

## ***Niederrheinische Musik-Zeitung* (1853-1867)**

Published in Cologne from July 1853 through June 1867, the *Niederrheinische Musik-Zeitung* [NMZ] provides, from a musically conservative standpoint, a barometer of the public's shifting musical taste and reveals how the "music of the future" gradually gained acceptance with an audience rooted in the tradition of Beethoven and Mendelssohn.

The weekly eight-page journal was founded and edited by Ludwig Friedrich Christian Bischoff (1794-1867), a member of a family that traced its musical involvement back to the mid-eighteenth century. His father, Johann Karl Bischoff, was a cellist at the court in Dessau, and inventor of an instrument called the harmonicello, which employed sympathetic strings. Ludwig Bischoff studied philology at the University of Berlin. After fighting in the Napoleonic Wars from 1813 to 1815, he taught in Switzerland and Germany. In 1823 he became director of the gymnasium in Wesel, a post that he held until his retirement in 1849. In 1850 he expressed his life-long interest in music by founding the *Rheinische Musik-Zeitung* in Cologne. He edited this journal until 1853, when he both turned over its editorship to the music director August Ferdinand Riccius in Leipzig, and founded a second journal, the NMZ. The latter "achieved fame and influence through Bischoff's activity and was able to maintain it until his death."<sup>1</sup> The journal survived its founder by only three months.

While the NMZ focused in great detail on musical activities in the lower Rhine, it also published reports from many other German cities outside the region. Moreover, the journal printed reviews and reports from Vienna, Prague, Budapest, Amsterdam, Florence, and New York, among others, and employed foreign correspondents in several cities, including Paris, London, Berlin, and Frankfurt (where the correspondent from 1853 to 1863 was Beethoven's friend and biographer Anton Schindler). The journal often reprinted essays by significant critics, including François-Joseph Fétis in Brussels and Eduard Hanslick in Vienna. The conservative outlook of most correspondents was similar to that of the editor.

The NMZ published essays on historical or philosophical subjects in the field of music, analyses of musical compositions, reviews of theoretical treatises, biographies of musicians, and extensive accounts of the musical life of the period in the form of reports on the activities of musical groups, music festivals, concerts, and theater performances. In addition, there are short stories, poems, advertisements, and miscellaneous sections (*Tages- und Unterhaltungsblätter*).

<sup>1</sup> "Bischoff, Ludwig Friedrich Christian," *Musikalisches Conversations-Lexikon*, ed. Hermann Mendel and August Reissmann (Berlin, 1870-1883), Vol. 2, p. 20.

In an early issue, Bischoff identified several of the journal's regular correspondents in various cities.<sup>2</sup> As shown in the table below, some are identified only by their pseudonyms or initials, while others are referred to by name.

<i>City</i>	<i>Correspondent</i>
Berlin	Gustav Engel
London	C, A., L., and F. Rahles
Bonn	Professors Breidenstein and Heimsoeth
Heidelberg	H. Winkelmeier
Amsterdam	C. A. Bertelsmann and C. A. S.
The Hague	Ch. H. Lübeck
Rotterdam	J. Vermeulen
Frankfurt	Anton Schindler, Zuccalmaglio
Braunschweig	Methfessel
Dortmund	Musikdirektor Breidenstein
Moscow	Dr. Hanlowitz
Munich	Prof. Ed. Doctor
Cologne	Franz Derckum

Information about many of the correspondents is limited. Ferdinand Rahles (d. 1878) was a German musician and writer living in London, Heinrich Karl Breidenstein (1796-1876), the Bonn correspondent, a theorist and the founder of an orchestra and chorus in that city. Friedrich Heimsoeth (1814-1877) was a choral conductor in Bonn, and Karl August Bertelsmann (b. 1811), a choral director and music teacher in Amsterdam. Ch. H. Lübeck (b. 1799), a violinist and conductor, directed the conservatory in The Hague. The Braunschweig correspondent Methfessel was most likely Johann Albert Gottlieb Methfessel (1785-1869). Anton Wilhelm Florentin von Zuccalmaglio (1803-1869), who also contributed items to the *Neue Zeitschrift für Musik*, is known for his editions of folksongs.

Other contributors included: Handel biographer Friedrich Chrysander (1826-1901) and the Mozart biographer Otto Jahn (1813-1869); Dominicus Mettenleiter (1822-1868), a priest concerned with Catholic church music; Immanuel Faisst (1823-1894), a well-known organist and professor in Stuttgart; Oscar Paul (1836-1898), a musicologist in Leipzig; Louis Kindscher (1800-1875), a music director in Köthen, and his daughter Louise Nitzsche (b. 1830), who contributed fiction as well as criticism.

<sup>2</sup> *Niederrheinische Musik-Zeitung*, 1st year, No. 3, p. 19.

The following table lists all the initials and pseudonyms which have been identified.

<i>Contributor</i>	<i>Pseudonym or initials</i>
Carl Gollmick	C. G.
Rat zu Arnstadt	D. R. z. A.
Ernesto	E.
Eduard Hanslick	Ed. H.
Pierre Scudo	Ein ehemaliger Gesanglehrer
Gervinus	G.
Gustav Engel	G. E.
Hans von Bülow	H. v. B.
H. Winkelmeier	H. W.
Johannes Albert van Eyken	J. A. v. E.
Leopold von Sonnleitner	L. S.
Louise Nitzsche, geb. Kindscher	L. N., geb. K.
Michael von Asantschewsky	M. v. A.
W. Wülfighoff	W. W.

#### Notice to the User

The signature \*\*\* (triple asterisk without spaces) designates a particular contributor, and should not be confused with the general RIPM symbol to represent anonymous contributions (three asterisks separated by spaces: \* \* \*).

In the *Ankündigungen* section, almost every issue includes two notices: one, indicating that all works discussed can be purchased at the music store of Bernhard Breuer in Cologne; the other, the price of the journal and instructions for prospective contributors. These items appear so regularly that they have not been catalogued.

When female performers married, they often hyphenated their maiden and married names, however, there is no pattern regarding the order in which the two appeared. Some women are referred to with their names hyphenated both ways. Thus, when looking up the name of a woman in the Index, it is important to check all possible versions of the name.

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 “Kapellmeister,” etc. Umlauts are disregarded in

the alphabetical ordering, “Fähigkeit” therefore is to be found after “Fagott.”