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MUSICAL LIFE OF AMATEUR MUSICIANS IN VIENNA, CA. 1814-1825: A TRANSLATED EDITION OF LEOPOLD VON SONNLEITHNER'S "MUSIKALISCHE SKIZZEN AUS 'ALT-WIEN' " (1861-1863)

A thesis submitted to the College of Fine and Professional Arts of Kent State University in partial fulfillment of the requirements for the degree of Master of Arts

By

Alexandra A. Vago

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Thesis written by
Alexandra A. Vago
B.S., Temple University, 1994
M.M., Kent State University, 1998
M.A., Kent State University, 2001

Approved by
Chair, Thesis Committee

Members, Thesis Committee

Accepted by
Director, Hugh A. Glauser School of Music
Dean, College of Fine and Professional Arts

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Preface

Leopold von Sonnleithner's "Musical Sketches from 'Old-Vienna'" contains six sketches; the first five represent the specific Salons of Joseph Hochenadl, Raphael Georg Kiesewetter, Therese Paradies, Otto Hatwig, and Ignaz Sonnleithner. Leopold describes the location, hosts, participants, and repertoire performed in the first five sketches. With less detail than the previous entries, the sixth sketch encompasses multiple salons. Among the people who hosted these Salons were lawyers, doctors, and poets. As amateur musicians, they would perform pre-existing arrangements of symphonies, oratorios, and operas, which were sometimes scored for a small ensemble of piano, string quartet and four voices.

In the text of the musical sketches, Sonnleithner comments on the private and amateur musical gatherings in the early 19th-Century Vienna. By describing the experience with first-hand accounts, Sonnleithner's intent was to document these events before the devoted participants passed on or they themselves forgot specific details. These sketches, as presented in the translated version in Chapters V through XI, depict Sonnleithner's emic perspective of amateur musical life in Vienna from the years 1814 to 1825. Although his viewpoint was actually written from 1861 to 1863, it reflects a period from his own youth that coincides with the flourishing amateur musical salon in Vienna.

Scholarship greatly needs a modern translated edition of Sonnleithner's sketches that is faithful to the original; therefore, I have translated Leopold von Sonnleithner's entries as they appeared in the Recensionen from 1861 to 1863 into English. Thus, this
translation shall make the complete articles accessible to a wider scholarly audience.

Although the original format of the sketches does not provide the reader with a fluid evolution of the amateur musical salon, the translated edition of the sketches has been kept in the original order with minor alterations to the various lists of participants so as not to distract the reader from the prose.

Chapter I and Chapter II provide background information on Vienna and the Sonnleithner family respectively. Since Sonnleithner's depiction of his musical journey does not follow a temporal construct, Chapter III (The Pre-Sonnleithner Salons) presents a timetable of Sonnleithner's attendance at various salons and the inclusion of Chapter IV lists all the names (570) that appear in the translation with brief biographical information.

Leopold Sonnleithner was clearly an amateur musician; however, he befriended Franz Schubert in 1816. It is this Schubert-Sonnleithner relationship, although not a primary focus in the sketches, which promoted much of Schubert's early musical success. In fact, Chapter X illustrates the events, from Sonnleithner's perspective, as to how Schubert's Erlkönig first came into publication.

Many people have helped me bring this thesis to fruition, and, at this time, I would like to extend my sincere thanks to those who have offered their assistance with this project. Dr. Hans Zbinden and his wife have been most helpful to me with the translation process; their overwhelming hospitality and knowledge of 19th-Century German has been most rewarding and beneficial. The members of my committee, Dr. Albrecht, Dr. Mukuna, and Mr. Ferritto have been with me since the beginning of this
project, and I wish to extend my sincere thanks to them. My parents, Dr. Richard Vago and Susan Vago, deserve special thanks for being there for me and always supporting my various endeavors. In addition, I wish to thank my brother Ian, his wife Shari, my nephew Brian, and niece Abigail. Finally, thank you to Zoe, Sage and Zacharias.
Chapter I

Vienna between Enlightenment and Romanticism

'Alt Wien' or Biedermeier\(^1\) are two words that refer to Vienna in the early 19\(^{th}\)-Century. Leopold von Sonnleithner (1797-1774) used 'Alt Wien' as a nostalgic term of endearment for the days of his youth in Vienna from 1814 to 1825. The word Biedermeier derogatorily referred to the middle class from the same time period as being arrogant and self-righteous. "[Biedermeier] was drawn from a series of satirical articles in the Fliegende Blätter of 1855-7, whose hero was a fictional schoolmaster by the name of Gottlieb Biedermeier (literally 'God-loving common man')."\(^2\) Any disparaging reference associated with Biedermeier has since faded; now it is attributed to the style and art of the period in Germany from 1815 to 1848.

The year 1789 brought the French Revolution, and subsequently, a period where both the Age of Reason and the Romantic Era simultaneously existed. The symbiotic relationship between the two historical eras gave rise to a new mode of musical creativity. The years from 1789 to 1815 represented a microcosm of life compressed into a quarter of a century, beginning with the French Revolution and ending with the Congress of Vienna. The assembly of various diplomats, held in Vienna from September 1814, until June 1815, found it imperative to cleanse themselves from the remains of the Napoleonic wars. Until this moment in history, there had not been a peace conference of

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this magnitude. "[This] one was different – in scope, in duration, in the epochal consequences of its decisions, and in the indelible impression it has left on our imaginations." Those present at the Congress ranged from emperors and kings to copyists and technical experts. The city streets boomed with various tradesmen hawking their goods, evangelists preaching to passers-by, artists and musicians drawing and performing on the corners, etc.; everyone participated in one way or another at this grand celebration. Vienna, at this moment, had actually become a cultural Mecca; perhaps for the first time people had laid aside their differences and enjoyed the moment at face value. It was a cessation from war and a prevailing attitude of "out with the old, in with the new."

The Holy Roman Empire had since dissolved, and the nobility had essentially become expendable. With money, its possessor could purchase anything he desired. As Arthur Loesser stated: 4

In a feudal community anyone may properly have only that to which his rank entitles him: ranks are recognized boundaries, and it would be supremely incorrect – in fact, subversive – for someone to attempt to ape his betters across a fence (a wholesale grocer trying to wear a sword appears ridiculous). But money has a very limited tolerance for boundaries; it may seep through partitions, pour into unexpected basements and sewers, and evaporate from the best-protected reservoirs... The old high nobility had taken up the pianoforte in the earlier 1780's. When the money-barons followed suit, a sort of chain reaction was set up, by which the financially less and less potent began to ape their richer. As the 1790's progressed, moderately wealthy families – merchants and manufacturers, doctors, lawyers, professors, and middling government officials – felt impelled to own pianos.

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The piano had become the coveted entity for all walks of life in Vienna; everybody had to own one or have one readily available. This instrument became the conduit by which the common man could enjoy the pleasures of art, unlike "the sovereigns, with honorable exceptions, [who] regard the support of the arts as an unavoidable burden." With the availability of an instrument in the home, and one so versatile as the piano, the middle class was attracted to the prestige one would have if they had actually owned one. "For a family to own a piano, to make their daughters play the instrument whether or not they wanted to or had any aptitude therefore, became an accepted badge of the house's prosperity and refinement."

The enjoyment of pursuing music on a small non-professional level [was] one of the long-standing characteristic hallmarks of German and Viennese music lovers. France and Italy use the word *dilettanti* to describe only the active attendees of musical programs: the enthusiastic concert and theater going public. However, on the other hand, when we Germans speak of musical dilettantes, we are thinking of people who themselves sing, play a string or wind instrument, direct or compose. Even if the results of our dilettantes can not easily compete with the more careful performances of outstanding professional artists, when they are effectively prepared such results contribute to the spread of knowledge of solid musical works of art and thereby to an enhancement of taste as a whole.

This transition thus instigated the healthy rivalry among the professional and amateur musician. The naïve ideology of amateurs and aficionados is their belief that composers and performers create music solely for the enjoyment it brings to them. "To thrive, every art needs gifted artists who portray the beautiful in their works.

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7 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 177.
Nevertheless, art also needs a receptive, adequately educated public, which receives the offered artworks and performances joyfully and gratefully.\(^8\) Although composers and performers may love what they do, the reality is that it is an occupation not always motivated by divine love or inspiration.

While amateurs imagined the esoteric beauty in art, professionals faced the mundane reality of their vocation. This difference between ideology and reality is one of the temporal difficulties among professional and amateur musicians, but they could not survive without each other. "The strength of the talented genius weakens without this interaction and cannot develop completely; the largest masterpieces would have remained uncreated without such and interaction or would have fallen into oblivion."\(^9\)

The continuum to be traced is that of the private aristocratic musical concert in Vienna, and its development into the musical salons of the middle class in the early 19th-Century. The transformation from one to the other occurred gradually over the course of nearly a quarter of a century, from the French Revolution to the Congress of Vienna. As the nobles' patronage declined, the middle class businessmen took advantage of the situation to pursue the social pleasures of music making. Concerts were now privately subsidized by lawyers, doctors, and professors – those without noble titles: the common man.

To establish this social construct, the traits of this community and their individual roles need to be identified. The musicians as a group, in the most general sense, consisted of both professionals and amateurs. The word *professional*, within the context

\(^8\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien','' p. 737.
\(^9\) Ibid.
of 'musician,' usually denotes a person who satisfactorily supports oneself monetarily with their skill.\(^{10}\) In contrast, *amateur*, within this same context of musician, usually signifies the person who pursues a certain skill without intending any monetary gain.\(^{11}\) Other levels of comparison exist to some extent. *Professional* implies, in certain circles, one who is trained in a manner that constitutes expertise. While the word *amateur*, in similar situations, would suggest one whose level of competency is not akin to its counterpart. *Dilettante*, often used to define a broader scope of the definition of *amateur*, refers to the "elegant trifling in the arts, but many still use the term to name the lover of art rather than its skilled practitioner."\(^{12}\) Moreover, Vienna was the city that many musicians, either amateur or professional, sought as their new home for musical activities. Joseph Haydn (1732-1809), Mozart and Ludwig van Beethoven (1770-1827), all immigrated to this musical metropolis in the hopes of securing a salaried position.

Haydn had consistent and fruitful patronage from the Esterházy family. He had signed on as 2\(^{nd}\) *Kapellmeister* in 1761, at Eisenstadt under Prince Anton, and in 1762, Nikolaus succeeded him. In 1790, Nikolaus had died and his son Paul Anton (after his uncle) took over the estate. The orchestra at Eisenstadt temporarily disbanded until 1794 when Nikolaus (son), succeeding Paul, reinstated the orchestra. Although Haydn's permanent residence was now in Vienna, he had resumed his position as *Kapellmeister*. He resigned from his post with Esterházy in 1802 due to illness and his increasing age; he was already in his 70\(^{th}\) year.

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\(^{12}\) Ibid.
Beethoven had traveled from Bonn to Vienna in November of 1792 and began studies with Haydn; later he studied with Johann Georg Albrechtsberger (1736-1809) for barely a year and then moved to vocal composition instruction with Antonio Salieri (1750-1825). Many of Beethoven's compositions bear dedications to various men of nobility: Prince Karl Lichnowsky (1756-1814), Prince Joseph Max Lobkowitz (1772-1816), Prince Nikolaus Boris Galitzin (1795-1866) and Prince Andrey Kirillovich Razumovsky (1752-1836). These noblemen were benefactors for Beethoven, but he had no lasting monetary gain from any of them for his compositions.

In 1808, he was offered, but declined, the Kapellmeister position in Kassel, by King Jerome Bonaparte of Westphalia. Perhaps urging Beethoven not to accept the position, Prince Lobkowitz, Prince Kinsky, and Archduke Rudolf provided Beethoven with an annual stipend of 4000 florins in 1809, an annual pension for life. The only stipulation was that he must remain in the Austrian Empire. However, it took a few years to straighten out the payments and Kinsky, the wealthiest contributor of the three, died in 1812. Although Beethoven had the annual pension, he also maintained an income through teaching wealthy students and playing piano for aristocrats in their halls and salons. Yet, with his own actions and personal decisions, the result was a restrictive lifestyle - he freely came to Vienna, but at what price did he sacrifice his personal freedom?

Mozart appeared in Vienna, among other cities, as a concert promoter. He was among the innovators to organize what soon became concert subscriptions. These subscription concerts served a dual purpose of demonstrating artistic ability and supporting altruistic causes. The Tonkünstler-Societät, or Society of Musicians, held
concerts supporting its members' widows and orphans. Although Mozart participated
in these events, he never became a member of the society. Perhaps his shortsightedness
to join led to unforeseen complications for Constanze regarding preparations for his
funeral. Another charitable cause for which annual concerts were given to raise money
was for the Bürgerspital. The Emperor sponsored a benefit concert every year on
December 26, St. Stephen's day.

The nobility presented concerts in their residences as early as 1760, to provide
entertainment that suited both the occasion and the taste of the patron and his guests.
Certain events, such as birthdays and name days, of which the latter has fallen into the
abyss of ages past, frequently required some celebration that undoubtedly included music
and merry making. Pieces performed or composed for such occasions often bore a
dedication to the guest of honor. For instance, Haydn wrote the Esterhazy Festkantate
(1763-64) for both Prince Nikolaus Esterházy's name day and as a celebration upon the
Prince's return from Frankfort for the Coronation of the Emperor. Similarly, the Missa
St. Nicolai was composed for the Prince's name day in 1772. In 1785, Mozart dedicated
a set of six string quartets to his 'papa Haydn.' In 1790, Beethoven wrote two cantatas:
one for the death of Emperor Joseph II (February 20, 1790) and the other for the

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13 The Society for Musicians was founded in 1772.
14 Hanson, Musical Life in Biedermeier Vienna, p. 84. The Emperor perhaps
chose St. Stephen's feast day because he is the patron saint of deacons and his feast day is
right after Christmas.
15 "Haydn, Franz Joseph," Grove's Dictionary of Music and Musicians, 10 vols.,
16 It was customary that the sponsor presents his new brother with a gift. It seems
fitting that these quartets were also intended for this purpose.
accretion of Leopold II (September 30, 1790). Dedicated to Prince Lobkowitz in 1816, and presented at his birthday party, Beethoven wrote the *Lobkowitz Cantate*. The roles of Baron Gottfried van Swieten (1734-1803) and Franz Bernhard Ritter von Kees[β] (1720-1795), two lesser-known patrons, were vital in sustaining the professional musician in the last decade of the 18th-Century. Gottfried van Swieten, the Ambassador to the Court in Prussia in 1771, shared a similar taste in music with Frederick the Great. He was delighted by the music of Bach, Handel and Haydn, and in 1774, C.P.E. Bach had written six symphonies for him. At Swieten's, [they] first performed Handel's oratorios and other classical works, which were later alternated with instrumental and vocal solo pieces. While Mozart, Starzer, and others appeared with arrangements of older master works with the guidance of van Swieten, the newer talents tended toward Keeß. [And] among the living composers, the excellent Joseph Haydn competed to have Keeß perform their new compositions.

In 1784, Swieten had subscribed to Mozart's Trattnerhof concerts. Mozart and Constanze had rented accommodations at the Trattnerhof and presented three concerts there in March. A list of the subscribers that he sent to his father contains at least 176 names. Among the noted names are the following: Raimund Wetzlar (1715-1810), Johann Thomas Trattner (1717-1798), Moritz Johann Fries (1777-1825), Ferdinand Ernst

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18 Ibid., p. 579.
20 Ibid. Swieten commissioned the six symphonies.
Waldstein (1762-1823) and Franz Estherházy (1715-1785).\textsuperscript{23} Van Swieten was a patron for both Haydn and Beethoven, and Beethoven had dedicated his first symphony to him. In addition, van Swieten translated Haydn's finished oratorio, \textit{The Creation}, from English into German.\textsuperscript{24}

The public concert season usually lasted from autumn until early summer, and the same schedule was adopted by the theaters, although theaters took a mandatory break during Advent and Lent. Since the city would smolder in the summer, many aristocrats sought solitude in their country homes. Therefore, the winter months had the most activity with organized private concerts. Mary Sue Morrow lists some of the Private Concert Patrons in her book, \textit{Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution}.\textsuperscript{25} A few are mentioned here in an abbreviated version of her list:

<table>
<thead>
<tr>
<th>Name</th>
<th>Frequency</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Count Johann v. Esterházy</td>
<td>2/week</td>
<td>1784</td>
</tr>
<tr>
<td>Hofrath v. Kees[β]</td>
<td>Occasional</td>
<td>1784-89</td>
</tr>
<tr>
<td>Prince Joseph Maria v. Lobkowitz</td>
<td>2/week</td>
<td>1785</td>
</tr>
<tr>
<td>Count Franz v. Esterházy</td>
<td>2/week</td>
<td>1790's</td>
</tr>
<tr>
<td>Baron Gottfried van Swieten</td>
<td>occasional</td>
<td>ca. 1797</td>
</tr>
<tr>
<td>Count Moritz v. Fries</td>
<td>occasional</td>
<td>ca. 1797</td>
</tr>
<tr>
<td></td>
<td>regular</td>
<td>1799</td>
</tr>
</tbody>
</table>

\textsuperscript{23} Loesser, \textit{Men, Women and Pianos}, p. 120.


\textsuperscript{25} Mary Sue Morrow, \textit{Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution}. (Stuyvesant, New York: Pendragon Press, 1989) pp. 16-17. The table includes the patron's name with the frequency of their concerts. She also lists the dates that these private concerts took place, however, many of the above-mentioned people hosted concerts for a period of time that is longer than she states. For example, Therese Paradies, as will be pointed out in the subsequent translation of Sonnleithner's articles, hosted a music salon spanning several years.
Despite what Morrow lists in her book, on Sunday mornings Swieten would gather musicians at his home in the Renngasse and present concerts. While Mozart and his father were visiting Vienna in 1767-68, they made the acquaintance of Swieten. Among the musicians who participated at Swieten's were Mozart and Starzer (1726-1787). As one of the founders of the Tonkünstler Societat, Starzer played and served as conductor at Swieten's. Mozart had taken over the task of directing, presumably after Starzer's death in 1787. Through the efforts of Swieten in 1790-91, Mozart obtained the post of 2nd Kapellmeister at St. Stephen's Cathedral.

The political climate made it difficult for musicians to regain their positions in a musical environment. Freelance professional musicians had only two viable avenues to pursue for income: providing lessons (often for the wealthy children) or playing private concerts. Unlike today, musicians generally did not supply the fee schedule; often their patron, based upon both the generosity and the nature of the occasion, dictated the payment they received. Musicians were at the mercy of their benefactor. The actual income in the end is not as important as the pains one had to endure to secure its existence.

The burgeoning of war continued with Napoleon's invasion of Vienna in 1805 and then again in 1809. These sieges deeply affected the nobility and they had to increase the allocation of money to the Imperial Forces for their armies and equipment. With this, money once spent for the luxurious private orchestras declined, and the aristocracy was
no longer able to support numerous musicians on its payroll. In 1811, Prince Lobkowitz had gone bankrupt and two years later, the Estherházy orchestra began to disband.

To reconstruct musical Vienna, the attention drew inward to the family and home. It is during this pivotal redirection of the arts that Salon music emerged and flourished between 1814 and 1825. Although the choice to stay close to home existed, one had many opportunities to venture outside. Public concerts and theater were among the various offerings. Two Imperial theaters had become more specialized with their schedule and programming. The Burgtheater "became the official venue for German spoken drama, [while] the Kärntnertortheater [became] the principle place for opera and ballet."26 Still a private theater, the Theater an der Wien kept its door open to all genres. Two suburban theaters, Leopoldstadt and Josefstadt, supplied the attendee with local Viennese popular comedies. "[T] he Leopoldstadt became known as the "laugh theater of Europe," a place where comedy reached heights of hilarity, due both to the talents of individual performers and their capacity to work as an ensemble. The performers, not the play, were the main drawing power of the Theater in der Leopoldstadt."27

Vienna had lost Wolfgang Amadeus Mozart, its adopted child prodigy in 1791, although the next of kin soon arrived. In 1797, Franz Schubert (died 1828) was born, and in a short while, Vienna would come to embrace a new class of musician, one of their own born and raised as a true Viennese. Emerging from this societal microcosm of

amateur musicians is Leopold von Sonnleithner's "Musikalische Skizzen aus 'Alt-Wien'" (Musical Sketches from 'Old Vienna'). He published these sketches from 1861 until 1863, as a series of six articles appearing in the *Recensionen und Mittheilungen Über Theater, Musik und bildende Kunst* (Reviews and Reports about Theater, Music and Fine Arts), a monthly newspaper in Vienna. In the sketches, Sonnleithner comments on private and amateur musical gatherings in early 19th-Century Vienna. The people who hosted these musical entertainments were lawyers, doctors, and poets--the very people whom Leopold von Sonnleithner personally knew. In his brief introduction to the sketches he states, "I would like to describe certain families who made their own name in this way, and I myself had personal involvement."29

Before Sonnleithner begins his journey, he freely illustrates what he is not talking about by referring to Vienna with outdated names such as *Fabiana* and *Vindobona*. He mentions two composers, Paul Hofhaimer and Ludwig Senfl, both of whom do not belong to his view of musical Vienna. To convince his reader, he continues with two musical references that do not apply to his story: Italian opera performances at the court and Emperor Joseph's foundation of German Singspiel. The opening paragraphs of Sonnleithner's articles simultaneously reveal his established profession as a lawyer and his nostalgic avocation as a musician.

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28 An alternate name for this publication is the *Monatschrift für Theater und Musik*.
Chapter II

The Sonnleithner Family

The Sonnleithner name, whether in the foreground or background, is tantamount to the middle class and their musical activities during the first quarter of the 19th Century in Vienna. Prominent composers such as Haydn, Mozart and Beethoven tended to overshadow the contributions of this Austrian family of amateur musicians and professional lawyers. However, the circumstances surrounding Schubert's eminence were of a completely different sort. Schubert was literally unknown to the world of music and the public until Leopold Sonnleithner became acquainted with him. "The considerable influence on the art scene at that time [1815 – 1824] on the part of the Sonnleithner family...may not be overlooked in depicting the music of Old Vienna."¹ To Leopold and his father Ignaz, their efforts to preserve the works of the recognized masters was equally as important as encouraging the newer talents and bringing their works to the public.

This holds particularly true for Franz Schubert, whose works were first performed here [at the Sonnleithner Salon] before a large audience. Schubert, the same age as the oldest son of the house [Leopold], was known to this group through his schoolmates. Copies of his earlier songs went from hand to hand, were collected by Leopold Sonnleithner and were written into clean copies. He had participated in the first performance of the cantata Prometheus (July 24, 1816), which has since been lost. In this way, Sonnleithner became personally acquainted with Schubert. As the musical practices had thrived in the Gundelhof, so did Schubert's compositions as they gradually came to rehearsals.²

On June 17, 1816, Schubert wrote the cantata *Prometheus* "for the occasion of Professor Heinrich Josef Watteroth's name-day [July 12], with the text by Philipp Dräxler [later von Carin]."³ The project was suggested by a few of Watteroth's students "to honour the professor, and doubtless also to make an oblique gesture of political support for him."⁴ Franz Schober, Josef Spaun, Ferdinand Mayrhofer, Dräxler, and Witteczek were most likely among those students whose spirit moved them to spark the flame of Prometheus.

According to Leopold Sonnleithner, the performance only took place on July 24, 1816, in the garden at Watteroth's house; it had been postponed several times due to inclement weather. Many of the members who participated in this performance were also in regular attendance at the home of Ignaz Sonnleithner from 1815 to 1824. Schubert conducted the cantata, and Marie Lagusius, Franz Pechaczek, and Josef Götz sang the solo parts, while many other students participated in the chorus and orchestra.

Schubert's music made a decidedly favourable impression on listeners and performers alike. The work was full of originality and expression and brilliantly orchestrated – but it did not succeed in getting a public performance. I [Leopold] proposed it several times for performance at concerts of the musical Society, etc., but no one was willing to take the risk of performing the work of the young and as yet unrecognized composer!!⁵

At this presentation of *Prometheus*, essentially in a suburban garden on a hot summer evening, is where Schubert met Leopold Sonnleithner. Unbeknownst to them, Sonnleithner would later become a social mediator for Schubert. Perhaps foreshadowing

events to come, Schubert had written in his diary on June 17, 1816, 'Today I composed for money for the first time.' He received 100 florins for his composition, and at that moment, he made the transition from amateur to professional musician.

The years 1819 and 1820 became a pivotal time in the relationship between Franz Schubert and Leopold Sonnleithner. Schubert's social circle was beginning to expand, and in January 1819, perhaps paying homage to Schubert in the spirit of the private performance from July 1816, his cantata was presented at the home of Ignaz Sonnleithner. It is not clear if Schubert attended the performance, but according to Sonnleithner, it was performed with piano accompaniment. "On 19 November 1819, a male-voice quartet of Schubert's with piano accompaniment, *Das Dörfchen* (XVI, 4), was performed for the first time at Ignaz von Sonnleithner's house by Josef Barth, Josef Götz, Wenzel Nejebse, and Johann Karl Umlauff." On December 1, 1820, the Sonnleithner salon enjoyed a performance of Schubert's new song *Erkönig*, sung by the amateur musician August von Gymnich. In Sonnleithner's recollections, it was this evening that decided the future for Schubert. After this performance, Sonnleithner took it upon himself and other friends to publish Schubert's works. For them, it was more than the preservation of art; it was also to aid their friend financially for he was living quite poorly at that time.

Schubert was beginning to find his place in a new world beyond that of his youth; now, it was one designed by Sonnleithner. Leopold had introduced Schubert to Anna


Fröhlich, the eldest of four sisters, and in December 1820, Schubert composed for her the 23rd Psalm, *Gott ist mein Hirt*. Anna Fröhlich was also the music teacher of Louise Gosmar (1803 – 1858) who later became Sonnleithner’s wife.

Wishing to give [Louise] … great pleasure on her birthday, [Anna] arranged a serenade in the garden of the country house at Döbling on August 11, 1827. At [Anna’s] request, Franz Grillparzer had written for the occasion the beautiful poem *Ständchen (Zögern stille)* and this she gave to Schubert, asking him to set it to music as a Serenade for her sister Josefine (mezzo soprano) and chorus.

It was around this time, but perhaps even as early as 1819, that Schubert befriended Franz Grillparzer who was a cousin of Leopold Sonnleithner. Familial relationships such as these are only one aspect that illustrates Sonnleithner’s aptitude as a social mediator.

Under the guise of the "common man," Leopold served as a liaison between two classes of musicians, the amateur and professional, with great integrity and genuine concern for art. The intricate rapport that developed between Franz and Leopold is at the core of this endeavor. To understand the growth of not only their relationship, but also the emergence of middle class musical life in Vienna, it is imperative to establish the lineage of the Sonnleithner family.

Christoph Sonnleithner was born in Szegedin, Hungary, on May 28, 1734, and died in Vienna on December 28, 1786. In 1736, his father Michael died when

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9 Constant von Wurzbach, *Biographisches Lexikon des Kaiserthums Österreich, enthaltend die Lebensskizzen der denkwürdigen Personen, welche seit 1750 in den österreichischen Kronländern geboren wurden oder darin gelebt und gewirkt haben*, 60 vols (Vienna: K. K. Hof-und Staatsdruckerei, 1856-91), V. 36, 1-16. According to information given to Wurzbach from the Sonnleithner family, Christoph Sonnleithner may have been born on December 28, 1734, and died on December 25, 1788. However, many other references cite the dates given in the text, including the *Grove Dictionary of*
Christoph was barely two years of age.\textsuperscript{10} Christoph was then taken to Vienna to lodge with his aunt and her husband von Bindel, a minor cantor of the Wiener Metropolitankirche.\textsuperscript{11} While at their home, he received his education and later his musical training from his uncle Leopold Sonnleithner (Leopold's great uncle), who worked as an official in the Vienna Municipal Council,\textsuperscript{12} and also served as choirmaster at St. Joseph in Leopoldstadt. Christoph participated in his uncle's choir and had such an affinity for music that he studied counterpoint and learned to play the violin. He later studied law and became a proficient barrister employed by Prince Esterházy. His association with this noble family led to personally meeting Haydn and von Keeß. Christoph continued his musical endeavors in his free time and composed several symphonies for Prince Esterházy. He also wrote some trios, Masses, Offertories, Graduals, 36 quartets for Joseph II, and fragments from Gellert's (1715-1769) opera Orakel, which he never finished. Christoph married Anna Maria Doppler and had four sons and six daughters as listed in Wurzbach's entries under Sonnleithner.

Franz Xaver was the eldest son. He became a councillor and a municipal councillor secretary in Vienna, specializing in law and political science. He also published many books in his field of expertise. Johanna studied with Joseph Preindl, the Kapellmeister at St. Stephan's Cathedral. She became quite a proficient pianist and later

\textit{Music and Musicians.} His father Michael [16?? – 1736] was born in Vienna, but was employed as an official in Szegedín for thirty years. Although there are no specific dates given for Michael's life, one can conclude that since he died when Christoph was only two years old, he must have died in 1736.\textsuperscript{11} St. Stephan's Cathedral.

\textsuperscript{10} Controller in the Steueramt of the Wiener Magistrates. Controller of the board of inland-revenue of the Vienna Municipal Council.
married Franz Theser. Anna later married Wenzel Grillparzer; they were the parents of Franz Grillparzer.13

Joseph Sonnleithner, upon finishing his schooling in Vienna, assumed the task of managing a printing office for two years. In 1787, Emperor Joseph II, with whom his father had been in good standing and later his brother Ignaz, drew Joseph Sonnleithner into his personal Cabinet. After the death of the Emperor, Joseph then became the Draftsman to the royal and imperial Chancellor.14 When Franz I became Emperor, he requested that Joseph travel extensively in Germany, Denmark and Switzerland. He was to obtain materials for the Emperor's private collections. During these visits abroad, he may have courted his wife Johanna Wilhelmine.

The position of the Court Theater Secretary, held from 1798 to 1804 by August von Kotzebue (1761 – 1819).15 Joseph took over the position and remained there until 1814. He was responsible for two theaters, one of them being the Theater an der Wien, which he managed until 1807.16 He worked on preparing German versions of French plays and similarly adapted librettos from the French into German. He is most remembered for his libretto that Beethoven used for the original version of Fidelio

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13 Grillparzer's mother, Anna, apparently committed suicide during the time when he was working on his trilogy Das goldene Vlies (1821). He was distraught by this situation and it was compounded with his own illness at the time.
14 HofKoncipizt in the k. k. Hofkanzlei.
15 Peter Clive, Schubert and His World: A Biographical Dictionary (Oxford: Clarendon Press, 1997), pp. 102-103. Kotzebue was chiefly a dramatist, but also worked as a lawyer, theater secretary, political journalist and a magazine editor.
(1805), it was based on Jean-Nicolas Bouilly's *Léonore, ou L'Amour conjugal*.¹⁷
Joseph managed the Theater an der Wien until 1807. Joseph was also instrumental in the founding of two musical societies: the *Gesellschaft adeliger Frauen zur Beförderung des Guten und Nützlichen*, or Society of Ladies of the Nobility for the Promotion of Good and Useful Works, founded in 1811,¹⁸ and the *Gesellschaft der Musikfreunde*, or the Society for the Friends of Music, in 1812.¹⁹ This society is historically known for promoting the arts, and "the first patron was the Cardinal Archduke Rudolph [1788 - 1832], Beethoven's pupil and patron."²⁰

Anna Maria, born one year after Joseph, became the wife Wenzel Grillparzer, a lawyer. Their son Franz Grillparzer, the nephew of Joseph and Ignaz, was mainly a dramatist and poet. Before Franz immersed himself in his passion for literature, he followed the family tradition and studied law. He spent most of his life in government service and retired in 1856.

Two years before the fates turned on him,²¹ on January 31, 1817, Grillparzer's *Die Ahnfrau* (The Ancestress) was presented at the Theater an der Wien. The performance had elicited much public interest that he literally became an overnight success. His much

¹⁷ Clive, *Schubert and His World: A Biographical Dictionary*, pp. 217-218. It was later revised by Stefan von Breuning (1806) and Georg Friedrich Treitschke (1814).
¹⁸ Ibid.
¹⁹ "Sonnleithner," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), XVII, pp. 526-527. Different dates are given in various sources as to when the society was founded. The history of the *Gesellschaft* cites the year 1812. Leopold von Sonnleithner at his bequest, donated his various papers and notes regarding opera productions, concerts, and other musical events in Vienna to the archives, overall strengthening the family's affiliation with the Society.
²¹ Referring to the premature death of his mother.
anticipated play *Sappho* was produced at the Burgtheater on April 21, 1818. Before he could complete his next work, a trilogy entitled *Das goldene Vliess*, his mother Anna committed suicide on January 24, 1819.²² This tragic death of his mother when Franz was 28, coupled with the impoverished conditions at the age of 18 when his father died, led to a series of literary tragedies and his rather dismal outlook on life. Later, his unrequited love seemed to be vicariously played out in his theatrical works, which may be a reason why he remained a bachelor.

In 1820-21, Franz made the acquaintance of the Fröhlich sisters, Maria Anna, Barbara Franziska, Katharina, and Josefine. Katharina was the one whom Grillparzer deeply loved, and she cared for him as well. They never married because in "his constant state of morbid depression, he could never make up his mind to marry her."²³

Ignaz Sonnleithner was a Doctor of Law, a scientist, and bass singer for the *Gesellschaft* Chorus. He and his wife, Anna Putz, had thirteen children but lost three of them in infancy.²⁴ Anna was the aunt of Johanna Lutz who was the wife of Leopold Kupelweiser.²⁵ Ignaz and Anna were both very fond of music, and he was quite popular

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²⁴ In the Wurzbach, he only mentions two children: Leopold and Hyppolit. I presume that the others are not listed for one of two reasons. One, they were not involved with music; two, they were not of a significant age to be included in his biographies. Leopold, of course, is the most famous of Ignaz's children and more information on him is forthcoming.
²⁵ Leopold Kupelweiser was a famous painter in Vienna and in 1818 he painted the first of many portraits of Emperor Franz I. He married Johanna on September 17, 1826. Johanna's sister Regina Lutz had married the Hermann Neefe, the son of Beethoven's teacher in Bonn, Christian Gottlob Neefe.
for various bass roles. In addition, as Newman Flower nostalgically writes, "He had always moved in musical circles; he had walked with the immortals."  

With a rare and tender bass voice, he effortlessly sang from the low D up to the Tenor G, without formal voice lessons, but through practice and the model of the greatest trained singers of that time. With active spirit and warm feeling, he executed serious as well as comic parts with good effect. He was friends with Mozart, Haydn and Beethoven, with Salieri [1750 – 1825], Weigl [1766 – 1846], Eybler, Preindl and he personally knew many other respected composers, he sang their works after their instruction and in their spirit. He sang the bass parts in the oratorios of Haydn [1732 – 1809], Händel [1685 – 1759], Beethoven and Stadler [1748 – 1833], the parts of Figaro, Leporello, Don Alfonso (of course sung in Italian), Osmín, Sarastro, Rocco, Ré Teodoro, the role of Pistofolo in the opera Molinara, Richard Boll, Tamburan in Vogler's [1749 – 1814] Samori, Micheli, Jacob, Maferu, Alido, Pedrigo and many others he delightfully performed.

Ignaz pursued an ambitious career as an amateur musician mainly during his spare time. At the Polytechnicum in Vienna, he was a professor of commercial law. Ignaz provided his family with many opportunities to pursue and promote music in the home. I Leopold had the musical advantage among his siblings since he was the eldest son; he "enjoyed the necessary instruction from early on." It was Leopold who spearheaded the private concerts held in his father's home, and acting as a social mediator, he brought amateur and professional musicians together.

Born in 1797, Leopold was a lawyer by profession, an accomplished musician, and an active member of the Gesellschaft. His musical training encompassed composition, theory, piano, organ, and string instruction from Joseph Preindl, the same

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28 Karl, Beethoven's nephew, was a student there in 1825.
teacher who taught his aunt Johanna. Preindl became the Kapellmeister of St. Stephan's Cathedral in 1809 succeeding his teacher Albrechtsberger. In 1772, Albrechtsberger was appointed court organist at the cathedral, while Joseph Leopold Hoffmann served as Kapellmeister. Wolfgang Mozart was briefly appointed as an assistant to Hoffmann in 1791, and upon Mozart's death, Albrechtsberger became the Kapellmeister, a position he in turn held until his own death in 1809.

Leopold von Sonnleithner was "blessed with a good soprano voice and a good ear...his piano teacher, the Kapellmeister Preindl, gave him instruction on playing figured bass, score reading, counterpoint, instrumentation, harmony, and he also pursued the string instruments with moderate skill." In fact, "the good natured teacher [Preindl] was so content with his pupil, that he seriously proposed [that] Sonnleithner should devote himself to the art completely. Leopold, perhaps quite flattered, did not possess sufficient confidence in his own talents to pursue a professional career in music. He would "rather become a proficient jurist than a moderate artist."

As early as the autumn of 1813, Leopold gathered with friends from school in his father's home to rehearse quartets. In their rehearsals, they would practice arrangements of overtures and symphonies that were popular at that time, quickly incorporating operas and oratorios. Anticipating this shift to larger works, they increased the scope of

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35 Ibid.
available instrumentations. They began adding singers to this foundation of players, which enabled them to practice works written for chorus. As a group, they gravitated toward performing opera literature and subsequently began to rehearse various opera finales by Mozart, Cherubini, Spontini and others.

As this group began to improve, family members served as an impromptu audience. With listeners present at these "rehearsals," the group discovered the need for orderliness and created a program to be heard on a designated date. In effect, these rehearsals had now become performances. In May 1815, the third floor apartment became available and the Sonnleithner family moved to a larger and more spacious apartment. They began to meet weekly on Fridays during the summertime from May 1815 to June 1816. By October 1816, they began to rehearse every other week during the winter months.

In 1821, the members performed Gesang der Geister über den Wassern for eight voices, and in June 1822, the 23rd Psalm for four women's voices. Among the members present at this performance, a few may be mentioned who were already of some importance in Sonnleithner's life. Franz Pechaczek (from the 1816 performance of Prometheus, playing 1st violin), Franz Schober (from the same performance, playing flute), Johanna Theser (Leopold's aunt, playing piano), Regine Lutz (Leopold's cousin, playing piano), Wilhelm Böcking (writer of the Sonnleithner Salon article, playing 2nd violin and viola), the Fröhlich sisters, and Ignaz Sonnleithner and Ignaz Jr.

Even many other amateurs took part in the choirs, the alto section was sometimes reinforced with boy singers. In going through the above names, it becomes clear that there were many who reached an important artistic step later, they had their
beginning here and developed their talent. ...Many made themselves known
advantageously before they entered the theatrical world.  

So, in essence, the Sonnleithner Salon was a level meeting ground for both amateur and
professional musicians. This environment offered them the security of trying new
compositions amongst friends before they ventured into the harsh reality outside the
confines of these forgiving walls; they were afforded the opportunity to hear their works
performed by members who would hear the music for what it was, rather than what was
lacking. As a social mediator, Sonnleithner provided access for the amateur musician to
see into the world of the professional; musical outlets for those less talented, and at the
same time ample room for musical growth for those who technically skilled artisans.
Sonnleithner's purpose in participating in these musical salons and writing about the
activities of such events was to reflect upon the time of his youth and "to portray the quiet
endeavors of some private circles, which have as their goal the cultivation of a certain
musical taste." He describes his own musical journey, which exponentially expands
from a close circle of friends into a strong sphere of musical cohorts, and this Austrian
family of amateur musicians and lawyers contributed much to the dissemination of music
among the common man.

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Chapter III

The Pre-Sonleithner Salons

Since the relationship between the aristocrats and the bourgeois was negatively correlated, meaning that as the aristocratic power structure declined the bourgeois collective identity emerged, it was inevitable that the private music salons of the middle-class would flourish during the early 19th-Century.

Until about the year 1814 the system of associations which today unites the participating friends of the musical arts in splendid rehearsals and performances had not yet taken a firm root – because of the public situation in Germany at that time. Activities allotted to dilettantes were limited to House Music (string quartets were common) and participation in Church Music, which, particularly in catholic countries, offered singers and instrumentalists ample opportunity to practice their talent without being subject to criticism.¹

The music salon had become an unparalleled setting for amateur and professional musicians to garner intellectual and artistic stimulation. This amalgamation within the social middle class created a cultural tapestry that not only fulfilled the social needs of the common man, but also opened creative pathways for the developing artisan from the same class.

Sonleithner imparts upon the reader a subjective viewpoint of what in spirit may have been his choice for the direction of his father's salon. He, probably unknowingly, offers insight to the social construct of his class – that of the common man. Social gatherings, especially those held in the salons of the middle-class, took place among

friends and relatives. With such an informal atmosphere, it is naïve to presume or expect that any formal record keeping existed. As Alice Hanson writes,

The best surviving information comes from travel notes of visitors, who managed to record something of the social engagements. But because many of the travelers were of the middle class, they rarely came into contact with aristocratic salons, and, because many were foreigners, they may have been excluded from many of Vienna's close-knit social circles.²

It is not Sonnleithner's intention, when discussing the various salons in which he participated to describe the larger musical circles or societies that formed, nor the salons of the bankers and aristocracy. For him, the "highly placed patron has for the most part disappeared in the 19th-Century, and the muses fled to the protection of the modest middle class."³ In addition, in his final chapter he confirms the essence of his introduction with the following statement:

I would not be able to conclude these sketches if I could list and describe all the private salons from the aristocracy and the bankers, often driven at that time by true love of the art, but sometimes only by vanity and a passion for putting on performances on a grand scale. The name Fries, Arnstein, Pereira, Geymüller, Henikstein, Herz, Liebenberg, and some others are still a fond memory of the older amateur musicians.⁴

His penultimate remarks above suggest that either it was his personal choice not to participate in these salons, or even more pointedly, he simply was not invited because of his social rank. And furthermore, as Waltraud Heindl writes,

An extraordinary number of ennoblements took place... but this practice did not lead to a breakdown of long-standing social barriers: the ennobled

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doctors, bureaucrats, and writers, with their minor aristocratic titles such as "Edler von" or "Ritter von," were rarely raised to the ranks of "Freiherr" or in Hungary, "Baron". With their small incomes they remained middle class and were in no way socially accepted by the old and high aristocracy.\(^5\)

Sonnleithner embarks upon his journey by describing certain families who have protected and encouraged the 'muses' within their own social middle class, and he himself had personally been involved. Yet, in his final chapter without hesitation, he makes no claim of discussing the subsequent salons with as much devotion and attention to detail as he had with the previous salons. To confirm this Sonnleithner writes,

> Since early youth, I participated at all these endeavors and now am able to portray a considerable number of similar illustrations. Several circles have pursued the same or similar goals and since the outstanding personalities were highlighted earlier, I find it appropriate to depart from the previous detail and to conclude with brief reports of some families and friendly connections whose art endeavors belong to the characteristics of the musical hustle and bustle in Vienna at that time.\(^6\)

Remembering that these sketches were written nearly 45 years after the fact, it raises the question regarding the validity of his statements. Is Sonnleithner's memory faulty in the sense that he writes these memories from the pen of a 65-year old man, or is it possible that not every fact is marred with the passage of time since he was personally involved with the salons, thereby presenting enough evidence to support his claim?

Sonnleithner's ambition was, perhaps, to truly foster the art of music without becoming a professional musician himself. He mostly participated as a singer, and only

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\(^6\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 305.
occasionally as an instrumentalist, during a time when the classification between the two was highly distinctive. The exception being, that among the middle class it was quite common to own a piano, resulting in the assumption that everyone could sing or play the piano with just enough knowledge of music to be unreliable. The instrumentalists, string players especially, were more apt to break through the barrier of amateur and professional. Overall, the forces needed for an orchestra requires numerous string players with only a few wind instruments.

Sonnleithner, based upon his age at the time and his level of musicianship, only participated peripherally in the various salons. He was among the youngest members and as an adolescent interacting with not only his own peers, but also with businessmen from his father's generation, the following questions are raised: What was Leopold Sonnleithner's role in the salon? How well did he associate with his father's generation as a young member, since the only salon that he was in the forefront was that of his father's?

For practical purposes, the salons that he visited barely span a twelve-year period of his life from the age of 15 to 27. That formative period in his life was the very years that he reminisces about in his sketches. His phraseology of 'musical sketches' conveys an ideal that tended toward the Romantic Age burgeoning among the younger generation with Schubert and Sonnleithner (born the same year, 1797) at the helm. Among his cohorts from this time was also his cousin, Grillparzer, 6 years his senior.

Industrialization and urbanization supported the growth of the salon. Had it not been for the Congress of Vienna, or the Napoleonic wars before that, the salon would not

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7 Sonnleithner makes a distinction in his own writings between the two categories.
have emerged. The middle class demanded social reform. With education and university attendance, they had become an educated group that contributed to and participated in the state and society. The workday affected how the salon operated. The evenings were then left for socialization among friends, since people did not venture outdoors as much. They brought their entertainment inside the home.

It was the season of the salon, which was most active in the fall and winter months, reaching its apex during Carnival season. The vitality and growth of the salon was dependent on the community that supported its existence, and in terms of logistical matters, the host's accommodations, or lack thereof, did not necessarily determine its demise. If a certain space was no longer available the group sought out other venues. Leopold Sonnleithner participated in salons that shared three common traits: the performances were all held at the hosts' residence, both professional and amateur musicians participated, and they were held approximately during the same time period from 1814 to 1825. Despite the continuity among the salons, each was intrinsically different in terms of location, repertoire and ultimately their individual agendas. Genuine efforts were made to sustain their existence. Usually only the death of the host or his spouse resulted in the physical dissolution, while the precious memories continued to live in the hearts of the survivors. These salons, in which Sonnleithner was a member, coexisted as a musical network of friends and family—one that fostered a mutual respect for its members and their talents.

The spirit of these events probably began as spontaneous 'chamber music parties,' where friends gathered and played through various pieces of music from their personal
libraries. This concept is preserved today among those who have the desire to sight-read through quartets, trios, and sonatas – yielding to the available instrumentation. The ambition among the members to improve upon their skills and enhance their repertoire relates to what fundamentally becomes an evolution of the music salon through Leopold Sonnleithner's own experience. His observations depict three different functions of the salon that overlap: one, as pure social interaction; two, availing oneself to new repertoire; and three, the opportunity to fine tune rehearsals in preparation for future performances. Often the individual efforts, despite the technical abilities, resulted in working towards a common goal and this social construct is an underlying theme in the salons of Sonnleithner's musical sketches.

The salons, in the manner presented by Sonnleithner, do not follow a temporal matrix. In fact, he buries the beginnings of these musical journeys in sketch number 5, his father's salon. It is only after thorough examination of the sketches, and assimilation of the information presented by Sonnleithner, that the true essence of his memories can be revealed to the reader. For the sake of continuity and overall structure, I shall begin discussing the salons and continue presenting them in the time frame in which he first participated.

The graphs that accompany this text illustrate the continuity of the various salons and point out three distinct levels of saturation: 1813 to 1815, 1816 to 1818, and 1819 to 1823. The dates indicate the year that Sonnleithner first attended the various salons, which is pivotal to the direction and nature of his own salon. The first group establishes the beginnings of the salon in Sonnleithner's home, to his attendance at the Hochenadl
(Sketch No. 1), Paradies (Sketch No. 3), and Hatwig (Sketch No. 4) salons. The second group encompasses a majority of the salons from the Multiple Salons (Sketch No. 6). The final grouping of years begins with the Kiesewetter (Sketch No. 2) salon, which coincides with the increased activity and presence of Schubert in the Sonnleithner salon (Sketch No. 5).

The following figure shows the salon hosts and the range of dates beginning with the first year Sonnleithner attended and the probable ending date, if known.  

<table>
<thead>
<tr>
<th>Salons</th>
<th>Range of Dates</th>
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<tbody>
<tr>
<td>Sonnleithner (Sketch No. 5)</td>
<td>1813-1824</td>
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<tr>
<td>Schubert (Sketch No. 4)</td>
<td>1814-1815</td>
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<td>Krippner (Sketch No. 6)</td>
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<tr>
<td>&quot;Reunion&quot; (Sketch No. 4)</td>
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<td>Frischling (Sketch No. 4)</td>
<td>1815-1816</td>
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<tr>
<td>Hatwig (Sketch No. 4)</td>
<td>1815-1818</td>
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<tr>
<td>Paradies (Sketch No. 3)</td>
<td>1815-1824</td>
</tr>
<tr>
<td>Rohrer (Sketch No. 6)</td>
<td>1815-1824</td>
</tr>
<tr>
<td>Hochenadl (Sketch No. 1)</td>
<td>1815-1825</td>
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<td>Warsaw (Sketch No. 6)</td>
<td>1816-18??</td>
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<tr>
<td>Hütchenreiter (Sketch No. 6)</td>
<td>1817-1822</td>
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<tr>
<td>Neuling (Sketch No. 6)</td>
<td>1817-1846</td>
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<tr>
<td>Pettenkofler (Sketch No. 4)</td>
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<td>Gulielmo (Sketch No. 6)</td>
<td>1818-1823</td>
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<tr>
<td>Röhrich (Sketch No. 6)</td>
<td>1818-1832</td>
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<tr>
<td>Kiesewetter (Sketch No. 2)</td>
<td>1818-1845</td>
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</tbody>
</table>

Sonnleithner's name is italicized to point out both his authorship of the sketches and to illustrate that his salon began first. The names in bold face indicate those salon hosts who have an entire sketch dedicated to them. The Hatwig salon is quite ambiguous because the development of that particular group formed, according to Sonnleithner, from a nucleus of players from Schubert's salon. If the ending dates were totally unknown, the number will be listed as 18??, however, if not the ending date is the death date of the host.
In the year 1813, Sonnleithner began hosting musical quartet gatherings on Sundays in his father’s home. Several schoolmates participated, and they at first played quartets, but soon decided to perform "quartet arrangements of the overtures and symphonies, very popular at that time, similarly whole operas and oratorios were soon used and incorporated multiple voices including the contrabass, a flute and bugles, etc." The desire to include other family members and acquaintances encouraged the development of singing rehearsals, which enabled them to perform opera finales from Mozart and Spontini among others. To accommodate these new genres in their repertoire, they used the existing small orchestra for accompaniment of the larger vocal works and "the conductor had his hands full with furnishing the scores...and serving as assistant choir master in rehearsals and sectionals."

Sonnleithner unfortunately does not divulge much information about these early gatherings in his father’s home, but it is probable that both Leopold and his father Ignaz served as conductor and organizer for these rehearsals.

The same year, 1813, Franz Schubert developed quartet rehearsals in his father’s home and in 1814, upon returning to Vienna from military service, Josef Doppler (1792 –

| Zizius (Sketch No. 6)            | 1819-1824 |
| Dollinger (Sketch No. 6)        | 1819-1825 |
| Domanovecz (Sketch No. 6)       | 1819-1833 |
| Falconhorst (Sketch No. 6)      | 1821-1831 |
| Müller (Sketch No. 6)           | 1823-1824 |

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c. 1867) joined Schubert and his friends; Schubert played viola and his brother Ferdinand played violin. Doppler was "an amateur and well acquainted with both string and wind instruments."\(^{11}\) Sonnleithner illustrates the development of the Hatwig salon from a pre-existing nucleus of players that rehearsed quartets. At first, they were limited to only a few participants, but "soon several [more] came: the violoncello players Kamauf and Wittmann, the contrabass player Redlpacher, the Haydn symphonies rehearsed were soon presented as quartet arrangements doubled on each part, and they decided to meet two evenings a week."\(^{12}\) As the personnel increased, Schubert's apartment became too small to accommodate them, and they moved to the apartment of Franz Frischling, a middle class businessman, at Dorotheergasse Nr. 1105. Once they had settled in their new location, Josef Prohaska, a proficient violinist, led what became a small chamber orchestra reinforced with wind instrument players. The additional members included: "Michael Zwerger (horn), Friedrich August Syré (flute), Augustin Hawelka (oboe), Anton Fisher and Joseph Doppler (clarinet), the Nentwich brothers (horn) and Johann Petters (bassoon)."\(^{13}\) With the implementation of these players, it was possible for them to perform smaller symphonies by Haydn, Pleyel, Rosetti, Mozart and others. Their efforts in the Frischling home lasted until the autumn of 1815, and again, the size of the group enlarged to such an extent that they needed to find a larger space to rehearse and perform.

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\(^{11}\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 177.

\(^{12}\) Ibid.

\(^{13}\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 178.
Towards the end of 1815, the Frischling group had found their new rehearsal room in the home of Otto Hatwig (1766 – 1834) in the Schottenhof. Hatwig was a former member of both the Theater an der Wien and Burgtheater orchestras. He had taken over these rehearsals as violin director and when he "moved to another apartment in the Gundelhof in the spring of 1818, the society followed him." At his new home, the membership expanded even further, to the extent that they were now able to perform even larger symphonies of Haydn, Mozart and Beethoven's first two symphonies. They had expanded their repertoire in terms of difficulty and instrumentation. "Among the listeners were Herr Blahetka, Josef Czerny and other musicians, and upon their request talented schoolgirls occasionally were allowed to perform solo pieces with [full] orchestral accompaniment."

Around this time and for these occasions, Franz Schubert composed a sweet symphony in B-major [D485] 'without trumpets and timpani,' then a larger symphony in C-major [D589], and the known overture 'in Italian style' [D590 or 591] which pleases many people [so much] that Herr Jäll presented them in a [separate] concert which he arranged to be presented in the hall called "Roman Kaiser". [And] the expenses of the rehearsals were financed by moderate contributions of the performers in the years 1815 to 1818.

A list of the regular orchestra members includes the following:

**First Violin:** Otto Hatwig, Bernhard Molique, Eduard Jäll, Bernhard Lazzer, Ferdinand Schubert, Josef Hollauer v. Hohenfelsen, Ferdinand v. Nespern

**Second Violin:** Josef Prohaska, Jakob Regenhart, Filipp Rechel, Konrad Kuschel, Franz Niesner, Heinrich Grob

**Viola:** Franz Schubert, Johann Peter Neuhauser, Johann Wagner

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14 Ibid.
15 Ibid.
16 Ibid.
17 Ibid.
Violoncello: Johann Kamauf, Karl Wittmann, Ferdinand Mühlauer
Contrabass: Anton Röhrich, Redlpacher
Flute: Michael Zwerger, Horn
Oboe: Augustin Hawelke, Anton Fischer
Clarinet: Zacharias Feuerstein, Ferdinand Weghuber, Bschorner
Bassoon: Johann Petters, Friedrich Heyne, Josef Doppler
Horn: Ignaz Mayer, Franz Schöller
Trumpet: Johann and Josef Nentwich
Timpani: Peter Edler v. Dekret

The majority of these members were businessmen, tradesmen or minor city officials, and only a few were considered professional musicians.

In 1814, Sonnleithner also participated in musical declamatory entertainments that took place in the home of Heinrich Christian Krippner (d. 1840). Krippner held these performances in his apartment at Preßgasse Nr. 454. As Sonnleithner remembers, the "premises left much to be desired concerning the size and elegance, [but] these performances were however attended by numerous and choice members of society... [and] the best artists and amateurs performed."¹⁸ The Krippner salon was directed towards the art of declamation more so than music.

During this same period, a group formed and called themselves "Reunion". They mainly consisted of a small group of music lovers who met in the hall "zum romanischen Kaiser" on Tuesday evenings during Lent season. Sonnleithner was invited to participate in this group on March 1, 1814, for the presentation of Beethoven's Christus am Oelberge. "Beethoven himself directed the performance from the podium. [And] we were all filled with enthusiasm through the personal participation of the master."¹⁹

¹⁸ Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien',' p. 305.
¹⁹ Ibid.
Sonnleithner begins his journey of musical Vienna (Sketch No. 1) with Joseph Hochenadl (d. June 26, 1842), an Imperial official who "was a warm admirer of this art without possessing any special musical instruction." His salon was located at Nr. 1100 at the Bürgerspital, in a "modest apartment that served as the Hochenadl residence for a series of years." Hochenadl was the defined amateur at that time. However, his children Katharina (d. March 4, 1861) and Thomas (d. May 19, 1853) became quite proficient and humble musicians. "He had given both his children from early youth thorough musical instruction." Thomas learned to play the violoncello with some skill and did not profess any virtuosity. Katharina studied piano with Anton Eberl and sang alto in the choir. She became an excellent pianist under the tutelage of Eberl. The "rising stars included Anton Eberl and Eberl's student [Katharina], who received consistent praise for her clarity and strength." Since her mother's death, she had to maintain the household financially through music lessons and concert tours. This was an innovative movement for women at that time; because women usually learned to play the piano or sing solely, for home entertainment purposes, but she apparently improved her social status by her own merit without getting married. "Every well-bred girl, whether she has talent or not, must learn to play the piano or to sing; first of all it's fashionable; secondly, it's the most convenient

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21 Ibid.
22 Ibid.
way for her to put herself forward in society and thereby, if she is lucky, make an
advantageous matrimonial alliance, particularly a moneyed one.  

Katharina's ability to "soon [make] use of her talent in order to relieve the burdens
of the household through music instruction" was only one aspect of her role in the family.

At the same time, she respected her father's wish with all devotion to
foster the true art in his home through regular and recurrent performances.
This happened in two ways, once with the chamber music (piano sonatas
with and without accompaniment, string quartets, solo songs for one and
several voices) that received attention. Then they had larger works such
as oratorios, cantatas, or older operas with piano accompaniment
strengthened with by the violoncello. These endeavors began and were
primarily effective during the aforementioned branches of music, which
public musical scenes neglected. It is therefore very understandable that
these enthusiastic friends of music were happy to join this group and
contribute as well as listen.  

Hochenadl held regular meetings on Sundays at noon from November until Easter, and
Sonnleithner was introduced at his gatherings in January 1815, when they had already
been meeting for several years. This group also met during the Lent season when the

*Gesellschaft der Musikfreunde* had taken a cessation from concerts and rehearsals.

It was custom of the house to present only *comical* music every Carnival
Sunday. They heard for example: Haydn's Berchtesgaden symphony for
Kinderinstrumente; a sung symphony; the first finale from the *Lustigen
Beilager* by Wenzel Müller [1767 – 1835], in which Hochenadl played
the role of the Fiaker with original comedy; Aumann's duet: *Die

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26 The Happy Affair.
27 Fiaker means cab driver, but in this case it would most likely mean carriage
driver.
The selection of instrumental and vocal music very much pleased the participants and listeners, but the "real merit of these performances was the presentation of the oratorios and cantatas. For example:

Händel: Judas Makkabäus, Der Messias
Ph. Em. Bach: Die Israeliten in der Wüste
Hasse: Die Pilgerme am Golgatha, Sta. Elena al Calvario
Graun: Der Tod Jesu
Beethoven: Christus am Oelberge
A. Romberg: Die Glocke

Followed by two operas:
Gluck: Orfeo
Naumann: Cora

Again, the aim of this musical group was to present works that were not commonly heard in Vienna. Since compositions of this sort became the core of the repertoire, "the performers as well as the regular guests studied them thoroughly and thereby attained a rare appreciation for the music from this period." Many of the outstanding musicians who participated in the Hochenadl salon were among the following: the Fröhlich sisters, Ludwig Titze (d. January 11, 1850), August Ritter von Gymnich (d. October 6, 1821), Josef Götz (d. March 9, 1822), and Rafael Kiesewetter (d. January 1, 1850). Kiesewetter contributed much to the enjoyment of classic music in this salon. He sang in the chorus, and for the performances he wrote out piano excerpts from oratorios. On violin, Georg

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28 The Godfather's request.
29 The Italiana that Sonnleithner is most likely referring to here is the opera L'Italiana in Algieri by Rossini, which was composed in 1813.
31 Ibid.
32 Ibid.
Hellmesberger (senior) [1800 – 1873] joined this circle in 1819. He "left his post [in the winter of 1817-18] at the boys choir in order to go to Vienna to study philosophy. He was recommended to Dr. Sonnleithner and ... appeared at Sonnleithner's evening concerts and achieved through his efforts the means for a broader education, which opened to him an honorable artist's way." Hellmesberger later became the conductor of the Imperial Opera in 1829.

The concerts at the Hochenadl Salon lasted up to the winter of 1824-25, but ceased with the death of his second wife. He made the attempt in March 1842, to rekindle the spirit of these concerts; "however, the most active members of the earlier society had already passed away, other circles had formed, other directions and other musical needs were the order of the day." Hochenadl died three months later on June 26, 1842, at the age of eighty-seven.

The third salon in Sonnleithner's sketches is that of Fräulein Therese Paradies (1759-1824), the well-known virtuoso and piano teacher, who created a musical circle in her home for amateurs, professionals, and her female pupils. She was born in 1759, the daughter of Joseph Anton von Paradi[e]s (1739 – 1808). Her father served as Imperial Secretary in the court of Empress Maria Theresa, godmother to Fräulein Paradies. The Empress arranged for her musical instruction early on, and she studied piano and singing with Leopold Kozeluch (1747-1818) and Vincenzo Righini (1756 – 1812) respectively. Because of her talent and her relation to the Empress, Fräulein Paradies was provided

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33 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien',' p. 375.
34 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien',' p. 741.
thorough music instruction in both performance and composition. Unfortunately, all
the talent and all the patronage from her Godmother could not give her back her sight.

She was blind since the age of three and "became a patient of Dr. Mesmer\(^35\) in 1776, and in January 1777 moved into the clinic which he had set up at his house. After three weeks' intensive treatment her sight was partly restored. In the end, however, for reasons[,] which seem to have been as much of a psychological as a physiological nature, the initial progress was not maintained and blindness returned. She left his clinic in June 1777."\(^36\)

Despite her vision impairment, she became an excellent pianist of international reputation; she toured in Germany, France, England and Holland as a concert virtuoso. Both her mother and her librettist Johann Riedinger accompanied Fräulein Paradies on her tours.

[Herr Riedinger] lived with [Fräulein Paradies] for a number of years...[he] was a retired official who accompanied her...and faithfully managed her domestic affairs. Since her return to Vienna toward the end of the year 1786, but with few exceptions, she withdrew from public performances. She devoted herself extensively to teaching and partially to her composition, piano pieces, operettas, cantatas, ballads, etc.\(^37\)

Fräulein Paradies, among some of her other female contemporaries, such as Marianne Martinez (1744 -1812), was known first in the public eye as a performer. It was only later in her life that she decided to compose as an alternative. Her freedom to tour and perform before the new middle class audiences created a new demand for

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\(^35\) Peter Clive, *Mozart and His Circle: A Biographical Dictionary* (New Haven: Yale University Press, 1993), pp. 101-102. Dr. Mesmer "studied medicine in Vienna, where he subsequently practiced as a physician and became known for his treatment of patients by 'animal magnetism', which he believed to be transmitted by the hypnotist to the subject...He was forced to leave Vienna in 1778, after being accused of fraudulent practice and expelled from the medical faculty following his – initially beneficial but ultimately unsuccessful-treatment of the blind Maria Theresia von Paradis."

\(^36\) Clive, *Mozart and His Circle*, pg. 117

\(^37\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien','" pp. 4-5.
original music; the audiences were quite eager for repertoire that was both new and accessible. She founded, after her father's death in 1808, a music school in Vienna especially designed for the music education of women.

In house Nr. 482, where Fräulein Paradies lived, is also where "she gave most of her lessons; she gathered her students to joint rehearsals and performances. Assuming the principle that the desire to learning is awakened and nurtured by rivalry, she organized regular musical evening entertainments on Sundays of Advent and Lent." The students performed pieces with and without accompaniment and intermingled vocal and solo pieces, which then evolved into formal concerts. The audience, as would be expected, consisted mostly of the proud parents, relatives and friends of the students. The atmosphere then was non-judgmental and quite supportive of these young students. "It was not unusual that a few strangers were present who took part from pure joy of these efforts of the young and from seeing their progress; in fact, traveling professionals and amateurs were glad to accept invitation into the hospitable home."

Leopold Sonnleithner participated in her musical evenings as early as 1815. He played the contrabass and other string instruments as needed and occasionally accompanied on the piano. Some of the other outstanding musicians who participated are the following: Elizabeth Kupelweiser, distantly related to Sonnleithner, who later married Hellmesberger; Frau Aloisia Lange, Mozart's sister-in-law; Dr. Ignaz von Sonnleithner, Leopold's father; Johann Nestroy, friend of Sonnleithner and Schubert; Franz Schober on flute; Bernhard Molique on violin; and two blind performers, Conradi

38 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 5.
39 Ibid.
on violin and Fräulein Schanz on harp. As Sonnleithner states, "As amateurs in a modest circle, some who began here had reached a significant level of proficiency as practicing artists." He mentions many of the musicians involved and some of the repertoire performed, but as he claims, "it would lead too astray to analyze the performances of all individuals or to mention their other relationships." However, Fräulein Paradies fostered a warm and friendly atmosphere for all who participated, and she often hosted other more social events for both her students and various musicians.

In other ways, Miss Paradies sought to strengthen the bond that kept her group together. In January 1817, she gave a ball in her apartment for them, which turned out to a great satisfaction for everyone involved... In January 1818, two house theater performances took place with her adult schoolgirls and some musical house friends participated in small comedies... [and] in February 1819, she organized a Piqueunique Ball for her group in the Müllerischen buildings, which delighted all the participants.

She continued in this manner up until her death. In fact, "her last musical evening recital took place a few weeks before her death... [and] a large number of her pupils and friends followed her funeral procession and many an earnest tear flowed in her memory.

The final salon that belongs to this early period is that of Ignaz Rohrer. His two sons, Franz and Anton, were relatively proficient musicians. Franz played the violin and Anton the piano, and in their home during Lent in 1815, Hummel, Mayseder and Giuliani presented four musical Soirées called "Dukatenkonzerte" because of the price of

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41 Ibid.
42 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 7.
43 Ibid.
admission. As Sonnleithner remembers, "these were for a much chosen society and here they heard their newest and most brilliant compositions first."\textsuperscript{44}

\textbf{1816 to 1818}

In the spring of 1818, the orchestra rehearsals and performances came to an end at Hatwig's residence because he was in poor health and unable to continue in the same manner as before. The Hatwig society as a whole did not disband; rather they united once again, but in the home of Anton Pettenkoffer. He lived on the third floor of Nr. 581 at the Bauermarkt, and his accommodations were quite suitable for their needs. He had a beautiful parlor and two spacious rooms for the audience. The move from Hatwig's to Pettenkoffer's meant that Hatwig would no longer be directing. The new director was Joseph Otter, violin director at the Hofkappelle. The orchestra was enhanced with the talents of many more amateurs and professionals including Ferdinand Bogner and Otter's son Ludwig. As this musical society grew in physical size, they also expanded their range in repertoire. On occasion, they would present oratorios by Haydn and Händel, and for those performances Johann Schmiedel conducted, probably because he had more experience working with the combined forces of singers and musicians.

This society, with its roots as a string quartet, gradually grew over the years into a full orchestra with chorus. It seemed that they could overcome any obstacle in their way. However, what once seemed to be good fortune soon turned to bad luck.

\textsuperscript{44} Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 306. It can be surmised that the newest compositions for that time may have been from Hummel, Mayseder and Giuliani. In keeping with Sonnleithner's style of writing, he unfortunately does not provide this information.
Herr Pettenkoffer who until then, had a modest position in a wholesale business had the 'good fortune' to win the lottery. He bought himself a place in the country and moved there from Vienna. Because of this, the society lost [its] free use of his apartment. Since the funds were not available to rent similar rooms, further practices and performances of the circle came to an end in Autumn 1820.45

The Pettenkoffer musical society had ended rather abruptly and with unforeseen circumstances.

The salon of Anton Röhrich was similar to Pettenkoffer's and "[he] was a splendor example of a real Viennese of that time; good natured, honest, well-to-do, he was satisfied with his status, without higher education, but was gifted with a good nature."46 Röhrich was eager to participate at any musical event. As Sonnleithner so eloquently remembers:

There was no Church Festival, no orchestra practice, no concert, no larger serenade in which Röhrich did not take part. He missed no one such opportunity and was not afraid of any distance or bad weather. I have seen with my own eyes him load his instrument on his shoulders after one production in order to get to another rehearsal and I saw him dragging through daylight through half the town. This amateur played along with Hatwig as well as with Dollinger of course this alone did not suffice. He still organized his own orchestra rehearsals with which they were mainly active in the summer time while the other societies rested and limited their rehearsals. They began on Tuesday in the afternoon and made music in the evening hours by candlelight. The street was crowded with neighbors who eagerly listened to the performance of these friends of music who were playing with sweat on the brow. In this hottest season of the year, the performers took their jackets off, and it was a joy to see this group of 30 men in shirtsleeves devoting themselves to rehearsing and to the harmless pleasure of the noble art of music.47

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45 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 179.
47 Ibid.
Sonnleithner was invited to participate in this group in May 1818, but did not become a full-fledged member. More than likely, this was because at this time his own musical salon was taking its own form, and he was perhaps pre-occupied with the efforts to publish Schubert's works and make his name known to a wider audience.

Precise beginning and ending dates are unknown, although this salon was in existence as early as 1813, and Sonnleithner participated as late as 1825. Unfortunately, Röhrich had succumbed to a lung ailment on September 13, 1832. As with the earlier salons, this probably meant that this salon was no longer in existence.

Vinzenz Neuling and Adam Hutschenreiter hosted musical evenings that Sonnleithner attended during the years of 1817 to 1822. "The principle [for both of these salons] had remained the same; perform only good works and present them with only the best musicians." Neuling was a proficient violinist and his sister-in-law Therese Neuling, was an excellent singer. Many of the outstanding musicians present had participated in the salons from the previous segment, including the following who also participated at Sonnleithner's salon: Molique (violin), Hellmesberger (violin), Moscheles (piano), Karl Czerny (piano), Merk (violoncello) and Pechaczek (violoncello).

The events that took place at Adam Hutschenreiter's residence consisted mostly of repertoire from Haydn and Mozart. Among some of the members who aided in the performance of Haydn's *Schöpfung* were Nestroy and Schmiedel, and they "dared to

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tackle [it] with quintet accompaniment." The eldest son, Baptist, was an excellent tenor who also participated at Sonnleithner's.

The salons of Friedrich Warsaw, Alois Gulielmo and Anton Röhrich are all discussed in Sonnleithner's Sketch No. 6. Sonnleithner began participating in these salons during the years 1816 and 1817, when he was 19 years old. These particular salons are grouped together, not only because of the corresponding attendance dates, but also because they were very similar in the musical output, or lack thereof.

Warsaw's gatherings mostly consisted of young painters and eager young tradesmen and their friends. As Sonnleithner scathingly states, "it was not astonishing that the sociable pleasantry prevailed more than serious musical efforts." It may be for this reason that Sonnleithner's attendance at this salon was sporadic. He only attended in 1816, 1817 and then again in 1822. The overall demise of this group occurred when the quality of musicianship increased.

The most memorable moment from Sonnleithner's discussion of judge Alois Gulielmo's salon is the "effect of the four flutes [, it had] caused not only the rats and mice to keep away, but the listeners did not come back after the first visit." It seems that Sonnleithner did not participate as a musician, but as an audience member who attended more for the enticements that had been handed out during intermission than for the music. The enticements "probably attracted some visitors, but soon they figured it

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49 Ibid.
50 Ibid.
out – they appeared shortly before the intermission and quietly left after the music resumed."  

Raphael Georg Kiesewetter (1773 – 1850), a member of the earlier Hochenadl salon, also hosted musical evenings in his home shortly after 1816. Kiesewetter lived in an apartment called the *Hanswursttische Haus* on Salzgries Nr. 184 on the second floor; where he presented his famous concerts of old music. According to Sonnleithner, "the apartment was more spacious than Hochenadl's, and was especially suited for accommodating small orchestra rehearsals." This house was historically known by its name for several decades because in "the year 1717 the house had become the property and residence of the popular player of the Harlequin, Josef Anton Strantzky (1676 – 1726) and his wife Maria Monika." It is somewhat ironic that this house represented the fictitious clown character that Strantzky had created, known as the Hanswurst – Johnny Sausage – who mocked the pretensions of his master. One of the great figures of the eighteenth century theater, Hanswurst was a coarse peasant from Salzburg, unscrupulous in his conduct, exceptionally cunning, but a survivor with whom the audience could identify. Over the decades... he was naturalized to a Viennese setting and dialect, ...and his harsher features were softened, but his anachronistic drollery and vulgarity remained the same. It is the nature of popular theater that the comic and subversive serves to illuminate the foolishness and pretentiousness of that which present itself as heroic and morally admirable: parody and farce,

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52 Ibid.
53 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien',' p. 753.
54 Simon Williams, "The Poetry of Schubert's Songs," in *Schubert's Vienna*, ed. Raymond Erickson (New Haven: Yale University Press, 1997), pp. 215-216. Strantzky was often considered the father of the Viennese popular theater. He was the leader of players from Salzburg, who had taken over the recently built Kärntnertortheater in 1711. Strantzky and his company were quite successful improvisers whose situations barred on the obscene, yet they were enthusiastically followed until his death in 1726.
55 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien',' p. 753.
therefore, became the characteristic mode of the Viennese theater's early year, and Hanswurst was its most recognizable figure.\textsuperscript{56}

Those who did not personally know Kiesewetter saw him as a "serious, dry, pedantic man that easily lives... only in that period whose musical treasures were only of interest to him and recognized that as the golden age of music. In reality, there was not the slightest evidence of that in him."\textsuperscript{57} He was an avid music lover and a highly regarded musical scholar who collected works from the older European music period. His collection "went by bequest to the Court Library in Vienna where, according to his wish it is kept separate and is open to the general public for their use."\textsuperscript{58} Kiesewetter "was far removed from the view that there will ever be a time when we go back to the style and performance practices of the old masters. We will regard their works as just historic memories and studies, and to some extent will seek out and perform them as examples of noble simplicity and pure idea."\textsuperscript{59}

Kiesewetter himself was an amateur singer, whose interests were more closely associated with musicology. He was very much involved with the preservation of the older music from Europe. Although his collections and interests did extend into studies of Greek, Egyptian, Arabic, Dutch and medieval music, the salon that Sonnleithner describes deals mostly with early music from the 16\textsuperscript{th} to 18\textsuperscript{th} Centuries.

Sonnleithner includes a register, from Kiesewetter's own notes, containing all of the musical pieces performed in his Salon. This list is revealing in that he details the

\textsuperscript{56} Simon Williams, "The Poetry of Schubert's Songs," p. 216.  
\textsuperscript{57} Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 758.  
\textsuperscript{58} Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 753.  
\textsuperscript{59} Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 758.
number of performances of the given repertoire. Bearing in mind the time frame of these concerts, the amount of various performances of Bach's works is significant. This implies not only an interest Bach's artistry, but also a "Bach Revival" before the one associated with Mendelssohn's performance of *Passion According to St. Matthew* in Berlin on March 11, 1829.\(^6^0\)

Sonnleithner first attended his concerts in November 1818, after they had already begun. Kiesewetter's performances "occurred regularly at noon on certain holidays such as: Leopoldstag, Christmas, Epiphany, Palm Sunday, Good Friday and so on."\(^6^1\) As Sonnleithner remembers, the concerts were attended by amateur and professional musicians; "however, [he] must confess that at first, [he] heard quiet complaints of boredom, subsequently most people listened with warm enthusiasm. On the whole, the performances were quite successful, particularly if one considers how strange the style and performance practice of these works had to be for the participants."\(^6^2\)

Kiesewetter had taken the task of gathering the musical works of the older European music period. Single handedly he worked with manuscripts and "frequently rewrote individual voices into chorus parts, transcribed the music into contemporary notes and keys, and thus made the music accessible to everyone."\(^6^3\) Although the music performed at his salon was from the old masters such as Palestrina, Durante, Jomelli, Scarlatti and Händel, he was not blind to "the achievements of their followers who


\(^6^1\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien',' p. 753.


\(^6^3\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien',' p. 753.
actually developed the art completely and brought it to its highest maturity."\textsuperscript{64} His salon concerts steadily continued until the spring of 1838. Occasionally, a smaller circle of musicians had gathered in the evenings to present concerts without rehearsals, "since a few of the most proficient musical players were present."\textsuperscript{65} Between 1838 and 1842, the rehearsals tapered off and were never able to reach the same vitality. From 1842 on, he had tried to revive the concerts, "but with the death of his wife on March 10, 1845 and the decline of his own health, any further attempt was not possible."\textsuperscript{66}

The musicians who participated in Kiesewetter's salon ranged from amateur to professional, and well-trained students of the conservatory sang many of the women's choruses and solo parts. Conducting from the piano were musicians such as Johann Hugo Worzischek, Franz Gebauer, Franz Pechatschek, and Johann Jenger. The concerts featured choral works accompanied by piano and some strings, if they were available. Worzischek was also known to play 2\textsuperscript{nd} violin and viola, so he may have provided some string accompaniment at Kiesewetter's salon. Alois Fuchs, who regularly sang bass, also played violoncello and may have supplied a basso continuo part.

Although Sonnleithner's journey only depicts Kiesewetter's salon as hosting choral and vocal music from the 16\textsuperscript{th} to the 18\textsuperscript{th} centuries, he "at the same time, ... arranged numerous concerts featuring contemporary music, at which Schubert's compositions occupied an increasingly prominent place. Schubert himself was a frequent

\textsuperscript{64} Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 758.
\textsuperscript{65} Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 754.
\textsuperscript{66} Ibid.
visitor."

Perhaps Sonnleithner deliberately neglects to mention these concerts in his musical pictures for the following reasons: one, these concerts that Kiesewetter had hosted with Schubert's works were more than likely in conjunction with the Gesellschaft der Musikfreunde concert series; two, they were not hosted at Kiesewetter's home. Furthermore, Kiesewetter was the vice-president of the Gesellschaft from 1821 to 1843, his association with this society alone would have aided in the presentation of Schubert's works at that particular venue. It should also be duly noted that Kiesewetter was among the participants in the Sonnleithner salon – the very home that many of Schubert's compositions were first heard.

1819 to 1823

Josef Dollinger gathered amateur musicians and formed an orchestra in his home on Nr. 1111 Neuburgergasse. He was an exceptional pianist and would rehearse with his orchestra on Sundays at 10 o'clock in the morning. Together this ensemble performed symphonies, overtures, and piano concertos. The orchestra was staffed by many of the previous salon members, but unfortunately, Sonnleithner was not able to provide precise beginning and ending dates for this particular group.

Professor Zizius held musical Soirées in his apartment at Kärntnerstraße Nr. 1038, but Sonnleithner, having only participated at his salon in 1819 and 1820, during its last years, does not provide much information. What he does remember is how Zizius' sister

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"knew how to properly do the 'honneurs' and was able to invite a grouping of attractive women to the evenings... [and] the best dilettante and amateur circles, including some opera singers, felt honored to perform classic pieces and the newest piquant parlor music."\(^{69}\)

The musical entertainments held at the home of Zmeskall von Domanovecz were mainly for the preservation of quartet music. Sonnleithner includes this entry most likely for his relationship with Beethoven, in the sense that Beethoven dedicated his Op. 95 string quartet to him. The rehearsals often took place among the smallest circle, but occasionally a larger production was held on Sundays at noon. Among the members who performed were Schuppanzigh, Mayseder, Rode and Rovelli. The audience consisted of "not only the practicing artists and amateurs... but also a very chosen audience from the higher classes."\(^{70}\)

At the home of Georg Schall von Falconhorst, a marshal lieutenant, Sonnleithner had participated between 1821 and 1825 – the same years when his father's salon was thriving. Falconhorst's daughter was dedicated to the art of singing, and Fräulein Stöger, a niece of the family, pursued music as an alto singer and a pianist. "The son of the house, Joseph Schall von Falconhorst, had a passion for the theater and organized dramatic presentations with which they even dared to tackle the Ahnfrau in his father's home."\(^{71}\) It is plausible that Sonnleithner was present most likely because of his relationship to the author of Ahnfrau, his cousin Grillparzer.

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\(^{69}\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 323.

\(^{70}\) Ibid.

\(^{71}\) Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 324.
The last salon discussed is that of Ferdinand Müller von und zu Müllegg.

Sonnleithner only participated in his salon from 1823 to 1824. At that time they were held "on the ground floor in a villa that belonged to the Lobkowitz family." As Sonnleithner states,

His [Müller] diplomatic position required him to invite guests from the 'higher' classes. In the adjacent rooms, they were often eager, through lively conversation and the rattling of teacups and playing chips, to show off their musical knowledge... Despite the above mentioned disturbances, the host knew that with his kind personality he could always get the performers to participate.73

In other words, the musicians merely provided background music for the social activities amongst the elite who feigned their musical intelligence. Again, Sonnleithner's discourse implies that these two salons, Müller and Falconhorst, belong to the category of the aristocratic salons.

Summary

From the above discourse, it becomes clear that Leopold Sonnleithner participated in a variety of musical salons "who have directed their preference in a certain way and have accomplished it with modest means."74 Overall, the components for each salon were quite similar; the rehearsals and performances took place in the host's home, most activities flourished during the fall and winter months, and both professional and amateur musicians participated. The combination of these elements formed the foundation for each salon, although their individual efforts helped determine its direction and future.

72 Ibid.
73 Ibid.
74 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 738.
The format of the sketches as presented by Sonnleithner does not enable the reader to follow his musical journey through a temporal construct. This approach leads the researcher to question the validity of his remembrances. At this point, it is not possible, nor suggested, to rely solely upon the words of one man, however, taking in to account the information he provides, he sheds some light upon a time in history that is surrounded by much speculation and conjecture.

As stated earlier, Sonnleithner buries the beginnings of the salon in his sketch No. 5, and in essence, he does, because the reader loses sight of the period in which he is referring. Many authors such as Deutsch, Hanson, and Clive, have cited his work in their research, but have not noticed the smallest detail that these salons, as he describes, began in 1813. This element is vital in understanding the impact that his salon had upon Schubert, and Sonnleithner's role as a social mediator. It can be surmised that while all of these various salons coexisted, Sonnleithner was acquiring the wherewithal to foster an environment in which Schubert could emerge as a true Viennese composer.

It is clear that Sonnleithner could not actively participate in the latter groupings (1816 to 1818 and 1819 to 1823) as he had in the earlier grouping (1813 to 1815) for two reasons. One, he was preoccupied with the direction and participation of his father's salon and two, the repertoire performed at the later salons, mostly instrumental chamber music, literally precluded him from participating in the same manner as he had in the salons of Hochenadl, Paradies, and Hatwig. Since the demands of the instrumentalists increased, the standards in ability for the musicians also increased leaving only two options: either improve your skill and proficiency, or gracefully remove yourself from the
competition. Sonnleithner modestly confesses, as early as the Paradies salon, that his ability on the contrabass was somewhat lacking and states that "later the contrabass changed to the much more competent hands of Herr Johann Hinle."75 With that, it is probable that Sonnleithner only participated in these salons as a listener rather than as an active performer. In addition, if he actively participated as a performer, it was undoubtedly for the performance of oratorios or cantatas, which required vocalists.

By examining the dates of Sonnleithner’s attendance at various salons, it becomes apparent that he did not visit any salons in the year 1820. That year is significant in terms of Schubert's fate. On December 1, 1820, the performance of Erlkönig at Sonnleithner's "confirmed the decision to publish Schubert's compositions... The Erlkönig was offered to several local music dealers for publication, but none of them was willing to accept the works of this young composer, [who was still unknown]."76 Therefore, Sonnleithner decided, "in conjunction with two other friends, to publish Schubert's works at their own expense... [and] the firm of Diabelli and Company agreed to sell the works without Royalty."77

Many of Schubert's works were first heard at the Sonnleithner home, which include those depicted in the following graph:

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75 Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 5.
77 Ibid.
From the above graph, one can see the range of years that Schubert's compositions were heard at the Sonnleithner salon. Kiesewetter had allegedly hosted musical evenings that included Schubert's works. Although Sonnleithner does not write about them in his sketches, it is highly probable that Kiesewetter, since he had also participated at the Sonnleithner salon, had referred to what he heard at Sonnleithner's.

In Sonnleithner's brief discussion of *dillettanti*, he reflects upon the world of amateur musicians from a German and Viennese Nationalistic point of view. He states,

Even if the results of our dilettantes can not easily compete with the more careful performances of outstanding professional artists, when they are effectively...
prepared such results contribute to the spread of the knowledge of solid musical works of art and thereby to an enhancement of taste as a whole.⁷⁸

Sonnleithner is discussing the dissemination of music within the culture of amateur musicians in Vienna and how their role as amateur musicians is as vital as that of the professional musician for sustaining music throughout society. With Sonnleithner's determination, he has left the reader with one more piece to the puzzle, which aids in the reconstruction of musical Vienna during these pivotal years of 1814 to 1825.

⁷⁸ Sonnleithner, "Musikalische Skizzen aus 'Alt-Wien'," p. 177.
Chapter IV

Biographical Entries of People from the Musical Sketches

This chapter includes names listed in Sonnleithner's original document. I have provided information to identify and place these people in a cultural context as they pertain to the articles written by Sonnleithner. Much of the information was gathered from standard reference materials, which are accepted as common knowledge; thus, the sources are not cited further. Those references include:

*The New Grove Dictionary of Music and Musicians*

*The New Grove Dictionary of Opera*

*Die Musik in Geschichte und Gegenwart*

Each entry includes:

The person's full name, if known.
(Dates) Their occupation, voice, or instrument. The Salons in which their name is listed or they participated.
A few biographical statements.

Achleitner.
Composer. Salons: Sonnleithner.

Adolfati, Andrea.
A composer of operas. The Hofbibliothek in Vienna has preserved his 1753 *La Clemenza di Tito*. Among his other operas are *La Gloria ed il piacere*, *L'Artaserse*, *L'Arianna* and *Adriano in Siria*. His sacred music consisted mostly of Psalms. He served as conductor of music in the church of Santa Maria della Salute in Venice. From 1750 to 1760, he served at the Annunizata at Genoa.

Ahnschütz, Eduard.
Poet. Salons: Various (Warsaw).
He participated at the musical evenings of Friedrich Warsaw by presenting some of his poems.
Albrecht, Josefa.
Soprano. Salons: Kiesewetter.

Allegri, Gregorio.
Italian composer who studied with Giovanni Maria Nanino. For four years he was a choirboy in Rome (1591-1596). He served as a chorister and composer at the Cathedral at Fermo, and entered the Papal Chapel in 1630.

Anden.
Piano. Salons: Kiesewetter.

Anders, Julie von.
Soprano. Salons: Hochenadl.

Andreas, Edmund Ritter von.
Violoncello. Salons: Sonnleithner.

Ansion, Marie.
Soprano/Alto. Salons: Paradies.
Married name is Kraus.

Arnstein, Fanny.
(1758-1818) Salons: Various.
She is the Jewish Prussian daughter from the Itzig family. Her father was the banker of Friedrich II of Prussia. While she was growing up in Berlin, her family's home was quite a social center. She married Nathan Adam Arnstein, a Viennese banker, in 1776. Four years later she founded her first salon. Her salon was the first Jewish salon in Vienna; she drew people from Austria and all of Europe.

Astorga, Emanuele d'.
Italian opera composer from a noble Spanish family. He lived in Vienna for about a year, but left to become a senator in Palermo. Perhaps his best-known work is the Stabat Mater; it was first heard in 1752 in Oxford.

Aumann.
Composer. Salons: Hochenadl.

Axfeld, Luise.
Soprano. Salons: Kiesewetter.
Bach, Johann Sebastian.
He was the most important member of the Bach family. With his exemplary keyboard skills and ingenious compositional techniques, he earned a definitive position in the history of music. He incorporated in his some of his music a unique system of numerology. This philosophy of numbers was a common thread of symbolism among other poets and artists from his time. His system of 'equal temperman' is among many of his inventive compositional techniques. Among his most famous keyboard works are the *Well-tempered Clavier* and the *Goldberg Variations*. His last composition, *Die Kunst der Fuge*, is epic in nature since it contains fugues, canons, and various counterpoints based on the same theme. It incorporates all of Bach's compositional devices such as: inversion, canon, augmentation, diminution, and triple and double fugues.

Bach, Wilhelm Friedemann.
Known as the 'Halle' Bach, he is the eldest son of J.S. Bach. He, like his brother C.P.E., studied at the Thomasschule in Leipzig. J.G. Graun taught him violin in Merseburg. He also studied mathematics, philosophy, and law at the University of Leipzig. In Dresden at the Sophienkirche, he was the church organist in 1733. Appointed the position in 1746, of organist of the Liebfrauenkirche in Halle, he held that post until 1764. Ten years later he went to Berlin, he remained there until his death in 1784.

Bach, Carl Philipp Emanuel.
(1714-1788) Composer. Salons: Hochenadl.
Known as the 'Berlin' or 'Hamburg' Bach, he is the second surviving son of J.S. Bach. He was educated at the Thomasschule in Leipzig with the assistance of his father's tuition. In 1738, he went to Berlin to study music as his vocation; before that, he was studying law. Two years later he became a chamber musician to Frederick the Great of Prussia. By 1768, he had assumed the position of cantor at the Johanneum (Lateinschule) in Hamburg. He is also known for his mastery of the *Empfindsamkeit* style. He put together, along with his student J.F. Agricola, the first authentic posthumous account of his father's life. It was published as *Nekrolog* four years after his father's death.

Barth, Josef.
(1781-1865) Tenor. Salons: Hochenadl, Kiesewetter, Paradies, Sonnleithner, Various (Falkenhorst).
He participated in several performances of Schubert's works both for private and public performances. Prince Josef Johann Nepomuk Schwarzenberg employed him, most likely as an accountant. Some of his first performances include the following pieces: "Das Dörfchen," "Geist der Liebe," "Gesang der Geister über den Wassern," and "Die Nachtigall."
Barthioli, Franz.
Also spelled as Bathioli.

Baumann, Wilhelmine.
Soprano. Salons: Kiesewetter, Sonnleithner.
Married name is Morhagen.

Bayer.
Composer. Salons: Sonnleithner.

Beckers, Josef.
2nd Violin/Viola; Composer. Salons: Hochenadl, Sonnleithner.

Beethoven, Ludwig van.
(1770-1827) Composer. Salons: Hochenadl, Kiesewetter, Paradies, Hatwig,
Sonnleithner, Various (Reunion), Various (Neuling), Various (Domanovecz).
Member of the group known as 'Reunion,' he also served as Director at some of
the concerts listed in the Various Salons chapter. In 1792, Beethoven had settled
permanently in Vienna. His primary teachers were Albrechtsberger and Salieri.
Even though he came to study with Haydn, they had too many disagreements and
Haydn's teaching style personally did not work for Beethoven. He made his first
public performance in Vienna in 1795. Five years later, he premiered his First
Symphony, thus placing himself among the symphonic composers. In 1809, he
had received an annual pension from Archduke Rudolph, Prince Lobkowitz, and
Prince Kinsky of 4000 florins.

Belleville, Anna Caroline.
She is the daughter of a French nobleman. He was the director of the Bavarian
Court Opera in Munich. Caroline studied for four years, from 1816 to 1820, in
Vienna with Carl Czerny. While there, she made her debut. Upon returning to
Vienna in 1821-22, she began studying with Johann Andreas Streicher. Caroline
presented concerts in Munich, Paris and London. When she was on tour in
London, she met Antonio James Oury, a violinist; they married in 1831. They
toured together for eight years, from 1831 to 1839, to Russia, Germany, Austria,
and France.

Bencini.
Soprano/Alto. Salons: Paradies.

Bendl, Magdalena.
Soprano. Salons: Kiesewetter.
Benevoli, Orazio.
His father was Robert Venouit, a confectioner from Lorraine. For Orazio was a choirboy at St. Luigi dei Francesi in Rome. While he was there, he studied with Ugolini. He obtained his first post as maestro di cappella at St. Maria in Trastevere, Rome, in February 1624. In 1644, he became the Kapellmeister to Archduke Leopold Wilhelm in Vienna. He was only in Vienna a short time before he returned to Rome. In 1646, he became the new maestro di cappella of the Cappella Giulia at St. Pietro, succeeding Virgilio Mazzocchi. Orazio held that post until his death in 1672.

Bennati, Dr. Franz.
(d. March 10, 1834) Tenor. Salons: Sonnleithner.

Berg, Konrad.
Composer. Salons: Hochenadl, Sonnleithner.

Bertoni, Ferdinando Giuseppe.
Italian composer. Padre Martini was his composition teacher in Bologna. In 1745, his first opera, La vedova accorta, was performed in Florence. Il Cajetto was his first serious opera; it was privately staged in 1746. His comic operas were much more successful; Le pescatrici (1751) was produced 14 times in 17 years throughout Europe. Bertoni was probably the first to introduce the cavatina to opera. In 1752, he was appointed the position of primo organista at St. Marco in Venice. A year later, he was appointed maestro of the female chorus at the Ospedale dei Mendicanti. Bertoni now favored sacred music and serious opera. Bertoni received international recognition for his works written for female chorus and orchestra.

Bevilacqua, Paul.
Tenor/Baritone. Salons: Paradies, Sonnleithner.

Bianchi, Luise.
Piano. Salons: Sonnleithner.
Married name is Zeillner.

Bibra, Marie Freiin von.
Piano. Salons: Paradies.
Married name is Zardahely.
Biffi, D. Ant.
(1766/7-1733) Composer, Singer. Salons: Kiesewetter.
Italian composer who was appointed the maestro di cappella post on February 5, 1702, at Saint Marco in Venice. The previous holder of that post was Partenio. Biffi also served as the maestro di coro of the Conservatorio dei Mendicanti.

Bigler.
Soprano/Alto. Salons: Paradies.

Bihler, Franziska.
(d. 1859) Piano. Salons: Paradies, Sonnleithner.
Married name is Doré. Maybe the same as Bigler?

Biordi, Giovanni.
Italian composer born in Rome. For two years, from 1714 to 1716, he served as maestro di cappella of Tivoli Cathedral. Cardinal Ottoboni recommended that he be made a chapel singer to the pope, this occurred on December 19, 1717. In 1722, he assumed, until his death, the post of maestro di cappella at St. Giacomo degli Spagnoli in Rome. He was a vocal teacher at the pope's municipal college beginning in 1724. At the Cappella Sistina, he served as secretary from 1730 to 1737, when he became chamberlain. He retired as a singer in 1742 from there, but remained chamberlain. His compositions consist only of church music.

Blahetka, Josef.
Salons: Hatwig.
Most likely, he is the father of Leopoldine Blahetka. He was a journalist and poet and was married to Babette Traeg.

Blahetka, Leopoldine.
She studied piano with both Ignaz Moscheles and Josef Czerny. As both a composer and a pianist, she contributed favorably to the professional image of women musicians. She concertized extensively and traveled to Germany, the Netherlands, Belgium, England and France.

Blangini, Felice.
French composer, but from Italian birth. In his youth, he sang in the Turin Cathedral choir and studied with Bernardo Ottani. He traveled to Paris in 1799 and became popular as a singer, composer, and vocal teacher. In 1802, he made his debut at the Theatre Feydeau as an opera composer. Three years later he became the maestro di cappella to the Duke of Saxe-Coburg in Munich. The same year he was in the service of Pauline Borghese, Napoleon's sister. Apparently, he had an affair with her and subsequently Napoleon transferred
Blangini to Kassel in 1809. He was director of the theatre, master of chamber music to Jerome Bonaparte, King of Westphalia while in Kassel. He also served as *maestro di cappella*. After the Revolution of 1830, he lost his court positions.

**Bochsa, Nicholas Charles.**
(1789-1856) *Harp*. Salons: Sonnleithner.
He is the son of Charles Bochsa, a Czech oboist and composer. Nicholas is a French harpist and composer. He informally studied music with his father. First he lived in Lyons until he moved to Paris around 1806, there he established himself as a music seller. His first opera, *Trajan*, was written when he was 16. His formal music instruction was with Franz Beck in Bordeaux. He studied with Câtel at the Paris Conservatoire when he entered the music program there in 1806. Nademan and Marin were his teachers for harp, which became his principal instrument. He is known for exploiting the full range of possibilities of Erard's new double action harp. As far as his reputation as a composer, it is mostly associated with his compositions written for harp. Unfortunately, Bochsa had delved into dealings with forged documents; he left the country in 1817. The Paris Court of Assize condemned him in 1818 to 12 years' imprisonment, a 4000 francs fine, and a branding of the letters 'T.F' ('travaux forces', or forced labor, which was the standard penalty for forgers). He then fled to London where he gained a reputable name as a harpist and conductor.

**Bocklet, Karl Maria von.**
He studied with Franz Zawora, Friedrich Wilhelm Pixis, and Bedöich Diviš Weber on piano, violin and composition respectively. In 1820, he settled in Vienna, but three years earlier, he made his début as a violinist. He was a member of the Theater an der Wien orchestra for a short while, but later he chose to focus more on his piano playing rather than his violin playing. Along with his playing, he became known as a music teacher.

**Bodgorschek, Karoline.**
*Alto*. Salons: Kiesewetter.
Married name is Fecheur.

**Bogh, Paul.**
*Tenor Baritone*. Salons: Paradies.

**Bogner, Ferdinand.**
(1786-1846) *Flute*. Salons: Hatwig, Sonnleithner, Various (Reunion), Various (Neuling). He studied with Florian Heinemann and served as a conductor of 'evening entertainments' at the Gesellschaft der Musikfreunde. Some of his compositions were performed at various Salons. In 1825, he married Babette Fröhlich.
Bosch, Friedrich.
   *Bass.* Salons: Sonnleithner, Various (Falkenhorst).

Boieldieu, François-Adrien.
   (1775-1834) *Composer.* Salons: Hatwig, Sonnleithner.
   A French opera composer who received his musical education from Charles Broche. He later became an apprentice to Broche at the church of St. André in Rouen where he was an assistant organist. Among his compositions are patriotic pieces that were quite popular in France during the revolutionary period. He wrote approximately 40 operas. Some of which he collaborated with other composers such as: Méhul, Cherubini, Cätel, Kreutzer, and Isouard. His first wife, Clotilde Mafleurai was a dancer. They married in 1802, but their marriage lasted barely a year. In 1826, he married Jenny Phillis. Adrien-Louis-Victor was his son, born in 1815, with Thérèse Regnault as the mother. His son also became a composer, but was not nearly as prolific as his father.

Boscalle, Ernestine de.
   *Piano.* Salons: Paradies.

Boscalle, Marie Pauline de.
   *Piano.* Salons: Paradies.
   Married, but no name is given.

Böcking, Wilhelm.
   *2ndViolin/Viola.* Salons: Sonnleithner.
   Author of the chapter V, the Sonnleithner Salon. Close friend of the Sonnleithner family.

Böcking, Anna.
   (February 21, 1859) *Guitar.* Salons: Sonnleithner.
   Married name is Marinelli.

Böhm, Franz.
   *1stViolin.* Salons: Sonnleithner.

Brentano, Anton Freiherr von.
   *Clarinet.* Salons: Sonnleithner, Various (Reunion).

Bschorner.
   *Clarinet.* Salons: Hatwig.

Buberl, Anton.
   *Flute.* Salons: Sonnleithner.
Bury, Betti.  
*Alto. Salons: Kiesewetter.*

Bussetti, Rachela von.  
*Piano. Salons: Paradies.*

Cafaro, Pasquale.  
(1715-1787) *Composer. Salons: Kiesewetter.*
Italian composer. He entered the Naples Conservatorio di St. Maria della Pieta dei Turchini in 1735. Nicola Fago was his first teacher at the Conservatorio, he then studied with Leonardo Leo. After 1737, he studied with Lorenzo Fago, Leo's successor. He mostly composed oratorios, operas, cantatas and church music. At the Teatro St. Carlo, Cafaro conducted operas by Hasse and Traetta. On August 25, 1768 he was appointed the position of *maestro di cappella soprannumerario* at the royal chapel. Ultimately, he became the *maestro di musica della real camera* at the chapel. His most recognized work is the Stabat mater, which dates 1785. Cafaro bridges the gap between Leo and Durante and Cimarosa and Paisiello.

Caldara, Antonio.  
(1670-1736) *Composer. Salons: Kiesewetter.*
Caldara was a founder and deacon for the Cäcilien-Bündnis, which he established in Vienna in 1725. Its purpose was to promote sacred music. Members of the Austro-Hungarian nobility commissioned operas and oratorios. Caldara had extensive duties for the imperial court, which changed the direction of his compositional output. He became much more acquainted with writing operas since he was required to write one for the both the emperor's and empress's nameday and birthday. He also wrote one or two oratorios for the Lenten observance at the court. He was fortunate because he had access to the best instrumental and vocal performers.

Campi, Antonie.  
(1773-1822) *Soprano. Salons: Various (Neuling).*
Maiden name was Miklaszewicz. An excellent coloratura singer from Poland. In 1788, she was appointed court singer to King Stanislas Augustus. She met, and Married name is the bass singer Campi in 1791. Antonie had appeared in both the Warsaw Opera and the Prague Opera, and also sang at Leipzig, Vienna, and Dresden.

Caraffa.  
*Composer. Salons: Sonnleithner.*
Carissimi, Giacomo.
He is probably the most important composer during the mid-17th-century Rome.
He was a composer of Latin oratorios, motets, and cantatas. He worked on
breaking the style of Palestrina and perfecting the monodic style. Much of his
manuscripts are lost, but he did have four published oratorios: Jephte, Judicium
Salomonis, Jonas, and Balthazar. For two years, from 1625 to 1627, he served as
organist at the Tivoli Cathedral. From 1628 to 1674, he served as maestri di
cappella in the church of St. Apollinare in Rome.

Castelli, Ignaz Franz.
(1781-1862) Composer. Salons: Various (Krippner).
Three of his poems were set to music by Schubert: "Das Echo", "Frohsinn", and
"Trinklied: Brüder, unser Erdenwallen". Castelli served in the Lower Austrian
government; he worked there for nearly 42 years. Aside from his civil servant
duties, he was a dramatist, librettist, poet and an editor. As a participant at the
home of Heinrich Christian Krippner, he seemed to achieve some success in the
area of declamation. He also served as resident poet for three years (1811-1814) at
the Kärntnertor-Theater.

Câtel, Charles-Simon.
French composer who studied at the École Royale de Chant in Paris. Upon
formation of the Conservatoire in 1795, he became Professor of Harmony. In
1808, he introduced the English horn into the Opera orchestra with his ballet
Alexandre chez Apelle. He wrote ten operas, eight of which are comic operas.
Les Bayadères, his most successful opera, was performed 140 times at the Paris
Opera. His symphonic compositions are for wind instruments only.

Cherubini, Luigi.
He was quite active in France as a teacher, composer, conductor, theorist, and
music publisher. His first musical instruction was with his father who was the
maestro al cembalo at the Teatro della Pergola in Florence. Other early teachers
included Bartolomeo Felici, Felici's son Alessandro, and also with Bizzari, and
Castrucci. In 1785, he made his first trip to France. While he was there in
France, Giovanni Battista Viotti, the court musician, introduced Cherubini to
Marie Antoinette. Cherubini visited Vienna in 1805, he presented his opera
Faniska, which was quite well-received at it's performance at the
Kärnthnertortheater on February 25, 1806. In 1822, he was appointed the position
as director of the Paris Conservatoire.

Cibbini, Katharina.
(d. August 12, 1858) Piano. Salons: Sonnleithner, Various (Domanovecz).
Married name is Kozeluch.
Cimarosa, Domenico.

Composer. Salons: Hochenadl, Sonnleithner.
Son of Gennaro Cimarosa, who was employed as a stonemason during the construction of the Palazzo Reale di Capodimonte. His first music instructor was most likely Father Polcano, the monastery organist for the church of St. Severo de’ Padri Conventuali. In 1671, he was admitted to the Conservatorio di St. Maria di Loreto. During his 11 years studying there, his teachers included Manna, Sacchini, Fenaroli and Carcais, the maestro di violino. Although he played the violin, keyboard, and sang, Cimarosa tried to establish himself as a composer. By 1770, he was among the senior students in the maestro di cappella class, which included Zingarelli and Giordani. Cimarosa became a violinist, keyboard player, and a singer. When he left the conservatory he studied voice with Giuseppe Aprile, a castrato. Cimarosa is mostly known as a composer; he was among the central figures of comic opera during the late 18th Century.

Clari, Giovanni Carlo Maria.

Italian composer. His father, Constantino Clari, was a violinist at the church of the Cavalieri di St. Stefano in Pisa. Italian Constantino's father was Teofilo Macchetti, the maestro di cappella at Pisa Cathedral. Clari finished his studies with Paolo Colonna in Bologna in 1695. The same year, his opera Il savio delirante was performed at the Teatro Pubblico. Two years later he became a member of the Accademia Filarmonica of Bologna. In 1703, he was appointed the position of maestro di cappella at the Pistoia Cathedral. While in his position at the Cathedral he mostly composed liturgical music and most of his oratorios. He was not re-elected to his position in 1720, but he kept a contract until he obtained the position of maestro di cappella at the Pisa Cathedral in 1723. He stayed there until his death in 1754.

Clary, Julie.

Soprano, Alto. Salons: Paradies, Sonnleithner, Various (Falkenhorst).
Married name is Czerny.

Clement, Franz.

Most likely this is Franz Clement, the gentleman who served as concertmaster in Prague under the supervision of Karl Maria von Weber. Clement began playing the violin as a child and went to London around 1790 to perform as a soloist; Salomon and Haydn directed him while there. After returning to Vienna, he served as the conductor at the Theater an der Wien from 1802 until 1811, and toured Germany and Russia from 1813 to 1818. He wrote about 30 compositions for the violin as well as technical studies.
Clementi, Muzio.
Although from Italian birth, Clementi was an English composer. His teachers include Antonio Boroni and Giuseppi Santarelli. He was the oldest of seven children and he began his musical studies at an early age. By the time he was 13 years of age, he had secured a post as an organist for the St. Lorenzo church in Damasco. From 1766 or early 1767 Clementi spent seven years at the Beckford estate of Steepleton Iwerne. While there he spent the majority of his time studying and practicing the harpsichord. Clementi moved to London in 1774, and in spring of 1775 had given his first known public performance.

Conradi, Paul von.
Violin. Salons: Paradies.
A blind violinist.

Conti, Francesco Bartolomeo.
Italian composer who also was a highly skilled on the mandolin and the theorbo. He used the mandolin and the theorbo in several of his operas as an obbligato instrument. Only once did he pair both instruments in the same musical number, which occurred in the 1719 performance of Galatea vendicata. Conti wrote all but one of the carnival operas between 1714 and 1725, which suggest his popularity for writing secular dramatic music.

Contin.
Violin. Salons: Various (Neuling).

Costa, Antonio Pereira da.
(c. 1697-1770) Composer. Salons: Various.
He served as the maestro de capella at Funchal Cathedral from about 1740. His 12 Concerto grossi imitate those of Corelli. Among his other compositions are 12 Serenatas for the Guitar.

Curzio.
Composer. Salons: Sonnleithner.

Czerny, Josef.
Josef was a composer, piano teacher and music publisher; he owned the Josef Czerny publishing house in Vienna from 1828 until 1831. He was also associated with the Cappi & Czerny publishing company. Among his students were Leopoldine Blahetka and Beethoven's nephew Karl.
Czerny, Karl.
(1791-1857) \textit{Piano}. Salons: Sonnleithner, Various (Neuling).
An Austrian pianist, teacher, composer and historian. He was a student of
Beethoven, and he became a leading source for transmitting Beethoven's legacy.
Much of his technical exercises are a foundation for nearly every pianist's
training. He is the son of Wenzel Czerny, a pianist, organist, oboist and singer.
His public début was in Vienna in 1800 at the Augarten hall. While he was in
Vienna, he spent some time studying with Clementi. Among some of his students
were Alfred Jàll, Ninette von Bellevile-Oury, Blahetka and Liszt.

Dalayrac, Nicolas-Marie.
(1753-1809) \textit{Composer}. Salons: Sonnleithner.
French composer. His main compositional successes include \textit{Nina}, \textit{Azemia} and
\textit{Les deux petits Savoyards}. Much of his work was within the opera comique
tradition, which formed a logical continuation to that of Gretry's. He attempted to
adapt his musical style according to the subject. One of his librettists, Pixerecourt
wrote his biography.

David, Giovanni.
\textit{Tenor}. Salons: Various (Falkenhorst).
A celebrated tenor, he was a big hit among the ladies at the Falkenhorst Salon.
On March 16, 1823, he consented to sing "Addio ai Viennesi" by Rossini.

Decret.
\textit{Piano}. Salons: Paradies.

Dekret, Peter Edler von.
\textit{Timpani}. Salons: Hatwig.

Dermer, Elise.
(d. 1861) \textit{Soprano/Alto}. Salons: Paradies, Sonnleithner.

Diabelli, Anton.
(1791-1858) \textit{Composer}. Salons: Sonnleithner.
Austrian publisher and composer. Diabelli studied music in both Michaelbeuren
and Salzburg. He entered the Raitenhaslach Abbey in 1800. In 1803, after the
dissolution of the Bavarian monasteries, he went to Vienna. He taught piano and
guitar there, and soon he became known for his arrangements and compositions.
His Opus Nos. 1-7 and 12-14 became the property of Cappi & Diabelli. The
same firm also published the Vaterlandischer Kunstlerverein, including the
Diabelli Variations, Op. 120, by Beethoven. Opp.1--7 and 12--14 later became
the property of Cappi & Diabelli. The firm also published the Vaterlandischer
Kunstlerverein, including Beethoven's Diabelli Variations op.120. After June of
1824, the firm, which was renamed Anton Diabelli & Cie after Cappi's retirement,
became quite productive. Works that were once owned by Leidesdorf, Pennauer,
Artaria and Weigl automatically had become Diabelli's property as he purchased these firms.

**Dietrich.**

*Soprano/Alto.* Salons: Paradies.

**Dinelt, Leopoldine.**

*Alto.* Salons: Kiesewetter.

**Diwald, Fanny.**

*Piano.* Salons: Paradies.

**Dollinger, Josef.**

Salons: Hatwig.

**Domanovecz, Zmeskall von.**

(June 23, 1833 (74 yrs)) *Salon Host.* Salons: Various (Domanovecz). As an amateur violoncellist, he made the acquaintance, and developed a close relationship with Beethoven. In return, Beethoven dedicated his Op. 95 String Quartet to him. Domanovecz came to Vienna in 1784, and took the position of secretary of the Hungarian Chancellery. He held that post until 1825. As an amateur composer, he wrote 16 string quartets and various chamber works.

**Doppler, Anna Maria.**

(1739-1810)

She was married to Christoph Sonnleithner. Together they had four sons and six daughters.

**Doppler, Josef.**

(1792-1867) *Bassoon, Clarinet.* Salons: Hatwig.

Apparently he was a student of Schubert's father and had attended Schubert's baptism. In the salon of Otto Hatwig, he played the Bassoon and Clarinet. He played the viola at the quartet sessions in the home of Schubert's father. According to Sonnleithner, he played the baritone part on viola when they rehearsed from Haydn's divertimenti for three violins, viola, and baritone. Doppler had worked for the Anton Diabelli & Co.; later he became the manager of the firm's successor, C. A. Spina.

**Dratschmid, von.**

*Violin.* Salons: Paradies.

**Dreßler.**

*Composer.* Salons: Sonnleithner.
**Durante, Francesco.**

(1684-1755) *Composer.* Salons: Kiesewetter.
Not much is known about Durante's life from his early youth until around 1728. That year he was appointed the primo maestro of the Neapolitan Conservatorio dei Poveri di Gesù Cristo. Durante became the primo maestro on April 25, 1742 and P.A. Gallo was assigned to assist him as secondo maestro. The Loreto conservatory regained much of its stability and quality of education under Durante's direction. When Leo died on October 31, 1744, Durante became the primo maestro at the Conservatorio di St. Onofrio on January 1, 1745.

**Dussek.**

*Composer.* Salons: Paradies, Sonnleithner.

**Dußl, Therese.**

Married name is Osetzky.

**Ebener, Karl.**

*1st Violin.* Salons: Sonnleithner.

**Eberl, Anton.**

(1765-1807) *Composer; Piano.* Salons: Hochenadl, Kiesewetter.
He produced several stage works in Vienna. He presented Haydn's *Creation* in Russia for the first time in 1801. As a pianist, he began giving private recitals as early as age eight. One of his teachers may have included Mozart. His first public recital was in 1784, and in 1787, he presented *Die Marchande des Modes,* his first stage work. He toured Germany in 1795-96, with both Constanze Mozart and her sister Aloysia Lange. In Berlin, he performed with Meyerbeer. While touring, he visited St. Petersburg. Eberl served as a piano teacher, entertainer for the Russian royal family and as Kapellmeister.

**Eberlin, Johann Ernst.**

(1702-1762) *Composer.* Salons: Kiesewetter.
German composer and organist. He participated in school performances of musical plays, which he later spent much of his time composing. His musical output varied and often he composed music for special occasions in Salzburg. He befriended both the Mozart family and the clergy of the St. Peter's Abbey in Salzburg. Most of his compositional influence was with his sacred vocal music.

**Ebner, Johann Leopold.**

(b. 1791) *Violin.* Salons: Paradies.
He was a civil servant that lived in Vienna until 1817. He met Schubert after Schubert had left the Stadtkonvikt. Ebner attained a senior position in government service and in 1823 he married Seraphine Schellmann. Schubert had stayed at the Schellmann house in Steyr in 1819. Apparently Ebner collected
copies of Schubert's early songs that he heard before he left Vienna. Hisrother, Johann Ebner von Rofenstein, was supposed to be the keeper of those
copies, but unfortunately lost several of them. In 1858, Ebner had given the
remaining copies to Ferdinand Luib.

Ehnes, Marie.
Soprano. Salons: Kiesewetter.
Married name is Fließ.

Eisenhofer.
Composer. Salons: Sonnleithner.

Ellmaurer, Kamilla.
Piano. Salons: Sonnleithner.

Engelhardt, Julie.
Guitar. Salons: Paradies.

Eppinger, Emanuel.
Administrator. Salons: Various (Reunion).
Administrator of the hotel to the "Roman Emperor."

Eppinger, Leopold Josef.
According to Sonnleithner, he was a characteristic Viennese figure known
through his pushy personality and his presumptuousness in musical tastes.

Ermann, Baroness Dorothea von.
Piano. Salons: Various (Domanovecz).
Maiden name Graumann.

Eskeles, Dionis Freiherr von.
Violoncello. Salons: Paradies.

Eybler, Josef.
Austrian composer. Joseph Haydn helped him as a both a friend and teacher
during the difficult years of his apprenticeship. Haydn recommended three of his
piano sonatas to the publisher Artaria. Mozart's widow commissioned Eybler, to
complete the Requiem. When Salieri retired in 1824, Eybler succeeded him as
Hofkapellmeister. His early works reflect his admiration and the compositional
styles of both Haydn and Mozart. Several of his chamber music works have been
reprinted.
Falkenhorst, Georg Schall von.  
*Marshal Lieutenant.* Salons: Various (Falkenhorst).

Falkenhorst, Karoline.  
*Singer.* Salons: Various (Falkenhorst).  
Married name is Senitzer.

Falkenhorst, Joseph Schall von.  
*Actor.* Salons: Various (Falkenhorst).  
Later changed his name to Forst and dedicated himself completely to the stage.

Farinelli, Giuseppe.  
(1769-1836) *Composer.* Salons: Sonnleithner.  
Italian composer. He studied in Este with the local maestro di cappella, Lionelli, and also in Venice with Antonio Martinelli. In 1785 he entered the Conservatorio della Pieta dei Turchini in Naples. He also studied with singing with Barbiello, harmony with Fago, and counterpoint with Sala. Some of his composition lessons were with Tritto. His first opera, *Il dottorato di Pulcinella,* was performed at the conservatory in 1792. Three years later, his first work for the public, *L'uomo indolente* was performed at the Teatro Nuovo.

Fedrigotti, Johann Conte.  
*Tenor.* Salons: Kiesewetter.

Ferdinand, Prince Louis of Prussia.  
Louis Ferdinand, the nephew of Frederick the Great, was an accomplished musician despite being educated and trained for the military. In 1804, he met Beethoven at a performance of his *Eroica* symphony, subsequently; Beethoven dedicated his third Piano Concerto to the Prince.

Ferrari, Antonie.  
*Piano.* Salons: Paradies.  
Married name is Stainer von Felsburg.

Feska.  
*Composer.* Salons: Hohenadl, Sonnleithner.

Feuerstein, Zacharias.  
*Clarinet.* Salons: Hatwig.
Field, John.
He was the eldest son of Robert Field, a professional violinist. His first musical
instruction was from his grandfather, John Field, an organist. He became an
established virtuoso in London. He worked with Clementi, whom required him to
assist him in the making and selling of musical instruments. Field traveled to St.
Petersburg and Moscow, where he remained. In 1822, he met Hummel, who was
there on a concert tour, and together they performed Hummel's duet sonata Op.
92.

Fier.
Composer. Salons: Sonnleithner.

Fioravanti, Valentino.
Italian composer who began his studies in literature and art. His first musical
instruction was with Gregorio Toscanelli. Counterpoint lessons were taken with
Giuseppe Jannocconi. In 1779, he went to Naples to study with Sala. His first
opera, Le avventure di Bertoldino, was composed in 1784. The Teatro del Fondo
in Naples commissioned him for an opera in 1787; the result was his G'inganni
fortunati. His most popular opera, Le cantatrici villane, was written for Naples in
1799 amidst the political turmoil. Another successful opera was Camilla. In
1816, he became the maestro di cappella, a position that Zingarelli had held at the
Cappella Sistina. After 1824, Fioravanti wrote mostly sacred music after his
operatic career had nearly become extinct.

Fischer, Anton.
German composer and tenor. He is the brother of Matthaus Fischer. He
composed Singspiels, sang small roles and became assistant Kapellmeister under
Ignaz von Seyfried in 1806 at the Theater an der Wien. Das Hausgesinde was one
of his most triumphant works; it was performed 115 times at the Theater an der
Wien. Some of his other compositions include Lunara, Konigin des Palmenhains,
Die Entlarvten, Die Scheidewand and Die Verwandlungen.

Fischer, Karoline.
(d. October 20, 1860) Soprano/Alto. Salons: Hochenadl, Paradies.
On October 28, 1820, she entered into the Order of the Ursuline Nuns.

Flamm.
Alto. Salons: Hochenadl.
Antonie Flamm.

Florentin, August.
(1831) Piano. Salons: Sonnleithner.
Foggia, Francesco.
Italian composer. He served many of Rome's most prestigious choirs and published church music extensively. He was a choirboy at the Jesuit church of St. Apollinare, which was under the direction of Ottavio Catalano. He served at the courts of the Elector Ferdinand Maximilian at Cologne, Duke Maximilian I of Bavaria at Munich, and Archduke Leopold of Austria at Brussels.

Forester.
Composer. Salons: Sonnleithner.

Förster.
Violoncello. Salons: Sonnleithner.

Förster, Eleonore.
Piano. Salons: Sonnleithner.
Married name is Contin.

Fradl, Karl.
1st Violin. Salons: Sonnleithner, Various (Schuppanzigh).

Franchetti, Fortunata.
Soprano/Alto. Salons: Paradies.
Married name is Walzl.

Freyberger, Anna.
Soprano. Salons: Sonnleithner.

Freyenwald, Josef Jonak von.

Friedenthal.
Violin. Salons: Hochenadl.

Friedlowsky.
Wind Player. Salons: Various (Reunion).

Fries, Moritz von.
(1777-1826) Banker. Salons: Various.
He is the son of Count Johann Fries who was quite a successful industrialist who co-founded the firm 'Fries & Co.,' in 1766. That firm was one of Vienna's leading financial institutions. Moritz was a law student at Leipzig for three years, from 1794 to 1797. He was considered one of the richest men in Vienna since he had accumulated even more than his father Johann. In addition to the family business,
he also managed textile mills and had extensive land holdings. He and his wife Maria Theresia Josefa, her maiden name was Princess Hohnlohe-Waldenburg-Schillingsfürst, hosted lavish musical parties. Many artists were invited, including Haydn and Beethoven. Moritz was quite generous with his money and also held an extensive personal library of art and books. The Academy of Fine Arts made him an honorary member in 1801. Ignaz Sonnleithner had written Fries a letter of introduction for Schubert. In 1821, Schubert dedicated the song 'Gretchen am Spinnrade' to Fries. Unfortunately, the lavish lifestyle caught up with Moritz, by 1815, he experience extreme financial difficulty. He handed the firm over to his son in 1825, but within a year Moritz Jr. had filed for bankruptcy.

Friestädtler.

Composer. Salons: Sonnleithner.

Frischling, Franz.

His apartment became the new rehearsal area when Schubert's place offered insufficient space. Frischling lived at Dorotheergasse Nr. 1105.

Fritz, Marie.

Piano. Salons: Sonnleithner.

Fröhlich, Anna.

Anna was the eldest daughter of Mathias Fröhlich. She studied singing and piano with Giuseppe Siboni and Johann Nepomuk Hummel respectively. She taught at the Conservatory of the Gesellschaft der Musikfreunde from 1819 until 1854. The Conservatory was closed for three years, from 1848 to 1851, due to the political climate. In 1854, her contract was not renewed at the Conservatory and Mathilde Marchesi replaced her. Anna also had a number of private students as well as those at the Conservatory. She and her sisters were very active in the private musical circles of Vienna. At Ignaz Sonnleithner's home she was the accompanist for August Ritter von Gymnich. Together they presented Schubert's Erlkönig for the first time on December 1, 1820. She was also the teacher of Louise Gosmar, Leopold von Sonnleithner's future wife.

Fröhlich, Babette.

She was the second eldest daughter of Mathias Fröhlich. At Ignaz Sonnleithner's home she participated in the performance of Schubert's setting of Palm 23 on January 9, 1822. She participated often at the concerts of the Gesellschaft der Musikfreunde. Eventually her interests turned more toward painting than to singing and she studied with Moritz Michael Daffinger. She was his assistant for many years. In 1825, she married Ferdinand Bogner, the flautist, whom she most
likely met by participating in the private salons that Sonnleithner discusses in his 'Musikalische Skizzen aus 'Alt Wien.'"

**Fröhlich, Katharina.**
She was the third daughter of Mathias Fröhlich. She participated in the private musical circles of Vienna as a singer and pianist, although she remained an amateur. Franz Grillparzer became quite smitten with her in 1820-21, when he first met her. Their relationship grew to the point of becoming engaged, but they never married because he could not fully commit to her. Grillparzer was a friend with all of the Fröhlich sisters, and he actually took up residence in one of their apartments. He left in 1830, but returned after 19 years in 1849. He lived there until his death in 1872. Katharina was named as his sole heir.

**Fröhlich, Josefine.**
Austrian family of musicians. Josefine studied voice with her sister Anna at the Gesellschaft der Musikfreunde from 1819 to 1821. She made her operatic debut in Vienna in *Die Entführung aus dem Serail*. She was appointed the position of private singer to the King of Denmark.

**Fröhlichsthal, Eugen Frölich von.**
Edler von Fröhlichsthal.

**Fuchs, Alois.**
(1799-1853 (March 20, 1853)) Bass, Violoncello. Salons: Kiesewetter, Sonnleithner.
Austrian musicologist. He attended the school of the Franciscan friary at Opava. While he was there he studied organ, cello and voice. He was an assistant to Kiesewetter as an official in the war office. He occasionally sang as a bass in the court chapel and in 1820 he was appointed as a member of the board of the Gesellschaft der Musikfreunde. His private collection consists of autographs by Bach, Handel, Haydn, Gluck, Mozart, and Beethoven. As a musicologist, he worked for the preservation of musical monuments; most of his published articles concern the lives and works of Mozart and Gluck.

**Fuß.**
Composer. Salons: Sonnleithner.
Fux, Johann Joseph.
Austrian composer and music theorist. He is the author of *Gradus ad Parnassum* (1725), which is one of the most influential composition treatises in European music from the 1700's on. His compositions represent the culmination of the Austro-Italian Baroque in music.

Galuppi, Baldassare.
His father was a barber who also played the violin in small orchestras. Most likely he is Baldassare's first music teacher. He had a long-term association and collaboration with the librettist Carlo Goldoni, which began in 1749. In 1762, Galuppi was appointed maestro di coro of St. Mark's, which was the most reputable and important position in Venice. Later he became the maestro di coro at the Ospedale degli Incurabili.

Gauster, Martin.
Violin. Salons: Hatwig.

Gänsbacher, Johann.
(d. 1844) Tenor/Baritone. Salons: Paradies.

Gebauer, Franz Xaver.
In 1804 he became an organist at Frankenstein and later went to Vienna in 1810. While in Vienna, he worked as a violoncellist and piano teacher. He was one of the earliest members of the *Gesellschaft der Musikfreunde*. He conducted the first Spirituel-Concerte in 1819, which was held at the Hotel zur Mehlgabe in the Neue Markt. These concerts lasted until 1848 and their mission was to increase the involvement from choir rehearsals into meetings for music lovers.

Gelinek, Josef.
Czech composer, pianist and piano teacher. Most of Gelinek's compositions are piano variations based upon melodies from various stage works. Some of his 'borrowed' material came from composers such as Gluck, Paisiello, Mozart, Salieri, Rossini, Weber, Boieldieu and Mehul. Much of Gelinek's compositions were printed during his lifetime. Other musical influences show up in his works from Viennese folk tunes and his own themes.

Gelli.
Salons: Sonnleithner.
Generali, Pietro (Mercandetti).
(1773-1832) Composer. Salons: Kiesewetter, Sonnleithner.
Italian composer. He studied counterpoint with Giovanni Masi. Generali is a graduate of the Congregazione di St. Cecilia in Rome. He first began his career by composing sacred music. His first opera in 1800. Rossini’s popularity overshadowed that of Generali’s; he subsequently went to Barcelona as the director of the opera company at the Teatro de la St. Cruz. In 1827, he returned to north of Italy to become the maestro di cappella at Novara Cathedral. He held that position until his death in 1832.

Gerstenbrand, Therese Edle von.
Soprano/Alto. Salons: Paradies.
Married name is, but no name given.

Geymüller.
(1754-1824) Salons: Various.
His name is mentioned in the Multiple Salon Chapter.

Gistschütz, Gabriele.
Soprano. Salons: Sonnleithner.

Giuliani, Mauro.
(1781-1829) Guitar. Salons: Sonnleithner, Various (Rohrer), Various (Neuling).
Italian guitar virtuoso and composer. He has been a leader in the classical guitar movement in Vienna. He taught, performed and composed a vast repertory for the guitar. Giuliani gave the premiere of his guitar concerto with full orchestral accompaniment in April 1808.

Gluck, Christoph Willibald.
Bohemian composer. In Vienna he was in long service for the Habsburg’s and was instrumental for the reform of opera and theatrical dance on the part of the European intellectuals. He had much experience in setting Metastasian drammi per musica and he served as music director in Vienna at the Burgtheater.

Goldberg, Julie.
Alto. Salons: Kiesewetter.
Married name is Szebezki.

Goldberg, Fanny.
Soprano. Salons: Kiesewetter.
Married name is Marini.
Gottfried.

Piano.
Married name is Salzmann.

Gottfried, Vinzenz.
(d. 1861) Tenor/Baritone. Salons: Paradies, Sonnleithner, Various (Falkenhorst).

Gottlieb.

Violoncellist. Salons: Various (Neuling).
He performed at the home of Vinzenz Neuling.

Götz, Josef.
(1784-1822 (March 9, 1822)) Bass. Salons: Hochenadl, Hatwig, Sonnleithner, Various (Reunion), Various (Falkenhorst).
He performed on the March 1, 1814, recital of Beethoven's Christus am Ölberge.

Graumann, Mathilde.
(1821-1913) Soprano. Salons: Kiesewetter.
German mezzo-soprano and singing teacher. She married Salvatore Marchesi. In Vienna, she studied with Otto Nicolai and in Frankfurt she studied with Felice Ronconi. Her concert début was in Frankfurt in 1844. A year later she went to Paris to study with Manuel Garcia, when he left Paris to go to London, she went with him and sang in various concerts there in 1849. Marchesi became the professor of singing at the Vienna Conservatory, a position she took over when Anna Fröhlich was not reappointed. In 1861, she went to Paris and continued her private studio teaching as well as concert appearances. Seven years later she returned to Vienna Conservatory and remained there for the next ten years, resigning in 1878. Moving back to Paris in 1881, she then opened her own school of singing. She maintained a positive reputation that spanned into the next century.

Graun, Carl Heinrich.
Singer and Composer. He served as a tenor at the court of Duke August Wilhelm of Brunswick-Wolfenbüttel. In that position he was also responsible for opera, court and church music. As Kapellmeister, Graun mostly worked on composing dramatic stage works. Some of his compositions include concertos, chamber music and Italian cantatas, which were performed in the court. He collaborated with the Musikäubende Gesellschaft, a society founded in 1749. This society supported court musicians and amateurs from the nobility and the bourgeoisie.
Graziosi, Karoline.
Alto. Salons: Kiesewetter, Various (Müllegg).

Grillparzer, Franz.
(1797-1872) Dramatist.
Son of Anna Maria Sonnleithner and Wenzel Grillparzer. Cousin to Leopold von Sonnleithner. He first studied law at Vienna University before he took up his passion as a dramatist. He spent most of his life in government service and retired in 1856. His Die Ahnfrau, a tragedy, literally made him an overnight success when it was presented at the Theater an der Wien on January 31, 1817. In 1820-21, he had made the acquaintance of the Fröhlich sisters. Katharina was the one sister whom Franz truly cared for and the feeling was mutual, but he could never make up his mind to ask for her hand in marriage.

Groß, Heinrich.
2ndViolin. Salons: Hatwig.

Groß, Benedikt.
Tenor. Salons: Hochenadl, Sonnleithner.

Groß, Friedrich.
Violoncello. Salons: Sonnleithner, Various (Schuppanzigh).

Groß, Karl.
2ndViolin/Viola. Salons: Sonnleithner, Various (Schuppanzigh).

Grünwald, Karl Vinzenz.
Tenor/Baritone. Salons: Paradies, Sonnleithner.
Also spelled as Grienwald.

Gsiller, Karl.
2ndViolin/Viola. Salons: Sonnleithner.

Gulielmo, Alois.
(d. November 3, 1823 (60 yrs)) Judge, Flute, Salon Host. Salons: Various (Gulielmo).

Gymnich, August Ritter von.
(d. October 6, 1821) Tenor. Salons: Hochenadl, Hatwig, Sonnleithner.
Gyrowetz, Adalbert.
(1763-1850) Composer. Salons: Sonnleithner. Bohemian composer and conductor. After his studies at the local Gymnasium, he studied jurisprudence in Prague. He left the region to travel to Vienna, Italy, Paris, London and then back to Vienna. He was one of the leading composers of Singspiel and other dramatic works in Vienna around 1800 to 1830.

Haitzinger, Franz.
(d. October 6, 1821) Tenor. Salons: Sonnleithner.

Handel, Georg Frederic.
(1685-1759) Composer. Salons: Hochenadl, Kiesewetter, Hatwig, Sonnleithner. English composer of German birth. Acknowledged as one of the greatest composers from his time. The early part of his career was dominated with composing operas with mainly Italian librettos. He wrote in the style of every musical genre current in his time, and today his reputation is through a small number of his orchestral works and oratorios.

Hardt, Albert.
Bass. Salons: Sonnleithner, Various (Schuppanzigh).

Hardt, Albert.
(d. 1853) 2ndViolin/Viola, Violin. Salons: Paradies, Sonnleithner, Various.

Hardtmuth, Friederike.
Soprano. Salons: Sonnleithner.

Haslinger, Josef Edler von.
Violin. Salons: Sonnleithner.

Hasse, Johann Adolph.
(1699-1783) Composer. Salons: Hochenadl, Kiesewetter. Composer. He was mostly revered in Italy and German-speaking countries as a composer of opera seria. During the 1760's he composed for weddings and similar occasions at the Habsburg court in Vienna.

Hassler, Hans Leo.
(1564-1612) Composer. Salons: Kiesewetter. Composer. He is the son of Isaak Hassler. His early training was in Nuremberg and he became one of the first in quite a while to travel south of the Alps in order to study in Italian musical centers. Much of his vocal genre compositions were widely circulated and influential. During his lifetime he did not publish any instrumental music, however, a large amount of keyboard works have since been attributed to him.
Hatwig, Otto.
*1st Violin*. Salons: Hatwig.

Hauschka, Benedikt.
*Bass*. Salons: Paradies.

Hawelka, Augustin.
*Oboe*. Salons: Hatwig, Sonnleithner.

Haydn, Franz Joseph.
(1732-1809) *Composer*.
Austrian composer. For much of his career he was involved with operatic
direction and composition. The majority of his theatrical activity dates from 1742
to 1790. He is probably the most prolific composer of symphonies and string
quartets.

Haydn, Johann Michael.
(1737-1806) *Composer*. Salons: Kiesewetter.
Michael Haydn, younger brother of Joseph, was born in the village of Rohrau on
the Leitha river, near the current border of Austria and Hungary. He studied the
works of Bach, Handel, Graun and Hasse. In 1762 he became the music director
to the Archbishop of Salzburg. For some years he was also the deputy organist at
St. Stephan's Cathedral.

Hefft, Therese.
*Soprano*. Salons: Kiesewetter.
Married name is Steiner.

Heinemann, Florian.
*Flute*. Salons: Paradies, Sonnleithner.

Heinrich, Emerenzia.
*Soprano*. Salons: Sonnleithner, Various (Müllegg).
Married name is Reichel.

Heistermann, Helene von.
*Alto*. Salons: Sonnleithner.
Married name is Cornides.

Hellmesberger, Johann Georg.
(1800-1873) *Violin*. Salons: Hochenadl, Paradies, Sonnleithner, Various
(Neuling).
Violinist and conductor, he entered the Conservatory of the Gesellschaft der
Musikfreunde in 1820, there he studied violin with Böhm and Förster. In 1821,
he became an assistant teacher and a professor then in 1833. Some of his more
famous students include Joachim and Leopold Auer. He became the conductor of the Imperial Opera in 1829 and a year later, a member of the court chapel.

Hellmesberger, Georg.
(1830-1852) Violin. Salons: Hochenadl, Sonnleithner.
Son of Johann Georg Hellmesberger. A violinist and composer who toured with his father and brother in 1847. Rotter was one of his composition teachers. His father gave him his first violin lessons and music theory instruction. As Hofkonzertmeister in Hanover, he was responsible for directing vaudeville and ballet music at the court theatre. Many of his compositions were unpublished; they include symphonies, chamber music, violin pieces and songs. He also wrote nine operas.

Henikstein.
Salons: Various.
His name is mentioned in the Multiple Salon Chapter.

Hensel.
Composer. Salons: Sonnleithner.

Herbst, Michael.

Hermann.
Soprano. Salons: Paradies.

Herrmann, Luise von.
Soprano/Alto. Salons: Paradies.
Also spelled Hermann.

Herz.
Salons: Various.

Heyne, Friedrich Wilhelm.
Bassoon. Salons: Hatwig, Sonnleithner.

Himmel, Friedrich Heinrich.
His early musical training was with Klaus, the organist in Treuenbrietzen. Himmel studied theology from 1785 in Halle. To the detriment of his theological studies, he spent more time practicing the piano. From 1786, he was able to devote himself entirely to music. Although as a student of theology, he applied for a post as army chaplain in Potsdam; it may have been on this occasion that Friedrich Wilhelm II noticed his talent as a pianist. In 1792, after returning from Dresden, Himmel's his cantata La danza and oratorio Isacco figura del redentore
were performed. In the spring of 1793, after being appointed the position of chamber composer by the king, Himmel went to Italy.

Hinle, Johann.
  *Contrabass.* Salons: Paradies.

Hochenadl, Josef.
  (1752-1842 (b. 1752 - d. June 26, 1842)) *Salon Host.* Salons: Hochenadl.
  Father of Katharina and Thomas Hochenadl. Lived at the Bürgerspital (City Nr. 1100). He was an official at the Court War Accounting Office. From the middle of November on through the winter until Easter he hosted musical gatherings in his home on Sundays at Noon. His first wife died while Katharina was a child, and his second wife died around 1825. The concerts held at his home lasted up to the winter of 1824-25. When Sonnleithner began to participate there in January 1815, the concerts had already been underway for several years. Josef Hochenadl died on June 26, 1842 in his 87th year.

Hochenadl, Katharina.
  Daughter of Josef Hochenadl. Concert pianist in Vienna.

Hochenadl, Thomas.
  (d. May 19, 1853) *Rechmursrath.* Salons: Hochenadl.
  Brother to Katharina Hochenadl, son of Josef Hochenadl, cellist.

Hoffmann, Georg.
  *Tenor.* Salons: Hochenadl, Kiesewetter, Sonnleithner, Various (Reunion).
  Also spelled as Hofmann.

Hofhaimer, Paul.
  Paul Hofhaimer was an organist, composer, and pedagogue who served under Emperor Maximilian I from 1489 until the Emperor's death in 1519. He is mentioned in Sonnleithner's entries for the benefit of clarification. Hofhaimer clearly does not belong in the pictures of 'Old' Vienna, the time from Sonnleithner's youth.

Hohenfelsen, Josef Hollauer von.
  *1stViolin.* Salons: Hatwig.

Holz, Karl.
  *2ndViolin/Viola.* Salons: Sonnleithner, Various (Schuppanzigh).
Horn.

Flute.

Horny, Amalie.

Soprano. Salons: Sonnleithner.
Married name is Maschek.

Hradetzky, Friedrich.


Hummel, Johann Nepomuk.

(1778-1837) Composer. Salons: Hochenadl, Paradies, Sonnleithner, Various (Rohrer), Various (Falkenhorst).
An Austrian composer and pianist. When Hummel was 8, his father became the music director of the Theater auf der Weiden, subsequently they moved to Vienna. He was a counterpoint student of Albrechtsberger and a composition student of Salieri; he also studied organ with Haydn. Hummel served as Konzertmeister to Prince Estherházy and performed the duties of Kapellmeister. He traveled extensively as a concert pianist and visited cities such as St. Petersburg, Paris, Belgium, Warsaw and London. For two years (1816-1818) he served as Kapellmeister in Stuttgart. In 1819, he secured a post in Weimar, while there, he befriended Goethe.

Hutschenreiter, Johann Baptist.

Tenor. Salons: Sonnleithner, Various (Hutschenreiter).

Hutschenreiter, Josepha.

Singer. Salons: Various (Hutschenreiter).
Maiden name was Melzer. She was married to Adam Hutschenreiter. She was a strong soprano and participated in the salon by presenting music by Mozart and Haydn. Her vocal style demonstrated good schooling without excessive ornamentation.

Hutschenreiter, Adam.

(d. May 26, 1822 (74 yrs)) Salon Host. Salons: Various (Hutschenreiter).
His musical evenings were rather simple in nature and they were usually held on Monday evenings at Münzerstraße Nr. 580. He married Joseph Melzer, and their eldest son was Johann Baptist Hutschenreiter.

Hüttenbrenner, Joseph.

Salons: Various (Falkenhorst).
Isouard, Nicolas.
Maltese composer of French origin. Isouard's first Parisian opéra comique, Le petit page, was given in the Théâtre Feydeau in February 1800. Rudolphe Kreutzer, who acted as Isouard's manager and patron, collaborated with Isouard on that opera. His first major success was with Michel-Ange from 1802, which was set to a libretto by Delrieu. Many of his works survived in Paris until the late 1820's. The Opéra-Comique revived Les rendez-vous bourgeois and Joconde after World War I.

Janda, Therese.
She was married to Heinrich Marschner in 1855. He was 31 years her senior.

Jansa, Leopold.
(1795-1875) 1st Violin. Salons: Sonnleithner.
Bohemian violinist and composer who studied law at the University of Vienna. Since his avocation was more toward music, he left his studies at the University and continued with a musical career. In 1824, Jansa became a member of the Imperial Orchestra; ten years later he became conductor of music at the University. He wrote a number of works for the violin including concertos, duets, and string quartets.

Jäll, Eduard (Jaell).
1st Violin, Violin. Salons: Hatwig, Sonnleithner.

Jäll, Alfred (Jaell).
Austrian pianist. He spent some time in America after the Revolution of 1848, but prior to that he had appeared in Venice, Vienna, Brussels and Paris. He married Marie Trautmann (1846-1925) in 1866.

Jeckel, Vinzentia.
Soprano. Salons: Kiesewetter.
Married name is Heufeld.

Jenger.
Piano. Salons: Kiesewetter.

Jommelli, Niccolò.
(1714-1774) Composer. Salons: Kiesewetter.
Italian composer. He began his musical training with Canon Muzzillo, who was the director of the cathedral choir at Aversa. He fulfilled commissions for Rome, Naples, and Parma. He gravitated towards composing sacred music around 1750. He later continued to pursue writing dramatic works, and subsequently cut both
the recitative and aria from Metastasian librettos, which resulted in an increase in the number of obbligato recitatives.

Kaczinsky.
Violoncello. Salons: Sonnleithner.

Kamauf, Johann.
Violoncello. Salons: Hatwig.

Kamm, Em.
Composer. Salons: Sonnleithner.

Kandler, Franz Sales.
(1792-1831 (September 26, 1831)) Bass. Salons: Kiesewetter, Paradies. Austrian musical historian. Traveled to Venice and Naples in 1817 and 1821 as an interpreter for the Austrian War Office. In 1836, his Cenni storico-critici sulle vicende e lo stato attuale della musica in Italia' was posthumously published from a collection of his contributions to musical periodicals. He died of cholera on September 26, 1831. Rafael Kiesewetter posthumously published Kandler's Über das Leben und die Werke des...Palestrina...in 1834.

Kanne, Friedrich August.
(1778-1833) Composer. Salons: Hochenadl, Sonnleithner. Composer, poet, journalist. He studied organ with Christian Ehregott Weinlig. Upon moving to Vienna in 1808, he became a patron of Prince Lobkowitz. He did not take any permanent appointments, but served mainly as a music teacher. Kanne wrote several articles for the Allgemeine musikalische Zeitung during the time when he was editor, but unfortunately his articles are unsigned.

Kappel.
Soprano/Alto. Salons: Paradies.

Kattich, Helene.
Piano, soprano. Salons: Sonnleithner. Married name is Sonnleithner, Ignaz (son).

Kaufmann, Josef.
2ndViolin/Viola. Salons: Sonnleithner.

Keeß, Privy Councillor Franz Bernhard Ritter von.
(1720-1795) Privy Councillor. Salons: Hochenadl. He is associated with both Haydn and Mozart as a predominant patron of the arts during the 18th Century. According to Sonnleithner, Keeß and Baron Gottfried van Swieten arranged concerts that promoted the older recognized works and newer compositions from the great composers.
Kellner, Johann Peter.
(1705-1772) Composer. Salons: Sonnleithner. German organist and composer. He is the father of Johann Christoph Kellner. Kellner was famous throughout Thuringia as an organist and teacher; he was instrumental in the dissemination of the music of J.S. Bach. Overall his keyboard music typifies the galant idiom of the post-Bach generation.

Kemnitzer, Katharina.
Piano. Salons: Sonnleithner.

Kern, Betty.
Soprano. Salons: Sonnleithner. Married name is Punschert.

Kesaer, Josef Ritter von.

Khayll, Josefine.
Salons: Hatwig.

Kierstein, Amalie.
Soprano. Salons: Kiesewetter. Married name is Mick.

Kiesewetter, Rafael Georg (Edler von Wiesenbrunn).
(1773-1850 (January 1, 1850 (77 yrs))) Saloon Host, Bass. Salons: Hochenadl, Kiesewetter, Sonnleithner. Austrian musicologist. In 1803 he became an Imperial Councillor. He had a rare appreciation for music from the old masters and in 1816; he began collecting scores from that time period. Among his various articles that he published are: Catalog über die Sammlung der Partituren alter Musik, (1847); Die Musik der Araber (1842); Über die Octave des Pythagoras (1848); and Guido von Arezzo (1840). He hosted musical evenings in his home beginning in 1816, they lasted until around 1845, the year his wife died. At his musical concerts they specialized in music from the older masters; Sonnleithner provides a list from Kiesewetter's own registry of the pieces performed at his home.

Kirchleiner, Franz.
1stViolin/Bass. Salons: Sonnleithner, Various (Schuppanzigh).

Kirchleiner, Josef.
2ndViolin/Viola. Salons: Sonnleithner, Various (Schuppanzigh).
Kläckl, Josef.
Viola. Salons: Paradies.

Klein, Arkadius.
Bass. Salons: Kiesewetter.

Kleindl, Josef.
2nd Violin/Viola. Salons: Sonnleithner.

Kleinheinz.
Composer. Salons: Sonnleithner.

Klieber, Therese.
Singer. Salons: Various (Reunion).
She performed on the March 1, 1814, recital of Beethoven's Christus am Ölberge.

Kolbe, Therese.
Married name is Dworschak (Dworzak).

Komper, Therese von.
Soprano. Salons: Kiesewetter.
Married name is von Jurkovics.

Koppay, Josef Adolf.
(d. December 1851) Violin. Salons: Sonnleithner.

Kotzebue, August Friedrich Ferdinand.
(1761-1819) German Dramatist.
In 1785, he was ennobled. Kotzebue traveled frequently to Russia and lived for some time in Paris and Mainz. Beethoven wrote music for his Die Ruinen von Athen and König Stephan. Some of the other composers who set music to his works include: Boieldieu, Kreutzer, Lortzing, Reichardt, Spohr, and Schubert. Due to his political views and his reports to the Tsar of Russia regarding activities in Germany and France, a student suspected him of espionage. He was assassinated in 1819.

Kozeluch, Leopold.
Bohemian composer, pianist, music teacher and publisher. He began his studies in law, but later chose to continue a career in music. His earliest musical instruction was in Velvary, he then studied in Prague with his cousin. In 1778, he moved to Vienna where he was well received as a pianist, teacher and composer. By 1785, he had established a music-publishing house that was managed later by his brother Antonin Tomas Kozeluch. In 1792, he was appointed the position of
Kammer Kapellmeister and Hofmusik Compositor. He held that position until his death in 1818. Kozeluch mainly composed secular music, with special emphasis on music for the piano. His daughter, Catharina Cibbini (1785--1858), became a well-known pianist and composer during the early 19th century in Vienna.

König, Freiherr von.
Violoncello. Salons: Sonnleithner.

Krafft, Nikolaus.
He is the eldest son of Anton Kraft, and a godson of Prince Nikolaus Esterházy. His first music lessons began on the cello with his father at the age of four. His father accompanied him on concert tours from the age of nine. His general education took place at Universitat-Gymnasium in der Josephstadt from 1792 to 1795. In 1801 Krafft became a student of J.L. Duport in Berlin. The following year he returned to Vienna and was employed by Prince Lobkowitz as a Kammervirtuose, performing often with his father. For twenty years, from 1814 to 1834, he served as first cellist in the Kapelle of the Duke of Wurtemburg in Stuttgart.

Kraus.
Clarinet. Salons: Sonnleithner.

Krähmer, Ernst.
Flute. Salons: Sonnleithner.

Krebner, Georg.
Tenor. Salons: Kiesewetter, Sonnleithner.

Kreißl, Ludwig.
Violin. Salons: Sonnleithner.
Also spelled as Kraißl.

Kreutzer, Rudolph.
He was the eldest of five surviving children and received his early musical education from his father. Anton Stamitz taught him violin and composition from 1778. On May 25, 1780 he performed a concerto by Stamitz at the Concert Spirituel, Paris. At this performance he was publicly received as a prodigy. In May 1784 Kreutzer performed his own First Violin Concerto at the Concert Spirituel. He made a successful concert tour of Italy in 1796. When Rode left for Russia in 1801 Kreutzer became the solo violinist of the Opera. In 1802 he joined Napoleon's chapel orchestra and his private orchestra four years later.
Kreutzer, Konradin.
German composer and conductor. He is the son of a Swabian burgher and received his first musical training from J.B. Rieger the local choirmaster. He studied law at the University of Freiburg. In 1800, after his father's death, he devoted himself completely to music.

Krippner, [Son of Heinrich Christian].
Bass. Salons: Various (Krippner).

Krippner, Heinrich Christian.

Krommer, Franz.
Czech composer. He was the son of the innkeeper and later mayor of Kamenice Georg Krommer (Jiri Kramar, 1737-1810), and the nephew of the composer and choirmaster Anton Matthias Krommer. He was a temporary organist in Turan after 1777. In 1795 he returned to Vienna to teach composition and later he was appointed Kapellmeister to Duke Ignaz Fuchs. He unsuccessfully applied for a violin position at the Vienna Hofkapelle. However, after 1810 he was employed as Ballett-Kapellmeister of the Vienna Hoftheater.

Kruft, Baron Nikolaus von.
Neighbor and friend of the Hochenadl Family. He performed piano at the home of Vinzenz Neuling.

Kupelwieser, Elisabeth.
Piano. Salons: Paradies.
Married name is Hellmesberger.

Kupelwieser, Leopold.
(1796-1862) Painter.
He was a famous painter in Vienna and in 1818; he painted the first of many portraits of Emperor Franz I. On September 17, 1826, he married Johanna Lutz.

Kuschel, Konrad.
2nd Violin. Salons: Hatwig.

Kühnlein.
Composer. Salons: Sonnleithner.
Lablache, Luigi.
(1794-1858 (January 27, 1858)) Bass. Salons: Kiesewetter.
Italian bass singer of French descent. At the age of 12, he went to the Naples Conservatorio della Pietà dei Turchini. He studied violin, cello, elements of music with Gentili and singing with Valesi. Mercadente wrote his opera Elsia e Claudio for him in 1821. In 1812 he made his début with Fioravanti's La Molinara. That same year he met Teresa Pinotti; they married a few months later. He performed and traveled throughout Europe. In 1809, he performed the contralto part from the Mozart's Requiem as a part of a memorial service for Haydn. Similarly, in 1827, he performed the solo bass part at Beethoven's memorial service.

Lachmann, Konstanzia.
Soprano. Salons: Paradies, Sonnleithner. Married name is Edle von Thorn.

Lachmann, Isabella.
(d. 1859) Soprano/Alto. Salons: Paradies, Sonnleithner.

Lagusius, Georg von.

Lange, Aloisia.
(1761-1839) Soprano/Alto. Salons: Paradies. German soprano. She was Mozart's sister-in-law, and the sister of Josepha Hofer. She was retained as a leading singer of the Italian troupe in 1782, when Joseph II removed German opera to the neighboring Karntnertortheater and reinstated Italian comic opera at the Burgtheater. She toured with her sister Constanze in 1795.

Langer, Marie.
Soprano. Salons: Kiesewetter, Paradies.

Lannoy, Baron.
Composer. Salons: Various (Rohrer).

Lauda, Therese.
(d. March 1820) Soprano/Alto. Salons: Paradies.

Laurent.
Soprano. Salons: Sonnleithner.

Lazzer, Bernhard.
1stViolin. Salons: Hatwig.
Leban.

Pian. Salons: Sonnleithner.

Lechleitner, Pauline.

Soprano/Alto. Salons: Paradies, Sonnleithner.

Leeb, Katharina.

Soprano. Salons: Kiesewetter.

Leidesdorf.

Piano. Salons: Sonnleithner, Various (Neuling).

Lemberg, Magdalena.

Piano. Salons: Sonnleithner.

Lemoch, Vinzenz.

Piano. Salons: Sonnleithner.

Leo, Leonardo.


He is the son of Corrado de Leo and Rosabetta Pinto. He traveled to Naples in 1709 to become a student of Nicola Fago. By 1730, with the death of Hasse, Leo became the dominant figure in Neapolitan musical life.

Levy.

Piano. Salons: Various (Reunion).

Lhotzky, Johann.

Tenor/Baritone. Salons: Paradies.

Liebenberg.

Salons: Various.

Lieber, Johann.

Violoncello. Salons: Sonnleithner.

Lincke, Joseph (Linke).

(1783-1837) Violoncellist. Salons: Various (Reunion).

Silesian cellist and composer. He studied violin with his father and the cello with Oswald. He mostly supported himself as a music copyist until he became the violinist in the Dominican monastery at Breslau; he was twelve years old. He participated in Schuppanzigh's public concerts and in 1816 became chamber musician to Countess Erdody at Pancovecz, near Zagreb. He returned to the theater in 1818 and became the solo cellist at the Theater an der Wien and the Karntnertortheater. From 1831 he played in the Hofoper orchestra. He was quite
adored by the Viennese audiences, despite his lack of beautiful tone in a large ensemble.

Linhart, Sofie.
Soprano. Salons: Hochenadl, Kiesewetter, Sonnleithner. Married name is Schuller.

Lotti, Antonio.
(c.1667-1740) Composer. Salons: Kiesewetter. Italian composer. He composed solo motets, choral works and oratorios for the singers of the Ospedale degli Incurabili. Throughout the 18th century the singing style of this female group was quite well known. He served as the maestro di cappella of Spirito Santo from 1697 to 1707. During a religious festival on June 14, 1711, an orchestra of 37 musicians played the music of Lotti, Caldara, Gasparini and other north Italian composers.

Lugano, Peter.

Lutz, Johanna.

Lutz, Dr. Matthäus.
(d. February 27, 1853) Tenor. Salons: Kiesewetter.

Luz, Regine (Regina Lutz).

Mahir, Laura.
Piano. Salons: Sonnleithner.

Maio, Giovanni.
(1732-1770) Composer. Salons: Kiesewetter. Italian composer. His early musical instruction came from his father and as a boy he assisted his father in the royal chapel in Naples as organista soprannumerario without salary. In Vienna and Mannheim he worked with librettist whose texts approach the reform ideal of Gluck. When he returned to Italy he composed his operas in the traditional structure of alternating recitative and aria. His sacred works incorporate striking harmonic dissonances created by his use of chromaticism.
Maler, Emmy.

Piano. Salons: Paradies.
Married name is Schulz von Straßnitzky.

Marcello, Benedetto.

Italian composer. He was the youngest child of Agostino Marcello, a Venetian nobleman and the poet Paolina Capello. He is also the brother of Alessandro Marcello (1668-1747), a composer of chamber music. He learned to play the violin from his father, but he later discouraged him in his developing in singing and counterpoint. His father wanted him to pursue a legal career. In 1706 he was elected to serve on the Grand Council of the Republic. This led him to a series of important posts in the civil service and he also practiced as an advocate and magistrate.

Mareau.

Actor. Salons: Various (Warsaw), Various (Hutschenreiter).
Also spelled as Moreau.

Margarit, Marie.

Salons: Paradies.
Married name is Tirka.

Margarit, Elise.

(d. 1821) Piano. Salons: Paradies.

Marinelli, Franz Edler von.


Martin, Vinzenz.

Composer. Salons: Sonnleithner.

Martini, Giovanni Battista.

Italian composer, teacher and writer on music. He was also a prolific historian and theorist who corresponded with eminent musicians throughout Europe and built a library that became the basis of the Civico Museo Bibliografico Musicale in Bologna. His musical output consists mostly of sacred music with many chamber works in the homophonic style. He also wrote five operatic works.

Mateigka.

Composer. Salons: Sonnleithner.

Matthäus.

Salons: Various.
Maurer, Marianne von.
*Soprano/Alto.* Salons: Paradies.

Maurer, Ludwig.

(1789-1878) *Composer.* Salons: Sonnleithner.
German violinist and composer. He studied with Karl Haack, Frederick the Great's Konzertmeister. In 1803 he was admitted to the royal chapel. After its dissolution in 1806 Maurer traveled east. He met Baillot and Rode while he was in Riga. It was with his studies with Rode that he learned much of the French violin style. He played in St. Petersburg and then went to Moscow. While in Moscow, Baillot recommended him as the director of Count Vsevolozhsky's orchestra. From 1819 to 1832 Maurer directed concerts and opera in Hanover whilst maintaining a rigid touring schedule.

Mayer, Karoline.
*Soprano.* Salons: Kiesewetter.

Mayer, Ignaz.
*Horn; Waldhorn.* Salons: Sonnleithner, Hatwig, Various (Falkenhorst).
He was also a Medical Doctor.

Mayr, Simon.

(1763-1845) *Composer.* Salons: Hochenadl, Sonnleithner.
German composer, teacher and writer on music. He was among the leading figures in the development of *opera seria* during the last decade of the 18th century and the first two decades of the 19th. He received his early musical training from his father. In 1781 he studied law and theology at the University of Ingolstadt. While he was he supported himself by playing the organ.

Mayseder, Joseph.

(1789-1863) *Composer.* Salons: Hochenadl, Sonnleithner, Various (Reunion), Various (Rohrer), Various (Neuling), Various (Domanovecz).
Austrian violinist and composer; he studied with Suche and Wranitzky. He played second violin in Schuppanzigh's quartet. In 1835, he was appointed chamber violinist to the Emperor. In 1815, he, Hummel and Guiliani gave the "Dukaten Konzerte" which were later replaced by Moscheles. Most of his compositions consisted of chamber music. He performed with the cellist Merk, but never performed abroad, and gave up playing in public in 1837.

Meerau, Kolumban Schnitzer von.
*Tenor.* Salons: Kiesewetter.
Mehul, Etienne-Nicolas.
Méhul was the son of the Count of Montmorency's maître d'hôtel, Jean-François Méhul. His main goal was to triumph on the stage of the Opéra. He became widely known as a composer of patriotic songs and choruses, many of which were government commissioned, during the Revolution. When he became a founder-member of the Institut de France in 1795, he was the first composer and the second youngest person to named to that body.

Mendel, Franz.
Guitar. Salons: Sonnleithner.

Mendel, Marie.
Piano. Salons: Sonnleithner.
Married name is Schmid.

Mercadente, Giuseppe Saverio Raffaele.
Mercadante first learned to play the guitar and clarinet from his half-brother. In 1806 his father took a post in Naples, which proved to be fruitful for Mercadante because he was then able to have professional training at the conservatory. While at the conservatory he studied the violin, flute, singing and figured bass with G. Fumo and counterpoint with G. Tritto. Shortly thereafter he was leading the conservatory orchestra. He was recognized as a professional operatic composer.

Merk, Josef.
(1795-1852) Violoncello. Salons: Sonnleithner, Various (Neuling).
Austrian cellist and composer. In 1818 he became the principal cellist at the Opera and a professor at the Conservatory. He performed with Mayseder often, and was the chamber cellist for the Emperor.

Metz.
Soprano/Alto. Salons: Paradies.

Miari, Antonio Conte di.
Composer. Salons: Kiesewetter.

Milani, Josefa.
Alto. Salons: Hochenadl.

Minetti, Therese.
(d. circa 1846) Alto. Salons: Hochenadl, Kiesewetter.
Married name is Sengel.
Minoia, Ambrogio.
Italian composer and teacher. Although he began music instruction around the age of 14, he did not make it his profession until much later in life. In 1789, he was appointed the position of maestro da cappella for the priests of St. Maria della Scala. Two operas that Minoia wrote for Milan and Rome (1786 - 1787) did not provide him with any commissions from other cities; however he was called upon to compose for state occasions in Milan. In 1806 he wrote a cantata to celebrate the marriage of Augusta Amalia of Bavaria and Eugene Beauharnais.

Mohrenhof, Therese Winkler von.
Violin. Salons: Paradies.
Also spelled Monrenhof.

Molique, Bernhard Wilhelm.
German violinist and composer. His first teacher was his father, a musician in the municipal band. He performed in public at the age of six and completed studies in Munich with Pietro Rovelli from 1816 to 1817. He made a successful debut in Vienna on December 28, 1817. While studying with Mayseder he joined the orchestra of the Theater an der Wien, but in January 1820 he was called back to Munich to succeed Rovelli. From 1826 to 1849 he served as royal music director and orchestra leader in Stuttgart.

Mora.
Singer. Salons: Various (Reunion).

Moscheles, Ignaz.
(1794-1870) Composer; Piano. Salons: Hochenadl, Paradies, Sonnleithner, Various (Krippner), Various (Neuling).
German-Bohemian pianist, conductor and composer. Piano teacher to Mendelssohn, he led a life as a traveling musician. He married Charlotte Embden in 1826 and chose London for his new home. In 1814, he undertook the task of making an arrangement of Beethoven's Fidelio with his supervision - Artaria & Co. commissioned this arrangement in 1814. That same year, Sonnleithner first made the acquaintance of Moscheles at the home of Heinrich Christian Krippner.

Mosel, Babette Edle von.
Soprano/Alto. Salons: Paradies.
Married name is Lagusius.
Mosel, Ignaz Franz von.  
Austrian writer on music, conductor and composer. He conducted the first music festivals of the Gesellschaft der Musikfreunde in the Spanish Riding School in Vienna (1812–16). For nine years (1820-1829) he was vice-director of the two court theatres. Many of his compositions were forgotten even during his lifetime, and his arrangements and editions are basically useless by today's standards. His work at the theatres and the Imperial Library enable him to write authoritatively about contemporary musical figures.

Mosel, Cäcilie.  
She died of Typhoid Fever. Her name also is spelled as Cäcilie. She died in Mödling, a suburb of Vienna.

Moser, Ignaz.  
Violoncello. Salons: Sonnleithner.

Mozart, Wolfgang Amadeus.  
(1756-1791) Composer.  
Austrian composer. Son of Leopold Mozart. Essentially his compositional style is a synthesis of many different elements, which today is regarded as the height of Viennese Classicism. He excelled and composed in every medium current in his time.

Mozatti, Josef.  
Tenor/Baritone. Salons: Paradies, Sonnleithner.

Mozattie, Josef.  
Tenor. Salons: Paradies.

Mühlauer, Ferdinand.  
Violoncello. Salons: Hatwig.

Müllegg, Ferdinand Müller von und zu.  
Salon; Host. Salons: Various (Müllegg).

Müller, Wenzel.  
Austrian composer. From an early age he studied all the instruments of the orchestra. His first mass was written when he was 12; it was for an older brother who was being ordained. Maurus Haberbauer was his teacher that trained him in wind instruments at the Benedictine foundation of Raigern (Rajhrad), near Brno. Müller, accepted by Marinelli, became Kapellmeister at the Theater in der Leopoldstadt in Vienna in 1786. For the Leopoldstadt premiere, Müller
conducted Gassman's *La contessina*. He is most regarded for his popularity and contributions as a composer for the Viennese Volkstheater.

**Müller-Gollenhofer.**
Salons: Sonnleithner.

**Müllner, Josefa.**
Married name is Gollenhofer.

**Naderman.**
*Composer.* Salons: Sonnleithner.
French family of musicians, publishers and instrument makers.

**Nasolini, Sebastiano.**
(c. 1768-1798 or 1799) *Composer.* Salons: Kiesewetter.
Italian composer who most likely studied in Venice and completed his studies during the 1780's. At the Cathedral of St. Guisto in Trieste he was appointed the position of *maestro di cappella*. Before April of 1789, he became the *maestro al cembalo* at the Teatro St. Pietro in Trieste. He set Metastasio's *Nitteti*, and presented it during spring of 1788.

**Naumann, Johann Gottlieb.**
Composer and conductor. His most famous opera, *Cora*, is notable for its melodies. In contrast, the composer thought that his best work was Gustaf Wasa; it contained popular march tunes and reflected the style of Baroque music.

**Nejebse, Johann.**
*Bass.* Salons: Paradies, Sonnleithner.

**Nentwich, Johann.**
*Trumpet, Horn.* Salons: Hatwig.

**Nentwich, Josef.**
*Trumpet, Horn.* Salons: Hatwig.

**Nespern, Ferdinamd von.**
*1st Violin.* Salons: Hatwig.

**Nestroy, Johann.**
(d. May 25, 1862) *Bass.* Salons: Paradies, Sonnleithner, Various (Hutschenreiter), Various (Falkenhorst).
Austrian playwright, actor, director and singer. He first studied law at the University of Vienna from 1817 to 1822, but left the program to pursue a singing
career. At the age of 17 he had sung solo bass in a public performance of Handel's Alexander's Feast; on August 24, 1822 he made his debut as Sarastro at the Court Opera. He was the last in a long history of Viennese popular actor-dramatist. Included in his repertory were personae from the mid- and late 18th century.

Neuhauser, Johann Peter.
*Viola.* Salons: Hatwig.

Neuling, Therese.
*Singer.* Salons: Various (Neuling).
Maiden name was Niemeczek. She was the sister-in-law to Vinzenz Neuling.

Neuling, Vinzenz.
(d. October 4, 1846) *Violin, Salon Host.* Salons: Sonnleithner, Various (Neuling).
He held musical entertainments in his home on Tuesday evenings from 1817 until 1822. He was a proficient violinist and student of Joseph Mayseder.

Nicolini, Giuseppe.
(1762-1842) *Composer.* Salons: Hochenadl, Sonnleithner.
Italian composer. He began his musical studies with his father, Omobono Nicolini. Omobono was the organist and *maestro di cappella* in Piacenza. From 1778 to about 1784 he studied at the Conservatorio di St. Onofrio in Naples. At the Conservatorio, his teachers included Insanguine and Cimarosa. *Daniele nel lago dei leoni* (1781, Naples) and the *azione sacra Giuditta* (1785, Venice) were among his first oratorios. In 1793, he debuted his opera *La famiglia stravagante.* He maintained, for nearly 20 years, a strong following with the public until the emergence of Rossini's music. In 1819, Nicolini was appointed the position of *maestro di cappella* of the cathedral. Nicolini had turned his attention from opera to sacred music by 1831.

Niesner, Franz.
*2nd Violin.* Salons: Hatwig.

Oberleitner.
*Guitar.* Salons: Paradies.

Opitz, Therese.
(1846) *Piano.* Salons: Sonnleithner.

Orlandi, Ferdinando.
(1774-1848) *Composer.* Salons: Sonnleithner.
Italian composer. His first musical training was with Gaspare Rugarli and organist at Colorno, a small town near Parma. He went to Parma to study with Gaspare
Ghiretti and Paer and later went to the Conservatorio di St. Maria della Pieta dei Turchini in 1793 to 1799. While he was at the Conservatorio he studied with Sala and Tritto. His first opera, *La pupilla scozzese*, was produced in Parma at the Teatro Ducale. Between 1800 and 1825 he composed 25 operas; he also wrote church music and chamber music.

**Otter, Josef.**
Salons: Hatwig.

**Otter, Ludwig.**
*Violin.* Salons: Hatwig, Sonnleithner.

**Paër, Ferdinando.**
(1771-1839) *Composer.* Salons: Hochenadl, Sonnleithner.
His first musical training was with his father Giulio, a horn player in the Parma court theatre orchestra. Later he studied with Gian Francesco Fortunati, the court maestro di cappella. His first known stage work was *Orphée et Euridice*, written in 1791, and a year later he wrote *Circe*, his earliest Italian opera.

**Paisiello, Giovanni.**
(1740-1816) *Composer.* Salons: Hochenadl, Sonnleithner.
Italian composer. He was among the most successful and influential opera composers from the late 18th century. His first education was at the Jesuit school in Taranto and then, between 1754 and 1763; he studied at the Conservatorio di St. Onofrio in Naples.

**Palestrina, Giovanni Pierluigi da.**
(1525-1594) *Composer.* Salons: Kiesewetter.
Italian composer. He is among the ranks of Lassus and Byrd as one of the leading figures in the music of the late 16th century. He composed mostly masses and motets, but also was an important madrigalist. Often he is noted as being the ideal Catholic composer because of his success in uniting the functional and aesthetic aims of the Catholic Church in the post-Tridentine period.

**Palma, Silvestro.**
(1754-1834) *Composer.* Salons: Sonnleithner.
Italian composer. He entered the Conservatorio di St. Maria di Loreto in Naples at the age of 16. His first musical instruction is assumed to be with Carlotta di Sangro, the daughter of the Prince of Sansevero. In the late 1780's he became a student of Paisiello. Palma became known mostly for his operas, which were quite popular until around 1813. It has been surmised that the musical tastes of the public had changed and that his style no longer suited the public's appetite.
Paradies, Therese.
(1759-1824) Piano. Salons: Paradies. Austrian pianist and composer. She is the daughter of Joseph Anton von Paradies. She was blind since the age of three, but despite her disability, she became an excellent concert pianist and later a teacher. Sonnleithner has devoted an entire chapter to her musical salon in Vienna.

Paris, Henriette.
Piano. Salons: Paradies. Married name is Gerhardt.

Pavesi, Stefano.
(1779-1850) Composer. Salons: Sonnleithner. Italian composer. He studied with Piccinni in Naples from 1795 to 1797. He entered the Conservatorio di St. Onofrio in 1797, while there he studied with Fenaroli. He was deported to Marseilles in 1799; subsequently he went to Dijon, because of his political views. While in Dijon, he enrolled in the Italian regiment of Napoleon's army as a cimbasso player. He later left the army at Crema and continued his musical studies with Giuseppe Gazzaniga. He staged his opera Un avvertimento ai gelosi in 1803. He composed both opera seria and opera buffa. He succeeded Salieri as the director of the Hofoper in Vienna from 1826 to 1830.

Payer, Heronimus.
Composer. Salons: Hatwig, Sonnleithner.

Pechaczeck, Franz.
(1793-1840) Composer, Violoncello, Piano. Salons: Hochenadl, Kiesewetter, Sonnleithner, Various (Neuling), Various (Müllegg). Franz Pechaczeck [Pechacek] was an Austrian violinist and composer. He began to learn the violin at the age of four and by the time he was eight, he performed at the imperial court. In 1818, he was appointed the leadership of the Hanover court orchestra.

Pechatschek.

Peck, Dr. Anton.

Peißwanger, Babete.
Alto. Salons: Sonnleithner.
Pensel.

Composer. Salons: Sonnleithner.

Pereira.

Salons: Various.

Pergolesi, Giovanni Battista.


The family name 'Pergolesi' is derived from their town of origin. His father was a surveyor. Pergolesi received his earliest musical training from Francesco Santi. He studied the violin with Francesco Mondini. In 1732 Pergolesi became maestro di cappella to Prince Ferdinando Colonna Stigliano. As a sign of atonement, (from the earthquakes of 1731 and 1732) the theatres in Naples were closed during Carnival 1733. Pergolesi was commissioned to write an opera for the empress’s birthday (28 August 1733), he entitled it Il prigioniero superbo, after Silvani’s libretto La fede tradita e vendicata.

Perotti, Giovanni Agostino.


Italian composer, teacher and writer on music. His earliest musical training was with his older brother Giovanni Domenico Perotti. Around 1790 he studied under Mattei in Bologna. In 1794 his setting of Metastasio’s oratorio Abele was performed in Bologna. The following year in Pisa his one-act comic opera, La contadina nobile, was presented. That same year he went to Vienna as a keyboard player for the court. From 1798 he went to London for four years; he returned to Italy and settled in Venice in 1801.

Perti, Giacomo Antonio.


Italian composer. He began to study music in Bologna with his uncle Lorenzo Perti and also with Rocco Laurenti. With the latter teacher he learned the rudiments of organ playing. In 1670 he began to study singing and also took up humanistic studies with the Jesuits at St. Lucia. Five years later he studied counterpoint with his uncle and later with Petronio Franceschini. He achieved fame both as a composer of sacred music, opera and oratorio and as a teacher during his 60 years as maestro di cappella of St. Petronio in Bologna.

Pettenkoffer, Anton.


Since Hatwig’s health had declined by Spring 1818, Pettenkoffer then opened his apartment on Bauernmarkt Nr. 581 to those members of the Hatwig Salon. Josef Otter became the new violin director for these concerts and rehearsals. On April 16, 1819, they performed Die Sieben Worte, Der Messias and Gewalt der Tonkunst. According to Sonnleithner, Pettenkoffer had the good fortune to win the lottery. In actuality, it was misfortunate that he won the lottery. Since he did
not manage his winnings effectively, he died a few years later under constrained finances.

Petters, Johann.
*Bassoon.* Salons: Hatwig.

Pfeiffer, Leopold.
*Bass.* Salons: Various (Neuling).

Philidor, François André.
(1726-1795) *Composer.* Salons: Kiesewetter.
He studied with André Campra, the maître de chapelle. Although he was a composer of stage works, he was much more famous for his chess playing among his contemporaries. In 1740 he left Versailles for Paris. In Paris, he performed, taught and copied music, a family tradition.

Pinschoff, Friederike.
*Soprano.* Salons: Kiesewetter.

Piringer, Ferdinand.
Salons: Various (Schuppanzigh).

Pitzenberg, Anna.
*Soprano/Alto.* Salons: Paradies.

Piuckher, Ignaz.
*Violin.* Salons: Sonnleithner.

Pixis, Johann Peter.
(1788-1874) *Composer.* Salons: Hochenaal, Sonnleithner.
Pianist and composer. He lived in Munich from 1809 until 1825. For twenty years (1825-1845) he was in Paris and became a teacher. Aside from a few operas, most of his compositions are for the piano. His opera *Almazinde* was produced in Vienna at the Theater an der Wien on April 11, 1820. In 1845, he moved to Baden-Baden, which became his final resting place.

Pleyel, Ignaz Josef.
Composer, music publisher and piano maker. His compositions have achieved widespread popularity in Europe and North America. He founded a major publishing house and a piano factory. His first post was most likely as Kapellmeister to Count Erdody; his String Quartets op. 1 are dedicated to the Count.
Pockh, Josef.


Porges, Josef.

2nd Violin/Viola. Salons: Sonnleithner.

Porpora, Antonio Nicola.

Italian musician. Caterina and Carlo Porpora were his parents. During his lifetime he was internationally famous as a composer and as a singing teacher. Two of his notable students include Farinelli and Caffarelli.

Preindl, Josef.

Taught composition to Johanna Lutz, Leopold's Aunt, and to Leopold. Preindl became Kapellmeister of St. Stephan's Cathedral in 1809, succeeding his teacher Albrechtsberger. His musical training in Vienna was with Albrechtsberger. He was also an organist at Marbach, the church of Maria am Gestade, and at the Carmelite church in Vienna-Leopoldstadt.

Preisinger, Josef.


Prohaska, Josef.

Violin. Salons: Hatwig.
In Otto Hatwig's orchestra, Prohaska played 2nd violin. When the small orchestra moved to Franz Frischling's, Prohaska led the orchestra from the 1st violin section. The orchestra was actually of a larger size when it was reinforced with some of the corp wind players.

Puccita.

Composer. Salons: Hochenadl, Sonnleithner.

Püttlingen, Dr. Johann Vesque von.

Austrian composer. From 1827 to 1872 he studied law and worked in the civil and diplomatic service. He was made a baron in 1866 and ten years later he became a member of the German Herrenhaus. Among his music teachers are Sechter, Moscheles, and Vorisek; Vogl was his singing teacher. He became an accomplished tenor and supported musical life in Vienna as a patron and artist. His authoritative book on musical copyright, *Das musikalische Autorenrecht*, was published in 1864.
Rabel, Franz X.  
Violoncello. Salons: Paradies.

Raczinsky, von.  
Salons: Sonnleithner.

Radichi, Julius.  
(d. September 16, 1846) Tenor. Salons: Sonnleithner.

Rafael.  
Composer. Salons: Sonnleithner.

Randhartinger, Benedikt.  
(1802-1893) Tenor. Salons: Kiesewetter.  
He studied at the Stadtkonvikt in Vienna from 1812 to 1819. While he was there he became acquainted with Schubert. He was then schooled at the University of Vienna where he studied law and philosophy. While at the University, he also studied composition with Salieri. From 1825 until 1832, he worked as a secretary to Count Louis Széchényi, and as a singer at the court Kapelle.

Rechel, Filipp.  
2ndViolin. Salons: Hatwig.

Redlpacher.  
Contrabass. Salons: Hatwig.

Regenhart, Jakob.  
2ndViolin. Salons: Hatwig.

Reggla, Gottfried.  

Reich, Josef.  
Violoncello. Salons: Sonnleithner.

Reissiger, Karl Gottlieb.  
(November 7, 1859) Bass. Salons: Sonnleithner, Various (Falkenhorst).  
He studied at the Thomasschule in Leipzig. His teacher, Schicht, advised him to forego his theological studies at the University and to pursue a musical career. He studied with Salieri in Vienna and while he was in Munich he studied with Winter. In 1842 he gave the first performance of Wagner's Rienzi at the Dresden Opera.
Reschny.
Salons: Various (Schuppanzigh).

Riedinger, Johann.
Salons: Paradies.
Friend of the family (Paradies) and retired city official.

Ries, Ferdinand.
At the age of five he began studying violoncello with Bernhard Romberg. Franz,
his father, taught him violin and piano. In 1801, he studied with Winter in
Munich. In 1801, he went to Vienna to study piano with Beethoven.
Albrechtsberger became his teacher for composition lessons. In 1802, Beethoven
made arrangements to have Ries become the pianist to Count Browne in Baden.
Ries became the pianist for Prince Lichnowsky during the summer of 1805.
However, in 1804, he made his debut as Beethoven's student at the Augarten. He
toured extensively for four years, from 1809 to 1813, in Kassel, Hamburg,
Copenhagen, and Stockholm. When he went to St. Petersburg, he met up with
Bernhard Romberg, and they toured Russia extensively. Upon his return to
Stockholm, the Swedish Royal Academy of Music made him a member. By April
of 1813, Ries went to London where he stayed for nearly 11 years. In 1814, he
married Harriet Mangean.

Rigler, Andreas.
Violoncello. Salons: Sonnleithner.

Riotte, Philipp Jakob.
(1776-1856) Composer. Salons: Sonnleithner.
German composer and conductor. He was a student of Anton Andre at
Offenbach. In 1804 he appeared as pianist and composer at a concert in
Frankfurt. By the following year he had become music director at Gotha. He
got to Vienna and worked at the court opera and at the Theater an der Wien.
Although he was quite successful in nearly every musical form that he composed,
he was most memorable for his stage works and keyboard pieces. The
Gesellschaft der Musikfreunde, Vienna, holds a large collection of his works in
manuscript.

Ripelli, Karl.

Rizy, Dr. Theobald.
Tenor. Salons: Kiesewetter.
Related to Sonnleithner.
Rizy, Marie.
(d. 1852) Piano. Salons: Sonnleithner.

Rode, Pierre (Rhode).
(1774-1830) Composer. Salons: Hochenadl, Sonnleithner, Various (Domanovecz).
Pierre (Jacques Joseph) Rhode [Rode] was a French violinist and composer. Beethoven's Op. 96 violin Sonata was written for him. He has contributed much to the study of the violin and his caprices are widely used in violin pedagogy along with those of Paganini and Kreutzer. Rode made his Paris debut in 1790 performing Viotti's Concerto No. 13. Ten years later he was named as solo violinist to Napoleon Bonaparte. He traveled to Germany performing extensively, and by 1803 he had gone to Russia. By 1814 he had married and settled in Berlin.

Rodewald, Carl.
Composer. Salons: Kiesewetter.

Rohmann, Josef.
(d. 1861) Bass. Salons: Sonnleithner.

Rohrer, Anton.
Piano. Salons: Various (Rohrer).
Son of Ignaz Rohrer and brother of Franz Rohrer.

Rohrer, Franz.
Violin. Salons: Various (Rohrer), Various (Schuppanzigh).
Son of Ignaz Rohrer and brother of Anton Rohrer.

Rohrer, Ignaz.
(August 3, 1824) Salon Host. Salons: Various (Rohrer).

Rolla, Alessandro.
Italian composer, violinist and viola player. He was very active in the field of instrumental music. In 1813 he performed excerpts of Prometheus by Beethoven at La Scala. Private performances of Beethoven's 4th, 5th, and 6th symphonies were given by Rolla in Milan.

Romberg, Anton.
As to which A. Romberg Sonnleithner is referring to is unclear. If it is to be Anton Romberg, he was known more for his bassoon playing and not as a composer. Later in Sonnleithner's entries, he lists another A. Romberg whom actually Andreas Romberg. The one listed above should be thought of as Andreas since he is mentioned later as the composer of Die Glocke.
Romberg, Andreas Jakob.
Violinist and composer. He is the son of Gerhard Heinrich Romberg. His early training on the violin came from his father. When he was seven he made his debut with his cousin, Bernhard Heinrich Romberg, in Münster. His popularity as a violinist faded and he became more involved with being a composer. *Die Glocke* is Romberg's setting of Schiller's 'Lied von der Glocke'. Romberg's setting of this piece was quite popular and performed many times; it is perhaps his best-known work.

Romberg, Bernhard.
(1767-1841) Violoncellist. Salons: Sonnleithner, Various (Krippner).
Sonnleithner first met Romberg at the home of Heinrich Christian Krippner in the autumn of 1814. Cellist and composer, he is the cousin of Andreas Jakob Romberg. His first musical instruction on the cello came from his father. Until about 1799 he had been touring Holland and Germany. In 1785 he gave six performances at the Concert Spirituel in Paris. For two years (1790-92) he played in the electoral orchestra in Bonn. He is responsible for unifying the cello notation to modern usage and made several innovations to cello construction and technique by introducing the 'modern' instrument fittings.

Rosetti, Antonio.
(c. 1750-1792) Composer. Salons: Hatwig, Sonnleithner.
Bohemian composer and double bass player. He received his first education and musical training from the Jesuits in Bohemia. Although he entered the seminary, he never became an ordained priest.

Rossini, Gioachino.
Italian composer. Among his contemporaries he was recognized as the greatest Italian composer of his time. He created new standards that other composers were to be judged. Until the advent of Verdi, Rossini was not replaced and remained at the center of Italian operatic life.

Rotter.
*Bass*. Salons: Hochenadl, Sonnleithner, Various (Müllegg).
Adalbert Rotter.

Rousseau, Jean-Marie.
(c. early 18th Century - 1784) Composer. Salons: Sonnleithner.
French composer. He was a chorister at Dijon and later choirmaster at Arras, Beauvais. From 1762 until his death he served at the Tournai Cathedral. His compositions are mostly sacred, which include 16 masses (3 are requiem settings
and 6 were published in Brussels). Also included are three settings of the Te
Deum and 41 motets.

Rovelli, Pietro.
(1793-1838) Salons: Various (Domanovecz).
Italian violinist and composer. He was born into a musical family. His
grandfather, Giovanni Battista Rovelli, was his first violin teacher. His father was
a conductor at the court of Weimar and his uncle was a virtuoso da camera at the
court of Parma. Kreutzer, one of Rovelli’s violin teachers, taught him while he
was in Paris. Bernhard Molique was among the students of Rovelli. Micheline
Forster became Rovelli’s wife around 1820; she is the daughter of Emanuel Aloys
Forster.

Röhrich, Anton.
Contrabass. Salons: Hatwig.

Rudolf, Archduke.
(Johann Josef Rainer). In 1790, he moved to Vienna when his father Leopold
became the Emperor. He first studied with Anton Teyber (1754-1822). Not only
had he had studied composition, piano, and theory with Beethoven, but he
supported him as a friend and musical patron. Beethoven dedicated many of his
works to the Archduke, including the following: Op. 58, Piano Concerto in G;
Op. 73, Piano Concerto in E flat; Op. 96, Violin Sonata in G, and Op. 123, the
Missa Solemnis. The piece for clarinet and piano that Sonnleithner lists in the
Hochenadl Salon is probably the piece the Archduke wrote and dedicated to
Count Ferdinand Troyer, an amateur clarinetist and his chamberlain.

Rueß.
Tenor. Salons: Sonnleithner, Various (Hutschenreiter).

Rzehaczek, Anna.
Piano. Salons: Sonnleithner, Various (Warsaw), Various (Neuling), Various
(Müllegg). She attended musical evenings at the home of Friedrich Warsaw.

Sack, Karoline.
Soprano. Salons: Kiesewetter.
Married name is Bauer.

Sacken, Caroline Freiin von.
Soprano. Salons: Kiesewetter.
Married name is von Würth.
Saint-Luben, Leon de.

*2nd Violin/Viola.* Salons: Sonnleithner.

Salieri, Antonio.

(1750-1825) *Composer.* Salons: Kiesewetter, Sonnleithner.

Italian composer, who mainly resided in Vienna. He was a major contributor to the Viennese musical life from 1770 to 1820. From 1764 to 1790 he was a director of Vienna opera and with his reputation the Paris Opera commissioned three works from him.

Saloman, Fanny.

*Piano.* Salons: Various (Warsaw), Various (Domanovecz).

She attended musical evenings at the home of Friedrich Warsaw.

Salzmann, Gottfried.

*Piano.* Salons: Sonnleithner.

Sarti, Giuseppe.

(1729-1802) *Composer.* Salons: Kiesewetter, Sonnleithner.

He was the seventh of 11 children of a jeweler who was also a violinist. His early musical education was with F. A. Vallotti in Padua; when he was ten he went to study with Padre Martini in Bologna. From 1748 to 1752 he was organist of Faenza Cathedral. In December 1752 he became music director of Pietro Mingotti's opera troupe. When the Italian opera was closed in 1763 he became the director of court music. While he was in that position he had the opportunity to compose instrumental music.

Scarlatti, Pietro Alessandro Gaspare.


Composer. He is usually associated as a founder of the Neapolitan school of 18th-century opera.

Scarlatti, Giuseppe Domenico.

(1685-1757) *Composer.* Salons: Kiesewetter.

Composer and harpsichordist. He is the sixth child of Alessandro Scarlatti and Antonia Anzaloni.

Schad, Fanni.

*Piano.* Salons: Sonnleithner.

Schad, Aloisia.

*Piano.* Salons: Sonnleithner.

Married name is Sobotka.
Schall, von.
Singer. Salons: Various (Falkenhorst).

Schanz, Anna.
Harp. Salons: Paradies.

Schauff, Julie.

Scheibl.
Flute. Salons: Sonnleithner.

Scheidlein, Therese Edle von.
Soprano. Salons: Sonnleithner.

Scherer.
Alto. Salons: Kiesewetter.

Schiller, Josef August.
Tenor. Salons: Sonnleithner.

Schilling, Elise.
Piano. Salons: Sonnleithner. Married name is Oberleitner.

Schindler, Anton.
Salons: Sonnleithner.

Schindlöcker, Franz.
Violoncello. Salons: Sonnleithner.

Schmid, Anton.
Violoncello. Salons: Sonnleithner.

Schmied, Josef.

Schmiedel, Johann.
(d. 1849) Bass; Piano. Salons: Paradies, Hatwig, Sonnleithner, Various (Hutschenreiter).
Schmitt, Joseph.
German composer and music publisher, active in the Netherlands. In 1788 when the Felix Meritis Society of Amsterdam opened a new building, Schmitt was appointed director of the music section. The greatest musical influence on Schmitt is most likely his teacher Abel and the influence of the Mannheim symphonists.

Schober, Franz.
Flute. Salons: Paradies, Sonnleithner.

Schoberlechner, Karl.

Schol, Rosalie.

Scholl.
Composer. Salons: Sonnleithner.

Schonz, Anna.
harp. Salons: Sonnleithner.

Schöller, Franz.
Horn, Waldhorn. Salons: Hatwig, Sonnleithner.

Schönebeck.
Composer. Salons: Sonnleithner.

Schönpichler, Johann.
2ndViolin/Viola. Salons: Sonnleithner.

Schubert, Ferdinand.
(1794-1859) 1st Violin. Salons: Hatwig.
Brother of Franz Schubert, composer and teacher. As with Franz, he first studied with his father. After finishing his training, he also became a teacher at his father’s school. In 1816, he married Anna Schuler. After her death, he then married Therese Spazierer in 1832. In 1851, he became the director of the Normalhauptschule. He composed mostly vocal music, including four vocal masses.
Schubert, Franz.
Schubert participated in the Hatwig salon. He befriended Leopold Sonnleithner in 1816. He probably began writing his first opera in 1811. A year later he studied with Antonio Salieri.

Schultz, Andreas.
Also spelled as Schulz.

Schunke, Christian Ludwig.
German pianist and composer. He was born into a family of professional musicians; his father (Johann Gottfried) and uncle (Johann Michael) were distinguished horn players. March 1822 he performed Hummel's A minor Piano Concerto under the direction of Spohr.

Schunke, Karl.

Schupp, Anna.
Piano. Salons: Paradies.

Schupp, Amalie.
Piano. Salons: Paradies.

Schupp, Alexander.
Piano. Salons: Paradies.

Schuppanzigh, Ignaz.
(1776-1830) 1st Violin. Salons: Sonnleithner, Various (Reunion), Various (Schuppanzigh), Various (Domanovecz), Various (Müllegg).
Austrian violinist and conductor. He was the son of a professor at the Realschule. Although he began his career as a violist, he switched to the violin by 1793. His earliest meeting of Beethoven probably dates from his informal quartet concerts in Prince Lichnowsky's apartment. Schuppanzigh was almost solely responsible for shaping the future of the string quartet as a standing ensemble.

Schuster, Vinzenz.
Guitar. Salons: Sonnleithner.

Schuster, Josef.
German composer and conductor. He is the son of a court musician in Dresden. His earliest musical training came from his father and J.G. Schurer. Shuster
composed operas, church music, including oratorios, masses, smaller sacred works and secular songs, Italian songs and instrumental music. The cantata *Lob der Musik* was one of his few published works and was performed until the mid-19th century.

**Schwarz, Therese.**
*Soprano*. Salons: Kiesewetter.

**Schwarz, Julie.**
*Soprano*. Salons: Sonnleithner.
Married name is Litomisky.

**Sedlacek, Johann.**
He became a member of the Court Orchestra in 1820.

**Seemann.**
*Bass*. Salons: Paradies.

**Seiller, Franz.**
*1st Violin*. Salons: Hochenadl, Sonnleithner.
Retired in Graz as an Oberfinanzrat (Senior Financial Councillor).

**Senfl, Ludwig.**
(c.1486-1543) *Composer*. Salons: Hochenadl.
Specific birth and death dates for Senfl are not known, however, he was most likely born in 1486 and died in Munich between December 2, 1542 and August 10, 1543. As is the case with Paul Hofhaimer, Senfl is only mentioned in Sonnleithner's entries to clarify the time period that Sonnleithner is not discussing in his musical sketches of 'Old' Vienna.

**Sengel, Christine.**
*Soprano Alto*. Salons: Paradies.
Married name is Eisenmayer.

**Siboni, Giuseppe.**
Italian tenor singer, father of the Danish pianist, Erik Siboni. In 1797, he made his debut in Florence. He also appeared in the King's Theatre in London in 1806. Giuseppe sang in Prague in 1813, and at the end of 1818, when he finished his performances in St. Petersburg and Naples, he moved to Copenhagen in October of 1819.
Sicca, Moriz.

_Piano._ Salons: Sonnleithner.

Sina.

_Violin._ Salons: Various (Reunion).
Member of Schuppanzigh's string quartet.

Soini, Paul.

_Tenor._ Salons: Hatwig, Sonnleithner.

Soini, Peter.

_Tenor._ Salons: Hatwig, Sonnleithner.

Sommer.

_Alto._ Salons: Hochenadl.

Somssich.

_Composer._ Salons: Sonnleithner.

Sonnleithner, Ignaz.

_Boy Soprano._ Salons: Sonnleithner.

Sonnleithner, Christoph.

(1734-1786) Salons: Sonnleithner.
Although born in Szegedin, Hungary, in 1736, he was taken to Vienna to live with his Aunt and her husband. His uncle, Leopold (Leopold's great uncle) gave him his first musical instruction. Christoph participated in his uncle's church choir at St. Joseph in Leopoldstadt, there he learned to play the violin. Later Christoph became a barrister employed by Prince Esterházy. He also composed music for the Prince including several symphonies. Christoph married Anna Maria Doppler (1739-1810); together they had four sons and six daughters.

Sonnleithner, Franz Xaver.

(1759-1832) _Councillor and Magistrat Secretary._
Son of Christoph and Anna Sonnleithner. Specialized in law and political science. He published many books in his area of expertise.

Sonnleithner, Josef.

(1766-1835)
Librettist, archivist and translator. He is the son of Christoph Sonnleithner. From 1794 to 1796 he edited of the _Wiener Theater-Almanach_. For ten years he was the secretary to the court theatres in succession to Kotzebue. He wrote a number of librettos that include: _Agnes Sorel_ by Gyrowetz, _Kaiser Hadrian_ by Weigl and his most famous libretto _Fidélïo_ by Beethoven.
Sonnleithner, Anna.  
(1767 - 1819)  
She married Wenzel Grillparzer.  

Sonnleithner, Ignaz.  
Father to Leopold Sonnleithner. Son of Christoph Sonnleithner. Doctor of Law, a scientist and bass singer for the Gesellschaft der Musikfreunde Chorus. He married Anna Putz (1773-1824) and together they had thirteen children, but lost three in infancy. On May 26, 1815 he held the first performance with amateur musicians in his home. The frequent performances lasted up until the death of his wife in 1824.  

Sonnleithner, Johanna.  
(1777 - 1861) Salons: Sonnleithner.  
Daughter of Christoph and Anna Maria Sonnleithner. She later married Franz Theser.  

Sonnleithner, Leopold.  
(1797-1873) Bass. Salons: Hochenadl, Kiesewetter, Paradies, Hatwig, Sonnleithner, Various (Krippner), Various ('Reunion'), Various (Rohrer), Various (Warsaw), Various (Pettenkoffer), Various (Gulielmo), Various (Domanovecz), Various (Falkenhorst), Various (Dollinger), Various (Neuling), Various (Hutschenreiter).  
Author of the "Musikalische Skizzen aus 'Alt'-Wien." He was a school friend of Schubert's and later aided the young composer in publishing some of his works. He had gathered many of Schubert's early works and had written them in to clean copies for use in the salon and for later publication. He participated in the first performance Prometheus, a cantata by Schubert. Sonnleithner conducted three concerts of Schubert's works for the Gesellschaft der Musikfreunde in 1821 and 1822. Sonnleithner's early musical instruction was with Josef Preindl. Preindl had urged Sonnleithner to pursue a career in music, but Sonnleithner chose to become a lawyer by profession. He married Louise Gosmar, a student of Anna Fröhlich, in May 1828.  

Spina.  
Violin. Salons: Various (Reunion).  

Spohr, Louis.  
He has been regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven. His compositional style reflects the formalism and clarity of the Classic tradition, whilst looking innovatively toward Romanticism.
Spontini, Gaspare.
Italian composer. He was a central figure of the serious grand opera during the early 19th century in Paris and later in Berlin.

Sprinz, Anna.
Piano. Salons: Paradies, Sonnleithner, Various (Reunion).
Married name is Rosas.

Stadler, Anton.
Austrian clarinetist, composer and inventor. Joseph Stadler, a Viennese musician and shoemaker, and Sophie were Anton's parents. He befriended Mozart and often performed in his Masonic works, especially those with basset-horn.

Starzer, Josef.
(?1726-1787) Salons: Introduction.
Josef Starzer, an Austrian composer and violinist who aided in the founding of the Tonkünstlersocietät, as an administrator, composer and director. He frequently performed at the home of Baron van Swieten's. With the aid of choreographer Franz Hilverding, together they helped to lay the foundations of the Viennese reform of ballet by Gluck and Gasparo Angiolini. This reform of ballet indirectly influenced the Gluckian reform of opera.

Staudinger, Eleonore.
(June 28, 1821) Soprano. Salons: Hatwig, Sonnleithner, Various (Reunion).

Stehely.
Tenor Baritone. Salons: Paradies.
Franz Stehlick.

Steibelt, Daniel.
French composer of German birth. In 1784 he deserted the Prussian army and fled the country since his father had forced him to join the army in the first place. In 1799 his father had obtained an official pardon for his son's desertion 15 years earlier. Among Steibelt's published works are hundreds of compositions for piano solo and piano with accompaniment of flute, violin, cello, harp, tambourine or other instruments. He also composed a set of string quartets, a piano quartet, a few piano quintets and numerous vocal works.

Steinmetz, Karoline.
Soprano. Salons: Sonnleithner.
Married name is Hofzinser.
Stöger, Katharine.

*Alto, Piano.* Salons: Various (Falkenhorst).
Married name is Huber.

Stöger, Johann Freiherr von.

*Guitar.* Salons: Paradis, Sonnleithner.
Also spelled Steger.

Stradella, Alessandro.

(1642-1682)
Stradella was born into a noble family from Fivizzano in Tuscany. His father Marc' Antonio was a member of the Cavalieri di St. Stefano and during the War of Castro he became a the vice-Marquis of Vignola. He collaborated with Apolloni on the *serenata Se desio curioso (La Circe)*, which was presented on May 16, 1668 at Olimpia Aldobrandini Pamphil’s palace in Frascati. The piece was composed to celebrate Leopoldo de' Medici's investiture as cardinal.

Stranitzky, Josef Anton.

*Buffa Actor.* Salons: Kiesewetter.
Married Maria Monika, lived in what was called the Hanswurttische Haus at Salzburg Nr. 184. In 1717, the house was the property of Strantitzky, but Kiesewetter later lived there.

Stunz.

*Composer.* Salons: Sonnleithner.

Swieten, Baron Gottfried von.

Swieten was a Dutch music patron who was quite active in Vienna. His father was the personal physician to Empress Maria Theresa. Gottfried spent much time in Brussels, Paris and England. For seven years (1770-77) he held a post as ambassador to Berlin. He served as the Prefect of the Imperial Library until his death in 1803. As an amateur musician, he composed two operas and at least ten symphonies. As a patron of music, he is most closely associated with Haydn, J.S. Bach, C.P.E. Bach, and Handel. From about 1790 until his death, Swieten worked extensively with Haydn. He had much input regarding publishing and work with libretti. Haydn’s *The Creation* was translated by Swieten from English to German, as well as *The Seasons*.

Szydow.

Salons: Various (Krippner).
Participated in declamatory entertainments at the home of Heinrich Christian Krippner.
Syré, Friedrich August.
*Flute.* Salons: Hatwig.

Tauber, Elise.
(1744-1816) *Piano.* Salons: Sonnleithner.
Daughter of Matthäus Teyber. She studied with Hasse and Tesi. During the 1760s she made a series of performances in Vienna. Most of her career was in Italy where she appeared at Naples, Bologna, Milan and Turin.

Telemann, Georg Philipp.
(1681-1767) *Composer.* Salons: Kiesewetter.
He became the director of the civic opera in Leipzig shortly after 1701. He had visited Berlin in 1702 and 1704 to hear opera performances. While he was in Leipzig, it is uncertain as to how many works he composed before he left in 1705, but according to him he had written 'several and twenty.' He settled permanently in Hamburg in 1721. The first public opera house in Germany, the Gänsemarkt opera, may have been what drew him to Hamburg despite his numerous positions at the five main churches in Hamburg.

Terziani, Pietro.
(1765-1831) *Composer.* Salons: Sonnleithner.
Italian composer. He was a student of G.B. Casali in Rome. At the Conservatorio di St. Onofrio in Naples, Terziani studied with Carlo Cotumacci and Giacomo Insanguine. In 1784 he attended the Bologna Accademia Filarmonica. Around the same time he became a member of the Rome Congrazione di St. Cecilia. Upon returning to Rome in 1816 he became the maestro di cappella at St. Giovannin in Laterano. His compositions utilize both strict and free accompanied styles; he was highly regarded as a contrapuntist.

Tewils, Amalie.
*Soprano.* Salons: Kiesewetter, Sonnleithner.

Teyber, Anton.
(1756-1822) *Violoncellist.*
Son of Matthäus Teyber, and brother to Elisabeth. Anton began his early studies in Vienna, but later went to Bologna to study with Padre Martini. He toured to Spain and Portugal with his sister Elisabeth. Around 1781, he returned to Vienna. Three years later he became a member of the Viennese Tonkünstler-Sozietat, and then in 1787 he became the first organist at the Hofkapelle at Dresden. In December 1791, he became the deputy to Joseph Weigl at the National-Hoftheater in Vienna, but that position soon dissolved due to cuts made by Franz II. Two years later, he was appointed court composer, in addition he tutored the imperial children with their keyboard skills. Archduke Rudolph was a student of Teyber's, and Anton also composed the *Missa solemnis* in C minor for the Archduke's appointment as Cardinal and Archbishop of Olmutz in 1819.
Archduke Rudolph had acquired Teyber's compositions after his death; later they were passed into the possession of the Gesellschaft der Musikfreunde.

**Theser, Johanna.**  
Maiden name Sonnleithner, she married Franz Theser. She studied with Joseph Preindl.

**Titze, Ludwig.**  

**Traetta, Michel Francesco Saverio Tommaso.**  
(1727-1779) *Composer*. Salons: Kiesewetter.  
Italian composer. Between 1740 and 1750 he was trained at the Conservatorio di St. Maria di Loreto in Naples. He studied with Porpora and Durante. He composed both serious and comic opera throughout his life. During the 1757-58 season he had at least 5 operas performed in Rome and Venice.

**Trenk, Freiin von.**  
*Piano*. Salons: Paradies.

**Troyer, Ferdinand Graf von.**  
*Clarinet*. Salons: Sonnleithner.

**Tröls.**  
*Tenor/Baritone*. Salons: Paradies, Sonnleithner.

**Tuczek, Leopoldine.**  
(1821-1883) *Soprano*. Salons: Kiesewetter.  
She is the daughter of Frantisek Tucek. From 1828 to 1834 she studied singing at the Vienna Conservatory. Two years later she joined the court opera. When she moved to Berlin in 1841 she enjoyed a successful career for 20 years as a leading soprano at the court opera.

**Turba, Sidonie.**  
*Soprano*. Salons: Kiesewetter.

**Tuscher, Matthäus.**  
(d. June 20, 1860 in his 85th year) *Tenor*. Salons: Hochenadl, Various (Reunion).  
He performed on the March 1, 1814, recital of Beethoven's *Christus am Ölberge*.

**Uez, Anna.**  
*Soprano*. Salons: Sonnleithner.  
Married name is Röckel.
Umlauf, Johann Baptist Karl.

Unger, Karoline.
(1803-1877) Soprano. Salons: Hochenadl, Sonnleithner. Austrian contralto. She studied with Aloysia Weber, J. M. Vogl and D. Roncini. She made her debut in 1821 in Vienna. She married the French writer Francois Sabatier in 1841. Not only was she a fine singer of operas, she was also an excellent interpreter of Mozart and Schubert songs.

Unkbrechtsberg, Weiß von.
Salons: Various (Falkenhorst).

Vallotti, Francesco Antonio.
(1697-1780) Composer. Salons: Kiesewetter. Italian composer and theorist. He studied with G.A. Bissone, maestro di cappella. When he was 18 he went to Chambry to join the Franciscan order, he took vows in December 1716. Four years later he was ordained a priest. As a composer he developed a strict contrapuntal style based upon his study of 16th Century masters. During the course of 30 years he transcribed masses by Palestrina and introits of Costanzo Porta among other Renaissance works.

Victoria, Tomás Luis de.
(c.1548-1611) Composer. Salons: Kiesewetter. Spanish composer and organist. He was also partly active in Italy. Victoria was the seventh of 11 children who became the greatest Spanish Renaissance composer and one of the most renowned composers of church music of his day in Europe. He has been admired for his motets and his Offices for the Dead and for Holy Week. He studied music as a choirboy at Avila Cathedral under Gerónimo de Espinar and Bernardino de Ribera.

Vogl, Michael.
(1768-1840) Tenor. Salons: Kiesewetter. Austrian baritone. He first studied law at the University of Vienna before he pursued a musical career. He was persuaded by Sussmayr, a friend from his school years. In 1817 Vogl made the acquaintance of Franz Schubert. They had spent three summer vacations together in Upper Austria. The majority of Vogl's career later revolved around Schubert's songs. He was instrumental in establishing Schubert's reputation as a serious composer. He demonstrated Schubert's songs as being versatile for performance in the concert hall and the salon. His approach to performing Schubert's songs was dramatic and operatic.
Vogler, Georg Joseph.
German composer born into a musical family. His father was a German violinist and instrument maker at the court of Prince-Bishop of Wurzburg. By 1772, Vogler had become the court chaplain in Mannheim. In 1773, he met Hasse in Venice. While there, he studied with Padre Martini and Francesco Valotti. He was named a Knight of the Golden Spur by Pope Pius VI while he was in Rome, he also became a member of the Accademia dell' Arcadia. When he returned to Mannheim in 1775, he became a spiritual counselor to the elector. While in this position he founded a 'public music school'. During 1780 to 1784 Vogler had traveled to Paris, London and Munich. He traveled extensively through Europe in the 1790's, and also visited north Africa. On August 1, 1807, the Grand Duke of Hesse-Darmstadthe appointed him Kapellmeister and privy councillor for ecclesiastical affairs. The last years of his life he spent mostly composing church music and constructing organs.

Weber, Katharina.
Soprano. Salons: Sonnleithner.

Wagenseil, Johann Christoph.
German scholar. Of interest for musicians is his work on the Meistersinger. He became a member of several learned societies and a doctor of law from the University of Orleans. He served as a professor of public and canon law. Briefly he was in charge of the university library.

Wagoer, Johann.
Viola. Salons: Hatwig.

Warsaw, Friedrich.
(b. 1787) Calligrapher. Salons: Various (Warsaw), Salon Host.
He held musical entertainments at his home on Tuesday evenings. The performers were mainly young painters and eager young tradesmen or clerks and their friends. His first apartments was at Spiegelgasse Nr. 1097, and his second apartment was at Laurenzergasse Nr. 651. Sonnleithner had attended at his home in 1816 and 1817, and then again in 1822.

Weber, Karl Maria von.
German composer, pianist and conductor. He came from a semi-musical family. His father played the violin and was Kapellmeister in Eutin and an army officer. Weber is the 1st cousin of Mozart by marriage since Constanze Weber was his father's niece. His opera Der Freischütz incorporated both drama and the Germanic fairy tale. His composition of Lütows Jagd seemed to be quite popular among the Salons that Sonnleithner visited, and perhaps held some
youthful nostalgia for the members who participated in the Salons. He was
the director of German Opera in Prague from 1813 until 1816; resigning from his
post due to irreconcilable differences with his reforms. While at that post, Franz
Clement served as concertmaster and Weber had also traveled to Vienna to recruit
singers.

Weghuber, Ferdinand.
_Clarinet_. Salons: Hatwig.

Weidinger.
_Waldhorn_. Salons: Sonnleithner.

Weigl, Johann Baptist.
(1783-1852) _Composer_. Salons: Hochenadl, Hatwig, Sonnleithner.
German composer. His first musical and academic education was at the
monastery of Prufening. He was an ordained priest in 1806. He taught at both the
Gymnasium and later at the lyceum in Amberg. His area of expertise was in
church history and canon law while at the lyceum in Regensburg. He became a
member of the cathedral chapter in 1837.

Weiß, Luise.
_Soprano/Alto_. Salons: Paradies.

Weiß, Marie.
_Soprano/Alto; Piano_. Salons: Kieselwetter, Paradies, Sonnleithner, Various
(Warsaw), Various (Müllegg).
Most likely this is the same as Marie Mathilde Weiß. Married name is
Rokitansky. She attended musical evenings at the home of Friedrich Warsaw.

Weiß, Franz.
(1778-1830) _Viola_. Salons: Various (Reunion).
Member of Schuppanzigh’s quartet.

Wertheimstein, Sofie Edle von.
_Alt_. Salons: Sonnleithner.
Married name is Jaques.

Winter, Peter.
(1754-1825) _Composer_. Salons: Sonnleithner.
German composer. He became the director of the orchestra in Munich when the
electoral court moved there in 1778. In 1787, he was appointed the position of
vice-Kapellmeister, which he then became court Kapellmeister in 1798. Much of
his operatic works were not received with enthusiasm. His début as an opera
composer (Helena und Paris) was unsuccessful. In his later years, he composed
mostly church music and was a singing instructor.
Wittmann, Karl.
*Violoncello.* Salons: Hatwig.

Worzisheck, Johann Hugo (Vorisek).
(1791-1825 (April 13, 1825)) *2nd Violin/Viola, Piano.* Salons: Hochenadl, Kiesewetter, Sonnleithner, Various (Neuling), Various (Domanovecz), Various (Müllegg).
Bohemian composer born in Vamberk, he became close friends with Hummel, Meyerbeer and Moscheles. Much of his music is held in the archives at the *Gesellschaft der Musikfreunde* in Vienna. A contemporary of Beethoven and Schubert who bridges the gap between the two composers. He was a pianist, conductor and teacher at the *Gesellschaft* beginning in 1818. Professor Zizius, a good friend of Beethoven, gave young Worzisheck the advice to leave Prague and go to Vienna in 1813. He worked briefly under Kiesewetter as a clerk in the war office.

Würth, Marie von.
*Alto.* Salons: Kiesewetter.
*Married name is as Baroness Dubeine.*

Zahradnik.
*2nd Violin/Viola.* Salons: Sonnleithner.

Zeucher.
*Violin.* Salons: Various (Müllegg).
Violinist from Munich.

Ziani, Marc Antonio.
(c.1653-1715) *Composer.* Salons: Kiesewetter.
Italian composer. His early musical influence probably came from his uncle. Ziani became a leading composer of opera for Venice. In the early 18th century, he was a major figure at the imperial court in Vienna. His duties included composing operas and short dramatic pieces for birthdays and namedays of the imperial family members. He also composed music for carnival.

Zimmer.
Salons: Various (Schuppanzigh).

Zingarelli, Niccolo Antonio.
(1752-1837) *Composer.* Salons: Sonnleithner.
Italian composer and teacher. He studied with Fenaroli, Speranza, Anfossi and Sacchini at the Conservatorio di St. Maria di Loreto. In 1772, after graduating, he became the organist and violin teacher at Torre Annunziata. During Zingarelli's
early career, he composed mainly operas. His first opera, *Montezuma*, was first performed in 1781.

**Zistler, Leopold Maximilian.**

*Tenor. Salons: Sonnleithner.*

**Zizius, Johann.**

(1772-1824) *Salon Host; Professor. Salons: Various (Zizius).*

He was born in Bohemia on January 7, 1772. He never married and was an advocate in Vienna. Before he had become a Professor of Statistics, he provided private instruction to educated families. Through Zizius, Vorisek was able to make the acquaintance of Hummel. Both were regular participants at Professor Zizius's residence at Kärntnerstraße Nr. 1038.

**Zumsteeg, Johann Rudolf.**

(1760-1802) *Composer. Salons: Sonnleithner.*

He composed a number of instrumental works, but his compositional output of vocal music outweighs the other. Of his earlier works, which were composed during his student days, only ten of cello concertos survived. He had a particular influence on Schubert with his lieder and ballads. Schubert's musical output during 1811 to 1816 reflects Zumsteeg's influence. Many of his contemporaries regard his works as the model for interpretive word setting.

**Zwerger, Michael.**

*Flute. Salons: Hatwig.*
Chapter V

Introduction

In trying to draw a picture of the musical conditions of Old Vienna, I use the word "Old" not in the sense of sense of the world history, but in relation to the current generation. I do not want to speak of the old *Fabiana* or *Vindobona*, a Paul Hofhaimer and Ludwig Senfl, of large scale Italian opera performances in the Favorita at the Imperial Court, nor of the foundation of German Singspiel under Emperor Josef and so on. Rather, I want to speak of the times [c.1814 to 1825] from my own youth of the musical life and drifting of Vienna in the first decades of the current century, of impressions of people who are dying everyday, impressions that would be soon quite forgotten if we neglect to record them.

At this time, I also do not intend to discuss Vienna's 'public' musical performances of that period. However, the materials are available through the newspapers, almanacs, slips of paper collections, and so forth. Rather, it is my intent to portray the quiet endeavors of some private circles which had as their goal not only the transition, but more so the cultivation of a certain musical taste.

To thrive, every art needs gifted artists who portray the beauty in their works. Nevertheless, art also needs a receptive, adequately educated public, which receives the proffered artworks and performances joyfully and gratefully. The strength of the talented genius weakens without this interaction and cannot develop completely; the greatest masterpieces would have remained uncreated without such an interaction or would have fallen into oblivion. In earlier centuries, the courts of the wealthy princes and the rich
houses of worldly and ecclesiastical magnates excellently supported the arts. The so-called middle class, still restricted financially, had little time and little interest in higher intellectual pleasures. However, in the latter decades of the eighteenth century, this situation has changed little by little. The sovereigns, with honorable exceptions, regard the support of the arts as an unavoidable burden. These 'great' men are no longer cultivating their splendid buildings, their art galleries, nor their performance halls, and have turned to the other muses. In contrast, however, the sense of the beautiful has become more active among the ordinary people. In addition, the society has turned to the art of music, whose pleasure they can procure with modest resources. For more than a hundred years in our fatherland, and particularly in Vienna, it is difficult to imagine a situation, without burdening the means of the family, in which they would not give their children musical instruction. Although cumbersome mistakes may take place, it is the means and the way for the greater public to draw itself closer to the true art, and even to promote it in this way. Among the many and varied amateurs from time to time, even the most educated separate themselves, and those who think similarly join in a common effort.

During the prime of Mozart and Haydn, in certain circles, some families already living in Vienna promoted the older recognized masterpieces and brought to the performance the newest creations of the great composers. Baron Gottfried van Swieten [1734-1803]* and the Privy Councillor, Franz Bernhard Ritter von Keeß, ** among others,

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* Born 1734, died 1803. See: W. A. Mozart, by Otto Jahn, IV, 456 and the following.
** Born 1720, died as Vice President of the niederöstern Apellazionsgerichts Lower Austrian Court of Appeal] in Vienna 1795. See: W. A. Mozart, by Otto Jahn, III,
arranged the concerts in the eighties and nineties. They first performed Händel's oratorios and other classical works, which they later alternated with instrumental and vocal solo pieces. While Mozart, Starzer and others appeared through arrangements of older masterworks with the guidance of van Swieten, the newer talents tended toward Keeß. The living composers, Joseph Haydn among them, competed to have Keeß perform their new compositions. The difficulties of the French Revolution and the wars resulting from it brought an end to these efforts, and only after a longer intervening period did a calmer mood return to promote the arts.

Meanwhile, the older leaders had since deceased, and private and material circumstances had changed. Earlier, they could not possibly think of a musical production without a full orchestra. Apart from the theater orchestras, a number of rich noblemen had their own private orchestras. Finally, many talented amateurs had acquired not only the necessary skill on string instruments, but wind instruments as well in order to participate in the orchestras. Staffing the orchestra in this manner was not nearly as difficult and expensive as it is today. All these conditions had significantly changed by approximately the year 1810. Essentially, composers made greater demands in their orchestral works, and the talented amateurs could no longer meet this demand. Under these conditions, it would no longer have been possible for a van Swieten or Keeß to work successfully in their earlier manner. These circumstances led to the founding of music societies and similar arrangements in which the artistic accomplishments and contributions of many achieved more than had been accomplished with the earlier patrons. It is not in my plans to describe the beginning and development of our larger
musical societies whose accomplishments are more or less known. Rather, I return to
the idea that there have always been musical friends in Vienna who directed their
preference in a certain way and have accomplished it with modest means. The highly
placed patron has for the most part disappeared in the nineteenth century. The muses fled
to the protection of the modest middle class. I would like to describe certain families
who made their own name in this manner. I myself had the opportunity to be personally
involved.
Chapter VI

Hochenadl Salon

In the so-called Bürgerspital (city Nr. 1100) in the fifth courtyard, ninth staircase, in the third storey, is a modest apartment that served as the Hochenadl family residence for a series of years. Through a small kitchen, one reached a room of middle size, which, together with the adjoining rooms, was very often a meeting place for select amateurs and used for successful musical performances. Herr Josef Hochenadl, an official of the k. k. Hofkriegsbuchhaltung (retired as the Hofkriegs-Vizebuchhalter and died on June 26, 1842 in his eighty-seventh year) was a warm admirer of this art, without possessing any special musical knowledge. From early youth, he had had thorough musical instruction given to his children. Fräulein Katharina Hochenadl (died on March 4, 1861 at the age of seventy-five) was, in the standards of that time, an excellent pianist and had received her final training under the Kapellmeister Anton Eberl. In choirs, she participated as an alto. Her brother Thomas Hochenadl (died at the age of sixty-four on

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1 The original text reads as dritten Stockwerke. The literal Germanic translation is the third storey, however, the American equivalent to the European third storey is actually the fourth storey since the European system calls the first floor as the ground floor. Throughout the document, it will be referred to as it is above, maintaining the European terminology.
2 Court War Accounting Office.
3 Court War Vice-Accountant.
4 In his eighty-seventh year means that he died before he had reached his eighty-eighth birthday. Throughout the document, the terminology will be kept as was written by Sonnleithner.
May 19, 1853 as jub. k. k. Rechnungsrath\(^5\) skillfully played the violoncello without making any claim on virtuosity.

Katharina Hoehenadl, orphaned at an early age by her mother, soon made use of her talent in order to relieve the financial burdens of the household through her music instruction. At the same time, she devotedly respected her father's wish to foster true art in his home through regular and recurrent performances. This happened in two ways, once with the chamber music (piano sonatas with and without accompaniment, string quartets, solo songs for one and several voices) that received attention. Then they had larger works such as oratorios, cantatas, or older operas with piano accompaniment strengthened by the violoncello. These endeavors began and were primarily effective during the aforementioned branches of music, which public musical scenes neglected. It is therefore very understandable that these enthusiastic friends of music were happy to join this group and contribute as well as listen.

I was introduced there in January 1815, after these concerts had been underway for several years. In fact, they met generally from the middle of November on through the winter until Easter, on Sundays around noon.\(^6\) Only the concerts of the Gesellschaft der Musikfreunde made a brief interruption.

In order to describe some of the types of pieces performed, a few may be mentioned. Sonatas, duets, and trios by Beethoven; a quartet, quintet, and other works by

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\(^5\) Finance Committee Councillor.

\(^6\) During the seasons of Advent and Lent, the religious period preceding Christmas and Easter respectively, opera performances were prohibited. The popularity of the Oratorio developed since it maintained the sacred elements, but also provided drama and entertainment through musical expression.
Prince Louis of Prussia; pieces with accompaniment by Ferdinand Ries; duet sonatas of Baron Nikolaus von Krufft (an apartment neighbor and friend of the [Hochenadl] family); the grand septet by Hummel; pieces by Moscheles [1794-1870], Pixis, Hummel, Eberl, Konrad Berg, Worzischek, Kanne; a sonata by Archduke Rudolf for pianoforte and clarinet, and so on. Sometimes they opened the performance with an overture for four-hands.

Herr von Friedenthal, a Magistratsbeamter, from early on represented the violin section. Later, Herr Franz Seiller (retired for the time being in Graz as Oberfinanzrat) took his place [as a section violinist]; he was quite busy for a long time until his job removed him from Vienna. In 1819, Georg Hellmesberger (senior) joined this circle and from 1820 on the concerts usually opened with a string quartet by Haydn, Mozart, Beethoven, A. Romberg, Krufft, Mayseder, Rhode, Pechaczek, Hellmesberger and others. The highly esteemed violinist, Herr Josef Beckers, also played and allowed some of his own pleasing compositions to be heard. Between such instrumental works, they generally performed in an outstanding way certain vocal pieces for several voices and individual choruses. To quote some for example:

Mozart: First finale from Don Giovanni; soprano-aria from the Zauberflöte
Beethoven: Adelaide
Haydn: Duet from Die Jahreszeiten
Spohr: Tenor-aria from Faust
Weigl: Piece from L'Uniforme
Paër: Duets from Camilla; Duets from Agnese; Trio and finale from Surgino
Spontini: Duet from the Vestalin
Schubert: Erlkönig; Gretchen

7 Magistrate Official.
8 Senior Financial Councillor.
Feska: Songs, *Die Geburt*
Mehul: Trio from the *Beiden Füchsen*
Götz: Duet and trio
Rossini: Duet, trio and finales from *I'Italiana in Algeri*; Aria from *Sigismondo*; Aria and duet from *Semiramide*; Trio from *Zelmira*
Simon Mayer: Duet from *Ginevra di Scozia*
Nicolini: Aria, duet and finale from *Carlo magno*; Aria from *Quinto Fabio*
Cimarosa: Quintet from *I virtuosi ambulanti*
Paesiello: Aria from *La Molinara*
Fioravanti: Scalenterzett from *Le cantatrici villane*
Mercadante: Duet from *Elisa e Claudio*
Puccita: duet for two sopranos
Rode: Variations
Hummel: *La Sentinelle*
Moscheles: *Der Abschied des Troubadours*

The most popular among the chorus:

Kruft: *Die Wanderer im Walde*
Cherubini: Introduction from *Elisa*
Weber: *Lützow's Jagd*
Pixis: Räuberchor from *Almazinde*
A. Romberg: *Die Macht des Gesanges*

It was a custom of the house to present only *comical* music every Faschingsonntage.\(^9\) They heard for example: Haydn's Berchtesgaden Symphony for Kinderinstrumente,\(^10\) a sung symphony; the first finale from the *Lustigen Beilager*\(^11\) by Wenzel Müller, in which Herr Hochenadl played the role of the Fiaker\(^12\) with original comedy; Aumann's duet: "Die Gevatterbitten"\(^13\); Generali's aria in one tone; the *Papataci* trio and the first finale from the *Italiana* and so on. This selection of instrumental and vocal music was quite suitable to please and entertain the friends of the house.

\(^9\) Carnival Sunday.
\(^10\) Refers to the Toy Symphony, which is actually attributed to Leopold Mozart.
\(^11\) The Happy Affair.
\(^12\) Fiaker translates literally to mean a cab drive, but in this context, the meaning would be closely related to that of a carriage driver.
Nevertheless, the real merit of these performances was the presentation of the oratorios and cantatas. For example:

Händel: *Judas Makkabäus, Der Messias*
Ph. Em. Bach: *Die Israeliten in der Wüste*
Hasse: *Die Pilgrime am Golgatha, Sta.[Saint] Elena al Calvario*
Graun: *Der Tod Jesu*
Beethoven: *Christus am Oelberge*
A. Romberg: *Die Glocke*

Followed by two Operas:

Gluck: *Orfeo*
Naumann: *Cora [och Alonzo]*

None of these works could be heard in Vienna, but in the course of every winter, our group performed many of them. Since they returned from time to time in this manner, the performers as well as the regular guests studied them thoroughly and thereby attained a rare appreciation for the music from this period. The musical taste of the family turned to classic music, to which the participation of Hofrathes\(^{13}\) [afael] Kiesewetter contributed considerably. He participated as a singer, but for the purpose of the performances continued to write piano excerpts from oratorios. Herr Hochenadl was tireless in his preparations especially with writing out extensive vocal parts.

Let me mention the most notable singers who participated in the performance:

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\(^{13}\) The Godfather's Request.
\(^{14}\) Court Councillor.
Soprano:
Fräulein Karoline Fischer* (1815-16)
Fräulein Julie von Anders
Fräulein Cäzilie Mosel** (1816-19)
Fräulein Sofie Linhart (1817-21), later married name Schuller
Fräulein Anna Fröhlich (1818-22)
Fräulein Karoline Unger, later married name Sabatier
Fräulein Julie Schauff, later married name Schmiedel

Alto:
Fräulein Flamm (1815-16)
Fräulein Babette Fröhlich, later married name Bogner (1818-22)
Fräulein Therese Minetti, later married name Sengel (died around 1846)
Fräulein Milani
Fräulein Sommer

Tenor:
Herr Matthäus Tuscher (died June 20, 1860 in his 85th year)
Herr Georg Hoffmann
Herr August Ritter von Gymnich (died October 6, 1821)
Herr Josef Barth
Herr Peter Lugano (Baritone, dead)
Herr Ludwig Titze (died January 11, 1850 at the age of 52)
Herr Benedikt Groß

Bass:
Herr Rafael Kiesewetter (died January 1, 1850 in his 77th year)
Herr Josef Götz (died March 9, 1822)
Herr Josef Jonak von Freyenwald (dead)
Herr Josef Schmied (dead)
Herr W. S. Rotter
Herr Karl Ripelli

Many other excellent amateurs participated in the chorus and smaller parts.

* Fräulein Fischer entered into the Order of the Ursulin Nuns (Ursulinerinnen) on October 28, 1820 and died as Mother Johanna on October 20, 1860.
** Fräulein Mosel, surviving daughter of a K. K. Oberfeldkriegstommiiffars, died in Mödling [today, a suburb of Vienna] on May 17, 1819, in her 25th year from typhoid fever. With a very high, light and supple, strong soprano voice, and lively temperament, she sang the most difficult pieces with brilliant success. From her most excellent performances were: Graun's aria: Singt dem göttlichen Profeten, and the Cherub in Beethoven's Christus.
The brilliance of these concerts lasted up to the winter 1824-25; the death of the second wife of Herr Hochenadl brought the concerts to an end. In March 1842, the attempt was made to start them over again; however, the most active members of the earlier society had already passed away, other circles had formed, other directions and other musical needs were the order of the day. That is as far as it got.

Of Josef Hochenadl's family only three grandsons and a granddaughter are living. They are preserving their grandfather's entire music collection faithfully. The few amateurs from that period who are still living retain a friendly memory about the beautiful pleasures that this artistic family organized.
Chapter VII

Kiesewetter Salon

With my memories, I leave the Bürgerspital and walk to the opposite end of the city. The Hanswurstische Haus¹ (Salzgries Nr. 184) on the second storey is where k. k. Hofrath² Rafael Georg Kiesewetter (later named Edler von Wiesenbrunn) resided for several years and presented his famous concerts of old music. The house was known by this name for some decades, and it owes this to the fact that in the year 1717 the house had become the property and residence of the popular player of the Harlequin, Josef Anton Strani[t]zky and his wife Maria Monika. The apartment was friendlier and more spacious than Höchenadl's, and was especially suited for accommodating small orchestra rehearsals.

Kiesewetter was a musical scholar in the best sense of the word; his name and literary works, as well as his biography, belong to the history of the arts. Therefore, I restrict myself solely to his historical research, which led him to collect excellent musical works of the older European music period. He single-handedly gathered music manuscripts and frequently rewrote individual voices into chorus parts, transcribed the music into contemporary notes and keys, and thus made the music accessible to everyone. Through meticulous use of his free time, personal contacts with excellent scholars, connoisseurs, and collectors in Europe, he succeeded throughout his lifetime to catalog an assorted selection of the greatest and most beautiful music that the Middle Ages had produced.

¹ The Harlequin House
This collection, after his death on January 1, 1850, went by bequest to the Hofbibliothek\(^3\) in Vienna where, according to his wish, it is kept separate and is open to the general public for their use. The joy of collecting awakened with Kiesewetter the desire not only to hear these rarities, but to let others participate as well. He began by selecting the voice parts from the great scores himself. With the help of some friends and conscientious rehearsals, he arranged performances of them which soon took the shape of formal concerts that occurred regularly at noon on certain holidays such as: Leopoldstag, Christmas, Epiphany, Palm Sunday, Good Friday and so on.

As he tells it in the preface to the printed catalog of his works, Kiesewetter began his collection in 1816. The concerts in his home began shortly thereafter, because I myself was introduced there in November 1818, when the concerts were already in full swing. The greatest professionals and amateurs eagerly attended the concerts. However, I must confess that at first, I heard quiet complaints of boredom. Subsequently, most people listened with warm enthusiasm. These extremely interesting concerts enthusiastically continued steadily until the spring of 1838. Sometimes in the evening, a smaller circle of friends gathered and presented quite successful concerts without rehearsal since a few of the most proficient musical players were present. In 1842, unforeseen circumstances disrupted the regular meetings. Kiesewetter tried to resurrect the performances, but with the death of his wife on March 10, 1845, and the decline of his own health, any further attempt was not possible. The following, drawn from

\(^2\) Council Member

\(^3\) Court Library
Kiesewetter's own notes, is a register that contains the listing of all musical pieces performed at these concerts of old music.

Adolfati (Andrea)
   Il Salmo sesto di David; 4 voices with instruments

Allegri (Gregorio)
   Miserere; 2 core spezzati

Astorga (Emanuele)
   Stabat mater; 4 voices with instruments

Bach (Joh. Seb.)
   Motetto, Jesu, meine Freude; 5 voices
   Magnificat; 5 voices with orchestra (5 times)
   Kyrie; 5 voices with Basso continuo with a Choral
   Ricercare a sei, over a theme by Friedrich II
   Missa in G (Kyrie and Gloria) 4 voices with orchestra

Bach (Wilh. Friedrich)
   Kyrie in D min.; 4 voices with Basso continuo
   Motett: Cantate Domino

Benevoli (Orazio)
   Regna terra; Psalm for 12 Sopranos (2 times)

Bertoni (Ferd.)
   Crucifixus; a 4 voice with organ (3 times)
   Messa; 4 voice a cappella
   Il Miserere; 4 voice concertino with Violin

Biffi (D. Ant.)
   Psalms for 2 and 3 voices, Nr. 1 and Nr. 12

Biordi
   Christus factus est; a Canto solo

Caffaro (Pasquale)
   Psalm CVI; Soprano and Tenor, concertino and choir for 4 voices
   with instruments

Caldara (Antonio)
   Te Deum; 4 voices (2 times)
   Regina Coeli; 4 voices (2 times)
   Stabat mater; 4 voice with instruments
   Madrigale; O Battista innocente; 4 voices
   Motetti; for 2 and 3 voices, Nr. 1

Carissimi (Giacomo)
   Sacred Concerto; Nr. 3
   Turbabuntur impii; 3 voices A. T. 13
   Motetto Nr, 2. Ardens est cor meum; 4 voices
   Jeffte, Oratorio; voice and chorus

Cherubini (Luigi)
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Title</th>
<th>Details</th>
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<tbody>
<tr>
<td>Clari (Giov. Carlo Maria)</td>
<td>Madrigale: Ninfa crudele; 5 voices</td>
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<td></td>
<td>Madrigali buffi; 2 and 3 voices</td>
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<tr>
<td>Conti (Francesco)</td>
<td>Madrigal buffi; 2 and 3 voices</td>
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<td>Cantata; 2 Sopranos with instruments</td>
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<td></td>
<td>Il Don Chisciotte nella sierra Morena; tragi-comedy in 5 parts</td>
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<td></td>
<td>(choice of scenes)</td>
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<td>David, azione sacra in 2 parts</td>
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<tr>
<td>Durante (Francesco)</td>
<td>Litanie de B. V.; 4 voices with instruments</td>
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<td>Laudate pueri; 4 voices with instruments</td>
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<td>Magnificat; 4 voices with instruments</td>
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<td></td>
<td>Misericordias Dom. Nr. 2; 8 voices</td>
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<td>Beatus vir; 4 voices with strings</td>
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<td>Eberlin (Joh. Ernst)</td>
<td>Misericordias Domini, Offertorio; 4 voices with instruments</td>
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<td>Miserere, sopra il canto fermo; 4 voices with instruments</td>
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<tr>
<td>Foggia (Francesco)</td>
<td>Salve Regina; 3 voices A. T. B., Nr. 1.</td>
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<tr>
<td>Fux (Joh. Jos.)</td>
<td>La Deposizione della Croce de Gesù Cristo, Oratorio</td>
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<td>Galuppi (Baldassare)</td>
<td>Gloria; 4 voices with instruments</td>
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<td>Gluck (Cristof)</td>
<td>De profundis; 4 voices with instruments</td>
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<tr>
<td>Händel (Georg, Friedr.)</td>
<td>Te Deum zur Utrechter Friedensfeier</td>
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<tr>
<td>Hasler (Hans Leo)</td>
<td>Pater noster, 8 voices</td>
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<td>Hasse (Joh. Adolf)</td>
<td>Miserere; 2 Sopranos and 2 Altos with instruments</td>
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<td>Confitebor; 4 voices with instruments</td>
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<td>Miserere; 4 voice concertino with instruments (2 times)</td>
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<td>S. Petrus et Magdalena, Oratorio; 5 voices (3 Sopranos, 2 Altos)</td>
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<td></td>
<td>I. Pellegrini al Sepolcro di Nr. Sgre, Oratorio in 2 parts</td>
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<td>Haydn (Josef)</td>
<td>Salve Regina; 4 voices with instruments</td>
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<td>Non nobis Domine, Offertory; 4 voice a capella</td>
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<tr>
<td>Haydn (Michael)</td>
<td>Requiem (Fragroentum posthumum)</td>
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<td>Jomelli (Nicolò)</td>
<td>Victimae paschali; 6 voices concertino and 4 pieces with Organ</td>
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<td>(2 times)</td>
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<td></td>
<td>Confirma hoc Deus; 5 voices with Organ</td>
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<td>La passione; Oratorio in 2 parts</td>
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Requiem; 4 voices with instruments (2 times)
Magnificat a 2 Cori (detto con l’Eco) (2 times)

Leo (Leonardo)
Miserere a due Cori (2 times)
Introito e Graduali per le Domeniche di Quaresima; 4 voices with Organ
Dixit dominus; 2 choirs with instruments
Messa (Kyrie e Gloria) 5 voices with instruments
Santa Elena al Calvario, Oratorio in 2 parts; 5 voices with strings
Terzetto, estratto da un Motetto; 5 voices S. A. T. with instruments

Lotti (Antonio)
Gloria (in G) 5-14 pieces, with instruments (2 times)
Ad Dominum cum tribularer; 4 voices (2 times)
Madrigale; 5 voices: In una siepe ombrosa.
Terzetto: Lamento di tre amanti; 2 Sopranos and Bass
Il voto crudele, Oratorio

Majo (Francesco di)
Dixit; 5 voices with instruments
Gesù sotto il peso della Croce, Oratorio; 3 voices

Marcello (Benedetto)
Timoteo (Il Banchetto di Alessandro), Cantata; 2 voices A. B.
with Basso continuo
Madrigale; 2 T., 2 B., contro and Castrati
La Stravaganza, Cantata; solo Soprano

Martini (P. Giambattista)
Adoramus te, Christe; 2 T., and Organ
Missa de profunctis; 5 voices with orchestra

Miari (Antonio, Conte di)
Capricci armonici N. 1; 3 voices, Nr.2; 4 voices and cembalo
Lamentazioni del Profeta Jeremia; 4 voices with instruments,
Nr. 1, 2, 3, 4, 5
Il Salmo 61; 4 voice with cembalo

Minoja (Ambrogio)
2 Psalms; voice with strings

Mozart (W. A.)
Duetto e Terzetto dell’ Oratorio: Davide penitente

Nasolini (Sebast.)
Psalms unico; 2 voices (T., B.) with Organ

Palestrina (Pierluigi)
Turbæ ex passione D. N. secundum Matth. ; 6 voices
Versiculi; 3 voices ad Respons. hebdomadis sanctae
Bened. D. Deus Israel; 4 voices
Vexilla regis, Hymn; 4 and 5 voices
Tribularer si nescirem, Mot.; 6 voices
Le tre prima Lamentazioni come si cantano nella Cap. Sistina di
Palestrina, Allegri e Biordi, 4 voices
Missa Papae Marcelli; 6 voices
Motetto: Canite tuba in Sion; 5 voices
Motetto: Surge illuminare Jerusalem; 8 voices
Motetto: Tu es Petrus; 6 voices
Stabat mater; 8 voices
Fratres ego enim; 8 voices (2 times)
Magnificat; 4 voices

Pergolesi (Giangambati)
Salve Regina; contralto with instruments (2 times)
Laudate pueri; Canto solo 4 ripieno with instruments (2 times)
Miserere; 4 voices with instruments
Sanctum et terrabile nomen Domini; 5 voices with Organ

Perotti (Gianagostino)
Motetto; 6 voices for the Easter solemnity
Messa da Requiem; 4 voices with Organ

Perti (Giacomo)
O d'immenso rigore, Madrigale; 5 voices

Philidor (André Danican)
Carmen saeculare Horatii, a large Cantate with Arias,
Choruses, and Orchestra

Porpora (Nicola)
Beatus vir; 5 voices with strings
Due Madrigali; 4 voices with instruments from the Oratorio: Gedeone
Sei Duetti sopra la passione di Gesù Cristo
Dixit Dominus; 4 voices concertino with instruments (2 times)
Gloria (in C maj.) 4 voices with instruments

Rodewald (Carl)
Stabat mater; 2 S. with strings (Nr. 1 in F min.)

Salieri (Ant.)
Non impedias musicam; 4 voice fugue (2 T., 2 B.)

Sarti (Gius)
Kyrie, 8 voice Fugue
Miserece; 4 voice with 3 Viole, Vlc and Organ

Scarlatti (Aless.)
Nisi Dominus; S. and A. concertino and 4 ripieni with strings
(4 times)
Madrigale: Cor mio; 4 S., 1 A.
Tu es Petrus, Antif.; 2 choirs
Sedecia, Rè di Gerusalemme, Oratorio; 5 voices with instruments
(2 times)
Serenata; 5 voices with instruments in 2 parts
Dixit; 5 voices with Organ

Scarlatti (Domenico)
Stabat mater; 10 reali, with Organ (2 times)
Stradella (Aless.)
Madrigale, Come vive il cor mio; 5 voices

Telemann (Georg Phil)
Der Tod Jesu, Große Passionskantate (2 times)

Traetta (Tommaso)
Stabat mater; 4 voices with strings

Valotti (Franc. Ant.)
Beatus vir; 4 voices with Organ
Responsori per i Mattut. della settimana santa; 4 voices with instruments
De profundis; 4 voices with instruments

Vittoria (Thomas Ludovico de)
O vos omnes, Motetto; 4 voices
Jesus dulcis memoria; 4 voices
Vere languores; 4 voices
O quam gloriosa; 4 voices

Wagenseil (Christoph)
Miserere; 4 voices a capella.

Ziani (Marc Antonio) Il Giudizio di Salomone, Oratorio; 5 voices with instruments

From this register, one can see what one single man was able to achieve with his sense of art and his perseverance. No one would hesitate to grant such a person highest recognition and honor. When you realize that recently there was great enthusiasm when a choral society performed: a Crucifixus of Lotti, a Miserere of Allegri, a motet of Joh. Seb. Bach or a few other older choruses, and performed them well, in the course of a few years one could at that time become acquainted with the entire repertoire of the great masters from that time period in a selection of their works. This combined an enrichment of historical information with great pleasure. The performances were, on the whole, quite successful, particularly if one considers how strange for the participants the style and performance practice of these works had to be. The best performers were however always willing to participate. While the musicians such as Worzischeck, Gebauer, Pechaczek, Jenger and others conducted at the piano, the small orchestra was formed
from outstanding artists and amateurs. The same holds true of the singers who often
gave truly outstanding performances. The women's choruses and solo parts were later
taken by the well trained pupils of the conservatory. Of the solo voices, we name the
following with distinction:

Soprano:

Fräulein Therese von Komper, later married name Jurkovics (dead)
Fräulein Sofie Linhart, later married name Schuller
Fräulein Anna Fröhlich
Fräulein Katharina Fröhlich
Frau Caroline Freiin von Sacken, maiden name Würth
Fräulein Marie Weiß, later married name Rockitansky
Fräulein Wilhelmine Baumann, later married name Morhagen
Fräulein Leopoldine Tuczek, later married name Herrenburger
Fräulein Karoline Mayer
Fräulein Marie Ehnes, later married name Fließ
Fräulein Fanny Goldberg, later married name Marini
Fräulein Marie Langer
Fräulein Josefa Albrecht
Fräulein Amalie Tewilis, later married
Fräulein Vinzentia Jeckel, later married name Heufeld
Fräulein Karoline Sack, later married name Bauer
Fräulein Therese Hefft, later married name Steiner
Fräulein Amalie Kierstein, later married name Mick
Fräulein Sidonie Turba
Fräulein Magdalena Bendl (dead)
Fräulein Mathilde Graumann, later married Marchesi
Fräulein Luise Axfeld (dead)
Fräulein Friederike Pinschoff (dead)
Fräulein Katharina Leeb (actually Kleindienst)
Frau Rosalia Schodl (died September 19, 1854)

Alto:

Fräulein Therese Minetti, later married name Sengel (dead)
Fräulein Babette Fröhlich, later married name Bogner
Fräulein Josefine Fröhlich
Fräulein Marie von Würth, later married name Baroness Dubeine
Fräulein Karoline Graziosi (dead)
Fräulein Julie Goldberg, later married name Szebezki
Fräulein Leopoldine Dinelt (later married)
Fräulein Karoline Bodgorschek, later married name Fecheur
Fraulein Therese Janda, later married name Marschner
Fraulein Therese Schwarz, later married name Gruis
Fraulein Scherer
Fraulein Betti Bury

Tenor:
Herr Georg Krebner (dead)
Herr Georg Hoffmann
Herr Peter Lugano (Bariton, dead)
Herr Josef Barth
Herr Benedikt Randhartinger
Herr Johann Conte Fedrigotti (dead)
Herr Michael Vogl (died November 20, 1840)
Herr Ludwig Titze (died January 11, 1850)
Herr Kolumban Schnitzer von Meerau
Dr. Theobald Rizy
Dr. Matthäus Lutz (died February 27, 1853)

Bass:
Herr Rafael Kiesewetter (died January 1, 1850)
Herr Franz Sales Kandler (died September 26, 1831)
Herr Alois Fuchs (died March 20, 1853)
Herr Karl Schoberlechner
Herr Luigi Lablache (died January 27, 1858)
Herr Gottfried Reggla (died March 16, 1836)
Herr Arkadius Klein (dead)

Those who did not know Kiesewetter personally thought of him as a serious, dry, pedantic man that easily lives, beside his official duties, only in that period whose musical treasures were only of interest to him and recognized that as the golden age of music. In reality, there was not the slightest evidence of all that in him. He was cheerful, kind in his interaction, humorous; he participated in all branches of the sciences and arts, and especially full acknowledgment of the newest advances in music throughout his lifetime. More than once I heard from his mouth the assurance of his admiration of a Palestrina, Durante, Jomelli, A. Scarlatti, Händel, which did not make him blind to the achievements of their followers who actually developed art completely and brought it to
its highest maturity. He was an admirer of Haydn, Mozart, and Beethoven, and gave full justice to Rossini, of whom he said that Rossini often gave him greater pleasure than many of Rossini's contemporaries.

He was far removed from the view that there will ever be a time when we go back to the style and performance practices of the old masters. We will regard their works as just historic memories and studies, and to some extent will seek out and perform them as examples of noble simplicity and pure idea. It was in the sense that he dedicated loving care, hard work and diligent study to these early works. His collection of musical scores will always remain a treasure of the Royal Viennese Library. The memory of his concerts of early music will remain a precious memory for the surviving friends of his house.
Chapter VIII
Paradies Salon

The well-known virtuoso and piano teacher Fräulein Therese Paradies belongs to the outstanding musical personalities of Vienna whose influence extends from the previous century into the present. Her accomplishments as a virtuoso and composer belong to an earlier time. She was active up until her death on February 1, 1824 as a teacher and as a center of a musical circle created by her. Her life story is found in all biographical works therefore, I shall only briefly touch upon a few things. Namely that she was born May 15, 1759 in Vienna and she became blind at the age of three. Her musical talent developed early and was cultivated effectively. She received excellent recognition on her trips to Germany, France, England and Holland as a pianist. Since her return to Vienna towards the end of the year 1786, but with few exceptions, she withdrew from public performances. She devoted herself extensively to teaching and partially to her composition of piano pieces, operettas, cantatas, ballads, etc. In her later years, she received a stipend of 200 guldens a year from the Empress Maria Theresia. These two streams of income provided her with a comfortable living. About her manner, her composing, her way of life, and her general education and personal kindness, I refer to her known biographies, and limit myself here to only portray the musical circle that she formed in her home, and to which I myself belonged since 1815.

In the house No. 482, in the city at the Bergel (known as the "Schab-den-Rüssel") on the fourth storey, Therese Paradies lived for a number of years with an old friend of
the family, Herr Johann Riedinger. He was a retired official who accompanied her on her previous trips and faithfully managed her domestic affairs. Here she gave most of her lessons; she gathered her students to joint rehearsals and performances. Assuming the principle that the desire to learn is awakened and nurtured by rivalry, she organized regular musical evening entertainments on Sundays of Advent and Lent. Her students and schoolgirls performed piano pieces with and without accompaniment. To vary the program, vocal pieces and solo pieces were placed intermittently, thus making these evenings into formal concerts. The listeners consisted mainly of the parents and friends of the students and the singers or instrumental accompanists, which gave everything the mood of a gathering of family and friends. It was not unusual that a few strangers were present who observed the pure joy of these efforts of the young and enjoyed seeing their progress. In fact, traveling professionals and amateurs were glad to accept invitation into the hospitable home.

The recital pieces of the students were appropriate for their level of education. Good playing was heard from Pleyel, Kozeluch, Dussek and Steibelt up to and beyond Mozart and Beethoven's easier works, to Ries, Hummel and Moscheles. The performances were almost always successful because the selections were appropriate for the students' abilities. Among the many pupils that I came to know, the following were the most exceptional:

Fräulein Henriette Paris, later married name Gerhardt
Fräulein Anna Sprinz, later married name Rosas
Fräulein Franziska Bihler, later married name Doré (died 1859)
Fräulein Fanny Diwald (dead)
Fräulein Marie Pauline de Boscalle (later married)
Fraulein Ernestine de Boscalle
Fraulein Marie Freiin von Bibra, later married name Zardahely
Fraulein Antonie Ferrari, later married name Stainer von Felsburg (dead)
Fraulein Emmy Maler, later married name Schulz von Straßnitzky.
Fraulein Freiin von Trenk
Fraulein Rachela von Bussetti (dead)
Fraulein Marie Margarit, later married name Tirka
Fraulein Elise Margarit (died 1821)
Fraulein Anna Schupp (dead)
Fraulein Amalie Schupp
Fraulein Elisabeth Kupelwieser, later married name Hellmesberger (dead)
Herr Alexander Schupp

Loyal friends of the house supplied the instrumental accompaniment with kind devotion. Dr. Anton Peck, advocate (dead), later Herr Eugen Frölich von Frölichsthal, then Herr Georg Hellmesberger, played the first violin. Herr Josef Kläckl (dead) the viola. Herr Franz X. Rabel (dead) the violoncello. Together with others, I helped with all string instruments, and sometimes I even played the contrabass in the concert tutti's. Later the contrabass changed to the much more competent hands of Herr Johann Hinle. The merchant Herr Franz Schober worked tirelessly as flautist; Fräulein Julie Engelhardt and Herr Franz Barthioli represented the guitar section.

Among many other professionals and amateurs, individual solo performances were heard by the following men: v[on] Dratschmid, Albert Hardt, Bernhard Molique, the blind Conradi, then Frau Therese Winkler v[on] Mohrenhof and the two Ebner boys (violin); Herr Dionis Freiherr von Eskeles, 1815, violoncello; the blind Fräulein Schanz (harp); Herr Florian Heinemann (flute); Herr Oberleitner, Herr Freiherr von Steger (guitar). For the presentation of the vocal pieces, which contributed to the change and enlivenment of the program, there were always willing amateurs. Herr Peter Decret and
Herr Johann Schmiedel (both are deceased) provided, along with me, the piano
accompaniment for the rehearsals. The best singers were:

**Soprano and Alto:**
- Fräulein Karoline Fischer (died 1860).
- Fräulein Marie Ansion, later married name Kraus
- Fräulein Therese Edle v[on] Gerstenbrand (later married and died)
- Fräulein Luise v[on] Herrmann
- Fräulein Anna Pitzenberg
- Fräulein Bencini
- Frau von Maurer (dead)
- Fräulein Cäcilie von Mosel (died 1819)
- Fräulein Babette Edle von Mosel, later married name v[on] Lagusius (dead)
- Fräulein Luise Weiß
- Fräulein Therese Lauda (died March 1820),
- Fräulein Marie Mathilde Weiß
- Fräulein Bigler
- Fräulein Therese Kolbe, later married name Dworschak
- Fräulein Julie Schauf, later married name Schmiedel
- Fräulein Lachmann
- Fräulein Fortunata Franchetti, later married name Walzl
- Frau Aloisie Lange, maiden name Weber (Mozart's Sister-in-law, dead)
- Fräulein Elise Dermer (died 1861)
- Fräulein Metz
- Fräulein Dietrich
- Fräulein Pauline Lechleitner (dead)
- Fräulein Julie Clary (dead)
- Fräulein Kappel
- Fräulein Marie Langer
- Fräulein Christine Sengel, later married name Eisenmayer (dead)

**Tenor and Baritone:**
- Herr Karl Vinzenz Grienwald, bgl. Handelsmann (dead)
- Herr Paul Bevilacqua (dead)
- Herr Peter Lugano (dead)
- Herr Josef Ritter von Kesaer (died December 9, 1852)
- Herr Franz Edler von Marinelli (died October 22, 1849)
- Herr Johann Gänsbacher (died 1844)
- Herr Tröls (dead)
- Herr Paul Bogh
- Herr Stehely
- Herr Josef Barth
- Herr Vinzenz Gottfried (died 1861)
Herr Josef Mozatti (dead)
Herr Johann Lhotzy

Bass:
Herr Leop. Jos. Eppinger (died 1860)
Dr. Ignaz Edler von Sonnleithner (died 1831)
Herr Georg von Lagusius
Herr Seemann
Herr Josef Pockh (dead)
Herr Josef Jonack Edler von Freyenwald (dead)
Herr Benedikt Hauschka
Herr Johann Nestroy
Herr Franz Sales Kandler (dead)
Herr Karl Schoberlechner
Herr Johann Nejobse
Herr Johann Schmiedel (dead 1849)

To analyze the performances of all individuals or to mention their other relationships would distract from the present course. As amateurs in a modest circle, some who began here had reached a significant level of proficiency as practicing artists. The presented vocal pieces first consisted of songs, arias, duets and trios from the most popular operas of the time. Also performed were vocal quartets, choruses, the first finale from Don Juan (1820) with Frau Aloisia Lange singing the part of Donna Anna, and other larger works. An outstanding production on December 25, 1816, of 'Das Lob der Musik', a cantata of Josef Schuster in two parts, and on March 25, 1818, 'Die Schöpfung' of Josef Haydn was performed. The young women Hermann, Pitzenberg, and Ansion performed the solo parts in the first work with Frau von Maurer singing alto and Herr Grienwald and Dr. Ignaz von Sonnleithner [singing bass]. Singers in the second work were Fräulein Babette von Mosel, Herr Tröl and Dr. Ignaz von Sonnleithner. The orchestra part was arranged for two pianos for four hands and was performed by the
outstanding schoolgirls of the house. Other schoolgirls participated diligently in the
choir. You can imagine what happy and joyous impressions such performances and
rehearsals made on the young students.

In other ways, Fräulein Paradies sought to strengthen the bond that kept her group
together. In January 1817, for them, she gave a ball in her apartment that turned out to be
of great satisfaction for everyone involved. She herself participated with enthusiasm; she
even danced some Ecossaise and Contratänze. In January 1818, two house theater
performances took place with her adult schoolgirls, and some musical house friends
participated in small comedies. The blind violin player, Paul von Conradi, supplied an
improvisation on a scene from the little play, 'Heirath durch ein Wochenblatt', \(^1\) with great
success. February 1819, she organized a Piquenique Ball for her young group in the
Müllerischen buildings; the ball delighted all the participants.

In this way, she maintained with her circle a nurtured, warm and friendly
atmosphere, but one that never exceeded the bounds of propriety. When public benefit
concerts were given, she was glad to have her better students participate. On May 16,
1817, she organized a musical soiree in a room of the archbishop's palace; proceeds from
the benefit supported the poor. In this benefit, only her pupils and other members of her
evening recitals participated. The success was satisfactory in every respect, and in this
way, the excellent Paradies worked until the end of her life. Her last musical evening
recital took place a few weeks before her death. A large number of her pupils and friends
followed her funeral procession, and many an earnest tear flowed in her memory.

\(^{1}\) Marriage through the weekly newspaper.
Chapter IX

Otto Hatwig Salon

The enjoyment of pursuing music on a small and non-professional level is one of the long-standing characteristic hallmarks of German and Viennese music lovers. France and Italy use the word *dilettanti* to describe only the active attendees of musical programs: the enthusiastic concert and theater going public. However, on the other hand when we Germans speak of musical dilettantes, we are thinking of people who themselves sing, play a string or wind instrument, direct or compose. Even if the results of our dilettantes can not easily compete with the more careful performances of outstanding professional artists, when they are effectively prepared such results contribute to the spread of the knowledge of solid musical works of art and thereby to an enhancement of taste as a whole.

Until about the year 1814 the system of associations which today unites the participating friends of the musical arts in splendid rehearsals and performances had not yet taken a firm root—because of the public situation in Germany at that time. Activities allotted to dilettantes were limited to House Music (string quartets were common) and participation in Church Music, which, particularly in catholic countries, offered singers and instrumentalists ample opportunity to practice their talent without being subject to criticism.

In the year 1813, the young Franz Schubert finished his studies at the imperial seminary. In orchestra rehearsals with the young pupils, he at times led the first violin section. During the years that he spent here in the boys choir he took vacations mostly
with his father, a schoolteacher in the suburb called Lichtenthal, where he, his father and two brothers often played in their string quartet. In 1813, Franz joined his father for several years as assistant in the school, and his musical activities continued unabated.

In the year 1814, a friend from Schubert's youth, Josef Doppler* came back from the field after completing military duty and began as an assistant in a business. He was an amateur, well acquainted with a number of string and wind instruments, and he joined the rehearsals with Schubert. At that time, these rehearsals were limited to a small circle of friends. Doppler played the baritone part on a second viola when the Josef Haydn divertimenti for three violins, viola, and baritone came up for rehearsal, (which happened often). Soon several participants came: the violoncello players Kamauf and Wittmann, the contrabass player Redlpacher; the Haydn symphonies that they rehearsed were soon presented as quartet arrangements doubled on each part, and they decided to meet two evenings a week.

For these meetings, Schubert's apartment offered insufficient space; the middle class businessman Franz Frischling therefore took them up in his apartment Dorotheergasse Nr. 1105. At that point, the proficient violinist Josef Prohaska** led the small orchestra, which was now enlarged with some volunteers from the corps of wind instrument players. The additional members included: Herr Michael Zwerger, horn and Friedrich August Syré (flute), Augustin Hawelka (oboie), Anton Fisher and Joseph Doppler (clarinet), the Nentwich brothers (horn) and Johann Petters (bassoon). Together they made it possible to play the smaller symphonies of Pleyel, Rosetti, Haydn, Mozart

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* The still living manager of the Hofmusikalienhandlung C. A. Spina.
** He was also a piano teacher.
and others, and up to the autumn 1815, they were already well rehearsed so a number of listeners came to hear them.

The area here became much too cramped and by the end of the year 1815, they had moved into the apartment of Herr Otto Hatwig in the Schottenhof. Hatwig was a proficient violin director and former member of the Burgtheater orchestra who took over the direction of these rehearsals. When Hatwig moved to another apartment in the Gundelhof in Spring 1818, the society followed him. They had already played so well and were enlarged with skilled members, that they could play the larger symphonies of Haydn, Mozart, Krommer, A. Romberg and so on. Also, the first two symphonies of Beethoven, then the overtures of these masters, and those of Cherubini, Spontini, Câtel, Mehul, Boieldieu, Weigl, Winter and others could be presented effectively. Among the listeners were Herr Blahetka, Josef Czerny and other musicians, and upon their request talented schoolgirls occasionally were allowed to perform solo pieces with orchestral accompaniment. The recitals of Fräulein Leopoldine Blahetka and Josefine Khayll were included. Violin solos of Herr Eduard Jäll, (father of the pianist Alfred Jäll) and Bernhard Molique, then concert pieces for flute, horn and so on.

Around this time and for these occasions, Franz Schubert composed a sweet symphony in B-major 'without trumpets and timpani', then a larger symphony in C-major, and the known overture 'in Italian Style' which pleased many people. With that, Herr Jäll presented them in a concert, which he arranged to be presented in the hall called "Roman Kaiser". The expenses of the rehearsals were financed by moderate contributions of the performers in the years 1815 to 1818. The orchestra was at that time, aside from occasional guests, composed of the following members:
First Violin:
Otto Hatwig, Bernhard Molique, Eduard Jäll, Bernhard Lazzer, Ferdinand Schubert, Josef Hollauer von Hohenfelsen, Ferdinand von Nesp erb

Second Violin:
Josef Prohaska, Jakob Regenhart, Filipp Rechel, Konrad Kuschel, Franz Niesner, Heinrich Grob

Viola:
Franz Schubert, Johann Peter Neuhauser, Johann Wagner

Violoncello:
Johann Karnauf, Karl Wittmann, Ferdinand Mühlauer

Contrabass:
Anton Röhrich, Redlpacher

Flute:
Michael Zwerger, Horn

Oboe:
Augustin Hawelka, Anton Fischer

Clarinet:
Zacharias Feuerstein, Ferdinand Weghuber, Bschorner

Bassoon:
Johann Petters, Friedrich Heyne, Josef Doppler

Horn:
Ignaz Mayer, Franz Schöller

Trumpet:
Johann and Josef Nentwich

Timpani:
Peter Edler von Dekret

Aside from a few professional musicians, most of these gentlemen were businessman, tradesmen, or minor city officials.
And so it went until the spring of 1818, when Hatwig's health began to decline and was therefore unable to continue. This did not end the society however, but they moved into the apartment of Herr Anton Pettenkoffer, on the third floor of house No. 581 at the Bauernmarkt, where a beautiful parlor stood for rehearsing and two spacious rooms for the listeners. Herr Joseph Otter, at that time the violin director of the Hofkapelle, entered into Hatwig's position as director. His son Ludwig Otter, in addition to several other respectable professional and amateurs, among them was the excellent flautist Ferdinand Bogner, reinforced the orchestra.

In the meantime, concert pieces were included in the repertoire among which we can name the music of pianist and composer Hieronymus Payer. In addition, there was the desire to expand the sphere of activity even more, so they decided to present an oratorio from time to time. At first *Die Sieben Wörte* by Joseph Haydn on April 6, 1819, then Händel's *Der Messias* and *Gewalt der Tonkunst* and finally on April 13, 1820, *Die Schöpfung* by Joseph Haydn. For these, Herr Johann Schmiedel conducted all of these performances. Among the singers were: Miss Eleonore Staudinger, Josefine and Babette Fröhlich and Julie Schaff, then Herr Peter Soini, August Ritter von Gymnich, Ludwig Titze, Josef Preisinger, Josef Götz and others.

Now the undertaking had reached its culmination and actually had already exceeded, since it had left its original purpose, which was changed from rehearsals into productions, and finally mixed orchestral playing with oratorio music. It was an accident that brought about the breaking up of the group. Herr Pettenkoffer who until then, held a
modest position in a wholesale business, had the good fortune*** to win the lottery.

He bought himself a place in the country and move there from Vienna. Because of this, the society lost free use of his apartment. Since the funds were not available to rent similar rooms, further practices and performances of the circle came to an end in Autumn 1820.

The society, whose 'fortune had ended' that I have had the honor to describe was not the only one of its kind. There were other societies active at that time. I myself had opportunity to know two similar societies. An official, Herr Josef Dollinger gathered an amateur orchestra for rehearsals on Sundays at 10 o'clock in the morning, in his spacious apartment (Neuburgergasses No. 1111) on the fourth floor. Excellent symphonies and overtures as well as pianoforte concert pieces were performed. Herr Dollinger himself played the solo part, since he was an accomplished pianist, and I heard him perform quite nicely on a Beethoven Concert in the year 1819. Several of the men named above participated in the orchestra and these practices continued for several years; but I am not able to give you the precise beginning and ending dates.

It was most lively and most merry in the apartment of Herr Anton Röhrich who lived in his Family's house (No. 522 'auf den Neuen Weiden') known as the Golden Press. Röhrich was a splendor example of a real Viennese of that time; good natured, honest, well to do, he was satisfied with his status, without higher education, but was gifted with a good nature. On top of that, he had the special characteristic of being a tireless friend of music, a true Fanatico per la musica, always with the requirement that he could join in ***

*Or rather the misfortune, for he had won the lottery, but did not know how to properly manage it; he subsequently died a few years later under constrained finances.*
with the group. He probably played the violin and the violoncello, these instruments were however much too insignificant in order to satisfy his passion – only the noble contrabass seemed to him a worthy object of his energy. There was no Church Festival, no orchestra practice, no concert, and no larger serenade in which Röhrich did not take part. He missed no one such opportunity and was not afraid of any distance or bad weather. I have seen him with my own eyes load his instrument on his shoulders after one production in order to get to another rehearsal and I saw him dragging through daylight through half the town. This amateur played along with Hatwig's orchestra as well as with Dollinger, but of course this alone did not suffice. He still organized his own orchestra rehearsals with which they were mainly active in the summer time while the other societies rested and had limited their rehearsals. They began on Tuesday in the afternoon and made music in the evening hours by candlelight. And the street was crowded with neighbors who listened eagerly to the performance of these friends of music who were playing with sweat on the brow. In this hottest season of the year the performers took their jackets off, and it was a joy to see this group of 30 men in shirtsleeves devoting themselves to rehearsing and to the harmless pleasure of the noble art of music.

Also with this orchestra society, I cannot declare the time of the beginning and ending exactly, however it existed in the year 1813. They performed benefit concerts at the Schöhnbrunner Schlosse, and for these concerts they played overtures and theatrical Entractes. I myself was invited to participate in May 1818, but did not become a regular member, yet at times I was a guest violoncellist. At the end I still had attended a rehearsal in 1825. An official, Herr Martin Gauster, led this orchestra from the first
violin section. The remaining participants, particularly with the wind instruments, were the same as Hatwig’s orchestra. Anton Rohrich, although seemingly in best health, in the early 1830’s was overcome by a lung ailment, to which he succumbed to on September 13, 1832.

The Gesellschaft der Musikfreunde of the Austrian Emperial state, whose main repertoire consisted of symphonies and choruses, opened their concerts on December 3, 1815 in the small Ball Room. Franz Gebauer established the concert spiritual first held on October 1, 1819, in the hall ‘zu der Mehlgrube’ (now the hotel Munsch). In these somewhat grander performances, the better members of the smaller music groups were invited to participate. In this way, there was an established supply of devoted friends of music, well trained and thoroughly familiar with the standard repertoire. The presence and activity of music groups had a lasting and beneficial impact on the participants themselves as well as the larger musical scene in Vienna itself.
Chapter X

Ignaz Sonnleithner Salon
By Wilhelm Böcking*

In the series of sketches from old Vienna, the portrayal of the musical performances is given by the council member, advocate, change notary, and professor Dr. Ignaz Edler von Sonnleithner (born July 30, 1770, and died November 27, 1831). An important number of amateurs and professionals were involved during the years 1815 until 1824, including the son of the respected jurist and composer Dr. Christof Sonnleithner (born December 25, 1785). His four sons and six daughters were all more or less talented artists; Christof had an innate sense and love for the music and this was developed through training.

With a rare and tender bass voice, he effortlessly sang from the low D up to the tenor G, without formal voice instruction, but through practice and the model of the greatest trained singers of that time. With active spirit and warm feeling, he executed serious as well as comic parts with good effect. He befriended Mozart, Haydn and Beethoven, with Salieri, Weigl, Eybler, Preindl, and he personally knew many other respected composers. He sang their works after their instruction and in their spirit. He sang the bass parts in the oratorios of Haydn, Händel, Beethoven and Stadler, the parts of Figaro, Leporello, Don Alfonso (of course sung in Italian), Osmín, Sarastro, Rocco, Rê Teodoro, the role of Pistofolo in Molinara, Richard Boll, Tamburan in Vogler's Samori, Micheli, Jacob, Mafferu, Alidor, Pedrigo, and he satisfactorily performed many others. He was also often invited to participate in the church choir. It was there that his wife

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*Here, the valued author of the former sketches, Dr. L. V. Sonnleithner, for obvious reasons, has refused to discuss the musical performances of his father's family. Herr Wilhelm Böcking the k. k. Sektionsrat, an old friend of the family for many years has eagerly offered to write the portrayal of this musical family.
shared the same love of music, so it was natural for his thirteen children, of whom three died early in youth, were encouraged and driven with the desire and love to work hard at their musical studies. The talent of the siblings was unequal, but the older children had the advantage because they enjoyed the necessary instruction from early on. The eldest son Leopold von Sonnleithner** demonstrated an early aptitude and inclination to music. Blessed with a good soprano voice and a good ear, he became a sure hit without actual voice instruction, despite his first difficulties with piano playing. He diligently sang two High Masses every Sunday and was still invited to some other performances, in which he got to know quite well the best works of serious music. Now, his desire also moved toward playing the organ and an interest in composition. His piano teacher, the Kapellmeister Preindl, gave him instruction on playing figured bass, score reading, counterpoint, instrumentation, and harmony. He also pursued the string instruments with moderate skill.

The good-natured teacher [Preindl] was so content with his pupil, that he seriously proposed Sonnleithner should devote himself to the art completely. The boy, however, already had such a mature judgment that he did not overrate his own talent, and he determined that he would rather become a proficient jurist than a mediocre artist. The music remained his favorite past time, and in the autumn of the year 1813, he organized Sunday quartet rehearsals, which were diligently continued in the course of the following years with several schoolmates in his father’s home.*** The quartet arrangements of the overtures and symphonies, very popular at that time, similarly, whole operas and oratorios were soon used and incorporated multiple voices including the contrabass, a flute and bugles, etc.

** Born on November 15, 1797, now advocate in Vienna and collaborators of these pages.
*** In the winter of 1814-15 Anton Schindler later became known as 'ami de Beethoven'.
The desire for singing wanted to be satisfied. In the family and among close acquaintances, there were ladies who wanted to sing. Also the younger son (Ignaz) had a beautiful soprano voice. From this nucleus there developed singing rehearsals in which they used choice choruses, in particular the Finales from the operas of Mozart, Cherubini, Boieldieu, Spontini and others. It was the desire to connect both singing and playing in these rehearsals; the accompaniment of the larger vocal works was arranged for the existing small orchestra, and the conductor had his hands full with furnishing the scores without the voices and serving as assistant choir master in rehearsals and sectionals. Even though these performances were initially poor, they improved gradually and friends of the family began to get many listeners to attend. From this, it became necessary to bring order into these arrangements, to separate the rehearsals from the performances, to establish an approximate program, and to determine the days of performances. An extreme circumstance occurred, and the studio in the first floor of the Gundelhof of their apartment became available in May 1815. This larger, more spacious apartment offered a comfortable setting on the third floor of the same house. Weekly Friday meetings began here on May 26, 1815, and continued through the summertime until the end of June 1816.

Through the practice of several years, the small society had increased and polished its standards of performance. It turned out that they had to have a break during the summer months (these practices could however already be called performances) to better prepare and have fewer rehearsals. From October 1816 on, this took place only in the six winter months, and mainly every other week; in the final years, they were even more limited with their rehearsals. Meanwhile, they came to the realization that the arrangements for the small orchestra were maintained at a certain level of proficiency for the participants, but were not suited for purely artistic results. Gradually, the overtures had to yield to actual quartets, and the accompaniment of vocal pieces was restricted to the piano. In the autumn 1818, this conversion was carried out and from then on, pure
instrumental chamber music prevailed. For singing, they concentrated on songs and
duets, as well as choruses, opera finales and other larger vocal works that were not easily
heard elsewhere. So the concerts continued with diligence up until the spring of 1824; on
February 20, of this year the last production took place; the concerts came to an end with
the death of his [Ignaz Sonnleithner’s] wife in the following late autumn.

The reputation of these concerts was known as 'musical studies', which was
important in the last years of its existence. The amateurs and artists strove to take part as
listeners or performers. Friends could be introduced, and the rush was so active that it
became necessary to pass out admission tickets, although the rooms contained more than
120 people.

The programs I have lying in front of me contain many of the most outstanding
compositions of the newer operatic and chamber style pieces, which were available at
that time or had just appeared. Apart from the overtures performed in the first years and
symphonic movements, they programmed many quartets and quintets of Haydn, Mozart,
Beethoven, from Anton and Bernhard Romberg, Em. Forester, Mayseder, Rode, Rud.
Kneiter, Hensel, Krommer, Pechaczek, Georg Hellmesberger, Jansa, and others. Piano
music was played because every time a larger piece in sonata form for this instrument
was played, a smaller one was performed. Thus, we have listings for our programs:
Concertos by: Mozart (for 2 pianos), Beethoven, Hummel, Ries, Field, Dussek, Karl
Czerny, Steibelt, Rasetti, Freistädtler; Sonatas, Duets, Trios, Quartets and so on by:
Mozart, Beethoven, Karl Maria Weber, Ries, Moscheles, Himmel, Prinz Louis von
Preußen, Krüfft, Kanne, Pixis, Berg, Riotte, Gyrowetz, Diabelli and others. Virtuoso
pieces (Variations, Polonaises, Rondos, Fantasies and so on), with and without
accompaniment from the above mentioned masters and then by Mayseder, Hieron. Payer,
Em. Förster, Worzišchek, Preindl, A. Schmitt, Leidesdorf, Kozeluch, Clementi, Gelinek,
Moriz Sicca, Schunke, Pensel and Frau Cibbini.
Virtuoso pieces for other instruments were also included for variety. Besides the violin and the violoncello, two other popular instruments were heard, namely the flute and guitar; furthermore, solos for harp, recorder, oboe, clarinet, bassoon, keyed trumpets (Flugel horns) were performed. The compositions for the violin were by Rud. Kruetzer, Spohr, Mayseder, Rode, Feska, Worzischek, Jansa, Maurer, Pechaczek, Rovelli, Böhm, Hellmesberger; for the violoncello: B. Romberg, Schönebeck, Matiegka and others; for the flute: Keller, Drettler, Bayer, Scholl, Scheibl, Müller, Heinemann, Schulz, Bogner, Kramer, Krommer; for the guitar: von Giuliani, Gelli, Bevilacqua, Fier, Schulz, Diabelli; for the harp: Nadermann, Bochsa and Frau Müller-Gollenhofer. Together with other assorted instrumental pieces came Beethoven's Septet.

On the vocal music, considerable carefulness was spent regarding the selection and implementation. The singing art friends liked to perform opera arias and duets, but not songs. However, they did not restrain themselves from seizing applause from this genre. These amateurs welcomed recognition as much then as they do today. The most talented recognized the preference to unite efforts and welcomed the opportunity to sing multi-voice pieces as well as choruses. At Sonnleithner's musical evenings, there was at least one large vocal piece in the program. There, finales and other ensemble pieces were heard, such as: Don Giovanni, Nozze di Figaro, Così fan tutte, and Idomeneo from Mozart; then Fidelio from Beethoven; Elisa, Medea, Faniska and Wasserträger from Cherubini; Opferfest from Winter; Samori from Vogler; Vestalin and Ferdinand Cortez from Spontini; Armida from Gluck; Johann von Paris from Boieldieu; Vornehme Wirthe from Cätel; Romulus und Remus from Fuß; Faust from Spohr; Cyrus und Astyages from
Mosel; Tancredi and Italiana in Algieri from Rossini; these were all studied carefully and satisfactorily presented in repeated performances. Quintets and quartets were heard from Aschenbrödel and Joconde by Isouard; from Impresario in angustie by Cimarosa; from Teresa e Claudio by Farinelli; Trajano in Dazia by Niccolini; Semiramide by Rossini; and the vocal quartets were very popular for Men's voices by Eisenhofer and Konradin Kreuzer and finally by Schubert we heard a piece for eight voices, Gesang der Geister über den Wassern (March 30, 1821) and the 23rd Psalm for four women's voices (June 9, 1822). We also heard a four-part hymn by Fräulein Marie Rizy and finally choruses by Achleitner, Beethoven, Boieldieu, Câtel, Cherubini, Graun, Händel, Jos. Haydn, Krufft, Pergolese, Preindl, Rafael, Salieri, Schubert, Stadler, Vogler, Karl M. v. Weber and Worzischek. Some larger works were performed at the November 15, 1816, concert; they included Haydn's Schöpfung with nearly a complete orchestral accompaniment; and at the April 4, 1817, concert Die Sieben Worte des Heilandes. At the January 8, 1819, performance we heard the cantata Prometheus by Franz Schubert, and for three works, Fräulein Staudinger sang the solo part. On January 14, 1820, the spiritual cantata Hoffnung und Glaube by Leopold Sonnleithner was performed. Already in the year 1815, movements from a mass and a cantata by Franz von Marinelli were performed. In January 1819, Fantasie mit Chor by Beethoven, the Sentinelle and der Abschied des Troubadours and other similar and new pieces were performed at that time.

Other vocal pieces, namely arias, duets, and trios performed were among the following list of composers: Blangini, Caraffa, Curzio, Dallayrac, Generali, Gyrowetz, Himmel, Vinz. Martin, Simon Mayer, Mehul, Mercadante, Orlandi, Paer, Paisiello, Palma, Pavesi, Puccitta, Rolla, Rousseau, Sarti, Stunz, Terziani, Weigl, Zingarelli; and
finally songs by Diabelli, Feske, Himmel, Kesaer, Kleinhanz, Kühnlein, Riote, Schubert, Graf Somssich, Ignaz Sonnleithner (son), Stunz, Worzischek, and Zumsteeg.

We should note at this point, particularly in this group, the works of the recognized masters' were preserved. However, decisive new talents were taken up and encouraged. Their works were presented before us and brought to our hearing.

This holds particularly true for Franz Schubert, whose works were first performed here before a large audience. Schubert, the same age as the oldest son of the house, was known to this group through his schoolmates. Copies of Schubert's earlier songs went from hand to hand, were collected by Leopold Sonnleithner and were written into clean copies. Sonnleithner had participated in the first performance of the cantata Prometheus (July 24, 1816), which has since been lost. In this way, Sonnleithner became personally acquainted with Schubert. As the musical practices had thrived in the Gundelhof, so did Schubert's compositions as they gradually came to rehearsals. In January 1819, Prometheus was performed only with piano accompaniment, but presented with much success. On the November 19, 1819, they performed the vocal quartet Das Dörfchen. December 1, 1820, the Erlkönig received a splendid performance and a shiny reception. This evening confirmed the decision to publish Schubert's compositions. Not only was it a question of the honor of the art, but also a question of material needs, to provide an income for this artist who was living in poverty. The Erlkönig was offered to several local music dealers for publication, but none of them was willing to accept the works of this young composer who was not yet famous. Herr Leopold Sonnleithner decided, in conjunction with two other friends, to publish Schubert's works at their own expense. The firm of Diabelli and Company agreed to sell the works without royalty.
Soon thereafter, there was a significant increase in sales. The publication of the first twelve works supplied in brief time a clear profit of 1200 florin, and then the named dealer (publisher) bought the property rights for 800 florin, so Schubert received a significant sum for these twelve compositions. He remained very fond of the family, from whose midst came the impetus for publishing his works. Often, he accompanied the presentation of his songs, and supplied to them many interesting compositions.

Among the brightest appearances at that time was Gioachino Rossini, whom German critics judged as a naive schoolboy, because he had more musical gifts than counterpoint in his head. Before another of his operas was presented publicly in Vienna, they had already heard the big alto aria from *L'Italiana in Algieri* with Fräulein Sofie von Wertheimstien, and the Kavatine, 'Di tanti palpiti' from *Tancredi* performed by Sonnleithner. The melodic attraction, and similarly the somewhat fresh harmonic turns of these pieces at that time received immediate approval. It remains then, to identify the people who participated as performers in these musical practices. These are arranged in the sequence in which they joined the group.

First Violinists:

Herr Eugen Frölich, (later Edle von Frölichsthal)
Leopold Jansa
Franz Seiller
Franz Kirchlehner
Georg Hellmesberger
Karl Fradl
Franz Böhm
Karl Maria von Bocklet
Karl Ebener
Ignaz Schuppanzigh (died March 2, 1830)

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1 *L'Inganno felice* was first heard on November 26, 1816, *Tancredi* was first heard on February 15, 1817.
Violoncello:

Herr Franz Pechaczek (dead)
Johann Lieber (dead)
Franz Schindlöcker (dead)
v. Kaczinsky
Josef Reich (dead)
Ignaz Moser
Fürster (dead)
Freiherr v. König (dead)
Friedrich Groß
Andreas Rigler
Alois Fuchs (died 1853)

Second Violin and Viola:

Herr Eugen Frölich
Karl Holz (died November 9, 1858)
Jos. Kaufmann (died March 25, 1860)
Jos. Beckers (died 1832)
Leon de Saint-Lubin (died February 1850)
Karl Groß (dead)
Albert Hardt (died. 1853)
Wilhelm Böcking
Johann Schönpichler (died. 1633)
Jos. Kleindl
Dr. Anton Peck (dead)
Andreas Schultz (died 1860)
Karl Gsiller (dead)
Zahradnik
Jos. Kirchleiner
Hugo Worzischek (died. 13. April 1825)
Jos. Porges

Solo parts were taken by quartet players, but other solo parts were taken by the following:

Violin:

Herr Vinzenz Neuling (died October 4, 1846)
Ludwig Kreißl (Kratill)
Josef Adolf Koppay (died December 1851)
Josef Edler v. Haslinger
Ignaz Piuckher (dead)
Eduard Jall
Bernhard Molique
Ludwig Otter
Violoncello:
Herr Anton Schmid (dead)
Josef Merk (died June 16, 1852)
Edmund Ritter von Andrea

Flute:
Herr Franz Schober
Anton Bubel (died 1860)
Ferdinand Bogner (died June 24, 1846)
Scheibl
Ernst Krähmer (recorder; dead)

Oboe:
Herr Augustin Hawelka (dead)

Clarinet:
Herr Ferdinand Graf von Troyer (dead)
Anton Freiherr v. Brentano (dead)
Kraus

Horn:
Herr Friedrich Hradetzky (died April 13, 1846)
Michael Herbst (died October 15, 1833)
Franz Schöller
Ignaz Mayer (dead)
Weidinger, son (Klappenhorn)

Bassoon:
Herr Friedrich Wilhelm Heyne (dead)

Guitar:
Fräulein Anna Böcking (later married von Marinelli,
died February 21, 1859)
Herr Mauro Giuliani
Franz Mendel
Andreas Schultz (died November 13, 1860)
Franz Bathioli (died November 4, 1861)
Johann Freiherr von Stöger
Vinzenz Schuster (dead)

Harp:
Fräulein Anna Schonz (dead)
Frau Josefa Müllner, married Gollenhofer (died January 19, 1843)
Representing the pianists were a number of sons and daughters of the house:

Herr Moriz Sicca (dead)
Fräulein Helene Kattich, later married
Maria Mathilde Weiß
Anna Sprinz, later married name von Rosa
Fr. Johanna Theser, maiden name Sonnleithner (died 1861)
Frl. Therese Opitz (died 1846)
Katharina Kemnitzer
Kamilla Ellmaurer
Theresе Dußl, later married name Osetzky (died August 13, 1841)
Marie Fritz
Elise Tauber, later married name Fogolari
Luise Bianchi, later married name Zeiliner
Elise Schilling, later married name Oberleitner
Herr August Florentin (died 1831)
Frl. Marie Rizy (died 1852)
Mane Mendel, later married name Schmid
Aloisia Schad, later married name Sobotka
Fanni Schad
Herr Gottfried Salzmann
Fräulein Eleonore Förster, later married name von Contin
Leban
Magd. Lemberg
Herr Hugo Worzischek (died April 13, 1825)
Frl. Franziska Bihler, later married name Doré (died 1859)
Belleville, later married name Oury
Hr. Karl Czerny (died July 15, 1857)
Karl Schuncke (died December 16, 1839)
Fr. Katharina Cibbini, maiden name Kozeluch (died August 12, 1858)
Frl. Julie Schauf, later married name Schmiedel
Leopoldine Blahetka
Herr Vinzenz Lemoch
Fräulein Anna Rzechaczek
Laura Mahir

In the vocal solo parts were the following men and women:

Soprano:

Fräulein Betty Kern, later married name Punschert
Regine Luz, later married name Neefe (died 1840)
Helene Kattich, later married
Herr Ignaz Sonnleithner, Son
Fräulein Eleonore Staudinger (died June 28, 1821)
Therese Edle v. Scheidlein (dead)
Anna Freyberger
Katharina Waber, later married
Laurent, then Kramolini
Gabriele Giftschütz (dead)
Amalie Horny, later married name Maschek (dead)
Karoline Steinmetz, later married name Hofzinser
Isabella Lachmann, later married name Edle von Thorn
Therese Kolbe, later married name Dworzak
Julie Schauf, later married name Schmiedel
Karoline Unger, later married name Sabatier
Sofie Linhart, later married name Schuller
Julie Schwarz, later married name Litomisky (dead)
Emerenzia Heinrich, later married name Reichel (dead)
Josefa Fröhlich
Anna Fröhlich
Betty Fröhlich, later married name Bogner
Friederike Hardtmuth
Anna Uez, later married name Röckel
Elise Dermer (died 1861)
Pauline Lechleitner (dead)
Julie Clary (dead)
Amahe Tewls, later married
Fräulein Marie Weiß, later married name Rokitansky
Wilhelmine Baumann, later married name Morhagen

Alto:
Fräulein Sofie Edle von Wertheimstein, later married name Jaques
Marie Mathilde Weiß
Betty Fröhlich, later married name Bogner
Fräulein Babette Peißwanger, later married
Helene von Heistermann, later married name Cornides

Tenor:
Herr Josef Ritter von Kesaer (died 1852)
Franz Edle von Marinelli (died 1849)
Leop. Maximilian Zistler (dead)
Georg Hofmann
Paul Soini (dead)
Josef August Schiller
Peter Lugoano (dead)
Karl Vinzenz Grünwald (dead)
Tröls (dead)
Georg Krebner (dead)
Josef Barth
Josef Mozatti (died June 5, 1858)
Rueß (dead)
Joh. Bapt. Hutschenreiter (dead)
Vinzenz Gottfried (died 1861)
August Ritter v. Gymnich (died October 6, 1821)
Franz Haitzinger
Johann Bapt. Karl Umlauf (later Ritter von Frankwell, died 1861)
Ludwig Titze (died January 11, 1850)
Julius Radichi (died September 16, 1846)
Dr. Franz Bennati (died March 10, 1834)

Bass:
Hr. Ignaz Sonnleithner (died. 1831)
Johann Nestroy (died May 25, 1862)
Josef Pockh (dead)
Josef Götz (died March 9, 1822)
Rafael Kiesewetter (died January 1, 1850)
Johann Schmiedel (died. 1849)
Franz Kirchlehner
Josef Preisinger
Johann Nejebse
Albert Hardt (died. 1853)
Karl Gottlieb Reissiger (died as kgl. Sächsischer Hofkapellmeister November 7, 1859)
Josef Rohmann (died. 1861)
Karl Schoberlechner
Friedrich Bogusch
Adalbert Rotter

Even many other amateurs took part in the choirs. The alto section was
sometimes reinforced with boy singers. In going through the above names, it becomes
that there were many who reached an important artistic step later. They had their
singing here and developed their talent. The female singers Unger and Linhort,
Reiner and Dermer, the male singers Tröl and Haitzinger, Nestroy and Götz,
Schlechner and Preisinger participated here eagerly, and made themselves known
prematurely before they entered the theatrical world. Titze, later a very highly
praised tenor, was recommended to the Sonnleithner family upon his arrival in Vienna
in 1831. First he took small singing parts, but soon he became highly respected because
of his sound. The K. Saxon Hofkapellmeister Reissiger liked to fondly remember his last years of life with the hours spent in this musical circle.

Among the ladies who performed on the pianoforte, Ellmauer, Belleville, Blahetka and Mahir have already attained European recognition. The violinist, Georg Hellmesberger, in the winter of 1817-18 left his post at the boys' choir, because he desired to study philosophy in Vienna. He was recommended to Dr. Sonnleithner, and Hellmesberger appeared at Sonnleithner's evening concerts and achieved through his efforts the means for a broader education, which opened to him an honorable artist's way.

These examples should suffice to indicate the considerable influence on the art scene at that time on the part of the Sonnleithner family. These efforts must not be overlooked in depicting the music of Old Vienna.
Chapter XI

Various Salons

In these reports, I have shown five different musical circles, which made an effort to foster, enjoy and promote music. Since early youth, I participated at all these endeavors and now am able to portray a considerable number of related illustrations. Several circles have pursued the same or similar goals, and since the outstanding personalities were highlighted earlier, I find it appropriate to depart from the previous detail and to conclude with brief reports of some families and friendly connections whose art endeavors belong to the characteristics of the musical hustle and bustle in Vienna at that time. I will follow the timeframe in which I became acquainted with them.

In the autumn of 1814, I came to know the wholesale dealer Heinrich Christian Krippner (died August 13, 1840). In his apartment at Preßgasse Nr. 454, musical declamatory entertainments took place on Sundays at noon. Although the premises left much to be desired concerning the size and elegance, these performances were, however, attended by numerous and choice members of society. Declamation was presented more at that time than it is today, and the gentlemen Sydow, Castelli and others achieved something outstanding in this field. The best artists and amateurs performed the vocal, the pianoforte and the string instruments. It was there that I personally met Moscheles and Bernhard Romberg for the first time. A son of the house was known later in private circles as a proficient bass singer.

In the same time, the group called 'Reunion' formed in that winter, particularly during Lent, as a small club of music lovers in the hall called "Roman Kaiser", and they
organized a moderate musical subscription series on Tuesday evenings. Usually,
chamber music was presented with pianoforte or string instruments. At times, a larger
production took place with full orchestra. I was invited to participate as a singer in the
choir. On March 1, 1814, we held a recital of the oratorio Christus am Ölberge. Fräulein
Therese Klieber performed; then Herr Matthäus Tuscher and Josef Götz carried the solo
parts, and Beethoven himself conducted the performance from the podium. We were all
filled with enthusiasm through the personal participation of the master, and the
performance was successful. Usually in the evenings, Schuppanzigh often played with
his quartet companions. Sina, Weiß and Lincke, Frau Levy and Fräulein Anna Sprinz at
the piano, Mayseder and Spina with the violin solos, Friedlowsky, Bogner, and Baron
Anton Brentano with the wind instruments together with many others performed selected
pieces. The singers included: Fräulein Therese Klieber, Mora and Staudinger, Herr
Siboni, Lugano, Tuscher, Hoffmann, Götz, Lagusius, and Eppinger. During Karneval,1
some balls took place for the members of the 'Reunion,' and these balls were regarded as
the most decent and most popular at that time. The entrepreneurs, Herr Emanuel
Eppinger, administrator of the hotel to the "Roman Emperor," and his brother Joseph
Eppinger handled the musical arrangements. Joseph Eppinger, a lawyer, was a
characteristic Viennese figure known through his pushy personality and his
presumptuousness in musical tastes. He published some notebooks of insignificant songs
and called himself a composer. With a nasal voice and a Jewish accent, he sang Italian
Buffo parts; he wanted to be regarded as a singer of the "good old school." Despite these

1 Carnival
weaknesses, his activity was, in that time, with some success. He died at the age of 84 on July 18, 1860. I do not know the cause of the dissolution of the 'Reunion.'

The family of the merchant Ignaz Rohrer was quite well known for both loving and promoting music. The sons of the house were Franz and Anton Rohrer. Franz was a proficient quartet violinist, and Anton was a pianist. The apartment (Rothenhurmstraße Nr. 733) was given over to superb artists for the performance of paid concerts. During Lent in 1815, Hummel, Mayseder and Guiliani gave four Soirées musicales called at that time 'Dukatenkonzerte' because of the price of admission. These were for a much chosen society, and here they were the first to hear the newest and most brilliant compositions. In later times, there were occasionally amateur orchestra productions. I heard there in another apartment (City Nr. 766) on April 22, 1822, a symphony by Baron Lannoy and other instrumental and vocal pieces. Herr Rohrer died on August 3, 1824, at the age of 56.

The calligrapher Friedrich Warsaw (born 1787) was also an eager lover of music and declamation; he liked to try his hand at the latter. The circle, which he gathered in his rather narrow apartment through several winters on Tuesday evenings, was quite odd. The first apartment was Spiegelgasse Nr. 1097, and the later apartment was Laurenzergasse Nr. 651. The performers and listeners were mainly young painters and eager young tradesmen or clerks and their young friends. Therefore, it was not astonishing that the sociable pleasantry prevailed more than serious musical efforts. I was present at these comfortable entertainments in the years 1816 and 1817, and then again in 1822. The character of the group approached their end as soon as they began to include the better known musical personalities such as the pianists Fanny Salomon and
Nina Rzechaczek and the alto singer Mathilde Weiβ. In the departure of modest instrumental solos and easy singing, string quartets and various overtures formed the beginning of the musical portion. Among the orators was the splendid actor Mareau; he liked to present parody poems in a Jewish dialect. In addition, Eduard Anschütz presented some of his successful poems, and even the woman of the house sought to imitate her husband as an orator. The very old man, now a widower, is still said to live in one of the suburbs of Vienna.

On a much higher level were the musical evenings that took place at the home of Herr Vinzenz Neuling in the years 1817 until 1822 during the winter months on Tuesday evenings. Neuling was a proficient violinist and had persuaded his teacher Joseph Mayseder to perform at these evenings and had made available to him accomplished violinists with whom he performed the best quartets in an outstanding way. These quartets sometimes expanded to a larger number of voices up to the Septet by Beethoven.

Moreover, as previously, they continued to expand here by including the pianoforte as well as other solo instruments, then adding voice, and at last, even some oratory was added to the repertoire. However, the principle had remained the same: perform only good works and present them with only the best musicians. For this reason, I heard the violinist Molique there among others: Contin, Hellmesberger, Clement, the pianists Worzischek, Moscheles, Leidesdorf, Vesque v. Püttlingen, Baron Krüfft, Karl Czerny and Fräulein Rzechaczek, the flautists Sedlaczek and Bogner, the guitarist Giuliani, the cellists Merk, Pechaczek, Krafft's son and Gottlieb. Among the singers were the most popular amateurs of that time, and of the opera singers, the excellent coloratura singer Antonie Campi, the bass singer Leopold Pfeiffer, and the sister-in-law of the host, Frau
Therese Neuling (maiden name Niemeczek). From the year 1820, she [Therese Neuling] regaled the listeners with pleasant song presentations. Neuling died at the age of 52 on October 4, 1846.

The evening gatherings at the home of the merchant Adam Hutschenreiter (Münzerstraße Nr. 580) had a simpler more old-fashioned character. I was involved there during the years of 1817 until 1820. The housewife, Josepha (maiden name Melzer) was already a mother of adult sons; she participated as a sturdy soprano singer and showed, in the presentation of older music (Mozart, Haydn), the remnants of a pleasant voice and good schooling without ornamentation and dramatic Affektation. The eldest son, Johann Baptist Hutschenreiter, possessed an agreeable tenor voice and was a solid musician. A number of his equally capable friends were invited. At these meetings, usually held on Mondays, we formed the basis of a good sound, which consisted mostly in presenting four voice musical pieces. They also performed the opera finale without many rehearsals and dared to tackle Haydn's *Schöpfung* with quintet accompaniment. The men, Herr Rueß, Nestroy, and Schmiedel, were among the performers for that occasion.

Instrumental pieces made up the rest of the program, and they were performed by less capable musicians. In addition, Herr Moreau stepped forward as an orator. The number of listeners was not very great, and there were no formalities. Clearly, the purpose of this convivial group was the pleasure of good music in a domestic setting. These meetings had ended with the death of the Herr Hutschenreiter on May 26, 1822, at the age of 74.

To the completion of my pictures, I may not overlook the quartet evenings with judge Alois Gulielmo to which I was invited in April 1818. Gulielmo, a judge in the criminal courts and already quite old, was a man with a good heart and gentle soul. He
had a great fondness for music and especially for the flute. In order to gratify this passion thoroughly, he organized musical evenings, during which he performed compositions for three and four flutes with similar-minded friends on Wednesday evenings. He played the lower voice on the flute d'amour, which is a third lower than the traditional flute, and all composers of Vienna were pestered [by him] for new compositions for this instrument. After all of the older gentlemen had rehearsed for awhile, some good friends were invited as listeners. The effect of the 4 flutes caused not only the rats and mice to keep away, but the listeners did not come back after their first visit. They [the gentlemen hosts] used enticements and handed out between the second and third quartets some 'smoked sausages with horseradish' and the drink of 'Gambrinus Dies'. This probably attracted some visitors, but soon they figured it out -- they appeared shortly before the intermission and quietly left after the music resumed. I cannot deny that I myself was guilty of such ingratitude. The good man married at his age with an old flame, and this event brought an end to his flute playing. Guliemo died at the age of 60 on November 3, 1823, and he was genuinely mourned by all that knew him.

The Soirées held by professor Johann Zizius in his apartment, at the end of Kärntnerstraße Nr. 1038, on the second floor, over the present rehearsal salon of the Hofopertheater, were of a different sort. I only participated in the latter years (1819 and 1820) after a series of programs had taken place for a number of years. Dr. Zizius was born in Bohemia on January 7, 1772. In his youth, he gave instruction to educated families. By 1800, he was an advocate in Vienna. In 1810, he had become Professor of Statistics at the local university and, being unmarried, found himself in comfortable circumstances.
As an eager music lover and deft man of the world, he gathered around himself the most outstanding artists and a very chosen society from the people of authority and from the wealthy class. He knew how to give his gathering an elegant touch so the performers and listeners were both very happy. His sister knew how to properly do the 'honneurs' and was able to invite a grouping of attractive women to the evenings. The best of the dilettante and amateur circles, including some opera singers, felt honored to perform classic pieces and the newest piquant parlor music. The new and unknown artists had themselves introduced here to make the first test of their talent. On occasion, a small ball formed the end of the evening conversation with supper, and there was not a lack of opportunity to add interesting noteworthy tidbits of various kinds. Zizius was sickly and finally visibly suffering from mental illness. He knew, among those who did not know him well, how to give the impression that his silence was the quiet of a deep thinker. He died on April 5, 1824.

The fancy for string quartets was in full bloom toward the end of the previous century. Without this fondness for quartets, such a significant number of mediocre composers would not have emerged. Among the exception are Haydn, Mozart and Beethoven. In my youth, Ignaz Schuppanzigh was the only one among the artists who remained so long in Vienna. He organized regularly subscribed quartet productions. At first, they were held in the hotel to the 'Roman Kaiser,' and later they were held at the old Musikvereinssaale. These were quite popular and very well attended. At that time, an abundance of amateurs played stringed instruments with skill. In many private salons, quartet practices were held both with and without an audience. The Magistrate Council members, Reschny and Zimmer, Ferdinand Piringer, Karl Holz, Albert Hardt, Karl Fradl,
the brothers Groß, Rohrer and Kirchlehner, as well as many other more or less gifted artists, dedicated their free time to quartet playing and produced music of high quality. There would be too little interest in pursuing these endeavors in detail. Therefore, I limit myself to mentioning an artistic friend from that time whose importance stems from the fact that Beethoven dedicated his F-minor Quartet Op. 95 to him. A deft violoncellist, a thorough and tasteful composer, was the Hungarian court secretary Zmeskall von Domanovecz. Too modest to publish his own compositions, he left them to the archive of the Gesellschaft der Musikfreunde. After my own examination, I can only assure that his three string quartets place him among the Masters of the Second Rank. His works deserved to be heard more often than some of the newer music that we are obliged to listen to. This amateur, unmarried and in favorable financial circumstances, organized for a number of years in his apartment (Bürgerspital Nr. 1100) musical entertainments. I only learned about them in 1819, but they had started much earlier. The main purpose of these entertainments was for the preservation of quartet music. The usual quartet rehearsals took place in the closest circle. However, from time to time, a bigger production was organized on Sunday at noon to which not only practicing artists and amateurs were invited, but also a very chosen audience from the higher classes. Schuppanzigh, Mayseder, Rode, and Rovelli formed the core group for these quartet performances. Excellent players performed piano pieces both with and without accompaniment, most notably, the Beethoven player, Frau Baroness Dorothea von Ermann, (maiden name Graumann). I myself heard a piece for four hands admirably executed there by Frau Katharina Cibbini and Herr Hugo Worzischek. Fräulein Fanny Salomon on occasion pleased the society with her witty playing. The increasing ill health
and weakness from old age of Herr Zmeskall ended these interesting entertainments. Zmeskall died on June 23, 1833, at the age of 74.

I would not be able to conclude these sketches if I could list and describe all the private salons from the aristocracy and the bankers, often driven at that time by true love of the art, but sometimes only by vanity and a passion for putting on performances on a grand scale. The names Fries, Arnstein, Pereira, Geymüller, Henikstein, Herz, Liebenberg, and some others are still in fond memory of the older amateur musicians. However, I want to restrict myself here to portray only two musical circles in which I myself was active.

In the years 1821 until 1825, I took part in the musical evenings with the Field Marshal Lieutenant Georg Schall von Falchnerhorst in the Schönbrannerhause second floor. His daughter Karoline (later married von Senitzer) was eagerly dedicated to singing. A niece of the family, Fräulein Katharina Stöger (later married Huber), had a beautiful alto voice and was a talented pianist. The son of the house, Joseph Schall von Falchnerorst, had a passion for the theater and organized dramatic presentations with which they even dared to tackle the Ahnfrau in his father's home. Later, he changed his name to Forst and dedicated himself completely to the stage and still works as Chief Director of the theater in the Josefstadt. The musical entertainments were mainly directed toward chamber music. Only the string quartet was normally excluded, while on the other hand, singing was fostered. They did not stop with arias and duet songs, but also took on big opera-finales from Don Giovanni and Cosi fan tutte. Yes, they even embarked upon presenting cantatas and oratorios with string quintet accompaniment. I participated there, and on January 22, 1822, we presented Haydn's Jahreszeiten; on
February 21, the *Schöpfung* with Fräulein von Schall, Josef Barth and Karl Gottlieb Reissiger singing the solo parts. Herr Reissiger died as Saxon Hofkapellmeister. I still remember that the following people actively participated: Fräulein Weiß von Utrechtberg and Julie Clary, then Gottfried, [Joseph] Hüttenbrenner, Bogsch, Götz, Nestroy and Med. Dr. Mayer, (still living in Bucharest). On March 16, 1823, the celebrated tenor, Giovanni David, consented to sing "Addio ai Viennesi" by Rossini. He [David] was a huge hit among the ladies. With the instrumental pieces, pianoforte and flute were outstanding; Hummel's Septet was the most extensive performance in this direction. A freer, more cheerful and more decent sound, as well as genuine happiness in enjoying music prevailed in this well attended circle. The General died on August 22, 1831, at the age of 70.

To conclude, another worthy music lover is the then Swiss Chargé d'Affaires at Niederösterreiches government advisor Ferdinand Müller von und zu Müllegg. Although quite old and confined to a wheelchair because of a paralysis of his feet, he organized very select musical evenings at his home. Earlier, he lived in the Singerstrasse Nr. 901, but in the in the years 1823 and 1824, in which I visited his home in an apartment on the ground floor in a villa that belonged to the Lobkowitz family. His diplomatic position required him to invite guests from the 'higher' classes. In the adjacent rooms, they were often eager, through lively conversation and the rattling of teacups and playing chips, to show off their musical knowledge. Herr Worzischek, Pechaczek (violoncellist), and Schuppanzigh had taken the task of implementing instrumental pieces; Fräulein Nina Rzechaczek, Dr. Johann Vesque von Puttlingen at the pianoforte, Herr Zeucher a violinist from Munich, and some other gifted artists performed. The
singers I still remember quite well are: Fräulein Marie Weiß, Graziosi and Heinrich, then Herr Titze, Vesque von Püttingen, Schoberlechner and Rotter. Despite the above-mentioned disturbances, the host knew that with his kind personality, he could always get the performers to participate. He died on December 17, 1824, at the Kohlmarkt Nr. 1148 at the age of 66 years.

Therefore, I close this series of 'sketches from Old-Vienna' with the wish that they place before the eyes of the readers a modest picture of the musical scene of that time. May these sketches supply the reader at least a part of the pleasure that this memory of a cheerful youth has granted me.

\(^2\) Referring to the rattling of teacups and playing chips.
Bibliography


