

***Berliner allgemeine musikalische Zeitung* (1824-1830)**

The *Berliner allgemeine musikalische Zeitung* [BAM] was published weekly between 7 January 1824 and 24 December 1830 by the publishing house of Adolph Martin Schlesinger in Berlin. Each issue contained 8 pages.

Adolf Bernhard Marx (1795-1866) was editor of the BAM during its entire publication run. Born in Halle an der Saale, his natural musical talent soon became evident. Although Marx's father had decided that Adolf would become a lawyer, he was nevertheless impressed with his son's ability in singing and keyboard playing, and thus allowed him to study figured bass with Daniel Gottlob Türk. After completing law studies at the University of Halle, Marx was sent to work at the legal court of Naumburg. There he wrote his only two operas, for which he also wrote the librettos. From Naumburg he moved to Berlin where he continued his career as a lawyer without giving up musical interests. Eventually Marx gave up a career in law entirely, and devoted himself to music, continuing as best he could, given limited financial means, lessons in keyboard, voice, and composition. In 1824 Marx founded the BAM together with the Berlin music publisher Adolph Martin Schlesinger. The contributions of Marx to the journal were extensive, ranging from editorial work to the writing of major articles and reviews of concerts, new compositions, and books.

In November 1823, the Berlin correspondent for the Leipzig *Allgemeine musikalische Zeitung* announced the publication of the first issue of the BAM: "In the coming year, there will be a new music periodical, created from the periodical known up till now as the *Zeitung für Theater, Musik und bildende Künste* (and offered as a supplement to *Der Freymüthige*), and edited by the Supreme Court clerk A. B. Marx."¹

The publication of a new music periodical in Berlin occurred at a time when the city, which until then had not been noted for its active musical life, was on the verge of becoming a cosmopolitan center. From an historical perspective, Berlin was beginning to embark upon a long flourishing period of cultural, economic, and intellectual development.

In the 1820s there were few music periodicals in Berlin. Marx viewed this as a problem and knew how to make its solution work to his advantage. In spite of much initial skepticism, Marx was able to raise the BAM to an unexpected high degree of popularity. In large part, this success was the result of Marx's editorial style. For, in contrast to the Leipzig *Allgemeine musikalische Zeitung*, Marx's journal focused on detailed analyses of works as opposed to mere reports on individual musical events.

The BAM ceased publication in December 1830 for a number of reasons. On the one hand, the impact of the periodical was diminishing after seven years of existence; and, on the other, Marx had accepted an appointment of professor at the University of Berlin, where he was

¹ "Berlin. Uebersicht des November." *Allgemeine musikalische Zeitung* (Leipzig), no. 51 (17 December 1823): column 841.

already lecturing. (Mendelssohn recommended him for the position.) The fact that the BAM ceased publication after Marx's departure demonstrates how closely his presence was linked to the very existence of the journal.

Each issue of the BAM contains several of the following types of articles (in parentheses are the names of the sections where they can be found): feature articles (*Freie Aufsätze*), reviews (*Recensionen* and *Beurteilungen*), reports from collaborators outside of Berlin (*Korrespondenz*, *Berichte*), miscellaneous news (*Allerlei*). In addition, announcements of new compositions and books on music appeared in the column titled *Anzeigen*. Poems by authors such as Ludwig Rellstab and Carl Friedrich Ferdinand Sietze enriched the variety of material offered in each issue.

The sections entitled *Korrespondenz* contain reports from collaborators in cities other than Berlin and reports on events which took place in Berlin itself. Among the cities from which the reader of the BAM received news were Leipzig, where a regular correspondent was the conductor and composer Carl Friedrich Ebers (1770-1836), and Breslau, where reports came from the composer and writer Johann Gottfried Hientzsch (1787-1856). In addition to Marx himself, a number of unidentified authors contributed reports on musical events in Berlin, signing them as "4.," "N. G.," and "3."

Frequent supplements to the journal entitled *Literarisch-artistisch-musikalischerAnzeiger...* consist of four pages of extensive advertising from publishers of new compositions and books on music. This *Anzeiger* appeared not only with the BAM but also with other periodicals such as the *Theater-Zeitung* and *Der Freymüthige*. Other types of four-page advertising supplements (e.g., *Verzeichniß von Musikalien* and *Verzeichniß von Büchern*) also appeared with the journal. The publisher of the BAM, Adolph Martin Schlesinger, obviously hoped to promote his own business with these supplements, for all the new works listed in them, books as well as music, were available for sale in his Schlesinger Buch- und Musikhandlung in Berlin.² All announcements of the supplements and, where available, the supplements themselves, have been catalogued.

Marx had set high standards for his periodical and was thus constantly searching for suitable collaborators. One difficulty he encountered was related to the fact that the Leipzig journal had already claimed many competent musicians and writers for its own staff. Thus, Marx often had to rely on lesser known critics whose experience and recognition left something to be desired. In addition, he was forced more and more often to contribute his own extensive articles to the periodical.

The numerous authors contributing to the BAM, only some of whom will be mentioned here, included critics, theorists, musicologists, and performers. Among the performers

² Following is an example of a complete title of a supplement: "Verzeichniß von Büchern und Musikalien, welche bei verschiedenen Verlegern erschienen, und in allen Buchhandlungen, in Berlin in der Schlesinger'schen Buch- und Musikhandlung, unter den Linden No. 34 zu haben sind. No. 7. (Den 16. Juni 1829). Dieses Verzeichniß wird dem *Berliner Conversations-Blatte*, dem *Freimüthigen* [sic] und der *Berliner allgemeinen musikalischen Zeitung* beigelegt."

were: the voice teacher and *Kammersänger* Antonio Benelli (1771-1830) who contributed an article on voice teachers (“Einige Bemerkungen über Lehrer der Singekunst,” 1824) and J. F. W. Kühnau, an organist in Berlin, who wrote about the singing of chorales during the Reformation. Theorists included Dr. Franz Stöpel (1794-1836), who contributed an historical survey of French opera (1830); Siegfried Wilhelm Dehn (1799-1858), a theorist and teacher in Berlin who wrote a number of reviews, including reports on Möser’s musical *Akademien* in that city; and Gottfried Weber (1779-1839), editor of the periodical *Cäcilia*, whose contributions to the BAM included an article on stringed instruments (1825) and reviews of new music. The novelist Ludwig Rellstab (1799-1860) contributed poems to the BAM, an article on the relationship between poetry and music (“Elementargedanken über die Vereinigung der Poesie mit der Musik,” 1824), and a story published in installments (“Theodor. Eine musikalische Skizze,” 1824). Distinguished scholars contributing to the BAM included Johann Gustav Friedrich Billroth (1808-1836), a professor of philosophy in Halle known for his edition of sixteenth- and seventeenth-century chorales, who wrote an article on the history of Protestant church music. Dr. Karl Seidel (1787-1844), devoted to the study of the fine arts and member of several learned societies, contributed an article on opera and opera texts (1826). Among the collaborating composers was Carl Girschner (1803-1860), who wrote reviews of new compositions and an article on the building of musical instruments (1829).

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 the 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 microfiche copy of years 1824-1829 of this periodical obtained from IDC (Leiden, The Netherlands) was used for the preparation of these volumes. The preparation of year 1830 was based on a microfiche copy obtained from the Niedersächsische Staats- und Universitätsbibliothek in Göttingen, Germany.