

Index

- Albert, Duke of Sachsen-Teschen, 71, 88–9
 Alexander I, Tsar, 22, 134, 153, 155, 156, 157, 158
 Allanbrook, Wye J., 4, 59–60, 108–9
 allemande, 38–43, 41, 44–5
Allgemeine musikalische Zeitung, 1, 60
 Anschütz, Heinrich, 30
 Apollosaal (dance hall), 14–16, 15, 19, 25, 137
 Artaria (publisher), 20, 100, 114
 Artists' Pension Society balls, 5, 20, 28–9, 67–74, **69**, 91, 122
 Aspelmeier, Franz, 23
 audiences, 25–31
 Austro-Turkish War (1788–1791), 108, 123–7
- Bakhtin, Mikhail, 64–5
 ballet, 85–7
 ballrooms, 170, *See* dancing venues, imperial ballrooms (large and small Redoutensaal)
 battle music, 170, *See* programmatic music
Bauernhochzeiten ('peasant weddings'), 62
 Beethoven, Ludwig van, 20–2, 58, **69**, 90–1, 132
 contredanses WoO 14, 51, 76, 83–4, 84, 85, 91
 ecossaises WoO 83 and WoO 86, 82
 Fidelio, 113–14
 German Dances WoO 8, 50, 51, 68, 122
 Geschöpfe des Prometheus, Die, 76, 83
 Ländler WoO 11, 50, 50–1
 Ländler WoO 15, 50
 minuets WoO 7, 51, 68
 Symphony no. 3 (*Eroica*), 76, 83, 90–1
 Variations op. 35, 76
 Wellingtons Sieg, op. 91, 130, 133, 137, 138, 139, 140, 141
 Bellman, Jonathan D., 153, 157
 Benucci, Francesco, 99
 Berlioz, Hector, 117, 146
 Bertuch, Carl, 155, 158, 165, 166
 Biba, Otto, 19
 Bigottini, Emilia, 134
 Blanning, Timothy, 42
 bodily aspects of dance, 3–4, 59–60, 61, 145
- Bohlman, Philip, 3
 Boieldieu, Adrien, 113
 Burghersh, Priscilla Fane, Lady, 153
- Campra, André, 41
 Cappi & Diabelli (publisher), 114
 carnival season, 11, 13, 17, 18, 23–8, 62, 171, *see also* masquerade balls
 Casino in the Spiegelgasse (dance hall), 13, 101, 124
 Castle, Terry, 65–6
 charity balls, 170, *See* Artists' Pension Society balls
 choreography, 6–7, 43–7, 75–6, 77–9, 83–4
 class distinctions, 170, *See* social class
 Clive, Edward, 1st Earl of Powis (Lord Clive), 167–8
 codas, waltz, 127–42, 143–7
 'coffee grinder' hold, 35–6
 Collin, Heinrich von, 132
 composers, 23–5, 28, 48–53, 68–70, **69**, 171, *see also* individual composers
 Congress of Vienna, 2, 148–69
 Apollosaal ball, 15–16
 and the Artists' Pension Society ball, 70
 ball planning, 149–52
 Carousel, 159–62, 160, 162
 ceremonial ball ('*Redoute parée*'), 150, 159
 children's dance at opening ball, 87, 151, 155, 156
 Metternich's ball, 85, 154–5, 168
 military themes, 133–7, 141–2, 157–63
 opening ball, 87, 150, 151, 152–3, 155, 156, 158
 and the polonaise, 152–7
 second grand ball (10 November), 155, 164–7
 waltz as symbol of, 163–9
 Joseph Wilde and, 22
 Connerton, Paul, 145
 contredanse, 24–5, 75–91
 as balletic performance, 83–7
 categories of, 77–9

- contredanse (cont.)
 choreography, 75–6, 77–9, 83–4
 military-themed, 123–4
 music, 76
 as presentational dance, 77
 social connotations, 55–6, 75–7, 87–91
 Viennese ballrooms too crowded for, 79–83
contredanse allemande, 38–40, 41, 42, 77–8
contredanse anglaise, 77–8, 80
contredanse française, 77–8
 cotillon, 78, 92
 court balls, 84–5, 88–9
 Czerwinski, Albert, 96–7, 99
- Dahms, Sybille, 84
 dance halls, 170, *See* dancing venues
 dance manuals, 45, 57–8, 79, 81
 dance music
 as historical repertoire, 72
 Tanzmusik/Tanzmusiken distinction, 30, 171, *see also* opera music arranged for dance, programmatic music, individual dance types
 dancing masters, 36, 38–40, 80
 dancing schools, 12, 58, 153
 dancing venues, 11–16
 Apollosaal, 14–16, 15, 19, 25, 137
 Casino in the Spiegelgasse, 13, 101, 124
 expansion in number of, 2, 13–15
 Mehlgrube, 13, 14, 80
 Mondschein, 46
 regulation of, 13–14, 46
 Rittersaal, 84–5
 Römische Kaiser, 16, 81–2
 Sperl, 14
 visual spectacle of, 25
 Zum schwarzen Bock, 14, 81
 Zur goldene Birne, 14, 171, *see also* imperial ballrooms (large and small Redoutensaal)
 De La Garde de Chambonas, Auguste, 162, 164–7
 De Luca, Ignaz (travel writer), 12, 44–5, 46, 58
 Dent, Edward J., 103
 Deutsch, Walter, 34
 Diabelli, Anton, 114–17, 116, 117, 118, 135–6
 Dietrichstein, Moritz von, 68–70, 69, 72
 Dubois (dance treatise author), 40
- Eberl, Anton, 28
 ecossaise, 78–9, 80, 81–2
 Eder, Josef (publisher), 49
Eipeldauer Briefe, 2, 64, 66
 Elizabeth Alexievna, Tsarina, 22
- embodiment, 3–4, 59–60, 61, 145
 Engel, Johann Jakob, 59
 England, 77–8, 79–80, 123, 167–8
 equestrian choreography, 159–62, 160
 Esterházy, Prince Nikolaus, 132
 Eybler, Joseph, 70, 152, 154, 154, 161
- Faistenberger, Johann, 19
 Feldtenstein, Carl Joseph von (dancing master), 57, 58
 Fink, Monika, 26
 folk dance, 34, 43–4, 46–7
 folk music, 48, 49
 Fort, Joseph, 5, 60
 France, 38–43, 57, 78, 79–80, 92, 93, 123, 160
 Frankenbach, Chantal, 142
 Franz II/I, Emperor, 24, 70–1, 129, 157, 158
 Freystädler, Franz Jakob, 123
 Friedrich Wilhelm III, King, 157, 158
- Gelinek, Abbé Joseph, 113
 Gerl, Franz Xaver, 102
 German dance, 23
 Ländler and, 44, 45, 49, 51, 53
 Langaus and, 46–7, 53, 96
 military-themed, 124–7
 music, 47–8, 53, 103–7, 104, 105, 106
 opera music arranged as, 100–1, 103–7, 109–13
 origins of, 34–43, 54
 programmatic, 124–7
 social connotations, 55–6, 61–2, 63–5
 Gesellschaft der Musikfreunde, 72
 gestures, 3–4, 59–60, 61, 145
 Gschwantler, Annemarie, 34
 guild musicians, 16–17, 48
 Guillaume, Simon (dancing master), 40, 41
 Gyrowetz, Adalbert, 24, 68, 69, 70
- Haibel, Jakob, 102
 Hanslick, Eduard, 3–4, 143, 145
 Haselbeck, Johann Baptist (composer), 24, 47, 48
 Haydn, Joseph, 20, 23, 68, 69, 71, 76, 121, 130
 Hoffman, E. T. A., 143–4
 Hoffmeister (publisher), 109
 Hofkapelle, 18
 Hoftheater (court theatre), 17–18, 20, 21, 23, 66, 93, 94
 hold, waltz, 35–6, 40, 41, 45
 Höllmayer, Anton, 20, 21
 Horton, Julian, 55

- Hummel, Johann Nepomuk, **70**
12 Deutsche Tänze mit Anhang einer
Bataille, op. 25, 128–33, 130, 131, 139–40
Neue Walzer, op. 91, 137–42, 138, 139, 140
Tänze Componirt für den Apollo Saal, op. 39, 128
- Hummel, Johannes, 19
- Hungarian-Gypsy style, 51
- imperial ballrooms (large and small Redoutensaal)
 composers, 23–5
 masquerade balls (Redoute balls), 11, 17–18, 25–8, 27, 62–7, 85–6
 music and musicians, 17–18, **21**, 23–8
 overcrowding, 26, 81–2, 165–6
 Pichler's description of dancing, 35–6, 37–8, 45, 166, 171, *see also* Artists' Pension Society balls; Congress of Vienna
- Jacob, H. E., 62, 64–5
- Joseph II, Emperor, 11, 18–19, 24, 48, 88
- Katharinen-Redouten, 170, *See* Artists' Pension Society balls
- Katz, Ruth, 164
- Kelly, Michael, 33
- Khevenhüller-Metsch, Josef, 34–5
- Kinderman, William, 113–14
- Korhonen, Joonas, 11, 38
- Kotzwara, Franz, 123
- Koželuch (publisher), 109
- Koželuch, Leopold, 68, **69**
- Kuefstein, Ferdinand von, 154, 155
- Kurz, Johann Joseph Felix von, 97
- La Cuisse (dancing master), 38–40, 43
- La Garde de Chambonas, Auguste de, 162, 164–7
- Lager, Herbert, 86–7
- Ländler*
 choreography, 43–5, 46–7, 54
 music, 48–53, 118
- Langaus*, 46–7, 54, 96
- Lange, Aloysia, 85
- Lange, Joseph, 85
- Länger, Christian (dancing master), 81
- Lanner, Joseph, 14, 16, 47, 73–4, 109
- Lausch (dealer and copyist), 48–9, 100, 109–10, 121
- Lichnowsky, Wilhelm von, 68
- Lindner, Andreas (dancing master), 58
- Link, Dorothea, 18, 99
- Link, Georg, 36
- listening practices, 8, 26–31, 142–4, 145–7
- Locke, Ralph P., 77
- Lowe, Melanie, 57–8
- Maria Ludovika, Empress, 88, 156
- Maria Theresa, Empress (1717–80), 34–5
- Marie Therese, Empress (1772–1807), 23
- Martin y Soler, Vincente
L'arbore di Diana, 102
Una cosa rara, 95–107, 98, 100, 104, 105, 106, 108, 112–13
- masquerade balls (*Redoute* balls), 11, 17–18, 25–8, 27, 62–7, 85–6
- McKee, Eric, 32, 35, 36, 44, 47, 86, 146
- Mehlgrube (dance hall), 13, 14, 80
- Méhul, Étienne, 114
- Metternich, Clemens von, 85, 86, 154–5, 168
- Metz, Leopold, 48–50, 49, 51
- Meyerbeer, Giacomo, 141
- military themes and influences, 121–47
 Congress of Vienna, 133–7, 141–2, 157–63
 contredanses, 123–4
 military titles and musical style, 121–2, 123–4
 programmatic German dance sets, 124–7
 waltz codas, 127–42, 143–7
- minuet, 55–74
 Artists' Pension Society balls, 67–8, **69**, **70**, 71, 72, 73–4
 contrasted with the contredanse, 85–6, 89
 contrasted with the waltz, 61–2
 and masquerade, 62–7
 motto rhythm, 59–60
 music, 23, 59–60
 social connotations, 55–61
 theatrical dimension, 59–61
- Mirka, Danuta, 56
- Mondschein (dance hall), 46
- Moraus, Michael, 80
- Moscheles, Ignaz, 141
- Mosel, Ignaz, 68, **69**, 72
- Mozart, Wolfgang Amadeus, 4, 24–5, 29–30, 47, **69**, 87–8, 156
 Contredanse K. 535 (*La Bataille*), 123–4
 Contredanse K. 587 (*Der Sieg vom Helden Koburg*), 124
 Contredanses K. 609, 83, 107–8
Così fan tutte, 109
Don Giovanni, 55–6, 59–61, 91, 96, 103, 105, 108–9
 German Dances K. 536 and K. 567, 146
 German Dances K. 571, 146

- Mozart, Wolfgang Amadeus (cont.)
 German Dances K. 602 and 605, 30
Ländler K. 606, 50, 170–1, 171
nozze di Figaro, Le, 83, 92, 95–6, 99, 103, 107–8, 112–13
 Pantomime K. 446, 85
Zauberflöte, Die, 102, 109–12, 110, 111, 112, 115
 music directors, 17–18, 19, 20–2, 171, *see also* Wilde, Joseph
 music publishing, 20–3, 48–9, 79–80, 100–3, 133
 musicians, 16–20, 25
 church musicians, 18–19
 Congress of Vienna balls, 158–9, 159
 guild control of, 16–17, 48
 Ländler Geiger/Linzer Geiger ensembles, 48–9
 Napoleonic Wars, 123, 128–34, 137–42, 157–8
 national dances, 98–9, 153, 157
 opera music arranged for dance, 92–120
 Martin: *Una cosa rara*, 95–107, 98, 100, 104, 105, 106, 108, 112–13
 Mozart, 92, 107–13
 Rossini, 114–19, 116, 117, 119
 Weber: *Der Freischütz*, 114
 orchestras. *see* musicians
 Ossowski, Stanislaus, 108, 127, 128
 12 German dances: *Laudons Belagerung von Novi*, 124–7, 126
 German dances from *Die Zauberflöte*, 109–12, 110, 111, 112, 115
 German dances from *Una cosa rara*, 100–2
 Langaus-Deutsche à la Mongolfier, 46
 Otto, Philipp, 13, 101, 124
 Paisiello, Giovanni, 102, 108
 Pamer, Michael, 14, 52, 52–3, 81, 127, 134
 Paris, 41, 42, 54, 92
 Paul I, Tsar, 87–8
 Pauli, Charles (dancing master), 157
 Payer, Heironymus, 81
 ‘peasant weddings’ (*Bauernhochzeiten*), 62
 Pecour, Louis-Guillaume, 41–2, 43
 Pezzl, Johann, 95, 165–6
 Pichl, Václav, 69, 70, 71
 Pichler, Karoline, 35–6, 37–8, 45, 80, 166
 Pixis, Johann Peter, 114
 Platoff, John, 103
 polonaise, 152–7, 158, 168–9
 Popowitsch, Johann Siegmund Valentin, 34–5
 Prague, 40, 92, 95, 109
 presentational dance, 77
 private balls, 24, 80, 82, 84–5, 154–5
 programmatic music, 122–3, 124–47
 German dance sets, 124–7
 listening practices and, 142–4, 145–7
 waltz codas, 127–42, 143–7
 publishing, 20–3, 48–9, 79–80, 100–3, 133
 quadrille, 78, 85, 86, 93
 Rameau, Pierre (dancing master), 57
 Ratner, Leonard G., 4, 55
 Razumovsky, Andrey, 155
Redoute balls. *See* masquerade balls
Redoutensäle. *See* imperial ballrooms
 regulation of dance culture, 13–14, 30–1, 46
 rehearsals, 28–9, 82–3, 84
 Rice, John A., 6, 12
 Richter, Joseph: *Eipeldauer Briefe*, 2, 64, 66
 Rittersaal (dance hall), 84–5
 Römische Kaiser (dance hall), 16, 81–2
 Rosenbaum, Joseph Carl, 27–9, 156
 Rossini, Gioachino, 114–19, 116, 117, 119
 rustic style *Ländler*, 51–3, 54, 118
 Sachs, Curt, 75–6
 Saint-Aubin, Augustin de, 39, 39
 Salieri, Antonio, 102, 108, 141
 Salmen, Walter, 17
 Schack, Benedikt, 102
 Schikaneder, Emanuel, 102
 Schiller, Friedrich, 75, 76, 90
 Schönfeld, Johann Ferdinand von, 24
 Schubert, Franz, 30, 82
 Schütz, Josef, 26, 27, 63
 Scott, Derek, 29, 32, 44, 47, 142
 seguidilla, 97–9, 98, 100
 Seidl, Hilde, 86–7
 Seven Years’ War (1756–63), 39, 123
 sheet music, 20–3, 48–9, 100–3, 133
 Sipe, Thomas, 76, 90
 Sisman, Elaine, 83–4
 Skall, Johann Baptist, 68, 70
 social class
 contredanse as enforcement of social hierarchy, 77, 87–9
 contredanse as expression of social equality, 55–6, 75–7, 89–91
 dance culture and, 11–12, 14, 15–16, 26
 German dance as low class, 55–6, 61–2, 63–5
 listening practices and, 29–30
 masquerade as subversion of, 62–7

- minuet's association with nobility, 55–61
 polonaise as procession of rulers, 153–4, 155, 156–7
 waltz as middle class, 61–2, 89
 Sperl (dance hall), 14
 Spontini, Gaspare, 113
 square-form dances, 38, 78
 Starke, Friedrich
 Alexanders Favorit Marsch No. 2, 135, 135
 Waltzes op. 82 (with coda *Die Schlacht bey Paris*), 133–7, 135, 136, 158
 Strassburger, 35–6, 36, 37, 38–40, 44–5
 Strauss, Johann Jr., 29, 73, 142–3
 Strauss, Johann Sr., 14, 16, 47, 73, 79, 117, 145, 166
 Sulzer, Johann Georg, 75
 Süßmayr, Franz Xaver, 69, 71, 102

Tanzmusik/Tanzmusiken distinction, 30
 Tempête, 78–9
 Teyber, Franz, 69, 70, 71
 theatre, 170. *See* ballet, Hoftheater (court theatre), minuet, theatrical dimension, opera music arranged for dance
 Thorp, Jennifer, 41–3
 Tonkünstler-Societät, 25, 67, 70–1
 topic theory, 4–5, 7–8, 55–7, 60–1, 89
 Traeg, Johann (publisher), 121
 Trauttmansdorff, Prince Ferdinand von, 149, 150, 154, 155
 Triebensee, Joseph, 24

 Vanhal, Johann Baptist, 24
 Vick, Brian E., 157
 Viennese Artists' Pension Society balls, 5, 20, 28–9, 67–74, 69, 91, 122

 waltz, 32–54
 codas, 127–42, 143–7
 Congress of Vienna and, 163–9
 excluded from court balls, 84–5
 Ländler music, 48–53
 Ländler variant (choreography), 43–5, 46–7
 Langaus variant (choreography), 46–7
 Martin's *Una cosa rara* and, 96–100, 102–3, 107
 music style, 47–53, 54
 opera music arrangements, 113–20
 origins and terminology, 34–43, 53, 96–7
 rustic style, 51–3, 54, 118
 social connotations, 61–2, 89
 Viennese style, 51–3, 54, 117, 171, *see also* German dance
 waltz hold, 35–6, 40, 41, 45
 war
 Austro-Turkish War (1788–91), 108, 123–7
 Napoleonic Wars, 123, 128–34, 137–42, 157–8
 Seven Years' War (1756–63), 39, 123
 Weber, Carl Maria von, 114
 Weigl, Joseph, 132, 161–2, 162
 'Wickler' (winding dances), 34, 43
Wiener Theater-Zeitung, 16
Wiener Zeitung, 25, 48–9, 58, 100–1, 103, 124–5, 126, 134, 165
 Wilde, Joseph, 22, 114, 117–19, 155, 166–7, 167
 Will, Richard, 76, 122, 144–5
 Wilson, Thomas, 168
 Witzmann, Reingard, 13, 44, 97
 Wölfl, Joseph, 24
 Woodfield, Ian, 98, 108
 Wyn Jones, David, 129, 132

 Zbikowski, Lawrence, 32–3
 Zimmermann (music director), 20, 21
 Zinzendorf, Karl von, 98–9
 Zum schwarzen Bock (dance hall), 14, 81
 Zur goldene Birne (dance hall), 14