Franz Joseph Rosinack (1748-1823): A Bohemian Oboist and Music Arranger at the Fürstenberg Hofkapelle

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The oboist Franz Joseph Rosinack worked at the Fürstenberg princely court in Donaueschingen from 1777 to 1823. He had a range of duties, including performing with the Hof-orchester, Harmonie, and other ensembles, as well as supplying music for court occasions. Chapter I presents a survey of the court’s musical activities and principal musicians under Princes Joseph Wenzel (r. 1762-83), Joseph Maria Benedict (r. 1783-96), Karl Joachim (1796-1804), and Karl Egon II (r. 1817-54). Fürstenberg ties to the major cultural centers of eighteenth-century Europe supplied repertoire allowing the court orchestra to perform some of the best contemporary operas often within months of their premieres. Rosinack’s involvement in these and other performances gave him a familiarity with pieces he would then arrange as chamber music to accompany banquets, hunting parties, and other court festivities.

Over fifty of Rosinack’s arrangements are preserved as manuscripts in the Fürstenberg Musicalien Sammlung now housed in the Badische Landesbibliothek in Karlsruhe, Germany. Rosinack arranged music from across the broad spectrum of eighteenth-century genres, from chamber music and symphonies to operas and other
works for the stage. Chapter III elucidates the techniques he used to create these works by examining excerpts from three representative pieces. These pieces include versions of Mozart’s string quartet K. 575 and wind serenade K. 361, both for oboe, violin, two violas, and cello, as well as an arrangement of Haydn’s opera *Orlando Paladino* for *Harmonie* octet. Generally, the further afield the genre of the original lay from its arranged form, the more far-reaching were the changes that Rosinack made to bring the music to its new setting. Arrangements of chamber music revolve mostly around issues of texture, tone color, and instrumental capacity. Arrangements of operas, however, can involve changes of form and harmonic structure to bring the music from its original stage genre to a chamber setting. Appendices present a complete list of Rosinack’s arrangements as well as a score to the first movement of Rosinack’s adaptation of K. 361 for oboe and strings.
PREFACE

Some ten years have passed since I first stumbled across the name Franz Joseph Rosinack in the data banks of the RISM central office in Frankfurt, Germany. At the time I was searching for information on trios for two oboes and English horn written at the end of the eighteenth century. While this quest yielded few results, I did notice that curious name which kept popping up in searches for oboe music. Who was this Franz Joseph Rosinack? My initial interest in Rosinack came from the perspective of a performing oboist, as it seemed from RISM’s listings that his work would significantly widen the range of eighteenth-century chamber music for oboe. These listings suggested that Rosinack had primarily arranged the music of others, including works from across the spectrum of eighteenth-century genres and composers. His arrangements of Mozart’s music alone was enough to get any oboist’s heart racing: several of the most well known operas, some late string quartets, as well as two different versions of movements from the K. 361 serenade now commonly known as the “Gran Partita.” I left Frankfurt that day wondering how I could find out more about this Rosinack, and even how I might get a glance at his manuscripts. RISM had one clue: Rosinack’s work was in the holdings of the Fürstlich Fürstenbergisches Archiv (FFA) and Hofbibliothek in Donaueschingen.

The trail before me led over the next several years to Donaueschingen and the FFA, as well as to the Badische Landesbibliothek in Karlsruhe, since the state of Baden-Württemberg had in the late 1990s purchased the entire Fürstenberg music collection. This research had whetted another long standing appetite of mine: the history of eighteenth- and nineteenth-century Europe. Finding information on Rosinack was
proving difficult, however, and results were few and far between. Even though the well
over three thousand music manuscripts in the Fürstenberg collection suggested that
musicians in his time kept a very busy schedule at the Fürstenberg court, I found little to
no evidence detailing performances by Rosinack or any other instrumentalist with the
Fürstenberg Hofmusik. I realized that in order to present a coherent chronicle of
Rosinack’s life and a background to his work, I would first need to create a general
historical framework of eighteenth-century musical culture in Donaueschingen on which
to piece together the patchwork of “Rosinackiana” I had found.

This historical framework became increasingly important to my work the more I
familiarized myself with the modern research done on Rosinack and the Fürstenberg
Hofmusik. While much of this research presents important information, some of it is also
ripe with inconsistencies and misrepresentations, especially in relation to Rosinack.
Some of these inconsistencies are benign in nature and have little ramifications on the
quality of Rosinack’s work. These inconsistencies include Roger Hellyer’s suggestion
that Joseph Fiala and Rosinack had played together as oboists in the 1790s.¹ Fiala had in
fact given up oboe playing by the time he arrived in Donaueschingen in 1792 (for health
reasons), and was hired by the Fürstenberg court as a cellist. Another such inconsistency
is Manfred Schuler’s observation that Rosinack played bassoon in his later years in
Donaueschingen: “. . . gehörte er [Rosinack] als Oboist, später als Fagottist . . . der
Fürstlich Fürstenbergische Hofkapelle an.”² This “Fagottist” was actually Rosinack’s
son Anton, hired by the court in 1811, who played with the Fürstenberg Hofkapelle as
principal bassoonist during its rebirth under Conradin Kreutzer.

¹ Roger Hellyer, “Harmoniemusik: Music for Small Wind Band in the late Eighteenth and Early
Nineteenth Centuries” (Ph.D. Diss., University of Oxford, 1973), 212.
Other misrepresentations are more aggressive in nature, most often coming as the result of goal-oriented research, such as Bastiaan Blomhert’s 1987 dissertation on the Harmoniemusik of Mozart’s Die Entführung aus dem Serail in the Fürstenberg collection. The goal of Blomhert’s research was to prove that Mozart himself made the arrangement, and towards this goal Blomhert devotes ten pages describing Rosinack and his work in the Fürstenberg collection. He categorizes Rosinack as a “transcribing copyist rather than a creative arranger” based on an assessment of three pieces Rosinack arranged for Harmonie ensemble: a collection of six Allemandes by the Donaueschingen composer Johann Abraham Sixt (1757-1797), the Minuet and Trio from Mozart’s string quintet in E-flat, K. 614 (preserved together as D Do Mus Ms 1809 in the Fürstenberg collection), and the Priestermarsch from Mozart’s Die Zauberflöte (included by Rosinack in D DO Mus Ms 1396). Unfortunately all the originals from which Rosinack wrote these arrangements no longer exist in the Fürstenberg collection, thus making it difficult to fully assess Rosinack’s work from these examples. Blomhert’s methodology has been critiqued in several reviews. Indeed, as Schuler acknowledges, it very well may be that Rosinack did not make the Entführung arrangement, and because the other five arrangements of Mozart’s operas are controversial I have purposely left these off the complete list of Rosinack’s arrangements in Appendix A.

Any assessment of Rosinack as an artist must come from an investigation into the whole corpus of his generally accepted work, before one approaches academic controversies about what he might have done. Once the range of his work begins to


become available to the public, I believe the depth of Rosinack’s artistry will become evident. This artistry has already been discovered by a small but growing group of oboists and ensembles, including oboist Gernod Schmalfuss and the Consortium Classicum in Germany, as well as oboist Bart Schneemann in Australia, to name a few.

My goal with this writing is to effectively fill in the gaps left by previous research and begin to present a complete picture of Franz Joseph Rosinack and his work. Thus in chapter one I begin with a cultural history of Donaueschingen under the Fürstenbergs in the eighteenth century during Rosinack’s lifetime. Only after such a stage has been set can one appreciate the disparate facts of his life presented in chapter two. Finally in the third chapter I examine three representative arrangements from across the genre spectrum of eighteenth-century music within which Rosinack worked. This approach should provide fresh insights into the process of music arrangement during the eighteenth century, as well as further underscore the musical importance which the Fürstenberg court had among the smaller German-speaking lands of central Europe at that time. Lastly, I also hope to open the doors to an impressive collection of music that adds new dimensions to our understanding of eighteenth-century chamber music repertoire involving the oboe.

I am indebted to many people whose support was integral to me reaching this goal. My great thanks to Dr. Bruce C. MacIntyre, for being there every step of the way with valuable suggestions; Dr. Richard Kramer, for keeping my mind open to the unforeseen implications of my work; Humbert Lucarelli, for his sincere interest and support of my artistic development, as well as Dr. Sterling Murray, for invaluable support and advice, and Dr. Norman Carey, for keeping my feet to the fire.
My thanks also go out to the people who have helped me in Germany, including Dr. Andreas Wilts and the staff at the Fürstlich Fürstenbergisches Archiv in Donaueschingen, who graciously helped me navigate the complexities of the FFA; also to Fr. Dr. Brigitte Knödler-Kagoshima and the staff at the Badische Landesbibliothek in Karlsruhe, who were always immensely helpful in viewing manuscripts and ordering copies, even on short notice.

My deeply felt gratitude also goes out to my family. My wife Elisabeth, who was always with me even when the days were darkest, and my two daughters Lilian and Catalina, who always were understanding, even when Daddy seemed grumpy and aloof. My thanks go also to Brigitte and Klaus Ewe, who were very helpful with comprehending the intricacies of the old German script, and were always interested in the winding passages of my story; also to Kerala Snyder, who knew that I could do it, even when I didn’t believe it. Finally also to Ronald Roseman, in memoriam: a great oboist, artist, and mentor, who started me out on this journey.
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INTRODUCTION

Today, at the beginning of the twenty-first century, the name Fürstenberg is perhaps more widely associated with high fashion than with music and theatrical performance. The eighteenth century, however, saw a different picture. Charles Burney noted as much when he referred to Fürst Joseph Wenzel von Furstenberg as “a great musician and encourager of music” in 1773.\(^1\)

The oboist Franz Joseph Rosinack arrived at the Fürstenberg court in Donaueschingen just a few years after Burney made his travels. According to Gottfried Johann Dlabacž, Rosinack was a native of Bohemia,\(^2\) and thus part of a great exodus of Bohemian musicians to cultural centers throughout eighteenth-century Europe. The road to Donaueschingen was likely facilitated by the Bohemian line of the Fürstenberg family living in Prague.

Rosinack’s first two decades with the Fürstenberg Hofkapelle witnessed a great expansion of cultural activity at court. A theater was built to house the performance of opera and stageworks for which the Fürstenberg family would become so well known. The number of regular musicians in the court orchestra was increased during this time to twenty-four. A handful of these musicians, Rosinack among them, were awarded with the professional status of *Kammer-Musicus*. Close ties to composers and music-sellers in larger cultural centers such as Vienna, Prague, and Mannheim facilitated performances of some of the best contemporary operas in the new theater. These productions built upon

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the Fürstenberg’s reputation as strong patrons of the performing arts. Like many other smaller courts in the German-speaking lands of central Europe, the Fürstenberg Hofkapelle suffered a steep decline under Napoleon. After the first decades of the 1800s, however, Donaueschingen witnessed a revival of the court orchestra, which ushered in a new era of opera performance lasting well into the nineteenth century.

Turning specifically to Franz Joseph Rosinack’s contribution to the musical culture at the Fürstenberg court, little is known about specific performances he took part in. From a 1789 contract elevating him to professional status we know he was obligated to play “at court, in church, and at the theater.”\(^3\) Thus, for instance, we can assume he took part in the many important opera productions of the 1780s and 1790s. From these and other performances he would have gained an intimate knowledge of the music he would then arrange for use as *Unterhaltungsmusik* at court.

Perhaps the most complete body of evidence we have of Rosinack’s work during his time in Donaueschingen are his over fifty arrangements of music from across the genre spectrum of the eighteenth century. These manuscripts survive as part of the Fürstenberg *Musikalien Sammlung* in the Badische Landesbibliothek in Karlsruhe, Germany. The techniques he used to make these arrangements depend upon the specific genre category the originals came from. Arrangements of chamber music supply the biggest category, for instance Rosinack’s sixteen arrangements of wind octets for the quintet combination of oboe, violin, two violas, and cello. As will be seen, the

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\(^3\) Decree of Promotion for Franz Joseph Rosinack: March 9, 1789. Fürstlich Fürstenbergisches Archiv, Personal Akt Ro. 8.
techniques he used for these pieces revolve for the most part around modifications of
texture and tone color, tailoring the musical fabric to its new setting.

In considering the broad array of Rosinack’s arrangements, the further afield the
genre of the original lies from its arranged form, the more far-reaching the changes will be to bring the music to its new setting. Music from operas arranged for *Harmonie*
ensemble can involve changes of form and harmonic progression that go well beyond the
textural adaptations inherent to the chamber arrangements. Examples of such far-reaching changes can be found in Rosinack’s *Harmoniemusik* from Haydn’s opera *Ritter Roland (Orlando Paladino)*, as will be shown in Chapter III.

Study of Rosinack’s music and the environment within which it was created is beneficial on many levels. The history of the Fürstenberg court gives us a context to better understand Rosinack’s work and the tradition of *Unterhaltungsmusik* that it grew out of. Examining the arrangements Rosinack made builds an understanding of the process he used to morph music from one setting to another. This understanding provides us with unique insight into the musical language and practices of the eighteenth century.
CHAPTER ONE

MUSIC AND THEATER AT THE FÜRSTENBERG COURT: 1716-1823

1716-1762

Wilhelm Ernst and the Early Years of Cultural Foundation

Donaueschingen first became a center of cultural importance during the reign of Joseph Wilhelm Ernst Fürst zu Fürstenberg (1699-1762, reigned 1716-62). Under Wilhelm Ernst the land holdings of the various Fürstenberg family lines were consolidated into a territory that was reichsunmittelbar, meaning the ruler answered directly to the emperor of the Holy Roman Empire. Donaueschingen was chosen early on to be the seat of local governance because of its central location in the newly-consolidated territory. Over the next four decades Prince Wilhelm Ernst took an active role in the political affairs of the empire, increasing the stature of his family and that of his small realm. Locally he also sought to develop a mode of governing in accordance with the enlightened ideals then beginning to take hold in Europe. Among his notable reforms were those in the areas of school organization and land management. Under his rule several large-scale building projects were begun in Donaueschingen, including the

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4 In English language scholarship the title Fürst is traditionally translated as Prince, and many German-English dictionaries do the same. However, German scholars I have talked to find this translation misleading, as the title Prince actually has several different connotations in the context of eighteenth century German aristocracy. While a lengthy description of the German aristocratic hierarchy lies beyond the scope of my writing, I will attempt to deal with this apparent conflict by initially introducing each ruler as Fürst zu Fürstenberg, and thereafter simply use the term Prince.

new family palace, buildings for the court archive and library, housing for government officials and their families, as well as the Johannes Kirche.⁶

Figure 1: A New Map of the Circle of Swabia. Map by John Cary (London, 1811) (printed courtesy of the Map Department at Yale University)

Although this map was printed in 1811, the configuration suggests a pre-1806 order, the year Napoleon annexed many of the smaller lands of Swabia to Bavaria, Baden, and Württemberg. The shaded area has been enlarged on the next page to more clearly show the Fürstenberg lands.

At the Fürstenberg court during this time, however, cultural development appears to have taken a secondary role. Sources suggest that Wilhelm Ernst, during his stays in Donaueschingen, kept a small chamber ensemble of “oboes, horns, and bassoons” which played during meals and hunting expeditions. Also, traveling virtuosi passing through the area were invited to play at court. Unlike later Fürstenberg rulers, however, Wilhelm Ernst himself took no active role in the music making.

Perhaps one of the most significant moments for future cultural development in Donaueschingen during Wilhelm Ernst’s rule was the prince’s marriage in 1723 to Anna Maria von Waldstein of Bohemia. As a countess she brought to the union a considerable inheritance of Waldstein family land in her native country. This link to Bohemia paved the way by which artists from that eastern land could, over the following decades, find their way to the Fürstenberg court.

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7 Heinrich Burkhard, “Musikpflege in Donaueschingen,” *Badische Heimat* 8 (1921), 84. Burkhard writes “Der Fürst hielt sich eine kleine Kammermusik, durchreisenden Virtuosen gab man die Gelegenheit, ihre Künste zu zeigen, eine Harmoniemusik in der Besetzung, wie sie damals üblich war-Oboen, Hörner und Fagotte- würzte die Mahlzeiten, wurde auf Jagden mitgenommen und verschönerte die zahlreichen Hoffestlichkeiten.” However, he does not cite his source for this information.

8 One early example of this Bohemian cultural connection is the architect Maximilian Kanka (1674-1766), who was called from his native Prague by Wilhelm Ernst to Donaueschingen in the 1720s. Kanka directed the creation of the above mentioned Johannes Kirche, built in the Bohemian Baroque style, a rarity in southwestern Germany. See Heinrich Feuerstein, *Die Katholische Stadtkirche zum hl. Johannes dem Täufer in Donaueschingen, 1724-1924* (Donaueschingen: Danubiana, 1925), 6-10.
1762-1783

Joseph Wenzel: Years of Continuing Artistic Development and the Beginnings of Stage Production

The musical establishment for which Donaueschingen would later be noted had its true beginnings under Wilhelm Ernst’s son and successor, Joseph Wenzel Fürst zu Fürstenberg (1728-83, reigned 1762-83). Early in his rule Joseph Wenzel organized a small Hofkapelle under the direction of violinist-composer Anton Martelli.\(^9\) The prince himself was a cellist and pianist of some repute and often took part in the music making at court.\(^10\) Charles Burney, traveling through Germany in 1773 to gather information for his history of music, noted that Joseph Wenzel was a “great musician and encourager of music; all the performers of Germany are sure of an asylum at his court, of being well heard, and if excellent, well rewarded.”\(^11\)

Indeed just seven years before, in October of 1766, such a hearing by Prince Joseph Wenzel took place. The Mozart family, on the return trip of their European tour, had passed through Switzerland before continuing to the lands of the Holy Roman


\(^10\) Burkhard, “Musikpflege,” 84. According to Burkhard the Fürst played chamber music “almost every day”: “Dieser Fürst wird uns als eifriger Liebhaber der Tonkunst, als vorzüglicher Klavier- und Violoncellospieler geschildert, der fast täglich mit seiner Kammermusik musizierte.”

\(^11\) Charles Burney, The Present State of Music in Germany, the Netherlands, and the United Provinces (London, 1773), ed. By Percy A. Scholes as Dr. Burney’s Musical Tours in Europe, 2 vols. (London: Oxford University Press, 1959) II, 236. Interestingly, Burney never visited Donaueschingen. The above description of Prince Joseph Wenzel, whom Burney refers to as the duke and sovereign of Furstenburg, occurs in the section of the text entitled Final Remarks in the Scholes edition, where Burney mentions that “. . . I shall here, as an appendix, subjoin a few particulars, which I have obtained from good authority, relative to the state of music, in such parts of Germany as it was not in my power to visit.” It is worth noting that the Fürstenbergs seemed to have had a good enough reputation among the “authorities” of German cultural circles to be mentioned to Burney.
Empire. On the eighth of October they came to Donaueschingen at the invitation of the Fürstenberg family. In a letter dated November 10, 1766, to his landlord Lorenz Hagenauer, Leopold Mozart noted:

His Highness the Prince welcomed us with extraordinary graciousness. It was not necessary to announce our arrival, for we were already being eagerly awaited, as Herr Meisner can testify. The Director of Music, Martelli, came at once to welcome us and to invite us to court. Well, we were there for twelve days. On nine days there was music from five to nine and each time we performed something different. If the season had not been so advanced, we should not have come away. The prince gave me twenty-four Louis d’or and to each of my children a diamond ring. Tears flowed from his eyes when we took leave of him, and truly we all wept at saying good-bye.

The Mozarts’ stay in Donaueschingen was most likely facilitated by the prince’s chamber valet Sebastian Winter (1743-1815). A few years before, Winter had accompanied the Mozart family as valet during the early part of their 1763-64 European tour, before being called back to his native town to serve the Fürstenberg court. The music performances mentioned by Leopold Mozart probably included, among other pieces, several solos for violoncello (K. 33b) composed for Joseph Wenzel himself by the young Mozart, as well as the quodlibet Galimathias Musicum (K. 32) which Wolfgang had composed some half a year before in the Netherlands for Prince William of Orange.

While no court personnel records listing musicians have survived from this time, from the

12 Joseph Nikolaus Meisner (ca. 1725-1795) was a tenor from Salzburg befriended with the Mozarts.
14 Sebastian Winter’s relationship with the Mozarts goes back to Winter’s years of study at the Salzburg University.
15 The solos for violoncello are lost. However Köchel VI cites as source Leopold Mozart’s 1768 catalogue of his son’s works to date, within which was listed under the category “Verschiedene Solo” an entry “für das Violoncello,-für den Fürsten zu Fürstenberg Durchl:”. A manuscript copy of the Galimathias Musicum (K.32), written out by Mozart himself during the family’s stay at court, has survived in the Fürstenberg music collection (D Do Mus. Ms. 1403).
instrumentation of the *Galimathias Musicum* we can suppose the *Hofkapelle* consisted of at least two violins, viola, cello/bass, pairs of oboes and horns, as well as a bassoon. The players were most likely court servants (*Hoflakaien*), military musicians, or local amateurs.\(^{16}\)

**The Founding of the Donaueschingen Theatical Society**

During the 1770s interest grew at the Fürstenberg court for theatrical performance. Members of the royal family as well as court officials organized a *Schauspiel Liebhaber Gesellschaft*, or “Amateur Theatrical Society,” which began to produce stage works for the local community. Performances often took place on important court occasions, such as Fürstenberg family birthdays, namedays, or the return to Donaueschingen of a Fürstenberg family member after an extended trip. Any income from admission charges almost always went toward some community charity.\(^{17}\) Another significant aspect of the theatrical society’s productions was the fact that members of the local aristocracy often took leading roles, establishing a tradition in Donaueschingen that lasted well into the nineteenth century.

Initially, the repertoire at the Fürstenberg Court Theater consisted mostly of French works, in accordance with the aristocratic traditions of the times. However, as time went on, young German playwrights were also represented, including, among others, Lessing, Schiller, and Goethe. Performances in the native German language were experiencing a rising popularity throughout the lands of the Holy Roman Empire under

\(^{16}\) The earliest surviving lists of *Hoflakaien* in the Fürstenberg court archives come later, starting in 1780. Thus, other than *Kapellmeister* Martelli and members of the Fürstenberg family, we cannot accurately identify the other musicians who played with the Mozart family.

Emperor Joseph II. This Zeitgeist of the German Enlightenment would later leave its mark on opera production in Donaueschingen especially, where works originally in Italian or French were performed almost exclusively in German translations.\(^\text{18}\)

In the latter half of the 1770s, as the young theatrical society was becoming a fixture of Donaueschingen’s cultural scene, Prince Joseph Wenzel made arrangements for a more permanent home for stage presentations. He asked that space in the Winterreitschule be converted for stage use. From 1775 on the redesigned Reitschule, or Comödienhaus as it was afterwards called, housed performances of both the local society as well as productions of professional theater companies traveling through the area. Between 1775 and 1780 the theatrical society gave eighteen performances, including plays and operettas by Stephanie, Gebler, Weisse, Ayrenhoff, and Cronegk.\(^\text{19}\)

During the years 1781-1783 the cultural activities at court were limited due to illness in the Fürstenberg family. In this time the local theatrical society gave no performances, however on several occasions itinerant groups did perform. With Joseph Wenzel’s death on July 2, 1783, the early phase of the court’s artistic development came to a close.

1783-1796

Joseph Maria Benedict and the Flourishing of Opera

The musical and theatrical traditions begun under Joseph Wenzel were carried on by his eldest son and successor, Joseph Maria Benedict Fürst zu Fürstenberg (1758-96, reigned 1783-96). Like his father, Joseph Maria was a passionate music lover.


\(^{19}\) Tumbült, Hoftheater, 8-9.
He was exceptionally passionate and knowledgeable about music, played the Forte-piano with virtuosic talent, and every year gave extraordinarily large sums of money to finance a fine orchestra. Besides this connection to music one noticed in him no other passion.\textsuperscript{20}

During his years of study (1770-76) prior to his reign Joseph Maria traveled in Austria and Italy. While in Austria (1770-72) he visited the University of Salzburg, and most likely renewed ties with the Mozart family. This contact would continue in written exchanges with the Fürstenberg court over the next fifteen years.

After assuming rule in 1783 Prince Joseph Maria focused intently on cultural enrichment in Donaueschingen. One concern that constantly preoccupied him was the filling out of the court orchestra. The \textit{Hofkapelle} inherited from his father was directed by Wenzel Nördlinger (Nerlinger), a Bohemian violinist who had come to the Fürstenberg court in 1779. The orchestra during the 1780s consisted of some twenty musicians. Most served as \textit{Hoflakaien} (court servants) and thus fulfilled a diverse range of duties. In addition, some musicians came from the Fürstenberg military, where they played in groups known as \textit{Hautboisten Compagnie}. Finally, orchestra sections were filled as needed with local amateurs.\textsuperscript{21}

The court, however, lacked a composer who could supply music appropriate for courtly functions. Thus early in his reign Prince Joseph Maria hired the Bohemian composer and violinist Franz Christoph Neubauer (ca.1760-1795) with the title of

\textsuperscript{20} “Eben so…war er ausserordentlicher Liebhaber und Kenner der Musick, und war selbsten virtuos auf dem Forte-piano, und wandte alljährlich beträchtliche Kosten auf Unterhaltung eines guten Orchesters. Ausser diesem Hang zu Musick verspürte man bey ihme keine Leidenschaft…” Friedrich Carl Döpser and Johann Peregrin Merk, \textit{Genealogie des Hauses Fürstenberg}, vol. 4, 1050, unpublished manuscript in the Fürstlich Fürstenbergisches Archiv, Donaueschingen [FFA].

Kapellmeister. According to his court contract of November 1783, Neubauer was obliged

... to provide new compositions of his own creation, using whatever instrumentation might be required, or to furnish other compositions from foreign sources, should his own not meet with approval, without the right to seek extra compensation for these circumstances from the court.²²

Neubauer stayed in the Fürstenberg employ for only half a year, though, and thereafter other means were needed to fill this service.²³ Nördlinger stayed on as Musikdirector, and for the acquisition of new music Prince Joseph Maria continued to rely on his chamber servant Sebastian Winter. Winter had regular written contact with music sellers in Vienna and Prague, as well as direct contact with composers such as Wolfgang Mozart and Michael Haydn.²⁴

Sebastian Winter’s connection with Prague came from a Fürstenberg family relation. In 1780 court servant Fridolin Hasenfratz had moved there to serve the prince’s sister Josepha, who married Phillip Nerius Fürstenberg, a first cousin of Joseph Maria Benedict, and inheritor of the family line in Bohemia. During the following decade many written exchanges occurred between Hasenfratz and Winter about music purchases for the Donaueschingen court. For example, in a letter from December 30, 1784, Hasenfratz

²² “... auf jeweiliges Erfordern neue, und eigene Musicalische Compositionen, auf was immer für Instrumenten solche verlangt werden, vorzulegen, oder fremde neue Musicalien, so seine eigene Composition keinen weitem Beyfall finden sollten, auf seine eigene Kosten herbeyzuschaffen, ohne dass er heirwegen einigen Ersatz an uns oder unser furstl. Aerarium nachzusuchen haben solle.” Personal File Ne 16, Fürstlich Fürstenbergisches Archiv Donaueschingen, as cited by Schuler in “Die Fürstenberger,” 152.


²⁴ Many letters detailing transactions Winter had with a number of sources in centers throughout the southern German states, as well as in Vienna and Prague, are in the Fürstlich Fürstenbergisches Archiv, Abteilung Hofverwaltung, Kunst und Wissenschaft, Vol. I, Fasc. 1.
listed 13 symphonies, 6 quartets, and a piano concerto that he had earlier sent to Donaueschingen, and in January of the following year he told Winter of “. . . a newly completed opera entitled Die Entführung aus dem Serail by Kapellmeister Mozart . . . [that] is to be had in the German language.”

The Fürstenbergs and the Mozarts

Another avenue used by Winter to acquire music for the court was direct contact with composers themselves. The long-standing relationship between the Fürstenbergs and the Mozarts provides the background for a series of letters with the Mozart family from the 1780s, through which Winter purchased new works by Wolfgang. At first Winter wrote to Leopold Mozart. An exchange from 1784 provided the court with three piano concertos. Later in 1786, however, he turned to Wolfgang directly. Mozart replied with a letter dated August 8, 1786, where he tells Winter (“Dearest Friend! Companion of my youth!”)


26 There is some difficulty in knowing exactly which concertos these may have been. In a letter to Winter dated April 3, 1784, Leopold Mozart describes the them as the latest his son had written, which would suggest K. 413-415 (Anderson, Letters, 873). However, M. H. Schmidt notes that at the time the concertos K. 413-415 were already in public circulation, and it is questionable why Prince Joseph Maria would go through the trouble of a private purchase for works he could just as easily get from a public source. Considering this issue, Schmidt suggests that the works in question may actually be earlier piano concertos, such as K. 175, 238, 242, or 271. However, no copies of the above mentioned concertos have survived in the Fürstenberg music collection. See Manfred Hermann Schmidt, “Mozart und der Fürstlich Fürstenbergische Hof in Donaueschingen,” in „. . .Liebhaber und Beschützer der Musik” Die neu erworbene Musikaliensammlung der Fürsten zu Fürstenberg in der Badischen Landesbibliothek, (Karlsruhe: Kulturstiftung der Länder/Badische Landesbibliothek, 2000), 24-25.
I should long ago have sent some specimens of my poor work to your highly respected Prince . . . if I had known whether or not my father had already sent him something and, if so, what he had sent. I am therefore jotting down at the end of my letter a list of my latest compositions from which His Highness has only to choose, so that I may hasten to serve him.27

The list Mozart mentioned in the letter included thematic incipits from the selections he wished to advertise to the prince. The themes were organized according to genre, and included the following pieces:

**Symphonies** K. 425, 385, 319, 338

**Piano Concertos** K. 453, 456, 451, 459, 488

**Chamber Music** K. 481 (violin sonata in E-flat major), 496 (piano trio in G major), 478 (piano quartet in G minor)

The next month Winter replied with an order from Prince Joseph Maria for three symphonies (K. 319, 338, 425) and three piano concertos (K. 451, 459, 488). At that time Winter must have included a reminder of the fact that the works ordered should not already be in public circulation. Mozart’s reply with the copied manuscripts came on September 30:

> It is quite natural that some of my compositions should be sent abroad, but those which I do send are deliberately chosen. I only sent you the themes, because it is quite possible that these works have not reached you. But the compositions which I keep for myself or for a small circle of music-lovers and connoisseurs (who promise not to let them out of their hands) cannot possibly be known elsewhere, as they are not even known

in Vienna. And this is the case with the three concertos which I have the honour of sending to His Highness.\textsuperscript{28}

Thus in his bill Mozart included only copying charges for the symphonies, whereas with the concertos, which at that time were not in circulation, he included copying charges plus an extra \textit{Honorarium} of eighty-one Gulden. The total sum of 143.5 Gulden was then paid by Winter on November 9. This exchange from 1786 was the last contact the Fürstenberg court had with Mozart.\textsuperscript{29}

\textbf{The Building of the Hoftheater}

During the 1780s interest in theatrical productions continued to grow in Donaueschingen. Both the prince and his wife were great opera lovers, and in his efforts to raise the cultural \textit{niveau} at court Joseph Maria turned his attention to the completion of a project first begun under his father’s rule, namely the construction of a stage suitable for the dramatic works so popular at court. In 1783 he hired professional builders from neighboring Stuttgart to convert the previously redesigned \textit{Reitschule} building into a full theater suitable for opera. The work lasted over a year and, when finished, consisted of a stage with a small orchestra pit in front, as well as a main floor and galleries with a total seating capacity of over 550 persons. The hall was dedicated on December 12, 1784, with a performance of the play \textit{Fürst von Stromberg} by the Mannheim court official and playwright Jakob Meyer.\textsuperscript{30}

\textsuperscript{28} Anderson, \textit{Letters}, 900.
\textsuperscript{29} For a thorough discussion of the relationship between Mozart and the Fürstenberg court, see Schmidt, “Mozart,” 21-33. The monetary figures from the original correspondence in the \textit{FFA} is summarized in Schmidt’s article.
\textsuperscript{30} Tumbült, \textit{Hoftheater}, 16-25.
In the years 1785-89 the local theatrical society gave over forty productions in the new hall, including operas and singspiels by such composers as Dittersdorf, Mozart, Salieri, Sarti, and Paisiello. Among the works staged were Mozart’s *Die Entführung aus dem Serail* (1785, 1786) and *Le Nozze di Figaro* (as *Figaro’s Hochzeit* 1787, 1788, 1789), as well as Dittersdorf’s *Doktor und Apotheker* (1787, 1789) and *Die Liebe im Narrenhaus* (1789). The 1787 production of *Figaro’s Hochzeit* is especially significant, as it was the first time the opera was performed in a singspiel adaptation. The performance took place on September 25, a little over a year after the Vienna premiere on May 1, 1786. Members of the theatrical society had prepared the translation of the libretto from the original Italian, as well as the adaptation of the musical text to fit the circumstances of the performance. As was usual at the *Hoftheater*, the admission proceeds went to a local charity.

The Princess Maria Antonia played a central role in the theatrical society’s productions during her husband’s rule. As the society’s director she chose the repertoire to be performed, assigned roles, and oversaw the rehearsals. A talented singer, she often took on important soprano roles herself, such as Constanza in *Die Entführung* and Susanna in *Figaro*. According to contemporary observations, Maria Antonia “... sang exceptionally while her voice was in its prime, and at the court theater played the most difficult roles to the audience’s widespread amazement...”

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33 “... sang selbsten solang ihre Stimme andauerte, fürtrefflich, [und] spielte selbsten auf dem hochfürstlichen Theater die schwersten Rollen zu mäniglicher Verwunderung...” Döpser and Merk, *Genealogie*, vol. 4, 1050-1051.
While the theatrical society’s members included several other talented singers, the increasing demands of the society’s opera repertoire necessitated the occasional engagement of vocalists from outside the Donaueschingen community. In this capacity a tenor by the name Zipfeli was brought from neighboring Rottweil to sing roles in the *Die Entführung* and *Doktor und Apotheker* productions, and Katharina von Langen, a soprano also from Rottweil, sang in the *Figaro* productions. In 1786 Prince Joseph Maria for the first time hired a vocalist for a permanent position in the *Hofmusik*, namely the tenor Franz Walter with the title *Kammersänger*.

**Kammer-Musicus: Professional Status**

At the end of the 1780s, in response to the prince’s continuing efforts to enrich the cultural establishment in Donaueschingen, the court orchestra was developing into a “professional” ensemble. Increasingly musicians were hired not as *Hoflakien*, but with the title *Kammer-Musicus* or, in the case of vocalists, *Kammersänger*. These titles obliged them with musical duties only. The baritone Franz Xaver Weiss was hired in such a capacity in 1789. Other musicians originally hired as *Hoflakaien* could apply to be raised into the *Kammer-Musicus* status, thus relieving them of their servant duties. In the years 1789-90 the violinists Alois Zwick and Anton Girard as well as the oboist Franz Joseph Rosinack achieved such promotions.

The growth in the court orchestra’s capacity and capability during the latter half of the 1780s necessitated the employment of additional musical leadership. In light of the increased musical expectations, in 1789 Prince Joseph Maria hired Karl Joseph

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34 Tumbült, Hoftheater, 27.
Hampeln (ca. 1765-1834) as Musikintendant. Originally from Mannheim, Hampeln had worked in the orchestra of the Bavarian Electoral Court in Munich before leaving at age twenty-four to the Fürstenberg employ. As violinist he was “. . . especially valued . . . as a Quartet-player, with his reputation founded primarily on his interpretation of quartets by Haydn and Mozart.”\(^\text{35}\) As Musikintendant Hampeln not only directed the orchestra but oversaw the whole musical organization at court. His contract of 1789 obliged him with, among other duties, the hiring of new musicians, acquisition of new music and musical equipment, the creation of lists describing new acquisitions, as well as lists detailing the contents of the court music library.\(^\text{36}\)

With the 1789 implementation of the Kammer-Musicus status and the fact that more and more musicians could thereby concentrate solely on musical duties, the prince took a major step toward improving the artistic levels at his court. Significantly, 1790 was the first year that court records included a separate section detailing the Hofmusik personnel. The Staats- und Adress-Kalendar from that year lists the following musicians as part of the Hochfürstlich Hof-und Kammer-Musik:\(^\text{37}\)

**Intendant:** Herr Karl Joseph Hampeln  
**Direktor:** Wenzeslaus Nördlinger  
**Claviermeister:** Johann Sixt, Kammermusicus  
**Kammersänger:** Franz Walter, Franz Xaver Weiss

\(^{37}\) FFA Donaueschingen, *Staats- und Adress-Kalender auf das Jahr 1790*. The original spellings of the names have been preserved as presented in the *Kalendar*. 
Thus in the first years of the 1790s the court orchestra consisted of roughly twenty-two regular instrumentalists (and two vocalists), with some members (Braun and Kopp) doubling in both strings and winds. In many instances amateurs were added as needed (especially among the violins and violas). With these considerations in mind, and from the extant parts in the Fürstenberg collection of orchestral works performed during that time, M. Schuler has estimated the following instrumental forces in the Hofkapelle: up to four players each in the first violin, second violin, and viola sections, two players
each in the violoncello and bass sections, as well as pairs of flutes, oboes, clarinets, horns, bassoons, and trumpets.  

**Biographies of Selected Court Musicians in 1790**

**Johann Baptist Braun** (clarinet/violin), was born in 1751. Braun entered the Fürstenberg service in 1777 as court servant (*Hoflakai*) and clarinetist (and violinist). As stated in a 1789 recommendation from the *Hofmarschall* he had “for the last twelve years made himself very useful in the [court’s] music to a high degree of satisfaction.” Braun retired in 1819 and died on December 10, 1835.

**Anton Girard** (violin), was born in 1758, and from 1776 worked as court servant and violinist in the court orchestra and chamber music. In 1790 Girard was elevated to the *Kammer-Musicus* status. He also taught music lessons to young students. Girard died on September 29, 1832.

**Wenzel Nördlinger** (violin), born in 1746 or 1747 in Klattau, Bohemia, worked from 1776 to 1778 for a theater in Brünn. In 1779 he was hired as the *Musikdirektor* of the Fürstenberg *Hofkapelle*. His duties included directing the ensemble (as first violinist and concert master), as well as instructing younger, less developed musicians. Nördlinger retired in January, 1820, and died on February 4, 1826.

**Johann Baptist Kefer** (bass/keyboards), was born in 1732 or 1733 in Switzerland, and in 1760 found positions in Donaueschingen as school principal, church organist, and as a member of the Fürstenberg *Hofkapelle*. In 1768 he gave keyboard

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38 Schuler, “Aufführung”, 114. In his article Schuler presents biographical information on many of the musicians listed in the 1790 *Staats- und Adresse-Kalender*. I have summerized the pertinent information in the *Biographies of Selected Court Musicians in 1790*. The complete information, as well as full bibliographic listings, can be found in Schuler, “Aufführung”, 115-117.
instruction to the young prince Joseph Maria Benedict. As he noted in a plea to Prince Joseph Maria in 1784, he was responsible for the tuning of court keyboard instruments, and was often obliged to accompany the prince and princess in musical sessions. In 1784 he was freed of his school duties. In 1787 he was likely, along with Anton Obkircher, one of the only remaining musicians who had experienced the 1766 visit of the Mozart family to Donaueschingen. Kefer died on October 1, 1809.

**Matthias Brodhagen** (flute, bass), born in 1766, worked from 1771 to 1791 in the Fürstenberg military service. In 1788 he held an assistant position in the *Hofkapelle*, and in 1790 the prince sent him to Munich for additional musical training. At the end of 1791 he became a court servant, and from 1825 to his death on January 1, 1832 he was a court musician.

**Michael Obkircher** (flute), was born in 1746 or 1747 as the son of an oboist in Salzburg. He entered the Fürstenberg service in 1771 as court servant and musician . . . He also performed scribe duties. In May 1786 he visited his parents in Salzburg, where he gave a large concert at the town hall, and also met with Leopold Mozart. Obkircher died on February 7, 1814.

**Franz Joseph Rosinack** (oboe), born in Bohemia in 1748, was a student of Joseph Fiala, and came to Donaueschingen in 1777. In 1781 he was hired as a court servant, and in 1789 achieved the *Kammer-Musicus* status. He was also active as a composer, arranger, and court scribe, and in addition led the court’s *Harmonie* ensemble. Rosinack died on June 17, 1823.

**Joseph Jäckle** (oboe), born in 1767, performed from the age of ten as a Fürstenberg military musician. In 1786 he also began working both as an assistant in the
Hofkapelle as well as a set designer for the Fürstenberg stage. In 1794 he was hired as a court servant. Jäckle died on November 14, 1841.

Matthäus Gail (bassoon), born in 1758 or 1759, came to the Fürstenberg service in 1780 as court servant and musician. He also performed scribe work. Gail died on March 18, 1807.

Xaver Resteiner (bassoon), whose employment in the Fürstenberg service can be verified as of 1786, worked as court servant and musician until 1819, at which time for health reasons he left the Hofkapelle. He died on September 16, 1821.

Joseph Anton Obkircher (horn), born ca. 1708, served as hornist from 1734 to 1759 in the Fürstenberg military ensemble. After 1759 he became a court musician, and performed scribe work as well. Court documents suggest he was fully employed until at least 1790. Obkircher died on December 4, 1792.

Joseph Fischer (horn), born in 1759 or 1760, likely became a Fürstenberg court servant and musician in 1778. He also performed scribe work. In 1819 Fischer took a position in court administration as Hofdomänenkammerboten. He died on February 1840.

Johann Nepomuk Culla (horn), was born in 1769 as the son of Johann Michael Culla, an official scribe working high in the Fürstenberg court administration. Culla’s employment as court servant and musician can be verified as of 1785. He died on November 15, 1791.
The Travels of Princess Antonia

By the beginning of the new decade of the 1790s the Princess Maria Antonia was looking to expand the horizons of the Donaueschingen cultural establishment. The artistic forces she and her husband had gathered had reached a high level of capability: the court theater was first rate, the orchestra was able to competently perform the contemporary repertoire, and the local theatrical society had at its disposal accomplished actors and singers. In the spring of 1791 Maria Antonia undertook a six-week trip to observe stage and operatic performances at leading theatrical centers in neighboring states. Among the cities visited were Mannheim, Mainz, Koblenz, and Frankfurt am Main. The stop in Mannheim proved especially profitable, as there she made the acquaintance of several important stage personages from the electoral court theater, including the dramatist August Wilhelm Iffland (1759-1814). Over the following years a number of Donaueschingen theatrical performances can be traced to this Mannheim connection, including plays by Iffland and Kotzebue.\(^{39}\) Notable opera productions at court during the first half of the decade include Dittersdorf’s *Die Liebe im Narrenhaus* (1790, 1791), *Hieronymus Knicker* (1791, 1792), and *Das rote Käppchen* (1792, 1793), as well as Mozart’s *Cosi fan tutte* as *Die Schule der Liebhaber* (singspiel adaptation, 1791, 1792). Haydn’s opera *Orlando Paladino* was given in January 1793 as *Ritter Roland*, based on the singspiel adaptation performed by the electoral theater in Mannheim just months before. Also noteworthy is the 1795 production of Mozart’s *Magic Flute*, for which members of a professional troupe from neighboring Freiburg collaborated with the theatrical society to fill the opera’s demanding cast. The

\(^{39}\) Tumbült, *Hoftheater*, 41-45.
performance occurred on March 19, Prince Joseph Maria’s name day, with an additional performance three days later.\textsuperscript{40}

The makeup of the court’s musicians remained fairly stable throughout the 1790s. Personnel lists from that time show a gradual filling of orchestral sections, especially among the strings. By 1802 the ensemble included twenty-four regular instrumentalists and two singers, nine of these with musical duties only.\textsuperscript{41} One notable addition to the Hofmusik during this time was the Bohemian born Joseph Fiala, who was hired as court violoncellist and composer. Fiala had built his early reputation as an oboist at courts in Prague, Oettingen-Wallerstein, Munich, and Salzburg. Later he became known for his viola de gamba and violoncello playing, having put the oboe aside, evidently for health concerns. Fiala came to Donaueschingen in 1792 and, in addition to his duties as violoncellist, became a prolific composer. He wrote a large number of compositions for the court, including symphonies, masses, and especially chamber music for winds during his over two-decade long employment.\textsuperscript{42}

1796-1804

Karl Joachim and the Onset of War

The last five years of the eighteenth century proved to be a trying time for the Fürstenberg court. Prince Joseph Maria died childless on June 24, 1796, at the age of thirty-eight. The rule of the Fürstenberg lands then turned to his younger brother, Karl

\textsuperscript{40} Ibid., 45-54.
\textsuperscript{41} FFA Donaueschingen, \textit{Staats- und Addressen- Kalendar} from the years 1790, 1791, 1792, 1794, 1796, 1802, and 1804.
Joachim Fürst zu Fürstenberg (1771-1804, reigned 1796-1804). Prince Karl, though he did not play an instrument himself, was nonetheless a music lover, and both he and his wife, Princess Caroline, strove to carry on the cultural legacy of the previous decades in Donaueschingen. Princess Caroline took over direction of the theatrical society’s productions at the Hoftheater and participated in many performances herself.\footnote{Tumbült, Hoftheater, 55-56.}

Contemporary political realities, however, were more and more affecting the settled daily life of Donaueschingen’s citizens. In the summer of 1796 Napoleon’s troops had crossed the Rhine River and were pressing eastwards. Over the next several years battles between the French and Austrian armies necessitated the court’s retreat, often for months at a time. During the periods July-November 1796, May-November 1798, February-June 1799, and May 1800-March 1801 the Fürstenberg family fled eastward to safer ground.\footnote{Tumbült, Hoftheater, 55-60. These events are also described in Münch, Geschichte, 291-292.}

The precarious situation in Donaueschingen curtailed cultural activities at court during these years. The few productions put on by the theatrical society occurred only when the Fürstenberg family was in residence. When performances did take place, they often celebrated significant events. On September 10, 1797, the court orchestra gave a festive concert in honor of the Austrian army’s arrival. The program included among other pieces a hymn with text written for the occasion and set to music by Musikintendant von Hampeln. Another such performance took place on June 30, 1799, to celebrate the recent Austrian military victories.\footnote{Ibid., 57-59. Interestingly, the Fürstenberg court’s official position during the war was one of neutrality (Münch, Geschichte, 290), and Münch suggests that, had it become necessary, Prince Karl}
During the period June 1799 to April 1800 Donaueschingen served as headquarters for the Austrian army, which had encamped in the surrounding area. In this time the Austrian general, Archduke Karl, arranged for several professional theater companies to stay in Donaueschingen and give weekly performances at the Fürstenberg Hoftheater to entertain his officers. The repertoire included mainly light comic plays and operettas by German dramatists such as Kotzebue and Iffland, but also occasionally more substantial works such as Lessing’s play *Emilia Galotti*, Dittersdorf’s singspiel *Doktor und Apotheker*, as well as Mozart’s *Die Entführung aus dem Serail*. Another notable performance during these months was the court orchestra’s production of Haydn’s recently composed oratorio *The Creation* on April 20, 1800.46

Over the next several years the Donaueschingen theatrical society’s productions remained few. Noteworthy musical performances included Mozart’s *Die Entführung* (August 1801, March 1802), Haydn’s *Ritter Roland* (March and August, 1802), Paesiello’s operetta *Nina o la pazza per amore* in translation as *Nina oder Wahnsinn aus Liebe* (September 1802), Paër’s *Camilla oder das unterirdische Gewölbe* (June and November 1803, January 1804) and *Ginevra Amieri* (April 1804).47

By 1802 the first two wars of alliance against France had effectively ended with the treaties of Campoformio (October 17, 1797) and Lunéville (February 19, 1801)

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46 Tumbült, *Hoftheater*, 58-60. Manfred Schuler remarks that the Donaueschingen performance of Haydn’s oratorio was one of the earliest outside Vienna. See Schuler, *Die Fürstenberger*, 156.

respectively. The terms of the Lunéville treaty especially showed the wide-ranging consequences Napoleon’s political ambitions would have for the lands of the Holy Roman Empire. According to this treaty allied states that had lost territory to France west of the Rhine would be compensated for their losses through the annexation of smaller lands east of the Rhine. While initially the Fürstenberg family gained land through the ratification of the treaty by the Reichsdeputationshauptschluss of 1803, the long-range intentions of Napoleon were clear: the territory of the small German courts would over time be annexed to larger states such as Bavaria, Württemberg, and Baden.48

1804-1817

Custodial Rule and the Years of Challenge and Decline

The unsettling nature of these events for the Fürstenberg court was heightened by the sudden death of Prince Karl Joachim on May 17, 1804. Karl Joachim was the last prince from the Stühlingen line of the Fürstenberg family that had ruled in Donaueschingen from the time of Wilhelm Ernst. Since Prince Karl died without an heir, the rule of Fürstenberg lands turned to the Bohemian line of the family established under Karl Egon I (1729-1787), second son of Wilhelm Ernst. In 1804 the heir in line to inherit the land holdings around Donaueschingen was the eight-year old Karl Egon II (1796-1854), son of Karl Aloys Fürst zu Fürstenberg (1760-1799) and Elisabeth von Thurn und Taxis (1767-1822).49 Since Karl Egon was not yet old enough to assume his

48 Horst Möller, Fürstenstaat oder Bürgernation Deutschland 1763-1815 (Berlin: Siedler, 1994), 552-556. See also Georg Tumbült, Das Fürstentum Fürstenberg von seinen Anfängen bis zur Mediatisierung im Jahre 1806 (Freiburg/Baden: J. Bielefelds, 1908), 199-204.
49 Karl Egon II at birth stood only indirectly as heir to the Bohemian house of Fürstenberg. His father, Karl Aloys, was the second son of the founder of the Bohemian line, Karl Egon I. The direct line of inheritance went to the first-born son, Phillip Nerius (1755-1790), followed by his son Karl Gabriel (1785-
responsibilities as Prince, a custodial rulership was established under Baron Joachim Egon Fürst zu Fürstenberg (1749-1828), head of the Fürstenberg-Weitra line in Austria. However, as Joachim Egon continued to live in Austria and the widowed Princess Elisabeth with her young son in Prague, the *Regierungspräsident* Joseph von Kleiser controlled the daily affairs at court in Donaueschingen.  

During the years 1804-1806 Kleiser involved himself in lengthy diplomatic exchanges with both Paris and Vienna to ensure the sovereignty of the Fürstenberg state. His efforts would have little effect. By September 1805 the third War of Alliance had begun. Two months later, in response to a rumor that the Fürstenberg court was in secret actively supporting the Austrian Army, Napoleon ordered the military occupation of Donaueschingen and the surrounding area. A French force of 1,200 troops under General Augerau held the town into December and demanded large sums in war-tribute.

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1799). Karl Aloys had died fighting for the Austrian Army in the battle of Liptingen (Stockach) on March 23, 1799. Thus when the fourteen-year old Karl Gabriel died on December 13 later that year, the Bohemian line of inheritance fell to the three-year old Karl Egon II. Although Karl Gabriel’s mother, Maria Josepha, brought legal challenges against the inheritance, the case was eventually decided in Karl Egon’s favor. By 1804 Karl Egon stood firmly as heir to the house of Fürstenberg-Stühlingen as well. See Münch, *Geschichte*, 315-337 and Monica Kurzel-Runtscheiner, “Ein Leben zwischen Politik und Liebe-Fürstin Elisabeth von Fürstenberg als Frau und als Kämpferin für die Rechte ihres mediatisierten Hauses,” *Die Fürstenberger: 800 Jahre Herrschaft und Kultur in Mitteleuropa*, ed. Erwein H. Eltz and Arno Strohmeyer (Korneuberg: Ueberreuter, 1994), 79-80.  


51 The Fürstenberg administration had again declared their state’s neutrality in the conflict. See Münch, *Geschichte*, 339.
from the court. The occupation ended on December 17th as a result of personal pleas to Napoleon by Kleiser, Baron Joachim Egon, and Princess Elisabeth.\footnote{The final tribute payment was arranged at 122,296 gulden, down from almost 500,000 originally. For events surrounding the occupation see Münch, \textit{Geschichte}, 340-351. Also Tumbült, \textit{Fürstentum}, 217-218, and Kurzel-Runtscheiner, “Fürstin Elisabeth” 80-81.}

\textbf{The Rheinbund}

However, the regained Fürstenberg sovereignty was short lived. The defeat of the Austrian and Russian armies by the French at the battle of Austerlitz resulted in the Pressburg Treaty of December 26, 1805. The terms of the treaty demanded that the allies acknowledge the full sovereignty of the German states above and beyond the traditional empirical Holy Roman framework, in essence calling for the dissolution of the Empire.\footnote{Möller, \textit{Fürstenstaat}, 586.} This demand was especially meaningful for Bavaria, Württemberg, and Baden, which had in the previous months broken from the Empire and allied themselves with France.\footnote{Both Baden and Württemberg had even supplied troops to fight for the French during the third War of Alliance. See Münch, \textit{Geschichte}, 339-340 and Tumbült, \textit{Fürstentum}, 216.} By summer of the following year Napoleon had created a new order for the German states. The \textit{Rheinbundakte} of July 12, 1806, called for the creation of a “Rhine Confederation,” a group of states previously of the Holy Roman Empire that would henceforth be allied with France. While Baron Joachim Egon, Princess Elisabeth, and Kleiser pleaded with Napoleon that their land should be held on equal footing with their larger neighbors,\footnote{Kleiser had even put forth a plan that, in exchange for the full sovereignty of Fürstenberg territory with additional lands around Donaueschingen, the family would cede their holdings in Austria and Bohemia, thus creating a fourth south German power allied with France along with Bavaria, Württemberg and Baden. In the end this plan received little interest from Napoleon and his diplomats. See Tumbült, \textit{Fürstentum}, 220-228, and Münch, \textit{Geschichte}, 350-354.} Fürstenberg was ultimately among seventy German courts to be annexed by states of the new Confederation. The large part of the Fürstenberg territory,
including Donaueschingen, went to Baden’s rulership, with smaller parts going to Württemberg and Hohenzollern-Sigmaringen.  

The Struggle to Continue Opera Performance  

Despite the tumultuous events of 1804-1806, cultural activities did continue in Donaueschingen during that time, albeit with some difficulty. The subsequent uncertainty of court affairs after Prince Karl’s death in 1804 was cause for Karl von Hampeln to resign from his position as Musikintendant in 1805. The theatrical society also lost its director when the widowed Princess Caroline left for Vienna. Consequently a group of court administrators who had regularly taken part in the society’s previous productions formed a commission to ensure ongoing performances at the Hoftheater. The commission oversaw the various aspects of theatrical production, from choice of repertoire and role assignments to set design and financial considerations. The theater’s financing was of special concern, as the automatic support from the Fürstenberg family’s monetary reserves ceased after the prince’s death in 1804. Initially it seemed the commission would be completely dependent on admission proceeds for further productions. However, shortly after the first performance in January 1805 Baron Joachim Egon and Präsident Kleiser sanctioned full Fürstenberg support of the Hoftheater’s finances, regardless of income. Under these auspicious circumstances the theatrical society performed five new dramas during the period from January to May.

56 Article XXIV of the Rheinbundakte. See Tumbült, Fürstentum, 228.
57 Tumbült, Hoftheater, 66.
58 Münch, Geschichte, 296.
59 Tumbült, Hoftheater, 67.
1805, including Kotzebue’s *Die Silberne Hochzeit, Die deutschen Kleinstädter, and Die Kreuzfahrer*, among others.\(^\text{60}\)

Opera productions followed, beginning with the May 26, 1805, performance of Haydn’s *Ritter Roland* as part of the festivities celebrating the arrival of the eight-year-old Prince Karl Egon II on his first visit to Donaueschingen. Karl Egon, accompanied by his mother and Baron Joachim Egon, stayed for the next three months. Among the sixteen dramatic productions the theatrical society put on during that time were seven opera performances, including Paër’s *Camilla* (June 9 and 16, August 11) and *Die Räuberhöhle* (June 25 and 30), as well as Haydn’s *Ritter Roland* (May 26, July 4).\(^\text{61}\)

Princess Elisabeth and Karl Egon II returned to Bohemia in September 1805, just days before the outbreak of the third War of Alliance.\(^\text{62}\) Elisabeth’s knowledge of events in Donaueschingen over the next year depended to a large extent on an exchange of letters she had with her friend and confidant Joseph von Lassberg (1770-1855), a member of the court administration she had met during the previous summer. In his letters Lassberg warned that the Princess’s interests at court were being sidelined by a group of administrators under *Präsident* von Kleiser who were of the opinion that a direct alliance with France would best serve the Fürstenberg state.\(^\text{63}\) During the sequestration and the

\(^{60}\) Tumbült, *Hoftheater*, 68. Tumbült relates that the Fürstenberg *Konferenzprotokoll* of January 26, 1805, guaranteed the commission enough financial support so that, including whatever admissions proceeds gained from each performance, the society’s fiscal stability would be ensured.

\(^{61}\) Ibid., 69-70. Tumbült notes that some performances during this time stimulated great public interest by continuing the *Hoftheater* tradition of Fürstenberg family members taking part in productions. One such occasion was the society’s July performance of Alexander Duval’s drama *Eduard in Schottland* (German translation by Kotzebue), where Princess Leopoldine (Karl Egon’s sister) played the part of Malvina Macdonald, and her cousin, the Baroness Karoline von Ahlefeld, the part of Lady Athol.

\(^{62}\) Kurzel-Runtscheiner, “Fürstin Elisabeth,” 80.

following winter months Princess Elisabeth did what she could through personal correspondence to influence the events that affected the land her son would rule. In the summer of 1806, however, once the dangers of war had subsided, Princess Elisabeth moved with her children to reside permanently in Donaueschingen. 

After 1806 the political futures of courts annexed by the Rhine Confederation remained largely uncertain. The former ruling families, to a large extent, retained their property rights. The control of justice, police, and military administration, as well as taxation, however, ostensibly went to the new Confederation states. With most of the Fürstenberg lands under Baden’s control, it was then up to the Fürstenberg administration leaders to regain through diplomacy with the Court of Baden whatever vestiges of their old rights that they could. In 1809 Princess Elisabeth received a small victory when the court at Baden ruled that she should replace Joachim Egon as custodian of the Fürstenberg family territory. While Kleiser still retained his power as Regierungspräsident, Elisabeth gained a degree of control over events in Donaueschingen that she had hitherto lacked.

Kurzel-Runtscheiner, “Fürstin Elisabeth,” 80-83.
The relationship between Confederation rulers and the courts they had annexed is effectively portrayed in Erwein Eltz, Die Modernisierung einer Standesherrschaft: Karl Egon III und das Haus Fürstenberg in den Jahren nach 1848/49 (Sigmaringen: Jan Thorbecke, 1980), 17-19.
Kurzel-Runtscheiner, “Fürstin Elisabeth,” 81-82. In 1806 the Court of Baden re-affirmed Kleiser’s role as “local custodian” (Bader and Platen, Palatinat, 133). In 1809, as a result of Baden’s desire to rid the Fürstenberg territory of “foreign” (i.e. Austrian) influence, the court transferred Joachim Egon’s custodial powers to Princess Elisabeth, evidently still retaining Kleiser as “co-custodian” (Bader, Lassberg, 29-30). Bader sees the gradual rise of the Princess’s reputation over the following five years as the reason Kleiser finally left the Fürstenberg administration in 1814 for a position in Baden’s justice system.
The years following the 1806 loss of Fürstenberg sovereignty began a time of increasing difficulty for the Donaueschingen cultural establishment. While the theatrical society’s dramatic productions continued under the management of the newly formed artistic commission, the frequency of performances declined to between four and eight for each of the years 1807-1812. Excluding one exception, there were no performances from March 1812 to October 1817. Importantly as well, the decade 1807-1817 saw no opera productions. The political uncertainties affecting the Fürstenberg court during the early 1800s likely contributed to this artistic decline, however, the overriding factor was financial. Due to the loss of sovereignty the court administration was by necessity changing to a more modest means of existence.

The Decline of the Fürstenberg Hofkapelle

The last existing Fürstenberg Staats- und Addressen- Kalendar comes from 1804 and lists the following twenty-four instrumentalists as part of the Hofmusik that year:

Musik Intendant: Karl Joseph von Hampeln
Direktor: Wenzeslaus Nördlinger
Violinisten: Aloysius Zwick, Kammermusicus  
Anton Girard, Kammermusicus  
Franz Fiala  
Johann Baptist Braun

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68 Tumbült, Hoftheater, 71-74. The “exception” was a production of Iffland’s play Die Aussteuer on September 4, 1814. While no opera performances took place during the decade 1807-1817, Tumbült notes that an operetta was performed: Die beiden Savoyarden by Nicolas Dalayrac on November 22, 1807, and November 19, 1808. Both performances celebrated Elisabeth von Fürstenberg’s nameday.

69 Bader, Lassberg, 30-31. Bader notes “Die bisherige Verwaltung des Fürstentums musste auf die bescheideneren Verhältnisse und Bedürfnisse der mediatisierten Standesherrschaft umgestellt, mancher treue Diener des kleinen Staates entlassen werden.”

70 In 1806 the Fürstenberg State ceased to exist, having been annexed by Baden. Thus production of the Fürstenberg Staats- und Addressen- Kalendar ended that year as well, making precise knowledge of musicians in the Fürstenberg employ during the years 1804-1817 difficult to achieve. In the list above Braun doubled on violin and clarinet, while Intendant von Hampeln and Direktor Nördlinger both played violin.
**Bratschisten**  
Joseph Hauger  
Johann Baptist Wezel

**Violoncellisten**  
*Herr Joseph Fiala, compositeur*  
Joseph Bücheler

**Contre-Bassisten**  
*Herr Johann Baptist Kefer*  
Matthias Brodhagen

**Hautboisten**  
Franz Rosinack, Kammermusicus  
Joseph Jäckle

**Flautraversisten**  
Micheal Obkircher  
Joseph Wöhrle

**Clarinetisten**  
Johann Baptist Braun  
Johann Klosterknecht

**Fagotisten**  
Matthäus Gail  
Xaveri Rehsteiner

**Waldhornisten**  
Joseph Fischer  
Joseph Guttenberg

**Trompeter**  
Ferdinand Wehrle

**Pauker**  
Joseph Malzacker

Court documents show that almost a decade and a half later some two-thirds of these musicians were no longer employed in the *Hofmusik*. The financial difficulties associated with the war and confusion resulting from the custodial-court rule led to many open positions not being filled until years later. Among the musicians who left or retired during this time period were *Musikintendant* von Hampeln, *Musikdirektor* Nördlinger, violinists Zwick, Fiala, and Braun, and the bassoonist Rehsteiner. Musicians who had
died included the bassoonist Gail (1807), contra-bassist Kefer (1809), flutist Obkircher (1814), and cellist Fiala (1816).\footnote{Prince Karl Egon II listed the remaining musicians of the Hofmusik in the Dienst Instruktion of 1818 that he wrote for the new Kapellmeister Conradin Kreutzer. A comparison of that list with that of the 1804 Calendar provided the results above, with more specific information coming from court personal files. See Instruktionen für den Hofkapellmeister, FFA Donaueschingen, Abt. Hofverwaltung, Kunst und Wissenschaft, vol. I, Fasc. 1. The Instruktionen are also quoted in Karl-Peter Brecht, Conradin Kreutzer. Biographie und Werkverzeichnis (Messkirch: H. Schönebeck, 1980), 67-71.}

A series of letters written by court musicians following the death of bassoonist Matthäus Gail on March 18, 1807, details some of the unfavorable circumstances of the Hofmusik during the years 1805-1817. The oboist Franz Joseph Rosinack, in an attempt to gain court employment for his son Anton, noted the following in a letter to the custodial ruler Baron Joachim Egon dated August 8, 1807.

\ldots In order for the local court ensemble to regain even a partial level of perfection again, it will be necessary to fill the principal bassoon position. My son, presently in the employ of the previously mentioned Baron [Joseph von Bethlen], not only plays this instrument at a consummate level, but is also very perfect on the clarinet, oboe, and the violin. In my old age it would be of great support for me and my family if he could enter into the court employ in the above mentioned capacity.\footnote{\ldots Wenn die dahiesige Hofmusik auch nur einen mittleren Grad von Vollkommenheit wieder erreichen soll, so wird es nothwendig seyn, die Stelle des ersten Fagotisten zu ersetzen. Mein in den Diensten des obgenannten Herrn Grafen befindlicher Sohn spielt nicht nur allein dieses Instrument auf eine ganz vollkommene Art, sondern ist auch sehr perfect auf dem Klarinet, Oboe, und dem Geigen. In meinen alten Tagen würde mir und meiner Familie zur Unterstützung seyn, wenn ihm die Gnade zu Theil würde, in der erwähnten Eigenschaft in die Seitig hochfürstliche Dienste eintreten zu können." Letter to Landgraf Joachim Egon, FFA Donaueschingen, Abt. Hofverwaltung, Kunst, und Wissenschaft, Vol. 1, Fasc. 1. Interestingly, this letter is not to be found in Rosinack’s Personal File (Ro. 8), but in the files of the so-called Hofmusik Akten. The name of the Baron mentioned by Rosinack is that of Joseph von Bethlen, from Hermannstadt, Siebenbürgen (then part of Austria, and now Sibiu, Romania). The Bethlen family was part of the Hungarian aristocracy.}
Figure 3. The Front Page of Rosinack’s 1807 Letter
(printed with the kind permission of the Fürstlich Fürstenbergisches Archiv)
The Hofmarschall Ludwig Erasmus von Lassberg also added his recommendation to Rosinack’s letter:

Because of the bassoonist Gail’s death it is imperative that we employ another, if the Harmonie, as well as the whole orchestra, is to be maintained. Therefore I can without hesitation recommend this request to his Highness.

However, the court administration, likely considering the Fürstenberg’s worsening financial situation, decided against Rosinack’s plea. Their response came on August 29, 1807: “The request, under present circumstances, cannot be granted.”

Another letter to Baron Joachim Egon, also from August 1807, came from the court trumpeter Alois Rinsler and the timpanist Joseph Malzacker. The two musicians point to their dire financial situation as grounds for additional remuneration from the court.

Joseph Malzacker has served in the court orchestra for twenty years, and Alois Rinsler for ten years, with the preceding [Rinsler] being paid nothing for his first two years; we now receive a monthly remuneration of 2 gulden 45 kreutzer and an extra 4 gulden monthly from the private funds of the noble Princess [Elisabeth von Fürstenberg]. We are both married, and belong as important supplements to the orchestra. In reality, we cannot even fulfill the barest necessities with the above mentioned earnings, and in addition the yearly donation of uniform coats from the court is insufficient to cover our clothing needs. Because only the remaining musicians are paid from the court finances, and considering the fact that our compensation is hardly commensurate to the tasks that we fulfill, it should not be considered ungracious of us to apply for a charitable contribution, especially due to the fact that the additional four

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73 “Es ist durch den Dot des Fagotisten Gail un um genglich notwendich ein anderen aufzunehmen, wenn anderst die Harmony Musique, als auch das Orgester sol bei behalten werten; ich nehme also kheinen anstant den undertänigst … Euer Erlaucht undertänigst zu empfellen.” Administration’s response: “Hat das Begehren bey wirklichen Umständen nicht statt.” Addendum to Rosinack’s letter from August 8, 1807. The Hofmarschall directed the affairs of court employees, and thus acted as a liaison between the employees and the court administration. Ludwig Erasmus von Lassberg, born 1737, was hired to the post by Prince Joseph Wenzel in September 1776. Lassberg continued in this capacity until his death in 1816. See Bader, Lassberg, 56-57.
gulden monthly only comes to us during the time that Princess Elise is actually here, and of course can be withdrawn at any time. We therefore humbly ask for a raise in our monthly salary and in addition to the uniform coats a donation of pants and shirts.  

Again Hofmarschall Lassberg added a recommendation in support of Rinsler’s petition:

“I would humbly ask your Highness to mercifully consider the signatories’ request. The fact that the two [musicians] are imperative to the court ensemble is well known.” The response came, like that for Rosinack, on August 29: “Should Alois Rinsler in the future be deemed qualified to play the bassoon, then his request for additional remuneration may be considered.” Interestingly enough, this response shows the administration was well aware of the need to fill the principal bassoon position, but was unwilling to spend additional funds to hire a new musician. Also notable in Rinsler’s text is the fact that Elisabeth von Fürstenberg charitably supported court musicians in need, although this support came at irregular intervals prior to her permanent residence in Donaueschingen. Her charitable attitude toward the musicians could be one reason why a later request from Rosinack in 1811 resulted in his son’s acceptance to the court service.


Napoleon’s Fall and the Rebuilding of Europe

In 1812, after six years of Napoleon’s rule, events in continental Europe began to change. In the winter of that year Napoleon suffered massive losses in his campaign against Russia, necessitating his retreat. In February 1813 Russia and Prussia again allied themselves against France, and by summer they had been joined by Austria, Sweden, and England. With Bavaria’s entrance to the pact in October 1813 Napoleon began losing states that only several years before had pledged him their allegiance.\(^{76}\) The deciding battle came on October 16 at Leipzig where after three days of fighting Napoleon sustained his second defeat within a year. Six months later at Fontainebleau he abdicated his title as emperor.\(^{77}\)

During the years 1813-1814, as the fall of Napoleon’s empire progressed, the families of courts that had been annexed under the 1806 Rheinbundakte gained hope for the full restoration of their sovereignty. Court representatives met often in the months leading up to the Vienna Congress of 1814/15 to plan the presentation of their cause and chose Elisabeth von Fürstenberg to speak for them.\(^{78}\) The Vienna Congress lasted, with interruptions, from September 1814 to June 1815 and included leaders and diplomats from the five main European powers as well as from a host of smaller states.\(^{79}\) Princess Elisabeth arrived in Vienna on September 26, 1814. On October 22 she attended an open audience with the Austrian Emperor Franz I where she relayed a written plea from the courts she represented, asking for a return of territory as well as the reinstitution of rights

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\(^{76}\) Möller, Fürstenstaat, 635-641. The Rhine Confederation states left their alliance with France only with the assurance that their newly gained sovereignty would not be contested. This assurance was officially given in November 1813. See Eltz, Die Modernisierung, 18.

\(^{77}\) Möller, Fürstenstaat, 641-643.

\(^{78}\) Kurzel-Runtscheiner, “Fürstin Elisabeth,” 85-86.

\(^{79}\) Ibid., 86-88. See also Möller, Fürstenstaat, 648-651.
and privileges lost during Napoleon’s conquest. Although the speech Elisabeth gave that
day in support of her cause was discussed in many circles during the following months, in
the end the deciding leaders were more concerned with maintaining the broad new
balance of power in Europe than with the restoration of local political complexities
inherent in the former Holy Roman Empire. The final document of June 9, 1815, laid
out a constitution for a new league of German states. Although article XIV of the new
constitution guaranteed the families of the annexed courts a privileged status in matters of
justice and taxation, as well as freedom from military service, among other issues, the
courts would remain under the sovereignty of the states that had annexed them.

While the Vienna Congress’s outcome marked a defeat for Princess Elisabeth’s
cause, her efforts to secure what she could of her family’s former status did not end. The
specific privileges spelled out in the new constitution were only “guaranteed” provided
they could be carried out within the state’s legal framework of which the annexed courts
were now a part. Thus Elisabeth changed the focus of her diplomatic efforts to the Court
of Baden. In 1817, as Prince Karl Egon II (r. 1817-1854) came of age and took over
control of the Fürstenberg family holdings, Elisabeth reminded her son that with the era
of Fürstenberg sovereignty over, he could no longer depend on aristocratic rank to gain
him reverence and respect from his land’s citizens. In 1818 Karl Egon wedded Princess
Amalie Christine of Baden (1795-1869), daughter of Archduke Karl Friedrich of Baden.

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80 Kurzel-Runtscheiner, “Fürstin Elisabeth,” 87.
81 Ibid., 88.
The marriage solidified the diplomatic groundwork leading to the 1823 agreement with the Court of Baden that finally secured the Fürstenberg family’s privileged status.  

1817-1823 Karl Egon II:
Early Years and the Restoration of the Hofkapelle

After assuming rule in 1817, one of young prince Karl Egon II’s first major undertakings was the rebuilding of the Hofkapelle as the cultural centerpiece of the court. Among the motivations for this endeavor was no doubt the fact that Karl Egon’s bride, the Princess Amalie, had a reputation as an excellent soprano and pianist. The prince’s initial artistic contacts came through familial ties in neighboring Stuttgart, where his sister Leopoldine Maria von Fürstenberg (1791-1844) had moved after she married Karl Albrecht von Hohenlohe-Waldenburg-Schillingsfürst (1776-1843) in 1813. Several figures central to the Fürstenberg court orchestra’s restoration had been active in the Stuttgart music scene in the early 1800s, including Konrad Kreutzer, the man Karl Egon would soon call to be Kapellmeister of the new ensemble. Kreutzer was an ideal candidate for the job. From 1812 to 1816 he had organized a restructuring of the Stuttgart Opera orchestra and chorus, and during that time had proven himself a competent conductor of the ensemble. He had also built a solid reputation in

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83 Brecht, Kreutzer, 67.
84 Münch, Geschichte, 335.
southwestern Germany as a successful composer in many of the popular music genres, especially opera and lieder.  

**Kapellmeister Kreutzer**

Konrad Kreutzer accepted the Fürstenberg Kapellmeister position in the fall of 1817, although professional engagements prevented his arrival in Donaueschingen until almost a year later. According to the *Dienst Instruction* completed by Prince Karl Egon II in 1818, Kreutzer’s duties included “. . . direction of all forms of music practiced by the entire Hofkapelle, or its individual constituents, i.e. church music, chamber music, concert music, and theatrical music.” Thus he was responsible for the effective rehearsal and performance of all groups playing at court in the above-mentioned genres. This included the supervision of individual instruction for younger, less experienced musicians involved in productions. Additional duties described in the *Dienst Instruction* were the oversight of both the court music library and the collection of court-owned instruments used by musicians. To this end Kreutzer was responsible for periodic inventories detailing the condition of the instruments and who was using them, as well as lists of all extant music in the library. The inventory duties also included the completion

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of a yearly budget detailing the requirements for maintaining both the library and the instrument collection.\textsuperscript{87}

The \textit{Dienst Instruktion} of 1818 also lists all musicians with contracted positions in the Hofkapelle, as well as \textit{Hoflakien} and other non-contracted musicians who could be called to the ensemble’s service as needed. A comparison of this list with other contemporary court documents suggests that the following instrumental personnel were among those initially available to Kreutzer:\textsuperscript{88}

\begin{itemize}
  \item **Violin**: Heinrich Joseph Wassermann, Anton Gerarde, Joseph Hepting
  \item **Viola**: Joseph Hauger
  \item **Violoncello**: Johann Baptist Weiss, Johann Eisele
  \item **Contrabass**: Matthias Brodhagen
  \item **Flute**: Karl Keller, Johann Rinsler
  \item **Oboe**: Franz Joseph Rosinack, Joseph Jäckle
  \item **Clarinet**: Johann Klosterknecht, Johann Baptist Braun
  \item **Bassoon**: Anton Rosinack, Johann Hepting
\end{itemize}

\textsuperscript{87} While the Kapellmeister’s duties are detailed in Karl Egon II’s \textit{Dienst Instruktion} as quoted by Brecht, the ramifications of the duties for Kreutzer, as well as other information relating to them, can be found in Nägle, \textit{Meines Vergnügens}, 38-39.

\textsuperscript{88} Instruktionen as quoted by Brecht, \textit{Kreutzer}, 69. Prince Karl only listed musicians’ names in the \textit{Dienst Instruktionen}, and often only family names. However, by cross referencing this information with other contemporary documents, including Kreutzer’s correspondence from the years 1818-1821, and the yearly inventories he prepared for the Fürstenberg administration, one can often deduce the full names of the musicians, as well as the instruments they played.
Horn: Johann Blechschmidt  
Matthias Huber

Trumpet: Aloys Rinsler

These documents, however, also indicate that the make-up of the sections during the initial years of Kreutzer’s service went through a good deal of fluctuation.

The new Kapellmeister evidenced great care and practicality in his assessment and hiring of new court musicians. In an undated letter to Karl Egon detailing the personnel needs of the Hofkapelle, Kreutzer had the following to say with regard to actual and potential musicians:

[about potential oboists]

With regard to the principal oboist - the proposed Wöhrle in Stuttgart - I can report to your Highness that because of his circumstances there he could start services here earliest in mid-October. He humbly asks your Highness that you see fit to grant him, in addition to his regular salary of 500 gulden, lodging, and firewood, an extra 100 gulden instead of the privileges at the officer’s mess, in return for which he would commit himself to give instruction in which ever wind instrument may be necessary, a service for which he is well qualified to undertake, as he was for many years Kapellemeister for the royal regiment in Stuttgart.

. . . On this occasion I would also be so forward as to remind your Highness of the suggested second oboist - Zipfel - who is presently with the military band in Carlsruhe. He is very useful, and would through Wörle’s teaching surely make quick and noticeable improvement. [He] seems to be a decent and respectable person, and well suited to work as a chamber servant, if Your Highness should not think to hire him as an actual [contracted] musician.  

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89 “In Betracht des ersten Oboisten – der vorgeschlagenen Wöhrle as Stuttgart – habe ich Euer Durchlaucht zu berichten, dass solcher erst mitte October vermög seines dortigen Verhältnisses hier eintreten könne. Er bittet aber Euer Durchlaucht unterthänigst, dass Sie die Gnade haben möchten, ihm ausser den 500 Gulden Besoldung, Wohnung, und Holz, noch 100 Gulden statt der Offizierstafel gnädigst bewilligen möchten, wo für er sich verbindlich macht, in jedem nöthigen Blasinstrument Unterricht zu
Blechschmidt is persistently diligent with his students. Just the day before yesterday I examined one of them . . . and regretfully found that he is severely lacking in aural skills, which is with the horn, where most tones are produced through artful skill, an essential requirement. Indeed, in order to be a good horn player, it is absolutely necessary to be a singer as well . . .

**Margin Annotation**

_Recommendation: Because of his lack of aural skills, use the young Huber, student of Blechschmidt’s, in the trumpet section . . ._

Because of this it will be necessary to hire a second hornist, to which end I recommend to your Highness Mr. Wiele, a student of Schwegler in Stuttgart. He is in every respect Blechschmidt’s equal, if not surpassing him in many ways. I believe he would at present thankfully take an appointment of only 300 gulden, lodging, board, and firewood. Since he is employed by a rifle regiment, however, and must give three months notice before terminating his employment, I would humbly ask your Highness for a prompt resolution of this matter, so Wiele could at latest start here in October.

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geben, was er auch im Stande ist, da er mehrere Jahre lang Kapellmeister bey der Königliche Garde in Stuttgart war . . .


90 “Blechschmidt ist anhaltend sehr fleissig mit seinem Schüler – allein ich habe solchen vorgestern . . . geprüft und leider gefunden, dass es ihm leider sehr an musikalischem Gehör mangelt, und beim Waldhorn, wo die meisten Töne durch Kunst hervorgebracht werden müssen, ein nothwendiges Erfordernis ist: ja, um ein guter Waldhornist zu werden, ist unumgänglich nothwendig, dass er selbst Sänger sey . . .

**Margin Annotation**

_Vorschlag: den jungen Huber, Schüler des Blechschmidts, wegen mangelndem Gehör, bey der Trompete zu verwenden . . ._

In his letter regarding potential additions to the Hofkapelle Kreutzer also mentions a Mr. Beck, from Stuttgart, as a prime candidate for the violin section. Kreutzer notes Beck as a “worthy quartet player with much taste and sensitivity,” in addition to having many years of orchestral experience both in Stuttgart and in Pressburg, where he had performed as concertmaster (Musikdirektor). He goes on to say that Beck’s wife was an accomplished singer with a “voice of large range and notable intensity, and thus could be used as a soprano or alto. Her figure is very becoming for the theater. As a church or choir singer she can hold her own.”

Kreutzer’s closing suggests he had high expectations of the orchestra he was building. He stresses to Prince Karl Egon that

. . . with these four persons, namely Mr. Beck – violinist, Mr. Wiele – second hornist, Mr. Wöhrle – first oboist, Mr. Zipfel – second oboist, the whole [ensemble] would reach the point where you yourself will be able to hear well known string quartets, quintets, sextets, eight and ten voice Harmonie music, masses, overtures, and even operettas.

Subsequently, if a good contra-bassist, a good cellist, and a good violinist could be added, then without much effort your Highness would surely have an orchestra which after a few years could match in precision and execution some of the grandest and most expensive orchestras.  

Monate vor seinem Abgang aufkündigen muss, so wollte ich Euer Durchlaucht um gnädigste und baldige Resolution hierüber gebeten haben, dass Wiele doch längsten bis Oktober hier eintreffen könnte.” Kreutzer, Angelegenheiten, undated letter to Prince Karl Egon II.


Kommt diesen Subjekten in der Folge noch ein guter Contrabassist, ein guter Violoncellist, und ein guter Violinist hinzu – so haben Euer Durchlaucht gewiss mit keinen allzu grossen Lassten ein Orchester, was sich in ein paar Jahren an Präzision – an Vortrag manchem der gröststen und kostspieligsten Orchester an die Seite stellen darf. ” Kreutzer, Angelegenheiten, undated letter to Prince Karl Egon II.
The reorganization of the *Hofkapelle* during Kreutzer’s first year initially limited the scope of musical productions. However, the early years of Karl Egon’s rule do show a gradual increase in cultural activity. The Donaueschingen theatrical society gave occasional dramatic performances in which both the prince and his wife took part. In the first half of the year 1819, however, the death of Princess Amalie’s father, Archduke Karl Ludwig of Baden, set the court into a period of mourning that temporarily curtailed the society’s activities.\(^{93}\)

**The Rebirth of Opera Performance**

In the fall of that year, having returned from a summer vacation in Switzerland, Kreutzer noted in a letter to a friend that his efforts with the court ensemble were finally coming along.

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\ldots \text{For three weeks now I have had my hands full with work, especially with the reorganizing of the Hofkapelle . . . in fact the orchestra is still very small and consists, besides the twelve voice wind section and tympani, of only three first and three second violins, two violas, one violoncello and one contrabass . . . by next year I hope to fill out the string sections more completely, which will put me in a position capable of performing all genres of music with both large and small instrumentation . . . I have high hopes that within a year the Hofkapelle could be heard far and wide in all localities.}^{94}\]

In the letter Kreutzer also mentions that he was preparing a musical surprise for the Prince, namely a performance of an opera of his own composition, *Die Alpenhütte* (1816). The production took place on Karl Egon’s name day, November 4, with an additional performance a month later on December 19. These performances served as the

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\(^{93}\) Brecht, *Kreutzer*, 74-75. See also Tumbült, *Hoftheater*, 79.

“re-introduction” of the Hofkapelle to the opera-going public of Donaueschingen following a hiatus of close to ten years. A letter to a friend in Berlin from early December 1819 suggests that Kreutzer was pleased with the results. In the letter he made the following glowing report of the November performance:

Since my return from Switzerland on September 15th I have been completely occupied with organizing the court orchestra that, to my pleasure, has evolved so far that on November 4, the nameday of our kindly prince, we could perform an opera – Die Alpenhütte of my own composition – at the sweet little theater here, and indeed with such brilliant success that I only wish my dear friends in the high social circles of Berlin and Vienna could have been there . . .

Kreutzer goes on to explain that the orchestra consisted of 28 members, among which were eight solo players (principals), sixteen tutti players, and four amateurs, and notes that

Outsiders who attend our concerts while traveling through the area are amazed at the precision and great effect of this small orchestra, and I have high hopes that within a year I myself will be completely satisfied with the ensemble’s performance . . . There is a spirit in this orchestra, a spirit that is unfortunately lacking in many if not all of the big orchestras, though surely various circumstances are at fault here. I’m sure you will now believe me when I say I find it very pleasant here . . . my principal players are all magnificent people . . . and all the ensemble members earn

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96 Kreutzer names the Principal players: 1st Violin: Wasserman (Kreutzer identifies Wasserman as a student of Spohr), 1st Flute: (“der berühmte”) Keller, 1st Clarinet: Klosterknecht, 1st Horn: Blechschmidt, 1st Violoncello: Weiss, 1st Oboe: Wöhrle, 1st Bassoon: Rosinak. Ibid. The fact that the bassoonist mentioned by Kreutzer is named Rosinak has led some scholars to believe that Franz Joseph also played this instrument for the Fürstenberg Hofkapelle. The bassoonist mentioned is actually Anton Rosinack, Franz Joseph’s son. The relationship between the extended Rosinack family and the court ensemble will be clarified in Chapter II.
praise as persons of agreeable and civilized character, which indeed is no small rarity.\textsuperscript{97}

Over the next year and a half Kreutzer brought to performance almost exclusively music of his own composition, especially in the realm of stage works for which the courtly theater was so well known. Operas produced during the period of January 1820 to November 1821 include his \textit{Zwei Worte oder die Nacht im Walde}, and \textit{Äsop in Lydien}.\textsuperscript{98} The only performance of an opera not by Kreutzer himself was the Viennese composer Joseph Weigl’s \textit{Die Schweizer-Familie}, presented on the prince’s nameday in 1821.

\textbf{Tension Between Kreutzer and Prince Karl Egon}

The positive reports from the letters of October and December 1819 suggest that, at least initially, Kreutzer was content with his position in Donaueschingen. However, an exchange of letters with Karl Egon in the fall of 1821 shows an increasing level of friction between the prince and his Kapellmeister. Earlier that year Kreutzer had been granted a six-month leave of absence, twice the normal three months stated in his contract. In August he asked the prince for a second extension of his leave to fulfill an offer from the Munich Opera house to oversee a production of his opera \textit{Äsop} during October. Letters dated August 10 and 22 plead for Karl Egon’s understanding of Kreutzer’s personal interests and his desire to further his name as a composer, as well as

\textsuperscript{97}“Fremde die hier durchreisen, und unsere Konzerte besuchen, sind über die Präzision und den grossen Effekt dieses Orchesters ganz erstaunt! und ich habe gute Hoffnung, dass ich selber binnen einem Jahre mit der Exekution vollkommen zufrieden sein werde . . . Es weht also in diesem Orchester ein Geist – und ein Geist, der leider fast allen – wenn nicht gar allen grossen Orchestern mangelt, woran freilich Verschiedene Verhältnisse schuld sind! – Sie werden mir nun wohl glauben, dass ich mich recht angenehm hier befinde . . . Meine Herren Virtuosen sind herrliche Menschen . . . und alle Mitglieder verdienen das Lob gefälliger, gesitteter Menschen, was wiederum keine kleine Seltenheit ist . . . .” Ibid.

\textsuperscript{98}Tumbült, \textit{Hoftheater}, 80.
the fact that “... the musical spirit needs refreshment and stimulation.” The Prince’s response to both letters refused the extension, and demanded the Kapellmeister’s immediate return to Donaueschingen. Kreutzer did not return, however, and in September he wrote a third time to the Prince:

In the year 1818 I had the great fortune of being accepted into Your Highness’s service as Kapellmeister. I gladly confess that I considered myself lucky, while at the time I could surrender myself to a consistently kind and humane management, which promised me a pleasant and peaceful musical existence, with the expressed understanding that at anytime I might be given the opportunity to broaden and deepen my talents and experience through musical journeys abroad.

At the time of my employment Your Highness also gave me the assurance that at the moment I began my service you would fully organize the court orchestra, and fill it in its entirety with suitable players, worthy of both your high name and my artistic reputation. I agreed to your lordship’s service contract under these excellent stipulations and, as you well know from my correspondence, turned down more important engagements from such places as Weimar and Prague.

Up to this point, however, little has been accomplished, and what has been accomplished does not deserve the title organization. As a result I have felt myself abandoned; in the past year, during which I have often been scorned most disdainfully, the court’s discontent has anguished me, and I have been concerned for my honor. There seemed to me no other reason for this situation but the court’s dissatisfaction with my work, as I could not achieve with such an inadequate orchestra what I otherwise might have...

99 “... doch vertraue ich auf die Herzensgüte Euer Durchlaucht, die gewiss mein eigen Interesses, und noch mehr die weitere Begründung meines Namens als Componist gnädigst berücksichtigen wird ...” Kreutzer, letter to Karl Egon from August 10, 1821, as quoted by Brecht, Kreutzer, 80. “... der Künstler, auf welche Stufe er auch sein mag, von Zeit zu Zeit grosse Künstler, grosse Orchester und Kompositionen hören muss. Der musikalische Geist bedarf Erfrischung und Ermunterung.” Kreutzer, letter to Karl Egon from August 22, 1821, as quoted by Brecht, Kreutzer, 80.


In his letter Kreutzer went on to reiterate his need for an orchestra with which he could perform with honor. He thus listed the following as necessary additions to the ensemble:
“several good violinists, a principal cellist, a principal oboist, a second oboist, a good contrabassist,” as well as for the choir: soprano and alto soloists, and eight to twelve choir boys. In closing he even went so far as to make these additions a condition for his return to the court.

Kreutzer’s letter shows his disappointment that his situation in Donaueschingen had fallen short of the hopes expressed only several years before. His demand that competent musicians be hired suggests that his earlier recommendations had not been heeded. Indeed the fact that the Kapellmeister’s expectations for the orchestra far exceeded Karl Egon’s vision for musical life at his court becomes clear in the prince’s response, sent just three days later. In it the Prince stressed his view of the Hofkapelle’s purpose and his opinion of how the Kapellmeister might work with honor:

Your correspondence from the sixth of September set me in astonishment. Instead of obeying my repeated commands to present yourself here in person, you go so far as to set conditions from which you make your return dependent. You speak of “reasons” which still hold you back . . . If you complain about inhumane treatment, scorn, and insult, then I can surely call upon not only my own judgment, but that of all people who know me: inhumanity has never been the substance of my

Es ist aber zur Zeit wenig geschehen, und was geschehen ist, das verdient nicht den Namen einer Organisation; ich ward dadurch Preis gegeben, die Unzufriedenheit der Hohen Herrschaften seit bereites 1 Jahr, wo ich mich oft mit Verachtung zurückgesetzt sah, verwundete mein Herz, und ich war für meine Ehre besorgt. Ich konnte dabei keinen anderen Grund denken, als dass die Hohen Herrschaften mit meinen Anordnungen und Verrichtungen nicht zufrieden sein möchten, weil ich bei einem solch mangelhaften Orchester nicht leisten konnte, was ich bei einem gut organisierten hätte leisten können . . .” Kreutzer, letter to Karl Egon dated Sept. 6, 1821, FFA: Personalakte Kr. 20, as quoted by Nägle, Meines Vergnügens, 41-42.

101 “ 1) ein paar gute Violinspieler. 2) ein erster Violonzellist. 3) ein erster Oboist. 4) ein 2ter Oboist. 5) ein guter Contrabassist. 6) eine Sopran Solo Sängerin. 7) eine Alt Solo Sängerin. 8) 8-12 Chorknaben . . .” Ibid, 41. Interestingly, the musicians recommended in Kreutzer’s earlier letter “Angelegenheiten” (undated), including Beck, Wiele, Wöhrle, and Zipfel, never seem to have been hired, despite the fact that Kreutzer specifically mentions Wörhle as having played in the November 1819 performance of Die Alpenhütte. At any rate no personal files exist for these musicians in the FFA.
relationship with even the least of my servants; rather I could accuse myself that through leniency I have given one or the other opportunity to forget his rank and relationship to me! You counted on a life of peace, what prevents you from leading such during your residency here, certainly not the annoying, repugnant, oppressiveness of your duties? You expect unconditionally that I should give you the opportunity at anytime to broaden your musical talents and experience through musical journeys abroad. Here, however, you have deceived yourself in your expectations. It is true that you have made ample use of the yearly two to three months authorized by your contract for such journeys, indeed regularly exceeded this allotment, but is it my fault if you did not use this time to hear great artists, orchestras, and compositions for the refreshment and stimulation which, as you say in your correspondence from the 22nd of last month, the musical spirit needs? Allowing you to travel at any time was never my intention, as it was not for your sake, but my pleasure alone that I took you in my service. This was the reason that moved me to hire you as Kapellmeister, and therein also lies the answer to your complaint “that I have not fully organized the court orchestra and filled it in its entirety with suitable players, worthy, as you like to say, of my grand name and your artistic reputation.” . . . If I am contented with an orchestra of merely six players, achieving everything it should, and forming for me a satisfactory whole, why then should I hire several dozen? In order that the Hofkapellmeister, to glorify his reputation, can say so many people work under his direction? You declare that it is a question of your honor. This I don’t understand. In my opinion, one achieves honor through fulfilling one’s duties in the most exact and faithful manner possible. Following sound logic this would mean, as Hofkapellmeister in my service, that you would fulfill your position and thereby additionally earn honor for you and myself, by punctually complying with the duties we have agreed to, using the means available and managing according to your abilities. The rest you should allow me to deal with, leaving to my good judgment whether my orchestra should consist of ten or one hundred players. I expect your return without delay . . .

Again Kreutzer did not come as requested. During the month of September 1821, Karl Egon sought whatever means he could to secure his Kapellmeister’s acquiescence. He sent letters to the authorities of the theaters in Munich and Stuttgart asking that they expressly forbid Kreutzer to perform on their premises, and also otherwise hinder his artistic endeavors. In the end judicial means were necessary to rectify the situation. In late September Kreutzer had gone to his hometown of Messkirch, not far from Donaueschingen, at which time a court official handed him a summons stating that the Kapellmeister was to be accompanied back to Fürstenberg residence immediately. The return occurred on October 1, though this stay would prove to be his last. Barely a month later, after the Schweitzer Familie performance on the prince’s nameday, Kreutzer again asked for a leave of absence to concentrate fully on his composition work. Karl Egon granted the leave without pay, and with the further understanding that should a suitable candidate be found, Kreutzer would be replaced. Within several months Kreutzer had taken a position in Vienna, and by December 1822, the Prince had named the twenty-

103 Nägle, Meines Vergnügens, 43-44.
one year old Johann Wenzel Kalliwoda as the new Fürstenberg Kapellmeister.\textsuperscript{104} Kalliwoda would go on to lead the Hofkapelle with much success for the next four decades until his death in 1866.

1716-1823

A Brief Historical Summary with Emphasis on the Perspective of Fürstenberg Court Musicians

In the early part of the eighteenth century under Prince Wilhelm Ernst (r. 1716-1762), music had a small role at the Fürstenberg court, merely as a form of entertainment at meals, parties, hunting expeditions, and other social gatherings. The prince kept a small wind ensemble, likely no more than six to eight players, who as servants had a wide range of duties in addition to their musical obligations.

The court first achieved a reputation for promoting musical and cultural development under Wilhelm Ernst’s successor, Prince Joseph Wenzel (r. 1762-1783). Unlike his father, Joseph Wenzel was an active musician and music-lover, having talent on both piano and violoncello. He regularly took part in the music making at court. The small Hofkapelle grew under the direction of Anton Martelli, who during the 1760s oversaw an ensemble of at least ten musicians. During the fall of 1766 the Mozart family visited the Fürstenberg court, staying for almost two weeks. Most days of the Mozart’s stay included regular music performance, in which the prince undoubtedly took part. While in Donaueschingen the young Wolfgang even composed several violoncello solos expressly for Joseph Wenzel.

\textsuperscript{104} Brecht, Kreutzer, 82-83. For more information on events during Kalliwoda’s leadership of the Fürstenberg Hofkapelle (which goes beyond the scope of this writing), see Tumbült, Hoftheater, 83-109, as well as Schuler, “Die Fürstenberger,” 157-159.
A period of active artistic growth at court began in 1783 with the succession to Prince Joseph Maria Benedict (r. 1783-1796). Joseph Maria was a talented keyboard player, and both he and his wife, the Princess Maria Antonia, were passionate opera lovers. Thus for the next two decades opera performance became a mainstay of the Fürstenberg court. A theater with a seating capacity of 550 persons was completed in 1784, and proceeds from performances at the new theater often went to a local charity. Court officials took active singing roles in the productions, led by Maria Antonia, a talented soprano, who often oversaw vocal rehearsals. The decade 1785-1795 saw over fifty operatic performances on the Donaueschingen stage.

While music from a wide range of contemporary composers was performed at court, the Fürstenbergs had a special relationship with the music of Mozart. Many of Mozart’s operas had some of their earliest performances in Donaueschingen, often within a year or two of the premieres in Vienna and Prague. This relationship to the Mozart family was to a large extent fostered by Prince Joseph Maria’s chamber servant Sebastian Winter. Winter was responsible for the purchase of music for the court library; letters and documents from the Fürstenberg archive detail transactions with the Mozarts personally, as well as with a range of other composers and publishers.

The Fürstenberg Hofkapelle grew considerably during the last years of the 1770s into the 1780s. The period 1777-1789 saw at least twelve new musicians hired to the ensemble, well over half the orchestra, which in 1790 consisted of roughly 24 regular instrumentalists. Most of these were court servants, or Hoflakaien, a status entailing non-musical duties in addition to work in the Hofmusik. In 1789 the prince established the
Kammer-Musicus status for musicians deemed outstanding enough that they were obliged with musical duties only.

Cultural activity at court continued at a high standard throughout the 1790s until Prince Joseph Maria’s death in 1796. Fürstenberg rule then passed to his younger brother, Prince Karl Joachim (r. 1796-1804). While both Karl Joachim and his wife, the Princess Caroline, were avid music lovers, contemporary political realities were more and more being felt in the cultural circles of Donaueschingen. During the years 1796-1801 Donaueschingen lay near the front of battles between Austria and Napoleon’s armies, and these tumultuous events necessitated the Fürstenberg family’s retreat, often for months at a time. While the official Fürstenberg position in the war was one of neutrality, traditional Fürstenberg ties to Austria as the seat of the Holy Roman Empire can be seen in the festive concerts performed in September 1797 and June 1799, both of which celebrated the Austrian army.

During the early years of the 1800s, as French victories were beginning to mount and Napoleon’s political intentions for Europe increasingly put Fürstenberg sovereignty into question, the Fürstenberg Hofmusik began to decline. Prince Karl Joachim’s death in 1804, the sequestration of Donaueschingen by the French in 1805, and the annexation of all Fürstenberg land under the Rheinbundakte of 1806 put those working for the court in a precarious position. The custodial rule under Regierungspräsident von Kleiser and Landgraf Joachim Egon von Fürstenberg responded to the hardships by changing the court finances to a more modest means of existence. During this period of uncertainty some members of the Hofkapelle sought employment elsewhere, including Musikintendant von Hampeln, the violinists Zwick and Franz Fiala, as well as the hornist
Fischer. In the years 1807-1819 the ensemble was further diminished through the retirement or death of the following musicians: Braun (the elder), Joseph Fiala, Gail, Kefer, Obkircher, and Rehsteiner. These losses were particularly difficult for the Hofmusik because the court administration under von Kleiser generally declined to hire new musicians. The remaining members drew some support from Elisabeth von Fürstenburg, the mother of the underage Prince Karl Egon, and prospects improved after 1809 as Princess Elisabeth gradually gained control in the court administration. However, the true rebuilding of the Hofkapelle would only be possible once the Fürstenberg family had solidified its status within the state of Baden, of which Fürstenberg was now a part. This solidification was finally achieved under Prince Karl Egon II, who assumed rule in 1817.

Fürstenberg’s new status was brought about in no small part through Karl Egon’s marriage to Princess Amalie of Baden, daughter of Arch Duke Karl Friedrich. Amalie’s reputation as an avid music lover and talented soprano no doubt contributed to Karl Egon’s desire to reawaken the Fürstenberg cultural legacy from the previous century. To help him in this endeavor the prince hired the bright young composer, conductor, and keyboard virtuoso Konrad Kreutzer as Kapellmeister. Primary among the new Kapellmeister’s initial duties was the rebuilding of the court orchestra, for which he turned to musicians he knew from his previous employment in Stuttgart, including the flutist Karl Keller and violinist Heinrich Joseph Wasserman. Court documents suggest that Kreutzer felt new instrumentalists needed to be hired among the violin, cello, bass, oboe, and horn sections, as well. Despite deficiencies, Kreutzer led the orchestra in
several successful operatic productions during the years 1819-1821, including his own operas *Die Alpenhütte*, *Die zwei Worte, oder die Nacht im Walde*, and *Aesop in Lydian*.

The fact that the prince and his Kapellmeister had differing views as to the purpose of the musical establishment in Donaueschingen became clear in a series of letters exchanged between the two during the year 1821. These letters suggest that Kreutzer viewed his position as a vehicle to further his own career, with the Hofkapelle primarily as a means to realize his compositions. Karl Egon did not share the expectations for the orchestra that Kreutzer had. By 1821 he had not acted upon the majority of personel recommendations his Kapellmeister had made, being content instead to rely on the local talent already available. The outcome of this conflict was that Kreutzer, having reluctantly returned in October 1821 from an extended six-month leave of absence, took an additional leave without pay, and within several months had secured a position as music director of an important Viennese theater. Prince Karl Egon then looked to hire a new Kapellmeister, this time the virtuoso violinist-composer Johann Wenzel Kalliwoda, who successfully led the court ensemble for many decades from 1822 until his death in 1866.
From Bohemia to the Fürstenberg Lands

1748-1789

Rosinack, an excellent oboist, a native of Bohemia. He is a student of the famous [Joseph] Fiala, and according to the account from the *Churbayerischen Hofvirtuoso* Lasser he stood in the employ of the Prince von Fürstenberg in 1794.105

This entry in Gottfried Johann Dlabacž’s *Allgemeines historisches Künstler Lexicon* of 1815 is perhaps the earliest mention of the oboist Franz Joseph Rosinack outside the Fürstenberg family residence in Donaueschingen. Rosinack was born in 1748.106 Little is known of his life before his coming to the Fürstenbergs in the late 1770s. His Bohemian homeland had been devastated by the Seven Years War (1756-63), only the most recent conflict to do so in that century.107 Nonetheless Rosinack likely

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106 The entry in the records for the church of St. Johann, (Totenbuch, p. 119, n. 43, Pfarr Archiv St. Johann, Donaueschingen) tells us that Rosinack died on June 17, 1823, at the age of 75. From this one can figure his year of birth as 1748, or the latter half of 1747. For the sake of simplification, most scholars have taken 1748 as his birth year. See for example Manfred Schuler, “Die Aufführung von Mozart’s Le Nozze di Figaro in Donaueschingen 1787,” *Archiv für Musikwissenschaft* 45 (1988): 115.

107 Barbara Ann Renton, “The Musical Culture of Eighteenth Century Bohemia, with Special Emphasis on the Music Inventories of Osek and the Knights of the Cross” (Ph.D. diss., City University of New York, 1990), 42-43. Renton notes that the political confusion resulting from these wars, as well as other socio-economic factors, provided the impetus for many Bohemian musicians to emigrate to other lands. See also Sterling R. Murray, “Bohemian Musicians in South German Hofkapellen During the Late
received the intensive music instruction common to most Bohemian school children
during that time, as described here by Charles Burney:

...not only in every large [Bohemian] town, but in all villages,
where there is a reading and writing school, children of both sexes are
taught music. At Teuchenbrod, Janich, Czaslau, Bömischbrod, and other
places, I visited these schools, and at Czaslau...I went into the school,
which was full of little children of both sexes, from six to ten or eleven
years old, who were reading, writing, playing on violins, hautbois,
bassoons, and other instruments.  

The period of concentrated instrumental study with Joseph Fiala (1748-1816) mentioned
by Dlabacž likely occurred in the late 1760s into the 70s, a period of time when Fiala was
enjoying a reputation as an oboe virtuoso in Prague. 

An undated letter to Prince Joseph Maria Benedict (r. 1783-1796) in the
Fürstenberg archive notes “Your Highness is graciously familiar with the position my
son, Franz Joseph Rosiniak [sic], held with a military band in Italy for three full years.
Following the death of the company’s commander, however, he returned to his homeland
several weeks ago, unfortunately penniless.” The letter goes on to request a servant
position for the younger Rosiniak, in light of certain domestic difficulties surrounding the
son’s return. The document is signed by a “Kammer Musicus Rosiniak” suggesting the

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108 Charles Burney, *The Present State of Music in Germany, the Netherlands and United
Provinces*, 2 vols. (London, 1773,1775), ed. by Percy Scholes as *Dr. Burney’s Musical Tours in Europe*, 2
vols. (London: Oxford University Press, 1959) II, 131-132. Renton notes that while these observations
come from Burney’s 1772 tour, the music education system in Bohemian schools had been developing over
the previous century, and thus would have been experienced by Rosinack during the 1750s and 60s when
he was school-age. See also Eva Mikanová, “Musik an den Tschechischen Landschulen im 18.

109 Schuler theorized that Rosinack may have in fact studied with Fiala in Munich, while Fiala was
employed as oboist with the Hofkapelle there. This would have been in the time frame from 1777 through
the end of 1778, before Fiala left for Salzburg. See Manfred Schuler, “Zur Harmoniemusik am Fürstenbergischen Hof zu Donaueschingen,” *Zur Harmoniemusik und ihrer Geschichte*, ed. Christoph-Helmut Mahling (Villa Musica: Mainz, 1999) 79. During this time, however, Rosinack was starting a
family and establishing his position in the Fürstenberg Hofkapelle. At any rate there is no mention of
Rosinack’s leaving the court for any length of time in his personal file at the FFA.
possibility that Rosinack’s father had preceded him in court service, and thus that Franz Joseph himself was employed in Italy as an oboist with a military band, likely from the time period 1774-1777, before coming to Donaueschingen permanently in 1777.110

Birth records in Donaueschingen show that Rosinack’s first children were born during this time. Franciscus (10.31.1777-?) and Anna Maria (9.15.1779-4.26.1846) were born to his first wife, Anna Maria Gretin. There is, however, no mention of a Rosinack-Gretin marriage in the records of the Johannes Kirche, suggesting the possibility that Franz Joseph’s wife had accompanied him from Bohemia.111

Rosinack did not officially enter the court service until 1781, when he was hired as a Hoflakai under Prince Joseph Wenzel (r. 1762-1783). In this capacity he would have worn a servant’s uniform, and performed both musical and non-musical duties. His pay was likely twelve Gulden monthly, and would have in addition included a certain amount of wood for heating and cooking.112 Also during these early years Rosinack began the

110 “Euer Hochfürstlichen Durchlaucht ist ehrhin gnädigst bekannt, welcher gestalt mein Sohn, Franz Joseph Rosiniak 3 vollständige Jahre in Italien unter einer militärischen Hautboisten Compagnie in Dienst und Praxi gestanden, um aber nach dem Tode seines Herrn Obristen seelig vor einigen Wochen in sein Vaterland, leyder brotlos returniert sey...” Undated letter, FFA Personalakt Ro. 8. The interpretation that Franz Joseph Rosinack was employed in Italy before he came to Donaueschingen would make the letter’s writer his father, suggesting the initial Rosinack family contact with the Fürstenbergs came through the elder Rosinack, possibly in the early 1770s. This interpretation is shared by Blomhert: “One document in Rosinack’s files states that he [Franz Joseph] served as a (military) musician in an ‘Oboen-Compagnie’ before he arrived in Donaueschingen.” Bastian Blomhert, The Harmoniemusik of “Die Entführung aus dem Serail” by Wolfgang Amadeus Mozart. Study about its authenticity and critical edition, (Ph.D. dissertation, University of Utrecht, 1987), 391. There is, however, no evidence in the Fürstenberg archives to suggest that such an elder Rosinack was employed by the court at that time. Another interpretation is suggested by the fact that FJR’s first son was named “Fransiscus”, presenting the possibility that the “Kammer Musicus Rosiniak” is actually FJR himself, and his son Fransiscus was employed in Italy (Taufbuch, Pfarr-Archiv St. Johann: Donaueschingen). This possibility is explained later in the chapter. Note the spelling “Rosinik.” When considered along with versions of the name in other court documents, including “Roßniak” and “Rosignac,” a certain pronunciation seems implied. However, all letters written by FJR and his later offspring consistently use the spelling “Rosinack.”


112 Since there is no contract for Hoflakai status in Rosinack’s personal file at the FFA, the year of his initial employment and the terms thereof are somewhat vague. The cover page of the file states “Rosinack, servant here, 1781” (“Rosinack, Laquaÿ Dahier, 1781”). The earliest surviving Staats-und-Addressen Kalendar at the FFA, from the years 1779 and 1780, both contain Rosinack’s name in the
scribal work that would bring him extra income over the next decades. A court record dated September 7, 1784, notes that Rosinack was paid 17 Gulden, 52 Kreutzer for copy-work, well over his normal monthly salary. The bill states payment for copying five piano concertos with accompaniment and five pieces for piano solo.\(^{113}\)

During the 1780s opera performance took an increasing role in the musical culture of Donaueschingen. Early in the decade work on the new court theater was completed, and opera productions, which often included Fürstenberg family members in the cast, were widely attended by people from the surrounding area. Donaueschingen was becoming a cultural center where the public heard new works in a variety of genres by contemporary composers such as Haydn, Mozart, Dittersdorf, Rosetti, and Pleyel, among others. As principal court oboist Franz Joseph Rosinack would have been directly involved in these performances, giving him insight and familiarity with the body of music from which he would make his arrangements over the next several decades.

Rosinack’s family grew significantly in the decade from 1780 to 1790. Five children were born during these years, including Fridericus (10.16.1781-?), Antonius (5.29.1783-8.30.1854), Walburga (5.1.1786-9.28.1861), Theresia (4.24.1788-?), and

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\(^{113}\) Unfortunately, the bill does not mention what the copied works were. The payment was made per *Bogen* of copied music, meaning how many full sheets (or bi-folios) of copies written. The bill notes that ten kreutzer were paid per *Bogen* of piano writing, and six kreutzer per *Bogen* of accompaniment. There were sixty kreutzer per gulden. Interestingly, the rate for copying seemed to have increased several decades later. Bills from 1802 show that Rosinack was paid 7 gulden 30 kreutzer for 37½ *Bogen* written from the “Requiem von Herrn Mozart” on June 18th, as well as 15 gulden 48 kreutzer for 79 *Bogen* written from the “Jahres Zeiten von Herrn Haÿdn.” FFA Donaueschingen, Abt. Hofverwaltung, Kunst, und Wissenschaft, Vol. 1, Fasc. 1.
Johann Nepomuk (6.16.1789-?). The mother listed on the birth records for these five children is a Maria Anna Altin, suggesting that Rosinack had married a second time.¹¹⁴

1789-1810

Years of Establishment and Leadership in the Fürstenberg Hofkapelle

After a string of successful performances with the court orchestra accompanying the opera productions of the late 1780s, Franz Joseph Rosinack wrote the following in a letter (likely from early 1789) requesting a promotion in status.

I have had the great fortune of serving your Highness for the past twelve years, during which I have performed all manner of duties even with the lowest of servants. In addition, over the past several years I have made myself useful in a variety of musical duties both ordinary and extraordinary, in such a way that I could insure myself the greatest satisfaction.

I acknowledge with deepest gratitude that in this long time my salary has been improved somewhat, and that I have been graciously compensated for extra work done on the side;

However, lately more and more court musicians have received promotions to Kammermusicus; most recently the violinist Zwick, who despite normal court protocols was promoted to that title ahead of me. . . .

Therefore I most humbly request your Highness to relieve me of my servant status and place me as equal with the other Kammermusicus members.¹¹⁵

¹¹⁴ Taufbuch, Pfarr Archiv St. Johann, Donaueschingen. The circumstances around this second marriage are vague. Death and marriage records are missing in the Pfarr Archiv’s Standesbücher for the years 1779 and 1780, so there is no way of knowing if Rosinack’s first wife died in this time. Since there is no marriage license in Rosinack’s personal file at the FFA, it is possible the marriage took place after the birth of his second child (1779) and before his official employment at court (1781).


Ich erkenne es mit tiefest unterthänigst Dankes-Pflicht das mir wehrend - dieser so langen Zeit auch etwas an meinem Gehalt aufgebesseret - und ich in einigen Nebendiensten gnädigst dispensiret worden;

Gleichwie aber auch entzwischen mehrere und besonders jüngst der Violinist Zwick als Kammer-Musicus eingeruket, und nach seinen Aufnahms Systeme mir abermalen vorgezogen worden. . . .
This letter also contains a recommendation from the Hofmarshall Erasmus von Lassberg stating

. . . the applicant is as strong as any of your court musicians, therefore I can recommend him for a salary of 200 Gulden, plus an extra 100 Gulden for the officer’s mess, as well as six Klafter of soft wood for burning, the vacant quarters of the Forstcontroleur Meishar, and once yearly some used clothing from the courtly wardrobe. His salary at present is almost as high. . . . Rosinack should, however, not only be required to direct the court’s wind music, but also play along himself at every opportunity.¹¹⁶

Lassberg’s recommendation shows that Rosinack’s salary at that time was already well above the initial yearly servant rate of 144 Gulden, which suggests that the Kammermusicus promotion was as much an elevation of social status as an increase in pay. The court administration followed the Hofmarshall’s suggestions almost exactly in their response to Rosinack’s request, dated March 9, 1789.

(text)

With God’s mercy Joseph Maria Benedikt Holy Roman Prince of Fürstenberg shall let it be known forthwith that Franz Joseph Rosinack, in consideration of his many years of good service as servant and court musician,

¹¹⁶ . . . der underthänigste Supliqant in der Musique eben so stark ist als einer ihrer hof Musicis . . . mein underthänigstes goutachten da hier zou geben, dass ihrer Rosiniak ein gehalt von 200G dan 100G vor den ofizier Tisch, des gleichen 6 glafter waiches bren holtz, unt dass alenfahls faqant werdente kwartier des Forstcontrolleur Meishar, wie auch aljairlich ein abgelegtes glaid aus der fürstl. gardrobe mochte abgegeben werten. Der gehalt des underthänigsten supl. belauft sich gegen wartich bei nahe eben so hoch, wan ich die 264G gehalt, dan die Liebrai, unt glaine maundierungs gelt berechne. Doch solte ihr Rosiniak verbunden sein, nicht nouhr die Tirektion der blasenten Musik bei zou behalten, sondern auch alen gelegenhaiten selbst mit zou blasen.” Hofmarschall’s recommendation in the above mentioned undated letter, FFA, Personalakt Ro. 8. I have tried to include the idiosyncrasies of Erasmus Lassberg’s (the Hofmarschall) handwriting. Lassberg’s writing throughout FJR’s correspondence is a rather extreme example of the fact that the handwritten German language of the time was not as uniform in spelling as modern German.
along with his daily proven music genius, and famous level of performance,

shall be promoted to the position of Kammer-musicus. In this position he shall, following our gracious direction, be bound to make himself musically useful at court, in church, and at the theater, as well as continue to direct the court wind music,

and shall himself play with the ensemble.\textsuperscript{117}

This decree elevating Rosinack’s status was accompanied by notices to the various departments of the Fürstenberg government stating he would from then on receive a yearly salary of 300 gulden, along with 6 klafter of soft firewood, the appropriate living quarters, and once yearly some clothes from the court’s wardrobe. Additionally, he was relieved of his servant status; other than that, however, his duties seemingly would continue on as before. He was principal oboist of the court orchestra and performed as needed at church, in the theater, and in all other courtly functions.

As the document also notes, he continued to direct the court Harmonie, and played along with the ensemble as needed. As director Rosinack would have chosen the repertoire and organized rehearsals for Harmonie performances that accompanied meals and festive occasions. He also wrote some arrangements for the Harmonie himself.

Existing parts suggest that the instrumentation of the ensemble was most often the classic

wind octet of two oboes, two clarinets, two horns, and two bassoons. Although there was some fluctuation in the wind section during the closing years of the eighteenth century, Rosinack’s colleagues in the Harmonie of that time would have been as follows: Joseph Jäckle (oboe), Johann Baptist Braun and Franz Joseph Kopp (clarinet), Joseph Fischer and Nepomuk Culla (horn), as well as Mathhäus Gail and Xaver Rehsteiner (Bassoon).  

In 1792 the Bohemian born Joseph Fiala (1748-1816) was hired by the Fürstenbergs as court violoncellist and composer. Court records from that year list him as Violoncellist Fiala, Kammermusicus, and some years later the title compositeur appears next to his name. For Franz Joseph Rosinack, the arrival of his former teacher and countryman must have been important, although the details of their relationship are unclear. They did not play together as oboists, as Fiala had given up the instrument some years before because of health complications. They would, however, have taken part in each other’s musical creations. Rosinack most likely played in performances of the 

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118 Most of the Harmonie Musik surviving in the Fürstenberg music manuscript collection uses the instrumentation of the wind octet mentioned above, including at least five arrangements directly attributable to Rosinack himself. Many of these pieces are also listed in the catalogues detailing the Fürstenberg music holdings made in 1803, 1816, and 1827, FFA: Abt. Hofverwaltung, Kunst und Wissenschaft III/5. The Staats-und Addressen-Kalendar from the 1790s show the fluctuation of Hoforchester members during the time. Thus in 1794, for example, Johann Klosterknecht replaces Kopp on clarinet, and a Caspar Weiss replaces Culla on horn. FFA, Staats-und Addressen-Kalendar from the years 1790, 91, 92, 94, and 96.

119 FFA, Staats-und Addressen-Kalendar from the years 1792 and 1802.

120 Interestingly, a differing view is presented by Hellyer: “The repertory provided by both Fiala and his pupil Rosiniack [sic] is very distinctive. Fiala wrote his 22 Partitas for the Harmonie at Donaueschingen for many different combinations of wind instruments . . . it is very likely that Fiala wrote them for himself to play, probably with Rosiniack.” Roger Hellyer, “Harmoniemusik: Music for Small Wind Band in the late Eighteenth and Early Nineteenth Centuries” (Ph.D. Diss., University of Oxford, 1973), 212. This view, however, is refuted by Dlabacz: “In dieser Eigenschaft [als Oboist] stand er [Fiala] zu Mannheim und Salzburg in Diensten der Landesfürstlichen Kapellen, an welchen er oft 10 bis 12 konzerte in einer Nacht geblasen, und sich dadurch das Blutbrechen zugezogen hatte. Und diess war die eigentliche Ursache, warum er sein zauberisches Instrument niederlegen [sic] . . .” Gottfried Johann Dlabacz, Allgemeines historisches Künstler Lexicon für Böhmen und zum Theil auch für Mähren und Schlesien, (Prague:1815) Vol. II, Sp. 393. Reinländer notes that “After a ‘chest ailment’ prevented Fiala from playing the oboe for some time, the Archbishop [of Salzburg] dismissed him summarily on 31 August 1785.” Claus Reinländer, “Fiala, Joseph,” in New Grove Dictionary of Music and Musicians, 2nd ed. (2001). There is as well no indication in the Fürstenberg archives that Fiala ever played oboe during his years in Donaueschingen.
many partitas for *Harmonie* that Fiala wrote during his fourteen years in Donaueschingen. Fiala, as cellist, would have played the many arrangements for oboe and strings that Rosinack was writing during those years.\(^{121}\)

During the 1790s Rosinack’s family continued to grow. In that decade four children were born to Franz Joseph’s wife Maria Anna Altin: Johann Nepomuk (9.6.1791-?), Crescentia (9.20.1793-?), Carolina (2.27.1795-10.16.1866), and Theresia (3.15.1796-?). While over the previous two decades some of Rosinack’s children likely died at a young age, several had now survived into their teens and were coming of age.

The cover for a letter from the Fürstenberg government dated June 29, 1798, states “The Kammermusikus Rosinack requests employment for his son.” The text of the letter reads

> The father of Joseph Rosinack should understand that, as the oboe section in the court orchestra is full, no additional oboist is needed. If the applicant hopes for future employment, should a position become available, he should first improve his playing. To this end we would be willing to offer financial support to cover travel costs associated with such efforts.\(^{122}\)

This letter could be the response to an undated letter mentioned earlier (see above, page 61) where a “Kammer Musicus Rosiniak” also requests employment for his son “Franz

\(^{121}\) During the 1790s and into the following decade Rosinack wrote, among many other arrangements, over thirty for the combination oboe, violin, 2 violas, and violoncello (cf. chapter III below). Besides Fiala, other string players that may have taken part in performances of Rosinack’s string arrangements include the violinists von Hampeln, Nördlinger, Zwick, Girard, Franz Fiala (Joseph Fiala’s son, who later took a position with the court orchestra in Karlsruhe), and Braun. Violists would have been Hauger and Wezel. FFA, *Staats-und Addressen-Kalender* from the years 1792, 94, and 96, as well as 1802 and 04.

\(^{122}\) “Da bei der fürstlichen Hofmusik wirklich die Hautboisten Parthie vollzählig ist, so wäre dem Vater des Joseph Rosinack zu verstehen zu geben, dass man für ihn kein Subject braucht. Wenn sich Supplicant aber für die Zukunft bei einer Vacatur um Anstellung Hoffnung machen wolle, man gerne sähe, wenn er sich . . . mehr perfektioniere, wozu man auf eine Reisegeld so dann den weitere gehalt Betrag mehrhe wurde.” Letter from the Fürstenberg court dated June 29, 1798, FFA, Personalakt Ro. 8. Another factor pointing to the later dating of the “Kammer Musicus Rosiniak’s” (undated) request (above at note 6) is its attached recommendation of Hofmarschall Lassberg: “unterthänigstes gutachten . . . Da khain hoboist ab geht, so würd ichs der gnade Euer h.f. Durchl. Unterthänigst an haim stellen ob für der jungen Rosiniak aus rücksicht seines fatters, einsweilen mit einen geringeren gehalt in die Livreé aufnehmen volen.” This statement that “no oboist is leaving” fits the circumstances outlined in the Fürstenberg letter of June 29, 1798.
Joseph Rosiniak.” Such an interpretation would suggest that Rosinack’s first son, “Fransiscus,” had spent the years 1795-1798 in Italy playing oboe in a military band, most likely for the Austrian army, which was fighting a losing battle with Napoleon’s army during those years. Considering the gains from French victories during the close of the 1790s into the early 1800s, continued employment with an Austrian military band would have posed considerable risk, especially in the light of the increasingly complex political situation in Donaueschingen as Napoleon took control of the south German states.

The turmoil opening the nineteenth century continued a troubled time for the citizens of Donaueschingen. The local fighting between France and Austria during the years 1798-1801 forced the Fürstenberg family to flee eastwards, while normal citizens hoped for a peaceful outcome that would leave their livelihoods intact. An emotional appeal that Rosinack wrote to Prince Karl Joachim on October 6, 1802, shows the Rosinack family’s difficulties:

The fact that I failed to make this request in the same time period as others with similar requests should be proof to your Highness that the plea comes only in the utmost need, and that my domestic financial situation is becoming more and more oppressive. I have, in addition to my wife, three children to care for, among whom is an eight-year-old daughter who is very sick, and my monthly pay of 25 Gulden is less and less able to support us. Thus I am forced to request an addition to my salary and, more importantly extra firewood, as the problem with my sick child is compounded by the fact that my living quarters are very difficult to keep warm. Presently my wood allotment of six Klafter does not even cover my cooking needs, let alone heating for a whole year.

The motive for this request lies in the fact that when I had the good grace to be promoted to Kammermusicus, my contract assured me, in addition to my regular salary, a yearly grant of clothing from the court wardrobe. Since your Highness’s ascension, however, I have been denied

123 See note 110 above in reference to the undated letter.
This clothing grant. Another stipulation of my contract from April 23, 1789, promised me an additional three Klafter of firewood to help with the heating deficiencies of my home. Most recently this additional wood was also taken away from me, as a result of the wood harvest regulation’s nullification. Thus I would find great comfort in having the fact acknowledged that this request is actually only for that which had in the past already been given to me; the loss of which I have borne during the intervening years with great difficulty. 124

This letter makes clear that Rosinack had not seen a salary increase since his Kammermusicus contract of 1789, and had in fact forfeited some items stipulated in the contract after Prince Karl Joachim’s ascension in 1796. The Fürstenberg response left Rosinack’s pay at its previous level, although it increased his wood allotment by two Klafter.

The 1802 letter also demonstrates that in addition to his wife Rosinack was supporting three children, including a sickly eight-year-old. The sick child was likely


[illegible] bittliche Gesuche stützen sich auch auf den Beweggrund, dass für eines – als ich zum Kammermusicus promoviert zu werden die höchste Gnade hatte, decretmässig nebst meiner wirklich noch beziehenden Besoldung auch alljährlich ein abgelegtes Kleid aus der hochfürstliche Garderobe gnädigst zugesichert – ein solches aber mir seit dem Regeirungsantritt Euer hochfürstlichen Durchlaucht nicht mehr abgegeben worden, dann für das andere mir unterm 23. April 1789 eben des hart zu feuernden Quartiers wegen 3 Klafter Brennholzes zugeleget – solches aber durch das nun vernichtete Holzbezugsregular mir wieder entzogen war, dahin – was Euer hochfürstliche Durchlaucht nunmehr in ein – und anderem mir mitzuteilen gnädigst geruhen wurden, solches eigentlich nur das ist, was mir ehedem gegeben worden, und ich immer denen [Entgangs] jahren hart entbehre.“ Letter from FJR to Prince Karl Joachim, October 6, 1802. FFA, Personal Akt Ro. 8.
Crescentia (then actually nine years old); the two other children at home were likely Carolina (seven years old), and possibly Wallburga (sixteen years old). While many of the Rosinack children probably died at a young age, records suggest that at least the eldest daughter, Maria Anna, as well as the sons Anton and Franz Joseph the younger had come of age and left the house.\footnote{Church records show that both Maria Anna and Anton lived many decades into the 1800s, and the 1798 letter from the Fürstenberg government (see page 9) mentions Joseph Rosinack (likely Franz Joseph, Jr.). Thus these children, having come of age, were not likely among the three children mentioned in the 1802 letter. More likely were Carolina and Walburga, for whom later deaths are recorded (Walburga 9.28.1861 and Carolina 10.16.1866), as well as Crescentia, who most closely fits the eight years of age mentioned in Rosinack’s letter. (\textit{Totenbuch}: Pfarr-Archiv St. Johann, Donaueschingen).}

A series of letters between the Rosinacks and the Fürstenberg government from the following years demonstrate Anton Rosinack to have been an accomplished musician. In 1803, perhaps because of the difficulties in Donaueschingen, Anton left to the employ of Joseph von Bethlen, a Hungarian nobleman living in Hermannstadt, Siebenbürgen (now Sibiu, Romania). Anton worked as principal clarinetist with the Bethlen court orchestra and played bassoon and violin as well. He spent a total of eight years with the Bethlen family before returning to Donaueschingen in 1811.\footnote{A letter by FJR to \textit{Landgraf} Joachim Egon dated August 8, 1807 (FFA Donaueschingen, Abt. Hofverwaltung, Kunst, und Wissenschaft, Vol. 1, Fasc. 1) notes that Anton Rosinack was employed by Bethlen (see chapter 1, note 69). Another letter by FJR to \textit{Fürstin} Elisabeth von Fürstenberg dated August 27, 1811 (Personal Akt Ro. 23, FFA Donaueshingen) states that Anton had returned to Donaueschingen. Finally, a letter by Anton Rosinack to Prince Karl Egon dated October 20, 1829 (Personal Akt Ro. 23, FFA Donaueshingen) notes that Anton had served Bethlen for eight years as principal clarinetist. This information suggests that Anton had left Donaueschingen in 1803.}

As the decade wore on, the Fürstenberg \textit{Hofkapelle} saw a gradual decline in its fortunes. In 1805 \textit{Musikintendant} Karl von Hampeln left the court service, likely because of the worsening relationship between Napoleon and the Fürstenberg family. Bassoonist Matthäus Gail and bassist Johann Kefer both died soon thereafter (Gail 1807, Kefer 1809) and were not replaced by the court government. The lack of a principal bassoon would have limited the performance capabilities of the \textit{Hofkapelle}, but perhaps more
acutely that of the court Harmonie, as is attested to in letters by Rosinack and Malzacker/Rinsler to the Fürstenbergs (see Chapter I, pp. 36-39). Gail’s death in 1807 directly corresponds to the beginning of a period over a decade when opera was not performed in Donaueschingen.

A letter from Franz Joseph Rosinack to the court government dated July 8, 1807, suggests that Rosinack was still actively writing and copying music for the Hofkapelle, despite the court’s continuing financial difficulties:

My living quarters at present consist of a kitchen and two small living-rooms, along with two storage chambers under the roof. My children sleep in one of the living-rooms, and I myself in the other. Because I desire a room for myself to facilitate my composing and copying of music, so I allow myself to humbly request the use of Kanzlist Zwerger’s living quarters.127

The Fürstenberg response came on July 11, 1807:

Let it be known that in response to his request from July 8 the Kammermusicus Rosinack shall be given use of the living quarters of the deceased Eggskanzlist Zwerger. With respect to the garden next to the house, however, use of the garden shall be reserved for now, and these circumstances shall, until further notice, continue as they have.128

127 „Mein gegenwärtiges Quartier besteht aus einer Küche, und zwei kleinen Wohnstuben nebst 2 Gerümpelkammern unter dem Dach. In einer der Wohnstuben schlafen meine Kinder, und in der anderen ich; und da ich mir zum componieren der Musik, und abschreiben derselben ein alleiniges Zimmer wünschte, so erlaube ich mir unterthänig um die Verleihung des Kanzlist zwergerischen Quartiers zu bitten.“ Letter to the Fürstenberg government from 7.8.1807(Personal Akt Ro. 8, FFA Donaueshingen). This letter was written after the death of Prince Karl Joachim (1804) and is addressed “Hochfürstlich hochgräfliche Regierung! hochlobliche Hofkammer!” which suggests some confusion to whom the request should go to, Landgraf Joachim Egon, who was living in Austria, or the local governing group under Präsident von Kleiser.

128 „Dem Kammermusikus Rosinack wird auf seine eingereichte Bittschrift vom 8 Juli eröffnet, das ihm das von dem verstorbenen Eggskanzlist Zwerger eingehaltene [ ] Quartier überlassen werde. Soviel es aber den Garten beim Haus betrifft; so wird die Vergebung der Gärten einsweilen noch verbehalten und es hat dem nach bis auf weiteres bei dem bisherigen Zustand sein bewerden.“ Letter from the Fürstenberg government dated 7.11.1807 (Personal Akt Ro. 8, FFA Donaueshingen).
In granting the additional workspace the court government acknowledged Rosinack’s continuing compositional and copying obligations. It is unclear what music he was actually writing in this time, however nine of Rosinack’s surviving arrangements are for wind quartet (two oboes, clarinet, and bassoon), and over thirty are for a mixed quintet (oboe, violin, two violas, and cello), suggesting the possibility that he could have arranged some of these pieces in response to the developing instrumental deficiencies in the Hofkapelle. At the very least, the absence of one or both of the two bassoons in these arrangements would have assured that they continued to fill the need for music at court during the time 1807-1811.\footnote{129}

The several years before Napoleon’s downfall prolonged a difficult time for musicians at the Fürstenberg court. The stage performances so central to the orchestra’s previous existence had all but been eliminated. The two operetta productions of Dalayrac’s \textit{Die beide Savoyarden} celebrating Princess Elisabeth’s nameday in November 1807 and 1808 likely occurred with a reduced instrumentation, and after these performances opera was not heard again in Donaueschingen for over a decade.\footnote{130}

Particularly devastating to Franz Joseph Rosinack must have been his wife’s death on September 3, 1808, leaving him alone to care for his children. Perhaps in response to this need Rosinack continued to advocate for his wind-playing son Anton’s employment at

\footnote{129} One of the few specific occasions mentioned by sources where Rosinack’s arrangements were used occurred during this time. Georg Tumbült writes about an allegorical dance performed before several theater productions late in 1806 into 1807 where Rosinack arranged the accompanying music: “Zur hohen Geburtstagfeier der Fürstin Elisabeth hatte der Baron von Auffenberg einen allegorisch-pantomimischen Tanz ‘erfunden’ und die Musik dazu der Kammermusikus Rosinack ‘eingerichtet’. Dieser Tanz eröffnete die Festvorstellung am 8. Dezember 1806, dem sich das beliebte Schauspiel \textit{Die Soldaten} von Arresto anschloss. Der allegorisch-pantomimischen Tanz fand solchen Beifall, dass er in den Vorstellungen vom 1. Und 18. Januar 1807 wiederholt wurde.” Unfortunately Tumbült does not mention his sources. Tumbült, \textit{Hoftheater}, 71.

\footnote{130} Tumbült, \textit{Hoftheater}, 71-74.
the Fürstenberg court, as he had begun in 1807 after the bassoonist Matthäus Gail’s death.

1811-1823

The Last Decade

In 1811, as Princess Elisabeth was gaining more control over the Fürstenberg administration, Rosinack wrote the following in a letter to the Princess dated August 27, again hoping for a position for his son.

Upon examination of the court orchestra it should be plain to see that at least the wind section must be maintained. Even for your Highness, however, it has been well known for some time that the Harmonie is incomplete and too weakly filled, especially since the death of the superb bassoonist Gail. For this reason I risk the humble request that my returned son Anton Rosinack, who enjoys high esteem for his abilities on all wind instruments, and according to the attached recommendation . . . distinguished himself with complete satisfaction as an Austrian Kapellmeister, be hired in the position of the deceased Gail. This engagement is all the more important as the Harmonie is for the most part filled with elderly players, and with my thirty-four years of service I believe to have made myself worthy enough that at least one of my sons might be provided for by the court.\(^{131}\)

\(^{131}\) „Dem Vernehmen nach sollen bey der hochfürstlichen Hofmusik, wenigst die Blas instrumente beybehalten werden. Daß aber diese Harmoniimusik unvollständig und zu schwach besetzt sey, besonders seit dem Ableben des vortreflichen Fagotisten Gail, ist fuer hochfürstlichen Durchlaucht selbst hinlänglich bekannt. Deswegen wage ich die unterhänigste Bitte, meinen zurückgekommenen Sohn Anton Rosinack, welcher auf jedem Blasinstrumente mit Beyfall sich hören lassen darf, und nach anliegendem Zeugnisse, welches unterhänigst wieder zurückgebeten wird, als östreichischer Kapellmeister sich als solchen zur vollkommenen Zufriedenheit auszeichnete, an die Stelle des verstorbenen Gail gnädigst aufzunehmen; um so mehr, da die Harmoniemusik wirklich größtentheils mit alten Leuten besetzt ist, und ich durch meine 34 jährigen Dienste mich der höchsten Gnade in so ferne würdig gemacht zu haben glaube, dass fuer hochfürstliche Durchlaucht, auch einen meiner Söhne zu versorgen geruhen möchten.“ Letter to Princess Elisabeth von Fürstenberg dated August 27, 1811, Personal Akt Ro. 23, FFA Donaueschingen. Note that this letter is located in Anton Rosinack’s personal file (Ro. 23), not in FJR’s personal file (Ro. 8). Also of importance is the fact that FJR addressed the letter “Durlauchtigste Fürstin, gnadigste Frau Frau,” suggesting that Elisabeth von Fürstenberg was making the decisions for the court, even though Präsident von Kleiser remained in the court administration until 1814. See chapter 1, note 67.
Figure 4: The Front Page of Rosinack’s 1811 Letter to Princess Elisabeth
(printed with the kind permission of the Fürstlich Fürstenbergisches Archiv)
Anton Rosinack had likely returned to Donaueschingen several months earlier in 1811. In the fall of that year he was considering other options, having received an offer for the principal clarinet position in the court orchestra of Archduke Karl Friedrich of Baden in Karlsruhe. Family ties must have been more important, however, and Anton accepted a Hoflakai position offered by the Fürstenberg court on October 12, which hired him as “Bassoonist in the servant ranks with a monthly salary of eighteen Gulden . . . with the understanding that should the situation require it, he play other instruments as well.”

The decision to stay in Donaueschingen was not without risk. It was only after 1812 that the Austrian allies gained the upper hand over Napoleon, and even after Napoleon’s downfall the status of the Fürstenberg court in the new order of German nations was unclear, thus leaving the members of the Hofmusik in uncertainty for several years to come. Only after Karl Egon’s marriage to Princess Amalie of Baden did the intention to rebuild the court orchestra under the new Kapellmeister Konrad Kreutzer come to fruition.


Information about other employment opportunities A.R. had during that time comes from an undated letter (likely early 1821) Rosinack later wrote to Prince Karl Egon requesting a salary increase: “Vor 10 Jahren hatte ich die Gnade, in hochfürstliche Dienste und Livree mit der Zusicherung aufgenommen zu werden, dass bey wiederherstellung des Orchesters auf mich gnädigst Berücksichtigung genommen werden würde. In diesem vollen Vertrauen und aus inniger Anhänglichkeit zum Hochfürstlichen Hause, höchst welchem auch mein Vatter 40 Jahre zu dienen die Gnade hat, entschlug ich anno 1812 den mir damals gemachten Antrag einer Clarinettistenstelle am grossherzogligen Theater in Carlsruhe, und wiedmete mich nicht nur dem mir angewiesenen Livree Dienst mit Eyer und Treue, sondern auch vorzüglich und mit Anstrengung in der Musik derjenigen Instrumenten, welche zu selber Zeit am meisten mangelten . . .” The reply, dated April 21, 1821, granted Anton an additional twenty gulden monthly. Letter to Prince Karl Egon, FFA Donaueschingen, Abt. Hofverwaltung, Kunst, und Wissenschaft, Vol. 1, Fasc. 1. Note that this letter is not located in Rosinack’s Personal File (Ro. 23), but in the files of the so called Hofmusik Akten. Interestingly, the year 1812 mentioned in Anton’s letter suggests that offer from Karlsruhe came some months after he had decided to sign on with the Fürstenberg court.
As the decade continued, Franz Joseph Rosinack was approaching seventy years of age. He had been working for the Fürstenberg family for forty of those years, and as there is no mention of him retiring or receiving a pension in his personal file, it can be assumed he was still an active musician. Furthermore, in the 1818 Dienst Instruktion for Kreutzer, Prince Karl Egon mentions Rosinack (Roßniak der ältere) as one of five professionally contracted musicians in the Hofmusik, while musicians who had retired are not listed, such as Rehsteiner and Braun the elder.\footnote{“Mit Dekreten sind für die Hofmusik angestellt: Roßniak der ältere, Gerarde, Keller, Vollmar, Weiss, Blechschmied, Wassermann.” Instruktionen as quoted by Brecht, Kreutzer, 69. Rehsteiner and Braun received pensions starting in 1819. Personal Akt Re. 29 and Br. 26, FFA Donaueschingen.}

Certainly in the years leading up to the rebuilding of the court orchestra Rosinack’s arrangements for wind quartet and quintet of oboe and strings would have continued to fulfill musical requirements at court. By 1818 there were enough wind players to again perform Harmoniemusik for the traditional octet combination. Musicians in the Fürstenberg Harmonie during that time likely would have been the oboists Franz Joseph Rosinack and Joseph Jäckle, clarinetists Johann Klosterknecht and Johann Baptist Braun the younger, hornists Johann Blechschmidt and Matthias Huber, as well as bassoonists Anton Rosinack and Johann Hepting.

The years under Kreutzer present conflicting circumstances for the elder Rosinack. One highlight during this time would have been Anton’s marriage in December 1821 to Antonia Rehsteiner, daughter of Xaver Rehsteiner, the former
bassoonist and colleague of Franz Joseph in the Hofmusik.\footnote{134} With regard to oboe-playing, however, a letter Kreutzer wrote on December 5, 1819, suggests that Franz Joseph Rosinack may not have been an active musician in his last years. In the letter Kreutzer mentions the principal oboist of the court orchestra as “Wöhrle,” who likely played in the Alpenhütte performances of November and December that year.\footnote{135}

Kreutzer had suggested Wöhrle as principal oboist in his earlier letter to Karl Egon recommending musicians with which to complete the orchestra, however no record of such a musician exists in the Fürstenberg archives.\footnote{136} In his final letter to the prince, written September 6, 1821, several months before his permanent departure from Donaueschingen, Kreutzer lists both the principal and second oboe positions among the continuing deficiencies of the ensemble.\footnote{137} Whether this demand implies the vacancy of the positions, or Kreutzer’s mere displeasure with Rosinack’s performance, if indeed Rosinack was still playing, remains unclear. The uncertainty with regard to the oboe section in the Hofmusik continues through Johann Wenzel Kalliwoda’s hiring as new


\footnotetext{135}{Kreutzer, letter dated December 5, 1819, as quoted by Brecht, Kreutzer, 76. See also chapter one, note 93.}


\footnotetext{137}{Kreutzer, letter to Karl Egon dated Sept. 6, 1821, FFA: Personalakte Kr. 20, as quoted by Nägle, Meines Vergnügens, 41-42. See Chapter I, note 101.}
Franz Joseph Rosinack died on June 17, 1823, just months after Kalliwoda began his tenure.

Beyond 1823

Records show that a Josef Hepting followed Rosinack as oboist in the court orchestra. In a plea requesting a salary increase dated January 28, 1829, Hepting wrote the following to Prince Karl Egon:

Since my earliest youth I have strived with passion and fervor to devote myself to the fine arts. Ten years ago your Highness founded a new orchestra, and at that time I had the good fortune to be counted among its members as a worthy musician. With a yearly salary of 100 Gulden I played second violin much to the satisfaction of my director for five full years. After the death of Kammermusikus Rosinack, whose position I then took over, I played with the orchestra for another five years as first oboe. . . . Should your highness see fit to grant my request, rest assured you will always find in me an eager servant who continually aspires to the highest levels of the fine arts.\(^{138}\)

Josef Hepting and his brother Johann, who played bassoon, continued with the orchestra for several more years until their deaths in 1830 and 1831 respectively.\(^{139}\)


\(^{139}\) In their Personalakten the Hepting brothers are listed as officially coming to the Hofmusik in 1820. Their father, Anton Hepting, was a shoemaker in Donaueschingen. Personalakte for Josef Hepting He. 37, FFA Donaueschingen, Personalakte for Johann Hepting He. 36, FFA Donaueschingen.
Rosinack, following a severely disabling lung disorder, switched to violin and played with the *Hofmusik* for many more years, retiring in 1850. He died in 1854.  

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140 Anton Rosinack must have fallen ill sometime between 1821 and 1825. In July of 1825 he made the following request to be relieved of his servant duties and to switch to violin:


Letter dated July 1, 1825, Personalkte Ro. 23, FFA Donaueschingen.
CHAPTER THREE
FRANZ JOSEPH ROSINACK AS MUSIC ARRANGER

Introduction

During the forty-six years from 1777 to his death in 1823 Franz Joseph Rosinack was a prolific provider of music for the Fürstenberg court. According to the 1789 contract promoting him to Kammer-Musicus he was obligated to “make himself musically useful at court, in church, and at the theater, as well as . . . direct the court Harmonie ensemble . . . “. The amount and variety of the scores surviving in the Fürstenberg music collection with a connection to Rosinack suggest that he was not only providing music for the Harmonie, but also active in most aspects of music production at the court as well. The 1803 catalogue of the Fürstenberg music library lists three original compositions by Rosinack, including two cassations for keyboard and a serenade. More often, however, his name occurs in the Fürstenberg collection as copyist and arranger. While in some circumstances it seems difficult to differentiate copyist from arranger, there are at least fifty manuscript arrangements in the collection which the

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143 In the Fürstenberg music collection there are keyboard scores in Rosinack’s hand of a variety of works: among others, several symphonies and partitas by Anton Rosetti, including the Symphonies in C and E-flat, Mur A5 and A30 (D DO Mus. Ms. 1666 and 1658), as well as the Partita in B-flat, Mur B22 (D DO Mus. Ms. 1657). RISM does not list Rosinack as arranger in these cases, however. Sterling E. Murray, Antonio Rosetti (Anton Rösler), ca. 1750-1792: A Thematic Catalogue, (Michigan: Harmonie Park Press, 1996).
Repertoire International des Sources Musicales attributes to Franz Joseph Rosinack (see Appendix A for a listing of the specific arrangements).  

Little primary source information has survived as to when and under what circumstances Rosinack made his arrangements. Much of the original repertoire that Rosinack worked with was composed during the 1780s and 90s, including music by a range of composers both well known and less well known: e.g., Haydn, Mozart, Pleyel, Krommer, and Rosetti, among others. This repertoire reflects the musical taste at the Fürstenberg court during Rosinack’s time and comes from a wide variety of genres, including chamber music, concertante works, symphonies, liturgical masses, operas, and oratorios. The instrumental combinations used in the arrangements show that Rosinack was providing music for a range of venues at the Fürstenberg court. Harmoniemusik for wind octet would have been appropriate for larger halls or outdoor settings, while the quartets and quintets for oboe and strings may have been intended for more intimate surroundings.

Rosinack seems to have written much of his work for performance during the reign of Princes Joseph Maria Benedikt (r. 1783-1796) and Karl Joachim (r. 1796-1804). His letter of July 8, 1807, requesting an additional room to facilitate his “composing and copying of music,” as well as the court’s granting of this request, shows that Rosinack was still actively providing music for court occasions well into the

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145 Among the earliest originals Rosinack worked with are Rosetti’s Symphony in B-flat, Mur. A49 from 1785, as well as Mozart’s Serenade in B-flat, K. 361/370a, composed between 1781 and 1784. The latest original certainly must be Haydn’s Creation, composed in 1798.
146 RISM dates many of Rosinack’s arrangements as “circa 1790.”
147 “da ich mir zum componiren der Musik, und abschreiben derselben ein alleiniges Zimmer wünschte...” Letter to the Fürstenberg government from 7.8.1807 (Personal Akt Ro. 8, FFA Donaueschingen; cf. Ch. II: p. 72, note 127).
first decade of the 1800s, several years after the Hofmusik’s fortunes had begun to decline. While circumstances at the Fürstenberg court during the early 1800s certainly presented the need for music using a reduced instrumentation, there is no direct evidence (other than the July 1807 letter, perhaps) that Rosinack made any of his arrangements in response to those circumstances. The relative dearth of musicians during this time, however, would in the very least have presented more opportunities for his works to be played.

**Instrumentation in Rosinack’s Arrangements**

Rosinack used a variety of instrumental combinations in his over four dozen arrangements, including both quintets and quartets involving winds and strings, as well as the typical *Harmonie* instrumentation of the wind octet. Among his quintets are twenty-seven for the combination of oboe, violin, two violas, and cello, one for oboe, two violins, viola, and cello, and one for English horn, violin, two violas, and cello. These twenty-nine quintets are by far the most varied group in terms of their original musical sources, ranging from partitas for wind octet and sextet to string quartets, symphonies, an opera, and an oratorio. Composers of the originals include Krommer, Gyrowetz, Mozart, Haydn, Pleyel, and Rosetti, among others (see Table I below).

The arrangements for quartet use two types of instrumentation. Nine are for two oboes, clarinet, and bassoon; all of these come from partitas for wind octet by Krommer and Mozart. Interestingly, these wind quartets would have fit the circumstances at the Fürstenberg court from 1807-1811, when Xavier Rehsteiner was the only bassoonist following the death of Matthäus Gail. In addition to the nine quartets for winds,
Rosinack adapted six string quartets, mostly by Haydn and Pleyel, where an oboe replaces the first violin. Two of these also include optional parts for English horn to replace viola.

Table 1: Rosinack’s Instrumentation

<table>
<thead>
<tr>
<th>Type</th>
<th>Instrumentation</th>
<th>Quantity</th>
<th>Sources by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quintet</td>
<td>Ob, Vln, 2 Vla, Vlc</td>
<td>27</td>
<td>Krommer, Gyrowetz, Mozart, Haydn, Pleyel, Rosetti, et al.</td>
</tr>
<tr>
<td></td>
<td>Ob, 2 Vln, Vla, Vlc</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E Hn, Vln, 2 Vla, Vlc</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Quartet</td>
<td>2 Ob, Cl, Bsn</td>
<td>9</td>
<td>Krommer, Mozart, Haydn, and Pleyel</td>
</tr>
<tr>
<td></td>
<td>Ob, Vln, Vla, Vlc</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Octet</td>
<td>2 Ob, 2 Cl, 2 Hn, 2 Bsn</td>
<td>11</td>
<td>Feldmayr, Dittersdorf, Haydn, Paisiello, Wranitzky, Winter, and Gleissner, et al.</td>
</tr>
</tbody>
</table>

Rosinack’s work in the Harmonie genre includes eleven arrangements for the wind octet combination of two oboes, two clarinets, two horns, and two bassoons. The originals he used for his Harmonie writing include several partitas for wind sextet by Feldmayr, operas by Dittersdorf, Haydn, Paisiello, and Wranitzky, a ballet by von Winter, and a mass by Gleissner.
Grouping Rosinack’s Arrangements: Genre and Style

Well I am up to my eyes in work, for by Sunday [in a] week I have to arrange my opera for wind instruments [Harmonie]. If I don’t, someone will anticipate me and secure the profits . . . You have no idea how difficult it is to arrange a work of this kind for wind instruments [Harmonie], so that it suits these [wind] instruments and yet loses none of its effect. Well, I must just spend the night over it, for that is the only way . . .

The passage above is quoted from a letter Mozart wrote to his father wherein he describes the difficulties surrounding setting music from his latest opera, Die Entführung aus dem Serail, for Harmonie. While Mozart refers to arranging stage music for wind octet, several of his observations and the resulting implications can be applied to the process of arranging in general, thus illuminating the challenges Rosinack faced in making his own work. Mozart felt it was important that the music’s new guise should fit the instruments for which it was created, without losing any of its “effect,” meaning the music must still make sense in its new instrumentation. Beyond basic issues stemming from the change in instrumentation, certainly a great part of the difficulty Mozart describes is the fact that opera is musically quite different from Harmoniemusik (i.e. Unterhaltungsmusik, or light music for background enjoyment). This difference can be seen primarily in the musical forms and harmonic language of each genre. That is to say many of the dramatic elements in the musical language of opera, for example, would have little place in the language of eighteenth-century Unterhaltungsmusik. Thus arrangements of stage music

involve a certain recasting of the music into a new form, with consideration of both the new instrumentation and the genre.

The range of original music Rosinack worked with involves this process of recasting to varying degrees. Arranging a partita for wind octet as a quintet for oboe and strings presents challenges inherently different from those in arranging Mozart’s *Die Zauberflöte* for *Harmonie* ensemble. With this scale of genre in mind, an overview of Rosinack’s work for chamber ensembles presents the following general categories: 1) arrangements of music in an instrumental idiom, including both chamber and symphonic music, as well as 2) arrangements of music for the stage. This categorization is based primarily on the relative difference between the genre of the original music and the chamber setting within which Rosinack worked. The remainder of this chapter will address Rosinack’s approach to examples from these two categories.

**The Arrangements of Chamber Music**

Rosinack’s chamber music arrangements derive from pieces essentially within the same basic instrumental genre. Thus his compositional decisions revolved primarily around the change in instrumentation, and the inherent qualities of the instruments realizing the music in both its original and new guise.¹⁴⁹ The musical parameters which best exemplify this process of transformation include melody, accompaniment, their interaction, and the development of texture, as well as the use of instrumental tone color.

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¹⁴⁹ This issue of genre change will assume a greater role when considering Rosinack’s *Harmonie* arrangements of opera music, discussed later. However arranging works within the chamber genre is not without complications as to the issues which define genre boundaries within chamber music as a whole. See Marius Flothius, *Mozart’s Bearbeitungen eigener und fremder Werke* (Salzburg: Schriftenreihe der Internationalen Stiftung Mozarteum, 1969) as well as Alfred Orel, “Beethoven’s Oktett op. 103 und seine Bearbeitung als Quintett, op. 4,” *Zeitschrift für Musikwissenschaft* 3 (Leipzig, 1921), and Douglas Johnson “1794-1795: Decisive Years in Beethoven’s Early Development,” in *Beethoven Studies* 3 (Cambridge: Cambridge Univ. Press, 1982).
The melodic considerations lie not so much in the actual notes themselves, but in Rosinack’s new timbral organization of the melody and melodic dialogue between instruments, as compared to the original work. Accompaniment issues include how the roles and components of the musical texture are assigned to the new instruments, that is to say how Rosinack builds the supporting texture in the music’s new guise. A related aspect lies in the way textural developments are newly treated, for instance the interaction of solo and tutti passages, or the timbral redistribution of contrapuntal textures.

Rosinack’s chamber arrangements can be categorized into three main groups. The first includes those works involving a reduction of the original number of voices, such as the notably prevalent sixteen arrangements of wind octets as quintets for oboe, violin, two violas, and cello. The second category includes works which involve an augmentation in the original number of voices, such as the four arrangements of string quartets as quintets for oboe and four strings (i.e. vln, 2 vla, and vlc). The third group involves those pieces where the number of voices remains the same, such as the six adaptations of string quartets for oboe, violin, viola, and cello. The first two categories, reductions and augmentations, serve best to illuminate Rosinack’s arranging style within the chamber genre.

**Reductions: The Serenade in B-flat, K. 361/370a for Oboe and Four Strings**

Among the sixteen arrangements Rosinack made of wind octets for oboe, violin, two violas, and cello is one of an anonymous octet version of Mozart’s Serenade in B-flat, K. 361/370a (the so called “Gran Partita”). The manuscript of the widely disseminated octet version consists of movements 1, 2, 3 and 7 from the seven-movement
Figure 5: The Cover Page of Rosinack’s Quintet Arrangement of K. 361.
(printed with the kind permission of the Badische Landesbibliothek, Karlsruhe)
Figure 6: The First Page of the Violin Part to Rosinack’s Quintet Arrangement of K. 361
(printed with the kind permission of the Badische Landesbibliothek, Karlsruhe)
K. 361 scored for two oboes, two clarinets, two horns, and two bassoons, and is included in the Fürstenberg music collection as D-DO Mus. Ms. 1359, while Rosinack’s quintet version for oboe and strings is Mus. Ms. 1376. Correlations between idiosyncrasies in Ms. 1359 and Rosinack’s work show it to be the source he used. It is unlikely that Rosinack even knew of the version of K. 361 for thirteen instruments, as it is not included in the Fürstenberg collection and is not listed in the court music catalogues.

Notable observations on Rosinack’s arranging style can begin with his treatment of the outer parts. Like the other wind octets Rosinack worked with, the oboe features prominently in the melody and melodic dialogue of Ms. 1359. Thus, barring extenuating circumstances, the oboe generally retains this melodic prominence in his quintet version. Other general aspects of Rosinack’s rescoring can be seen in his treatment of the bass foundation, and his sensitivity to the tone color of instrumental pairings and to complex textures involving contrapuntal interchange in the music. In the quintet arrangements the cello most always functions as the bass foundation. Consequently when rescoring for quintet certain sections of the octet originals where bassoons hold the melodic interest, either as a melodic bass or with the bass function present in other instruments, Rosinack generally scores such melody in the violas and keeps the bass function in the cello.

The interchange of instrumental tone color is central to the musical fabric of the octet originals, and Rosinack shows sensitivity to instrumental pairings, as well as to the

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150 The musicologist Bastiaan Blomhert believes this octet to be an earlier version, by Mozart, of movements 1, 2, 3 and 7 of the K. 361 serenade, which (according to Blomhert) Mozart later rescored for thirteen instruments and added three more movements. See Blomhert, “The Version a 8 of the Gran Partita KV 361 (370a)” in: Mozart Jahrbuch 1991. Among the sources Blomhert lists for this octet version are sets of manuscript parts in Eisenstadt (Esterhazy Archive) and Donaueschingen (Fürstenberg Archive), as well as sets of parts printed by Breitkopf and Härtel (Leizig), and Sieber (Paris). Blomhert notes: “All texts [listed previously] apparently derive from the same source, which must have been a score circulating in Vienna in the early 1790s.” Blomhert, “Gran Partita,” 207.
tone color of instrumental families in his reduced versions of these works arranged for oboe and strings. Thus, in addition to the above observations on rescoring, his quintet arrangements generally show the following tendencies: lines played by oboe 2 or clarinet 1 in the octet are generally assigned to the violin in the quintet; clarinet 2, horn 1 or bassoon 1 go to the first viola, while horn 2 or bassoon 2 are scored in the second viola. As noted above, the instrument functioning as the bass is assigned to the cello.

In rewriting thickly scored passages from the octets, especially passages featuring complex melodic interchange among the instruments, Rosinack employs several strategies to build accompaniments: when appropriate he uses double stops in either the violin or viola lines, or he simplifies the texture by combining a sustaining element in one voice with a rhythmic element inherent in another. The techniques outlined above are illuminated in the following examples comparing passages from the octet of Ms. 1359 and the quintet of Ms. 1376, Rosinack’s version for oboe and strings.151

Example 1 shows the opening Largo, measures 1-5. This regal tutti statement is marked *forte*, and starts each of measures 1 through 3. Each of the chordal statements are connected by a solo clarinet *Eingang* leading into the next measure. In his version Rosinack achieves maximum weight for the tutti chords by using double-stops in the violin and two violas. He then adds variety to the melodic dialogue by dividing the solo *Eingang* statements between the violin and oboe. A slight alteration in the first *Eingang*

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151 In the following excerpts all instruments are scored at sounding pitch. With regard to performance markings, it seems that Rosinack himself may have added some to the parts of 1359, as there are at least two different handwritings in the manuscript, the darker of these matching Rosinack’s autograph Ms. 1376. Despite these extra markings, Ms. 1359 lacks many more with regard to articulation and dynamics. Thus I have added some editorial suggestions in these parameters to the Ms. 1359 examples. These suggestions are meant to clarify any discrepancies with Ms. 1376, which more closely represents Rosinack’s concept of the music. In comparing the two manuscripts one gets the sense of how meticulous Rosinack was in his writing.
shifts the accented dissonance of the B-flat appoggiatura to the previous measure; this rhythmic shift is necessitated by the violin serving both a solo and a tutti role in the opening. Note also how the countermelodies in the lower voices of measures 4 and 5 are scored in the violas, while the cello functions as bass.

Example 1.

1a. [Anon.], arr., Partita in B♭\(\sharp\) (Mus Ms 1359, after Mozart, K. 361), Mvt. 1, Opening, mm. 1-5.

1b. Rosinaček, arr., Quintetto in B♭\(\sharp\) (Mus Ms 1376, from Ms 1359), Mvt 1, Opening, mm. 1-5.
Example 2, measures 8-12 of the same Largo, shows a more complicated texture than Ex. 1 and demonstrates Rosinack’s technique for maintaining the texture in an arrangement using reduced instrumentation. The passage uses a syncopated eighth-note line in the top voice, accompanied by sustained lines in the lower instruments moving in a more regular relation to the beat. The syncopated line is first stated by oboe 1, then transferred to clarinet 1, and finally taken by both oboes which build to the half-cadence of measure 12. The accompaniment features momentum to the cadence built by a sequence of three rising eighth notes, stated in turn by instruments paired in thirds: bassoon 2 and oboe 2, then bassoons 1 and 2, and finally by oboes 1 and 2 (see mm. 9-10).

Arranging this texture for a quintet of oboe and strings poses challenges for two main reasons. The reduced number of voices makes it difficult to recreate the complex nature of the octet version’s accompaniment, with the rising eighth-note figure in successive pairs of instruments, while maintaining the balanced melodic exchange between the oboe and clarinet lines. The contrapuntal nature of the music here also makes the use of double stops in the strings a less desirable option. Secondly, the homogeneous sound of the strings does not allow for the variation of tone colors so central to the structure of the music in its guise as wind serenade. In his quintet arrangement (Ex. 2b) Rosinack retains to some extent the timbre exchange in the melody of measures 8 to 11, though he keeps the syncopated line in the oboe well after the clarinet has taken over in the octet (m.10). The violin in Rosinack’s version takes over
the syncopated line only when the oboe is needed to start the last of the three rising eighth-note statements before the build to the half-cadence (pick-up to m.11). The rhythmic alteration in the violin at the beginning of measure 11 is necessitated by the violin’s quick role change to the oboe 2 line of Ms.1359, thus abbreviating the resolution of the suspension figure in the music. As noted above, strings cannot achieve the same timbre contrasts present in the accompaniment of 1359, however Rosinack simulates the paired instrumental dialogue by scoring the eighth-note figure first in viola 1 and cello,
then in viola 2 and cello, and finally in the oboe and viola 1 (cf. mm. 9-10). The quarter notes of measure 11 in the clarinets of Ms.1359 are scored an octave lower in the violas, both keeping the notes in a more comfortable range for those instruments and filling the part of the texture played by the horns in the original.152

Example 3, the end of the exposition in the first movement, shows another passage where timbre contrast and solo vs. tutti texture are central aspects of the music’s structure, and how Rosinack attempts to preserve these distinctions. Measures 74-88 of Ms. 1359 begin with a staccato fanfare-like arpeggiation presented tutti by oboes, horns, and bassoons (mm. 74-75), then followed by a legato line played piano in the clarinets.

Example 3

3a. [Anon.], arr., Partita in B[|] (Mus Ms 1359, after Mozart, K. 361), Mvt. 1, end of exposition, mm. 74-88.

152 Incidentally, this passage is one of several in the first movement where the music is more successfully “clothed” with the color and texture of 12 wind instruments rather than 8. A comparison of this passage with the “full” version of K. 361 shows that the creator of 1359, whether Mozart (as Blomhert states) or not, faced some of the same difficulties Rosinack did, namely in passages featuring a complex dialogue of paired instruments, the added basset horns in the full version allow for a more consistent, and thus more convincing, pairing of instruments.
3b. Rosinaeck, arr., Quintetto in B♭ (Mus Ms 1376, from Ms 1359), Mvt 1, mm. 74-88.

Allegro molto

Ob

Vln

Vla 1

Vla 2

Vlc

96
(mm. 76-77). The contrast of staccato fanfare with legato in piano is then repeated (mm. 78-81), with the legato section repeated twice more as a phrase extension (mm. 82-83 and 84-85). First clarinets, then clarinets and bassoons, and finally the added oboes accompanied by horns in octaves (forte) build a passage of increasing texture and dynamics that drives to the cadence in measure 88.

In his quintet version Rosinack achieves the timbre contrast in the passage described above by altering the wind and string roles: scoring the lead clarinet line of Ms.1359 in the oboe, with the fanfare stated by tutti strings. The violin plays two roles, first taking the lead line in the fanfare (mm. 74-76, Ob 1 in 1359), then a supporting line in the legato passage (m. 77, Cl 2 in 1359). During the two repetitions in the phrase extension driving to the cadence Rosinack scores the bassoon lines in viola 1 and cello, respectively (mm. 82-85). The octaves in the horns are taken by viola 2, playing double-stops (mm. 84-85). This passage again shows Rosinack’s ability to think beyond the mere transcription of notes and convincingly transfer central aspects of the music’s “sonic architecture” to the new setting.

Several passages from the development in the first movement again show Rosinack’s skill in rescoring the music. Example 4 shows measures 106-113, which in the octet feature a sequence of scalar eighth notes exchanged between the oboes and bassoons, while clarinets play a secondary line of sustained notes in a descending chain of suspensions. Rosinack’s arrangement gives the sustained lines to the oboe and viola 1, with the more melodically active scalar dialogue between the violin and cello, reinforced by viola 2 doubling the cello. This rescoring is one of the rare times in his arrangements that Rosinack gives a secondary role to the oboe. In doing so he achieves two important
aspects of the music in its original guise. First, the sequential scalar exchange is stated by instruments of the same family, that is to say the timbral relationship between the oboe and bassoon is best emulated by the violin and cello. Second, the sustained quality of the accompanying suspensions is led by the instrument best suited to sustaining sound, namely the oboe.

A second passage from the development which illuminates Rosinack’s skill occurs in measures 116-127 (Ex. 5). This passage features a fugato-like exchange of the
movement’s main motive among the instruments, grouped in pairs playing thirds or sixths. In the octet version the motive is first stated twice by the clarinets, then in turn by a quicker succession of paired instruments, with each statement overlapping by a measure. This section of close imitation uses a consistent succession of tone color, namely oboes, clarinets, then bassoons, which is repeated until the last statement in measure 126, played by clarinet 2 and horn 1. Sustained whole notes, first in the bassoon, then in the horns, provide support in measures 120 to 127.

Example 5

5a. [Anon.], arr., Partita in B♭ (Mus Ms 1359, after Mozart, K. 361), Mvt. 1, Development, mm. 116-127.

5b. Rosinack, arr., Quintetto in B♭ (Mus Ms 1376, from Ms 1359), Mvt. 1, Development, mm. 116-127.
Rosinack’s challenge in this passage was to re-score the music in such a way that the succession of contrasting instrumental pairings stating the motive is presented in the texture as consistently as possible. Like the creator of Ms. 1359, Rosinack must combine and redistribute roles among the instruments. Sheer lack of numbers allows for only an incomplete presentation of the sustained whole-note accompaniment, starting with cello in measure 120, then taken briefly by viola 1 in measure 123. The main motive, played by instrumental pairs, is presented consistently at first; the clarinet lines of 116-120 are played by violin and viola 1. The telescoped nature of the second part of this imitative passage (mm. 120-127) has inherent complications; Rosinack must “trick the ear” of the listener into believing there are more instrumental pairs than are really possible. In measure 121 the clarinet lines are stated by the violas, sounding an octave lower, however, in the next measure the resolution of viola 2 is taken over by the violin, as viola 2 has moved on to pair with the cello for the new statement. The remaining motivic exchanges of 124-127 are taken by violas and violin/cello, respectively.\textsuperscript{153}

The preceding examples show some of the main principles by which Rosinack transferred music from a setting as a wind octet to one of a quintet for oboe and strings. Interestingly, Examples 2 and 5 show that both Rosinack and the creator of Ms.1359 dealt with similar issues in realizing the music, namely presenting a consistent texture in

\begin{footnote}
\textsuperscript{153} Example 5b contains three odd pitches, including the F3 in viola 1 and the A4 in the oboe of measure 123, as well as the E-flat\textsuperscript{3} played by the cello in the first half of measure 125. The F certainly does not fit into the circle of fifths progression in the harmony of measures 120-127, of which the C in the horns of 1359 clearly takes part. In Rosinack’s other arrangements of chamber music that I have examined I have found no instances to suggest that he ever intentionally changed the harmonic progression of the music, thus the F should be considered a transcription error. The A in the oboe and the E-flat in the cello are of a different nature as here Rosinack continues writing presented in Ms. 1359. These pitches are perhaps more understandable when one considers the fact that there is no score for the octet version of K. 361 in the Fürstenberg collection, suggesting the possibility that Rosinack created this arrangement without the use of a score as source material.
\end{footnote}
passages of a complex contrapuntal or imitative nature. Example 5 especially suggests that the music is most effectively realized in its “original” guise for thirteen instruments, as the extra pair of woodwinds (basset horns) in that version allow for a more convincing presentation of paired instruments in that section’s imitative structure.

**Augmentations: The String Quartet in D, K. 575 for Oboe and Four Strings**

An additional category of chamber arrangements illuminating Rosinack’s arranging skill represents an augmentation in the original number of voices. These augmentations include, among others, arrangements of three string quartets by Mozart: K. 417 in d minor (D-DO Mus Ms 1369), K. 458 in B-flat Major (D-DO Mus Ms 1375), and K. 575 in D Major (D-DO Mus Ms 1374), as well as the string quartet in C Major, Op. 16 no. 1 (D-DO Mus Ms 582) by the Viennese composer Adalbert Gyrowetz (1763-1850). Like the category of reductions examined previously all these pieces are arranged for the ensemble seemingly preferred by Rosinack: oboe, violin, 2 violas, and cello. These arrangements of string quartets differ from those of wind octets in that the oboe is no longer a bridge to the original guise of the music. Indeed, the three strings provide commonality in texture, while the oboe is the foreign element around which much of the arranging takes place.

Melodically, the oboe here tends to retain its primary role of portraying the lead voice, as was true in the wind octet arrangements. Several aspects of melodic treatment in the quartet sources qualify the oboe’s role. The democratic approach to building the musical texture, true especially of the Mozart quartets, means that in the arrangement the oboe is added to an existing dialogue involving several instruments. The art of
Figure 7: The Cover Page to Rosinack’s Quintet Arrangement of K. 575
(printed with the kind permission of the Badische Landesbibliothek, Karlsruhe)
Figure 8: The First Page from the Oboe Part to Rosinack’s K. 575 Arrangement
(printed with the kind permission of the Badische Landesbibliothek, Karlsruhe)
incorporating the oboe into such a texture involves balancing the oboe’s individual qualities and limitations with the requirement of building a new, but convincing, melodic dialogue. The compositional techniques Rosinack used to this end include dividing a line previously presented in one voice between two or more voices. This dividing is generally the case when the original melody consistently goes outside the effective instrumental range Rosinack used for the oboe, namely C4 to D6, and more rarely to F6 a third above. Less frequently Rosinack may alter the notes of the melody to bring it within a usable range.

Another challenge presented by these quartet arrangements involves creating a consistent musical texture using the augmented number of instruments. The role the fifth voice takes depends upon the context and individual circumstances of the music. Occasionally this voice may take part in melodic presentation, such as the violin taking over a line which goes beyond the oboe’s capabilities (range or otherwise). More often Rosinack uses the extra voice to build the supporting texture in the music. This may involve dividing a double stop in one of the accompanying strings into two separate lines. Other possibilities include doubling an existing line, either unison or at the octave. When doubling, Rosinack primarily uses the violin or one of the violas. These techniques are exemplified in the following comparison of passages from the K. 575 quartet and Rosinack’s version for oboe and strings.

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154 In the 50+ arrangements Rosinack made, he never scored the oboe above F6, and there are only a handful of instances where the oboe plays above D6. This range is in line with the range generally used for the oboe by eighteenth-century composers. Mozart’s Oboe Quartet in F, K. 370, certainly one of the most virtuosic pieces of its time, does not exceed F6, and was written for Friedrich Ramm (1744–after 1808), one of the great oboe virtuosos of the eighteenth century.
The circumstances surrounding Rosinack’s quintet arrangement of the K. 575 D major string quartet in the Fürstenberg music collection are somewhat vague. The arrangement itself is not attributed to Rosinack by RISM. There are, however, a number of similarities with the quintet versions of K. 417 and K. 458, for which RISM does list Rosinack as the “likely” arranger. In the Fürstenberg collection the only surviving source for the arrangement is a set of parts printed by Artaria in December 1791, which is listed in the Fürstenberg library catalogue as Ms. Drwk. 2110.

Example 6 shows the opening eight measures of music, which in the quartet (Ex.

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155 For the K. 417 arrangement RISM notes “Vermutlich ist Rosinack der Bearbeiter” while for the K.458 arrangement “Die Bearbeitung stammt vermutlich von F.J. Rosinack.” Similarities in arranging technique shown by these pieces include Rosinack’s approach to incorporating the oboe in the melodic dialogue among the instruments, as well as his use of the fifth voice in the augmented instrumentation. Besides showing a commonality in arranging technique, the quintets are all in Rosinack’s handwriting, and use the same brownish manuscript paper with a Freiburg watermark on it. Manfred Schuler, in discussing another manuscript using the same paper, describes the watermark and notes the paper was likely created in the years 1803 to 1806: “Das Wasserzeichen, ein Kreis mit der Umschrift FREIBURG und einen herzoglichen Emblem, erlaubt den Schluss, dass Papier von einer Freiburger Papiermühle geliefert worden ist, und zwar zu einer Zeit, als Freiburg i.Br. der Herrschaft des Herzogs von Modena unterstand (de facto von anfang März 1803 bis mitte April 1806).” Manfred Schuler, “Der angebliche Mozart-„Fund“ in Acta Mozartiana 32 (1985), 9. In comparing other manuscripts using paper with the Freiburg watermark (including Mus Ms. 1369, 1374, and 1375), Schuler notes the paper came from the Freiburg paper mill of Lorenz Loth: “Da die letztgenannten drei Handschriften [1369, 1374, and 1375] zweifelsfrei den Donaueschinger Hofmusiker Franz Joseph Rosinack (Rosinack) zum kopisten (und wahrscheinlich auch zum Bearbeiter) haben, ist erweisen dass das Papier der Freiburger Papiermühle des Lorenz Loth in Donaueschingen den Kopisten der fürstlichen Hofkapelle zur verfügung stand.” Manfred Schuler, review of “The Harmoniemusik of Die Entführung aus dem Serail . . .” by Bastian Blomhert in Die Musikforschung 44 (1991), 178.
6a) consist of a lyric six-bar phrase in the first violin, followed by a two-bar extension played in octaves by the violin and viola. The phrase is then repeated (mm 9-16), with the viola taking the lyric part an octave lower and the two violins playing the extension an octave higher (not shown). The accompaniment in this section consists of a tonic.
pedal in quarter notes played by the viola, while violin 2 outlines chord-tones of the harmony in eighth-notes. The repeat augments the supporting group to three instruments, expanding the range and texture of the music. The cello plays the pedal tone an octave lower, and the violins play accompanying eighths in thirds and sixths.

For his arrangement Rosinack chose to transpose the music down a whole-step to C major, bringing more of the melodic dialogue throughout the piece into the oboe range he commonly used (C4 to D6). The opening music in the quintet (Ex. 6b) features the oboe playing the lyric phrase, with the accompaniment in the violin and two violas. In building his accompaniment Rosinack takes a cue from the repeat phrase in the quartet. He adds a second voice of eighth-notes to the opening, presented by violin and viola 1, much in the same manner Mozart built the accompaniment for the repeat phrase (mm. 9-16), using the two violins. In the phrase extension Rosinack doubles the triplet figure in the violas (mm. 7-8). Adding the second viola here presents challenges that Rosinack faced throughout this arrangement, namely that doubling lines in unison or at the octave can at times create textures that take the music away from the clarity and intimacy presented by Mozart’s original.

Example 7 presents music from the transition to the dominant key area in the exposition of the first movement. In the quartet, measures 25-29 show the last part of a dialogue between violin 1 and cello. The violin melodically extends a motive used in the previous measures, leading to a figure featuring running sixteen notes that bring the music to a dominant cadence (m 32). The higher range used for the cello in measures 25-28 means that the viola actually functions as the bass. Finally, the flourishing motive
stated by violin 1 in measures 28-31 is supported by secondary lines in violin 2 and viola using alternating groups of legato and staccato eighth-notes.
In his quintet arrangement Rosinack gives the lead-voice in this section to the oboe, and he doubles this line an octave lower in the violin, creating a contrasting sonority with a more orchestral character. There is some precedent in Mozart for this doubling, when one considers the violin 2 and cello lines of measure 27 in K. 575, which continue in thirds the lead line presented by violin 1 two measures previously. With the octave doubling of the oboe in the violin as the added element in the new texture, Rosinack builds the accompaniment and secondary lines from the remaining instruments in the quintet for measures 25-27. He changes the bass line, played by viola 2, by taking the notes of measure 27 up an octave, as the transposed original contour would have taken the line below the viola’s range.

One interesting twist Rosinack brings to the music occurs in the secondary lines of measures 28-31. He uses the inherent contrast of the legato/staccato eighth-note groups, which in the quartet are played by violin 2 and viola, to create a concertante-like exchange between two groups of instruments. In measures 28 and 30 the violas play the legato grouping, while in measures 29 and 31, featuring staccato eighths, the lines shift to
violin and viola 1. In this manner Rosinack can keep all five instruments active in the musical texture, as well as increase the music’s timbral variety.

Example 8 presents music which starts the second key area of the exposition in the first movement. In the original quartet this section uses a phrase stated in turn by all the instruments, building to a climax in the first violin. The phrase itself begins with a triadic figure of eighth-notes followed by a held note, ending in a series of quarter notes that lead to the next instrument’s entrance. The cello presents the first statement, beginning on A3, with a secondary line of staccato eighth-notes in thirds played by the two violins, beginning above the cello melody. Subsequent statements occur in the second violin, beginning on B4, and viola, beginning on E4, before the climax in the first violin. The texture presented during the viola statement is unique for several reasons. The secondary line of staccato eighths in measures 41 to 42 are played by cello and second violin in tenths, rather than thirds. The viola begins its entrance between the range of the staccato notes, gradually rising above them to pass the line on to the

Example 8

8a. Mozart, String Quartet in D major, K. 575 (Mus Drwk 2110). Mvt. 1, mm. 32-46.
first violin. The music of Mozart’s climax uses all four instruments; the punctuating quarter notes played by the cello in measures 45 and 46 expand the range of melody and accompaniment to over three octaves, greater than in any of the previous statements.
In arranging this passage Rosinack worked with several issues: fitting the oboe into the progression of melodic entrances in a way that makes sense and still effectively builds to the climax, as well as creating supporting textures which work toward the same goal. In order to incorporate the oboe into the melodic dialogue Rosinack changes the registral progression of events. The cello entrance (m. 32) begins on G3, while the oboe, taking the violin 2 line from the quartet, begins on A4 (m. 36). The violin then takes the third entrance starting on D5 (m. 42), an octave above the original K. 575 viola line, and finally the oboe begins the climax on F#5. Ordering the entrances in this fashion creates an alternating succession of timbres: string (cello) – oboe – string (violin) – oboe. The change also alters the feeling of climax in the final statement, as the oboe’s entrance is approached from above in the violin, not from below, as does the viola line of Mozart’s original.

Additional changes occur in the supporting voices of the last two statements. Rosinack doubles the staccato eighth notes in viola 1 an octave lower in viola 2, thus filling in the tenths played by cello/viola (mm. 41-42). The fact that Rosinack writes the violin entrance an octave higher in those measures prevents the texture from becoming muddled. The doubling continues in measures 45 to 48, although here viola 2 doubles the punctuating quarter notes of the cello an octave higher. This added reinforcement creates a progression of texture through the whole passage that reflects a similar aspect in Mozart’s original: measures 32 through 40 use two supporting voices, building to three in 41 to 44. Finally in measures 45 to 48 four voices increase the texture and range that effectively build the climax of the music here.
Example 9 shows music that closes the exposition of the first movement. The first eight measures (mm. 64-71) consist of a tonic pedal in the cello with alternating melodic statements in the violins. The second violin plays the movement’s main motive (mm. 64-65), after which the first violin plays a scalar response (mm. 66-67); this alternation is then repeated an octave lower (mm. 68-71). The accompaniment in the viola changes between active eighth notes and a more sustained syncopation using double-stops. The last six measures of the section change to a dominant pedal that re-transitions the music back to the opening (mm. 72-77). These measures feature overlapping rising scalar statements between the cello and first violin in quick succession. The accompaniment in the viola and second violin continues the sustained syncopated pattern established earlier, again with use of double stops to fill out the harmony.

The challenges of arranging this section of music are similar to those faced by Rosinack in the music of Example 3 above: the succession of melodic events must be modified to include the oboe in a manner that supports the progression of the music. The accompaniment must also be built in a way that effectively supports the quick alternation of instrumental entrances. Throughout the first eight measures (mm. 64-71) and the following six (mm. 72-77) Rosinack makes use of three active voices in the melodic exchange. The violin states the main motive (mm. 64-65), followed by the oboe’s scalar response (mm. 66-67). The next four measures feature the motive played an octave lower in viola 1 followed by the scalar response in the violin. Note that Rosinack alters the melodic contour of the second response to bring it within the violin’s range (m. 71).
Example 9

9a. Mozart, String Quartet in D major, K. 575 (Mus Drewk 2110), Mvt. 1, mm. 64-77.

Allegretto

9b. Rosinack, arr., Quintetto in C major (Mus Ms 1374 after K. 575), Mvt. 1, mm. 64-77.

Allegretto
The re-transition to the opening of the movement (mm. 72-77) uses the following overlapping succession of entrances: cello, oboe, then cello, with the final extended statement in the violin, reaching well above Rosinack’s usual oboe range.

An interesting aspect of the accompaniment in this section of K. 575 is that by using double stops to fill-out the harmony, Mozart is effectively creating a five-voice texture. In arranging other sections of K. 575 with a similar texture (especially in the second movement), Rosinack takes advantage of the double stops by dividing them among the strings. In measures 64-77, however, the active melodic exchange necessitates Rosinack’s retaining the double stops at certain points. For example, during the oboe’s scalar response (mm. 66-67), the double stop is divided among the violas, but the next phrase uses a double stop in viola 2 (mm. 70-71), as the texture here does not use the oboe. The quick succession of overlapping entrances in the re-transition among the cello, oboe, and violin again necessitate the double stops in the second viola (mm. 72-77).

Conclusions from the Arrangements of Chamber Music

The main issue governing Rosinack’s work in arranging chamber music is the fact that very few, if any, eighteenth-century genre boundaries are crossed in taking the music from its original form to the new guise. Modifications of harmonic progression or formal structure in the music are not elements which come into play during the arranging process, as these elements represent commonality in the language of the music in its two guises. Instead, the arranging process revolves around changes in musical texture and tone color, as well as other characteristics peculiar to the instrumentation. Arranging the octet version of K. 361 for the quintet of oboe and strings involved transferring the music
from the fabric (or “sonic architecture”) of the wind octet to the fabric of oboe and strings, with the oboe line to a large extent used intact, while the roles of the supporting textures were adapted to the individual strings. Reducing the amount of voices for the arrangement often meant that instruments took on two or more roles in building the music at any particular point.

Arranging the K. 575 string quartet for the quintet of oboe and strings again involved transferring important aspects of texture and tone color to the new medium, this time with the strings providing commonality, and the oboe being the foreign element in the arranging process. Aspects of this process included an idiomatic use of the oboe in constructing the melodic dialogue among the instruments, as well as creating accompanying textures which support the logical progression of the dialogue. The role the added voice took in the arrangement depended on the circumstances of the music; at times it helped with the melodic presentation when the music went beyond an idiomatic use of the oboe, while at other moments it provided consistency in the five-voice texture through the discreet doubling of other parts.\(^{156}\)

The last group of arrangements to be investigated, that of music for the stage, presents a level of complexity going beyond that of the chamber/symphonic arrangements. The process of taking music from an operatic setting to that of a *Harmonie*

\(^{156}\) An additional category of Rosinack’s arrangements using instrumental forms include four symphonies which he adapted for quintet (ob, vln, 2 vla, vlc). These works are Gyrowetz: Symphony in B-Flat, RicG. B-flat 1, Rosetti: Symphony in B-flat, MurR. A49, as well as two uncatalogued symphonies by Neubauer (See Appendix A for more details). Like the chamber music described above, these symphonies share a commonality of form and harmonic language with the music’s new guise that Rosinack created. Study of these pieces shows Rosinack used techniques similar to those detailed earlier for reductions (K. 361, for example). These techniques revolve around transference and adaptation of musical texture and tone color from the original to the arranged form. While adapting a symphonic texture for quintet certainly involves a stretching of the musical fabric greater than that in Rosinack’s K. 361 arrangement, the commonality of technique is such that this category will not be discussed further in this context.
ensemble crosses several important eighteenth-century genre boundaries, namely orchestral/chamber, as well as dramatic/instrumental. While some of the implications of these boundary crossings are more general in nature, the examples below will show that some implications are more personal, depending on the tastes of the individual arranger.

**Arrangements of Stage Music for Harmonie: Background**

*Harmoniemusik*, or music for a small wind ensemble most often consisting of paired oboes, clarinets, horns, and bassoons, permeated much of the cultural life in lands throughout central Europe during the last decades of the 1700s. Not only aristocratic courts enjoyed the lighter *Unterhaltungsmusik* provided by such ensembles; the rising middle class took part as well, as attested to by Wolfgang Amadeus Mozart while visiting Munich in October of 1777. A letter to his father dated October 3 describes a *Harmonie* performance:

> About half past nine in the evening a small orchestra of five players, two clarinets, two horns, and one bassoon, came up to the house. Herr Albert . . . had ordered this music in his and my honour. They did not play at all badly together. They were the same people who play in Albert’s dining hall during meals.¹⁵⁷

The *Harmonie* ensemble at the Fürstenberg court in Donaueschingen had been under the direction of Franz Joseph Rosinack at least since his promotion to *Kammer-Musicus* in 1789, and likely before, as stated by his contract of that year:

> . . . he shall, following our gracious direction, be bound to make himself musically useful at court, in church, and at the theater, as well as

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¹⁵⁷ Emily Anderson, trans. and ed., *The Letters of Mozart and his Family*, 3rd ed., (London: MacMillan, 1985), 293. Mozart goes on to mention that the group was coached by Joseph Fiala, who had just left the Oettingen-Wallerstein court orchestra to play in Munich for a year, before leaving for Salzburg in 1778.
continue to direct the court wind music . . . and shall himself play with the ensemble.  

The court music catalogues compiled in 1803 and 1827 show that the ensemble’s repertoire consisted of both original works, as well as large collections of arrangements, most often made from the favorite operas performed at the court theater during that time. Among the operas arranged for Harmonie in the Fürstenberg collection are five by Mozart, including Die Zauberflöte, Die Entführung aus dem Serail, La Clemenza di Tito, Le Nozze di Figaro, and Don Giovanni. Other composers with stage works arranged in the collection include Dittersdorf, with Doktor und Apotheker and Hironimus Knicker, Martin y Soler, with L’Arbore di Diana and Una Cosa Rara, Haydn with Ritter Roland (Orlando Paladino), as well as stage works by other composers such as Wranitzky, Müller, Paisiello, and Paer.

The authorship of the Fürstenberg Harmonie arrangements has in some cases proved difficult to trace. The catalogues of 1803 and 1827 present conflicting attributions; with the 1803 catalogue most often not listing arrangers, and the 1827 catalogue most often listing Rosinack as author. Modern scholarship has provided more solid information. For example, among the Mozart arrangements the Die Zauberflöte...
seems to have come from Johann Heidenreich, the La Clemenza from Johann Christian Stumpf, and the Figaro arrangement from Johann Wendt. Both the early catalogues and modern sources agree, however, that in the case of the Harmonie version of Ritter Roland Franz Joseph Rosinack is the most likely arranger.

Ritter Roland is the German language version of Haydn’s opera Orlando Paladino, Hob. XXVIII:11, originally written for performance at the Esterhazy court with the premiere in Italian on December 6, 1782. Over the next decade, however, the opera enjoyed more success in the German version, with performances in Pressburg, Prague, Vienna, Mannheim, Cologne, and Berlin, among other cities. The 1792 performance in Mannheim likely provided the material for the opera’s premiere in Donaueschingen, performed on January 13, 1793. Much loved by the audience, performances of Ritter Roland were again staged by the Fürstenberg court in March and August of 1802, as well as May of 1805.161

The plot of the opera follows the knight Roland in his amorous pursuit of Angelica, the queen of Cathay. Roland, accompanied by his squire Pasquale, battles with anyone coming between him and Angelica, including Rodomonte, the king of Barbary, and Medoro, a soldier. Angelica, who actually loves Medoro, calls on the help of the witch Alcina in her plight with Roland. After many mishaps, among which Roland is both transformed into a beetle, and then a statue, Alcina succeeds in luring the knight into the underworld, where he bathes in the river Lethe. The river water relieves him of his mad passion, and when he returns from the underworld Roland offers his knightly services to Angelica and Medoro, having no memory of his previous love.

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The Ritter Roland Harmoniemusik

Rosinack’s arrangement (D-DO Mus Ms 736) consists of the overture and twenty-one numbers from the opera, mostly arias, but also including the Introduzione from act one and the chain finales from Acts I and II.\(^{162}\) The Harmonie version shows two broader categories in terms of arrangement process. Numbers such as the overture and many of the arias use music composed in forms that closely resemble the instrumental pieces investigated earlier (K. 361 and K. 575). These numbers involve little or no cuts in the music, with the arranging process instead revolving around issues of texture, tone color, and instrumental capacity. Other numbers, most notably the two chain finales, involve music using a formal structure quite divergent from the more regular instrumental forms of the previous group. The formal alteration of these pieces, as well as other significant changes in the music, reflect Rosinack’s intention to recast these numbers for a more instrumentally characteristic presentation by Harmonie.

The formal structure of the original Act II finale of Ritter Roland consists of 416 measures organized in five sections of music featuring arioso or tutti singing alternating with four sections of secco or accompanied recitative. Haydn uses the five lyrical sections as points where the characters reflect on the drama, and the music’s harmonic language in these sections tends to be more tonally stable. The recitative sections present dramatic development more directly, generally using music that is harmonically unstable, or more developmental, in character. The tonal framework outlined by the five sections uses the following key relationships: 1) C major (c minor, E-flat, A-flat, E-flat, c minor); 2) A major (a/C, E, A/a, C, d ); 3) B-flat (E-flat, A-flat, f minor); 4) F major; 5) C major. This framework closely parallels the dramatic development throughout the finale, and is

\(^{162}\) Haydn’s original consists of 53 numbers.
an issue which Rosinack confronts in his 262-measure version for Harmonie.

Comparisons of the stage and Harmonie versions from two of the above sections (number 1 beginning in C and number 2 beginning in A) reveal the main issues Rosinack worked with in creating his arrangement.

The opening of the finale, a lyrical section in C major, presents the knight Roland with his squire Pasquale as they approach the grotto of the witch Alcina to do battle. The interaction between the knight and his servant goes through a modulation to G major and a return to C, before the witch enters and the music shifts dramatically to c minor.

Following the witch’s entrance Haydn switches to accompanied recitative, when Roland confronts Alcina and demands she deliver the two lovers Angelica and Medoro, whom the witch is protecting. Musically this section is tonally unstable, using mode mixture and harmonic progressions emphasizing keys that take the music down the circle of fifths. Tonicizations include E-flat major, A-flat major, a-flat and e-flat minor, before returning again to c-minor through E-flat major. The end of the scene features Alcina defending herself by turning Roland into stone.

A comparison of the original 84 measures of music in this section of Haydn’s opera with the 34 analogous measures of the Harmonie version suggests that Rosinack’s first step in arranging was to decide what from the opera could be recast in a characteristic manner for winds. He uses music from the first 39 measures only, leaving out the dramatic recitative altogether. This music presents a tonal framework of tonic-dominant-tonic, fitting well in an Unterhaltungsmusik setting. While Rosinack also made several other cuts in this opening section, these tend to be smaller in nature, less than ten bars as a rule. These small cuts come from music of a repetitive nature
accompanying text exclamations of the characters, thus having less meaning in a purely instrumental setting.

Example 10 shows a 13-measure excerpt from the finale’s opening described above. Here the lines scored for Roland and Pasquale use melodic material first presented in the six-measure instrumental introduction (not shown). The accompaniment is in the strings, with obbligato lines in the flute and bassoon. Roland’s text, exclaiming his anger and rage at Alcina, is mirrored in the fully diminished seventh chords and the *forte-piano* emphasis in the orchestra of bars nine and ten. Pasquale’s

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163 The text of the *Ritter Roland* score from Donaueschingen (Mus Ms 723) is in German. For my excerpts here I have used the original Italian text based on the JH Werke edition (*Joseph Haydn Werke*, Reihe XXV, Band 11 (Munich: Henle, 1973). A comparison of the two sources shows that musically there is little difference between the two.
10b. Rosinack, Ritter Roland Harmoniemusik (Mus Ms 736), Act II finale, mm. 7-16.
text, whining for pity from his master, receives a harmonically simpler realization. The excerpt ends with a *marziale* figure in the orchestra marking the modulation to the dominant.

In transferring this music from Haydn’s opera to a setting for *Harmonie* Rosinack worked with several aspects inherent in the original. These include adapting the vocal lines to a setting without text, incorporating the wind obligati into the new texture, as well as building an appropriate accompaniment (see Ex. 10b). The purely instrumental setting allows Rosinack to bring variation to the melodic presentation. Roland’s line in measures 7-10 is played by oboe doubled an octave lower by bassoon, while Pasquale’s response is taken by oboe solo an octave higher than the previous statement.

Small rhythmic embellishments of the original vocal lines add to the instrumental character (e.g. Ex. 10b, m. 7, ob 1/bsn 1), as clarity of text presentation is not of importance. Also notable is the cut of Haydn’s phrase extension in measures 15-17, which eliminates repetitive music originally supporting the two characters’ interaction. The resultant phrase in Rosinack’s *Harmonie* is a neat eight measures long (Ex. 10b, mm. 7-14). As can be seen in Table 2 (p. 132 below), Rosinack reduces the length of each of the five finale sections, except the Vivace of Part IV, which becomes longer.

As was true with the arrangements of K. 361 and 575 investigated previously, building an accompaniment that effectively supports the melodic presentation is another aspect central to the arranging process. In this passage Rosinack puts the off-beat sixteenths in the clarinets and second oboe, while the horns and second bassoon provide a rhythmic grounding which outlines the harmony over the tonic pedal. Doubling and octave transpositions reinforce the melody lines and prevent them from being
overwhelmed by this thicker wind accompaniment. Since the Harmonie texture is a reduction of the original in terms of voice number, Rosinack at times combines several instrumental roles into one voice. This combination can be seen in example 10b, measures 10 and 14, where Rosinack sets abbreviated secondary melodies from Haydn’s wind obligati in the horn 1 (m. 10) and clarinet 1/bassoon 1 (m. 14).

The second section of the Act II finale also contains several passages of music exemplifying Rosinack’s skill in arranging stage music for Harmonie. This section follows the scene where Alcina has turned Roland into stone. The two lovers, Angelica and Medoro, approach the witch’s grotto accompanied by the shepardess Eurilla and King Rodomonte. The initial arioso in A major consists of 52 measures of music marked Adagio, followed by a 57-measure modulatory Presto beginning in E major that makes use of accompanied recitative. The arioso features a four-phrase section of music sung in turn by Angelica, Medoro, and Eurilla, where each character reflects on the terror of their surroundings as they approach the witch’s abode. While each of these sections is largely in A-major, they all conclude with a four-measure a-minor phrase extension that cadences in C major. The last statement by Eurilla abbreviates the progression by turning to E major, where the text is taken up by King Rodomonte in the Presto. Like the recitativo in the latter half of the finale’s opening, the Presto develops the plot line with the four characters meeting Pasquale and the petrified Roland, followed by the witch’s entrance.

Rosinack’s approach in arranging this section shows some similarities with his setting of the finale’s opening. Substantial cuts come from the Presto music, which uses modulation and tonal instability in ways uncharacteristic of Rosinack’s instrumental
settings. The remaining arioso consists of an instrumental introduction followed by the passages sung in turn by Angelica, Medoro, and Eurilla. In order to establish harmonic cohesiveness with his setting of the finale’s opening Rosinack transposes this music to C-major, a key more natural to the wind instruments of a Harmonie ensemble. Interestingly Rosinack made some additional small cuts to this remaining music; he chose to take out the parallel minor phrase extension ending Angelica’s and Medoro’s passages (Ex. 11a, mm. 123-128).

Example 11a presents the Haydn’s original music sung in turn by Medoro and Eurilla from the A-major section of the finale’s Part II described above. Ex. 11b shows the Harmonie setting, where Rosinack again uses tone-color variation to portray the vocal lines. Having previously scored Angelica’s line in the oboe, he begins Medoro’s in the bassoon (mm. 55-57), finishing in the clarinet (mm. 58-68), perhaps with the intention of preventing the supporting texture from overwhelming the melody. Eurilla’s line is again taken by the oboe (mm. 69-77). The accompaniment consists of elements of Haydn’s original redistributed among instruments not playing melody. The off-beat eighth notes and the flourish of thirty-second notes in the strings can be found in the clarinets and second oboe, while the sustaining element presented by Haydn’s winds is emulated in Rosinack’s horns (e.g. mm. 57, 59, 61-62).

Creative license can be seen in the way Rosinack’s supporting textures interact with the melody. He uses the horn lines as a bridge between the statements in the bassoon and clarinet (Ex. 11b, m.57), while horns cadencing on octaves give closure to the phrase ending (Ex. 11b, m. 60). He also replaces the thirty-second note flourish (Ex. 11a, m. 115, violin and bassoon) with an arpeggiation in the second clarinet, thereby
Example 11

11a. Haydn, Ritter Roland (Mus Ms 723), Act II Finale, mm. 110-138.

Ah mio ben, che lungo è questo! Che silenzio, che serenità! Mi va...
11b. Rosinack, arr., Ritter Roland Harmoniemusik (Mus Ms 736), Act II finale, mm. 55-77.
effectively linking the first half of the passage with its continuation (Ex. 11b m. 60).

Finally, the horns toward the end of the passage sustain a tonic pedal in octaves
under the oboe melody that builds to a cadence on the dominant (Ex. 11b, mm. 71-75).

These are elements Rosinack uses to build unity in this section of his *Roland Harmonie*.

Conclusions from Arrangements of Stage Music

The remaining three portions of Rosinack’s Act II finale setting confirm several
tendencies of his arranging process with stage music. In each case he cuts recitative and
tonally unstable or developmental sections, while adapting the remaining music to a form
more characteristic of instrumental *Unterhaltungsmusik*. In considering the whole of
Rosinack’s setting, one notices how effective transition between the resulting episodes is
also an important part of his arranging skill. In some sections tonal transposition serves to
bridge the cuts made in the music, such as the C major adagio described above
(transposed from A major), which flows naturally from the c minor close of the previous
section. Another transition technique includes the composition of new music to bridge
cuts. Example 12 shows seven new measures that Rosinack wrote to move more
effectively from the C major adagio to the following allegro. The excerpt begins in G
from the cadence in measure 77, gradually changing the harmony to a dominant seventh chord on G, setting up a return to the C major of the next allegro. The music has a recitative-like characteristic that suggests the function of the music it replaces, albeit on a smaller scale.

Table II below offers a summary overview of Haydn’s Act II finale and Rosinack’s arrangement, where the differences described earlier in key structure, formal delineation of recitative and arioso, as well as dramatic development can easily be observed within the context of the whole finale. After establishing the formal outline of the finale setting as a whole, Rosinack’s remaining steps in the arranging process are similar to those in his arrangements from instrumental genres. He creates the “sonic architecture” of the music anew using the wind characteristics of the Harmonie. Vocal lines are rescored using coloristic variety, with the accompanying textures built to balance with the melodic presentation. These supporting parts transfer aspects of Haydn’s
original to the new wind fabric, with supporting instruments often taking roles combining accompaniment and secondary melody.

**Table 2: A Structural Comparison of the Act Two Finale in Haydn’s Opera and Rosinack’s Ritter Roland *Harmoniemusik*.**

<table>
<thead>
<tr>
<th>Ritter Roland Opera</th>
<th>Ritter Roland Harmoniemusik</th>
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<tbody>
<tr>
<td><strong>Part One</strong></td>
<td><strong>Part One</strong></td>
</tr>
</tbody>
</table>
| 1. Arioso (Poco Adagio, 4/4, mm. 1-39) Roland and Pasquale go to the witch’s grotto. (39 m.) | 1. Adagio (4/4, mm. 1-34). (34 m.)  
C major – G major – C/c minor |
| 2. Recitative (mm. 40-84) Roland confronts Alcina, battle ends with Alcina turning Roland to stone. (45 m.) | 2. (Recitative Cut). (----)  
E-flat - c minor – A-flat (a-flat – e-flat)  
E-flat - c minor |
| **Part Two** | **Part Two** |
| 1. Arioso (Adagio, 3/4, mm. 85-136). Angelica, Medoro, Eurilla, and King Rodomonte approach the witch’s grotto. (52 m.) | 1. Adagio (3/4, mm. 35-76). (42 m.)  
C major – G |
| 2. Modulatory music with some accompanied recitative (Presto, 3/4, mm. 137-193). The group encounters Pasquale. Rodomonte demands to know what the squire is doing there. Pasquale points to the petrified Roland. (57 m.) | 2. Newly composed transition (mm. 77-83). (7 m.)  
G major – (C) |
| E major – A(a) – C – d |
### Part Three

1. **Ensemble (Presto, 6/8, mm. 194-290).** The group is amazed with the statue. Alcina appears and asks what is to be done with Roland. Angelica does not wish for revenge against the knight’s wrongdoing, so despite protests from the others, Roland is returned to life by the witch. (97 m.)

   - B-flat major – F–B-flat–E-flat (c, f minor)
   - E-flat–A-flat (f)

1. **Allegro (6/8, mm. 84-151).** (68 m.)

   - C major–G–C–F (d, g minor) F

### Part Four

1. **Accompanied Recitative (Adagio, 4/4, mm. 291-296).** Roland awakes, dazed and confused. (6 m.)

   - F major (f minor)

2. **Arioso (Vivace, 4/4, mm. 297-323)**

   As Roland regains full consciousness, he remembers his rage at Alcina and runs into the grotto to confront her again. (27 m.)

   - F major–C (c minor)

1. **(Recitative cut).** (----)

2. **Vivace (2/2, mm. 152-183).** (32 m.)

   - F major–C major

### Part Five

1. **Final Chorus (Presto, 4/4, mm. 324-416)**

   The remaining group gradually finds composure; they are relieved that Roland is now gone. (93 m.)

   - C major–G–C

1. **Poco Presto (2/2, mm. 184-262).** (79 m.)

   - C major (G) –C

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Besides shortening Haydn’s original from 416 measures to 262 measures for the *Harmonie*, Rosinack’s version of Haydn’s opera uses a harmonic language greatly simplified from that of the original, and its tonal structure is quite conservative by comparison. The music in the resulting setting, however, is no longer meant to portray the dramatic development of Haydn’s opera. Rather it presents a series of episodes that...
are aurally pleasing to listeners. Naturally the audience Rosinack was writing for would have been fairly familiar with the opera,\textsuperscript{164} and thus were “in the know” as to the drama hidden in the progression of these musical episodes. The arrangement does not, however, depend on such prior familiarity for success in performance. The music can stand on its own, as Rosinack has transferred it from Haydn’s original theatrical setting to a purely instrumental genre.

\textsuperscript{164} This audience would primarily have been the Fürstenberg family and a close circle from the Donaueschingen theatrical society involved with the Roland productions of 1793, 1802, and 1805.
Franz Joseph Rosinack’s active career with the Fürstenberg Hof musik stretched over the last decades of the eighteenth century into the early nineteenth century, a time where the court was seen as a cultural leader in the smaller German-speaking lands of central Europe. The Fürstenberg’s close ties to the major cultural centers of that time, including Vienna, Prague, and Mannheim, allowed the court orchestra to perform important works of the contemporary operatic repertoire, often within months of the premiere. In contrast to this grand picture, information on the day-to-day music performance at court surviving in the Fürstenberg archive in Donaueschingen presents something of a puzzle. This conundrum is especially apparent considering the wealth of compositions in the Fürstenberg music collection now housed in the Badische Landesbibliothek in Karlsruhe, Germany. The music collection consists of 3,612 handwritten manuscript pieces and 3,920 printed pieces, presenting music from over four centuries, with the bulk of the handwritten manuscripts stemming from the later eighteenth century. The collection suggests that Franz Joseph Rosinack was intimately involved in the performance of music from across the spectrum of eighteenth-century composers and genres.

The Personal-Akten, Hofmusik-Akten,\textsuperscript{165} and court music catalogues\textsuperscript{166} preserved in the FFA present a far less complete picture, leaving many conclusions about music performance in Donaueschingen during Rosinack’s life the matter of supposition. The fact is that outside opera productions, we have little information on what music was

\textsuperscript{165} Fürstlich Fürstenbergisches Archiv, Abt. Hofverwaltung, Kunst und Wissenschaft, Vol. I, Fasc. 1
\textsuperscript{166} FFA, Abt. Hofverwaltung, Kunst und Wissenschaft, Vol. III, Fasc. 5
performed when, as well as exactly who performed it.\textsuperscript{167} Manfred Schuler supposed that the instrumental forces in the court orchestra consisted of up to four players each in the first violin, second violin, and viola sections, two players each in the violoncello and bass sections, as well as pairs of flutes, oboes, clarinets, horns, bassoons, and trumpets. Schuler based this estimation on the distribution of parts from eighteenth-century orchestral works in the Fürstenberg music collection, however no documentation of orchestra personnel exists for specific performances.\textsuperscript{168} The seven \textit{Staats-und-Addressen Kalendar} from the last decade of the 1700s do list regular instrumentalists employed by the court, though the dearth of string players named in these lists suggests that the string section was completed through the addition of amateurs.\textsuperscript{169}

Other areas of supposition relating more directly to Rosinack’s work include our understanding of \textit{Harmoniemusik} and its place at the Fürstenberg court. According to his \textit{Kammer-Musicus} contract of 1789 Rosinack both directed and played in the court \textit{Harmonie}, and was also charged with supplying music for performances. Once again the FFA contains little direct evidence documenting exactly what repertoire was played when, and under what circumstances. One noticeable trait of the opera arrangements for \textit{Harmonie} in the Fürstenberg music collection is their great length. Many contain well over twenty numbers, each thus easily supplying up to an hour of music. Most likely

\textsuperscript{167} The main primary source of information of opera performance during Rosinack’s time in Donaueschingen is an unpublished manuscript in the FFA: Franz Michael Held, \textit{Handbuch des fürstlichen Hoftheaters zu Donaueschingen}, FFA, Abt. Hofverwaltung, Kunst und Wissenschaft, Vol. III, Fase. 1. Held was part of the Fürstenberg’s aristocratic circle and a member of the Donaueschingen Theatrical Society who often took part in productions. Unfortunately his writing focuses almost exclusively on the vocalists in performances and not on instrumentalists.


\textsuperscript{169} FFA Donaueschingen, \textit{Staats- und Addressen-Kalendar} from the years 1790, 91, 92, 94, 96, 1802, and 1804.
these arrangements were performed in the tradition of *Unterhaltungsmusik*, perhaps with the musicians using selected numbers to play as part of a suite to accompany meals, banquets, hunting parties, or other such festivities. One aspect suggesting this informal approach to performance can be seen in Rosinack’s *Ritter Roland Harmonie*, namely his conservative approach to adapting the form and harmonic language of key sections of Haydn’s opera. This conservative approach can also be seen in other opera arrangements in the Fürstenberg collection, and considering their length, it seems very unlikely that they were played in full in a concert setting.

The music collection itself may be the most solid body of evidence we have on which to develop a more complete picture of late eighteenth-century music culture in Donaueschingen. The large number of manuscripts in Rosinack’s handwriting preserved in the collection documents his scribal role during his years at court. Some of these pieces corroborate information in the FFA Hofmusik-Akten, and offer insights to court music activity. One example of such insight is a receipt from 1802 showing that Rosinack had copied parts for Mozart’s Requiem, K. 626.\(^{170}\) This piece has survived in the Fürstenberg collection (Mus. Ms. 1383), and contains parts for English horns, replacing the Bassett horns, showing Rosinack’s solution for the rarity of that instrument.

Some aspects of Rosinack’s contribution to the collection still involve areas of supposition, and in certain cases these areas remain controversial. Such aspects include which arrangements can precisely be attributed to him, as well as when the arrangements were created. Generally when the manuscript is in his handwriting and Rosinack

includes his name on the title page, RISM attributes an arrangement to him (see Chapter III, pg. 88 for a typical title page). Some manuscripts with questionable elements are categorized as “probably by Rosinack” (vermutlich von Rosinack). Perhaps more importantly such attributions can be corroborated and amended with an understanding of the stylistic features in the broad range of arrangements firmly from Rosinack’s hand, an avenue presented by this study. As noted more fully in Chapter III, these stylistic features include maintaining important elements of texture from the original, writing idiomatically for the instruments of the new setting, as well as even changing the key of the original to fit the new instruments or other circumstances of the new setting. More rarely Rosinack modified key aspects of the music central to the original genre, as in the arrangements of opera for Harmonie, where he adapted essential structural elements or even harmonic progression.

Certainly there is a need for further research in order to develop a more coherent picture of Rosinack and his work at the Fürstenberg court. Such research will build on our historical understanding of the court and its place in the late eighteenth-century musical culture of Europe. It should shed light on the lives of specific court musicians, the community they built, and their relationship to musicians at other courts among the smaller German speaking lands of eighteenth-century Europe. A large part of this work by necessity involves searching the diverse documents housed in the FFA. Primary source information on Franz Joseph Rosinack is fragmented and scattered among the sections of the Fürstenberg archive, including various Personal-Akten, the Hofmusik-Akten, and music catalogues. Each new piece enlightens the web of things we already know.
Another avenue for research is the analysis of Rosinack’s work itself. Since his arrangements cover such a broad range of compositional style and genre, they give unique insight to the process of taking music from one setting and adapting it for use in another. Studying the specific adaptations that arise out of Rosinack’s morphing music from one genre to another show an eighteenth-century musician’s conception of how issues of texture, tone color, instrumental quality, and ultimately form and harmonic language come together during music’s creation. Thus, continuing the comparison of Rosinack’s arrangements to their originals in the Fürstenberg collection will build our understanding of the music Rosinack worked with, leading to the possibility of more informed performances of these works in modern times.
APPENDIX A

A LIST OF ARRANGEMENTS BY FRANZ JOSEPH ROSINACK

The following list was constructed from Der Musikalienbestand der Ehemaligen Fürstlich Fürstenbergischen Hofbibliothek Donaueschingen in der Badischen Landesbibliothek Karlsruhe, an unpublished catalogue in the Badische Landesbibliothek based on the Fürstenberg music manuscripts detailed in RISM Serie A/II Musikhandschriften nach 1600. The ordering of the list follows the categorization of Rosinack’s arrangements presented in Chapter III, with the broadest genre distinction between arrangements of instrumental music (I) and arrangements of stage music (II). Arrangements of instrumental music are then subdivided into categories reflecting different compositional idioms, including chamber music (I.A-I.C), symphonies (I.D), church music (I.E), and concertante works (I.F). Arrangements of chamber music are further divided into groups reflecting the number of voices in the original and new setting, namely reductions (I.A-1), augmentations (I.A-2), and arrangements which retain the same number of voices (I.A-3). Finally the category I-G reflects arrangements of works from an unknown origin.
I. Arrangements of Instrumental Music

A. Arrangements of chamber music involving a reduction in the original number of voices.

1. The following are quintets for ob, vln, 2 vla, vlc, arranged from wind octets for 2 ob, 2 cl, 2 hn, 2 bsn, unless otherwise noted.

**Georg Feldmayr (1756-1834)**

- 416 Quintet in F from Partitas (Sextet for 2 ob, 2 hn, bsn, and vla) 419, 420, and 421
- 417 Quintet in F from Partitas (Sextet for 2 ob, 2 hn, bsn, and vla) 419 and 420

**Franz Krommer (1759-1831) originals as listed in the complete works catalogue by Karl Padrt**

- 1166 Quintet in B-flat from Partita in B-flat Pad. K. Deest
- 1167 Quintet in F from Partita in E-flat, Pad. K. 4.19
- 1168 Quintet in B-flat from Partita in B-flat, Pad. K. 4.1
- 1169 Quintet in F from Partita in E-flat, Pad. K. 4.16
- 1170 Quintet in B-flat from Partita in B-flat, Pad. K. 4.30
- 1171 Quintet in E-flat from Partita in E-flat, Pad. K. 4.23
- 1172 Quintet in B-flat for eng. horn, vln, 2 vla, vlc from unknown source
- 1173 Quintet in B-flat from Partita in B-flat, Pad. K. 4.32
- 1174 Quintet in F from Partita in E-flat, Pad. K. 4.15
- 1175 Quintet in F from Partita in E-flat, Pad. K. 4.20
- 1176 Quintet in E-flat from Partita in E-flat, Pad. K. 4.18
- 1177 Quintet in F from Partita in E-flat, Pad. K. 4.17
- 1178 Quintet in F from Partita in E-flat, Pad. K. 4.33

**Wolfgang Amadeus Mozart (1756-1791) originals as listed in the complete works catalogue by Ludwig Köchel**

- 1376 Quintet in B-flat from Partita in B-flat (octet version of Serenade K. 370/361)

**Ignace Pleyel (1757-1831) originals as listed in the complete works catalogue by Rita Benton**

- 1583 Quintet in F from Sinfonie Concertante in E-flat, Ben. P. 111
- 1584 Quintet in C from Octet D DO Mus. Ms. 1592/Partita in B-flat D DO Mus. Ms. 1572

2. The following are quartets for 2 ob, cl, and bsn, arranged from wind octets for 2 ob, 2 cl, 2 hn, 2 bsn, unless otherwise noted.

**Franz Krommer (1759-1831)**

- 1179i Quartet in F from Partita in E-flat, Pad. K. 4.20
- 1179ii Quartet in B-flat from Partita in B-flat, Pad. K. 4.33
- 1179iii Quartet in F from Partita in E-flat, Pad. K. 4.16
- 1179iv Quartet in B-flat from Partita in B-flat, Pad. K. Deest
- 1179v Quartet in F from Partita in E-flat, Pad. K. 4.17
- 1179vi Quartet in F from Partita in E-flat, Pad. K. 4.15

**Wolfgang Amadeus Mozart (1756-1791)**

- 1360 Quartet in B-flat from Partita in B-flat (octet version of Serenade K. 370/361)
- 1380 Quartet in F from Serenade in E-flat, K. 375
B. Arrangements of chamber music involving an augmentation of the original number of voices.

1. The following are wind octets for 2 ob, 2 cl, 2 hn, 2 bsn arranged from sextets.

**Georg Feldmayr (1756-1834)**

   419  Octet in F from Partita in F for 2 ob, 2 hn, bsn, vla
   420  Octet in F from Partita in F for 2 ob, 2 hn, bsn, vla
   421  Octet in F from Partita in F for 2 ob, 2 hn, bsn, vla

2. The following are quintets for ob, vln, 2 vla, and vlc, arranged from string quartets.

**Adalbert Gyrowetz (1763-1850)**

   582  Quintet in C from Quartet in C, Op. 16, no. 1

**Wolfgang Amadeus Mozart (1756-1791)**

   1369  Quintet in d from Quartet in d, K. 417
   1375  Quintet in B-flat from Quartet in B-flat, K. 458
   1374  Quintet in C from Quartet in D, K. 575 (not attributed to Rosinack by RISM)

3. The following are wind octets for 2 ob, 2 cl, 2 hn, 2 bsn arranged from string quartets, unless otherwise noted. While the manuscripts are in Rosinack’s handwriting, they are not attributed to him by RISM.

**Ignace Pleyel (1757-1831)**

   1570  Partita in B-flat from quartet in B-flat, Ben P. 311 and quartet in D, Ben. P. 312
   1571  Partita in E-flat from Sinfonie Concertante in E-flat, Ben P. 111
   1573  Partita in B-flat from quartets in C, Ben P. 353, in B-flat, Ben P. 354, and in e, Ben P. 355
   1574  Partita in F from quartet in E-flat, Ben P. 302
   1575  Partita in E-flat from quartet in F, Ben P. 338

C. Arrangements of chamber music which retain the original number of voices.

The following are quartets for ob, vln, vla, and vlc, arranged from string quartets, unless otherwise noted.

**Franz Joseph Haydn (1732-1809)** original as listed in complete works catalogue by Anthony Hoboken

   655  Quartet in C from String Quartet in C, Op. 65, Hob. 3.65

**Ignace Pleyel (1757-1831)**

   1579  Quartet in C from String Quartet in C, Ben P. 331
   1581  Quartet in D from String Quartet in C, Ben P. 346
   1582  Quartet in F from Piano Trio in E-flat, Ben P. 467
D. Arrangements of Symphonies

The following are quintets for ob, vln, 2 vla, and vlc.

**Adalbert Gyrowetz (1763-1850)**
583 Quintet in B-flat from Symphony in B-flat, RicG. B-flat

**Franz Neubauer (1760ca. -1795)**
1433 Quintet in F from Symphony(?) SjN. Deest
1435 Quintet in F from Symphony(?) SjN. Deest

**Anton Rosetti (ca. 1750-1792)**
originals as listed in complete works by Sterling Murray
1674 Quintet in B-flat from Symphony in B-flat, MurR. A49

E. Arrangements of Church Music

**Franz Gleissner (1761-1818)**
536 Missa Brevi for SATB Solo, Wind Octet, and Organ from Missa Brevi for SATB, Orch., and Organ

F. Arrangements of Concertante Works

**A. Zwick (?)**
2089 Romance for Oboe solo and Chamber ensemble from Romance for Oboe solo and Orchestra

G. Arrangements of Works in an Instrumental Idiom of Unknown Origin

**Vincenzo Righini (1756-1812)**
1631 Quintet in F for ob, vln, 2vla, and vlc from unknown source

**Schörtzel, (?)**
The following dances are from a collective manuscript for quartet of 2 ob, cl, and bsn
1179 Dances for Wind Quartet, a collective manuscript from unknown source

**Johann A. Sixt (1757-1797)**
1809 Deutche Tänze for Wind Octet of 2ob, 2cl, 2hn, 2bsn from unknown source
II. Arrangements of Works for the Stage

The following are arrangements for wind octet of 2ob, 2cl, 2hn, and 2bsn, unless otherwise noted.

Karl von Dittersdorf (1739-1799)
349 Suite for Wind Octet from the opera Doktor und Apotheker KreD. 292

Franz Joseph Haydn (1732-1809)
727 Suite for Quintet of ob, vln, 2vla, and vlc from the oratorio Die Schöpfung Hob. 21.2
736 Suite for Wind Octet from the opera Orlando Paladino Hob. 28.11

Wenzel Müller (1767-1835)
1411 Suite for Quintet of ob, 2vln, vla, and vlc from the opera Das Neusonntagskind

Giovanni Paisiello (1740-1816)
1544 Suite for Wind Octet from the opera La Frascatana RobP. 1.43
1525 Suite for Wind Octet from the opera Il Re Teodoro in Venezia RobP. 1.66

Peter von Winter (1754-1825)
2038 Suite for Wind Octet from the ballet Die Liebe Heinrichs IV und der Gabriele

Paul Wranitzky (1756-1808)
2067 Suite for Wind Octet from the singspiel Oberon König der Elfen
Rosinack based his quintet arrangement ("Quintetto in B," D-DO Mus. Ms. 1376) on a contemporary octet version of Mozart’s serenade in B-flat, K. 361/370a in the Fürstenberg collection ("Partitta in B," D-DO Mus. Ms. 1359). Both manuscripts present only movements 1, 2, 3, and 7 of the original, and are dated by RISM as ca. 1790. Several unique attributes linking the two manuscripts differ from the version of K. 361 for thirteen instruments. These include an alteration of the main melody in the seventh movement Rondo, as well as embellishments in the clarinet line of the third movement Adagio.\(^{171}\)

The performance score of Ms. 1376 below presents the text of the arrangement as closely as possible to Rosinack’s original. Discrepancies among the parts in terms of articulation and dynamics have been normalized to show a consistent interpretation. In addition, as mentioned in Chapter III, note 153, the F3 in measure 123 of the viola line must be considered a transcription error by Rosinack, when compared with the sounding C4 of the second horn of Ms. 1359. Thus in this score the pitch has been changed to a C4, more closely matching the circle of fifths progression in the harmony of that passage. As mentioned previously, one should also note the E-flat3 in the cello line of measure 125, and the A4 in the oboe of measure 123, both present in the analogous lines of Ms.

\(^{171}\) The melodic alteration in the Rondo consists of the first four sixteenth notes of the descending line in the oboes beginning in the fourth full measure. These four sixteenths are changed to eighth notes B-flat and A. This as well as other changes can be seen in: Wolfgang Amadeus Mozart, Parthia in B, K. 361, ed. Bastiaan Blomhert (Vienna: Doblinger, 1994).
A comparison with the NMA score of K. 361 shows that the oboe’s A₄ corresponds to a sounding G₄ in the first bassett horn, with the G more fitting to the triadic nature of the harmony in this section. The E-flat₃ presents a more puzzling circumstance. It matches directly the E-flat₃ of the second bassoon in measure 125 of the NMA score, however, this pitch has a different context in the version of K. 361 for thirteen instruments. The scoring for the larger ensemble includes a double bass, which sounds an F₂ below the second bassoon’s E-flat, providing a root position dominant chord in measure 125. In Ms. 1359 the second horn sounds the F₃ a major second above the second bassoon, making for a dominant seventh in third inversion, quite a different sonority.¹⁷²

Since these two pitches, taken directly from Ms. 1359 into the quintet arrangement, do not represent transcription errors on Rosinack’s part, they have been left as is for this performance score. It is worth noting that two other editions of this music have changed the E-flat₃ to an F₃ in second bassoon line. These editions include the 1880 Breitkopf and Härtel score of K. 361 for thirteen instruments,¹⁷³ and Bastiaan Blomhert’s more modern edition of the octet version, for which Ms. 1359 is cited as a source.¹⁷⁴

Quintetto in B[flat]
(after K. 361)
Mvt. 1

W.A. Mozart
Arr. Rosinack

Ob

Vln

Vla 1

Vla 2

Vlc

Largo

4

-1-


Fürstlich Fürstenbergisches Archiv, Donaueschingen [FFA].
- Personalakten Ro. 8 (Franz Joseph Rosinack) and Ro. 23 (Anton Rosinack)
  - Official letters between the Rosinacks and the Fürstenberg family.
  - Letters and receipts documenting court music purchases, scribe work, etc.
- Hofverwaltung, Kunst und Wissenschaft, Vol. III, Fasc. 5 („Inventaren“)
  - Catalogues of Fürstenberg music holdings from 1803/04, 1816, and 1827.


Johannes Kirche Pfarrarchiv, Donaueschingen. *Standesbücher:* birth, death, and marriage records from Donaueschingen during the eighteenth and nineteenth centuries.


Murray, Sterling R. “Bohemian Musicians in South German Hofkapellen during the Late Eighteenth Century.” *Hudební věda* XIII/3 (1978).


