

Berlinische Musikalische Zeitung

Although the *Berlinische Musikalische Zeitung* (*BMZ*) ran for only eighteen months (January 1805 - June 1806), it occupies a secure position in musical history as Berlin's first important music journal, and as the product of a distinguished composer and critic. Before founding the *BMZ*, Johann Friedrich Reichardt (1752-1814) published *Vertraute Briefe eines aufmerksamen Reisenden* (1774 and 1776), *Das Kunstmagazin* (1782-1791), *Studien für Tonkünstler und Musikfreunde* (1792), and *Vertraute Briefe aus Paris* (1804). In the first issue of the *BMZ*, he described his conception of the role and function of criticism and stated his intention to create a journal that would provide "fairness for artists" and "instruction for friends of music."¹ Reichardt also wished to devote "attention to the historical and theoretical-practical aspects of music."² The journal fulfilled these goals by offering a mixture of forthright reviews of musical performances, and broader, more theoretical discussions of music and musical life.

The total number of issues (104 for 1805, 52 for the first half of 1806) and some journal advertisements indicate that the *BMZ* probably appeared twice weekly. Although issue numbers are noted, there is no mention of a publication date other than a reference to the year. The majority of issues consists of one-half folio (four pages); Reichardt deviated from this format only when he included supplements, of which there are eleven with music and three with advertising.³

During its first year, 1805, the *BMZ* appeared as a joint venture of the Frölichsche Buch- und Musikhandlung in Berlin and the Werkmeistersche Musikverlagshandlung in Oranienburg. In 1806 Heinrich Frölich was its sole publisher. The quantity of reviews devoted to music published by Frölich and Werkmeister suggests that the journal functioned as an organ of these houses. Indeed, according to Reichardt, Frölich's death on 14 March 1806 contributed to the termination of the *BMZ* in mid-year. (Reichardt also cited his own imminent departure for a one-year residence in Russia as a factor in the journal's "temporary cessation.")

Reichardt appears to have edited the journal by himself, even though several contributors may have assisted him with editorial responsibilities. The number of his own contributions to the *BMZ*, which may include many of the unsigned feature articles, is not readily apparent from the journal's own index. Many of the reviews

¹ *BMZ*, 1st year, Berlin 1805, pp. 3-4.

² *Ibid.*, p. 4.

³ The advertising supplements entitled *Intelligenzblatt* are in effect the publishers' catalogues from the "Buch- und Musikhändler" Frölich in Berlin and Werckmeister in Oranienburg.

do bear his initials (J. F. R.), and while a number of reviews of musical performances in Berlin are unsigned, they too are likely by him.

The *BMZ* reflects Reichardt's high level of erudition, his receptiveness to new developments in music, and his keen powers of observation. In his own contributions he championed the music of Mozart, Haydn, and Gluck, and he encouraged the development of a German national style, especially in operatic and song composition.

Reichardt gathered a relatively small group of like-minded scholars and musicians to serve as contributors. Georg Christian Schlimbach (1759-1813), who contributed the greatest number of items, was a cantor and organist, first in Prenzlau and later in Berlin, where he founded a music school and became acquainted with Reichardt. Other collaborators similarly brought a broad background to their contributions. These included Karl Gottlob Horstig (1763-1835), a theologian, and Johann Friedrich Werneburg (1777-1851), a professor of mathematics and philosophy at the University of Göttingen. The most significant writers of feature articles were Achim von Arnim (1781-1831), Jacob Salomon Bartholdy (1779-1825), and Christian Friedrich Michaelis (1770-1834). Achim von Arnim presented his philosophy of folk music in a series of articles entitled "Von Volksliedern" (1805), which he immediately followed with the publication of *Des Knaben Wunderhorn* (1806-08). Bartholdy, an uncle of Felix Mendelssohn-Bartholdy, contributed an article on Sicilian folk music. Christian Friedrich Michaelis, professor of metaphysics and aesthetics at the university in Leipzig and one of the first authors to apply Kant's aesthetics to music, expressed his ideas in articles on the beautiful and sublime in music. They appeared in the *BMZ* in 1805 and in the *Allgemeine Musikalische Zeitung* in 1806.

The following table lists identified initials of contributors:

<i>Contributor</i>	<i>Initials</i>
Der Herausgeber	D. H.
A. Kirchner	A. K.
Friedrich Mann	Fr. M.
Mann or C. F. Michaelis	M.
J. F. Reichardt	J. F. R.
Schaum or G. C. F. Schlimbach	Sch.
Schlimbach	S. (during 1806)

Notice to the User

Original spellings have been retained in the Calendar. In the Index the individual entries listed beneath the keyword headers also retain the original spellings while modern spellings are employed for the keyword headers themselves. In particular, this applies to words exhibiting a shift during the nineteenth century from the use of "C" to "K". Thus in the index, "Clavier" appears under "Klavier," "Capellmeister" under "Kapellmeister," etc. Umlauts are disregarded in the alphabetical ordering, "Fähigkeit" therefore is to be found after "Fagott."

Names of theatres within editorial commentary are reproduced as they appear in the journal. As stated in the User's Guide, obvious typographical errors have been corrected without comment. This particularly affects the extensive French titling in reviews of published music. French capitalization and use of accents have been modernized.