

Musik-Welt

The *Musik-Welt: Musikalische Wochenschrift für die Familie und den Musiker* was published weekly in Berlin between 23 October 1880 and 25 March 1882. As its title reveals, the journal was addressed both to the general public and to the professional musician.

Max Goldstein, the journal's publisher and editor-in-chief, was born in the Silesian town of Carlsruhe on 6 December 1850. He died in Berlin on 24 April 1884. Goldstein studied philology and worked as a teacher in addition to pursuing his interest in music. From 1874 to 1880 he was a music critic in New York where in 1875 he wrote a short stage work entitled *Aus Liebe*. After working one year as an editor and collaborator for the *New Yorker Musik-Zeitung*, he became the journal's owner and editor-in-chief in 1879. His thoughts on and experiences with the cultivation of music in the United States are reflected in the essay "Der Stand der öffentlichen Musikpflege in den Vereinigten Staaten".¹

By 1880 Goldstein had returned to Germany where he began publishing the *Musik-Welt*. His own contributions to the journal were numerous ranging from analysis to criticism. Goldstein announced the journal's suspension owing to his poor health in the 25 March 1882 issue which turned out to be the last. After the cessation of the *Musik-Welt*, he continued to write, in particular about the life and works of Richard Wagner. His impressions of performances at the Bayreuth Festspielhaus in July 1882 are recorded in a volume of correspondence entitled *Richard Wagners "Parsifal"; Briefe aus Bayreuth*.² Upon Wagner's death the following year, Goldstein wrote an article expressing his general views on the composer and his works ("Richard Wagner—1813-1883; Würdigung seiner Werke aus zeitgenössischer Sicht").³

The first issue of the *Musik-Welt* opens with an article by the music critic Louis Ehlert (1825-1884).⁴ Acknowledging the large number of music periodicals in existence,⁵ he explains the motivation behind the creation of the *Musik-Welt* by identifying the aims of music criticism. Beauty, Ehlert states, should be recognized by a critic, regardless of whether or not he personally likes a work under consideration.

¹Paul Hermann Otto Graf von Waldersee (Ed.), *Sammlung musikalischer Vorträge*, Neue Reihe (Leipzig, 1880), 107-38.

²Berlin, 1882.

³*Westermanns Illustrierte Deutsche Monatshefte*, volume 54 (1883): 634-57.

⁴"Auf den Weg." *Musik-Welt* I, no. 1 (Saturday, 23 October 1880): 1-3.

⁵The publication of the *Musik-Welt* coincided at some point with that of a number of musical periodicals; among those published in Germany were the *Neue Berliner Musikzeitung* (1847-96), *Musikalisches Centralblatt* (Leipzig, 1880-1884), *Musikalisches Wochenblatt* (Leipzig, 1870-1910) and the *Allgemeine Musikalische Zeitung* (Leipzig, 1866-1882).

It is also essential, according to Ehlert, to recognize that music criticism, like art itself, is in a state of constant flux, not stagnation; judgments can and should be allowed to change with time. In addition he enumerates some of the hazards that can jeopardize the effectiveness of a good journal such as strict insistence that each issue begin with a lead article, even when there is nothing significant to say. Reports on trivial subjects such as aging performers, music school examinations and works of minor composers should be avoided altogether. Ehlert closes by pointing out that criticism offered with a rose petal is often more effective than that delivered by poisoned arrows.

Each twelve- to fourteen-page issue of the *Musik-Welt* follows the same general format consisting of feature articles dealing with topics of a theoretical or historical nature followed by reviews of major musical performances, correspondence, miscellaneous news and advertising. In keeping with the general premise of the journal, there is great flexibility in the types of articles found in each issue.

The feature articles, which were often published in a series, deal with subjects ranging from Wagner's use of medieval literature for *Der Ring des Nibelungen* to the problem of fire prevention in contemporary theaters. Reports on musical life outside of Berlin were submitted by regular correspondents in Vienna (Eduard Hanslick), Paris (Benjamin Godard and Theodor Goering) and Rome (Otto Dorn). Reviews of concerts and theater performances in Berlin are found in the sections titled *Aufführungen in der Hauptstadt* and *Berliner Aufführungen*; Max Goldstein, Theodor Krause and Werner Klein were major contributors to this column. Under the rubric *Führer durch die musikalische Literatur* the articles by Hermann Wolff, Edmund Uhl, Theodor Krause and others were designed to provide some orientation for the amateur interested in recently published music and for this reason do not contain technical terms.⁶ Lists of new music are found in the regular section entitled *Novitäten-Kalendar*. Beginning on 1 January 1881, the column *Notizen aus der Tagesgeschichte* became a regular feature of the *Musik-Welt*, reporting miscellaneous news from Germany and abroad. Each issue closed with an advertising section (*Anzeigen*) containing announcements and classified ads for new music and books, instruments, job openings, music schools, etc.

That the contents of the *Musik-Welt* were chosen with contemporary issues and interests in mind can be illustrated with two examples. First, each of the seventy-five issues of the journal contain something on Wagner, his works or his artistic

⁶The aims of this section are explained in detail the first time it appears in the periodical. "Führer durch die musikalische Literatur." *Musik-Welt* I, no. 1 (Saturday, 23 October 1880): 11-12.

principles. The Berlin premiere in 1881 of *Der Ring des Nibelungen* cycle, a high point of the city's musical life, further stimulated special emphasis on these topics. Second, in response to reader interest, Max Goldstein selected twenty-two posthumously published Berlioz letters⁷ and translated them especially for publication in the *Musik-Welt*.

The diverse backgrounds of the contributors to the *Musik-Welt* reflect the journal's goal of addressing trained musicians as well as dilettantes who enjoyed music making within the family circle. A number of its music critics also wrote for other journals. Eduard Hanslick (1825-1905), the regular Vienna correspondent contributed reviews and articles on aesthetics. Gustav Doempke (1851-1923), influenced by Hanslick and known for his opposition to Wagner, studied music, history and geography in Königsberg between 1869 and 1873 and from there submitted articles dealing with local musical life. Alfred Heinrich Ehrlich (1822-1899), court pianist of King George V in Hanover and teacher of piano at the Stern Conservatory in Berlin, also served as music critic for the *Neue Berliner Musikzeitung* and the *Berliner Tagblatt*. Gustav Eduard Engel (1823-1895), a writer, critic and voice teacher, contributed an article dealing with performance practice. Theodor Goering (1844-1907), critic for newspapers in Augsburg and Cologne, submitted the series "*Allerlei aus Paris*" while living in Paris between 1880 and 1883. Peter Paul Heinrich Schumacher (1848-1891), composer and founder of a conservatory in Mainz, wrote criticism from that city as well as from Frankfurt. Martin Roeder (1851-1895), voice teacher and composer, reviewed performances of *Lohengrin* in Milan and Bologna and submitted other items on Italian topics. He also wrote an essay on musical life in Italy published in 1881,⁸ and contributed to the *Gazzetta Musicale* of Milan (signing himself as "Raro Miedtner").

Among the professional musicians who contributed to the journal are Louis Schlösser (1800-1886), court Kapellmeister in Darmstadt, and Theodor Krause (1833-1910), professor and director of music of the Royal Academic Institute for Church Music in Berlin. The latter reported on performances of sacred music in Berlin and reviewed new vocal compositions and organ works. Among contributing composers are Robert Paul Johann Musiol (1846-1904), also editor of several dictionaries of music and musicians, the violinist Benjamin-Louis-Paul Godard (1849-1895), and Edmund Uhl (1853-1929), pianist and organist in Wiesbaden. Hermann Wolff (1845-1902), a pianist, impresario, the founder of a concert institute in Berlin and an avid admirer of Wagner, contributed reviews of new music. Musicologists among

⁷Daniel Bernard (Ed.), *Correspondance inédite de Hector Berlioz, 1819-1868* (Paris, 1879).

⁸"Über den Stand der öffentlichen Musikpflege in Italien." In: Paul Hermann Otto Graf von Waldersee (Ed.), *Sammlung musikalischer Vorträge*, Vol. 3 (Leipzig, 1881), 1-48.

the collaborators included Martin Gustav Nottebohm (1817-1882) whose writings reflect his extensive knowledge of Beethoven, and, Paul Wilhelm Karl Maximilian Runze (1849-1931), a specialist on the ballad composer Karl Loewe.

Relatively few pseudonyms are found in the *Musik-Welt*, but the use of "Eusebius" by the author of an article on the Berlin opera deserves mention. Robert Schumann, who made this pseudonym famous in his *Davidsbündler* articles for the *Neue Zeitschrift für Musik*, had stopped using it by 1839. Because the article signed "Eusebius" in the *Musik-Welt* includes references to Wagner's completed *Ring des Nibelungen*, it could not be a reprint of any article by Schumann who died before Wagner finished his famous cycle.

The following table lists the initials which have been identified from information found in the author index at the beginning of the *Musik-Welt*.

<i>Contributor</i>	<i>Initials</i>
Max Goldstein	M. G., G., ...n
Eduard Hanslick	E. H.
Werner Klein	...n.
Theodor Krause	Th. K., Th. Kr.
Alois Mayer	Als. Mr., Dr. Als. Mr.
Edmund Uhl	Edm. U., E. U., U.

Because Max Goldstein and Werner Klein use similar signatures ("...n" and "...n."), the appropriate author's name is supplied in brackets after the signature in the Calendar whenever a positive identification was possible; references to these RIPM numbers can be found in the Index under the full name of the appropriate author. If a positive identification could not be made, the signature appears in the Calendar and the Index exactly as in the source without editorial commentary.

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, individual entries for "Clavier" would appear under the keyword header "Klavier," those for "Capellmeister" under "Kapellmei-

ster," etc. Umlauts are disregarded in the alphabetical ordering, "Fähigkeit" therefore is to be found after "Fagott."