

Deutsche Musik-Zeitung

The *Deutsche Musik-Zeitung* was published in Vienna every Saturday between 1 January 1860 and 30 December 1862. Each issue comprised 8 pages. The periodical was edited for its entire publication run by Selmar Bagge.

Bagge was born in 1823 in Coburg and died in Basle in 1896. He studied piano as a child and later figured bass with Kaspar Kummer and violoncello with Schilbach. In 1837 he entered the Prague Conservatory where he continued his violoncello studies with Hüttner and received instruction in composition from Friedrich Dionys Weber. In 1840 he became a member of the Stadttheater orchestra in Lemberg. Later in Vienna Bagge pursued studies in organ and piano, and received instruction in counterpoint from Simon Sechter.

In a letter to the readers in the journal's first issue Bagge, in a very precise manner and recalling his previous collaboration with the *Monatschrift für Theater und Musik*, stated both the purpose of the *Deutsche Musik-Zeitung* and the position he would take as its editor.¹

In assuming the direction and editorship of this journal, I do not consider it necessary to put forth my personal musical creed. It is already known to the readers of the *Recensionen und Mittheilungen über Theater und Musik* (formerly *Monatschrift*); and, for the convenience of those who have not read the aforementioned journal, a booklet is being published at the same time as this *Probenummer*: (*Gedanken und Ansichten über Musik und Musikzustände. In einer Reihe gesammelter Aufsätze* by S. Bagge) which familiarizes readers with the point of view I had as a *collaborator*. Although I am now assuming the post of editor of a new journal, I do not presume to spread my own views on a wide scale. A certain editorial bias will certainly be present in the *Deutsche Musikzeitung*, as it is in every other journal, but the collaborators will be able to express freely all differing opinions.

A few words regarding the *point in time* which prompted the founding of this journal may be appropriate here. It is, namely, quite different from that in which the *Monatschrift* first appeared. At that time (1855) a state of complete stagnation reigned in Vienna's public musical life. Neither older music nor newer music was heard in amounts appropriate to a large city. Now the circumstances are different: the old ice has been broken, and there is a deluge of music of all types to be heard. While in earlier years something new was not liked just *because it was new*, today nearly *everything new* is liked, or at least has its admirers just *because it is new*.

¹“An unsere Leser!” *DMZ* I, Probenummer (1 January 1860): 1.

In view of such different circumstances and as a result of such widespread musical activities and diverse factions, the founding of a *new journal* seems to be justified, one whose goal is to represent good old masters as well as new ones, and to protect them, on the one hand, against narrow-minded biases, and, on the other hand, against the hasty actions of those who throw overboard today that which they were praising just yesterday.

Bagge took an active part in several aspects of the *DMZ*, not only serving as editor-in-chief but also contributing many articles. He also invited composers and publishers to send in new works for review adding, however, that he would continue to review the compositions of those composers who, in spite of many publications, had not yet received appropriate recognition.

The name *Deutsche Musik-Zeitung* itself is explained in detail in an article, also in the first issue,² in which the question of whether it is appropriate to express nationalistic ideas and sentiments in a music periodical is raised. In a long discussion it is revealed that the qualification "Deutsch" in the journal's title refers to the spirit of the German people as a whole. In the opinion of the author, this spirit, in regard to musical matters, is open to new ideas while striving to recognize the truth in art. The essay ends declaring the "mission" of the periodical not to be that of an organ of changing "folk opinion" but rather the voice for an invariable "folk spirit."

A total of 156 issues of the *DMZ* were published with the last appearing on 30 December 1862. The journal's seeming demise was precipitated by Bagge's move to Leipzig. Far from being the end, however, the final issue of the *DMZ* heralded in the beginning of the second series of the Leipzig *Allgemeine musikalische Zeitung*. In its opening article Bagge reiterated the crowning qualities of the *DMZ* in the past ("good will, uncompromising honesty, and single-mindedness of purpose") and expressed his hope for continued progress in the pursuit of these goals in Leipzig.³ Touches of personal wistfulness come through as Bagge writes about the artistic developments he observed during twenty years as an active participant in the musical life of Austria's imperial city. He encouraged the readers of the *DMZ* to transfer their interest and loyalty to the new Leipzig journal.

Although the format of the periodical differs slightly from issue to issue, each contains several of the following sections: (1) feature articles or essays, (2) *Feuilletons*, (3) reviews of musical events, new music, and books (*Kritische Revue, Recensionen*), (4) reports on musical life in various cities (*Musikzustände*), (5) correspondents' reports, often from

² "Die deutsche Musikzeitung, ihr Name und ihr Programm." *DMZ* I, Probenummer (1 January 1860): 2-4.

³ "Rückblick und Abschied von den Lesern der deutschen Musikzeitung." *DMZ* III, no. 52 (30 December 1862): 409.

abroad (*Correspondenzen*), (6) news about local events (*Locales*), (7) miscellaneous (*Vermischtes*), (8) advertisements (*Musikalienanzeiger*), and (9) announcements from the editors of the journal to its readers and/or collaborators. In addition, other types of texts such as concert announcements and short anecdotes are inserted freely within the general framework of the periodical.

Among the feature articles deserving special mention are those on performance practice, on Richard Wagner's creative principles as illustrated in his music dramas, and on the true purpose of church music. In issue No. 21 (1861) Bagge presents his view of the general state of music as seen in the context of developments in the other arts.

Feuilletons include reminiscences on the life and works of Mendelssohn written by Wilhelm von Waldbrühl, and a series of novellas by Elise Polko based on the lives of the two youngest sons of J. S. Bach, Johann Christoph Friedrich and Johann Christian. The events in major musical centers of the period such as Vienna, Berlin, Frankfurt am Main, to name only a few, are all treated extensively in the sections titled *Correspondenzen*. Regularly found in the *Kritische Revue* sections are reviews of books on music, and compositions ranging from lieder to chamber music, and from symphonies to large choral genres. The miscellaneous sections which present short news items of interest without providing much detail are often entitled *Nachrichten*. Advertisements are not numerous in the *DMZ* but are occasionally found under the heading *Musikalienanzeiger*. These generally take the form of lists of newly published compositions and books on music.

A fairly regular feature of the *DMZ*, which appeared at the end of many issues, was a type of bulletin board directed to collaborators and readers of the journal. In these sections titled *Briefkasten der Redaction* collaborators are informed, for example, about whether their contributions have been received and about the status of their publication.

Collaborators on the *Deutsche Musik-Zeitung* include many well-known writers, critics, and musicians in various cities. Gustav Eduard Engel (1823-1895) in Berlin was a voice teacher, composer, and writer who contributed an article on idealism and realism in music. Otto Gumprecht (1823-1900), a theorist and well-known critic who wrote extensively about Wagner, contributed a number of essays, including one dealing with the distinction between "church music" and "religious music." Albert Hahn (1828- ?), music teacher, composer, and writer in Berlin, was founder and musical director of a number of *Gesangvereine*. He contributed reviews to the *Neue Zeitschrift für Musik*, the *Neue Berliner Musikzeitung*, *Tonhalle*, and *Musikalisches Wochenblatt*, in addition to the *DMZ*. August Kahlert (1807-1864), a writer and composer in Breslau, made many contributions to the journal, including a discussion of musical dilettantism which summarized Goethe's ideas about art, and an essay on the terminology of musical aesthetics. Alfred von Wolzogen (1823-1883), administrator of the court theater in Schwerin, wrote a number of articles on Mozart opera libretti for the *DMZ*. Joseph W. von Wasielewsky (1822-1896)

was a violinist, conductor of the musical society "Concordia," critic, composer, and important writer on music history. He studied composition with Mendelssohn in Leipzig. Wasielewsky's major writings include a biography of Robert Schumann and studies on the violin and its repertoire. Among the journals for which he wrote was the *Signale für die musikalische Welt*; his character study of Louis Spohr appeared in the *DMZ*. Karl Debrois van Bruyck (1828-1902) was a well-known critic who contributed articles to several political and musical periodicals both in Vienna and in other cities. Although he studied piano as a child, it was not until after he was twenty years old that, with Ruffinatscha, he received formal training in music theory and composition. As an author, Debrois van Bruyck's most significant contributions are his analysis of J. S. Bach's *Well-Tempered Clavier* and his staunch support for the works of Robert Schumann. His main contributions to the *DMZ* are extensive reviews of new compositions. Eduard Hanslick (1825-1904), eminent critic and writer, was music editor of the *Presse* and, from 1864 on, the *Neue freie Presse*. He wrote several articles for the *DMZ*, including an extensive study on instruments awarded prizes at the 1862 London International Exhibition. Extracts of Hanslick's articles which were published originally in the *Presse* are occasionally reprinted in the *DMZ*. One example is his review of Liszt's *Prometheus*. Martin Gustav Nottebohm (1817-1882), composer and writer in Vienna, contributed an extensive article on instruments of the orchestra and their use between 1650 and 1750. Selmar Bagge's contributions to the *DMZ* were extremely varied. He wrote many of the review sections on musical events in Vienna, and contributed essays on musical history as well as a number of articles dealing with, for example, the state of contemporary music, opera, and musical education at the Vienna Conservatory.

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 headings 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, individual entries for "Clavier" appear under the keyword header "Klavier," those for "Capellmeister" under "Kapellmeister," etc. Umlauts are disregarded in the alphabetical ordering, "Fähigkeit" therefore is to be found after "Fagott."

A microfilm copy of this periodical obtained from the Library of Congress in Washington, D. C. was used for the preparation of these volumes.