

***Musikblätter des Anbruch* (1919-1937)**

The Austrian journal *Musikblätter des Anbruch* [ANB], or from 1929 simply *Anbruch*, was published in Vienna from November 1919 to December 1937. Profiting from a remarkable selection of well-known European and foreign contributors, the ANB is generally regarded as “the musical forum for contemporary music” in the 1920s and 1930s.¹ The journal’s original subtitle, *Halbmonatsschrift für moderne Musik* [Bimonthly journal of modern music], was changed to *Monatsschrift für neue Musik* [Monthly journal of new music] in 1923, and then to *Revue des modernen Musikers* [Review of modern musicians] in 1925. The well-known publisher Universal-Edition initiated the journal and published it until January 1935, when the Vorwärts-Verlag assumed this function, and at which time a new subtitle appeared: *Österreichische Zeitschrift für Musik* [Austrian journal of music].

Beginning in November 1919, twenty numbers appeared each year. At times, however, two numbers were combined in one issue. Few numbers appeared during the summer months. In 1922 the twenty numbers were consolidated into ten double issues. From 1923 on, only ten numbers appeared in six to eight issues annually. The number of pages per year varied greatly, from 664 pages in 1920 to 165 pages in 1933.²

Otto Schneider, the journal’s first general editor, was also the artistic director of the Neue Musikgesellschaft der Anbruch in Berlin, an organization dedicated to the performance of new music.³ While Schneider’s name remained on the verso side of the journal’s title page as general editor until the end of 1921, Alfred Kalmus was listed as “verantwortlicher Schriftleiter” [responsible general editor] by the third issue (December 1919).⁴ This function was given to Paul Amadeus Pisk in October 1920 and then to Paul Stefan in January 1922, who, in April 1922, officially became the journal’s new general editor. Stefan held this position until the journal’s demise.⁵

¹ See, for example, Irmelin Bürgers, “Das Modell einer Musikzeitschrift,” *NZ Neue Zeitschrift für Musik* 149, no. 7/8 (1988): 74-75.

² Except for the first two volumes, pages of supplements and advertisements were generally not counted.

³ See ANB 2, no. 3 (February 1920) for an advertisement following the title page, listing the programs, conductors, and soloists for the 1920-21 season. Another concert series using the “Anbruch” name, the “Konzerte des Anbruch” in Vienna under conductor Leo Rosenek, seems to have been independent.

⁴ An entry with the name of the responsible general editor and other publishing information is given at the bottom of the last page of every issue.

⁵ The position had also been offered to Alban Berg, who declined at the last moment for health reasons. See Rosemary Hilmar, “Bergs musikschriftstellerische Tätigkeit in den Jahren 1918 bis 1925,” in *Alban Berg: Leben und Wirken in Wien bis zu seinen ersten Erfolgen als Komponist* (Wien-Köln-Graz: Hermann Böhlhaus Nachfolger, 1978): 153-65.

Paul Amadeus Pisk (1893-1990)⁶ was, after Stefan, the journal's most regular contributor. Pisk was a student of Arnold Schoenberg and Franz Schreker and a co-founder of the International Society for Contemporary Music [ISCM], initiated in Salzburg in 1921 as the Internationale Gesellschaft für neue Musik.⁷ For a short time in 1918, Pisk served as secretary to Schoenberg's Verein für musikalische Privataufführungen [Society for private music performances].⁸ Pisk and David Josef Bach were the only writers to report in the ANB on Schoenberg's very private concert society.⁹ Pisk's *Klavierstücke*, op. 7 appears as a music supplement of the ANB in 1921, and, naturally, the journal reported regularly on his activities as composer and conductor. Pisk reviewed new music publications in this journal and contributed essays explaining the principles of modern music. He also joined Rudolf Stephan Hoffmann in reviewing Vienna's musical activities. Pisk emigrated in 1936 to the United States and was on the faculties of the University of Redlands in California and later the University of Texas in Austin.

Paul Stefan (1879-1943) had been a music theory student of Schoenberg while studying law, philosophy and art history in Vienna.¹⁰ A co-founder of the ISCM, Stefan supported the society by reporting on its annual international music festivals and by discussing both the selection of the works performed and the quality of the performances. Stefan's editorials for most issues of *Anbruch* deal with Vienna's past and contemporary cultural life.¹¹ Stefan emigrated in 1938, eventually moving to the United States.

In a period of cultural and social readjustment after World War I, the ANB reported on the multitude of new experiments in music and became a voice for and of new generations of composers. The first years of the ANB concentrate on the reception and works of Gustav Mahler, Franz Schreker and Arnold Schoenberg. The journal published a number of articles on Schoenberg's compositional techniques, by the composer himself, the important article by Erwin Stein entitled "Neue Formprinzipien" [New principles of form]¹² and essays by Alban Berg and Theodor Wiesengrund Adorno. Well-known composers such as Béla Bartók, Berg, Ferruccio Busoni, Paul Hindemith, Ernst Křenek, Darius Milhaud, Karl Rathaus, Schreker, Kurt Weill and Egon Wellesz also wrote articles about their own works, which were, in the main, published by Universal-Edition.

⁶ *The New Grove Dictionary of Music and Musicians Online*, s.v. "Pisk, Paul A(madeus)" (by Elliott Antokoletz), <http://www.grovemusic.com>. (Accessed May 30, 2003).

⁷ I.G.f.n.M. and I.G.N.M. are two acronyms used in ANB to identify the society.

⁸ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Pisk, Paul Amadeus."

⁹ ANB 3, no. 11 (June 1921): 195-96; ANB 3, no. 12 (July/August 1921): 216-18; ANB 6, no. 7/8 (August/September 1924): 325-26.

¹⁰ *The New Grove Dictionary of Music and Musicians*, 1st ed., s.v. "Stefan, Paul."

¹¹ For *Anbruch's* tenth anniversary, Stefan wrote a retrospective article treating the journal's coverage of Vienna's musical life [ANB 11, no. 9/10 (November/December 1929): 345-48].

¹² ANB 6, no. 7/8 (August/September 1924): 286-303.

Many of the journal's contributors were either students of Schoenberg (Berg, Pisk, Stefan, Stein, Wellesz), Schreker (Křenek, Pisk, Rathaus), or Berg (Adorno). And, much of the importance of the ANB lies in the coverage and participation of these second-generation "students." The February/March issue of 1931 is dedicated to the "Nachwuchs" [The new generation, in this case, the third], in search of new names, works, or ideas in contemporary music. The issue is, in fact, a report of a void rather than that of a new period of creativity, Willi Reich, music writer and Berg student, being one of the few exceptions.

From 1919 until 1921, each issue is organized in three sections: 1. Allgemeiner Teil [General section], dealing with theoretical and aesthetic aspects of music; 2. Besonderer Teil [Particular section], containing reviews and analyses of composers' works and performances and 3. Glossen-Teil [Commentary section], with reviews of music publications, short articles and notes on musical events. In 1922, the section titles are abandoned but the structure of the journal remains similar. A section listing new musical publications appears from the journal's inception, and is enriched in 1922 with reviews. New sections added later are titled "Musik und Gegenwart" [Music and the present] containing music reviews, "Musikautomaten" [Music machines] and "Wege zur neuen Musik" [Paths to new music]. The first four years feature sheet music supplements, the first of which is Bartók's *Allegro barbaro* (September 1919) and the last *Danza rustica* by Nikolai Medtner (June 1922).

Special issues,¹³ devoted to single topics, treat a wide variety of subjects ranging from Soviet Russia,¹⁴ jazz,¹⁵ and new dance movements,¹⁶ to music and the machine,¹⁷ singing¹⁸ and the state of modern opera.¹⁹ Some special issues are devoted to individual composers like Mahler,²⁰ Reznicek,²¹ Schoenberg²² and Schreker.²³ The pianist and pedagogue Eduard Beninger edited a special issue titled "Klavierbuch" [Piano book],²⁴ which offers an overview of the role of the piano in modern music, of new playing

¹³ For a complete list of special issues, see Marc-André Roberge, "Focusing Attention: Special Issues in German-Language Music Periodicals of the First Half of the Twentieth Century," *Research Chronicle* 27 (1994): 71-99. Unfortunately, the list is not correct in all details.

¹⁴ ANB 4, no. 11/12 (June 1922); ANB 7, no. 3 (March 1925); ANB 13, no. 8/10 (November/December 1931).

¹⁵ ANB 7, no. 4 (April 1925).

¹⁶ ANB 8, no. 3/4 (March/April 1926).

¹⁷ ANB 8, no. 8/9 (October/November 1926).

¹⁸ ANB 10, no. 9/10 (November/December 1928).

¹⁹ ANB 8, no. 5 (May 1926); ANB 9, no. 1/2 (January/February 1927); ANB 11, no. 6 (June 1929);

ANB 12, no. 1 (January 1930); ANB 12, no. 2 (February 1930).

²⁰ ANB 2, no. 7/8 (April 1920).

²¹ ANB 2, no. 15 (October 1920).

²² ANB 6, no. 7/8 (August/September 1924).

²³ ANB 2, no. 1/2 (January 1920); ANB 6, no. 2 (February 1924); ANB 10, no. 3/4 (March/April 1928). A look at the website of the Schreker Foundation demonstrates the dominance of ANB in coverage of Schreker during its publication: <http://www.schreker.org>.

²⁴ ANB 9, no. 8/9 (October/November 1927).

techniques, and of new literature for the student and the concert stage. Beninger also oversaw the section “Wege zur neuen Musik,” which starts after the appearance of the *Klavierbuch* issue and had similar contents. Also of interest is a special issue of 1930, titled “Wo wir stehen” [Where we stand] which contains Hans Ferdinand Redlich’s description of the state of Viennese musical life, contributions by Křenek and Adorno on the balance between progress and reaction and an article by Hanns Gutman on the “Geschichte, Gegenwart, Zukunft der IGNM” [History, present and future of the ISCM].²⁵

Several special issues were dedicated to discussion of the future of modern opera. The ANB organized a competition for opera librettos, but no text was found worthy of the first prize.²⁶ Successful European premieres and first performances of operas—such as Alban Berg’s *Wozzeck*, Kurt Weill’s *Dreigroschenoper*, Jaromir Weinberger’s *Schwanda, der Dudelsackpfeifer*²⁷ and Max Brand’s *Maschinist Hopkins*—were reviewed.

The ANB regularly reported on technical developments, radio broadcasts (and the problems involved in broadcasting music) and new recordings. Also treated was the usefulness of technical resources for the appreciation of modern music and the education of the listener. For a while, the ANB had a section on *Musikautomaten* [music machines], in which new instruments and sound producing techniques were introduced and discussed.

Illustrations are frequently found in the ANB. Most are either photographs or drawings, representing musical personalities²⁸ of the time or stage designs.²⁹ A few facsimiles of letters and scores are included. Most special issues also have designs on their covers.

Advertisements in the journal for the most part concern musical life, e.g., concert announcements, advertisements for books on music, scores and sheet music, music journals and sometimes concert agencies and music performers. These advertisements are systematically accounted for in this publication. However, some advertisements are regularly repeated. Such repetitions often occur when a publisher continues to advertise a composer’s works. This type of advertising is, in the main, accounted for only the first time it appears.

²⁵ ANB 12, no. 6 (June 1930).

²⁶ ANB 10, no. 1 (January 1928): 2-3; ANB 10, no. 9/10 (November/December 1928): 318-19.

²⁷ Weinberger’s work was the most often performed opera in German opera houses in the season 1928-29. See ANB 12, no. 7/8 (September/October 1930): 266.

²⁸ For example, a photograph of Franz Schreker in Moscow in ANB 7, no. 10 (December 1925), inserted between pages 540 and 541, and of Eric Satie and Claude Debussy as a supplement to an article by Jean Cocteau in ANB 12, no. 4/5 (April/May 1930): 147. Of interest is also the large number of photographs of dancers in the special issue “Dance.”

²⁹ Among these, two photographs from the production of Schreker’s opera *Die Gezeichneten* in ANB 2, no. 1/2 (January 1920), inserted between pages 12 and 13.

Commentaries in the early thirties make reference to the rising influence of the National Socialist German Labor Party (NSDAP) on musical life. Pressure on the Universal-Edition eventually forced the journal to find a new publisher, the Vorwärts-Verlag.³⁰ References to modern music disappear from the subtitle, which becomes *Österreichische Zeitschrift für Musik* [Austrian music journal], and the focus of the ANB switches to musicological research. Otto Erich Deutsch contributes new findings about Schubert and Beethoven, and the ANB reports on the work of Georg Kinsky on J. S. Bach and Beethoven. The journal's final issue, December 1937, continues to announce the 1938 issues, none of which appeared.

The death in 1932 of Emil Hertzka, director of Universal-Edition since 1907, was without question a great loss to the ANB.³¹ Hertzka had been a staunch supporter of modern music, without making his presence felt in the editing of the ANB. It is probably to his credit that, while composers published by him were of course advertised heavily in the ANB, the journal was free to report enthusiastically on many others.

Of the great number of important ANB contributors, the following ten were also members of the editorial staff: Paul Bekker (1882-1937) was until 1925 music critic for the *Frankfurter Zeitung*, the leading German paper of the time. As a writer and stage director, Bekker was a strong supporter of modern music. His contributions to the ANB start in the second issue with a report on the opening of the opera *Fennimore und Gerda* by Frederick Delius in Frankfurt am Main and continue until after his appointment as opera director in Kassel. Most of Bekker's full-length articles in the ANB appear from 1923 to 1925, and discuss topics such as the development of music towards modernism,³² opera, Wagner and Schreker. Among Germany's music critics, Bekker was the leading champion of Schreker, hailing him as the most important new voice in opera. Bekker's responses to Hans Pfitzner's writings on general "musical impotence"³³ and to criticism by Julius Korngold³⁴ also appear in the journal. A 1906 Bekker article on Richard Strauss is also reprinted.³⁵ Bekker emigrated to the United States in 1934, where he worked for a while as a music critic in New York City.³⁶

Egon Wellesz (1885-1974) studied musicology under Guido Adler and composition with Schoenberg. An important composer of modern music and an active musicologist, Wellesz was also a prolific writer. In 1931, he co-founded the institute for research on Byzantine music in Vienna and became one of three editors of the publication

³⁰ Paul Stefan, "Rechenschaft und Programm," in ANB 17, no. 1 (January 1935): 1-5.

³¹ See obituary in ANB 14, no. 4 (April/May 1932): four pages (with portrait of Hertzka) between 64 and 65, and Paul Stefan's article on pages 65-66.

³² ANB 5, no. 6/7 (June/July 1923): 165-69.

³³ ANB 2, no. 4 (February 1920): 133-41.

³⁴ ANB 5, no. 10 (December 1923): 283-92; ANB 6, no. 9 (October 1924): 379-80.

³⁵ ANB 6, no. 6 (June/July 1924): 219-28.

³⁶ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Bekker, Paul."

Monumenta Musicae Byzantinae.³⁷ His reviews and essays in the ANB cover a wide range of topics including Chinese, oriental, and Hungarian music, Schoenberg's stage works,³⁸ Debussy, the musical history of Vienna, an overview of modern music,³⁹ modern music in Paris, attempts at operatic reform beginning with Gluck, Mahler's instrumentation and Wellesz's own works. Wellesz emigrated to England in March 1938 and continued his active career as a member of the faculty at Oxford University.

Rudolf Stephan Hoffmann (1878-1939) was responsible for a regular column on musical life in Vienna. His reports, together with his essays on criticism and conductors, make him the most prolific contributor to the ANB after Stefan. Hoffmann, for a time the conductor of the Vienna Philharmonic Chorus, was well known as a librettist and translator and for his writings on Schreker and Erich Wolfgang Korngold.⁴⁰

Theodor Wiesengrund Adorno (1903-69)⁴¹ studied composition with Berg and piano with Eduard Steuermann. Arguably the most famous defender of twelve-tone music, he started contributing music reviews and essays to the ANB in 1925⁴² and served on the editorial staff from 1928 to 1931. He contributed essays on both twelve-tone music as well as entertainment music and discussed the latter's social message and musical merits. Articles later reprinted, like "Nachtmusik"⁴³ [Night music] and "Schlageranalysen"⁴⁴ [Analyses of pop tunes] appear here in their original versions.⁴⁵ After leaving the ANB, Adorno gave introductions to concerts of modern music broadcast by the Frankfurter Rundfunk. In 1934, he emigrated to Oxford, England where he joined the Institut für Sozialforschung and subsequently moved with it to New York in 1938. Adorno returned to Frankfurt in 1949.⁴⁶

The composer Ernst Křenek (1900-91) was a student of Schreker and had contact with Franz Werfel and Alban Berg through a relationship and short marriage with Gustav Mahler's daughter, Anna.⁴⁷ Křenek joined the ANB in 1928, after the great success of his jazz opera, *Jonny spielt auf*. Already on the board of the ISCM, Křenek had also worked

³⁷ See Wellesz's articles on the founding of the institute and his research in ANB 17, no. 1 (January 1935): 20-22 and ANB 19, no. 3 (March 1937): 82-84 [misnumbered as 50-52].

³⁸ ANB 2, no. 18 (November 1920): 604-08.

³⁹ ANB 6, no. 10 (June/July 1924): 392-402.

⁴⁰ *Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Wien. Das 20. Jahrhundert."

⁴¹ His articles are signed Wiesengrund-Adorno or Wgd. throughout ANB.

⁴² Most importantly the review of the premiere of Berg's opera *Wozzeck* in ANB 7, no. 10 (December 1925): 531-37, and a comparison of Wilhelm Furtwängler, Hermann Scherchen, and Anton Webern as conductors in ANB 8, no. 7 (September 1926): 315-19.

⁴³ ANB 11, no. 1 (January 1929): 16-23.

⁴⁴ ANB 11, no. 3 (March 1929): 108-14.

⁴⁵ Bürgers, op. cit.

⁴⁶ *Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Adorno, Theodor Wiesengrund."

⁴⁷ This resulted "in Franz Werfel's reworking of the libretto of *Die Zwingburg* and Alma Mahler's introduction to Alban Berg." See *The New Grove Dictionary of Music Online*, s.v. "Křenek [Křenek], Ernst" (by Garrett Bowles), <http://www.grovemusic.com> (Accessed 21 July 2003).

as assistant to Bekker in Kassel, writing small compositions and program notes. Křenek's writings about his own compositions and modern music in the context of society show a succinct and clear style, which he also displayed in his 1937 Vienna lectures on new music.⁴⁸ The theme of personal freedom reoccurs regularly in Křenek's compositions and writings. The ANB printed a dialogue between Křenek and Adorno about popular music and artistic responsibility.⁴⁹ In 1937 Křenek toured the United States with the Salzburg Opera Guild, and emigrated to this country shortly thereafter. There, he led a very active musical life until his return to Austria in 1982.

Hugo Kauder⁵⁰ (1888-1972), a self-taught composer and theorist, contributed music reviews and essays to the ANB from its beginning through 1922. Of special interest are his report on the newly formed Vienna Symphony,⁵¹ a comparison of the Vienna Philharmonic with the Amsterdam Concertgebouw Orchestra,⁵² and his comments on the conflict between Bekker and Pfitzner.⁵³ Kauder was a member of the Anthroposophic Society founded by Rudolf Steiner, and Kauder's writings and compositions are influenced by Steiner's philosophy.⁵⁴ Two of his songs appear as a musical supplement.⁵⁵ Kauder emigrated to The Netherlands in 1938 before settling in New York in 1940.

Erwin Stein (1885-1958),⁵⁶ conductor and composition student of Schoenberg, was co-founder of the Verein für musikalische Privataufführungen and toured Europe as conductor of Schoenberg's *Pierrot lunaire*. He contributed some of the journal's most important articles on Schoenberg and his students Berg and Webern, introducing readers to the theoretical background of their compositions.⁵⁷ Stein was also artistic advisor for the Universal-Edition, and general editor of another of Universal-Edition's journals, *Pult- und Taktstock* [Podium and baton], which in 1929 merged with the ANB. He emigrated

⁴⁸ See ANB 19, no. 1 (January 1937): 23-24.

⁴⁹ ANB 11, no. 3 (March 1929): 102-08; Křenek's article appears right before Adorno's "Schlageranalysen." ANB 11, no. 7/8 (September/October 1929): 286-89; Křenek's "Freiheit und Technik" appears next to Adorno's "Zur Zwölftonmusik." ANB 12, no. 6 (June 1930): 196-200; Křenek's "Fortschritt und Reaktion" right after Adorno's "Reaktion und Fortschritt." ANB 12, no. 9/10 (November/December 1930): 272-73; Křenek's "Geist als Luxus" next to Adorno's "Bewußtsein des Konzerthörens."

⁵⁰ *The New Grove Dictionary of Music Online*, s.v. "Kauder, Hugo" (by Thomas L. Gayda), <http://www.grovemusic.com> (Accessed 18 July 2003).

⁵¹ ANB 1, no. 1 (November 1919): 27-29.

⁵² Kauder, "Vom Wiener Musikbetrieb," ANB 2, no. 3 (February 1920): 113-14.

⁵³ ANB 3, no. 3 (February 1921): 45-49 and ANB 3, no. 4 (February 1921): 69-72.

⁵⁴ This influence is reflected in Kauder's articles on the cultural history of music [ANB 2, no. 5 (March 1920): 175-79], the spirit of Mahler's music [ANB 2, no. 7/8 (April 1920): 262-65], Friedrich Schelling's philosophy of music [ANB 3, no. 12 (July/August 1921): 213-15 and ANB 3, no. 15/16 (October 1921): 274-77] and the relationship of poetry and music in song [ANB 8, no. 2 (February 1926): 86-87], as well as in Kauder's several collections of aphorisms.

⁵⁵ ANB 3, no. 6 (March 1921): 1-4 between 124 and 125.

⁵⁶ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Stein, Erwin."

⁵⁷ Besides his article "Neue Formprinzipien" [mentioned above], see also, for example, "Alban Berg - Anton v. Webern," in ANB 5, no. 1 (January 1923): 13-16.

to London in 1938, where he co-founded and contributed to Boosey and Hawkes' journal *Tempo*. Through his friendship with Benjamin Britten he later worked as conductor for the English Opera Group.

Hans Heinsheimer (1900-93), head of the opera department at the Universal-Edition from 1924-28, supplied the ANB regularly with reviews of operatic life in Austria and Germany. In 1931, he wrote on the influence of the German fascist government on musical life.⁵⁸ Heinsheimer emigrated to the United States in 1938 and eventually became vice president of G. Schirmer Inc.⁵⁹

Rudolf Réti (1885-1957) was a successful concert pianist, composer and writer. Another co-founder of the ISCM, he reported in the ANB on the society's 1922 Salzburg chamber music festival⁶⁰ and its 1923 conference in London.⁶¹ For the ISCM's 1925 festival in Prague, he wrote about his own compositions performed there,⁶² and in 1932 he contributed an essay on the ISCM's history.⁶³ In his essays titled "Neue Davidsbündler," Réti used Robert Schumann's characters Florestan and Maestro Raro in discussing laymen in music and conductors.⁶⁴ Réti emigrated to the United States in 1939.⁶⁵

Willi Reich (1898-1980),⁶⁶ a student of Berg and Webern, is one of a few young scholars who joined the ANB (his contributions started in 1929). In addition to music reviews and a number of articles on Berg's works, Reich wrote about Henry Cowell's music publication series *New Music*⁶⁷ and the analytical methods of musical theorist Heinrich Schenker.⁶⁸ In 1935, Reich contributed an overview of Vienna's younger contemporary composers and their musical styles.⁶⁹ From 1932 to 1937, he edited *23: Eine Wiener Musikzeitschrift*, a journal for modern music. In the spirit of the social critic Karl Kraus and his journal *Die Fackel* [The torch], the journal *23* offered a voice critical of the public's musical taste and the corruption of musical criticism in Vienna. Reich had the

⁵⁸ ANB 13, no. 1 (January 1931): 1-4. Remarks on Goering's influence in the theaters and a list of all newly placed opera directors are given in ANB 15, no. 6/7 (June/July 1933): 89-91.

⁵⁹ *The New Grove Dictionary of Music Online*, s.v. "Heinsheimer, Hans" (by Paula Morgan), <http://www.grovemusic.com> (Accessed 6 August 2003).

⁶⁰ Réti, "Die Salzburger Idee," in ANB 4, no. 13/14 (July 1922): 193-95.

⁶¹ ANB 5, no. 2 (February 1923): 50-52.

⁶² Part of "Die Komponisten des Prager Musikfestes über ihre Werke" [The composers of the Prague music festival about their works] in the special issue about the festival, ANB 7, no. 5 (May 1925): 286-93.

⁶³ Réti, "Wie die I.G.f.n.M. entstand" [How the ISCM was created], in ANB 14, no. 5/6 (June 1932): 94-95.

⁶⁴ For his fiftieth birthday, ANB printed a biographical note written by Paul Pella [ANB 17, no. 10 (November/December 1935): 296-97].

⁶⁵ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Réti, Rudolph."

⁶⁶ *The New Grove Dictionary of Music Online*, s.v. "Reich, Willi" (by Jürg Stenzl), <http://www.grovemusic.com> (Accessed 18 July 2003).

⁶⁷ ANB 16, no. 8 (October 1934): 180-81. See also the review of composer Daniel Ruyneman in ANB 16, no. 6 (June 1934): 119-21.

⁶⁸ ANB 17, no. 1 (January 1935): 14-16.

⁶⁹ ANB 17, no. 4 (April/May 1935): 103-05.

distinction of being chosen as translator of Mussolini's complete writings for its German edition.⁷⁰

A number of well-known and influential music writers from Berlin contributed regularly to the ANB on a variety of topics including, but not limited to, reviews of the city's musical life. All were active contributors to a number of important German music periodicals. According to Michael von der Linn, Adolf Weißmann (1873-1929) was "along with Paul Bekker ... the most influential critic in German-speaking Europe."⁷¹ For the ANB, Weißmann wrote extensive reviews of musical life in Berlin,⁷² articles for the special issues "Russia"⁷³ and "Italy,"⁷⁴ an essay regarding Oscar Bie's achievements as a music critic on the occasion of his sixtieth birthday,⁷⁵ an account of the state of music in England and the United States,⁷⁶ an essay on Stravinsky and two articles on Toscanini.

Hans Heinz Stuckenschmidt (1901-88), who succeeded Weißmann as music critic for the *Berliner Zeitung am Mittag* in 1929,⁷⁷ was for a short time in charge of the ANB's section on "Musikautomaten" [Music machines]. He also wrote on the life and works of Hanns Eisler,⁷⁸ Josef Matthias Hauer,⁷⁹ and Stravinsky's compositional style.⁸⁰

Alfred Einstein (1880-1952) was editor of the *Zeitschrift für Musikwissenschaft* from 1918 until 1933, the year of his emigration to the United States.⁸¹ He first sent music reviews to the ANB from Munich.⁸² After he moved to Berlin in 1927, with the exception of a review of Meyerbeer's opera *Die Hugenotten* at the Berliner State Opera, his writings appear only in quotations from other contemporary newspapers.

Oscar Bie (1864-1938) was music critic for the *Berliner Börsencourier* and the Berlin music journal *Melos*. In addition to a number of reports for the ANB from Berlin, he also

⁷⁰ See ANB 17, no. 4 (1935): 107-09.

⁷¹ *The New Grove of Music Online*, s.v. "Weissmann, Adolf" (by Michael von der Linn), <http://www.grovemusic.com> (Accessed 18 July 18, 2003).

⁷² ANB 5, no. 6/7 (June/July 1923): 181-85; ANB 6, no. 3 (March 1924): 100-05; ANB 7, no. 1 (January 1925): 20-26.

⁷³ ANB 7, no. 3 (March 1925): 154-58.

⁷⁴ ANB 7, no. 7 (August/September 1925): 385-93.

⁷⁵ ANB 6, no. 3 (March 1924): 108-11.

⁷⁶ ANB 6, no. 5 (May 1924): 178-82.

⁷⁷ *The New Grove Dictionary of Music Online*, s.v. "Stuckenschmidt, Hans Heinz" (by Hans Heinrich Eggebrecht), <http://www.grovemusic.com> (Accessed 18 July 2003).

⁷⁸ ANB 10, no. 5 (May 1928): 163-67.

⁷⁹ ANB 10, no. 7 (August/September 1928): 245-49.

⁸⁰ ANB 14, no. 7 (September 1932): 67-70.

⁸¹ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. "Einstein, Alfred."

⁸² See especially his review of the premiere of Walter Braunfels' opera *Don Gil von den grünen Hosen*, in ANB 6, no. 10 (November/December 1924): 417-22.

wrote for the ANB articles on the art of music criticism,⁸³ the Russian cabaret “Der blaue Vogel”⁸⁴ [The blue bird] and stage directing in opera.⁸⁵

The well-known musicologist Hans Ferdinand Redlich (1903-1968), a private student of Hugo Kauder, contributed a large number of reviews and articles to ANB from Mainz, where he worked as composer and coach at the opera from 1925-29. Redlich continued his work for the ANB in Frankfurt am Main, where he finished a dissertation on Monteverdi’s madrigal works in 1931.⁸⁶ Redlich reported mainly about opera performances in Mainz, Wiesbaden and Frankfurt and on the music festivals “Neue Musik” in Munich. Several of his essays deal with the Italian composers Gian Francesco Malipiero and Alfredo Casella and with Malipiero’s new complete edition of Monteverdi’s works. The June 1930 issue of the ANB starts with an evaluation by Redlich of the development of new music since 1918 and its current outlook.⁸⁷ Redlich returned to his native Austria in 1937 and emigrated to England in 1939.

Ties to the city of Prague were also strong. The first months of the ANB contain articles on the Czech composers Václav Novák,⁸⁸ Josef Suk⁸⁹ and Joseph Foerster,⁹⁰ as well as an overview by Novák on the “Jüngste tschechische Musik” [Latest Czech music].⁹¹ The ANB also reported on Alexander Zemlinsky as conductor of the German Theater in Prague, on Otokar Ostrčil as conductor of the Czech National Theater, and on Vaclav Tálích as conductor of the Czech Philharmonic. Max Brod (1884-1968), composer, librettist and music critic, wrote articles and reviews from Prague for the ANB. Alexander (Sándor) Jemnitz⁹² (1890-1963), renowned Hungarian music critic, composer and former Schoenberg student, contributed a small number of satirical essays in the form of music criticisms (by the imaginary critic Nepomuk Mitläufer) and some poems.

This RIPM publication is based on a four-reel Library of Congress microfilm copy of ANB. In this microfilm, most of the unnumbered pages containing advertisements are placed at the end of the publication year. The last (unnumbered) page of the March/April 1926 dance issue was inadvertently moved to the end of 1926 (in front of the advertising pages). In this RIPM catalogue the appropriate pagination is restored. The following pages are missing from the microfilm copy: ANB 3, entire issue no. 19/20 (November/December 1921); ANB 4, no. 13/14 (July 1922): 200-01; ANB 17, no. 10

⁸³ ANB 3, no. 4 (February 1921): 72-74; ANB 6, no. 1 (January 1924): 9-11.

⁸⁴ ANB 4, no. 11/12 (June 1922): 180-82.

⁸⁵ ANB 4, no. 19/20 (December 1922): 297-99.

⁸⁶ *Die Musik in Geschichte und Gegenwart*, 1st ed., s.v. “Redlich, Hans Ferdinand.”

⁸⁷ Redlich, “Die kompositorische Situation 1930,” in ANB 12, no. 6 (June 1930): 187-90.

⁸⁸ ANB 1, no. 2 (November 1919): 53-60.

⁸⁹ ANB 1, no. 3/4 (December 1919): 94-98.

⁹⁰ ANB 2, no. 3 (February 1920): 100-05.

⁹¹ ANB 1, no. 3/4 (December 1919): 98-101.

⁹² *The New Grove Dictionary of Music and Musicians*, 1st. ed., s.v. “Jemnitz, Sándor.”

(November/December 1935): 301; ANB 17, no. 6/7 (June/July 1935): 157. The University of Virginia kindly supplied us with photocopies of the missing pages.

Some acronyms are used in this catalogue. The International Society for Contemporary Music is usually referred to as the Internationale Gesellschaft für neue Musik. It is abbreviated both as IGNM and IGfnM. Other acronyms found in the catalogue are ADM for Allgemeiner Deutscher Musikverein and U.-E. for Universal-Edition.

The main articles are usually signed with the full name of the author, but reviews and smaller notes often only with initials. The following sets of author initials and pseudonyms were identified.

Dr. B., E. B., B.	Eduard Beninger
Dr. E. K.	Erich Katz
Dr. E. S., E. S.	Erwin Stein
Dr. H. H., H. H.	Hans Heinsheimer
Dr. H. U., H. U.	Hermann Unger
Dr. J. D.-R., J. D. R., J. D.-R.	Joseph Anton Dasatiel-Rinaldini
Dr. P. A. P., P. A. P.	Paul Amadeus Pisk
Dr. O. Sch.	Otto Schneider
Dr. P. N.	Paul Nettel
Glebow, Igor; Gleboff, Igor	Boris Assafjew
H. H. S., H. H. St.	Hans Heinz Stuckenschmidt
H. K.	Hugo Kauder
H. W. D.	H. W. Draber
L. S.	Lazare Saminsky
M. B.	Max Brand
M. B.-S.	Max Broesike-Schoen
P. St., P. Stf., Stf.	Paul Stefan
R. E.	Richard Engländer
R. S. H., R. St. H.	Rudolph Stephan Hoffmann
W. R.	Willi Reich
Wgd.	Theodor Wiesengrund-Adorno