

Allgemeine musikalische Zeitung (1798-1848)

The *Allgemeine musikalische Zeitung* [AMZ], created in 1798 by the publishing house Breitkopf & Härtel, appeared weekly, without interruption, from 3 October 1798 to 27 December 1848.¹ At first, the publishing year begins in October, with fifty-two or fifty-three issues per year. An exception to this rule is Vol. 12 which begins in October 1809 and continues to the end of December 1810; for this reason it contains sixty-five issues. Beginning in 1811 the publishing year corresponds to the calendar year. The first forty-two volumes irregularly contain an advertising supplement, the *Intelligenz-Blatt*² which appears between seven and twenty-seven times a year. Most of the AMZ's issues contain eight pages printed in double-column format. The numbering is assigned to the columns rather than the pages, and numbering starts anew with each publishing year. There are between 832 and 904 columns in each of the first forty volumes (1060 columns for the extended Vol. 12), with the *Intelligenz-Blatt* columns numbered independently. The *Intelligenz-Blatt* is incorporated into the main journal beginning with Vol. 41; its column numbers vary between 864 and 1136. Other supplements include pieces of music (sometimes music examples for the articles or reviews) and illustrations. A portrait of a musical personality, starting with J. S. Bach, appears as a supplement with each volume, as well as a table of contents.³ An annotated index to the fifty-year run is presented in the journal in three installments, indexing the years 1798-1818, 1819-28 and 1829-48 respectively.

The AMZ was “the first music journal of international esteem, mainly by means of the personality of its first editor, Friedrich Rochlitz, who edited the journal 1798-1818 and led it to its peak as the most important music journal of its time.”⁴ A fifty-year run of a music journal was unprecedented. In German-speaking areas, the AMZ became the organ of the new middle class's public opinion, forming and voicing it simultaneously.⁵ In a letter to the publisher Härtel, Goethe (who had a subscription to the journal) wished the AMZ well: “Perhaps I will soon find an opportunity to say something publicly about an institution [the AMZ] that deserves the praise of every friend of art.”⁶

In a tribute to the publishing house Breitkopf & Härtel, Alfred Dörfel writes in 1867:

But another deed, not less great or of less importance for the advancement of cultural interests of the German nation, needs to be gratefully mentioned: the founding and sustaining of the AMZ, of which the first number appeared on October third 1798 and the last on December twenty-seven 1848, and which thus over more than half a century bestowed its blessing on art and artists, and which for a long time was the only fortification for the muse of music in the midst of the ruins and destruction of the years of

¹A second series of the AMZ appeared from 1863 to 1882. See Karl Kügle, *Allgemeine musikalische Zeitung 1863-1882*. 7 vols. Répertoire international de la presse musicale (Ann Arbor, Michigan: UMI, 1995).

²A common name for advertising leaflets in the 18th and early 19th centuries. See *Meyers Großes Konversations-Lexikon*, 6th ed. Berlin, 1905, s.v. “Intelligenzblätter.”

³In the reprint, both appear at the beginning of the volumes and were treated similarly in this publication.

⁴*Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. “Zeitschriften.”

⁵Martha Bruckner-Bigenwald, *Die Anfänge der Leipziger Allgemeinen musikalischen Zeitung* [The beginnings of the Leipzig AMZ]. Hilversum: Frits A. M. Knuf, 1965. Reprint of a dissertation by Martha Bigenwald. Freiburg, 1934. See especially chapter 3 on the environment of publishing and music during the early years of the AMZ.

⁶Bruckner-Bigenwald, *Die Anfänge der AMZ*, 87.

war. For, with the end of the *Berlinische musikalische Zeitung*, published by Reichardt from 1805 to 1806, the AMZ lost its younger colleague, and only in 1817 did a new worthy representative of musical interests arise in form of Mosel's *Allgemeine musikalische Zeitschrift mit besonderer Rücksicht auf den österreichischen Kaiserstaat*, which was followed in 1823 by A. B. Marx's *Berliner allgemeine musikalische Zeitung* and in 1824 by Gottfried Weber's *Cäcilia*. Thus, from mid 1806 until the end of 1816, just the time when the genius of the great Beethoven reigned in its richest splendor, the AMZ was the only refuge for the art of music and its disciples.⁷

Editors

Friedrich Rochlitz (1769-1842)

Gottfried Christoph Härtel, at the time sole owner of the publishing house Breitkopf & Härtel, assigned the editorship to Rochlitz in 1798, when he was already well known as a writer of essays, almanacs and prose. Rochlitz oversaw the first twenty volumes of the AMZ, from October 1798 to December 1818. As a student and boy soprano Rochlitz attended the Leipzig Thomasschule. Occasionally he stood in for the organist of the St. Thomas Church, and some compositions by Rochlitz were performed there. His university education was in theology rather than in music. Later he preached in many of Leipzig's main churches.⁸

Rochlitz does not sign the majority of his contributions and in fact tries to avoid being the public face of the AMZ as much as possible. In 1804 (Vol. 6),⁹ he announces in the journal that he is stepping down as editor but will continue to contribute to the journal—a ruse that is not contradicted until his real farewell as editor in 1818.¹⁰ In addition to a large number of reviews, Rochlitz's many contributions to the AMZ include an extensive biographical sketch on the musical biographer Ernst Ludwig Gerber,¹¹ narratives such as “Der Besuch im Irrenhause” [A visit to an asylum],¹² and texts for a cantata, oratorio and lieder. The AMZ's second volume opens with a series titled “Bruchstücke aus Briefen an einen jungen Tonsetzer” [Fragments from letters to a young composer], in which Rochlitz discusses various aspects of musical composition.¹³

In the supplement, *Intelligenz-Blatt*, to the AMZ's first issue Rochlitz describes a general and liberal approach for the content of the journal.¹⁴ He invites unsolicited articles and reviews, but

⁷ Alfred Dörfel, “Breitkopf & Härtel,” *Signale für die musikalische Welt* 25, no. 12 (12 February 1867): 189.

⁸ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. “Rochlitz, (Johann) Friedrich.”

⁹ Friedrich Rochlitz, “Erklärung” [Declaration], *Intelligenz-Blatt* no. 12 (May 1804): 53.

¹⁰ AMZ 20, no. 52 (30 December 1818): 907-08. Rochlitz starts: “Hiermit scheidet ich von Dir, geehrter Leser, nicht nur für dieses Jahr, sondern für immer, inwiefern ich nämlich Redacteur dieser Blätter von ihrem Entstehen bis heute gewesen bin.” [With this I part from you, dear reader, not just for this year, but forever, in so far I have been editor of this publication since its beginning].

¹¹ AMZ 21, no. 43 (27 October 1819): 717-31.

¹² AMZ 6, no. 39 (27 June 1804): 645-54; AMZ 6, no. 40 (4 July 1804): 661-72; AMZ 6, no. 41 (11 July 1804): 677-85; and AMZ 6, no. 42 (18 July 1804): 693-706.

¹³ AMZ 2, no. 1 (2 October 1799): 1-5; AMZ 2, no. 2 (9 October 1799): 17-22; AMZ 2, no. 4 (23 October 1799): 57-63; AMZ 2, no. 9 (27 November 1799): 161-70; and AMZ 2, no. 10 (4 December 1799): 177-83.

¹⁴ *Intelligenz-Blatt* no. 1 (October 1798): 3-4.

asks that authors treat subjects of interest to a wide audience,¹⁵ adding the condition that the articles “do not contain anything hurtful. Scorn of the subject—as far as it is deserved and can be justified; but sparing of the people involved, is the law.” Rochlitz argues that Leipzig, as a center for trade, literature, science and publishing, is better suited as the base for a music journal like the AMZ than musical centers like Berlin, Vienna, Dresden or Prague. Rochlitz also announces that longer articles will appear spread over a number of issues and asks the reader to consider the AMZ in this regard more like a book, published in installments. This first *Intelligenz-Blatt* also contains excerpts from a prospectus mailed out in July 1798 treating the content of the forthcoming AMZ.¹⁶

Gottfried Christoph Härtel (1763-1827)

After Rochlitz’s voluntary resignation as editor in 1818, the publisher Härtel took over editorial responsibilities, but did not give notice of his role in the AMZ. After studying law in Leipzig and working shortly as private teacher and private secretary, Härtel engaged in business with Christoph Gottlob Breitkopf in 1795 and in the next year unofficially took full possession of the publishing house. In addition to the creation of the AMZ, Härtel is praised today also for the publication of the *Leipziger Literaturzeitung* [Leipzig journal for literature], initiation of complete editions of various composers’ works, and for using the process of lithography in printing music.¹⁷ Until his death at the end of 1827, Härtel sought to lead the AMZ in the spirit of Rochlitz. In the Härtel years (1819-28), extensive quotes from eminent writers serve as introductions to every new volume. At Härtel’s death the publishing house was left to two sons, Hermann Härtel (1803-1875) and Raymund Härtel (1810-1888), but oversight of the business fell to G. C. Härtel’s nephews, Florens and Wilhelm Härtel. An advertisement in the AMZ *Intelligenz-Blatt* in 1832 offers the business for sale,¹⁸ but in the same year, Raymund Härtel assumes responsibility of the business, joined in 1835 by his older brother Hermann.

Gottfried Wilhelm Fink (1783-1846)

Fink was hired around the feast of St. Michael of 1827 (29 September), and early in 1828 declared himself officially the AMZ’s new editor.¹⁹ Fink studied theology and history in Leipzig, but like Rochlitz studied composition and achieved some local success as a composer of lieder. Fink served as priest in a reformed church in Leipzig from 1810-16, where he also founded and led a school for young theologians from 1814 until his work as editor for the AMZ started in 1827.²⁰

¹⁵ In a retrospective on the first five volumes of the AMZ, Rochlitz remarks that “Until now, no journal in Germany has survived that was dedicated to only one art and tried to please only its friends of one [social] class.” Friedrich Rochlitz, “Erklärung,” AMZ 6, no. 1 (5 October 1803): 10-14.

¹⁶ Mentioned in: Martha Bruckner-Bigenwald, *Die Anfänge der AMZ*.

¹⁷ *Die Musik in Geschichte und Gegenwart*, 1st ed. s.v. “Breitkopf & Härtel”.

¹⁸ *Intelligenz-Blatt* no. 3 (April 1832): 12.

¹⁹ G. W. Fink, “Erklärung,” AMZ 30, no. 3 (16 January 1828): 33-35. Fink declares that he will sign all his contributions with his name, in contrast to Rochlitz, who remained anonymous for the most part. From this issue on, Fink is also given as the editor at the bottom of the last page of every issue.

²⁰ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. “Fink, Gottfried Wilhelm”.

Fink's first AMZ article, on musical meter, appeared in 1808.²¹ His time as editor is marked by the aggressive stand he takes against Romanticism, well reflected in his editorials at the beginning of every volume.²² In Vol. 37 (1835), Fink defends the AMZ against charges of conservatism: "Namely, they have tried to make people believe that we always try to uphold the old order... We don't want the old order, but just order; whether old or new, that is the same."²³ Fink introduces Vol. 38 (1836) with the claim that "The law of the good and the beautiful" is given by God,²⁴ and continues with an essay "On the attraction of the ugly even in music."²⁵ In Vol. 39 (1837), Fink compares the state of music to the building of the Tower of Babylon,²⁶ and in Vol. 40 (1838) asks that his enemies shoot at him with "rightful bullets, not bulletins or mere smoke."²⁷ Fink was eventually dismissed in 1841 owing to concerns by the publisher that Fink's increasingly conservative and combative stance was not appropriate for a general music journal, which was losing ground to other journals, particularly to Robert Schumann's *Neue Zeitschrift für Musik*. In stark contrast to Rochlitz's farewell, Fink writes in December 1841 that he is not leaving on his own: "As I took up the editorship of this journal in 1827, without my doing, and happily, so I now lay it down again." He also notes that his fight is not over: "For there is now war in the realm of harmony. No man steps down in such times; certainly not me."²⁸

Editors during the Last Seven Years

The AMZ's last years are marked by a quick succession of editors. By 1835 Breitkopf & Härtel was in the hands of G. C. Härtel's sons, Hermann and Raymund Härtel. As early as 1835, they had offered the position of editor to Felix Mendelssohn, who gracefully declined it.²⁹ As late as 1843, Robert Schumann wrote to the Härtels regarding the possibility of assuming the editorship of the AMZ.³⁰ The Leipzig organist Carl Ferdinand Becker (1804-77) was editor in 1842, followed in 1843 by Moritz Hauptmann (1792-1868), Cantor at St. Thomas Church in Leipzig. From January 1844 to July 1846 the directors of the publishing house themselves oversaw the editorial process. After this arrangement, the renowned pedagogue Johann Christian Lobe (1797-1881) became the last editor, serving from 1846 to December of 1848.³¹ A composer, flutist and

²¹ AMZ 11, no. 13 (28 December 1808): 193-98; continued in nos. 14 and 15.

²² The first editorial appears in AMZ 31, no. 1 (7 January 1829): 1-4. Fink here also refers to the historical importance of the AMZ as a work "which will forever be a journal of art history for future readers of music" [das ... auf immerwährende Zeiten ein Magazin der Kunstgeschichte für kommende Literatoren der Musik seyn wird].

²³ AMZ 37, no. 1 (7 January 1835): 1-6. "Namentlich hat man die Leute glauben machen wollen, wir wollten nur immer die alte Ordnung aufrecht erhalten... Nicht die alte Ordnung wollen wir, sondern Ordnung, ob alt oder neu, das ist gleich."

²⁴ AMZ 38, no. 1 (6 January 1836): 1-4.

²⁵ G. W. Fink, "Ueber den Reiz des Hässlichen auch in der Musik," AMZ 38, no. 1 (6 January 1836): 3-9.

²⁶ AMZ 39, no. 1 (4 January 1837): 1-2.

²⁷ AMZ 40, no. 1 (3 January 1838): 1-2.

²⁸ G. W. Fink, "Abschied des Redakteurs" [Departure of the editor], AMZ 43, no. 52 (29 December 1841): 1135-36.

²⁹ Oskar von Hase, *Breitkopf & Härtel. Gedenkschrift und Arbeitsbericht*. Vol. 2, part 1. 5th ed. Wiesbaden: Breitkopf & Härtel, 1968: 33-34.

³⁰ *Ibid.*, 35.

³¹ The publishers announced that Lobe would assume the duties of editor on July 1, 1846 in AMZ 48, no. 25 (24 June 1846): 431-32. Lobe writes in his parting note that he had been editor of the AMZ for "dritthalb Jahren" [two and a half years], not three and a half years as suggested by Oskar von Hase. See J. C. Lobe, "Abschied des Redakteurs" [Departure of the editor], AMZ 50, no. 52 (27 December 1848): 859-60.

violinist of the Weimar court orchestra, Lobe founded an institute for music composition in Weimar. He continued to teach composition upon his move to Leipzig.³²

Layout

The layout of the journal is remarkably consistent and became a standard for nineteenth-century music journals:³³ (1) a lead article, on the aesthetics or the theory of music, or a detailed review or analysis of a major new piece of music; (2) a section of “Recensionen” [reviews], of printed music; (3) “Nachrichten” [reports] on musical life in Leipzig and other cities; (4) a group of “Kurze Anzeigen” [short announcements], containing short reviews of printed music, and (5) a miscellaneous section, first called “Miscellen”, then “Mancherley” [both “various”], occasionally “Kurze Nachrichten” [Short news], and eventually “Feuilleton.” Interspersed are anecdotes, biographical sketches, and a few humorous writings. Rare exceptions to the multi-sectioned layout are issues dedicated to one article,³⁴ one review,³⁵ one report section³⁶ or to a work of fiction.³⁷ Corrections, usually of typographical errors, appear irregularly at the ends of issues under “Berichtigung” [correction], “Druckfehler” [printing mistake] or “Druckfehler-Anzeige” [announcement of printing mistake]. Starting with Vol. 44 (1842) no. 2, content summaries (“Inhalt”) appear beneath the journal’s title.

Special columns, such as weekly overviews of newly published music in 1842 and 1843, appear irregularly without changing the overall layout of the journal. Friedrich Ludwig Bührlen writes a column of musings on art in his “Bermerkungen” [Remarks], sometimes entitled “Mancherley, in Beziehung auf Musik und verwandte Kunst” [Various thoughts in relationship to music and related art]. J. J. Wagner contributes a similar column headed “Ideen über Musik” [Ideas on music], starting in 1823. In 1834, a new series, “Musikalische Topographie” [Musical topography] is introduced, in which an overview of musical institutions and personalities is given for chosen cities, starting with Leipzig.³⁸

Essays

The first editor Rochlitz was in contact by letter with many eminent German composers and writers of the time, and, with the financial backing of the publisher, was able to attract a large number of able contributors in the first years of publication. Important authors of articles for the first twenty years include two lecturers from the University of Leipzig, Johann Amadeus Wendt

³² See advertisements in AMZ 48, no. 18 (6 May 1846): 311-12; and AMZ 48, no. 26 (1 July 1846): 448.

³³ *Die Musik in Geschichte und Gegenwart*, 1st ed. s.v. “Zeitschriften.”

³⁴ See, for example, Amadeus Wendt, “Ein Wort über Madame Catalani” [A word on Madame Catalani], AMZ 18, no. 34 (21 August 1816): 569-92, and the conclusion of Ernst Heinrich and Wilhelm Weber’s “Allgemein fassliche Darstellung des Vorganges, durch welchen Saiten und Pfeifen dazu gebracht werden, einfache Töne und Flageolettöne hervorzubringen“ [General and comprehensible presentation of the process of creating tones and flageolet tones on strings and pipes], AMZ 28, no. 14 (5 April 1826): 221-36.

³⁵ See, for example, of Rossini’s opera *Guglielmo Tell* in AMZ 32, no. 2 (13 January 1830): 17-32.

³⁶ See, for example AMZ 25, no. 47 (19 November 1823): 761-76.

³⁷ See, for example, continuation of a satire by Rochlitz, “Einige kleine, historisch-kritische Bedenklichkeiten über den berühmten Herrn Kapellmeister, Cherubini, wohnhaft in Paris“ [A few little, historical and critical second thoughts on the famous conductor Cherubini, living in Paris], AMZ 37, no. 37 (16 September 1835): 605-28.

³⁸ Introduced in AMZ 36, no. 51 (17 December 1834): 853-56.

and Christian Friedrich Michaelis;³⁹ the pastor and composer Johann Friedrich Christmann, whose reports about the region of Württemberg (a duchy until 1806) continue to be of importance today;⁴⁰ and the composer and theorist Justin Heinrich Knecht.⁴¹

Ernst Florens Friedrich Chladni, author of the influential treatise *Die Akustik* (1802), regularly reported in the AMZ on his own work in experimental acoustics and on new instruments, especially efforts to improve the glass harmonica, the Euphon and Clavicylinder. Chladni also wrote accounts of patents awarded in Europe for instrument building. A biographical sketch of the author and instrument maker appeared in the AMZ after his death in 1827.⁴²

Hans Georg Nägeli, an important figure in the development of musical life in Switzerland, wrote about singing, vocal pedagogy, and the lied. In a series article of 1809, Nägeli explains his system of teaching voice according to the principles of the pedagogue Heinrich Pestalozzi.⁴³ A dispute began between Nägeli and another follower of Pestalozzi's methods, Friedrich Wilhelm Lindner, a professor of pedagogy at the university in Leipzig. After a number of letters between Nägeli and Lindner in the AMZ disputing the implementation of Nägeli's system, their exchanges are continued in the *Intelligenz-Blatt*, implying that both had to pay for publication of their opinions. Nägeli also wrote for the AMZ about the state of singing in Germany in 1811,⁴⁴ on "Die Liederkunst" [The art of song] in 1817 and a review of songs by Xaver von Wartensee in 1821. An eight-part article by Nägeli about the state of vocal pedagogy in Switzerland⁴⁵ appeared in 1834 and 1835. The AMZ also printed copies of his speeches to the Schweizerische Musikgesellschaft [Swiss Musical Society] in 1811, 1812, 1815 and 1820.

Two students of the famous music theorist Georg Joseph Vogler, the writer on music Gottfried Weber⁴⁶ and the young Carl Maria von Weber, were both important contributors to the AMZ. In 1813, Gottfried Weber reviews various works by C. M. v. Weber: his Symphony Nr. 1 (dedicated to G. Weber), the Overture to *Die Beherrscher der Geister*, the Variations on an Aria

³⁹ Christian Friedrich Michaelis, *Über den Geist der Tonkunst* [On the spirit of the art of music]. 2 vols. Leipzig, 1795-1800 is considered an important addendum to the philosophy of Kant. See *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Michaelis, Christian Friedrich."

⁴⁰ Johann Friedrich Christmann, "Tableau über das Musikwesen im Wirtembergischen" [Picture of musical life in the Württemberg area], AMZ 2, no. 4 (23 October 1799): 71-80; continued in nos. 5 through 7. See also *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Christmann, Johann Friedrich."

⁴¹ On the importance of Knecht's pedagogical and theoretical writings about music, especially the organ, see *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Knecht, Justin Heinrich."

⁴² "Nekrolog," AMZ 29, no. 15 (11 April 1827): 263-64.

⁴³ Hans Georg Nägeli, "Die Pestalozzische Gesangbildungslehre nach Pfeiffers Erfindung kunstwissenschaftlich dargestellt im Namen Pestalozzis, Pfeiffers und ihrer Freunde" [Pestalozzi's method of teaching voice as invented by Pfeiffer, scientifically presented in the name of Pestalozzi, Pfeiffer and their friends], AMZ 11, no. 49 (6 September 1809): 769-76; continued in nos. 50 through 52.

⁴⁴ _____, "Historisch-kritische Erörterungen und Notizen über die deutsche Gesangs-Cultur" [Historical and critical discussion and notes on the German culture of singing], AMZ 13, no. 38 (18 September 1811): 629-42; and AMZ 13, no. 39 (25 September 1811): 645-52.

⁴⁵ _____, "Gesangbildungswesen in der Schweiz," [The state of vocal pedagogy in Switzerland], AMZ 36 (1834) and continued in nos. 21, 27, 31, 32, 37, 45 and AMZ 37 (1835), nos. 4 and 14.

⁴⁶ Gottfried Weber later started his own music journal, *Cäcilia*.

from the Opera *Joseph*, and the Piano Concerto.⁴⁷ C. M. v. Weber himself reviews, among others, E. T. A. Hoffmann's opera *Undine*.⁴⁸ Gottfried Weber's "Versuch einer praktischen Akustik der Blasinstrumente" [Attempt of a practical guide to acoustics for wind instruments] appears in 1816 (issues 3 to 6); and a related series article "Ueber Instrumentalbässe bey vollstimmigen Tonstücken" [On instrumental basses in full-voiced compositions] is published in the same year (in issues 41 to 45).⁴⁹ Vogler himself did not write for the AMZ, but his work was given much attention in the journal, namely his system of simplifying organ building.⁵⁰ Featured in 1818 is a detailed series review of Vogler's treatise *Tonwissenschaft und Tonsetzkunst* [Acoustics and composition].⁵¹ An essay by Christian Friedrich Gottlob Wilke on the organ in Neu-Ruppin (near Berlin), an organ built according to Vogler's system of registration, appears in 1811.⁵² Wilke, organist and cantor at Neu-Ruppin's main churches and teacher at its lyceum, became an official adjudicator of church organs in 1822 and writes for the AMZ on a variety of aspects concerning the organ, including adjudication, registration, tuning, and advice on their upkeep. In 1836, he contributes an account of organ building in the last fifty years.⁵³

The baritone Gustav Nauenburg introduces himself to the readers of the AMZ in 1829 with an article on the anatomy and function of the resonators in singing.⁵⁴ Self-taught,⁵⁵ he continues to write essays and reviews related to singing as well as reports from Halle an der Saale, where he was active as a soloist in opera and concert, until the demise of the journal.

Raphael Georg Kiesewetter, today appreciated as one of the Vienna pioneers of musicology, was a member of Vienna's Gesellschaft der Musikfreunde from 1814 and the society's vice president from 1821 until 1845.⁵⁶ Kiesewetter started writing for the AMZ in August 1826 with a series of articles titled "Wiens musikalische Kunst-Schätze" [The musical treasures of Vienna], describing the holdings of various libraries and private collections in Vienna.⁵⁷ Under the pseudonym "A. C. le Duc", Kiesewetter responded to criticism by François-Joseph Fétis in his *Revue musicale* of

⁴⁷ C. M. v. Weber's Symphony no. 1: AMZ 15, no. 34 (25 August 1813): 553-59; Overture: AMZ 15, no. 38 (22 September 1813): 624-29; Variations: AMZ 15, no. 40 (6 October 1813): 660-61; Piano Concerto: AMZ 15, no. 44 (3 November 1813): 724-25.

⁴⁸ AMZ 19, no. 12 (19 March 1817): 201-08.

⁴⁹ Gottfried Weber is also credited with initiating the discussion about the authorship of sections of Mozart's *Requiem* in an article in *Cäcilia*, which led to a variety of responses in AMZ.

⁵⁰ See, for example, correspondence from Stockholm in AMZ 1, no. 26 (27 March 1799): 413-15, and Josef Sonnleithner, "Etwas über die Vogler'sche Simplification des Orgelbaues" [Something on Vogler's simplification of organ building], AMZ 2, no. 32 (7 May 1800): 565-68.

⁵¹ Gld., "Tonwissenschaft, nach Vogler und Kepler" [Musical science according to Vogler and Kepler], AMZ 20, nos. 1 (7 January 1818); continued in nos. 3, 5 through 8 and 10.

⁵² Christian Friedrich Gottlob Wilke, "Die Orgel in Neu-Ruppin, erbauert unter dem Hrn. geh. Rath, Abt Vogler in Darmstadt" [The organ in Neu-Ruppin, built under Mr. privy councillor Abbé Vogler in Darmstadt], AMZ 13, no. 13 (27 March 1811): 217-24; and AMZ 13, no. 14 (3 April 1811): 233-39.

⁵³ _____, "Geschichtlicher Überblick der Verbesserungen und neuen Erfindungen im Orgelbau seit fünfzig Jahren" [Historical overview of improvements and new inventions in organ building in the last fifty years], AMZ 38, no. 43 (26 October 1836): 697-703.

⁵⁴ Gustav Nauenburg, "Ueber die Schallmündungen der menschlichen Stimme" [On the bell of the human voice], AMZ 31, no. 39 (30 September 1829): 637-42.

⁵⁵ In Nauenburg's response to criticism of his article he refers to himself as an "Autodidactus der Gesangkunst" [Self-taught person in the art of singing]. See AMZ 32, no. 34 (25 August 1830): 548-51.

⁵⁶ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Kiesewetter, Raphael Georg."

⁵⁷ Seven-part series, starting in AMZ 28, no. 31 (2 August 1826): 497-504.

Mozart's String Quartet in C major (the *Dissonance* Quartet).⁵⁸ This in turn brought about a response from Fétis and a further article by Kiesewetter. Fink points out that, in a competition for an essay on the contributions of the Flemish composers, sponsored by the Dutch Instituut van Wetenschappen, Letterkund en schoone Kunsten [Institute for sciences, letters and the fine arts], Kiesewetter was awarded first place, and Fétis the second.⁵⁹

The writings of Gustav Adolph Keferstein, pastor in Jena and a good friend of Robert Schumann, first appear in the AMZ in 1831: A response to an article by Lobe on the place of the fugue in the church service, signed with the pseudonym Dr. K. Stein.⁶⁰ This article is followed by a narrative about a Beethoven sonata: The essay's title, *Mittheilungen aus den nachgelassenen Papieren des Studenten Anselmus* [Communications from the papers left behind by the student Anselmus],⁶¹ is reminiscent of the writings of Wilhelm Müller and E. T. A. Hoffmann. In the following years, Keferstein contributes essays⁶² and reviews⁶³ as well as correspondence about Jena.⁶⁴ The number of his contributions for the AMZ increases after the departure of Fink.

Adolf Bernhard Marx contributes to the AMZ after the demise of his own journal, the *Berliner allgemeine musikalische Zeitung*. He reviews Andreas Kretzschmer's book, *Ideen zu einer Theorie der Musik* [Ideas for a theory on music]⁶⁵ and Johann Anton André's *Lehrbuch der Tonsetzkunst* [Instructional book in composition].⁶⁶ In a special four-page supplement to Vol. 41 (1839), Marx explains his own composition manual, *Ueber das Studium der Komposition mit besonderer Beziehung auf die Kompositionslehre* [On the study of composition with special reference to composition teaching].⁶⁷ In 1847, Marx discusses the form of the symphony-cantata, with respect to Beethoven's Ninth Symphony.⁶⁸ Marx's essay in 1848 on J. S. Bach's *Chromatic*

⁵⁸ See François-Joseph Fétis, "Variétés: Sur un passage singulier d'un quatuor de Mozart" [On a singular passage in a quartet by Mozart], *Revue musicale* 5, no. 26 (July 1829): 601-06; and Raphael Georg Kiesewetter, "Ueber den Aufsatz des Herrn Fétis" [On the essay by Mr. Fétis], AMZ 32, no. 8 (24 February 1830): 117-32.

⁵⁹ [G. W. Fink], "Zur Geschichte der Tonkunst" [On the history of music], AMZ 32, no. 24 (16 June 1830): 381-95.

⁶⁰ Gustav Adolph Keferstein, "Einige Bemerkungen zu dem Wort über die Fuge in der Kirche von J. C. Lobe" [A few remarks on the word about the use of the fugue in the church by J. C. Lobe], AMZ 33, no. 46 (16 November 1831): 749-52.

⁶¹ AMZ 34, no. 3 (18 January 1832): 33-37 and AMZ 34, no. 4 (25 September 1832): 49-53.

⁶² For example, Keferstein, "Einige Bemerkungen über vierhändige Arrangements für das Pianoforte" [Remarks on four-handed arrangements for pianoforte], AMZ 34, no. 46 (14 November 1832): 753-58.

⁶³ See, for example, a review of Lobe's opera, *Die Fürstin von Grenada*, in AMZ 35, no. 43 (23 October 1833): 709-11, and of A. B. Marx's *Kompositionslehre* [Course in composition] in AMZ 44, no. 43 (26 October 1842): 850-55; the latter is actually signed "Dr. Keferstein."

⁶⁴ Starting in AMZ 36, no. 22 (28 May 1834): 368-70.

⁶⁵ AMZ 36, no. 11 (12 March 1834): 165-77.

⁶⁶ AMZ 38, no. 2 (13 January 1836): 17-25 and AMZ 38, no. 3 (20 January 1836): 33-39.

⁶⁷ Extrablatt [Special supplement] to issue no. 46 (13 November 1839). The page numbers of this supplement continue those of the corresponding issue of the AMZ.

⁶⁸ Adolph Bernhard Marx, "Ueber die Form der Symphonie-Cantate: Aus Anlass von Beethoven's neunter Symphonie" [On the symphony-cantata: on the occasion of Beethoven's Ninth Symphony], AMZ 49, no. 29 (21 July 1847): 489-98; and AMZ 49, no. 30 (28 July 1847): 505-11.

*Fantasy*⁶⁹ prompted a reply by the Bach authority Friedrich Konrad Griepenkerl and another response by Marx in what could be called an early discussion of performance practice.⁷⁰

Reviews

In 1802, Rochlitz published an essay by Hans Georg Nägeli,⁷¹ in which the latter deduces and describes—as a means to improve the quality the AMZ’s reviews—two possible methods open to the critic: first, examining the extent to which the composer has adhered to the rules of composition to create his or her work, and second, deducing the work’s essence and character from the effect of the work, i.e., its impression on the listener. In an introduction to the article, Rochlitz defends the current state of reviews but also expresses hope for future improvement. Rochlitz summarizes what he would like to see expressed in reviews of musical artworks: (1) the intent and meaning of the work, (2) the means employed by the artist to express the former, and (3) the technical realization.⁷² Reviews of printed music in the AMZ’s early years often include lists of printing errors in musical scores, in an attempt to improve editing and printing practices.

In reviews of larger works, especially symphonies, operas and oratorios, the authors often state whether the review is based on analysis of the full score, a piano arrangement, or a vocal score, or on impressions gained from hearing the piece in performance. Often the reviews are illustrated with musical examples giving the major themes of works, and, in the case of operas and oratorios, complete numbers in vocal score or excerpts with instrumentation. Usually these examples appear within the journal, but they also appear as supplements to the issues. Reviews of operas and oratorios usually include plot outlines and accounts of the musical numbers. Substantial reviews of new works are also found in the correspondence sections.

The first contributors of reviews include composer Johann Friedrich Reichardt and music amateur and critic Johann Spazier, both of whom edited short-lived music journals in Berlin.⁷³ Reichardt, *königlich preußischer Kapellmeister* at the Berlin Court from 1775 until his retirement in 1794, is considered one of the most universally educated musicians of his time.⁷⁴ Martha Bruckner-Bigenwald reports that Reichardt accused the AMZ of peddling its publisher’s wares.⁷⁵ Rochlitz gives a carefully-worded judgment of him as part of a review of Reichardt’s

⁶⁹ _____, “Seb. Bach’s *Chromatische Fantasie*. Einige Bemerkungen” [Seb. Bach’s *Chromatic Fantasy*. A few remarks], AMZ 50, no. 3 (19 January 1848): 33-41.

⁷⁰ Friedrich Konrad Griepenkerl, “Noch einmal: J. S. Bach’s *Chromatische Fantasie*” [Once again: J. S. Bach’s *Chromatic Fantasy*], AMZ 50, no. 7 (16 February 1848): 97-100; and Marx, “Tradition und Prüfung” [Tradition and review], AMZ 50, no. 10 (8 March 1848): 153-60.

⁷¹ Hans Georg Nägeli, “Versuch einer Norm für die Recensenten der *Musikalischen Zeitung*“ [Attempt for a norm for the reviewers of the AMZ], AMZ 5, no. 14 (29 December 1802): 225-37; and AMZ 5, no. 16 (12 January 1803): 265-74.

⁷² Rochlitz, “Vorerinnerung” [Introductory reminder], AMZ 5, no. 14 (29 December 1802): 225-27.

⁷³ Spazier contributed to Reichardt’s *Musikalisches Wochenblatt/Musikalische Monathsschrift* (Berlin, 1791-92). When this journal ceased publication, Spazier established the *Berlinische musikalische Zeitung historischen und kritischen Inhalts* (Berlin, 1793-94). In 1801, in the third year of the AMZ, Spazier founded and became editor of the influential upper-class journal, *Zeitung für die elegante Welt*, which he led until his death in 1805. Reichardt also was to publish yet another journal, the *Berlinische musikalische Zeitung* (Berlin, 1805-06).

⁷⁴ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. “Reichardt, Johann Friedrich.”

⁷⁵ Rochlitz writes about Reichardt’s criticism in a letter to Härtel from 3 March 1803: “Reichardt talks in Paris about the journal like a shrewdly planned and pretty well executed speculation of yours for the benefit of your articles,

Piano Sonata.⁷⁶ Spazier, a self-proclaimed dilettante in the realm of music and successful composer of lieder, is also an influential writer on music at the beginning of the nineteenth century. Spazier's very negative review of Beethoven's Second Symphony in the *Zeitung für die elegante Welt* in 1805 is noted by Rochlitz as shaping public opinion.⁷⁷

The AMZ's reviews, together with the correspondence, span from the time of Haydn's last works (his oratorio, *Die Schöpfung* [*The Creation*] finished only months before the start of the AMZ) to the early works of Giuseppe Verdi and Richard Wagner. The careers of certain composers are covered in their entirety in the journal.

One of the AMZ's major achievements is its developing reception of Ludwig van Beethoven's works. Beginning in 1799, the journal features negative reviews of several of Beethoven's compositions, including the Variations for pianoforte and violoncello on "Ein Mädchen oder Weibchen" (from Mozart's *Die Zauberflöte*) and the Variations for pianoforte on "Mich brennt ein heisses Fieber" ("Un fièvre brûlante") from Grétry's *Richard Coeur de Lion*. An anonymous reviewer (M...) criticizes the harshness of Beethoven's modulations in these early works (1799),⁷⁸ and a number of similarly derogatory reviews also appear in 1799.⁷⁹ However, later in the same year an appraisal of Beethoven's Pianoforte Sonatas, op. 10 reads more positively about Beethoven's compositional style.⁸⁰ The complexities of certain of Beethoven's early works inspired the idea of repeat performances at a time when pieces written for a specific occasion or venue received a single performance. In 1804, Rochlitz writes about this problem concerning Beethoven's Second Symphony:

It is a remarkable, colossal work, of a depth, strength and artfulness as few others—of a difficulty in intent and execution, as well for the composer as for a large orchestra (which it certainly requires) as surely no other symphony published so far. It wants to be played again and again, even by the most skilled orchestra, until the marvelous sum of original and often strangely grouped ideas converge enough and soften, and now appear as the great unity the composer had seen; but it also wants to be heard again and again, until the listener, even the educated, will be able to follow the detail in the whole and vice versa...⁸¹

E. T. A. Hoffmann writes important reviews of Beethoven's compositions—the Fifth Symphony, the Overture to *Coriolanus*, Pianoforte Trios, Op. 70, the Mass Op. 86 and the *Egmont* Overture—beginning in 1810.⁸² A six-part article in 1815 by Amadeus Wendt examines

authors, connections, and to the detriment of others – this rogue!" [Translated from Bruckner-Bigenwald, *Die Anfänge der AMZ*, 85].

⁷⁶ AMZ 16, no. 21 (25 May 1814): 344-50.

⁷⁷ See a footnote to Rochlitz's review of Beethoven's String Quartet op. 131, AMZ 30, no. 30 (23 July 1828): 485-95.

⁷⁸ AMZ 1, no. 23 (6 March 1799): 366-68.

⁷⁹ Review of Beethoven's Trio op. 11 in AMZ 1, no. 34 (22 May 1799): 541-42 and Sonatas op. 12 in AMZ 1, no. 36 (5 July 1799): 570-71.

⁸⁰ AMZ 2, no. 2 (9 October 1799): 25-27.

⁸¹ Report from Leipzig, in AMZ 6, no. 32 (9 May 1804): 541-43.

⁸² Review of Beethoven's Fifth Symphony: AMZ 12, no. 40 (4 July 1810): 630-42 and AMZ 12, no. 13 (11 July 1810): 652-59; Overture to *Coriolanus*: AMZ 14, no. 32 (5 August 1812): 519-26; Trios op. 70: AMZ 15, no. 9 (3 March 1813): 141-54; Mass op. 86: AMZ 15, no. 24 (16 June 1813): 389-97 and AMZ 15, no. 25 (23 June 1813): 409-14; Overture to *Egmont*: AMZ 15, no. 29 (21 July 1813): 473-81.

Beethoven's *Fidelio*,⁸³ and W. C. Müller provides a substantive biographical sketch of the composer in the year of his death.⁸⁴

Carl Maria von Weber's career is followed in the AMZ, in reviews of his compositions starting in 1798 with a text treating his Six Fugues,⁸⁵ and reports about his work as a concert pianist and conductor. A review from Mannheim, where C. M. v. Weber had gone at the invitation of Gottfried Weber, treats C. M. v. Weber's First Symphony and the cantata *Der erste Ton* [The first tone] (on a text by Rochlitz).⁸⁶ Several reports treat Weber's concert tour in 1812 with the Munich clarinetist Heinrich Bärmann, including concerts in Prague, Leipzig and Dresden.⁸⁷ Also in 1812, the first Berlin performance of Weber's opera *Sylvana* is reviewed.⁸⁸ In 1813, Weber accepted the position of head of the German Opera Company in Prague, featuring the leading soprano Therese Grünbaum. From Prague, Weber submitted a request for opera librettos to the AMZ.⁸⁹ Weber took on a similar directorial position in Dresden in 1817. In a letter published in the journal, Weber accuses Antonio Benelli, a tenor of the Dresden Italian Opera Company and the journal's Dresden correspondent, of partiality towards the Italian Company under Francesco Morlacchi.⁹⁰ From 1821, news about Weber is dominated by performance reports on the opera *Der Freischütz*, (including its premiere in Berlin), his other operas, *Abu Hassan* and *Oberon*,⁹¹ and his music to Wolf's play *Preciosa*. After his death, Weber was chosen for the annual portrait supplement to Vol. 29.

Louis Spohr started his career as a violin virtuoso. Beginning with a review of a concert at the Leipzig Gewandhaus in 1804,⁹² the AMZ contains reports of Spohr's many travels and concerts,⁹³ some with his wife, the harpist Dorette Spohr. Several reports are written by Spohr himself,⁹⁴ for example, his letters from Paris.⁹⁵ Forty-nine reviews of Spohr's works appear in the journal's "Recensionen" section including his Symphony no. 1,⁹⁶ the operas *Zemire und Azor*, *Der Berggeist*, *Der Alchymist* and *Pietro von Abano*, his symphonic tone picture, *Die*

⁸³ Amadeus Wendt, "Gedanken über die neuere Tonkunst, und van Beethovens Musik, namentlich dessen *Fidelio*" [Thoughts on the new art of composition, and van Beethoven's music, namely his *Fidelio*], AMZ 17, no. 21 (24 May 1815): 345-53; continued in nos. 22 through 26.

⁸⁴ W. C. Müller, "Etwas über Ludwig van Beethoven," AMZ 29, no. 21 (23 May 1827): 345-54.

⁸⁵ Z***, "Sechs Fugetten von Karl Maria von Weber in Salzburg," AMZ 1, no. 2 (10 October 1798): 32.

⁸⁶ AMZ 12, no. 32 (9 May 1810): 502-04.

⁸⁷ Prague: AMZ 14, no. 3 (15 January 1812): 45-47; Leipzig: AMZ 14, no. 5 (29 January 1812): 79-80; Dresden: AMZ 14, no. 10 (4 March 1812): 161-62.

⁸⁸ AMZ 14, no. 32 (5 August 1812): 532-33 and AMZ 14, no. 35 (26 August 1812): 572-81.

⁸⁹ *Intelligenz-Blatt* no. 4 (March 1813): 24.

⁹⁰ AMZ 20, no. 51 (23 December 1818): 877-80.

⁹¹ Review of the premiere in London in AMZ 28, no. 27 (5 July 1826): 436-40; review of the score in AMZ 28, no. 33 (9 August 1826): 529-40; both are translations of reviews from the London journal, *The Harmonicon*.

⁹² AMZ 7, no. 13 (26 December 1804): 201-03.

⁹³ See especially the report from Prague in AMZ 10, no. 20 (10 February 1808): 312-15.

⁹⁴ See, for example, the report from Florence in AMZ 18, no. 50 (11 December 1816): 866-67 and Spohr's letter from Naples in AMZ 19, no. 19 (7 May 1817): 320-27.

⁹⁵ "Briefe aus Paris von Louis Spohr" [Letters from Paris by Louis Spohr], in AMZ 23, no. 9 (28 February 1821): 139-44; continued in nos. 10 through 12.

⁹⁶ E. T. A. Hoffmann, "Première Symphonie...par Louis Spohr," AMZ 13, no. 48 (27 November 1811): 797-806 and AMZ 13, no. 49 (4 December 1811): 813-19.

Weihe der Töne,⁹⁷ and the double symphony, *Irdisches und Göttliches im Menschenleben*,⁹⁸ and the oratorio *Der Fall Babylons*.⁹⁹

Numerous reviews and reports treat the operas of the *bel canto* composers Gioacchino Rossini, Vincenzo Bellini and Gaetano Donizetti as well as their less-famous colleagues such as Giovanni Pacini and Giuseppe Mercadante. After early successes by Rossini with the operas *La Pietra del paragone*, *L'Inganno felice* and *Tancredi*,¹⁰⁰ the correspondent from Milan in 1816 considers Rossini's career to be over;¹⁰¹ although the opposite was to be true. The first analytical review of a Rossini opera, *Elisabetta, regina d'Inghilterra*, appears in 1820.¹⁰² The same year brings an essay with thoughts on Rossini's opera *Otello*.¹⁰³ A report from Vienna describes the final day of a triumphant visit by Rossini in 1822.¹⁰⁴ In the "Recensionen" section, reviews of Rossini's operas center on the opera seria: *Mosè in Egitto*,¹⁰⁵ *Armida*¹⁰⁶ and *Guillaume Tell*,¹⁰⁷ and include only one opera buffa, *Le Comte Ory*.¹⁰⁸ Reviews of other Rossini operas can be found in the "Nachrichten" sections. In 1842, Rossini's *Stabat mater* is reviewed.¹⁰⁹ Reviews of Bellini's operas are limited to *I Puritani*¹¹⁰ and *La Straniera* (a "Kurze Anzeige"),¹¹¹ and those of Donizetti's to *Adelia*,¹¹² *La Favorita*,¹¹³ *Lucia di Lammermoor*,¹¹⁴ *Don Pasquale*¹¹⁵ and *Maria di Rohan*.¹¹⁶

While performances of these composers' works dominated the opera world for most of the AMZ's last thirty years, the composer with the greatest number of opera reviews in the AMZ is Daniel Auber. Unfortunately, coverage of Paris in the AMZ is weak during the 1830s, when the Paris opera repertory shifted from works by Grétry and Boieldieu to Auber, Meyerbeer and

⁹⁷ AMZ 37, no. 16 (22 April 1835): 257-60.

⁹⁸ AMZ 44, no. 51 (21 December 1842): 1019-27.

⁹⁹ Reviews of Spohr's *Der Fall Babylons* are found in AMZ 44, no. 52 (28 December 1842): 1043-47; AMZ 46, no. 31 (31 July 1844): 513-17; and in a report on a performance in Braunschweig in AMZ 46, no. 44 (30 October 1844): 735-41.

¹⁰⁰ "Mayland. Das Teatro Rè" [probably by Peter Lichtenthal; see section on reports], AMZ 16, no. 15 (13 April 1814): 253-54.

¹⁰¹ "Mayland, Vermischte Nachrichten," in AMZ 18, no. 52 (25 December 1816): 896-98.

¹⁰² AMZ 22, no. 9 (1 March 1820): 144-47 and AMZ 22, no. 21 (24 May 1820): 353-56. See the footnote at the end of the second review, with a justification for printing a second review.

¹⁰³ "Ueber Rossini's *Othello*," AMZ 22, no. 47 (22 November 1820): 785-96 and AMZ 22, no. 48 (29 November 1822): 801-08.

¹⁰⁴ "Wien, Kärnthnertheater," AMZ 24, no. 36 (4 September 1822): 585-88.

¹⁰⁵ AMZ 25, no. 48 (26 November 1823): 777-86.

¹⁰⁶ AMZ 27, no. 9 (2 March 1825): 155-56.

¹⁰⁷ AMZ 32, no. 1 (6 January 1830): 3-8, AMZ 32, no. 2 (13 January 1830): 17-32 (taking up the whole issue) and AMZ 32, no. 3 (20 January 1830): 33-45. Also, a review of the vocal score in AMZ 32, no. 47 (24 November 1830): 768-71.

¹⁰⁸ AMZ 31, no. 42 (21 October 1829): 685-88.

¹⁰⁹ AMZ 44, no. 1 (5 January 1842): 7-12 and AMZ 44, no. 2 (12 January 1842): 37-43.

¹¹⁰ AMZ 38, no. 8 (24 February 1836): 113-16.

¹¹¹ AMZ 34, no. 52 (26 December 1832): 871.

¹¹² AMZ 43, no. 35 (1 September 1841): 697-704.

¹¹³ AMZ 43, no. 50 (15 December 1841): 1061-62.

¹¹⁴ AMZ 44, no. 23 (8 June 1842): 461.

¹¹⁵ AMZ 46, no. 10 (6 March 1844): 165-68.

¹¹⁶ AMZ 46, no. 47 (20 November 1844): 778-80.

Halévy, and coverage of such works is often only from performances in German cities. One of the works more often reviewed is Auber's *La Muette de Portici*.

Two composers whose names are linked to musical life in Leipzig, Felix Mendelssohn-Bartholdy and Robert Schumann, had complicated relationships with the AMZ, especially with the editor Fink. Mendelssohn-Bartholdy's successes as a child prodigy performer and composer are well documented in the AMZ, as is his work with the Berlin Singakademie, including the historic revival of J. S. Bach's *St. Matthew Passion* in 1829.¹¹⁷ When Mendelssohn-Bartholdy's application for the leadership of the institution was unsuccessful, he became the conductor of the Leipzig's Gewandhaus concerts. Fink's resistance against positive coverage of Mendelssohn-Bartholdy's work in Leipzig was one of the AMZ's publishers' main concerns when Fink was removed as editor.

A special aspect of Fink's activism is his stance against Schumann. In December 1831, Fink published Schumann's review of Chopin's Variations on "Là ci darem la mano," op. 2. In this Fink describes Schumann, age 21, as "a product of the newest times" [Zögling der neuesten Zeit], and contrasts his review with the publication of another review of the same work by an unnamed but "reputed and worthy representative of the older school" [angesehenen und würdigen Repräsentanten der älteren Schule].¹¹⁸ Fink also publishes in September 1833 a somewhat positive if critical review of Schumann's early piano works,¹¹⁹ but after Schumann begins publication of his own journal, the Leipzig *Neue Zeitschrift für Musik* in 1834, his name almost completely disappears from the AMZ until Fink's departure from the journal. Exceptions are advertisements for the *Neue Zeitschrift für Musik* in the *Intelligenz-Blatt* (paid by the advertiser and outside Fink's influence), a mention of Schumann's honorary doctorate from the University of Jena in 1840, and a review of the performance of Schumann's Symphony no. 1 at a concert by his wife, pianist Clara Schumann at the Gewandhaus in Leipzig in 1841.¹²⁰ In a letter of 1837 Schumann writes the following to Gustav Adolph Keferstein concerning a possible review of Schumann's works:

The *Cäcilia* [Gottfried Weber's journal] is the only publication in which something may be said about me. My journal is for others; and Fink seems to be careful to avoid saying something stupid about me, as he would if he did so publicly. So, do as you wish!¹²¹

After the dismissal of Fink at the end of 1841, an unsigned extensive review of Schumann's lieder appears in early 1842 that includes a request for a composition of a larger work by Schumann.¹²² In 1843, Schumann's secular oratorio, *Das Paradies und die Peri*, receives two

¹¹⁷ AMZ 31, no. 14 (8 August 1829): 234-35.

¹¹⁸ AMZ 33, no. 49 (7 December 1831): 805-11.

¹¹⁹ AMZ 35, no. 33 (11 September 1833): 613-17.

¹²⁰ AMZ 43, no. 16 (21 April 1841): 330-34.

¹²¹ Wilhelm Joseph von Wasielewski, *Robert Schumann: Briefe vom Jahre 1833-1854*: 350. Published as part of: *Deutsche Komponisten von Bach bis Wagner*. Digitale Bibliothek, volume 113. Berlin: Directmedia, 2005. "Die *Cäcilia* ist das einzige Blatt, worin etwas über mich gesagt werden darf. Meine Zeitung ist für Andere da; und Fink hütet sich wohl, Dummes über mich zu sagen, wie er es würde, wenn er öffentlich darüber spräche. Also, wie Sie wollen!"

¹²² "Robert Schumanns Gesangkompositionen" [Robert Schumann's vocal compositions], AMZ 44, no. 2 (12 January 1842): 30-33 and AMZ 44, no. 3 (19. January 1842): 58-63.

performance reviews in the AMZ,¹²³ followed by a review of the score in 1845.¹²⁴ Karl Kossmaly reviews Schumann's piano works in 1844.¹²⁵

Some composers who are not well known today but were popular during the time of the AMZ receive a number of reviews. These include Peter von Winter, especially for his opera *Das unterbrochene Opferfest* [The interrupted sacrificial ceremony] and Joseph Weigl, who had a similar and long-lasting success with the opera *Die Schweizerfamilie* [The Swiss family]. There are also reviews of non-operatic vocal works by then-important composers such as Andreas Romberg's cantata *Das Lied von der Glocke* [The song of the bell], and Friedrich Schneider's oratorio *Das Weltgericht* [The judgment of the world]. The journal also reported on Schneider's founding of a music institute in Dessau. Coverage of operettas by composers such as Carl Blume in Berlin and Wenzel Müller in Vienna is for the most part confined to the "Nachrichten" section.

*Correspondence*¹²⁶

Throughout its run, the journal's editors were in contact by post with correspondents in many important and populous cities and towns, and thereby offered its readers remarkable geographical coverage. There is detailed and regular reporting from Berlin, Vienna, Paris, Dresden, Frankfurt am Main, Munich, Prague and Milan. On occasion there are also reports from foreign cities such as London, Barcelona, Warsaw, St. Petersburg, New York, and even Rio de Janeiro, as well as from German-speaking towns including Stuttgart, Hamburg, Kassel, Bremen, Jena, Mainz, Halle an der Saale, Königsberg, Dessau and Riga.

Reviews of performances by touring virtuosos at the local orchestra concerts or their own recitals and concerts, appear in all reports, reflecting the extensive travel by instrumentalists and singers in these times. Some of the traveling artists were among the best-known performers of the early decades of the nineteenth century: Violoncellist Bernard Romberg (the most famous of the many string players in his family), clarinetist Heinrich Bärmann, and the brothers Franz Thurner (flutist) and Eugen Thurner (oboist). Later, reports of the extraordinary success of Paganini come from many places, but the most intriguing are probably those from Vienna, where the violin virtuoso gave an unprecedented series of fourteen sold-out concerts in 1828.¹²⁷ Among the large number of well-known singers of the time, traveling between operas and concerts throughout Europe, the AMZ reports on the activities of Giuditta Pasta, Maria Malibran and her sister, Pauline Viardot-Garcia, Henriette Sontag and Jenny Lind.

¹²³ AMZ 45, no. 52 (27 December 1843): 952-54 and 954-55. See also the justification of double review on p. 954.

¹²⁴ AMZ 47, no. 35 (27 August 1845): 585-89; AMZ 47, no. 36 (3 September 1845): 606-11; and AMZ 47, no. 37 (10 September 1845): 617-22.

¹²⁵ Karl Kossmaly, "Ueber Robert Schumann's Clavierkompositionen" [On Robert Schumann's piano compositions], AMZ 46, no. 1 (3 January 1844): 1-5; AMZ 46, no. 2 (10 January 1844): 17-22; and AMZ 46, no. 3 (17 January 1844): 33-37.

¹²⁶ An attempt to analyze the development of music criticism in performance reviews in particular has been made by Reinhold Schmitt-Thomas, *Die Entwicklung der deutschen Konzertkritik im Spiegel der Leipziger Allgemeinen musikalischen Zeitung (1798-1848)* [The development of German concert criticism as mirrored by the Leipzig AMZ (1798-1848)]. Ph.D. diss., Universität Frankfurt am Main: 1969. Here, Schmitt-Thomas also identifies many of the contributors of correspondence to the AMZ.

¹²⁷ The first concerts are reviewed in AMZ 30, no. 19 (7 May 1828): 307-11; the last, in AMZ 28, no. 41 (8 October 1828): 685-91.

Leipzig

In the beginning of the AMZ, Rochlitz did not consider Leipzig an important musical center and stated this in the first *Intelligenz-Blatt*.¹²⁸ Nonetheless, he had much influence in the development of the city's musical life, not only as the AMZ's editor but also as a member of the board of the weekly subscription concerts at the Gewandhaus. These concerts were often highly praised in the AMZ because, unusually for the time, they included performance of all the movements of a symphony. These concerts were also viewed as important in the development of a repertory "canon." Early reports from Leipzig often contain little more than lists of the repertoire and soloists at the Gewandhaus concerts, the amateur music society Euterpe, and additional concerts given by local and traveling virtuosos. A noteworthy exception is the detailed report on musical life in Leipzig in April 1816,¹²⁹ as is an article on "Kirchengesang in Leipzig" [Singing in Leipzig's churches]. Rochlitz added a footnote to the latter, defending the choice of such a local subject.¹³⁰

Berlin

Musical life in Berlin centered on the Königliche Oper und Kapelle [Royal Opera and orchestra]. In 1803, the new concert hall of the Nationaltheater was inaugurated with a performance of Haydn's *The Creation*.¹³¹ In 1807, the two main music venues in Berlin, the Nationaltheater directed by B. A. Weber, and the Königliche Oper, were united under the title Königliche Schauspiele. Its director was the eminent playwright August Iffland. After his death in 1814, he was succeeded by Karl von Brühl who was responsible for the first performance in Berlin of Beethoven's *Fidelio* in 1815.¹³² A second opera house, Königsstädtisches Theater [Theater in the town of Königsstadt, was established in 1824 with private funds; the Italian Opera Company performed there.¹³³

An important institution of public concert life is the Singakademie, founded in 1791 and directed by Carl F. C. Fasch and later by Carl Friedrich Zelter (1800-32) and Carl Friedrich Rungenhagen (1832-51). In 1809, Zelter founded a men's choir, the Liedertafel, and thus ushered in a movement reflected in the large amount of literature for men's choir reviewed in the AMZ. House concerts make up an important part of Berlin's musical life especially in the first decades of the century. Other concert venues are various Freemason buildings and the restaurant "Stadt Paris."¹³⁴ Reports from Berlin regularly review the quartet concerts by Carl Möser; in 1816 he

¹²⁸ *Intelligenz-Blatt* no. 1 (October 1798): 3-4.

¹²⁹ AMZ 18, no. 17 (24 April 1816): 273-85.

¹³⁰ AMZ 18, no. 22 (29 May 1816): 361-73.

¹³¹ For a review with a description of the hall, see AMZ 5, no. 24 (9 March 1803): 409-10.

¹³² AMZ 17, no. 46 (15 November 1815): 771-72. Brühl tried to engage Carl Maria von Weber as Generalmusikdirektor, but in 1820, the Prussian King gave this position to Gasparo Spontini, who held it until it was passed on to Giacomo Meyerbeer in 1842.

¹³³ See Announcement of building the Berlin Königsstädtisches Theater in *Intelligenz-Blatt* no. 1 1823 (February): 1.

¹³⁴ On the occasion of a concert by the violinist Carl August Seidler at the new concert venue in the restaurant of Jagor (Jagorscher Saal), the correspondent gives a description of the space and an overview of other venues available hitherto: AMZ 23, no. 2 (10 January 1821): 29-31.

expanded these, with the help of members from the court orchestra, to include symphonic compositions.

Paris

Reports from Paris begin in 1800 with reviews translated from the French; the first is of Méhul's opera *Adrien*.¹³⁵ On occasion, reports were written by traveling German musicians, such as Reichardt, Chladni and Louis Spohr. From 1817 until 1820, Georg Ludwig Peter Sievers wrote a regular column on Paris, entitled "Musikalisches Allerley" [musical miscellanea].¹³⁶ His writings often discuss the activities of the director of the Théâtre Italien, Angelina Catalani and her changing fortunes with this institution.¹³⁷ In an unusual move in 1816, the AMZ dedicated a complete issue consisting of a single article by Amadeus Wendt to this famous singer.¹³⁸ The Paris reports by Sievers are written in a feuilleton style, and often contain as much gossip as criticism; tellingly, they are not always published in the AMZ 'Nachrichten' section but are presented independently. In an article dated May 1819 and titled "An die deutschen Tonkünstler"¹³⁹ [To German composers], Sievers appeals to German composers to make their fortune in Paris by composing musical comedies; in December 1820, he announces that the Berlin composer Carl Blume has taken up the invitation.¹⁴⁰ Reports from Paris after Sievers' departure are submitted quarterly until 1830 and sporadically and unsigned after that date. Starting in 1839, the composer Georg Kastner,¹⁴¹ then studying in Paris with Antonin Reicha and Henri-Montan Berton, wrote reviews of opera performances and concerts, notably Berlioz's symphonie dramatique *Roméo et Juliette*.¹⁴² In these years, much information on Paris is also given in the Feuilleton section, including programs of the concerts at the Paris conservatory.

Vienna

Coverage of Vienna includes a general overview of musical life in 1801, with an assessment of the competing Italian and German opera at the time.¹⁴³ In 1802, "Briefe über die Deutsche Oper" [Letters on the German opera] compare two competing performances of Cherubini's opera *Les Deux Journées* [The two days] at the Wiener Nationaltheater and at the new Theater an der Wien.¹⁴⁴ Another report tries to explain the uneven success of productions of one opera, Domenico della Maria's *Der Onkel in Livree*, at the Kärntnertortheater and the Theater an der

¹³⁵ "Gegenwärtiger Zustand der Musik in Paris" [Current state of music in Paris], AMZ 2, no. 33 (14 May 1800): 188-91.

¹³⁶ The last report, on the last three months of 1820, appears in AMZ 23, no. 6 (7 February 1821): 81-92.

¹³⁷ Sievers is also the author of the article on "Madame Catalani-Valabrègue" for H. Mendel's *Musikalisches Conversations-Lexicon*, and of German versions of French libretti.

¹³⁸ Amadeus Wendt, "Ein Wort über Madame Catalani," AMZ 18, no. 34 (21 August 1816): 569-92.

¹³⁹ AMZ 21, no. 24 (16 June 1819): 405-14.

¹⁴⁰ AMZ 22, no. 49 (6 December 1820): 822-25.

¹⁴¹ An anonymous report from Paris in 1848 contains a biographical note and a list of Kastner's works: AMZ 50, no. 17 (26 April 1848): 273-78.

¹⁴² AMZ 42, no. 2 (8 January 1840): 17-20.

¹⁴³ "Neuer Versuch einer Darstellung des gesammten Musikwesens in Wien" [New attempt of a presentation of the complete musical life in Vienna], AMZ 3, no. 37 (10 June 1801): 622-27; and AMZ 3, no. 38 (17 June 1801): 638-43.

¹⁴⁴ AMZ 5, no. 2 (6 October 1802): 25-28.

Wien.¹⁴⁵ Italian opera began to dominate the Viennese opera scene after the arrival of Rossini's operas, and from 1822 to 1848, the court opera, performing at the Kärnthnertheater and the Burgtheater, was leased almost without interruption to Italian companies.¹⁴⁶ Operatic productions at the Theater an der Wien, the Leopoldstädter Theater and the Josephstädter Theater were also reviewed. Concerts were given by the Tonkünstler-Sozietät (founded in 1771) and the Gesellschaft der Musikfreunde des österreichischen Kaiserstaates. A society was founded in 1812 solely for the performance of Handel's works. The AMZ contains a note in its Vienna correspondence of May 1813 about the society's plans to establish the Gesellschaft,¹⁴⁷ followed by a report on its official founding in August 1814.¹⁴⁸ The organization established a concert series in the large hall of the Redoutensaal, inside the Hofburg. Other concert venues were the Universitätssaal, the Landständischer Saal and the Hôtel de Pologne. Franz Xaver Gebauer initiated the Concerts spirituels at the Saal zur Mehlgrube in 1819, which lasted until 1848, long after Gebauer's death in 1822.¹⁴⁹

At the outset of the AMZ publication, Vienna was home to Joseph Haydn, at that time the most respected living musician. In the last years of his life, the composer had a calling card printed with a quotation from his song, *Der Greis* [The old man]: "Hin ist alle meine Kraft; alt und schwach bin ich" [Gone is all my strength; I am old and weak]. A letter from Vienna comments on reactions in the press to this statement.¹⁵⁰ Haydn's death in 1809 was commemorated in the AMZ with a series of biographical notes by Georg Griesinger.¹⁵¹ Beethoven's death in 1827 also received much attention in Vienna, with several masses held in his honor.¹⁵² The AMZ published an essay by W. C. Müller on letters and conversation with Beethoven,¹⁵³ his will, now known as the "Heiligenstädter Testament"¹⁵⁴ and excerpts from Rochlitz's book *Für ruhige Stunden* [For quiet hours] prior to its publication, containing reminiscences of meetings with the celebrated composer.¹⁵⁵ The death of yet another great Viennese composer, Schubert, receives only a short notice,¹⁵⁶ although a reviewer in the same year had commented on the rising number of reviews of Schubert's works.¹⁵⁷ The Vienna correspondent also remarks on the great number of works Schubert left behind,¹⁵⁸ and on a performance of Anselm Hüttenbrenner's Requiem, which

¹⁴⁵ AMZ 6, no. 7 (16 November 1803): 110-11.

¹⁴⁶ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Wien."

¹⁴⁷ AMZ 15, no. 18 (5 May 1813): 301-02.

¹⁴⁸ AMZ 16, no. 33 (17 August 1814): 552-53.

¹⁴⁹ An "Aufforderung an die Herren Componisten" [Call to the gentlemen composers] gives the criteria for the choice of repertory for the concert series, in AMZ 49, no. 15 (14 April 1847): 252-53.

¹⁵⁰ AMZ 9, no. 37 (10 June 1807): 593-94.

¹⁵¹ Georg Griesinger, "Biographische Notizen über Joseph Haydn," AMZ 11, no. 41 (12 July 1809): 641-49; continued in nos. 42 through 44.

¹⁵² See report from Vienna in AMZ 29, no. 22 (30 May 1827): 365-73. See also a notice of Beethoven's death and report of his funeral at the end of the Vienna report in AMZ 29, no. 17 (25 April 1827): 284-90.

¹⁵³ AMZ 29, no. 21 (23 May 1827): 345-54.

¹⁵⁴ "Den Freunden Beethovens" [To the friends of Beethoven], AMZ 20, no. 42 (17 October 1827): 705-10.

¹⁵⁵ AMZ 30, no. 1 (2 January 1828): 3-16.

¹⁵⁶ AMZ 30, no. 49 (3 December 1828): 828.

¹⁵⁷ As a comment to a review of Schubert's variations for four-handed pianoforte on a theme from Hérold's opera *Marie*, in AMZ 30, no. 6 (6 February 1828): 86-88.

¹⁵⁸ AMZ 30, no. 52 (24 December 1828): 872-73.

served to finance a gravestone for Schubert.¹⁵⁹ In a review of Schubert's String Trio op. 100, Fink also publishes a letter by Schubert to Breitkopf & Härtel about the work.¹⁶⁰

Milan

Early reports from Italy, like those from France, were written by three visitors to the city, Reichardt, Spohr and Chladni. Most reports in the years 1810 to 1848 emanating from Milan seem to have been written by Peter Lichtenthal,¹⁶¹ a medical doctor and musical dilettante, working as censor for the Lombardian-Venetian court in Milan.¹⁶² Lichtenthal focuses on the main Italian musical passion, the opera, and collects information on almost every place in Italy that produces it. His writings offer a unique insight into Italy's opera repertory and singers, especially the *bel canto* works of Rossini, Bellini, Donizetti and their many followers; he also deals with the early successes of Verdi. Unfortunately, detailed reviews are often substituted with extensive information on repertory and soloists in a myriad of places in Italy. Lichtenthal was a strong admirer of Mozart, and he writes discerning comments on the failure of a production of Mozart's *Die Zauberflöte* at the Teatro alla Scala in 1816.¹⁶³ In 1840 Lichtenthal also writes a review in the AMZ of his own arrangement and translation of Mozart's *Die Entführung aus dem Serail*, explaining his cuts and additions.¹⁶⁴ Three years later, Lichtenthal describes his similar treatment of Mozart's *Idomeneo*.¹⁶⁵

Dresden

For several years, the AMZ's main correspondent in Dresden was the aforementioned Antonio Benelli,¹⁶⁶ who writes with insight about performers—especially singers—and the compositions performed, and keeps mention of his own roles to a minimum. Benelli also writes about the newly established German opera company under Weber's leadership. In 1823, Benelli moved to Berlin on the recommendation of Spontini, to teach at the singing school of the Royal Theater. From Berlin, Benelli later writes harsh and critical letters about Spontini which are printed in the AMZ in 1829.¹⁶⁷

Probably the most important correspondent for the AMZ during Fink's editorship was Carl Borromäus von Miltitz who in 1819 sent the journal a report on Dresden (without an invitation to do so).¹⁶⁸ He did not become the AMZ's official Dresden correspondent until 1830. Educated in the humanistic tradition Miltitz is credited with raising the quality of correspondence by

¹⁵⁹ AMZ 31, no. 5 (4 February 1829): 73-78.

¹⁶⁰ AMZ 30, no. 50 (10 December 1828): 837-42.

¹⁶¹ See Lichtenthal's retrospective of twenty-one years of correspondence with the AMZ as part of his report from Milan in AMZ 34, no. 47 (21 November 1832): 785-92; and another one about thirty years of correspondence in AMZ 44, no. 49 (7 December 1842): 982-86.

¹⁶² *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Lichtenthal, Peter."

¹⁶³ "Mayland. Stagione teatrale della primavera," AMZ 18, no. 21 (22 May 1816): 346-50.

¹⁶⁴ AMZ 42, no. 45 (4 November 1840): 921-25.

¹⁶⁵ AMZ 45, no. 45 (8 November 1843): 809-13.

¹⁶⁶ According to Bruckner-Bigenwald, *Die Anfänge der AMZ*.

¹⁶⁷ Antonio Benelli, "Briefe. Sine odio et partialitate" [Letters. Without hate and partiality], AMZ 31, no. 22 (3 June 1829): 367-69; continued in nos. 23, 24 and 32.

¹⁶⁸ "Eingesandt" [Write-in], AMZ 21, no. 7 (17 February 1819): 91-94.

including discussions of topics such as concert programming, text choice for vocal compositions, program music and the artistic process.¹⁶⁹

Prague

Correspondence from Prague includes a detailed but apologetic overview of musical life in Bohemia in 1800.¹⁷⁰ This is mirrored in correspondence in 1806, lamenting the decline of musical life in Prague since the death of Mozart.¹⁷¹ A Verein für die Förderung der Tonkunst in Böhmen [Society for the advancement of music in Bohemia] was founded in 1810, which in turn founded the Prague Conservatory in 1811, where Friedrich Dionysus Weber served as director from 1811 to 1841, and where the famous soprano Henriette Sontag was trained. A report from Prague in 1821 laments that the sixteen year-old Sontag is the city's only primadonna.¹⁷² As mentioned above, Carl Maria von Weber was director of Prague's new German opera company from 1813 to 1816. Weber heard Sontag for the first time in Vienna in 1823 and immediately offered her the title role in his new opera *Euryanthe*.¹⁷³ The Verein der Kunstfreunde für Kirchenmusik in Prag [Society for the friends of church music in Prague] was founded in 1827; an essay in AMZ in 1838 gives an historical overview of its founding members, activities and concerts.¹⁷⁴

Supplements

The AMZ's many music supplements contain compositions or excerpts relating to essays or reviews, for example those in the extensive review of a collection of Reichardt's Goethe-songs in 1809.¹⁷⁵ According to Martha Bruckner-Bigenwald, E. T. A. Hoffmann especially made a case to the editor Rochlitz for the publication of extensive musical examples with his reviews;¹⁷⁶ in the case of his aforementioned review of Beethoven's Symphony no. 5, the examples appear printed within the text.¹⁷⁷ In 1839, a series of facsimiles of music autographs appears, beginning with Mendelssohn-Bartholdy's *Verleih uns Frieden gnädiglich*.¹⁷⁸ Illustrations include depictions of many instruments, including the flute,¹⁷⁹ violin,¹⁸⁰ harp,¹⁸¹ and bass instruments,¹⁸² as well as

¹⁶⁹ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Miltitz, Carl Borromäus von." See also Schmitt-Thomas, *Die Entwicklung der deutschen Konzertkritik*.

¹⁷⁰ "Ueber den Zustand der Musik in Böhmen" [On the state of music in Bohemia], AMZ 2, no. 28 (9 April 1800): 488-94; continued in nos. 29 through 31.

¹⁷¹ "Ueber Tonkunst in Prag" [On music in Prague], AMZ 8, no. 34 (21 May 1806): 537-44.

¹⁷² AMZ 23, no. 47 (14 November 1821): 774-80. Sontag is mentioned as a child performer in several earlier accounts, for example, in the report from Frankfurt am Main in AMZ 18, no. 21 (22 May 1816): 350-54.

¹⁷³ *Großes Sängerlexikon*, 3rd ed. s.v. "Sontag, Henriette."

¹⁷⁴ AMZ 40, no. 29 (18 July 1838): 477-81; and AMZ 40, no. 30 (25 July 1838): 495-99.

¹⁷⁵ AMZ 12, no. 1 (4 October 1809): 3-15; and AMZ 12, no. 2 (11 October 1809): 17-29. Issue no. 2 is followed by the supplement no. 1.

¹⁷⁶ Bruckner-Bigenwald, *Die Anfänge der AMZ*.

¹⁷⁷ AMZ 12, no. 40 (4 July 1810): 630-42; and AMZ 12, no. 41 (11 July 1810): 652-59.

¹⁷⁸ See announcement in AMZ 41, no. 23 (5 June 1839): 451-52. The issue is followed by supplement no. 3.

¹⁷⁹ Supplement to article by Pottgiesser, "Ueber die Fehler der bisherigen Flöten" [On the shortcomings of flutes up to now], AMZ 5, no. 37, 38 and 39 (1803). The supplement appears after issue no. 38.

¹⁸⁰ Supplement to article by Petiscus, "Ueber die Violin" [On the violin], discussing their construction, in AMZ 10, no. 50, 51 and 52 (1808). The supplement appears after issue no. 50.

¹⁸¹ Supplement to article by Nauwerck on the harp mechanism by Kaufmann in AMZ 17, no. 33 (16 August 1815): 545-52.

new instruments like the Animo-Corde (a wind instrument with keyboard) invented by Johann Schnell¹⁸³ and the Clavicylinder and Euphon by Chladni (derived from the glass harmonica).¹⁸⁴ Technical drawings include that of Logier's pedagogical device, the Chiroplast.¹⁸⁵ A supplement to a report from Vienna on an amateur performance of Handel's *Timotheus* at the Royal Reitschule illustrates the physical distribution of the orchestra.¹⁸⁶ A special supplement to the *Intelligenz-Blatt*, with metronome indications by composers for their works, appeared together with an advertisement by the metronome's inventor, Mälzel.¹⁸⁷

Special topics of the AMZ

The Rise of the Dilettante

The early years of the AMZ follow and influence the blossoming of bourgeois music making. An article on the value of music making after work gives the example of an exhausted business man finding refreshment in this activity.¹⁸⁸ The line between amateur and professional musician was often fluid, as many musicians, such as E. T. A. Hoffmann, also held non-musical positions. In the field of music research and criticism, most of the work was done by skilled amateurs including Sonnleitner and Kiesewetter, in Vienna, and Rochlitz and Fink, editors of the AMZ, in Leipzig. Whether a musician was considered a professional often simply depended on his financial success as a performer. Virtuosos took the opportunity to praise themselves in letters to the AMZ and to announce their forthcoming concert tours. In 1804, Rochlitz threatened publication of such "love notes" [Liebesbriefe] in the *Intelligenz-Blatt*, in order to reveal the vanity of these musicians.¹⁸⁹ While they never appeared, the AMZ published a satirical letter by an imaginary village musician trying to make easy money with a concert tour and the composition of an opera.¹⁹⁰

Copyright

During Fink's time as editor, the increasing number of newly printed music made it impossible to review all submissions, and resulted, beginning in 1839, in a quarterly listing of such publications. In 1842 the listings became a weekly feature¹⁹¹ until they were abandoned two years later. Reviews by Fink of dozens of new songs in the same review, starting in 1840, are

¹⁸² Supplements to Gottfried Weber's article, "Ueber Instrumentalbässe." Supplement appears after vol. 18, no. 43 (23 October 1816).

¹⁸³ Supplement to AMZ 1, no. 3 (17 October 1798).

¹⁸⁴ Supplement to Chladni's "Fortsetzung der Beyträge zur praktischen Akustik" [Continuation of the contributions on practical acoustics], AMZ 24, no. 50 (11 December 1822): 805-14; and AMZ 24, no. 51 (18 December 1822): 821-26. The supplement appears after issue no. 50.

¹⁸⁵ Supplement to an article in AMZ 20, no. 52 (30 December 1818): 893-900.

¹⁸⁶ Report in AMZ 14, no. 52 (23 December 1812): 851-54.

¹⁸⁷ In the reprint, the supplement appears after AMZ 23, no. 51 (19 December 1821), which includes a note on the supplement on p.867-68. The *Intelligenz-Blatt* no. 8, with Mälzel's explanations, is dated September 1821.

¹⁸⁸ "Ist es der Hauptzweck der Musik, uns zur Erholung zur dienen?" [Is it the main purpose of music to serve as our regeneration?], AMZ 4, no. 6 (4 November 1801): 81-87.

¹⁸⁹ AMZ 6, *Intelligenz-Blatt* no. XIV (June 1804): 61.

¹⁹⁰ AMZ 17, no. 27 (5 July 1815): 445-49.

¹⁹¹ See introductory note, "Das nachstehende Verzeichnis betreffend" [Regarding the following inventory], AMZ 44, no. 1 (5 January 1842): 12.

fittingly called “Heerschau der Lieder und Gesänge” [Review of the legions of songs], equating the review of the accumulated songs to that of an officer’s review of an army unit. Vocal compositions for men’s choirs also increase dramatically during these years, indicating their increasing importance.

Fink declares in 1831 that only original material is published in the AMZ and accuses other journals of copying AMZ content and claiming it as their own.¹⁹² In an occasional column by Fink, satirically titled “Redaktionsfreuden” [Joys of editing], he comments with respect to printed music on having to distinguish between those printed in agreement with the composer and those that were not.¹⁹³ In reaction to the increasing number of illegal reprints of music, the publisher Friedrich Hofmeister in 1829 initiated the founding of the Verein der Musikalienhändler gegen den Nachdruck [Association of music publishers against copying] and served as its first secretary.¹⁹⁴ From this time on, advertisements at the end of the AMZ’s issues and in the *Intelligenz-Blatt* are regularly titled “Anzeige von Eigentumsrecht” [Announcement of publisher’s rights/copyright].

References to political events

Political matters are mentioned infrequently in the AMZ, and always in the context of musical life. In 1813, in the weeks before the Battle of Nations around Leipzig, Rochlitz notes that no mail is arriving in Leipzig, and that foreign correspondence would be printed later upon arrival, if it remains newsworthy.¹⁹⁵ After the victory of the Allied Forces against the troops of Napoleon, many compositions dedicated to the event are reviewed. Often, a catastrophic event like a war, or a fire or flood would inspire benefit concerts for the surviving victims; good examples are the concerts for victims of the wars for Greek independence in 1827 and for those of the 1842 fire in Hamburg. The language of the AMZ turns much more outspoken in its last year, 1848, during the days of political upheaval. In April, E. Krüger suggests a German national anthem in an essay called “Deutsches Kriegslied” [German war song];¹⁹⁶ in the same issue, the AMZ reports on a benefit concert at the Leipzig Gewandhaus in which a men’s choir performs *Altdeutscher Schlachtgesang* [Old German battlesong]: “Kein sel’ger Tod ist in der Welt” [No death in this world more blessed (than being killed by the enemy)].¹⁹⁷ Vol. 50, no. 50 contains a necrology on Julius Becher, music critic for the *Neue Zeitschrift für Musik* and editor of *Der Radikale* [The radical], a revolutionary journal. Becher had been sentenced to death and shot in Vienna.¹⁹⁸

¹⁹² Fink, “Nöthige Bekanntmachung und Bitte der Redaction, die Einsendung und Aufnahme von Aufsätzen aller Art betreffend” [Necessary announcement and request of the editor concerning articles of all kinds], AMZ 31, no. 31 (5 August 1829): 505-08.

¹⁹³ AMZ 31, no. 47 (25 November 1829): 778-80.

¹⁹⁴ See “Guter Anfang zur Sicherstellung des Musikhandels” [A good beginning for the securing of the music trade] with an announcement including a list of the initial members, in AMZ 31, no. 43 (28 October 1829): 713-14. The association was later simply called the Verein deutscher Musikalienhändler.

¹⁹⁵ Introduction to “Nachrichten,” in AMZ 15, no. 18 (5 May 1813): 298.

¹⁹⁶ AMZ 50, no. 14 (5 April 1848): 225-26.

¹⁹⁷ Ibid., 226-27.

¹⁹⁸ “Julius Becher,” AMZ 50, no. 50 (13 December 1848): 808-10. Quoted from the *Augsburger allgemeine Zeitung*

The effect of political change in the first half of the nineteenth century is probably nowhere felt as keenly as in Paris, but again the AMZ offers its readers little in this regard. Remarkable exceptions are an essay on the moral content of Auber's opera *La Bayadère amoureuse* and its influence on the July Revolution of 1830,¹⁹⁹ and three entries after the February Revolution of 1848: (1) a report from Paris, referring specifically to the changes brought about in musical life by the revolution,²⁰⁰ (2) an article by F. S. Bamberg, titled, "Paris, die Revolution und die Kunst" [Paris, the revolution and art],²⁰¹ and (3) a mention in a Feuilleton of the funeral and service for the fallen.²⁰²

Source

This RIPM publication is based on the reprint of the AMZ by Frits Knuf (Hilversum, 1964), which includes most of the *Intelligenz-Blatt* and other supplements as well as three indexes (for 1798-1818, 1819-1828 and 1829 to 1848) and a special four-page supplement with biographical sketches of Robert and Clara Schumann and Adolph Bernhard Marx, published shortly after the demise of the AMZ in 1848.²⁰³ The Stadtbibliothek Leipzig supplied various missing pages, including all of Vol. 40, no. 23.

Identification of initials and signs of authors:

+++r	Ernst Ludwig Gerber
(+)	Heinrich Konrad Schleinitz
-n	Moritz Hauptmann
--nn	Ernst Theodor Amadeus Hoffmann
-r	Karl Trummer
....e	Christian Friedrich Gottlieb Schwencke
A C H	Therese Emilie Henriette aus dem Winckel
A. F. H.	August Ferdinand Häser
C. F. B.	Carl Ferdinand Becker
C. F. M.	Christian Friedrich Michaelis
C. G.	Carl Gollmick
C. S.	Karl Spazier
E. K.	Ernst Köhler
F. H.	Ferdinand Gotthelf Hand
F. Feski	Eduard Sobolewski

¹⁹⁹ "Protestation," AMZ 33, no. 33 (17 August 1831): 537-44.

²⁰⁰ AMZ 50, no. 15 (12 April 1848): 251-53.

²⁰¹ AMZ 50, no. 16 (19 April 1848): 257-62. Bamberg comments on the understandable but nonetheless sobering fact that in these times everybody appears to be concerned mainly with their personal needs: "In effect their incessant question: 'What will become of art?' only shields that of the individual, 'What will become of me?', not even the more general: 'What will become of us?' [Eigentlich steckt hinter ihrer ewigen Frage: "Was wird aus der Kunst werden?" doch nur die des Einzelnen, "Was wird aus mir werden?" nicht einmal die allgemeinere: "Was wird aus uns werden?"]

²⁰² AMZ 50, no. 13 (29 March 1848): 223-24.

²⁰³ In the reprint, this supplement to the AMZ appears at the end of a supplement volume, together with an article by Clemens Chr. von Gleich, "Die Bedeutung der *Allgemeinen musikalischen Zeitung* 1798-1848 und 1863-1882)" [The importance of the AMZ 1798-1848 and 1863-1882].

F. L. B.	Friedrich Ludwig Bührlen
F. M.	Franz Friedrich Mehwaldt
F. R.	Johann Friedrich Rochlitz
G.	Ernst Ludwig Gerber
G. O. N-g	Gustav Nauenburg
H.	Carl Gottlob Horstig
J. F. R.	Johann Friedrich Reichardt
J. H.	Carl Gottlob Horstig
J. P. S.	Johann Philipp Samuel Schmidt
K.	Johann Friedrich Wilhelm Kühnau
K***	Justin Heinrich Knecht
K-cht	Justin Heinrich Knecht
K. C.	Karl Konrad Cannabich
Nina	Nina D'Aubigny von Engelbrunner
O. K.	Otto Kraushaar
M	Carl Johann Mainberger
H. F. Mannstein	H. F. Steinmann
Melos	Carl Maria von Weber
Nbrg.	Gustav Nauenburg
P.	Johann Conrad Wilhelm Petiscus
Pellisov	Karl Franz Emil von Schafhütl
R.	Friedrich Rochlitz
Dr. K. Stein	Gustav Adolph Keferstein
Karl Stein	Gustav Adolph Keferstein
St.	Gustav Adolph Keferstein
W.	Gottfried Weber (1810)
W.	Amadeus Wendt
W=a	Eberhard von Wintzingerode
Wise	Julius Schladebach
Y. Z.	Daniel Gottlob Türk
Z.	Friedrich Rochlitz
zr.	Karl Spazier