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FOCUSING ATTENTION: SPECIAL ISSUES IN GERMAN-LANGUAGE MUSIC PERIODICALS OF THE FIRST HALF OF THE TWENTIETH CENTURY

MARC-ANDRÉ ROBERGE

An important feature of German-language general music periodicals during the first half of the twentieth century is the frequency with which the editors made use of special issues, most often called *Sonderhefte*. Such special issues served to focus the readers' attention by devoting most, if not all, of the article section of an issue to a specific composer or topic. An editor might have decided to publish a special issue for the following reasons: (i) to commemorate the anniversary of the birth or death of a major figure; (ii) to provide intensive coverage of an important topic or new field of interest; (iii) to survey musical life in a given area or country; or (iv) to introduce a group of young composers whose works were to be presented as part of a festival of contemporary music. In addition to these types of special issues, some journals offered, once a year, a Carnival issue consisting of humouristic or satirical texts.

As will be seen later with reference to *Die Musik*, the practice of publishing special issues on a regular basis began in Germany. Furthermore, it seems to have remained, at least during the first half of the twentieth century, a feature mainly associated with the German-language musical press. Germany and Austria, with their long tradition of serious musical criticism, could depend on a wide network of writers and musicologists.¹ These two countries could also boast many of Europe's most significant composers, about whom much could, and indeed had to, be written. As far as can be determined from an examination of the most widely known music journals, the other leading countries in the field (France, England and, to a lesser extent, Italy) appear not to have made special issues a feature of their publications.

The flagship of the German-language general musical press during the period under consideration, *Die Musik* (1901–15, 1922–44),² seems to have been the first journal to introduce such *Sonderhefte* in 1902, offering a 'Wagner-Heft' as its first February issue. In October 1932, in an editorial article marking the journal's 25th anniversary, the founding editor, Bernhard Schuster, recalled the 'stormy welcome' ('stürmische Begrüßung') the publication had enjoyed; he also took pride in noting that its success had forced many journals to fold and others to modify their appearance or content. Furthermore, by 1932, *Die Musik* already had 120 special issues to its credit, a feature that had been taken up by several other publications. Schuster mentioned finally that the 14 Beethoven and 15 Wagner issues amounted, in their scope and quality, to eight to ten yearbooks; and that the issues devoted to the festivals of the Allgemeiner Deutscher Musikverein, as well as the Carnival issues, had also been imitated elsewhere.³ Before 1915, *Die Musik* provided a list of these issues on its back covers, with an indication of those that were out of print.⁴ More than 15 years later, in a publicity leaflet bound at the beginning of its June 1933 issue, the publisher provided a similar list as a result of the 'steady demand' ('beständige Nachfrage'). The leaflet also quoted the *Berliner Tageblatt*, which in 1902 had described these issues as 'editorial achievements' ('redaktionelle Meisterleistungen').⁵ This June 1933 issue is now sadly remembered as marking the beginning of the journal's history as the official music journal of the Nazi party.

As Bernhard Schuster mentioned, other German-language journals of the time also adopted the practice of publishing special issues. *Die Musik* was followed by the *Neue Zeitschrift für Musik* (1834–) in May 1902,⁶ and by the *Neue Musik-Zeitung* (1880–1928) in December 1903. Though it published a few special issues between 1933 and 1937, only in 1938 did the *Allgemeine Musikzeitung* (1874–1943) join its sister publications on a fairly regular basis.⁷ Among newer periodicals, *Der Merker* (1909–22), the *Musikblätter des Anbruch* (1919–37), *Melos* (1920–34) and *Der Auftakt* (1920–37) began to feature special issues very early in their history—in 1910, 1920, 1920 and 1921, respectively.

Generally, the issues devoted to a composer are identified on the cover page by the composer's name followed by the suffix '-Heft' or '-Nummer', as in 'Wagner-Heft' or 'Brahms-Nummer'. In thematic

issues, the identification usually stands by itself, as in 'Oper der Gegenwart' or 'Berlin als Musikstadt'. However, such an identification often refers not to a complete issue emphasizing a given composer or topic but to the feature article. This practice was typical of the *Neue Zeitschrift für Musik*, which in 1939 published a list of what it called Gesamtwürdigkeiten (general assessments) under the title 'Das reiche Musikleben Großdeutschlands'.⁸ For the purposes of the present study, no distinction will be made between these two categories, because of the light that the practice of emphasizing a given composer or topic sheds on musical journalism at a time when this profession enjoyed a very high level of activity.

This article focuses on eight journals representative of the various ideological tendencies found in German-language musical journalism during the period under consideration (dates of foundation are given in parentheses): *Neue Zeitschrift für Musik* (1834), *Allgemeine Musikzeitung* (1874), *Neue Musik-Zeitung* (1880), *Die Musik* (1901), *Der Merker* (1909), *Musikblätter des Anbruch* (1919), *Der Auftakt* (1920) and *Melos* (1920). Most of these journals have a long publication history and are available in many large research and university libraries.⁹ Before drawing conclusions from an extensive list of special issues published in these periodicals (see Appendix), it may be appropriate to trace the history of these journals and to characterize them briefly.¹⁰ In so doing, certain terms like 'conservative' and 'progressive', or 'nationalist' and 'internationalist', will be used in reference to the journals or their writers. One cannot escape the fact that there was, in such a troubled period of German history, a certain link between political attitudes and opinions about modern art in general—or, more specifically, about modern music. Those critics most likely to endorse atonal and dodecaphonic music generally welcomed international influences and new attitudes towards the function of art, whereas many of those who loathed such 'unhealthy' music favoured tonal music from the national heritage to the exclusion of everything else; such critics often found congenial ideas in the Nazi doctrine. Only occasionally, however, did extreme features of conservative thinking actually appear in musical journals, this very rarity indeed making such articles all the more striking. On the other hand, journals interested in modern music voiced their approval of new trends in an almost constant manner.

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A fundamental feature of the German musical press—and hence of German music criticism—from the turn of the century to the collapse of the country in 1945 was the increasing polarity of opinions, which evidently led to frequent polemics.¹¹ Some journals had a predominantly conservative outlook (*Neue Zeitschrift für Musik*, *Allgemeine Musikzeitung*), others were outright progressive (*Musikblätter des Anbruch*, *Melos*), while others stood in between (*Neue Musik-Zeitung*, *Die Musik*, *Der Merker*, *Der Auftakt*).¹² Brian Cherney has given an excellent description of what he called the 'conservative syndrome', which can be seen in those publications that more or less overtly welcomed the Nazi régime, with contributors who approved of the 'elimination' from German musical life both of Jewish musicians and of the more forward-looking composers. This syndrome consisted in:

a belief in the continuation of the traditional musical language, above all, the tonal system and the nineteenth-century concept of melody; an emphasis on irrational metaphysical and emotional significance in music (as specifically German traits) and a profound distrust of 'intellect'; a reverence for the achievements of the past period (to the extent that the present was regarded as a decadent period of senseless experimentation); and a tendency to allow political and nationalist, rather than musical considerations to determine critical reaction to new music.¹³

Progressive journals, on the other hand, actively promoted the most modern tendencies in music, irrespective of its country of origin. They also welcomed contributions from the composers themselves and favoured international contacts such as those promoted by the International Society for Contemporary Music (ISCM) founded in 1922.¹⁴ However, in order to counterbalance the conservative press, they often resorted to a similar kind of exaggeration. Helmut Kirchmeyer writes that 'journalistic captiousness' ('journalistische Spitzfindigkeit') and 'thoughtless chattering' ('gedankenlose Redereien') were not a prerogative of the *Zeitschrift für Musik* or the *Allgemeine Musikzeitung*, and that much of what the champions of new music were publishing was 'journalism of the worst kind' ('Journalismus übelster Prägung').¹⁵ Nevertheless, after their country's collapse, most of the regular contributors to the outright conservative

publications either disappeared completely from the public scene or they kept a low profile, since their ideas were no longer on the current agenda. Names such as Alfred Heuß, Fritz Stege and Hermann Unger are now generally familiar only to those who have studied musical life under the Nazis.¹⁶ On the other hand, writers who were actively promoting modern music, such as Theodor Adorno, Paul Bekker, Hans Mersmann, Hans Ferdinand Redlich, Paul Stefan and Hans Heinz Stuckenschmidt, are still considered major and respected figures in the history of German-language music criticism. All these personalities eventually either left Germany or Austria, or were silenced by the Nazis, as in the case of Stuckenschmidt and Mersman.¹⁷

Neue Zeitschrift für Musik

The earliest of the eight journals included in this study, the *Neue Zeitschrift für Musik*, was founded by Robert Schumann in 1834. It stands out as the only one among them still in existence, despite numerous changes in titles, subtitles and publishers.¹⁸ Under the editorship of the critic Franz Brendel (1811–68), who succeeded Schumann in 1845, the journal became increasingly associated with the Neudeutsche Schule and it championed the progressive composers Liszt and Wagner. In 1887, it became the organ of the Allgemeiner Deutscher Musikverein (ADMV), which had been founded in 1853 by Brendel.¹⁹ From 1906 to 1910 it merged with the *Musikalisches Wochenblatt*, during which time it did not publish special issues. According to the title page of the first joint issue, it was to be an ‘organ for musicians and friends of music who pay homage to healthy progress’ (‘dem gesunden Fortschritt huldigendes Organ für Musiker und Musikfreunde’).²⁰

In 1920, however, under the leadership of the musicologist Alfred Heuß (1877–1934), the editorial policy of the *Zeitschrift für Musik*, as it then called itself, became increasingly opposed to new trends in music. Many articles published throughout the Weimar Republic voiced the authors’ anti-French feelings and their opposition to ‘internationalist’ musicians, Jews and jazz.²¹ Unlike other music periodicals, the journal began in 1925 to feature non-musical advertising—for example, for books on Germanness, nordic thought and Jewish ethnology, as well as for anti-Semitic writings. It also included political advertising.²² Therefore, by 1933 the shift to the right had been thoroughly completed and the *Zeitschrift für Musik* needed no ‘reorganization’ (Gleichschaltung) at all, as a certain K.A.M. confirmed in a letter to the editor.²³ Whereas *Die Musik* was taken over by the Nazis and modified its contents under a new editor (a party member), the editor of the *Zeitschrift für Musik* must have been quite happy that the ideas he shared with some of his contributors now enjoyed the approval of the political authorities.

In April 1943, the journal merged with *Die Musik*, the *Allgemeine Musikzeitung* and the *Neues Musikblatt* to form *Musik im Kriege*, the last issue of which is dated October–November 1944. In December 1949, the well-known Regensburg publisher Gustav Bosse, who had been handling the journal since 1929, decided to resume the publication of the *Zeitschrift für Musik*. Curiously, the publisher does not seem to have favoured a complete recasting of the journal’s layout, for the typography remained the same as before the merger, and the subtitle, but for two words, was identical: *Monatsschrift für ein stete geistige Erneuerung der deutschen Musik*.²⁴

Allgemeine Musik-Zeitung

The *Allgemeine Musik-Zeitung* was founded in 1874 by Otto Reinsdorf as *Allgemeine deutsche Musik-Zeitung: Wochenschrift für die Reform des Musiklebens der Gegenwart*.²⁵ Its twentieth-century editors were Otto Leßmann (1844–1918), Paul Schwers (1874–1939) and Richard Petzoldt (1907–74); they took office in 1881, 1907 and 1939, respectively. In April 1937, ownership of the journal (which since 1925 had been called *Allgemeine Musikzeitung: Zeitschrift für das Musikleben der Gegenwart*) was transferred from the Verlag der Allgemeinen Musikzeitung to Breitkopf & Härtel, the important Leipzig music publisher.²⁶

It was made clear that, in the future, 'some individual issues, with regard to their content, would be given a specific character by means of privileged treatment of some special fields of knowledge having general interest' ('einzelnen Nummern durch bevorzugte Behandlung gewisser allgemein interessierender Sondergebiete inhaltlich ein eigenes Gesicht gegeben werden').²⁷ As mentioned above, the *Allgemeine Musikzeitung* merged with other journals in April 1943 to form *Musik im Kriege*.

One of the *Allgemeine Musikzeitung*'s most regular contributors was the well-known bibliographer Wilhelm Altmann (1862–1951), who also published frequently in both *Die Musik* and the *Musikblätter des Anbruch*.²⁸ As in the case of the *Zeitschrift für Musik*, most of the *Allgemeine Musikzeitung*'s occasional articles unfavourable towards modern music were published during the Weimar Republic, breaking to a certain extent the routine set by its extensive coverage of the extremely active German musical life. Among the regular contributors known for their attacks on modern music or Jewish composers were Walter Abendroth, Adolf Diesterweg, Georg Gräner, Martin Friedland and Emil Petschnig.²⁹ This journal also offers an example of how politics and culture could sometimes merge during the Third Reich. In April 1938, it printed on its cover a sticker-like message encouraging the readers to vote for the Führer ('Am 10. April dem Führer dein Ja!')—referring to a plebiscite held on 10 April 1938 in which virtually all Austrian voters (99.73%) ratified Hitler's annexation of their country to the German Reich.³⁰

Neue Musik-Zeitung

The *Neue Musik-Zeitung* began publication in 1880 in Cologne and Leipzig; its subtitle was then *Illustriertes Familienblatt*.³¹ It was thus a general journal not aimed at a specialized readership. This was still true in the early 1900s, when it published musical novels by Elise Polko (1822–99) and the *Geschichte der Musik* by the critic and librettist Richard Batka (1868–1922) in instalments over a period of many months. In 1909 it described its readers as cultivated amateurs, teachers and students.³² As suggested above, the *Neue Musik-Zeitung* was a middle-of-the-road journal whose door was open to modern music, although it still devoted most of its pages to articles about the major nineteenth-century German and Austrian composers (Beethoven, Bruckner, Brahms, Wagner). An example of its interest for contemporary music was its inclusion of annotations for the Donaueschinger Kammermusikfeste (1921–26), a summer festival of chamber music featuring young German and Austrian composers (among them Paul Hindemith). However, the journal was not without writers who could occasionally lash out at proponents of new avenues in music, contributors like Willibald Nagel.³³

Die Musik

Die Musik was undoubtedly the most prestigious general German-language music journal of the first half of the twentieth century.³⁴ It was published in Berlin by the firm of Schuster & Loeffler, which in 1922 merged with the Stuttgart firm Deutsche Verlags-Anstalt. Both publishers were well known at the time for their music books by important writers and critics like Paul Bekker, Alfred Christlieb Kalischer, Julius Kapp and Adolf Weißmann. The journal, which featured a remarkable series of music supplements and iconographic documents, began publication in 1901. The war brought its activities to a standstill in September 1915; it resumed publication in October 1922, still under the editorship of its founder, the composer Bernhard Schuster (1870–1934).

In June 1933, six months after the Nazis had assumed power, *Die Musik* published a special issue entitled 'Das neue Deutschland'. Whereas it had been a most balanced and neutral journal from its very first issue, it was now transformed into a political organ headed by people who took pride in producing 'an instrument of national-socialist musical culture run without compromise' ('ein kompromißlos geführtes Organ nationalsozialistischer Musikpflege').³⁵ Its editors during the Third Reich were Johannes Günther

(b. 1901), Friedrich W. Herzog (b. 1902) and Herbert Gerigk (b. 1905). The last named, incidentally, was a chief figure in the Nazi music administration; he was also the co-author of the ill-famed *Lexikon der Juden in der Musik*.³⁶ During the Third Reich, *Die Musik* became the official organ of several creations of the Nazi administration, chief among which was the 'Organ des Amtes für Kunstpflege beim Beauftragten des Führers für die gesamte geistige und weltanschauliche Schulung der NSDAP', commonly known as the 'Amt Rosenberg'.³⁷ Gerigk stated in January 1943 that 'in the future, our highest duty will also be to be able to work under the eye of the man who is answerable to the Führer for the purity of the national-socialist ideology'.³⁸ In March of the same year, *Die Musik* merged with the *Zeitschrift für Musik*, the *Allgemeine Musikzeitung* and the *Neues Musikblatt* to form *Musik im Kriege*, still under Gerigk's editorship.

Der Merker

The Viennese periodical *Der Merker*, whose title refers to the Marker in Wagner's opera *Die Meistersinger von Nürnberg*, was founded in 1909 by the writer Ludwig (Lajos) Hevesi (1843–1910), the music critics Richard Batka and Richard Specht (1870–1932), and the opera composer Julius Bittner (1874–1939).³⁹ The journal, whose subtitle *Österreichische Zeitung für Musik und Theater* was changed in 1915 to *Halbmonatsschrift für Musik, Theater und Literatur*, described itself, in an editorial statement, as 'one that understands everything new and progressive, but also one that understands the historical evolution out of which progressive tendencies arise as the last sprig' ('ein Versteher alles Neuen und Vorwärtstrebenden, aber auch ein Versteher des geschichtlichen Werdens, dem ja die Moderne als letztes Reis entspringt').⁴⁰

As with other journals not devoted specifically to modern music, *Der Merker* featured many articles about major nineteenth-century composers. However, the most important modern Viennese composers, such as Schönberg, Schreker and Zemlinsky, were also well represented. As the subtitle implies, literature was also discussed and special issues were devoted to Hermann Bahr, Franz Grillparzer, Heinrich von Kleist and Arthur Schnitzler. In a three-part survey of Viennese music periodicals, published in 1919, a certain Theodor Haas suggested that *Der Merker* was the journal that could best fill the lacuna caused by the demise of *Die Musik*, which had suspended publication in 1915.⁴¹ *Der Merker* itself ceased publication in 1922.

Musikblätter des Anbruch

The *Musikblätter des Anbruch* (simply called *Anbruch* from 1929 onwards) was the earliest journal specifically devoted to the propagation of modern music. Its attitude was made clear by the important word of its title, which means 'beginning' or 'break of day', and by its subtitle *Monatsschrift für moderne Musik*. It began to appear in November 1919 under the imprint of the Viennese music publisher Universal Edition, which handled the works of many important modern composers like Schönberg, Webern, Berg, Bartók and Szymanowski.⁴² Otto Schneider, who also headed a Berlin art journal called *Anbruch* (1917–22), was the editor until 1922. From this date to its demise in 1937, the editorship was in the hands of the critic and translator Paul Stefan (1879–1943), well known for a book on Mahler. Alban Berg was supposed to become the Viennese editor of the publication in September 1920 but he had to resign his contract for health reasons; he nevertheless contributed a few articles and also prepared guides to works by his master Schönberg for Universal Edition.⁴³ Many progressive composers and writers were among the journal's contributors, among them Theodor Adorno, Paul Bekker, Ernst Krenek, Franz Schreker, Arnold Schönberg, Kurt Weill and Egon Wellesz. In 1933 the Nazi dictatorship began to drive away many writers and composers who could express themselves enthusiastically about new music: indeed, all the personalities just mentioned either emigrated or were reduced to silence.⁴⁴

Der Auftakt

Der Auftakt, subtitled *Musikblätter für die tschechoslowakische Republik*, was founded in Prague in 1920 and was published by the Musikpädagogischer Verband in Prag (from 1927 onwards called the Deutscher Musikpädagogischer Verband).⁴⁵ It was edited from 1921 onwards by Erich Steinhard (1866–1944), a Czech musicologist who was the librarian of Prague University and one of the founders of the International Society for Contemporary Music in 1922. Without being so closely associated with modern music as the *Musikblätter des Anbruch* and *Melos*, *Der Auftakt* did publish special issues on Stravinsky and on topics like jazz, the revue, film music and mechanical instruments. It folded in 1938, the year in which Hitler annexed the territories of Czechoslovakia's German-speaking minority, the Sudetendeutschen.

Melos

The periodical *Melos* began publication in February 1920 under the editorship of the conductor Hermann Scherchen (1891–1966), a staunch defender of modern music who had founded the Neue Musikgesellschaft in 1918. From its very beginning, the journal's aim was to emphasize the problem of the breakdown of tonality, the relationship between music and words, and the relationship between music and the other arts, as well as its sociological foundations.⁴⁶ The list of contributors included some of the leading forward-looking critics and composers of the day: Béla Bartók, Ferruccio Busoni, Paul Bekker, Alois Hába, Hans Heinz Stuckenschmidt, Heinz Tiessen, Egon Wellesz. After a short hiatus between 1922 and 1924 caused by the economic situation, *Melos* was transferred from Berlin to the publisher Schott in Mainz. It resumed its activities under the editorship of Fritz Windisch (b. 1897), the artistic director of the Melos-Gemeinschaft, a contemporary music society headed by Philipp Jarnach (a disciple of Busoni) and Heinz Tiessen. The journal took on an increasingly international outlook by publishing issues devoted to such topics as music in Russia and Eastern Europe, or the problems of international relationships. This attitude contrasted sharply with that of the conservative publications, which tended to devote much space to minor composers whose contribution to the development of music in the twentieth century is negligible or non-existent. In 1934 *Melos*, which was associated with what the Nazi authorities called 'entartete Musik' ('degenerate music'), was forced to cease its activities. It was replaced from November 1934 to March 1943 by the *Neues Musikblatt*, which originally had the subtitle *Melos neue Folge*. In 1943 it merged with *Die Musik*, the *Allgemeine Musikzeitung* and the *Neue Zeitschrift für Musik* to form *Musik im Kriege*.⁴⁷

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With some knowledge of both the history of these eight journals and of their attitudes toward modern music, it will now be easier to draw some conclusions from the list of titles of special issues given in the Appendix below. A statistical summary of the data contained there is given in Table 1. The seven categories may be described as follows. Category 1, which is by far the largest, groups issues about single composers or personalities, and accounts for slightly more than half of the total. Category 2 consists of issues focusing on groups of composers, generally two or three; it accounts for a mere 2.5%. Category 3, which is slightly more important with 8.3% of the total, groups those issues emphasizing music and musical life in a given city, area or country. Category 4, which accounts for 11.8%, is devoted to annotations regarding forthcoming festivals (Tonkünstlerfeste) of the Allgemeiner Deutscher Musikverein. Category 5, which is the second largest with 22.1%, comprises all the issues devoted to specific topics. Category 6, for 2.1% of the total, consists of humouristic issues published in February to celebrate the Carnival. Finally, category 7 is a miscellaneous category, accounting for 3.2% of the total; it applies only to the *Allgemeine Musikzeitung*, and more specifically to its issues called Frühjahrs- or Herbst-Propagandanummer (from 1931) or Der Solist im Konzertsaal (from 1940). These issues consisted mostly of advertisements from publishers and artists, fulfilling the same function as the annual directory of artists published today by *Musical America*.

Title	Category							Total
	1	2	3	4	5	6	7	
<i>Neue Zeitschrift für Musik</i>	190 72.7%	6 2.2%	16 6.1%	13 4.9%	32 12.2%	4 1.5%	0 0.0%	261 36.3%
<i>Allgemeine Musikzeitung</i>	10 11.6%	0 0.0%	6 6.9%	33 38.3%	14 16.2%	0 0.0%	23 26.7%	86 12.0%
<i>Neue Musik-Zeitung</i>	34 69.3%	0 0.0%	2 4.0%	10 20.4%	3 6.1%	0 0.0%	0 0.0%	49 6.8%
<i>Die Musik</i>	79 53.7%	11 7.4%	9 6.1%	13 8.8%	27 18.3%	8 5.4%	0 0.0%	147 20.4%
<i>Der Merker</i>	15 83.3%	0 0.0%	3 16.6%	0 0.0%	0 0.0%	0 0.0%	0 0.0%	18 2.5%
<i>Musikblätter des Anbruch</i>	15 24.5%	1 1.6%	12 19.6%	11 18.0%	20 32.7%	2 3.2%	0 0.0%	61 8.5%
<i>Der Auftakt</i>	11 28.9%	0 0.0%	6 15.7%	1 2.6%	19 50.0%	1 2.6%	0 0.0%	38 5.3%
<i>Melos</i>	6 10.1%	3 5.0%	6 10.1%	4 6.7%	40 67.6%	0 0.0%	0 0.0%	59 8.2%
Total	360 50.1%	23 3.2%	60 8.3%	85 11.8%	155 21.6%	15 2.1%	23 3.2%	719

Table 1: Number of special issues by periodical title and category

Table 2 gives, in decreasing order of frequency, the number of special issues devoted to particular composers and personalities.⁴⁸ It is scarcely surprising that the first 16 composers in the list were born or were active in either Germany or Austria, and that Wagner, Beethoven and Mozart are found in the first places. Birth and death milestones often provided a natural inspiration for special issues. The centenaries of Beethoven's death (1927) and of Wagner's birth (1913) were both celebrated with no less than nine issues, while the centenary of Liszt's birth (1911) was emphasized with six issues. The *Neue Zeitschrift für Musik* and *Die Musik* published six and three consecutive Wagner issues respectively.⁴⁹ In practice, however, the great Austro-German Classical and Romantic masters could be honoured at any time without special justification; indeed, the study of the life and works of these composers, the luminaries of the national cultural heritage of a not too distant past, formed the backbone of those journals whose main concern was not the propagation of new music.

A look at the last two sections of Table 2 shows that special issues, or Gesamtwürdigkeiten (general assessments) as the *Zeitschrift für Musik* called them, were often published to honour, or draw attention to, rather minor composers like Wolfgang von Bartels (1883–1938), Hugo Kaun (1863–1932), Gottfried Rüdinger (1886–1946) or Georg Vollerthun (1876–1945), to name only a few of the hundred names or so. Categories 1 and 2 feature only a few of the most significant contributors to the development of twentieth-century music; in fact, such composers as Schönberg, Bartók and Stravinsky were honoured only by the progressive journals. It should not be forgotten, however, that the *Musikblätter des Anbruch* was owned by the music publisher Universal Edition, which used all available opportunities to provide a showcase for its composers, including Krenek, Schönberg, Schreker and Weill. Many composers in the Universal catalogue were often featured in the house journal, though not as part of special issues.⁵⁰ Thus the intensive coverage of modern composers was actually motivated to a certain extent by commercial interests. Nevertheless, whatever the drive behind it, this journal does provide a wealth of information about the reception that modern music enjoyed in some circles.

41	Richard Wagner
29	Ludwig van Beethoven
17	Wolfgang Amadeus Mozart
14	Hans Pfitzner
12	Richard Strauss
11	Anton Bruckner
10	Max Reger
9	Johann Sebastian Bach, Johannes Brahms, Franz Liszt
7	Franz Schubert
6	Robert Schumann, Carl Maria von Weber
5	Joseph Haydn, Gustav Mahler, Walter Niemann, Giuseppe Verdi
4	Rudolf Bode, Christoph Willibald Gluck, Paul Hindemith
3	Hector Berlioz, Frédéric Chopin, Johann Nepomuk David, Werner Egk, August Reuß, Franz Schmidt, Franz Schreker, Richard Wetz
2	Waldemar von Baußnern, Ferruccio Busoni, Peter Cornelius, Antonín Dvořák, Clemens von Franckenstein, Hermann Grabner, Joseph Haas, George Frideric Handel, Johann Adolf Hasse, Siegmund von Hausegger, Ernst Theodor Amadeus Hoffmann, Heinrich Kaminski, Friedrich Klose, Heinrich Marschner, Felix Mendelssohn, Arthur Nikisch, Emil Nikolaus von Rezníček, Friedrich Schiller, Gerhard Schjelderup, Arnold Schönberg, Heinrich Schütz, Fritz Stein, Karl Straube, Igor Stravinsky, Hermann Unger, Ermanno Wolf-Ferrari, Felix Woysch, Hermann Zilcher
1	Hermann Ambrosius, Max Auer, Hermann Bahr, Wolfgang von Bartels, Béla Bartók, Robert Boßhart, Walter Braunfels, Cesar Bresgen, Hans von Bülow, César Franck, Wilhelm Furtwängler, Johann Wolfgang von Goethe, Hermann Goetz, Franz Grillparzer, Emil Hertzka, Alfred Heuß, Karl Höller, Max Jobst, Eugen Jochum, Hugo Kaun, Gerhard von Keußler, Heinrich von Kleist, Paul von Klenau, Ernst Gernot Klußman, Armin Knab, Zoltán Kodály, Ernst Krenek, Theodor Kroyer, Heinrich Lemacher, Adalbert Lortzing, Joseph Marx, Emil Mattiesen, Joseph Meßner, Roderich von Mojsisovics, Hans Joachim Moser, Karl Muck, Gottfried Müller, Georg Nelliuss, Jacques Offenbach, August von Othegraven, Franz Philipp, Joachim Raff, Günther Raphael, Hermann Reutter, Hugo Riemann, Gottfried Rüdingen, Abt Schachleiter, Karl Schäfer, Hans Schaub, Arthur Schnitzler, Othmar Schoeck, Hermann Schröder, Heinz Schubert, Georg Schumann, Erich Sehlbach, Otto Siegl, Hermann Simon, Johann Strauss, Kurt Thomas, Max Trapp, Richard Trunk, Georg Vollerthun, Cosima Wagner, Hermann Walter von Waltershausen, Julius Weismann, Hugo Wolf, Kurt von Wolfurt, Alexander Zemlinsky

Table 2: Number of special issues devoted to single composers or personalities

Most special issues devoted to composers (and occasional literary figures like Goethe or Schiller) follow a quite standard pattern: biographical data, presentation of the major works, discussion of important compositional features, an account of the relationships between a composer and a friend or an important performer. However, one issue deserves to be mentioned for its uniqueness in the history of musical journalism and for the very special glimpse it affords into the effects that the Nazi régime had on academia and musical journalism. In November 1935 the *Zeitschrift für Musik* published a Beethoven issue, following the discovery of the remains of the composer's mother, Maria Magdalena Keverich (1746–87). It contains an introductory article by Hermann Unger on the discovery itself, followed by reports by various scholars about the anthropological, pathological, anatomical, aural and dental features of the deceased. The anthropological section includes a comparison of the cranium of both mother and son. Among the photographs

are views of some of her bones; a ruler is provided underneath most pictures to enable the reader to gauge the dimensions.⁵¹ This highly unusual article was published at a time when the study of phrenology, 'the study of the conformation of the skull based on the belief that it is indicative of mental faculties and character' (Webster), had become a matter of topical interest in Germany.

It may not come as a surprise that most issues falling into Category 3 (which deals with music and musical life in a given city, area or country) are devoted to countries to which Germany is linked by common cultural, linguistic or racial traits. The *Zeitschrift für Musik* began publishing such issues in 1933, at a time when the topic of nationalism was in the forefront of public debate. One finds special issues about music in the Scandinavian or Nordic countries (three issues), in Austria (three issues), and in the Sudetenland, the territory of Czechoslovakia inhabited by a German-speaking minority (two issues). Though their special issues focused exclusively on Germanic or Nordic countries, the *Allgemeine Musik-Zeitung*, the *Neue Musik-Zeitung* and *Der Merker* did not publish enough issues in this category to authorize conclusions. *Die Musik*, however, devoted an issue to music in America (May 1905), followed by one on Russia (April 1907). During the Weimar Republic, it provided a special coverage of music in the Soviet Union (December 1926) and, under the title 'Ausland' (August 1931), published articles on music in Bulgaria, Italy, the Soviet Union, Lettony, North America, the Orient and England.

The journals promoting new music, the *Musikblätter des Anbruch* and *Melos*, had much broader interests, which are reflected in issues about music in the Soviet Union: three for the former (June 1922, March 1925, November 1931) and two for the latter (May 1925, May 1928). This interest was also shared by *Der Auftakt* in 1923 (no. 11). These three journals were alone in focusing on Latin countries: each of them featured Italy, respectively in July 1925, 1922 (no. 12) and October 1933. Only the *Musikblätter des Anbruch*, however, dealt specifically with France (April 1930), though *Melos* featured 'Romanische Musik' in January 1929. *Der Auftakt*, finally, is the only journal to have devoted a whole issue to Oriental music (1921, no. 19). It thus seems possible to say that the progressive or middle-of-the-road journals had a much broader or international outlook, whereas a conservative publication like the *Zeitschrift für Musik* was more concerned with developments in countries with closer cultural and political affinities.

The contents of the Tonkünstlerfest-Hefte, published annually in late May or early June, consisted of annotations to the works scheduled to be performed as part of the festivals of the Allgemeiner Deutscher Musikverein. These annotations were provided either by the composers themselves (including Bartók, Delius, Humperdinck, Kodály, Reger, Rezniček, Schmidt, Schönberg and Stephan) or, in the case of well-known figures (Liszt, Mahler, Pfitzner, Strauss), by writers about music or musicologists. The format generally comprised a basic thematic analysis, with music examples and a photograph of the composer.⁵² These special issues form a unique documentation about many little-known works and composers active during a period in which European musical life had reached a peak of activity. Credit for introducing such issues goes to the *Allgemeine Musikzeitung* (1899–1902, 1909–14, 1920–39),⁵³ which was followed by *Die Musik* (1903–12), the *Neue Zeitschrift für Musik* (1904–5, 1912, 1931–7), and the *Neue Musik-Zeitung* (1909, 1922). As already mentioned, the *Neue Musik-Zeitung* also published annotations for the Donaueschinger Kammermusikfeste (1921–2, 1924–6).

A look at Table 1 shows that thematic issues were especially favoured by *Melos*, *Der Auftakt*, *Anbruch* and *Die Musik*—the progressive and middle-of-the-road journals. One can easily infer from this that whereas conservative periodicals tended to focus on well-known figures, the progressive ones were more concerned with the analysis of current issues shaping contemporary musical life. Indeed, the thematic issues published in the four journals mentioned above account for almost 70% of the total. Table 3 lists, in decreasing order of importance, the specific topics to which special issues were devoted.⁵⁴ The topics favoured by progressive journals include aesthetics, film music, radio, recording, jazz, revue, mechanical music and Gebrauchsmusik.⁵⁵ Other important topics, especially from the late 1920s onwards, are music education and the use of dance or movement as a means of increasing awareness of musical feeling.

16	Opera; miscellaneous
12	Dance; aesthetics
10	Music education
8	Piano
7	Folksong; film music, radio, recording
6	Singing and vocal music; Nazi topics; music and its sister arts; music for instruments other than keyboard and voice; modern music; jazz, revue and entertainment music
5	Musicology and historiography
4	Music criticism; mechanical music; Gebrauchsmusik and music for amateurs
3	Christmas music
2	Humour and triviality in music
1	Church music; concerto; conducting; copyright; early music; instrumentation; music festivals; rhythm; transcription

Table 3: Number of special issues devoted to specific topics

It is not surprising that opera reaps the highest number of thematic issues, for it is in Germany that this genre has known its greatest period of activity, especially between 1925 and 1930. A total of 149 new operas was produced on German and Austrian stages during that period, whereas the average for five-year periods between 1900 and 1979 is 111, with a low of 64 for 1975–9. Sixty new operas (the highest number) were given their first performance during the 1927–8 season.⁵⁶ It should be remembered that the absence of political unity throughout most of Germany's history had led to the existence of several small political entities, each of which sought to maintain an active musical life. Furthermore, the country's highly developed system of music education had produced a large number of composers, conductors and performers, who were hired by the numerous city opera companies and who often moved from one company to another (mobility was an important characteristic of German musical life before World War II).⁵⁷ As David Drew wrote some 30 years ago:

The world has never known, and probably will never know again, a time of such operatic activity. The general desire to kick over the traces which was felt throughout the artistic world led to an extraordinary situation in Germany, where every city worthy of the name had one or more opera houses subsidised by the state and the locality. Such was the spirit of the time that each of these theatres vied with its neighbour to produce new works.⁵⁸

However, despite the intense activity in the field of modern opera, one should not forget that this accounted only for a small part of what was shown on the German stage: the staple fare obviously consisted of works by such composers as Bizet, Lortzing, Mascagni, Mozart, Puccini, Rossini, (Richard) Strauss, Verdi, Wagner and Weber.⁵⁹

One final group of thematic issues cannot be left unmentioned, namely those dealing with Nazi topics. *Die Musik*, which became the music organ of the Nazi party, published only three such issues. The first of these (June 1933) was entitled 'Das neue Deutschland' and its publication marked the end of a brilliant period in the history of this prestigious and balanced journal.⁶⁰ It featured articles like Hans Joachim Moser's 'Deutscher Musikunterricht und seine Neugestaltung' and Willi Hille's 'Nationalisierung der deutschen Musik'. The second issue (March 1936) dealt with music and race, with articles such as Walter Abendroth's 'Opernideale der Rassen und Völker', Erich Roeder's 'Felix Draeseke als Judengegner' and Julius Friedrich's 'Der Jude als Musikfabrikant'. The third issue (January 1943) commemorated the tenth anniversary of national socialism with a selection of aphorisms on culture and music by Alfred Rosenberg (the Nazi party's leading ideologue) and a survey of the last decade, entitled 'Zehn Jahre nationalsozialistisches Musikleben', by the editor Herbert Gerigk.

The *Zeitschrift für Musik*, even though it was not the official organ for music of the Nazi party, published four issues on topics motivated by the new political situation: military music (December 1937), music in the Hitler Youth (October 1938), the Führer and music (April 1939, celebrating Hitler's fiftieth anniversary) and German military songs (March 1940). The October 1938 issue, for example, featured a series of short articles dealing with young composers of the Hitler-Jugend, concluding with an essay by the composer Cesar Bresgen (1913–88) entitled 'Mein Erlebnis der Hitler-Jugend'. The April 1939 issue opened with a statement by the President of the Reichsmusikkammer, the musicologist Peter Raabe, who praised Hitler's artistic policy. It also included an article by Paul Ehlers on 'Die Musik und Adolf Hitler' and one by Paul Bülow entitled 'Der Führer und das Haus Wahnfried'.

With regard to articles published during the Nazi dictatorship, it should be emphasized that journals run by editors in agreement with national socialist doctrine did not carry a large number of offending articles directed against Jewish or progressive composers. Potential Nazi writers had already lashed out against these composers during the Weimar Republic. Once the Nazis were in power, writers about music referred only occasionally to modernist composers, usually to remind their readers that, thanks to the political régime, such composers had completely disappeared from the country's musical life. Thus an issue on music and race such as the one published by *Die Musik* in March 1936 can be considered an exception, a final outburst of hatred. Most writers were busy enough covering the countless minor composers who populated an extremely active, yet uninspired, musical life, without dealing with absent composers who no longer represented any 'danger'.

The last category to be discussed, the Carnival issues, is represented in only four of the periodicals discussed, namely, the *Neue Zeitschrift für Musik* (1934–7), *Die Musik* (1907–14), *Musikblätter des Anbruch* (1924–5) and *Der Auftakt* (1925). Among these journals, only *Die Musik* published such issues regularly, and only before World War I. They consisted of freely invented satirical texts contributed by authors who either signed with their name (Alfred Heuß, Paul Marsop, Arno Nadel, Max Steinitzer) or used a pseudonym (Asmodeus, Ino-Sub-F. [Ferruccio Busoni], Dr. Jungfrau, Melibokus). Kirchmeyer has remarked that it is in these special issues that the German musical press began to resort to the kind of polemics that eventually dominated conservative music criticism.⁶¹

The favourite victims of the satirists were Strauss and Schönberg. It is easy to identify allusions either to their names or to their works in the titles. Strauss was generally accused of writing inferior music to make money.⁶² Schönberg, on the other hand, was linked to psychiatric disorders;⁶³ this is what conservative publications, such as the *Neue Zeitschrift für Musik* and the *Allgemeine Musikzeitung*, would eventually write in serious articles about the music of Schönberg and his disciples.⁶⁴ Furthermore, this 'medical' vocabulary foreshadows the countless references to 'healthy music' ('gesunde Musik') in the Nazi literature. It may be taken as a sign of maturity that *Anbruch*, a publication devoted to progressive tendencies, could make fun of the composers it championed at the same time as these composers were branded as psychopaths by others. Its issues were titled *Abbruch* (damage, demolition, injury) instead of *Anbruch* (beginning, break [of day]). The opponents of *Neue Musik* probably preferred to talk of *Abbruch*.

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This study has provided extensive bibliographical documentation about a very important feature of German-language musical journalism during its most thriving period. It has also shown how topics of interest are distributed among journals representative of the various ideological tendencies in the German-speaking musical world, during a half-century of intense cultural activity. Strong emphasis on the luminaries of the musical life of the eighteenth and nineteenth centuries is evident in most publications, especially conservative and middle-of-the-road ones. On the other hand, progressive journals were attracted by an active interest in provocative issues that forced people to reconsider traditional values.

Irrespective of the points of view favoured by the writers, these journals, which reflect the vitality and the diversity of the press in the German-speaking musical world, constitute an inexhaustible and fascinating source of information for the historian. Not only do they document the reception of composers or trends in a given period and cultural setting, but there is the additional advantage of several articles on one topic appearing in a single issue. Furthermore, the sharp polarity of opinions and their presence in well-identified publications facilitate the location of sources for the positive or negative reception of a composer's music. The various controversies or polemics that animated the pages of these journals also illuminate changing aesthetic attitudes towards the transformations of musical language during the twentieth century. It is hoped that the following list of special issues, by gathering in one single source much scattered material, will be useful to scholars in focusing their attention on various topics of interest concerning the reception of music in the German-speaking world.

NOTES

- ¹ It should be recalled here that the first music periodical, *Critica musica*, was founded in 1722 by the German composer, music theorist and lexicographer Johann Mattheson (1681–1764).
- ² As will be seen later, *Die Musik* became *Musik im Kriege* in 1943 following amalgamation with three other journals.
- ³ [Bernhard Schuster], 'An unsere Leser', *Die Musik*, 25, no. 1 (October 1932), 1–4.
- ⁴ See, for example, 'Sonderhefte der Musik', *Die Musik*, 13, no. 14 (1914).
- ⁵ 'Sonderhefte der Musik', *Die Musik*, 25, no. 9 (1933). This advertisement may have been published earlier, but was found only in the June issue in the copies and microfilms consulted.
- ⁶ The *Neue Zeitschrift für Musik* might even claim to have been the first journal to introduce special issues, since the article sections of its June and October 1901 issues, without actually being called special issues as such by the editors, are completely devoted to Robert Schumann and Albert Lortzing.
- ⁷ It should be added that the *Allgemeine Musikzeitung* had been publishing annotations for the festivals of the Tonkünstlerfeste of the Allgemeiner Deutscher Musikverein since 1899, three years before *Die Musik*.
- ⁸ 'Das reiche Musikleben Großdeutschlands', *Neue Zeitschrift für Musik*, 106, no. 3 (1932), 352.
- ⁹ Two journals, the *Neue Zeitschrift für Musik* and *Der Merker*, are available as reprints.
- ¹⁰ It should be kept in mind, however, that this article, being primarily bibliographical in nature, focuses more on the topics considered worthy of emphasis through special issues rather than on the manner in which the topics were treated.
- ¹¹ The issue of polemics in that period is discussed in detail in Helmut Kirchmeyer, 'Kritik und Polemik: Dokumente zur Zeitgeschichte', *Igor Strawinsky: Zeitgeschichte im Persönlichkeitsbild—Grundlagen und Voraussetzungen zur modernen Konstruktionstechnik* (Regensburg, 1958), 277–460. Another interesting study, focusing on the critical reaction to new music and on conservative criticism, is Brian Irwin Cherney, 'The Bekker-Pfitzner Controversy (1919–1920): its Significance for German Music Criticism during the Weimar Republic (1919–1932)' (Ph.D. dissertation, University of Toronto, 1973). It should be noted that polemics are a characteristic of the German press, but not of Austrian periodicals.
- ¹² Another journal not devoted not the propagation of modern music, the *Signale für die musikalische Welt* (1843–1941), published in Berlin and Leipzig, could not be studied for the purposes of this article. Only its activity in the nineteenth century has so far been covered; see Rudolf Vogler, *Die Musikzeitschrift 'Signale für die musikalische Welt', 1843–1900*, *Kölner Beiträge zur Musikforschung*, 81 (Regensburg, 1975).
- ¹³ Cherney, 'The Bekker-Pfitzner Controversy', 3.
- ¹⁴ Concerning the ISCM, see Toni Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGNM): ihre Geschichte von 1922 bis zur Gegenwart* (Zürich, 1982).
- ¹⁵ Kirchmeyer, *Igor Strawinsky*, 321.
- ¹⁶ All three contributed frequently to the *Zeitschrift für Musik*. Heuß (1877–1934) was the editor of that journal from 1920 until his death in 1934. Stege (b. 1886) was the editor of the *Ämliche Mitteilungsblatt der Reichsmusikkammer* and the music critic of the *Völkischer Beobachter*, the official newspaper of the Nazi party; he was also the journal's editor for the northern part of Germany. Unger (1866–1958), who was also a composer, entered the Nazi party in 1931 and became Leiter of the Fachgruppe Musik im NS-Kampfbund für deutsche Kultur; he also served as the journal's editor for the western part of the country. A useful anthology of writings about music by a large selection of now mostly forgotten writers is Joseph Wulf, *Musik im Dritten Reich: eine Dokumentation* (Gütersloh, 1963; repr. Frankfurt, 1983).
- ¹⁷ For a discussion of musicology (as opposed to music criticism) in the Third Reich, see Michael Meyer, 'Musicology in the Third Reich: a Gap in Historical Studies', *European Studies Review*, 8 (1978), 349–64. Some writers, like the Liszt scholar Peter Raabe (1872–1945) and the Wagner specialist Alfred Lorenz (1868–1939), succumbed to Nazi ideology. On the other hand, there were musicologists who published in journals run by, or sympathetic to, the Nazis, yet managed to avoid the kind of writing about Jewish composers that characterized the leaders of Nazi musicology. This was the case of Karl Gustav Fellerer (1902–84), a frequent contributor to *Die Musik* during its last years. Another example is the distinguished editor of *Die Musik in Geschichte und Gegenwart*, Friedrich Blume (1893–1975), who wrote 'Musik und Rasse: Grundfragen einer musikalischen Rassenforschung', *Die Musik*, 30, no. 11 (1938), 736–48. Despite the topic, there is not a single reference to the word 'Jew' in the 24 columns of the article. Blume also edited the series *Schriften zur musikalischen Volks- und Rassenkunde*, in which he published his own *Das Rasseproblem in der Musik: Entwurf zu einer Methodologie musikwissenschaftlicher Rasseforschung* (Wolfenbüttel, 1939).
- ¹⁸ About the periodical's history, see Alfred Heuß, 'Augenblicksaufnahmen der ZFM aus ihren drei letzten Jahrzehnten', *Zeitschrift für Musik*, 100, no. 1 (1933), 30–3; Georg Kinsky, 'Zur Geschichte der Gründung der Neuen Zeitschrift für Musik', *Zeitschrift für Musik*, 87 (1 March 1920), 1–5; Michael Stegemann, 'NZ: aus der Biographie einer Zeitschrift', *NZ Neue Zeitschrift für Musik*, 145, no. 4 (1984), 4–8.
- ¹⁹ The Allgemeiner Deutscher Musikverein was founded in 1863 on the occasion of the 25th anniversary of the *Neue Zeitschrift für Musik*. It programmed new works as well as rarely heard older works in its festivals (Tonkünstlerfeste), which were held yearly in a different city between 1861 and 1937. In 1938, the ADMV was dissolved and its Tonkünstlerfeste were replaced by the Reichsmusiktag. On the still virtually undocumented history of this important society, see Arthur Seidl, *Festschrift zum fünfzigjährigen Bestehen des Allgemeinen Deutschen Musikvereins* (Berlin, 1911), and Hans Rutz, *Festschrift zum 75jährigen Bestehen des Allgemeinen Deutschen Musikvereins* (Weimar, 1936).

- ²⁰ 'An unsere Leser!', *Musikalisches Wochenblatt/Neue Zeitschrift für Musik*, 73, no. 40 (1906), 735.
- ²¹ For a fascinating study of the journal's conservative stance, see Joel Sachs, 'Some Aspects of Musical Politics in Pre-War Germany', *Perspectives of New Music*, 9, no. 1 (1970), 74–95.
- ²² Sachs, 'Musical Politics', 87–8.
- ²³ 'Die Musik—Zeitschrift für Musik und anderes', *Zeitschrift für Musik*, 100, no. 12 (1933), 1274.
- ²⁴ The word 'steady' ('stete') was added before 'spiritual renewal'.
- ²⁵ There is as yet no study of the *Allgemeine Musikzeitung*—which, to be strictly accurate, was called *Allgemeine Musik-Zeitung* from 1882 to 1924 and *Allgemeine Musikzeitung* from 1925 to 1943.
- ²⁶ During the nineteenth century Breitkopf & Härtel had published a journal entitled *Allgemeine musikalische Zeitung* (1798–1848, 1863–5 and 1869–82), which is an important documentary source for musical life during that period.
- ²⁷ Quoted in Hellmuth von Hase, 'Allgemeine Musikzeitung', *Breitkopf & Härtel: Gedenkschrift und Arbeitsbericht* (Leipzig, 1917–19; Wiesbaden, 1968), iii, 73; this statement appeared in vol. 61, no. 14 (1934). Hardly any other documentation about the *Allgemeine Musik-Zeitung* is available.
- ²⁸ Altmann, one of the most prolific music writers in the German-speaking world, had so many compilations and articles to publish that ideological tendencies must not have mattered much to him.
- ²⁹ See, for example, Adolf Diesterweg, 'Vom Musikalisch-Hysterischen', 47 (1920), 539; Diesterweg, 'Futuristen-Dämmerung', 49 (1922), 375; Gustav Ernest, 'Noch einige Worte zum Thema "Spieltalent und Rasse"', 50 (1923), 4; Hans Joachim Moser, 'Atonale Geschichtsklitterung', 50 (1923), 623; Klaus Pringsheim, 'Aus Strawinskij's Falschmünzwerkstatt', 51 (1924), 939.
- ³⁰ *Allgemeine Musikzeitung*, 65, no. 15 (1938).
- ³¹ There is as yet no study of the *Neue Musik-Zeitung*.
- ³² 'An unsere Leser und Freunde', *Neue Musik-Zeitung*, 30, no. 23 (1909), 485.
- ³³ Willibald Nagel (1863–1929), who edited the *Neue Musik-Zeitung* from 1916 to 1922, wrote a particularly aggressive article (in two instalments) on the occasion of the second edition (1916) of Busoni's *Entwurf einer neuen Ästhetik der Tonkunst* (orig. edn., 1907): 'Ferruccio Busoni als Ästhetiker', *Neue Musik-Zeitung*, 38, no. 15 (1917), 239–40; no. 16 (1917), 253–4. Nagel warns that the booklet is likely 'to confuse even more the present-day aesthetic notions, which are already profusely obscure' ('die sowieso schon überreichlich unklaren ästhetischen Begriffe der Gegenwart noch weiter zu verwirren', p. 239); later on, he describes it as a 'silly monstrosity' ('törichte Ungeheuerlichkeit', p. 254).
- ³⁴ The history of this periodical is dealt with in detail in my Ph.D. dissertation entitled 'Die Musik (1901–44): la transformation d'un périodique à travers trois périodes de l'histoire allemande' (University of Toronto, 1988), and in my article 'Le périodique Die Musik (1901–1944) et sa transformation à travers trois périodes de l'histoire allemande', *Revue de musicologie*, 72 (1992), 109–44.
- ³⁵ 'An die Leser und Mitarbeiter', *Die Musik*, 29, no. 1 (1936), 80. This official communication concluded with 'Heil Hitler!' It should be pointed out that it is one of only two such occurrences in the Nazi history of the journal.
- ³⁶ *Lexikon der Juden in der Musik, mit einem Titelverzeichnis jüdischer Werke. Zusammengestellt im Auftrag der Reichsleitung der NSDAP. auf Grund behördlicher, parteiamtlich geprüfter Unterlagen*, ed. Theo Stengel and Herbert Gerigk, Veröffentlichungen des Instituts der NSDAP. zur Erforschung der Judenfrage, 2 (Berlin, 1940; 2nd edn., 1943).
- ³⁷ The 'Office for the Cultivation of Art Associated with the Supervisor for the Total Spiritual and Ideological Training of the NSDAP' [German National-Socialist Party of Workers] was headed by Alfred Rosenberg (1883–1946), the chief ideologue of the party.
- ³⁸ 'Unter den Augen des Mannes, der dem Führer die Reinerhaltung des nationalsozialistischen Ideengutes zu gewährleisten hat, arbeiten zu dürfen, ist uns auch künftig höchste Verpflichtung!' Herbert Gerick, 'Alfred Rosenberg', *Die Musik*, 35, no. 4 (1943), 104.
- ³⁹ For a short account of the journal's history and contents, see Renate Federhofer-Königs, 'Der Merker (1909–1922): ein Spiegel österreichischen Musiklebens', *Ars musica, musica scientia: Festschrift Heinrich Hüsch zum fünfundsiebzehnten Geburtstag am 2. März 1980, überreicht von Freunden, Kollegen und Schülern*, ed. Detlef Altenburg (Cologne, 1980), 118–27.
- ⁴⁰ *Der Merker*, 1 (1909/10), 2.
- ⁴¹ Theodor Haas, 'Die Wiener Musikzeitschriften: eine kurzgefaßte Geschichte des Wiener musikalischen Journalismus von seinen Anfängen bis zur Gegenwart', *Der Merker*, 10, no. 20 (1919), 671–6; no. 21 (1919), 699–702; no. 22 (1919), 733–5.
- ⁴² For a brief account of the journal's history, see Irmelin Bürgers, 'Das Modell einer Musikzeitschrift: vor fünfzig Jahren erlosch der Anbruch', *NZ Neue Zeitschrift für Musik*, 149, no. 6 (1988), 74–5. See also Manfred Wagner, 'Alban Berg und die Musikblätter des Anbruch', *Alban Berg Symposium Wien 1980: Tagungsbericht*, ed. Rudolf Klein, Alban Berg Studien (Vienna, 1981), ii, 216–23.
- ⁴³ Berg's activities as a music journalist are documented in Rosemary Hilmar, 'Bergs musikschriftstellerische Tätigkeit in den Jahren 1918 bis 1925', *Alban Berg: Leben und Wirken in Wien bis zu seinen ersten Erfolgen als Komponist*, Wiener Musikwissenschaftliche Beiträge, 10 (Vienna, Cologne and Graz, 1978), 152–61.
- ⁴⁴ For a list of names of 414 musicians and 119 musicologists who left Germany and Austria following the advent of the Nazi régime, see *Biographisches Handbuch der deutschsprachigen Emigration nach 1933*, ed. Werner Röder and Herbert A. Strauss (Munich, 1980–3), iii, 193–6.
- ⁴⁵ There seems to be no study of the history of *Der Auftakt*.
- ⁴⁶ Hans Mersmann, 'Zehn Jahre Melos', *Melos*, 9, no. 2 (1930), 58.
- ⁴⁷ Concerning the history of *Melos*, see Ernst Laaff, 'Das neue Melos', *Melos*, 35, no. 5 (1960), 178–80; Laaff, 'Zehn Jahre Wiederaufbau der Zeitschriften im Schott-Verlag', *Festschrift für einen Verleger: Ludwig Strecker zum 90. Geburtstag*, ed. Carl Dahlhaus (Mainz, 1973), 283–6; Hans Oesch, 'Das Melos und die Neue Musik', *ibid.*, 287–94; Heinrich Strobel, '50 Jahre Melos', *Melos*, 37, no. 6 (1970), 221–3.
- ⁴⁸ Category 2, devoted to groups of composers, will not be discussed here since it does not lead to different conclusions.
- ⁴⁹ The issues of the *Neue Zeitschrift für Musik*, at least at that time, consisted of a rather limited number of pages whereas *Die Musik* was much more substantial.
- ⁵⁰ There is, however, a special issue about the publishing house's founder, the businessman Emil Hertzka; see *Anbruch*, 14, nos. 4/5 (1932).
- ⁵¹ Hermann Unger, 'Beethovens Mutter: zur Auffindung ihres Grabes', *Zeitschrift für Musik*, 102, no. 11 (1935), 1216–29.
- ⁵² It should be pointed out that illustrations were still infrequent at that time; they were generally published on separate pages (Bildbeilagen) rather than incorporated within the relevant articles.
- ⁵³ No festivals were held between 1915 and 1919.
- ⁵⁴ Individual topics (dance; aesthetics) are set off by semicolons; related topics grouped together (film music, radio, recording) are separated by commas.
- ⁵⁵ The expression 'mechanical music', translated from 'mechanische Musik', was used from around 1927 onwards to refer to instruments like Carl Robert Blum's Musik-Chronometer, Jörg Mager's Sphärophon and Leo Theremin's Vox, which paved the way for electroacoustic music.
- ⁵⁶ See my article 'Le répertoire d'opéras du XX^e siècle des scènes de langue allemande entre 1925 et 1930: étude statistique', *Revue de musique des universités canadiennes*, 5 (1984), 198–221.
- ⁵⁷ This mobility can be seen easily by leafing through the annual *Neuer Theater-Almanach* published in Berlin by F. A. Günter & Sohn.

⁵⁸ David Drew, 'Musical Theatre in the Weimar Republic', *Proceedings of the Royal Musical Association*, 88 (1961–2), 95.

⁵⁹ For statistics on the modern and the standard repertoires, see (among others) Wilhelm Altmann, 'Opernstatistik August 1930 bis Juli 1931', *Zeitschrift für Musik*, 98, no. 11 (1931), 948–68.

⁶⁰ This issue is filed under the category dealing with music in a given country.

⁶¹ See Kirchmeyer, 'Karneval um Strauß und Schönberg: zum Kapitel "Neue Musik und Pathologie"', *Igor Strawinsky*, 424–46, especially 424–38.

⁶² Mephistopheles, 'Richard auf Naxos und Ariadne bei Wertheim: eine tragi-burlesk-seriös-komische Gemischtwarenhandlung in zwei Etagen, mit verlarvtem Tiefsinn und unverlarvten Blödsinn, ohne Hugo, aber mit Hautgout', *Die Musik*, 12, no. 9 (1913), 146–55.

⁶³ Mephistopheles, 'Aus meiner Disharmonielehre: im Auftrag des Kunterbuntprofessors Arnold Häblichberg mitgeteilt', *Die Musik*, 10, no. 10 (1911), 224.

⁶⁴ See Emil Petschnig, 'A. Schönberg, der Psychopath', *Allgemeine Musik-Zeitung*, 51, no. 48 (1924), 875–6; no. 49 (1924), 895–7.

APPENDIX: LIST OF SPECIAL ISSUES IN EIGHT GERMAN-LANGUAGE MUSIC PERIODICALS BETWEEN 1900 AND 1945

The list is laid out in five columns:

Volume	Issue number	Day-month-year	Category	Title and additional information
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[] indicates a title made up from a table of contents or an editorial foreword. In the case of the *Neue Zeitschrift für Musik*, the following symbols are used:

* Title given in the list of Sonderhefte published as 'Das reiche Musikleben Großdeutschlands' in *Neue Zeitschrift für Musik*, 106, no. 3 (March 1939), 352 (applies only to issues published between June 1929 and March 1939). Any title appearing on the title page has precedence over a title given in this list.

Title given in the above mentioned list but placed in parentheses to indicate lesser importance.

In column four, categories are indicated as follows:

- 1 Single composers and personalities
- 2 Groups of composers
- 3 Music and musical life in a city, area, or country
- 4 Contemporary music festivals (mostly Tonkünstlerfeste of the Allgemeiner Deutscher Musikverein)
- 5 Specific topics
- 6 Carnival issues (Faschingshefte)
- 7 Miscellaneous

Neue Zeitschrift für Musik (1834–), published as *Neue Zeitschrift für Musik* from 1834 to 1905, as *Musikalisches Wochenblatt/Neue Zeitschrift für Musik* from 1906 to 1910, as *Neue Zeitschrift für Musik* from 1911 to 1919, as *Zeitschrift für Musik* from 1920 to 1954, as *Neue Zeitschrift für Musik* from 1955 to 1978, as *NZ Neue Zeitschrift für Musik* since 1979

68	23	05–06–1901	1	[Robert Schumann]
68	43	23–10–1901	1	[Albert Lortzing]
69	21/22	28–05–1902	1	Festnummer der Neuen Zeitschrift für Musik: ausgegeben bei Gelegenheit der Enthüllung des Liszt-Denkmal in Weimar am 31. Mai 1902
70	17	22–04–1903	1	[Hugo Wolf]
70	50	09–12–1903	1	Berlioz-Heft
70	51	16–12–1903	5	Weihnachts-Heft
71	18	27–04–1904	3	Musik in Italien
71	22/23	25–05–1904	4	Festnummer zur Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Frankfurt a. Main vom 28. Mai bis 1. Juli 1904
71	40	28–09–1904	1	Bach-Heft

71	47	16-11-1904	5	Violine und Violinspiel
72	7	08-02-1905	5	Klavier und Klavierspiel
72	22/23	24-05-1905	4	Festnummer zur Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Graz vom 31. Mai bis 4. Juli 1905 und zu den Veranstaltungen in Wien am 5. und 6. Juni 1905
72	40	27-09-1905	4	I. Internationales Tonkünstlerfest: Die moderne Tonkunst in Deutschland, Österreich, Frankreich, Russland, England, Italien
72	44	25-10-1905	1	Reger-Heft
72	51	13-12-1905	5	Volkslieder-Heft
73	23	06-06-1906	1	[Robert Schumann zum 50. Todestage]

No special issues between October 1906 and December 1910 (the period during which Neue Zeitschrift für Musik merged with Musikalisches Wochenblatt)

78	42	19-10-1911	1	[Franz Liszt zum 100. Geburtstage]
78	43	26-10-1911	1	[Franz Liszt zum 100. Geburtstage]
78	44	02-11-1911	1	[Franz Liszt zum 100. Geburtstage]
78	45	09-11-1911	1	[Franz Liszt zum 100. Geburtstage]
79	21/22	23-05-1912	4	[47. Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Danzig]
80	20	15-05-1913	1	I. Wagner-Heft
80	21	22-05-1913	1	II. Wagner-Heft
80	22	29-05-1913	1	III. Wagner-Heft
80	23	05-06-1913	1	IV. Wagner-Heft
80	24	12-06-1913	1	V. Wagner-Heft
80	25	19-06-1913	1	VI. Wagner-Heft
81	27	02-07-1914	1	[Christoph Willibald Gluck zum 200. Geburtstag]
83	5	03-02-1916	1	[Ernst Theodor Amadeus Hoffmann]
83	39	28-09-1916	1	[Wolfgang Amadeus Mozart]
85	41	12-10-1916	1	[Richard Wagner]
86	1	04-01-1917	1	[Anton Bruckner]
87	13	01-07-1920	1	[Zum Beethovenfest in Eisenach vom 3.-4. Juli]
87	24	16-12-1920	1	[Ludwig van Beethoven]
88	5	01-03-1921	5	Sonderheft Musik und Messe
88	16	16-08-1921	5	Messe-Sonderheft
89	4	02-02-1922	1	[Arthur Nikisch]
89	5	01-03-1922	5	Musik und Messe
89	7	08-04-1922	1	[Johannes Brahms zum 25. Todestage]
89	11	03-06-1922	1	[Ernst Theodor Amadeus Hoffmann zum 100. Todestag]
89	21	04-11-1921	1	Heinrich Schütz-Heft
90	6	17-03-1923	1	Max Reger-Heft
91	9	09-1924	1	[Anton Bruckner zum 100. Geburtstag]
92	4	04-1925	5	Rhythmische Fragen
92	5	05-1925	1	[Ludwig van Beethoven]
93	6	06-1925	1	[Carl Maria von Weber zu seinem 100. Todestag]
94	3	03-1927	1	Beethoven-Heft
95	11	11-1928	1	Schubert
96	7	07-1929	1	*Hugo Riemann
96	8	08-1929	1	*Johann Sebastian Bach
96	9	09-1929	1	*Joseph Haas
96	10	10-1929	1	*Heinrich Kaminski
96	11	11-1929	1	*Heinrich Kaspar Schmidt
96	12	12-1929	1	*Clemens von Franckenstein
97	1	01-1930	1	*Friedrich Klose
97	2	02-1930	1	*Hermann Zilcher
97	3	03-1930	1	*Otto Siegl
97	4	04-1930	1	*Walter Niemann

97	5	05-1930	1	*Armin Knab
97	5	05-1930	5	Zur Krisis des deutschen Volksliedes: 66 Antworten zur Umfrage der 'Zeitschrift für Musik' [*Deutsches Volkslied]
97	6	06-1930	1	#Felix von Woyrsch
97	6	06-1930	1	*Walter Braunfels
97	7	07-1930	1	*Emil von Reznicek
97	8	08-1930	1	*Georg Schumann
97	9	09-1930	1	#Hans Pfitzner
97	10	10-1930	1	*Johann Sebastian Bach
97	10	10-1930	1	*Fritz Stein
97	11	11-1930	1	*Karl Straube
97	11	11-1930	2	*Thomaskantoren
97	12	12-1930	1	*Hans Joachim Moser
97	12	12-1930	1	#Hans Pfitzner
98	1	01-1931	1	*Julius Weismann
98	2	02-1931	1	*Hugo Kaun
98	2	02-1931	1	#Rudolf Bode
98	3	03-1931	1	*Hermann Ambrosius
98	3	03-1931	1	#August Reuß
98	4	04-1931	1	*Hermann Unger
98	5	05-1931	1	*Karl Marx
98	5	05-1931	4	*Tonkünstlerfest-Heft, Bremen
98	6	06-1931	1	*Günther Raphael
98	7	07-1931	1	*Bayreuth
98	8	08-1931	1	*Salzburg—Mozart
98	8	08-1931	1	*Hermann Walter von Waltershausen
98	9	09-1931	1	*August von Otheleben
98	10	10-1931	1	*Waldemar von Baußnern
98	11	11-1931	1	*Sigmund von Hausegger
98	11	11-1931	1	#Rudolf Bode
98	12	12-1931	1	*Kurt Thomas
98	12	12-1931	1	#Joseph Haas
98	12	12-1931	1	#Hans Pfitzner
99	1	01-1932	1	*Paul Graener
99	2	02-1932	1	*Johann Nepomuk David
99	2	02-1932	1	#Hans Pfitzner
99	3	03-1932	1	Goethe
99	4	04-1932	1	Haydn
99	5	05-1932	1	*Rudolf Bode
99	5	05-1932	1	*Richard Wetz
99	6	06-1932	1	*Paul Hindemith
99	6	06-1932	1	*Othmar Schoeck
99	7	07-1932	1	*Georg Nelli
99	8	08-1932	1	*Roderich von Mojsisovics
99	9	09-1932	1	*Wilhelm Furtwängler
99	9	09-1932	1	#Walter Niemann
99	10	10-1932	1	#Sigmund von Hausegger
99	10	10-1932	1	*Bruckner
99	11	11-1932	1	#Friedrich Klose
99	11	11-1932	3	*St. Michaeliskirchenchor
99	12	12-1932	1	Busoni
100	1	01-1933	5	100. Jahrgang (Jubiläums-Festheft)
100	1	01-1933	1	#Richard Wetz
100	2	02-1933	1	Wagner zum 50. Todestag
100	3	03-1933	1	Reger
100	4	04-1933	1	*Gerhard Schjelderup
100	4	04-1933	3	*Nordische Musik

100	4	04-1933	3	Skandinavische Musik
100	5	05-1933	1	#Hans Pfitzner
100	5	05-1933	1	Brahms
100	6	06-1933	4	*Tonkünstlerfest-Heft, Dortmund
100	6	06-1933	1	*Paul Hindemith
100	7	07-1933	1	Wagner
100	8	08-1932	1	*Joseph Meßner
100	8	08-1933	1	#Gerhard Schjelderup
100	9	09-1933	1	*Theodor Kroyer
100	10	10-1933	1	#Heinrich Kaminski
100	10	10-1933	5	*Musik im Theater
100	10	10-1933	1	#Karl Hasse
100	10	10-1933	1	#Georg Vollerthun
100	11	11-1933	3	*Deutsche Musik in den Ostmarken
100	12	12-1933	5	*Musik im Rundfunk
100	12	12-1933	1	#Werner Egk
101	1	01-1934	1	*Gottfried Rüdinger
101	2	02-1934	6	Fastnacht/Karikatur
101	3	03-1934	1	*Heinz Schubert
101	4	04-1934	4	*I. Arbeitstagung der Reichsmusikkammer
101	4	04-1934	5	*Geiger
101	5	05-1934	1	Pfitzner
101	6	06-1934	1	*Richard Strauss; Tonkünstlerfest-Heft, Wiesbaden
101	7	07-1934	1	#Richard Strauss
101	7	07-1934	1	*Otto Jochum
101	7	07-1934	4	Tonkünstlerfest des Allgemeinen Deutschen Musikvereins [annotations published in 101/6]
101	8	08-1934	1	*Bayreuth
101	8	08-1934	1	*Alfred Heuß
101	9	09-1934	5	Musikerziehung
101	10	10-1934	1	*Karl Hasse
101	11	11-1934	5	*Klavier
101	11	11-1934	1	#Walter Niemann
101	12	12-1934	1	*Felix von Woyrsch
101	12	12-1934	1	#Paul Hindemith
102	1	01-1935	1	#Paul Hindemith
102	1	01-1935	1	*Richard Wetz
102	1	01-1935	1	#Hans Pfitzner
102	1	01-1935	1	#Richard Strauss
102	2	02-1935	6	*Fasching
102	3	03-1935	1	*Georg Friedrich Händel
102	3	03-1935	1	*Johann Sebastian Bach
102	4	04-1935	1	#Hans Pfitzner
102	4	04-1935	5	*Klavier
102	5	05-1935	5	*Musikerziehung
102	6	06-1935	4	*Tonkünstlerfest-Heft, Hamburg
102	6	06-1935	1	*Robert Boßhart
102	6	06-1935	1	#Hans Pfitzner
102	6	06-1935	1	#Richard Strauss
102	7	07-1935	1	*August Reuß
102	7	07-1935	1	#Hans Pfitzner
102	7	07-1935	1	#Clemens von Franckenstein
102	7	07-1935	1	*Hermann Grabner
102	7	07-1935	1	*Werner Egk
102	8	08-1935	1	*Johann Sebastian Bach
102	9	09-1935	4	*Tonkünstlerfest-Heft, Berlin
102	9	09-1935	5	*Musik im Theater

102	10	10-1935	3	Musikkultur im neuen Deutschland. Dem Präsidenten der Reichsmusikkammer Prof. Dr. Peter Raabe gewidmet
102	11	11-1935	1	[Ludwig van Beethoven]
102	12	12-1935	1	*Hugo Distler
103	1	01-1936	1	*Abt Schachleiter
103	1	01-1936	5	*Deutsche Musik-Studenten
103	2	02-1936	6	*Fasching
103	3	03-1936	1	#Walter Niemann
103	3	03-1936	1	*Ermanno Wolf-Ferrari
103	4	04-1936	1	*Karl Höller
103	5	05-1936	1	*Ernst Gernot Klußman
103	5	05-1936	1	*Anton Bruckner
103	6	06-1936	4	*Tonkünstlerfest-Heft, Weimar
103	6	06-1936	1	*Hermann Reutter
103	7	07-1936	5	[Singschulen]
103	7	07-1936	1	*Max Reger
103	8	08-1936	1	#August Reuß
103	8	08-1936	2	*Friedrich der Große
103	9	09-1936	1	#Ludwig van Beethoven
103	10	10-1936	1	*Anton Bruckner
103	10	10-1936	1	#Walter Niemann
103	10	10-1936	1	#Hermann Unger
103	11	11-1936	1	#Waldemar von Baußnern
103	11	11-1936	1	*Hermann Simon
103	11	11-1936	1	*Ludwig van Beethoven
103	12	12-1936	1	*Carl Maria von Weber
104	1	01-1937	3	*Österreicher-Heft
104	1	01-1937	1	#Johann Nepomuk David
104	2	02-1937	6	*Fasching
104	3	03-1937	5	*Musikkritik—Musikbetrachtung
104	4	04-1937	1	*Erich Sehlbach
104	5	05-1937	1	#Franz Schmidt
104	5	05-1937	3	*Österreicher-Heft
104	6	06-1937	4	*Tonkünstlerfest-Heft, Darmstadt—Frankfurt am Main
104	7	07-1937	1	*Heinrich Lemacher
104	8	08-1937	1	*Emil Mattiesen
104	9	09-1937	5	*Volksmusik-Heft
104	10	10-1937	1	*Max Trapp
104	11	11-1937	1	*Christoph Willibald Gluck
104	12	12-1937	1	*Cosima Wagner-Heft
105	1	01-1938	3	*Österreicher-Heft
105	1	01-1938	1	*Franz Schmidt
105	2	02-1938	1	*Ludwig van Beethoven
105	4	04-1938	5	III. Musikerziehungsheft
105	5	05-1938	1	III. Richard Wagner-Heft
105	6	06-1938	3	I. Sudetendeutsches Heft
105	7	07-1938	1	Wolfgang von Bartels-Heft
105	8	08-1938	1	*Cesar Bresgen
105	9	09-1938	1	II. J. N. David-Heft
105	10	10-1938	5	Musik in der Hitler-Jugend
105	11	11-1938	5	2. Geiger-Heft
105	12	12-1938	1	Hans F. Schaub-Heft
106	1	01-1939	3	II. Sudetendeutsches-Heft
106	2	02-1939	1	*Richard Trunk
106	3	03-1939	1	*Paul von Klenau
106	4	04-1939	5	Der Führer und die Musik. Zum 50. Geburtstag
106	5	05-1939	1	Hans Pfitzner-Heft; Reichsmusiktag 1939

106	6	06-1939	1	Richard Strauss-Heft
106	7	07-1939	2	Max Gerhard-Heft; Bayreuth-Heft
106	8	08-1939	1	Mozarteums-Heft
106	9	09-1939	3	II. Nordisches Heft
106	10	10-1939	1	Gottfried Müller-Heft
106	12	12-1939	1	Fritz Stein-Heft
107	1	01-1940	1	Karl Straube-Heft
107	2	02-1940	1	Max Jobst-Heft
107	3	03-1940	5	Das deutsche Soldatenlied
107	4	04-1940	1	Karl Muck zum Gedächtnis
107	5	05-1940	1	Max Auer-Heft
107	6	06-1940	1	Robert Schumann-Heft
107	7	07-1940	1	Bayreuth-Heft
107	8	08-1940	1	Franz Philipp-Heft
107	9	09-1940	1	Caesar Franck—ein Deutscher!
107	10	10-1940	1	Kurt von Wolfurt-Heft
107	11	11-1940	3	Steirische Musik
107	12	12-1940	5	Weihnachstfest
108	1	01-1941	1	2. Ermanno Wolf-Ferrari-Heft
108	2	02-1941	1	Rudolf Bode-Heft
108	3	03-1941	2	Zu Unrecht vergessene Komponisten [Ludwig Thuille, Anton Beer-Walbrunn, Felix Draeseke, Richard Wetz]
108	4	04-1941	5	I. Cello-Heft [II was never published]
108	5	05-1941	3	Musik der Niederlande
108	6	06-1941	3	Die Berliner Singakademie
108	7	07-1941	1	Karl Schäfer-Heft
108	8	08-1941	5	Die Frau im musikalischen Leben
108	10	10-1941	1	Werner Egk-Heft
108	11	11-1941	5	Hausmusik-Heft
108	12	12-1941	1	Mozart-Heft
109	2	02-1942	4	Erinnerungsgabe an die Mozart-Woche des Deutschen Reiches in Wien 1941, erschienen als Beilage zur 'Zeitschrift für Musik', Februar 1942
109	7	07-1942	1	[Richard Wagner/Bayreuth]
109	8	08-1942	3	[Spanien]
109	11	11-1942	2	[Peter Raabe, Friedrich Klose]
110	1	01-1943	1	Hermann Schröder-Heft
110	3	03-1943	2	Bach-Reger-Hasse

Allgemeine Musikzeitung (1874-1943), published as *Allgemeine Musik-Zeitung* from 1882 to 1924, as *Allgemeine Musikzeitung* from 1925 to 1943

27	21/22	25-05-1900	4	[36. Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Bremen]
28	22/23	31-05-1901	4	[37. Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Heidelberg]
29	23/24	06/13-06-1902	4	[38. Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Krefeld]

No annotations published between 1903 and 1906

34	26	28-06-1907	4	Für die 43. Tonkünstler-Versammlung in Dresden
35	21/22	29-05-1908	4	Münchener Tonkünstlerfest-Nummer 1908
36	22/23	28-05-1909	4	Stuttgarter Tonkünstlerfest-Nummer 1909
37	21/22	27-05-1910	4	Fest-Nummer für die XXXXVI. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins zu Zürich, 1910

38	21/22	26-05-1911	4	Fest-Nummer für den IV. Internationalen Musik-Kongress der Internationalen Musik-Gesellschaft zu London, 29. Mai bis 3. Juni 1911
39	21/22	31-05-1912	4	Fest-Nummer für die XXXXVII. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins zu Danzig—1912
40	22/23	06-06-1913	4	Fest-Nummer aus Anlaß der in Jena stattfindenden XXXXVIII. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins, 3.-7. Juni 1913
41	21	22-05-1914	4	Fest-Nummer aus Anlaß der in Essen stattfindenden XXXXIX. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins, 22.-27. Mai 1914

No Tonkünstlerfeste held between 1915 and 1918

46	21/22	30-05-1919	4	Sonder-Nummer aus Anlaß der Hauptversammlung des Allgemeinen Deutschen Musikvereins am 29. Mai 1919 zu Berlin
47	23/24	11-06-1920	4	[50. Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Weimar]
48	23/24	10-06-1921	4	Sonder-Nummer aus Anlaß der in Nürnberg stattfindenden 51. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins, 13.-18. Juni 1921
49	21/22	02-06-1922	4	Sonder-Nummer aus Anlaß der in Düsseldorf stattfindenden 52. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins, 3.-7. Juni 1922
50	22/23	08-06-1923	4	Sonder-Nummer aus Anlaß der in Cassel stattfindenden 53. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins, 8.-12. 1923
51	22/23	06-06-1924	4	Fest-Nummer aus Anlaß der in Frankfurt a. M. stattfindenden 54. Tonkünstler-Versammlung (9.-15. Juni 1924) und des 60. Geburtstages von Richard Strauß
52	23/24	12-06-1925	4	Fest-Nummer für die 55. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins in Kiel, 14.-18. Juni 1925
53	21/22	21-05-1926	4	Fest-Nummer für die 56. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins in Chemnitz, 25.-29. Mai 1926
54	23/24	10-06-1927	4	Festnummer zur 57. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins in Krefeld
55	20/21	18-05-1928	4	Festnummer zur 58. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins in Schwerin
56	26/27	05-06-1929	4	Festnummer zur 59. Tonkünstler-Versammlung des Allgemeinen Deutschen Musikvereins in Duisburg
57	22/23	06-06-1930	4	Festnummer zum 60. Tonkünstlerfest des Allgemeinen Deutschen Musikvereins in Königsberg in Pr.
58	13	27-03-1931	7	Frühjahrs-Propagandanummer
58	19/20	08-05-1931	4	Festnummer zum 61. Tonkünstlerfest des Allgemeinen Deutschen Musikvereins in Bremen
58	41	09-10-1931	7	Herbstpropaganda-Nummer
59	12/13	25-03-1932	7	Frühjahrs-Propagandanummer
59	22/23	10-06-1932	4	Festnummer zum 62. Tonkünstlerfest des Allgemeinen Deutschen Musikvereins in Zürich
59	41	14-01-1932	7	Herbstpropaganda-Nummer
60	6	10-02-1933	1	Wagner-Gedenknummer
60	13	31-03-1933	7	Frühjahrs-Propaganda-Nummer
60	24/25	16-06-1933	4	Festnummer zum 63. Tonkünstlerfest des Allgemeinen Deutschen Musikvereins in Dortmund
60	41	13-10-1933	7	Herbstpropaganda-Nummer
61	13	30-03-1934	7	Frühjahrs-Propaganda-Nummer
61	22/23	01-06-1934	4	Festnummer zum 64. Tonkünstlerfest des Allgemeinen Deutschen Musikvereins in Wiesbaden

61	41	12-10-1934	7	Herbst-Werbenummer
62	8	22-02-1935	1	Händel-Sonderheft
62	13	29-03-1935	7	Frühjahrs-Werbenummer
62	22/22	31-05-1935	4	Festnummer zum Internationalen Musikfest zugleich 65. Tonkünstlerfest des Allgemeinen Deutschen Musikvereins in Hamburg
62	38	20-09-1935	4	Sondernummer zum 66. Tonkünstlerfest des Allgemeinen Deutschen Musikvereins in Berlin vom 21.-24. September 1935
62	41	11-10-1935	7	Herbst-Werbenummer
63	13	28-03-1936	7	Frühjahrs-Werbenummer
63	23/24	12-06-1936	4	Festnummer zur 67. Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Weimar anlässlich seines 75jährigen Bestehens
63	39	25-03-1936	7	Herbst-Werbenummer
63	42	16-10-1936	1	Beethoven-Heft
63	51	18-12-1936	1	Carl Maria von Weber-Heft
64	13/14	26-03-1937	1	Brahms-Sonderheft; Frühjahrs-Werbenummer
64	22/23	04-06-1937	4	Festnummer anlässlich der 68. Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins in Darmstadt und Frankfurt am Main vom 8. bis 13. Juni 1937
64	39	24-09-1937	7	Herbst-Werbenummer
65	1	07-01-1938	5	Das Instrumentalkonzert der Gegenwart
65	3	21-01-1938	5	Zeitfragen der Chormusik
65	5	04-02-1938	5	Musikwissenschaft und Musikpflege
65	6	11-02-1938	1	Erstes Wagner-Gedenkheft 1938
65	8	25-02-1938	3	Leipzig—die Musikstadt
65	10	11-03-1938	5	Die Schallplatte als Kulturfaktor
65	11	18-03-1938	3	Finnische Musik
65	12/13	25-03-1938	7	Frühjahrs-Werbenummer
65	15	08-04-1938	5	Oper der Gegenwart
65	18	29-04-1938	5	Erstes Blasmusikheft
65	20	13-05-1938	1	Zweites Wagner-Gedenkheft 1938
65	21/22	20-05-1938	4	Musik in Westdeutschland zugleich Sonderheft zu den Reichsmusiktagen in Düsseldorf
65	25	17-06-1938	1	Mozart-Heft
65	26	24-06-1938	5	Musik im Sommer
65	36	09-09-1938	3	Die Musik Österreichs
65	39	30-09-1938	7	Herbst-Werbenummer
65	40	07-10-1938	1	Verdi-Heft zum 125. Geburtstage des Meisters am 10. Oktober
65	44	04-11-1938	5	Klavier und Klaviermusik der Gegenwart
65	50	16-12-1938	5	Vom Funk
66	6	10-02-1939	5	Deutsche Kirchenmusik
66	8	24-02-1939	3	Berlin und seine Musik
66	12/13	24-03-1939	7	Frühjahrs-Werbenummer
66	19/20	12-05-1939	4	Reichsmusiktagen in Düsseldorf: Sonderheft zu den Reichsmusiktagen in Düsseldorf
66	23	09-06-1939	1	Richard Strauß-Heft: Zum Geburtstag am 11. Juni
66	32	11-08-1939	5	Quer- und Blockflöte
66	35	01-09-1939	5	Fragen der Musikerziehung
66	44	03-11-1939	5	Das Musikbuch der Gegenwart
67	12/13	22-03-1940	7	Frühjahrs-Werbenummer
67	19/20	10-05-1940	7	Der Solist im Konzertsaal
67	40	04-10-1940	7	Herbst-Werbenummer
67	46	15-11-1940	5	Der deutschen Hausmusik
68	13/14	28-03-1941	7	Frühjahrs-Werbenummer
68	20/21	16-05-1941	7	Der Solist im Konzertsaal
68	30	19-09-1941	3	Opernstatistik 1940/41, Konzertprogramme 1941/42

68	31	03-10-1941	3	Italien; Konzertprogramme 1941/42 (II)
69	6	20-03-1942	7	Mit Anzeigenteil: 'Der Solist im Konzertsaal'
69	7	03-04-1942	7	'Der Solist im Konzertsaal' II

Neue Musik-Zeitung (1880-1928)

25	4	03-12-1903	1	Berlioz-Nummer
26	15	04-05-1905	1	Schiller-Nummer
26	18	22-06-1905	1	Schubert-Nummer
27	8	18-01-1906	1	Erste Mozart-Nummer
27	9	01-02-1906	1	Zweite Mozart-Nummer
27	19	05-07-1906	1	Schumann-Nummer
27	20	19-07-1906	1	Bayreuther-Nummer
28	13	04-04-1907	1	Brahms-Nummer
29	17	11-06-1908	5	Volkslied-Nummer
30	9	04-02-1909	1	Mendelssohn-Nummer
30	17	27-05-1909	1	Haydn-Nummer
30	18	17-06-1909	4	Zum Tonkünstlerfest in Stuttgart
31	10	1910	1	Chopin-Heft
31	12	1910	1	Hans Pfitzner-Heft
33	2	1912	1	Franz Liszt zum 10. Geburtstag, 22. Oktober 1912
33	24	1912	4	Zur Eröffnung des neuen Königlichen Hoftheater in Stuttgart
34	16	1913	1	Zu Richard Wagners 100. Geburtstag
35	2	1914	1	Zu Verdis 100. Geburtstag
35	19	1914	1	[Christoph Willibald von Gluck]
37	18	1916	1	[Max Reger]
37	19	1916	1	[Max Reger]
37	20	1916	1	[Max Reger]
40	9	1919	1	[Hans von Bülow]
41	15	1920	3	[Holland]
42	20	1921	4	Donaueschinger Kammermusik-Aufführungen zur Förderung zeitgenössischer Tonkunst
43	16	15-05-1922	1	Joachim-Raff-Gedenkheft
43	17	01-06-1922	4	Zum Tonkünstlerfest des ADMV in Düsseldorf
43	20	20-07-1922	4	Sonder-Heft zum II. Donaueschinger Kammermusikfest zeitgenössischer Tonkunst
44	3	02-11-1923	1	Heinrich-Schütz-Sonderheft
44	5	01-12-1923	1	Hans-Pfitzner-Sonderheft
44	9	01-02-1923	3	München als Musikstadt
44	12	15-03-1923	1	Max Reger-Sonderheft
44	17	1923	4	Zum 10jährigen Bestande der Gesellschaft der Musikfreunde zu Düsseldorf
45	7	1924	4	Sonderheft zum 12. Deutschen Bach-Fest
45	8	1924	4	Fest-Nummer zum 4. Donaueschinger Kammermusikfest
45	11	1924	1	Zu Anton Bruckners 100. Geburtstag
46	6	1925	1	[Peter Cornelius]
46	20	1925	4	Zu den Donaueschinger Kammermusik-Aufführungen 1925
47	2	1926	1	[Johann Strauss]
47	6	1926	1	[Beethoven, aus Anlaß von Beethovens Geburtstag]
47	8	1926	1	[Verdi: Zu seinem 25. Todestag]
47	16	1926	1	[Carl Maria von Weber: Zu seinem 100. Todestag]
47	20	1926	4	Donaueschinger Kammermusik-Aufführungen
48	5	1927	1	[Hermann Goetz]
48	11	1927	1	Zur Wiederkehr von Ludwig van Beethovens Geburtstag [main article]
49	7	1928	5	[Tanz]

49	9	1928	5	[Oper]
49	19	1928	1	[Richard Wagner]
49	24	1928	1	[Joseph Haydn]

Die Musik (1901–15, 1922–43), continued as Musik im Kriege (1943–4)

1	9	02–1902	1	1. Wagner-Heft
1	12	03–1902	1	1. Beethoven-Heft
1	17	06–1902	4	1. Tonkünstlerfest-Heft
1	20	07–1902	1	Bayreuth-Heft [2. Wagner-Heft]
2	6	12–1902	1	2. Beethoven-Heft
2	12	03–1903	1	Hugo-Wolf-Heft
2	15	05–1903	1	1. Brahms-Heft
2	16	05–1903	1	3. Richard-Wagner-Heft
2	17	06–1903	4	2. Tonkünstlerfest-Heft
3	5	12–1903	1	Berlioz-Heft
3	12	03–1904	1	III. Beethoven-Heft
3	16	05–1904	4	[3.] Tonkünstler-Fest-Heft
3	17	06–1904	1	Cornelius-Fest-Heft
3	20	07–1904	1	4. Wagner-Fest
3	22	08–1904	3	Skandinavien
4	1	10–1904	1	[1.] Mozart-Heft
4	8	01–1905	1	Richard-Strauss-Heft
4	10	02–1905	1	5. Wagner-Heft
4	15	05–1905	1	Schiller-Heft
4	16	05–1905	3	Amerika-Heft
4	17	06–1905	4	Vierter Tonkünstler-Fest-Heft
5	1	10–1905	1	[1.] Bach-Heft
5	2	10–1905	1	II. Bach-Heft
5	4	11–1905	1	4. Beethoven-Heft
5	7	01–1906	1	2. Mozart-Heft
5	13	04–1906	1	Liszt-Heft
5	16	05–1906	4	5. Tonkünstlerfest-Heft
5	17	06–1906	1	Weber-Heft
5	19	07–1906	1	6. Wagner-Heft
5	20	07–1906	1	Schumann-Heft
6	1	10–1906	1	Bruckner-Heft
6	7	01–1907	1	1. Schubert-Heft
6	8	01–1907	1	2. Schubert-Heft
6	10	02–1907	6	Faschings-Heft
6	13	04–1907	3	Russland-Heft
6	18	06–1907	4	6. Tonkünstler-Heft
7	1	10–1907	2	Moderne Tonsetzer: Heft 1 [Max Reger, Felix Weingartner]
7	3	11–1907	5	Zeit- und Streitfragen: I
7	5	12–1907	2	Moderne Tonsetzer: Heft 2 [August Bungert, Max Bruch]
7	7	01–1908	2	Moderne Tonsetzer: Heft 3 (Moderne Romantiker) [Hans Pfitzner, Friedrich Klose]
7	9	02–1908	6	Faschings-Heft 1908
7	11	03–1908	2	Moderne Tonsetzer: Heft 4 [Eugen d'Albert, Siegmund von Hausegger]
7	13	04–1908	1	5. Beethoven-Heft
7	15	05–1908	2	Moderne Tonsetzer: Heft 5 [Karl Goldmark, Gustav Mahler]
7	17	06–1908	4	7. Tonkünstler-Heft
7	19	07–1908	1	7. Wagner-Heft
7	22	08–1908	2	Moderne Tonsetzer: Heft 6 [Arnold Mendelssohn, Leo Blech]
8	1	10–1908	1	Chopin-Heft

8	3	11-1908	2	Moderne Tonsetzer: Heft 7 [Edgar Tinel, Ermanno Wolf-Ferrari]
8	7	01-1909	3	Münchener Künstlertheater-Heft
8	9	02-1909	1	Mendelssohn-Heft
8	10	02-1909	6	Faschings-Heft
8	13	04-1909	2	Moderne Tonsetzer: Heft 8 [Engelbert Humperdinck, Siegfried Wagner]
8	16	05-1909	1	Haydn-Heft
8	17	06-1909	4	8. Tonkünstlerfest-Heft
8	19	07-1909	1	8. Wagner-Heft
8	21	08-1909	2	Moderne Tonsetzer: Heft 9 [Christian Sinding, Georg Schumann]
8	24	09-1909	5	Sonderheft: Gesangskunst
9	1	10-1909	1	6. Beethoven-Heft
9	5	12-1909	5	Sonderheft: Opernrenaissance
9	6	12-1909	5	Zeit- und Streitfragen: Heft 2
9	7	01-1910	3	Sonderheft: Wien
9	9	02-1910	6	4. Faschings-Heft
9	10	02-1910	1	2. Chopin-Heft
9	13	04-1910	1	7. Beethoven-Heft
9	14	04-1910	1	8. Beethoven-Heft
9	16	05-1910	4	9. Tonkünstlerfest-Heft
9	17	06-1910	1	2. Schumann-Heft
9	24	09-1910	2	Moderne Tonsetzer: Heft 10 [Philipp Rüfer, Hugo Kaun, Robert Kahn]
10	1	10-1910	1	9. Wagner-Heft
10	6	12-1910	1	9. Beethoven-Heft
10	10	02-1911	6	5. Faschings-Heft
10	13	04-1911	3	Sonderheft: Berlin
10	18	06-1911	1	Gustav-Mahler-Heft
10	20	07-1911	1	10. Wagner-Heft
10	23	09-1911	1	1. Dvořák-Heft
10	24	09-1911	1	2. Dvořák-Heft
11	1	10-1911	1	Franz-Liszt-Heft No. 2
11	5	12-1911	1	1. Marschner-Heft
11	6	12-1911	1	2. Marschner-Heft
11	7	01-1912	1	10. Beethoven-Heft
11	10	02-1912	6	6. Faschingsheft (250. Heft)
11	16	05-1912	4	10. Tonkünstlerfest-Heft
11	19	07-1912	1	Wagner-Heft No. 11
11	23	09-1912	1	Schubert-Heft No. 3
12	1	10-1912	1	Brahms-Heft No. 2
12	2	10-1912	1	Brahms-Heft No. 3
12	9	02-1913	6	7. Faschings-Heft
12	10	02-1913	1	12. Wagner-Heft
12	15	05-1913	1	13. Wagner-Heft
12	16	05-1913	1	14. Wagner-Heft
12	17	06-1913	4	11. Tonkünstlerfest-Heft
13	1	10-1913	1	1. Verdi-Heft
13	2	10-1913	1	2. Verdi-Heft
13	10	02-1914	6	8. Faschings-Heft
13	16	05-1914	4	12. Tonkünstlerfest-Heft
13	17	06-1914	1	Richard-Strauss-Heft No. 2
13	19	07-1914	1	Gluck-Heft
14	1	10-1914	1	Mozart-Heft No. 3
16	9	06-1924	1	[Richard Strauss]
16	10	07-1924	1	[Richard Strauss]
16	12	09-1924	1	[Anton Bruckner]
17	6	03-1925	1	[Ludwig van Beethoven]

18	6	03-1926	1	[Ludwig van Beethoven]
18	9	06-1926	1	[Carl Maria von Weber]
19	3	12-1926	3	[Russische Musik]
19	6	03-1927	1	[Ludwig van Beethoven]
19	7	04-1927	1	[Ludwig van Beethoven]
20	1	10-1927	5	Klingende Elektrizität
20	7	04-1928	1	[Wolfgang Amadeus Mozart]
21	1	10-1928	1	[Franz Schubert]
21	6	03-1928	5	[Gebrauchsmusik]
22	4	01-1930	1	Bach-Heft
22	8	05-1930	4	Sonderheft: Festspiele
23	4	01-1931	1	Reger
23	8	05-1931	2	Der neue Ton (I)
23	10	07-1931	5	Musik und Bewegung
23	11	08-1931	3	Ausland
24	1	10-1931	1	[Wolfgang Amadeus Mozart]
24	3	12-1931	5	[Weihnachtsmusik]
24	4	01-1932	5	Funk, Phono und Tonfilm
24	6	03-1932	1	Haydn
24	8	05-1932	5	Hausmusik und Instrumentenbau
24	9	06-1932	5	Musik und Bewegung (II)
25	2	11-1932	5	Der neue Ton (II)
25	4	01-1933	5	Der Tanz
25	5	02-1933	1	16. Wagner-Heft
25	7	04-1933	5	Die Oper
25	8	05-1933	1	Johannes Brahms Festschrift
25	9	06-1933	3	Das neue Deutschland
26	9	06-1934	1	[Richard Strauss]
27	1	10-1934	5	[Lied]
28	2	11-1935	5	[Tanz]
28	5	02-1936	5	[Unterhaltungsmusik]
28	6	03-1936	5	[Musik und Rasse]
28	7	04-1936	5	[Das Dirigieren]
28	8	05-1936	5	[Tanz und Bewegung]
28	12	09-1936	1	[Richard Wagner]
29	4	01-1937	5	Musik im Rundfunk
29	6	03-1937	1	[Wolfgang Amadeus Mozart]
30	3	12-1937	5	[Militärmusik]
31	4	01-1939	5	[Volksmusik]
31	10	07-1939	5	[Tanz]
33	6	03-1941	5	[Musikerberuf]
34	2	11-1941	1	[Wolfgang Amadeus Mozart]
34	8	05-1942	5	[Tanz]
35	4	01-1943	5	[Zehn Jahre Nationalsozialismus]

Der Merker (1909-22)

1	9	10-02-1910	1	[Richard Wagner]
1	20	25-07-1910	3	Doppelheft: Salzburg
2	4	25-11-1910	3	[Tschechoslovakei]
2	17	06-1911	1	[Arnold Schönberg]
2	19	07-1911	1	Bayreuth
2	20	07-1911	1	Bayreuth Sondernummer
2	26	10-1911	1	[Franz Liszt]
2	28	11-1911	1	[Heinrich von Kleist]
3	2	01-1912	1	[Johannes Brahms]

3	5	03-1912	1	[Gustav Mahler]
3	9	05-1912	1	[Arthur Schnitzler]
4	13	07-1913	1	[Hermann Bahr]
5	17	11-1910	1	[Don Juan]
10	5	03-1919	1	[Hans Pfitzner]
10	24	15-12-1919	3	[Wien]
11	24	15-12-1920	1	[Ludwig van Beethoven]
12	19	10-01-1921	1	[Anton Bruckner]
13	3	15-02-1922	1	[Franz Grillparzer]

Musikblätter des Anbruch (1919-37), published as *Musikblätter des Anbruch* from 1919 to 1928, as *Anbruch* from 1929 to 1937

2	1	01-1920	1	Franz Schreker
2	7/8	04-1920	1	Gustav Mahler
2	15	10-1920	1	Emil Nikolaus von Rezníček
3	1/2	01-1921	1	Ferruccio Busoni
3	5	03-1921	1	Béla Bartók
3	13/14	09-1921	3	Wien als Musikstadt
3	19/20	12-1921	3	Berlin als Musikstadt
4	11/12	06-1922	3	Neue russische Musik
4	13/14	07-1922	4	Salzburg: offizielles Programmbuch der Kammermusikfest
5	4	04-1923	4	Wiener Reger-Fest
5	5	05-1923	4	Österreichische Musikwoche in Berlin
5	6/7	06-1923	3	Salzburg
6	2	02-1924	1	Schreker-Heft
6	2	02-1924	6	Der Abbruch: Faschingsblätter für neue Musik
6	5	05-1924	3	Neue Musik: zu den Aufführungen in Prag und Frankfurt
6	6/7	06/07-1924	4	Musikfeste in Donaueschingen und Salzburg
6	8	09-1924	1	Arnold Schönberg zum fünfzigsten Geburtstag, 13. September 1924
6	9	10-1924	4	Wiener Musik- und Theaterfest
7	?	??-1925	6	Abbruch: Faschingsblätter für neue Musik
7	3	03-1925	3	Russland
7	4	04-1925	5	Jazz
7	5	05-1925	4	Musikfest in Prag
7	7	07-1925	3	Italien
8	2	02-1926	5	Tanz in dieser Zeit
8	5	05-1926	5	Die Oper
8	6	06-1926	5	Probleme der neuen Musik
8	8/9	10/11-1926	5	Musik und Maschine
8	10	12-1926	5	Moderne Musik im Unterricht
9	1/2	01/02-1927	5	Oper (Jahrbuch)
9	5/6	05/06-1927	3	Musik am Rhein
9	8/9	10/11-1927	5	Das Klavierbuch (Jahrbuch)
10	1	01-1928	1	[Ernst Krenek, <i>Jonny spielt auf</i> ; special promotional insert consisting of a reprint of several reviews]
10	2	02-1928	1	Zoltán Kodály: ein Meister des Liedes [special promotional leaflet featuring an article]
10	5	05-1928	1	Franz Schreker zum 50. Geburtstag
10	9/10	11/12-1928	5	Gesang (Jahrbuch 1929)
11	4	04-1929	5	Leichte Musik
11	6	06-1929	5	Oper
11	7/8	09/10-1929	5	Probleme der Kompositionstechnik
12	1	01-1930	5	Lebendige Oper: neue Werke in Selbstanzeigen
12	2	02-1930	5	Die sogenannte Opernkrise: praktische Vorschläge zur Abwehr
12	3	03-1930	1	Gustav Mahler

12	4/5	04/05–1930	3	Frankreich
12	6	06–1930	5	Wo stehen wir?
12	7/8	09/10–1930	5	Sommerbericht
12	9/10	11/12–1930	5	Konzertbetrieb
13	1	01–1931	5	Politisierung
13	2/3	02/03–1931	5	Nachwuchs
13	8/10	11/12–1931	3	Musik im Sowjetrußland
14	4/5	04–1932	1	Emil Hertzka
14	5/6	06–1932	4	Zum Wiener Musikfest
14	8	10–1932	3	Schweizer Heft
14	9/10	12–1932	2	50. Geburtstag: Braunfels-Kodály
15	1	01–1933	1	Wagner heute
16	1/2	01/02–1934	3	Österreich
17	4	04/05–1935	4	'Musikfreunde nach Österreich': Sonderheft
17	8	08–1935	4	Internationale Musikfest in Prag 1935
18	4/5	06/07–1936	4	Festspiele in Oberösterreich und Salzburg
18	7	10–1936	1	Wiener Bruckner-Fest
19	6	06–1937	5	Pariser Weltausstellung
19	7	09–1937	1	150 Jahre 'Don Giovanni'
19	10	12–1937	4	Ein Jubiläum der Wiener Musik: 125 Jahre, Gesellschaft der Musikfreunde in Wien

Der Auftakt (1920–37)

1	14/15	1921	1	Alexander Zemlinsky-Heft
1	19/20	1921	3	Orient
2	3	1922	5	Komik und Humor
2	10	1922	5	Der Tanz
2	12	1922	3	Italienische Musik
3	1	1923	5	Neue Musik
3	2	1923	1	Beethoven
3	3	1923	1	Max Reger
3	5/6	1923	3	München
3	7	1923	5	Musikfeste
3	9	1923	5	Altclassische Kunst
3	11/12	1923	3	Jungrossische Musik
4	3	1924	5	Das Triviale
4	6	1924	5	Festheft 1924 (Die Musik der Gegenwart)
4	10	1924	1	Igor Strawinsky (I)
5	2	1925	6	Der Drauftakt: Karnevalsblätter des Auftakt
5	5/6	1925	3	Festschrift 1925
5	8	1925	4	Zum Musikfest in Venedig 1925
6	3	1926	5	Die Klaviermusik I
6	4	1926	5	Die Klaviermusik II
6	8	1926	5	Musik und Maschine
6	10	1926	5	Der Jazz
7	3	1927	1	Beethovenheft 1927
7	4	1927	3	Alt-Böhmen I [II was never published]
7	7/8	1927	5	Zeitfragen und Erscheinungen
7	10	1927	5	Neue Musikerziehung (Sonderheft anlässlich der Reichsschulmusikwoche in Dresden)
8	8	1928	5	Die Revue
8	10	1928	1	Schubert
9	4	1929	1	Igor Strawinsky
9	5/6	1929	1	Gerhard von Keußler
9	7/8	1929	5	Rundfunk, Tonfilm, Filmmusik

10	7/8	1930	5	Die Kritik
10	9/10	1930	1	Offenbach
10	11	1930	5	Mechanisierung
11	8/9	1931	5	Geist der Musikinstrumente
11	9/10	1931	5	Tanz und Gymnastik
16	9/10	1936	1	Bruckner-Heft
17	9	1937	1	'Don Juan'—150 Jahre

Melos (1920–34), continued as Neues Musikblatt: Melos, neue Folge (1934–43)

1	3	01–03–1920	1	Nikisch-Heft
1	6	01–05–1920	1	Zum Mahler-Fest in Amsterdam
3	4/5	08–1922	4	Sonder-Ausgabe zu den Salzburger Internationalen Festspielen (Deutsch-Englisch-Französisch)
4	10	05–1925	3	[Russische Musik]
5	6	03–1926	5	[Russische Musikwissenschaft]
5	8/9	05/06–1926	5	[Probleme der Oper]
6	1	01–1927	5	[Volksmusik]
6	5	05–1927	5	[Alte Musik]
6	6	06–1927	4	[Frankfurter Musikfest der Internationalen Gesellschaft für Neue Musik; includes analyses]
6	7	07–1927	5	[Musikerziehung]
6	8/9	08/09–1927	3	[Musik in Ost-Europa: Ungarn, Rußland, Litauen]
6	11	11–1927	5	[Vokalmusik]
7	2	02–1928	5	[Das Klavier]
7	3	03–1928	5	[Das Problem der Oper]
7	4	04–1928	5	[Filmmusik]
7	5	05–1928	3	[Russische Musikkultur]
7	6	06–1928	5	[Musikerziehung]
7	7	07–1928	4	[Deutsche Kammermusik Baden-Baden: Situation der Kammeroper, Kantate, Orgelmusik, Probleme der Filmmusik]
7	8	08–1928	1	[Beethoven]
7	9	09–1928	5	[Oper]
7	11	11–1928	5	[Musikbetrieb]
8	1	01–1929	3	[Romanische Musik]
8	2	02–1929	5	[Musikerziehung]
8	3	03–1929	5	[Musikkritik]
8	4	04–1929	1	[Stravinsky]
8	7	07–1929	4	[Deutsche Kammermusik Baden-Baden]
8	8/9	08/09–1929	3	[Lage und Problematik der heutigen jungen Musikwissenschaft]
8	10	10–1929	5	[Theater]
8	11	11–1929	5	[Musik und Theater]
8	12	12–1929	5	[Aktualität]
9	2	02–1930	2	[Rückblick im Anlaß des zehnjährigen Bestehens des 'Melos']
9	3	03–1930	5	[Instrument und Instrumentation]
9	4	04–1930	5	[Oper, Repertoire und Programm]
9	5/6	05/06–1930	5	Organisation
9	7	07–1930	5	Dezentralisation [Neue Musik und heutiges Musikleben von der Perspektive der Großstadt aus]
9	8/9	08/09–1930	5	Internationalität [Probleme der europäischen Verständigung]
9	11	11–1930	5	Musik in der Kleinstadt
9	12	12–1930	5	Um das Autorenrecht
10	1	01–1931	5	Musikverbrauch
10	2	02–1931	5	Situation der Oper
10	3	03–1931	2	Die junge Generation
10	4	04–1931	5	Bearbeitung und Interpretation

10	5/6	05/06-1931	5	Musik und Literatur
10	7	07-1931	5	Zur Stilkritik
10	8/9	08/09-1931	5	[Musik und Geist]
10	10	10-1931	2	Musiker auf Reisen
10	12	12-1931	5	Situation der Musikpädagogik
11	1	01-1932	5	Melos 1932: Das Problem der Musikzeitschrift
11	2	02-1932	5	Zeitkritik
11	3	03-1932	5	Die Künste in der Zeit
11	5/6	05/06-1932	5	Geschichtliches
11	7	07-1932	5	Schlager und Operette
11	8/9	08/09-1932	5	Schriften über Musik
11	10	10-1932	5	Historisierte und genormte Kunst
11	11	11-1932	5	Tanz
11	12	12-1932	5	Zeitfragen
12	2	02-1933	1	Zu Wagners 50. Todestag
12	10	10-1933	3	Italien
13	5/6	05/06-1933	1	[Richard Strauss zum 70. Geburtstag]