Music Theatre and the Holy Roman Empire

Packed full of new archival evidence that reveals the interconnected world of music theatre during the ‘Classical era’, this interdisciplinary study investigates key locations, genres, music, and musicians. Austin Glatthorn explores the extent to which the Holy Roman Empire delineated and networked a cultural entity that found expression through music for the German stage. He maps an extensive network of Central European theatres; reconstructs the repertoire they shared; and explores how print media, personal correspondence, and their dissemination shaped and regulated this music. He then investigates the development of German melodrama and examines how articulations of the Holy Roman Empire on the musical stage expressed imperial belonging. Glatthorn engages with the most recent historical interpretations of the Holy Roman Empire and offers quantitative, empirical analysis of repertoire supported by conventional close readings to illustrate a shared culture of music theatre that transcended traditional boundaries in music scholarship.

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The German Musical Stage at the Turn of the Nineteenth Century

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For my parents,
Patricia and James
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Note on the Text

Period commentators referred to the area comprising the Holy Roman Empire using a variety of terms. In this work, I – as they – employ ‘Holy Roman Empire’, ‘Reich’ (or ‘Empire’), and ‘Germany’ to mean the same polity. The adjective ‘imperial’ refers to the Empire and ‘German’ denotes language in the first instance, as is the case with this book’s title. I refer to many of the Reich’s institutions by their German names throughout, the definitions of which are provided in the Introduction and Glossary.

The Holy Roman Empire embraced territories and peoples that were not primarily German. Conversely, German-speaking communities existed in parts of Europe that were never part of the Holy Roman Empire, forming a wider German cultural sphere, or Kulturkreis. There are thus multiple names for locations now in any number of modern countries. I refer to large geographic areas by their English names and to specific locations by their German names in cases where there is no common English equivalent. For territories that were once within the Empire or Kulturkreis that are now outside of modern Germany, I present their German names followed by their modern equivalents at their first appearances. My decision to do so is owing to contemporary usage and consistency throughout this book. Even some places in Germany have changed names since this period, in particular spa towns which may now incorporate ‘Bad’ into their official titles. Reference to such places in this book likewise reflects contemporary usage.

It is often difficult to determine with certainty the exact setting of musical works named in primary sources. Identifying an associated composer was not a high priority for period commentators, who often indicated titles only. Some music theatre appeared in different versions by the same composers, while others circulated in multiple settings, adaptations, and translations by any number of musicians. I provide the name of an associated composer as well as place, date, and original title (where appropriate) of the premiere with a work’s first appearance in the main text only when its identity is made explicit in the source or it can be ascertained beyond reasonable doubt. Names in tables that appear in square brackets indicate that a composer is identifiable, yet not
Note on the Text

mentioned in the primary source; 'composer not identified' means that there is insufficient information to identify the exact setting in question. Titles of works themselves appear in any number of versions. Period usage indicates that the definite article (das, der, die) was an integral part of a title and for this reason I do not move it to the end of a title to facilitate alphabetization in lists. I have standardized titles to match the form most commonly encountered whenever possible to facilitate analysis of the repertoire.

Much of the music discussed in this book is unfamiliar and is housed in archives. Although this music is increasingly being digitized, I have included musical examples for convenience. I have placed pairs of wind instruments on a single staff and standardized clefs and score order to conform to modern usage without further comment.

The maps in this book approximate the Empire’s extent in early 1792, just before the period of conflict between 1792 and 1806. I have based them on 'Deutschland 1792' and 'Reichskreise 1792' found in Series 1 of the Server for Historical Digital Maps, edited by Andreas Kunz and hosted by the Leibniz-Institut für Europäische Geschichte, Mainz, at www.ieg-maps.uni-mainz.de/map1.htm (accessed 1 February 2022). To create the maps, I used software and basemaps by ESRI and QGIS. Maps displaying touring circuits around the year 1800 do not show the exact circuits on which troupes travelled but rather summarize routes. They do so by drawing a series of straight lines to connect reported performance locations by the shortest possible distance whenever possible. Although the mobility of most troupes is represented by a single, continuous line, a small number have branches necessary to avoid misrepresenting movement across borders, for instance if the shortest distance between two locations would mean leaving and re-entering the same polity.

Life dates are provided, when possible, with the first appearance of a name. Full names are also given with the first appearance and are repeated with the first mention in each chapter and in each table. I have opted to retain original German spellings of words found in sources, which could vary greatly, as spelling was not standardized and education varied greatly throughout the period. Citations retain the use of Arabic and Roman numerals for different sections of a book in some older sources. All translations are my own unless otherwise stated.
Abbreviations

Archives and Libraries

A-Whh Haus-, Hof-, und Staatsarchiv, Vienna, Austria
ÄZA Alte Zeremonialakten
A-Wn Österreichische Nationalbibliothek, Vienna, Austria
HAN Sammlung von Handschriften und alten Drucken
Mus Musiksammlung
A-Wst Wienbibliothek im Rathaus, Vienna, Austria
CZ-Pu Národní knihovna České republiky, Prague, Czechia
D-Asa Stadtarchiv, Augsburg, Germany
D-BAs Staatsbibliothek Bamberg, Bamberg, Germany
D-Bga Geheimes Staatsarchiv preußischer Kulturbesitz, Berlin, Germany
D-Bla Landesarchiv Berlin, Berlin, Germany
D-DO Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen, Germany, now in D-KA (Badische Landesbibliothek, Musikabteilung, Karlsruhe, Germany)
D-ERu Universitätsbibliothek Erlangen-Nürnberg, Erlangen, Germany
D-F Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main, Germany
Mus S31 Theaterzellet-Sammlung
D-GOln Forschungsbibliothek Gotha der Universität Erfurt, Gotha, Germany
D-GOtsa Landesarchiv Thüringen-Staatsarchiv Gotha, Gotha, Germany
D-LEu Universitätsbibliothek Leipzig, Leipzig, Germany
D-NL Stadtarchiv Nördlingen, Nördlingen, Germany
D-SWa Landeshauptarchiv Schwerin, Schwerin, Germany
D-WRgs Goethe- und Schiller-Archiv, Weimar, Germany
DK-Kk Det Kongelige Bibliotek på Slotsbolmen, Copenhagen, Denmark
S-Skma Musik- och teaterbiblioteket, Stockholm, Sweden
US-Wc The Library of Congress, Washington, DC, United States
List of Abbreviations

Instruments and Voices

A  Alto
B  Bass
Bn Bassoon
Cl Clarinet
DB Double bass
Fl Flute
G Har Glass harmonica
Hn Horn
Kbd Keyboard instrument
Ob Oboe
Picc Piccolo
S  Soprano
T  Tenor
Timp Timpani
Tpt Trumpet
Trb Trombone
Va Viola
Vc Violoncello
Vn Violin