MUSIC IN PUBLIC LIFE:
VIENNESE REPORTS FROM THE ALLGEMEINE MUSIKALISCHE ZEITUNG,
1798-1804

A dissertation submitted to the College of the Arts
of Kent State University in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

by

Carol Padgham Albrecht

May 2008
Dissertation by

Carol Padgham Albrecht

B.A., North Texas State University, 1974

M.M., North Texas State University, 1980

Ph.D., Kent State University, 2008

Approved by

_______________________________, Chair, Doctoral Dissertation Committee

_______________________________, Members, Doctoral Dissertation Committee

_______________________________,

_______________________________,

_______________________________,

_______________________________,

Accepted by

_______________________________, Director, Hugh A. Glauser School of Music

_______________________________, Dean, College of the Arts
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>APPROVAL PAGE ................................................................. ii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS .................................................................. iii</td>
</tr>
<tr>
<td>PREFACE .................................................................................. iv</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS ............................................................... xiv</td>
</tr>
<tr>
<td>CHAPTER</td>
</tr>
<tr>
<td>I. VOLUME I: OCTOBER 3, 1798-SEPTEMBER 25, 1799 .................. 1</td>
</tr>
<tr>
<td>II. VOLUME II: OCTOBER 1, 1799-SEPTEMBER 24, 1800 ............. 28</td>
</tr>
<tr>
<td>III. VOLUME III: OCTOBER 1, 1800-SEPTEMBER 23, 1801 ........... 41</td>
</tr>
<tr>
<td>IV. VOLUME IV: OCTOBER 1, 1801-SEPTEMBER 22, 1802 .......... 103</td>
</tr>
<tr>
<td>V. VOLUME V: OCTOBER 1, 1802-SEPTEMBER 21, 1803 ............ 116</td>
</tr>
<tr>
<td>VI. VOLUME VI: OCTOBER 1, 1803-SEPTEMBER 26, 1804 .......... 170</td>
</tr>
<tr>
<td>APPENDIXES</td>
</tr>
<tr>
<td>A. VIENNA HOFTHEATER SALARY LISTINGS, COMBINED CASTS ...... 231</td>
</tr>
<tr>
<td>B. GERMAN OPERAS GIVEN IN THE COURT THEATER, 1798-1800 ...... 233</td>
</tr>
<tr>
<td>C. ITALIAN OPERAS GIVEN IN THE COURT THEATER, 1798-1800 ...... 234</td>
</tr>
<tr>
<td>BIBLIOGRAPHY ................................................................. 236</td>
</tr>
</tbody>
</table>
PREFACE

The Allgemeine musikalische Zeitung (General Musical Times, or AmZ) was not the first German-language periodical devoted exclusively to music. But with a fifty-year initial run spanning from 1798 until the various European revolutions of 1848, it documented the history of music (primarily in the German-speaking lands) from the first biographies of Johann Sebastian Bach and Palestrina up to the early operas of Wagner and Verdi.\(^1\) Founded as an arm of the Leipzig music publishing firm of Breitkopf & Härtel, the AmZ adopted a broad, comprehensive outlook, publishing articles on an array of topics: new music, analytical essays, biographies of important composers (both present and past), and reports on musical activities from local correspondents in cities across Europe (and beyond, even including the United States of America). The AmZ is thus a significant source of information on reception history, and given the extent of its coverage, was in a position to reflect the emerging canon of western art music, and even to shape it as it developed.

Leipzig was a free city, located in the Duchy of Saxony but governed by a town council, infamous in musical circles because of Johann Sebastian Bach’s struggles with this body. It was a noted commercial hub, home to frequent trade fairs, as well as an important center of learning and literature. Famous students from the University of Leipzig included Goethe and Lessing; the poet and German language reformer Gottsched was a member of the faculty. Leipzig was also home to a vibrant literary industry, stimulated in part by an influx of booksellers from Frankfurt who were threatened by severe censorship in that city. In addition to its thriving book trade, Leipzig was also a vigorous publishing center, and home to many newspapers.

\(^1\)A short-lived revival of this newspaper ran from 1863 to 1865.
The original Breitkopf, Bernhard Christoph (1695-1777), founded a book publishing firm in 1719. His son Johann Gottlob Immanuel (1719-1794) followed him into the business. Neither of his sons then felt inclined to carry on the family tradition, but in 1795 Gottfried Christoph Härtel (1763-1827) joined the firm, now specializing in music. A year later he bought it outright. Härtel evidently had excellent business sense. He courted Constanze Mozart for the publishing rights to her late husband’s works and was quick to seize upon the marketability of Joseph Haydn, just returned from his second residency in London. When Härtel decided to publish a journal addressing multiple facets of musical activity, he found a worthy editor in Friedrich Rochlitz (1769-1852). Rochlitz was a product of Leipzig’s cultural environment. Educated at the famous Thomasschule, he had studied musical composition and counterpoint with its cantor, Johann Friedrich Doles, who in turn had been a pupil of Johann Sebastian Bach. In 1789 Rochlitz met Mozart, who was then performing in Leipzig on tour. According to tradition the Viennese master’s impact was so overwhelming that Rochlitz turned away from music, first to theology, then to writing, at which he proved to be quite accomplished. His translation of Mozart’s Don Giovanni (1801), for example, became the standard German version of this work for many years, and one of the Viennese reports in the AmZ contains a very pointed criticism of the “inferior” adaptation by the court opera singer Friedrich Carl Lippert.3

In the early years of AmZ’s existence it must have taken some time to recruit a cadre of suitable correspondents who would send in regular reports from the various

---


locations. In keeping with its reputation as one of the important musical capitals, Vienna was among the first cities (alongside Leipzig itself) to become a regular contributor to the periodical. Many of these writings during the first two years were identified as excerpts from letters, although as editor, Rochlitz may well have shaped the material by asking for reports on specific types of musical activity, such as the latest operas or the merits of various local pianists.

The most prominent essay to emerge from Vienna during the first three years of publication was the extended “Short Overview of the Most Significant Aspects of Musical Activity in Vienna Today,”4 spread across two issues in Volume III: No. 3 (October 15, 1800) and No. 4 (October 22, 1800). This unsigned article, a survey of the city’s primary musical venues, has been cited in the scholarly literature, but selectively, in a manner that does not give a sense of the overall context and tone of the writing itself. It provides an important eyewitness account of Beethoven’s first Viennese academy (April 2, 1800) and his subsequent performance with hornist Giovanni Punto (April 18, 1800), and it has influenced our perception of how the composer’s early public received his music at this important juncture in his career. This article is the source of the infamous criticism that the composer’s Symphony No. 1 made too much use of the wind instruments, “sounding more like a wind band than an orchestra.”5 But to gain a proper sense as to the reliability of this critique, one must read it not only in relation to the overall article (positive remarks offset by negative, sometimes provocatively so), but in relation to all the reported musical activity in the city for a sustained period of time. The

4Kurze Uebersicht des Bedeutendsten aus dem gesammten jetzigen Musikwesen in Wien.
writer of the “Short Overview” (evidently an outsider from North Germany) must have ruffled some of the local feathers, for later on in the same volume appeared a rebuttal, “New Essay on the Representation of the Overall Musical Conditions in Vienna Today,” in Nos. 37 (June 10, 1801) and 38 (June 18, 1801). These remarks, however, have gone unnoticed.

The first large-scale discussion of music criticism in English is Max Graf’s Composer and Critic: Two Hundred Years of Music Criticism (New York: W. W. Norton, 1946 and 1971). Graf, active as a critic in Vienna from 1890 until 1938, begins with the observation that although musical criticism was two hundred years old, its history had not yet been written. His work examines the rise of music criticism as an exponent of eighteenth-century French and German rationalist thought, then traces its progress through the stylistic movements and great composers of the nineteenth century, up to the close of World War II. It is a narrative about music criticism, rather than the writings themselves.

Mary Sue Morrow adopts a similar approach in German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music (Cambridge: Cambridge University Press, 1997). In her work she places a smaller, more circumscribed sample under the microscope to reveal its nuances in greater detail. Her treatment documents the rise in prestige of instrumental music, as well as the aesthetic attitudes used to judge it, particularly the concept of “genius.” This is significant, as instrumental music (at least, in the words of its 19th-century admirers such as E. T. A. Hoffmann) was about to emerge victorious as the ideal medium for Romantic expression, in that, unfettered by a text, it could sustain many interpretations.

---

6 Neuer Versuch einer Darstellung des gesammten Musikwesens in Wien.
Wayne M. Senner and Robin Wallace shift the focus from the medium to the person in *The Critical Reception of Beethoven’s Compositions by His German Contemporaries*, 2 vols., ed. William Meredith (Lincoln: University of Nebraska Press, 1999 and 2001). This work is a compilation of reviews and articles relating to the works of a single composer, published in a variety of journalistic sources from 1783 to 1830. The articles, translated into English, literally speak for themselves, and are accompanied by brief explanatory notes.

In *Music Criticism in Vienna 1896-1897: Critically Moving Forms* (Oxford: Oxford University Press, 1996), Sandra McColl moves from person to place. Her work focuses on a specific location and a single season (witnessing the deaths of Bruckner and Brahms alongside the emergence of Richard Strauss and Mahler), comparing viewpoints of twelve critics writing for various newspapers.

The purpose of my study is to document the beginnings of music journalism in Vienna. To accomplish this I have translated the first six years of reports from that city appearing in the *Allgemeine musikalische Zeitung*, covered in Volumes I through VI (published October 3, 1798 through September 26, 1804). Many of the persons, productions, and events mentioned in these pages were well known to the upper middle-class or aristocratic German reader of the early nineteenth century, but are virtually unknown to us today; therefore I have provided extensive annotations to place these items in their proper context. This selection of articles extends from a journalistic event—the founding of the *AmZ*—to a political one. Shortly before the conclusion of Volume VI, Emperor Franz II, in response to Napoleon’s self-designation as Emperor of France, declared himself Hereditary Emperor of Austria. Neither of these events altered the course of artistic history, nor did they elicit comment from any of the Viennese
contributors to the *AmZ*. But in this time span the Viennese coverage progressed from random excerpts from letters to a sustained pattern of regular reports from a group of designated contributors. These reports thus provide an account of some of the city’s more notable musical events and cultural overtone.

Consistent with eighteenth-century practices in musical journalism, the writers of these articles were almost exclusively anonymous. There were a few signed exceptions to this rule of anonymity, however. Volume I, No. 15 consists of a signed letter by Gottfried van Swieten on his text for Haydn’s *Creation*, solicited by the editor. Volume II includes an initialed selection (“Gr.”), most likely Georg August Griesinger, a young man from North Germany just taking up an appointment as tutor in the Saxon ambassador’s household, and who was to become the facilitator for Breitkopf & Härtel’s business dealings with Haydn. From this clue it is possible to trace some of the content in Volumes I-III to Griesinger. The very first Viennese article (Vol. I No. 4) is an excerpt from a letter, signed “C.” Although I have posited Johann Friedrich Christmann as an author (see Chapter I, note 7), there is no guarantee that this contributor’s name (whether surname or given name) actually began with that letter. Other writers elsewhere in the *AmZ* also used initials, although these may have been just shills. At any rate, anonymity assured the writer a certain freedom of speech—freedom of expression in a society where social connections provided the entrée to many musical events, particularly in the private houses. Reviewers *had* to remain anonymous because it was a

---

7 Both the Court Theaters and the suburban Theater an der Wien announced new ticket prices just after this political change, although these were doubtless a result of the cost of higher operating costs, not a response to the new governmental structure.

court, or patronage society. Everyone was dependent to an extent on someone at a higher level for social favors or economic advancement. If it were known that a pointed criticism originated from a particular source, the writer conceivably could have been denied future access to such events. Many of the assessments were quite frank; others may have been cast in a provocative tone for literary effect. But in an age when censorship controlled both the Viennese theaters and the local press, one had to be careful not to offend the wrong people. As a case in point, the Bohemian tenor Giuseppe (actually, Joseph) Simoni’s performances were harshly criticized for his awkward accent in spoken German dialogue. He, however, was a favorite of the Empress, and most likely a critic would not have been able to speak out so matter-of-factly under his (or possibly her) own signature. Thus anonymity worked like a mask at a Carnival ball, allowing the writer to project a personality (whether real or assumed) without fear of reprisal.

At times the editor printed accounts of a particular event by different reviewers, whose opinions could be conflicting. The performance of Beethoven’s oratorio Christ on the Mount of Olives for example, elicited both praise and lukewarm remarks. Unfortunately a substantial portion of Breitkopf & Härtel’s archival materials were destroyed during World War II, and with the exceptions noted above, the contributors’ identities remain unknown. Their writing styles bear characteristic fingerprints, however: some terse, others Teutonically wordy. Some accounts are strictly factual, in the manner of a news story; others strive for literary effect or, in a few cases, shock value.

---

9Christus am Oelberge, performed April 5, 1803, at the Theater an der Wien.
To preserve these individual characters I have endeavored to produce translations that are accurate, readable, but that remain faithful to the original writers’ styles and time period. For this reason I have adhered to the standard English convention of using “he/him/his” as the universal singular pronoun when gender is unspecified, rather than the grammatically incorrect “they/them/their” that permeates American English writing today under the guise of political correctness. In general I have tried to avoid passive voice, unless it is an element that distinguishes a particular reviewer’s style. If a writer is exceptionally wordy, or uses distinctive vocabulary or grammatical constructions, I have retained these tendencies to help set out this particular identity. As a sample problem in word choice, Volume III, No. 34, a description of Haydn’s *The Seasons*, includes the following passage:

The Overture, in four beats throughout, begins with a unison in all the instruments. A thundering host howls through a wild storm, and masses of snow roll down from the mountains, but here and there a milder west wind, a warming sunbeam, proclaim the resurrection of lifeless Nature.

In the last line the German original reads . . . *das Aufleben der verstorbenen Natur*, lit., “the revival of dead Nature,” which is accurate, but not what one customarily says in English. Possible solutions for this phrase might be “the reawakening of dormant Nature,” or “the reawakening of slumbering Nature,” both of which fall within normal English usage. However, the original writer was clearly trying to convey a sense of death returning to life; hence the solution “lifeless Nature.”

Another passage within the same article poses a similar opportunity to match the translation to the original character of the words.

. . . in the aria “The merry shepherd assembles now” [No. 17, *Der munter Hirt versammelt nun*] the horn rings through [*durchringen*] with the call that gives the herds in every village to set out.”
The dictionary defines *durchringen* as “to penetrate, pierce,” but “rings” captures the actual sound of the horn itself, which evidently the writer heard as contrasting with that of the oboe, whose sound is described as “piercing” (*scharfen*, which could also mean “biting” or “keen”).

The artistic activity covered in these pages, as reflected in the title, was music that was in the public’s awareness. As mentioned earlier, this public came to a large extent from the upper echelon of society throughout the German-speaking lands, although it did encompass some diversity in its social and occupational groups. At the top of the pyramid was the aristocracy, followed by the prosperous upper middle class (although some of this group, as in the case of the banking families Braun and Fries, moved up into the ranks of the nobility). The professional class, such as lawyers and doctors, also formed part of the music-consuming public, as did various civil servants and bureaucrats (like Griesinger), who were drawn by the governmental function of the imperial court. Alongside old Viennese families attending cultural events were the many diplomats from other courts. Some, like Count, later Prince, Andreas Kyrillovitch Razumowsky spent their entire careers in Vienna. And in addition there were the many professional musicians active in the city. All of these groups formed not only the city’s musical audience, but the larger (and more geographically widespread) reading public as well.

What music was “public” in Vienna during these years—i.e., what types of musical activities were accessible to the listening (and reading) public? Opera received by far the largest percentage of coverage, reflecting its abundance and its popularity. Productions for the most part featured local composers and resident casts. But some of the artists (e.g., composers Peter Winter and Luigi Cherubini, castrato singer Girolamo Crescentini) were well-known guests from other cities. Viennese performers went on
tour, and works from the city were performed elsewhere, to an extent becoming part of a shared artistic repertoire. And musical journalism narrowed these boundaries considerably.

The Viennese articles described operatic activities in two companies: the Court Theater and the Theater auf der Wieden (later to become the Theater an der Wien). Supported by the imperial government, the Court Theater (Hoftheater) establishment included companies for spoken theater, ballet (mentioned very little in these reports), and both Italian and German opera. All productions rotated between two theaters inside the city walls: The Burgtheater and the Kärntnerthor Theater. The Burgtheater was located in the imperial court complex by the Burg “Thor,” or gate, near the Michaelerkirche (St. Michael’s Church). Although demolished after the new Burgtheater on the Ringstrasse opened (October 14, 1888), there is a plaque in the Michaeler passageway (across from the old Roman excavation) marking its approximate location. The Kärntnerthor Theater was located by the Kärntner Thor (Carinthian Gate), across from today’s Wiener Staatsoper, generally said to be on the site of the Sacher Hotel. In 1810 this theater became the permanent home of the Hofoper, and the Burgtheater was then devoted exclusively to spoken plays.

The other opera company that figured prominently in these articles was that of the actor-playwright Emanuel Schikaneder, famous as the author and first Papageno in Mozart’s *The Magic Flute*. Located outside the city walls in the suburb known as the Wieden (today’s 4th Bezirk, or District), Schikaneder’s company originally performed at the Theater auf der Wieden, also known as the "Freyhaus" Theater (its land was tax-free to its original owner, Count Starhemberg). On June 13, 1801, the company moved to a marvelous new house, the Theater an der Wien, located just across the River Wien. This
theater was remarkable both for its elegance and technological sophistication, and its opening marked a period of intense rivalry with the Court Opera companies. Although there were other suburban theaters—for example, those in the Leopoldstadt and Josephstadt—they catered to a less elite clientele, and so do not figure prominently in the Viennese reports.

In the Court Theater, Italian opera had been the upper aristocracy's traditional favorite, presumably because of its cosmopolitan appeal. Some of the members of the Italian company were among the highest paid personnel in the Hoftheater establishment overall. Quite a few in the cast, such as the popular Irene Tomeoni, actually were Italian, and could demand high fees. But German opera during the period 1798 to 1804 was making inroads in the Court Theater, despite a somewhat sporadic past. As one of his many reforms, Emperor Joseph II, in his roles as court theater director and leader of the German nation, established the National Singspiel in the Burgtheater in 1778. Although Mozart’s *The Abduction from the Seraglio* was one of its notable successes (to a libretto by Hoftheater actor Gottlieb Stephanie after Christoph Bretzner), Joseph was compelled to dissolve the company in 1783 due to a lack of libretti and music of suitable quality. In 1785, however, he re-engaged a "Deutsche Opéra Comique" in the Kärntnerthor Theater, possibly in response to the new court German opera company established in Berlin the year before. But with the financial demands of the Turkish war in 1788, Joseph II had to shut the company down.

German opera remained dormant in the Court Theater during the reign of Leopold II (1790-1792). Having lived in Florence for twenty-five years as Grand Duke of Tuscany, he preferred Italian opera and ballet; upon his move to the Viennese court he re-established the opera seria and ballet companies (alongside the popular opera buffa).
Artistically his son and successor Franz II reflected both his Italian and German (Austrian) upbringing. Although born in Florence (February 12, 1768), at the age of sixteen he moved to Vienna as “Kaiser in training.” Wars with the French were to mark the first twenty-two years of his forty-three-year reign, beginning in July of 1792 (a mere four months after his father’s sudden unexpected death on March 1). At first Franz was inclined to follow his father’s musical tastes. But during these turbulent times it was important to foster and sustain a sense of German national identity. Thus the German Opera Company made a tentative reappearance for three months in 1794, May through July (this under the aegis of a new theater superintendent, industrialist Peter Braun), returning for good on March 1, 1795.

Reviewers at first complained, predictably, about the poor quality of the German scripts, which were a distinct minority of overall opera production. But by the end of this study the tide and turned, with German opera productions (or rather, opera in German) far outnumbering those in Italian. They were more economically viable in that they could use local (or German-trained) singers and composers and did not require extensive language coaching. These savings conceivably could have been reallocated to the visual and technical aspects of theatrical display, which in turn stood to attract larger audiences from a more diverse base to fill the two court theaters. And all this in the name of the German Fatherland, a patriotic sentiment that emerges periodically in these pages.

In Schikaneder’s company there evidently was no concern over cultural identity; all productions were in German. At the beginning of the AmZ coverage this repertory consisted of Lokalstücke (lit. “local pieces,” comedies with local settings, comparable to television sitcom today) and Zauberope — magic opera, or “ghost farces” as one early
reviewer termed them (see Vol. I, No. 48). Both genres were often decried for their perceived lack of substance, although this could have been an expression of anti-Schikaneder bias, a sentiment which emerges frequently in these pages. With their local settings in specific neighborhoods,\(^\text{10}\) the Lokalstücke may not have had as “universal” an appeal as the AmZ liked to project; thus they might have seemed less worthy to the reviewer, or relevant to readers outside of Vienna. With the magic opera, though, Schikaneder was actually quite attuned to contemporary trends in literature. Magic opera, with its various transformations and opportunities for special effects, provided vehicles for spectacular stagecraft, which in the new theater was virtually unparalleled in Europe.

The anomalous type of German opera that flourished in both the Court Theater and the Theater an der Wien was French rescue opera. Based on contemporary literature by writers such as Jean-Nicolas Bouilly, Alexandre Duval, Benoît Joseph Marsollier des Vivetières and others, these works were very popular in Paris after the French Revolution, featuring themes such as tyranny, unjust imprisonment, and peril due to natural catastrophe. French plays and operas in translation formerly had been quite popular on Viennese stages, but had virtually disappeared during the war years. But the signing of the Treaty of Lunéville on February 9, 1801 ushered in a period of détente between France and Austria, and the Viennese theaters were then free to import the latest French fashions.

The Theater an der Wien was the first to capitalize on this new freedom with its production, in German, of Cherubin’s *Lodoiska*, premiereing March 23, 1802. Then in

\(^{10}\text{E.g., Die Ostindier vom Spittelberg, or The East Indians from Spittelberg, a suburban neighborhood and former hospital location in the 6th Bezirk, incorporated today into the 7th Bezirk, Neubau.}\)
mid-August an out-and-out cross-town rivalry erupted between Schikaneder’s troupe and the Court Opera. Both companies mounted simultaneous productions of one of the recent Parisian hits, Cherubini’s Les deux Journées (also known in Germany as Der Wasserträger, or The Water-Carrier). Volume V highlights this theatrical competition in its series of “Letters on the German Opera in Vienna,” beginning with No. 2 (October 6, 1802), presented here in English for the first time. Apparently there was no clash between art and ideology when it came to theatrical novelties, and both companies continued to translate the latest French works, often duplicating each other’s efforts. Critics have tended to minimize this period in Viennese opera after the death of Mozart for its lack of great masterworks, interrupted only by the appearance of Beethoven’s Fidelio on November 20, 1805 (the season after the conclusion of this study). These reviews, however, indicate that there was a great deal of operatic activity and that the genre responded to the interests and needs of its local audience during turbulent times.

Contrary to Vienna’s role as a founder of the Classical instrumental style, public concerts in the sense that we know them today were still in their infancy during the period of these reviews. Unlike Leipzig with its famous Gewandhaus, there was no specially dedicated concert auditorium as such. Non-operatic public performances took place in the theaters (the Burg and Kärntnerthor Theaters being the most advantageous), the two Redoutensäale, or ballrooms in the imperial court complex, and in restaurants. Ignaz Jahn, court caterer during the reign of Joseph and Leopold’s mother Maria Theresia, had a restaurant on the Himmelpfortgasse in the Inner City with a concert

---

room upstairs. In addition the Augarten, a former imperial hunting lodge turned public park in the Leopoldstadt, had a restaurant with a concert space. This building served as the location for the city’s most extensive public concert series. These Augarten Concerts, dating back to the time of Joseph II, were now under the direction of Ignaz Schuppanzigh, a young violinist and associate of Beethoven (his quartet would later inaugurate the practice of giving string quartet concerts, in part to showcase his friend’s later works). The orchestra for these concerts consisted primarily of skilled amateurs, accompanying soloists from both dilettante and professions ranks, which included many newcomers and youthful performers. Tickets were sold as series subscriptions, like modern season tickets, and concert-goers had an opportunity to hear the latest opera overtures and symphonies, unstinting in difficulty, such as Mozart’s “Jupiter” Symphony No. 41.

The Tonkünstler-Societät, or Musicians’ Benevolent Society, was a charitable organization established in 1771 by court Kapellmeister Florian Leopold Gassmann to provide pensions for court instrumental musicians’ widows and orphans when they died. Each year the Tonkünstler Society presented two pairs of benefit concerts in the Burgtheater right before Christmas and Easter, on days when the theaters were otherwise closed. Along with a potpourri of instrumental concerti and vocal numbers (often performed by newly hired court opera singers and recently arrived instrumentalists anxious for exposure), these concerts featured a large choral work. The years covered in this selection of reviews, 1799-1804, were the “Haydn years,” featuring

---

12 Even today, a restaurant, Frauenhuber, still occupies this site.
13 Oddly enough, Gassmann’s widow, Barbara, was among the first three to collect when he died less than three years later. His younger daughter, court opera singer Therese Gassmann Rosenbaum, performed regularly in the society’s benefit concerts.
repetitions of *The Seven Last Words of the Savior on the Cross*, *The Creation*, and *The Seasons*. These performances, following in the wake of his famous London tours, contributed greatly to Haydn’s reputation as a celebrity at home in Vienna, and were lavishly reviewed in the press. The *AmZ* articles marked him out as an iconic figure in German national art; the only other German musician to arouse such an identity was Mozart. It would be tempting to connect nationalism with commerce here, for Härtel was negotiating publishing contracts with both Haydn and Constanze Mozart, and promoting these composers might at first seem self-serving. But all business interests aside, Mozart and Haydn were celebrities, in large measure because they appealed outside of Vienna.

A local pianist, Josepha Auernhammer (a student of Mozart) with a loyal following among the Viennese nobility performed an “academy,” or concert, every year in the Burgtheater. Her concerts took place in the spring on a day the theater was otherwise closed, and generally elicited some sort of notice in these pages (often just a listing of the program and the various assisting artists). Beyond her regular annual appearance, though, there was a decided “chance” element as to whom one might hear in the local performance venues: a combination of local stars, such as the elegant pianist and composer Joseph Wölfl (Beethoven’s leading keyboard rival) and touring artists. A comparison of these reviews with Mary Sue Morrow’s magisterial compilation of public concerts would reveal that relatively few events actually warranted enough attention to attract a review, for reasons that must remain unknown (No writer in attendance? Lack of universal appeal? Lost on the cutting room floor due to space limitations?).

---

One of the random concerts that did make it into the press was Beethoven's first benefit academy, mentioned above. Beethoven, however, had powerful connections—as a former subject of Emperor Franz’s uncle, the Archduke and Elector of Cologne Maximilian Franz, and as a student of Haydn and Salieri. He also had ties to several musically persuasive nobles, including Franz Joseph Maximilian, Prince Lobkowitz. In addition his compositions aroused reactions ranging from inspired to eccentric and unplayable, although his improvisations elicited admiration. In sum, Beethoven’s concert was clearly newsworthy, and future large works by him, such as the oratorio *Christ on the Mount of Olives* (see Vol. V, Nos. 29 and 35), would be as well, reflecting his considerable stature as a composer.

Some types of music appear to have been off limits in the press. The Empress Marie Therese (wife of Franz II), for example, was an avid musical patroness and performer, commissioning and singing in many works in her own house concerts (including full-scale operas). John Rice’s exhaustive monograph\(^{15}\) provides a substantial overview of her musical accomplishments. Although she exercised considerable influence upon the Court Theater, even suggesting some opera subjects (Beethoven’s *Fidelio* was the result of her intervention), and performed with some of Vienna’s leading amateur and professional musicians, her activities were not of public record.

Church music also warranted virtually no coverage beyond two very unusual events. The first of these was a mass by Wenzel Pichl, composer in the service of Archduke Ferdinand, governor of Austrian Lombardy, to celebrate the liberation of Mantua, an Austrian territory (see Vol. II, No. 2, published October 9, 1799). On

December 28, 1803, the Abbé Georg Joseph Vogler, a guest composer under contract for an opera from the Theater an der Wien, celebrated the thirtieth anniversary of his ordination as a priest with a mass of his own composition (Vol. VI, No. 15). Either church music after the Josephinian reforms was not viewed as interesting enough, or perhaps it was too sectarian to appeal to a German nation in need of unification.

The other sphere of artistic activity that remained mostly off limits to public written scrutiny consisted of the many private house concerts that took place among the aristocracy and upper bourgeoisie. In Volume III, No. 4, the continuation of the “Short Overview of the Most Significant Aspects of Musical Activity in Vienna Today,” there is a very cynical description of these examples of amateur music-making, followed by a rebuttal in No. 38 (continuation of the “New Essay on the Representation of the Overall Musical Conditions in Vienna Today”) stating that one could naturally expect such undertakings to vary in quality, given the differences in level of skill. Morrow has reconstructed a calendar of many of these private undertakings. It would have been a violation of protocol to bring most of these social events to literary scrutiny. There are, however, a few passing mentions of this sort of activity, such as the wedding of Count Moritz von Fries (October 15, 1800), in which the groom’s sisters sang a cantata by Paer (Vol. III, No. 12). Apparently this is a nod to Fries’s position as an important musical patron, reading more like an item from the society pages, rather than a critical review.

Volume III, No. 21 includes a description of a war benefit concert in the Large Redoutensaal, organized by one of the city’s leading dilettantes, soprano Christine Frank, née Gerhardi. This, too, is a news event, rather than a critical account, supporting the patriotic enterprise rather than the artistic product itself.
By the end of this study there was a regular series of Sunday morning concerts in the banking establishment of Würth and Fellner, described in Volume VI, No. 28 as a winter counterpoint to the summer Augarten concerts. This “very select society” of amateurs performed demanding repertoire and aimed for a high level of performance. The article describes the undertaking as “select,” probably referring both to the listeners and the performers. Unfortunately it does not indicate whether people paid for the privilege of listening (or participating), nor does it list the selection criteria for the performers. But this enterprise, and others like it, such as the Liebhaber Concerte of 1807-1808, would ultimately lead to the founding of the Gesellschaft der Musikfreunde, which remains today as one of the primary concert organizations in Vienna.

Musical journalism was not a new field when the Allgemeine musikalische Zeitung entered the arena in 1798. With its wide readership and broad coverage, though, it was in a position to address the needs of the culture it addressed. The very act of writing about music put it on a par with literature, giving it a sense of permanency like the plastic arts. For this reason alone it was valuable for Vienna to become a steady presence in AmZ. Other large German cities—not just Leipzig, but Berlin and Dresden—loomed large in its pages, and certainly the Viennese would have wanted to make a strong showing. But it was also good for Leipzig—or rather, the publishing firm of Breitkopf & Härtel—to ally itself with an important musical source, for Vienna was home to the two composers most readily identified with German musical art: the deceased Mozart and the living Haydn. In 1798, the year of AmZ’s founding, France was well on its way to occupying much of Germany, as well as Austria and its territories, with the potential to re-map Europe—which it nearly did. Politics, however, remained very much in the AmZ’s background, at least in the published reports from Vienna. But given its
widespread circulation and its inclusion of topics of general appeal to its readership, AmZ was in a position to cement solidarity between its North and South German readership. By establishing Haydn as a model composer, agitating for opera scripts of higher literary and linguistic merit, and even articulating the criteria for good performances, the Viennese reports assumed a critical role in forming a true artistic concept of German national identity.
ACKNOWLEDGEMENTS

I owe a large debt of gratitude to many institutions and individuals who aided this work immensely. Othmar Barnert, librarian of the Österreichisches Theater Museum, provided reference service at a level that can only be termed psychic. Sylvia Ableidinger, Edmund Knapp, Alfred Prohsmann, Franz-Josef Schmiedl, and Mehmet Urhan at the Wiener Stadt- und Landesarchiv helped identify and clarify many an old document, as did Referaten Dr. Ingrid Ganster, Dr. Karl Fischer, and Dr. Klaralinda Ma-Kircher. For additional help in retrieving genealogical documents I would like to thank Dr. Reinhard Gruber, archivist at St. Stephan's Cathedral; P. Albin Scheuch and P. Matthias Schlägl at the Augustinerkirche; P. Milan Kucera, Josef Machacek, and Stella Pfarrhund at the Karlskirche; and Constanze Gröger at the Michaelerkirche. Dr. Otto Biba and Ilse Koss of the Gesellschaft der Musikfreunde were unfailingly friendly and helpful, as were Dr. Joachim Tepperberg and the staff of the Haus-, Hof- und Staatsarchiv. Drs. Rita Steblin and Michael Lorenz helped unlock the mysteries of old German Kurrentschrift, and Drs. David Buch, Dorothea Link and John Rice provided a vast array of insights in many congenial conversations, as did Ing. Walther Brauneis, Vera Brauneis, Ushma Nagar, and Sushma Sood. Special thanks as well to Hermann Böhm and Heimo Fink, and to Karl and Edith Misar, whose hospitality and knowledge of Viennese customs enriched the research process so greatly, and to Josef Bednarik, Thomas Gröger, Dr. Gerhard Kubik, and Bernhard Paul, who helped salt down the occasional untranslatable phrase.

On this side of the Atlantic I would like to acknowledge Jennifer O’Laughlin and the staff of the University of Idaho’s Interlibrary Loan department, who unwittingly aided this research. My students Mary Kienzle, Paul Hanes, and Holly Blanchette were
steadfast with computer assistance and moral support. The suggestions and advice of my dissertation committee, Drs. Kenneth Calkins and Jane Dressler, Prof. John Ferritto, and Dr. C. M. Shearer, greatly strengthened this work, and I am profoundly grateful to my wise and patient Doktorvater, Dr. Kazadi wa Mukuna, whose insightful observations caused me to look at this study in new ways.

Several individuals also deserve recognition for their unwavering support through the years. My husband Theodore Albrecht was an outstanding Viennese travel companion, but otherwise left me alone to do my own work—for which I am truly grateful. And finally, I extend my greatest thanks to Marcia and Felix Kraus, to whom this work is dedicated.
To Marcia Kraus

And to the memory of Felix Kraus
Excerpt from a Letter from Vienna

— You know how much I have always been interested in genuine [wahr] music, especially where church music is concerned. Thus your invitation to examine the things in the musical world which interest me most of all was so agreeable. I wish I could write to you of many agreeable things. But it is sad how poor the choirs [Singchore] have been in nearly all the German cities to which my path has led so far, and I really do believe that ours are better. Overall, I cannot lower deeply enough the opinion you have formed of the taste and love for music (looking at the subject in general) in this imperial capital. Certainly one hears much, very much music here, but it is a matter of what kind [of music]. Music is heard as just one of so many niceties of life, like drinking chocolate in the morning, and with as little interest in the nourishment of the one as in the other.¹

¹Volkmar Braunbehrens cites various conditions that created a favorable climate for an abundant level of music-making in Vienna, beginning with the imperial family itself. Emperor Joseph II (r. 1765-1790), for example, had participated in chamber music concerts every afternoon, and frequently visited aristocratic salons where such activity took place. Living in the capital were a large number of wealthy nobles who needed to be close to the court. Many of them maintained musical ensembles and hosted concerts in their palaces. Surprisingly, these gatherings were something of a social equalizer, in that the upper aristocracy did not exclude those of lower rank from attending. There were also people outside the high nobility (including the middle class) "who put varying amounts of money and effort into private musicales and concerts, not for reasons of prestige, but solely out of love for music, often demonstrated by the active participation of the hosts." There was also a wide range of public performing venues. Both touring and local artists gave academies (concerts) in the Burgtheater (the "official" court theater, located in the imperial court complex across from the Michaelerplatz) and in the Kärntnertor Theater (located on Kärntnerstrasse, by the Kärntner Gate, or Thor). Twice annually, during Advent and Lent, the Tonkünstler-Societät (Musicians' Pension Society) gave pairs of large-scale benefit concerts, the proceeds of which went into the widows' and orphans' fund for court theater musicians. Jahn's Restaurant on Himmelpfortgasse and the Mehlgrube (literally "flour pit" — the grain commodities exchange building on the Neuer Markt) were also accessible public concert sites inside the city walls (both buildings had concert rooms upstairs on the first floor, or U. S. second floor). Among suburban concert locations were the pavilion in the Augarten (a former
Individual exceptions you will recall without my having to remind you; but here too no one asks "Is the composition good?" but only "Is it new?" For example, ask a number of our elegant defenders of art and so-called musical connoisseurs about the worthy old Albrechtsberger: no one knows of his existence! Even the great Joseph Haydn is no less known in the discriminating places of Germany, England, and France than here, in his place of residence. With the possible exception of *Die Zauberflöte [The Magic Flute]* for a long time not a single opera by Mozart has been performed. However, I will come back

imperial palace and park in the Leopoldstadt, today's 2nd Bezirk, or District), the Belvedere park (the space between the two Belvedere palaces in the Landstrasse, or 3rd Bezirk), the Liechtenstein palace gardens (in the Rossau, today's 9th Bezirk), and even a place "by the refreshment stands" on the Bastei (bastion; a flat space on top of the city walls). With this degree of activity it is easy to see why there would be a constant need for new music. Volkmar Braunbehrens, *Mozart in Vienna: 1781-1791*, trans. Timothy Bell (New York: HarperPerennial, 1990), 144-59.

Chocolate, in its liquid form (the candy bar had not yet been invented) was indeed popular at the time. Johann Pezzl (1756-1823), an official in the service of Prince Kaunitz, chronicled everyday life and institutions in the imperial capital in his *Skizze von Wien (Sketches from Vienna*, 1786-90). Discussing the relatively new institution of the coffee house, he wrote that it served "not only coffee but chocolate, punch, lemonade, almond milk, egg-flip, rosoglio, ices, etc. . . . ." H. C. Robbins Landon, *Mozart in Vienna* (New York: Schirmer Books, 1991), 155.

Visual evidence of chocolate's status in mid- to late 18th-century Vienna remains today in the collections of the Kunsthistorisches Museum and the Wien Museum (formerly Museum der Stadt Wien). Both institutions have highly decorated porcelain breakfast sets on display, including cups for both tea and chocolate.

Johann Georg Albrechtsberger (born February 3, 1736, in Klosterneuburg; died March 7, 1809, in Vienna) held a succession of church positions in Vienna, and had been associated with St. Stephan's Cathedral since 1791, initially as assistant Kapellmeister, then as full Kapellmeister upon Leopold Hoffmann's death in 1793. With 284 church compositions and 278 keyboard works (a large number of which were fugues) to his credit, as opposed to 193 instrumental chamber works, Albrechtsberger was highly regarded as a teacher of counterpoint (Beethoven recently had been one of his pupils); thus the writer's assertion that "no one knows of his existence" seems unwarranted. Robert N. Freeman, “Albrechtsberger, Johann Georg,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (London and New York: Macmillan/Grove's Dictionaries Inc., 2001), I, 321-23.

This statement bears evaluation for accuracy. In the Hoftheater (official court opera system, whose performances alternated between the Burgtheater and the Kärntnerthor Theater), the last performance of *Die Entführung aus dem Serail* had been February 4, 1788. *Le nozze di Figaro* had closed February 9, 1791, but it had just been revived, in a German translation, on July 10, 1798. After its initial run in Prague, *Don Giovanni* had received fifteen Viennese performances in 1788. Although published October 24, 1798, the *AmZ*’s editor unfortunately did not include the date of the letter quoted here, so it is impossible to tell exactly when these remarks were written. However, cast member Friedrich Karl Lippert's German adaptation, *Don Juan*, would premiere on December 11, 1798, seven weeks after this article was published, so it must have been in the
to your main question, and report to you on that point at another time. So—overall I have found the choirs to be in poor shape, and I pity how much space it would take to give individual accounts of them. Permit me instead to express some thoughts on this. In Italy at least one expects the choirs to be terrible, and only the students at the new public musical institutions in Paris might be expected to better distinguish themselves. From whence this evil comes to us, I know not. Do the present-day cantors, Kapellmeisters, and music directors [concertmasters] not have enough knowledge, warmth, or industry for this good endeavor, now that the old Bach school has died out among them? Their choirs [i.e., the contemporary ones] are formed around a few tolerable solo singers, not the way to make a good choir. Has the increasingly common frivolity of the newest compositions (from which not even the church is spared) brought about this situation? Or perhaps other circumstances are to blame for this—I do not know, and would not like to pass judgment. But should not those few men who have the good choirs be planning stages already. Così fan tutte, on the other hand, had been performed ten times in 1790, and would not be revived until 1804, and in German. La clemenza di Tito is a special case, in that it was commissioned as part of the coronation festivities for Leopold II as King of Bohemia in Prague (for performance September 6, 1791), rather than for the Viennese theater. The Hoftheater later mounted this work in 1804. Franz Hadamowsky, Die Wiener Hoftheater (Staatstheater) 1776-1966, 2 vols. (Vienna: Georg Prachner Verlag, 1966), I, 37, 92, 98, 24, 143, 23.

The Theater auf der Wieden (located in the suburb of the same name in today’s 4th Bezirk) had kept Die Zauberflöte in its repertoire since its premiere there on September 30, 1791. An examination of Stephan Punderlitschek’s transcription of the theater’s daily production journal indicates consistent performances not only of Die Zauberflöte, but also of Die Entführung aus dem Serafl in the years 1795 through 1798, when this letter presumably was written. In addition, there were two performances of Der Schauspieldirektor in August of 1797, and a presentation of Don Juan on August 2, 1798. Papageno was one of actor-librettist Emanuel Schikaneder’s signature roles, which may partially explain why Die Zauberflöte was programmed so often at its suburban home. Stephan Punderlitschek, Das Freyhaus-theater auf der Wieden. Das Tagebuch von Ignaz Ritter von Seyfried 1795 bis 12. Juni 1801 (M.Phil. Thesis, University of Vienna, 1997).

Emperor Joseph II enacted significant religious reforms, partly in response to Enlightenment philosophical principles, and partly to stimulate economic development and modernization within his realm. He issued edicts of toleration for Protestants (1781) and Jews (1782), the latter patterned after a similar measure taken in Prussia. Hans Tietze, Die Juden Wiens (Vienna: Verlag E. P. Tal, 1933; reprint edition Vienna: Edition Atelier, 1987), 116-17. After
united for the improvement of same? Should they not at least combine their efforts to work on their weaknesses or to give their lazy colleagues some instruction, so as to bolster the choirs, or at least to give them some honest criticism, which would improve and maintain the good ones? How suitable the worthy Fasch in Berlin could be in this respect, if he were to have the opportunity of sharing his practical educational experience with his famous, admirable singing institution⁵ And—you are living in the city of Father Hiller, a man who excels in several branches of music, and whose chorus is among the best to be heard—to this point, should they not want to acquire the services of this active old man? Perhaps these two valiant old men could be recognized in this your newspaper—where, if not giving detailed instructions on the development of good choirs, it would at least give us the desired description of their development and support— -- --Hiller's valuable chorale book is little known outside of Saxony, and

---

⁵In 1789 Carl Friedrich Christian Fasch (born November 18, 1736, in Zerbst; died August 3, 1800, in Berlin) had begun meeting informally with a small group of students in a private home in Berlin, and in 1791 this ensemble gave the first mixed choir performance of sacred choral music in a Berlin church. Their numbers grew to the extent that, in 1793, they moved to larger rehearsal quarters in Berlin's Akademie der Künste (Academy of Arts), where they took the name "Singakademie." In 1800 they would give the Berlin premiere of Mozart's Requiem. Heinz Becker, Richard D. Green, Curt A. Roesler, et al., “Berlin,” in New Grove 2, III, 365-82; Raymond A. Barr, “Fasch, Carl Friedrich Christian,” in New Grove 2, VIII, 586-87.
therefore receives little or no use at all. Surely a primary cause of this is the problem
that our current ruling literary journals take almost no notice indeed of works of this
type.

C. —

No. 15. January 9, 1799 [cols. 252-55]

**CORRESPONDENCE**

*From a Letter by Herr Privy Councilor Baron van Swieten*

---

6Johann Adam Hiller (born December 25, 1728, in Wendisch-Ossig, near Görlitz; died June 16, 1804, in Leipzig) was involved in a wide array of musical activities in Leipzig. In 1762 he organized a series of subscription concerts of instrumental and vocal music, and ultimately became conductor of the famous Gewandhaus concert series. He founded a coeducational singing school which developed into separate tracks for general music education, choral, and solo singing. He organized Lenten concerts of sacred music, served as music director for several of Leipzig's churches, and composed sacred music. Equally gifted as a writer, for a time he edited the *Wöchentliche Nachrichten* ("Weekly Reports," a forerunner of the *Allgemeine musikalische Zeitung*), from which platform he sought to improve the standard of German singing. The chorale book to which the author of this letter refers is *Choralmelodien zu Gellerts geistlichen Oden und Liedern* [Chorale Melodies to Gellert's Spiritual Odes and Songs] (1761) for solo voice and basso continuo, revised in 1792 as *25 neue Choralmelodien* [25 New Chorale Melodies] for four voices with basso continuo. Anna Amalie Abert and Thomas Bauman, “Hiller, Johann Adam,” in *New Grove* 2, XI, 512-16.

7This is one of only two initialed articles in this selection of Viennese reports; all the rest are strictly anonymous (although some future news items may be traced with certainty to Georg August Griesinger). As to the identity of "C." (if, in fact, this letter even refers to the writer's actual name), a potential candidate would be Johann Friedrich Christmann, who contributed a sizeable number of signed articles to the *Allgemeine musikalische Zeitung* in its first five years of publication. Born in 1752 in Ludwigsburg, the seat of the (Protestant) Dukes of Württemberg, Christmann received his early musical training as a flutist and keyboard player, and attended Gymnasium in nearby Stuttgart. He published Lieder, including a collection of *Vaterlandslieder* (Patriotic Songs), as well as an *Elementarbuch der Tonkunst* (Primer of Music; Speyer, 1782-89). With the Speyer music publisher Heinrich Philippe Carl Bossler, he was co-editor of the weekly *Musikalische Real-Zeitung* (Real Musical Times, 1788-90). But in addition to his musical interests, having studied theology in Tübingen, in 1784 he took up a Lutheran pastorate. His so-called *Württemberg Hymnbook*, co-authored with Justin Heinrich Knecht, combines his musical and religious vocations (*Vollstimmige Sammlung, theils ganz neu componirte, theils verbesserte, vierstimmiger Choralmelodien, für das Neue Wirttembergische Landgesangbuch* [Full Choir Collection of New and Improved Four-Part Chorale Melodies, for the New Württemberg Song Book]; Stuttgart, 1799; supplements 1806-1816). With this career combination it stands to reason that Christmann would be especially sensitive to choral traditions in the German-speaking lands, and that, as a traveler, he might be critical of Viennese musical traditions, especially in regard to church music. Shelley Davis, "Christmann, Johann Friedrich," in *New Grove* 2, V, 811.
Vienna, End of December, 1798.

As far as music is concerned, I come from the olden days when in order to practice an art, it was considered necessary to learn it thoroughly and properly. There I

-Herr Geheimen Rath Freyherr von Swieten. Gottfried van Swieten (born October 29, 1733, in Leiden, the Netherlands; died March 29, 1803, in Vienna) moved to Vienna in 1745 when his father, Gerhard van Swieten, was appointed personal physician to the empress Maria Theresa, becoming one of her most trusted advisers. Valuing his intellectual breadth, she appointed him director of the imperial library (forerunner of today's Österreichische National Bibliothek), and head of the Censorship Committee, upon which he exercised a fairly liberal influence (and one that at times contradicted the empress' own leanings). Although not affiliated with the University of Vienna, he gave lectures in medicine, resulting in his being given the charge to reform its medical instruction. The family was raised to the nobility (Freiherrstand, or baronage) in 1753, although retaining the Dutch "van," rather than "von," in its surname. Edward Crankshaw, Maria Theresa (New York: Atheneum, 1986), 198-204.

Gottfried van Swieten appears to have inherited his father's intellectual leanings. He received his education in Vienna at the Theresianum, an elite Jesuit school for children of the nobility (a Ritterschule). Maria Theresa herself founded the school in 1746, giving over the Favorita, an imperial summer palace located in the Wieden suburb, for this purpose. As prospective statesmen and civil servants, "the young cavaliers received instruction in religion, manners, and both practical and theoretical sciences; in languages, dancing, fencing, and other knightly pursuits." By 1778 its library numbered 11,000 volumes. Joseph Edler von Kurzböck, ed., Neueste Beschreibung aller Merkwürdigkeiten Wiens. Ein Handbuch für Fremde und Inländer (Vienna: Kurzböck, 1779; facsimile Vienna: Wolfhart Verlag, 1988), 194-95. Gottfried was an excellent amateur musician, whose compositions included several opéras comiques and ten symphonies, and he was regarded as an extremely learned connoisseur, an arbiter of taste. As befitting a graduate of the Theresianum, he began his career as a diplomat in 1755, with postings to Brussels, Paris, Warsaw, and finally, from 1770 to 1777, serving as ambassador to Prussia. During his Berlin years he commissioned some symphonies from C. P. E. Bach and, significant for later music historiography, became acquainted with the "ancient" music of J. S. Bach and Handel. Upon his return to Vienna in 1777 he was named prefect of the imperial library; then in 1781, as part of his overall reform efforts, the new emperor Joseph II appointed van Swieten president of the Court Commission on Education and Censorship (Studien- und Bücherzensur-Hofkommission), in which he clearly followed in his father's footsteps. Leopold II, repealing many of his brother Joseph's autocratically enacted reforms (in his view), dismissed Gottfried van Swieten from the latter position on December 5, 1791, but allowed him to remain with the court library, which position he held for the rest of his life. "Swieten, Gottfried van," in Österreich Lexikon, 3 vols., ed. Ernst Brockmüller (Vienna: Verlagsgemeinschaft Österreich-Lexikon, 2004), III, 299.

find nourishment for heart and soul: there I gather strength whenever I see new evidence of the degeneration of Art. My consolation above all is in Händel and the Bachs, but also in the few masters of our own day who wander the paths of those models of tradition and greatness with sure feet; and who either show promise of reaching the mark, or have reached it already. Doubtless the Mozart who was too soon snatched away from us would have attained it. Joseph Haydn, however, stays firmly on the track, and with his latest masterpiece, *Die Schöpfung* [The Creation], he appears to have moved farther out in front. In this splendid work his exalted genius was not only able to fulfill, but to surpass every expectation. Indeed, I would like to give you the impression that everything in it goes together as a whole. One thing flows from the other; the antecedent produces the consequent, rather than being pried out one at a time. And so first of all a complete description of the whole work would be necessary, but nevertheless this would present only a dried-up skeleton, rather than a beautiful body. Everything—that Harmony, drawn from the pure, if not always accessible source; that Melody, issuing from feeling; that Rhythm, which is so very much neglected these days, and indeed is completely unknown to many; that appropriate choice and use of Instrumentation; in a word, what Art, in each of her branches, is always able to fulfill—is united here to the highest degree, and the power of these means, accompanied and strengthened by the most felicitous invention, the most correct ordering of elements, the liveliest emotion and the finest taste, is expressed, thus producing an impression which touches the connoisseur and the non-connoisseur alike, completely captivating, enrapturing, and compelling both the former and the latter; and a perception of the
enduring and the beautiful allows that instinctive applause from the enchantment of the moment to pour forth.

So much for music in general: and now for a few words on the poetry, which you are so kind as to call my creation. The portion which I have taken from the original work is indeed perhaps more than mere translation; but even though expanded is not in such condition that I could regard it as my own work. Also, it is not by Dryden, as has been written in Vienna, and was incorrectly stated in the sixth issue of the current year's incoming letters in the Deutsche Merkur, but rather from an unknown source, which is largely drawn together from Milton's Paradise Lost, and which had been intended for Handel. How much of it the great man held back from using is unknown; but when Haydn was in London, he was approached with a request to set the work to music. At first sight the material appeared to be a good choice, and well suited for musical effect; yet he did not accept the proposition right away, but kept it to himself after his return to Vienna, where he kept turning it over in his mind, and where he wanted to look at the poem closely, even at the point of announcing his decision. He showed it to me here, and what he had judged of it, I found as well. I immediately recognized, however, that this sublime project would provide Haydn with the opportunity I had so long wished, to demonstrate the entire sum of his vast knowledge and to give voice to the full power of his inexhaustible genius. So I encouraged him to put his hand to this work, and in order to secure the first fruits from it for our fatherland, I resolved to put the English poem in

---

9 Swieten is probably referring to some prior correspondence with the editor, but the word play is obvious. Schöpfung, "creation," refers both to the general act of creation and the oratorio of the same title, in whose creation both Haydn as composer and Swieten as librettist collaborated as artistic partners.

10 The poet and novelist Christoph Martin Wieland founded the Teutscher Merkur, a literary journal patterned after the Mercure de France, in 1773.
German dress. Thus my translation came into being. On the whole I faithfully followed
the overall plan of the original, immersing myself in it in solitude so as to summon
musical process and expression, from which the model, already present in my spirit,
appeared to me. Accompanied by this instinct, on the one hand there was quite a lot to
shorten, or to cut out altogether, but on the other hand there was quite a lot to bring out
or to put in a clearer light, and quite a lot more which was necessary to draw back into
the shadows . . . .

Notice [cols. 255-56]

As Supplement No. VI we are giving, in addition to a French folk song
mentioned in the previous essay, a short duet from J. Haydn's famous Creation. About
the work itself we have nothing to add, since at our request an admired protector and
friend of art has spoken about it in the preceding letter. All connoisseurs and amateurs
who have sent us their opinions agree that it is Haydn's greatest, most sublime, most
perfect work of contemporary music. The following song, to be sure, cannot give an idea
of the whole [work], not even a preview [Vorschmack: literally, "fore-taste"]—it is but a
single small leaf from the garland of immortality, which the venerable Haydn himself
has bound. But it can satisfy the wish of those who would like to have at least something
from it; it can freshen the memory and the desire for the whole work once again; and
finally, it can suggest once more that Germany, still relinquishing the most perfect
works of her greatest artists to foreigners, through her good graces must at best accept

11 Although the identity of the original writer remains unknown, Landon discusses the
various candidates who have emerged through the years as possible authors of the text from
which he made his libretto. H. C. Robbins Landon, Haydn: Chronicle and Works, 5 vols.
them over time. In order to give an idea of the overall layout of the work, we shall print the German text by Baron van Swieten as a supplement in a future issue.

The Editor.

(Enclosed herein the Supplement No. VI and the Advertiser [Intelligenzblatt] No. VII)

No. 21. February 20, 1799 [cols. 334-35]

From a Letter from Vienna

13. February 1799.

Just a bit of news which will not be uninteresting to you. They generally think here, as far as I know, that Joseph Haydn has actually written his Schöpfung [Creation] especially for England, and that at least for the time being he may not be permitted to give it here at all. You are likely to recall a remark in No. 16, Col. 255, in this regard. But—now the circumstances or the intentions of the composer may have changed—in short, we are to hear this masterwork in public and in a festive manner. On March 19 it will be performed in the local Court Theater. The orchestra will be composed of 180

---

12This is evidently a reference to Haydn's "London" Symphonies, Nos. 93-104, composed for his two extended residences in the British capital, January 1, 1791-end of June, 1792 and February 4, 1794-August 15, 1795.

13Already in Volume I, a noticeable feature of the Allgemeine musikalische Zeitung is its inclusion of excerpts of newly published music, which the publisher (of both the journal and, in many cases, the music itself) evidently wanted to sell. The excerpt here, given as Supplement No. VI, is Adam and Eve's duet in Part III of The Creation, beginning at the Allegro section of No. 32, Der thauende Morgen, o wie ermuntert er ("The dewy morning, o how it enlivens all").

14Writing in 1809, Georg August Griesinger, who had had extensive contact with Haydn for ten years, related that the composer was originally supposed to have written The Creation for Johann Peter Salomon, the impresario who had brought Haydn to London for his concert series, and that upon hearing of the setting for Vienna, was planning to sue him. The composer countered that he had only used the idea, not the words (suggesting that Salomon might have been projecting a work on this subject for London). G. A. Griesinger, Biographische Notizen über Joseph Haydn, in Haydn: Two Contemporary Portraits, trans. Vernon Gotwals (Madison: The University of Wisconsin Press, 1968), 37-8.

15The content in question was from Baron van Swieten's letter in Vol. I, No. 16, col. 254.
people.16 The nobility is paying all the costs of the performance, so that the entire proceeds will remain with the composer. And that these must turn out to be considerable you can already surmise, in that now as I write there are no more loges to be had. We are capturing our Father Haydn, moreover, so as to get to know and value him; and how good that Heaven is granting him a ripe old age in which he can still enjoy his earnings, rather than only after his death perchance having a magnificent — stone.17

No. 28. April 10, 1799 [cols. 446-48]

Vienna, the 24th of March 1799.

I have been here for six weeks now, and have not had time to send you the slightest report on the condition of music here, nor about the notable things taking place. From now on I will be all the more diligent. I will begin my report with an event that is a splendid omen for you yourself:18

On the 19th of this month I heard Haydn’s Creation. Not to give you an immediate report on this good fortune (for I may declare it just that)—would betray

16The actual premiere of Haydn's Creation had taken place nearly a year earlier, April 29 and 30, 1798, in concerts at Prince Schwarzenberg's town palace on the Neuer Markt, sponsored by the Gesellschaft der Associirten. This, however, marked the work's first public performance, and evidently it was to be done in the Handelian tradition of large orchestral and choral forces. The number 180, however, should be taken with a grain of salt: future reviews in these pages will vary as to what forces actually constituted this "orchestra."

17This is a reference to the monument, or stone, that Karl Leonhard Count von Harrach had erected in Haydn's honor at his birthplace, Rohrau, in 1793, after the composer's first trip to England. "Haydn oftentimes repeated that he had become famous in Germany only by way of England." Griesinger, Biographische Notizen, 36.

18The author was writing on Easter Sunday. Six weeks prior to that would have put his arrival in Vienna on or about February 10. The Creation performance he describes here was its first hearing in public; the work had been premiered the year before, April 29 and 30, 1798, by the Gesellschaft der Associirten at the Palais Schwarzenberg. What either the writer or the editor does not convey, however, is that it had been a Haydn week. The Tonkünstler Society had already given two performances of Haydn's Seven Last Words of the Savior on the Cross at its Lenten benefit concerts March 17 and 18, making this the third substantial Haydn presentation of the week.
either too little feeling for Art, or too little for friendship. This masterpiece of new music was given in the National Theater by the Burgthor [Burgtheater]. The crowd was extraordinary, and the price of a loge seat was raised to 6 Ducats; that of a locked seat [gesperrt Sitz]¹⁹ was raised to 2 Florins: this yielded an intake of 4088 Florins 30 Kreutzer—a sum the likes of which no theater in Vienna has ever taken in. In addition, the nobility paid for all of the not inconsiderable associated costs. One can scarcely imagine the stillness and attentiveness in which the entire oratorio was heard, the very striking places in which soft exclamations but gently interrupted, and the enthusiastic applause at the end of each individual number and each of the parts. Herr Saal distinguished himself greatly, as did his daughter.²⁰ Now Haydn is working on a grand

---

¹⁹ As the name implies, these were single seats (as opposed to boxes) that could be locked, and were reserved for season ticket holders. Dorothea Link, *The National Court Theatre in Mozart’s Vienna: Sources and Documents 1783-1792* (Oxford: Clarendon Press, 1998), 450.

²⁰ After studying in Salzburg, where he knew Leopold Mozart and Michael Haydn, bass Ignaz Saal (born July 21, 1761, in Geiselhöring, Bavaria; died October 30, 1836, in Vienna) had sung with the Munich court opera and in Pressburg (Bratislava) before joining the German Opera Company on March 1, 1782. Some of his roles in the 1798-99 season included Count Almaviva in Mozart's *Die Hochzeit des Figaro* (German translation of the Italian original), Master Slender in Salieri’s *Falstaff*, Duke Hubert (Uberto) in Paer’s *Camilla*, ossia Il sotteraneo [Camilla, or the Underground Vault], and a number of secondary roles in both the German and Italian opera companies. His daughter Theresa Saal (born 1782 in Pressburg; died September 26, 1855, in Vienna) had appeared with the Viennese court opera company in child and pants roles through the 1790s, and was particularly noted as Cherubino in *Die Hochzeit des Figaro*. In this performance Therese Saal replaced the accomplished amateur singer Christine Gerhardi, who had created the
new piece, [the text] of which the worthy Herr Privy Councilor Baron van Swieten is putting in meter[ed verse] after Thomson’s *Seasons*, and of which he has already finished the first part, “Spring.” The curiosity of every friend of music is already stretched to the limits. Haydn is also currently writing, as I hear from him directly, six new quartets for the Hungarian Count K.21—Now for something different.

Yesterday I was in the company of some true musical connoisseurs, who were very dissatisfied with the review of the opera *Babilons Piramiden* [*The Pyramids of Babylon*] which was printed in the fifth issue of your musical journal.22 Why, they ask, does he pick out only the mediocre places in the first act, thus minimizing Herr Gallus’s true merits? Why does he entirely ignore all of its [the act's] beauties? Why, for example, the last section of the Introduction, the first Cavatina, the last section of the trio “Here Brother lives my beauty,” the first half of the Finale; but disparaging the entire first act, merely because he believes Gallus might have written it entirely, even though Winter had already begun his work at “Long live Timonäus” [*Es lebe Timonäus*], and thus composed half of the first [act] Finale. The reviewer, they would say, is therefore transported to the true lyric-tragic world in the introduction to the second act, as if to

---

21 Either the correspondent's information was incorrect, or the editor was treating this as confidential material that was not yet ready for public knowledge. The two string quartets comprising Haydn's Op. 77 actually were written for the Bohemian Franz Joseph Maximilian, Prince Lobkowitz (1772-1816), to whom Beethoven would dedicate his first set of string quartets, Op. 18.

22 *Babylons Pyramiden*, a two-act grand heroic comic opera by Emanuel Schikaneder, with music by Gallus [Johann Mederitsch; Act I] and Peter Winter [Act II], had opened at the Theater auf der Wieden on October 25, 1797. Its setting, plot, and characters were modeled after *The Magic Flute*, and the production was very successful, with many performances to its credit. Anke Sonnek, *Emanuel Schikaneder. Theaterprinzipal, Schauspieler und Stückeschreiber* (Kassel: Bärenreiter, 1999), 304-6. The unfavorable review appeared in Vol. I, No. 5 (October 31, 1798), col. 72-80.
another [world], simply to pay a compliment to Herr Winter; or his ears and his soul are not capable of distinguishing “an extremely common composition” from one full of dignity and beauty: then by contrast Winter’s work in the first act should have stood out to him as being just as excellently done as that in the second act.***) Look here, friend, at such a grumbling man; and just between us, these gentlemen are not so wrong. I have heard this opera, and the effect of Herr Gallus’s music is quite strong. Many of these alleged mistakes should be charged to Herr Schikaneder himself, who in each of his operas has made a habit of bungling up the composers by sometimes striking away the best places and substituting poor ones in their place. Mozart himself was obliged to set aside his [Schikaneder’s] criticism in the production of Die Zauberflöte [The Magic Flute], and had to endure no little frustration on this account. For example, he must have composed the duet Bey Männern, welche Liebe fühlen [“A man who can feel love”] 3 five times before it was good enough for him. Herr Gallus then was sometimes too compliant, which Herr Winter was not; although this is not to say that the latter might not be scattering many [of his own] assets before the former.24 On the other hand I think Herr Winter is an extraordinary opera composer, and, particularly in the choruses, he has yet to find his equal.

---

***) Editor’s Note: The author of the critique being criticized here is recognized as one of the leading musical connoisseurs and composers in Germany. It is not appropriate for us to take an interest in this squabble, for which perhaps the reviewer himself should take up the glove. However, it is conceivable that he might have overlooked Herr Winter’s work in the Finale of the first act in that Herr Gallus was named as composer of the entire first act, as the reviewer has written. My observations do not go deeply into this work, since I have not been able to bring a good half of it before my eyes and heart.

23 Act I, No. 7, between Pamina and Papageno.

24 . . . dass dieser nicht viele Vorzüge vor jenem besäße. Besäße, from besäen, “to sow,” is an allusion to sowing a field with seed; thus the writer implies that Winter, with an extensive outpouring of successful theatrical works, may have been too generous in accommodating Schikaneder’s wishes.
About the new operas which have been given here to applause, and among which Pär’s Das Sotteraneo or Das Burgverlies,25 Salieri’s Falstaff o sia Le tre burle,26 and Wölfl’s Der Kopf ohne Mann27 are particularly distinguished, I will write to you next time.

No. 33. May 15, 1799 [cols. 523-26]

The Most Distinguished Pianists in Vienna

Vienna, the 22nd of April 1799.

I am keeping my word and am continuing my musical reports from this imperial city. But in them you must also allow me to follow my fancy, and to suspend my reflections upon the newest operas today and to tell you of the local piano virtuosi. I am speaking only of those whom I myself know, and can flatter myself in knowing the best of them. Also, as usual I am giving you my real opinions, disregarding the babble from the great houses. Several weeks ago I heard Madame Auernhammer, whom you know through her reputation and through her published compositions (various sets of piano variations). She gave a concert for her own benefit in the Imperial R. [oyal] Court Theater.28 She gives similar demonstrations of her existence [sic; Existenz] and her

25Ferdinando Paer’s Camilla, ossia Il sotteraneo (Camilla, or the Underground Vault), libretto by Giuseppe Carpani after the French of Marsollier, was premiered by the court’s Italian Opera Company in the Kärntnerthor Theater on February 23, 1799. Carpani, then resident in Vienna, had recently fled French-occupied Milan, and might have felt some empathy with the title character (sung by the composer’s wife, Francesca Riccardi), who was rescued at the end from an unjust imprisonment. Theaterzettel Burgtheater, 1799 (Vienna: Österreichisches Theater Museum, 773.042-D Th); Scott L. Balthasar, “Camilla, ossia Il sotteraneo,” New Grove Opera, I, 701.

26Salieri’s Falstaff, or the Three Jokes, to a libretto by Carlo Prospero Defranceschi after Shakespeare, had premiered January 3, 1799 in the Kärntnerthor Theater, also by the Italian Opera Company. Theaterzettel Burgtheater, 1799.

27Like Ignaz Saal, Joseph Wölfl (born December 24, 1773, in Salzburg; May 21, 1812, in London) had studied in Salzburg with Leopold Mozart and Michael Haydn prior to coming to Vienna in 1795. Der Kopf ohne Mann [The Head without a Man], a two-act heroic-comic opera to a text by Theater auf der Wieden poet Joachim Perinet (1763-1816), had opened at that house on December 3, 1798. Heinz Wolfgang Hamann and Peter Branscombe, "Wölfl, Joseph," New Grove Opera, IV, 1173.

28Josepha Auernhammer (baptized September 25, 1758, in Vienna; died January 30, 1820, in Vienna) had been a piano student of Wolfgang Amadeus Mozart’s. On March 25, 1799 (Easter
diligence all year. But truthfully, all one can really praise in her playing is the latter, her diligence. Overall she devotes her efforts to overcoming nearly insurmountable difficulties, but in so doing she ignores what one in the lofty sense might call "delivery," and so will never attain truly beautiful and expressive playing. In the case of this virtuoso I do not wish to decide which of the two usual reasons for this phenomenon is to blame—whether a lack of feeling or a desire to dazzle. What a pity that so many skilled virtuosi, pianists in particular, still do not wish to recognize that clarity, taste, and beautiful delivery have incomparably more worth than all the thundering, unclear passages and jumping in and out, where they nearly always miss one note out of three, and as a result the playing is entirely spoiled—for both the serious connoisseur as well as the cultivated person who is just not quite a virtuoso himself. On the other hand I gladly concede to Mad. A. [Auernhammer] the prevailing claim that, in her customary manner, she played quite excellently and chivalrously combated her difficulties.

Particularly appealing to me, along with everyone else, are her variations on the duet La stessa, la stessima from Salieri’s opera.29

---

29"It's the same, the very same," duet between Mrs. Slender and Mrs. Ford in Act I, Scene 6 of Salieri’s Falstaff, ossia Le tre burle [Falstaff, or the Three Jokes]. Salieri’s opera had just received its premiere in Vienna’s Kärntnertor Theater on January 3 of that year. Ludwig van Beethoven was also quick to seize upon this engaging duet with his set of Ten Variations on the Duet “La stessa, le stessissima,” WoO 73, also composed that year, and dedicated to the Countess Anna Luise Barbara (Babette) von Keglevics.
This virtuosa's playing is just about the direct opposite of Fräulein von Kurzbeck's, whom I recently had the pleasure of hearing. She [Kurzbeck] is totally taken up with the expression and pleasure of performance, immersing herself thoroughly in the meaning of the composition which she is performing—and so I heard her play a sonata by J.[oseph] Haydn, in which she combined this manner along with the skill to play all the passage-work with rare precision in both hands—which should make, and does make, the most marvelous effect. She fully deserves the glory, being the most splendid and in particular the most pleasant pianist in Vienna.30

Since we have given first priority to the ladies, as is proper, let us proceed to the men. Among these, Beethoven and Wölfl are making the greatest sensation. Opinions here preferring one over the other are divided: but it appears that the larger party is leaning toward the side of the latter. I will try to explain the characteristics of each one without taking either side in the dispute. Beethoven's playing is most brilliant, although less delicate, and sometimes he skips over things indistinctly. He shows himself to best advantage in the free fantasy. And in this it is really quite extraordinary with what ease, and yet at the same time, soundness in the succession of ideas B.[eethoven] actually realizes in each of his themes, and not just in the melodic variations (with which many a

---

30Magdalena von Kurzbeck (also given as Kurzböck; born March 17, 1770, in Vienna; died February 4, 1845, in Vienna) was the daughter of Joseph Edler von Kurzbeck, a prominent publisher. She studied piano with Muzio Clementi, Joseph Haydn, and Andreas Streicher, and was the dedicatee of Haydn's Piano Sonata in E-flat Major, Op. 92 (Hob. XVI No. 52) and the Piano Trio in E-flat Minor, Op. 53 (Hob. XV No. 31). Marx and Haas, "Kurzbeck," in 210 Österreichischen Komponisten, 248-50.

One contemporary described Kurzbeck as "one of our most excellent [female] pianists. She reads well, has speed, clarity, and neatness. She has a special, unique talent for retention and memory, such that when she hears a large instrumental work such as a symphony or something else for keyboard that appeals to her a few times, she has the ability to play it back very accurately on the fortepiano. Johann Ferdinand von Schönfeld, Jahrbuch der Tonkunst von Wien und Prag (Vienna and Prague, 1796; facsimile, ed. Otto Biba, Munich and Salzburg: Musikverlag Emil Katzlbichler, 1976), 38-9.
virtuoso makes both favor—and fuss). Since the death of Mozart, who for me still
remains the *non plus ultra*, nowhere have I found this sort of gratification to the extent it
comes from Beethoven. Wölfl stands behind him in this regard. But the advantage that
Wölfl has over him is that, with his thorough musical erudition and true dignity of
composition, he performs passages which seem rashly impossible to execute with an
ease, precision, and clarity that moves one to amazement (certainly the largeness of his
hands stands him in very good stead). And that his performance overall is so effective,
and in the Adagio so pleasing and ingratiating, neither too cool nor too emotional—this
one cannot merely admire, but rather, enjoy. He is now, as you will learn, on a tour. That
Wölfl, with his unassuming, pleasing behavior still retains a particular predominance
over Beethoven's somewhat high tone—is quite natural.

Another one of the more outstanding pianists is Hummel (Johann Nepomuk)
who already as a boy made a grand tour and won much applause for himself. But now
he only seldom plays in public (he is currently dedicating himself entirely to
composition), and I still have not had an opportunity to hear him in private. So I can
only give you the opinion of impartial local connoisseurs, who describe his playing as
brilliant and very precise.

So here together you have this city's truly outstanding pianists. Certainly the
aforementioned may even like having many a valiant rival here, who perhaps cannot be
placed alongside them, but follow not too far behind. For in a city in which there are
over three hundred piano teachers [*Klaviermeister*], quite a few students beyond the
mediocre must emerge. I was supposed to make discoveries of real importance, and so I
shall communicate these to you.
Now just a few words, which did not actually come from here. *La mode fait tout* ["fashion is everything"]—an artist recently wrote to me from Paris, while reporting that Mozart's compositions are finding but a small entrée there. Yes sir, *la mode fait tout*—here as well. I would like to apply this true aphorism to a single point today. It was not all that long ago that Vienna was the gathering place for the greatest violinists—*la mode*! Can you believe that although we have four hundred violinists here, both professional and amateur, and they play their concertos energetically and not badly at all—but nonetheless we do not have a single really great artist on this expressive instrument. Again—*la mode*!—The inexhaustible and indefatigable J.[oseph] Haydn is currently writing, in addition to the works I just mentioned to you, two grand masses for Esterházy.

---

31 When Prince Nikolaus ("the Magnificent") Esterházy died on September 28, 1790, his successor, Prince Anton, dismissed most of his father's musical establishment and gave Haydn a pension, which allowed the composer the freedom to accept two series of concert engagements in London, 1791-92 and 1794-95. Prince Anton died in January of 1794 and was succeeded by his son, Nikolaus II. Nikolaus the Younger was an enthusiastic patron of music, but was particularly fond of church music. Beginning in 1796 he commissioned Haydn to write masses for the name-day, September 8, of his wife, Marie Hermenegild, née Liechtenstein. These late masses include the *Heiligmesse* and the *Missa in tempore belli, or Paukenmesse*, both composed in 1796; the *Missa in angustiis*, from 1798 (later dubbed the "Lord Nelson Mass" when it was performed before the famous English military hero at Eisenstadt for the name-day festivities of 1800); the *Theresienmesse*, of 1799; the *Schöpfungsmesse* (incorporating a melody from *The Creation*), dated July 28-September 11, 1801; and the *Harmoniemesse*, composed in 1802. Only one of these, the *Theresienmesse*, fits the critic's chronology. However, Haydn had begun a Te Deum in C in 1798, and would complete this work in 1800. The Te Deum, however, was commissioned by the reigning empress Marie Therese. Although clearly written for Marie Hermenegild, the 1799 mass had come to be known as the *Theresienmesse* by 1815. H. C. Robbins Landon has established the presence of a set of parts for this work prepared by Haydn's copyist Johann Elssler and his assistants in the archives of the Hofkapelle (Imperial Court Chapel) in Vienna, suggesting that this mass was performed there. H. C. Robbins Landon, *Haydn: Chronicle and Works*, IV, 474, 525.
When I wrote to you a few days ago about Vienna’s most distinguished pianists, I confessed that I had not heard the praiseworthy, renowned Johann Nepomuk Hummel, since he does not usually play in public. Now I have heard him. Last Sunday he gave a musical academy in the large room at the Augarten to benefit the flood victims in our area. He led a symphony, along with a melodrama which he composed for this occasion, and in between played some very nicely composed fantasies on the piano. Much of this was very good, and worked out with real diligence, so it could not fail to be applauded, especially given the entrepreneur’s unselfish and praiseworthy intentions. He handled a fugue which occurs at the end of this melodrama with particular skill. The direction of this musical academy was taken by our beloved Ignaz Schuppanzigh, entrepreneur of the *numerously attended* Liebhaber [Amateur] Concerts in the Augarten hall [*Augartensaale*], about which you have longed for a more precise account, and which you correctly judge to have considerable influence upon local musical tastes. In the pleasant seasons Herr Schuppanzigh gives, in the large hall at the Augarten, twelve to sixteen concerts which (and this is no doubt peculiar) begin at 7:00 in the morning, and last for two hours. Except for the wind instruments and contrabasses, all the parts are very numerously covered by amateurs, and the accuracy with which everything is performed, the fire with which Herr Schuppanzigh puts each composition in its best

---

32. Emperor Joseph II had turned the Augarten, a former imperial palace in the Leopoldstadt suburb, into a public park in 1775. In addition to the palace there was a large building (today the home of the Augarten Porcelain manufacturing concern), used for concerts. In February of 1799 the Danube had flooded its banks. Mary Sue Morrow, working from announcements in the *Wiener Zeitung*, establishes the concert date as April 28, 1799, but as a benefit for the citizens of the province of Lower Austria (Niederösterreich). Violinist Ignaz Schuppanzigh (1776-1830) directed the orchestra of the Theater auf der Wieden. The program included an unnamed symphony, a piano concerto, and a monodrama (probably *Dankgefühl einer Geretteten*, “Thankful Feelings from one of the Rescued,” dated March 21, 1799) featuring Mme. Koch (probably court theater actress Elisabeth Roose, née Koch). Morrow, *Concert Life in Haydn’s Vienna*, 301; Clive Brown, “Hummel, Johann Nepomuk,” in *New Grove Opera*, II, 769.
light, surely serves as a model for each Liebhaber Concert, and for many music directors [concertmasters] as well. One hears the most difficult symphonies by Haydn and Mozart performed with clarity and precision, and every beauty that their authors set down for the instruments is presented in an unsurpassable manner. There is nothing lacking for those here (just as everywhere) who wish to hear very good music, but for the most part intend to pay little, if anything, for it. Herr Schuppanzigh also attends to this category of people in that for each subscriber to four concerts he charges only 4 Florins 30 Kreutzer, and lets him have 24 tickets. This extremely modest price provides him with a lot of listeners who always look forward to new music and virtuosi. And their wish is certainly fulfilled, as seldom is there a virtuoso who after living in Vienna for a while would not be heard here; as well as few composers in our city who would not perform their symphonies here while still in manuscript. Thus from this little bit you see that this musical institution commands tremendous interest, in that the best local singers, as well as concert artists and composers of all levels of ability stand by Herr Schuppanzigh in order to improve the level of taste which is so polluted here. I really have reason to hope that these efforts of such valiant people shall remain unsuccessful no more; for various experiences from the last year at least convince me pretty well that the local public is no longer taken in to such a great degree by the fiddle-faddle [Lirum larum] from which it has found so much of its taste in other respects. Just compare, for example, the operas and operettas which currently please here, with those which are indifferently received. Now enough — but not quite.

A friend who was with Father Haydn again has just come and told me something I am not permitted to hide from you. Haydn performed two completely new symphonies for Count F . . . , which are very remarkable. They are among his most
excellent, and are so different from each other that one is completely enchanted and amazed at the author's extraordinary powers of invention. An exceptional stroke of genius follows. The rondo theme of one of them begins in B-flat major, after a few measures modulates in the most natural way to A major, and returns ever so naturally back to B-flat. I mention this in particular—not just because it is peculiar and new, but because with this peculiarity and newness, so delicate, so effective, it is handled so fantastically—So, long live good old Father Haydn! — 33

No. 48. August 28, 1799 [cols. 814-15]

Correspondence

Vienna, End of July 1799.

For some time already I have promised you reports of the newest operas which have just recently been successful here, and I have not given them to you because I have been waiting for these new productions myself. A new opera, Der Marktschreyer [The Quack]—with music by Süssmayr—was brought out on the first [of the month]34 then from Paul Wranitzky, the composer of Oberon, a new opera, Der Schreiner [The Carpenter],35 and then another one from Süssmayr, Die Liebe im Serail [Love in the...
Seraglio], is to be given.\(^{36}\) Herr Süßmayr has proven to us already in Der Spiegel von Arkadien [The Mirror from Arcadia] that he has studied opera composition, but his succeeding operettas were not as successful as one would have hoped.\(^{37}\) But still I have no doubt that once again we will be able to hear something quite good from him. A new version of Der Jagd [The Hunt] by Weisse with Herr Schenk's music was recently given, but it was not successful.\(^{38}\) La Principessa d'Amalfi, long ago acknowledged as having splendid music by Herr Joseph Weigl, was once again brought out and heard, in Italian, with the greatest pleasure.\(^{39}\) Also they assure me that Herr Gyrowetz has a German opera in the works.\(^{40}\) Before long we will get to hear a lot of new works. For a long time none of the operas in the suburban theaters was particularly distinctive.\(^{41}\) There was one,

---

\(^{36}\)Solimann der Zweite, oder Die drei Sultaninnen [Suleiman II or the Three Sultanas], also known as Love in the Seraglio, an adaptation by Franz Xaver Huber of a work by Charles-Simon Favart, would open in the court theaters on October 1, 1799. Linda Tyler, "Süssmayr, Franz Xaver," in New Grove Opera, IV, 609.

\(^{37}\)The Mirror from Arcadia, a two-act magic opera to a text by Emanuel Schikaneder, had indeed been very successful after opening at the Theater auf der Wieden on November 14, 1794. Its plot and characters resemble those of The Magic Flute, also by Schikaneder. Between Der Spiegel von Arkadien and Der Marktschreyer Süßmayr had produced four operas (one at the Theater auf der Wieden; the other three in the court theaters). Linda Tyler, "Der Spiegel von Arkadien," in New Grove Opera, IV, 476-77.

\(^{38}\)Christian Felix Weisse had penned a libretto on the subject of the French king Henri IV, La chasse de jeune Henri, for a 1770 Leipzig production by Johann Adam Hiller. The Viennese version by Johann Baptist Schenk (born November 30, 1753, in Wiener Neustadt; died December 29, 1836, in Vienna) opened in the court theaters May 7, 1799, and was only performed five times (May 7, 20; June 3; November 18, and December 10, 1799). Hadamowsky, I, 67; Thomas Bauman, "Weisse, Christian Felix," in New Grove Opera, IV, 1134; Peter Branscombe, “Schenk, Johann Baptist,” ibid., 215-16.

\(^{39}\)Joseph Weigl (born March 28, 1766, in Eisenstadt; died February 3, 1846, in Vienna) was Kapellmeister of the Italian Opera Company at the Viennese court. La principessa d'Amalfi, which opened January 10, 1794, was only performed five times that year. Despite the composer's influence, the 1799 revival of this comic opera to a text by Giovanni Bertati received only four performances: June 11, 12, 19, and 30. Hadamowsky, I, 100.

\(^{40}\)Adalbert Gyrowetz (born February 19 or 20, 1763, in Ceske Budejovice; died March 19, 1850, in Vienna) met Haydn in London, and had been resident in Vienna since 1793. He was to become Kapellmeister of the court theaters in 1804, the year of his first Viennese opera, Selico. Adrienne Simpson, "Gyrowetz, Adalbert," in New Grove Opera, II, 586-87.

\(^{41}\)The Theater auf der Wieden, also known as the Freyhaus Theater, run by Emanuel Schikaneder, and the Leopoldstadt Theater, under the management of Karl Edler von Martinelli, were both located outside the city walls. Unlike the two court theaters, these suburban
however, by the title of Der rothe Geist im Donnergebirge [The Red Ghost in the Thunder Mountains], given by Schikaneder, which had very nice music by Herr Ritter von Seyfried and Herr Trübensee. Overall it seems to me that the public here is finally weary of seeing all these ghost and magical farces in the theater, and longs for a nourishing diet more in keeping with common sense.

Now it is time for this foolishness to pass into oblivion; for it was disgraceful how very much they tried, with splendid clothing, scenery, and good (but sometimes bad) music to inflict this frippery onto the public, and to turn away from true beauty through puppet play. A pair of waltzes, a single [stage] machine, a stage scene, along with the poorest poetry and music were still in a position recently to lend the greatest credit to an opera. For example, if you saw the operas Der Alte überall und nirgends [The commercial houses targeted middle-class audiences. Their repertory was built to a large extent upon operas and plays with popular appeal, utilizing spectacle and magic effects. In addition, there was a theater in the Josephstadt suburb (8th Bezirk). Most of the AmZ's theater coverage focused on productions from the court theater system and Schikaneder's company (which would move to the Theater an der Wien on June 13, 1801).

43Throughout the 1790s both the Theater auf der Wieden and the Theater in der Leopoldstadt had offered a number of magic operas (Zauberoper). These Singspiele, based on the newly popular fairy tales, often made their impact through exotic settings, special effects, and elaborate sets. The Theater an der Wien, for example, presented at least nineteen magic operas between 1790 and 1799. Thomas Bauman, "Zauberoper," New Grove Opera, IV, 1219; Matthäus Voll, Chronologisches Verzeichniss aller Schauspiele, deutschen und italienischen Opern, Pantomimen und Ballette, welche seit dem Monath April 1794 bis wieder dahin 1807, nähmlich durch volle 13 Jahre sowohl in den k. k. Hoftheatern als auch in den k. k. privil. Schauspielhäusern, vormahls an der Wieden, nun an der Wien und in der Leopoldstadt aufgeführt worden sind (Vienna: Johann Baptist Wallishauser, 1807).
Old Busybody]⁴⁴ and Der Tyroler Wastel [Wastel the Tyroler]⁴⁵ you would thank God when understanding them for the first time. In the meantime, however, it would be very reasonable to dispute the good taste of the entire public because of these hoaxes. When Crescentini sang, when Haydn's Creation was given, it was very clear that there may be just as much feeling for a great singer as for a great composer. Let us but compare the principal [ersten, "first"] singers of the National Theater with those of Schikaneder's company and you will discover that the public must surely find more pleasure in hearing Madame Willmann and Herr Miller in the latter, than Madame Galvani and Herr Lippert in the former, although the latter contribute much by putting up with poor, although well sung opera.⁴⁶ It is equally indisputable that Schikaneder has more music

---

⁴⁴This is one of the few productions from the Leopoldstadt Theater to be mentioned in these reviews. This five-act musical production [Schauspiel mit Gesang] by the theater's poet (and, after 1803, director) Karl Friedrich Hensler (baptized February 1, 1759, in Vaihingen, Württemberg; died November 24, 1825, in Vienna), adapted from Spieß's Geistergeschichte [Ghost Stories], appeared in two "parts": Part One on June 10, 1795; Part Two, December 16, 1795. Voll, Chronologisches Verzeichniß, 117-18.

⁴⁵Schikaneder's 3-act comic opera Der Tyroler Wastel, with music by Theater auf der Wieden singer-actor-composer Jakob Haibel (born July 20, 1762, in Graz; died March 27, 1826, in Djakovar), enjoyed a long run after its premiere May 14, 1796. An example of a Lokalstück, a production set in Vienna itself (similar to the modern-day television sitcom), it featured Schikaneder as the country cousin from the Tyrol who stands in sharp contrast to his relatives' urban affectations. Schikaneder was a prolific playwright, and evidently sacrificed quality to quantity of writing. Voll, Chronologisches Verzeichniß, 65; Branscombe, "Tyroler Wastel, Der," in New Grove Opera, IV, 853.

⁴⁶This is an interesting juxtaposition of personnel, whose connections would have been obvious to any Viennese opera-goer. Madame Galvani, née Magdalena Willmann (born September 13, 1771, in Bonn; died December 23, 1801, in Vienna), was a member of a musical family. For some years her father, Ignaz Willmann (born November 2, 1739, in Wolfach; died May 28, 1815, in Breslau) had been a musician at the electoral court in Bonn, where she, along with her brothers, cellist Maximilian (born September 21, 1767, in Bonn; died March 7, 1813, in Vienna) and violinist Karl (born October 10, 1773, in Bonn; died May 9, 1811, in Vienna) had begun her career. On April 1, 1795 she began her employment as principal female singer [erste Sängerin] with the court theater's newly revived German Opera Company. As "first singer," she was literally listed first (among her gender) in the annual payroll account books, in addition to taking the leading female roles. On July 13, 1796, she married Anton [Antonio] Galvani, a merchant from Trieste, and as late as October 1798 was still listed as Mad. Willmann Galvani in the daily theater playbills before finally dropping her maiden name.
Ignaz Willmann’s first wife, Maria Elisabeth, née Erdmannsdorffer, had died in 1789, and on May 25, 1793, he was married again, to Magdalena’s colleague Marianne de Tribolet (born February 17, 1768, in Paderborn; died April 21, 1813, in Klosterneuburg), like her new stepdaughter an operatic soprano. In 1795 she, too, found employment in Vienna, but at Schikaneder’s Theater auf der Wieden, making her debut on March 21 as Constanze in the suburban theater’s production of Mozart’s Die Entführung aus dem Serail. This certainly would have generated some interesting rivalry. (Her stepson Max, who was five months older than she, was playing cello in the orchestra.) Karl Maria Pisarowitz, “Willmann, (Johann) Ignaz,” in Die Musik in Geschichte und Gegenwart, 17 vols., ed. Friedrich Blume (Kassel: Bärenreiter Verlag, 1968), XIV, cols. 692-94.

“Herr Miller” appears to be a conflation of the two top-listed male singer-actors in Schikaneder’s company: baritone Friedrich Sebastian Meier (Mayer), who had debuted with the company on January 1, 1795, and after him, tenor [Sigismund] Hülter, who first appeared as Tamino in a production of Die Zauberflöte on March 14, 1797. Punderlitschek, Das Freyhaus-theater auf der Wieden, 103-04, 160. On December 23, 1797, Meier had married his colleague, the widow Josepha Hofer, née Weber (sister of Constanze Mozart), thus becoming Mozart’s posthumous brother-in-law. Thomas Bauman, “Hofer, Josepha,” in New Grove Opera, II, 731. The daily playbills (Theaterzettel) from the Theater auf der Wieden and, later, Theater an der Wien, consistently spelled the singer’s name “Meier.”

Friedrich Karl Lippert (born 1758, Neuburg an der Donau, Bavaria; died May 25, 1803, in Vienna) had initially joined the German Opera Company in 1786, then moved to the Berlin court opera in 1788. In Berlin he appeared in three prominent Mozart roles: Belmonte (tenor) in Die Entführung aus dem Serail (1788), Count Almaviva (baritone) in Le nozze di Figaro (1790), and Don Giovanni (baritone, 1790). Lippert returned to Vienna with an appointment to the German Opera Company, effective April 1, 1797. Both he and Meier were active in their respective companies as singers, actors, and scriptwriters, making the comparison between the two quite appropriate. Katalog der Portrai Samantha general-intendanz der k. k. Hoftheater. Zugleich ein biographisches Hilfsbuch auf dem Gebiet von Theater und Musik (Vienna: Adolph W. Künast, 1892), 344 (NB: This source incorrectly states Frankfurt as Lippert’s place of death, whereas other contemporary sources such as Gerber and Schilling indicate Vienna); Generalintendanz der Hoftheater, Sonderreihe 23 (15 April 1786-6 April 1787, cited in Link, The National Court Theater in Mozart’s Vienna, 420; Thomas Baumann, North German Opera in the Age of Goethe (Cambridge, Cambridge University Press, 1985), 227; Generalintendanz der Hoftheater, Sonderreihe 30 (1 August 1796-end of July, 1797).

Although extant playbills for the Theater auf der Wieden are rare, those for the Court theater companies have been carefully preserved, documenting not only contemporary tastes in programming, but cast lists. In the 1798-99 season, both Galvani and Lippert appeared in two substantial Mozart roles: she as the countess Susanna in a German translation of Mozart’s Marriage of Figaro, opposite Lippert as Figaro; she as Donna Anna and Lippert as Don Juan in, again, a German production of Don Giovanni. In addition Madame Galvani had the principal female role of Myra in Peter von Winter’s Das unterbrochene Opferfest (The Interrupted Sacrifice), a resounding hit with many performances (and an early German example of the newer French rescue opera). Both Galvani and Lippert appeared in a revival of Salieri’s Axur, as well as in Joseph Wölfl’s Das schöne Milkmädchen (The Pretty Milkmaid), a one-act comic operetta that was useful for pairing with ballets or plays. In addition, Lippert had roles in August von Kotzebue’s Das Dorf im Gebirge (The Village in the Mountains), with music by court Kapellmeister Joseph Weigl; Paul Wranitzky’s Der Schreiner (The Carpenter); and in Guglielmi’s Die adeliche Schäferin (The Noble Shepherdess), a translation of La pastorela nobile). During the same period Madame Galvani appeared in Weigl’s L’amor marinaro (Love at Sea) and L’accademia del Maestro Cisolfaut (The Academy of Maestro Cisolfaut), as well as Süßmayr’s Die edle Rache (The Noble Revenge) and Schenk’s one-act musical comedy, Der Dorfbarbier (The Village Barber). Many of these smaller
in the grand style. Take *Die Zauberflöte*, *Das Labyrinth*, *Babylon's Pyramiden*, etc. Gradually one becomes accustomed to this type of opera, since they offer much variety and are very well presented, so that one completely overlooks the atrocious nonsense. From this side I excuse the public of this failing. If it gives its great encouragement and approval to operas like *Die Ostindier von Spittelberg* [*The East Indian from Spittelberg*], *Der Sturm* [*The Tempest*], *Das Donauweibchen* [*The Little Danube Mermaid*] and many others just as abominable, what can one say about it? Nothing other than what the entrepreneurs of such opera theaters themselves think: *Mundus vult . . .* [*"The world wills it"*] 47

productions seem to have been simply German imitations of Italian opera buffa (although *Die adeliche Schäferin* was a direct translation), and the writer here seems to imply that Galvani’s and Lippert’s artistic abilities were being held hostage by the productions themselves, whereas Willmann and Meier at the Theater auf der Wieden were consistently showcased by more splendid material. *Theaterzettel Burgtheater*, 1798, 1799.

47Emanuel Schikaneder’s company, then performing at the Theater auf der Wieden, had always presented opera in German, whereas the Court theaters, which had historically favored Italian opera, were having some difficulty finding suitable German libretti. Schikaneder’s strong suits were comedy, spectacle, and an ability to capitalize on contemporary ideas quickly. *The Magic Flute*, its sequel *The Labyrinth*, and *The Pyramids of Babylon* drew heavily from the *Dschinnistan* collection of fairy tales of Wieland, and featured large casts. Schikaneder’s *The East Indians from Spittelberg*, a two-act comic Singspiel (music by Ignaz von Seyfried, Matthäus Stegmayer, and others; premiered February 1, 1799), was set in the Viennese suburban neighborhood of Spittelberg (in today’s 7th Bezirk), as its name implies the former location of a hospital. Like *Der Tyroler Wastel*, it is a Lokalstück, the 18th-century equivalent of sitcom, but it draws upon the exotic locales that were popular on the spoken stage at that time. Kurt Honolka, *Papageno: Emanuel Schikaneder, Man of the Theater in Mozart’s Time*, trans. Jane Mary Wilde (Portland, Oregon: Amadeus Press, 1990), 133, 159, 175-81, 224.

Schikaneder’s competition, Karl Marinelli’s Theater in the Leopoldstadt, was also latching on to new directions in literature with its popular productions. *Das Donauweibchen*, or *The Little Danube Mermaid*, a three-act “Scene from the Past with Songs” by Karl Friedrich Hensler (1759-1825) with music by Ferdinand Kauer (1759-1831) was first performed on January 11, 1798. It quickly generated a sequel, styled as a three-act “fairy tale with arias by K. F. Hensler and music by Kauer,” appearing February 13, 1798. *Das Donauweibchen* was an astounding success, remaining in the Leopoldstadt Theater’s repertory for forty years. “Hensler, Karl Friedrich,” in *The Oxford Companion to German Literature*, ed. Henry and Mary Garland, 2nd ed. (Oxford and New York, 1986), 388; Branscombe, “Kauer, Ferdinand,” in *New Grove Opera*, II, 961-63.

*The Tempest*, or *The Enchanted Island*, styled as a heroic-comic opera in two acts after Shakespeare by Hensler, was also presented at the Leopoldstadt Theater, opening November 8, 1798, with music by house Kapellmeister Wenzel Müller. Although the playbill information published in Voll (p. 124) does not mention a source, it seems likely that Hensler would have drawn from Christoph Martin Wieland’s German translations of Shakespeare (1762-66).
CHAPTER II
VOLUME II: OCTOBER 1, 1799-SEPTEMBER 24, 1800

No. 2. October 9, 1799 [cols. 31-32]

Short Reports from Letters

The famous, praiseworthy Cramer the Younger from London is now on a tour through Germany, and is making his way to Italy via Vienna. Steibelt, not unpopular as a pianist and composer, is staying, along with several others, in Hamburg, this refuge of so many a traveling musician—partly on its own account, partly as resting place for those going to and coming from England. Wölfl from Vienna is still there [in Hamburg], and from there will go on to London—but around the first of the year. 

1London-based pianist Johann (John) Baptist Cramer (born February 24, 1771, in Mannheim; died April 16, 1858, in London) and his brother Franz (born 1772 in Schwetzingen near Mannheim; died August 1, 1848, in London), a violinist, were the sons of Wilhelm Cramer. Father Wilhelm (baptized June 2, 1746, in Mannheim; died October 5, 1799, in London) had begun his career in Mannheim, and from 1772 held a prominent position as a violinist and conductor in London. Although both sons would qualify as "the younger," John was the more celebrated of the two, and in 1799 embarked on a tour which included appearances in the Netherlands, Germany, and Austria. While in Vienna he is said to have met Beethoven and visited with Haydn, whom he had already met in London. Helen Metzelaar, “Cramer,” in New Grove 2, VI, 640-43.

2Daniel Steibelt (born October 22, 1765, in Berlin; died September 20/October 2, 1823, in St. Petersburg) was a fashionable German-born piano virtuoso and composer whose first patron (as a young boy) had been Friedrich Wilhelm II, future king of Prussia. After deserting the Prussian army in 1784, Steibelt toured various places in Germany and spent considerable time in Paris and London. He appeared in Hamburg on October 9, 1799. Although this news item does not indicate such, Steibelt would soon appear in Vienna. Hamburg had long been an important center of commercial and musical activity. Although located on the Elbe River, it was in fact an important seaport (with direct access to the North Sea), and with French troops occupying much of the Netherlands, Hamburg made a logical gateway from Great Britain to the Continent. Frank Dawes, Karen A. Hagberg, and Stephan D. Lindeman, “Steibelt, Daniel (Gottlieb),” in New Grove 2, XXIV, 326-28.

3Viennese pianist Joseph Wölfl (born December 24, 1773, in Salzburg; died May 21, 1812, in London) was on tour from 1799 to 1801, appearing in Brno, Prague, Dresden, Leipzig, Berlin, and Hamburg. In September of 1801 he moved to Paris, then in May, 1805, settled in London, where he would remain until his death in 1812. Ewan West, “Wölfl, Joseph,” in New Grove 2, XXVII, 510-12.
Vienna, who is currently in Leipzig, is likewise thinking of taking the same route. . .

On September 22 the Italian community in Vienna presented a high mass in their church to celebrate the capture of Mantua. The composition was by Pichl, who also directed. The Emperor was present with the entire court; because of the cramped space tickets were issued, without which no one was allowed entrance. The music pleased immensely, which is not so astonishing in that, among many others, the best singers [Sänger und Sängerinnen, male and female singers] of the court theater were performing.

Franz Anton Hoffmeister (born May 12, 1754, in Rothenburg am Neckar; died February 9, 1812, in Vienna) published music by many of Vienna’s leading composers, including Albrechtsberger, Mederitsch, Pleyel, Süßmayr, Paul Wranitzky, as well as Haydn, Mozart, and Beethoven. Toward the end of 1798 he embarked upon a tour as a composer, appearing in Prague, Leipzig, and London. “Hoffmeister, Franz Anton,” in Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal=Lexikon der Tonkunst, 6 vols. and supplement, ed. Gustav Schilling (Stuttgart: Franz Heinrich Köhler, 1835-38 and 1842; facsimile Hildesheim: Georg Olms Verlag, 2004), III, 608-09.

The duchy of Mantua, in Lombardy, had been a fief of the Holy Roman Empire since 1708. In the last years of the 18th century it was ruled by one of Joseph II’s younger brothers, Archduke Ferdinand (1754-1806), who inherited the position of Governor General of Austrian Lombardy from his wife, Maria Beatrix d’Este. In 1777 Ferdinand’s mother, the empress Maria Theresa, appointed court orchestra violinist Wenzel Pichl (b. September 25, 1741, in Bechyně, near Tábor; died January 23, 1805, in Vienna) as her son’s music director. When the French occupied northern Italy in 1796, both Ferdinand and Pichl fled to Vienna. Mantua was involved in a protracted series of conflicts in 1796 and 1797, including a blockade that lasted over five months (August 27, 1796-February 2, 1797). On April 8, 1799, the French again laid siege to Mantua. After nearly sixteen weeks the imperial forces under field commander Baron von Kray regained the city, on July 28, 1799. Lorenz Mikoletzky, "Ferdinand, Karl Anton," in Die Habsburger. Ein biographisches Lexikon, ed. Brigitte Hamann (Vienna and Munich, Amalthea, 2001), 118-19; Milan Poštolka, “Pichl, Václav,” in New Grove 2, XIX, 717-18; Digby Smith, The Greenhill Napoleonic Wars Data Book (London: Greenhill Books, 1998), 118, 124, 131, 132-3, 166.

The Minoritenkirche (Church of the Minor Friars), located inside the city walls, was given over to Vienna's Italian-speaking congregation in 1783. It is not an especially small church, but compared to St. Stephan's Cathedral, where on Thursday, August 8, 1799, a high mass with a Te Deum was also celebrated, the space might have seemed cramped. Richard Groner, Wien wie es war: Ein Auskunftsbuch über Alt-Wiener Baulichkeiten/ Hausschilder/ Plätze und Straßen/sowie über allerlei sonst Wissenswertes aus der Vergangenheit der Stadt (Vienna and Leipzig: Waldheim-Eberle, 1922), 312-13; Wiener Zeitung, 10 August 1799, 2673.

Pichl was a prolific composer of both secular and sacred music. According to the extensive catalog of his works which he supplied for Dlabacž’s musical encyclopedia, between 1798 and 1803 he composed three solemn masses and one choral mass. He does not indicate keys or a specific occasion for these masses, so it is difficult to identify the specific work performed. "Pichel, Wenzel," in Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für
Clementi, who for a month has been out of danger in Vienna, reaps universal and well-earned applause from his playing, but still has not announced a public concert.\(^5\)

(To be continued.)

From Anecdotes

Dr. Jonathan Swift, famous for his satirical memoirs, was at a party where a lady in her full gala dress of Mantuan taffeta threw a violin from Cremona onto the ground, breaking it into pieces. Swift immediately cried out the words of Virgil: *Mantua vae*

---


John Rice, however, documents the presence of two masses by Pichl in Marie Therese's personal collection of church music: one in B-flat; the other in C major. In addition her holdings included a Te Deum and an Offertorium (Confitemini Domino), both in C major. Rice has noted the empress's "particular interest in the plenary mass [combining elements of both Propers and Ordinary], a subgenre of the concerted mass whose existence—in a period dominated by Joseph Haydn's settings of the Ordinary alone—has hardly been noticed in the musicological literature. Reflecting this lack of interest, and helping to perpetuate it, is the tendency of library catalogues, thematic catalogues, and modern musical editions to split these works into their constituent parts." Marie Therese of Naples-Sicily (1772-1807), second wife of the reigning emperor Franz II, was highly interested in church music; thus it is possible that she might have asked for a set of parts from the performance for her own personal collection. John Rice, *Empress Marie Therese and Music at the Viennese Court 1792-1807* (Cambridge: Cambridge University Press, 2003), 275, 111.

According to the *Wiener Zeitung* account of 28 September 1799 (pp. 3249-50) the performance was conducted by Jakob Conti, music director of the court’s Italian Opera orchestra and, like Pichl, a member of the Philharmonic Academy in Bologna. The soloists consisted of Herr J. A. Bridi, "friend of music," Mesdames Ricardi Pär [sic], Tomeoni, Willmann, Mlle. Gaßmann, and Herr Simoni, Pasqua, Saal, Cipriani, and Lotti, all from the Hoftheater; and Herr Bondra and Pfeiffer from the Leopoldstadt Theater.

\(^6\)Muzio Clementi (born January 23, 1752, in Rome; died March 10, 1832, in Evesham) had lived in England since late 1766 or early 1767 (about the time of his fourteenth birthday), becoming one of the most important pianists, composers, teachers, music publishers, and instrument makers in London. Mary Sue Morrow does not indicate either public or private concerts for him in Vienna during this time period, so perhaps he was traveling on business.

Georg August Griesinger’s letter of 21 September 1799 to his friend Gottfried Christoph Härter was the source of information for both the news of Clementi’s presence in Vienna, as well as the Pichl mass performance in the Minoritenkirche to celebrate the liberation of Mantua. Otto Biba, ed., "Eben komme ich von Haydn . . . " Georg August Griesingers Korrespondenz mit Joseph Haydns Verleger Breitkopf und Härtel 1799-1819 (Zurich: Atlantis Musikbuch, 1987), 35.
miserae nimium vicina Cremonae ("Ah Mantua — that you must come all too close to the unhappy Cremona!").

No. 16. January 15, 1800 [cols. 281-82]

Correspondence

Vienna, the 25th of December 1799.

On the 22nd and 23rd of December Haydn's Creation was performed in the National Hoftheater [Burgtheater] here to exceptional crowds and applause by the local Tonkünstler Society [Tonkünstlergesellschaft] for the benefit of their widows and orphans. The extraordinary effect of this masterpiece is impossible to describe, and it has infinitely exceeded my highest expectations. It is hardly possible to combine more fullness of harmony, charm, dignity, and rich splendor in a composition. In the choice of keys, in the time signatures, accompaniment, transitions, appropriate accentuation, and in the concentration of the main body [Hauptmassen] one perceives overall a talent developed through long study. The tone-painting which prevails in several places is thoroughly noble, suitable, and genuine, rather than trivial; the power of the choruses is irresistible. The performances were very successful on both days. Herr Saal declaimed the roles of Raphael and Adam, his daughter the roles of Gabriel and Eve, and Herr

---

7The passage cited here is from the Eclogues, pastoral poems by Virgil (Publius Vergilius Maro), who was born in Mantua in 70 B.C. and was sent to school in nearby ("unhappy") Cremona. Swift’s reference alludes to the Lombard city’s reputation as an important center of string instrument manufacture. Contemporary readers of this journal would have seen in this quotation yet another allusion, to the character Cremona in The Pyramids of Babylon, who in Act II sings an unhappy aria, “Ohne Mutter, ohne Gatten” ("No mother, no husband"). Virgil, Eclogues, Georgics, Aeneid 1-6, trans. H. R. Fairclough, rev. G. P. Goold (Cambridge, Massachusetts and London: Harvard University Press, 1999), 85. Although not part of the coverage directly from Vienna, this passage followed directly after the Viennese article, and illustrates the significance of the imperial (i.e., German) victory in Mantua.
Professor Breitmayer [sic, for Rathmayer] the role of Uriel. None of the three left anything to be desired; particularly admirable were the polish, precision, and purity of Demoiselle Saal’s singing. Salieri presided at the piano [Flügel], and Haydn himself conducted the entire orchestra. His mimicry was extremely interesting to me. He inspired the numerous musical personnel with the spirit in which the work was composed and needed to be performed. From his anything but excessive movements they could read very distinctly what he thought and wanted to be felt in every passage. One would hope that a work which has brought so much honor to Haydn and the German fatherland will never be disfigured by inept or mediocre execution.

Gr. 9

No. 17. January 22, 1800 [col. 297]

From Short Reports

In Vienna a new grand opera, *Soliman der Zweyte oder die drey Sultaninnen* [*Suliman the Second or The Three Sultanas*] after Marmontel's [sic] well-known tale, with music by Herr Süssmayr, was performed several times to much applause. They all [i.e.,

---

8Tenor Matthias Rathmayer [also Rathmeyer] was an accomplished amateur who frequently sang with the empress Marie Therese in her private house concerts. The court directory (*Schematismus*) lists him in 1800 as a member of the law faculty at the Theresianum. He is described in Schönfeld’s directory as having “a very beautiful, excellent and strong tenor voice, a very good ear, and particular skill in reading, such that he reads at sight without effort. One might wish that he would sing with more softness and flexibility (which for him would be quite easy), and that he would place less value on deep chords [Korten] and in so-called Rakcteln [sic; probably excessive ornamentation]; for then he could certainly be counted among the best tenors, for his voice is pleasing, and he rightfully receives a great deal of applause.” Rice, *Empress Marie Therese and Music at the Viennese Court, 1792-1807*, 62-63; Hof= und Staats= Schematismus der röm. kaiserl. auch kaiserl. königl. und erzherzoglichen Haupt= und Residenz= Stadt Wien, der daselbst befindlichen höchsten und hohen unmittelbaren Hofstellen, Chargen und Würden, niederen Kollegien Instanzen und Expeditionen, nebst vielen andern zum allerhöchsten Hof, der Stadt und den k. k. Erbländern gehörigen geistlichen, weltlichen und Militär=Bedienungen, Versammlungen, Stellen und Aemtern, mit Inhalt und Name=Register versehen (Vienna: Joseph Gerold, 1800), 250; Schönfeld, *Tonkunst von Wien und Prag*, 51.

9Although Griesinger was obviously the contributor, this entry does not appear per se in Biba’s collection of Griesinger’s correspondence.
the opera company] dedicated themselves to a first-rate performance, and in so doing were able to take part [in one]. Particularly pleasing were Herr Lippert as Osmin, and Madame Calvani Willman [sic] as Roxelane, here called "Marianne."[10] [The article continues with material from Munich, Paris, London, and Danzig.]

No. 19. February 5, 1800 [cols. 329-30]

Joseph Haydn is currently working with the fire of a young man and the steadfastness of an old one on Die Jahreszeiten [The Seasons], a companion piece to his Creation. It has already been mentioned in this journal that his old friend, the Baron von [sic] Swieten has arranged the text for him after Thomson. It appears indeed that this composer and several other worthy artists of our imperial capital might succeed in promoting the reformation of musical taste more and more. At least the trivial little productions in the old Viennese art and manner will no longer sustain themselves, and perhaps we are coming to the time, having long ago given Germany a model composer, when we can also produce an exemplary public.—[The article continues with a report from Dresden, including substantial details of a performance there of Paer's Camilla, originally written for Vienna, then the following item:]

---

[10] This opera was mentioned in passing in Vol. I, No. 48, as Die Liebe im Serail, whose projected premiere by the German Opera Company took place October 1, 1799. The playbill described it as "a two-act Singspiel after the French of Hr. Favart [not Marmontel] adapted by Franz Xaver Huber, with music by Franz Xaver Süssmayer, Kapellmeister in the service of the Imperial Royal Court Theaters." The basis for its libretto was Favart's Soliman II, ou Les trois Sultanes, which had been set by Paul-César Gibert in 1761. The main characters include the Turkish emperor Soliman II, who must choose his sultana from three women: Marianne, a German (originally cast as a Frenchwoman, Roxelane), sung by Mad. Galvani; Elmire, a Spaniard (Theresia Gasmann); and Delia, a Cirkassian (Mad. Ascher). Lippert took the role of Osmin, a Kislar-Aga, or high government official. Choristers took the roles of mufti, a grand vizier, a janissary official, a ship's captain, sailors, a harem guard, and slaves. Theaterzettel Burgtheater, 1799.
The favorably noted harpist Demoiselle Müllner from Vienna has returned to her hometown in whose theater she has already received much applause. A new opera by Paer, La virtù al Cimento [Virtue to the Test] did not generally please there as did his Camilla. At the last performance of the Die Schöpfung the entrance prices were doubled, so the receipts amounted to 5000 Gulden, and the entire sum was given over to the pension institute for musicians' widows.

No. 23. March 5, 1800 [cols. 414-16]

Herr Mätzl [sic], a young mechanician [Mechanikus] living in Vienna, has constructed an instrument containing nearly a full orchestra in itself, which is surely not undeserving of the musical public's attention. At the top stand four actual trumpets, flute-pipes, along with a double bellows, a triangle, and hammers which strike on metal strings. On the bottom are situated a bass drum and a pair of cymbals, whereupon out of the muffled sound of the drum a timpani roll can also be produced with special mallets. Its size is approximately eight feet long by five feet wide, and ten feet high. In addition, to the right stands a single wooden framework, about

---

11Born in Vienna on February 21, 1768, as a young child harp virtuosa Josepha Müllner (Müllner-Gollenhofer after her marriage in 1808) attracted the patronage of Emperor Joseph II, who purchased an instrument for her and sent her on a study tour to Italy. She later made several tours through Germany. On April 16, 1792 she played a concerto by Krumpholz in a Tonkünstler Society concert, and appeared again in one of the society's performances March 21, 1796. On May 18, 1796, she gave an academy (concert) in the Kärntnerthor Theater, and she performed in Madame Auernhammer's academy in the Burgtheater in March of 1799. Like Rathmayer, Josepha Müller enjoyed Marie Therese's favor: she was harp teacher to the young archduchesses and had just composed an opera for the empress, Der heimliche Band (The Secret Bond) in 1799. Marx and Haas, "Müllner-Gollenhofer, Josepha," in 210 Österreichische Komponisten, 284-88; Pohl, Tonkünstler-Societät, 63, 65; Morrow, Concert Life in Haydn's Vienna, 291, 301, 302; Rice, Empress Marie Therese and Music at the Viennese Court, 63.

12Both operas were introduced to Viennese audiences in 1799. Camilla received 20 performances that year, while La virtù al cimento was performed only six times. In 1800 the tables would turn slightly, with La virtù al cimento receiving fourteen performances to Camilla's ten. Hadmowsky, Die Wiener Hoftheater, I, 21, 135.

13Metallene, referring to either brass or a generic metal.
fourteen feet high, over which a master cylinder connected to a standing weight lowers itself by degrees. As with the portable mechanical organ, onto this cylinder are attached small metal pins, which govern the given note each time by lifting a hardened rod, corresponding now with the triangle, now with the flute, now with the timpani, etc. When the cylinder is in motion the piece thus plays automatically, but for the requirement of touching the machine with but one finger. The principal voice [Hauptstimme] is usually in the flute. The staccato is particularly well stamped out. I heard several Haydn compositions, an overture by Mozart, and an aria by Crescentini played with the greatest precision, and whoever does not have the instrument before his very eyes will steadfastly assert that it takes an ensemble of six to eight musicians to put on a concert. There are already some similar orchestrions [Orchesterinstrumente], but none with so many individual parts, and perhaps in the future Herr Mätzl will add a clarinet to it. Since the machine occupies so little space, it would be very useful at the associated theaters where, for example, it could supply music during the intermissions. Herr Mätzl’s talent finds inadequate encouragement on German soil, so he will look to foreign lands for this.14 The celebrated glass harmonica player, Demoiselle Kirchgessner

14Johann Nepomuk Maelzel (born August 15, 1772, in Regensburg; died July 21, 1838, at sea), the son of an organ and mechanical clock builder, moved to Vienna in 1792, where he taught music and constructed "an automaton instrument of flutes, trumpets, drums, cymbals, triangle, and strings struck by hammers which played music by Haydn, Mozart, and Crescentini, and was sold for 3000 florins," wording obviously culled from this report. Maelzel would also be known later for his Panharmonicon, another large mechanical orchestra, famous for its inclusion in Beethoven’s infamous battle piece, Wellington’s Victory, or the Battle of Victoria (performed December 8, 1813, in Vienna), as well as for inventing the metronome. Alexander Wheelock Thayer, "Maelzel, Johann Nepomuk," in A Dictionary of Music and Musicians, 4 vols., ed. Sir George Grove (London and New York: Macmillan and Co., 1894), II, 194-95.

Rudolf Hopfner posits a birthdate of August 5, 1772 (rather than August 15), and clarifies that after coming to Vienna in 1792, Maelzel went to London and Paris. In 1800 he re-established himself in Vienna, along with his younger brother, Leonhard, who was also involved with the manufacture of mechanical instruments. Rudolf Hopfner, Wiener Instrumentenmacher 1766-1900 (Tutzing and Vienna: Hans Schneider, 1999), 313-14.
from Vienna, has bought a very pretty country estate in Gohlis, near Leipzig, and will live there in the future along with her former traveling companions, Herr Rath [Counselor] Bossler and his wife, and from there will probably make only small and infrequent excursions.\textsuperscript{15} — —

No. 25. March 19, 1800 [cols. 439-40]

\textit{Reports}

J.[ohann] M.[ichael] Haydn's Six German Canons for Four and Five Voices without Accompaniment, Volume 1 (Salzburg, from Meyer) were recently suppressed in Vienna. Since there appears to be no other reason at all for this suppression, one surmises that the text of the last canon has occasioned this action. This consists of, namely, the words which are sung in a certain party game, very well known in Austria: "Adam had seven sons," etc.—\textsuperscript{16}

No. 40. July 2, 1800 [col. 704]

\textit{Short Reports}

This information comes from Griesinger’s letter of 12 February 1800. Biba, \textit{Eben komme ich von Haydn}, 42.

\textsuperscript{15}Marianne Kirchgässner (born June 5, 1769, in Bruchsal; died December 9, 1808, in Schaffhausen) became blind at age four as a result of smallpox. She began her musical study on the piano, but became famous as a glass harmonica virtuoso (under the patronage of one Freyherr von Beroldingen in Speyer). She made frequent concert tours, appearing in many important European cities, and Mozart composed several works for her. Morrow documents only three public appearances by Mlle. Kirchgässner in Vienna, all of them in 1791, so apparently she was not a resident of the city, as the above article implies. Schilling, "Kirchgäßner, Marianne," in \textit{Encyclopädie der gesammten musikalischen Wissenschaften}, IV, 104-05.

Kirchgässner’s "true friend, protector, and traveling companion" (per Schilling), Heinrich Philippe Carl Bossler (born June 22, 1744, in Darmstadt; died December 9, 1812, in Gohlis, near Leipzig), was a music publisher with businesses in Speyer and Darmstadt. Hans-Martin Plesske, "Bossler, Heinrich Philippe Carl," in \textit{New Grove} 2, IV, 69.

\textsuperscript{16}The canons referred to here are actually rounds used for recreational singing. Wolfgang Amadeus Mozart, too, penned canons to lyrics that exceed the bounds of good taste, such as \textit{Leck mich im Arsch}, K. 231. Daniel Humphreys, "Songs, vocal ensembles and canons" in \textit{The Mozart Compendium: A Guide to Mozart’s Life and Music}, ed. H. C. Robbins Landon (London: Thames and Hudson, 1990), 331.
The famous, and probably now the greatest horn player [Waldhornisten] in the world, Herr Punto (a Bohemian by birth; his real name is Stich), remains in Vienna. He recently gave a musical academy in which above all a sonata for fortepiano and horn, composed by Beethoven and played by himself and Punto, was so distinctive and pleasing that, despite the new Theater Ordinance which forbids da capos and loud applause, the virtuosi were nevertheless persuaded by very loud clapping when they reached the end, to start again at the beginning and to play it through once more!

Herr von Lichtenstein, who is now working in Dessau, has introduced lesser known but excellent operas by both native and foreign composers in the theater there; two recent ones in particular are Ritter Palmer, with music by Bruni, and Cherubini's Lodoiska. Both

---

17The Bohemian hornist and violinist Johann Wenzel Stich (born September 28, 1746, in Zehušice; died February 16, 1803, in Prague) had assumed the name Giovanni Punto, its Italian equivalent, upon deserting his noble lord, Count Wenzel Joseph von Thun, along with four other musicians. The count had sent Stich to several outstanding horn virtuosi for lessons: Matiegka in Prague, Schindelarz in Munich, then Hampl and Haudek in Dresden. Supposedly Thun was so furious over the loss that he ordered his troops "either to capture Stich alive or at least to knock out his front teeth." At the time of this review Punto had held several important court positions, had won favorable notice in London and Paris, and was highly regarded for his exceptional hand-stopping technique and lyrical playing. Horace Fitzpatrick, The Horn and Horn Playing and the Austro-Bohemian tradition from 1680 to 1830 (London: Oxford University Press, 1970), 168 ff.

The program for Punto's academy, which he gave in the Kärntnerthor Theater on Friday, April 18, 1800, consisted of a "grand new symphony" by Haydn; a "grand scene by Herr Kapellmeister Pär, sung by Madame Riccardi Pär"; a horn concerto composed and performed by Punto; a "completely new grand overture" by Méhul; a clarinet concerto performed by a Herr Kirstein, composed by Hr. [Antonio Casimir] Cartellieri, "in service to the reigning Prince Lobkowitz"; another Pär aria sung by Madame Riccardi Pär; "a brand new sonata composed and played by Herr Ludwig van Beethoven, accompanied on the horn by Herr Punto"; and a closing symphony (composer not specified). "Tickets for loges and locked seats are available from Herr Punto in his dwelling at the Matschacker-Hof on the second floor, No. 9, and from the ticket master. Theaterzettel Burgttheater, 1800. Punto's first teacher, Matiegka, had been in service to the princes Lobkowitz in Prague; thus the reigning Prince Lobkowitz (Franz Joseph Maximilian) was a likely conduit for Punto's Viennese stay. The Matschacker-Hof is still standing today as Spiegelgasse No. 5, literally down the street (two blocks) from the Palais Lobkowitz, around the corner from the Graben.

The Theater Ordinance referred to here, promulgated on 1 Hornung (February) 1800, was published in the Wiener Zeitung on Wednesday, 5 February 1800, pp. 396-38. It consisted of 27 individual points, from routing traffic to and from the two official court theaters (Burgttheater and Kärntnerthor Theater, setting up one-way streets to empty them more efficiently) to regulating
were given with the greatest care and generally to the fullest applause. In the first a splendid quartet composed by Herr Weber, music director in Berlin, was inserted, and which makes us eager for his opera Mudarra, which was given to great applause in Berlin and soon will be given in Dessau. The enlightened members of the public were gratified to absorb in particular the efforts that the various personnel gave to correcting, to the best of their ability, the several flaws which were reprimanded in this journal: which gratitude would surely have a beneficial and encouraging effect on the company [Gesellschaft].

No. 43. July 23, 1800 [col. 752]
From Short Reports

— In Vienna Salieri has brought out a new grand opera of his own composition, Caesare in Farmacusa, which has found a great deal of applause.—

No. 45. August 6, 1800 [cols. 783-84]
From Short Reports

— Salieri’s recently cited new opera, Cesare, pleases more by the day. The first [act] finale is particularly admired as a masterpiece. Süssmayr’s new German opera, audience behavior. In addition to banning excessive applause and encores, the ordinance prohibited theater attendance by dogs and small children.

18This material is included because Lichtenstein’s appointment as vice-director of the Viennese court theaters will be announced in issue No. 51 (September 17, 1800). Note the difference in spelling between his name and that of "Liechtenstein," one of the Holy Roman Empire’s highest ranking noble families, later renowned as art collectors.

19Salieri’s Cesare in Farmacusa, billed as a two-act heroic Singspiel (although in Italian), with a text by Karl Prosper Defranceschi, was originally supposed to have opened in the court theaters on May 27, but the Theaterzettel for that day announced a substitution, giving as reason that the opera was too long and had to be shortened by one hour. It opened on June 2, 1800, and by the end of July had been performed nine times in two months (June 2, 3, 26, 29; July 11, 19, 21, 28, and 30). In August and September it would receive eight performances, followed by three more in January and February of 1801, for a combined total of twenty. By comparison, Paer’s Camilla received thirty performances in the years 1799 and 1800. Theaterzettel Burgtheater 1800, 1801.
Gulnare, has been given in Vienna to moderate applause, although the music is very pretty. They are also rehearsing Die Zauberflöte there, to be given in the National Theater, and which up to now has only been heard at the Theater auf der Wieden.—The mechanician Mälzl has sold his machine, which comprises an orchestra in itself, to a Hungarian nobleman for 3,000 Gulden. He is now working on how to add string instruments to it in the future. Particularly striking are the trumpet flourishes which issue forth from normal trumpet mouthpieces with such power that no [actual] trumpet player can surpass.

No. 51. September 17, 1800 [cols. 879-80]

From Short Reports

—The Baron [Freyherr] von Lichtenstein, Director [Intendant] of the Dessau court theater, and well known for his musical talent, through his restless passion for art, and for his service to the theater, will leave his current position at the end of October, and (as one from Vienna assures us) then live in Vienna. Baron von Braun, who has purview over the German and Italian Opera, and who now more than ever seems to be attending to the improvement of same, has, with the consent of the court, entrusted the direction of both opera companies, in both theaters, to Herr von Lichtenstein, along with both orchestras. Many advantages are expected from this change in Vienna, and with plenty of foundation for this expectation.  

20Gülnaire, oder Die persische Sklavin (Gulnare, or the Persian Slave Girl), a one-act Singspiel “after the French of Marsollier, freely translated by F. K. Lippert,” premiered in the court theaters July 5, 1800, and was only performed seven times: July 5, 10, 15, 23; December 8 and 21, 1800; and July 16, 1801. Theaterzettel Burgtheater 1800, 1801. Although not stated as such in the playbill, Gülnaire’s literary source was The Tales of the Arabian Nights. The first European translation of this 15th-century Arabic classic text, by Antoine Galland, was issued as Les Mille et une Nuits, 12 vols. (1704-1717).

21Karl August, Freiherr (Baron) von Lichtenstein (b. September 8, 1767, in Lahm, Franconia; d. September 10, 1845, in Berlin) was a theater poet, composer, conductor, and
manager who had composed several operas, including Glück und Zufall (Luck and Coincidence; Hanover, 1793) and Knall und Fall (Trouble and Fall, Bamberg, 1795). Appointed manager of the opera company in Dessau in 1797, he inaugurated a luxurious new theater there on December 26, 1798, with a performance of his opera Bathmendi, for which he supplied both text and music.


Peter von Braun (b. 1758; d. November 15, 1819, in Vienna), an amateur pianist and composer, was a talented businessman and financier who in 1789 had established a silk manufacturing plant with workers from Lyon. In 1792 he negotiated a loan for the Austrian government, and in 1794 was awarded the directorship (both financial and artistic) of the two court theaters. The next year he was raised to the nobility at the rank of Freiherr. Constant von Wurzbach, “Braun, Peter Freiherr von,” in Biographisches Lexikon des Kaiserthums Oesterreich, enthaltend die Lebensskizzen der denkwürdigen Personen, welche 1750 bis 1850 im Kaiserstaate und in seinen Kronländern gelebt haben, 60 vols. Vienna: Verlag der Universitäts-Buchdruckerei, 1856-1891, II, 123-24.
CHAPTER III

VOLUME III: OCTOBER 1, 1800-SEPTEMBER 23, 1801

No. 3. October 15, 1800 [cols. 41-51]

Reports

Short Overview of the Most Significant Aspects of Musical Activity in Vienna Today

Theater Music

Music here, as you know, rather than achieving perfection, has suffered considerable damage in many respects. The Management can by no means escape from the reproach that both art and artist are ill used.

Italian Opera

Madame Tomeoni, as prima buffa, is justifiably appreciated by the public; but it is only too bad that she often becomes too boisterous. Her voice is made for the theater, and her figure is as well. Madame Paer Riccardi, wife of the worthy composer, is also very worthy, singing and acting with feeling; but one might wish that Nature had given her more strength [stamina], so as to be capable of finishing important operatic roles with as much power as when she begins them. The opera seria appears to be her

---

1 Although Griesinger contributed material published in some of the Viennese reports, there is no evidence that he authored this substantial essay.

2 Irene Tomeoni (born ca. 1763 in Lucca; died October 12, 1830, in Vienna) had established her operatic career in Naples and joined the Italian Opera Company in the spring of 1791 as a result of changes ushered in by the new emperor, Leopold II. The daily playbills for 1799 and the first half of 1800 (the period that would have formed the writer's impressions) record her nearly constant presence on stage in thirteen comic works such as Paisiello's La molinara, Nina, and La contadina di spirito; Salieri's Falstaff and Cesare in Farmacusa; Cimarosa's Il matrimonio segreto and I traci amanti; Weigl's L'amor marinaro; and others. Generalintendanz der Hoftheater, S. R. [Sonderreihe] 26 (12 March 1791-6 April 1792) Rechnungen der k. k. Theatral- Hof-Directions Cassae (Vienna: Haus- Hof- und Staatsarchiv, 1791-92); Theaterzettel Burgtheater 1799, 1800. Pictures of Madame Tomeoni in the roles of Rachelina (La molinara) and Nina confirm that she had both an attractive face and figure. John A. Rice, Antonio Salieri and Viennese Opera (Chicago and London: University of Chicago Press, 1998), 526.
particular specialty. Herr Simoni, tenor, by virtue of his age is in decline, but merits every respect. Pasqua, tenor, has a high tenor voice and, ornamenting lavishly, sings in a castrato-like manner with endless roulades. He appeals more to the ladies, but the connoisseur misses all too much that simple style of singing which is nonetheless the only true way. The two basses, Cypriani and Angrisani, are true buffoni but poor singers, both in respect to artistry as well as [the quality of] their voices, so therefore no quartet or finale makes the proper effect, since the bass is always too weak. The rest of the Italian singers are less important.

3Francesca Riccardi (born 1774 in Parma; died May 13, 1845 in Rome), who came to the company with her husband, composer Ferdinando Paer, sang both serious and comic roles. She made her Viennese debut November 6, 1798 in Paer's Il principe di Taranto, and remained with the company until March of 1802. In the first half of 1800 she appeared in Paer's La virtù al cimento, Camilla, and Il morto vivo, as well as works by Portogallo (La donna di genio volubile) and Polliani (Il naufrago). Theaterzettel Burgtheater 1798, 1800; S. R. 34 (1 August 1801-end of July 1802).

4Joseph Simoni (originally Schimon) made his Hoftheater debut March 28, 1796, and by 1803 had sung in Italy, France, Spain and England. Apparently he was not a good actor, but was a friend of the empress. He became a member of the imperial chapel choir (Hofkapelle) on July 15, 1798, and he died in Vienna September 22, 1832. Dlabacž, Allgemeines historisches Künstler=Lexikon, III, col. 117; Theaterzettel Burgtheater 1796; Rice, Salieri, 573; Ludwig Köchel, Die Kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867 (Vienna: Beck, 169), 92, 96.

5Anton Pasqua made his first appearance with the court opera company July 17, 1798, in Fioravanti's Il ciabattino ingentilito (The Civilized Shoemaker) and appears to have alternated in principal tenor roles with Simoni. In 1800 he appeared in Paer's La virtù al cimento, Il morto vivo, and Ginevra degli Amieri; Cimarosa's Il matrimonio segreto and I traci amanti; and Paisiello's Nina. He left the company by June, 1801, and by 1803 was singing St. Petersburg (he is cited in an AmZ review from that city of June 29, 1803 [Volume V, No. 40]). Theaterzettel Burgtheater 1798, 1800.

6Lorenzo Cipriani (sic) was born in 1760, and joined the Italian Opera Company in March of 1797. In 1800 he was on stage constantly, appearing in fifteen different roles with the company. Katalog der Portrait-Sammlung, 415; Theaterzettel Burgtheater 1797, 1800.

Carlo Angrisani (born in Reggio, 1760) and his younger brother Felice both entered the Italian Opera Company in 1794. Their debuts were recorded on a playbill for Marco Portogallo's Le confusioni della somigiana on June 28, 1794: Herr Carlo Angrisani will have the honor of appearing for the first time today in the role of Rusignolo, and his brother Felice Angrisani [will appear] in the role of Trastullo." Felice had left the company by early June, 1796, but Carlo remained until 1806. Katalog der Portrait-Sammlung, 415; Theaterzettel Burgtheater, 1794, 1796.

To give an idea of Carlo's onstage character, John Rice quotes from the contemporary account of Ernst Moritz Arndt, Reisen durch einen Theil Teutschlands, Ungarns, Italiens, und Frankreichs in den Jahren 1798 und 1799, 2nd ed., 4 vols. (Leipzig: 1804), 248: "Angrisani is the hero of the comic opera and at the same time a good singer. The public has taken him under its protection, and he can allow himself every license, and does so only too often. However easy and natural his expression, as if he were born on the stage, he often becomes a Hanswurst [comic
The orchestra does not lack for worthy people, but is lacking in good will, unity, and love of Art. This unselfish love appears to be completely unknown to them, thus the orchestra often (to use the common expression) "goes together" poorly. In regard to the contrabasses, one might wish that not all 5 [sic] of these were five-string instruments, and that these gentlemen would be somewhat less sloppy. In fortissimo one hears more scratching and rumbling than clear, penetrating bass tone, which could elevate the whole.\(^8\) Apparently the director [concertmaster], Herr Conti, is not equal to the task; it is

\(^7\)S. R. 33 (1 August 1799-end of July 1800) lists these additional members of the Italian Opera Company: Theresia and Anna Gassmann; Milloch; Calvesi; Saal; and Lotti. The writer discusses Theresia Gassmann and Herr Saal in the section on the German Opera Company. Like her younger sister Theresia, (Maria) Anna Gassmann (1771-August 27, 1858) was the daughter of Salieri's mentor, Florian Leopold Gassmann (1729-1774), who as Hofkapellmeister had also founded the Tonkünstler Society. Both sisters had studied voice with Salieri, who hired them into the court opera system in 1790. While Theresia established a significant career in Vienna, Anna took only minor roles, and sang far less frequently. Rice, Salieri, 535.


Tenor Vincenzio Calvesi had sung with the Italian Opera Company from 1785 to 1788 and, after a year in Naples, again from 1789 to 1794. He later returned for nine months, November 1799-July 1800. Christopher Raeburn and Dorothea Link, "Calvesi, Vincenzo," New Grove Opera, I, 693; S. R. 33 (1 August 1799-end of July 1800).

Baritone Gaetano Lotti had been a member of the Italian company since March 1, 1793. He appeared in many roles in 1800, including that of the servant Bardolph in Salieri's Falstaff. S. R. 27 (2 March 1793-7 March 1794); Theaterzettel Burgtheater, 1800.

\(^8\)der das Ganze erheben könnte, which in this context could refer to improving either the bass section or the entire orchestra. This remark is puzzling, although in the handwriting of the day the numeral "3" can be mistaken for "5." The Burgtheater (Italian Opera) orchestra had three contrabass players on its payroll: Sedler, Holfield, and Dietzl. The Kärntnerthor Theater orchestra also had three contrabass positions, filled by Lorenz; Kammermeyer, who died and was replaced on April 1 by Mezler; and Felix Stadler. S. R. 33 (1 August 1799-end of July 1800).

In his violin treatise, Leopold Mozart, writing in 1756, observed that the string bass (violon) usually had four strings, "but the larger ones may have five." Quantz thought that the bass was more effective "if it is of moderate size, and if it is provided with four strings rather than five. The fifth string, if it is to be in correct proportion with the others, has to be thinner than the fourth, and in consequence it produces a much thinner tone than the others. . . . Thus the so-called German violon [Deutsche Violon (Basse de Violon Allemande)] has been justly abandoned. If two double basses are needed in an ensemble, the second may be a little larger than the first; and if the first loses some of its distinctness, the second compensates for this with its gravity."
often the case that half the orchestra is filled with substitutes, which these gentlemen send in if they have another service [i.e., engagement] or prefer to attend to their own amusement. The resulting effect may easily be imagined.

The choice of repertoire at the Opera certainly is not good: the older, well-known works that are acknowledged to be good, are seldom given; the new ones, which as is known no intelligent person can call good, are given all too often. These come in from Italy, and at that on the recommendation of one or another of the members [of the company], often because of one beautiful role, or even only one brilliant aria. Many operas are given in which it is obvious from the first rehearsal that they will not please; does Herr Weigel [Weigl] thus intend that his own works should please all the better?


The writer may have wished that not all three of these players had five-stringed instruments. It is also possible that the writer was including substitutes and regular extra players to make a total of five. Or, if simply striving for literary effect, the writer might have been careless about the actual number, since there was a pool of at least six contracted players in the court theater system, assuming that there was some personnel sharing between the two ensembles.

9Giacomo Conti (born May 24, 1754; died January 24, 1805, in Vienna) held positions in Milan and St. Petersburg (the latter with the Kapelle of Prince Grigorij Alexandrowitsch Potemkin) before coming to Vienna, where he performed in a concert at the Kärntnerthor Theater November 25, 1793. Conti was formally appointed director of the Italian Opera Orchestra effective March 1, 1795. Rudolph Angermüller, ed. *Salieri: Dokumente seines Lebens unter Berücksichtigung von Musik, Literatur, Bildender Kunst, Architecture, Religion, Philosophie, Erziehung, Geschichte, Wissenschaft, Technik, Wirtschaft und täglichem Leben seiner Zeit*, 3 vols. (Bad Honnef, Czech Republic: K. H. Bock, 2000), I, 141; Morrow, *Concert Life in Haydn’s Vienna*, 283; S. R. 29 (1 August 1794-end of july 1795).

10Kapellmeister Joseph Weigl (born March 28, 1766, in Eisenstadt; died February 3, 1846 in Vienna) had lived in Vienna since age three, when his father, a cellist with Prince Esterházy, joined the Italian Opera. Joseph Weigl studied with Gassmann, Albrechtsberger, and Salieri, attended van Swieten's musical soirees, and in 1790 was appointed deputy Kapellmeister for the court opera, second to Salieri. In 1792 the roles were reversed, relieving Salieri of the burden of conducting all the rehearsals and transferring the major portion of the work to Weigl. As Kapellmeister he was under contract to write operas for the court theater, as well as to perform works by other composers (similar to Haydn's situation with Prince Esterházy's Kapelle). Weigl had contributed a number of operas for both of the court companies: *Il pazzo per forza* (1788); *La caffettiera bizzarra* (1790); *La principessa d’Amalfi* (1794); *Giulietta e Pierotto* (1794); *I solitari* (1797); *L’amor marinaro, ossia Il corsaro* (1797); and *L’accademia del maestro Cisolfaut* (1798). In addition he
Should he have to resort to such means? Herr Paer has written two operas here; they are lovely, particularly his Camilla, as is known. His earlier operas, which he wrote in Italy and then had them performed here, are rather empty and often superficial.\textsuperscript{11} The meritorious Herr Salieri, whose older operas, to the public's disappointment, are no longer given, has surprised us with his new work, Cesare, already praised in this musical Zeitung. It is completely worthy of him; the first act in particular is so rich in beauties that the second seems somewhat weaker by comparison. One hopes that the universal applause which he has rightfully enjoyed as a result of this opera will make him forget the annoyance the Management has proven to be to him.\textsuperscript{12}

\textit{German Opera}

was under contract to write music for ballets and plays, as well as insertion arias for other operas. Elizabeth Norman McKay, "Weigl, Joseph," \textit{New Grove Opera}, IV, 1123-4.

\textsuperscript{11}These earlier works by Paer were \textit{L'intrigo amoroso}, premiered in Venice December 4, 1795 (Viennese premiere April 26, 1798); \textit{Il principe di Taranto}, first performed in Parma, February 11, 1797 (Viennese premiere November 6, 1798), and \textit{La virtù al cimento}, first produced January, 1798 in Parma (Viennese premiere November 29, 1799). Camilla (February 23, 1799), a rescue opera, and \textit{Il morto vivo} (July 12, 1799) were both written specifically for Vienna, as was \textit{Ginevra degli Amieri} (September 2, 1800), although given its later date this production might not have been factored into this essay. Scott L. Balthasar and Julian Budden, "Paer, Ferdinando," \textit{New Grove Opera}, III, 818.

\textsuperscript{12}The "theater management" doubtless points to the programming and policies of Peter von Braun, who had assumed overall direction of the Hoftheater in 1794. Under Braun's aegis changes were immediately visible. The fiscal year now ran from August through July (rather than March through February), apparently to coincide with the theater season. Cast lists for all productions—plays, operas, and ballets—regularly appeared on the daily playbills, and the German Opera Company, dormant since 1788, was revived, competing for talent and audience with the other opera company. John Rice has pointed out how audience pressures for opera in German, as well as for the works of Mozart, were factors that weighed against Salieri. Even more critical to Salieri's situation, Italian operas now were increasingly outsourced, rather than supplied by local composers such as Salieri and Weigl. Both the emperor and the empress had grown up in Italian courts: Franz, in Florence, and Marie Therese in Naples, and this also may have solidified the swing toward Neapolitan opera buffa which had begun under the reign of Leopold II (formerly Pietro Leopoldo, Grand Duke of Tuscany). Rice, \textit{Salieri}, 493 ff.

There is another angle to consider, however, that of war-time politics. Composers' names and employers regularly appeared on the daily playbills ("The music is by Hr. Peter Winter, Kapellmeister in service to his highness the Elector of Bavaria"; "The music is by Hr. Dominik \textit{sic} Cimarosa, famous Kapellmeister in service to his Sicilian Majesty," etc.). In a time of extended warfare, performing the works of composers from allied courts might have been a visible symbol of strength and support.
Madame Willmann Galvani, principal female singer [*erste Sängerin*], possesses a great deal of artistry and by this means seeks to improve her uneven voice, overloaded with trills, arpeggiaturas, and the like. She is a good actress, and cuts a fine figure on stage. Mademoiselle Gasmann [Gassmann] has a beautiful, consistent voice, but is somewhat clumsy, both in her singing and in her acting. Her strength is in the bravura aria, in which she is quite successful, but she often sings out of tune [*distonirt*]. She has very little knowledge of the theater. Herr Vogel, tenor, has a good voice and much musical knowledge, but nonetheless is anything but pleasant on stage because of his grimaces; without these and his overly large opinion of himself, he would be significant, to be sure. Herr Saal, bass, is a very meritorious, pleasing singer, who in addition to being truly knowledgeable is very industrious. For this he deserves better pay, which

---

13 Although indicated as a member of the German cast, Magdalena Willmann Galvani sang Italian roles as well. In the 1799-1800 period under consideration she sang roles in Süßmayr's *Soliman der Zweite*, *Gulnare* and *Die edle Rache*; Guglielmi's *Paolo e Virginia*; Mozart's *Die Hochzeit des Figaro*, Weigl's *L'amor marinaro* (alongside Irene Tomeoni) and Winter's *Das unterbrochene Opferfest*.

14 Theresa Gassmann (born April 1, 1774, in Vienna; died September 8, 1837, in Vienna) by then was actually Madame Rosenbaum, having married Joseph Carl Rosenbaum (July 5, 1770-December 12, 1829, an administrator under Prince Esterházy, on June 11, 1800. She was already listed as "Mad. Rosenbaum, geb. Gasmann" on the playbill for the performance of Süßmayr's *Soliman der Zweite* on June 14, 1800. Since she was actually a member of the Italian Opera Company, she appeared in at least nine secondary roles alongside Irene Tomeoni and Francesca Riccardi Paer, as well as in Wranitzky's *Der Schreiner* and Mozart's *Die Hochzeit des Figaro*, in which she played the Countess. As to her "strength in the bravura aria," she would soon distinguish herself as the Queen of the Night in the court theater production of *The Magic Flute*. Joseph Carl Rosenbaum, *Die Tagebücher von Joseph Carl Rosenbaum, 1770-1829*, ed. Else Radant, in *Das Haydn Jahrbuch*, V (Vienna and London: Universal Edition, 1968), 7, 83; *Theaterzettel Burgtheater*, 1800. Rosenbaum was a dedicated diarist and possibly a source for some of the Viennese reports in *AmZ*.

15 "Schubert's singer" Johann Michael Vogl ("Vogel" in contemporary sources; born August 10, 1768, in Ennsdorf, near Steyr, Upper Austria; died November 19, 1840, in Vienna), a friend of Süßmayr's, made his debut with the newly reconstituted German Opera Company on May 1, 1795, where Süßmayr was concertmaster. In 1800 he appeared in some eleven Italian roles and two German (Basilio in Mozart's *Die Hochzeit des Figaro* and Osmin in Süßmayr's *Gulnare*).
others with far less merit have been receiving for a long time. His daughter brings honor to his school [of singing]. She is a splendid young woman with much aptitude and industriousness. She sings with a great deal of feeling, and her voice comes closer to perfection every year. The universal wish is to see her on stage all the time, rather than just occasionally. Until now they have offered her all too insignificant a fee; but she is still too young, and could easily harm her voice through overuse. Father and daughter distinguished themselves considerably as Adam and Eve in Haydn's Creation. Herr Saal and Herr Vogel, as well as the Mesdames Willmann and Gasmann also sing at the Italian Opera. Herr Weinmüller is an excellent bass, with a penetrating voice. What a pity that he is not used in the way that he should be. Herr Lippert can be placed as neither tenor

---

16 For comparative salary figures, see Appendix A. Ignaz Saal’s salary in 1799-1800 ranked tenth of the 21 members of both casts, Italian and German. He was also a member of the Hofkapelle (entered July 1, 1795), as was Simoni (from July 15, 1798). Köchel, Die Kaiserliche Hof-Musikkapelle in Wien, 93. Saal appeared in seventeen roles in 1800 alone, and was on stage constantly.

17 This remark implies that Ignaz Saal may have been Therese’s teacher, which given the extent to which trades remained in the family at that time, certainly seems possible. Her mother, Anna Maria Saal (born 1762; died April 28, 1808, in Vienna) had appeared for several years with the German Opera and Acting companies beginning in 1782. Therese’s siblings included a brother, Franz, born ca. 1782 (a twin?) who sang with the German Opera Company from January 1808 to 1811, and a younger sister, Katharina, who was to appear in several trial roles as an actress with the Hoftheater in the spring of 1803, but would die on June 3 at age 18, just short of actually receiving a contract. Katalog der Portrait-Sammlung, 350; Vienna, Magistrat, Totenbeschauprotokoll 1803, “S,” Folio 73 verso, 3rd of June (Wiener Stadt- und Landesarchiv).

Therese Saal sang a limited number of roles in 1798 and 1799: the soothsayer Elamir, a young boy, in Salieri’s Axur (German language production); Guliru, Myrha’s companion, in Winter’s Opferfest; Gretchen in August von Kotzebue’s "play with music" (Schauspiel mit Gesang) Das Dorf im Gebirge (The Village in the Mountains); and Cherubino in Mozart’s Die Hochzeit des Figaro. In 1800 she appeared in more performances of The Marriage of Figaro. If born in 1782, Mlle. Saal would have been about age 18, and not too young at all to begin a singing career by the standards of the day. She would soon appear in her first big "adult" role, Pamina in The Magic Flute, which was to open in the court theaters February 24, 1801. Theaterzettel Burgtheater, 1798, 1799, 1800, 1801.

18 Karl Friedrich Clemens Weinmüller (born November 8, 1764, in Dillingen, near Augsburg; died March 16, 1828, in Oberdöbling near Vienna) had come to Vienna in his youth. The son of a court official to the Archbishop-Elector of Trier, he sang in the choirs of the University (Jesuit) Church and the Kirche am Hof. After performing several years in Austria and Hungary, he joined the German Opera Company in Vienna. On October 30, 1796, he made his first appearance as Herr Lux, the village barber and title character in Johann Baptist Schenk’s Der
nor bass, since he is neither one nor the other; his voice is just as unpleasant as his grimaces and his arrogant manner of acting. His singing, in which his harsh diction [*harte Aussprache*] is an insult to the ear, is beneath musical criticism. And yet he mistakenly dared to take on Mozart's masterpieces, *Don Juan* and *Figaro*. It is not enough that he provided his poor translations, since one finds much better ones elsewhere, but that he even played the roles of Figaro and Don Juan. Without discussing his arias, some of which were cut out, one can just imagine the effect in the splendid quartets, quintets, and finales in which no proper bass was heard! In *Figaro* it went somewhat better, since Herr Saal played the Count to universal applause, but in *Don Juan*, in which Herr Saal did not appear at all, and in which Leporello was played by the poor Oman, whose absurd acting, voice, and vocal artistry (which he does not possess), he might want to

---

*Dorfbarbier* (The Village Barber), a one-act Singpsiel that was to be performed continuously through 1810. His wife, Aloisa Weinmüller, née Moerisch (born 1761; died February 26, 1852, in Vienna) had made her debut with the acting company just two days earlier as Zenide in the premiere of August Wilhelm Iffland's *Achmet undZenide*. Wurzbach, "Weinmiller, Karl Friedrich Clemens," in *Biographisches Lexikon des Kaisertums Oesterreich*, LVI, 54-6; *Theaterzettel Burgtheater*, 1796; Hadamowsky, *Die Wiener Hoftheater*, I, 30. S. R. 33 (1 August 1799-end of July 1800) indicates that he sang with the German Opera Company for the first five months of the fiscal year, then was transferred to the German Acting Company.

19 *Die Hochzeit des Figaro*, a German translation of Mozart's *Le nozze di Figaro*, had opened in the court theaters on July 10, 1798, with Lippert singing the role of Figaro (bass). The playbill for that day does not indicate who adapted the text. *Figaro* had received numerous performances in German language theaters across Europe in translations by the Weimar-based writer Christian August Vulpius, and by Adolf Friedrich von Knigge with his daughter Philippe Ereagine von Knigge. Per Loewenberg, the 1798 Viennese performance used this latter version. There was, however, another translation, by Theater auf der Wieden actor and playwright Karl Ludwig Gieseke, used in that house's production beginning in 1792. *Theaterzettel Burgtheater* 1798; Alfred Loewenberg, *Annals of Opera* 1597-1940, 2nd ed. (Geneva: Societas Bibliographica, 1955), col. 425-26.

*Don Juan*, the German-language version of *Don Giovanni*, opened in the court theaters December 11, 1798. Lippert played the title role (bass), and although the playbill does not indicate a translator, Hadamowsky and Loewenberg both credit this work to him. *Don Juan*, too, was widely performed in translations by Heinrich Gottlieb Schmieder, Christian Gottlob Neefe, F. L. Schröder and C. A. Zschiedrisch. In 1801, however, *AmZ* editor Friedrich Rochlitz would also issue a translation of *Don Giovanni*. Perhaps the writer of this article was aware of Rochlitz's work in progress, and wished to make a jab at Lippert's expense. Julian Rushton, "*Don Giovanni*," in
repair, there [in that production] the disfigurement was a little too awful. In addition to this, a young beginner appeared as Donna Anna, without enough of a voice for so heavy a role.—Costumes, sets, and all exterior display, with which we are often extravagant, were extremely meager—in short, I cannot in good conscience contradict the judgment of the most knowledgeable segment of the public, that this may have been calculated to bring down the operas of Mozart.20 Incidentally, Herr Lippert's poetic talent has also

---

20The cast for this production of Die Hochzeit des Figaro consisted of Hr. Saal as Count Almaviva; Mlle. Gasmann the Younger as the Countess; Mad. Willmann Galvani as Susanne; Mlle. Saal as Cherubino; Hr. Lippert as Figaro; Mlle. Gasmann the Elder as Marcellina; Hr. Stengel as Dr. Partolo [sic]; Hr. Vogel as Basilio; Hr. Korner as Gänsekopf ['Goosehead'], a judge; Mlle. Louise Müller as Antonio’s daughter Bärbchen; Hr. Wallascheck as Antonio, a gardener, and Susanne’s uncle; and a chorus of peasants and servants. Theaterzettel Burgtheater 1798, 1800.

The original 1798 (December 11, 12, 16, 19, 31) cast members of Don Juan were Hr. Lippert, Don Juan; Mlle. Gasmann the Younger, Donna Elvira; Hr. Stengel, the Commendatore; Mad. Galvani, Donna Anna; Hr. Mändl, Don Oktavio; Hr. Ohmann, Leporello; Mad. Ascher, Zerlina; Hr. Wallascheck, Masetto; Hr. Brigda, a hermit; Hr. Hornung [member of the German Acting Company], a court usher; Hr. Korner [chorus master], a salesman; peasants, servants, and a chorus of Furies. In 1799 the work was performed five times: July 29 and 30; October 11 and 20; and November 1. On July 29 Weinmüller replaced Ohmann as Leporello, and on October 11, Mlle. Lefevre took up the role of Donna Anna, as Mad. Galvani had begun to sing more Italian roles. Theaterzettel Burgtheater 1798, 1799.

Anton Ludwig Heinrich Ohmann (born February 13, 1775, in Hamburg; died September 30, 1833, in Riga) had begun his career as a violinist in Hamburg and in 1795 was appointed music director (concertmaster) in Reval. In 1798 he was a member of the Hoftheater's German Acting Company. Leporello was his only singing role, and in 1799 he left for Breslau. Kosch, “Ohmann, Johann Georg,” in Deutsches Theater-Lexikon, II, 1691; Theaterzettel Burgtheater 1798, 1799.

The October 11, 1799 court theater playbill announced that “Mademoiselle Lefebre [sic], a new singer, foster daughter of Mad. Nouseul, will make her first trial today in the role of Donna Anna.” Rosalie Nouseul (also "Nousseul"; born May 5, 1750, in Graz; died January 24, 1804, in Vienna) had joined the Vienna court theater's German Acting Company in 1779 along with her husband, Johann Joseph Nouseul (born 1742; died December 9, 1821, in Vienna). Babette Lefèvre (also Lefèvre) was a member of the same company from 1801 until receiving her pension June 1, 1826. Apparently she was indeed very young, fifteen years at the most, when she first appeared as Donna Anna. In Vienna's Haus- Hof- und Staatsarchiv Herbert Mansfeld has discovered a catalog of documents relating to various theater personnel, in which she is listed as "Lefèvre Barbara, *[born] in Vienna ca. 1785, +[died] after 1847/ Actress, pensioned 1826 (90), reemployed 1836 (275)." Katalog der Portrait-Sammlung, 287, 293; Herbert A. Mansfeld, "Theaterleute in den Akten der k. k. Obersten Hoftheaterverwaltung von 1792 bis 1867," in Jahrbuch der Gesellschaft für Wiener Theater-Forschung, XIII (1961), 98. I am grateful to Othmar Barnert, librarian of the Österreichisches Theater Museum, for making this source known to me.
tried to transform several French comedies into operas. A first tenor is missing entirely; Herr Mendel, who only rarely appears, cannot be drawn out even by his best friends. The highly regarded Herr Schulz from Frankfurt should, as one says, go back; we certainly are capable of doing justice to his merits, but we must also confess that for some time he has lost much of his voice. Of the very numerous remaining personnel from the German Opera there is no one else worthy of consideration.

---

21 Active as a singer, actor, original playwright, and translator of scripts, Lippert was a constant presence in the court theaters, and thus a potential source of envy. Contrary to the writer's assertion, up to this point he had translated only one French opera libretto, Marsollier's *Gulnare, ou L'esclave persane*, which had been in production in its musical setting by Süssmayr since July 5, 1800. But the German Acting Company had also produced some of his French translations as plays: the three-act comedy *Keiner ist, was er scheint* (*Nothing is as it Appears*), an adaptation of Dumaniant's *Les intrigants, ou Aussant de fourberies* (five performances, opening February 14, 1798), in which Lippert also appeared in an acting role; and *Die seltsame Probe, oder Der Nebenbluder seiner selbst* (*The Unusual Test, or The Rival of Himself*), a one-act comedy after the French of Villeterque. The latter work was only performed twice, November 20 and 21, 1799, so evidently was not a success. In addition, Lippert had written three original plays: a two-act comedy, *Die seltsame Audienz* (*The Unusual Audience*), in which he appeared as the character "Bouchon," for a run of sixteen performances beginning January 22, 1800; the one-act "true anecdote" *Das Recept* (*The Receipt*), performed June 29 and 30, 1800; and *Das Komplot, oder die Männerfeindin* (*The Conspiracy, or the Enemy of Men*), a four-act comedy which was performed eleven times beginning August 20, 1800. Hadamowsky, *Die Wiener Hoftheater*, I, 56, 71, 114, 105, 74; Minna von Alth and Gertrude Obzyna, eds., *Burgtheater 1776-1976*, 2 vols. (Vienna: Ueberreuter, ca. 1976), I, 76, 82, 84, 85. In the years remaining before his death in 1803 he would produce two more original plays and another Italian opera translation.

22 It is not clear from the context whether the tenor Mendel lacked stage presence, or did not accept many roles. After making his debut with the German Opera Company May 16, 1798 in *Die adeliche Schäferin*, a translation of Guglielmi's *La pastorella nobile* (performed only once), he appeared in a limited number of productions (five), then per S. R. 33 (1 August 1799-end of July 1800) was dismissed on December 20, 1799. His name appears later in a listing of new members at the Theater an der Wien. *Wiener Theater Almanach auf das Jahr 1804*, ed. Joachim Perinet (Vienna: Jos. Riedl, 1804), 150. At the court theater he sang roles in Mozart's *Don Juan* (Don Oktavio); Winter's *Das unterbrochene Opferfest*; Dittersdorf's *Der Apotheker und der Doktor*; Süssmayr's *Die edle Rache* (replacing Hr. Schulz as the son of Graf Steinfeld); and Schenk's *Die Jagd*. *Theaterzettel Burgtheater*, 1798, 1799.

23 Friedrich Schulz, born in Königsberg (East Prussia) in 1769, joined the German Opera Company August 1, 1794, remaining with the Hoftheater until his death in Vienna December 2, 1801, of Abzehrung (a wasting disease). Evidently he had recently appeared in Frankfurt. He sang tenor roles in 1798 in the following productions: *Die edle Rache*, Süssmayr; *Axur*, König von Ormus, Salieri (originally an Italian production); *Der Dorfbärtler*, Schenk; *Das schöne Milchkädden*; and Winter's *Das Opferfest*, in which he sang the important role of Murney. His name does not appear in opera productions after 1798. *Theaterzettel Burgtheater* 1798, 1799, 1800; Vienna, Magistrat, *Totenbeschauprotokoll* 1803, "S," folio 128 verso, 2nd of December (Wiener Stadt- und
The selection of operas for such personnel is certainly difficult; also, few new productions are given, with the exception of some smaller ones by Süssmajer or Wranizky [sic]. The incomparably better ones by Mozart, Winter, etc., are seldom given; one never hears Gluck, Naumann, Reichardt, Kunzen, and other good newer masters. In every respect, the German Opera has fallen short of the expectations which one could rightfully expect from it (in Germany's great imperial capital city!). The orchestra has far fewer good people than that of the Italian Opera, for the pay is too poor. But still one often hears symphonies by Haydn, or every now and then an opera far better executed than by the other [company], for which one for the most part can thank its worthy director [concertmaster], Herr Paul Wranitzky. But the plays [Komödien], whose overtures and entr'actes are mostly very old symphonies, go so much the worse under the slow direction of Herr Reinhard.

Landesarchiv). This death record lists Schulz's profession as "k. k. Hofschauspieler" (Imperial Royal Court Actor).

24These remaining singers are Hr. Stengel, Mad. Ascher, Hr. Wallaschek, and two choristers who frequently appear in minor roles: Hr. Korner (chorus master) and Hr. Heller.

25For German Opera Company production statistics in the years 1798, 1799, and 1800, see Appendix B. The Court Theater mounted ten German opera productions in the years 1798 and 1799, but only six in 1800. Three of these six were one-act operas by local composers Süssmayr, Schenk, and Paul Wranitzky, useful in pairing with spoken plays and ballets. The number of actual German opera performances remained consistent for each of these years: 63 in 1798 and 1799, and 62 in 1800. But when compared against the Italian Opera Company's production statistics (Appendix C), the critic's complaint that the German company was not meeting expectations appears to be justified.

26Generic term for instrumental pieces.

27In the 1799-1800 season, the woodwinds, horns, and principal second violinist of the National Theater orchestra (Burgtheater; also referred to as the Italian Opera orchestra) were paid 400 Gulden (Florins; abbreviated fl.) per year. Section strings players' salaries ranged from 350 to 400 fl., although a few earned as high as 450, due to seniority. The members of the Kärntnertor Theater orchestra (also known as the German Opera orchestra) indeed earned significantly less: woodwinds, horns and most of the principal strings, 250 fl.; section strings, generally 200 (although a few received 250). The notable exception occurs with the two violin directors. Giacomo Conti, listed as "opera director" for the National Theater, was paid 900 fl, whereas Paul Wranitzky's salary at the other house was 25% higher, at 1200 fl. per year. S. R. 33 (1 August 1799-end of July 1800). In a week's time there were generally fewer performances in the Kärntnerthor than in the Burgtheater, which from a managerial standpoint would have justified the lower
At the end of this chapter I must note that here they also left out the last three tempo changes [die drey lezten Tempi] in *Don Juan*; that Herr Weidmann, a comic actor who even though entirely lacking any significant degree of musical knowledge lends a sort of direction to the German Opera; that due to a lack of such knowledge Baron von Braun must trust other people entirely who are not always completely proven in every respect, and thus, if a considerable and far-reaching change does not take place, the German Opera, instead of blossoming out, must sink ever deeper.\(^{29}\)

*Public Academies*

There are no regularly established academies except for the four annually that are dedicated to the fund for musicians' widows. Formerly these [concerts] were very poorly done; but now that P.[aul] Wranizky is secretary, one hears, for example, Haydn's *Seven Words* and *Creation* as a result of his influence.\(^{29}\) The orchestra for the performance of the *Creation* was nearly 200 strong, consisting for the most part of the most skilled people. Really, it went *very* well. If the Theater [Burgtheater] were not so disadvantageously built, the impression would have been completely extraordinary salaries. Also, since the German Opera was the newer of the two companies, its orchestra members had less seniority, which also might have justified a lower pay scale.

In addition to his duties as violin director for the spoken theater, Leopold Reinhard had been a member of the Hofkapelle since 1795. He was 66 years of age when he died on January 24, 1806, so was about 60 when this article was written. Köchel, *Die Kaiserliche Hof-Musikkapelle in Wien*, 93.

\(^{28}\)Joseph Weidmann (born August 24, 1742, in Vienna; died September 16, 1810, in Vienna) had been a member of the German Acting Company since 1776. Although this article implies that he participated in opera productions, his name does not appear in any of the singing cast lists for the period 1798-1800. However, it is possible that he might have sung in some of the plays, and according to Wurzbach, he was one of the court theater's directors. Wurzbach, "Weidmann, Joseph," in *Biographisches Lexikon des Kaisertums Oesterreich*, LIII, 267-72.

\(^{29}\) One may compare the various points in this chapter with the Postscript by the same author.—The Editor.

\(^{29}\)Paul Wranitzky became secretary of the Tonkünstler Society in 1794, succeeding violinist Josef Scheidl. According to Pohl, Scheidl was the society's concertmaster for the period 1796-1811, except for performances of Haydn's *Creation* and *Seasons*, which Wranitzky directed. Pohl, *Tonkünstler-Societät*, 99, 96.
indeed, for this work is crafted in such a masterful, effective way. One no longer hears Albrechtsberger’s Alleluja, or works by Händel, Gluck, or Gasmann. The Creation has now become the favorite piece, and therefore brings in the most [money]—in which case, as with all such institutions, one justifiably takes much notice.

Then there are customarily twelve concerts, mornings in the Augarten, by the name of "Dilettante Concerts" [Dilettanten-Musiken]. These originated under Vice-President von Kees, from the time when Kaiser Joseph [II], to his eternal glory, had dedicated the Augarten to public enjoyment. The personnel, except for the wind instruments and contrabasses, consisted mostly of amateurs. Even ladies from the high nobility were to be heard there. The audience absolutely glittered, and everything went together with an order and a decorum to which everyone gladly contributed with all their energy. The profits from the minimal subscription prices went entirely for expenses. After that, Herr Rudolph undertook the direction [of the concerts]. Things continued to go well, although not as brilliantly. The nobility pulled back, whereas in the beginning the majority of them had gone out for it to please Kaiser Joseph—but nevertheless the performances still were always very pleasing. Now Herr Schupanzig [Schuppanzigh] has it [the direction of the concerts], and that formerly enthusiastic...
audience has totally drifted away. No amateur [Liebhaber] of true distinction wants to be heard there any more; even the musicians only seldom play concerts [there now].

Overall, the fire for this institution has been completely extinguished. The concertos are seldom well accompanied; the symphonies, however, go better. Now the entrepreneur's aim is no longer for the love of art or pleasure, so much as its usefulness: so with the low subscription price it is impossible to do anything special with the music. The audience, as it is generally met now, has too little enthusiasm, is not inviting enough. The hall is very good, but the orchestra is poorly positioned (right in the middle, without the slightest elevation), along with other greater and lesser disadvantages.

Herr Schupanzig's strongest attribute is certainly his bold playing, which also has a beneficial influence on his manner of conducting. But while nonetheless recognizing all of his merits, we cannot add our voice to the rather widespread opinion that he is a great director. Not to appear fault-finding in this, but permit us to quote the connoisseur: he is skilled, but nonetheless merely a practitioner, without a thorough knowledge of theory and composition. We believe that the most skilled and experienced director who lacks this knowledge can do no more than to play his own part correctly and well, and when the tempo vacillates, or other errors occur in the orchestra, to tear into his violin and stomp his feet (generally in an insulting manner). To prevent such faults in the orchestra by anticipating them, by imperceptibly to the audience pulling the orchestra together (to use the common expression)—by likewise unnoticeably correcting and bringing the ensemble back to order when such an error occurs—in short, what a great director does, truly amounts to more. In other respects Herr Sch.[uppanzigh] is a

*Staats=Schematismus der röm. kaiserl. auch kaiserl. königl. und erzherzoglichen Haupt- und Residenz= Stadt Wien, 1800, 169.*
good quartet player, taking in a great deal at sight \(\text{[a vista]}\); what he lacks as a concerto
player is a grand manner and a commanding technique. His double stops and his
playing in the high register are often out of tune—for which his large hand may be
mostly to blame.\(^{32}\)

There are relatively few academies by touring artists because the Management
seldom rents out the [Court] Theater without considerable influence. However, there is
not much to be gained by it. Jahn has a place [concert hall] in the city [that is available] if
these virtuosos cannot get the Theater. I would like to pick out just a few [academies]
from this year. Herr Simon got the theater through high influence, but did not truly
deserve it, for he is merely an average oboist. The composition in his concertos is
beneath all criticism.\(^{33}\) Madame Plomer Salvini gave an academy at Jahn's, charging 1
Ducat for a ticket; she had, as it appeared, much support among the nobility. Her voice
has a large range, but she herself is quite behind in her art. She sings out of tune quite
often; her wild roulades often do not fit at all, and so forth. She was obliged to repeat the

---

\(^{32}\)Ignaz Schuppanzigh (born November 20, 1776, in Vienna; died March 2, 1830, in
Vienna) had begun his musical study on the viola, switching to violin in 1793, certainly long
enough to adapt to the smaller instrument. He had recently appeared on Beethoven's benefit
academy in the Burgtheater (April 2, 1800; see below), playing the violin part in the composer's
Septet, Op. 20. The final movement of this work has a particularly high tessitura for the violin,
which may have instigated these remarks. He was to become especially noted as the leader of a
string quartet sponsored by the Russian ambassador Count (later Prince) Andreas Razumovsky
(1752-1836), which gave public concerts of quartets by Beethoven, Haydn, and Mozart. Hans
Jancik, “Schuppanzigh, Ignaz,” in \textit{Musik in Geschichte und Gegenwart}, XII, cols. 327-28; K. M.

\(^{33}\)Herr Simon, "chamber musician in service to his princely majesty in Salzburg" (Mozart's patron Archbishop Hieronymous Colloredo, 1732-1812) had given an academy in the
Kärntnertor Theater November 18, 1799 "by permission of the I,[mperial] R,[oyal] court theater
Polonaise, which she sang the worst; the beautiful symphonies by Haydn, which went very well, went entirely unnoticed. — 34

Herr Punto, the greatly renowned master of the horn, got the theater and justifiably astonished everyone with his artistry. His tone, his facility, and even more his presentation merited admiration. Nonetheless one would almost like to hear a more natural tone in the beautiful Adagio. Herr Beethoven did him the courtesy of writing an excellent sonata for the fortepiano with horn. Herr Punto also played a good composition of his own, for his concertos are not particularly distinguished, and here and there are quite bizarre. In the Méhul symphony which he presented there was no musical sense—or else only particularly cultivated listeners could be reconciled to it. According to the testimony of those who know him well, Méhul is not only a man of genius—but also one of much knowledge. How, then, could he bring himself, even in this very long hunting symphony, to employ all sorts of common hunting melodies, and even completely trivial and disgusting [tone] painting, except to make a frightful, confused din? We cannot explain it other than that this composition is from his earliest years (he is even now still a young man). 35 Herr Punto himself conducted it from the violin, but made himself look ridiculous with that notorious old French charlatanism and grimacing—which in consideration of his other great merits was painful.

---

34The English singer Catherina Plomer-Salvini had given an academy in the Kärntnerthor Theater June 20, 1795 and, more recently, had performed Mary 7, 1800 at Jahn's Restaurant on Himmelpfortgasse. Theaterzettel Burgtheater, 1795; Morrow, Concert Life in Haydn's Vienna, 303. Allgemeine musikalische Zeitung also documents performances in Munich (Vol. II, No. 17 [January 22, 1800], col. 297) and Leipzig (Vol. II, No. 36 [June 4, 1800], col. 636).

35Punto's benefit concert in the Kärntnerthor Theater April 18, 1800, was mentioned earlier in Vol. II, No. 40. The orchestral work in question was listed on the playbill as a "completely new grand overture" by Méhul. Judging by the description, this so-called "hunting symphony" must have been the overture to the opera Le jeune Henri, based on the life of the French king Henri IV, first performed in Paris in 1797. The overture, generally referred to as La
Then finally Herr Beethoven also got the Theater, and this was truly the most interesting academy in a long time. He played a new concerto of his composition, which is very beautiful—the first two movements in particular. Then a septet by him was given, which was written with very much taste and feeling. Then he improvised [phantasiert] masterfully, and at the end a symphony of his own composition was performed, in which there was a great deal of skill, novelty, and richness of ideas; except that the wind instruments [Blasinstrumente] were used entirely too much, so that it was more like music for a wind ensemble than for a full orchestra. Perhaps we can do some good with the following observations on this academy. The Italian Opera orchestra appeared very much to its own disadvantage on this occasion. First—directorial squabbles! Beethoven rightfully believed that he would be able to entrust the direction [from the violin] not to Herr Conti, but to none better than Herr Wranitzky. But the gentlemen would not play under him. The previously mentioned faults of this orchestra were in this case all the more striking, for Beethoven's composition is difficult to play. When accompanying they did not trouble themselves to pay attention to the soloist; there was no trace of delicacy in the accompaniment or of yielding to the feelings of the soloist. In the second part of the symphony they even became so lax that, all time-beating notwithstanding, no more fire was to be produced—particularly in the wind instruments. With such behavior, what use is ability—which in respect to most members of the ensemble one would not deny in the least? What significant effect can even the

chasse de jeune Henri when extracted for concert performance, incorporates actual hunting calls. Born in 1763, Méhul was 37 years old.

36Beethoven might have preferred Paul Wranitzky based either on personal inclination or observation of the violinist's success in directing Haydn's works in the Tonkünstler Society's academies, but having gotten the Burgtheater for his concert, he was compelled to use that theater's orchestra and its regular director, Giacomo Conti.
most excellent composition make then? Who will invent and teach us a magic word that will drive away convenience and other personal and petty considerations, and will inspire life, spirit, and fire for the art itself? Possibly in many other large places it is no better; but when one really reflects upon it, how much—in every respect, how very much we could be here, in this rich imperial city, with so much love for music, so much ability, if we only truly wanted to. In this case someone is bound to do it badly, and one has the obligation not to refrain from wishing and complaining and accusing them.

Herr Steibelt gave his academy at the subscription price of 1 ducat in the Augarten Saal. The audience consisted mostly of the nobility. On the whole few people were there. His announcement, like his deportment, was just like it was elsewhere. Nevertheless he proved himself a very polished player, full of fire, and not without expression. His concerto was very brilliant; however, his Rondo with the thunderstorm (the latter he had advertised in particular) is an extremely weak copy of the one Herr Vogler played on the organ on his tour ten years ago. His Fantasy and Variations were somewhat superficial and revealed little knowledge of more profound composition.

In general the academies here are not too well liked, since one is only too often disappointed by native and foreign speculators alike, but which many a fine artist must endure if he does not have much patronage [Protektion]. One certainly finds it difficult

---

37 Berlin-born Daniel Steibelt had spent extended periods in Paris and London, and was on tour through Germany in the 1799-1800 season. He had performed in Hamburg, Dresden, Prague, where he took in 1800 fl., and Berlin. In Vienna he came out on the losing end of a playing competition with Beethoven. The Finale of his Piano Concerto No. 3 in F Major, designated Rondo pastorale, contained a storm scene. Steibelt had a reputation for vanity and arrogance. Dawes et al., “Steibelt, Daniel,” in *New Grove 2*, XXIV, 326-28.

Georg Joseph Vogler's repertory as a touring organ virtuoso included descriptive pieces such as Ein Sturm mit Blitz und Donner (A Storm with Thunder and Lightening). Margaret Grave, "Vogler, Georg Joseph," *New Grove 2*, XXVI, 863-68.
enough to get permission [for the hall] and then in addition the costs are quite
significant.

There are no longer any regularly established private academies of distinction.
Even the worthy Baron van Swieten, to whom alone we owed the opportunity of
sometimes hearing an oratorio by Hasse or Händel, was no longer giving them this year.
As is known, he authored the poems for the Creation and the Four Seasons, upon which
Haydn is now working.

Church Music

In the Court Chapel [Hof-Kapelle], at St. Michael's [the Michaelerkirche] and at
St. Peter's [ the Peterskirche] there is good music by Gassmann, Reuther [Reutther],
Albrechtsberger et al.; sometimes by Mozart as well, and well performed. Herr Eybler at
the Schotten[kirche] shows talent for good church music; Herr Breindl [Preindl] and
other younger ones are often too galant in their style.38

38These churches were all located within the city walls, and are still standing today. The
Michaelerkirche, located on Michaelerplatz (St. Michael's Place), was close to the old Burgtheater,
and maintains a tradition of concerted church music to this day. The Peterskirche is located just
off the Graben, a major mercantile pathway, then and today; and the Schottenkirche with its
attached Benedictine cloister is on the Freyung across from the Palais Harrach. Joseph Eybler
(born February 8, 1765, in Schwechat, near Vienna; died July 24, 1846, in Vienna) was well
connected. A student in the choir school at St. Stephan's Cathedral, he studied composition with
Albrechtsberger and, later, Haydn, who wrote a glowing letter of recommendation stressing
Eybler's outstanding gifts in both church and chamber music styles, and his thorough knowledge
of music theory. He was a friend of Mozart's, to whom Constanze turned for help in completing
her husband's Requiem (a task which he felt unable to complete). In 1801 Eybler was appointed
music teacher at the imperial court, and ultimately he would rise to the position of
Hofkapellmeister, succeeding Salieri. A recent recording of Eybler's Requiem in C Minor,
commissioned in 1803 as a memorial for the emperor Leopold II, gives an idea of his
compositional abilities. The opening theme of the Introit appears throughout the work as a
unifying motive. The orchestration is colorful, in the Haydn and Mozart tradition (the use of
clashing trumpet dissonance in the brief Confutatis section is particularly distinctive). There is a
considerable degree of textural and stylistic variety among the movements, and the contrapuntal
sections, many scored for double choir, demonstrate his ability to balance multiple voices. In
keeping with the nature of the work, the harmonies venture at times into the dramatic, using
chromaticism and seventh chords to good effect. Ernst Herzog, liner notes for Joseph Eybler,
A Short Overview of the Most Significant Aspects of Musical Activity in Vienna Today

(Continuation)

Amateur Activity [Liebhaberey]

There are few cities where the love for music is so universal as here. Naturally among the great multitude there are also some very excellent dilettantes; nonetheless they are not as abundant as they used to be. One regards music as too easy, as something to be learned in passing, and although believing that he knows everything, [one] excuses himself at the end with the word "dilettante," taking the whole thing as more a matter of gallantry and good breeding. Nonetheless there is the truly solid connoisseur and friend of music as Art here, many of them, as one likes to believe, from abroad. The blame for this, that there is less noise from them, may well lie in the fact that they themselves are not making any noise, but instead are paying homage to their goddess [i.e., music] and to the pleasures of same in silence. Innumerable so-called private academies (music in the great houses) are given throughout the winter. There is

Requiem in C Minor, performed by the Alsfelder Vokalensemble and Steintor Barock Bremen, conducted by Wolfgang Helbich (CPO 999 234-2).

Josef Preindl (born January 30, 1756 in Marbach, Lower Austria; died October 26, 1823, in Vienna) received his early choral training at the famous Mariazell pilgrimage church in Steiermark. Upon moving to Vienna he, too, studied with Albrechtsberger, and held choir positions with several significant churches, including the Michaelerkirche (from 1787) and the Peterskirche (from 1793). In 1795 he was appointed Vice-Kapellmeister at St. Stephan's Cathedral, and with the death of Albrechtsberger in 1809 would become full Kapellmeister there. Despite this article’s charge of an excess of galanterie (a preference for melody-oriented, homophonic style, rather than traditional church counterpoint), Preindl was the author of the Wiener Tonschule, oder Elementarbuch zum Studium des Generalbasses, des Contrapunktes, der Harmonie- und Fugen-Lehre (Viennese Composition School, or Principles of Thoroughbass, Counterpoint, Harmony, and Fugue Instruction), published posthumously in 1827. Ernst Tittel, "Preindl," in Musik in Geschichte und Gegenwart, X, cols. 1607-09.
no name-day or birthday for which music is not given. Otherwise there is certainly not much to say about them; and nothing at all if not to make it sound like a joke.

Most [of the private academies] are fairly similar to each other, or so they appear! First of all there is a quartet or symphony, which is basically considered a necessary evil (after all, one must begin with something!), and therefore is chattered through. Next there appears a Fräulein who lays down her piano sonata [on the music rack]—if possible, not without prettiness and grace, and she plays away, however it pleases to go at the moment. Then, likewise, some others come and sing several arias from the newest operas. The activity is pleasing—and indeed why not? And who has anything to say about that, when it is merely regarded as family recreation? But they must not regard it as artistic activity, and as a courtesy to those present, they should not regard themselves as artists. To the contrary, precisely this type of widespread and entirely too easy amateurism, as well as these overloaded academies with music to match, has ruined their taste and caused their sense for greater things to fall into a deep slumber. This accounts for the otherwise exceptional lack of regard for musicians by the aristocracy, even when they themselves are dilettantes—and in addition the roughness and immorality of many musicians contributes to this as well. The greatest damage in this is that the better musician, both as an artist and a person, suffers in common with the poorer one, and then Art itself loses respect. In order to give an impression of the circumstances behind the spread of this local brand of dilettantism, and to give another example as well, we will wager a few words of speculation on amateur music-making. Every fine maiden, whether she has talent or not, must learn to play the piano or to sing; first it is the fashion, secondly (here comes the spirit of speculation) it is the most convenient way of making herself charming in society, and thereby—if luck wills it—
having caught someone's eye, to make a particularly rich match. The sons must likewise learn music; first because it is appropriate and fashionable; secondly because it also provides them with an entrée to polite society, and experience teaches that quite a few (in our experience, at least) have found themselves making music at the side of a rich lady, or in a very lucrative household. The student without means makes his way through music, thus receiving stipends and appointments. Wanting to become a lawyer, he obtains this through music, playing everywhere to a large circle of friends and acquaintances; the beginning doctor does exactly the same thing. Far be it from me to characterize his success in this manner just to criticize him, for he is surely far nobler than so many of those who prevail in other large places, perhaps more so than with us. But rather, I only mention this to point out that one must conclude that the most favorable conditions exist here in Vienna for music as amateur activity, not as Art.—Still I would like to add that the fate of touring artists lies in the hands of these dilettantes, who truly possess too little knowledge, but often very much bias. If the foreigner does not appear upon every invitation, if he does not flatter, and if he does not find everyone's talent worthy of praise, etc., he must be a person of the greatest calling in order to break through, in any case. Should it occur to him that he would like to remain here, then the entire Corpus musicum becomes his enemy. In regard to opinions on virtuosi here (where we have come to know so many of the very best) there is a high measuring stick, and not without justification; but if someone does not fully measure up to that [standard], and frankly holds no promise, at least he is not encouraged here, nor even should be, because among the local practicing musicians, perhaps no one is fully employed, at least among the violinists; [and] perchance only Beethoven and Wölfl, but as pianists.
Prospects for Musicians

The previous remarks state that prospects here for touring artists are not good, along with reasons why. It is the same for the locals—all the aristocratic and rich houses which formerly had their own orchestras have let them go. In the theater orchestra one may expect 2[00] to 300 Gulden. Without an [official] engagement only a pianist can possibly make a good living—but still he must possess enough [self-]denial to be at the pleasure of the houses which are supporting him, and to give lessons from morning to evening. The violinists [Geiger] are the worst off in this respect; one expects everything for nothing from them, since ten dilettantes are right there who—good or bad—do it for pleasure. There are few paid private academies, and when there is one, for various reasons the musician receives little profit from it. Giving lessons is not nearly as profitable as it used to be, since dilettantes are always available for a cheap price; it is the same with quartet music, which used to be so lucrative for the musician. That he is less respected than before in the society of the leading bourgeois or noble houses, and often treated in a degrading way, has already been mentioned; as well as the fact that through a lack of culture, coarse manners, dissolute lifestyle, etc., many of our musicians have been drawn into such an oppressive situation. On the other hand, just as there are exceptions among the musicians here, there are also worthy houses, to which the former complaints do not apply in any way.

Postscript

Several years ago the printer Schönfeld published a catalog of all the music lovers in Vienna. One could not get to know anyone accurately from it. The thing is nothing but a book publisher's speculation, assembled by an unknowledgeable person. The author had only one earnest intention in this, which permeates throughout—
namely, to say something nice about each one. To accomplish this he falsely attributes to
some a skill on instruments he has hardly heard, he neglects others, etc.—39

Mademoiselle Jagemann played the part of Susanne in Figaro, to applause;
furthermore, she took on that of Marianne in Die drey Sultaninnen.40 Mademoiselle Saal
has been engaged for 1500 Gulden.—41

It is now absolutely certain that the Baron von Lichtenstein has been appointed
director of the local principal theater [Haupttheater; Court Theater] and its orchestra, so
that the Baron von Braun is only charged with its economic matters. We are expecting
the former already at the end of October. All wishes are united for the elevation of the
German Opera Company. Herr v. L[ichtenstein] can do much, for people here know his
capabilities. He will find respect and confidence; he will finds a distinguished circle of
activity, and very many things which are [already] and can become extraordinarily
good. We are hoping that, for his benefit and ours, he will bring some good subjects for

39 Despite this criticism, Johann Ferdinand von Schönfeld's Jahrbuch der Tonkunst von Wien
und Prag, published in 1796, is a valuable source of musical information for both cities, listing
amateur musicians who participated in the many academies, as well as personnel in the various
theater orchestras.

40 Caroline Jagemann (born January 15, 1777, in Weimar; died July 10, 1848, in Dresden)
had studied singing and acting in Goethe's theatrical circle under the patronage of duchess Anna
Amalie of Weimar. Jagemann made her debut in Mannheim in 1793 and was appointed to the
Weimar court theater in 1797. She became the mistress of duke Carl August of Weimar, who gave
her an estate and a title, Freifrau von Heygendorf, in 1809. During the late summer and autumn
of 1800 she appeared in guest roles with both the German Opera and Acting companies: Susanne
in Die Hochzeit des Figaro (August 26 and 31); Marianne in Süssmayr's Soliman der Zweite, oder die
drey Sultaninnen (September 25 and 27; October 9); and as Kleopatra in August von Kotzebue's 5-
act tragedy Oktavia. Both operatic roles belonged to Mad. Galvani. Although the German Acting
Company frequently brought in guest artists, the two opera companies did not, so Mlle.
Jagemann's appearances were distinctive. Kutsch and Riemens, “Jagemann, Caroline,” in Sänger-
Lexikon, I, col. 1395; Theaterzzettel Burgtheater, 1800.

41 S. R. 34 (1 August 1801-end of July 1802) confirms this appointment and salary figure.
At 1500 fl., Therese Saal's salary equaled that of the highest-paid female singer in the German
Opera Company, Madame Galvani, as well as that of a new tenor, Anton Neumann. Only Lippert
was paid more, at 2000 fl.
German operas, and will also give us operas by select masters who are still unknown here. —

So as to do absolutely no injustice to anyone, I might still mention in regard to the personnel from the previously mentioned operas: Herr Stengel, baritone, who sings and acts elder male roles [Alte] with the German Opera.\(^{42}\) He possesses a very pleasing voice, as well as technique [Methode], but his actions are extremely stiff, and thus he does not know how to use his gifts to his advantage; and Madame Ascher, who sings secondary roles with the Italian and German opera companies, likewise does not understand how to make good use of her exceedingly pretty voice.\(^ {43}\)

No. 12. December 17, 1800 [col. 200]

Short Reports

Vienna. Before long our Italian opera will be as good as broken up, but soon will be replaced with new personnel.\(^ {44}\) Madame Tomeoni, who is so rightfully beloved in lively roles, is marrying a rich Jewish businessman. The theater lover regrets indeed that,

---

\(^{42}\) Gottfried Stengel had been a member of the German Opera Company since the spring of 1794. In 1799 and 1800 he sang roles in *Die Hochzeit des Figaro* (Dr. Partolo, *sic*), *Don Juan* (the Commander), Winter's *Das unterbrochene Opferfest* (Huayna Capac, Inca from Peru), as well as in Schenk's *Die Jagd*, Stüssmayr's *Die edle Rache*, and Wranitzky's *Der Schreiner*. He also appeared frequently with the German Acting Company. In 1804 he left Vienna to join the opera company in Kassel. *Katalog der Portrait-Sammlung*, 345; *Theaterzettel Burgtheater*, 1799, 1800.

\(^{43}\) Anna Ascher, née Tepser, made her debut with the German Opera Company December 15, 1795 in Gluck's *Die unvermuthete Zusammenkunft, oder Die Pilgrime von Mecca* (*The Unexpected Arrival, or The Pilgrims to Mecca*), a brief revival of a production from 1782, which was in turn a translation of an even earlier work, the 1764 opéra comique *La rencontre imprévue*. On September 13, 1796, Mlle. Tepser married Franz Ascher von Braitenfeld, and continued to sing as Mad. Ascher. In 1799 and 1800 she held roles in six German and seven Italian productions, including Mozart's *Don Juan* (Zerlina); Winter's *Das unterbrochene Opferfest*; Stüssmayr's *Der Marktschreuer* (as Liese, the only female character) and *Sollmann der Zweite*; Wranitzky's *Der Schreiner*; Paer's *Il principe di Taranto* and *Camilla*; and Paisiello's *La molinara*. Ascher’s husband had recently died, on August 10, 1800. *Theaterzettel Burgtheater*, 1795-1800; Marriage contract of 13 September 1796, contained in Vienna, Magistrat, *Verlassenschaftsabhandlungen 1783-1850*, Franz Ascher, Fasz. 381/1800 (Wiener Stadt- und Landesarchiv); Vienna, Magistrat, *Totenbeschauprotokoll 1800, “A,”* folio 36 verso, 10th of August (Wiener Stadt- und Landesarchiv).

because of this, she will leave the stage.—Prince Esterhazy's Kapelle has just recently been increased with new subjects and is now back up to its full size.—At the wedding celebrated on October 15 of Count Friess [Fries], who has always proven to be a friend and patron of the best in music, and the Princess von Hohenlohe-Schillingsfürst an Italian cantata was performed to much applause. The text was by the poet Gamerra, the music by Paer. The countesses von Schönfeld and von Haugwitz, sisters of the bridegroom, sang the first two solo parts, and were truly very excellent; Paer sang the third.—

No. 15. January 7, 1801 [cols. 253-55]

Short Reports

---

45This proved to be a false alarm, possibly even an idle rumor. When she died on October 12, 1830, Madame Tomeoni's Totenbeschauprotokoll entry read "Dutillier [sic], Irene, music composer's widow and homeowner [Hausinhaberin], [at] No. 967 in the City [Innere Stadt], born Tomeoni in Lucca; from Brustwassersucht [dropsy of the chest], age 67." Vienna, Magistrat, Totenbeschauprotokoll 1830, "D/T," folio 33 recto, 12th of October (Wiener Stadt- und Landesarchiv). Tomeoni's husband Pierre Dutillieu, a composer of ballets and small Italian operas such as Il nemico delle donne, had died in Vienna on June 28, 1798. Women were always listed in relationship to the male head of household, so if she had remarried, her death record would have listed her by her later husband's surname.

This information also comes from Griesinger's letter of 19 November 1800. Biba, Griesingers Korrespondenz, 53.

46Griesinger, letter of 15 November 1800. Griesinger's actual text reads: "Prince Esterhazy has augmented his Capelle with eight members so that it once again has a full wind section. A commendable self-sacrifice in a time when the War is claiming such a premium . . . ." Ibid., 49.

47In the Österreichische Galerie Belvedere in Vienna there is a portrait of the banker and art collector Count Moritz Christian von Fries (1777-1826), who owned a palace on the Josefsplatz across the street from the imperial court library, with his bride and their young child, painted in 1804 by Gérard. The cantata is an untitled work for three solo voices (Felicità, Virtù, and Imeneo) and orchestra to a text by court poet Giovanni de Gamerra. Scott L. Balthazar and Julian Budden, "Paer, Ferdinando," New Grove Opera, III, 818. Fries's sister was married to Count Johann Hilmar Adolph von Schönfeld, Saxon ambassador to the imperial court (not the publisher of the music directory), who was Griesinger's employer. The connection between the Fries and Schönfeld households must have provided Griesinger a musical network; like the news of Esterházy's Kapelle, this notice about the Fries — Hohenlohe-Schillingsfürst wedding came from Griesinger's letter of 15 November 1800. Ibid., 51-2. The letter continues "We do not know yet whether peace or war is coming; at least the preparations for the latter are continuing . . . ."
Vienna. On December 22nd and 23rd of the previous year the *Creation* was performed to new applause in the National Theater. Less successful was the cantata *Der Kampf für Frieden* [*The Battle for Peace*] with text by Rautenstrauch and music by Süssmayer, which was performed once in the Large Redoutensaal as a benefit for the Lower Austrian Sharpshooters' Corps [*Scharfschützencorps*]. One can pay every respect to the really good music, but what can be said about a text like this one? And what can one feel but disgust, if one is not so fortunate as to be able to laugh at such things? A chorus "of mixed peaceful peoples" begins as follows:

> God what a pity! He laments still the accursed war—

> Then the "Leader of the People" [*Volksvorsteher*] comes forth with his appeal, enjoining them,

> You must have been publicly advised To give weight to the negotiations One must stay armed for combat . . .

So then the people cry:

> Yes, yes, we are ready To take on the fight.

> Then in comes a Hungarian man who promises the support of his nation and recalls the famous rescue of Maria Theresia. Then a Hungarian woman rejoices considerably over that, and sings, after a fashion, the words of the exalted empress:

> Abandoned by friends, Pursued by my enemies, I long for help from you, My true state,

---

48 *Leider Gott! er dauert noch/ Der verwünscht Krieg*
49 *Man hat euch öffentlich belehrt--/ Den Unterhandlungen Gewicht zu geben/ Muss man zum Kampf gerustet stehn*
50 *Ja ja, wir sind bereit/ Zu ziehen in den Streit.*
And lay in your hands
The Salvation of Austria.51

The Hungarian man describes this scene further, as "—a stream of tears down his bearded cheeks—" poured forth, and as everyone swore—

Let us die
For our king.52

This inspires everyone to a march:

Let us in great multitudes
Move against the enemy
And tear him out in rage . . . 53

Then a Tyrolian man, a Tyrolian woman, and their son enter. The man says that he wishes

. . . to be an example
That will delight even Karl Himself,
All of Bohemia should
'Take me, your countryman, as an example.'54


This refers to Maria Theresa (1717-1780), Archduchess of Austria, from 1740 (upon the death of her father, Karl VI) Queen of Hungary and Bohemia, and Holy Roman Empress through the election of her husband Francis Stephen of Lorraine (Franz Stephan von Lotharingen) as Holy Roman Emperor. These lines recall an appeal she made to the Hungarian people as their sovereign in September of 1741 when Bavarian troops, allied with France, were advancing upon Vienna. "Maria Theresa, who had made a grand entry into Pressburg [Bratislava] for her coronation, very quickly decided that the only hope for the future was to get these volatile and turbulent Hungarians, clinging to their rights and always striving to exceed them, on her side. Since they could not be attached to her by force she determined to win them over by a calculated appeal to their chivalry and to their national pride. She would treat them as equal partners instead of as a subject people. She would throw herself on their mercy and appeal to their force of arms. And this, in a memorable scene before the grand assembly of the two houses of the Hungarian parliament or Diet, she did: 'The very existence of the Kingdom of Hungary, of our own person, of our children, and our crown, are now at stake. Forsaken by all, we place our sole resources in the fidelity, arms and long-tried valour of the Hungarians . . . .'" Edward Crankshaw, The Habsburgs: Portrait of a Dynasty (New York: Viking Press, 1971), 163-4.

52 Moriamur/ Pro rege nostro

53 Lasst uns in voll en Hausen/ Dem Feind entgegen laufen/ Und grimmig mit ihm raufen

54 ein Beyspiel seyn, /Dass selber Karl Sich wird erfreun; /Es sollen alle Böhmen / „Mich, ihren Landsmann, sich zum Muster nehmen.”
But at this point he is also joined by a pretty maiden, who sings a quite agreeable duet with him; whereupon after battle music, dedication to the campaign, a prayer for success (to which the answering thunder from the heavens is heard) and a valiant final chorus the thing comes to an end.

Paer's new opera *Poche ma bone* (*Small but Powerful*) has met with applause. The subject has already been adapted by the French as *Le diable à quatre* ["The Devil by Four"] and as [C. F.] Weiss's *Verwandelten Weiber* ["The Wives Transformed"].

For several days the instrument maker Müller has been exhibiting a new instrument which he has invented, and which he calls the *Dittanklärasis* or *Dittaleloclange*. It is only three square feet [Quadratschuhe] wide and has two keyboards, so that more than one person can play at the same time. The one piano [Klavier] is tuned an octave higher than the other; between the two is a lyre mounted with gut strings. The piano strings stand perpendicular. The tone is full and lovely, and resembles the basset horn. Müller has finished three such instruments, the third of which has only the one keyboard. The first two of these are supposed to each cost 200 and the third, 70 Ducats.

---

The candidates for the "Karl" cited here include the reigning emperor Franz II's brother Karl, Archduke of Austria (1771-1847), commander of the imperial armies; Empress Maria Theresia's father Karl VI (1685-1740); and Karl V (1500-1558), emperor during the Protestant Reformation. Karl IV (1316-1378), a member of the Luxembourg dynasty, was King of Bohemia, King of the Germans, Margrave of Brandenburg, and Holy Roman Emperor, who also ruled over the Tyrol. Born in Prague, he maintained his capital there, and considering Bohemia his power base, worked to strengthen that country's nobility. Reginald Robert Betts, "Charles IV," in Encyclopædia Britannica, 24 vols. (New York: The Encyclopædia Britannica Co., 1969), V, 294.

Paer's *Poche, ma buone, ossia La moglie ravveduta* (*Small but Powerful, or, The Wives Transformed*), a one-act comic Singspiel, premiered in Vienna December 18, 1800. Its cast featured Hr. Cipriani (Count Fricando), Mad. Tomeoni (Countess Ernestina Fricando), Mad. Calvesi (Charlotte), Hr. Angrisani (Biaggio, a shoemaker), Hr. Saal (Peregrin, a magician), Hr. Pasqua (Chevalier Lucindo), Hr. Lotti (Pippo, chamber servant to the Countess), and some Furies. The work was performed nineteen times, with its final presentation March 18, 1802. Theaterzettel Burgtheater, 1800; Hadamowsky, Die Wiener Hoftheater, I, 98.

Viennese piano manufacturer Mathias Müller (b. February 24, 1770, in Wernborn near Frankfurt; died December 28, 1844, in Vienna) had just invented a type of upright piano, whose design placed the instrument on its tail, directly on the floor, with the works inside a rectangular
No. 21. February 18, 1801 [cols. 367-68]

From Short Reports

— Vienna. On the 30th of January one of our leading dilettantes, Frau von Franke, née Gerhardi and a close relative of the famous doctor, gave a musical academy here, which deserves mention. It was undertaken by this lady for the benefit of the wounded soldiers in the Austrian army, and was given in the Large Redoutensaal. The entrance price was set at 2 Gulden, but (as stated on the poster) without wanting to set limits on the generosity of the philanthropists. The largest house, the most generous receipts, and full applause rewarded the entrepreneur and the superior artists who assisted her. Then, in addition to Madame Franke, Herr Simoni, Madame Galvani et al. sang. Haydn himself directed two of his grand symphonies, Beethoven gave a grand sonata of his [composition] for pianoforte accompanied by Punto on the Waldhorn, etc.57

After Carnival our Italian Opera [company] is going its separate ways. The number of enthusiasts [Liebhaber] is declining from year to year. In the future Italian operas are only to be prescribed for the Carnival season. Several of the departing members are thinking of going to Dresden. The Baron von Lichtenstein, who has found a very good reception and is on the best of terms with Baron Braun, is fully occupied

57Christine Gerardi (also Gerhardi), an accomplished amateur singer whose father had been a court official under Leopold II, married the amateur composer Joseph Frank in 1798. He was the son of Peter Frank, director of the Allgemeines Krankenhaus (General Hospital) in Vienna. She was the original soprano soloist in Haydn's Creation, before it was given over to
with the German Opera. Before long Mozart’s *Magic Flute*, which until now has been preserved only at Schikaneder's theater, is to be given with the greatest possible luxury and perfection, and among the personnel, Herr Schüler will appear as Papageno and Madame Rösner (formerly Demoiselle Neefe the younger) as Papagena.\footnote{The court theater’s first production of *The Magic Flute* was to open February 24, featuring several new cast members. Although the payroll account book for the 1800-1801 season is no longer extant, S. R. 34 (1 August 1801-end of July 1802) lists, as members of the German Acting Company, “Schüller und Frau,” collectively paid 500 fl. for the three-month period August through October, 1801, then were dismissed (*sodann entlassen*). A Herr Schüler, bassist with the Leipzig Opera, is mentioned in *AmZ* Vols. I (col. 427) and II (col. 463), as is Mad. Schüler, geb. (née) Bonasegla. Felicitas Roesner (born 1782; died May 6, 1826, in Vienna) came from a theatrical family. Her father, Beethoven’s teacher Christian Gottlob Neefe, was a composer of *Singspiele*, and her mother was an opera singer. Felicitas was married to the tenor Anton Roesner (also Rösner; Rößner). Both were members of the German Opera Company from 1801 to 1814. *Katalog der Portrait-Sammlung*, 347; Kosch, “Neefe, Christian Gottlob,” in *Deutsches Theater-Lexikon*, II, 1609.}

No. 23. March 4, 1801 [col. 404]

**From Short Reports**

(\textit{Vienna}). Schikaneder has built a new Theater auf der Wieden, which will be ready in several months. His latest extremely miserable production, *Proteus und Arabiens Söhne*, a magic opera [*Zaubersingspiel*], has been performed continuously and unremittingly. The composer is not named; it is hardly anything but patched together reminiscences [from other works], which at that is still too good for the watery text.\footnote{*Proteus and the Sons of Arabia*, a 3-act magic opera by Emanuel Schikaneder, was performed thirteen days in a row, from its premiere January 31, 1801, through February 12; then was performed again February 17, 24, and 25, as well as March 11 and 15 (after this report came}

No. 24. March 11, 1801 [col. 420]

**From Short Reports**

. . . \textit{Vienna}. The fate of our Italian Opera Company has been settled differently [than previously reported]. Now it will not be dissolved, but rather, preserved, although the
personnel are losing some of their salary. The new opera by Kapellmeister Müller, *Der eiserne Mann* [The Iron Man], which was given at the Leopoldstadt Theater (the Kasperle) in the last days of Carnival season has pleased extraordinarily. Kasperle and Taddädl (La Roche and Hasenhut, two geniuses of their type) acted insurpassably, reconciling the gloomiest art critic to their low comedy.60

No. 25. March 8, 1801 [col. 436]

*From Short Reports*

**Vienna.** What should I write to you about Herr Ritter von Seyfried’s new operas? I cannot say anything other than that, after hearing them, to me they seem to be nothing new; and nearly all the arias, all the roles—right down to the last shield-bearer—are pompous, noisy and overloaded with accompaniment and dissonance.61 The outstanding applause which Madame Schüler has received for several weeks in her debut role as Myrrha in *Opferfest* has not been found by the other three new members of

---

60 *Der eiserne Mann, oder: die Trudenhöhle im Wienerwalde* (The Iron Man, or Trudy’s Cave in the Vienna Woods), a 3-act Austrian folk tale by Leopold Huber with music by Wenzel Müller, opened at the suburban Leopoldstadt Theater on February 12, 1801, as a benefit for Johann Joseph La Roche (born April 1, 1745; died June 8, 1806, in Vienna). La Roche was noted for his portrayal of the comic stock character "Kasperl" (Kaspar). Voll, *Chronologisches Verzeichnis*, 129; "La Roche, Johann Joseph," in *Österreich Lexikon*, II, 286.

Anton Hasenhut (born June 1, 1766 in Peterwardein, now Novi Sad, Yugoslavia; died February 6, 1841, in Vienna) was also a comic actor at the Leopoldstadt Theater. He was noted for his portrayal of the simpleton Thaddädl. "Hasenhut, Anton," ibid., 26-7.

61 Ignaz Ritter von Seyfried (born August 15, 1776, in Vienna; died August 27, 1841, in Vienna) had joined Schikaneder's company as conductor and composer-arranger in 1797, and therefore contributed music for the majority of Schikaneder's scripts (although sometimes as a joint effort with Matthäus Stegmayer). Seyfried composed music for several new opera productions in the 1800-1801 season, including *Das Urtreil des Paris* (The Judgment of Paris, a travesty, with Stegmayer; premiered August 9); a travesty on *Alceste* (from December 2); and the above-mentioned *Proteus und Arabiens Söhne* (from January 31). In addition there was a revival of *Holga, die Göttin des Kristallengebirge* (*Holga, Goddess of the Crystal Mountain*), first introduced to Theater auf der Wieden audiences February 1, 1800. Unlike the Court Theater, which kept many different productions in a fairly constant rotation, the Theater auf der Wieden tended to present
the company in Die Zauberflöte. One cannot deny them their merits; however, Herr Neumann’s voice is not sufficient enough for first tenor roles in Vienna; Herr Schüler is not much of a singer; to Madame Rössner [Rösner] I do not wish to deny this small role. But the orchestra, costumes, and sets were superb. But if Herr von Lichtenstein will supply us with just a few true virtuoso singers, the public’s thanks will surely remain with him. But where to find them? The lack of truly great singers [of both genders] throughout Germany has never been greater than right now, when the appreciation for opera is greater than ever. Schikaneder’s company, too, can hardly compare with its former personnel. — Madame Frank, a student of the worthy Adamberger, is without doubt the most excellent singer in Vienna and is not only a “relative” of the famous Frank, but rather his son’s wife.—

No. 28. April 8, 1801 [col. 484]

concentrated "runs" of a particular work, much like a touring production does today. Sonnek, Emanuel Schikaneder, 317-19.

62 The playbill for the January 9, 1801 performance of Winter's Das unterbrochene Opferfest announced the debuts of two new members of the German Opera Company: Mad. Schüller, replacing Magdalena Willmann Galvani in the principal female role of Myrha; and Herr Neumann, assuming the role of the Englishman Murney, which had formerly been played by Herr Mändl (Mendel), who had left the company. The production had been dormant since August 17, 1799, so this was a revival of a popular work. Theaterzettel Burgtheater, 1799, 1801.

Of the new members, tenor Anton Neumann (born in 1771; died in Vienna May 6, 1827) appeared as Tamino; Anton Roesner (born 1770; died March 29, 1841, in Vienna), who would later become a singing teacher at the Gesellschaft der Musikfreunde's new conservatory, was the Speaker; Madame Rösner was Papagena, listed on the playbill as “an old woman”; and Herr Schüller took the role of Papageno, originally created by the actor Emanuel Schikaneder. The rest of the cast consisted of Hr. Weinnmuller (Sarastro); Herr Stengel and Heller (First and Second Priests); Mad. Rosenbaum (the Queen of the Night); Mlle. Saal (Pamina); Mlle. Lefebre, Mad. Ascher, and Mlle. Gasmann (First, Second, and Third Ladies); Herr Lippert (Monostatos, a Moor); and Herr Wallascheck, Brígida and Korner (First, Second and Third Slaves). Katalog der Portraitsammlung, 347; Theaterzettel Burgtheater, 1801.

63 The tenor Valentin Adamberger (born July 6, 1743, in Munich; died August 24, 1804, in Vienna) made his Viennese debut in 1780, and sang with both the Italian and German opera companies (he created the role of Belmonte in Mozart's Die Entführung aus dem Serail). After retiring from the stage in 1793 he continued to sing with the Hofkapelle, and became a prominent voice teacher. Thomas Bauman, "Adamberger, (Josef) Valentin," in New Grove Opera, I, 16.
(Vienna, the 18th of March.) In a short time Die Zauberflöte has been performed about twelve times in the Kärnthnerthor Theater. The completely new sets by Sacchetti make a good effect. The orchestra has done its duty, and as to the excellence of the music there is but a single voice. Mad. Saal [sic; Mlle. Saal] as Pamina, Madame Rosenbaum as the Queen of the Night, and Herr Weinmüller as Sarastro are all worthy of the splendid applause which they have received. The remaining actors [sic] are not exceptional. In general the weariness of the text, which has already lost the charm of novelty, was entirely too noticeable in many places, and thus weakened the overall impression. What is accepted with indulgence at the suburban theaters is a violation of taste from the theaters inside the city walls. Because several changes were carried out with inexcusable thoughtlessness, Schikaneder parodied these representations shortly afterwards in his own theater. The enchanted Papagena had to be freed from her clothing by three tailor’s assistants; the Queen of the Night, instead of sinking under the earth, was called behind the backdrop, etc. A pamphlet even appeared: “Mozart and Schikaneder, a Theatrical Conversation on the Performance of the Magic Flute in the City Theater, in Rhyming Couplets,” in which Schikaneder complains about the repotting of his work:

Schikaneder: -- -- -- Our opera has without boasting
To the Viennese public so fallen
That one for long has speculated,
‘til finally in the city [the court theater] it is performed.
Listen, Mozart, we can be proud anyway,
Of our fabricated little child.

Mozart: Then I would have fancied myself ‘ere dead,
As to what they play in your Magic Flute.

Schikaneder: They excuse themselves about your music to be sure,

---

64Mozart und Schikaneder, ein theatralische Gespräche über die Aufführung der Zauberflöte im Stadttheater, in Knittelversen.
65Verpflanzen; this could also mean “repotting.”
But without a text there isn’t any of that\textsuperscript{66}

At the end Schikaned\text{er promises that he will perform} \textit{Die Zauberflöte} in his newly built theater far more magnificently than ever before\textsuperscript{67}

No. 29. April 15, 1801 [col. 498]

\textit{From Short Reports}

\textbf{Vienna.} On the 28th of March Joseph Haydn’s \textit{Seven Words of Christ on the Cross}, in the new, complete and masterful adaptation with voices, was performed to outstanding applause in a benefit performance for the Musicians’ Widows [Tonkünstler-Societät] in the National Theater [Burgtheater]. The composition of \textit{The Four Seasons} is finished. It is to be performed privately for the time being in the palace of Prince Schwarzenberg. The anticipation could not be greater. Next time a detailed report on it. —\textsuperscript{68}

No. 32. May 6, 1801 [col. 547]

\textit{From Short Reports}

\textsuperscript{66} Schikaneder: -- -- -- \textit{unser’ Oper hat ohne Prahlen}
\textit{Dem Wiener Publikum so g’fallen}
\textit{Dass man so lang hat spekulirt,}
\textit{Bis dass sie wird in der Stadt aufg’führt.}
\textit{Hör Mozart, wir können doch stolz darauf seyn}
\textit{Auf unser fabriziertes Kindelein!}
\textit{Mozart: Da hätt’ ich mir eh’ den Tod eing’bildt,}
\textit{Als das man d’rinn dein’ Zauberflöte spielt!}
\textit{Schikaneder: Man red’t sich freylich auf deine Musik aus,}
\textit{Aber ohne Text wird doch auch nichts d’raus!}

\textsuperscript{67} All the material in this report comes from Griesinger’s letter of 18 March 1801. He continues with the following anecdote: ‘(The names should not be printed). X, a distinguished adventurer, recently sent singer Z . . . a love-suit [proposal] with a bank note of 500 Florins. The touring Z . . . gave the letter to her father. He immediately deposited the 500 Florins in an almshouse [\textit{Armenanstalt}] and had a receipt made out to Herr X. The father brought the receipt himself to Herr X with the request not to send any more of such messages to him in the future, since his other business left him with no time for such pursuits. The singer is Demoiselle Saal and Herr X the young Prince Kaunitz, who is going to Copenhagen as an ambassador. This stays between us . . . .’ Biba, \textit{Griesingers Korrespondenz}, 57-9.

\textsuperscript{68} This article comes from Griesinger’s letter of 25 March 1801. Ibid., 65-6.
Vienna. The long desired and anticipated first performance of Haydn's *Jahreszeiten* has been postponed, because the singers have been in rehearsals for Herr von Lichtenstein's opera, *Bathmendi*.

No. 33. May 13, 1801 [col. 563]

From Short Reports

Vienna. The opera by Herr von Lichtenstein, *Bathmendi*, has been received with disapproval. Pär's new opera, *Der Brausekopf*, also has found no particular applause.

Haydn's *Jahreszeiten* [sic] has been performed. Details forthcoming in the next pages.

No. 34. May 20, 1801 [cols. 575-79]

Correspondence

Vienna, the 2nd of May, 1801.

The *Jahreszeiten* after Thomson—adapted by Baron [van] Swieten, and set to music by J.[oseph] Haydn, was performed on April 24th and 27th and May 1st in the

---

69From Griesinger's letter of 15 April 1801. Ibid., 71.

70*Bathmendi*, an "allegorical grand opera in two acts, authored and set to music by Freyherr von Lichtenstein," opened on Thursday, April 16, 1801. It was performed four times (April 16, 17, 19, and 28), after which it was revised, receiving three additional presentations (September 30, October 20 and October 30, 1801). Set in Persia, it featured Mlle. Saal as Bathmendi; Hr. Stengel as Tai, a rich estate owner; Mlle. Lefevre as Tai's wife; Mesdames Galvani and Schüler as his sisters; Hr. Neumann as Nabby, a young Arab; Hr. Schüler as Gadder, former court poet, currently a village schoolmaster; Hr. Weimüller as Hurkan, leader of a band of robbers; a new singer, Mlle. Perschl, as Emu, guardian spirit of virtue; and Hr. Rösner, Vogel, Korner, and Brighda as robbers. Hadamowsky, *Die Wiener Hoftheater*, I, 14; *Theaterzettel Burgtheater*, 1801.

71*La testa riscaldata*, or *Der Brausekopf* (*The Hot-Head*), a one-act comic Singspiel [sic] by Ferdinand Paer to a text by Giuseppe Foppa, was originally written for Venice (where it premiered January 20, 1800). Its Viennese production opened April 23, 1801, and was performed six times (April 23 and 28; May 5, 12, 19, and 30). The cast consisted of Hr. Cipriani as Brodolungo; Mad. Tomeoni as Ambrosina; Mlle. Gasmann as Felicita; Hr. Angrisani as Canziano; Hr. Lotti as Ernesto; and Hr. Wallascheck as Verzotto. Each Viennese performance was paired with a ballet. Balthasazar and Budden, "Paer, Ferdinando," in *New Grove Opera*, III, 818; Hadamowsky, *Die Wiener Hoftheater*, I, 122; *Theaterzettel Burgtheater*, 1801.

hall [Saal] at Prince Schwarzenberg’s.\textsuperscript{73} Speechless reverence, amazement, and loud enthusiasm alternated from within the audience, for the powerful influx of colossal visions, the immeasurable throng of successful ideas surprised and overwhelmed the boldest imagination.

No doubt the subject of the poem in itself invites everyone’s interest. Who does not see for himself the return of Spring? Who has never felt the heat of Summer? Who has not found pleasure in the bounty of Autumn? To whom was the glassy frost of Winter not a nuisance? With the rich potential of such material the text provides great challenges. Obviously to fulfill all of these challenges, resulting from the calculation of musical effects, the choice of meter and the effective ordering of the individual parts presumes a peculiar talent, which can only come from a poet who is himself initiated in the mysteries of music. The reader can acquaint himself with the poem here in this journal\textsuperscript{a}) to be in a better position to form an opinion of what Haydn had to work with. That he has obviously managed this completely, the local public is unanimous. In the hands of this musical Prometheus every word is filled with life and feeling. At one moment the enchantment of a song’s melody; the next suddenly shattered by a woodland torrent in which the colossal barrage of instruments bursts through all the dams; now one is entertained by the plain, simple phrase, then marvels at the extravagant exuberance in rapid and resounding chords. From beginning to end the soul

\textsuperscript{73}Viennese palaces generally had a room on the first floor (U. S. second floor), usually facing out onto the street, large enough to host concerts, dances, and similar social and ceremonial functions. Although the Schwarzenberg palace on today’s Neuermarkt in Vienna’s Innere Stadt (premiere site for both \textit{The Creation} and \textit{The Seasons}) was torn down in 1898, the famous Eroica-Saal in the nearby Lobkowitz Palace (so named because it was the location for the first performance of Beethoven’s “Eroica” Symphony No. 3 in E-flat, as well as other works by that composer) gives an idea as to the possible size and interior furnishings of the Schwarzenberg Saal.

\textsuperscript{a}) Given in this Journal as Supplement [Beylage] No. VII [Editor’s note].
is spontaneously transported from the most touching to the most terrible, from the most naive to the most artistic, from the most beautiful to the most sublime.

From a work which must not be merely heard, but rather, studied for a long time, and upon which the stamp of genius is impressed upon every line, it is not easy to single out individual passages as being superior, for in their coherence and in their placement they all stand out. However, after several rough drafts the author will try to give an account of the impressions he has retained from three performances. But how meager are these words!

The Overture, in four beats throughout, begins with a unison in all the instruments. A thundering host howls through a wild storm, and masses of snow roll down from the mountains, but here and there a milder west wind, a warming sunbeam, proclaim the resurrection of lifeless Nature.—In the Chorus of the Country-Folk [No. 2, Komm, holder Lenz, “Come, gentle Spring”] yearning and trustful pleading are superbly expressed through intensification.—The aria Schon eilet froh der Ackermann [No. 4, Simon, bass, “Joyfully now the husbandman hastens”], in which one hears Haydn’s Andante with the timpani stroke piping away behind the furrows, breathes the most unabashed merriment throughout.—The Bittgesang [“Prayer”; No. 6, Lucas, tenor, and Chorus, Sei mon gnädig, milder Himmel, “Be gracious now, kind Heaven”] should also move the most insensitive [person], and who has not been delighted when once again “everything is living, everything is swimming, everything is stirring” [No. 8, Hanne, soprano, and Chorus, Alles lebet, alles schwebet, und alles sich regelt]? The springing of the lambs, the swarming of the fishes, the bustling of the bees, the fluttering of the birds, without being tawdry, are depicted very characteristically in sound.—To sink down and worship! Only
in this feeling can one hear the full chorus express the words “Eternal, mighty, merciful God [No. 9, *Ewiger, mächtiger, gütiger Gott*]. —

The introduction to Summer [Part II, No. 10] has a slow and solemn gait. With the piercing sound of the oboe the herald of day is not to be mistaken, and in the aria “The merry shepherd assembles now” [No. 11, Simon, *Der muntre Hirt versammelt nun*] the horn rings through with the call that gives the herds in every village the signal to set out. An exceptionally brilliant and successfully prepared chorus greets the rising sun [No. 12, *Sie steigt herauf, die Sonne, “The sun ascends,”* in D major]. — Now the heavenly body is at high noon [No. 14, Recitative, Lucas, *Die Mittagssonne brennt jetzt in voller Gluth, “The midday sun now burns in full fire”*]. How heavily and oppressively the breast heaves! Everything is languishing. The weary sound dies away [pianissimo at the end of No. 15, Lucas’s Cavatina, *Dem Druck erlieget die Natur, “Nature succumbs to the heat”*]. As to the aria “What refreshment for the senses” [No. 17, Hanne, *Welche Labung für die Sinne*], only very accomplished singers should be allowed to attempt this. — Furiously a thunderstorm rages [No. 19, Chorus, *Ach! das Ungewitter naht, “Alas, the storm approaches”*].— The call of the quail, the chirping of the cricket, the croaking of the frog, the tolling of the bell are musical arabesques to mark the approach of evening.

---

74There is an introduction by the soprano, tenor, and bass soloists before the full choir's entrance on *Heil, o Sonne, heil* ("Hail, O Sun, Hail").

75This is an *Adagio-Allegro assai* pairing with a significant obligato oboe part rising to F above the staff, which although not unknown at the time, would have required an accomplished player. The vocal writing is operatic, with florid ornamental passage-work in both sections, requiring agility and control in lengthy phrases (e.g., mm. 72-81 [counting the upbeat as m. 1]). The vocal range spans two octaves, from B-flat below middle C to the B-flat above the staff. Secure rhythmic sense is also required, in that the singer must be able to hand off and take over phrases from the orchestra.
[No. 20, Chorus, *Die däst’ren Wolken trenne sich,* “The gloomy clouds vanish”]. — Summer then concludes with a peaceful but powerful musical gesture.\(^7\)

Autumn [Part III] begins with appropriate joy in the tempo of a minuet [No. 21, orchestral introduction]. The duet *Ihr Schön en aus der Stadt* [No. 25, Lucas and Hanne, “You beauties of the city”] is the effusion of a happy love; it comes from the heart and goes to it as well. — The hunt and the grape harvest [*Weinlese*], subjects that have already been treated upon occasion, appear here in a new, and in their reality, extremely remarkable way. The usual hunting melodies serve as a theme for the hunt overall [No. 29, Chorus, *Hört, hört das laute Getön,* “Hear, hear the loud clanging”]. At the wine harvest [No. 31, Chorus, *Juhhe, juhhe! der Wein ist da,* “Hurray! the wine is here”] the master’s art and originality are so striking that I dare not say anything. — These pieces, because they are so light and universally accessible, were received with jubilation and enthusiasm by each audience.

Gloomy mists announce Winter [Part IV; No. 32, orchestral introduction]. — The aria *Hier steht der Wandrer nun* [No. 36, Lucas, “Here stands the wanderer now”] reflects upon anxious uncertainty and the frost, which penetrates throughout the wanderer’s limbs. — The melody of a spinning song [No. 38, Hanne’s aria with chorus, *Knurre, schnurre,* “Spinning, whirring,”] one need hear but once, never to forget it. The fairy tale [No. 40, Hanne with the Chorus, *Ein Mädchen das auf Ehre hielt,* “A maiden who kept her honor fair”] is also a very simple movement, without elaborate modulations. The laughing of young and old voices, expressed in alternating higher and lower registers, is a product of the most waggish humor. — The death of Nature leads the poet to serious contemplation [No. 42, Simon’s aria *Erblicke hier, betörter Mensch,* “Consider this, foolish

\(^7\)The movement ends *pianissimo.*
man”]. But soon a ray of cheerful hope disperses the somber melancholy. The transition, *Nur Tugend bleibt* [“But virtue remains,” the last line of the aria] is of indescribable effect.— And now once more Haydn the giant summons all of his powers in a double chorus [No. 44, * Dann bricht der groß Morgan an*, “Then breaks the glorious day”]. The Almighty voice calls, the graves split open, the heavenly gates open, the eternal Spring reigns, virtue triumphs, radiant in the glory of the Lord God. Amen!

To what degree of perfection the performance under the composer’s direction must have attained, the connoisseur can easily recognize. Herr Saal sang the role of Simon, his daughter [Therese Saal] the role of Hanne, and Herr Professor Ratmayer the role of Lukas. All were exceptionally well received and deserved their applause in full measure. The orchestra’s playing was also notable in its attentiveness, polish, and skill.

One perhaps will ask whether the composition of the *Jahreszeiten* is preferable to that of the *Schöpfung*. The answer to this is that each one is completely suited to the poet’s particular purpose, and that everywhere Haydn remains great and exemplary.

I cannot possibly close without adding a word of praise and of the most profound thanks to the men through whom the composition of Haydn’s *Jahreszeiten* was arranged. For several years a society of friends of music, which consists of a small number of members, has been in the habit of organizing some yearly academies. The names Lichtenstein [Liechtenstein], Esterhazy, Schwarzenberg, Auersperg, Lobkowitz, Lichnowsky, Trautmannsdorf, Swieten, Czernin, Fries, Aponi [Apponyi], Sinzendorf, Kinsky, Erdödy, [and] Harrach justify great expectations. The results have far exceeded them.
Yes, the annals of music will always remember that the first thanks for these two classic works, *Die Schöpfung* and *Die Jahreszeiten*, are due to this circle. In this milieu, under the leading influence of Baron v.[an] Swieten (who when speaking loudly to the public should not be permitted the modesty of blushing), only the best is respected. In this circle Haydn’s genius found love for art, a cultivated and receptive public, and encouragement, which is not customary in Germany. May the taste of this school be long preserved, spread far, and bring forth such fruits everywhere.  

No. 37. June 10, 1801 [cols. 622-27]  

Report  

*New Essay on the Representation of the Overall Musical Conditions in Vienna Today*  

I do not know of a country anywhere in which the judgments of one area are so different from those of another than those of South and North Germany. Here is not the place to pursue these judgments, in which both sides so often do injustice to each other, in detail. But if I am not mistaken, as a rule the North German accepts the actions and pursuits of his southern brother as a model: he wishes to take it easy; and the South German, patterning himself after the northerner, wishes to grieve laboriously. Thus in regard to music, the South German acknowledges the *common* stereotype of the northern as critic [and] this decided, of course denies him anything else [any other attribute]; the North German, on the other hand, acknowledges the *common* stereotype of the southern as having a livelier taste for music and not unrefined judgment for singing in particular,

---

77Per H. C. Robbins Landon this was Prince, not Count, Prosper von Sinsendorf (not to be confused with the famous diarist Count Carl von Zinzendorf). Landon, *Haydn: Chronicle and Works*, IV, 28.

78In his letter of 29 April 1801 Griesinger stated that he had finished his essay several days ago, that Baron van Swieten seemed happy with it, and that on May 2 he would send the report via the post. Biba, *Griesingers Korrespondenz*, 72-3.

79*Neuer Versuch einer Darstellung des gesammten Musikwesens in Wien*. 


[and] this being decided, of course denies him anything else. That these judgments, as with all nations, are somewhat grounded in truth is just as evident as that, whether applied to a particular case or as a more general principle, they very often do injustice to both. Both of them are common sayings, and common sayings are never more than the greater part of half true at best. However, if I am not mistaken, these common sayings have more than a little influence upon the judgment of cultivated North and South Germans as well. The North Germans are already pleading their own case; I wish, however, to at least begin an attempt to plead the case of the South Germans, the Viennese in particular (who rule over the South Germans in matters of art and taste). Others may wish to continue this.

In Volume III, Nos. 3 and 4 of this journal there appeared an "Overview of the Most Significant Aspects of Musical Activity in Vienna," in which quite a few true observations cannot be denied; but the objective reader certainly will not be satisfied with many other points. Without going over every single thing, I will address and correct various points as they occur to me. I should like to leave other essays of lesser content from fashion journals and other periodicals unmentioned.

That our Italian Opera is in no respect what it was, for instance, in the time when one got to admire Gluck's masterpieces here; [and] that, in respect to its singers, it is very far behind those times, there is only One Voice. This voice, however, has already been heard in public, and has lamented this so many times and in such detail, that I do not wish to add any words—although as far as the singers are concerned, one would do them a great injustice if one were to condemn them on the basis of a small, rather than a very large, measuring stick. But the Italian Opera orchestra has been customarily
included in this condemnation without further comment. On this there is something specific to say.

One cannot deny that the orchestra, although it is composed of very skilled individuals, does not work together for the best, and they almost never execute the operas in such a fashion that the connoisseur can leave the theater fully satisfied. However, one must seek the reason for this not in the members' lack of good will, unity, or love of art, but rather in other causes entirely. When the meritorious Salieri [was] still Kapellmeister with the Italian Opera and, if I am not mistaken, Hr. Scheidlein [Scheidl] was director of the [Italian Opera] orchestra, which consisted of the same members (except for a few, who perhaps are gone), the operas were executed such that the harshest critic could ask for nothing more.\textsuperscript{80} Pure intonation in all the instruments, correct ensemble and precision were the least of their merits. The singing was accompanied with the utmost delicacy; even the finest shadings in the accompaniment were perceptible; the true expression was never lacking. At that time the orchestra was undisputedly one of the foremost theater orchestras in Germany, one whose preeminence every connoisseur acknowledged. When, however, Salieri was obliged to relinquish the Kapellmeister position to another\textsuperscript{81} and Herr Conti became director, the orchestra gradually declined, until it reached its current condition. The blame must lie, then, not with the members, but rather with the director. Hr. Conti simply does not possess the ability which would make him worthy of this position; not once has he come

\textsuperscript{80}Violinist Joseph Scheidl (born 1751; died March 29, 1819, in Vienna) had been a member of the Hoftheater orchestra for many years, joining the Tonkünstler Society in 1771 and the Hofkapelle in 1789. An examination of the theatrical payroll accounts from 1782 through 1802 (S. R. 19-34) indicates that he was a section violinist during this period, not the orchestra director as stated in this article. Angermüller, \textit{Salieri Dokumente}, II, 159 n. 6.
even close. In fact, it is incomprehensible how this man could have been kept in this position for so many years.

On the other hand, the public has frequently endorsed the direction of Herr Paul Wranitzky (at the German Opera) with the most uninhibited praise. I cannot join in with this uninhibited praise. I will not deny that he conducts symphonies and concertos well; but that does not make him a good theater orchestra director. It may be that he likewise has all the necessary ability, and the reason why he is not a good director may be that he is either too good-natured, or too unconcerned about the effect of foreign operas. He himself never plays with the quartet, but only at the three last orchestra rehearsals; consequently it is impossible for him to know the work's overall spirit so thoroughly that he does not fail to notice the small embellishments, etc., here and there, which the connoisseur, no matter how trifling they may seem, nevertheless is not willing to give up. People perceived this difference in direction to the utmost in Das unterbrochene Opferfest. The composer himself conducted the first three performances from the violin. There was a precision and fire in the orchestra which elevated the music to an uncommon degree; at the fourth performance, which Hr. Wranitzky conducted, the body of the music, if I may be permitted to use this expression, was certainly there; however, the soul which enlivened the first three performances was fully lacking.

---

81 The responsibility for conducting daily performances and rehearsals was shifted from Salieri to his pupil, Joseph Weigl, when the emperor Leopold II reorganized the Viennese theaters during the summer of 1791.

82 This statement provides an informative look at opera preparations, suggesting an early phase of rehearsals with only the principal strings present, and not the full orchestra.

* In the Overview the contrabasses in the orchestra were sharply rebuked. I confess that I have not noticed the sins mentioned there, and even count the basses among the best [players] in the orchestra. That Hr. Vogel is mentioned as a tenor is probably just a slip of the pen. His voice is a very beautiful, harmonious baritone. Hr. Lippert fully deserved the unstinting reproach given to him there; just for the unbelievably high opinion he has of himself, and his strange, peculiar singing, etc., there is no hope of improvement through reproach. — The Editor.
It has frequently been noted in public, and it is true, that for several years fewer occasional academies by *touring artists* were given than there used to be, but certainly not for the reasons that are usually cited. The war is mostly to blame for this by far. The Theater [i.e., Burgtheater] is not denied to any great artist. Baron von Braun values talent too greatly not to support it; no application with him is required to obtain the Theater. On the contrary, he encourages artists to come to Vienna by promising the Theater to them. This was the case with the Romberg brothers [cousins], whom he heard in Munich, and invited to perform in Vienna. Certainly the Theater is often denied to mediocre musicians who in fact hardly deserve this name, and I believe one cannot blame the Management for that. Meanwhile, should there be difficulties in obtaining the Theater, the artist still is not harmed by it. The large hall in the Augarten, the hall at Jahn’s [Restaurant], the hall in the Mehlgrube are no less advantageous for concerts. The Viennese have no prejudice against this or that location. To them it is no matter where a concert is given; for they do not go out of preference for the Theater, or for this or that hall, but rather for the artist and the music therein. Thus every virtuoso, who only to some extent deserves this name, can count on a sizable public and a considerable intake. If the concert is not in the Theater, the price of admission is rarely under a *Speciesthaler* or Ducat. Then for the tickets, which the artist himself, or his friends, will distribute, most will pay double the price of admission, and many will pay still more, which is rarely or never the custom in other large German cities. Meanwhile concerts in Vienna, which actually make money, bring in well more than in nearly any other place. Herr Eck, according to his own testimony, received a profit of 400 Ducats, although he stayed barely fourteen days in Vienna and was not heard in any [of the great] houses in order
to acquire a patron. The Romberg brothers, who came to Vienna from Italy with not one single letter of introduction, in just one day gave their concert, which in spite of many unfavorable circumstances still earned about 600 Gulden after expenses. (For One Ticket they received fifty Gulden.) It was admittedly a poor concert for Vienna; but would this not be considered the best of the best in many other places? I could cite even more of such examples. In this regard Vienna stands out a great deal from many other places where the artist, having brought a valise full of letters of introduction, must make court for several weeks and be heard daily in yet another house, and to reward all his toil, his talent, and his many compliments, earns barely as much as the stay has cost him.

For the artist the stay in Vienna is hardly costly. Nowhere, from the accounts of all foreigners, is there so much freedom for guests as in this imperial city. In other places one avoids foreigners, and pulls back from them; in Vienna, to the contrary, one meets them with the greatest courtesy, and draws them in with all pleasure, making it exceptionally easy to become known. In this respect the artist is in no need of bringing a supply of letters of introduction. A single house is enough to acquire more acquaintances in eight days than one barely makes elsewhere in as many months with all possible addresses, and without these one can make nothing at all. He [the artist] is presented to those whom he does not yet know, by whom he is invited, presented again to others, and again invited, and so it goes, and one may take it for granted that in eight days he will become acquainted with several hundred people, whose houses are open to him every hour. Hence when one is in Vienna it is the artist's talent, not merely the letter

---

83 On January 27, 1798, Friedrich Johann Eck (born May 24, 1767 in Schwetzingen; died February 22, 1838) and his younger brother Franz (born 1774 in Mannheim; died 1804/1809), both exponents of the Mannheim school of violinists, had given an academy in Vienna. Wiener Zeitung, 27 January 1798, 252; Roland Würtz and Robert Münster, “Eck,” in New Grove 2, VII, 864.
which he hands over, that is honored. Recommended by the former he then needs no address to be assured of a good reception overall. I have never heard any foreign artists complaining about Vienna. All of them were very happy with both the intake of their concerts and their reception in the houses. As to the latter, it is quite evident that a very courteous, easy, unconstrained tone prevails in Vienna, and rigid ceremony is completely unknown.

No. 38. June 17, 1801 [cols. 638-43]

Report

New Essay on the Representation of the Overall Musical Conditions in Vienna Today

(Conclusion)

With the multitude of music lovers one finds in Vienna, it is very natural that many among them are average, and many still are less than average. Nonetheless I believe that nowhere else will one find so many great dilettantes on all instruments who could justifiably call themselves virtuosi. Learning some music goes along with proper upbringing. Generally such lovers of music, as in most German cities, organize frequent private academies of their own, or even in the houses where music is simply enjoyed. This is what they call societies where sometimes (though now more rarely) large instrumental music, but usually quartets and quintets, are given. These productions may be good, average, or even less than that, according to the variety of musicians. The compositions are also chosen according to the level of musical cultivation. Thus in general: the cultivated like the good [works], and if they are also new—all the better; the less cultivated like the new [works], and if they are also good—all the better. But for the less informed the opportunity of hearing so much good music in itself so often develops

84“Eight days” here actually means over the course of a week.
a certain true measure of inner feeling, that may seldom be completely misjudged.

Among the composers whom the more cultivated value the most and whose works are used most frequently, Haydn justifiably stands on high; and I challenge anyone who has been received in the best houses, if he is able, to refute my assertion that nowhere are Haydn’s and several other meritorious instrumental composers’ quartets performed so correctly, elegantly, and beautifully than in Vienna.

The universal, true, and unaffected attachment to music of the Viennese has not been disputed, in any case. From this I think one could surely make some conclusions about the fortunes of Art. For one must preserve and protect that to which the heart is attached; and what is truly preserved and protected, also thrives. Here, as little as in Italy, one is obliged to accept as Art what more rightfully should be called pedantry. There is little of that here. However I do not want to deny, frankly, that it would be better here if, as perhaps happens now and then, criticism were not mistaken for this pedantry. But for true love of music and good taste, should one nonetheless give up this attachment? One does not willingly accept this conclusion, however, and so, returning to the knowledge of experience, let me assert yet again: in regard to music, there is nowhere to be found in Germany (except for the rabble, here as everywhere) a more cultivated public than here. As evidence, after first hearing the whole thing, every good opera is heard very many times by the very same people - twenty times, thirty times, even more, simply to admire particular beauties. What opera, even if it were the greatest masterwork, would be attended so often in other cities by the very same people? One may not lure me to Das Donauweibchen and other Marinelli operas, which in any case are given so often in most cities of Upper and Lower Saxony and are as numerously attended as they are here: in any case one does not listen to these operas here to observe
and benefit from their beauties, but rather for amusement, primarily to laugh at this or that, and then to be able to grumble over something else, and this with all justification, for the suburban theaters in Vienna itself are held as nothing better than living marionette shows, where one wants to see foolish stuff for that reason alone, and which product would not be seen at the National Theater without its being hissed off the stage. On that account even the performance of *Die Zauberflöte*, aside from its splendid music, provoked so much controversy this winter.

This cultivated taste extends even to the humblest class of people. When a singer delivers only three or four measures with feeling and beauty; when a small instrumental solo is played well, these few measures are noticed and applauded, and this even at times from the gallery. Is the same thing noticed elsewhere in the loges?

Several well-known incidents have been rumored about by the Viennese public, put into motion through cabals and intrigues by various persons who are only seeking their own benefit. This is not the place to express an opinion on the many things needed here: I can only speak of public music. And on that I can say nothing but the most solid truth, that there is no public that can be less won over by cabals for or against something than the Viennese. They want all the other motives to be considered, so one nonetheless heeds the unusual number of people which makes up the public here, and which absolutely cannot be brought to undoubtedly false ends, rather than the small number which is called the public in many other places, or otherwise maintains the loud voice of same. Envy and private interest here, as everywhere, are active; that meanwhile they succeed, perhaps on the basis of One Performance (but certainly not from several), through the appearance of a judgment in voting down the judgment itself—this may be conceded here, as it is conceded everywhere; but still, more frequently one finds here the
obviously petty efforts of such factions with the obvious objective of promoting this or 
that, or panning it, to see that it comes to nothing at all. Many of these [productions] that 
were panned pleased as soon as they actually won applause, and many of those over 
which great pains were taken to promote were hissed off the stage as soon as they were 
generally recognized as poor. When [Peter] Winter was called to Vienna, he was 
engaged for two operas. He wrote the first—it did not please. He was in a state of great 
embarrassment, the voices of many appeared to be against him, his flatterers drew back, 
his friends encouraged him; he wrote the famous Opferfest [Das unterbrochene Opferfest], 
and it met with the most outstanding applause, [and was] repeated again and again—for 
the opera was beautiful—and this they could perceive. During his most glittering period 
in Vienna, when everyone was paying him court and promoting his works, Kotzebue 
wrote an opera which was hissed off the stage, for it was poor, and this they also 
perceived. In both cases, however, people did not shy away from speaking out quite 
loudly in spite of the opposition.

It is the same in respect to foreign virtuosi. If they possess true merit, they do not 
need to push themselves forward, to flatter and such in order to make a faction for 
themselves so that music lovers will recognize their excellence. If they actually possess 
this, then even the most vehement opposition will never be able to eclipse them 
completely. For it amounts to just a handful of people who make up a faction against the 
several thousand who are concerned about music and hardly know anything of factions. 
Herr Eck actually declined the invitation of a very distinguished house, simply because

---

85Winter's I due vedovi (The Widow and the Widower), premiered at the Burgtheater, 
received only four performances (January 12, 13, 21, and 26, 1796). Hadamowsky, Die Wiener 
Hoftheater, 1, 32.
he did not want to go there; he also did not flatter the amateur violinists, but spoke of them instead in an unfavorable manner, and despite this received general applause and, as has already been noted, a profit of 400 Ducats. In Vienna talent is valued too much to demand that the artist creep along in humility; he would be valued so much the less, as soon as he did this. If the truly deserving artist wishes to gain entrance into the prominent houses, it will be much easier for him here than in most of the other somewhat important places in Germany, where perhaps the small court is the be all and end all, and where stiffness, wretched ceremony and cold withdrawal greet the man who only has a name in the [outside] world and not in the official state almanac [Staatskalender]. The artist only has to be a civilized person; and, like several places in Germany, it reflects honorably upon Vienna that one now sees this more than in the past, since little by little so many musicians are putting an end to their wild ways. I reiterate, and not without reason: in all houses, both of the highest nobility as well as the civilized burgher, musicians of true talent are meeting with deserving respect. Only drunkards, or people without good manners and upbringing are shut out from cultivated society—not because they are musicians, but because they are uncivilized people.

-------------------------

No. 38. June 17, 1801 [col. 643]

From Short Reports

(Vienna, end of May.) Schikaneder’s new theater in point of fact has far surpassed even his own expectations. Already beautiful on the outside with its eye-

August von Kotzebue (1761-1819) was the author of an opera text, Der Wildfang, which
catching building, its furnishings inside are simple, comfortable, yet distinguished, and it is so richly equipped with sets, stage machines, and the like to such a degree as scarcely any other opera theater in Germany. It is said to have cost nearly 200,000 Gulden, and that is not at all improbable. In general one is very much puzzled when Schikaneder the poet exchanges himself for the prudent entrepreneur. He knows so well, as scarcely anyone else, what is suitable for the stage, he knows his public, and above all, he is unrivalled in knowing how to keep a theater box office in good standing. In the selection of personnel he has also taken considerable care; particularly in the case of Madame Campi (formerly with Guardasoni in Prague, although German by birth) for first soprano roles, and he has also engaged the highly esteemed imperial court tenor Simoni. Therefore it is no wonder that all streams are flowing to him now.—The meritorious Herr D.[octor] Forkel from Göttingen has undertaken a musical and literary tour, and is going now from Leipzig to Prague and Vienna, to which the Abbé Vogler has also gone.

No. 41. July 8, 1801 [col. 690]

Short Reports

dened on October 4, 1797, and closed after its second performance October 6. Ibid., 141.
87Emanuel Schikaneder's company had just opened its new house, the Theater an der Wien, on June 13, 1801, with Franz Teyber's opera Alexander.
88Antonia Campi, née Miklasiewicz, was born December 10, 1773, in Lublin, Poland. After beginning her career in Warsaw, she joined Domenico Guardasoni's Italian opera company in Prague, where she distinguished herself as the Countess in Le nozze di Figaro and the Queen of the Night in Die Zauberflöte. Kutsch and Riemens, “Campi, Antonia,” in Großes Sängerlexikon, I, cols. 435-36.
89Dass ihm jetzt alles zuströmt, ist daher kein Wunder. The writer has indulged in a pun on the word zuströmmen, "to pour, stream in, stream towards," which is related to the noun Strom, "large river, current, stream." Schikaneder's theater company has just moved from the old Freyhaus Theater, known as the Theater auf der Wieden (located in the suburb of Wieden) to the Theater an der Wien, literally across the River Wien.
(Vienna, the 16th of June.) The grand heroic opera Achilles, composed by Paer, which has been mentioned already in other pages is in point of fact our most unusual new musical production, and one of the best from this composer. A newly engaged singer from Florence, who trained with Crescentini—Brizzi—appeared in this opera for the first time, and found considerable well-deserved applause.

On the 13th [of June] Schikaneder opened his new, very tastefully and well furnished theater. Against Achilles [in the Court Theater] he placed an Alexander (as the opera is called); against the composer Paer, the composer Teyber, and against the well ordered costumes in the former production, a dazzling array, and—what for him is certainly quite a few to be bringing in—a train of 40 horses. Herr Teyber’s music is not to be dismissed, although adorned with many foreign feathers.

Before Alexander there was a Vorspiel [prelude], Der Traum des Thespis [Thespis’ Dream], in which a theater director is pursued and chased away by cabals, but is finally received with praise and protected in Athens. So yes indeed, one can understand this!—

No. 42. July 15, 1801 [cols. 707-08]

Short Reports

---

90 The tenor Antonio Brizzi (born between 1760 and 1770 in Bologna; died ca. 1852 in Bavaria) studied with the famous castrato Crescentini, as well as the tenor Anastasio Massa. He began his career in Bologna, following with engagements in Lisbon, Livorno, Florence, Venice, and Parma. Brizzi sang the title role in Paer’s opera, which opened June 6, 1801. Rodolfo Celletti and Claudio Sartori, “Brizzi, Antonio” in Enciclopedia dello Spettacolo, 11 vols., ed. Sandro d’Amico (Rome: Le Maschere, 1954-68), II, col. 1136-37; Theaterzettel Burgtheater, 1801.

91 The writer has engaged in some alliteration here, as well as a pun, for Feder, “feather,” also means "quill," as in a quill pen (or the expression ich greife zur Feder, “I take up my pen”). Evidently Teyber’s music included a number of either exotic or non-German influences.

92 The material on Alexander and the opening of Schikaneder’s new theater in this article is a slightly edited version of Griesinger's letter of 16 June 1801. Not printed in AmZ was Griesinger’s parenthetical remark at the end: “Everyone considered this to be an allusion to Baron van Braun.” Biba, Griesingers Korrespondenz, 81.
(Vienna.) The very highly regarded young singer Damoiselle Saal, who has won exceptional applause from the public for the splendid delivery of her part in Haydn’s *Schöpfung* in particular, to the regret of all music lovers will soon be leaving the theater on account of her engagement to a distinguished young man. On the other hand, the famous singer Madame Cannabich is coming to us from Frankfurt, along with her husband. But we still have to endure a grievous loss: Herr and Madame Paer are being called to Dresden, under very favorable terms. His *Achilles* continues to please the public, along with the singer Brizzi in the principal role. As Briseide Madame Paer is always very pleasing, as in all roles which require grace, dignity, and delicacy of feeling. But that Herr Paer all too often forces his wife’s voice and writes entirely too high for her, whereby she, or at least a part of her voice, can be sacrificed—one can hardly forgive him for that.

No. 47. August 19, 1801 [cols. 785-86]

*Short Reports*

(Vienna, mid-July.) Since from our German Court Opera I have nothing new of any better merit to bring up, I will speak to you about the opera *Die Königinn der*
schwarzen Inseln [The Queen of the Black Islands]—the text not too successfully adapted from Wieland’s well-known tale, the music by Eberl now and then more successfully arranged. You have hardly any idea of everything that the director and the composer had assembled to make a sensation by force and, where possible, to enrapture.

Wieland’s “actual talking fishes” were trifles. Now it is true that the music has many dazzling passages that show spirit, and could make a name for the composer, if they were not weighted down, so to speak, by the work overall, which is overloaded and too drawn out from time to time.

No. 48. August 26, 1801 [cols. 797-800]

From Reports

(Vienna.) You have already given your readers some critical notices from others on several new things that have appeared here this summer; but now you have from me companies. The closest salary by comparison was that of the Italian company’s prima donna, Irene Tomeoni, now at 2700 fl.

The Austrian pianist Anton Eberl (born June 13, 1765 in Vienna; died March 11, 1807, in Vienna) had already composed music for several stage productions in the suburban and court theaters. Die Königinn der schwarzen Inseln, a "two-act romantic grand opera, freely adapted from Wieland," opened in the court theater May 23, 1801, and finished a run of eight performances on July 2. Although the playbill does not cite the librettist, the published text identifies him as the local writer Johann Schwaldopler (born May 23, 1777-February 12, 1808). A. Duane White, "Eberl, Anton," in New Grove Opera, I, 3-4; Theaterzettel Burgtheater 1801; Wurzbach, "Schwaldopler, Johann," in Biographisches Lexikon des Kaisertums Oesterreich, XXXII, 270-71; Anton Eberl, Die Königinn der schwarzen Inseln: eine romantisch grosse Zauber-Oper in zwey Aufzügen frey bearbeitet nach Wieland von Schwaldopler; in Musik gesetzt von Anton Eberl (Vienna: J. B. Wallishausser, 1801).

I would like to express my gratitude to the New York Public Library for making this source available.

The literary source for this production is the Weimar writer Christoph Martin Wieland’s verse fairy tale Das Wintemärchen (The Winter's Tale, 1776), consisting of two stories, Der Fischer und der Geist (“The Fisherman and the Genie”) and Der König der schwarzen Inseln (“The King of the Black Islands”). In actuality, these were settings of stories from the Arabian Nights which had only entered European literature a century earlier, via the translations of French Orientalist Antoine Galland (1646-1715) as Les Mille et une Nuits, 12 vols. (1704-1717). The "talking fish" are a key element of the original story, representing people of various religions (Muslims, Magians, Christians, and Jews) who have been turned into fish by a magic spell. Charlotte Craig, Christoph Martin Wieland as the Originator of the Modern Travesty in German Literature (Chapel Hill: The
as well a concise compilation in order to get a better overview of our current musical affairs. It is not my fault that there is so little of significance to discuss.

German Opera. The major productions here were often less significant than you, after my previous lament, may be expecting. *Die Königinn der schwarzen Inseln* has music by Eberl. I am far removed from denying it any merit; the opera contains many a successful invention [*Erfundene*] and many brilliant ideas. But I would like to mention that the singing is neglected entirely, that nearly everything is excessively overloaded, that the words are handled completely without taste, so at least you shall have these objections when I say that this is no music for the theater. This opera was universally unsuccessful with the public. The text, by a friend of the theater [i.e., anonymous], is borrowed from Wieland’s well-known story. Even though there are some charming details now and again, the work overall remains the same, delivering the wonders of heaven, earth and hell without any theatrical interest. Would that the opera had been able to please, [but even] so it must have been retained [kept in production] on account of Demoiselle Saal, who had the only thankful role, and who in every new part gives proof to the public of new progress in her art.

---


96This appears to be a new contributor, identifiable by writing style (long, dense sentences frequently using *auch* in contexts that do not mean "also"). This is a different style than Griesinger’s review of *The Four Seasons*, which was distinctive in its frequent use of passive voice. The new contributor tends to be vitriolic and demeaning, often "damning with faint praise." Translation challenges include archaic spellings and vocabulary (words that do not appear in dictionaries, both new and old), odd grammatical constructions, and missing words in phrases, resulting in grammatically incomplete sentences, often making it difficult to extract a smooth translation.

97Therese Saal sang the role of Queen Aldaya. The other principal characters consisted of Rosru, Shah of Persia (Hr. Neumann); Ermanial, guardian spirit from Basira (Hr. Stengel); Nolgabrid, an evil sorcerer (Hr. Saal); Hassan, a fisherman (Hr. Weinmüller); Fatime, his beloved (Mad. Ascher); and Mandolinello, Rosru’s favorite slave (Hr. Lippert). *Theaterzettel Burgtheater*, 1801.
Phasma, oder die Erscheinung aus dem Verschwiegenheitstempel (!) [Phasma, or the Appearance in the Secret Temple] with music by Herr Süssmayr. This has several really good things, but in it one meets up with too many old friends one would prefer to see at home. The text is likewise by a friend of the theater. I am sorry to have to say it—the subject and its treatment—is no better than that. By the way, a truly good tenor is always lacking. Of the many pleasant hopes we have had for a long time, this one is also coming back now.

Italian Opera. Herr Brizzi, engaged as a tenor, whom you have already mentioned favorably, is still thrilling everyone with his splendid singing. His voice, however, is more of a strong baritone, but has an unusual range, and especially with its beautiful, full depth, his upper register is all the more surprising. His method is certainly after

---

Phasma, or The Appearance in the Secret Temple, received only four performances from the German Opera Company: July 25, 28, and 30, 1801, and February 12, 1802. Neither Hadamowsky nor Duda has been able to identify a librettist, although Duda supplies the following plot synopsis: Prusias (bass; Weinmüller), vice-regent of Taranto, wants to foil the plans of the country's king, Neocles (bass; Saal) to install a foreigner, Arons, crown prince of Etruria (tenor; Neumann) as ruler after Neocles' death. The slave Erax (tenor; Lippert) learns of this situation and reports the information to the queen, Philoxene (soprano; Mad. Grünberg). In the Temple of Secrecy Erax informs Arons that he will promote his claim, but that Arons must marry a noblewoman from the kingdom. Suddenly Parthene (soprano; Mlle. Saal) appears, and confesses that she is actually the Queen's daughter, but has been hidden away, since she was born in another country. Arons and Parthene swear to remain eternally true to each other, and when Arons is pressed in public to take a woman from Taranto as his wife, he reveals that his heart is no longer free. After some intrigues Prusias reveals all. Arons and Parthene are married, and in his happiness Neocles forgives the traitor. Hadamowsky, Die Wiener Hoftheater, I, 97; Duda, Die musikalische Werk Franz Xaver Süßmayrs, 122-24.

Madame Grünberg first appeared with the Court Opera July 3 in The Magic Flute, in one of the rare cases in Vienna of a substitution in the case of illness. At the bottom of the playbill for that day was this announcement: "Because of the sudden illness of Mad. Rosenbaum, Madame Grünberg, a member of Prince Lichtenstein's opera company, is taking over the role of the Queen of the Night, and has the honor of appearing for the first time in this guest role." She sang occasionally, and was listed in the payroll account for 1801-1802 at a salary of 625 fl. for the period December 16, 1801 through the end of July 1802. Theaterzettel Burgtheater, 1801; S. R. 34 (1 August 1801-end of July 1802).
Marchesi’s, but without being as excessive. He possesses all together a handsome physique, a cultivated manner, fire, very good acting— in short, he is a superb acquisition. Paer’s Achilles was written mainly for him. If the arias are not as outstanding as have been praised here and there, they should still be very pleasing due to such an accomplished presentation. Several excellent duets and trios make even more of an effect due to the beautiful singing and the composer’s dazzling fire.

In L’amore marinaro [sic] Herr Brizzi also appeared to universal applause. This well-known opera profited very much from his participation, and now we hope to hear Cesare again soon, or another opera by our worthy Salieri.

Suburban Theaters. Schikaneder. You know that his new theater, which with its very pleasing design and advantageous set-up [nützlich Einrichtung] has few of its equal in Germany— opened with the opera Alexander, with music by Herr Franz Teyber. The text is by Schikaneder himself; in it he has so completely remained the same that one is frequently tempted to believe that he can only present Alexander as a travesty, even when intending to portray him as an opera seria hero. One of the music’s major failings, which one would have least expected from Schikaneder, who knows his public

---

99The castrato Luigi Marchesi (born August 8, 1755, in Milan; died December 1829 in Milan) was well known for his performances in Italian operas throughout Europe. He had sung in the Viennese production of Mayr’s La Lodoiska in 1798, and was about to return for a production of Ginewra di Scozia, also by Mayr, beginning October 27, 1801. Sven Hansell, “Marchesi, Luigi,” in New Grove 2, XV, 823-24.

100Two new cast members were appearing in performance of Weigl’s L’amor marinaro beginning July 23. Brizzi replaced Simoni, who had gone over to the new Theater an der Wien, in the role of Dorimante, son of Captain Libeccio. Hr. Angrisani the younger (Felice) was also new, replacing Lorenzo Cipriani in the role of Merlino. Theaterzettel Burgtheater, 1801.

101Schikaneder had mounted a number of travesties, or burlesques, of well-known dramatic characters and productions, such as Hamlet (from July 10, 1794); Agnes Bernauerin, a popular play in the court theater (from November 11, 1797); Der travestierte Amor (from August 13, 1799); Aeneas (from July 5, 1800); The Judgment of Paris (from August 9, 1800); Alceste (from December 2, 1800); and, most recently, a parody of the play Erwine von Steinheim, which had also
so well—is that the opera has no significant duets, trios, or quartets. Generally the multi-
voice movements are what have appealed the most in an opera, at least with us [in
Vienna]; so no wonder that it gets monotonous at the end to hear just one aria after
another. The music has very many good things and gives new proof of Herr Teyber’s
considerable talent. It has good instrumentation, without being detrimental to the
pleasant singing. If the composer were to have better motivation from a better poet, his
talent would most certainly distinguish itself.

Of the new members of this theater Herr Simoni needs no repetitious praises. His
merits are well known. About Madame Campi from Prague, in that she outwardly has
much calling, I wish to say only this: that her voice, though pleasant, is not consistently
strong, that she has a great deal of agility in her throat, but that her method in cantabile
passages certainly is not good. Right here she loses to Simoni all the more. With her
everything is short, no tone is sustained or connected to the others, etc. But doubtless
she will develop herself in such a good neighborhood, for she possesses so much natural
ability and knowledge, and furthermore these defects [are] only bad habits, to which she
should have bidden farewell several years ago. 102

102 Doch zweifle ich nicht, sie werde sich durch so gute Nachbarschaft bilden, da sie so viel Anlage
und Kenntnisse hat, auch überdies juene Fehler nur Verwöhnungen, die sie vor verschiedenen Jahres noch
nicht gehabt hat seyn sollen. The writer may have been engaging in a play on words in this
sentence, on Nachbarschaft, "neighborhood," and Verwöhnungen, "defects." Without the suffix and
the umlaut, the latter word turns into Wohnung, "flat, apartment, dwelling." This might also have
been a condescending reference to Prague, as a provincial capital (of Bohemia), where the singer
gained her prior experience, or even to Poland, the land of her birth.

played in the Court Theater (from May 23, 1801). Punderlitschek, Das Freyhaus-theater auf der
Wieden, 151-58.
Die Druiden [The Druids] by Herr Ritter [von] Seyfried is sincerely common and ordinary. There are enough pleasant reminiscences; the composer has taken care of that.103

Leopoldstadt [Theater]. Here Herr Wenzel Müller runs his terrible state of affairs just as always. New operas spurt out from him like mushrooms. Somehow if a composer is uncreative, he remains so; then verily every new Ländler offers him the theme for a new aria. In this situation he gives these things the appropriate water—several worn-out [melodic] figures and the like—then adds trumpets and timpani to that, and the movement is finished, allowing the hero or the simpleton to carry on.

Augarten. The academies are continuing as usual. One gets to hear good symphonies nearly always done well. For all that, mostly amateurs appear there, either playing or singing, of whom admittedly quite a few are only mindful of doing the accepted thing. For many a listener this holds a not too reproachable interest, but for the musician, little or none whatsoever.104

103Die Druiden, a three-act grand opera "from the time of the Goths and Vandals," with music by Ritter Ignaz von Seyfried, opened at the Theater an der Wien on August 1, 1801. Although the playbill does not list the librettist, Duda cites Schikaneder as the author of this work. Duda, Emanuel Schikaneder, 355.

The characters include Rüdigeld, a German prince (Philipp Teimer, bass); his daughter Enniba (Mad. Caroline Willmann, soprano); her friend Arca (Mlle. Wipfel); Luthnald, a field commander (Hr. Reveni); Gillmar, high priest and bard (Hr. Hüller); the Druid chiefs Lunedan (Hr. Fischer), Dokind (Hr. Weiβ), and Wallrod (Hr. Heldenmuth); Harald, a Visigoth prince (Friedrich Sebastian Meier, bass); his arms-bearer Tenno (Hr. Scholz); and Utwold, an old bard and soothsayer (Hr. Pfeiffer). Theaterzettel Theater an der Wien, 1801-1803 [04] (Vienna: Österreichisches Theater Museum, 147449-D Th). This bound collection contains playbills from June of 1801 (the opening of the new theater), all of 1802 and 1803, along with the first six weeks of 1804. Beginning February 16, 1804 the playbills from this house are bound in single-year volumes.

104Morrow, drawing from the diaries of Joseph Carl Rosenbaum, documents vocal numbers by Winter, Mozart (including La clemenza di Tito), and Weigl as sung by Caroline Willmann and Therese Rosenbaum (professional) and a Mlle. Brückl (probably amateur). Madame Auemhammer presented an unspecified Beethoven piano concerto, and the young Joseph Mayseder, born in 1789, performed violin concertos three times. There is no mention of the symphonies. Morrow, Concert Life in Haydn’s Vienna, 309-10.
Among the new works appearing here, some excellent ones by Beethoven (published by Mollo) are quite remarkable. Three quartets give conclusive proof of his art: though they deserve to be played from time to time, and played well, they are very difficult to perform and not at all popular.\textsuperscript{105}

\textsuperscript{105}Beethoven's first set of six string quartets, Op. 18, dedicated to Prince Lobkowitz, were just being published. Nos. 1-3, to which this article refers, had come out in June (1801), and Nos. 4-6 were to appear in October.
CHAPTER IV
VOLUME IV: OCTOBER 1, 1801-SEPTEMBER 22, 1802

No. 8. November 18, 1801 [cols. 126-27]

Short Reports

Vienna. Prince Esterhazy, the respected connoisseur and patron of music, and particularly of its sublime and religious works, has now taken the Herr Kapellmeister Michael Haydn, Joseph Haydn’s brother, into his service. The fate which arbitrarily governs the greater or lesser notoriety of this or that excellent artistic product has not allowed Michael Haydn’s compositions to become as familiar to the greater public as those of his brother; the fault for which, to be sure, is that Michael has written mostly church works. But in these, and in fact in pure church style, in true religious music, there are very few artists today who could honorably claim to be his rival. — The castrato Marchesi, celebrated for many years and for a long time truly idolized in Italy, who has dazzled in nearly all the great theaters in Europe, including ours here back in 1785—certainly one of the most consummate and most thoroughly cultivated of all the singers today—has been engaged for our opera company. He appeared first in the new heroic opera, Genevra di Scozia [Ginevra di Scozia] to extraordinary applause. In Brizzi he has a worthy competitor, and the public benefits, as always, from such rivalry. The opera

---

1With unsettled conditions resulting from the French occupation of Salzburg in December of 1800, Michael Haydn took the opportunity for an extended trip to Vienna, arriving there in early September, 1801. He had an audience with the empress Marie Therese on September 9, and on October 4 conducted a performance of his "Theresa Mass" (Missa sotto il titolo di S Teresia), which she had commissioned, at Laxenburg Palace, one of the imperial suburban residences. He spent some time with his brother Joseph in Eisenstadt, too, during which time Prince Nicolas II Esterházy commissioned some church works and offered him the position of Vice-Kapellmeister, as a way of easing the burdens of the now elderly Joseph Haydn, approaching age 70. Ultimately Michael refused the offer, but must have been seriously thinking of accepting it, because there were more notices like this in later issues of the AmZ. H. C. Robbins Landon, Haydn: Chronicle and Works, V, 77.
lovers are divided between them. The non-partisan is enjoying this happy combination, and each one has a right to his own specialty. Marchesi has maintained the polish of his earlier training, not from his avowed fatherland, Italy, but rather in Germany, and indeed in the—particularly in our time—great conservatory [Pflanzschule, or greenhouse] of true musicians: Munich. Marchesi will be heard in twenty performances and then from the income of his considerable earnings will live in repose.²

No. 10. December 2, 1801 [col. 158]

From Short Reports

Vienna. The instrument maker Herr Matthias Müller has invented a splendid new instrument, a type of double clavier [Doppelklavier]. He has petitioned the Emperor for a privilege to give himself the exclusive rights to its manufacture, in that upon careful examination it has been found to be, as the report on it reads, “unique of its kind on account of its external and internal structure and in the purity of its tone.” As far as I know this is provisional.

No. 16. January 13, 1802 [cols. 263-64]

Short Reports

Vienna, the 29th of December 1801. On December 22nd and 23rd Joseph Haydn’s Seasons was performed in the Court Theater [Burgtheater] by 200 musicians

²Mayr had written Ginevra, or Ginevra, Princess of Scotland, drawn from Ariosto's epic Orlando furioso, for the opening of the new theater in Trieste, an important port city in the Holy Roman Empire. The Court Theater's production opened on October 27, 1801. In addition to Marchesi, who sang the role of Ariodante, an Italian knight, the cast featured Hr. Vogel as the King of Scotland; Mad. Riccardi Pär as his daughter, Genoveva; Hr. Brizzi as Polinesso, grand constable of the realm; Carlo Angrisani as Ariodante's brother Lurcania; and Mlle. Anna Gasmann as Dallinda, a court lady. Born in August of 1755, Marchesi had just turned 46, so retirement might indeed have been in his mind. S. R. 34 (1 August 1801-end of July 1802) does not actually list him as a member of the Italian Opera Company, so he must have been contracted separately. However, the daily playbills indicate that prices were doubled for the performances of Ginevra di Scozia. Theaterzettel Burgtheater, 1801.
[Tonkünstlern] and on the 27th the Creation was performed in the Large Redoutensaal. It is not necessary to say anything about the latter work, for indeed it contains what can be found in no other piece of music. It sounds

In all the world —
In every ear ringing,
To no tongue foreign.³

*The Seasons* is likewise an immortal laurel in the wreath which shades Haydn’s brow. With what variety do cheerfulness, contentment, hope, fear, devotion, wild joy, jovial humor, and deep earnestness alternate here, in accordance with the poet’s sketch! And what truth is in the musical expression of all these humors! And how what the poet could but hint at, and at times with only a few words, the musician has depicted through the magic of melodies and harmonies and brought close to the listener’s consciousness. Because of this, Haydn’s work elicits the liveliest applause everywhere. Perhaps it is not excessive as well to at least point out the influence such musical works could have upon the aesthetic and moral development of the nation. No clergyman is in a position to depict the greatness of the Creator, of his works and benevolence with such impressive power, and to fill the heart with such wonder, awe, and gratitude. Nothing can exalt people to the sphere of universal perception as well as the union of poetry and music. The performances were for the benefit of the two local charitable foundations.⁴ —

³Text from *Die Himmel Erzählen* [“The Heavens are telling”], the final chorus from *Die Schöpfung* Part I.
⁴The *Seasons* performance on December 22nd and 23rd was for the benefit of the Tonkünstler Society, the pension fund for theater musicians’ widows and orphans. The *Creation* performance in the GROSSER-REDOUTENSAAL (large ballroom in the imperial court complex) was a benefit for the Bürgerspital, or charitable foundation, for the poor citizens of St. Marx, a district outside the city walls (which, incidentally, was the location of the cemetery in which Mozart was buried).

Griesinger was the source of this information, reported in his letter to Breitkopf und Härtel of December 29, 1801. Biba, *Griesingers Korrespondenz*, 122-23.
That Michael Haydn has gone into the service of Prince Esterhazy, I have already written to you recently. I will just add that the venerable prince is placing him in extremely beneficial circumstances, and has particularly called him [into service] on account of his brother Joseph, who would now like to enjoy more repose. Also, our Empress, who is not only said to be a first-rate connoisseur and friend of music, but actually is one, is receiving Michael Haydn with much attention on account of several compositions which were commissioned from him and performed at Laxenburg, and he has received new commissions from his royal patroness. —

No. 17. January 20, 1802 [col. 279]

Letters about Music and Musicians

(Continuation of the tenth letter from Hamburg)

. . . 12) On the 20th of September in the German Theater appeared Madame Willmann, singer from Vienna, whom one must not confuse, however, with Demoiselle Willmann [Magdalena Willmann Galvani], a daughter of her husband, and likewise a singer. She appeared for the first time in Mozart’s Entführung as Konstanze, pleased—why, I do not know—very much, played several guest roles; also gave this concert [i.e., on September 20th], which was very full, and, in addition,

13) a second [concert], on the 4th of October, which was just as full, from which she moreover will tour delighted with the extraordinary—and, as I believe, unmerited—reception and receipts.

5The empress had commissioned the Missa S. Theresiae in D, in which she sang the soprano solos in a performance at Laxenburg Palace October 4, 1801 (the name-day of her husband, the emperor Franz). Michael Haydn also composed a Te Deum, in D, for performance that day. On March 10, 1802, the empress heard a performance of the composer’s Requiem in C Minor. On April 5, 1803, Haydn would receive a formal commission from his empress for another mass and Te Deum, which was to be performed October 4, 1803 as the Missa S. Francisci in D minor. Marie Therese commissioned another requiem mass from Haydn, this one in B-flat major, which he ultimately would not finish. Rice, Marie Therese and Music at the Viennese Court, 269-270.
Vienna, the 12th of January. At the end of the previous year the greatly beloved and esteemed singer Madame Galvani, born Willmann, died here, still in her young years. She was, through much travel and very good connections, an accomplished woman; as a singer she is very highly regarded—not just here, but in nearly all the great places in Germany and Italy. During her short sojourn in Leipzig the editorial staff of this journal gave her full justice in these pages. She was a good actress as well, and a fine figure in the theater. For some time she sang on Schikaneder’s stage, and in those days various very popular roles were written particularly for her and her likeable individuality in singing and acting—as, for example, the role of Elisa in Winter’s opera of the same name. First of all, when she sang, and something suited her, she sang with her whole heart, and instead of overloading her singing with ornamentation, as so many do, she enlivened it only through the delicate, indescribable, but always recognizable tone of sincere feeling. But precisely for that reason she became too weakened through her singing, and so is a young sacrifice to her artistic eagerness.
Vienna, the 1st of February. The crowds for the *Zauberflöte* production at Schikaneder’s magnificent theater are large, even though it is no longer necessary to stake out a place three hours before the beginning of the show, as in the first weeks. It is true as well that this *Zauberflöte* is a joy to the heart to hear, and splendid in its grandeur to see. Nowhere else in Germany would an entrepreneur allow such outlay for scenic designs, costumes, and the like; and one might well add that no one but Schikaneder could attempt something like that, with the confidence in the public, in the enthusiasm of the people (with whom he has full authority, and whom he knows how to handle) and in his own theatrical knowledge and long practice. His production of *Die Zauberflöte* is not just revenge for the production in the City theater, but rather a complete triumph over it.  

No. 30. April 21, 1802 [cols. 493-94]

From *Reports*  

Vienna. They are quite sorry to see the departure of Kapellmeister Pär [sic] and his wife for Dresden. Yesterday he gave a farewell benefit concert which brought him several thousand Gulden.  

The Lenten season is rich in public and private concerts. Count Fries, Baron Spielmann, and Baron Braun gave an academy each week. The Fräulein Fanny von

---

8 *The Magic Flute* had remained a staple in Schikaneder’s theater repertory since its premiere in 1791. Its last appearance at the Theater auf der Wieden was May 6, 1801, five weeks before the company moved to its new location across the river. This article refers to a new production in the new house, which had opened January 4, 1802. Future reviews will highlight this rivalry developing between the Court Theater and Theater an der Wien opera productions.


10 This concert, given in the Burgtheater Friday, April 2, 1802 for the benefit of Herr and Madame Paer, featured the principal male singers of the Italian Opera Company “and 24 choristers” performing vocal selections by Martini, Vittorio Trento, and Paer’s *Camilla* and *Achille*. *Theaterzettel Burgtheater*, 1802.
Spielmann and a son of the banker Offenheimer, both eleven years old, have precocious and in fact, extraordinary musical talent. Both play the most difficult Mozart sonatas and compositions by Bach with a precision, expression, taste, and polish deserving the great admiration of even the strictest connoisseurs. Both of these children are pupils of our worthy Herr Streicher.11

Miscellaneous

Short but word-for-word excerpt from the announcement of the “Grand Musical Academy under the title: Nine Questions, or the extraordinary Bohdanowicz Family,” given in Vienna on April 8.

The first three “Questions” say only that nothing like this has ever been experienced in Europe. The fifth musical number is “a violin sonata, called Les premices du monde [“The Origins of the World”], in which 3 people with 12 fingers and 3 violin

11Anton, Baron von Spielmann (born 1738 in Vienna; died February 27, 1813, in Vienna) had a long career as a statesman extending back to the reign of Empress Maria Theresia. He was elevated to the Reichsfreiherrstand (baronage) October 9, 1790, under Leopold II, and rose to the rank of vice-president of the Bohemian-Austrian Hofkanzlei (court chancellery) in 1801, retiring shortly thereafter. Dies listed him as one of the members of the Gesellschaft der Associirten who underwrote the performance costs of Haydn’s oratorios. His daughter cited here is Franziska (September 4, 1789-October 18, 1857), who married Eugen Count Mejan in 1810. Wurzbach, “Spielmann, Anton Baron,” in Biographisches Lexikon des Kaisertums Oesterreich, XXXVI, 150-53; A. C. Dies, Biographische Nachrichten von Joseph Haydn, in Vernon Gotwals, Haydn: Two Contemporary Portraits (Madison, Milwaukee and London: The University of Wisconsin Press, 1968), 175.

The banker Markus Ofenheimer, “doing business as Ofenheimer and Herz,” was listed at Unter Breunerstrasse [Bräunerstraße] 1188, a location within the city walls. Hof= und Staats=Schematismus, 1800, 156.

Morrow lists concerts that Lenten season on March 16 (Spielmann), 18 (Braun), 23 (Spielmann), 26 (Braun), 29 (Fries), April 1 (Braun), 8 (Braun), and 12 (Fries). Morrow, Concert Life in Haydn’s Vienna, 396-98.

Johann Andreas Streicher (born December 13, 1761, in Stuttgart; died May 25, 1833, in Vienna) was married to the piano manufacturer Nanette (Maria Anna) Streicher, née Stein. In 1794 the couple moved to Vienna, where he was in demand as a piano teacher. Margaret Cranmer, “Streicher,” in New Grove 2, XXIV, 569-70.
bows will play upon a single normal violin.” Moving along to the fourth question: “Who in Europe has ever heard such an ingenious musical composition, except in Vienna?” The seventh piece, an aria performed by Josepha, “whose very skillful variations and passages will elicit amazement from the listening-inclined public.” The eighth piece: “Newest oddity, entitled Rareté extraordinaire de la musique. An Andantino with 4 Variations set for a Fortepiano for 4 persons, i.e., for 8 hands or 40 fingers, which will be performed by 4 natural [leiblich] sisters from the B. family.” The sixth question: “Has one ever heard 4 persons, and indeed 4 natural sisters play one Fortepiano, except in Vienna?” Tenth piece: “Europens Erstling [Europa’s First-Born], an original trio concerto, which will be performed with 3 natural instruments which are included in the second order of the natural sphere of music, of which singing is the first order, and piping is in the second. This serious grand trio concerto consists of 265 sixteenth notes, accompanied by full orchestra with trumpets and timpani, [and] has 6 larger and small [sic] solos, in which my three elder sons take the principal parts. Their solos include nearly all types of passage work, slurs [ligaturen], staccato, trills, graces, etc. Especially remarkable is the cadenza, with a 5-voice trill.” Eighth question: Where has one ever heard such a rarity from 3 brothers, except in Vienna? The tenth piece: “An original double quartet consisting of 120 measures [Takten], titled Non plus ultra, sung by my 4 daughters and myself, along with my 3 eldest sons, followed by 4 persons with 4 violin bows and 16 fingers who will play on a single violin fingerboard.” Ninth question: What musical connoisseur is not obliged to approve of the title of this extraordinary, ingenious composition?—“Between the first and second parts of this academy there will be performed a vocal symphony without text for 9 voices, [both] without, and with just as many mouthpieces [Sprachröhren] of various sizes, with exceptionally good and
particular effect. It consists of an Allegro, which will be sung through very noisily by the 18-voice choir; then of an Andante, which is frequently divided into 5 choruses, then as one visible and 2 invisible [choruses], which produce a double echo. Also characteristic of this Andante is the very humorous cry of the terrified chicken, which upon the discovery of her enemy, the hawk, converges one moment, then flies away the next; likewise forest birds such as the cuckoo and the great black woodpecker will be imitated as much as possible. And finally a Presto, titled The Hunt. This one expresses, along with a beautiful song, the baying and jubilation of the hunting hounds and both the ordinary and most intense rumblings of the bears in very comic composition. After the hunters’ cry, however, the collective last shots at the bears take place at the end.” Fifth question: Who in Europe has ever heard such a vocal—N.B. not instrumental—symphony without text, of such whim, such descriptiveness, and such in the highest degree humorously entertaining, ingenious composition, etc., which is also capable of eliciting a smile from the most profound pedant.” —The prices, without prescribing boundaries of generosity, are: 1st place [Platz] 5 Florins, 2nd place 2 Florins; “the first of all [allererste], to my knowledge the best, and for one person or a less restricted place, etc. [a] hundred Ducats. To be blessed in such a way with your greatly desired presence, which, etc., is then priceless.”

No. 37. June 9, 1802 [cols. 605-07]

---

12Bazyli (Basilius) Bohdanowicz (born 1740, in Malopolska, Poland; died February 23, 1817, in Vienna), a violinst in the Leopoldstadt Theater orchestra, presented this concert in Jahn’s hall. In addition to these “Nine Questions,” the concert included an overture from Jean-Paul-Egide Martini’s opera Henri IV and vocal numbers by Cimarosa, Paisiello and Giordano. He had presented a similar concert featuring his family in the Leopoldstadt Theater on March 25, 1800. Barbara Chmara-Zaczkiewicz, “Bohdanowicz,” in New Grove 2, III, 794; Morrow, Concert Life in Haydn’s Vienna, 312-14.
From a Letter from Vienna*)

You yourself have explained that one of the purposes of your musical journal is to rescue young, up-and-coming artists from darkness, and to make their talents known to your readers.

Thus Herr Kapellmeister von Seyfried has already been mentioned frequently in your journal, but has always had the misfortune to be mentioned herein with reproach, without having had the opportunity for you to pass judgment over the worth or lack thereof in his works. This young man, whose friendship enhances the pleasure of my daily life, enjoys the attention of all the musicians in Vienna, as well as the love of his worthy teacher, the Cathedral Kapellmeister Albrechtsberger. Upon the performance of one of his earliest operas, *Der Wundermann an Rheinfall*, the great Joseph Haydn embraced him with the words: “I wish you success; you have delivered a beautiful work.”13 — His symphonies are repeatedly performed at the Augarten Concerts to universal applause, but even this, along with the strong encouragement of his colleagues, could not induce this modest man to hand them over for engraving [i.e., publication]. Who does not expect everything from a young man of genius who takes Mozart, Haydn, Cherubini, Reichardt, Gluck, Händel, Bach as models?— Despite all this your correspondent seems to know nothing; for in Vol. III No. 48 of this journal he bluntly says that Seyfried’s last opera, *Die Druiden*, was common and ordinary. More

*) The author of this communication has instructed us not to give his name, but in order for his emendation to have the effect we also desire, we must add that he is, to be sure, a person who has voting rights here [der hier Stimmmrecht hat, i.e., someone who has the confidence of the editorial staff].— The Editor.

Translator’s note: There is no letter to this effect in Biba’s collection of Griesinger’s correspondence, so the source was probably elsewhere.

13*Der Wundermann am Rheinfall* (*The Miracle Worker at the Rhine Falls*), a two-act heroic opera to a text by Emanuel Schikaneder, was premiered October 26, 1799. Voll, *Chronologisches Verzeichnis*, 78.
untrue words have hardly ever been spoken. Would that his judgment have been: “The music was not likely to entirely please the Viennese, for they did not understand it” — this would have come reasonably close to the truth. I myself have heard the opera nine times — occasionally it was not given — and was not the least bit surprised that the music deep within was fashioned completely in the spirit of its age; such music, which overall bears the stamp of mysterious darkness, which is carried through with genuine artistic diligence from beginning to end — for the enthusiasts [Liebhaberey] among the merry public such music certainly might not be welcome. As proof of my opinion I am herewith submitting a chorus from this work for your inspection. However, one should certainly hear the shattering effect of the unisons in the Song of the Bard with his own ears, to form for himself a proper idea of the beauties of this work, etc.

People in Germany have taken so much interest in the final fate of the admirable Cimarosa, and almost universally believe that, despite his release, he did not die of natural causes; for that reason it is appropriate here to discuss his final fate. What took place during the terrible events of the Revolution, with its sudden, violent changes in Naples can be covered up, now that he is at rest. When the political conditions suffered their latest change he was released, and went to Venice. There his delicate body succumbed to the consequences of his last troubles, and quite soon no poison was needed to remove the sensitive soul from its body. However, since the rumor of his

**We will include this beautiful chorus in a piano arrangement in one of the next issues of our journal. — The Editor.

14 Ignaz, Ritter von Seyfried was mentioned in passing in Vol. I, No. 48 (28 August 1799) as one of the composers for Stegmayer’s Der rothe Geist im Donnergebirge at the Theater auf der Wieden. Then a review in Vol. III, No. 25 (8 March 1801) criticized Seyfried’s latest operas as “pompous, noisy, and overloaded with accompaniment and dissonance,” particularly in the case of Proteus und Arabiens Söhne. Die Druiden was Seyfried’s most recent production, and apparently the reviewer’s judgment was on track, for it was only performed four times: August 1, 2, 3, and 5, 1801. Sonnek, Emanuel Schikaneder, 321 ff.
violent death has spread throughout Italy, and from there to Germany, at the
government’s request the doctor who attended him there [in Venice] has sent the
following to Cimarosa’s friends and relatives in Naples, which we will give here
verbatim, as it was entrusted to us:

Sgre [Signor] Domi [c]o Cimarosa[,] maestro di capella, who has passed
to his eternal rest in Venice the eleventh day of January of the current
year, by consequence of a tumor in the lower abdomen, which had turned
from a scirrhus into a gangrenous condition. So attested on my honor as
being the pure truth, and in faith, etc.

Venice, the 5th of April 1801.
D. Giovanni Piccioli,
Reg. Deleg. e medico onorario di sua
Santità di N. S. Pio VII.\textsuperscript{15}

Berlin. Demoiselle Schmalz has been called to Vienna for two years to sing in the
Italian and German opera companies. During her absence she will retain half of her

\textsuperscript{15}"Directorial Delegate and titular doctor to His Holiness of N.S. [Our Saint?] Pius VII. The letter was published in the original Italian.

Cimarosa’s operas, particularly \textit{Il matrimonio segreto}, were staples of the Viennese court's
Italian Opera Company throughout the 1790s. Born December 17, 1749, Cimarosa first established
his career in Naples, was called to St. Petersburg in 1787, and was brought to Vienna as
Kapellmeister in 1791 with Leopold II’s new regime. In 1792 he returned to Naples where he was
appointed Maestro di capella of the court chapel.

The kingdom of Naples-Sicily was under the rule of King Ferdinand IV, a member of the
Bourbon dynasty, and his consort, Leopold II’s sister Maria Carolina. Their daughter Maria
Theresa married Leopold’s son Franz in 1790; thus Maria Carolina, the Queen of Naples, was
both the reigning Emperor Franz II’s aunt and mother-in-law. French republican forces occupied
Naples in January 1799, setting up the Parthenopean Republic. Cimarosa was sympathetic to
their cause, and composed music for a hymn sung at the official burning of the royal flag May 19,
1799. Unfortunately for Cimarosa, royal troops regained the city at the end of June, and the
composer was caught in the middle. In December he was arrested and imprisoned, but was
released four months later upon the intercession of influential friends. From there Cimarosa went
to Venice to fulfill an opera commission, but his health declined, and he died there on January 11,
1801. Rumors circulated that Queen Maria Carolina had had him poisoned; hence this official
announcement from the Neapolitan government. The Queen of Naples was a frequent visitor and
avid Viennese theater goer, so this story would have been of interest to German music-loving
salary here [i.e., from Berlin]. Also Demoiselle Jagemann from Weimar has gone to Vienna, not so much to appear in public, but for the time being to take advantage of the famous castrato Marchesi.

No. 47. August 18, 1802 [col. 766]

From Reports

Herr J.[oseph] Weigl in Vienna has declined an invitation as Kapellmeister to the Duke of Wirtemberg [Württemberg], and on this account has been assigned a salary of 3000 Gulden with the Imperial Court Theater.17

16With the recent death of Mad. Galvani and departure of Mad. Riccardi Paer, the Hoftheater clearly was in need of at least one more female principal singer. Soprano Auguste Amalie Schmalz, born in Berlin in 1771, was the daughter of Johann Daniel Schmalz, a piano teacher and organist. After early vocal studies with the court chamber musician Justus Jakob Kannengießer, King Friedrich Wilhelm II sent her to Dresden to study with the opera composer Johann Gottlieb Naumann in 1789. The next year she was appointed to the Berlin court’s Italian opera company. Mlle. Schmalz had already begun singing with the Viennese Court Theater system; S. R. 34 (1 August 1801-end of July 1802) lists her with the Italian Opera Company at a salary of 225 fl. per month for the period July 9-end of July. Heinrich Welti, “Schmalz, Auguste, auch Amalia,” in Allgemeine deutsche Biographie, 56 vols., ed. Rochus von Liliencron et al. (Leipzig: Duncker & Hublot, 1875-1912), XXXI, 621.

17Johann Rudolf Zumsteeg had been Kapellmeister in Stuttgart, capital city of the Duchy of Württemberg, from 1793 until his death January 27, 1802. Weigl’s salary as full Kapellmeister for the Italian Opera Company had remained constant at 1000 fl. per year since his appointment in 1792. Stüßmayr, Kapellmeister with the German Opera Company since the spring of 1794, received a salary of 1300 fl. By comparison, Madame Galvani, at 300 fl. per month, would have received an annual salary of 3600 fl., and the newest Italian tenor, Antonio Brizzi, was making 4050 fl. So it is no wonder that Weigl was investigating the possibility of employment elsewhere. S. R. 34 (1 August 1801-end of July 1802).
CHAPTER V

VOLUME V: OCTOBER 1, 1802-SEPTEMBER 21, 1803

No. 2. October 6, 1802 [cols. 25-32]

From Reports

Letters on the German Opera in Vienna

First Letter

(End of August)

For the lover of musical theater, Cherubini’s enchanting music for the opera *Les deux Journées* [The Two Days] has given rise to an interesting rivalry between the National Theater in the city [inside the city walls] and the newly-built Theater an der Wien, the objective of which was to have the earlier performance of this masterwork. The secret manner in which they went to work on something that was not kept secret provided the opportunity for all sorts of little jokes and anecdotes, which generated laughter for a long time, until finally the prize of the first performance went to the Theater an der Wien.¹

For making this distinguished composer familiar to us we have this new theater to thank, on account of its performance of *Lodoiska*. Even though the translator of this opera did not trouble himself over well-chosen prosody, nor even less over the union of oratorical and musical expression, the production nonetheless was spared from failure by its powerful music, which, along with the good presentation, covered up the faults of

¹*Graf Armand, oder Die zwey unvergeßlichen Tage* (Count Armand, or The Two Unforgettable Days), a translation of Jean-Nicolas Bouilly’s libretto for *Les deux journées*, set by Luigi Cherubini, began its run at the suburban Theater an der Wien on August 13, 1802. The very next night, however, the Hoftheater’s German Opera Company opened its production of *Die Tage der Gefahr* (The Days of Peril), a “play in three acts with songs, after Bouilly, by Treitschke” — likewise a translation of *Les deux journées*. Theaterzettel Theater an der Wien, 1801-1803 [04]; Theaterzettel Burgtheater, 1802.
the translation; and right from the first performance there was the most excellent reception for the combined zeal of the singers and actors. This reception was probably what sounded the signal for the above-mentioned rivalry, which in many ways still provides entertaining conversation.

It is universally agreed upon here among acknowledged connoisseurs that the new Theater an der Wien is one of the most beautiful theaters in Germany. The personnel in singing and acting roles alike include several artists who would deserve applause anywhere. A large, well-appointed orchestra, an uninterrupted rotation of new works, sets, magnificent costumes, etc. demonstrate the entrepreneur's continuing efforts to appeal to the public. The affluence and abundance which shine forth from all parts of the theater exhilarate and delight those present; thus it is easy to understand why the stylish public pours in in great multitudes. It is just as easy to understand why this theater has found a great number of enthusiastic followers and advocates.

Transformations and enchantments in which the affected characters are devoured by the earth or carried away through the air—terrifying storms, violent seas, in a word: the entire realm of stage machinery in which all the elements rage and roar, the likes of which no local theater displays to such perfection. As one example, among others, in the last scene for Die Zauberflöte there is a sea of fire and a column of flames, steam and smoke which rises in billowing waves against the clouds, and is instantly transformed into a raging, plunging stream, to great effect.

Since all efforts in the theater are united in the quest for perfection in order to bring both good plays [Komödien] and Singspiele to the stage, as soon as something

---

2Lodoiska, in a German translation (the translator was not cited), had opened at the Theater an der Wien on March 23, 1802.
inferior gets mixed in, one starts to shriek and scold, very much in keeping with the old way of doing things. But in regard to the current dispute over the mutual performances of *Les deux journées*, there can only be talk of a good, or a better, but by no means of a bad production (as several have erroneously expressed). Here, in general, are some of the most important points:

Cherubini’s fame had already spread to the most distant parts of the city. People were saying with certainty that in a few days his *Les deux journées* was to be given at the Court Theater, when on August 13, completely unexpectedly, the new Theater an der Wien announced *Graf Armand oder die zwey unvergesslichen Tagen* on its playbill. It was difficult to get a ticket on that day, [but] in spite of this a lucky coincidence led me there. The overture began. It was taken at an appropriate tempo, the prescribed shadings of tone precisely observed. Universal applause rewarded the orchestra for its efforts. The curtain went up, and then from the first scene, in which Herr Cagée played the role of Antonio with much sincerity, to the end of the first act, only because of the continually building interest and the striking newness of style in which Cherubini treated his subject, was the audience able to hold back from erupting into the loudest applause. Herr Mayer [Meier], with his pleasing bass voice, has taken on the role of the Water-Carrier, and sang most excellently that evening. Throughout the entire piece everything fell together swiftly. The choruses were sung with precision, the costumes were right,
and the scenery was beautiful. When the curtain fell at the end there was universal applause, and everyone appeared to be leaving the theater in a state of delight.

The new theater’s management has now made its selection [for the upcoming season], both of operas and of spoken plays. In the case of the former it is to be expected that there will be inferior, awkward translations alongside good original Singspiele, and that the public will always be notified when a musical piece is inserted in the work of a great master.4 Whoever sends an invitation for pheasant, but now and then serves ordinary chicken, must at least inform his guests of this fact. Since they are embracing good taste, the entrepreneurs of this theater will certainly be obliged to support the second category [i.e., spoken plays] with all their power; since it is also to be expected that they, along with several individuals who frequently come to the theater, will see to correctness and purity of speech as the first and indispensable requisite of a good theater company.

Second Letter

People often quarrel over things, and pass judgment on the worth or lack thereof in an artistic product, before knowing exactly what the conversation is about. This could explain why several art critics are raising their voices so vehemently and asserting that ever since the National Theater has been giving the same piece, the Theater an der Wien’s performance of Les deux journées is no longer something to hear, but to see. And that is the point! In regard to the orchestra, one would have to be very spleen-seeking not to openly avow that for the unbiased listener, the Kärnthnerthor Theater’s first performance of the Zwey gefährvollen Tage [Die Tage der Gefahr] left no wish unfulfilled. In

4The writer is referring to the practice of adding insertion arias to works of established value.
the Overture the momentum from the swift crescendo which leads out of the slow introduction was of such shattering effect that the audience was already swept up with emotion through the fire and power that the Allegro conveyed throughout. In such a fashion every musical number was given with the greatest precision and accuracy. All means of light and shadow, of the sweetness and power of tonal variation [des Tonwechsels], all the composer’s sudden effect held in reserve, all presentations of principal ideas with their subordinate clauses, of the graduating of passions, and their manifold transitions were carried out with such clarity and correctness, that often the entire orchestra’s impact seemed to be that of the pure harmony of but a single power.

Anyone who knows that only three, or at most four, other orchestras in Germany can be compared with the combined Viennese National Theater orchestra, is not at all surprised upon first hearing at a performance of the type mentioned above; however, one might also ask: why is it not always like this?—Why, even in this orchestra, does the bass drum [türkische Trommel] smash the listener’s ears on various occasions with untamed violence, and force everything to rocking and rolling? Why, in the spoken theater, does the orchestra stop in the first half of a measure, and frequently on a dissonant chord, when the curtain is raised? The foreigner who hears this understands the public’s kindly indulgence; but at the same time he also takes a very poor opinion of the musicians’ hearing and knowledge back home with him. Despite the many repetitions of Die Zauberflöte this orchestra still has not even once played the overture without a mistake. The string basses’ vibrating capability [Schwingungsvermogen] constantly gets lost in the overly driven tempo. Instead of the precisely calculated effect of syncopated musical ensemble playing, the whole thing resembles a comic race, with each one pushing the other over the heap. Carelessness of this type from such an
otherwise excellent orchestra is certainly deserving of reproach, along with the differing judgments from abroad about music in Vienna. A foreigner who has seen Les deux journées in Hamburg’s French Theater maintains that it was given much better there, in regard to both the acting and the music, than here in the National Theater. This is neither a surprise, nor an accurate memory: if perhaps an earlier impression tempted him to make this remark, his opinion could be changed. I know the Hamburg orchestra particularly well, and without detracting from the local artists there, the orchestra of the new Theater an der Wien stands far ahead of them.

One will say that the foreigner is biased—Hmm—!

The local art critics?—Are they any less so?? According to the comments of Gluck, in an earlier time Mannheim had a better orchestra than Vienna, Paris the best. Was the Vienna orchestra bad?—In Hamburg the music can be good, here [at the Theater] an der Wien better, and at the National Theater, superior.

The orchestra at the new theater certainly is not bad, since the orchestra in the City [Court Theater] seeks to surpass it. Timidity in putting them to the chase does not yet command courage; but overcoming the bold elevates the victor to the hero.

Third Letter

In regard to the acting and singing personnel, it appears that the balance the art critics are using as a means of judgment is likewise somewhat narrow [referring to the criticism of the orchestra in the previous letter]. But for all that, the matter is easy to settle, since the art critics are dissatisfied with so many in the National Theater.

They say that Herr Lippert plays more the man of cultivation than the Water Carrier; in his performance he shows more adroitness in deceiving the guards than sympathy from a good heart for the two unfortunates. They may be right here and there:
but it is just as certain that it would be impossible to play the scene at the water tank
more perfectly, where the Count escapes and the terror-stricken Micheli breaks out into
loud laughter with the utmost joy. Likewise the last scene, where he brings in the
pardon, and where his hastiness and rapture render him speechless, is incomparable.
Herr Mayer admittedly is not an actor, but on the other hand his singing is so much the
better. What holds true for the two Water Carriers is just the opposite in the roles of
Antonio and Count Armand. Konstanze is being performed at the new theater by a
novice—in the City, on the other hand, by Vienna’s favorite singer.  

In the new theater the beautiful Romanze in the first act is being left out; in the
City several choruses have been shortened. The sets were good on both sides of the city
walls, particularly that for the second act in the National Theater, while the one of a
Parisian barricade from that time [i.e., 1647] was practically real.

And so the lover of singing stands in a pretty good balance with the lovers of
recitation, mimicry and theatrical display. One person finds the balance here, the other

---

5 Appearing in the role of Graf (Count) Armand were Hr. Schmidtmann (Theater an der
Wien) vs. Hr. Neumann (Court Theater); as his wife, Constanze, Mlle. Milder (Wien) and Mlle.
Saal (Court); as Micheli, the water-carrier from Savoy, Hr. Meier (Wien) vs. Lippert (Court).
Micheli’s father Daniel was played by Hr. Schildbach (Wien) and Hr. Stengel (Court). In the role
of Micheli’s son Antonio were Hr. Caché (sic, Wien) and Hr. Rösner (Court). Appearing as
Micheli’s daughter Marcelline were Mad. Pfeiffer (Wien) and Mlle. Müller (Court). Theaterzettel
Theater an der Wien, 1801-1803 [-04]; Theaterzettel Burgtheater, 1802.

Karl Schmidtmann (born 1773; died January 14, 1822, in Budapest) first appeared at the
Theater auf der Wieden April 8, 1799 as the ostentatious city cousin Herr Tulipan in Der Tyroler

Anna Milder, later Milder-Hauptmann (born December 13, 1785, in Constantinople; died
May 29, 1838, in Vienna) would later create the role of Leonore in Beethoven’s Fidelio. According
to the playbill for April 9, 1802, she made her debut at the Theater an der Wien as Juno in
Süßmayr’s Der Spiegel von Arkadien (not in 1803, as stated in The Beethoven Encyclopedia and The
Grove Opera, III, 396; Theaterzettel Theater an der Wien, 1801-1803 [-04].

Herr J. G. Schildbach and Madame Pfeiffer (first name unknown) both made their debuts
with Schikaneder’s company in March of 1799. Punderlitschek, Das Freyhaus-theater auf der
Wieden, 160-61.
one there. It all comes down to the fact that one sees and hears however one wants to see and hear.

In response to the public’s wish, it is generally being said that Cherubini’s *Lodoiska* and *Medea* will also appear in the National Theater. But if this comes to pass, so will the backbiting, since the Kapellmeister W. [ranitzky] has sought to keep this composer’s works off the stage, or, at best, to discredit them. People are also expecting a multitude of new productions from Paris. Baron Braun is expected to come back from there with the best of the ballets and Singspiele, all of which are to be performed here according to the best taste in French theater.

Given the newly inflamed passion with which the management is turning out worthy stage productions [*Schauspiele*] to the public, one would wish that the machinery would aspire to a higher level of perfection, consistent with the overall enterprise.

Good taste—the recognition of the beautiful and the sublime—cannot be disseminated in any way so universally as in an excellent theater. Vienna can hope for everything, can expect everything, since the management has all the means to that end in hand, and now everyone who earnestly wishes to do his part is coming forward so willingly.

(To be continued from time to time.)

No. 9. November 24, 1802 [cols. 155-57]

Vienna, the 3rd of November. Things that are truly good naturally find a receptive public everywhere. Cherubini’s opera *Die Tage der Gefahr* (*Les deux journées*) is being repeated here, too, with complete justification, and even as many times as it has
been performed, one always hears it again with pleasure anew.\(^6\) The Kapellmeister Simon Mayer, whom you doubtless know well as the author of Ginevra [Ginevra di Scozia], is now living here. An opera [he] composed for Italy called L’Equivoco (Der Misverständ) [The Misunderstanding] was performed here recently.\(^7\) It is written in an agreeable style, and only sins, perhaps, in its all-too-frequent use of the wind instruments.

I was fortunate enough to renew a very interesting acquaintanceship with Madame Streicher, née Nanette Stein. I had already had the opportunity to admire her as a pianist in Augsburg, when, yearning to be a virtuoso, she was making a growing name for herself by touring. Now she appears chiefly as a mechanical artist, whereby fortepianos of fine workmanship, which gives the instruments their soul and their value, are built solely under her supervision and management. In recent times it has often been said that the stronger sex has taken away nearly all branches of trade from women. Madame Streicher shows by her example that in the subject of art a wide and seldom explored field remains open. To be sure, not every individual encounters so many fortunate circumstances as Madame Streicher. Already from her seventh year initiated into all the secrets of the subject by her father, the deceased organ and instrument maker Stein in Augsburg, she was witness to many barely known experiments, through which Stein’s works maintained the highest degree of perfection. And, what is most important for the practical artist, she must have taken a hand in this herself. Thus after her father’s

---

\(^6\)This work had been performed fifteen times in the Hoftheater between its premiere August 14 and October 29, 1802 (shortly before this article was written). The production was to enjoy a long run, remaining in the repertory through September of 1805. Hadamowsky, Die Wiener Hoftheater, I, 121.

\(^7\)Giovanni Simone Mayr had written L’equivoco, ovvero Le bizzarie dell’amore (The Misunderstanding, or The Craziness of Love), a two-act opera to a text by Giuseppe Foppa, for performance in Milan’s La Scala theater (premiered November 5, 1800). It was performed eleven times in Vienna, between October 15, 1802 and June 2, 1803. Ibid., 37.
death it was possible, at an age in which fickle tastes seldom give rise to serious pursuits, to take up the production of fortepianos herself, and for nine years she has been able to continue with manly spirit. The pianos which the sister Stein has dispatched to the most respected courts and to so many connoisseurs and amateurs are easy to recognize for their shallow-falling, immediately-speaking keys which spring back consistently throughout, and for their clear, full, consistently even and round tone, formulated entirely upon the chief considerations of good piano playing—polish, singing, and expression. For a few weeks the sister Stein has been separated [from her brother as business partner]. In the future, however, Nanette Stein will continue the business under her own firm [name], Nanette Streicher, geborne [née] Stein, along with her husband, Herr Streicher, whose musical credit has long been established here. I toured her large and excellently laid-out workshop, in which planning, polishing, hammering and tuning were carried out with the most zealous industry, with true gratitude and respect for a woman who through her talent has provided for the enjoyment of easy, peaceful hours, and who has bestowed upon the works of the musical poet a beautiful sounding voice without which no ever-so-ingenious composition makes its effect.\footnote{\textit{Maria Anna (Nanette) Streicher, née Stein} (born January 2, 1769, in Augsburg; died January 16, 1833, in Vienna) and her brother Matthäus Andreas Stein (born December 12, 1776, in Augsburg; died May 6, 1842 in Vienna) were the children of piano manufacturer Johann Andreas Stein (1728-1792). In partnership, the two moved their father’s business to Vienna when, on January 7, 1794, Nanette married Johann Andreas Streicher. Matthäus went into business on his own in 1802. Then their younger brother Andreas Friedrich (born May 26, 1784, in Augsburg; died May 5, 1809, in Vienna) moved to Vienna in 1804 and was active as a pianist. Folker Göthel, “Stein, Familie,” in \textit{Musik in Geschichte und Gegenwart}, XII, cols. 1230-34.}

[Next is a report from Berlin, then the following, col. 158:]

According to public reports, the imperial court trumpeter Herr Weidenmayer [\textit{sic; Weidinger}] has invented a trumpet with keys, upon which one can produce all the
half-steps for two octaves, sounding completely clear and true. One can see without our 
reminder how much is gained through this invention, if this truly is the case and, at the 
same time, the instrument does not lose the fundamental character of its tone. With this 
preliminary report we wish to bring this to the attention of whomever is able to judge 
this subject and has the opportunity to do so.9

No. 21. February 16, 1803 [cols. 353-58]

On the German Opera in Vienna

(Continuation from No. 2)

Fourth Letter *)

The opera Medea, with music by Cherubini, has finally appeared at the National 
Theater, and on this subject Wallishausen has published some observations which are 
worth communicating to the readers of these Times in a short excerpt.10 After a short

9 Anton Weidinger (born June 9, 1767, in Vienna; died September 20, 1852, in Vienna) and 
his brother Joseph joined the Kärntnerthor Theater’s orchestra in July of 1795. In February 1799 
Joseph moved to the Italian Opera (Burgtheater) orchestra, replacing the recently deceased Karl 
Mayer. Anton remained as principal trumpeter at the Kärntnerthor Theater, and was joined by 
another brother, Franz. In the 1801-02 season, when the orchestras were redistributed for better 
balance of personnel between the two theaters, Anton and Joseph formed the trumpet section of 
“Orchestra Group One” (Orchester erster Abtheilung) and Franz was listed second in the 
“Orchestra Group Two” (Orchester zweyter Abtheilung). S. R. 29-34 (collectively reflecting the 
period 1 August 1794-end of July 1802); Reine Dahlqvist, “Weidinger, Anton,” in New Grove 2, 
XXVII, 214.

Anton Weidinger is remembered today for his invention of the “organisierte” trumpet, 
an instrument with keys, designed for greater chromatic versatility. Haydn wrote a concerto for 
the new instrument, which Weidinger premiered at his concert in the Burgtheater March 28, 1800. 
The playbill for a performance of Umlauf’s opera Die pücefarbenen Schuhie [The Puce-Colored 
Shoes] in the Kärntnerthor Theater Friday, March 5, 1802, announced that “Herr Anton Weidinger, I. R. 
Court and Theater Trumpeter, before his tour, will have the honor of playing, after the first act, a 
concerto on his organized key-trumpet [organisirten Klappen=Trompete], and then a polonaise.” 
Theaterzettel Burgtheater, 1802.

*) Held back without our fault from the beginning of January. — The Editor.
10 Cherubini’s Medea, a “three-act tragic opera freely adapted from the French by 
Treitschke” [after a libretto by François-Benoît Hoffman] opened in the court theater November 
6, 1802. Georg Friedrich Treitschke (born August 29, 1776, in Leipzig; died June 4, 1842, in 
Vienna) came to Vienna on a trip in 1802, and in the same year Baron von Braun hired him as a 
director and poet for the court opera. In this capacity he contributed both original scripts and
introduction, in which the author points out that a blind man should not judge color—since he does not see, he pays a compliment to the local public: that in musical taste it can compare with the best on earth, and since several out of many hundred might have made faulty judgments, he (the author) wishes to tell them (the art mavens) where they have missed the mark. Then they can respond to the contrary, which would occasion a learned shuffle, with both sides coming out pushing and shoving. Still the observer observes that this class of music lovers, which judges beauty in music by its difficulty or unusualness, is not entitled to a voice here. With this exception the barriers are lowered, and the pugnacious knight steps with closed helmet into the arena.

First Observation (p. 8): “The beginning (of the Overture) reveals a ravaged soul, pregnant with planning, which is able to conceal itself with cunning. With this irony (notice that we are catching onto this vogue word?) the music continues along in various turns. One believes it can be said that it is holding itself back with power, so as not to become too loud and give itself away!! In the end the restrained strength and fury press through, raising their wings in hideous triumph; the ether trembles, timorously they are lifted up.”

Second Observation (p. 11). After this the music in the first act is quite different.

Third Observation [no page number]. In Kreon’s prayer the music breathes from its inner soul.

Fourth Observation (p. 12). The music expresses the regality of anger with disjointed, uninhibited phrases.

translations or adaptations of contemporary works, such as that for Bouilly’s Les deux journées as Die Tage der Gefahr. Wurzbach, “Trietschke, Georg Friedrich,” in Biographisches Lexikon des Kaiserthums Oesterreich, XLVII, 101-05. The publishing firm of Johann Baptist Wallishauser issued many of the opera librettos that were sold at performances, as well as annual almanacs for the two court and three suburban theaters, listing cast members and forthcoming new productions.
Fifth Observation [no page number]. In the first act Finale one does not need to know the words; the music betrays everything.

NB: This unusual talkativeness [sic] in the music is all the more to be valued, since most of our singers [Sänger und Sängerinnen] are still harder to understand than various of our young actors and actresses in certain favorite pieces which have been set in a really quiet, conversational tone.

Sixth Observation (pp. 13 and 14). The Finale of the second act should be regarded as the most disastrously proclaimed (!) moment. The accompanying music has already taken Medea’s side, daring not to defer to the royal house at all.** It is as if it knew of the disastrous ending already, felt sympathy for the royal house, or through Medea’s presence were brought to silence.

Result: How brightly to give the music in each scene, both in its primary color as well as the various nuances, each one must clearly perceive, and interpret the individual [scene] in relation to the whole, or else chew over it [i.e., ponder] in a lump [an Brocken].

Now with that these poor people could not only become professionally qualified judges, but even authors of operas like Medea; thus the Observer gives a general, easy-to-follow recipe. One reads:

There are two forces in conflict. The ruling one is at first passive passivity; the subordinate, passive activity. The latter [dieser] sets itself in opposition to the former [jene] as active passivity, thereby moving in the direction of active activity, little by little reaching its aspiration. Thereby, as she is coming close to her goal, she is also already showing her predominance and is on her way to victory over the other [jene]. Thereby, as she is victorious over the other [jene], she reverses the action\(^1\) (destroys them). However she thereby loses the active itself in her activity, since she lacks the opposite accompanying quality. Thus she thereby returns to what she was, passive activity, and the other [jene], to passive passivity. Thus everything returns to the way it was in the beginning, only with the difference, that what used to be there only as

\(^{**}\) Observation on this observation: From this place [i.e., from the author of the article’s perspective] some of the choristers are probably singing incorrectly.—The Author.

\(^{11}\) I. e., her inclination not to kill her children.
something apart from passive passivity, now is this in itself; and that the activity, which before was only seemingly passive, now is actually so. Thus a product of tragic-musical art stands finished.\textsuperscript{12}

Explanation: As to the portrayal of the characters, continues the Observer, several might be remembered; but so as not to diminish the pleasure of this product, he does not bring up everything that our art connoisseurs—are overlooking, or leaving half in the dark. He speaks only in general terms of a certain calm, which is situated in the abundance of force, i.e. is only seemingly calm, and the inevitable must surround every character of a piece [\textit{Stück}] which plays out of (or in) any time. Then—then—it would be better if the children, where Medea intends to murder them, would not shrink back, but rather—but rather, rush toward the murderous act. At the end the essay says something quite important about the stage machinery, namely that the stair steps leading up to the palace are too steep and too high; and that what follows from there (the stairs?) [\textit{sic}] is not mystical enough.

\textit{Fifth Letter}

That the performance of \textit{Medea} has not fulfilled the public’s expectations, there is predominantly one voice; however there are different opinions as to the reason for this. Some say that the piece was brought into production too quickly—others that the music is too artificial, and (as the musicians themselves protest) too difficult. Certainly these are important reasons that would lead to poor results. However, these excuses are plainly made of straw. It is clearly noticeable where they are coming from, and what they are intended to achieve. The Management, when it comes to rehearsals, is far more

\textsuperscript{12}Medea evolves from victim (spurned wife, on the verge of banishment, who stands to lose her children to Jason and his new wife) to victor through revenge, who exacts punishment. By killing Dirce and, to an even greater extent, her children, she punishes the unfaithful Jason in a Machiavellian way: the end justifies the means. The underlying political message for the Viennese during these difficult wars years with the French would have been to be active, rather than passive, and to expect to make some sacrifices in order to achieve peace and social stability.
likely to be too lenient than too zealous. The composition of Cherubini’s *Medea* is a glowing meteor on the musical horizon, which counterbalances every other work of genius from this master. The orchestra (with the exception of the first performance) has fully done its duty. Anyway, with the National [Theater] Orchestra it is never a question of whether they can play, but whether they want to play; and this was certainly not the case. *Medea*’s downfall was for no reason other than the too obvious neglect of splendor, upon which this and every other spectacle-piece is calculated, and calculated it must be, if it is to achieve its purpose. It does not help that the sets were produced by an artist whose glory is established.\(^{13}\) Still the ridiculers are saying that the poor individuals who slowly crept so pathetically before the wedding temple in the long pauses were just looking for peas and beans from the bridal soup, etc., that the festive column [Säulengloriet] resembled a swallow’s nest, from which the best young boys were hanging; and that the temple on the hill in the third act looks like a wine grower’s hut in Klosterneuburg\(^{**}\)! — etc.

---

\(^{13}\)The two artists whose names appear regularly as painters of new sets in 1802 were Joseph Platzer and Lorenzo Sacchetti. Platzer (born September 20, 1751, in Prague; died April 4, 1806, in Vienna) was a member of the Academy of Decorative Arts (*Akademie der bildende Künste*) in Vienna and imperial *Kammer-mahlner* (“Chamber-Painter,” probably portrait painter). Sacchetti (born June 4, 1759, in Padua; died after 1834 in Plzen) came to the court theaters in 1794, initially as Platzer’s assistant. He was a professor at the Free College of Painting in Venice. W. Kudlich, “Platzer, Josef,” in *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols., ed. Ulrich Thieme and Felix Becker (Leipzig: W. Engelmann, 1907-50), XXVII, 146; Marinella Pigozzi, “Sacchetti, Lorenzo,” *New Grove Opera*, IV, 113-14.

\(^{**}\) A small royal city [belonging to the crown] one-and-one-half miles forward [*sic*] from Vienna on the Danube, on the hilly slope of the *cetischen* or *kahlen Gebirg* [Kahlenberg], whose vine-covered slope is famous in Austria, and therefore universally visited.[—The Author.]

*Translator’s note:* There is no actual dictionary definition for *cetischen*. It may be derived from the South German/Swiss *katschen* or *kätschen*, “to chomp.” *Kahlen* means “bare” or “bald” (as in the title of Mussorgsky’s orchestral tone-painting *Night on Bald Mountain* (*La Nuit sur le mont chauve*), Kette, “chain,” might apply to the Kahlenberg and its neighboring Leopoldsberg as remote extensions of the Alpine foothills. The Kahlenberg was famous as the point from which Polish king Jan Sobieski’s armies force-marched on the morning of September 12, 1683, to liberate Vienna from its Turkish siege. And with its commanding view of the city and the Danube, it remains a popular tourist site today.
Finally, what should, what can be said about the last scene, where Medea’s magic wand sets the entire Orcus\textsuperscript{14} in motion? And ach! bringing out nothing but a paper cloud, which so falteringingly and unsteadily sinks down toward the mountains, and so fashioned that even though Medea has already pulled it down several times with her hands, the dreadful sorceress’s feet still could barely be covered! Because of this there was just a deathly silence as the curtain fell on the first night; because, simply because of this, all hands, except for those provided with free tickets, were paralyzed as if by a hostile demon. If desiring the opposite reaction, they will need to use all the means that are already at hand. They will need, as in Paris and Berlin, to unite both the singing and dancing corps in the opera theater in order to bring life and movement into the mix. They have Medea, in accordance with her omnipotence, driving in the skies through thunder and lightening in a wagon harnessed to dragons—they have streams of fire (instead of misfiring rockets) raining down from the heavens, flames rising up from the earth, the rocks bursting open and the Corinthian palace reduced to heaps of stone, etc.—and this according to an account of how Noverre did it.\textsuperscript{15} The opera is a favorite piece with the public, and particularly the cultivated among same, and so for this very reason already worthy of such theatrical extravagance. That in spite of all the above-mentioned failings the work still, if not enthusiastically, is attended, Cherubini’s composition, the good performance of the orchestra, [and] the united endeavors of the

\textsuperscript{14}In Roman mythology, Orcus referred to both the land of the dead and its ruler, often represented as a demon who destroys living persons.

\textsuperscript{15}Jean-Georges Noverre (born April 29, 1727, in Paris; died October 19, 1810, in St Germain-en-Laye) danced in Berlin, Marseilles, Strasbourg, Lyons, Paris, and London prior to his appointment as court ballet master in Stuttgart (1760-1767). He spent the years 1767-1774 with the Court Theater in Vienna, and was called to the Paris Opéra upon the recommendation of Queen Marie-Antoinette. A dance reformer who emphasized dramatic motivation over virtuosity as an end in itself, his 	extit{Lettres sur le danse et sur les ballets} (1760; rev. 1783 and 1803) were influential. Noverre’s 	extit{Médée et Jason} (1763) was produced all over Europe. Kathleen Kuzmick Hansel, “Noverre, Jean-Georges,” in 	extit{New Grove Opera}, III, 628-29.
principal singers, particularly that of the meritorious Dem. Schmalz, must be taken into
account.\textsuperscript{16}

(To be continued.)

Paris, the 20th of January. Cherubini is thinking of actually following the call to
Vienna next spring and working for the Opera there for a while . . . \textsuperscript{17}

No. 22. February 23, 1803 [cols. 369-76]

\textit{On the German Opera in Vienna}

\textit{Sixth Letter}

Vienna, in January.

The opera \textit{Elise}, or the \textit{Bernardsberg}\textsuperscript{18} has been given at the Theater an der Wien
and already—has failed. Proof that most of the French operas easily require more
superior actors than singers is nowhere as clearly evident than in this \textit{Elise}. It is an
unpleasant feeling in itself to be held captive for two full acts in front of an immense
snow- and ice-covered mountain; add to this the unbearable coldness of an unfeeling
singer or actor, and the audience’s condition becomes unbearable. And this excruciating
situation was, for the most part, my lot during the first performance of this opera. In
vain I tried to focus my attention solely on Cherubini’s superb music, and to escape from

\textsuperscript{16}The playbill for the opening night’s performance November 6, 1802, is not extant in the
bound collection of \textit{Theaterzettel Burgtheater}, 1802. The cast listed on January 8, 1803 included Hr.
Saal (Kreon, king of Corinth); Mlle. Müller (his daughter Dirce, bride of Jason); Hr. Anton
Neumann (Jason, leader of the Argonauts); Mlle. Schmalz (Jason’s repudiated wife); Wilhelm
and Therese Neumann (Medea’s children); Mad. Rosenbaum (Neris, listed as Medea’s slave); and
Hr. Rösner (commander of the royal guard). \textit{Medea} received a total of 19 performances, all within
the 1802-1803 season; eleven of these were in November and December 1802. \textit{Theaterzettel
Burgtheater}, 1802, 1803.

\textsuperscript{17}Cherubini did not actually make the trip to Vienna until 1805.

\textsuperscript{18}\textit{Der Bernardsberg}, German translation by Joseph Seyfried of Cherubini’s \textit{Eliza, ou le
voyage aux glaciers du Mont St-Bernard} (original libretto by Saint-Cyr), a production at the Theater
an der Wien, opened December 18, 1802. It was short-lived, completing a run of seven
the snowman who sang the role of the painter Florindo by pressing my eyes shut. But his insertion arias, which could not be more unsuitable (and which in this case even the unenlightened members of the public received with the greatest indifference) forced me to pay attention to him. He was in the grip of catalepsy throughout the entire piece. That my feelings were right is proven by the fact that, due to a lack of audience, the Management has already stopped the piece. One of the most unforgivable sins of which this singer is guilty is that, partly through his melodic embellishments and partly through the ignorance with which he treats it, he disfigures the German language in which he now sings (and for which he is well paid) in the most appalling manner. It is not enough that his accentuation is completely wrong, and pronounces letters instead of letters \textit{sic}; meaning “pronounces letters instead of words”; but often it comes down to a level that, to my knowledge, just is not done by us Germans. Thus once I heard him sing very earnestly “Au! fwa! Sartellen Thee.” Only with effort could I guess that he meant “auf was Art, Elende?” A German language teacher would protect him from such inconsistencies. This artist is not without merit. In his age and with his advantageous body build [he is] well rewarded, [but] for his art, somewhat less so. Hr. Caché played the role of the mule drover excellently, in broken French. The orchestra deserves all praise. The set was not bad; although not as effective as one is normally accustomed to seeing in this theater. By the way, the other cast members seem to have been overcome by the coldness of the principal character.

---

19 Joseph Simoni sang this role.
20 In light of Cherubini’s popularity in Vienna, this is rather surprising.
21 “In what manner, miserable wretch?” A possible explanation for Simoni’s difficulty with German pronunciation is that he was Bohemian and may have had an accent, but in addition he had spent most of his career singing Italian (rather than German) opera.
22 The cast consisted of Hr. Meier (St. Preux, prior of the Hospitaler order on the Mont St-Bernard); Simoni (Florindo, a young painter); Mad. Willmann (Elise, a young Genoese); Mlle.
Seventh Letter

Vienna, end of January.

If it is true (as people are saying) that the manager and owner of the Theater an der Wien, Hr. Zitterbarth — is only concerned with the box office, and beyond that does not question what is actually seen in the playhouse itself, then it would not be completely superfluous to remind him that the playbill which invites the public to a musical production should follow the Court Theater management’s model exactly, i.e., he should not give the music as being by Cherubini if it is not by him throughout. He should not allow foreign arias and choruses to be anonymously [i.e., gratuitously] omitted or shortened without notifying the public that this is necessary for his stage; otherwise his beautiful house acquires the appearance of a trap, in which the name of a famous composer like Cherubini merely serves as bait. Now this certainly is not Herr Z.’s intention, but the sum of money which he spends on scenery and magnificent costumes proves just the opposite. So in his interest it is to his benefit that he has discharged the committee, which is just as lacking in taste and artistic knowledge as in proper attention to the public (and which committed the above-mentioned fault), and is yielding to the path of experience, which at least assures that his theater not become a

Milder (Laura, her companion); Hr. Cachè (Jonas, a mule driver); Hr. Schmidtmann (Florindo’s servant, Germain); Hr. Pfeiffer (Guido, a guide); Hr. Hartmann (a Savoyard); and a chorus of Hospitalers and Savoyard men and women. The action takes place on the Mont St-Bernard. Theazterzettel Theater an der Wien, 1801-1803 [-04].

Businessman Bartholomäus Zitterbarth (born 1757 in Vienna; died November 18, 1806, in Vienna) had been in partnership with Emanuel Schikaneder since at least 1800, and purchased the land for building the new theater, on the left bank of the River Wien. A court decree of June 30, 1802, announced the transfer of the official license for operating the theater from Schikaneder to Zitterbarth. Schikaneder would remain active behind the scenes until February 15, 1804, when Zitterbarth sold the theater to Baron von Braun. Wurzbach, “Zitterbarth, Bartholom.,” in Biographisches Lexikon des Kaisertums Oesterreich, LX, 187.
Hopefully he will not lend a willing ear to erroneous principles (even when they appear in print). So, for example, it is entirely incorrect when Herr Perinet, who, as his best friends are certain hardly ever writes the stuff therein, says in his *Theater-Almanach für das Jahr 1803* [*Theater Almanach for the Year 1803*] (p.82): “Lodoiska’s magnificent deco- and arrangement (!), particularly Madame Campi’s inserted aria by Hr. Nasolini in the third act, have set the last pearl in Cherubini’s crown of achievement.” This composer’s laurel wreath needs no foreign adornment; by intertwining little foreign flowers he can only lose, and not, as Hr. Perinet falsely believes, win. What the editor of this almanac says about the character of the opera *Lodoiska* is very naïve nonsense. “It would not be daring (he deigns to say on p. 83) to call Cherubini’s setting Kantish; if he did not differ from him in that it is only comprehensible to those who grasp him entirely. Cherubini, however, through truth and natural feeling announces the triumph of Art as Mozart once did, having an effect as well upon the heart of the delicate unmusical-musical hearing of the soul itself.**25** Hr. P. also confesses (p. 84): “that his soul and fingers are itching mightily to let a few little words drop about certain despots of taste”; he states his opinion that “these gentlemen in their journals at once harmonious and inelegant [*in ihren sowohl harmonischen, als uneleganten Zeitungen*] etc. want to deny our Vienna all and every taste, right down to the taste buds.”*26* If Hr.

---


*25*Deko- und Arrangirung (!); for Dekorieren (decorating, or scenic designs) and Arrangieren (musical arrangement, or the overall musical technique and its effect). The author’s inserted exclamation point may be either calling attention to a misspelling of Arrangieren or, more likely, to the odd composite construction.

*26*Who has ever done that? [Author’s remark.]
Perinet finds this so extremely itchy, he can certainly scratch it. If, however, upon reading the words of our non-local journalists, he wants to defend the taste of the “better and greater” part of the Viennese public with the following sentences (pp. 84 and 85): “It (the public) might see everything, laugh and smile, weep and rage, admire and deplore, cheer and yawn, praise and scold like sparrows,” etc. — If he continues (p. 87):

“Destruction and transformation are the principal fare of the Viennese—who for all that still know how to distinguish a turtledove from a bird of prey”—and that “one cannot blame a gourmand (in which fine manner he presents the Viennese), that he lays aside the snipe and out of haut gout [elevated taste] selects the dreck”—so his itching in fact is dubious, and he should be advised to speak with an understanding doctor.

That Hr. Z. may learn to show more respect for his public, with Herr P. praising it as his own, and that his current mentor will properly lead the former, with the committee already cast out—to that end proof from the past is at hand, which gives rise to all good hopes for the future.

[This concludes the series of letters Ueber die deutsche Oper in Wien]

. . . Vienna, the 29th of January. Yesterday, in his thirty-eighth year, the director of farcical plays [Possenspiele] at the Theater in der Leopoldstadt, Edler von Marinelli, died of Brustwassersucht. He was an honorable, affable man, in whom the members of his company have lost a great deal. As you know, he never gave an audience to the voice of good taste; and on that account he leaves behind a house to each of his three children, as well as an amount of more than a thousand [gulden].

\[26\] Karl Marinelli (baptized September 12, 1745, in Vienna; died January 28, 1803, in Vienna) founded the Theater in der Leopoldstadt in 1781. “Marinelli’s theater,” as it was known, specialized in productions with popular appeal: magic plays (and operas) featuring “lavish
Vienna. Since the 29th of January a heroic opera by Simon Mayer [sic], *Hercule in Lidia*, has been given, to applause, three times. Brizzi and Mademoiselle Saal have the principal roles. The music is beautiful in places, but calls to mind earlier works of the same author. The Abbé Vogler is staying here for the winter. They are working to organize a *Liebhaberkonzert* for Lent, in which the best dilettantes in Vienna will perform.

**Anecdote**

Not long ago in Vienna the famous phrenologist Doctor Gall was visited by a foreigner who, without giving his name, introduced himself as a professor of mathematics. After a short preliminary conversation of the usual type the conversation turned to the new [field of] phrenology—and the mathematician brought to mind now this, now that against it. Gall was irritated at the foreigner’s disapproval, and contemplating the mathematician’s bone structure somewhat more closely, found that it had all the characteristics of a great musician—and that the combatant standing before

---

27 Mayr’s *Ercole in Lidia, oder Herkules in Lidien* (*Hercules in Lidia*), a two-act grand heroic opera to a text by Giovanni de Camerra, opened on January 29, 1803. Its cast featured Hr. Brizzi (Hercules); Hr. Vogel (Euristes, king of Lidia); Mlle. Saal (his daughter Omphale); Hr. Saal (Hercules’ friend Philotet); Felice Angrisani (the high priest of Juno); and Hr. Pavani (Eohit, captain of the guard). The production concluded its run of eleven performances May 2, 1803. *Theaterzettel Burgtheater*, 1803.
Gall was in fact the famous Abbé Vogler, who now finds himself here, and will compose two operas of entirely different types to texts by Schikaneder.28

No. 25. March 16, 1803 [col. 428]

In Vienna the better French operas are now taking hold with firm footing, and most are thriving quite well. Thus Das zweyte Kapitel (Chapitre second), a short, pleasing opera which has also been spoken of in our pages several years ago when it was new in Paris, translated and adapted by Herr Treitschke, and with the elegant music of Solié, has been very favorably received. Also in Prague they are turning with good result to this type of suitable pairing and are finally weary of the all-too-universal absurd comedies [Possenreissereyen].29

No. 27. March 30, 1803 [cols. 456-58]

From Reports

Vienna, end of February. I shall continue to discuss the most significant musical news, beginning where I left off in my last letter—therefore going back over a month

---

28Anatomist and physiologist Franz Joseph Gall (born March 9, 1758, in Tiefenbronn; died August 22, 1828, in Paris) developed the philosophy of phrenology, in which the appearance of the skull reflects a person’s talents and predispositions. He lectured on the subject in Vienna until 1802, when the government decreed that the doctrine was inimical to religious sensibilities. Vogler, an abbé, would have been opposed to phrenology on these grounds. “Gall, Franz Joseph,” in Encyclopædia Britannica, IX, 1091.

29Jean-Pierre Solié’s Le chapitre second, a one-act comic opera to a text by Emanuel Mercier-Dupaty, premiered at the Opéra-Comique in Paris June 17, 1799. The Viennese production, in Treitschke’s German translation, began its run in the Court Theater February 4, 1803, and was given fourteen times that year, with additional performances in 1805 and 1806. There were only two characters: Angelika von Meerland, a young widow (Mlle. Louise Müller), and an officer, Von Frohberg, going by the name of Grünhelm (Hr. Neumann). Short productions like this were useful for pairing with ballets (e.g., Salvatore Viganò’s Die Spanier auf der Insel Christina, which followed on the operetta’s opening night in Vienna). Theaterzettel Burgtheater, 1803, 1805, 1806.

Possenreissereyen is apparently a coined word, combining Posse, “farce, buffoonery, drollery, antics, tomfoolery, nonsense, absurdity, trifle, rubbish,” and specifically for the theater, “farce, burlesque, low comedy” with Reisser, derived from reissen, “to rip”; in its noun form it encompasses a variety of meanings, including “a grasping person,” “someone who wears a lot of clothes,” and, for the theater, “a fetching phrase or a phrase that brings down the house.”
ago. The new opera *Herkules in Lydia*, written by Herr Gamerra and set to music by Herr Kapellmeister Mayer [Mayr], is being strongly attacked. However, this is only coming from those who long for Herr P.[aer] to return, and the rest of the public has no interest in this wish, but would much rather see Herr Cherubini; thus the former wish will die down, which to some extent has already happened. The opera [*Ercole in Lidia*] has been produced with much display and remarkable taste. By comparison one should point out the striking wretchedness of the poorly performed *Medea*. In point of fact, this undertaking [*Ercole in Lidia*] is so well done that it would be impossible to deny the Italian [Opera] Theater the praise it is due. Every magnificent scene [*Prachtscene*] in *Herkules* deserves recognition. The processions, the combats, the machines, etc. (with the exception of a pair of clumsy Furies) are excellent. Brizzi’s acting, as Herkules, is unsurpassable. The entire opera cast seemed inspired by the goal of attaining the highest degree of perfection. The reason why the arrangement [*Anordnung*] of these magnificent scenes in the Italian Opera Company comes off better than with the German is none other than that the collective members turn to each other for advice. Also, the skilled chorister here gets a little word to say if he thinks he has a better suggestion. Although it generally seems to run all right, the German Singspiel is not successful; thus its sober, plain showings are earning a quite ingenuous reputation for the German Opera’s direction, as opposed to that of the elegant Italian. They [the Italian Opera Company] are able to make good use of actual colonnades, triumphal arches, etc. in their scenery to such success and startling effect because they were incorporated into the planning of the piece from the very beginning. On the other hand, on the fatherlandish singing stage\textsuperscript{30}

\textsuperscript{30}I.e., in the German-language company.
the scenes habitually open with the greatest ingenuousness [Unschuld], through a screen, for instance, and such as that. Often the players hardly seem at all aware of the scenery.

As to the music for this Herkules, certainly its author is not to be considered an original composer; although much of it is very good in spite of that fact. Herr Mayer [Mayr] can reassure himself that his predecessor [Paer] likewise had a tolerable number of adversaries—and still has, which the originality of same no less calls into question. The scenery produced the desired effect. This opera might have been particularly notable in that one of the infernal spirits which, suspended over the stage and spewing forth tubes filled with alcohol spirits [Weingeist] and rosin from its wooden torch, crashed down and threw Omphale over to the side. If this careless consignment had fallen a foot closer, it would have hit the singer and done great harm.31

The Theater an der Wien gave a five-act heroic-comic opera entitled Typhon. The story is closely related to that of Die Zauberflöte, especially in regard to its poetic content. The heroic [activity] goes on behind the scenes throughout. The comic probably stands out on account of a pair of kings with crowns on their heads (as in the old woodcuts), running around without much ado—really comical to look at. The music has several significant excerpts by Georg Benda, Mozart, and others—but the rest of it is not bad. The scenery is very beautiful, and it is a pity on its account that the opera has not been found more pleasing.32

31The singer in question was Therese Saal.
32Typhon’s composer Vincenc Tucek (born February 2, 1773, in Prague; died 1821 in Pest), came to Vienna from Breslau in March of 1801, joining the Leopoldstadt Theater as a singer (tenor). He had originally written this work, Rübezahl, drawn from a German fairy tale, for performance in Breslau’s National Theater in 1801. Peter Branscombe, “Tucek, Vincenc,” in New Grove Opera, IV, 835. The characters in the Theater an der Wien production, which opened January 29, 1803, include Typhon, an underground spirit (Hr. Schmidtmann); his wife Arethusa, a water nymph (Mlle. Milder); Kaphos, king of Mydilene (Hr. Hartmann); and Ripheus, king of Phrygia (Hr. Philipp Teimer). Theaterzettel Theater an der Wien, 1801-1803 [-04].
In the Kärntnerthor Theater: *Das zweyte Kapitel* [*The Second Chapter*], a one-act comic Singspiel after Dupaty with music by Solié. The translation by Herr Treitschke is good. The scenery by Herr Platzer is likewise. The performance was quite ordinary, but it pleased nonetheless with the easy flow of the poetry and the very appealing music, which the orchestra performed masterfully.

[Theater] An der Wien: *Palmira*. Salieri himself adapted his own music for this theater. The scenery, costumes, and splendor surpass nearly everything of this type that has been seen here. Attendance at this opera has been strong. As always, Demoiselle Sessi and Herr Angrisani, who have come over to us from the Italian opera theater of old, are unforgettable.33—

Pâr [sic] is here again for a time, from Dresden. They say that he may be engaged as Kapellmeister by the Elector of Salzburg. During Lent we will hear an oratorio of his composition in the Widows’ Academy.34

Beethoven and the Abbé Vogler are each composing an opera for the Theater an der Wien.35 During Holy Week Beethoven will give a cantata for his own benefit. Next time on all of this.

---

33Salieri had originally written *Palmira, regina di Persia*, a two-act heroic-comic opera to a text by Giovanni de Gamerra, for the court’s Italian Opera company. The work’s premiere October 14, 1795 featured Marianna Sessi in the title role, and Carlo Angrisani as the timid Egyptian prince Alderano. Both of these artists originated from Italy and sang exclusively in their native language. The writer here appears to be in error, for the Theater an der Wien’s production, which opened February 24, 1803, was a German translation, *Palmyra, Königstochter von Persien*. Mad. Campi sang the role of Palmyra, and Emanuel Schikaneder appeared as Alderan. Theaterzettel Burgtheater, 1795; Theaterzettel Theater an der Wien, 1801-1803 [-04].

34*Das heilige Grab* (The Holy Grave) was performed at the Tonkünstler Society’s Lenten benefit concerts on Sunday, April 3 and Monday, April 4, 1803. (See No. 29 for a full explanation of this production.)

35Beethoven had received a commission to set Schikaneder’s libretto for *Vestas Feuer* (*Vesta’s Fire*) early in 1803, per a letter from the composer’s brother Johann to Breitkopf und Härtel dated February 12, 1803. But at the time Beethoven was preoccupied with finishing the Eroica Symphony, and at the end of the year decided to abandon the opera project altogether.
No. 28. April 6, 1803 [col. 476]

Reports

Vienna. On the 29th of March Gottfried Baron v.[an] Swieten died of a brain fever [Kopffieber] in his seventieth year. In him music is losing a considerable patron, and the world an honorable and loyal man. He was the actual founder of the musical society of 24 members of the high [ersten] nobility, whose aim is to cultivate the taste for works by the greatest masters. Swieten was attached to no school or sect; every true talent was welcome with him, although Händel, Sebastian Bach, Mozart and Haydn were his favorites, and with whom he occupied himself nearly every day. Would that someone from the higher estates here would come forward with as active an interest in music as Swieten!

No. 29. April 13, 1803 [col. 489]

From Reports

Vienna, the 6th of April. Of musical news, there is (with the exception of an oratorio by Paer, which has not pleased very much) only the oratorio by Beethoven,

---

Vogler was more diligent in attending to his commission; his two-act heroic opera Samori, to a text by Franz Xaver Huber, opened at the Theater an der Wien May 17, 1804. After the projected collaboration with Beethoven came to nothing, Schikaneder turned Vestas Feuer over to Joseph Weigl, and Beethoven would soon find a more suitable opera subject as well, in Jean-Nicolas Bouilly’s Leonore, ou l’amour conjugal. Vestas Feuer finally opened on August 10, 1805, and Beethoven’s Fidelio, oder die eheliche Liebe (Fidelio, or Conjugal Love), to a text by Joseph Sonnleithner, premiered (unsuccessfully, due in part to the recent French occupation of Vienna) on November 20, 1805. Elliot Forbes, ed., Thayer’s Life of Beethoven (Princeton, New Jersey: Princeton University Press, 1967), 327-28; Theaterzettel Theater an der Wien, 1801-1803 [-04], 1804, 1805.

36This was the Gesellschaft der associirten Cavalieren, which sponsored the first performances of Haydn’s Creation and Seasons.

37Paer’s oratorio, Das heilige Grab, was performed in the Burgtheater as one of the semi-annual pairs of benefit concerts for the Tonkünstler Society’s widows’ and orphans’ fund. The performances took place on Sunday, April 3 and Monday, April 4, featuring Therese Saal (soprano), the castrato Luigi Marchesi, Joseph Simoni (tenor), and Ignaz Saal, bass. On both days the concerts opened with “a grand symphony by Herr Joseph Haydn, Doctor of Music.” In addition, on the Sunday performance there was “a double concerto for two violins, composed
Christus am Oelberg, which was performed yesterday, and received extraordinary applause. This confirms my already long-held opinion that, in time, Beethoven will

and performed by Herr Anton Wranitzky, Kapellmeister in actual service [in wirklichen Diensten] to His Transparency the reigning Prince von Lobkowitz, and by Herr Martin Schlesinger, Chamber-Musician in service to His Excellency Graf Joseph Erdödy. On the second night there was “a clarinet concerto by the Herr Würzburg Kapellmeister Witt, performed by Herr Joseph Bähr, in service to His Transparency the reigning Prince Liechtenstein.” Theaterzettel Burgtheater, 1803.

Beethoven’s Christus am Oelberge (Christ on the Mount of Olives), Op. 85, to a text by Franz Xaver Huber, was performed at the Theater an der Wien April 5, 1803, along with the composer’s Symphonies Nos. 1 and 2 and the Piano Concerto No. 3. The reported success of this concert is especially significant in that Salieri was conducting a performance that same evening of Haydn’s Creation, a benefit for the Actors’ Pension Fund (Hoftheatral-Armen). The soloists for that performance were, predictably, Therese Saal, Ignaz Saal, and Matthäus Rattmayer. Unfortunately the playbill for Beethoven’s concert is no longer extant, so we do not know who sang the principal roles in the Christ on the Mount of Olives premiere. But the following year Friedrich Sebastian Meier included this work in his benefit academy in the Theater an der Wien March 27, 1804, at which time the soloists were Mlle. Müller (soprano, the Seraph); Herr Rattmeyr (sic; tenor, Jesus); and Meier himself (bass, Peter). Forbes, Thayer’s Life of Beethoven, 329; Theaterzettel Burgtheater, 1803; Theaterzettel Theater an der Wien, 1801-1803 –04, 1804.

Mlle. Müller made her debut as a new singer with the Theater an der Wien’s company on June 15, 1803, and soon acquired the role of Papagena, so she stands as a likely candidate to have sung in the original Christus performance. Indeed, this might even have been a trial role for her. Equally viable, however, would have been Mad. Willmann, second wife of Ignaz Willmann, who had been a friend of the Beethoven family in the late 1760s. In fact, Beethoven’s grandfather (also Ludwig van Beethoven) had stood as godfather to Ignaz’s oldest child, Max Willmann. At any rate, the composer would have known Max’s stepmother, Mad. Willmann, back in his Bonn days as his colleague Marianne de Tribolet, a singer in the Bonn court opera company. But the logic of using the same singer for both performances suggests Mlle. Müller as the original Seraph. Theaterzettel Theater an der Wien, 1804; Pisarowitz, “Willmann,” in Musik in Geschichte und Gegenwart, XIV, col. 693.

Tenor Matthäus Rattmayer obviously did not create the role of Jesus, since he was singing with Salieri on the night of April 5, 1803. But whom did he replace in 1804? The first tenors singing at the Theater an der Wien in the spring of 1803 (Caché, Mändl, Schmidtmann, and Simoni) were all still with the company in 1804, so there was no need to replace a departed cast member for the role. According to Alan Tyson there were two performances of Christus during the summer of 1803: one in the Augartensaal just prior to July 30, followed by one on August 4. Since skilled amateurs so often took part in the summer Augarten performances, Rattmayer might have sung the role of Jesus there, and if successful, it would have made sense for him to repeat the role in Meier’s concert (especially if the regular singing and acting assignments for the tenors in this repertory company were extensive). In addition, Mändl and Willmann both sang in a “spiritual academy” the night before, March 26, of music by the Abbé Vogler, so might not have been able to handle demanding occasional roles like this two nights in a row. Meier was not involved in Vogler’s performance, and most likely created the role of Peter, which he then repeated on his own concert of March 27, 1804. Alan Tyson, “The 1803 Version of Beethoven’s Christus am Oelberge,” Musical Quarterly 56 (1970): 551-84; reprinted in Paul Henry Lang, ed., The Creative World of Beethoven (New York: W. W. Norton, 1971), 49; Theaterzettel Theater an der Wien, 1804.
certainly bring about a revolution in music, like Mozart. He is rushing to that target with large steps. Vogler is here, and a new opera his expected from him soon. Cherubini is not coming.

No. 35. May 25, 1803 [cols. 587-90]

From Reports

Vienna, the 11th of May. For several months our singing theater personnel have been suffering from hoarseness, thus permitting nothing but repetitions [of older or ongoing productions]. In the meantime conditions allow virtually any of the old [productions] to be transformed at will and taken for something else. This fate finally hit the famous opera Don Juan by Mozart. Here they are not using the German translation from the Leipzig edition, but rather Herr Lippert’s adaptation, so several demonstrations of his poetic spirit remain here, indeed not out of place. But so as not to

39 The contributor of this material was probably Max Willmann, a cellist in the Theater an der Wien’s orchestra. Rosenbaum, in his diary entry for Wednesday, April 6, 1803, stated that he had spoken with Willmann about “Bethoven’s” academy; “he spoke highly of it, although I heard just the opposite from everyone else.” Rosenbaum, Tagebücher, 107.

40 This refers back to the announcement, in No. 21, that Cherubini was coming to Vienna.

41 AmZ editor Friedrich Rochlitz had just published his translation of Don Giovanni, based on pre-existing versions by Christian Gottlob Neefe and Heinrich Gottlieb Schmieder, in 1801. Earlier that season (October 5, 1802) the Theater an der Wien mounted its new production of Don Juan in two acts, “freely adapted from the Italian by Herr Großmann”—most likely the translation Neefe had made in 1789 for Gustav Friedrich Wilhelm Grossmann’s theater company, based in Bonn. Peter Branscombe, “Grossmann, Gustav Friedrich Wilhelm,” in New Grove Opera, II, 552-3.

On March 18 and 21, 1803, the Hoftheater’s German Opera Company revived Lippert’s 1798 adaptation of Don Giovanni with a combination of old and new cast members. Lippert, Mad. Rosenbaum, Hr. Stengel, and Hr. Weinmüller remained in their original roles as, respectively, Don Juan, Donna Elvira, the Commendatore, and Leporello. New personnel in the 1803 production included Amalie Schmalz, replacing Mad. Galvani (who died in 1801) and Mlle. Lefevre as Donna Anna; Hr. Neumann, replacing Mändl (now at the Theater an der Wien) as Don Octavio; Mlle. Louise Müller, replacing Mad. Ascher (who had left the theater) as Zerlina; and Hr. Rösner, replacing Hr. Wallascheck (who died October 17, 1802) as Masetto. To Da Ponte’s and Mozart’s original cast of characters Lippert added a Hermit (Hr. Brichta in 1798 and 1803); a court usher (Hr. Hornung, 1798; Hr. Thilo, 1803); two other court ushers (unspecified); and a businessman (Hr. Korner, chorus master). Theaterzettel Burgtheater, 1798, 1799, 1803; Katalog der Portrait-Sammlung, 356.
surprise anyone, just a little bit [of information]. The piece goes on endlessly, since it is divided into four acts, and from 6:30 to 10:30 continues to spiel forth virtually in a single breath. In this time period one may ponder not only over that which is not generated as comic material, but also that alongside the comic Leporello H.[err] L.[ippert] himself unjustly plays Don Juan as a comic character. Nevertheless I must at least reveal that between Don Juan and Leporello there are a couple of scenes over which you will laugh yourself to death. In the first of these the police pronounce an ordeal by herring, in which for 24 hours the prisoners are to be given nothing but herring to eat, and hardly anything to drink. Then the unrepentant sinner is to be put to the rack and pulled apart until his body has been extended by half a yard, etc. The second scene is not only funny, but completely (to use the good Viennese expression) “Pudel-närrisch.”

So be it! Here it is:

(Night. In the depths of the stage, the Governor’s tomb. Don Juan, Leporello.)

D. J. Failed idler, why do you tremble so?

Lep. Ih! Uh! Ah!

D. J. Well?

Lep. There comes why, gracious lord! Uh hu hu hu!

D. J. Question: Who is it?

Lep. (trembling) Who are you?

Der Kommende [Il commendatore]. I am a hermit, and live on roots and herbs

The Viennese theaters generally did not work with understudies, so if a cast member were indisposed, the management would substitute another production for the scheduled one, either printing, writing by hand, or pasting the change onto the original playbill.

42This word, translated as “droll” or “funny,” is a combination of Pudel, meaning either the dog or, alternatively, a shaggy-haired person, and Narr, a fool or jester. Papageno in Die Zauberflöte is an example of this character type.
(away).

Lep. Heysa, jolly! That is the brother Credit, who feeds on Hussars and mounted soldiers, etc.

Let so much to the test be enough for the year 1803. We have from this author [Lippert] a *Marktschreyer* [*The Quack*]—which no one wants to see any more, and yet which is always being performed. The latest product from this poet, *Papirius Praetextatus*, was universally hissed of the stage: but little by little H.[err] L.[ippert] is bringing us better things. To this point, they say that he is already working on a new piece. He seems to enjoy very favorable support, by which everything comes so easily to performance.\footnote{Between January 1 and May 8, 1803, Lippert regularly performed three to four times per week in both singing and acting roles. His operatic productions during this period included Süßmayr’s *Der Marktschreyer*, Schenk’s *Der Dorfbarbier*, Cherubini’s *Die Tage der Gefahr*, and Mozart’s *Don Juan* and *Die Zauberflöte*. He also appeared in eight acting roles, including translations of Beaumarchais’ *Der Barbier von Sevilla* (as Count Almaviva) and Shakespeare’s *Othello, der Mohr von Venedig*. Additionally during this period he was visible as a playwright and adapter of opera texts: not only the previously maligned *Don Juan* libretto, but also the little one-act operetta *Der Marktschreyer*, which had been in the repertory since July 6, 1799, receiving its last three performances January 3, 11, and 21, 1803. His two original plays in 1803, however, did not outlive their opening nights: the two-act comedy *Papirius Praetertatus*, or: *Die römischen Weber waren auch Weber* (*Papirius the Præter, or, The Roman Wives were also Women*), on March 24; and *Die seltsame Audienz* (*The Rare Audience*), also a two-act comedy, in which Lippert appeared as Bouchon, chamber-servant to Graf Federhelm (Count Feather-Helmet), on April 1.

On Sunday, May 8, Lippert performed for what would be the last time in *Das Gastrecht*. He was scheduled to appear four days later, May 12, in the premiere of Méhul’s *Wagen gewinnt* (a translation of *Une Folie*) in the Kärntnertor Theater. This performance was cancelled, however, due to the illness of Therese Saal, announced on the playbill. The next day (Friday, May 13) both court theaters were closed. (The management had probably planned to offer the second night of the new opera in the Burgtheater, as it was customary then to alternate various productions between the two houses, and it might not have programmed anything opposite the new work in the other house). There would be no more German opera, then, until a performance of Cherubini’s *Medea*, which used neither Lippert nor Therese Saal, on May 23. Two days later, Lippert died. Therese Saal was afflicted with a serious illness and would not reappear on the stage until September 13. Nearly a year later, on September 7, 1804, Lippert’s last work, a one-act farce called *Das Hausregiment*, probably the “new piece” the writer mentions, was performed at the Leopoldstadt Theater. Hadamowsky, *Die Wiener Hoftheater*, I, 82; *Theaterzettel Burgtheater*, 1803; Voll, *Chronologisches Verzeichnis*, 141.}
That in the Theater an der Wien, Der Thurm von Gothenburg [The Tower of Gothenburg] with the lovely music of Dalayrac is being given, you know already; however, that the principal [male] singer of this stage, Hr. Simon [sic], who has not been very successful in the suburban theater with our mother tongue, after a year’s term has been re-engaged in the City [Hoftheater] with the German Opera Company—is perhaps still news to you. —

With the serious indisposition of our National Opera Company, the rather numerous concerts for some time past would be a welcome compensation for the lover

—

44Dalayrac’s original version of this production, Léhémann, ou La Tour de Neustadt, to a libretto by Benoît-Joseph Marsollier de Vivetières, premiered December 12, 1801, at the Opéra-Comique in Paris. An adaptation for German theaters by Georg Ludwig Peter Sievers soon followed, as Lehmann, oder der Neustädter Thurm, its title page indicating that it was conceived as a companion piece to Der Wasserträger (Cherubini’s Les deux journées). A quick glance beyond the first pages indicates an Austro-Hungarian setting, its characters consisting of Prince Ragotzki [sic], reigning prince and leader of the Hungarian rebels; the prince’s friend Lehmann, a captain; Lehmann’s daughter Amelina; Beresini, a Polish general; Werner, an Austrian soldier; Jorner, a seargant, and Šorback, a corporal, both of them Swiss; and both Austrian and Hungarian soldiers. Although the libretto does not indicate a date for the action, it was set during the time of the Magyar patriot Franz II Rákóczi (1676–1735), who championed the cause of Hungarian independence from Habsburg domination. For a time he was imprisoned in one of the towers in the castle at Wiener Neustadt (located within an hour’s drive south of Vienna). His wife, Charlotte-Amelia of Hesse-Rheinfels, helped him to escape, after which he fled to Poland and later to France, ultimately dying near Istanbul after an attempt to organize a Turkish march on Austria. Obviously this divisive anti-imperial setting had to be re-worked for the Viennese stage, so the Theater an der Wien’s production, which premiered March 1, 1803, was transported to Scandinavia, with characters as follows: Knout Adelsteen, commander of the Danish troops (Hr. Schmidtmann); Adelsteen’s friend Captain Axel Finström (Hr. Meier); Finström’s daughter Ameline, who is Adelsteen’s beloved (Mlle. Milder); Ranil, a Danish general (Hr. Segatta); Jorner and Sorback, noncommissioned officers from Lübeck (Hrn. Cachè and Pfeiffer); Blomster, a Swedish officer (Hr. Scholz); and three soldiers (Hrn. Weiß, Hartmann, and Strobel). G. L. P. Sievers, Lehmann, oder der Neustädter Thurm. Oper in drey Aufzügen. Seitenstück zum Wasserträger. Nach dem Französischen fürs deutsche Theater bearbeitet (Augsburg: Christoph Friedrich Bürglen, n. d.). Österreichisches Theater Museum Bibliothek, Vienna, 628573-A Th.; “Rákóczi,” in Der Große Brockhaus. Handbuch des Wissens, 20 vols. (Leipzig: F. U. Brockhaus, 1933), XV, 360-61; Theaterzettel Theater an der Wien, 1801-1803 [-04].

45Simoni had come to the Theater an der Wien nearly two years earlier, with the opening of the new building, not one year before as stated in this report. He would continue to sing with the company another full season, only ceasing to appear after September 1, 1804. Apparently the news of his re-engagement at the Court Theater was merely a rumor, for he did not return to that establishment until 1808, when he became a member of the Hoftheater’s German Opera Company. Theaterzettel Theater an der Wien, 1801-1803 [-04], 1804, 1805, 1806; Katalog der Potrait-Sammlung, 350.
of music, if only the artists had not had to endure an extremely bitter struggle in regard to time and place.\textsuperscript{46} Certainly a segment of the art-loving public is helping, along with the benevolence of some of our princes, who through subscriptions often help to relieve the pinch; however, not everyone finds this lucky path to the target. — In addition to a pair of child prodigies, as well as the annual concert by Madame Auerhainer \textit{[sic]},\textsuperscript{47} not long ago we heard a cantata composed by Hr. Ferd.\textsuperscript{in]and} Bär \textit{[Paer]}, titled \textit{Das heilige Grab [The Holy Grave]}. The music would be really good and beautiful, if only it were better suited to its subject. Hr. Nadermann also came before the greater public in the Kärnthnerthor Theater with extraordinary compliments. The Musical Times \textit{[this

\textsuperscript{46}On Friday, March 25, 1803, there were three conflicting concerts: Madame Auernhammer’s annual academy in the Burgtheater; a performance of Süßmayr’s \textit{Moses, oder Der Auszug aus Egypten} at the Theater an der Wien; and Ferdinand Kauer’s cantata \textit{Die Geschichte des Wiener-Aufgeboths}, performed at the Theater in der Leopoldstadt. Then on Tuesday, April 5, preceding the Viennese theaters’ customary closure for the Easter holidays (Wednesday, April 6 through Sunday, April 10), there were two major competing events: a performance of Haydn’s \textit{Creation} in the Burgtheater as a benefit for the theater pension fund (Hoftheatral-Armen) opposite Beethoven’s benefit concert at the Theater an der Wien.

\textsuperscript{47}The program for Madame Auernhammer’s performance March 25, 1803, in the Burgtheater consisted of an overture by Beethoven; an aria by Righini, sung by Dlle. Schmalz; “a grand concerto with trumpets and timpani, composed by Herr Anton Eberl, played on the Forté-piano by Madame Auernhammer”; an aria from the opera \textit{Il príncipe di Taranto} \textit{[by Paer]}, sung by Herr Brizzi; “a brand new Caprice for two Forté-pianos specially composed for this \textit{[occasion]} by Herr Anton Eberl, played by Madame Auernhammer and Herr Eberl”; a violin concerto performed by the young [Joseph] Böhm, by Herr Canibik \textit{[sic; probably either Christian or Carl Cannabich]}; a duet by Kapellmeister Himmel \textit{[sic; probably Hummel]}, sung by Mademoiselle Schmalz and Herr Brizzi; Variations on the March from the opera \textit{Die Tage der Gefahr}, composed and performed by Madame Auernhammer; and a closing symphony.

Tickets to the loges and locked seats for this performance were available both at the theater box office and at Mad. Auernhammer’s residence (No. 345 on Bognergasse, on the third floor), and the playbill announced that “entrance prices were as usual” — i.e., the same as for normal theatrical events, rather than raised, as was the custom for some artists. \textit{Theaterzettel Burgtheater, 1803}.

Other than the concerto by the young violinist Böhm, there are no indications of performances by other child prodigies in Morrow’s \textit{Concert Life in Haydn’s Vienna} in either public or private concerts. Perhaps the writer was referring to an otherwise undocumented performance by pianists Fanny (Franziska) Spielmann and the son of the banker Ofenheimer, who had performed on Lenten concerts the year before (see Vol. IV, No. 30, April 21, 1802).
journal] already contains such an accurate and complete judgment of this artist that nothing else can be said.48

Finally, accompanied by the most glorious applause from half the world, appeared Madame Mara. It is not possible to produce more melting and magic with a person’s voice as this established artist is able to do, to the highest degree. The consistency of her tone, her pure silver singing, etc., are unsurpassable. Madame Mara gives a telling example of how completely captivating something really beautiful is!

Here also, before the most selective segment of the public, the admiration was universal.—49

48François-Joseph Nadermann (born 1781 in Paris; died April 3, 1835, in Paris), a virtuoso harpist and composer for his instrument, had performed in early December, 1802, in Munich. The AmZ reviewer of this concert found his playing technically brilliant, but lacking expression. Nadermann’s Viennese program on April 20, 1803, in the Kärntnertor Theater included a set of variations on the march from The Marriage of Figaro as well as variations “on the march played at the execution of the King of France.” Contrary to the positive tone of the Viennese article, Rosenbaum, perhaps reflecting an anti-republican position, indicated that the second march was not well received. “Über den Zustand der Musik in Bayern, vornehmlich in München,” in Allgemeine musikalische Zeitung, V, No. 19 (February 2, 1803), cols. 319-21; Morrow, Concert Life in Haydn’s Vienna, 319; Rosenbaum, Tagebücher, 109.

49Madame Mara had sung in the Grosser Redoutensaal April 27, 1803, in a program that included a Paisiello duet with the tenor Brizzi, as well as a Cartellieri concerto performed by Herr Grohmann, principal oboist of the “second” theater orchestra (“Orchester zweyter Abtheilung,” as detailed in S. R. 34, 1 August 1801-end of July 1802). One of the great divas of the eighteenth and early nineteenth centuries, with a colorful life story, Gertrud Elisabeth Schmehling was born February 23, 1749, in Kassel. Her father taught her to play the violin and promoted her as a child prodigy, particularly in Vienna and London, where according to Eisenberg she appeared in her sixth year of age. In London she began to sing, and in her fourteenth year studied with the renowned teacher Domenico Paradies. She returned to Kassel in 1765 but was unable to find a position in the court opera company there, so went on to Leipzig (1776-1771), where she appeared as a concert singer under Johann Adam Hiller’s direction.

At this point, having attracted the Electress of Saxony’s attention, Schmehling made her operatic debut in Dresden in 1771. Shortly thereafter Frederick the Great engaged her for his opera company in Berlin, where she remained from 1771 until 1779. In the meantime, however, she had married the court cellist Johann Baptist Mara. In 1779 they fled Berlin (the Prussian king would only allow her to marry if she agreed to a life contract with the court opera), and began a long period of touring, appearing in Leipzig, Dresden, Vienna, Paris, Italy, and finally, London, where she stayed until 1802. According to Eisenberg Madame Mara’s marriage was unhappy—her husband exploited her talents just as her father before him had done—and in 1799, at age 50, she left him for a much younger man, a flutist by the name of Florio. In 1802 Mara began a tour to Paris, Frankfurt, Weimar, Berlin, Vienna, and St. Petersburg, settling in Moscow in 1812. Due to
Of the local composers, Herr Ferd. Kauer gave as a contribution to musical painting: Die Geschichte des wiener Aufgeboths [The Story of the Muster of the Viennese Troops], arranged as a heroic instrumental composition with the following contents:


Everything was very good and clearly arranged, particularly the trumpets and timpani, and all clapper-instruments.\(^{51}\) — In addition Herr Beethoven gave a cantata of his composition: Christum am Oehlberg. No one the following day could comprehend why for this music Hr. B. [Beethoven] doubled the prices for the first places, tripled those for the locked seats, and for each Loge (instead of 4 Florins) charged 12 Dukats. — But one

---

\(^{50}\) The Glacis was an area between the exterior of the city walls and the first ring of suburbs, cleared of trees so that invaders could be spotted easily.

\(^{51}\) This work was given at the Theater in der Leopoldstadt March 25, 1803. Morrow, Concert Life in Haydn’s Vienna, 318.
must not forget that this was Hr. Beethoven’s first attempt of this sort. I sincerely wish that the cash intake from a second attempt be just as productive; on the part of the composition, however, I would like to have more characterization and a better overarching plan.\footnote{Note that this review contradicts the opinion of another writer, possibly Maximilian Willmann, published in No. 29 (April 13, 1803).}

No. 38. June 15, 1803 [cols. 638-40]

Reports

Vienna, the 25th of May. Nearly fourteen days ago the playbills for the theater in the City [Hoftheater] announced the Singspiel \textit{Une Folie} after Bouilly, with music by Mehül [\textit{sic}], under the German title \textit{Wagen gewinnt} [\textit{Daring Wins}], translated by Herr Treitschke. Then around midday came a small printed notice: that “because of the sudden illness of the singer the new opera cannot be given.”\footnote{The playbill for Thursday May 12, 1803, actually stated that “because of the sudden illness of Mlle. Saal” (\textit{Wegen plötzlicher Krankheit der Mlle. Saal}) it was substituting Mayr’s \textit{Die Musiksucht} (\textit{Musicomania}), along with a ballet, \textit{Die Tanzschule}. Lippert was also cast in this new production, and was probably sick as well. His last documented performance was Sunday, May 8, in \textit{Das Gastrecht}, a play by Hoftheater cast member Friedrich Wilhelm Ziegler.}

This situation was profitable for the Theater an der Wien, which just yesterday presented the work to the public. The speed with which the management provided its own translation and put the work into production, along with two newly completed backdrops, etc., met with universal applause. In point of fact, the content of this opera is so interesting and Mehül’s music is so pleasing and rousing that the public will be talking about it for a

\textit{Theaterzettel Burgtheater}, 1803.
long time. Both the singing personnel and the orchestra deserve total praise. The translator is guilty of one small sin [however], in that he moved the action to Vienna. The intrigue bears very much the stamp of a light, fleeting French fantasy. For the most part we Viennese are more solid, more down to earth. Why alongside such a laudable undertaking the Theater an der Wien has not yet likewise presented Cherubini’s *Portugiesisches Wirthshaus* [*The Portuguese Guest-House*], which the City-Theater [Hoftheater] already for half a year [has said] it intends to give, is not evident. — This market-time we were thoroughly amazed by a very skilled glass artist from Thuringia. Among his many arts he also demonstrated how glass tubes, upon the ends of which small balls were attached by means of the flame, could elicit the most enchanting chord, as from Chladni’s Euphon. One reads so much of the water-organ of old — perhaps the coming century will deliver a harmonic fire-sea [*Feuermeer*].

---

54On May 24, 1803, the Theater an der Wien mounted its production of the Méhul work, as *Die beyden Füchse* (*The Two Foxes*), a two-act comic opera “freely [adapted] from Une Folie of Bouilly.” The cast of characters consisted of Herr Werner, an old painter (Hr. Meier); his ward Antonie (Mlle. Milder); Kleefeld, a Hussar cavalry captain (Hr. Schmidtmann); his servant Franz (Hr. Caché); Nikola, Werner’s color-grinder (Hr. Scholz); Jakele, a Swabian peasant youth (Hr. Ferdinand Neukäufler); and an ordinary Hussar (Hr. Segatta). The backdrops were painted by Herr Gail the Younger (Act I) and Vinzenz (Vincenzio) Sacchetti (Act II). *Theaterzettel Theater an der Wien*, 1801-1803 [-04].

55Although the Theater an der Wien did not take the bait offered here, the Hoftheater finally did present *Der portugesische Gasthof*, Treitschke’s setting of Cherubini’s one-act comic opera *L’hôtellerie portugaise*, on September 22, 1803. Since Therese Saal had the principal female role the production evidently had to be postponed due to her extended illness, which will be revealed at the end of this article.

56The writer is probably referring to something like the craft fairs one still finds today at various locations in Vienna (e.g., across from the Schottenkirche) just before Christmas and Easter.

57The German acoustician Ernst Florenz Chladni (born November 30, 1756, in Wittenberg; died April 3, 1827, in Breslau), author of an instructional work, *Die Akustik* (1802), was the inventor of two instruments similar to the glass harmonica: a *Euphon* and the *Claviclysider*. Fritz Winckel, “Chladni,” in *Musik in Geschichte und Gegenwart*, II, cols. 1216-18. The *AmZ*, in Vol. I No. 10 (December 5, 1798), cols. 159-60, posted the following description of Chladni’s work: “End of November [1798]. Herr D.[octor] Chladni in Wittenberg has just finished a new Euphony, which surpasses the previous one in strength of sound, etc. Meanwhile this man, who is as modest as he is meritorious, is less satisfied with it than everyone
Postscript. Our German Opera in the City appears to be pursued by all the gods.

Dem. Saal, the ornament of this theater, is really suffering from a serious illness; and when, as everyone certainly wishes, she is restored to health, it will be at least several months before she can appear again.\(^{58}\) Herr Lippert is dead.\(^{59}\) A very serviceable second singer who was involved in a poorly presented dispute over precedence with Madame Rose [sic] was of necessity removed, and has been engaged at the Theater an der Wien.\(^{60}\)

---

\(^{58}\) Therese Saal’s sister Katharina, having just been admitted into the German Acting Company after her three trial performances (March 31 in Kotzebue’s *Bruderzwist*; April 15 in Ziegler’s *Das Inkognito*; and April 26 in Kotzebue’s *Die Verwandtschaften*), died at age 18 from scarlet fever (Scharlach) on June 3, 1803, so evidently both sisters were afflicted. Vienna, Magistrat, *Totenbeschauprotokoll* 1803, “S,” folio 73 verso, 3rd of June (Wiener Stadt- und Landesarchiv).

\(^{59}\) Karl Friedrich Lippert, listed as an I. [Imperial] R. [Royal] Court Actor and Singer [k. k. Hofschauspieler und Sänger], residing in House No. 1075 on Krugerstrasse (a location very close to the Kärntnerthor Theater, and directly across Kärntnerstrasse from the Saals, who lived at No. 1104 on Komödiegassel) died at age 45 from Nervenfieber (“nervous fever”) on May 25, 1803, the date this article appeared. Ibid., “L,” folio 22 verso, 25th of May. The playbills never mention his indisposition, so perhaps his illness came on suddenly.

\(^{60}\) Betty (Elisabeth) Roose, born October 20, 1798, in Hamburg, was the daughter of Hoftheater actor and director Siegfried Gotthelf Koch (actually Eckardt). Both joined the German Acting Company in the fall of 1798; Betty made her debut September 28, and her father made his first appearance on October 1. In 1799 she then married her colleague Friedrich Roose (originally Roos; born in 1797 in Limburg, Prussia; died May 29, 1818, in Vienna). He, too, was new to the company in 1798, and had first appeared on August 6. Madame Roose was highly regarded as an actress of considerable variety, whose roles encompassed “tragic lovers, princesses, lively women, serious mothers, and young peasant women.” One of her most successful roles was that of Octavia in August von Kotzebue’s drama of the same name. When Betty Roose died (October 24, 1808, in Vienna) the future playwright Franz Grillparzer, nephew of court theater official Joseph von Sonnleithner, wrote in his diary: “Madame R. dead and with her my happiest hopes. *Blanka of Castile* (*Blanka von Castilien*) can never be performed again, nor *Robert*, and for what I know everything! It is so very sad!” *Katalog der Portrait-Sammlung* 292-93; Eisenberg, “Roose, Elisabeth (Betty),” in *Grosses Biographisches Lexikon der Deutschen Bühne, 845-46; “Personalstand der k. k. Hofschau spieler nebst ihren Rollenfächern und ihrer vorzüglichsten Rollen, nach der Ordnung ihrer Dienstjahre angeführt,” in *Zeitung für Theater, Musik und Poesie*, ed. Adolf Bäuerle, Vol. III, No. 47 (1808), 372-73; Kosch, “Roose, Elisabeth,” *Deutsches Theater-Lexikon*, III, 1909.

Madame Otto was listed in the Hoftheater’s Portrait Catalog as “Math. Otto” (first name most likely Mathilde), a member of the German Opera Company from 1802 until 1804. She may have been hired as a replacement for Madame (Anna) Ascher, also a secondary singer, who left the company at the end of March, 1802. At any rate, Madame Otto made her first appearances in
Herr Treitschke has been traveling indeed to recruit new members. We are concerned, however, that those for whom it goes well are not coming to us, and for some time those who have come here have not worked out for the best. Hr. Simoni, when he leaves the Theater an der Wien, should not appear on stage any more. We wish him and Art good luck on this heroic resolution.

No. 40. June 29, 1803 [cols. 669-72]

Letter from the Magistracy of the City of Vienna to Haydn

Because of the many charitable acts which you, Sir, have contributed toward easing the pitiful situation of the elderly impoverished citizens of St. Marx (a Viennese suburb), the governing board of the Bürgerspital, established at the highest level, has

the late summer of 1802: as Luise, wife of Micheli’s son Antonio, in Cherubini’s Die Tage der Gefahr; and as the nymph Cloe in Martin y Soler’s Der Baum der Diana (a German translation of his L’arbre di Diana, which had been popular in the Court Theater in the late 1780s and early 1790s). Both of these were new productions. Cast members customarily came in with new productions, and gradually acquired new roles as other works were added to the repertory. Less frequently a new member would take on a previously established role, as was the case with Madame Otto, who also acquired the principal (and sole) female role of Guschen in Schenk’s Der Dorfbarbier. This one-act Singspiel, adapted from a popular spoken comedy, remained in the repertory for fourteen years, performed regularly from November 7, 1796 to November 29, 1810. Singers who had previously taken the role of Guschen included Madame Galvani (who had died December 23, 1801) and Mlle. Lefevre. Katalog der Portrait-Sammlung, 347; S. R. 34 (1 July 1801-end of August, 1802); Theaterzettel Burgtheater, 1802, 1803; Hadamowsky, Die Wiener Hoftheater, I, 10, 30.

Between January 1 and March 1 Madame Otto appeared nine times in her assigned roles, and on March 10 Mlle. Rustia, a member of the German Opera Company’s chorus, suddenly took over the part of Luise in Die Tage der Gefahr. The circumstances motivating the conflict between Mesdames Roose and Otto are not apparent. Karl Friedrich Lippert (and Ignaz Saal, in earlier years) regularly appeared with both the singing and acting companies. This, however, seems not to have been the case with Madame Otto. An examination of Theaterzettel Burgtheater, 1803 indicates that she was only listed in operatic production, so evidently the conflict did not take place on the job. (Theaterzettel Burgtheater, 1802 does not include daily playbills after May 31, so it was not possible to check this period.)

Just as the writer indicated, Madame Otto did join the Theater an der Wien, appearing for the first time there as the Third Lady in Peter Winter’s Das Labyrinth (a sequel to Die Zauberflöte) on July 18, 1803. As the suburban theater added new productions and revivals, she acquired additional roles (including that of the Third Lady in Die Zauberflöte), evidently now working harmoniously with her colleagues. Theaterzettel Theater an der Wien, 1801-1803 [-04]; 1804.
informed us of this magnanimous action, and has expressed the wish that these benevolent deeds not go unnoticed.\textsuperscript{61}

In consideration now that you, most honorable Hr. Doctor of Music, have personally undertaken to direct these cantatas, admired as masterworks of your genius, many times, without payment, [performances] which, being dedicated to the well-being of so many, generated considerable contributions for the poor citizens of St. Marx, the magistracy of the Imperial Royal Capital and Residence City of Vienna has long awaited an opportunity to express its esteem for a man whose immortal talent has already singled him out for special honor in all cultivated nations, and who sets the merits of the artist in active partnership with the virtues of the citizen.

In consideration of this continuing service, the magistracy has unanimously resolved to give you a slight token of recognition, as a humble mark of gratitude from the uplifted poor citizens of St. Marx, in whose voice we present you with the enclosed twelve-faceted [\textit{zwölf-fache}] medal.

May it shine on your breast as long as the blessings for your noble deed pour forth from thankful hearts; may we have an opportunity to extend in person the proof of this exceptional esteem, with which we remain, Sir,

most willingly

\textsuperscript{61}At noon on December 26, 1802 (St. Stephan’s Day, a holiday), Haydn conducted a performance of \textit{The Creation} in the Large Redoutensaal as a benefit for the Bürgerspital located in the suburb of St. Marx, in today’s Landstrasse (3rd Bezirk). The original hospital (\textit{Spital}) was dedicated to St. Lazarus in the 14th century, but the chapel associated with it was dedicated to St. Mark (St. Marx) in 1370. In 1784 the hospital function was moved to the new Allgemeines Krankenhaus. Then in 1785 the St. Marx Bürgerspital became an almshouse and remained so until 1861, when the charitable function was transferred to the new Bürgerversorgungshaus (“citizens’ care-house”) in the 9th Bezirk (Alservorstadt) on Währingerstrasse (No. 45 today). Rosenbaum, \textit{Tagebücher}, 104; “Spital zu St. Marx,” in \textit{Historisches Lexikon Wien}, 6 vols., ed. Felix Czeike (Vienna: Kremayr & Scheriau/Orac, 2004), V, 269-70.
Vienna, 10 May 1803

Jos. Georg Hörl,
Mayor [Bürgermeister]

Steph. Edler v. Wohlleben,
City Lord High Chamberlain
[Stadtoberkämmerer]

Jos. Baptist Franz,
President
[Präses der Bürgerspital-Wirtschafts-Kommission]

-------------------
Joseph Haydn’s Answer.
-------------------

In my desire to uplift the poor impoverished citizens through my knowledge of music, I thought myself very fortunate to have performed one of my most pleasant duties, and could not flatter myself that a highly esteemed magistrate of the I. R. Capital and Residence City would honor my modest effort in such an outstanding manner.

It is not the gift in itself, noble Sirs, with which I shall be deeply honored through all the days Providence has allotted me, but even more your gracious letter, bearing the stamp of your noble sentiments, [and] my beating heart is unsure whether to be more amazed at your magnanimous gesture to me, or at the charitable concern you show for the impoverished citizens. Herein I solemnly profess my most sincere thanks for both [actions], in my own name and on behalf of the impoverished citizens. Allow me, most honorable gentlemen, to add the warm wish that the providence of a charitable magistracy may be long continued for the benefit of this imperial city. I remain, etc.

No. 41. July 6, 1803 [cols. 683-85]

Vienna, the 15th of June. The musical public owes its thanks to the Theater an der Wien for its acquaintance with Cherubini and Mehül [sic], and now yesterday, with a third French composer through the performance of Die Höhle bey Kosiro (La caverne) [The
Cavern at Kosiro] by Dercia, with the tumultuous music of La Sueur [sic]. For sets, this production requires stages standing one on top of the other, the lower part of which is the cavern; the upper, on the other hand, represents a forest. The ideas were bold and worked out in a way that was not ordinary, yet not entirely worthy of this theater in the Wieden. There one is accustomed to seeing things that far outstrip the other theaters. The orchestra deserves all praise; but not the performance overall. The choruses were too weak and often shaky; two of the principals were not equal to their roles. Only Herr Meyer sang and played very well, as the Corsair Commander. The music produced great effect, but the text translation is so bad that it was universally censured.62

The 25th. Yesterday, on the 24th, the Kärnthnerthor Theater in the City also presented the same opera, under the name of Die Räuberhöhle [The Robbers' Den].

The house for this second prize-fight was very full, as usual for this sort of thing. The orchestra played extraordinarily, and got the winning share for itself. The set was exactly like the one at the Theater an der Wien. The text translation, by the late Lippert, is nearly word-for-word like that of Herr Seyfried.63 On the whole, the production hangs in the balance, leaning on the side of the court theater. The Theater an der Wien's production is set on the most distant Algerian border. The captain of the robbers is a

62 Die Höhle bey Kosire, “a three-act serious Singspiel after the French of Dercia by Ritter [Joseph] von Seyfried, with music by Lesueur,” opened at the Theater an der Wien in June of 1803. Although this article gives a premiere date of June 14, Voll cites June 19, whereas Bauer and the extant playbill both indicate June 22. The production was a German setting of Jean-François Le Sueur’s first opera, La caverne, based on Alan René Le Sage’s Gil Blas de Santillane and first performed in Paris' Théâtre Feydeau in 1793, during the Terror. The characters in the Theater an der Wien’s production consisted of Moria, commander of a corsair ship (Hr. Meier); Solem, a corsair (Hr. Scholz); Miram (Hr. Hartmann); Baturca (Hr. Weinkopf); Scapel (Hr. Weiβ); Gilblas (Hr. Schmidtmann); Seraphine, a Spanish lady (Mad. Willmann); Pelanthe, in service to the corsairs (Mlle. Constantini); a blind man (Hr. Mändl); and choristers as corsairs and soldiers. Vincenzo Sacchetti painted the backdrop. The performance was performed seven times, concluding its run on June 30. Voll, Chronologisches Verzeichniß, 94; Anton Bauer, 150 Jahre Theater an der Wien (Vienna: Amalthea-Verlag, 1952), 273; Theaterzettel Theater an der Wien, 1801-1803 [04].

63 Neither playbill actually lists the translators’ names.
renegade and his gang is mostly in uniform. In the City theater the leader is a Spaniard, and the others, a band of vagabonds from his country. The costumes are old Spanish.

The Serafina in the City is far above the one in the suburb; however she is the Adelaide, who sang Medea, and in particular the same Diana who was heard in Achilles. The last scene is truly murderous. There are some forty shots, and this so close that it looks indeed as if one another's heads are being smashed. For this reason, too, it was very vigorously applauded.

No. 44. July 27, 1803 [cols. 733-34]

Vienna, the 11th of July. On the 9th of this month the industrious Theater an der Wien was already giving a new opera again. The Management's efforts to always give the public something new stand out sharply alongside the other theater's sleepiness. But at the former one might wish that in their hurry, the poet or translator, as well as the singers, would approach their work somewhat more carefully. According to the playbill, Herr Seyfried has freely adapted this opera from the French, titling it Die Temperamente (l'Irato). Now here, judging from previous wares, a free adaptation means about the

64 Mlle. Amélie Schmalz was active in the Hoftheater that season in both German and Italian roles, appearing as Adelaide in Mayr's Adelaide di Gueselino; Medea in Cherubini's opera of the same name; Diana in Martin y Soler's Der Baum der Diana (a German translation of L'Arbore di Diana); and Seraphine in Der Räuberhöhle. In addition, on May 30 she took up the role of Briseïde in Paër's Achille from Therese Saal, who was doubtless seriously ill by then.

65 This production of Die Räuberhöhle, which opened June 24, 1803 in the Kärntnerthor Theater, must have been welcome indeed, given the dearth of new operas. It was billed as “a two-act musical play [Schauspiel mit Gesang], freely [adapted] from the French of Dercy with music by Le Sueur” and a new backdrop by Lorenzo Sacchetti (Theater an der Wien painter Vincenzo Sacchetti’s brother). The cast consisted of Rinaldo, leader of the robbers (Hr. Saal); Alfonso (Hr. Neumann); Alfonso's wife Seraphine (Mlle. Schmalz); Alphonso’s servant Gilblas (Hr. Rösner); Leonard, the robbers' old innkeeper (Wirtschafterinn; Mad. Rosenbaum); and the robbers Rustan (Leopold Zeltner, newly promoted from the chorus), Karolo (Hr. Korner); Skapel (Hr. Thilo) and Bertrand (Hr. Brighda). The plot of this rescue opera was quite dramatic. Gil Blas, who had been captured and is being held by a band of brigands in an underground cave, escapes with Seraphine, a noble Spanish lady, whose husband Don Alphonso comes to save her from the brigand chief Rinaldo, who turns out to be Seraphine’s own brother. Theaterzettel Burgtheater, 1803; Mathias Brzoska, “Jean François Le Sueur,” in Pipers Enzyklopädie des Musiktheaters, 7 vols., ed. Carl Dahlhaus (Munich and Zurich: R. Piper, 1986-1997), III, 480-81.
same thing as one made unlike the original—and in this sense Hr. S. has fulfilled his responsibility very stringently. One wishes that in his translations Hr. S. would take to heart the principles of Art, which appeared in Weygand’s bookshop in Leipzig; how mightily would he not be amazed at his own work. Thus Herr S. is bound to make a joke of himself from time to time.—Concerning the singers in this Singspiel, Zückert’s *Abhandlung von den Leidenschaften* [Treatise on the Passions], Berlin, [published] by Mylius, would be recommended. They might be astonished to know that the choleric certainly need not rage, and the phlegmatic need not be leaden. De la Chambre’s *Anweisung zur Menschenkenntniss* [Method on the Knowledge of Human Nature], Le Brun’s *Ausdruck der Affekt* [Expression of Emotion], and Camper’s *Versuch über den Ausdruck der verschiedenen Leidenschaften* [Treatise on the Expression of the Various Passions], etc. would be a completely agreeable course of study. NB: Also, someone by the name of Engel has written about facial expressions [*Mimik*].—The music [of the above-mentioned opera], by Mehül [sic], universally pleased, as the orchestra performed it well. But because of the faults of the translator and the acting personnel—overall the piece hardly pleased at all.

---

67 *Die Temperamente*, a one-act comic opera freely adapted from Marsollier’s *L’irato, ou L’emporté* by Joseph Ritter von Seyfried, with music by Méhul, opened on July 9, 1803, alongside a one-act play, *Die Feinde* (The Enemies), “by the author of *Die Ballnacht.*” The characters consisted of the marchese’s uncle, described as “choleric” (Hr. Meier); his nephew Wilhelm, phlegmatic (Hr. Schmidtmann); his niece Isabelle, sanguine (Mlle. Müller); her chambermaid Nanette (Mlle. Constantini); Wilhelm’s servant Johann (Hr. Cachè); Wilhelm’s old tutor Dr. Baluardo (Hr. Scholz); and a chorus of domestics and neighbors. According to ancient Greek theory there were four fluids or “humors” in the human body—blood (Latin *sanguis*), phlegm, black bile, and yellow bile—which regulated a person’s disposition. A preponderance of any one of these humors resulted in various temperaments: sanguine (pleasant, but fickle, moving quickly from one interest to another), phlegmatic (slow but steady), melancholic (sad or weak), and choleric (angry, but quick and strong). According to Bauer, *Die Feinde* did not outlive its opening night.
On the side of the National Theater we are living with the best of hopes. It is not yet eight weeks since they have decided to give a new ballet, and most likely this will take place before the end of the year. Winter's latest work for Paris, Maria von Montalban, is being rehearsed head over heels, and the recitatives are, as is reported, prosaically translated by a prosaic man. Herr Treitschke has engaged a multitude of new singers for the German Opera Company. In the interest of truth I must contradict a report in this journal—namely, that Beethoven's cantata has not pleased.

Abbé Vogler will bring out his new work soon.

Die Temperamente was only a little more successful, with a run of four performances. Bauer, 150 Jahre Theater an der Wien, 273; Theaterzettel Theater an der Wien, 1801-1803 [-04].

It had been over ten months since the last new ballet production, Antonio Muzzarelli’s Die Tänzerinn aus Athens (The Dancer from Athens), with music by Joseph Weigl, which premiered August 31, 1802. The year 1801 had seen the introduction of four new dance productions: Salvatore Viganò’s famous Die Geschöpfe von Prometheus (The Creatures of Prometheus), with music by Beethoven (premiered March 28, 1801) and Gaetano Gioja’s Das Urtheil des Paris (The Judgment of Paris) with music by Paul Wranitzky (premiered July 13, 1801). In addition there were two smaller-scale divertissements: Die Kohlbrenner (The Charcoal Burners) by Niccolo Angiolini (premiered February 16, 1801) and an unnamed divertissement featuring Andrea Vulpiani, Amalie Cesare née Muzzarelli (daughter of the ballet master Antonio Muzzarelli), Giulio Vigano, and his wife Marianna Vigano, née Bomeli. 1802 was was a slightly slimmer year, with three new productions: Salvatore Viganò’s “small comic ballet” Die Zaubererschwestern in Benezenter=Walde, oder: Die abentheuerliche Jagd (The Enchanted Sisters in the Benevent Woods, or The Adventurous Hunt), with music by Süßmayr (premiered January 14, 1802); Die Spanier auf der Insel Kristina (The Spaniards on the Isle of Kristina), also by Salvatore Viganò, with music by Joseph Weigl (premiered March 16, 1802); and, as stated above, Muzzarelli’s Die Tänzerinn aus Athen at the end of August.

Judging by the wording in this article, the court theater management must have decided on a new ballet subject ca. May 15. Evidently the writer did not have all the facts, because the next article (No. 47, appearing August 17, but written July 27) will reveal the new ballet to which this article refers as Die Isthmischen Spiele (The Isthmian Games), which opened July 13, 1803—a mere two days after the date of this article. In the 10½ month interval between new ballet productions there was no lack of dance activity, however. Given the weakened condition of the German Opera Company during spring and summer 1803 due to Lippert’s death and Therese Saal’s illness, the theater management filled the gap with Italian opera, spoken plays, and ballets, including repetitions of the older large-scale productions as well as smaller divertissements featuring just a few dancers. Theaterzettel Burgtheater, 1801, 1802, 1803.

The next article, No. 47, will correct the record: Maria von Montalban was not written for Paris, but for Munich, and evidently in German, so the remark about the recitative translations is puzzling.

Although this report implies that a premiere was imminent, the Abbé Vogler’s commissioned work for the Theater an der Wien, the two-act hero-comic opera Samori, did not actually open until May 17, 1804.
Vienna, the 27th of July. The new ballet has appeared, and for all that, earlier than expected. The composition, rehearsals, and scenery have required eleven months’ time for a production lasting two hours and guaranteeing perhaps a half [hour] of really pleasant amusement.\(^71\) [The Theater] an der Wien has mounted Winter’s [Das] Labyrinth again; I comfort myself with the fact that, despite the great expenditures on scenery, despite several cuts and newly inserted pieces by the Abbé Vogler, because the piece is not new it has received little applause, particularly since the taste for French opera now prevails here.\(^72\) Yesterday at the Kärnthnerthor Theater they gave Maria von Montalban, a grand opera with music by Winter. This piece is the continuation of the renowned

\(^71\)Die Isthmischen Spiele opened in the Kärnthnerthor Theater Wednesday, July 13, preceded by a one-act comedy, Anton Wall’s Die beyden Billets (The Two Tickets). Salvatore Viganò’s scenario is derived from an episode from the French poem Phrosine et Melidor by Bernard, set in ottava rima by imperial court poet Luigi Prividali. The action of this five-act heroic ballet takes place in the city of Corinth and its environs. Ariston (Aristone), a powerful citizen from Megara (Megara), has promised his sister Dorinde (Dorinda) to a rich man from Corinth, Plisthenes (Plistene). Dorinda, however, loves the Athenian Clytus, whose beauty and athletic ability distinguish him from all the other Greeks of his time. To circumvent Aristones’ plans, Dorinda flees by sea one night. A storm arises, however, and both Dorinda and her pursuers are swallowed up by the waves. Clytus believes he has discovered his beloved’s body in the waves, and throws himself into the sea. But Neptune, who is touched by the lovers’ fate, rescues them, and Clytus and Dorinda reawaken to a more beautiful life. Salvatore Viganò, I Giuochi Istmici/Die Isthmischen Spiele (Vienna: Mathias Andreas Schmidt, 1803), Österreichisches Theatermuseum Bibliothek 621750-A Th.

The backdrops and theatrical machines were created by court theater painter Lorenzo Sacchetti, stated as such in both the text book (available, as was customary, for purchase, in this case for 20 Kreutzer) and on the playbill itself. Despite the criticism voiced in this review, the ballet was performed fourteen times, a respectable number, between July 13, 1803 and February 4, 1804. Hadamowsky, Die Wiener Hoftheater, I, 53.

\(^72\)Das Labyrinth, oder Der Kampf mit dem Elementen (The Labyrinth, or The Battle with the Elements), which Emanuel Schikaneder conceived as a sequel to Die Zauberflöte, but with music by Peter Winter (Kapellmeister to the Elector of Bavaria, resident in Munich), had originally opened at the old Theater auf der Wieden on June 12, 1798. Many of the characters are the same in the two operas: Sarastro, the Queen of the Night, Tamino and Pamina, Papageno and Papagena, the Moor Monostatos, the Three Ladies of the Queen of the Night, and two (rather than four) priests. New characters in the sequel were Thebeus, King of Paphos; his friend Sithos; and Gura, a Moorish woman, apparently a counterpart to Monostatos. The playbill announced new backdrops by Herr Gail the Younger, and machines by a Herr Stöger, but did not mention any insertion arias. Between July 18, 1803 and February 5, 1805 this production was performed 25 times. Theaterzetettel Theater an der Wien, 1801-1803 [04]; Bauer, 150 Jahre Theater an der Wien, 273.
Lanassa. It was mounted with great expense and praiseworthy care. The music is full of life and manly power, and certainly belongs with this composer’s most successful works. Whether she [Lanassa] actually has anything Indian about her, you may ask [Sir] William Jones and some northern musical mathematicians. If she does not—all the better for us, all the worse for the Indians. The opera was sung quite excellently, and most of the male roles were well acted also. The short, fast ending of the last act, where all dissonance suddenly dissolves into the most joyful harmony, is not only extremely striking, but also a very successfully composed so-called “theater-coup.” Leaving the house in the happiest mood, one can do nothing other than firmly resolve to come back soon: and that is good indeed for Art and for the box office. The costuming is done with artistry and taste. Deli, Lanassa’s first husband, deserves to be singled out and engraved as a model.

I am aware that in performance several of the arias are too long, and that the friend who hurries to free Montalban is too sing-songy. This work, which is bringing so much honor to Winter, is not, as stated elsewhere, his last work in Paris, but rather a German original, written for Munich.

---

73Sir William Jones (born September 28, 1746, in London; died April 27, 1794, in Calcutta) was a British Orientalist and lawyer who, in 1783, took up a judicial post in Calcutta, where he remained for the rest of his life. He published works on Hindu law and literature and was a pioneer in the study of Sanskrit. John Alfred Haywood, “Jones, Sir William,” in Encyclopædia Britannica, XIII, 74-75.

The “northern musical mathematician” is most likely a reference to Vogler, who had been in service to Gustavus III, King of Sweden, since 1786. Vogler had toured outside of Europe (Gibraltar, Cádiz, Greece, North Africa) in 1792-1793. His forthcoming opera Samori (to premiere May 17, 1804, in the Theater an der Wien) was set in India. He has also written some theoretical works, and an earlier article (Vol. V, No. 22, anecdote about the phrenologist Gall, published February 23, 1803) mentioned his connection with mathematics.

74It is not clear from the context whether the writer is referring to Deli the character, or to Hr. Vogel [Vogl], the singer who played him.

75Originally a spoken play, Lanassa, adapted by Carl Martin Plümicke from Antoine-Marin Le Mierre’s La Veuve du Malabar (The Widow of Malabar), had been in the Court Theater’s repertory since June 28, 1783, finishing its run on August 24, 1803, with a total of 44 performances over 20 years. The play was set in an Indian city on the coast of Malabar. The play begins with the announcement that Deli, “one of the most distinguished of Indians,” has died on a sea voyage. As
Vienna, the 11th of August. Both the Italian and the German opera companies are now on vacation. For several weeks straight there will only be spoken plays, and therefore nothing new there in regard to music. Z.[Zeitung]\(^6\) Contrary to expectation, however, the Theater an der Wien yesterday brought out a most beloved little operetta, *Der Schatzgräber* ([The Treasure Hunter]), after the French (*Le Trésor supposé*) with music by Méhul.\(^a\) The music has enchanted every listener; and the subject is also so beloved and amusing, that even Hr. J.[oseph] R.[itter] v. Seyfried’s adaptation could not do much at required by her religion, his widow Lanassa is supposed to commend herself to the sacrificial fire, but instead announces at the end that she has converted to Christianity and will marry Montalban, commander of the Portuguese troops. Hadamowsky, *Die Wiener Hoftheater*, I, 75-76; C. M. Plümcke, *Lanassa. Trauerspiel in fünf Akten, nach der Veuve du Malabar des le Mierre* (Vienna: no publisher, 1803), Österreichisches Theatermuseum Bibliothek, 627925-A.

Peter Winter composed *Marie von Montalban*, sequel to *Lanassa*, for performance by the Munich court theater January 28, 1800. The German Opera Company’s production in Vienna opened July 26, 1803. Here, too, the action is set on the Malabar coast, with the following characters: Marie von Montalban, formerly Lanassa (Mlle. Schmalz); her brother Emmanuel, formerly a Bramin (Hr. Neumann); Marie’s friend Louise, once known as Palmyra, now Emmanuel’s wife (Mad. Rosenbaum); Marie’s husband Montalban, commanding general of the Portuguese troops off the coast of Malabar (Hr. Saal); Deli, an Indian aristocrat (Hr. Vogel); the High Bramin (Hr. Weinmüller); Rodrigo, adjutant under Montalban’s troops (Hr. Rösner; this was primarily a speaking role); and the leader of a band of Indians (Hr. Zeltner). Like the play, the opera also features a clash of cultures, Hindu vs. Christian, in an exotic setting. Beginning with the miraculous return of Deli, who thanks Brahma for his good fortune, the plot concerns the fate of Lanassa, who must be sacrificed to the god for her perceived infidelity, having married the foreign (and Christian) Montalban. The work ends with a last-minute rescue by means of a shipload of Portuguese warriors who land in the nick of time. Karl Reger, after Johann Nepomuk Komarek, *Marie von Montalban. Eine grosse Oper in vier Aufzügen. Als zweyter Theil des Trauerspiels Lanassa* (Vienna: Joh. Bapt. Wallishauser, 1803), Österreichisches Theatermuseum Bibliothek, 621750-A Th.

\(^{76}\) Normally during July and August the court theater would reduce its offerings to one category at a time (either spoken or sung theater), offering productions in only one house per night to allow its personnel a two- to three-week vacation. Probably due to the unsettled conditions with the German Opera Company in 1803, there was apparently no comparable time off for the German Acting Company that summer, although this was unusual. There were no musical theater productions from Saturday, July 30 until Tuesday, August 16 (Schenk, *Der Faßbinder*) and Wednesday, August 17 (Mayr, *La musicomania*), indicating a vacation of two weeks for the singing personnel. However, a new production, Méhul’s *Helene*, was scheduled to appear Monday, August 22, so the German singers’ time off might have been reduced to accommodate rehearsal time.

\(^{a}\) A complete piano arrangement of this opera by A. E. Müller has just appeared at Breitkopf und Härtel’s music shop. [Editor’s note.]
all to damage its effect on the public. The orchestra played really well, and Hr. Mayer and Dem. Müller were also superb. Mind you, the content is exhausted: an old guardian who is cheated, two lovers who are at their wits’ end, a mischievous chambermaid and a clever servant who help them out—these are the materials, and at the same time, the entire singing and acting personnel. However, what the French poet has done with it, as they say, cannot be seen without lively pleasure. What Méhul’s music was able to do, if I may tell you in the most convincing way: Beforehand they gave a comedy, Der weibliche Hagestolz [The Female Bachelor], which was so spoiled by Hr. Perinet, who turned the sly and shrewd servant into a clumsy, stupid, boozey boor, that the public was beginning to be quite disgruntled; and then, not halfway through the Méhul overture, everyone was cheerful and lighthearted again. The curtain flew into the air and every beautiful melody and varied harmonic turn was enthusiastically received and applauded. If the management continues to have new things like this, it can be quite calm about the prospect, if what people are saying is true—that Hr. Schikaneder wants to leave the

77Der Schatzgräber, which opened in the Theater an der Wien August 10, 1803, was a free adaptation of Méhul’s one-act opéra-comique Le trésor suppose, ou Le danger d’écouter aux portes (The Supposed Treasure, or, The Danger of Listening at the Door), to a text by François-Benoît Hoffman. Its cast of characters consisted of Hahn (Hr. Meier), uncle and guardian of Sophie (Mlle. Milder); Sophie’s lover von Wahlen (Hr. Schmidtmann); Sophie’s maid Dorchen (Mlle. Müller); and von Wahlen’s servant Fritz (Hr. Cachè). Mlle. Müller had just made her debut with the company August 24 as Karoline, one of the secondary roles, in Martiní’s Der Insel der Liebe (Matthäus Stegmayer’s adaptation of Martín y Soler’s L’isola del piacere). Theaterzettel Theater an der Wien, 1801-1803 [-04].

78The evening’s performance had begun with a “new overture” by Dalayrac, then continued with the premiere of a one-act comedy, Der weibliche Hagestolz, by an unnamed author. The action takes place at the estate of the rich Baron Schöntha (Hr. Solbrig). Joachim Perinet, active at the Theater an der Wien as a translator, script writer, and actor, played the role of the baron’s servant, Friedrich. The other characters consisted of the baron’s sister Amalie (Mlle. Helmböck); Mylady [sic] Louise Wallfeld, a traveler (Mad. Mantovani); and her chambermaid, Jeanette (Mlle. Constantini, who also sang in the musical productions). Ibid.

79The curtain in the Theater an der Wien was something of a technological marvel, rising by means of a set of pulleys. “Until then ‘jumping curtains’ were usual in the theater: a couple of stagehands would leap from the rigging-loft, and acting as counter-weights pull the curtain up with their weight.” Honolka, Papageno, 188.
stage again. As it is, the Schugerln and Pantofferln which he had promised in the beginning [of his new period as artistic director], which he is said to have produced during his absence, still has not seen the light of day.\textsuperscript{80} With such operas the Management has the further advantage that it is spared from enormous expenditures for scenery, and it can apply this to the major works. For some time even the best of their operas [at the Theater an der Wien] have required little expense but still delight both connoisseur and enthusiast—as well as the box office. They say that soon an opera by the two Edlers von Seyfried will be coming to maturity, in which there are to be thirty-one stage designs. The heavens are hoping for the best, that the rumor is a lie; for if every [scene] change takes ten minutes, the piece will last for five hours and ten minutes, all totaled—a situation not without understandable anxiety.\textsuperscript{81} However it is certain that a grand opera by Méhul is being rehearsed, for which everyone is happy.\textsuperscript{82}

\textsuperscript{80}Emanuel Schikaneder and his wife Eleonore took over the direction of the old Freyhaus Theater (Theater auf der Wieden) in the summer of 1789. In 1799, facing financial difficulties, Emanuel transferred the managerial duties to Bartholomäus Zitterbarth, but continued as artistic director. Back in February of 1786 Schikaneder had been granted an imperial license to build a suburban theater, resulting in the luxurious and technologically advanced Theater an der Wien which, backed by Zitterbarth’s financial support, opened June 13, 1801. On May 20, 1802, Schikaneder sold his license to Zitterbarth, but continued to act and write scripts. According to Honolka, Schikaneder was projecting a tour to Amsterdam and Berlin in 1802, but in fact only spent a short time away, in Karlsbad. At the end of 1802 he left the theater altogether, but was only out for a month. Perinet’s 1803 \textit{Theater Almanach} listed him as “Herr Emanuel Schikaneder, former director of this theater,” whose “complete biography, written by him himself, should appear in January 1803.” (Perhaps this is the Schugerln und Pantofferln mentioned in the article above.) In February 1803 Schikaneder resumed the artistic direction of the Theater an der Wien, remaining in this position for one year until, in February 14, 1804, Baron von Braun would buy out Zitterbarth and dismiss Schikaneder, replacing him with Joseph von Sonnleithner. Peter Branscombe, “Schikaneder,” in \textit{New Grove Opera}, IV, 221; Honolka, \textit{Papageno}, 195-200; Joachim Perinet, \textit{Wiener Theater Almanach auf das Jahr 1803} (Vienna: Jos. Riedl, 1803), 134; Wilhelm Pfannkuch, “Schikaneder,” in \textit{Die Musik in Geschichte und Gegenwart}, XI, cols. 1708-13.

\textsuperscript{81}This is a reference to \textit{Cyrus in Persia}, a two-act grand heroic opera to a text by Joseph Ritter von Seyfried, Theater an der Wien secretary and theater poet, with music by his older brother Ignaz, which was to premiere November 22, 1803.

\textsuperscript{82}Méhul’s \textit{Helene}, a three-act opera in a translation by Mathäus Voll, opened August 25, 1803 (the day after this article appeared), also at the Theater an der Wien.
Herr Abbé Vogler’s work will not be ready for performance until Advent. He wants the residents of Vienna who are away for the current season to know before everyone is back together that his piece is to be given twenty times in succession, and therefore he is able to demand a contract of 2500 Gulden. It is really gallant that the Hr. Abbé is so confident in the Viennese public’s devotion to his merits. By the way, good and bad rumors are circulating about him here, and it is undeniable that now and then he might just have to take something quite different for himself, if the latter are to be destroyed. I could tell and confirm enough anecdotes if I were to believe all readers capable of so much bonhomie as to be able to heartily laugh about a man without lowering him in their judgment in other respects, etc.83

No. 49. August 31, 1803 [cols. 818-20]

Vienna, the 24th of August. As this run is ending, the German Opera after Lippert’s death has found new life. More display, accuracy and better order reigns there than ever before. Twenty years after Grétry, Monsigny, Philidor et al. glittered on our stages and finally faded away, a second epoch of French music is now beginning with Cherubini, Méhul, Dalayrac et al. The Hr. Kapellmeister and Intendant W.[ranitzky] is supporting this with an enthusiasm and interest which, considering his neutrality

83This is another reference to Samori, which ultimately did not come to performance until May 17, 1804. It would fall short of the composer’s projections, with thirteen, rather than the twenty performances indicated in this article, over a thirteen-week span, interspersed with many other works, including a new production of Grétry’s Raul, der Blaubart (Blue Beard) on August 14. If the writer here sounds critical or envious of Vogler’s contract for 2500 Gulden, one must put in perspective that in 1801-1802 (the last season for which Court Theater salary information is available) Süßmayr was making 1300 Gulden as Kapellmeister of the German Opera Company. Lippert’s base salary for varied duties as singer, actor, translator, and script writer was 2000 Gulden, while Irene Tomeoni made 2700 Gulden that year as prima donna in the Italian Opera Company. Italian Opera Kapellmeister Joseph Weigl was listed at 1000 that year, but was raised to 3000 in response to a job offer from another court, as repored in Vol. III, No. 47 (August 18, 1802), going into the new fiscal year. But Vogler was a celebrity, a man whose aristocratic bearing could command such a fee. Wurzbach, “Vogler, Georg Joseph,” in Biographisches Lexikon des Kaisertums Oesterreich, II, 215; S. R. 34 (1 August 1801-end of July 1802).
toward other artists, as well as his attention to the prevailing taste and pleasure of the public, puts his character in the most favorable light.

The Opera personnel’s holidays had scarcely ended when, on the 22nd of this month at the Kärntnerthor Theater they gave Helene, a new Play with Singing [Schauspiel mit Gesang], freely adapted after Bouilly by Treitschke, with music by Méhul. The action takes place in the 13th century, and is a true companion piece to The Days of Peril, in which Cherubini and Méhul, like a pair of close friends, are placed next to each other in friendly company.\footnote{This probably refers to Der Thurm von Gothenburg, whose original German translation, as Lehmanna, oder Der Neustädter Thurm, notes that it was intended as a companion piece to Der Wasserträger (The Water-Carrier, by Cherubini), also known as Die Tage der Gefahr (The Days of Peril). However, both Helene and Die Tage der Gefahr had their original French author, Bouilly, in common.} This, and the — perhaps by Treitschke, too quickly pulled thread—\footnote{In hand sewing (appropriate to costume design from this period), many seamstresses and tailors used a bastin thread to assemble and fit the garment to the person prior to the final stitching. Normally this thread stayed in the garment until every detail was in place. To pull the thread too soon implied doing a hasty job, whereby the clothing either would not fit right or might even fall apart. In this particular reference, the writer also might be suggesting that Helene changes her garments, thus revealing her identity, too soon, and that this may result from Treitschke’s adaptation rather than Bouilly’s original script.} redeemed in the third act, deserves all possible praise.\footnote{On August 22, 1803, the Hoftheater’s German Opera Company presented Méhul’s Helene, a three-act production with new scenic designs by Hr. Platzer. The cast consisted of Constantine, deposed Count of Arles (Hr. Neumann); Edmund, Regent of Arles ((Hr. Korn, a member of the German Acting Company); Constantine’s wife Helene, dressed as a boy and going by the name of Jakob (Mlle. Schmalz); Constantine and Helen’s son Adolph (Fanny Weissenthurn, daughter of Hoftheater actress and playwright Johanna Franul von Weissenthurn); Moritz, a rich landholder (Hr. Hunnius in his debut role with the company); his daughter Anne (Mlle. Gerlitz, formerly a member of the chorus); Anne’s bridegroom Bastian, overseer of Moritz’s manor (Hr. Rösner); the Governor of Arles (Hr. Stengel); a knight (Hr. Thilo, a chorister); as well as knights, soldiers, peasants, children, shepherds, reapers, and people from Arles. The first two acts are set on a manor two miles from Arles, while the third takes places in Edmund’s castle, at the beginning of the 13th century as stated in the article. G. F. Treitschke, Helene. Eine Schauspiel mit Gesang in drei Aufzügen. Frey nach Bouilly von G. F. Treitschke. Für die k. k. Hoftheater (Vienna: Joh. Bapt. Wallishausser, 1803); Österreichisches Theatermuseum Bibliothek, 628824-B Th.} Of all the French Singspiele presented up to now, none of them is as true from beginning to end to the genuine, invariable character of French national music as this one. But then so much greater was
the embarrassment of the good Count Constantine of Arles. The dear unfortunate lord was not able to avenge himself from a distance, which this constantly applauded Frenchman was supposed to be doing, in an odd-seeming singsong. He ornamented and embellished in a very unclear voice so much and so long, that one could hardly understand what Méhul had actually intended to be sung. The Countess Helene also was not entirely free of this ornamental fever, and many of the other members of the local theater are also afflicted with this awful disease, so painful to others. Therefore it does not seem completely useless to recall the following from one of our best classics on the particulars of French music, so as to draw it to the attention of those among our singers who are not incurable, for their [own] benefit. I am copying out these passages literally, although many things were expressed more precisely [elsewhere]. Still, it is clear what the author means.

1) The pieces in the French taste are mostly characterized, and with trills and appoggiaturas so placed, that nothing more can be added to what the composer has written. That is also why French music, into whose simple songs the grace notes [Manieren] are written in, is more difficult to perform than that written in the Italian style.

2) The French style of singing is more simple than artistic, more speaking (declamatory) than singing; it is more for music lovers [Liebhaber] than for the musically knowledgeable [Musikverständige].

3) Restricted in its melodic path, the composition [itself] is predominant, the performance is subordinate; thus exactly the opposite of Italian singing. —

Now if an unknowing singer, as for example Count Constantine, is transferred to the year 1217, and he sings like a mediocre singer from Italy in the year 1803, then it only becomes worse: for Méhul has given his music an undeniable touch from olden times, and through its universal and continuing applause the public has recognized that it is capable of understanding and appreciating the composer. Why do our singers not
recognize, from a single sign of this type, which path they have to follow to win the public’s attention? — Helene! Helene!! Herr Hunnius, a new member [of the German Opera company] appeared for the first time in this piece in the role of Moritz. He pleased, and was called back at the end.87

P.S. They are saying that Herr Baron Braun is leaving the theater, and one of the cavaliers who is himself a connoisseur and supporter of talent is to be named as his successor. Big changes overall are imminent for our singing theater in the City, as well as for the ballet corps.88

87Friedrich Wilhelm Hunnius (born 1762 in Kapellendorf near Weimar; died February 17, 1835, in Weimar), came to Vienna with eighteen years of acting experience, primarily in Weimar. The role of Moritz, a protective figure who harbors Helene and her son, is a sympathetic one, and involves substantially more acting than singing (French opéra-comique relied heavily on spoken dialogue). Count Constantine, sung by Hr. Neumann, only appears in Act III, whereas Moritz is an integral figure throughout the work. Eisenberg, “Hunnius,” in Großes Biographisches Lexikon der Deutschen Bühne, 459.

88Not until January 1, 1807, would such a substantial change in management occur, affecting not only the Hoftheater, but the Theater an der Wien as well. At this time a coalition of nobles took over the combined theater management, dividing oversight among Prince Franz Joseph Lobkowitz (opera), Count Ferdinand Pálffy von Erdöd (spoken plays), Count Stephan Zichy (ballet), and Count Hieronymous von Lodron (management). Thus the writer must have been conjecturing Prince Lobkowitz as Braun’s successor as Hoftheater director. But until then, not only would Braun continue to manage (as leaseholder) the two court theaters inside the city walls, but in February 1804 he actually bought out Zitterbarth’s control of the Theater an der Wien. Bauer, 150 Jahre Theater an der Wien, 482; Yates, Theatre in Vienna, 21.
CHAPTER VI

VOLUME VI: OCTOBER 5, 1803-SEPTEMBER 26, 1804

No. 2. October 12, 1803 [cols. 31-32]

From Reports

Vienna, the 24th of September. Day before yesterday at the Kärnthnerthor Theater Der portugesische Gasthof (l’hotellerie portugaise) [The Portuguese Guest-House], a one-act opera in Herr Treitsche’s [Treitschke’s] translation with music by Cherubini, was given. The house was full. The piece should have been successful in Paris,¹ as Cherubini had written a new overture to that end — nonetheless it was hissed off the stage. The action certainly had little interest, no plot, no content overall: but I was not expecting it to be hissed entirely. Yesterday it was received somewhat favorably, although the loges were empty. Far be it from me to be a defender of this little opera, but my impression afterward is that just too much has been done to it, and I believe that various accidental inconveniences (among which the leading lady’s extremely modern costume, in a scene set in 1640, and which the spectators criticized to shreds, doubtless contributed its due), have in part brought on this fate. But the music merits real interest, and the orchestra performed it masterfully.¹ — Since the second part of Die Zauberflote, Das Labyrinth, has

¹) It was, however, very quickly withdrawn by the composer from the theater in Paris. — The Editor.

¹The Viennese report from June 15, 1803 (Vol. V, No. 38) indicated that the Hoftheater was planning to give this work, but the production, which finally opened September 22, 1803, was most likely delayed because of Therese Saal’s long illness. The opera, set in a small city in Portugal in the year 1640, features the following characters: Roselbo (Hr. Saal); Donna Gabriele (Mlle. Saal); Don Carlos (Hr. Neumann); Rodrigo, an innkeeper (Hr. Hunnius); Donna Gabriele’s chambermaid Ines (Mad. Rösner); Don Carlos’ servant Pedrillo (Hr. Rösner); Inigo, a waiter at the inn (Hr. Baumann); and a coachman (Hr. Thilo, a chorister).

Der portugiesische Gasthof received a total of twelve performances, from September 22 through December 18, 1803, all paired with various ballets and divertissements. On opening night, for example, it was accompanied by with a pas de deux by Ferdinando Gioja and Madame Fortunata Angiolini. Theaterzettel Burgtheater, 1803.
found such uncommon success in Berlin, the inexhaustible poet Schikaneder, invigorated by this, has proposed to provide the world with a third part as well. There they will really have some scenery! [Da wird es erst Dekorationn geben!]

No. 5. November 2, 1803 [cols. 74-75]

Vienna, the 22nd of October. Up to now there has been nothing from our theaters that was worth a review; hence my silence. In the opera Helena [Helene] which was given at the [Theater an der] Wien somewhat later than at the Kärntnerthor Theater, Mad. Willmann sang and played the Countess, and Hr. Schmidtmann the Count, truly much better than in the City [Court Theater]: but I do not want to make a big deal over the fact that this is the situation as usual. Die Haarlocke [The Lock of Hair], likewise at [the Theater] an der Wien, with music by Dalayrac, has not been especially successful; it

---

2If the new Theater an der Wien was renowned for its technological capability, Berlin also had a history of being able to deliver spectacular stage effects. The Royal Opera House, for example, built on the site of the old Festungsverweke (fortress walls), “included a canal system for cascades and waterfalls that also provided fire protection.” The National Theater (German Opera Company) had just moved from the Theater am Gendarmenmarkt (formerly the French Theater) into a new location next door, and the company’s 1794 production of The Magic Flute had been very successful. Thomas Bauman et al., “Berlin,” in New Grove Opera, I, 424-26.

Das Labyrinth had just been performed in Berlin July 18, 20, and 22, 1803. The critic found much to admire in Winter’s music, but “as to the piece itself, one can point out with complete justification that there is just too much in this common, self-styled opera that is rough and discombobulated to the point of confusion, necessarily leading to feelings of awkwardness among the audience members. The stage designs, however, were “magnificent and tastefully arranged, according to the combination of opulence and taste customarily found on our [i.e., the Berlin] stage,” which must have elicited the remark above. Allgemeine musikalische Zeitung, Vol. V, No. 47 (17 August 1803), cols. 778-79.

3Méhul’s Helene, in a translation by Mathäus Voll, opened at the Theater an der Wien August 25, just three days after the Court Theater’s production. In addition to Karl Schmidtmann as the Count of Arles and Mad. Willmann as his wife Helene, the production featured Nanette Spiri, daughter of Theater an der Wien actress Mad. Spiri, as Paul/Adolph; Karl Klees as Edmund; Friedrich Sebastian Meier as Moritz; Mad. Pfeiffer as Anna; Hr. Cachè as Anna’s sweetheart Urban, who is in Moritz’s service; Hr. Pfeiffer as the Governor; and Hr. Helmböck as a squire. Theaterzettel Theater an der Wien, 1801-1803 [-04]; Perinet, Wiener Theater Almanach auf das Jahr 1803, 140, Österreichisches Theatermuseum Bibliothek, 620.049-A, Jg. 1803, Th.
requires the French art theater style [Kunstspiel], and we are completely unsuccessful at that here.\(^4\)

Since the 19th [of October] this theater has even been giving *Pächter Robert* [Robert the Lessee] by Bernard-Valville, with music by Lebrun.\(^5\) The acting in this little piece can be somewhat “Hogarthized,” so everything is in its element and the public’s attendance continues to be very strong.\(^6\) In a few weeks a new French opera will follow this *Robert*, the title of which is being kept secret until that time, however.\(^7\) The rumors of a change in management for the theater in the City are quite fluctuating. It is reported, to the

\(^4\)Dalayrac’s one-act opera *La boucle de cheveux*, which had premiered in Paris October 20, 1802, opened at the Theater an der Wien September 29, 1803 in Joseph von Seyfried’s adaptation as *Feuer und Wasser, oder: Die Haarlocke* (Fire and Water, or The Lock of Hair). Its characters consisted of Amalie Holden, a young widow (Mlle. Milder); Von Helderbusch (Hr. Schmidtmann) and Von Lauenstein (Hr. Meier), both of them her sweethearts; her chambermaid Lottchen (Mlle. Müller); and Helderbusch’s servant Anton (Hr. Cachè). Filling out the evening’s program was a one-act farce (*Posse*, *Leid und Freude* (Pain and Joy), after the Italian of Zanchi. *Feuer und Wasser* received only three performances. *Theaterzettel Theater an der Wien, 1801-1803* [-04]; Bauer, *150 Jahre Theater an der Wien*, 274.

\(^5\)Pächter (also given as Pachter) Robert, a one-act comic opera adapted by Joseph von Seyfried from Bernard-Valville’s *Marcelin*, opened at the Theater an der Wien October 19, 1803. Set in a small village in the old province of Auvergne, its characters consisted of Robert, a leaseholder (Hr. Meier); his wife Magdalena (Mad. Spiri); their children Justine (Mlle. Müller), Georg (Franz Cachè), Thomas (Susanna Kellner), and Franz (Nanette Spiri); Skapel, the neighborhood surgeon (Hr. Scholz); his nephew Viktor, a medical student (Hr. Schmidtmann); and a country squire (Hr. Segatta). The roles of Georg, Thomas, and Franz were all performed by children of Theater an der Wien personnel. Filling out the program was a new one-act comedy, *Selbst gethan* (Done by Himself), also of French origin (after Jerome Pointu). Translated by Hr. Schildbach, a member of the company, the play was also new, opening just two days earlier. *Theaterzettel Theater an der Wien, 1801-1803* [-04].

\(^6\)The London painter and engraver William Hogarth (November 10, 1697-October 26, 1764) was noted for moralizing works such as *The Harlot’s Progress* (1732), *The Rake’s Progress* (1733-35), and *Marriage à la Mode* (1743-45). “This highly original genre consisted of a series of paintings, popularized through engravings, which tell a story that is topical, erotic, spiced with contemporary portraits, and yet comments with humanity and passion on social and political vices and corruption.” “Hogarth,” in *The Oxford Companion to English Literature*, rev. ed., ed. Margaret Drabble. Oxford and New York: Oxford University Press, 1995, 473.

\(^7\)With so much rivalry between the Hoftheater’s German Opera Company and the Theater an der Wien, this secrecy is understandable, since each house wanted to scoop the other. The Theater an der Wien’s new French production, which was to open on November 3, 1803 (just ten days from the date of this article) was *Der Onkel als Bedienter*, an adaptation of Dominique Della-Maria’s *L'oncle valet*. Nevertheless, on Wednesday, November 2, the Hoftheater would beat
public’s universal joy, that Baron Braun holds the directorship for life; others say this is
doubtful. People are generally saying that, according to the new plan which is being
worked out, the actors no longer will be eligible to receive a pension.\(^8\) Herr Caché is
coming from the Theater an der Wien to the City [Theater] and we hope that he does not
suffer the fate of his predecessor.\(^9\) — — Herr Klingmann, on the other hand, is coming to
the Theater an der Wien as both actor and director of the spoken plays, whereby Herr

---

\(^8\)According to Julia Moore, in the late 18th and early 19th centuries it was fairly standard
for employees in both aristocratic households and government service to receive pensions, and
“during the eighteenth century court musicians could and did borrow money against the
pensions due to their surviving dependents, which at times left the latter in rather bad
circumstances.” Although early in his reign Joseph II reduced the number of pensions for court
employees, his successor, Leopold II, made actors (and, presumably, singers) eligible for pensions
for the first time. Dorothea Link attributes this to Leopold’s general practice of fostering patron-
client relationships with those who served him. In 1771 court Kapellmeister Florian Gassmann,
with financial support from Empress Maria Theresia and her son Joseph, had established the
Musicalischen Societät der freyen Tonkunft für Wittwen und Waisen, as its name indicates a
foundation to benefit the widows and orphans of musicians (here implying instrumentalists). The
Society’s Protocol stated that membership was open to “any free musician in Vienna” with an
initial investment of 150 Florins (or at least 50 Florins, with the remainder, plus interest, due
within two years). Pension fund members then made yearly contributions of 12 Florins, although
entrants who had already reached age 40 paid 6 Florins annually. Pohl does not indicate how the
yearly dues were collected, but does quote from these statutes that “At all times half of the
interest [evidently the fund was invested] and yearly payments go towards the capital investment
[principal] and the other half is earmarked for pensions.” And of course the proceeds from the
four annual Tonkünstler Society concerts must have also entered into the mix. Julia Virginia
Moore, *Beethoven and Musical Economics* (Ph.D. diss., University of Illinois at Urbana-Champaign,
1987), 517, 546; Dorothea Link, *The National Court Theatre in Mozart’s Vienna*, 15; Pohl, *Tonkünstler-
Societät*, 6.

Perinet’s *Wiener Theater Almanach auf das Jahr 1804* outlined what is essentially a credit
union for theatrical employees in an extensive article, *Plan zu einer Pensions-Anstalt für Schauspieler
und Sänger* (“Plan for a Pension Foundation for Singers and Actors”). This was to be a voluntary
program, available to all theaters (not just the court companies). It called for weekly employee
contributions of 1 Groschen (about 1%) of each Gulden of a person’s wages (or more). It required
no initial investment, and employees would be able to take their holdings, with interest, with
them upon resignation or dismissal. Participants also would be able to obtain low-cost loans
which could be repaid through salary deduction. A person would be vested in the sixth year,
from which point “every weak, old, sick, dismissed member, and the widows of the deceased
could participate, in accordance with the standard base and years of service.” Perinet, *Theater
Almanach auf das Jahr 1804*, 117-25.

\(^9\)Evidently Caché was intended as a replacement for the recently deceased Lippert.
Zitterbarth, who with unflagging zeal is striving to improve both drama and comedy, is maintaining spectacular growth.  

No. 7. November 16, 1803 [cols. 110-12]  

Vienna, the 5th of November. Last Wednesday the I.[Imperial] R.[oyal] Kärntnerthor Theater gave Der Onkel in Livree [The Uncle in Livery], an opera in one act from the French of Düval, with music by Domenico della Maria. It was hissed off the stage entirely. On the following Thursday, the 3rd of the month, the Theater an der Wien also performed this opera, to universal applause. For so astonishing an expression of one and the same public, that rejects a work in the City and favors it outside the walls—one might well look at the differences in presentation. But one would be mistaken. This little work is being produced equally well in both theaters, and with all possible accuracy from German Operists [opera producers]. As in similar situations, the underlying foundation is something else entirely, which in the interest of fairness I would like to relay to the reader of this musical times in order to better acquaint him with the local theater public. So here is the situation without make-up. The I. R. Court Theater management has the peculiar habit, when a new piece does not fill up the specified time slot, of adding on something very common, such as the second act of an extremely wretched opera, a farce that has been seen to the point of nausea, or a thankless divertissement [ballet number]. If the tag-on were to follow the new piece every time, at least the spectator would be free to leave the auditorium and be content with half a

---

10Philipp Klingmann (born November 30, 1762 in Berlin; died November 5, 1824, in Vienna) had joined the Hoftheater’s German Acting Company in 1791. The 1804 Theater Almanac indicates in its listing of managerial committees that Klingmann was being transferred over to the Theater an der Wien, retaining his full salary. He remained with that company until receiving his pension on July 1, 1822. Kosch, “Klingmann,” in Deutsches Theater-Lexikon, II, 1024; Katalog der Portrait-Sammlung, 291.
meal. But for the most part one is obliged to consume the bad before the rest, which is indeed necessary if one wants to get to the second work in the auditorium. The public is powerless to effect a change in the Court Theater management’s above-mentioned habit, for the same justifies its actions by asserting that in keeping with the renown of such a grand theater, one expects to see worthy pieces. Now to be honest, the divertissement given with this opera was not bad; but as the saying goes, “one swallow does not make a summer.” On the other hand, Herr Zitterbart is sensitive to his public. To every new opera he gives, time permitting, at least something not unwillingly seen; and most of the time when a Singspiel is repeated [revived] it is a new little piece [that accompanies it]. The public fully recognizes these efforts with thanks, and praises them with applause more readily than in the City. If, as people are saying, Herr Schikaneder and Herr Täuber [Teyber] were not imposing all possible obstacles to the performance of French opera upon the Theater an der Wien’s management, far more of these could be seen than have been up to now. The following is directed toward this point. The Theater an der Wien gives pieces of this type as nothing more than what they are: namely, as trifles, which in just a few months are followed by another. In the City these bagatelles, which are only supplements to another good piece, appear with the luster of importance. This cannot make for a good effect.11

11These two premieres occurred on successive nights. On Wednesday, November 2, the court theater presented Der Onkel in Livree (The Uncle in Livery), “a one-act comic Singspiel freely adapted from [Alexandre] Duval by Treitschke with music by [Dominique] Della Maria.” The characters consisted of Dolban, a ship’s captain (Hr. Saal); his nephews Von Berg (Hr. Rösner) and Geldheim (Hr. Neumann); Julte (Mlle. Saal); and her governess, Frau Susanne (Mad. Rosenbaum). The work was followed by a divertissement “in which Mad. De Caro [sic] will dance a Pas de deux with Herr Ferdinand Gioja.” Theaterzettel Burgtheater, 1803.

The next night, Thursday, November 3, the Theater an der Wien brought out Der Onkel als Bedienter (The Uncle as Servant), “a one-act opera after the French of Duvál by Reinold.” The characters there were Dolban, formerly a ship’s captain (Hr. Meier); his nephews Dumont (Hr. Cachè) and Florvel (Hr. Schmidtmann); his ward Elise (Mlle. Müller) and her governess Marie
No. 10. December 1, 1803 [cols. 163-64]

From Reports

In Vienna, a new grand opera, *Cyrus*, has been presented at the Court Theater [sic]. The music is by Hr. von Seyfried. Great expense and industry were applied toward this glittering presentation. The text is pitiful, the music has interesting parts, but overall it is not consistently maintained; sets and costumes were rich and beautiful. . . .

That Hr. Stüssmayer of Vienna, a skilled composer of not poorly received operas, has died, has already been brought to the public’s attention in other pages. We hope to give something more on him in the future. . . .

No. 11. December 14, 1803 [col. 180]

(Mad. Otto). The action took place in a castle near Nantes. Preceding this premiere was the third performance of a one-act comedy, *Selbst gethan (Self Done)*, so novelty was obviously a strong drawing card for the Theater an der Wien. *Theaterzettel Theater an der Wien, 1801-1803* [-04].

12Ignaz and Joseph Seyfrieds’ two-act grand opera *Cyrus* (also given as *Cyrus in Persia*), which opened November 22, 1803, at the Theater an der Wien (not at the court theater as indicated here), featured a by now familiar set of names in the principal roles: Hr. Simoni (Cyrus, King of Persia); Mlle. Milder (his son Cambyses); Hr. Meier (Aftiages, Satrap from Khorasan, Cyrus’s minister); Mad. Campi (Mandane, his daughter); Mlle. Constantini (Tyarara, Cyrus’s favorite); Hr. Pfeiffer (Artabrates, governor of Perseopolis); and Hr. Scholz (Agon, the king’s court jester). In addition there were conspirators, satraps, the king’s bodyguard, Persian soldiers, Tartars, Magi, pages, court ladies, Babylonians, and people. The opera was set in Perseopolis, capital city of the old Persian Empire. It received sixteen performances, running from November 22, 1803 through May 7, 1804. *Theaterzettel Theater an der Wien, 1801-1803* [-04].

13Reports follow on the appointments of violinist Johann Friedrich Schubert’s appointment as music director in Ballenstädt, and Charlotte Dorothee Marie Böheim as court singer in Stuttgart.

14Süßmayr’s death was recorded as follows: “On the 17th of September, Süßmayr Hr. Franz, Kapellmeister at the Imperial Royal Court Theater, single, born in Schwanenstadt in Upper Austria, residing in House No 1269 on the Wasserkunstbastei, of Lungensucht [pulmonary consumption], 37 years.” Vienna, Magistrat, *Totenbeschauprotokoll* 1803, “S,” folio 119 recto, 17th of September (Wiener Stadt- und Landesarchiv).

The report finishes with an announcement that the famous opera composer, Herr Paer, who up to now has been engaged by the Italian Opera in Dresden, has been taken into the Elector’s service, and that his wife [Francesca Riccardi Paer] is remaining with the opera company as principal female singer [*erste Sängerin*]. Both had previously been associated with Vienna’s Italian company.
Vienna, the 7th of December. Over the past fourteen days Seyfried’s new heroic grand opera, *Cyrus*, has been given at the Theater an der Wien ten times. The splendid pomp and beautiful sets are enticing the public. The music is of the kind in which hardly anything can be faulted, but in which nothing stands out that is particularly striking. Never was there a demand to repeat so much as a single aria, although the execution was often applauded. Demois.[elle] Milder played the role of Cambyses, her voice sounding, as is so rarely the case, like the purest metal, and since her teacher Neukomm is from the Haydn school, she gives out long, powerful notes without flourishes and overloaded embellishments.\(^{15}\)


Vienna, the 17th of December 1803. Our theatrical novelties for the past month have been piling up; only for the most part there is not much good to say. *Propertia di Rossi, Bildhauerin [Sculptress] von Bologna*, a story from the 16th century, a one-act duodrama by the author of *Die minderjährigen Verlobung [The Under-Age Engagement]*, has not been very successful.\(^{16}\) After one’s curiosity is satisfied, the grand opera *Cyrus* makes for

---

\(^{15}\)Sigismond Neukomm, born July 10, 1778 in Salzburg, was the son of an electoral court singer, Cordula Neukomm, née Rieder. Initially a pupil of the cathedral organist Franz Xaver Weissauer, he later studied with Michael Haydn, then in March of 1797 moved to Vienna, where he continued his studies with Joseph Haydn. In Vienna Neukomm supported himself with private lessons in piano voice; his students included Anna Pauline Milder and the young Franz Xaver Wolfgang Mozart. Theophil Antonicek, “Neukomm,” in *Österreichisches Biographisches Lexikon 1815-1950*, 11 vols. to date, ed. Leo Santifaller et al. (Graz: Verlag Hermann Böhlhaus Nachf./Vienna: Österreichischen Akademie der Wissenschaften, 1957-), VII, 87.

The writer’s stated preference for the simpler German style of singing may be in response to the impending comeback of a noted Italian singer, Marianna Natorp-Sessi, to be reported in No. 18 (February 1, 1804). However, Milder also had lessons in Italian singing from Antonio Salieri. Even if Salieri was no longer the principal Italian opera Kapellmeister, he still wielded considerable authority due to his association with the Tonkünstler Society and as director of the Hofkapelle, which may have led to resentment in some quarters.

\(^{16}\)The work received only one performance, November 16, 1803, at the Theater an der Wien. Propertia di Rossi was an actual historical figure who was born in Bologna ca. 1491 and died in 1530. According to the notice on the playbill, she was an excellent singer and instrumentalist who was also distinguished for her work as a visual artist, including pen and ink
hearty boredom, and Die Pfändung [The Seizure], an original Singspiel by Emanuel Schikaneder, with music by Fr.[anz] Tayber [Teyber], which, as they say, had the intention of displacing the all-too-beloved French operettas from the Theater an der Wien’s stage—already by the fourth performance had so fed on itself that even the (otherwise invariable) jokester Tadetl seemed to lose his voice in the emptiness of the house. The theater lover would be right to complain about these mistakes following one after the other, if the Kärntnerthor Theater had not given Bachus und Ariadne, a grand new ballet, making him forget the aforementioned flops. The creator of this is the celebrated ballet master Gallet, called to us from Paris. 27 years ago Gallet was already principal dancer under Noverre, the darling of Vienna. He himself no longer

drawings, copperplate engravings, and sculptures. Her most prominent work, in marble, was a representation of Joseph in the House of Potiphar. “Extreme passion from an ill-fated pretended love guided the great artist’s hand in this work, upon whose completion she died.” The actors in this drama were Mad. Dahlberg as Propertia, and Hr. Solbrig as Giulio, a Roman captain.

17Pfändung und Personal=Arrest (Seizure and House Arrest), a two-act comic Singspiel by Emanuel Schikaneder with music by Franz Teyber, opened at the Theater an der Wien on December 7, 1803. Its sizeable cast included Schikaneder as Max, a master blacksmith; Mad. Willmann as his cousin Therese; Hr. Weiß as a cartwright; Mad. Otto as wife Barbara, Max’s daughter; Hr. Pfeiffer as Ludwig Frey, a saddler; Hr. Cachè as his son Franz; and Anton Hasenhut as Lenzl, an apprentice. The run ended January 16, 1804, with a total of six performances. Ibid.

18Comic actor Anton Hasenhut’s name has appeared earlier in these reviews in connection with the Leopoldstadt Theater, where he had been a member since 1793. Shortly after the death of director Karl Marinelli, Hasenhut, also known as “Taddetl” or “Taddädl,” moved to the Theater an der Wien, first appearing April 23, 1803, as Martinl, an apprentice, in Die Schneiderhochzeit (The Tailor’s Wedding), a two-act comic Singspiel by Joachim Perinet, with music by Ignaz von Seyfried et al. By the end of 1803 Hasenhut had appeared in ten new roles at the Theater an der Wien, in both spoken and musical productions. Ibid.

19Trauerfälle, lit. “death-falls.”

20Sébastien Gallet (ca. 1753-June 10, 1807), a former pupil of Jean-Georges Noverre, had achieved great success in Paris with his heroic ballet Bacchus et Ariane. He then mounted the production in Vienna when he took over as ballet master for the court theater. The work was successful there, too, with 30 performances between its premiere December 13, 1803 and the end of its run September 5, 1804. The action takes place on the island of Naxos, where Theseus, having killed the Minotaur, has abandoned Ariadne. Amor, however, causes Ariadne to fall in love with Bacchus, whom she weds in the end. The story provided numerous roles for the corps de ballet, including nymphs, bacchantes, fauns, satyrs, and soldiers. Natalie Lecomte, “Gallet Sébastien” in Larousse Dictionnaire de la Danse, ed. Philippe Le Moal (Montreal/Quebec: Larousse-
appears on stage, and seeks now to compensate for this in his compositions, which in the smallest details show him to be a thinking artist. Subject, form, and figure, as components of quality and quantity, are calculated here in size and scale to the most precise degree. Everything is so multi-faceted, so well ordered, that one never tires for even a moment when following the enchantment of this agile, lively picture, which passes before our eyes with truly masterful magic. The train of Bacchantes in this production is unique in this genre. Amor, performed by a child of six, or at most seven, has never appeared more skilfully or successfully on our stage. The music is by Weigl the Younger [Thaddaeus], and several parts are gratifying. The following evening, on the 14th of the month, the Theater an der Wien gave a new “Schauspiel with Song”: Johanna, after the French of Marsollier, with music by Méhul [sic]. The story goes that this piece did not do well in Paris; with us, to the contrary, it pleased extraordinarily. Herr Mayer as Springle acted excellently, and Mlle. Milder, with her beautiful voice, has met the spirit and delivery of French music so correctly, that she was called back out at the end. Her acting was also good, and if in her declamation she had not once missed the appropriate accent, in all fairness nothing else would be lacking from her. The sets from Herr Gail the Younger were very good and effective.

21Mlle. Josephine Filly (Filli, Philli), a member of the Hoftheater’s ballet company from 1804 to 1809, danced the role of Amor. The other principals were Monsieur Gioja (either Gaetano or Ferdinand) as Bacchus; Mr. Marsigii as Theseus; and Mlle. Cassentini as Ariadne. Ibid.; Katalog der Portrait-Sammlung, 442-44.

22Méhul’s Johanna, a two-act opera after Marsollier’s libretto Emma, ou le soupçon (originally set in 1799 by Etienne Fay), had opened November 23, 1802 at the Opéra-Comique (Théâtre de la Feydeau). Joseph von Seyfried’s adaptation for the Theater an der Wien received nine performances between December 14, 1803 and October 10, 1804. According to the surviving
Vienna, the 20th of December (from another correspondent). The focal point at
our theater is the excellent new grand ballet, *Ariadne und Bacchus*, by Gallet of Paris, with
music by Weigl the Younger. (Unfortunately, for several years [Weigl the Elder seems
to the public to be only too little employed, which every friend of music certainly
regrets.)

The production overall was really enchanting, and moreover, enchants
everyone as never a ballet has done here since Noverre. [But] Your periodical can only
cover the music. This music certainly brings honor to Herr Weigl; it is obviously

---

playbill from the December 15 performance, the action is set in a suburb of the Indian city of
Madras, belonging to England. The characters consist of Sir Hervey, under the name of Karl (Hr.
Schmidtmann); his wife Adelaide, under the name Johanna (Mlle. Milder); Springle (Hr. Meier);
Lord Hervey, commander of Madras, under the name Herzog (Duke) von Duncan (Hr. Pfeiffer);
Sir Eduard, Lord Hervey’s second son, a young officer (Hr. Cachê); Tomi, Karl’s and Adelaide’s
young son (Nanette Spiri, in a child role); and Sir Eduard’s black slave (Hr. Ferdinand
1801-1803 [-04].

Mathias (also Matthias) Gail the Elder (born ca. 1735; died August 26, 1807, in Vienna)
was active as an architectural and theater painter (stage designer), working with Vincenzo
Sacchetti at both the Freyhaus Theater (Theater auf der Wieden) and in the new Theater an der
Wien. He had two sons who were also active as theatrical painters: Ferdinand (born ca. 1764; died
before 1819) and Mathias (Mathias Joseph), known in Vienna as Gail the Younger (born 1773 or
1774 in Vienna; died May 14, 1830 in Olmütz). Gail the Younger’s first operatic stage designs
appeared in 1802, including those for *Die Zauberflöte* (January 4), *Lodoiska* (March 23), and *Der
Spiegel von Arkadien* (April 9), all collaborative efforts with Vincenzo Sacchetti. His first “solo”
designs were for Cherubini’s *Der Bernhardsberg* (December 18). Dankmar Trier, “Gail, österr.
Eberhard Kasten et al. (Munich and Leipzig: K. G. Sauer, 1991-), Vol. 47, 279; *Theaterzettel Theater
an der Wien*, 1801-1803 [-04].

The writer’s assertion here appears to be justified. It had been sixteen months since
Joseph Weigl’s last new stage production, the ballet *Die Tänzerin von Athen* (*The Dancer from
Athens*), which premiered August 31, 1802. No new works of his were given in the Hoftheater in
1803 and 1804, and the Italian Opera Company’s programming during the period 1802-1805 was
dominated by the works of native Italian composers such as Paer, Cimarosa, Portogallo, and
Guglielmi, and of Giovanni Simoni Mayr (né Johann Simon Mayer in Bavaria). And with the
influx of French operas in translation (beginning with Cherubini’s *Die Tage der Gefahr* on August
14, 1802) the German Opera Company had begun to play a more prominent role in the Court
Theater’s programming, with the obvious exception of late spring and summer when this
company was struck by Lippert’s death and the illness of Mlle. Saal. However, in addition to
conducting rehearsals and performances and supplying insertion arias and miscellaneous ballet
numbers, Joseph Weigl was a favorite of the reigning empress Marie Therese, and provided a
substantial amount of house music for her use. Since these were private concerts within the
family circle (although supplemented with select professional personnel) they were not open to
sketched with understanding and taste, performed with talent and sensibility.

Particularly distinguished are the Overture, the March, and the rest of the Scenes of the Bacchantes, where the instrumentation’s fiery and wild force nonetheless did not overcome the Cantilena. Also very successful were the composer’s pantomimes for Dem.[oiselle] Cassentini as Ariadne, and Herr Gioja as Bachus [sic]. The instrumental solos by Herren Zerwenka [sic] and Grohmann (oboists) and Herren Joseph Weigl and Schindlecker (violoncellists) delighted the public with their pleasing and masterful playing, which through their mutual rivalry [or, emulation: Wetteifer] were all the more interesting.24 It has been eight days since the ballet first appeared, and it has already been given five times. Also, all seats [Plätze] for the next performances have already been given out.

No. 15. January 11, 1804 [cols. 250-51]

Vienna, the 28th of Dec.[ember] 1803. In the Peterskirche the famous Abbé Vogler recently celebrated his thirtieth anniversary as a priest. He celebrated the high

---

24Josef Czerwenka (September 6, 1759-June 23, 1835) and Sebastian Grohmann (January 20, 1765-September 7, 1813) had both begun their Viennese careers as oboists in the Kärntnerthor Theater orchestra: Czerwenka by August 1, 1794 and Grohmann by September 1, 1796. Pohl, *Tonkünstler-Societät*, 107, 190; S.R. 29 (1 August 1794-end of July 1795); S.R. 30 (1 August 1796-end of July 1797).


Philipp Schindlöcker (also Schindlecker, Schindelegger; born October 25, 1753, in Mons in Hennegau; died April 16, 1827, in Vienna) joined the Kärntnerthor Theater orchestra October 1, 1785. According to Wurzbach he was principal cellist in the orchestra at St. Stephen’s Cathedral from 1798, became a member of the Hofkapelle (imperial court chapel) on July 1, 1806, and was active as a teacher and composer for his instrument. Like Weigl, Schindlöcker had family connections within the Viennese musical establishment. His father, Franz (ca. 1727-February 15, 1800) held the position of k. k. Hof- und Feldtrompeter (Imperial Royal Court and Field Trumpeter). Philipp’s older brother Michael (ca. 1751-January 31, 1831) likewise held this position from 1781, and was later active as a court musician and musical engraver. Michael Schindlöcker’s son Wolfgang (August 21, 1789-January 18, 1864), who studied with Philipp, became a celebrated cello virtuoso as well. S. R. 22 (1 March 1785-end of February 1786); Ingrid Fuchs and Hedy
mass himself, and the music that was performed for it he had already composed twenty years ago, possibly for another purpose. One of our princes, who passionately loves and practices music, paid for the necessary expenses, and Herr Preindl, Kapellmeister at the above church, with all eagerness contributed his own efforts to bring out this enterprise in an appropriate manner. The effort was very strong; the reception, however, divided. Since I was present at both the dress rehearsal and the performance, it was naturally more comprehensible to me than to the multitude, who only came out for the novelty, and in all sincerity I can affirm that this composition belongs among the better examples of this type of composition [*sic*]. Particularly good were the Gloria and the Gradual. The remaining movements were unsatisfactory, least of all the Offertory, which should be either re-written entirely, or substantially reworked. This, however, may also be based in part upon the audience’s superficially expressed judgment.

On the 18th of this month [December 1803] we heard Herr Calmus in a public concert on the cello. There was only one opinion, namely, that Herr Calmus is one of the greatest masters of his instrument, the like of which has not been heard here for a long time.

On the 22nd and 23rd the Musical Society, for the benefit of its widows [Tonkünstler Society], presented *Castor und Pollux*, a grand heroic opera in three acts, in

---


25Based on the information here, Vogler would have been ordained in December of 1773. The most likely choice as the mass sung for this jubilee would be his Missa solemnis, published by Offenbach in 1784, to which he could have added a gradual and an offertory to form a plenary mass. Prince Lobkowitz was probably the financial backer, for in 1803 or 1804 he purchased a copy of a mass by Vogler which included an introit, a gradual, and an offertory. Rice, *Empress Marie Theresia and Music at the Viennese Court*, 234-35.

The Peterskirche is located on Petersplatz just off the Graben in Vienna’s 1st Bezirk.

26Martin Calmus (born in 1749 in Zweibrücken; died January 13, 1809 in Dresden) was a member of the National Theater Orchestra in Altona in 1797, after which he made a concert tour through northern Germany. In 1800 he was called to Dresden, where he served as first cellist in the Kapelle. Schilling, “Calmus,” in *Encyclopädie der gesammten musikalische Wissenschaften*, II, 86.
“welscher (Italian) Sprache [language], set to music by the praiseworthy, famous composer, Herr Abt [Abbé] Vogler,” etc. The orchestra, according to the posted announcement, consisted of more than 200 musicians. It was a peculiar notion, giving an opera, whose full effect can only be attained by the treatment of its characters and the expenditure of all opulence in theatrical presentation, with ballets interlaced, etc., condensed here into one massive, never-ending act, given as an oratorio, and at the same time the good-hearted public made a contribution through doubled prices of admission. The Herr Abbé composed various brand new pieces for this opera-oratorio performance here, but given the time interval [between the two productions] the difference in both the shaping of taste [Geschmacksformen] and the instrumental accompaniment were bound to be quite noticeable. Be that as it may, this is not to deny the music its great effectiveness, only that it should be kept appropriate to its particular situation. Some listeners thought that the orchestra was to blame for the total loss of coherence in the harmonic succession of the musical numbers (due to the reduction). But this is not true, for the playing overall was so excellent that there was nothing more to be wished. The glittering star these evenings among the singing personnel was Dem.[oiselle] Schmalz. Herr Abbé Vogler had newly composed her arias, in which he demonstrated that he knew how to keep his taste aligned with the times, and Dem. Schmalz sang these masterpieces of musical declamation with the greatest purity and enchanting variety in her beautiful, richly shaded voice. A chorus was obliged to be repeated, and the public in general appeared to be completely satisfied.27 On the 26th [of

27Given the Tonkünstler Society’s tradition of performing oratorios on its semiannual benefit concerts, even a concert version of this elaborate Italian opera on a mythological subject must have ruffled some feathers. Vogler had originally set Carlo Innocenzi Frugoni’s I tintaridi, an adaptation of the French text Rameau had used for his Castor und Pollux in 1737, for an
December] the *Seven Words* of Haydn was performed for the benefit of the Spitalbürger; the proceeds amounted to 4000 Gulden. —

No. 18. February 1, 1804 [cols. 292-95]

Vienna, the 11th of January. In the Theater an der Wien, the end of the old year was celebrated with two new pieces. No. 1. *Das Narrenhaus* [*The Insane Asylum*], a one-act comedy [*Lustspiel*] from the French of Chatillon, translated by Schildbach; and No. 2. *Die Gefangene* [*The Prisoner*], a comic opera translated into German by Herr v.[on] Seyfried, with music by Cherubini. This reference to the first piece is appropriate only because of its juxtaposition with the opera, which was a colossal mistake. Both works had ancestry [in common] in their scenery and their subject: generally, imprisonment and the pursuit of love. It was, therefore, quite natural that the effect was not carried out in too vivid a manner, since it served both works. This notwithstanding, they pleased. As to the music in the Singspiel, without the playbill I would never have guessed Cherubini as the

elaborate production opening January 12, 1787 in Munich’s court opera theater. Although this article indicates that the work was given without a break in these Viennese performances, the playbill itself describes it as “a grand heroic opera in three parts.” The performers listed were Frau von Frank, née Gerhardi [soprano]; Mlle. [Amalie] Schmalz [soprano]; Herr [Antonio] Brizzi [tenor]; Herr Massa [tenor]; and Herr [Ignaz] Saal [bass]. Although the playbill does not indicate them, the principal roles were the half-brothers Castor and Pollux (originally soprano castrati; probably sung by Brizzi and Massa); Castor’s beloved Telaira (also given as Ilaira, female soprano); Febe (Phoebe; soprano); Jupiter (bass); and Mercury (tenor). According to Joachim Veit the work had already been performed twice in Prague (1798 and 1801), and an additional presentation was planned at this time for Lobkowitz’s country estate in Eisenberg. Vogler then dedicated the score to the prince. Paul Corneilson, “*Castore e Polluce (ii)*,” in *New Grove Opera*, I, 763; Joachim Veit, “*Kastor und Pollux*,” in *Pipers Enzyklopädie des Musiktheaters*, VI, 530-31.

28This benefit performance for the poor citizens residing in the St. Marx Bürgerspital was held in the Large Redoutensaal and featured Mlle. Schmalz, Mlle. Flamm, Herr Weinmüller, and Herr Bondra as soloists. Morrow, *Concert Life in Haydn’s Vienna*, 321.

29Cherubini’s one-act comic opera *Die Gefangene* (originally *La prisonnière*, in a translation by Joseph von Seyfried) opened in the Theater an der Wien December 31, 1803. Its characters consisted of Gustav (Hr. Schmidtmann); Emma (the prisoner; Mlle. Milder); Ennerick, an invalid, and jailor at Ecklinburg Castle in Denmark (Hr. Pfeiffer); his godchild Polly (Mlle. Müller); and Ludwig (Hr. Hasenhut). This work was a collaboration with Boieldieu, to which Cherubini contributed the overture and Nos. 1, 2, 5, and 8. Stephen C. Willis, “Cherubini, Luigi,” in *New Grove Opera*, I, 836.
composer. The introduction only rose above mediocrity at the end, and Polly, the godchild of Emerick [sic], jailer at Ecklinburg, sang a well crafted bravura aria, which to be sure was most delightfully executed by Dem.[oiselle] Müller, although it certainly was not suited to this role. Most peculiar was the fact that they had assigned a role to the famous Taddetl [sic; different spelling than before], whose character he missed entirely and which—in consideration of propriety and reasonableness—truly was bound to fail. The character of a true Taddetl (e.g., like ours) is an extremely dumb Austrian from the lowest class. His singing voice resembles the high notes of a tromba marina, shooting out like a cuckoo’s call, and soaring in an unwavering falsetto. A deep study of true comedy matters very little; the poet is only concerned about the most laughable situations; Taddetl thus finds himself in his element and—produces. His organ of speech had the quality of a boy of twelve to fifteen years: although the sound comes only from the hollow of the hard palette—never from the throat, much less from the chest. Our Taddetl has all these strong characteristics to the utmost—consequently he was equipped by Nature for Marinelli’s farcical plays [Possenspiel] of times past; and even though more reigned in since his journey to the Theater an der Wien, the effect is still robust enough. Now they want to change this declining idealized character into an actual character, so practically nothing is forthcoming, and the honest Taddetl’s own individuality is lost entirely. To explain how little such a Taddetl, lost in his own vanity, can be translated into French comic opera would be thoroughly superfluous. Nevertheless, if they do indeed want to use him in pieces of this sort, he should only be as perfect as he was before, remaining here, too, as Taddetl, nothing more—and everything will be fine. This little operetta in itself has pleased, for its plot is well crafted,

---

[30] Dem. Müller was a new member of the company, introduced on June 15.
and if both of the above-reprimanded faults had not prevailed, it would have been received with ecstatic applause. The duet between Gustav and Emma (the two principal romantic roles) had to be repeated. The remaining vocal numbers are of no importance. Truly this operetta deserves to be recommended to other theaters; it does not require display, requires only five persons, and if only passably played, guarantees conversation—with a good performance, however, genuine pleasure.

Friday, the 6th of Jan.[uary], Hr. Eberl, so often mentioned in the Hamburger Korespondent on account of his performance of Haydn’s Schöpfung in St. Petersburg, gave a grand concert for his own benefit, in which he and others performed pieces of his composition on the pianoforte.31 Hr. Eberl is unquestionably one of the strong players (as is expressed here) among the local virtuosi on this instrument, and stands at the same level as Mad. Auerhammer [sic], Beethoven and Wölfli; only with the limitation that, like the latter, he does not know how to give his playing enough light and shadow. Hr. Eberl pleased, and made a good sum of money. Last night, on the 7th, after a nine-year absence from the theater, Mad. Marianne Sessi again appeared on the stage, in the role of Astasia [sic] (in Salieri’s Axur at the Kärntnnerthor [Theater]. The unexpected change in her up to now glittering fortune has made her the general subject of

31Shortly after his marriage in Vienna to Anna Maria Scheffler (March 28, 1796), Anton Eberl was called to St. Petersburg, where he was active as a music teacher and court Kapellmeister from 1796 to 1799 and again from 1801 to 1802. In 1799 a cantata of his was performed in Riga to celebrate the engagement of Czar Paul I’s daughter, the Grand Duchess Alexandra Pawlowna, to the Austrian emperor’s younger brother Archduke Joseph Anton, Palatine of Hungary (the couple’s marriage was then celebrated in Vienna in early January, 1800 with three days of theatrical events, followed by a festive performance in Buda of Haydn’s Creation, with the composer in attendance). On his second Russian tour, in December of 1801, Eberl conducted three performances of Haydn’s Creation, but returned to Vienna shortly after the death of his mother, Anna Christina Eberl, née Dussina, on March 17, 1802. The academy which he gave in Jahn’s hall on January 6, 1804 is fully described by another correspondent in No. 28 (April 11, 1804). Robert Haas, “Eberl,” in Die Musik in Geschichte und Gegenwart, III, cols. 1053-55; A. Duane White, “Eberl, Anton,” in New Grove Opera, II, 3.
conversation in the City for several days. The public’s mood was divided. At 3:00 the house was opened for admission, and after 5:00 it was hardly possible to come into the theater. Even though in similar situations the result is pretty much determined ahead of time, so it was that in this particular case expectations were driven particularly high. Finally — finally, at the appropriate point in the scene, appeared Mad. Sessi. Her footsteps hesitating, her eyes were filled with tears, and her heart was in a state of visible agitation. The entire public received her with heartfelt sympathy, which is always particular to it [i.e., to the audience], and which characterizes the inhabitant of the imperial city as friendly to all people and truly honorable. Not until the third act did Mad. Sessi recover from the excessive shaking which was evident this evening; but on the other hand, when she recovered, she began to sing so excellently that she surpassed every expectation. One anticipates hearing from her before long the voice of [Madame] Mara at her best. Already by age twelve, still in her youth, she [Sessi] was loved for her natural, charming singing. It is true that during her long absence from the theater her voice has lost some of its flexibility, but on the other hand it has gained immensely in fullness, purity, correct diction, etc. On the whole, Mad. Sessi belongs among those darlings of a generous nature, from whom it takes little effort to dazzle in the type of brilliance which can never be attained through artifice alone.32

32Prima donna Marianna Sessi (born ca. 1770/1776 in Rome; died March 10, 1847, in Vienna) had made her Viennese debut with the Italian Opera Company May 4, 1793 as Aspasia in a revival of Salieri’s Axur, re d’Ormus. In 1794 and 1795 she appeared in seven different principal roles, including Pulcheria in Salieri’s Eraclito e Democrito and the title role in his Palmira, regina di Persia (premiere October 14, 1795). Most accounts state that she married a rich businessman, Franz Wilhelm von Natorp, in 1795 and at that point left the stage. But the actual marriage record indicates that the union took place November 22, 1794, and that her husband was really Franz Wilhelm’s son Franz Joseph, Edler von Natorp. However, the theater playbills did not reflect this change in marital status until June 16, 1795, nearly seven months later, when in the cast for that day’s performance of Portogallo’s Le confusioni della somiglianza she was listed for the first time as Mad. Sessi, with an additional note at the bottom that “Today in the second act Mad. Sessi will
No. 22. February 29, 1804 [cols. 361-62]

Vienna, the 12th of February. Between my last and the present letter there has been a rather long pause. But I could say nothing edifying about the mediocre things which up to now could be seen in our theaters, so keeping silent was for the best. [But] An event which has happened since yesterday and which has brought well nigh the entire city to a state of excitement leads me quickly to the quill. Everything people are talking and hearing about has to do with the same subject. Contrary to all expectation, the beautiful Theater an der Wien (formerly Schikaneder’s) has been sold lock, stock and barrel [mit Mann und Maus] for One Million Gulden. This theater had no plan, no goal, and no direction, so its downfall had already been reckoned for three years. All the more

sing a rondeau by Mozart.” She continued to sing with the company through February 9, 1796, either due to a long-term contractual obligation (perhaps a specified run for Palmyra), or possibly to fulfill a dowry requirement in her marriage contract (as had been the case with Anna Ascher, née Tepser). Then evidently Marianna Sessi withdrew into private life. Theaterzettel Burgtheater, 1793-1794, 1794-1795, 1795, 1796; Vienna, Pfarre Schotten, Trauungsbuch 1. Aug. 1791-7. Jan. 1796, folio 167, No. 141 (22 November 1794), Franz Joseph v. Natorp/Maria Anna Sessi. The bride’s age was indicated as 19. This would place her birth year in 1775 if she had passed her 19th birthday, or 1776 if she was “in her 19th year,” another standard way of reckoning age in late eighteenth-century genealogical documents.

In 1801 the family was raised to the Freiherrstand (baronage), but on August 24, 1802, the patriarch, Franz Wilhelm, died. Several months later the names of Franz Joseph and his brother Anton Alois von Natorp began to appear in the Licitation notices of the Wiener Zeitung with property to sell at auction, including real estate, horses, wagons, and wine. “Natorp,” Portheim Katalog, Wiener Stadt- und Landesarchiv, microfiche; Wiener Zeitung, 1803, 440, 4486; 1804, 1873, 4541.

Did Mad. Sessi (she consistently sang under her birth name) return to the stage due to financial need, or for other reasons? In addition to this second revival of Axur, she appeared in five other Italian opera productions in 1804, including Mozart’s La clemenza di Tito, as well as two cantatas. According to Wurzbach she separated from her husband in 1805, and enjoyed a very successful second career in Italy and Germany before ultimately returning to Vienna, where she died in 1847, reportedly at the age of 77. Vienna, Magistrat, Totenbeschauprotokoll 1847, “N,” folio 5 recto, 10th of March (Wiener Stadt- und Landesarchiv); Schilling, “Sessi,” in Encyclopädie der gesammten musikalischen Wissenschaften, VI, 344-46; Wurzbach, “Natorp, auch Natorp-Sessi,” in Biographisches Lexikon des Kaisertums Oesterreich, XX, 92-95; Eisenberg, “Sessi,” in Großes Biographisches Lexikon des Deutschen Bühne, 962-63; Kosch, “Natorp,” in Deutsches Theater-Lexikon, II, 1603; Uwe Harten, “Natorp,” in Österreichisches Biographisches Lexikon, VII, 38-39; Kutsch and Riemens, “Sessi, Marianna,” in Großes Sängerlexikon, II, col. 2729-30; David Cummings, “Sessi, Marianna,” in New Grove Opera, IV, 332.
astonishing that the situation took such a fortunate turn. Herr Baron Braun, director of
the two Court theaters, is the buyer. Hr. Zitterbart [sic], who beyond the spoken theater
had hardly any understanding of the enterprise, found himself in the hands of a very
praiseworthy company, which is divided into three parts: the first and greater part
worked for [the company’s] total downfall, perhaps to return to life again from the ashes
to better advantage; another part looked to return itself to self-governance; the third was
striving to slip the theater into the hands of another, whose name has already been
openly mentioned. Hr. Zitterbart is a son of fortune, for while he rested peacefully, this
most capricious of goddesses has taken away all her perilous traps. The theater-going
public is now stretched to the height of anticipation. The new director begins already
this coming Thursday, and I shall not fail to report the most important events to you.—

Hr. Sonnleithner has become secretary of the court theaters.—

33Note that this contradicts the earlier speculation that Baron von Braun was planning to
give up his theater directorship.

34A contemporary account of the situation by Mathäus Voll relates that, on September 1,
1794, Baron von Braun had assumed the vice-directorship of the two court theaters and the balls
(Reidute) as lease-holder. On June 13, 1801, Schikaneder, director of the Theater auf der Wieden,
transferred his Privilegium (privilege) to the newly built Theater an der Wien. Bartholomäus
Zitterbarth, who was the actual builder and owner of this new theater and the three houses
(buildings) attached to it, bought out the privilege two years later for 100,000 Gulden. Thus
Zitterbarth became the owner of all the property, and Schikaneder, as director, was his employee.
Then on February 15, 1804, Baron von Braun bought the magnificent playhouse, the three houses,
and the wardrobe to the theater for a lump sum of one million Gulden. Braun retained ownership
of these properties through the end of 1806, at which time the so-called Pachtung, a consortium
of several members from the high nobility, took over the management of the two court theaters,

How was Baron von Braun able to offer a million Gulden for the theater privilege
Zitterbarth had bought for only 100,000 less than three years earlier? According to Yates,
Emperor Franz II himself, dealing under a pseudonym, was the underwriter for this transaction,
and the businessman Zitterbarth, losing money hand over fist with lavish opera productions, was
no doubt wise to accept his offer. Zitterbarth then died November 18, 1806, shortly before the

35On February 13 and 14, 1804, Zitterbarth’s last two evenings of ownership, the Theater
an der Wien gave Méhul’s Die beyden Fuchse (The Two Foxes) and Grétry’s Richard Löwenherz
(Richard the Lion-Hearted), respectively, as benefits for the newly-established Wohlthätigkeits-und
Versorgungs-Anstalt (Charity and Supply Institution); the next evening the new regime took
On March 4th Karl Leopold Röllig, Beamter [public official] in the I. R. Court Library, died, to the regret of everyone who knew his useful activity or his honest character. He was a good musician, an inventive mechanic, a man not lacking in all manner of scientific and social cultivation, and finally, he was a good human being. As a musician he certainly made himself known through his various compositions, but more repeatedly and beneficially through his playing of the glass harmonica. His compositions leave everyday life behind, evoking a rich power and depth of imagination, which he sought to fulfill mostly through artistry and continual searching. But as one of the first to introduce the glass harmonica in Germany; as the first, in addition to other considerable improvements, who was successful in particular for giving this instrument a useful piano keyboard, and finally also as inventor of the Xänorphika, as you know a very good type of bowed piano [Bogenklavier]—Röllig is not just famous now, but has acquired a place for himself in the universal history of music. Accounts of his inventions have been brought to the public in part by him, primarily in small publications or journals, as well as by others. (One can look up “Röllig” in Herr Gerber’s early musical dictionary; in addition to the remarks cited there, several have

over. The new director was Joseph Sonnleithner (March 3, 1766-December 26, 1835), who served as Court Theater secretary from 1804 until 1814. In this position he was responsible for planning and casting the repertory. As we shall soon discover, however, Braun had to reinstate Schikaneder as artistic director only six months later, because despite the new regime the Theater an der Wien’s financial problems continued. Hans Jancik, “Sonnleithner,” in Musik in Geschichte und Gegenwart, XII, col. 915; Yates, Theatre in Vienna, 20-22.
appeared later in Bertuch’s *Modenjournal* and in our *Zeitung*.) It would be a shame if his inventions were not more widely used.

In other respects he was in every way a person of significance, accomplished in his art, particularly in those aspects that can be regarded mathematically, or in which respects mathematics and mechanics can be used to its benefit. Concerning this point he was in no way a dry arithmetician and mere musical craftsman: rather, he increased his general artistic knowledge, which was extensive and worthy of respect. In his taste he had attained true maturity and security, which he developed through travel, close ties with many first-rate artists, and knowledge of most of the musical artworks of ancient and modern times, whereby he easily understood, valued, and cherished those things of value—which he continually sought to support and strengthen through participation in all manner of the best new productions.—He wrote well—with insight, liveliness and precision. He also contributed some valuable articles to our journal, most of which appeared under his own name [as signed articles]. In addition he was an exacting businessman, an honest friend, and a trustworthy man overall—deserving enough of honorable notice, but never in need of boastful praise.

---

36The *Journal des Luxus und der Moden*, edited by Friedrich Justin Bertuch (September 30, 1747-April 3, 1822), Weimar-based writer and diplomat.

37From this it appears possible that Röllig, who lived in Vienna from 1791, might have been one of the city’s early *AmZ* correspondents.

38Röllig’s passing was recorded as follows: “On the 4th of March, 1804, Röllig, Herr Leopold, k. k. Hofbibliothekdiener [a worker in the imperial court library], single, born in Hamburg, Protestant [evangelisch], residence in the Bürgerspital No 1166 on Spitalplatz [a one-time hospital turned apartment building near the Kärntnerthor Theater], from Entkräftung [general weakening or debility], age 50 years.” Vienna, Magistrat, *Totenbeschauprotokoll* 1804, “R,” folio 9 verso, 4th of March (Wiener Stadt- und Landesarchiv).

As Bruno Hoffmann has indicated, Röllig’s birth year of 1754, as derived from this source, is problematic in that he had been music director for Ackermann’s theater company in Hamburg as early as 1764 (at which time he would have been only ten years old). Renate Federhofer-König states that Röllig’s death entry in the records of the Augustinerkirche, the parish in which he lived, also gives his age as 50 at the time of his death. Several websites
Vienna. For quite some time practically all the news has been about theater music: for that reason we should turn the conversation to our concert institutions. It will be best if I combine the particular with the general, as well as the public with the private.

Sunday concert at Herr von Würth’s. Until now the only important music, except for public concerts and the theater, since the death of the great friend of music Baron Kees that was regularly given were the Augarten Concerts, undertaken and directed by Schuppanzigh, which nonetheless only took place through part of the summer. There is also the winter season, which one also likes to devote to undertakings of this sort, so the bankers Herren von Würth and Felsern [Fellner] have organized a very select society on Sunday mornings (nearly all of them dilettantes), which for the most part is restricted to indicate a birth year of 1735, but without giving a source (as, for example, the Georgian Index, at www.georgianindex.net/music/Glass_Armonica.html, accessed October 27, 2007). The Oesterreich Lexikon gives a birth date as ca. 1745, which is plausible, although this, too, is unsubstantiated. Bruno Hoffmann, “Röllig, Karl Leopold,” in New Grove 2, XXI, 536-37; Renate Federhofer-König, “Röllig, Karl Leopold,” in Musik in Geschichte und Gegenwart, XI, cols. 609-10; “Röllig,” in Oesterreich Lexikon, III, 59-60.

Röllig’s writings include the following works: Über die Harmonika [On the Glass Harmonia] (Berlin, 1787; Leipzig, 1788); Versuch einer musikalischen Intervallentabelle aller üblichen Tonleitern [Table of Musical Intervals for all the Customary Scales] (Berlin, 1789); Orphica, ein musikalisches Instrument erfunden von C. L. Röllig [Orphica, a Musical Instrument Invented by C. L. Röllig] (Vienna, 1795; reprinted in the Journal des Luxus und der Moden, Vol. XI, Weimar, 1796); and Versuch einer Anleitung zur musikalischen Modulation durch mechanische Vortheile [Primer on a Mechanical Method of Musical Modulation] (Vienna, 1799).

In addition to the reprint from 1796, Röllig published these two articles in the Journal des Luxus und der Moden in 1801: “Geschichte des von Hans Hayden 1610 erfundenen Gambenwerkes” [“The Gamba Works of Hans Hayden of 1610”] and “Xänorphica, ein musikalisches Geigenbogen-Instrument mit einer Claviatur” [“Xanorphica, a Musical String Instrument with a Keyboard”].

His signed contributions to the Allgemeine musikalische Zeitung were as follows: “Ehrenrettung des berühmten Ritters Renaut Schatline de Cousy, Troubadours aus dem 12. Jahrhunderte gegen einige neure wider ihn erhobenen Vorwürfe und Beschuldigungen” [“Vindication of the Celebrated Knight Renaut, Chatelain de Couci, Troubadour from the 12th Century, with Several Newly Raised Repr oaches and Accusations Against Him”] (Vol. IV, cols. 525-32); a “Berichtigung” [“Emendation”] (Vol. IV, col. 423-428); and “Ueber die Stellung einiger Tasteninstrumente in Wohnzimmern” [“On the Placement of a Keyboard Instrument in the Home”] (Vol. IV, cols. 801-03).
full ensemble works, such as symphonies, overtures and concertos, and these are really excellently performed. In the past they have given the overtures from *Die Zauberflöte*, *Don Juan*, *Figaro*, *Idomeneo*, *Die Entführung aus dem Serail* [*The Abduction from the Seraglio*], and *Titus* [*La clemenza di Tito*] by Mozart; from *Der Wasserträger* [*Les deux journées*] and *Lodoiska* by Cherubini; from *Tamerlan* and *Das unterbrochene Opferfest* [*The Interrupted Sacrifice*] by Winter; and in addition several overtures by a certain Count Gallenberg and one by Eberl have been given. The first of these musical works are well known, and the performance was [sic], for the most part, very precise and correct. Gallenberg has so slavishly imitated, or even more, copied Mozart and Salieri, and has even conformed with them to the point of keys and modulations, that one would be able to sketch the model upon which his own was patterned with the greatest accuracy, and in my opinion this complete lack of originality says more against Gallenberg’s talent than the most

---

39This article returns to the critical tone of the 1800 *Kurze Uebersicht.*
40This story actually begins with the banker Andreas Freiherr (Baron) von Fellner (ca. 1750-1819), who had acquired a considerable fortune as a military transport agent in Hungary, and was raised to the nobility in 1793. On July 13, 1800, in the Peterskirche (the location of the Abbé Vogler’s 30th-anniversary mass, as reported in No. 15 of this volume), Fellner’s nineteen-year-old daughter Theresia married Joseph Würth (b. 1775), son of a bourgeois Viennese businessman, and an active amateur violinist. Würth then became a partner in his father-in-law’s firm, Fellner and Company. Several months later, on September 18, 1800, Andreas von Fellner was raised to the Reichsfreiherrstand (baronage), launching a series of financial maneuvers. He purchased real estate in Nußdorf and Hainburg (villages outside of Vienna), and in Pressburg (today’s Bratislava). More important from a musical perspective, in 1801 he bought up a cluster of six buildings on the corner of Hoher Markt and Krebsengasse, which he demolished to form a single plot. There (at today’s Hoher Markt No. 9) he erected a large Palais with commercial space on the ground floor for his banking firm, luxury apartments, more modest living quarters, and, with windows facing out onto Krebsengasse, a salon intended for musical performances. According to Walther Brauneis, who has viewed the original architectural plans, this concert room was only a little smaller than the famous Eroica-Saal in the Palais Lobkowitz. Otto Biba, “Beethoven und die ‘Liebhaber Concerte’ in Wien im Winter 1807/08,” in *Beiträge ’76-78: Beethoven-Kolloquium 1977: Dokumentation und Aufführungspraxis*, ed. Rudolf Klein (Kassel: Brenreiter, 1978), 82-93; Walther Brauneis, “... composta per festeggiare il dovvenire di un grand Uomo’. Beethoven’s ‘Eroica’ als Hommage des Fürsten Franz Maximilian von Lobkowitz für Prinz Louis Ferdinand von Preußen,” in *Studien zur Wiener Geschichte*, ed. Ferdinand Opll and Karl Fischer (Vienna: Verein für Geschichte der Stadt Wien, 1996-1997), 53-88. I am indebted to the author for providing me with a copy of this work.
mistake-laden but original work would say in its favor. Eberl’s overture has very much that is excellent, is set with much artistry [Kunst], and is very beautifully orchestrated; also the composer fortunately knew how to intensify the strength and interest of his theme right up to the end. It begins with a short Maestoso in D minor, in a grand, imposing manner, and quickly goes into a very fiery, ever more powerfully unfolding Allegro in D major, in which the composer has also used piccolo to very good effect at the end. Nonetheless the work is deeply pathetic and tragic, and should only be suited to a very serious and grand subject. Of the symphonies, I should mention only the incomparable ones by Mozart in C major and G minor; even the difficult fugal finale of the first was performed with fire and precision. A boy, the young Baron Cerini, played a right well composed violin concerto by his master, Herr Hofmann, and I must admit

---

41 Wenzel Robert Graf (Count) von Gallenberg (born December 28, 1783 in Vienna; died March 13, 1839, in Rome) was the son of Joseph von Gallenberg, governor of Galicia. His mother, the countess Marie, née Sporck, came from a distinguished noble Bohemian family with strong musical interests. Wenzel, a composition student of Albrechtsberger, married Beethoven’s piano student Giuditta Gucciardi on November 3, 1803. According to H. C. Robbins Landon, the couple went to Italy shortly thereafter, where Gallenberg began composing the first of what would ultimately be over 40 ballets. On January 21, 1804, the Theater an der Wien premiered his one-act opera, Die kleine Page, oder: Das Staatsbefängniß (The Little Page, or, The Garrison), “freely adapted from the French” by Joseph Ritter von Seyfried, which received only four performances. The overture from this work might logically have been among those performed at Würth’s concerts. Gallenberg was still quite young, only 20 years old at the time, and thus probably had not yet achieved his own individual style. Ultimately he became quite successful, with a commission to write music for the coronation of Joseph Bonaparte as King of the Two Sicilies and, in 1822 (1829 in Wurzbach) was appointed director of the Court Opera company in Vienna. H. C. Robbins Landon, “Gallenberg,” in Musik in Geschichte und Gegenwart, IV, cols. 1274-76; Wurzbach, “Gallenberg,” in Biographisches Lexikon der Kaiserthums Oesterreich, V, 68-69; Theaterzettel Theater an der Wien, 1801-1803 [-04].

42 Although Eberl’s magic opera Die Königin der schwarzen Inseln (premiered in the Hoftheater May 23, 1801) had not been a resounding success overall, the overture became popular and was frequently performed on concerts. It also appeared on Madame Auernhammer’s benefit academy March 2, 1804, which will figure later in this article.

43 Mozart’s Symphonies No. 40 in G Minor, K. 550, and No. 41 in C Major, K. 551.
that I have never found a boy with such strength in his bow, such singing, round, full tone and distinguished delivery.  

Eberl’s concert in Jahn’s Hall. Eberl, until now generally known and esteemed just for his piano compositions, appeared very creditably on January 6th in Jahn’s Hall with some newer pieces for larger genres. He opened his concert with the overture of which I have spoken above. The performance was anything but superior; the wind instruments, particularly the trumpets and flutes, did not come in clearly and accurately, and for the most part ruined the effect. Then Hr. Eberl played a concerto in E-flat of his own composition on the pianoforte. It can be called first-rate in every respect, and placed among the best works of this type. The themes are new, extremely fresh, florid, lively, and carried out and orchestrated with outstanding artistry and much taste; specifically, the very brilliant solos are integrated into the [overall] work in a highly

---

44While on a tour to recruit singers for the court of Jerome Bonaparte, the composer and writer Johann Friedrich Reichardt spent several months in Vienna during the fall of 1808 and winter of 1809. There he had an opportunity to hear the son of the K. K. Civil-Oberbauinspektor (Imperial Royal City Building Inspector) Franz von Cerrini de Monte Varchi (also Varechi), then fifteen years of age, perform several pieces by Rode, as well as “some difficult variations on the violin with great polish and purity” (letter of January 30, 1809). Nine days later he attended an academy at the Cerrini residence, “where a very appealing, piquant piano sonata with violin accompaniment and a beautiful quintet for string instruments, both by Rieß [Ferdinand Ries] were played. The composer himself played the fortepiano with much polish and delicacy. The young Czerini [sic] also demonstrated grand, secure execution” (letter of February 9, 1809). The young violinist’s father, Franz (born ca. 1746 in Olmutz; died May 21, 1817, in Vienna), trained as an architect, and a member of the Akademie der bildende Künste (Academy of Fine Arts) in Vienna, was also an amateur violinist. Johann Friedrich Reichardt, Vertraute Briefe geschrieben auf einer Reise nach Wien und den Oesterreichischen Staaten zu Ende des Jahres 1808 und zu Anfang 1809, 2 vols. (Amsterdam: Kunst= und Industrie=Comtoir, 1810), 357, 387; “Cerrini,” Portheim Katalog, Wiener Stadt- und Landesarchiv; “Cerinde Monte Varchi, Franz von” [sic], in Neues allgemeines Künstler-Lexikon, 25 vols., ed. G. K. Nagler (Linz: E. Mareis, 1904-1924), II, 556; Biba, “Beethoven und die ‘Liebhaber Concerte’ in Wien im Winter 1807/08,” in Beiträge ’76-78: Beethoven-Kolloquium, 1977. Dokumentatio und Aufführungspraxis, ed. Rudolf Klein (Kassel: Bärenreiter, 1978), 87.  

Candidates for the young baron’s violin teacher include Anton Hoffmann (1723-1809), Josef Hoffmann (1745-1805), and Anton’s son Josef (1765-1825), all three members of the Tonkünstler Society. Of these three, Anton’s son Josef seems the most likely, due to his relative youth. Pohl, Tonkünstler-Societät, 103, 108.

45This performance was cited in Vol. VI, No. 18 (February 1, 1804).
natural and pleasing way, and nowhere has the composer sacrificed the overall effect of single passages. Eberl played with precision, fire, polish and clarity, and received the most universal applause. The excellent playing of the superior violoncellist Kalmus, who has universally pleased here, likewise earned honorable notice here, save that the next composition, a violoncello duet by Pleyel, did not satisfy the connoisseur. A grand new symphony by Eberl, dedicated to Prince Lobkowitz, was the more interesting for the connoisseur, since so few, even the great masters, have worked with success in this difficult genre of music until now. This symphony, however, was in fact a completely extraordinary success, full of bold and new ideas, and in it Eberl has demonstrated a particularly well grounded and extensive knowledge of the instruments. Each one is utilized in the most suitable and appropriate manner, and extraordinarily successfully distributed; each one is given exactly what it can produce, and is able to produce in a superior manner. After the first, beautifully fashioned, although very long Allegro in E-flat, there follows an excellent Andante in C minor, in which the wind instruments are beautifully distributed, and the place where the violoncellos, clarinets, and bassoons lead the theme makes a particularly extraordinary effect. The Finale is of true originality and really great artistic worth, full of new and startling modulations and transitions [Uebergänge], which charm and captivate one’s attention, and gratifies the cultivated taste very agreeably. The passage where Eberl made the transition from A-flat, by means of an enharmonic exchange into G-sharp, into C major was most striking. May this symphony soon be universally disseminated through engraving, and Herr Eberl continue to apply his talent to this genre!—A grand double concerto in B-flat by Eberl, played by him and his student, Fräulein Hohenadl, has all the excellence of the first

46Note that effective instrumentation is becoming a significant issue in criticism.
[concerto on this program], but even more charm, melody and loveliness. Fräulein Hohenadl is without doubt one of the best of our female pianists, and in quickness, ease, strength and refinement will find very few rivals indeed, even in Vienna, where nonetheless a Beethoven, Eberl, Hummel, a Kurzböck and Spielmann are living, all of whom have certainly reached a high rung on the ladder of Art. The hall was crammed full, the applause thundering and universal, but the presentation extremely mediocre throughout. The flutes, oboes and trumpets spoiled a great deal: only the first clarinet was well played. I will be departing from these reports very soon, and will now just give some observations which could be particularly useful for foreign virtuosi who wish to visit Vienna. It is astonishing that in this great imperial city, where the love of music is pursued to the utmost, there is just no suitable concert hall that would be favorable to musical effect and, at the same time, capable of holding a sufficient number of listeners. Up to now the artist who wishes to appear is restricted to the Theater, the Redoutensaal, and the hall at Jahn’s [Restaurant]. The first two places are very difficult, and without special high recommendation, impossible to obtain from Herr Baron Braun. The reason for this I do not know; for the worn-out Redoutensaal could hardly be more overused than it no doubt is already, and One Theater often stands completely empty—whereas

Note that the writer has grouped the male (Beethoven, Eberl, Hummel) and female (Kurzböck and Spielmann) pianists separately, consistent with contemporary custom and even language (Klavierspielen, masculine, vs. Klavierspielerinnen, feminine). Katharina Hochenadl (born 1785 or 1786; died March 4, 1861, in Vienna), a piano student of Anton Eberl, was also active as a music teacher and choral singer (alto). She was a member of a musical family. Her father, Joseph (born 1754 or 1755; died January 26, 1842, in Vienna), was an official with the Hofkriegsbuchhaltung (War Accounting Office). Her brother Thomas (born 1788 or 1789; died May 19, 1853 in Vienna), in his adult years an accountant, was active in amateur musical circles as a cellist. Uwe Harten, “Hochenadl (Hochenade), Familie,” in *Oesterreichisches Musik Lexikon*, II, 763.
of course only the other one is playing, and no rehearsal is going on.\textsuperscript{48} And finally, the hall at Jahn’s is not grand enough and too small as well, so that the music’s effect is restricted; in addition its capacity is at most 400 listeners, so that with the considerable expenses there is rarely a significant amount left over as pure profit for the artist. But nonetheless, this year there has been one concert after another. The only thing left which needs to be mentioned is the one [concert] by the famous pianist Mad. Auernhammer.\textsuperscript{49}

It opened with Eberl’s Overture in D however, it was performed at such an incorrect tempo, the intonation in most of the wind instruments was so impure and they came in so insecurely, that one could hardly recognize this beautiful piece of music. Next Mad. Auernhammer played the brilliant concerto by the same artist (in E-flat) of which I have

\textsuperscript{48}The writer appears to be overstating the case. In general, both court theaters (the Burgtheater and the Kärntnerthor Theater) were open every night, offering a choice of a spoken play in one opposite a musical or danced production in the other. Both theaters were closed on important religious and state holidays, such as Ash Wednesday, the Wednesday through Sunday of Easter week, and anniversaries of important imperial deaths. A survey of 1803 as a representative year indicates that one of the theaters might be closed in the case of illness (generally by multiple cast members, ruling out the possibility of a substitute production), or for the dress rehearsal of a new production. In the months of July and August, too, often only one theater per night would be open while the various companies took their summer vacations. In February and March of 1804 there was an unusually high number of empty days on the stages, however. The Burgtheater was closed seven days in February and thirteen in March, while the Kärntnertor Theater was dark four days in February and four days in March.\textit{Theaterzettel Burgtheater}, 1803, 1804.

\textsuperscript{49}Mad. Auernhammer’s concert took place Friday, March 2, 1804, in its usual venue, the Burgtheater. Its program as listed in the\textit{Theaterzettel} for that days was as follows: 1. An overture from the opera\textit{Die Königinn der schwarzen Inseln} (Eberl); 2. Aria and recitative from the opera\textit{Griselda o la virtù al cimento} [Griselda, or\textit{ The Test of Virtue}], by Pär, sung by the daughter of Mad. Auernhammer; 3. A grand concerto with trumpets and drums by Hr. Anton Eberl, performed on the fortepiano by Mad. Auernhammer; 4. An aria with chorus by Cimarosa, sung by Herr Brizzi; 5. An entirely new sonata for fortepiano, clarinet and violoncello, composed for this occasion by Hr. Adalbert Girowetz, performed by Mad. Auernhammer, Herr Stadler the Elder [Anton], and Herr Gensbacher; 6. A concerto for two horns by Herr Dornaus, performed by two boys, ages 10 and 11, pupils of the famous horn player Joseph Leitgeb; 7. A duet from the opera\textit{Ginevra} [probably by Mayr, rather than Paër], sung by Mademoiselle Auernhammer and Herr Brizzi; 8. Variations on a theme from the ballet\textit{Die verliebten Thorheiten} [\textit{The Follies of Love}, a comic divertissement by Sebastian Gallet], composed and performed by Mad. Auernhammer; and 9. Herr Leitgeb’s pupils will play a Polonoise [sic] by Herr Franz Klemp on a brown jug, accompanied by a full orchestra.\textit{Theaterzettel Burgtheater}, 1804.
already spoken; but here too were lacking the expression, speed, and particularly that spirit in the performance, which is not marked in the written-out forte and piano, and which comes to the virtuoso (in his inner soul assuming what is to be assumed) only through clear and deep perception of the art work to be performed. Madame Auernhammer’s daughter sang an aria and a duet, not without skill. A new trio by Gyrowetz left the audience completely cold. However, a well-composed Waldhorn concerto by Dornaus, agreeably performed by two boys, made up for this—.  

No. 30. April 25, 1804 [cols. 503-06]

Reports

Vienna, the 16th of April. On the 11th of this month at the Theater an der Wien, Boieldieu’s Tante Aurore [Aunt Aurora] was given for the first time. About the music

---

50 This marked the first public appearance of Mad. Auernhammer’s daughter Marianna (born 1780 in Prague; died February 5, 1850, in Ulm). Mlle. Auernhammer (married name, Czegka), an alto, was a member of the Court Theater’s German Opera Company from 1809 to 1814, then sang in Prague and Leipzig. She was also active as a pianist, voice teacher, and composer of Lieder. Paer’s two-act melodrama Griselda had been performed in the Hoftheater in 1799 and 1800 as La virtù al cimento, with the composer’s wife Francesca Riccardi-Paer in the title role. Katalog der Portrait-Sammlung, 351-52; Hadamowsky, Die Wiener Hoftheater, 1, 135.

51 In 1777 Mozart’s Salzburg colleague Joseph Leutgeb (born October 8, 1732 in Vienna; died February 27, 1811) had moved back to Vienna, where he was both proprietor of a cheese shop and a hornist with the Court Theater (retiring from the latter position in 1792). In addition to their performance on Mad. Auernhammer’s academy, Leutgeb’s two pupils appeared later in the season under discussion here, on May 29, at the Theater an der Wien, performing a concerto between the acts of a spoken play, Der junge Herr von Morowitz aus Leoben. Here, too, they were simply identified as “2 pupils of the esteemed Herr Leitgeb, one 10 and the other 11 years old.” Philipp Dornaus (1769-ca. 1820) was the oldest of three horn-playing brothers at the court of the Elector of Trier in Coblenz. In 1802 André of Offenbach published his Concerto for Two Horns with orchestral accompaniment. Reginald Morley-Pegge and Thomas Hiebert, “Leutgeb [Leitgeb], Joseph [Ignatz],” in New Grove 2, XIV, 600-01; Theaterzettel Theater an der Wien, 1804; Fitzpatrick, The Horn and Horn Playing, 189, 212; Fétis, “Dornaus (Philippe),” in Biographie universelle des musiciens, III, 48.

52 Tante Aurora, oder: der Roman aus dem Stegreife [Aunt Aurora, or The Impromptu Romance], a comic opera in 2 acts, after the French of Longchamp [adapted by] Lambrecht, with music by Boieldieu, opened at the Theater an der Wien on April 10, 1804 (not on the 11th, as stated in the article). The principal characters consisted of Fräulein Aurora (Mad. Spiri); her niece Julie (Mlle. Grohmann); Christine, her young girl (Mlle. Müller); Edmund von Heiß, Julie’s beloved (Hr. Mändl); his servant Franz (Hr. Caché); and Jürgen, formerly a soldier, now Aurora’s castle guard.
from this opera much, perhaps too much has already been said. Here the piece was completely unsuccessful, primarily because the music, at least as we perceived it, was completely lacking in life and interest. A heroine from an old romance, whose follies are not once drawn with fresh colors, cannot appeal in a time when the love for these ghost productions generally appears to have ceased, and in a time that is inclined to something more serious. But certainly one would have other reasons to be dissatisfied with the performance. Dem. Grohmann has an insignificant voice and little technique [Methode], also sang quite inaccurately, and her acting was as stiff as it could be. Likewise with Hr. Mändel, who is not a bad tenor. Dem. Müller, with her fresh, bright acting and her pretty singing, was the only one who brought some life to this piece.

(Hr. Spitzeder). The action takes place in Fräulein Aurora’s castle. Theaterzettel Theater an der Wien, 1804.

53Dlle. Grohmann had made her first appearance with the Theater an der Wien a month earlier as Leonore, the apothecary’s daughter in Dittersdorf’s Der Apotheker und der Doktor (March 10, 1804). On March 20 she sang the role of the First Lady in Die Zauberflöte, and on March 26 performed two selections on the Abbé Vogler’s spiritual academy. Tante Aurora (which was only performed twice, April 10 and 11, 1804) was her third operatic role, followed by a single appearance April 13 as the twelve-year-old Crown Prince in a revival of Teyber/Schikaneder’s Alexander. She did not appear in any further named roles, although possibly might have joined the chorus. Four new roles and a concert performance within five weeks suggests that she was undergoing a trial period, although there is no indication of this on any of the playbills. Although tempting to seek a connection, there appears to be no relationship between this Dlle. Grohmann and the court theater oboist Sebastian Grohmann. When the latter died on September 7, 1813, his estate records indicate as next of kin only his wife, Susanne, and an eight-year-old daughter, Elisabeth. Theaterzettel Theater an der Wien, 1804; Vienna, Schottenstift, Sebastian Grohmann, Verlassenschaftsabhandlungen 1783-1850, Fasz. 2: 27189/1813 (Wiener Stadt- und Landesarchiv).

54It appears likely that this Hr. Mändl is the same Mendel, a tenor, who sang with the Hoftheater’s German Opera Company from May 16, 1798 (his debut, in a German translation of Guglielmi’s La pastorella nobile) until his dismissal effective December 20, 1799. He seems to have disappeared from the Viennese public stage until his reappearance with the Theater an der Wien March 25, 1803, as Moses’ brother Aaron in Süssmayer’s Moses, oder der Auszug aus Egypten. From May 28 of that year (appearing as Anton Redlich in Schikaneder’s Die beyden Antonis, oder Der dumme Gärtner, which also featured the newly hired Anton Hasenhut) he regularly appeared in operatic roles. Theaterzettel Burgtheater, 1798; Generalintendanz der Hoftheater, S. R. 33 (1 August 1799-end of July 1800); Theaterzettel Theater an der Wien, 1801-1803 [-04].
More successful was an operetta, *Der Kosakenofizier [The Cossack Officer]* at the Court Theater. It is also translated from the French, with music by Dünönchan and Gianella. This little piece with a light plot appears to be based on an anecdote from the life of Peter I, and was very well given. People were pleased with Hr. Weinmüller, Dem. Laucher and particularly Hr. Hunnius.

No Italian opera for a long time has received such universal applause as Mozart’s *[La] Clemenza di Tito [The Clemency of Titus]* which was performed in our Court Theater for the first time. One sees a beautiful opera here, to be sure, and excellently given, even if it is not exactly all the work of Mozart. But since Hr. Brizzi has only a middle voice and is not actually a tenor, Titus had to have new arias, and so one by Joseph Weigl, the other with an added chorus by Meyer [Mayr], were inserted. Brizzi has a beautiful

---

55 *Der Kosacken=Offizier [The Cossack Officer]*, a one-act Singspiel after the French of Cuvelier, with music by Charles-François Dumanchon and Louis Gianella (originally *L’officer cosaque*, premiering in Paris April 8, 1803), opened in the Court Theater April 11, 1804, opposite a divertissement featuring a Pas de deux by Herr and Madame Viganó. The characters were Feodor, a Cossack officer (Hr. Neumann); Rezikov, a Russian major-general (Hr. Weinmüller); his ward Zeliska (Mlle. Laucher the Elder); Micholitz, an old Tartar non-commissioned officer (Hr. Hunnius); and an adjutant-general to the Czar (Hr. Haermer). *Theaterzettel Burgtheater*, 1804.

56 Antonie Laucher, known as Laucher the Elder, made her Viennese debut December 20, 1803, in a new production of Mozart’s *Don Juan*, replacing Mlle. Müller (who had gone over to the Theater an der Wien) in the role of Zerlina. A notice on the playbills of December 20 and 21 indicated that she had come from the electoral court theater in Munich. Her younger sister Caecilie gave her first audition performance with the German Opera Company in Solié’s *Das zweite Kapitel*, and was hired effective January 7, 1804. *Theaterzettel Burgtheater*, 1803; *Portrait Katalog*, 348.

Friedrich Wilhelm Hunnius, whose successful Viennese debut in Méhul’s *Helene* was noted in Vol. V, No. 49 (August 31, 1803), had acquired roles in Cherubini’s *Der portugiesische Gasthof*, Mozart’s *Die Zauberflöte* (as Papageno), and as the title character in Mozart’s *Don Juan*, replacing Lippert. *Theaterzettel Burgtheater*, 1803.

57 Although Mozart wrote *La clemenza di Tito* for performance in Prague in 1791 surrounding the coronation festivities for the new emperor, Leopold II, as King of Bohemia, it did not appear in the Hoftheater until this run of eighteen performances between April 12, 1804 and January 22, 1805. The cast featured the baritone Antonio Brizzi as Titus, emperor of Rome (originally a tenor role); Viktoria Sessi as Vitellia, daughter of the deposed emperor Vitellius (soprano); Marianna Sessi as Sextus, the emperor’s favorite (originally for soprano castrato); Mlle. Tomeoni as Sextus’ friend Annius (soprano pants role); Mlle. Gerlitz as Sextus’ sister Servilia
baritone, and his voice, as well as his artistry, is very powerful; then his acting, particularly in heroic parts, is noble, expressive, and completely suited to the character being represented. Particularly admirable in the role of Sesto [Sextus in the Theaterzettel] was Mad. Sessi, or actually the baroness Nattorp [Natorp], who, as is known, after the fall of the great business firm has returned to the stage, which she but regretfully had to leave. Mariane [Marianna] Sessi really has an unusual range [Höhe] and, particularly in the high notes, a remarkable strength, purity, and what is called “ring” in the voice [Metall der Stimme]. But, on the other hand, to be fair, one must also remark that often her middle range is pretty harsh, and the low range is even somewhat unpleasant. Otherwise she is an artist in the real sense of the word. Her runs and trills are particularly beautiful, and she is often masterful in the delivery of difficult and emotion-packed recitative.—Her sister, Viktoria Sessi, appeared for the first time in the theater as Vitellia, and met with undivided applause indeed. Certainly this singer, who is still very young, is very accomplished, and promises still more for the future. She, too, has a full, strong, expressive voice, a considerable range, and a pleasing depth, only she perhaps plays the passionate, fiery, stormy Vitellia with too little power and support.58

-soprano); and Ignaz Saal as Publius, leader of the Praetorion Guard (bass). Theaterzettel Burgtheater, 1804.

58Marianna Sessi was the oldest member of a singing dynasty. In her earlier Viennese career she was joined by a Mlle. Sessi the Younger, identified in the court payroll account records as “Sessi Metilde,” who sang with the Italian Opera Company from March 1, 1794 through the end of December, 1795. The relationship between Marianne and Metilde, however, is not clear. In addition to Marianna, all sources list four other sisters in the Sessi family with singing careers. Imperatrice (1784-1808), who also married into the Natorp family, was singing in Venice by Carnival of 1805. Anna Maria (ca. 1791-1864), who according to Schilling was already singing in public by her twelfth year, married Ignaz Joseph Neumann in Vienna’s Augustinserkirche on February 15, 1813, but continued to sing in various German cities. Victoria, according to the Katalog der Portrait-Sammlung, was born in 1796 and sang alto with the Italian Opera Company in 1810 and 1811 (it does not mention this performance). The youngest sister, Carolina, born in 1799, was a member of the Italian Opera Company in 1812, then sang in Naples.
Also Dem. Tomeoni, daughter of the famous singer, who still in her fiftieth year has not lost her mischievousness, humor, and amiability itself, deserves encouragement. Only Hr. Saal and Dem. Gerlitz did not lock into the impetuosity, vivacity, and projection of the Italian performance. — There was also every reason to be satisfied with the orchestra and the chorus; [but] to the experienced eye the stage designs of Sarchetti [Lorenzo Sacchetti] were less successful. The Finale of the first act, where from backstage the chorus continually calls out “O nero tradimento, o giorno di terror” [“Oh dark treachery, oh day of terror”], and is now interrupted, now accompanied by separate exclamations from the people onstage, also made the most shattering, magnificent effect.

If Wurzbach’s date is accurate, Victoria was only eight years old (extremely young, even by contemporary Viennese standards) when she sang Vitellia, her actual debut role with the Italian Opera Company, and noted as such on the playbill: “Mlle. Viktoria Sessi will have the honor of appearing for the first time in the above-mentioned role.” She sang secondary roles with the company through 1805 (mostly alongside her sister), but appeared as Cora in Mayr’s Alonso e Cora (premiere June 1, 1804). Generalintendanz der Hoftheater, S. R. 29 (1 August 1794-end of July 1795); Schilling, “Sessi,” in Encyclopädie der gesammten musikalischen Wissenschaften, VI, 346; Vienna, Pfarre St. Augustin, Trauungs-Buch VII. VIII. 1. Jänner 1803 bis 15. Nov. 1814, folio 119 (15 Hornung [February] 1813), Ignatz Joseph Neumann/Anna Maria Sessi; Katalog der Portrait-Sammlung, 417; Wurzbach, “Natorp, auch Natorp-Sessi,” in Biographisches Lexikon des Kaisertums Oesterreich, XX, 92-94; Theaterzettel Burgtheater, 1804, 1805.

When Irene Tomeoni’s husband Pierre Dutillie died June 29, 1798, his estate records indicated that the couple had two children. Magdalena, age fourteen, was living in a convent in Lucca, and Michaelina, age four, was with her mother in Vienna. The younger daughter, baptized January 26, 1794, would have been only ten years old at the time of this production. When Magdalena married Johann Ehnes on June 7, 1807, her baptismal date of February 5, 1782 was indicated on the register, making her 22 years of age at Titus’s premiere, and the more likely candidate for Mlle. Tomeoni the singer. Vienna, Magistrat, Peter Dieutillieu [sic], Verlassensschaftsabhandlung, Fasz. 2:3040/1798 (Wiener Stadt- und Landesarchiv); Vienna, Pfarrkirche St. Augustin, Taufbuch III. 3. April 1789 bis 29. Mai 1795; Vienna, Pfarrkirche St. Augustin, Trauungs-Buch VII-VIII 1. Jänner 1803 bis 15. November 1814, No. 90 (7 June 1807), Johann Ehnes/Magdalena Dutillie.

Mlle. Tomeoni made her Court Theater audition August 27, 1803 in a revival of Salieri’s Eraclito e Democrito as Palcheria, the principal female role. She settled into secondary roles, appearing alongside both her mother and Marianna Sessi. Theaterzettel Burgtheater, 1803, 1804, 1805.

Although not cited in the Katalog der Portrait-Sammlung, Mlle. Gerlitz is listed as a chorister, “Görlitz,” in the Court Theater payroll account book for 1801-1802. On June 10, 1803 she appeared in her first solo role, taking over the part of Dirce in Cherubini’s Medea from Mlle. Müller. Subsequently she created the role of Anne in Mélul’s Helene (Viennese premiere August
Next time some more on concerts, or when new operas come out, some on them as well.

No. 32. May 9, 1804 [cols. 543-46]

Vienna, the 2nd of May. The famous castrato Crescentini, who had already sung here seven years ago to universal applause, appeared again on April 28th in Giuletta e Romeo. He made quite a sensation, which I want to discuss in clear detail.

Shakespeare’s Romeo and Juliet has been a little unsympathetically treated by the Italian poet. Romeo’s father, the rough but brave Tybalt, the venerable monk, the babbling nurse have all been taken away, and it is a friend of both houses who presents Juliet the fateful potion. Also the Italian poet, as Garrick once did, has sought to improve upon Shakespeare by letting Juliet awaken before Romeo’s death. However, as a great new art critic quite rightly commented, the emotion in this scene is quite overwrought, turning into rage against fate, which makes a negative, unpleasant impression, which leaves one’s feelings torn apart, rather than shattered in order to be uplifted. But enough on a topic in which the poet’s endeavors went solely to allowing a singer, whatever the cost may be, to shine.

22, 1803) and took over as Marcelline in Cherubini’s Die Tage der Gefahr. Servilia was her only Italian role, although she continued to sing regularly with the German Opera Company.

Crescentini had made his Viennese debut in Zingarelli’s Romeo e Giulietta on April 7, 1797. The 1804 revival featured Hr. Brizzi as Eberhard, “Kappellio” (Capulet); Mad. Marianna Sessi as his daughter Julie [sic]; Crescentini as her lover, Romeo Montecchio; Hr. Vogel as Gilbert, a friend of both parties; Mlle. Tomeoni as Mathilde, Julie’s companion; and Hr. Lotti as Theobald, Julie’s intended bridegroom. The text was by Giuseppe Maria Foppa (born August 12, 1760, in Venice; died 1845 in Venice), a prolific librettist whose texts were set by many of the leading composers of the day. Theaterzettel Burgtheater, 1797, 1804; Ronald Shaheen, “Foppa, Giuseppe Maria,” in New Grove Opera, II, 254-56.

David Garrick (February 19, 1717-January 20, 1779) was an important English actor (particularly distinguished in his Shakespearean roles), manager of the Drury Lane Theater, and adaptor of Shakespeare’s plays for contemporary English audiences. Carola Oman, “Garrick, David,” in Encyclopædia Britannica, IX, 1151-53.
The music, by Zingarelli, has the usual faults and assets of the new Italian theater compositions, namely: a light, flowing, pleasing melody, and a good, effective vocal setting, but a great neglect for harmony, instrumentation, and particularly for description [Charakteristik]. Right from the beginning, the cheerful, merry, light Overture, often touching on the commonplace, was much sooner suited to either the comic or romantic, than to this lofty tragic plot; even the universally beloved “Ombra adorata” [“Adored shade”], etc. was not entirely suited to its place, where in the depths of grief Romeo speaks of his beloved to the Shades. A newly inserted Finale by Joseph Weigl did not particularly please.—Crescentini is without a doubt one of the best singers in Europe alive today. His voice, which he uses with wise reserve, is indescribably pleasing, round, pure and supple; his manner full of high art and aesthetic propriety, without being the least bit too florid. Particularly beautiful and unique is the pure, always supported, floating quality of his thrilling voice, by which in one place he built up a crescendo to the highest degree, and then held out this note with ringing, sonorous power through several measures. In that C.[rescentini]’s intonation is extremely accurate, and he combines musical superiority with an agreeable but also very fiery acting style, one can easily excuse him of a slight deficiency in the lower notes.—Mad. Marianne Sessi, who sang the role of Giuletta [sic], employed all effort and artistry in contending with her new rival for the prize. Overall she really performed extraordinarily well, most deserving of applause, although occasionally Crescentini’s singing placed too great a strain even on her naturally strong voice, and she was swallowed up, particularly when he took the second part in the lower range, as for example in the first act duet, “Dunque mio bene” [“Then my good”], etc. People were not
entirely satisfied with Brizzi as Julie’s father, although the poet and composer put his
role very much in the shadows.

On the 30th of April Brizzi gave two Italian cantatas for his own benefit. The first,
*Abeillard und Heloise in Elysium* [*Abelard and Eloise in the Elysian Fields*], was composed by
Pär, with added choruses and dances; for the second, *Der Götterbund in Oestreich* [*The
Gods’ Alliance in Austria*], Brenta [Trenta] and Cordelieri [Cartellieri] composed the
music. Both cantatas are insignificant, and did not please. The best thing was the Finale
of the second one, by Cordelieri [Cartellieri], in which there was a pretty trio which
begins like a canon, although this is not carried out.63

*Report on Concerts*

Herr von Würth’s excellently filled private concerts went up to the end of the
Lenten season. All the recently arrived virtuosos, the Herren Metzger64 and Flat [Flad].65

---

63These performances took place in the Kärntnertor Theater, and were designated on the
playbill as a benefit for Hr. A.[ntonio] Brizzi. He and Marianna Sessi sang the title roles in Paer’s
so-designated “serious cantata” *Eloisa ed Abelard agli Elisi*. Antonio Casimir Cartellieri (1772-1807),
Kapellmeister to Prince Lobkowitz, composed the accompanying choruses and dances. Mad.
Bassi Delcaro and Miles. Franziska and Magdalena De Caro (sic) appeared in the solo dance roles.

The second work on the program, Vittorio Trento’s heroic cantata *L’alleanza degli dei
sull’istro*, featured Viktoria Sessi as the Genius [or Guardian Angel] of the Danube; Brizzi as the
God of War; and Marianna Sessi as Fortune. This, too was a group effort: In addition to the Finale
by Cartellieri mentioned above, Pietro Terziani composed the Introduction and a cavatina, sung
by Madame Cavalieri. Trento (ca. 1761-1833), was active then in Venice as a composer of ballets
and operas. The Italian Opera Company had performed his first opera seria, *Bianca de Rossi*, in
1796, 1797, and 1798. Pietro Terziani (born 1765 I Rome; died October 5, 1831 in Rome) also
composed a one-act opera, *I campi d’Ivy*, which the Italian Opera Company premiered November
7, 1804 (not in 1805, as stated in *New Grove Opera*). Terziani remained in Vienna during the
Napoleonic occupation of his native city. *Theaterzettel Burgtheater*, 1796, 1797, 1798, 1804; Andrea
Lanza, “Trento, Vittorio,” in *New Grove Opera*, IV, 805-6; Siegfried Gmeinwieser, “Terziani,
Pietro,” ibid., 701.

64Fétis identifies this artist as Carl Theodor Metzger (born May 1, 1774, in Mannheim),
son of the Mannheim and Munich court flutist Johann Georg Metzger. Carl Theodor, also a
flutist, was admitted into the Munich court chapel as a supernumerary (unpaid extra) in 1784,
was appointed second flutist in 1791, and then rose to principal upon his father’s death in 1793.
Metzger made frequent tours during his career and also composed music for his instrument.
Kalmus, Pou, Kalkbrenner, Thieriot, then our foremost dilettantes, the Fräulein von Kurzböck, Baron Krufft the young Brehm and Cermi were heard there. They gave, with very little exception, only works of the most celebrated masters, namely Mozart, Cherubini, Beethoven, Eberl, Winter, Mehul, and some others. Herr Klement, violin director at the Theater an der Wien,

---

65Metzger’s colleague Thomas Anton Flad or Fladt (baptized March 18, 1775, in Mannheim; died June 16, 1850, in Munich) studied with the distinguished oboist Friedrhc Ramm and was named Accessist (supernumerary) to the Munich court orchestra in 1791. He toured widely across continental Europe from 1793, and in 1798 turned down a job offer from George, Prince of Wales (the future English king George IV). Robert Münster, “Flad,” in Musik in Geschichte und Gegenwart, XVI, cols. 303-04.

66This artist does not appear in any of the biographical sources, nor does his name (or any phonetic equivalent) appear in the AmZ index.

67Frédéric Kalkbrenner (born Friedrich Wilhelm Michael Kalkbrenner in November, 1785, between Kassel and Berlin; died June 10, 1849, in Enghien-les-Bains) attended the Paris Conservatoire, winning the premier prix in piano in 1801. He and his father, Christian Kalkbrenner, a composer, spent the 1803-1804 season in Vienna, becoming acquainted with Haydn, Albrechtsberger, Clementi, and Beethoven. Reinhold Sietz, “Kalkbrenner,” in Musik in Geschichte und Gegenwart, VII, cols. 445-47.

68Violinist Paul Thieriot, born ca. 1775, spent his early years in Leipzig. After a concert tour that included Paris and Switzerland he returned to Leipzig, where in 1802 he was appointed to a first violin position and frequently appeared as a concerto soloist. In 1806 he would make another concert tour, and ultimately settled in Yverdun, Switzerland. Schilling, “Thieriot, Paul,” in Encyclopädie der gesammten musikalischen Wissenschaften, VI, 639.

69Nikolaus Freiherr von Krufft (born February 1, 1779, in Vienna; died April 16, 1818, in Vienna), was the son of an accomplished amateur pianist, Maria Anna, née Freiin von Haan, and the Cologne-born statesman Andreas Adolph von Krufft, who was raised to the Freiherrstand (baronage) October 27, 1790. As a youth Krufft learned the piano with his mother, then later studied composition with Albrechtsberger. Upon completion of his legal training at the University of Vienna Krufft received an appointment to the Hof- und Staatskanzlei (Court and City Chancellery). He was also a composer, whose output ultimately included works for piano, string quartet, choir, flute trio, and a sonata for piano and horn. Wurzbach, “Krufft, Andreas Adolph Freiherr von,” and “Krufft, Nikolaus Freiherr von,” in Biographisches Lexikon des Kaisertums Oesterreich, XIII, 275-78.

70Franz Boehm had performed in Leipzig in the spring of 1800, where he was cited as “a nine-year-old violinist born in Vienna.” He had already made something of a name for himself in his native city, appearing as an intermission soloist at the Leopoldstadt Theater on September 16, 1797, and five times again in 1799 (August 23-25 and October 26-27). On March 14, 1801 he appeared at the Kärntnertor Theater in similar fashion, where he was described as eleven years old. He performed in Mad. Auernhammer’s concert at the Burgtheater March 25, 1803, so he was already known to the Viennese public prior to his participation in Würth’s Lenten academies. AmZ, Vol. II No. 36 (June 4, 1800), col. 636; Morrow, Concert Life in Haydn’s Vienna, 417; Theaterzettel Burgtheater, 1801, 1803.
conducted these concerts, and ended them with a concerto of his own composition, which he performed with purity, agreeableness and elegance.

The violoncellist Kalmus gave a second, very abundantly attended concert in Jahn’s Hall. Most distinctive was a new, very beautiful, but also somewhat difficult duo by Eberl, who himself performed at the piano with Kalmus with such precision, energy and fire, just what one would expect from such a strong player. Since in his newest compositions Eberl has learned to restrain the wild fire of his genius and to be the master of his material, he is rushing with giant steps to the heights of Art. Kalmus has a great deal of agility and delicacy, and beautiful harmonics, but he is perhaps surpassed by the two Krafts (local violoncellists) in respect to round and full, expressive tone.

No. 35. May 30, 1804 [cols. 581-83]

Reports

Vienna, the 18th of May. Yesterday the Abbé Vogler’s long-awaited opera *Samori* was given at the Theater an der Wien. Vogler really has a lot going for him: a famous name, which plays a large role here overall, many friends, and magnificent sets and costumes, leaving nothing else to be desired. Besides, there were over fifty rehearsals, and so one could hope for precision and accuracy in the performance.\(^71\)

The text by Franz Xaver Huber pretty tolerably resembles this author’s other compositions.\(^72\) Nabob Tamburan has inherited the throne from his father, who had

---

\(^71\) *Samori*, a two-act grand heroic opera by Franz Xaver Huber with music by the Abbé Vogler, opened May 17, 1804 in the Theater an der Wien. The cast featured Hr. Meier as Tamburan, nabob of Madura and Maisur; Hr. Simoni as Samori, under the name of Pando; Hr. Teimer as Rama, an astrologer of the Chettri caste; Mad. Campi as his daughter Maha; Mlle. Müller as Samori’s sister Naga; Hr. Pfeiffer as Pando’s foster father Mahadowa; Hr. Segatta as Tamburan’s confidante Nisam, commander of Naire; and Hr. Cachè as Baradra, a courtier. *Theaterzettel Theater an der Wien*, 1804.

\(^72\) Franz Xaver Huber (born October 10, 1755 in Beneschau, Bohemia; died July 25, 1814 in Mainz) had been one of the most widely read journalists in Vienna during the Josephinian era.
taken it by force from the rightful occupant and murdered his family. In the meantime an astrologer, Rama, has rescued a son [of the rightful occupant], Pando, and everyone is ready to return him to the throne. To this end he has promised Tamburan his daughter, Maha’s, hand in marriage; she, however, is passionately in love with Pando. But Tamburan, who is also a noble man, is only playing with his enemies: he has long since seen through their plans; he loves Naga, Pando’s sister, and would voluntarily relinquish the crown rather than have it torn from him by force. Now, however, he resolves to invisibly lead the conspirators to the culmination of their undertaking, and then in a single stroke to destroy their plans. Then this also comes to pass: the conspirators are captured by Tamburan’s soldiers, and are being led to their death, when suddenly a curtain opens, a glittering hall becomes visible, and Pando, or Samori, as the prince is actually known, is crowned by Tamburan himself, who shares his dominion with his magnanimous conqueror.

An outspoken critic of the regime, he left the city early in Kaiser Franz’s reign, but returned after several years in North Germany. According to Wurzbach his plays and opera texts (most of them for the Court Theater) did not rise above mediocrity. In addition to Samori, his operas up to this point were as follows: Die edle Rache (Süßmayr, 1795); Das unterbrochene Opferfest (Winter, 1796); Der Wildfang (Süßmayr, 1797); Soliman der Zweite, oder Die drei Sultaninnen (Süßmayr, 1799); Der Bettelstudent (Wenzel Müller, 1800, Leopoldstadt Theater); and Ende gut, Alles gut (Lichtenstein, 1800, Dessau). In addition, he authored the text for Beethoven’s oratorio Christus am Oelberg, performed at the Theater an der Wien in 1803.

Out of context it is difficult to judge whether the critic’s remark that Samori “pretty tolerably resembles this author’s other compositions” refers to quality or content. Deception was a significant plot element in both the extremely popular Das unterbrochene Opferfest and Samori. In Opferfest, Elvira and Villacuma feign the voice of the Sun God, commanding the sacrifice of the Englishman Murney in revenge for an unspecified past deed. Their agenda is finally revealed, just as the sacrifice is about to take place. Similarly, Tamburan manipulates the outcome in Samori, allowing the conspirators to think they are returning Pando to the throne by means of a coup, whereas he is actually planning to share his throne with Samori, as well as to marry the prince’s sister Naga so that Samori may be united with Maha. At any rate, as a Napoleon sympathizer Huber ultimately had to leave Vienna for Bavaria in 1809, and possibly his republican views were turning critical opinion against him. Thomas Bauman, “Huber, Franz Xaver,” in New Grove Opera, II, 761; Wurzbach, “Huber, Franz Xaver,” in Biographisches Lexikon des Kaisertums Oesterreich, IX, 369-71; Linda Tyler, “Unterbrochene Opferfest, Das,” in New Grove Opera, IV, 874-75.
Already from this short description it is obvious that the plot is hanging by a loose thread; for regardless, only at the end does Tamburan decide to act out of duty; also, the characters are quite ordinary. Otherwise everything fits together and unfolds quite properly. The role of a babbler [Schwätzer] as merry companion is superfluous and without merit. The verses are pervasively prosaic throughout, but now and then quite rough, for example:

I a poor maiden feel
that I right sick must be.73

The music has much beauty, but also very many artificialities and failings. The Overture, in G minor, is sketched and carried out with fire and strength, leading one to expect much. Also, the Introduction with the chorus entering in is effective. What amazes the cultivated ear, however, is Vogler’s manner of instrumentation in the tenor and bass arias. Specifically, the accompaniment is placed in the low range with only the violins, violoncellos and basses, and the wind instruments are tacit, just as Mozart, Cherubini, Salieri, Paer and others took advantage of such situations to the greatest effect. But here and there one also finds a quite unsuccessful piece, for example Naga’s aria “Woher mag das wohl kommen, Mir fehl die Essenslust” [“Whence this may well come, eating holds no pleasure for me”]!!!, or a reminiscence, such as in the Finale of the second act when “God Save the King” is quite noticeable. But still, on the whole the opera pleased, even if as a result of the demands of more advanced taste, and particularly for theater music, one might have expected more. The singers did all that they could, particularly Hr. Simoni and Mad. Campi—for [as to] German accentuation, at one time they were incapable of this. Dem. Müller is not successful in the type of

73 Ich armes Mädchen fühle
naïveté that stems from the attractive, innocent ignorance of conventional models, but here also the poet did not do very well. Herr Mayer [Meier] played and sang Tamburan with diligence and grace; however Hr. Caschée [sic] made the babbling courtier into a silly peasant youth, whose tongue does not stay still for a moment. Hr. Teimer, as the astrologer, also sang very well, but spoke quite incomprehensibly, although the poet placed nearly the entire exposition in his mouth.

At the Court Theater a new vaudeville by Treitschke, Mitgefühl [Sympathy], with music by Paul Wranitzky, has not pleased. A very long and pathetic Overture did not fit the subject, and the songs by Voss, Bürger and others also lacked the melodic charm which is the only thing that could have extended the fleeting presence of such musical ephemera.\textsuperscript{74}

Next time a supplement on our concerts.

No. 37. June 13, 1804 [cols. 618-22]

Reports

Vienna, the 6th of June. Crescentini, in a second opera, Alonso e Cora, has had a benefit performance. The music was by Simon Mayer [Mayr], and did not please. There were many reminiscences from other composers, and even from Mayer’s earlier works. One particularly striking instance was in the Finale of the first act, where a duet in A minor was quite obviously copied from Mozart’s Titus, except that the principal theme,

\textit{Dass ich recht krank muss seyn.}

\textsuperscript{74}Although the playbill describes this production as a one-act Liederspiel by Treitschke with music by Paul Wranitzky, it was actually an adaptation of a text by former German Opera Company artistic director Karl August, Freiherr von Lichtenstein. The characters consisted of Quaas, a landlord (Hr. Weinmüller); his son Niklas (Hr. Neumann); Jakob, a peasant (Hr. Saal); his daughter Marie (Mlle. Saal); a schoolmaster (Hr. Stegmayer); Hans (Hr. Havermel); Michel (Hr. Rösner); and choristers as peasants and children. The work was only performed twice, April 21 and 22, 1804, and the playbills do not mention musical numbers by other composers.

Theaterzettel Burgtheater, 1804.
broken into different phrases, is taken through the several voices in succession. The choruses do not have enough power and fire, and the arias for the most part lack a beautiful, flowing melody, descriptiveness, and life. Then the musical numbers are all too long, and thus become tiresome. The text is adapted from Marmontel or the renowned *Sonnenjungfrau [Sun Maiden]*, but with a few changes, and along with several other faults has one that is particularly unbearable, in that in the most important moments the action is held up by endlessly long arias—an evil condition which admittedly is the case with most Italian operas. Crescentini’s singing was really superb, particularly in a beautiful, emotion-laden aria in the second act, which he performed with such correctness, beauty, and if I may say so, artistic enthusiasm, that everyone was thrilled and delighted. Viktoria Sessi as Cora did not satisfy the connoisseur; her intonation was often inaccurate, and overall she is not yet up to a principal role, particularly alongside Crescentini. Brizzi sang the role of the King with precision, dedication and artistry.

75 *Alonso e Cora*, a two-act heroic opera by Mayr, opened in the Court Theater with a benefit performance for Crescentini on June 1, 1804, as stated above. The characters consisted of Ataliba, King of Peru; Alonzo de Molina, Spanish commander of the Indian troops (Crescentini); Palmoro, the king’s kinsman; his daughter Cora (Viktoria Sessi); the High Priest of the Sun (Hr. Saal); the king’s son Telasco (Hr. Lotti); and Cora’s confidante Idalide (Mlle. Hackel). The production featured new sets by Herr Platzer, and ticket prices were doubled. *Theaterzettel Burgtheater*, 1804.

Jean François Marmontel’s novel *Les Incas, ou La destruction de l’empire du Pérou* (1777) generated a number of operatic settings by various librettists and composers, including Naumann (Stockholm, 1782), Sarti (Milan, 1783), Cherubini (Florence, 1784), Rispoli (Turin, 1786), Tritto (Naples, 1786), Bianchi (Venice, 1786), Cimarosa (Bologna, 1790), Andreozzi (Palermo, 1797; Livorno, 1799), and Méhul (Paris, 1791). Mayr’s *Alonso e Cora*, to a text by Giuseppe Bernardoni, had just premiered December 26, 1803 in Milan, so was a recent work when it opened in Vienna. There was already a tradition of stage productions on this subject in the imperial capital, beginning in 1791 with August von Kotzebue’s 5-act “original Schauspiel” *Die Sonnenjungfrau (The Sun Maiden)*. A sequel, *Rollas Tod (Rolla’s Death)*, also by Kotzebue, followed in 1795. The next year there was a ballet by Joseph (Giuseppe) Tafieri, *Alonzo und Cora*, opening March 30, 1796. Thus Mayr’s version, reviewed here, was the fourth Viennese production on Marmontel’s philosophical romance. Its plot falls in with the other rescue operas that had become popular in Paris during the 1790s and in Vienna beginning in 1802. Alonso, a Spanish
Yesterday in the Small Redoutensaal [kleiner Redoutensaal] Kapellmeister Righini gave us a striking opera, *Alcide al bivio* [Hercules at the Crossroads]. A wealth of the most beautiful and newest melodies, powerful and strikingly employed instrumentation, the richest description of all the subjects, the most precise knowledge of vocal and instrumental effects: these are the great assets which every non-partisan will recognize and admire in Righini’s beautiful works. How characteristic is Fronimo’s beautiful aria, “Pensa che questa istante” [“Think how that moment”], where now the serious warning of the observant teacher, now the gentle comfort of a parting friend emerges, sending the youth off on his own. With what infinite loveliness Edonide’s words, “Ferma Alcide, arreta i passi” [“Stay, Alcide, stop this passing”] hover—with their peaceful, flattering melody from the fields of joy! How great the youth’s willpower must be, who in spite of the magnificent aria “Non verrano a turbarti i riposi” [“They will not come to disturb your repose”] still chooses the path of virtue!—With difficulty I will restrain myself from writing more about this opera, since the musical world has already heard so much about Righini. Herr Fischer sang the role of Fronimo well, although it is regrettable that a voice that was once so magnificent now trembles somewhat, and was weak in the lower register, for example from the G on down. Demoiselle Fischer received the most universal applause. Her voice is pure, very pleasing, and supple, and her technique is excellent. They may want to engage her for the local theater, but her teacher, Hr. Righini, still wants her to visit Italy before this, so as to bring her development to the highest

conquistador, has helped the Inca king Ataliba conquer his enemies. He falls in love with Cora, a sun maiden who has taken vows of chastity. When a volcano erupts, Aonso rescues Cora, taking her from the ruined temple. But in this departure she has broken a sacred law, whose penalty is live burial. Alonso decides to die with her, but ultimately they are both saved when this law is found unjust. Marita P. McClymonds, “Vergine del sole, La,” *New Grove Opera*, IV, 954; Julian Rushton, “Marmontel, Jean François,” in *New Grove Opera*, III, 222-23; Hadamowsky, I, 117; *Theaterzettel Burgtheater*, 1791, 1795, 1796.
level there in the Fatherland of Music. Brizzi as Alcide sang with artistry and expression.\textsuperscript{76}

A new cantata by Pär, \textit{Il trionfo della chiesa} [\textit{The Triumph of the Church}], which was given for the benefit of the poor in the Grosser Redoutensaal [Large Imperial Court Ballroom], did not quite please, and to be honest, very few of the traits one is entitled to expect from a religious cantata are to be found in Pär’s works. Only the last chorus in the first act and the final Amen are in fugal style, but even this is in a manner in which the

\textsuperscript{76}For the older Viennese connoisseur there were several links to the past in this performance of June 5, 1804. The text, by former court poet Pietro Metastasio, was originally set as a one-act \textit{Festa teatrale} for the wedding celebrations for then Archduke Joseph (the future Emperor Joseph II) with Isabella of Parma. The subject was an appropriate choice for a future ruler: Alcide’s (Hercules’) tutor Fronimo leads him to a crossroads where he must choose between pleasure (represented by the goddess Edonide) and virtue (the goddess Aretea). Eric D. Weimer, “\textit{Alcide al bivio},” in \textit{New Grove Opera}, I, 72.

Vincenzo Righini (born January 22, 1756, in Bologna; died August 19, 1812, also in Bologna) had established his reputation as an operatic tenor and composer in Parma, Prague, and various German cities when, in 1780, he was called to Vienna as singing teacher to Archduke Franz’s fiancée Princess Elisabeth of Württemberg, as well as director of the Italian Opera Company. In 1787 he moved to Mainz as Kapellmeister of the electoral court there, and in 1793 was appointed Kapellmeister and director of the Italian opera company in Berlin. During these years he continued to receive outside commissions; in 1790, for example, he set \textit{Alcide al bivio} for the Elector of Trier, and contributed an oratorio, \textit{Der Tod Jesu}, as well as a Missa solemnis, Op. 59, for the coronation of Leopold II in Frankfurt. Christoph Henzel, “Righini, Vincenzo,” in \textit{New Grove Opera}, II, 219.

Ludwig Fischer (born August 18, 1745, in Mainz; died July 10, 1825, in Berlin), one of the most distinguished operatic basses of his time, sang with Vienna’s German opera company from 1780 to 1783. He created the role of Osmin in \textit{Die Entführung aus dem Serail}, but his voice actually spanned an exceedingly large range, according to Reichardt combining “the depth of a cello with the natural height of a tenor.” Roland Würtz, “Fischer, (Johann Ignaz [Karl]) Ludwig,,” in \textit{New Grove Opera}, II, 385-86.

In 1779 Fischer married another singer, Barbara Strasser. Their son, Josef (born 1780 in Vienna; died October 9, 1862, in Mannheim) was also a renowned bass. In addition the couple had several daughters who were singers. Josefa (born 1782 in Vienna), later Fischer-Vernier, sang dramatic roles, and Wilhelmina (born 1784 in Vienna), later Freifrau von Welden, was a coloratura soprano. Eisenberg also cites a Louise Fischer (born 1782 in Vienna), a dramatic soprano “of Junoesque appearance.” Any of these three could have been the Dlle. Fischer cited in the article above. There was also a foster child, Anna, born in 1802 to the Stuttgart actor and director Miedke, whom Ludwig Fischer adopted in 1806. Later she would also pursue an operatic career, singing under married name, Marassa. Eisenberg, “Fischer, Ludwig Franz Joseph,” in \textit{Groses Biographisches Lexikon der Deutschen Bühne}, 260-61; Schilling, “Fischer, Joseph,” in \textit{Encyclopädie der gesammten musikalischen Wissenschaften}, II, 724-26; Schilling, “Marassa, Anna,” Ibid., IV, 535-36.
strict style cannot be satisfied, and which is so embarrassingly noticeable here, where Haydn has set such a shining example of effective fugal choral writing in *Die Schöpfung* and *Die Jahreszeiten*. The rest of the cantata is thoroughly agreeable to listen to, beautifully orchestrated, but, as already stated, I would wager everything that the most experienced connoisseur, if he did not understand the words, would sooner guess any other piece of music than a religious cantata.\(^7\)

_Last Report on Concerts._

The famous Müller [Mlle. Müllner] played a concerto on the pedal harp in the Court Theater, which pleased; all the less, though, a symphony from a certain [Hr.] Müller, who is completely without the calling to attempt such a difficult genre of composition.\(^7\) Metzger and Flat (from the Munich Hofkapelle) completely deserved the applause they received. The first plays the flute excellently, has a very round, full and

---

\(^7\)This oratorio was performed May 20, 1804, for the benefit of the _Wohltätigkeitanstalt_ (Benevolent Society, a charitable foundation). The soloists were the Herren Crescentini, Simoni, Saal, and Weinmüller, accompanied by the Imperial Court Chapel, under the direction of the composer. The harpist Mlle. Müllner, whose recent concert is also reviewed in this article, also appeared on the program. Morrow, _Concert Life in Haydn’s Vienna_, 324.

\(^7\)The harpist Josepha Müllner gave a benefit academy in the Burgtheater March 23, 1804. Its program consisted of the following: 1) a new grand symphony by Herr Silver [Silverius] Müller; 2) a pedal harp concerto by Mademoiselle Müllner; 3) an aria from the opera _Il Re Teodoro [Il re Teodoro in Venezia]_ by Kapellmeister Pais[i]ello, sung by Herr Brizzi; 4) a violoncello concerto by Herr Anton Cartillieri [sic], performed by Herr [Nikolaus] Kraft the Younger, both in service to the reigning Prince Lobkowitz; 5) a quartet from the oratorio J Pellegrini [I pellegrini al sepolcro] by the late Kapellmeister Naumann, sung by Mlle. Saal, Mlle. Gaßmann, Hr. Brizzi, and Hr. Weinmüller, accompanied by harp, two clarinets, two bassoons, and two horns; 6) a fantasy with variations for the pedal harp, composed and performed by Mademoiselle Müllner; and 7) at the end, a new overture by Hr. Mehul. _Theaterzettel Burgtheater_, 1804.

Silverius Müller (born February 27, 1745, in Oberhöflein, Lower Austria; died August 21, 1812, in Vienna) was an ordained priest of the Piarist order. Before 1783 he served as a choral director and music teacher at several of his order’s schools, including the Piarist college in the parish of Maria Treue in the Josephstadt suburb of Vienna (today’s 8th Bezirk). After the Josephinian reforms of 1783 Müller became a prefect and then, in 1800, professor of classical literature and philosophy at the Löwenburg Konvikt, also on the Maria Treu premises. In addition to this symphony his works included string quartets and quintets; lieder with accompaniment for either piano or harp; duos for violin and viola; two clarinet quartets; six flute
pleasing tone, and successfully overcomes the greatest difficulties with ease; the second understands how to moderate the tone of his oboe, as is always possible, to one of delicacy, purity and pleasantness.\textsuperscript{79} Kalkbrenner from the Paris Conservatory and Klengel, Clementi’s student, played, in Jahn’s hall, a concerto for two pianofortes of their own composition very well. Kalkbrenner in particular has admirable skill in both hands; only he is still noticeably lacking in delicacy and expression. The concerto itself (in C major) was juvenile—here and there a single good idea, but on the whole, insignificant, especially in that it was performed here, where they are used to the piano concertos \textit{Klavierconcerte} of Mozart, Eberl and Beethoven. The young men set the Adagio merely for the two pianofortes, without accompaniment. When one considers that the above-mentioned masters of the art used the wind instruments in particular to such extraordinary effect, it appears not to have been merely whim and peculiarity, but more like inability that moved Kalkbrenner and Klengel to this deviation.\textsuperscript{80} Thieriot did not please here and had a poor financial intake, although one cannot deny that his violin playing has grandeur, preparation and strength.\textsuperscript{81} The boys Böhm and Maiseder, both quartets; masses in D and in C; and a motet and an offertory. Otto Biba, “Müller, Silverius,” in \textit{Musik in Geschichte und Gegenwart}, XVI, cols. 1303-04.

\textsuperscript{79}Flutist Metzger and oboist Flad (Fladt), already identified in No. 32, performed concertos on a concert in the Burgtheater March 27, 1804, to benefit the theater pension fund (\textit{Theaterarmen}). The program also included an unspecified cantata by Winter, whose soloists were Herr Brizzi, Mesdames Natorp, Rosenbaum and Campi, and Herr Weinmüller. Morrow, \textit{Concert Life in Haydn’s Vienna}, 324.

\textsuperscript{80}August Stephen Alexander Klengel (born June 29, 1783 in Dresden; died there November 22, 1852), after receiving his early keyboard instruction from a Herr Michlmayer (according to Fétis), met Muzio Clementi in 1803 and became his student. The two pianists went on tour to Prague, Vienna, Zurich, Leipzig, and ultimately St. Petersburg. Later in life Klengel was appointed court organist in his native city. He also composed a substantial amount of music for the piano, although the joint concerto described in this review does not appear in his mature body of work. Fétis, “Klengel (Auguste-Alexander),” in \textit{Biographie universelle des musiciens}, V, 54-55; Reinhold Seitz, “Klengel, August Stephan Alexander,” in \textit{Musik in Geschichte und Gegenwart}, VII, cols. 1220-22.

\textsuperscript{81}Paul Thieriot gave an academy at Jahn’s restaurant April 13, 1804. Morrow, \textit{Concert Life in Haydn’s Vienna}, 324.
violinists, played their concertos very well, and give hope for the future.\textsuperscript{82} — Over a spiritual oratorio by Vogler the votes were quite divided; the Overture, which incorporated an actual piece from Africa, was universally disliked: therefore the Invocation to the Sun in Lappland and several others were better received.\textsuperscript{83} A farewell concert by Mad. Willmann from the Theater an der Wien was not particularly outstanding.\textsuperscript{84}

\textsuperscript{82}Joseph Mayseder (born October 26, 1789 in Vienna; died there November 21, 1863) studied violin with Joseph Suche, Anton Wranitzky, and Ignaz Schuppanzigh (as well as piano and composition with Emanuel Aloys Förster). Ultimately he would rise to a position of great prominence in Vienna. After playing second violin in Schuppanzigh’s string quartet he was appointed concertmaster of the court theater orchestra in 1810 and also held positions in the Hofkapelle (finally becoming its director) and in the orchestra at St. Stephan’s Cathedral. He made his first public appearances at Augarten concerts July 24, 1800 (three months before his eleventh birthday), August 8, 1801, and August 27, 1801. In 1803 he gave an academy at Jahn’s restaurant, then appeared on the December 26 benefit concert in the Large Redoutensaal for the St. Marx Bürgerspital. On April 1, 1804 (the performance to which this article refers) he played a violin concerto by Rode on a benefit concert for the Wohlthätigkeitsanstalt in the Large Redoutensaal. Karl Pfannhauser, “Mayseder, Joseph,” in Musik in Geschichte und Gegenwart, VIII, cols. 1851-53; Morrow, Concert Life in Haydn’s Vienna, 305, 310, 318, 321, 324.

\textsuperscript{83}The Abbé Vogler’s \emph{geistliche Akademie}, which took place Monday, March 26, 1804 at the Theater an der Wien, consisted of the following numbers. Part I: 1) a four-movement symphony, the Andante of which was based on a Swedish chorale from 1582; the Finale (Presto) featured a scale worked through contrapuntally; 2) “Invocation to the Sun in Lappland” (to which this article refers) by Acerbi, an unaccompanied vocal trio sung by Dem. Strack, a dilettante making her first public appearance, along with Herren Mändl and Hartmann from the Theater an der Wien; 3) “Impromptu of the Dying Metastasio” arranged as a hymn, sung first by Dem. Strack, then by the chorus; and 4) “Praise to Harmony” by Professor Meister, after the melody on the three tones of J. J. Rousseau [L’air des trois Notes], called \textit{Trichordum}, performed by vocal choir and accompanied by instrumental choir variations.

Part II: Overture to Kotzebue’s \textit{Kreuzfahrer} [The Crusaders], including the March of Charles XII [of Sweden] at Narva and an authentic favorite \textit{barbareske} to portray the agreement between the knight Baldwin and the Emir; 2) the Benedictus from the mass by the Abbé Vogler, unaccompanied, performed by the Dlles. Supper and Licker, and the Herren Mändl and Hartmann; 3) “Israel’s Prayer to Jehova” from the 83rd Psalm in German translation: A. Instrumental introduction; B. Chorus; C. Duet by Dlles. Grohmann and Strack; D. Bravura aria performed by Mad. Willmann, accompanied on the English horn by Herr [Philipp] Teimer, in concert with solos by Herr Mändl, the Dlles. Grohmann and Strack, and the choir; and 4) a Nordic song with variations for the fortepiano; and a pedal fugue, played by the author himself. \textit{Theaterzettel Theater an der Wien}, 1804.

\textsuperscript{84}The program for this concert has not survived in the bound volume of Theater an der Wien playbills. Morrow posits a date of after April 12. However, Anna Maria Willmann made her last three singing appearances at the Theater an der Wien on March 16 (as Sextus in \textit{Titus der Gütige}, a translation of Mozart’s \textit{La clemenza di Tito}); March 20 (as Pamina in \textit{Die Zauberflöte}); and
In the 32nd issue of this journal, probably on account of illegibly written manuscripts, several names were incorrectly printed. So in regard to the concerts at Würth’s, instead of the boys Brehm and Cermi, it should read Boehm and Cerini [sic], and farther along, Cardelieri [Cartellieri] instead of Cordelieri.

No. 42. July 18, 1804 [col. 711]

Munich, the 4th of July. The singer Mad. Willmann from Vienna is here in Die Entführung [aus dem Seraglio] as Constanze, in Die Zauberflöte as Pamina, and in Titus as Sextus, to what appears to be nearly undivided applause. I cannot subscribe to this so completely unconditionally. Her voice is no longer fresh, and now and then it is even unpleasant; she overpowers her singing with ornaments [Manieren] which for that very reason are almost always unsuitably applied and hinder all expression of feeling. I will not deny, however, that she carried out not a few very beautiful things, and in the balance her voice at times has a gentleness that penetrates deeply, and does this very well. The staccato, which she was often tempted to make in the high notes, is forced and therefore does not quite make the desired effect. Her acting is not outstanding.

No. 45. August 8, 1804 [cols. 759-63]

Vienna, the 24th of July. Die Verwiesen auf Kamtschatka [The Exiles in Kamtschatka], freely adapted by Treitschke after Duval, with music by Boieldieu, was given at the Court Theater. The well-known tragic-romantic tale of Count Benjowsky

---

March 26 in Vogler’s academy. Mlle. Müller then took up the role of Pamina, beginning April 21, 1804. Morrow, Concert Life in Haydn’s Vienna, 324; Theaterzettel Theater an der Wien, 1804.

These guest engagements clarify the reason for Mad. Willmann’s departure from Vienna, reported in No. 37. Soon after she left a Mad. Renner from the electoral court theater in Munich made several guest appearances at the Theater an der Wien, appearing in Dalayrac’s Adolph und Clara (April 16 and 19); Süssmayr’s Der Spiegel von Arkadia (April 27, 29, and May 10); and in a spoken play, Kotzebue’s Die Spanier in Peru, oder: Rolla’s Tod (a sequel to the Cora and Alonso story that had been popular in Vienna). Perhaps this was a case of personnel exchange between the two theaters. Theaterzettel Theater an der Wien, 1804.
[Béniowski] is used here too, and, not without skill, fashioned into an opera. Already at the beginning of the plot the Count is a familiar and confidante of the Governor, loves his daughter, but has given his word to the conspirators to share their fate with them. He considers what this sacrifice is costing his heart, even though the Governor pardons him and has given him his daughter as wife. Steffano, inflamed with wild jealousy and envious rage, betrays all, the Count is taken captive, but escapes with Afanasia’s help and now joins Steffano, who saves his life and, regretting his betrayal, again places himself at the head of the conspirators. Just as the Governor is about to attack them, a ship with Siberian refugees comes to their aid, and the Governor must capitulate. The ending was found universally displeasing, as there really is no satisfactory information on the fate of the worthy Governor, who still loves his daughter so tenderly. The music has really good passages, and is also—particularly in the choruses—often descriptive, energetic and powerful. Dem. Saal acted and sang the role of Afanasia to universal

86 Treitschke’s adaptation of Duval’s Béniovsky, ou Les exiles du Kamchatka, with music by Adrien Boieldieu, based in turn on a work by Kotzebue, opened in the Court Theater June 20, 1804. The characters were General von Millow, governor of Kamchatka, a peninsula in extreme northeastern Russia near the Aleutian Islands (Hr. Saal); Count Edwinsky (in the earlier versions Béniovsky, a Polish general; Hr. Demmer); Stepanoff (Hr. Vogel); Hermann (Hr. Weinmüller) and Wasily (Hr. Rösner), both exiles; the Chancellor (Hr. Korner); a Cossack captain (Hr. Risling); a Russian staff officer (Hr. Zeltner); another exile (Hr. Thilo); and choristers as soldiers, exiles, women and children. The production was performed twelve times, between June 20 and December 11, 1804. Theaterzettel Burgtheater, 1804.

Count Edwinsky’s character is based on a real-life Hungarian adventurer, Moritz August, Count Benyovsky (1741-1786). The son of an imperial cavalry general, he began his career as an Austrian lieutenant, but in 1767 entered Polish service. In 1769 the Russians captured him and held him at Kamchatka, but two years later he escaped on a ship bound for Taiwan and Macao, ultimately landing in France. Later he attempted to colonize Madagascar on behalf of the French government, and was mortally wounded in a skirmish June 4, 1786. His highly embellished memoirs appeared in London in 1790, and were immediately translated into German, providing the source for Kotzebue’s 1791 drama, Die Verschwörung in Kantschatcha. Given the political sensitivities following the rise of the French republic, it was prudent to change the main character’s name, since an Austro-Hungarian subject had defected to the French side. “Benjowski,” in Meyers Großes Konversations-Lexikon, 24 vols. (Leipzig and Vienna: Bibliographisches Institut, 1909-12), II, 635; Anselm Gerhard, “Béniovsky ou Les Exilés du Kamchattka” in Pipers Enzyklopädie des Musiktheaters, I, 379-81.
applause; she was particularly successful in the scene where she arranged for and assisted in the flight of her beloved. A new tenor, Hr. Demmer, who appeared for the first time here in the role of the Count, pleased. He has a really strong and very pure voice, quite some range, and acts well. Even if his technique is not the most superior, he seeks to replace this deficiency with his comprehensible speaking—a characteristic that one does not frequently observe with singers in general, and tenors in particular.87

Crescentini in Pygmalion, with music by Cimadoro, has pleased; less so, however, the music and the text, both of which are quite mediocre.88 When Crescentini appeared in Romeo und Julie for the last time the public threw garlands, flowers and poems to him in the theater, and then acknowledged its appreciation for the pleasure his high art had afforded them with its loudest applause.89 Since he has been appointed Singing Teacher and Chamber Singer [Hof singmeister und Kammersänger] to our Court, we hope to be able to admire his magnificent singing even more in the future.90

87 Tenor Karl Demmer (born in Cologne; died after 1824) began his career in Amsterdam and was introduced as a new member of the German Opera Company in this work. He appeared again three days later in another new production, Die Verwechslungen (reviewed below), but the critic’s remark here that his acting and speaking were more developed than his singing must have rung true, for by September he appears to have moved his sphere of activity primarily to the Theater an der Wien. Theaterzettel Burgtheater, 1804, 1805, 1806; Theaterzettel Theater an der Wien, 1804, 1805, 1806.

88 Pimmalione [Pygmalion], revival of a one-act musical setting by “Kapellmeister Cimmadoro,” [Giambattista Cimador] opened July 6, 1804, in the Kärntnerthor Theater. Its cast featured Crescentini as Pygmalion, Mlle. Saal as Galathea, Mlle. Laucher the elder as Venus, and Mlle. Laucher the younger as Amor. In addition there was a singing chorus of Pygmalion’s pupils and a dancing chorus consisting of Venus’ retinue. The playbill also advertised a new scenic backdrop by Herr Lorenz [Lorenzo] Sacchetti and, following the opera, a comic divertissement by the ballet master Hr. Gallet, Die verliebten Thorheiten [The Amorous Follies]. Consistent with other productions in which Crescentini had appeared in Vienna, the entry prices were doubled, but the work was only performed three times: July 6, 7, and 9. Theaterzettel Burgtheater, 1804.

89 Crescentini appeared in a revival of Zingarelli’s Giulietta e Romeo, billed as a new production on the playbill (although “with music for the second act Finale by Herr Joseph Weigl, Opera Director and Kapellmeister of the I. R. Court Theater”). It was performed twenty times in 1804, running from April 28 through July 11. Theaterzettel Burgtheater, 1804.

90 Evidently this appointment was quite recent, added for the first time on the playbill for the July 10 performance of Giulietta e Romeo (the article was dated August 8).
Die Verwechslungen [Mistaken Identities] after the French by Lambrecht with music by Nicolo was not outstandingly pleasing. A maiden is promised as bride by her uncle to a silly fool. Upon this news her sweetheart, who on a matter of honor has had to flee, returns dressed as a gardener and enters into service in their house. But another lover has likewise crept into house service disguised as a hunter, and unfortunately even chooses the disguised gardener as a confidante. The rest goes without saying. After several thoroughly entertaining and lively misunderstandings, it is discovered that Wanger’s (as the disguised gardener is calling himself) trial ends happily, and the lovers are united.91 The Overture is just not worth much, reminiscences from Die Schöpfung going along quite happily hand in hand with fragments of the popular March from Die Tagen der Gefahr (Wasserträger). But on the other hand the multi-part vocal numbers are really nice, light, merry, cheerful and very pleasing, without being common. Particularly pretty is a canon at the end, which in this venue one surely cannot reproach for not being worked out strictly by the rules. Demmer in the role of the self-effacing imaginary lover pleased immensely. By the way, the translation is completely worthless; not once does it venture to set bearable prose sentences, such as:

May not speak, may not be silent.

91The original work was Nicolò Isouard’s two-act comic opera Les confidences, to a text by Antoine Gabriel Jars, which premiered in Paris March 31, 1803. Matthias Georg Lambrecht adapted the work for the Hoftheater. This opera was not successful in Vienna, receiving only four performances: July 23, 24, 27, and August 24, 1804. The cast consisted of Hr. Weinmüller as Herr von Dorner; Mlle. Laucher the Elder as his niece Julie; Hr. Demmer as Julie’s lover Herr von Gerz; Hr. Neumann as Herr von Mange (not “Wanger” as stated in the review), under the name “Niklas,” as Dorner’s gardener; Hr. Leißring as Herr von Hildebrand, under the name “Franz,” as a hunter in Dorner’s service; and Mlle. Eigensatz as Julie’s maid, Christine. Loewenberg, Annals of Opera, 573; Theaterzettel Burgtheater, 1804.

Christina Dorothea Eigensatz (born 1781 in Kassel; died June 10, 1850 on a tour) began her singing and acting career in 1794 in Berlin as a soubrette, then made her Viennese debut with the German Opera Company as Amor in Der Baum der Diana (a German translation of Martin y Soler’s L’arbore di Diana) on May 23, 1804. She later sang under her married name, Pedrillo. Kosch, “Pedrillo,” in Deutsches Theater-Lexikon, III, 1744.
Never, never receives my hand  
A fool, who in imagination suffers, etc.\textsuperscript{92}

One can see the difficulty in making a metrical translation, particularly when the music has already been written, but one should not be so casual before the public.

At the Theater an der Wien another new opera by Seyfried, Die Ehemänner nach der Mode [Husbands after a Fashion] was given; however it pleased just as little as the previous ones.\textsuperscript{93} The subject, that two husbands fall in love with each others’ wives and are put to shame, has frequently been handled better and in a more lively way.\textsuperscript{94} It has often been said, and I believe quite rightly so, that Hr. Seyfried is not wanting in industriousness, but in talent and creative power. One can see in this opera that Hr. Seyfried studies good scores; however, he only tries to imitate a single passage in the instrumentation, etc., with some change here and there. But with the true artist, the spark of genius in such master works ignites into his own original works, which bear only a similarity to their model, so as to approach their superiority, which incidentally can also be done in a completely opposite way. This warmth of fantasy and art is only given by Nature, whose creations she covers with her mysterious veil in the moment of genesis, and whose products then move us with such strength and power.—

\textsuperscript{92}Darf nicht reden, darf nicht schweigen.  
Nie, nie erhält meine Hand  
Ein Narr, der an Einbildung leidet u.s.w.

\textsuperscript{93}This three-act comic Singspiel, “freely adapted after the French comedy,” was another joint production by the brothers Seyfried (text by Joseph, music by Ignaz). The production opened June 25, 1804, featuring Hr. Schmidtmann as Valerio, a young officer from an old Venetian family; Hr. Meier as Carlo, a young senator; Mlle. Milder as Beatrice, Valerio’s wife; Mad. Otto as Marie, Carlo’s wife; Mlle. Müller as Marie’s chambermaid Laura; Hr. Cachê as Valerio’s servant Lazarillo; and Hr. Scholz as the Procurator. Theaterzettel Theater an der Wien, 1804.

\textsuperscript{94}This is possibly a reference to Mozart’s Così fan tutte (original libretto by Lorenzo da Ponte), which had been performed widely in various translations throughout Germany since its Italian premiere in Vienna March 26, 1790. Treitschke’s new German adaptation for the Court Theater was to open September 19, 1804 as Mächentreue.
Boieldieu’s *Kalif von Bagdad* [*The Caliph from Baghdad*] is a most popular operetta, with very attractive music, and has pleased universally. “Elbondokani,” the sultan in disguise calls out to the harsh and mean Kadi, and this magic word, to the great astonishment of the maiden and the anxious mother, turns him into the most pleasing human being, into the most forbearing believer. “Elbondokani!” he shouts again, and the guard who wants to seize the supposed robber captain falls under his feet as if thunderstruck.95 A new tenor, Hr. Krebner, was unusually pleasing in the role of the Sultan; his voice is also pure, agreeable, supple, his technique is pleasing, and his acting full of propriety and expression.96 Also the Demoiselles Laucher and Eigensatz [Eigensatz]97 received universal applause.

---

95This one-act comic opera after the French of Saint-Just, with music by Adrien Boieldieu, opened at the Theater an der Wien July 10, 1804. The characters were Isaun, Caliph of Bagdad (Hr. Krebs); Heibetullah, an old lady (Mad. Cachè); her daughter Fatma (Mlle. Laucher); Fatma’s companion Aischa (Mlle. Eigensatz); Heibetullah’s nephew Hassan (Hr. Klees); the Cadi (Hr. Schildbach); and a judge (Hr. Schreinzer). *Theaterzettel Theater an der Wien*, 1804.

96Hr. Krebs had made his debut with the Theater an der Wien on May 13, 1804, as Tamino in *Die Zauberflöte*, and followed that with appearances from May 22 as the Indian prince Alcidoro in a German production of Salieri’s *Palmyra*. He did not become a permanent member of the company. Apparently the writer of this article conflated his name with that of the other new Viennese tenor, Demmer, to arrive at the composite “Krebner.” Ibid.

97The names Laucher and Eigensatz were already associated with the Court Theater’s German opera company. A Mlle. Laucher (probably Antonie, later qualified as “the Elder”), a new member from Munich, first appeared there on December 20, 1803 as Zerlina in Mozart’s *Don Juan*. In 1804 she acquired seven additional roles with the Court Theater, and continued to be a frequent presence there in 1805 and 1806. But the Theater an der Wien, in its revival of *Der Spiegel von Arkadien* on April 27, 1804, also introduced a Dlle. Laucher, who subsequently appeared that year in this production of *Der Kaliph von Bagdad* (from July 10) and Salieri’s *Die Neger* (from November 10). Antonie Laucher’s younger sister Cecilie made her Court Theater debut July 6, 1804, in Cimador’s *Pimmalione*, and also appeared with that company in Dalayrac’s *Die beyden Savoyarden* (from October 24) and Devienne’s *Die Herrenhutherinnen* (Les visitandines, from November 26). Since the Theater an der Wien did not specify which of the sisters was singing these three roles in 1804, either one could have been the cast member cited in this article. *Katalog der Portrait-Sammlung*, 348; *Theaterzettel Burgtheater*, 1803, 1804, 1805, 1806; *Theaterzettel Theater an der Wien*, 1804, 1805.

Mlle. Eigensatz appears to have divided her time between the Court Theater and the Theater an der Wien. She first appeared in Vienna on May 23, 1804, in Martin y Soler’s *Der Baum der Diana* (Hoftheater); then *Der Kaliph von Bagdad* (Theater an der Wien); *Die Verwechslungen* (from July 23, Hoftheater); *Raul der Blaubart* (from August 14, Theater an der Wien); Mozart’s *Mädchenfreude* (from September 19, Hoftheater); *Die beyden Savoyarden* (from October 24,
The Theater an der Wien, formerly led by Hr. Sonnleithner, is now coming back under Schikaneder’s direction. I do not wish to deny this man his aptitude as a theater poet, but I do believe I am convinced that, in respect to his education, he is far from the level which the current, more refined taste of the public desires.  

No. 46. August 15, 1804 [cols. 776-77]

Vienna, the 1st of August. The second concert of our Augarten subscription series opened very brilliantly. I will list the pieces that were given, since this will give some idea of the efforts of this institution, something that non-locals certainly should remember. The concert began with Beethoven’s grand Symphony in D Major [No. 2], a work full of new, original ideas of great power, effective instrumentation and learned implementation, that, however, would doubtless profit from shortening several passages and sacrificing many an entirely too strange modulation. After this symphony followed a concerto by Beethoven in C minor [No. 3], for which I will indicate the themes of the first and last movements here:

---

98When Baron von Braun bought the Theater an der Wien from Bartholomäus Zitterbarth on February 14, 1804, he dismissed Schikaneder as artistic director, replacing him with Court Theater secretary Joseph Sonnleithner. On September 1, 1804, after an absence of six-and-one-half months, Schikaneder would be back in, and Sonnleithner was out. The reviewer makes a salient point as to the differences between the two writers (and providing scripts was a significant portion of the artistic director’s job). Sonnleithner, whose family had well-established ties to the Viennese legal community and cultivated amateur musical circles, came from an educated background, whereas Schikaneder essentially had grown up in the theater, with a strong orientation toward pleasing the public. Honolka, Papageno, 201; Wurzbach, “Sonnleithner, Joseph,” in Biographisches Lexikon des Kaisertums Oesterreich, XXXVI, 9-11.
This concerto indisputably belongs among Beethoven’s most beautiful compositions. It was masterfully performed. Hr. Ries, who took the solo part, is currently Beethoven’s only student, and his passionate admirer. He has practiced this piece entirely under the direction of his teacher, and demonstrated a very controlled legato, expressive

---

99Ferdinand Ries (baptized November 28, 1784, in Bonn; died January 13, 1838, in Frankfurt) was the son of Beethoven’s former violin teacher, Franz Anton Ries. He arrived in Vienna in October of 1801, armed with a letter of introduction from his father, and shortly thereafter began to study piano with Beethoven while serving as copyist and personal secretary. Although he was to become a prolific composer, he also penned a series of anecdotal memoires, published with those of the medical doctor Franz Gerhard Wegeler as Biographische Notizen über Ludwig van Beethoven (Koblenz: 1838), available in English as Beethoven Remembered. These recollections give an account of Beethoven’s working methods and attitudes. As an example, Ries relates that the composer was forgiving of technical mistakes, but insistent that every detail of phrasing, articulation, and expression be faithfully observed. Franz Gerhard Wegeler and
presentation, as well as unusual skill and security in easily overcoming exceptional
difficulties. In addition, the overture from *Die Zauberflöte* and then a cello concerto were
given, in which Hr. Schindlöcker the son played with much familiarity and precision.100
The concert ended with Mozart’s Symphony in G Minor—this true masterpiece, in
which nothing anywhere is too much or too little, everything is tied together in the
tightest way; where everything, even the smallest detail, contributes to the whole, and
seems necessary in order to complete the large picture of a passionately moved soul,
which passes from the most melancholy to the most sublime. And as often as one hears
this work—never will it fail to have its effect, always irresistibly taking over the
listener’s soul and sweeping it along.—

Several weeks ago all lovers of truly beautiful singing here in Vienna were sent
into deep mourning for some days. Crescentini, as was reported earlier, has traveled to
Italy with the permission of the Court, and now suddenly the rumor has spread that he
has been murdered. However, I myself was present when a young person confessed that
he was the cause of this rumor, in which he had told several of Crescentini’s female
admirers that the singer’s chamber-servant had cut him on the throat with a razor.—

No. 49. September 5, 1804 [cols. 822-24]

Ferdinand Ries, *Beethoven Remembered: The Biographical Notes of Franz Wegeler and Ferdinand Ries*,

100 This was Hoftheater cellist Philipp Schindlöcker’s nephew (not son) and student
Wolfgang (born August 21, 1789, in Vienna; died January 18, 1864, in Würzburg), who performed
on the Augarten series opening concert May 24, 1804. According to Schilling he played with the
Vienna Hoftheater, then in 1807 was called to Würzburg, where he was first cellist in the
Hofkapelle (1807-1814) and taught at the local music academy (1812-1825). In 1830 he began a
two-year sojourn in North America. Fuchs and Svoboda, “Schindlöcker, Wolfgang,” in
*Österreichisches biographisches Lexikon 1815-1950*, X, 158; Morrow, *Concert Life in Haydn’s Vienna*,
324-25; Schilling, “Schindlöcker, Wolfgang,” in *Encyclopädie der gesammten musikalischen
Wissenschaften*, VI, 203.
Vienna, the 24th of August. Pär’s Fuorisciti [The Exiles] has not pleased particularly well at our Court Theater. All the more sensation Grétry’s Blaubart [Bluebeard] is making here, although except for the Overture, which really does not fit this dreadful subject, the Finale of the second act, and several other descriptive places, the music just has no special merit. Fischer has added in the wind instruments; he recently gave an operetta, Die Scheidewand [The Partition], in which there were many reminiscences from modern French composers. Bluebeard was presented with the most glittering sets and costumes. Dem. Eigensatz was admired in the role of Marie, and this is true if one only sees her as the actress. In her entrance, where she dashes out of the dreadful room in which Bluebeard has hung the murdered bodies of his previous wives, her acting is shattering and terribly realistic. Unfortunately this talented actress’ singing is not equal to her acting. It is true that her voice is tolerably pure, full, and not without range; but up to now Art still has done entirely too little for her. She sings incorrectly, without security, and particularly lacks that type of artistry which does not require

---

101 I fuorisciti di Firenze was Paer’s first opera for Dresden, where it enjoyed considerable success. Like Camilla, which had done very well in Vienna, it was a rescue opera, whose plots were quite fashionable. The Viennese production featured Hr. Saal as Uberto, leader of the exiles; Hr. Lotti as his confidante Oggero; Hr. Brizzi as the Florentine nobleman Eduard, Uberto’s enemy; Mad. Marianna Sessi as Eduard’s wife Isabella, daughter of Uberto; Mlle. Tomeoni as Lena and Mlle. Rustia as Cecchina, peasant girls among the exiles; and choristers as exiles and shepherds. The production received only three performances: July 31, August 1, and September 6, 1804. S. L. Balthazar, “Paer, Ferdinando,” in New Grove 2, XVIII, 883; Loewenberg, Annals of Opera, 570; Theaterzettel Burgtheater, 1804.

102 Raul der Blaubart, an adaptation of Sedaine’s text on the Perrault fairy tale, opened at the Theater an der Wien August 14, 1804. Its cast featured Hr. Meier as Prince Raul, known as “Bluebeard”; Mlle. Eigensatz (mentioned in connection with he Court Theater in No. 45) as Marie; Hr. Cachè as Cavalier Vergy; Hr. Hartmann as the Marquis and Hr. Scheinzer as the Count Carabi, Marie’s brothers; Mlle. Umlauf as Laura, Marie’s maid; and Hr. Schmidtmann as Kurt, Bluebeard’s castle steward. Theaterzettel Theater an der Wien, 1804.

103 Anton Fischer, a member of the Theater an der Wien’s singing and acting corps, was also a composer and arranger. In addition to updating Grétry’s 1789 score, Fischer had recently brought out a work of his own, on June 2, 1804. Die Scheidewand, a one-act opera to Ignaz Castelli’s text after the French comedy La cloison (The Partition), featured just three characters: Herr Dörner (Hr. Meier); his niece Josephine (Mlle. Müller); and Fritz Bach (Hr. Cachè). Ibid.
embellishment so much as matching a suitable representation of the feeling being portrayed with the most correct, tasteful delivery of the melody and characterization, which of course only results from a thorough musical education, in which Dem. Eigensatz is still lacking to a large extent. May she seek to cure this affliction through skilled masters and zealous self effort, so that she may achieve that combination of acting and singing ability which to a large extent is still rare in German.

The summer series in our Augarten hall has ended for this year with two subscription concerts. The pieces performed were for the most part very select, and were delivered with dedication, precision and fire, even though the company consists almost entirely of amateurs. The symphonies were by Haydn, Mozart, Beethoven and Eberl. Most pleasing were the ones by Mozart, in C major [No. 41] and G minor [No. 40], then the Beethoven in D and Eberl’s in E-flat. The latter two are also written in the grandest style, and develop greater and bolder beauty with every performance. Beethoven’s student, Hr. Riese [Ries] pleased with a piano concerto by his master (C minor) which is very beautifully worked out and orchestrated, although it has a serious character. Also Eberl’s excellent student, Fräulein Hohenadl, received the most universal applause with Eberl’s Concerto in E-flat. It is in a very lively, pleasing style, exceptionally brilliantly written, difficult, but rewarding. Much less pleasing was Kreutzer with a piano concerto of his composition (E major) that people thought was too long, rhapsodic and searching, and in which one misses that pure essence of talent which fashions its material into art with freedom and ease.\textsuperscript{104} Thieriot pleased in a violin concerto by Rhode [Rode].\textsuperscript{105}

\textsuperscript{104}Conradin Kreutzer (born November 22, 1780 in Messkirch, Baden; died December 14, 1849, in Riga) moved to Vienna in 1804, remaining there until he departed on a tour through Germany in 1810. Morrow documents numerous performances by him during these years. He was to return to Vienna in 1822, serving as Kapellmeister at the Kärntnerthor Theater until 1827,
Stadler on the clarinet, and Schuster on the flute. The young Böhm played a violin concerto, and Schiedlöker [Schindlöcker] a violoncello concerto by Arnold. A triple concerto for two violins and viola composed by the Blumenthal brothers was not found remarkable in any respect. The vocal pieces were not outstanding; the Demoiselles Hakel [Hackel] and Sattmann will perhaps be reconciled that they cannot as yet make

and again from 1829 to 1833. From 1833 to 1835 he was Kapellmeister at the suburban Josephstadt Theater, then returned to the Kärntnertor in 1835. He composed a large number of stage works, as well as three piano concertos: No. 1 in B-flat, Op. 42; No. 2 in C, Op. 50; and No. 3 in E-flat, Op. 65. James Methuen-Campbell, “Kreutzer, Conradian,” in New Grove 2, XIII, 906-08; Morrow, Concert Life in Haydn’s Vienna, 435.

105Pierre Rode (born February 16, 1774, in Bordeaux; died November 25, 1830 at Château de Bourbon, near Damazon) was named violin professor when the Conservatoire de Paris was founded in 1795. He was well known in Germany from his tours, beginning in 1803, as well as his violin concertos (ultimately thirteen in number) and the Methode de violon (1803), co-authored with Pierre Baillot and Rodolphe Kreutzer. Paul Thieriot performed an unspecified concerto on June 21. Boris Schwarz and Clive Brown, “Rode, Pierre,” in New Grove 2, XXI, 491-92; Morrow, Concert Life in Haydn’s Vienna, 325.

106The brothers Anton and Johann Stadler, both court theater orchestra members, were prominent clarinetists in late 18th- and early 19th-century Vienna. Since the younger of the two, Johann, died in May or June, 1804, Anton must have been the artist cited here. He performed the famous concerto, K. 626, which Mozart had written for him, on July 5. Pamela L. Poulin, “Stadler, Anton (Paul),” in New Grove 2, XXIV, 248-49; Morrow, Concert Life in Haydn’s Vienna, 325.

107The identity of this artist is difficult to pinpoint. Morrow mentions a Schuster family of professional musicians from the Leopoldstadt Theater who were active in middle class musical salons in Vienna. Perhaps the flutist was a member of this family. Morrow, Concert Life in Haydn’s Vienna, 31.

108Johann Gottfried Arnold (born February 1, 1773 in Niedernhall, Württemberg; died July 26, 1806, in Frankfurt) was named with Theater an der Wien cellist Max Willmann in Regensburg, ca. 1795, and soon thereafter was a well-known cello virtuoso. He composed five concertos for his instrument: No. 1 in C; No. 2 in G; No. 3 in F; No. 4 in E and No. 5 in D. Lynda MacGregor, “Arnold, Johann Gottfried,” in New Grove 2, II, 50; Fétis, “Arnold (Jean-Godefroi),” in Biographie universelle des musiciens, I, 145-46.

109When the Abbé Vogler came to Vienna in 1803 to begin preparations for his opera Samori, he brought three of his students who were brothers. Joseph Blumenthal (born November 1, 1782 in Brussels; died May 9, 1850, in Vienna) was soon hired at the Theater an der Wien as a violist, and his brothers Casimir (1788-1849) and Leopold (born 1790; date of death unknown) were violinists. Later in his career Joseph Blumenthal was music director at the Piaristenkirche (Marie Treu) and established a music school in the neighborhood, Musik-Verein in der Pfarre Josephsadt in Wien. His compositions included theatrical music, symphonies, concertos for various instruments, string quartets, dance music for orchestra, three masses and other church music, various chamber works, and a violin method. According to Fétis, Casimir became a music director in Zurich, and Leopold joined the musical establishment of an aristocrat in Hungary. Otto Biba, “Blumenthal,” in Musik in Geschichte und Gegenwart, XVI, 866; Fétis, “Blumenthal (Joseph de),” in Biographie universelle des musiciens, I, cols. 449-50.
any claims of distinction. The overtures from *Die Zauberflöte*, *Titus* [*La clemenza di Tito*], *Medea*, *Lodoiska*, *Die Tage der Gefahr* [*The Days of Peril*], *Tigrane* [*by Righini*] and *Prometheus* [*The Creatures of Prometheus*] were very accurately and correctly presented.

Sophie Hackel (born 1785; died December 24, 1875 in Vienna) was a member of the German Opera Company from 1802 through 1805, but also appeared in some Italian productions, such as Mayr’s *Alonso e Cora*. She sang secondary roles, and was also a pianist. In 1807 she married the actor Nicolaus Heuteur. On July 5 she performed an aria from Paer’s *Camilla*. Katalog der Portrait-Sammlung, 347; Morrow, *Concert Life in Haydn’s Vienna*, 325.

Mlle. Sattmann is most likely Anna, daughter of Johann Sattmann, a K. K. Kommerzialstempel=Beamter [administrator in a commercial stamp-making concern], and his wife Elisabeth. Both parents, resident at House No. 7 on the Wiedener Hauptstrasse, died of consumption in the spring of 1800 (Johann on March 7, Elisabeth on March 15), leaving behind three under-age children: Anna, 18; Kristian, 17; and Johann, 7. Mlle. Sattmann had sung an aria from Paer’s *Camilla* for a gathering at Hofrath Schup’s residence March 9, 1803, and an Umlauf cantata at a similar affair December 8, 1803 at the home of Therese and Joseph Carl Rosenbaum. On her June 21, 1804 Augarten performance Mlle. Sattmann sang an aria by Nasolini. Her name does not appear on the cast lists for any of the major commercial theaters in the city, so she must have been one of the many amateurs contributing to the vitality of musical life in Vienna. Vienna, Magistrat, Totenbeschauprotokoll 1800, “S,” folio 33 verso, 7th of March; folio 38 verso, 15th of March (Wiener Stadt- und Landesarchiv); Vienna, Magistrat, Johann Sattmann, Verlassenschaftsabhandlungen 1783-1850, Fasz. 2: 441/1800; Elisabeth Sattmann, Verlassenschaftsabhandlungen 1783-1850, Fasz. 2: 446/1800 (Wiener Stadt- und Landesarchiv); Morrow, *Concert Life in Haydn’s Vienna*, 325, 399, 401; Rosenbaum, Tagebücher, 117.
APPENDIX A

Vienna Hoftheater Salary Listings, Combined Casts (German and Italian)
Derived from S. R. 33 (1 August 1799-end of July, 1800)

<table>
<thead>
<tr>
<th>Name</th>
<th>Company</th>
<th>Salary for the year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomeoni</td>
<td>Italian</td>
<td>5400</td>
</tr>
<tr>
<td>Simoni</td>
<td>Italian</td>
<td>4500</td>
</tr>
<tr>
<td>Riccardi Bär</td>
<td>Italian</td>
<td>4125 (salary dropped from 375 to 300/mo. on March 1)</td>
</tr>
<tr>
<td>Pasqua</td>
<td>Italian</td>
<td>3731.15 (salary dropped from 318.45 to 300/mo. March 1)</td>
</tr>
<tr>
<td>Galvani</td>
<td>German</td>
<td>3600</td>
</tr>
<tr>
<td>Angrisani</td>
<td>Italian</td>
<td>2825 (pay raised from 225 to 250/mo. on March 1)</td>
</tr>
<tr>
<td>Cipriani</td>
<td>Italian</td>
<td>2512.30 (salary dropped from 225 to 187.30 on March 1)</td>
</tr>
<tr>
<td>Lippert</td>
<td>German</td>
<td>2000</td>
</tr>
<tr>
<td>Weinmüller</td>
<td>German</td>
<td>1700 (5 months, August-December [141.40/mo.], then to the German Acting Company)</td>
</tr>
<tr>
<td>Saal</td>
<td>Italian</td>
<td>1650</td>
</tr>
<tr>
<td>Game [poet]</td>
<td>Italian</td>
<td>1500</td>
</tr>
<tr>
<td>Gassmann Theresia</td>
<td>Italian</td>
<td>1350</td>
</tr>
<tr>
<td>Stengel</td>
<td>German</td>
<td>1350</td>
</tr>
<tr>
<td>Vogel</td>
<td>German</td>
<td>1350</td>
</tr>
<tr>
<td>Siessmayer</td>
<td>German</td>
<td>1300 Kapellmeister</td>
</tr>
<tr>
<td>Milloch</td>
<td>Italian</td>
<td>1125</td>
</tr>
<tr>
<td>Weigl, Joseph</td>
<td>Italian</td>
<td>1000 Kapellmeister</td>
</tr>
<tr>
<td>Gassmann Anna</td>
<td>Italian</td>
<td>1000</td>
</tr>
<tr>
<td>Lotti [Gaetano]</td>
<td>Italian</td>
<td>900</td>
</tr>
<tr>
<td>Salieri</td>
<td>Italian</td>
<td>800 Kapellmeister</td>
</tr>
<tr>
<td>Ascher</td>
<td>German</td>
<td>800</td>
</tr>
<tr>
<td>Wallaschek</td>
<td>German</td>
<td>720</td>
</tr>
<tr>
<td>Calvesi [Vincenzio]</td>
<td>Italian</td>
<td>675 (9 months, November-July; = 75/month; 900/year)</td>
</tr>
<tr>
<td>Lefebre</td>
<td>German</td>
<td>483.20 (9 ½ mo., Oct. 11-end of July; = ca. 50/month)</td>
</tr>
<tr>
<td>Mendel</td>
<td>German</td>
<td>388.53 (5 ½ mo., August-December 20, then dismissed; ca. 70/month)</td>
</tr>
<tr>
<td>Sarchi [poet]</td>
<td>Italian</td>
<td>300</td>
</tr>
</tbody>
</table>

**Choristers, German Opera Company**

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Korner</td>
<td>Male</td>
<td>343.20 (pay raise effective September 1)</td>
</tr>
<tr>
<td>Spangler</td>
<td>Male</td>
<td>200</td>
</tr>
<tr>
<td>Brichta</td>
<td>Male</td>
<td>200</td>
</tr>
<tr>
<td>Höller</td>
<td>Male</td>
<td>200</td>
</tr>
</tbody>
</table>
Scharschmid Male 200
Weiss Male 200
Grosekopf Male 200
Trittenwein Male 200
Hoffmanin Female 150 (9 months, August-April, then dismissed)
Gianastasio Female 200
Mayerin [Mayer] Female 200
Umlauf Josepha and Anna 258.20 (pay raise on January 1)

A Note on Orchestral Players’ Salaries
Salaries in the two Court Theater orchestras were generally lower than those for the singing personnel (except for the German Opera Company’s chorus members). In the Burgtheater’s violin section Giacomo Conti earned 900 fl. as “opera director,” followed by Joseph Scheidl at 450 fl. Principal cellist Joseph Weigl also earned 450 fl., probably due to a combination of seniority and artistic reputation. The principal strings and all woodwind players (oboe, clarinet, flute, bassoon, and horn) earned 400 fl. Section strings generally received 350 fl. (although second violist Jakob Nurscher and second cellist Joseph Orsler received 400, probably through seniority). Trumpet and timpani players were the lowest paid, at 300 fl., but probably received other income from the Hofstallmeisteramt (the imperial court administration’s military division) for playing fanfares at court ceremonial functions.

At the Kärntnerthor Theater, Paul Wranitzky earned 1200 fl. annually as violin director (25% more than Conti at the other theater), but the rest of the orchestra earned lower salaries than their counterparts at the Burgtheater (National Theater). The second listed violinist, Katter, received 350 fl. Principal strings (except for the principal second violinist, here treated as a section position) and all winds, including the trumpets, earned 250 fl. Section string players received 200 fl., and the timpanist, 150 fl.
APPENDIX B

German Operas Given in the Court Theater, 1798-1800
Derived from Theaterzettel Burgtheater, 1798, 1799, 1800
(Listed in order of performance during the year)
*indicates 1-act production

1798
Süssmayr, Die edle Rache (6 performances)
Salieri, Axur, König von Ormus (4 performances)
Dittersdorf, Der Apotheker und der Doktor (5 performances)
Winter, Das unterbrochene Opferfest (4 performances)
Grétry/Süssmayr, Die doppelte Erkenntlichkeit (3 performances)
*Schenk, Der Dorfbarbier (18 performances)
*Wölfl, Das schöne Milchmädchen (5 performances)
(Joseph Weigl, Das Dorf im Gebürge (2-act "Schauspiel mit Gesang" by Kotzebue; 2 performances)
Mozart, Die Hochzeit des Figaro (premiere; 11 performances)
Mozart, Don Juan (premiere; 5 performances)

10 productions; 63 German opera performances in 1798

1799
Mozart, Die Hochzeit des Figaro (8 performances)
*Schenk, Der Dorfbarbier (12 performances)
Süssmayr, Die edle Rache (10 performances)
Winter, Das unterbrochene Opferfest (7 performances)
Schenk, Die Jagd (premiere May 7, 1799; 5 performances)
*Wölfl, Das schöne Milchmädchen (2 performances)
*Süssmayr, Der Marktschreier (premiere July 6, 1799; 9 performances)
*Wranitzky, Der Schreiner (premiere July 18, 1799; 9 performances)
Mozart, Don Juan (5 performances; none in 1800)
Süssmayr, Solimann der Zweite, oder: Die drey Sultaninnen (premiere October 1, 1799; 11 performances)

10 productions; 63 German opera performances in 1799

1800
*Süssmayr, Der Marktschreier (10 performances)
*Schenk, Der Dorfbarbier (12 performances)
*Wranitzky, Der Schreiner (9 performances)
Süssmayr, Soliman der Zweite, oder: Die drey Sultaninnen (17 performances)
Mozart, Die Hochzeit des Figaro (8 performances)
Süssmayr, Gülnare, oder: Die persische Sklavin (premiere July 5, 1800; 6 performances, plus 1 in 1801)

6 productions; 62 German opera performances in 1800
APPENDIX C

Italian Operas Given in the Court Theater, 1798-1800
Derived from *Theaterzettel Burgtheater*, 1798, 1799, 1800
(Listed in order of performance during the year)
*indicates 1-act production

1798
Salieri, *Palmira, regina di Persia* (14 performances)
Weigl, *L’amor marinaro* (23 performances)
Paisiello, *La molinara* (9 performances)
Fioravanti, *Il ciabattino ingentilito* (6 performances)
*Dutilliew, Il nemico delle donne* (13 performances)
Salieri, *Un pazzo ne fa cento* (1 performance; last of the run, beginning in 1797)
Paisiello, *La contadina di spirito* (10 performances)
Paer, *L’intrigo amoroso* (premiere; 5 performances)
Palma, *La pietra simpatico* (10 performances)
Zingarelli, *Pirro re d’Epiro* (premiere; 13 performances)
Mayr, *La Lodoiska* (premiere; 12 performances)
Fioravanti, *Gli amanti comici* (premiere; 12 performances)
Guglielmi, *La bella pescatrice* (6 performances)
Sarti, *Le gelosie villane* (4 performances)
Weigl, *L’accademia del Maestro Cisolfaut* (premiere; 6 performances)
Paer, *Il principe di Taranto* (premiere; 7 performances)

16 productions; 151 Italian opera performances in 1798

1799
*Dutilliew, Il nemico delle donne* (9 performances)
Salieri, *Falstaff, ossia le tre burle* (premiere; 12 performances)
Paer, *L’intrigo amoroso* (15 performances)
Weigl, *L’amor marinaro* (13 performances)
Paer, *Il principe di Taranto* (3 performances)
Sarti, *Le gelosie villane* (11 performances)
Fioravanti, *Il ciabattino ingentilito* (6 performances)
Paisiello, *La contadina di spirito* (8 performances)
Paer, *Camilla, ossia il sotteraneo* (premiere; 20 performances)
Fioravanti, *Gli amanti comici* (5 performances)
Cimarosa, *Il matrimonio segreto* (5 performances)
Paisiello, *Nina, ossia la pazza per amore* (7 performances)
Guglielmi, *La bella pescatrice* (3 performances)
Paisiello, *La molinara* (11 performances)
Weigl, *La principessa d’Amalfi* (4 performances)
Paer, *Il morto vivo* (premiere; 6 performances)
Salieri, *La grotta di Trofonia* (1 performance)
Ferrari, *I due Svizzeri* (premiere; 4 performances)
Portogallo, *La donna di genio volubile* (6 performances)
Paer, *La virtù al cimento* (premiere; 6 performances)

20 productions; 151 Italian opera performances in 1799

1800
Portogallo, *La donna di genio volubile* (6 performances)
Ferrari, *I due Svizzeri* (6 performances)
Paisiello, *La molinara* (13 performances)
Salieri, *Falstaff* (5 performances)
Paisiello, *La contadina di spirito* (6 performances)
Paer, *La virtù al cimento* (14 performances)
Paer, *Il morto vivo* (11 performances)
Fioravanti, *Il ciabattino ingentilito* (7 performances)
Sarti, *Le gelosie villane* (5 performances)
Cimarosa, *Il matrimonio segreto* (7 performances)
Fioravanti, *Gli amanti comici* (8 performances)
Dutilleau, *Il nemico delle donne* (1 performance)
Paer, *Camilla, ossia il sotteraneo* (10 performances)
Guglielmi, *Paolo e Virginia* (premiere; 1 performance only)
Paisiello, *Nina, ossia: la pazzia per amore* (3 performances)
Cimarosa, *I traci amanti* (premiere; 5 performances only)
Weigl, *L’amor marinaro* (7 performances)
Polliani, *Il naufrago* (premiere; 4 performances only)
Salieri, *Cesare in Farmacusa* (17 performances)
Nasolini, *Il medico dei bagni* (premiere; 3 performances only)
Paer, *Ginevra degli Amieri* (premiere September 2, 1800; 8 performances)
Salieri, *Angiolina, ossia il matrimonio per susurro* (premiere October 22, 1800; 5 performances)
Paer, *Poche, ma buone* (premiere December 18, 1800; 2 performances, continuing into 1801)

23 productions; 154 Italian opera performances in 1800
BIBLIOGRAPHY

Encyclopedias and Reference Works


**Primary Sources**


Secondary Sources


Herzog, Ernst. Liner notes for Joseph Eybler, Requiem in C Minor, performed by the Alsfelder Vokalensemble and Steintor Barock Bremen, conducted by Wolfgang Helbich. CPO 999 234-2.


