Ninth Symphony (1866). In addition, he provided sporadic concert reports from Hamburg.

Robert Eitner, a self-taught pioneer in the field of early music, founded the Gesellschaft für Musikforschung in 1868 and contributed to the Society's journal *Monatshefte für Musikgeschichte*. The impact of his work as one of the first systematic cataloguers of music sources and as the author of the *Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts* (Leipzig, 1900-1904) continues to be felt to this day. Eitner contributed twenty-eight articles to the *AmZ* between 1865 and 1869, most of which treat historical topics such as sixteenth-century psalmody and the history of notation.

Friedrich Chrysander—next to Bagge, the central figure associated with the *AmZ*'s revival during the second half of the nineteenth century—twice served as the journal's editor: from 4 November 1868 to 5 July 1871, and from 6 January 1875 until the journal's final issue, 27 December 1882. In the course of his association with the *AmZ*, Chrysander, who is now best remembered for his groundbreaking studies of the life and works of Händel and for his involvement in the Händel *Gesamtausgabe*, contributed over 400 reviews and articles to the *AmZ*. While some deal with Händel and with the activities of the *Deutsche Händelgesellschaft*, others treat lesser-known composers and theorists of the seventeenth and eighteenth century (e.g., Francesco Antonio Urio and Friedrich Erhard Niedt), important figures of the nineteenth century (e.g., Mendelssohn and Wagner), and numerous aspects of musical life and music history (such as the evolution of music printing, or the staging of oratorios). Other, less well-known areas of Chrysander's interest are reflected in articles or large-scale reviews concerning folksong of the British Isles and Lithuania, the music of India, and the role of music in the German education system. Mention must also be made of three patriotic songs by Chrysander, published in the *AmZ* during the early months of the Franco-Prussian War. Finally, Chrysander also provided numerous reviews of published music (both by contemporary and past composers) and of major books on music, one example of which is the final volume of A. W. Ambros's *Geschichte der Musik* (Leipzig, 1878).

Under Chrysander's editorship, the journal developed a strong philological bent, and large historical articles such as Gustav Nottebohm's "Beethoveniana" (1869-1871) and Chrysander's investigations of the history of the Hamburg opera from 1678 to 1706 (1877-1880) came to stand prominently next to reviews of new compositions and new books about music, together with ongoing reports from the musical centers of the German-speaking world and beyond. The "musicological" emphasis of the *AmZ* was retained when the Berlin librarian Joseph Müller took over as editor, and continued with renewed fervor upon Chrysander's return to the editorship in early 1875.

Joseph Müller edited the journal from 12 July 1871 to 30 December 1874. Only a few articles on historical topics can unequivocally be identified as his. Among these are essays on the 1770 festivities in honor of Marie Antoinette in Freiberg im Breisgau and on music publishing in Italy around 1700, and a review of literature on ancient Greek music. However, it is likely that during his tenure he also contributed a considerable number of less extensive texts published anonymously.

In addition to the editors, the *AmZ*'s contributors were among those responsible for the continuing high level of the publication. Among the most frequent and long-term contributors were Eduard Krüger and Hermann Deiters. Krüger wrote reviews of published music and books, and dealt with a variety of subjects including music theory, acoustics, sacred music, chamber music, music of the ancient Greeks, folk song, and music education. He contributed throughout the run of the journal. Deiters furnished over 100 texts, the majority of which are reviews of important publications (e.g., W. J. von Wasielewski's biography of Robert Schumann, or the autobiography of the composer Carl Loewe), of music festivals (Niederrheinisches Musikfest 1864, 1870, 1872 and 1873), and of new works by contemporary composers (e.g., Max Bruch's *Odysseus*; lieder, chamber and orchestral works by Johannes Brahms; and piano compositions by Theodor Kirchner). Eduard Hanslick's name also appears frequently in the journal, which reprinted his articles from the *Neue freie Presse* on a variety of significant topics such as the musical events during the Paris World Fair of 1867, the Vienna premières of Brahms's *Ein deutsches Requiem*, Wagner's *Die Meistersinger* and Thomas's *Hamlet*, and the publication of Arthur Pougin's biography of Bellini. Furthermore, the *AmZ* published sizable excerpts of Hanslick's study on Viennese concert life (*Geschichte des Concertwesens in Wien*, Vienna, 1869 and 1870).

Between 1868 and 1874, Heinrich Bellermann provided a number of reviews of choral concerts centered around the activities of the Berlin Singakademie. Bellermann's historical interests in the development of notation and in music theory from antiquity to the present are reflected in several articles on subjects such as Franco of Cologne's *Ars cantus mensurabilis*, the evolution of the treatment of parallel fifths, and Kirnberger's letters to Forkel. Bellermann's reviews of contemporary vocal compositions (most notably, the *Missa solemnis senis denis vocibus decantanda* by his teacher and mentor, Eduard Grell) as well as several articles on the intricacies of sixteenth-century vocal polyphony bear witness to his role as a pioneer of the Cecilianist movement.

A number of other well-known writers on music contributed on a more occasional basis. Besides an extensive series of articles on Mozart's *Don Giovanni*, Bernhard von Gugler wrote on Händel's treatment of the passion music, musical instruments at the Vienna World Fair of 1874, and the musical traits of Pergolesi and Gluck. Franz von Schafhäutl's contributions range from studies of Chinese music to the wind instruments of the Czech maker Červený, and an extended biography of the flutist Theobald Boehm.

Gottlieb von Tucher contributed several series of articles on the theory and performance of sixteenth-century vocal polyphony, while Philipp Spitta supplied essays on the oratorio, madrigal poetry in Germany, the chronology of Mozart's letters, and various aspects of J. S. Bach's works, among others. The American Alexander W. Thayer wrote repeatedly on Beethoven, and supplied a review from Trieste (1873). Gustav Nottebohm published several large biographical essays on the same composer between 1863 and 1876. Otto Jahn provided a few articles on the life and works of Mozart and Beethoven, while the historian and critic Georg Gottfried Gervinus supplied pre-publication excerpts from his book *Händel und Shakespeare: Zur Aesthetik der Tonkunst* (Leipzig 1868).

Others who contributed less frequently include the Göttingen Universitätsmusikdirektor Eduard Hille, who wrote a number of reviews, as well as two series of articles, one on folksong and the other on the composer Friedrich Silcher (mostly between 1875 and 1880). During the early 1870s, Franz Gehring supplied reports of concerts in Cologne and Bonn, and major commemorative events such as the Niederrheinisches Musikfest (1871), the London Händel Festival (1871) and the Schumann Memorial Festival in Bonn (1873). Heinrich Kreissle von Hellborn reviewed Viennese concert life from 1863 to 1869, while Anton Rée served as correspondent from Copenhagen during the years from 1873 to 1882. Finally, L. von Stetter reported regularly, first from Augsburg and subsequently from Munich, between 1870 and 1882; he also translated a sizable number of reports from Paris culled from French journals.

Some of the best-known younger scholars of the period also contributed to the *AmZ* early on in their careers. Thus, Hugo Riemann wrote on the earliest German organ tablatures (1878) and on organ construction in the early Middle Ages (1879); and, Guido Adler supplied an essay on the periodicization of Western music history (1880). Nor did the *AmZ* shy away from printing items like Gustav Jacobsthal's doctoral thesis on the history of mensural notation (1870); Jacobsthal also published an essay on early medieval polyphony (1873).

Foreign contributors are rather few. Among these are the Frenchman Pierre Scudo, who wrote on Rossini and the repertory of the Paris theatres, and the English authors W. H. Cusins—he supplied a series on the manuscripts of Händel's *Messiah* in 1875—and G. A. Macfarren, of whom a program booklet written for the London Philharmonic Society was published in 1869. As the *AmZ* did not regularly maintain a staff of foreign correspondents, a great deal of the reporting from abroad, especially from Paris and London, was reprinted from other journals such as the *Revue des deux mondes*, the *Journal des débats*, *The Orchestra* and the *Athenæum*. Moreover, a variety of German sources was drawn on, most notably, the Viennese *Neue freie Presse*, and the *Augsburger Allgemeine Zeitung*; among music periodicals, the *Signale für eine musikalische Welt* and the *Monatshefte für Musikgeschichte* were at times used as sources by the *AmZ*. The occasional reports on musical life among the German expatriate communities, first and

foremost in the United States, but also in the Czarist Empire, were also frequently reprinted from local German-language journals.

The problem of developing a historically grounded method of performing and editing “older music”—in particular, the works of Bach and Händel, but also, if to a lesser extent, the Viennese Classics, and sixteenth-century vocal polyphony—was one of the ongoing concerns of the *AmZ*. Often, the topic is brought up in the context of reviews of actual performances; as a result, the *AmZ* is an excellent source of information about the various (and at times conflicting) approaches to the revival of historical music during the later nineteenth century.<sup>6</sup> Another topic of special interest is the *AmZ*'s relationship to Richard Wagner, which gradually evolved from uncompromising rejection to grudging acceptance of the composer's works.

While most of the *AmZ*'s large-scale contributions and reviews are signed, short reports and correspondence articles are often published anonymously or signed with one or several initials, a pseudonym, or a glyph. Within the framework of this Catalog, the identity of the authors of such contributions could only be researched on a very limited scale. Nevertheless, the following identifications could be made:

Selmar Bagge	S. B.
Charles Beauquier	C. B.
Heinrich Bellermann	H. B., HB., Hb.
Ed. Bix	E. B.
Carl van Bruyck	C. v. Br., v. Br.
Friedrich Chrysander	Chr.
Hermann Deiters	H. D., Dr. H. D.
Franz W. von Ditfurth	v. D.
Robert Eitner	R. E.
Franz Espagne	Fr. E.
Bernhard von Gugler	B. G.
Eduard Hanslick	Ed. H.
Joh. Hermann	J. H.
Eduard Hille	E. H.
Heinrich Kreissle von Hellborn	H. K., H. v. K., v. K., × (1863-68)
Eduard Krüger	E. K., E. Kr., Ed. K.
G. v. Madeweiss	G. v. M.
Paul Marquard	P. M.
Joseph Müller	Mr.
Gustav Nottebohm	G. N.

---

<sup>6</sup> All significant discussions of the subject may be located in the Index under the keyword *Aufführungspraxis*.

W. Ooppel	W. O.
Chr. Palmer	C. P.
Oscar Paul	O. P.
Ferdinand Pohl	C. F. P., F. P. (1864-67)
Franz Pyllemann	Pilander, F. P. (1871-73)
Anton Rée	A. R., Ant. Ré.
Wilhelm Rischbieter	W. R.
A. Saran	A. S.
A. Schubring	DAS.
Julius Spengel	J. Sp.
Philipp Spitta	Ph. S.
Fr. Stetter	F. St., Fr. St.
L. von Stetter	L. v. St., Wahrmond
Reinhold Succo <sup>7</sup>	R. S.
Alexander Wheelock Thayer	A. W. T.
Gottlieb von Tucher	G. v. T.
Richard Wüerst	R. W.

## Notes to the User

In the Catalog, the original orthography has been retained throughout. In the Index, individual entries appear in their original spelling; keywords are standardized according to modern usage.

This publication was compiled from a microfilm prepared by the Library of Congress, Washington, D.C. The Washington copy does not contain the advertising supplements. It does, however—with the exception of Johannes Brahms's Organ Fugue announced at the end of issue 29 (1864)—contain the music supplements which are catalogued at those locations in which they are found the journal.

---

<sup>7</sup>The review signed "Reinhard Succo" in issues 29 (1871) and 30 (1871) was likely authored by Reinhold Succo; it has been catalogued accordingly.