

Neue Zeitschrift für Musik
(Leipzig, 1845-1868)

Introduction by Peter Sühning and Alexander Staub

I. General Information

The *Neue Zeitschrift für Musik* [New newspaper for music], with the subtitle *Verein von Künstlern und Kunstfreunden* [Association of Artists and Art Delights] was first published in Leipzig by Robert Friese in 1834, and continues publication to the present day. The founder, Robert Schumann, was its editor from April 3, 1834 until his resignation on July 1, 1844. Oswald Lorenz then served as editor until the end of 1844 at which time Franz Brendel purchased the journal and became its editor, producing his first issue on January 1, 1845. The present publication deals with the NZM's during the so-called Brendel years namely, 1845 to 1868, vols. 22 to 64. From 1845 to 1850, NZM was issued twice weekly and from 1851 once weekly.¹

II. The relative importance and historical place of the NZM

Under Brendel, the NZM quickly became a publication promoting a specific philosophical and ideological concept of music, namely the “Gesamtkunstwerk” [Complete art work] of the future. This position is often expressed in the journal in a tendentious manner, with one-sided absoluteness and claims of totalitarian truth. Franz Brendel strongly supported this aesthetic position as that which should be adopted by the “Deutscher Tonkünstlerverband” [Association of German sound artists] and later by the “Allgemeiner Deutscher Musikverein” [General German music association].

Preceding the 1848 revolution, the NZM supported the cultural struggle of the German “Vormärz”, arguing for greater artistic and intellectual independence from the conservative musical taste of the socially privileged nobility. However, Brendel and the contributors soon recognized that these aspirations, accompanying the revolution, lead to an interruption of musical life. During the Restoration period following the failed 1848 revolution, the aristocracy was obliged to support musical life for a more widely representative public. This led to their enthusiastic promotion of the works of “Neudeutsche Schule” [New German school], representing the voice of Liszt and Wagner. At the same time the state authorities took measures to promote public music education and the creation and maintenance of institutions such as opera

¹ From 1845 to 1863 the journal issues were numbered and published in two annual volumes (nos. 22 to 59), and from 1864 to 1869 published in one annual volume (nos. 60 to 64).

and concert halls, academies and conservatories. This is a subject repeatedly discussed in the journal² with much optimism.

III. The editor

Franz Brendel (1811-1868) received his education at the University of Leipzig and the local conservatory, where in later times he also lectured on music history. Through Schumann, Brendel was admitted to the Leipzig anti-philistine Friends of “Davidsbündler”. From 1845 until his death Brendel was the NZM’s only publisher and editor. Initially, under Schumann's editorship, Brendel developed his philosophy of music, based on the optimistic philosophy of history preceding the 1848 revolution, which envisaged a linking together of music with literature and the visual arts, the so-called “Gesamtkunstwerk”. At Schumann’s request, Brendel wrote several non-ideological articles concerning the nature of music. However, as time passed Brendel became less and less willing to do so. In 1841 Brendel offered to buy the journal from Schumann and to edit it. While initially rejected, Schumann accepted the proposal in mid-1844, with its realization at the beginning of 1845. Interestingly, when Brendel assumed the editorship he published a twelve-page position paper explaining the new progressive philosophy of the journal.

Brendel's development of a sort of ideological totalitarian mentality, with his promotion of the “Gesamtkunstwerk” of the future, stressed that all previous “conservative” musical philosophies were outdated and would soon be surpassed. Consequently, Brendel wrote negative reviews of Schumann’s later works. In an unfortunately lost letter, Schumann insisted that his now-famous essay "New Paths" about the young Brahms be published in the NZM. Brendel could not help but print this article (in October 1853), despite the fact that it expresses a musical philosophy completely contrary to the then current position supported by the NZM. Brendel's idealistic position so strongly promoted Wagner’s music that it is not possible to identify clearly if Brendel should be regarded only as an apologist of Wagner’s musical and dramatic concepts, or, if on the contrary, Wagner acted as an agent of Brendel’s conceptions. Brendel travelled several times to Weimar in 1852 to hear Liszt conduct works by Wagner and Berlioz, several for the first time in Germany. In the NZM Brendel then highly praised these works and Liszt’s ground-breaking performances as conductor. In 1853 Brendel published his fundamental appeal for the abolition of conservative art music. Brendel also supported the cultural Judeophobia of the late 1840s; this was clearly expressed when he published in 1847 Wagner’s pamphlet "Über das Judentum in der Musik" [About Jewishness in music].

² See Brendel series of articles about the organization of the musical life by the state in the years 1864-65.

IV. Structure and content

The NZM appeared in quarto and was printed in a two-column format. Until 1863 the number of volumes changed every six months. Thereafter, from 1864, volume numbers were attributed on a yearly basis. The journal initially contained four pages, particularly during the period when it produced two weekly issues. However there were some exceptions.³ Beginning with issue 13 of the 2nd half of 1847 (Volume 27), there appears beneath the masthead an inserted line below which the issue's content ("Inhalt") is listed. This contains the titles of the issue's articles and section titles.

An extensive table of contents ["Inhalts-Verzeichnis"] appears after each volume (every six months, or yearly) and contains the following section titles, approximately in the order in which they appear in the journal: main articles in alphabetical order by author; "Beurtheilungen" [judgements], detailed reviews in alphabetical order by composers; correspondence in alphabetical order by the cities to which the comments refer; "Kritischer Anzeiger" [critical indicator], only brief statements or only lists of titles of new compositions, in alphabetical order by composers. Beginning with issue volume 41 (second half of 1854) the designation "Beurtheilungen" for detailed reviews changed into "Recensionen" [reviews]; and, with volume 51 all reviews about compositions or books (only in the yearly table of contents) are listed under the title "Recensionen" with a mixed alphabet of composers and authors of books, including also the short reviews or lists from the "Kritischer Anzeiger".

The main articles and longer reviews of important newly-published compositions and books – with separate headings such as "Kirchenmusik" [church music] or "Kammermusik" [chamber music] or "Für Pianoforte" [for piano] – were always published in separate articles at the beginning of an issue. These are followed by extensive correspondence from large cities in titled columns such as "Leipziger Musikleben" [Leipzig's musical life] (always appearing first), "Aus Dresden" [From Dresden], or "Aus Wien" [From Vienna]. The correspondence in different periods between 1845-68 appears in the following regular sections with subdivisions:

"Correspondenz", "Kritischer Anzeiger" [critical indicator], "Kleine Zeitung" [little newspaper], "Vermischtes" [miscellaneous], "Tagesgeschichte" [daily history]. From July 1863 (volume 59, 2nd half of 1863) the longer reports from different cities in Germany and abroad (mostly reviews by correspondents who lived in these cities) were singled out from the upper section "Kleine Zeitung" and grouped in a new section named "Correspondenz" [correspondence].

The section "Kritischer Anzeiger" [Publications Received] supplies a list of new-published works. It is initially a numbered monthly supplement divided into several sub-categories, either

³ Exceptions were double numbers such as the first issue of the volume 22 (1st half of 1845) or in the case of issues with larger individual items or a prolonged review section. From 1851 (volume 34), at the start of the weekly publication, the number of pages of each issue was 8-12 pages.

by musical genres or by instrument ("For pianoforte", "For violin" etc.). The main sub-sections of the "Kritischer Anzeiger" are: "Instructives" [Teaching materials], "Unterhaltungsmusik, Modeartikel" [light music, fashionable items], "Kammer- und Hausmusik" [chamber and house music], "Kirchenmusik" [church music], "Theatermusik" [theatre music], "Concertmusik" [concert music], "Musik für Gesangvereine" [music for choral societies] and "Bücher, Zeitschriften" [books, journals]. Initially short judgmental remarks are occasionally interspersed in the lists. These supplements until volume 26 are not indexed in this RIPM publication. However, they are indexed beginning with volume 27 (2nd half of 1847) when such evaluations are integrated into each issue, under the additional subtitle "Uebersicht der neuesten Erscheinungen auf dem Gebiete der Musik" [Overview of the latest publications in the field of music]. The character of these indications range from short reviews to uncommented lists of newly-published titles. The subtitle of this heading is later abandoned.

Until the October issue of volume 41 (2nd half of 1854) the section "Kleine Zeitung" [little newspaper] contains only short notes and comments about musical events in German and foreign cities. After that the "Kleine Zeitung" becomes a main part of the journal, expands its content and some old sections are incorporated as subsections: "Tagesgeschichte" [daily history], „Vermischtes“ [miscellaneous], "Nekrolog" [obituary], wherein especially the "Tagesgeschichte"-heading in turn is further divided into sub-categories such as „Concerte, Reisen, Engagements“ [concerts, traveling, engagements], „Musikfeste, Aufführungen“ [music festivals, performances], „Neue und neueinstudierte Opern“ [new and new produced operas], „Opernpersonalien“, „Auszeichnungen, Beförderungen“ [awards, promotions] and „Todesfälle“ [death cases]. At times, more sub-headings are added: "Musikalische Novitäten" [musical novelties], "Journalschau" [survey of important content from other journals], "Literarische Notizen" [literary notes], "Neue Kunstsachen" [new art affairs] and "Leipziger Fremdenliste" [list of important foreign personalities in Leipzig]. There is a wealth of information, in the form of brief notes, in all these subsections concerning places, works and people.

Advertisements of publishers appeared until 1861 in a supplement titled "Intelligenzblatt". It was published five to seven times per half year⁴ and listed new publications of sheet music and music books. Beginning with issue 27 (during the 2nd half of 1847) the "Intelligenzblatt" becomes part of each issue of the journal. In 1862 the "Intelligenzblatt" is renamed "Literarische Anzeigen"⁵ [literary advertisements] at which time its contents is limited exclusively to advertisements by publishers.

⁴ Regularly the supplements are numbered from one to six (January-June) and one to six (July to December). On occasion the number of the supplements per six months varied from five to seven.

⁵ Since issue 3. The reason was that in Prussia a new stamp tax law [„Stempelsteuergesetz] was introduced on 1862 January 1 (see the remarks of the Verlagshandlung C. F. Kahnt in NZM of 1862 January 3, p. 8 and January 17, p. 24 „An unsere Abonnenten in Preußen“ [To our subscribers in Prussia].

The journal focused much attention on Leipzig, a city that was to become a major center of the musical life in Europe. It was hoped that musical life in Vienna and Berlin would soon reach the Leipzig level. Musical activities in Italy were mainly viewed sympathetically; musical life in Paris and London were little more than derided.

At the beginning of each year Brendel offers an overview of the state of music in Germany. At the beginning of each issue there are extensive articles dealing with a wide range of subjects, including musical aesthetics, the history of music and individual genres, individual composers, as well vocal and instrumental technique.⁶ In addition to the main articles there are reviews of significant premieres or first editions of music.

Spread over the years, there are noteworthy multipart articles titled “Fortsetzungen” [continuations] by Brendel. Of particular importance are:

- "Robert Schumann mit Rücksicht auf Mendelssohn-Bartholdy und die Entwicklung der modernen Tonkunst überhaupt" [Schumann under consideration of Mendelssohn Bartholdy and the development of all modern musical art]. This 1845 review was Brendel's last positive statement about both composers (1845);
- "Vergangenheit, Gegenwart und Zukunft der Oper" [Past, present and future of opera] in the years 1845-46, in which Brendel describes the difficult development of the genre, and, without mentioning Wagner, proposed that music should be at the service of the libretto and serve German culture which Brendel viewed as being universal;
- "Die Hauptentwicklungsstufen der Tonkunst in Italien und Deutschland" [The main stages of development of music in Italy and Germany] in 1846;
- Reports on the proceedings of the annual meeting of the “Deutscher Tonkünstlerverband”;
- the five-part series "Fragen der Zeit" [Questions of time] (April 1848 to May 1849);
- „Die Aesthetik der Tonkunst“ [Aesthetics of sound art] (1857).

Important series by other contributors are:

- "Die Civilisation in Beziehung zur Kunst mit specieller Berücksichtigung der Musik" [Civilization in relation to art with special consideration of the music], by Theodor Hagen in 1845, deals with the social aspect of music;
- "Ueber musikalische Recensionen" [On musical reviews], a debate between Julius Schäffer and Brendel appeared in 1847 concerning the nature of musical reviews in general;

⁶ See Ferdinand Sieber's series of articles "Das ABC der Gesangkunst" [The ABC of the art of singing] in the years 1850-51, August Müller's treatise "Über den Kontrabass und dessen Behandlung" [About the double bass and its treatment] in 1848/49.

- "Beiträge zur Kunstwissenschaft" [Contributions to the science of art] by Otto Lindner in 1848 considers music in its relation to the other arts.

In subsequent years, the journal's series focus primarily on questions related to musical aesthetics:

- "Vom Musikalisch-Schönen" [From musical beauty] (1854) by Eduard Hanslick described music as an autonomous entity;
- „Vischer's Aesthetik, eine Fundgrube für denkende Musiker“ [Vischer's aesthetics, a treasure trove for thinking musicians] (1857), by Ernst von Elterlein, offers an introduction to Friedrich Theodor von Vischer's „Ästhetik oder Wissenschaft des Schönen“ [Aesthetics or the science of beauty];
- "Schumanniana" by Adolf Schubring treats in 1860-1862 for the first time, the editions of works by Schumann and his position in the history of music as well as "Die Schumann'sche Schule" [Schumann's school] and discusses, in detail, compositions by Carl Ritter, Theodor Kirchner, Woldemar Bargiel, Johannes Brahms and Adolf Jensen.

V. Important Contributors:

- **August Wilhelm Ambros** (1816-76, pseudonym Flamin), already a very active contributor during the editorship of Schuman, wrote only two articles during the Brendel years: a three-part presentation of the Prague composer Sigismund Goldschmidt and his works in the 2nd half of 1845, and, a report from Prague in 1847.

- **Otto Drönewolf** (?-1897). Active in Greifswald as Director of music at its University, he in 1867 also deals with the relationship of music to the other arts and defended Wagner's "Gesamtkunstwerk". Siehe: "Ueber das Verhältnis der Musik zu den anderen Künsten" [About the relationship between music and the other arts] (3 articles in January 1867).

- **August Gathy** (1800-58). The NZM's Paris correspondent published a detailed analysis after the first performance of Berlioz's, *La Damnation de Faust* in Paris 1846 and reports about "Abschied von der alten Welt" [Farewell to the old world] (meaning the musical life during the monarchy) and "Das verhängnisvolle Jahr (Paris 1848)" [The fateful year (Paris 1848)] with eyewitness accounts from the Paris June-insurrection.

- **Karl Emanuel Klitzsch** (1812-1889). The organist, composer and music director in Zwickau, offers numerous reviews of new compositions in all genres. He organized the first and second Schumann-Festival in 1847 and 1860. His own compositions were published in Leipzig under the pseudonym Emanuel Kronach.

- **Eduard Krüger** (1807-85). Schumann's friend and philosophical advisor, Krüger was a music aesthetician and the municipal director of music in Emden. He was "Universitätsmusikdirektor" [director of the university music] in Göttingen, and a contributor to NZM and to Chrysander's

AMZ; Krüger later edited his own music magazine *Siona*. His contributions during the Brendel years became increasingly rare, until they were limited to letters to the editor, criticizing compositions by Wagner and the new German school. Krüger also distanced himself from Schumann's works of late forties. Yet, in 1846 he contributed several multi-part article series: a positive assessment of the latest works of Mendelssohn, a critique of A. B. Marx's "Lehre von der musikalischen Komposition" [Theory of musical composition]. In the years 1847-48 he contributed a study of Kahlert's "System der Ästhetik" [system of aesthetics] and an investigation with musical aesthetics entitled "old and new" [old and new]. In 1847, he also contributed a multi-part detailed review of Ferdinand Hiller's opera "Ein Traum in der Christnacht" [A Dream on Christmas Eve] and of the German premieres of Mendelssohn's oratorio *Elijah*. In 1850, Krüger wrote acceptingly about Wagner's pamphlet against *Jewishness in music*, with a request to make exceptions (for example in the case of Mendelssohn), writing critically about Meyerbeer's *The Prophet* and about virtuosity. He later wrote letters to the editor criticizing Wagner's works; Brendel however viewed these comments as reactionary and ignorant.

- **Franz Liszt** (1811-1886). In 1854-1855 the composer, pianist and conductor, contributed a series of articles treating operas and symphonic works by Berlioz, Boieldieu, Donizetti, Robert Franz, Franz Schubert, Clara and Robert Schumann, Sobolewski and Wagner.

- **Richard Pohl** (1826-96, pseudonym "Hoplit"). His first contribution to the journal is as an acoustician with a long series of articles in 1852 "Akustische Briefe" [Acoustic letters]. Then in the years 1853 and following he was a supporter of Berlioz and Liszt and the NZM's main critic of Anti-Wagnerian ideas including from W. H. Riehl, J. Chr. Lobe or L. Bischof.

- **Heinrich Porges** (1837-1900). The Austrian choral conductor and music critic of Jewish origin, born in Prague and later assistant to Wagner in Bayreuth, reviewed, in a series of articles from Munich about, the first performance of Wagner's *Tristan und Isolde* in 1866.

- **Joachim Raff** (1822-82). A composer, he began in 1853 a multi-part analysis criticizing the negative views of Wagner's *Tannhäuser* expressed by Otto Jahn in the journal *Die Grenzboten*. Raff also wrote negative reviews of compositions by composers little-known today, and some letters to the editor of the NZM criticizing aspects of Wagner's concept of musical drama.

- **Julius Rühlmann** (1816-77). For the NZM he was contributed several treatises on museums, collections of instruments (1866) and on musical taste (1866); he also discussed works by Vivaldi and Bach in some 1867 NZM articles.

- **Julius Schäffer** (1823-1902). Before his time in Berlin and Breslau he was a music critic with interest in musical aesthetic. He also wrote a series of articles about the nature of reviewing music (1847) and about Romanticism in Music (1849).

- **Wilhelm Tappert** (1830-1907). The composer and music historian, active in Berlin, published an introductory guide to questions concerning "program music" in 1868, "Über Programm-Musik".

- **Johann Schucht** (1821-94). The musician from Sondershausen published in 1868 the only positive opinion of Meyerbeer under the title "Einige Notizen über Meyerbeer's

Entwicklungsgang nach persönlichen Mittheilungen desselben” [Some Notes on Meyerbeer's course of development after his own personal communications].

- **Theodor Uhlig** (1822-53). He promoted music drama as the only kind of musical composition appropriate in the future. His first contribution was a musicological treatise on the use of time signatures (1849). Thereafter in 1850, he contributed a series of articles on the symphonies of Beethoven "in their context," and in the following year began — together with his "Gedanken über die Oper" [thoughts about opera] under the polemical heading "Zeitgemäße Betrachtungen" [Contemporary reflections] — his dispute with the opponents of Wagner, whom in his eyes were reactionaries. In August 1850 he began a lengthy exposition on Wagner's writings, extending over several years and accompanied by polemics against the Anti-Wagnerians Ludwig Bischof from the *Rheinische Musikzeitung* and Johann Christian Lobe (pseudonym "The well-known").

- **Richard Wagner** (1813-83). His first contribution to the NZM (during his Swiss exile) in 1850, was his pamphlet "Über das Judenthum in der Musik" [About Jewishness in Music] (under the pseudonym K. Freigedank). The following year Th. Uhlig published Wagner's prerevolutionary writings (which Wagner had left him) including: "Aus Richard Wagner's Entwurf zur Organisation eines deutschen Nationaltheaters für das Königreich Sachsen" [From Wagner's project for the organization of a German national theater in the Kingdom of Saxony], and "Ein Theater in Zürich" [For a theater in Zurich]. In 1852 Brendel asked Wagner to publish his views about the purpose of musical journals. Wagner did so and published a letter to the editor under the title "Ein Brief an den Redacteur der *Neue Zeitschrift für Musik*" [A letter to the editor of the *Neue Zeitschrift für Musik*]. In the same year he also published "Ein Brief an Franz Liszt über die 'Goethe-Stiftung'" [A letter to Franz Liszt on the 'Goethe Foundation'] and a series of articles, commented upon by Uhlig, entitled "Ueber den dichterischen Gehalt Beethoven'scher Tonwerke" [About the poetic content of some of Beethoven's works]. It contains three program booklet texts that Wagner had published on the occasion of his performances of Beethoven's symphonies No. 9 (1846 in Dresden), No. 3 (1850 in Zurich) and of the Overture to *Coriolan* (1852 in Zurich). Wagner also discussed his ideas concerning the performance practice of his works in a multi-part article in the years 1852/53, entitled "Ueber die Aufführung des *Tannhäuser*. Eine Mittheilung an die Dirigenten und Darsteller dieser Oper vom Dichter und Tonsetzer derselben" [On the performance of *Tannhäuser*. A communication to the conductors and performers of this opera by the poet and composer himself]. He also wrote articles dealing with the performance of some of his other composition: "Die Instrumental-Einleitung zu *Lohengrin*" [The instrumental introduction to *Lohengrin*], and: "Ouvetüre zu *Der Fliegende Holländer*" [Overture to *The Flying Dutchman*]; both appeared in 1853.

Further articles - mainly about performance practice - were published in the fifties and sixties: Gluck's Overture zu *Iphigenie in Aulis* (1854) [Gluck's Overture to *Iphigenie in Aulis*]; Ein Brief von Richard Wagner über Franz Liszt (Zürich, Februar 1857) [A letter about Liszt]; Text der 1. Szene des Zweiten Aufzugs aus R. Wagner's *Tristan und Isolde* (Januar 1859) [Text of the 1st Scene of the 2nd act from Wagner's *Tristan and Isolde*]; Dem Andenken meines theuren

[Wilhelm] Fischer (Dezember 1859) [To the memory of my dear (Wilhelm) Fischer]; Wagner's Antwort auf die Kritik von H. Berlioz (März 1860) [Wagner's answer to the critic of H. Berlioz]; Offener Brief Richard Wagners über die Aufführung seines *Tannhäuser* in Paris (März 1861) [Open letter from Wagner about the performance of his *Tannhäuser* in Paris]. Wagner's final contribution to the NZM was in 1868, after the death of his first Tristan singer Schnorr von Carolsfeld: "Meine Erinnerungen an Ludwig Schnorr von Carolsfeld" [My memories of Ludwig Schnorr von Carolsfeld].

Music Supplements in Chronological Order

- Two arias by Reinhard Keiser from the opera *L'Inganno fedele* (1845, volume 22, issue 44);
- "Ammerngesang" [Singing of Buntings] by A. F. Riccius (1849, volume 30, issue 40);
- Twelve anonymous folk melodies from Lapland (1850, volume 32, issue 51);
- 16 folk melodies from Finland (1851, volume 34, issue 22);
- "Liebesfeier" [Love celebration], poem by Nikolaus Lenau, composed by Emanuel Kronach (for voice and piano) (1851, volume 35, issue 16);
- "Du Tropfen Thau" [You drop of dew], poem by Oskar von Redwitz, music by Hans von Bülow (voice and piano) (1852, volume 36, issue 12);
- Two Romances for violin and piano by Joseph Joachim (1852, volume 36, issue 24); Hungarian Rhapsody by Franz Liszt for pianoforte (1852, volume 37, issue 2);
- Character piece in fugue form for two violins, viola and cello and piano by Theodor Uhlig (score) (1852, volume 37, issue 16);
- Folksong for four voices "Es ist ein Schnee gefallen" [Snow is fallen] music by Robert Franz (1852, volume 37, issue 21);
- Theodor Twietmeyers song "Gold'ne Brücken seien alle Lieder mir" [Golden bridges are all songs for me] for voice and piano (1853, volume 38, issue 8);
- Gustav Flügel, Easter cantata for male choir (1853, volume 38, issue 12);
- A. G. Knight, "Wanderers Nachtlid" [Walker's Night Song] by Goethe, for contralto with piano accompaniment (1853, volume 38, issue 21);
- German proverbs, character pieces for piano by Theodor Hentschel, I: "Wein lehrt lallen" [Wine teaches babble] (1853, volume 39, issue 23);
- An ending for Gluck's Overture to "Iphigenie in Aulis" (1854, volume 41, issue 1);
- „Harfenklänge“ [sounds of harps] for pianoforte by C. C. Belcke (1855, volume 42, issue 26);
- Capriccietto for pianoforte by Robert Volkmann (1855, volume 42, issue 24);
- Five sheet music samples from Mozart's *Die Zauberflöte* [The magic flute] for the essay by Schnyder von Wartensee (1856, volume 45, issue 5);
- Julius Reubke, Pianosonata b-Moll (1858, volume 48, issue 25);

- Song of Komala. From *Komala*, Opera in 3 acts. Text after Ossian and Music by E. Sobolewsky. Instrumental Introduction and “Morgengesang der Barden“ [Morning song of the bards] aus *Komala* (1858, volume 49, issue 26);
- *Der Barbier von Bagdad* [The barber from Baghdad]. Comic opera in two acts. 2nd act by Peter Cornelius, 1st scene: „Er kommt! Er kommt! O Wonne meiner Brust“ [He comes! He comes! O joy of my chest] for soprano and pianoforte (1859, volume 50, issue 10);
- Songs for Choir: I. „Ein’ feste Burg ist unser Gott“ [A Mighty Fortress Is Our God], Motet by Sethus Calvisius, 1597, II. “Herzlich lieb’ hab’ ich dich“ [I have you dearly] von J. H. Schein, Motet from the Cantionalbuch, 1627, Motette “Herr Jesu Christ, wahr’ Mensch“ [Lord Jesus Christ, true man] (composed by M. Vulpius, 1603), III. “In dulci Jubilo“ by Tucher, IV. Prelude to: “Mitten wir im Leben sind“ [we are in the midst of life] by Julius Kleinert, V. “Komm, Gott, Schöpfer“ [Come, God, Creator] (1860, volume 53, issue 7);
- *King Ezio*. Opera in four acts by A. B. Dulk. Music by J. J. Abert. From that the cavatine “Weh’ das letzte Laubgehänge“ [Woe last leaves], 3rd scene from the 4th act (1864, volume 60, issue 17).

Text Supplements in Chronological Order:

- "Musikalische Haus- und Lebensregeln" [Musical House and Life Rules] (text annexed to Robert Schumann’s “Album for the Youth”) (1850, volume 32, issue 36);
- "Stehlin und die *Süddeutsche Musikzeitung* über die Naturgesetze im Tonreiche und das europäisch-abendländische Tonsystem vom 7ten Jahrhundert bis auf unsere Zeit. Eine Antikritik". [Stehlin and the *Süddeutsche Musikzeitung* about the laws of nature in the realm of sounds and the Western European sound systems from the 7th century to our time. A counter-criticism] From Stehlin (1853, volume 39, issue 7);
- "Ueber O. Kraushaars Tonsystem" [On O. Kraushaar Soundsystem]. From Kraushaar (a reply from the author to a review) (1853, volume 39, issue 12);
- “Julius Reubke zum Gedächtnis” [in memory Julius Reubke], obituary von Theodor Uhlig (1858, volume 48, issue 25);
- “Erschienene Compositionen von Herrmann Hirschbach“ [Printed compositions by Herrmann Hirschbach], work catalogue (1858, volume 49, issue 26);
- “Verzeichniß der hinterlassenen Manuscripte von J. C. Louis Wolf“ [Catalogue of posthumous Manuscripts by J. C. Louis Wolf] (1859, volume 51, issue 14);
- “Zeitgemässe Betrachtungen. I-IV“ [Contemporary considerations] (1860, volume 53, issues 2, 3, 7, 18);
- “Zeitgemässe Betrachtungen. I“ [Contemporary considerations] (1861, volume 54, issue 24);
- “Ein Wiener Kritiker” [A Viennese critic] (1861, volume 55, issue 8);
- Yourij von Arnold, „Herrn F. Gleich’s antikritisches Festessen“ [An anti-critical festive meal of Mr. F. Gleich] (1863, volume 59, issue 22).