

Abstracts

Otto Biba: Musikbeilagen in musikalischen wie nicht-musikalischen Periodika: Beobachtungen zu Anliegen, Charakter und Aufgaben

The fact that musical inlays played a prominent role especially in non-musical media such as literary journals, novels, paperbacks, and not least in almanacs, calendars, and yearbooks is far less known than their presence in musical periodicals. This study addresses both avenues of publication and contextualizes them historically.

Holger Böning: Musik in Zeitungen, Zeitschriften und Kalendern: Zur Entstehung einer Musikpublizistik in Deutschland und zu ihrer Bedeutung für das Musikleben

This article traces the emergence of a musical print culture that is especially connected to two Hamburg composers, the musical theorist Johann Mattheson and his friend, the cantor Georg Phillip Telemann. Whereas Mattheson published the first critical musical journal, Telemann had success with periodicals containing “real music” for a bourgeois audience, especially for use as “Hausmusik.” Additionally, this study investigates the first apexes of a German musical print culture in journals and newspapers after the pioneering endeavors of Mattheson and Telemann.

Laurenz Lütteken: Aufklärung und Critic: Die Musikbeilage in den deutschen Zeitschriften des 18. Jahrhunderts

During the 18th century journals have been the most significant form of publication. Music is integrated in many of these journals, in different forms and changing intensities. A widespread modus of integrating music have been the musical addenda, especially harpsichord pieces and songs. In the article – dealing with a specific segment of these journals – the mechanisms of integrating music are focussed for the first time.

Hans-Günter Ottenberg: Das „Originalgenie“ Carl Philipp Emanuel Bach als Almanachbeiträger

The printing of his works was a central driving force of Carl Philipp Emanuel Bach's life as an artist. His frequently realized ambition to publish important compositions and work cycles either individually or in the context of collective print runs or anthologies by leading publishers such as Haffner, Winter Breilkopf, and others, his professionally self-published works, and his "Musikbeilagen" meant for almanacs, journals, and theoretical treatises contributed significantly to the consolidation of his reputation as an "Originalgenie" in the musical world. However, they also guaranteed the presence and effectiveness of Bach's work in the musical culture of his time.

Ilona Magaj: Beethovens Lieder in Zeitschriften und Almanachen des 19. Jahrhunderts

During Beethoven's lifetime his songs were released in very different publications. Some of them that appeared as music supplements in journals, almanacs and anthologies are interesting in two respects: Firstly, they illustrate the general meaning of song which remained the most common genre of amateur domestic music making at that time. Secondly, these songs – especially in almanacs – indicate that Beethoven often called a tyrant of the singing organs was able to compose not only for professional singers, but also for music amateurs. One example of such a song composition is *Bardengeist* of 1813, in which the composer consciously waives a high artistic claim.

Johanna Steiner: „Den Sinn für edlere und tiefere Musik überall noch mehr verbreiten helfen“ – Robert Schumanns-Sammlung von *Musik-Stücken alter und neuer Zeit*

In 1838, four years after the founding of the progressive *Neue Zeitschrift für Musik*, its editor Robert Schumann decided to supplement it with "Musikbeilagen." The so-called *Sammlung von Musik-Stücken alter und neuer Zeit* with compositions by various artist would appear every three months. Schumann himself used the newly created publication venue to introduce his compositions to the public: Ten of his works appeared as inlays, identifying him and Bach – who, in having seven such pieces included, had the second most publications of this sort – as the main actors within this musical forum. Within a select circle of artist, Schumann per-

formed the role of innovative, individual artist between “alter Zeit” and “neuer Zeit.”

Wolfgang Seibold: *Werbematerial, Albumblatt, Festgabe – Lisztsche Kompositionen in Musik- und Kunstzeitschriften des 19. und 20. Jahrhunderts*

This essay lists more than 20 compositions by Liszt that were published – sometimes originally – as inlays in art and music journals during the 19th and 20th century. Nine works by Liszt, published between 1837 and 1929, are introduced exemplarily.

Ulrich Tadday: *Wagners Lieder für Lewalds Europa*

Between 1837 and 1842, Richard Wagner published five songs in August Lewald’s journal *Europa: Chronik der gebildeten Welt*. This study focuses on the creation and history of these five songs – *Karnevalslied*, *Der Tannenbaum*, *Dors, mon Enfant!*, *Attente*, and *Mignon* – and on the medial reflection of their discursive meaning. Moreover, the article provides the first comprehensive list of musical works published in *Europa*, among them several songs, romances, and ballads by Peter Joseph von Lindpaintner and Giacomo Meyerbeer as well as songs by Josephine Lang and Elise Müller.

Sabine Müller: *Banales Alltagsverlangen? Musikbeiträge als Markenzeichen*

In music specials in magazines and newspapers one can see the trends of music entertainment throughout the ages. The tradition of supplements can also be found in the 20th century. The inheritance of composer Eduard Künneke (1885–1953) allows insight in the different publishing possibilities of music supplements. Selected newspapers and magazines as *Die Woche* or *Musik für Alle* satisfy the reader’s demand for entertainment through composing contests. Other newspapers publish the works of contemporary composers on special seasonal occasions e.g. Christmas. The artistic aim that was at first intended only for the households with patterns of thought and middle-class values gives priority to the common purpose. The evanescent reputation of playing family music made also the music supplements vanish from publication, which used to be the connection between E- and U-music.