

Neue Zeitschrift für Musik (1834-1844)

The *Neue Zeitschrift für Musik* [NZM] was founded by Robert Schumann in 1834 to express the ideals of “a Society of Artists” which referred to itself as the “Davidsbündler.” While Schumann had intended in 1833 to publish a new music journal to help familiarize a broad public with his artistic beliefs, it was only after a considerable search that he found in C. H. F. Hartmann a willing and sympathetic publisher. With the title *Neue Leipziger Zeitschrift für Musik* [New Leipzig music journal],¹ and subtitle *Herausgegeben durch einen Verein von Künstlern und Kunstfreunden* [Published by a society of artists and lovers of the arts], the first issue appeared on 3 April 1834.

In the first year, four members of the “Society of Artists” shared the journal’s editorial responsibilities. In addition to Schumann, the staff included the well-known piano-pedagogue Friedrich Wieck, and the pianists Julius Knorr and Ludwig Schunke. It soon became apparent, however, that Schumann had to shoulder the greatest part of the work, for Wieck was often away and Knorr was frequently ill. Moreover, the collaboration of Schunke—although of similar character to Schumann’s—was restricted by Schunke’s limitations as a writer. Schumann initially only wanted to participate for two years “to strengthen and unify the intentions of art,”² but he was obliged to continue unaided with the NZM, in order to prevent the enterprise from failing. He subsequently acquired the right of ownership of the journal, engaged J. A. Barth as publisher and changed the subtitle to *Im Vereine mit mehren Künstlern und Kunstfreunden herausgegeben unter Verantwortlichkeit von R. Schumann* [In association with several artists and lovers of art edited under the responsibility of R. Schumann]. In 1837 Schumann decided to change publishers yet again, and selected his friend Robert Friese.

After a few years of strenuous work on the NZM the task became a burden for Schumann, who felt increasingly that it restricted his work as a composer. For this reason, he began a search for new collaborators and seriously considered selling the journal. Nevertheless, financial considerations led him to continue his work for the journal, until he finally resigned on 1 July 1844. Oswald Lorenz—who had taken charge of the NZM temporarily during Schumann’s journeys to Vienna (1838-39) and to Russia (1844)—undertook the editorial responsibilities until the end of the year, at which time Franz Brendel bought the journal and became its principal editor on 1 January 1845.

The NZM was published twice weekly, and generally contained four pages in quarto format, each page divided into two columns. On rare occasions an issue was enlarged to six or eight pages. During the first year of publication, between April and December 1834, seventy-eight issues were produced; these are considered to comprise a single volume. Thereafter, two volumes (January to June and from July to December), each consisting of fifty-two issues, were produced annually. By the end of 1844, twenty-one volumes had

¹ At the beginning of the second volume the title was changed to *Neue Zeitschrift für Musik*.

² See Paula and Walter Rehberg, *Robert Schumann. Sein Leben und sein Werk* (Zürich, 1954): 98.

appeared.

The objectives of the NZM's editors were similar to those of the "Davidsbündler."³ By taking a stand against the mediocrity and stagnation of contemporary musical life, they attempted to give impetus to a new, glorious, and poetic era of the arts. Music criticism took on a special significance for them. In fact, Schumann conceived the NZM explicitly as an alternative to the critical indifference found in some earlier music journals, and in particular, the *Allgemeine Musikalische Zeitung*, edited at that time by G. W. Fink. In contrast, a reformed music journalism might sharpen the discernment of readers and make them aware of young and promising talent, rather than pay homage to the three "arch-enemies of our art and every other: the untalented, the dime-a-dozen talent ... and the talented, facile scribblers."⁴ Furthermore, it seemed necessary for Schumann to present the masterpieces of the past in what he believed to be their rightful place, namely, as examples of eternally valid, and "true" art. The general goals of the NZM—as Schumann summarized in the introduction to the second volume—were "to recognize the value of past centuries and their works of art, to demonstrate that new beauties in art can only be strengthened by such a clear source, to fight against the recent past as an inartistic period, in which only the escalation of mechanical virtuosity has granted a little consolation," and, "finally, to help prepare and accelerate a new, poetic future."⁵

Each issue begins with a philosophical or aesthetic motto (epigraph) from an author particularly esteemed by Schumann, such as Shakespeare, Goethe, Jean Paul, Schiller and Hölderlin. A long essay on the theory or history of music generally follows. Here, one finds aesthetic reflections as well as biographical sketches, reports on the progress of instrument construction, descriptions of certain areas of contemporary musical life in Germany and abroad (e.g. the condition of German, Italian or French opera, or, the increase of unpoetic virtuosity) and in the first years, under the title "Journalschau" [Journal review], reports on the work of other musical journals. The research articles are supplemented by satirical accounts, humorous tales and fantastic stories, all of which are reminiscent of the Jean-Paulian spirit of the "Davidsbündler."

Reviews of recent publications of sheet music and music literature follow the essays. The reviews are classified in two categories: "Kritik" [Criticism] and "Anzeigen" [Notices]. Usually, reviews deal with several publications, grouping them under categories such as "Liederschau" [Review of songs], "Alte Musik" [Old music] and "Bücher" [Books]. Printed works are reviewed, as are works in manuscript, with the intention, on one hand, to direct public attention to new or recently discovered music, and, on the other hand, to give composers and authors hints and ideas for future works. After the reviews one can often

³ See F. Gustav Jansen, *Die Davidsbündler. Aus Robert Schumann's Sturm- und Drangperiode. Ein Beitrag zur Biographie R. Schumann's nebst ungedruckten Briefen, Aufsätzen und Portraitskizzen aus seinem Freundeskreise* (Leipzig 1883; reprint, Walluf: Martin Sandig, 1973).

⁴ "Zur Eröffnung des Jahrganges 1835," NZM 2, no. 1 (1835): 3. Translation from Leon Plantigna, "Schumann and the *Neue Zeitschrift für Musik*" in *Robert Schumann: The Man and his Music*, edited by Alan Walker. (London: Barrie & Jenkins, Ltd., 1972): 172.

⁵ "Zur Eröffnung des Jahrganges 1835," NZM 2, no. 1 (1835): 3.

find short articles containing comments on art, aphorisms, curiosities and excerpts of literary works about music, as well as single poems suitable for setting to music.

Schumann attached great importance to the fact that the following correspondence section, which both quantitatively and qualitatively occupied a central position in the journal, did not simply contain a list of local musical events. For this reason, the correspondence reports offer a comprehensive and lively description of musical life in various towns and cities throughout Germany and abroad. Apart from musical capitals like Berlin, Paris and London—from which several correspondents reported regularly throughout the journal's publication run—the number of reports from other cities depended upon the collaboration of suitable local correspondents. In many cases one observes that the departure of a correspondent from a particular locale brought reporting to a halt, at least until a successor was found.

In 1837 the journal started to include “Kürzere briefliche Mitteilungen” [Brief announcements by letter], which follow either the correspondence or the later miscellaneous articles. Reports received by letter are often readers' descriptions of single musical events, or, short extracts from readers' letters that Schumann himself had received. Beginning in 1840 there are regular and detailed reviews of the concerts in Leipzig, at the Gewandhaus and by the musical society Euterpe.

The penultimate section of almost all issues contains a string of short articles treating miscellaneous subjects. Here one finds the categories “Vermischtes” [Miscellaneous] with excerpts from foreign journals, notices about tours, awards, anecdotes and short reports by letter, and, “Chronik” [Chronicle] consisting of a list of the dates of forthcoming concerts and opera performances. Apart from the “Chronik,” in 1838-39 the “Tagesbegebenheiten” [Daily events] and, in 1840, the “Tagebuch” [Daybook] appeared with a similar plan. Other titles for miscellaneous sections are the “Geschäftsnotizen” [The correspondence list of the editors], the “Neuerschienenes” [New publications], the “Literarische Notizen” [Literary notices], the “Feuilleton,” the “Kleine Zeitung” [Little newspaper] and the “Charaden- und Rätselkranz” [Charades and puzzle circle], the latter containing riddles, with solutions found in the next issue. The specific sections and the order in which they appear varied and changed many times between 1834 and 1844.

Miscellaneous articles are occasionally followed by editorial comments, corrections and short announcements (mostly from Leipzig); statements, justifications and invitations to participate in competitions (sent in by readers of the journal), are also found. The final section of each issue often consisted of advertisements, offers of employment (or employment wanted advertisements) and references to supplements.

In the first years of publication the NZM contained only one supplement, the “Literarische Beilagen” [Literary supplement], made up of advertisements and lists for a single publisher. Beginning in 1837 the advertisements formerly printed at the end of the journal were collected together, and issued as supplements at least six times per volume,

first under the title “Musikalischer Anzeiger” [Musical advertiser], and later, from 1839, “Intelligenzblatt” [Information leaf]. In these supplements, extremely long articles were also included, or, in cases of continuing debates, the respective replies of the participants.

The majority of the authors were recruited from the circle of the “Davidsbündler” in Leipzig, but Schumann also asked like-minded acquaintances throughout Germany (or occasionally from abroad) for contributions to the journal. The only necessary requirement for a collaborator was a “Davidsbündler”-like approach to art. Schumann helped inexperienced collaborators with their articles, correcting them when necessary. In accordance with the principles of independent, varied journalism, authors and correspondents changed fairly often. There was nevertheless a core of regular collaborators, such as Carl Ferdinand Becker, Oswald Lorenz, Anton Wilhelm von Zuccalmaglio, Julius Becker and Heinrich Schmidt, all of whom influenced the profile of the journal substantially.⁶

Many articles are not signed with the full name of their respective author. While this is quite usual for correspondence and short notices, the fact that many longer contributions and reviews are also unsigned or signed with author signatures in code can be explained by the Jean-Paulian delight in disguise and mystery of the “Davidsbündler.” There seems to have been no restriction on the use of all sorts of symbols, ciphers, initials, and pennames for which the word “code” will be used in the following discussion.

Consequently, there are great difficulties in determining unambiguously the names of the authors who signed their contributions with codes. For example, some articles signed with one of the pseudonyms usually associated with the “Davidsbündler,” were not necessarily written by the person with whom that pseudonym was normally associated. Schumann himself used pseudonyms different from his own well-known pennames of “Eusebius,” “Florestan,” “Raro” and “Jonathan.” In his *Gesammelte Schriften*, for example, one finds articles signed with the names “Jeanquirit” and “Serpentin(us),” both of which were originally reserved for Stephen Heller and Carl Bank.⁷

Even if the allocation of a code to a particular author seems to be obvious, it is advisable to remain cautious. For example, the letter “B.,” with which the articles about Berlioz’s musical journey through Germany are signed, does not belong to Berlioz himself, as one learns by reading Schumann’s *Haushaltsbücher* [Household book], but rather to the translator Julius Becker. Caution is especially recommended in interpreting signatures containing letters with dots and dashes. For example, the “S y” does not belong to the

⁶ Concerning the authors see Wilhelm Josef von Wasielewski, *Robert Schumann. Eine Biographie*, ed. Waldemar v. Wasielewski (Leipzig 1906; reprint, Walluf: Martin Ständig, 1972): 120 ff.; and, Jochen Michael Lebelt, *Robert Schumann als Redakteur der NZM 1834 bis 1844*, (Ph.D.diss., Zwickau, 1987).

⁷ The article signed “Jeanquirit” is a review of Mendelssohn Bartholdy’s “Präludien und Fugen”; see NZM 7 (1837), no. 34: 135-36. The two articles signed with “Serpentin(us)” are on the one hand a review of vocal works of Oelschläger (signed with “Serpentinus,” “Flor.” and “Raro”), NZM 3 (1835) no. 44: 175; and on the other hand the “Schwärmbriefe an Chiara [Clara Wieck],” NZM 3 (1835), no. 46: 182-83.

well-known NZM author Eduard Sobolewsky, but to one S. Sodoffsky.

The majority of the authors used several (sometimes more than twenty) different codes with, at times, little relationship between them. However, it appears that some authors chose the signs they employed to reflect the content of particular articles. For example Oswald Lorenz often signed his reviews of lieder with the initials LL. (“Lieder-Lorenz”), but he signed his treatises on organ music with the name “Hans Grobgedakt” or an abbreviation thereof. And not only did each author use different codes, but in many cases the same code was used by several (up to four) persons, a practice that further complicates attributing authorship.

Presumably the authors of most of the unsigned articles or those signed with initials and other signs will be found by consulting—apart from the usual sources the *Haushaltsbücher* and *Gesammelte Schriften*—Schumann’s entire correspondence. Since such an enormous undertaking is beyond the scope of the present publication, a uniform system for the author entries in the Index had to be found. To avoid speculation, only codes for which the authors can be undeniably identified using the authority of Schumann’s *Haushaltsbücher* and *Gesammelte Schriften* are catalogued under the full name of the author. In all other cases, even if at first glance the initials or signs appear to be connected to a particular person, the temptation to attribute the code to a proper name was avoided.

In the following list, proper names are printed in bold type when the code can be indisputably assigned to a single author. A proper name printed in regular type is associated with a code word or name used by several authors, or when the author can be unambiguously identified as being responsible for only individual articles signed with this code. In these cases the established names are given in brackets in the author column of the Catalogue directly after the code; in the Index they appear under the author’s full name. The remaining insoluble codes (except common ones like *** or †) are indexed in normal alphabetical order.

In general it is necessary to pay attention to all typographical details of signatures formed from letters, and/or numbers and punctuation. For example, the code “8.” does not inevitably indicate the same author as “8.—” or the author associated with the Roman numeral “VIII.”; just as the code “C—k.” does not refer to the author who signs as “C....k.”).

List of Codes and Corresponding Authors

%tr. = Carl August Dohrn i.a.
–000– = Marco Berra
000. = Marco Berra
2. = Robert Schumann
4. = Heinrich Dorn i.a.
7. = Carl Gollmick i.a.
8. = Heinrich Schmidt and Gebhard von Alvensleben i.a.
8.– = Gebhard von Alvensleben
11. = Oswald Lorenz
12. = Robert Schumann
13. = Robert Schumann
14. = Robert Schumann [irrefutable only in vol. 21, no. 11: 42] i.a.
15. = Oswald Lorenz
19. = Oswald Lorenz
22. = Robert Schumann
23. = Robert Schumann
34. = Joseph Fischhof
39. = Robert Schumann
47. = Joseph Fischhof
119. = Theodor Töpken
A. = Ernst Knop
A. B. C. = Eduard Krüger
A. G. = August Gathy
A. K. = August Kahlert
A. L. = Robert Schumann and A. L. Löschinger
Anton Wilhelm von Waldbrühl = Anton Wilhelm von Zuccalmaglio
Anton Wilhelm von Wbrühl = Anton Wilhelm von Zuccalmaglio
A.S. = Albert Schiffner
A. v. K. = Ferdinand Präger
A. W. v. W. = Anton Wilhelm von Zuccalmaglio
A. W. v. Wbrühl = Anton Wilhelm von Zuccalmaglio
B. = Robert Schumann, Julius Becker i.a.
B. B. = Carl Franz Brendel
Bettina = Bettina Brentano
Burmeister-Lyser = Johann Peter Lyser
C. = Carl Montag, Gustav Barth and Carl Christern
C. A. M. = Carl Amand Mangold
C. D. = Heinrich Dorn i.a.
C. E. = Charles Eichler
C. F. B. = Carl Ferdinand Becker
C.G. = Carl Gollmick

Ch. E. = Charles Eichler
 Chiara = Robert Schumann
 Chr. E ... r = Charles Eichler
 C.K. = Carl Koßmaly
 C....k. = C. ten Brink [but not “C—k.” which presumably belongs to the author Carl Bank]
 C. K–y = Carl Koßmaly
 C. M. = Carl Amand Mangold, Carl Montag i.a.
 C. Mtg. = Carl Montag
 C. M. W. = Carl Maria von Weber
 C. T. = Lobegott Friedrich Constantin von Tischendorf
 C. W. = Oswald Lorenz
 D. = Robert Schumann, Ferdinand Deyks, Anton Wilhelm von Zuccalmaglio i.a.
 Dblr. = Stephan Heller
 Der alte Clavierschulmeister = Friedrich Wieck
 Der schweizerische Correspondent = Ernst Knop
 Der verantwortliche Correspondent für die Schweiz = Ernst Knop
 D. F. S. = Ignaz Xaver von Seyfried
 D. G. = Dr. Glock [but presumably not “D. G.***”]
 Diamond = Anton Wilhelm von Zuccalmaglio
 Dr. A. K. = August Kahlert
 Dr. K. = Gustav Adolph Keferstein
 Dr. K. Stein = Gustav Adolph Keferstein
 Dr. M. = Wilhelm Müller
 Dr. S. E. = S. Ephraim
 Dr.S.... y = S.Sodoffsky
 Dt. = Heinrich Schmidt
 Dvblr. = Stephan Heller
 Dz. = Oswald Lorenz⁸
 E. = Robert Schumann i.a.
 E. A. P. = Ferdinand Präger
 Ein bescheidener Verehrer des Talents = Oswald Lorenz
 Ein Davidsbündler = Anton Wilhelm von Zuccalmaglio
 Ein Kölner = Anton Wilhelm von Zuccalmaglio
 E. P. = Wenzel Heinrich Veit und Ferdinand Präger
 Euseb. = Robert Schumann
 Eusebius = Robert Schumann
 F. = Robert Schumann, Franz Thaddäus Blatt, J. F. Faust i.a.
 FF. = Robert Schumann
 Fl. = Robert Schumann i.a.
 Flor. = Robert Schumann

⁸ Only one concert review is signed with “Dz.” (in vol. 16 (1842), no. 33: 131-32). Oddly enough Lorenz’s Leipzig collegue Hermann Schmidt received the author’s fee.

Florestan = Robert Schumann
F-n. = Robert Schumann
Fn. = Robert Schumann
Fr. = Oswald Lorenz i.a.
Friedr. Lützenkirchen = Anton Wilhelm von Zuccalmaglio
Fr. P..tزش = Fr. Partzsch
F. und E. = Robert Schumann [However, the codes “F.” and “E.” appearing separately cannot in every case be assigned to Schumann]
F. W. M. = Friedrich Wilhelm Markull
G. = Robert Schumann, Carl Gollmick i.a.
G*** = Anton Wilhelm von Zuccalmaglio
G-d. = Oswald Lorenz
Gottschalk Wedel = Anton Wilhelm von Zuccalmaglio
G. W. = Gottlob Wiedebein und Anton Wilhelm von Zuccalmaglio
G. Wedel = Anton Wilhelm von Zuccalmaglio
-h- = Joseph Fischhof
H. = Julius Becker i.a.
Hans Grbgd. = Oswald Lorenz
Hans Grobgedakt = Oswald Lorenz
Hans Grobgedakt, Organist = Oswald Lorenz
Heinrich Paris = von Hoza
H. G. = Oswald Lorenz i.a.
H. Grbgd. = Oswald Lorenz
H. Grbgdkt. = Oswald Lorenz
H. Grobgedakt = Oswald Lorenz
H. H. = Hermann Hirschbach
H. S. = Hermann Theobald Schletter and Heinrich Scherer
H. T. = Friedrich Hieronymus Truhn
H. V. = Richard Wagner
H. Valentino = Richard Wagner
H. v. C. = Helmina von Chezy
-i- = Ehrlich
J. = Ignaz Lewinski, Julius Becker i.a.
J- = Ignaz Lewinski
Jean qui rit = Stephan Heller [Compare the spelling “Jeanquirit”]
Jeanquirit = Robert Schumann [Only in vol. 7 (1837), no. 34; compare the spelling “Jean qui rit”]
Jeanquirit, Dbdlr. = Stephan Heller
J. B. = Julius Becker
J. Burmeister-Lyser = Johann Peter Lyser
J. F. = Julius Wilhelm Franke, Theodor Hagen, J. F. Faust i.a.
J. Fels = Theodor Hagen
J. Feski = Eduard Sobolewski

J. Feski, Dbdler. = Eduard Sobolewski
J. M...er = Joseph Mainzer
J. Mzr. = Joseph Mainzer
Joachim Fels = Theodor Hagen
John Th. = John Thomson
Jonathan = Robert Schumann
Jq. = Stephan Heller
J. P. L. = Johann Peter Lyser
J. R. = Eduard Krüger
J. R. S. = Eduard Krüger
Jul. Bckr. = Julius Becker
Julius B. = Julius Becker
Julius B...r = Julius Becker
K. = Heinrich Schmidt i.a.
K.– = Heinrich Schmidt
–ka. = Frau Sobolewska
K. Stein = Gustav Adolph Keferstein
L. = Robert Schumann, Oswald Lorenz i.a.
LL. = Oswald Lorenz
L. L. = Oswald Lorenz
Lr. = Oswald Lorenz
L. R. = Ludwig Rellstab
Lz. = Oswald Lorenz
M. = Joseph Mainzer, Wilhelm Heinrich Carl Mosche i.a.
M. E. = Anton Wilhelm von Zuccalmaglio
M. Hahnbüchn = Eduard Sobolewski
M. M. = Ernst Knop i.a.
Mzr. = Joseph Mainzer
Norbert B. = Norbert Burgmüller
O. = Georg Dietrich Otten i.a.
O. L. = Oswald Lorenz
O. Lz. = Oswald Lorenz
Oswald Lz. = Oswald Lorenz
Osw. Lz. = Oswald Lorenz
Pariser Davidsbündler = Stephan Heller
Pariser Dblr. = Stephan Heller
Peregrinus = Ferdinand Deyks
Q. = Hesse
–r. = Julius Becker i.a.
–r– = Ehrlich, Gustav Adolph Keferstein i.a.
Raro = Robert Schumann
Rchz. = Friedrich Rochlitz
R. H. = Rudolf Hirsch, Hudson und Montag in London i.a.
Ritter S– = Ignaz Xaver von Seyfried

Rohr = Robert Schumann
R. S. = Robert Schumann
R. Sch. = Robert Schumann
S. = Robert Schumann, Albert Schifmer, Heinrich G. Scherer und Schütz
Sara = Sophie von Kaskel
Sch. = Robert Schumann i.a.
Serpentin(us) = Robert Schumann i.a.
–st– = Carl Riefstahl
St. Diamond = Anton Wilhelm von Zuccalmaglio
TB. = C. ten Brink
T. B. = C. ten Brink
Ten B. = C. ten Brink
Th. = John Thomson
–Th. = John Thomson
tz. = Carl Alt i.a.
VIII. = Gebhard von Alvensleben
v. K. = Ferdinand Präger i.a.
v. L. = Carl von Kaskel
v. Wbrühl = Anton Wilhelm von Zuccalmaglio
v. Z. = Anton Wilhelm von Zuccalmaglio i.a.
W. = Carl Maria von Weber, Robert Schumann, Ernst Ferdinand Wenzel i.a.
W.* = Anton Wilhelm von Zuccalmaglio
W*** = Anton Wilhelm von Zuccalmaglio
Waldbrühl = Anton Wilhelm von Zuccalmaglio
Wbrühl = Anton Wilhelm von Zuccalmaglio
Wedel = Anton Wilhelm von Zuccalmaglio
Wilhelm v. Waldbrühl = Anton Wilhelm von Zuccalmaglio
Wl. = Ernst Ferdinand Wenzel
W. v. W. = Anton Wilhelm von Zuccalmaglio
W. v. Waldbrühl = Anton Wilhelm von Zuccalmaglio
W. v. Wbrühl = Anton Wilhelm von Zuccalmaglio
Wz. = Ernst Ferdinand Wenzel
W. Z. = Robert Schumann
XII. = Robert Schumann
xyz. = Heinrich Dorn
Z. = Heinrich Schmidt
zz. = Friedrich Hieronymus Truhn [but presumably not “Zz–”]

Notes to the User

This RIPM publication is based on the photo-lithographic reprint of the NZM, published in 1961 in New York by Annemarie Schnase. The missing page numbers at the beginning of each issue are supplied in the catalogue without brackets. Since the supplements are only partly included in the reprint, the keywords “Beilagenhinweis” and “Beilage” are left in the index to indicate at least when and with what content supplements originally appeared.

Keywords like “Pianofortebegleitung,” “Oper” and “Konzert” do not appear in the Index in order to limit its length. The geographical locations of publishers are only given at their first appearance. In the Index the nineteenth-century spelling of German words has been modernized in the keyword headers (e.g., Konzert for the term Concert).