

The Viennese Ballroom in the Age of Beethoven

The repertoire of the early Viennese ballroom was highly influential in the broader histories of both social dance and music in nineteenth-century Europe. Yet music scholarship has traditionally paid little attention to ballroom dance music before the era of the Strauss dynasty, with the exception of a handful of dances by Haydn, Mozart and Beethoven. This book positions Viennese social dances in their specific performing contexts and investigates the wider repertoire of the Viennese ballroom in the decades around 1800, most of which stems from dozens of non-canonical composers. Close examination of this material yields new insights into the social contexts associated with familiar dance types, and reveals that the ballroom repertoire of this period connected with virtually every aspect of Viennese musical life, from opera and concert music to the emerging category of entertainment music that was later exemplified by the waltzes of Lanner and Strauss.

ERICA BUURMAN is Director of the Ira F. Brilliant Center for Beethoven Studies and Assistant Professor of Music at San José State University. She previously held a post at Canterbury Christ Church University (2013–18), and she was the recipient of a Leverhulme Research Fellowship (2017–18).

The Viennese Ballroom in the Age of Beethoven

ERICA BUURMAN

San José State University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
 978-1-108-79785-6 — The Viennese Ballroom in the Age of Beethoven
 Erica Buurman
 Frontmatter
[More Information](#)



CAMBRIDGE
 UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108797856

DOI: 10.1017/9781108863278

© Erica Buurman 2022

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press & Assessment.

First published 2022

First paperback edition 2023

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication data

Names: Buurman, Erica, author.

Title: The Viennese ballroom in the age of Beethoven / Erica Buurman.

Description: [1.] | Cambridge, United Kingdom ; New York : Cambridge University Press, 2022. | Includes bibliographical references and index.

Identifiers: LCCN 2021041827 (print) | LCCN 2021041828 (ebook) | ISBN 9781108495851 (hardback) | ISBN 9781108797856 (paperback) | ISBN 9781108863278 (ebook)

Subjects: LCSH: Dance music – 18th century – History and criticism. | Dance music – 19th century – History and criticism. | Ballroom dancing – Austria – Vienna – History – 18th century. | Ballroom dancing – Austria – Vienna – History – 19th century. | Vienna (Austria) – Social life and customs – 18th century. | Vienna (Austria) – Social life and customs – 19th century. | Beethoven, Ludwig van, 1770–1827. | BISAC: MUSIC / General

Classification: LCC ML3422.8.V54 B88 2022 (print) | LCC ML3422.8.V54 (ebook) | DDC 781.5/540943613–dc23

LC record available at <https://lcn.loc.gov/2021041827>

LC ebook record available at <https://lcn.loc.gov/2021041828>

ISBN 978-1-108-49585-1 Hardback

ISBN 978-1-108-79785-6 Paperback

Cambridge University Press & Assessment has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press & Assessment
978-1-108-79785-6 — The Viennese Ballroom in the Age of Beethoven
Erica Buurman
Frontmatter
[More Information](#)

To my parents

Contents

List of Figures [page viii]
List of Tables [ix]
List of Music Examples [x]
Acknowledgements [xii]
Abbreviations [xiv]

Introduction [1]

1 The Public Ball in Viennese Musical Life, 1770–1830 [10]
2 Early Viennese Waltz Dances: Transmission and Transformation
in Eighteenth-Century Music and Dance [32]
3 The Minuet: Performing Aristocracy in the Viennese
Ballroom [55]
4 The Viennese Contredanse: Private Entertainment and Public
Display [75]
5 Dance Arrangements from the Viennese Stage [92]
6 Battle Waltzes [121]
7 ‘The Congress Dances’ [148]

Epilogue [170]

Appendix: Selected Original Musical Sources Consulted [172]
Bibliography [177]
Index [189]

Figures

- 1.1 View of the Orchestra in the Apollo-Saal, from *Ansichten-Sammlung der Berühmtesten Palläste Gebäude und der Schönsten Gegenden von und um Wien* [page 15]
- 1.2 Josef Schütz, *Ansicht des k. k. Redouten Saales während eines Masquen-Balles* [27]
- 2.1 W. Schenk, 'Strassburger' figures, from *Viertes Toiletten-Geschenk für Damen* [37]
- 2.2 Antoine-Jean Duclos after Augustin de Saint-Aubin, *Le bal paré* [39]
- 2.3 From Guillaume, *Almanach dansant, ou Positions et attitudes de l'allemande, avec un discours préliminaire sur l'origine et l'utilité de la danse* [41]
- 5.1 Playbill of the Vienna Hoftheater, 4 February 1800 [94]
- 7.1 Johann Nepomuk Hoechle, *Große Redoute während des Wiener Kongresses* [151]
- 7.2 Johann Nepomuk Hoechle, *Redoute paré während des Wiener Kongresses* [159]
- 7.3 Friedrich Campe, *Das grosse Karussel, nach Art der Turnire aus alter Ritterzeit, gehalten den 25. November 1814* [160]

Tables

- 1.1 Expenses for music and [music] copying in the imperial and royal ballrooms for the carnival balls of 1799 [page 21]
- 3.1 Composers for the annual balls of the Viennese Artists’ Pension Society, 1792–1830 [69]

Music Examples

- 2.1 Johann Baptist Haselbeck, *12 German Dances and Coda* (1791), no. 1 [page 48]
- 2.2 Leopold Metz, *12 Neue Laendlerische Taenze Ex G* (1791), no. 1 [49]
- 2.3 Beethoven, *Sechs ländlerische Tänze*, WoO 11, no. 1 [50]
- 2.4 Michael Pamer, *Unter- und Ober-Oesterreicher Tänze in Ein System vereinigt* [52]
- 4.1 Beethoven, *Twelve Contredances*, WoO 14, no. 7, bars 9–16 [84]
- 5.1 Martín y Soler, *Una cosa rara*, Act II finale, Seguidilla, ‘Quando l’alba nascente’, bars 1–4 [98]
- 5.2 Martín y Soler, *Una cosa rara*, Act II finale, ‘Viva, viva, la regina’, bars 1–10 [100]
- 5.3 *XIV Deutsche-Taenze aus der Opera Una Cosa Rara für das Clavier oder Piano-Forte* (Vienna: Artaria, c.1788), no. 6 (arrangement of ‘Viva, viva la regina’) [104]
- 5.4 *12 Deutsche Tänze, 2 Trio, und Coda aus der Cosa rara per il Clavicembalo del Sig^{re} Wodiczka*, no. 5 (arrangement of ‘Viva, viva la regina’) [105]
- 5.5 *XIV Deutsche-Taenze aus der Opera Una Cosa Rara für das Clavier oder Piano-Forte*, no. 7, bars 17–44 (arrangement of ‘O quanto un si bel giubilo’) [106]
- 5.6 *XIV Deutsche-Taenze aus der Opera Una Cosa Rara für das Clavier oder Piano-Forte*, no. 3 (arrangement of ‘Per pietà non vi sdegnate’) [106]
- 5.7 Ossowski, *12 Deutsche und Coda aus der Zauberflöte*, first set no. 8 (arrangement of ‘Der Vogelfänger bin ich ja’) [110]
- 5.8 Ossowski, *12 Deutsche aus der Opera: Die Zauberflöte*, second set no. 6 (arrangement of ‘Hm! Hm! Hm!’) [111]
- 5.9 Ossowski, *12 Deutsche und Coda aus der Zauberflöte*, first set no. 10, bars 1–8 [112]
- 5.10a Diabelli, *Rossini Walzer*, no. 4 [116]
- 5.10b Diabelli, *Rossini Walzer*, no. 4, trio [116]
- 5.11 Diabelli, *Fortsetzung der Rossini Walzer*, no. 4 [117]
- 5.12a Wilde, *12 Redout Walzer* (1820), no. 1 [119]
- 5.12b Wilde, *12 Redout Walzer* (1820), no. 12 [119]

- 6.1 Ossowski, *Laudons Belagerung von Novi bestehend in 12 Deutschen Tänzen, Finale und Coda*, no. 8, bars 1–8 [126]
- 6.2 Ossowski, *Laudons Belagerung von Novi bestehend in 12 Deutschen Tänzen, Finale und Coda*, no. 9 [126]
- 6.3 Hummel, *12 Deutsche Tänze mit Anhang einer Bataille*, op. 25, coda, bars 25–40 [130]
- 6.4 Hummel, *12 Deutsche Tänze mit Anhang einer Bataille*, op. 25 [131]
- 6.5 Starke, *Neue in den großen k. k. Redouten-Saal aufgeführte Walzer*, op. 82 (1815), coda, bars 1–15 [135]
- 6.6 Starke, *Alexanders Favorit Marsch No. 2* [135]
- 6.7 Starke, *Neue in den großen k. k. Redouten-Saal aufgeführte Walzer*, op. 82 (1815), coda, bars 80–9 [136]
- 6.8a Hummel, *Neue Walzer*, op. 91, coda, bars 66–74 [138]
- 6.8b Hummel, *Neue Walzer*, op. 91, coda, bars 118–26 [138]
- 6.9 Hummel, *Neue Walzer*, op. 91, coda, bars 135–53 [139]
- 6.10 Hummel, *Neue Walzer*, coda, bars 293–317 [140]
- 7.1 Joseph Eybler, *Allgemein beliebte Polonoises, Eccossoises und Contre-Taenze* (1814), Polonaise no. 3 [154]
- 7.2 [Joseph Weigl], *Caroussel Musik des am 23 Nov. 1814 abgehaltenen Hof-Caroussels in der k. k. Reitschule* [162]
- 7.3 Joseph Wilde, *Alexanders favorit Tänze*, ‘XII Walzer mit Coda’, no. 1 [167]
- 8.1 Mozart, *6 Ländlerische Tänze* K. 606, no. 1 [171]

Acknowledgements

The main period of research for this book was made possible by a Leverhulme Research Fellowship and a leave from Canterbury Christ Church University in 2017–18, for which I am very grateful. I thank my former and current colleagues at Canterbury Christ Church University and San José State University for their encouragement and support as I worked on this project.

I would like to thank Kate Brett at Cambridge University Press for her help and guidance in seeing this book to completion. I also thank the two anonymous reviewers whose comments on the initial proposal helped to improve the book in many ways.

I thank the librarians and archivists at the Austrian National Library, the Gesellschaft der Musikfreunde, the Haus-, Hof- und Staatsarchiv, the Stadt- und Landesarchiv and the Wienbibliothek im Rathaus, who assisted me during my research trips to Vienna. The late Rita Steblin generously shared her expert knowledge of the Viennese music archives, pointed me to some useful sources and aided me with several transcriptions and translations. John D. Wilson and Elisabeth Reisinger provided stimulating company in Vienna, and I am grateful to them for introducing me to many of the city's excellent restaurants and cafés.

Nicholas Mathew and Laura Tunbridge read substantial portions of the book during various stages of writing and provided invaluable feedback. Katherine Hambridge, Dara O'Brien, John A. Rice, Michelle Yesney and the late William B. George also read parts of the book and offered many helpful comments. I am grateful to my colleague Patricia Stroh at the Ira F. Brilliant Center for Beethoven Studies for providing support in multiple ways, including sourcing dance-related materials and supplying image scans. I also benefited greatly from conversations about this project with Joseph Fort and David Wyn Jones.

Learning the music and steps of diverse social dances was easily the most fun part of the research that went into this book. At waltz classes taught by Richard Powers in Palo Alto, California, I not only learned the steps of various waltzes, but I also gained first-hand experience of the dynamics of a crowded ballroom (a recurring theme in this study). Between 2017 and

2018 I spent many enjoyable Sunday afternoons at the Quadrille Club run by Ellis and Chris Rogers at the Cecil Sharp House in London. I am grateful to Ellis and Chris for their expert instruction in quadrilles and English country dances, and for answering some of my dance questions in class and by email. I also thank both my parents for exploring some of the musical repertoire with me. I am always glad when my dad lets me join in on his regular string quartet sessions, and it was fun to try out Viennese waltzes and Ländler in between more substantial pieces. My mum and I have now added Hummel's *Neue Walzer* op. 91 to our piano duet repertoire, though we usually skip straight to the coda.

Most of all I thank my mum, Susan, my dad, Ben, and Vicky, Helena and Scott for their love, support and humour, without which I could not have written this book.

Abbreviations

A-Wgm	Vienna, Gesellschaft der Musikfreunde
A-Wn	Vienna, Österreichische Nationalbibliothek
A-Wst	Vienna, Wienbibliothek im Rathaus
D-Cl	Coburg, Landesbibliothek
D-WRz	Weimar, Klassik Stiftung Weimar, Anna Amalia Bibliothek
HHStA	Vienna, Haus-, Hof- und Staatsarchiv
WZ	<i>Wiener Zeitung</i>