

### ***Berliner musikalische Zeitung* (1844-1847)**

The *Berliner musikalische Zeitung* [BRZ] was edited from January 1844 to September 1847 by Carl Gaillard. A weekly publication in folio format, it generally consisted of four two-column pages.

On 25 September 1847, the final issue of the BRZ was published prior to its merger with the *Neue Berliner Musikzeitung* [NBMZ], which first appeared in January 1847. Set up by Gustav Bock at the publishing house of Bote & Bock, the new journal competed directly with the BRZ. When faced with much criticism from BRZ editors because of the similarity of titles, the NBMZ was temporarily relabeled *Neue Musikzeitung für Berlin*; its original name, however, was restored following Bote & Bock's purchase of the BRZ, which included taking on most of the BRZ's collaborators.

Until the founding of the NBMZ, the BRZ was considered the most important music journal in Berlin. Accordingly, reports and reviews about Berlin's musical life are its mainstay, although reports from other localities are also found, partly in the form of articles by correspondents, but more often in the form of excerpts from other journals (such as the *Jahreszeiten*, the *Allgemeine Wiener Musik-Zeitung*, and the *Signale für die musikalische Welt*).

The BRZ was published by the Berlin publishing house C. A. Challier & Compagnie, and edited—as stated in the journal's subtitle—"by an association of artists and art lovers under the direction of Carl Gaillard." The editor, Carl (or Karl) Gaillard, born on 13 January 1813 in Potsdam, had grown up in Berlin, where he later came to work as a bookseller. A renowned writer and music critic of his time, he wrote plays and poetry as well as essays on politics, recent events, and music theory for various journals, in addition to being involved with the BRZ. Gaillard was also a co-owner of Challier & Compagnie. That much advertising by this firm appears in the journal underscores its obvious link to the publisher. Moreover, Challier & Compagnie printed compositions by several of the journal's contributors, and works newly published at Challier's were frequently reviewed in the BRZ. However, the BRZ largely maintained its editorial independence from the firm.

The journal's stated aim was to make music "accessible not only to the professional musician, but also to every educated music lover, and to acquaint everyone consistently with the most recent phenomena in musical life;"<sup>1</sup> dry theoretical discussions were to be left to scholarly periodicals.

The BRZ generally begins with an essay on problems of art theory, with historical or biographical articles, with letters, or with reports from travelers abroad. These articles are

<sup>1</sup> *Berliner musikalische Zeitung* no. 46 (7 December 1844), c. 1-2.

either written by the journal's collaborators, or reprinted from books or other journals. Frequently, a shorter article or a review of newly published sets of sheet music or books follows. A focal point of the journal is its reviews of Berlin's operatic and concert life, which include reports on the Königliche Oper and the Italienische Oper, symphonic concerts, chamber music events, concerts by virtuoso performers, etc. There are also a few short reviews in the following *Allerlei* section which is otherwise reserved for brief, day-to-day notes on musical life in Berlin, elsewhere in Germany, and in foreign capitals (e.g., Paris, Vienna, Brussels, London, or Stockholm). Placed at the end of issues are advertisements, announcements of employment opportunities or services offered, and notes from the editor. Occasionally, this is complemented by *Gedichte zum Komponieren*, i.e., song texts. These are inserted at suitable locations anywhere in the journal. Furthermore, each year the BRZ published at least eight supplements, consisting mostly of sheet music "for use at home," that is to say, small-scale piano compositions or songs.

The basic structure of the journal remained unchanged through the four years of its publication, although individual sections could be dropped in a given issue. Layout and typeface were changed twice (issues 24/1844 and 9/1847). The section *Berliner Opern und Concerte* was renamed *Berliner Opern und Musikaufführungen* in issue 45/1845. The same is true for the section *Allerlei*, renamed in issue 1/1845 *Nachrichten*. Moreover, in response to readers' wishes, the focus of the journal shifted several times (e.g., coverage of musical events in Berlin became considerably more detailed from the end of 1844 on).

While the desire for objectivity was professed repeatedly, it could only be partially maintained; in some cases, subjective editorial opinions were expressed in a very belligerent manner. This applies in particular to the defense of German art against foreign influences (a brand of nationalism that can be understood if the political situation in Germany before 1848 is taken into consideration). Berlin's Italian Opera frequently receives negative reviews, while the Königliche Oper and its *Generalintendant*, Theodor von Küstner, are often criticized for not cultivating enough of the German repertory, and for offering insufficient support for contemporary German composers. It is one of the BRZ's and, in particular, of Carl Gaillard's merits to have been among the first partisans of Richard Wagner's operas. On the other hand, Hector Berlioz is acknowledged only as a music critic and an expert on instrumentation, but not as a composer; the works of Giuseppe Verdi, with the exception of *Nabucco*, are subject to extremely negative criticism; and, the controversy between the instrument-makers Antoine-Joseph Adolphe Sax and Wilhelm Friedrich Wieprecht (discussed extensively in the double issue 42-43/1846) is decided rather subjectively in favor of Wieprecht—not solely because he was a contributor to the journal, but also because German instrument-makers were to be protected against competition from France.

Other forcefully expressed opinions include the rejection of the Nehrlichsches Gesangsinstitut in Berlin and its pedagogical methods, and the condemnation of unrestrained virtuosity, especially as represented in its extreme by Franz Liszt and when applied to the "circus training" of children and performances by child virtuosos.

Besides Carl Gaillard, a number of authors contributed to the BRZ on a regular basis including the composer, music theory teacher, and music critic Flodoard Geyer; the music teacher and critic Dr. Lange (who, in 1847, joined the staff of the newly founded NBMZ as editor-in-chief); the violinist and composer Julius Weiss; the composer Carl (also Karl) Schröder; a certain Dr. Waldaestel, who contributed only during the first year of the journal; and, from 1845, O. K. F. W. Schulz, otherwise active as a music teacher and music theorist.

Besides these regular collaborators, there was a small group of correspondents: Dr. Kaligula (from 1846, Vienna), Karl Löffler (1846 only, Vienna), and Adelheid von \*\*\* (1846, Potsdam). In addition, many other contributors wrote sporadically for the BRZ, such as Ludwig Geyer (essays on church music from 1844 to 1846), Hermann Küster (essays and biographies), Friedrich Wilhelm Wieprecht, the director of the combined music bands of the Prussian Cavalry Guards (essays on instrument-making and correspondence from his travels concerning military music), and authors of smaller essays and reviews such as Dr. W. Hartmann, Franz Mücke, and Ernst Gottschald. In issue 1/1844, Dr. Heyne, Ph. Kaufmann, Ernst Kossak, F. Wehl, and A. B. Marx were also mentioned as collaborators, but their original contributions to the journal cannot be identified with certainty.

Many collaborators sign their contributions with abbreviated forms of their signature or with initials. The following list contains all abbreviations and initials that can be identified with certainty, together with the full names of the corresponding authors as found in the Index.

Authors	Various forms of signatures
Carl (also Karl) Gaillard	C. G. C. G...d K. G.
Flodoard Geyer	Fl. G.
Ernst Gottschald	E. G.
Dr. W. Hartmann	Dr. W. H.
Dr. Kaligula	K. Dr. K.
Dr. Otto Lange	Dr. L.
Karl Löffler	K. L.
Franz Mücke	Fr. M. Fz. M.
Die Redaktion	D. R. D. Red.
Die Redaktion und der Verlag	D. R. u. d. V.
Carl Schröder	C. S.

O. K. F. W. Schulz  
Dr. Waldaestel  
Julius Weiss

C. Schr.  
O. K. F. S.  
Dr. W.  
J. W.

In the copy of the BRZ at the Staats- und Universitätsbibliothek, Hamburg, only the following supplements survive: Two *Verlagsberichte* of Challier & Compagnie, a depiction of an Egyptian sistrum (issue 8/1846), and a description of a patented music stand (issue 31/1847). Additional supplements were not found in this or any other copies available in German libraries. However, beginning with issue 24/1844, music supplements are listed in the annual table of contents; some are also mentioned in the announcements at the beginning of a new year and in brief notes found at the end of the respective issues. These identify composers and titles of works.

Following is a list of music supplements announced in the tables of contents.

1844

Julius Schäffer, *Lied ohne Worte* for piano

*Liederalbum für eine Singstimme*, first installment:

Jähns, F. W., *Fahre wohl o Schottlands Ruhm*  
Würst, R., *Nachtgesang*  
Conradi, *Römischer Bettlerbub*  
Dannström, *Mit dir mein Leben*

*Liederalbum für eine Singstimme*, second installment:

Weiss, J., *Wiegenlied*  
Küster, H., *Der Mond kommt still gegangen*  
Cläpius, W., *Wann kehrst du wieder*

1845

For piano: Mozart, Sonata in F major

Field, Sonata in A major  
Dussek, Sonata op. 9, nr. 1  
Kalkbrenner, *Gage d'amitie*  
Mücke, *Klänge aus der Ferne*  
Schulz, *Etude*

Four installments of the *Liederalbum* with songs by Weiss, Mücke, Fretzdorff, Triest, F. Schulz, O. K. F. W. Schulz, Tschirch, Schroeder, Chodowiecki, O. L.-B. Klein, F. Reissiger, Th. Oesten

1846

Haydn, *Sinfonie periodique* for piano (four hands)  
 Dussek, Grosse Sonate, op. 43, in A  
 Haydn, Sonata in E flat major  
*Der Ballabend am Piano*, album of dance music, 9th volumes  
 Geyer, Flod., *In Resignation*  
 v. Weyrauch, *Nach Osten* (song)  
 Vivier, *Schlummerlied*  
 Gawlikowski, Waltz, 3/4 beat

1847

A. B. Marx, Selection from the works of Johann Seb. Bach  
 Haydn, Sonata in E minor  
 Berat, *Ma Normandie (Sehnsucht nach den Bergen)*  
 Schröder, Karl, *Drei Charakterstücke für's Piano*, op. 4  
 Heiser, W., *Nun muß ich immer an dich denken*  
 Stückrad, Serenade for pianoforte  
 A. B. Marx, song from *Omar und Nahid*

## Notes to the user

This Catalog and the Index were compiled from microfiches of the BRZ copy at the Staats- und Universitätsbibliothek, Hamburg.

Since the journal itself does not possess any column or page numbering, the column numbering was supplied without brackets. Names of other journals are spelled out in brackets, when identified with certainty from their abbreviated titles. In editorial commentary, the names of the Berlin opera houses were standardized according to the version most frequently used in the text. Thus, the Deutsche Oper is referred to as Königliche Oper and the Königsstädtisches Theater as Italienische Oper.

In the Index, modern spellings of certain words are employed in keyword headers (e.g., *Concert!Konzert*), as are first names (e.g., *Carl/Karl*). If modern standards could not be applied, those prevailing in the journal are employed. The term *Sinfonie* was standardized to *Symphonie*.