



Heute Dienstag den 1ten Julis 1793.

Wird unter der Führung der Sophie Seipp die deutsche
Schauspielergesellschaft die Ehre haben aufzuführen:

אַרוֹסַת יִד וְרֵי כְּנָבְרִית: הַקֵּנָה הַיְבֹאוֹת לְשָׁלֹם:

DAVID J. BUCH

Die
christliche Judenbraut,

**REPRESENTATIONS OF JEWS
IN THE MUSICAL THEATER
OF THE HABSBURG EMPIRE (1788-1807)**

Nachricht.

Nur durch ihre traurigen Umstände ist die Unterzeichnete genöthiget sich zu ihrer
Ehre und dem Wohl der Schmeißer-Gesellschaft der einen deutschen Schauspieler-
gesellschaft zu widmen, und die Schmeißer-Gesellschaft eines hochwürdigen
Herrn, der die Schmeißer-Gesellschaft zu führen hat, zu empfehlen.



Jerusalem, 2012 | Jewish Music Research Centre, The Hebrew University of Jerusalem



Yuval Music Series • 9 | Edited by Edwin Seroussi

REPRESENTATIONS OF JEWS IN THE MUSICAL THEATER OF THE HABSBURG EMPIRE (1788-1807)

DAVID J. BUCH

Jerusalem, 2012 | Jewish Music Research Centre, The Hebrew University of Jerusalem

The Hebrew University of Jerusalem • Faculty of Humanities

Jewish Music Research Centre

In collaboration with the National Library of Israel

Academic Board of the Jewish Music Research Centre

Chairperson: Moshe Idel

Yom Tov Assis, Haggai ben Shammai, Ruth Hachohen, Don Harrán, Shlomo Nae,
Eliyahu Schleifer

Director: Edwin Seroussi

Graphic design: Lotte Design

ISBN 978-965-92000-0-9

© and P The Hebrew University of Jerusalem, 2012

CONTENTS

Editor's Preface	5
Acknowledgments	6
Introduction	7
Texts and Translations	45
The Musical Edition	53
1. "Dai, da da da" (Wie man singt in der Sýnagog), Aria, No. 20 from <i>Das rote Käppchen</i> by Karl Ditters von Dittersdorf (Vienna 1788)	53
2. "Euch wünsch das er das Käppel hier," Aria, No. 21 from <i>Das rote Käppchen</i> by Karl Ditters von Dittersdorf (Vienna 1788)	58
3. "Tausend Jahr mehr als Methusalem," Aria No. 2 from <i>Die christliche Judenbraut oder Die Alte muß bezahlen</i> (1789)	71
4. "Posachti schiero" (Gli Ebrei di Praga) from <i>La lanterna magica</i> by Ferdinando Paer (Vienna, 1806)	76
5. "Ethanai Ezechai, mischimai," <i>Die Juden Schull oder Das Judengeschrey</i> by Praschak (Vienna, c. 1798-1807)	84
6. "Nichts zu handeln, nichts zu schachern," <i>Terzett [Die Juden]</i> by Paul Wranitzky (Vienna, c. 1798-1807)	87
Critical Report	123
Library Sigla	123
Sources	124
Editorial Methods	128
Critical Notes	130
Bibliography	133

EDITOR'S PREFACE

"Yuval Music Series," the newest among the publication series of the Jewish Music Research Centre, was inaugurated in 1989 with the purpose of publishing substantial corpora of musical repertoires from different Jewish traditions following the path set by Abraham Zvi Idelsohn in his *Hebräisch-orientalischer Melodieschatz* (1914-1932). In the course of time, the profile of the publications in the series became more inclusive, covering specific genres and the output by a single artist.

The present publication by David J. Buch, *Representations of Jews in the Musical Theater of the Habsburg Empire (1788-1807)* represents a further stage in this process of diversification of "Yuval Music Series." Professor Buch addresses in his work not the "real" sound of a Jewish community (an intricate subject itself) but rather its resonances in the imagination of Gentile composers and librettists active in Central Europe towards the end of the eighteenth century.

The evidence gathered in this monograph represents an innovation in the research of indirect sources bearing reflections of synagogue musical practices that remained otherwise undocumented from the Jewish point of view. Lacking any substantial musical notations of early modern synagogue music in Europe, operatic sources including imitations, parodies, or caricatures of Jewish singing styles and genres convey a certain form of "documentation." The study of these sources has been growing steadily in recent years. Stripped of their layers of contempt towards the ethnic and religious other, the sounds produced the characters appearing in the operatic scenes studied by Buch reveal the early modern curiosity of Gentiles with the synagogue and its alien soundscape while providing students of Ashkenazi liturgical music with some tangible evidence to ponder and compare with other literary and oral data.

We are thankful to Professor Buch for his initiative to publish his work in "Yuval Music Series" and hope that this one is just the first publication of many to appear in the series that will share similar concerns, theoretical background and methodological orientation. I am also thankful to my colleague Eliyahu Schleifer for his substantial contribution to the preparation of this manuscript.

Edwin Seroussi

ACKNOWLEDGMENTS

I wish to thank the following scholars for their generous help: John Rice first brought *Die Juden Schull* and *La lanterna magica* to my attention and engaged in enlightening conversations about the *Kaisersammlung*. Bruce Alan Brown shared his unpublished research on Viennese ballet and Wolfram Ensslin provided insights on the primary sources of Ferdinando Paer's music. Edwin Seroussi and Eliyahu Schliefer both offered thoughtful comments on the book's first draft.

This book is dedicated to my wife Lucia, who steadfastly encouraged me to organize these materials and publish them.

INTRODUCTION

This study addresses two gaps in theater and music history. First it offers the earliest identifiable musical depictions of Jews in European theater (specifically in the Habsburg Empire during the age of late Mozart and Haydn, 1788-1807). Second, this volume contains the earliest known theatrical vocal pieces intended to replicate synagogue music.¹ This music surfaces after the first positive Jewish characters began to appear on the German stage, presenting an alternative to the common stereotype of the Jew as an object of denigration. The new image of the “noble Jew” may have inspired a number of attempts to represent the unique character of Jewish music, now presented as a distinctly different (albeit exotic) alternative to the common musical style of the time. By the mid 1790s Jewish singers and musicians were even performing their traditional music on stages in Vienna and Budapest. Yet the deprecatory representations of Jews persisted, as seen in Paul Wranitzky’s expansive scene of two arguing Jewish peddlers and a rabbi, included in this volume.

Research on the image of the Jew in eighteenth-century literature and theater (see bibliography) has not identified any musical parallels to contemporary representations of Jews in the spoken theater. Yet these parallels clearly existed and exploring them will help shed new light on the European perception of Jews at this time.

1 Distant precedents can be found in the Italian repertory of printed polyphonic carnival songs, *canzone villanesche*, *mascherate* and similar genres. Some eleven surviving songs about Jews by eight composers, called *ebraiche*, are the subject of Don Harrán, “Between Exclusion and Inclusion: Jews as Portrayed in Italian Music from the Late Fifteenth to the Early Seventeenth Centuries,” in David N. Myers, et al., eds., *Acculturation and Its Discontents: The Italian Jewish Experience between Exclusion and Inclusion* (Toronto: University of Toronto Press, 2008): 72–98. Harrán found that Jewish music heard by the late Italian Renaissance composers seemed like heterophony, the antithesis of well-concerted vocal polyphony. In contrast, the texture of the music in my study reflects the preference for homophony in the second half of the eighteenth century. It seems that Jewish music had changed in response to this texture and to new vocal styles. Christian composers now depict Jewish vocalists exhibiting their melodic craft, one that was more operatic in nature, with elaborate ornamentation. After almost two centuries of operatic singing Jewish vocalists (or cantors) seem to have been developing a kind of coloratura technique related to opera.

Jews in the Late Eighteenth and Early Nineteenth Centuries in Habsburg Lands

The aftermath of the Thirty-Years War slowly brought new conditions for many of Europe's Jews. While they had a limited degree of religious freedom, Jews became subject to the increased number of local regimes and authorities, and this, along with the change in borders, generally caused Jews to be in better position vis-à-vis their rulers. These conditions, as well as the rise of mercantilism and the need to fund wars, led to a new phenomenon, court Jews (*Hofjuden*), a small elite of Jewish bankers, agents, purveyors, creditors, and minters that supported the German nobility. But even these Jews remained outsiders, "protected" subjects (*Schutzjuden*) still vulnerable to grievous humiliation and the withdrawal of their privileges. The vast majority of Jews were unprotected, and they had no rights. For them life remained precarious.

While some Jewish communities had to endure temporary expulsions (e.g., Cologne, Vienna and Prague), others were tolerated with varying degrees of onerous conditions. Marie Theresia's expulsion of Jews from Vienna and Prague in March 1745 occasioned dispersals to Poland, Holland, Italy, and to small communities that were scattered throughout the Empire. Even before Joseph II's Edicts of Tolerance of 1781-2, Jews were returning to Prague, so that by 1785-86 schools were opened. By 1800 the Prague Jewish community was the largest in German-speaking Europe with around 8,500 persons or 10.6 percent of the population. The next largest community was in Hamburg, with around 6,430 persons or 6 percent of the city's population. In comparison, Vienna was very small, with around 550 persons or 0.3 percent of the city's population.² In the theater, it is the Prague community that will be most closely associated with its Jews.

The larger Jewish communities, along with many smaller ones in German-speaking Europe, would increase significantly in the course of nineteenth century, but for the purposes of this book, Jews still had a relatively low profile in German society, owing not only to their relatively small numbers but to their living restrictions. Jews were assigned common residential areas, either individual streets or a quarter in the city (e.g., Prague) where they were permitted to buy "Jewish houses." Yet Jews in the second half of the eighteenth century experienced the initial stages of their Enlightenment or *Haskalah*, eventually resulting in growing acculturation as well as greater social contact with

2 Michael A. Meyer and Michael Brenner, eds. *German-Jewish History in Modern Times*, Transl. William Templer. 4 vols. (New York: Columbia University Press, 1996-1997). Vol. 2. Emancipation and Acculturation: 1780-1871, p. 57.

Christian circles. The various controversies of this time within Jewish communities such as reforming traditional Jewish education to include secular studies, reconciling deism and modern philosophic ideas with Judaism, and the use of Hebrew, were not reflected in the theater. But the long era of hermetic cultural isolation for Jews had come to an end, and this is shown on the stage not only in the growing frequency of Jewish roles and increased interest in Jewish customs, but in Jewish characters that are more humane and more like idealized Christians exhibiting noble character and virtue. Another aspect of Jewish life also came to the stage at the same time, namely their music.

Jews as Dramatic Characters

While Jews generally did not participate in theatrical productions of the eighteenth century, non-Jewish actors had been representing them on the stage for at least two centuries.³ By the eighteenth century the modern Jew had become a familiar role in German theater.⁴ The list of company members in German theatrical calendars and almanacs starting in the 1770s include individuals who specialized in playing Jews, usually secondary, low (*niedrig*) characters. For example, the theater troupes at Eszterháza seem typical in this regard.⁵ One Herr Körner in Carl Wahr's troupe (1773-1776) took the Jewish roles, and the succeeding Franz DiWald company of 1784 had two actors who played Jews, Herr Weiss and Frau Klimetsch. In the traveling Böhm Company a Herr Flammann specialized in depicting "servants, trusted peasants, Jews, and auxiliary roles" in the years 1784, 1786-88.⁶ The

3 Shai Burstyn, "Jewish Singing and Boxing in Georgian England," *Yuval: Studies of the Jewish Music Research Centre* 7 (2002): 425-39, discusses contemporary theatrical portrayals of Jews and Jewish performers in England, with many similarities to the German counterparts discussed here.

4 For the most detailed account of Jews as stage characters in German speaking areas, see Helmut Jentzsch "Jüdische Figuren in deutschen Buhnentexten des 18. Jahrhunderts: Eine systematische Darstellung auf dem Hintergrund der Bestrebung zur bürgerlichen Gleichstellung der Juden, nebst einer Bibliographie nachgewiesener Bühnentexte mit Judenfiguren der Aufklärung." Ph.D. Diss., University of Hamburg 1971. Also see Gunnar Och, *Imago Judaica: Juden und Judentum im Spiegel der deutschen Literatur 1750-1812* (Würzburg: Königshausen and Neumann, 1995), and Herbert Carrington, *Die Figur des Judens in dramatischen Literatur des XVIII. Jahrhunderts* (Heidelberg: Carl Pfeffer, 1897).

5 The material on the actors and troupes at Eszterháza is taken from Mátyás Horányi *The Magnificence of Eszterháza*. Transl. András Deák. London: Barrie and Rockliff, 1962, pp. 130-4, who mostly drew on the *Theater-Kalendar* publications from Gotha (1777-1800) and documents from the Eszterháza archives and the Hungarian National Library in Budapest.

6 Hans Georg Fellmann, *Die Böhmsche Theatertruppe und ihre Zeit* (Leipzig: Leopold Voß, 1928), 74: "Bediente, vertraute Bauern, Juden, Hilfsrollen. Singt in der Oper."

Johann Mayer Troupe in 1785 included one Herr Harr, who specialized in Jews and other secondary characters, as did a Herr Müllner in Johann Lasser's company (1787). Christoph Helmbök specialized in "Juden, Bauern" (Jews and peasants) in Emanuel Schikaneder's (formerly Joseph Moser's) Augsburg-Nuremberg company (1780).⁷ Schikaneder's company in Regensburg (1789) included an actor named Herr Weiske, who took the roles of "servants, Jews in comedies, and secondary roles in tragedies."⁸

A glance at the cast lists for theaters given in a single issue of the *Allgemeines europäisches Journal* suggests that the Jew became a more familiar role in theaters in the 1790s. Franz Bulla's company in Lemberg in 1794 included a "third tenor" named Herr Gappmayr, who also played "dumb youths, Jews and some character roles in plays," along with a Herr Zacharras who played "schemers, pedants, Jews, [and] character roles."⁹ Herr Wirtisch, a member of the Podmanißky company in Budapest, played "first comic servants, simpletons, peasant boys and Jews,"¹⁰ while the Wessely company in Innsbruck in 1794 included a Herr Feistmantl, who played "tender old men, schemers, Jews, [and] peasants."¹¹ The same journal reviewed the performance of one Herr Weiser as the Jew Baruch in August Wilhelm Iffland's *Dienstpflicht* (15 September 1796, Prague, Steinsberg Company), observing that the actor forgot his "Hebraic character" in several scenes.¹² On 23 October 1796 Georg Jung's Preßburg company staged an opera entitled *Der edle Eifer, oder Wir alle ziehn in den Krieg* by Simon Peter Weber (with music by Franz Tost [lost]), with one "Herr Schildbach as the Jew [als Jude]."¹³

7 *Theater Kalender auf dem Jahr 1780* (Gotha: Ettinger 1780): 259. Schikaneder's company in Salzburg performed a ballet entitled *Die Judenhochzeit zu Prag* in late 1780. See Emil Karl Blümml, *Aus Mozarts Freundes- und Familienkreis* (Vienna, Prague, Leipzig: Strache, 1923), 149, 211-2.

8 *Theater Kalender auf dem Jahr 1789* (Gotha: Ettinger [1790]): 203: Hr. Weiske, Bediente, Juden im L[ustspiele], Nebenrollen im Tr[auerspiele].

9 *Allgemeines europäisches Journal* 1794/1: 170: "Herr Gappmayr, singt in der Oper dritte Tenor-rollen, in Schauspiel dumme Junge, Juden und einige Karakterrollen" . . . "Herr Zacharias intrigante Rollen, Pedanten, Juden, Karakterrollen."

10 Ibid., p. 180: "erste komische Bediente, Dümmlinge, Bauernbuben und Juden."

11 Ibid., p. 167: zärtliche Älter, intrigante Rollen, Juden, Bauern."

12 *Allgemeines europäisches Journal* 1796/10: 195.

13 *Allgemeines europäisches Journal* 1796/11: 205.

In the middle of the century, a new kind of Jewish character began to appear on the stage in a small number of plays, a change from the more typical reprehensible person that the Jew so often personified.¹⁴ Most of the credit for this positive and often idealized representation of the noble Jew goes to Gotthold Ephraim Lessing for his two plays, *Die Juden* (1749), and *Nathan der Weise* (1779), both partially inspired by the author's high regard for Moses Mendelssohn. Other German playwrights followed Lessing's example and created sympathetic Jewish figures in their plays. Surviving examples include Joseph von Pautersbach's *Der redliche Bauer, und großmütige Jud, oder der glückliche Jahrtag* [The Honest Farmer and Magnanimous Jew or The Happy Anniversary] (Vienna: Logenmeister. 1774), Johann Karl Lotich's *Wer war wohl mehr Jude?* [Who was really more of a Jew?] (Vienna, 1783), and Gottfried Julius Ziegelhauser's *Die Juden* (Vienna: Johann Baptist Wallishausser, 1807), to name but a few. One type of prominent Jewish character was not in evidence on the stage however, the court Jew. Perhaps this was too sensitive a role for the theater, and German authorities may have preferred it to remain out of the public's view. In any event, by the end of the century the two different representations of the Jew, noble and ignoble, existed side-by-side, and would be reflected in the musical representations created for them by opera composers.

Plays with noble Jews were also parodied. This was the case with an updated performance of Philipp Hafner's old fantastic musical farce, *Evakathel und Schnudi* [1765], arranged as a parody of Friedrich Ludwig Schröder's 1786 comedy *Die Heurath durch ein Wochenblatt* [The Marriage through a Weekly Newspaper] by the Steinsberg Company in Prague on 20 February 1798. Schröder's honest and generous Jew (who only appears briefly) has been transformed into an aspiring Jewish actor who auditions for the role of Hamlet in a ridiculous Yiddish dialect.¹⁵

Jewish Roles in German Musical Theater

Among the earliest operatic representations of Jews were those in three of Reinhard Keiser's operas for Hamburg, *Die Leipziger Messe* [The Leipzig Fair] (1710), *Der Hamburger Jahr-Marckt* [The Hamburg Fair] and *Die Hamburger Schlacht-Zeit* [The Hamburg Battle Period]

14 See Charlene A. Lea, "'The Noble Jew' on the German and Austrian Stage (1750-1805)," *The German Quarterly* 64/22 (1991): 166-177. Christian Fürchtegott Gellert's sentimental novel *Das Leben der schwedischen Gräfin von G**** (1747-48), seems to have presented the first positive Jewish character in eighteenth-century German literature.

15 *Allgemeines europäisches Journal* 1798/2: 216.

(both 1725, with librettos by Johann Philipp Praetorius). These singing roles are depictions of dishonest Jewish traders. An additional intermezzo by Keiser, *Der stumme Prinz Atis* [The Mute Prince Atis] (1726, text also by Praetorius) includes a Jewish character named Schmuel from *Der Hamburger Jahr-Marckt*, now in disguise.¹⁶ Unfortunately no music survives for these works. Judging by the texts, Keiser apparently employed normal *da capo* arias for the Jewish characters and did not attempt to represent actual Jewish music like that encountered in a synagogue. But without surviving music, one cannot determine if Keiser had a distinctive musical style to differentiate the Jew from the other characters.

An intriguing reference to a mid-century composer attempting to recreate synagogue music is found in Giuseppe Carpani's 1812 biography of Haydn.¹⁷ Carpani mentions that Baldasare Galuppi (1706-1785) created a musical setting of a synagogue as a kind of joke ("pose in musica la sinagoga degli Ebrei, che sforzava a smascellarsi dale risa quegli stessi contro cui era fatta"). In the same paragraph Carpani praises the beauty of Ferdinando Paer's unusual "Ebrei di Praga," a piece representing synagogue music that has survived; it is transcribed in this volume and will be discussed below.

The lack of surviving sources for the musical numbers of Jewish characters in operas before 1788 leaves us without the models that almost certainly provided Dittersdorf and his contemporaries with precedents to draw upon when composing music for their Jewish characters. Yet such precedents certainly existed in German speaking areas, including Vienna and other cities ruled by the Habsburg monarchy.

Comedies with the theme of a Jewish wedding seem to have been a favored topic at least since *Die lustige Judenhochzeit* [The Merry Jewish Wedding] in Frankfurt (Franz Gewaldi von Wallerotty Company, 1740).¹⁸ A ballet entitled *Die Judenhochzeit* by one Herr Fajenza was performed by the Bulla company in Lemberg.¹⁹ As late as 11 October 1809, a comic pantomime by Karl Hampel entitled *Die Judenhochzeit von Nikolsburg*, with

16 Jeanne Swack, "Anti-Semitism at the Opera: The Portrayal of Jews in the Singspiels of Reinhard Keiser," *The Musical Quarterly* 84/3 (2000): 389-416.

17 Giuseppe Carpani, *La Haydine, ovvero Lettere sulla vita e le opere del celebre maestro Giuseppe Hayden*, (Milan 1812 / Padua 1823): 115.

18 Och, *Imago Judaica*, 54. Joseph Felix von Kurz was a member of that company in this period. In the coming years Kurz will produce musical comedies in Vienna with comic Jewish scenes and characters.

19 *Allgemeines europäisches Journal* 1796/10: 170.

music by Anton Wollanek [Antonín Volánek] was performed at Vienna's Theater in der Leopoldstadt, and it was revived the following year.

The ancient and prominent Jewish community of Prague was often the location for these pieces. This is not surprising given that Prague had been the largest Jewish urban community in all of Europe. Perhaps the earliest known Jewish play to be set in Prague was *Die Pragerische Juden-Hochzeit: Das ist: Die, in den Lauberbütten der Juden, versteckte und entdeckte Liebe; Oder der Juden Eyfersuchts-volles Purims-Fest; Mit Arlequin, Einem närrischen und von der Liebe, bis aufs Hemde, ausgezogenen Rabbi* [The Jewish Wedding in Prague, that is, The Hidden and Discovered Love in the Jewish Tabernacles; Or The Jealous Jewish Purim Celebration. With Harlequin, a Foolish and Ridiculed Rabbi because of Love], performed by the company of Johann Christoph Kirsch in Dresden on 23 October 1750. The poster for this performance²⁰ indicates a cast of entirely Jewish characters (including Harlequin as a Rabbi). One character, Schumuli, is a Jewish "Schulensänger" (synagogue singer), indicating the likelihood that some kind of Jewish synagogue music was represented here. Indeed among the scenes listed on the poster, we find decorated tabernacles for the autumn holiday of *Sukkot*, the early spring festival of *Purim*, an illuminated synagogue with arches and columns, matchmaking and betrothal ceremonies, and a wedding with a concluding Jewish dance, all opportunities for music and singing. The poster boasts of revealing the Jews practicing their smallest and greatest traditions and rituals. Given that Jews were mostly living in isolated communities at this time, their customs probably aroused considerable curiosity and attracted audiences interested in their exotic practices.

Jews as comical characters such as rabbis and peddlers, and Jewish ceremonial and social scenes are evident in eighteenth-century Viennese comedies starting around 1716. The locations of Jewish scenes include the Jewish village (*Die Juden-Stadt*) and occasions include the Jewish wedding, and *Purim* and *Sukkot* celebrations.²¹ One comedy called *Hexen-Proceß zwischen Ehlen, Scheer und Hals-Tüchel* [a *Hexenprozess* is a witch trial] features the comic character Hanswurst as a Jewish bridegroom singing an aria with Yiddish and Hebrew words such as Schickserl (= gentile girl or servant), Mamser

20 Transcribed in Moritz Fürstenau, *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden: Rudolf Kunze, 1861), 2: 381-2.

21 Och, *Imago Judaica*, 50-7, discusses sources beginning in 1716 that have Jewish comic characters and scenes.

(= bastard) and Kalla (= bride).²² Joseph Felix von Kurz, the Viennese creator of the popular “Bernardon” comic character, produced several musical comedies with Jewish characters and scenes. His comedy *Bernardon der ungeschickte Kellner* [Bernardon the Clumsy Waiter] includes a “Terzetto” for Jewish characters (including a “Rebi”) with occasional Yiddish words and a reference to “Mauschel Kinder,” a denigrating term for Jewish children based on the name Mosche (the biblical name Moses).²³ The scene concludes with a Jewish wedding.

In the collection of prints in the Austrian National Library (shelfmark A 22200), there is a long comedy from 1756 (called a “neue Tragödie” when printed in 1767) entitled *Bernardon [,] die getreue Prinzeßinn Pumphia und Hannswurst der tyrannische Tartar-Kulikan* [Bernardon, the Faithful Princess Pumphia and Hanswurst the Tyrannical Tartar-Kulikan], to which was appended a pantomime for child actors entitled *Arlekin* [or *Kolekin*] *der glücklich gewordene Bräutigam* [Harlequin the Bridegroom who got Lucky]. The cast of the pantomime included “Etliche zwanzig Juden, und Jüdinnen, nebst ihren Rabiner” [Some Twenty Jews and Jewesses, with their Rabbi], which probably refers to scene 9, set in a “Juden-Sinagoge und Schul.” Ulf Birbaumer has argued that this is an earlier version of Kurz’s one-act comic singspiel, *Die Judenhochzeit oder Bernardon der betrogene Rabiner* [The Jewish Wedding or Bernardon the Duped Rabbi] of 1771.²⁴ This basic commedia dell’arte plot has a father named Roschmagimpert who wants to marry off his daughter Rachel to an unappealing older man, a “Raby.” But Rachel is in love with the younger and handsome Daniel. The Jewish scenes include a synagogue (*Judenschule*) celebrating the autumn festival of *Sukkot* (German: *Laubentfest*) and a traditional Jewish wedding at the end. It is surprising that one finds no Yiddish dialect in *Die Judenhochzeit*, but only one Hebrew word, “Schoulem,” a greeting exclaimed by the rabbi.

22 Printed in Max Pirker, *Teutsche Arien, welche auf dem Kayserlich-privilegirten Wienerischen Theatro in unterschiedlich producirtten Comoedien, deren Titul hier jedesmahl beigeruket, gesungen worden: Cod. ms. 12706-12709 der Wiener Nationalbibliothek. Vienna* (Prague, Leipzig: Strache, 1927), 2: 146.

23 Ibid., 2: 217-9. See below, note 25.

24 Joseph Felix von Kurz. *Die Judenhochzeit, oder Bernardon der betrogene Rabiner. Wjen, gedruckt bey Joh. Thomas Edlen von Trattnern, kaiserl. königl. Hofbuchdruckern und Buchhändlern. 1771. Ein komisches Singspiel in einem Aufzuge.* A copy survives in the archive of Vienna’s Theater Museum (shelfmark 845.000 A-Th, Bd. 144). See Ulf Birbaumer, *Das Werk des Josef-Felix von Kurz-Bernardon, und seine szenische Realisierung* (Wien: Notring, 1971): 452.

In this same period (1769-1771) the Johann Schulze-Johann Matthias Menninger Baadnerische Gesellschaft,²⁵ a traveling theater company, was performing in the Leopoldstadt's Czernin Palace. The Leopoldstadt had long been the site of Vienna's small community of Jews. An undated poster²⁶ in Vienna's Theater Museum advertises a comedy entitled *Hanns=Wursts, seine lächerliche und seltsame Zufälle in dem Heurathen, und der Bräutigam ohne Braut, oder Der lächerliche Neulinge in der Juden = Schule* [Hanswurst, his Ridiculous and Strange Happenstances in Marriage, and the Bridegroom without a Bride or The Ridiculous Neophyte in the Jewish Synagogue]. The poster singles out the scene in a synagogue: "Die lächerliche Juden=Schule wird dieses Werk absonderlich lustig machen" [The ridiculous Jewish Synagogue will make this work extraordinarily funny].

Perhaps owing to their exotic musical content, synagogue scenes seem to have been favored for theatrical representation, at least through the early nineteenth century. On 29 January 1783 the Wetzleischen Gesellschaft presented a German comedy at the small Faberbräu theater in Munich with yet another "ridiculous Jewish synagogue" scene. Save for the title on the surviving poster, *Der Lederhändler von Salzburg, oder der durch seinen vermeinten Geist in Verwirrung gesetzte Bräutigam, sonst die lächerliche Judenschul* [The Leather Dealer from Salzburg, or the Bridegroom Confused by his Imagined Ghost, or The Ridiculous Jewish Synagogue], no details about this piece are known.²⁷ Three pieces edited in the present volume present representations of music in the *Juden Schull*.

25 On the history of the company see Emil Karl Blümml, and Gustav Gugitz. *Alt-Wiener Thespiskarren; Die Frühzeit des Wiener Vorstadtbühnen* (Vienna: Anton Schroll, 1925): 13-37, and Otto G. Schindler, *Stegreifburlesken der Wanderbühne. Szenare der Schulz-Menningerschen Schauspielertruppe. Nach Handschriften der Österreichischen Nationalbibliothek herausgegeben von Otto G. Schindler* (Kleines Archiv des achtzehnten Jahrhunderts 11) (St. Ingbert: Werner J. Röhrig, 1990).

26 The exact wording on the poster is: "Mit gnädigster Bewilligung wird heute Von der hier anwesenden Schulzischen oder sogenannten baadnerischen Gesellschaft deutscher Schauspieler ein extra lächerliches, in jedem Auftritt mit besonderer Lustbarkeit angefülltes Intriguanes Lust=Spiel aufgeführt werden genannt: Hanns=Wursts, seine lächerliche und seltsame Zufälle in dem Heurathen, und der Bräutigam ohne Braut, oder Der lächerliche Neulinge in der Juden = Schule, nach dem Sprichwort: Wer das Glück hat, führt die Braut nach Haus, mit Colombina, Der widerspenstigen Braut, verstellten Abenteuer, strupirten Hochzeiterin, und dem groß=sprechenden Cartauen Schucker."

27 Cited in Otto G. Schindler, "Hanswurst in Preßburg/Bratislava. Deutsche Lustigmacher auf den ältesten Theaterzetteln Ungarns und der Slowakei," in *Deutsches Theater im Ausland vom 17. zum 20. Jahrhundert: Interkulturelle Beziehungen in Geschichte und Gegenwart*. (Thalia Germanica 3), ed. Horst Fassel, Paul S. Ulrich, and Otto G. Schindler (Berlin: LIT Verlag, 2007): 118. The poster survives in University Library, Munich, shelfmark Sign. 4° P germ 212.

Northern Germany also had Jewish characters in opera. Georg Benda's *Der Jahrmarkt* [The Fair] (Gotha 1775/1778, libretto by Friedrich Wilhelm Gotter) includes a speaking role (omitted in some versions) for a Jew named Nathan.²⁸ Nathan, an all-too typical self-deprecatory and dishonest Jewish peddler at the fair, is present only to add realism and color as he buys and sells used wares. He makes only a brief appearance in act 1. Then in the first scene of act 2 he has a simple interjection in *Tumultgesang* with the exclamation of "Auweih! auweih!". His dialogue in this scene is written in German with a direction that the actor may elect to deliver the lines in the Yiddish dialect (*jüdischer Mundart*). Nathan is exposed as a scoundrel and a thief, then is beaten and driven from the fair, all in the first scene.

German musical theater in Vienna seems to have developed colorful and descriptive ways to depict Jews on the stage. Some of the earliest music for the National Theater project of Emperor Joseph II included a representation of at least one Jew. The increasing interest in Vienna in "national" characters like Jews during the next decade may be owing to the Emperor's intentions for the new project, where the status of German musical theater (vis-à-vis Italian and French opera) is extolled as a worthy expression of the Habsburg monarchy. Cornelius Hermann von Ayrenhoff's musical comedy, *Welche ist die beste Nation?*,²⁹ first performed at the "National" (Burg-) Theater on 15 December 1782, with music by Ignaz Umlauf (lost), is a collection of various national prejudices.³⁰ There are roles for a German, Hungarian, Englishman, Italian, Spanish, French, Russian, and a Jew. Each is ridiculed in some way. The Preface claims that various national styles in music

28 Georg Benda, *Der Jahrmarkt*, ed., Th. W. Werner in *Denkmäler Deutscher Tonkunst* 1/71 (Leipzig: Breitkopf und Härtel, 1930). The libretto was published: Friedrich Wilhelm Gotter, *Der Jahrmarkt. Eine komische Oper in zwey Aufzügen* (Leipzig, im Verlag der Dytischen Bichhandlung, 1778).

29 Vienna: Edler von Kurzbeck, 1783.

30 Wolfgang Amadeus Mozart wrote a deprecatory account of this singspiel in a letter to his father Leopold (21 Dec. 1782), lines 56-62:

letzthin ist eine Neue opera oder vielmehr eine Comoedie mit arietten vom umlauff aufgeführt worden, betittelt, / welche ist die beste Nation?/—ein Elendes Stück welches ich hätte schreiben sollen, aber nicht angenommen habe, mit dem zusatze: daß, wer es schreibt, ohne es sich ganz abändern zu lassen, gefahr läuft, ausgepiffen zu werden;— und wäre es nicht umlauff gewesen, so wäre es gewis ausgepiffen worden; so ist est aber nur ausgezischt worden; —es war aber kein Wunder, denn auch mit der schönsten Musique würde man es nicht aushalten können; so ist aber zum überfluß die Musique auch dabey so schlecht, daß ich nicht weis ob der Poet oder Componist den Preis des Elends davon tragen wird; — es ist schandenhalber das 2:te mal noch gegeben worden, glabue aber es wird nun Punctum Satis seyn. —

(and food) are contrasted in the work, although they all sing in German. A stereotypical Jew appears in two scenes. In act 1, scene 5, he sings a mournful, self-pitying aria (libretto, pp. 21-2):

Wey mir! is uns armen Jüden
Gar kein Rewach mehr bescheiden?
Zeiten werden allzeit schlimmer;
Zins und Steuern wachsen immer;
Schaaf nur nennen uns die Herren,
Die man täglich müsse scheren,
Und die Wölf, treu ihrer Sage,
Rüpfen uns auch alle Tage!

Au wey mir! au wey mir!

Is there no more interest
for us poor Jews to be made?
The times are always getting worse;
Taxes and fees always increase;
The masters just call us sheep
that must be sheared every day.
And the wolf, faithful to the legend,
Fleeces us everyday!

Oh woe is me! Woe is me!

Bleibt uns dann anstatt Dikaten
Luft im Beutel: wie zu rachen?
Wie zu rathen, wenn die Drachen
O Weiber-sperren auf den Rachen,
Und auch die gefräßgen Kinder
Schrey'n um Barches wie die Kinder?
Woher Barches? wo Dikaten?
Mowes*) küm! nur du kannst rothen!
Küm Mowes! Küm Mowes!

Instead of ducats,
We have only air in our purses; how to
retaliate?
What good is advice when the dragon
keeps the women locked in his jaws,
and also the ravenous children?
We cry for bread, like the children.
Where is bread? Where are ducats?
Death, come! Only you can advise!
Come death! Come death!

*The Hebrew word "Mowes" is defined in the libretto for the reader (*Tod* or death).

The Jew returns in act 2, scene 4 (libretto, p. 42) to sing a duet with the "Schiksla" Lisette in a Yiddish dialect:

Lisette: "Hüte dich, ich rath' es dir Diesen Schritt zu wagen! Jud: Dank mein Schiksla! doß Si's mir So barmherzig sagen	Lisette: I warn you to beware of taking this step! Jud: Thank you my Schiksla! You have said this to me so compassionately.
--	--

Emmanuel Edler von Lerchenheim (der jünger) wrote a comic opera for nearby Brno entitled *Der Jude oder Betrug für Betrug* [The Jew or Deception for Deception]. The libretto, published in 1783,³¹ concerns a swindling Jew named Simson, a substantial singing role. The texts of Simson's arias are in the comic style, with traces of Yiddish dialect. When caught he fears scandal and he protests his innocence as an honest Jew and the summoning of the police ("Worüm Schürk, worüm Betrüger? jach mecht gern wissen, worüm mer mich lost bringen durch die Polizey hieher – jach bin a ehrlicher Jüd – hob ka Menschen men Tog betrögen – und do macht mer, mer so a Schimpf, so a Schand."). He then sings an aria bewailing his fate in similar terms:

O way! o way! o way! Durch die Polizey, Verrufen ist mein Nähmen, Verkrümmen, und verlämen, Verschwarzt soll der werden, Am Jücken, und Kratzen sterben, Der mir hot zgedacht, Dos ich hob Schmui gemacht, Wos will nit mir die Wacht, Wos soll die Polizey, O way! o way! o way!	Oh woe, woe, woe! Because of the police my name is notorious, contorted, defamed; dying by itching and scratching. Who would have intended it for me, because I have made swindles? What will the guards want of me? What will the police do? Oh woe, woe, woe!
---	--

Operas like *Welche ist die beste Nation?* and *Der Jude* provide evidence that singing

31 *Der Jude, oder: Betrug für Betrug. Ein Original-deutsches komisches Singspiel in zween Handlungen. Die Musik ist vom Herrn Lasser. Verfaßt von Emmanuel Edlen von Lerchenheim/ dem jüngern. Brunn, gedruckt mit Swobodischen Schriften, durch Joh. Siedler, Faktorn. 1783.* Copy in Munich, Bavarian State Library, shelfmark P.o. germ.1233/1.

Jewish characters in German opera existed in the Habsburg monarchy well before the first surviving music for such a character. This music occurs in a highly successful opera from 1788, one that would become all but ubiquitous in German opera houses.

Dittersdorf's *Das rote Käppchen*

The earliest surviving attempt at a musical depiction of a Jewish character singing Jewish liturgical music in an opera seems to occur in a scene in Karl Ditters von Dittersdorff's popular comic opera, *Das rote Käppchen* [The Little Red Cap], first staged in Vienna's Theater am Kärntnertor in 1788.³² This is not in fact a real Jewish character, but a Christian, Lieutenant von Felsenberg, who impersonates a Jew as a ruse to fool the jealous and gullible mayor Hans Kristoph Nitschke. Yet Felsenberg's impersonation emerges from the score as a fully developed Jewish comic character, as much in the music as in the words.

In his *Dittersdorfiana* Carl Krebs informs the reader that Dittersdorf himself wrote the libretto, adapting it from Boccaccio's *Decameron*, Day 7, tale 4, Chamisso's poem *Hans Jürgen und sein Kind*, and Filippo Livigni's comic libretto *Giannina e Bernadone* (a *dramma giocoso* with music by Domenico Cimarosa, Venice, 1781).³³ True or not, none of these sources includes a character impersonating a Jew, which apparently was Dittersdorf's invention (or perhaps that of his uncredited librettist). Krebs has high praise for the synagogue aria, which he notes represents Jewish liturgical song of the previous (he probably means the eighteenth) century with a witty and droll use of vocal ornamentation.³⁴

In act 3, scene 2 of *Das rote Käppchen* Felsenberg first impersonates the itinerant Jewish peddler and introduces himself to the mayor speaking German in a thick Yiddish accent or a half-Yiddish dialect. This dialogue must have been created by somebody who knew

32 *Das rote Käppchen, oder Hilft's nicht so schadt's nicht. Ein komisches Singspiel in drei Aufzügen von Herrn Dittersdorf.* (Köln am Rheine, Langen 1791). The libretto is preserved in the Library of Congress, shelfmark Schatz 2306.

33 Carl Krebs, *Dittersdorfiana* (Berlin: Gebrüder Paetel, 1900/ New York: Da Capo, 1972): 116.

34 Krebs, *Dittersdorfiana*, 119: "Noch gehört hierher der fürchterlich-komische Synagogengesang des Juden aus dem vorigen Jahrhundert, mit den launigten und drolligten Verzierungen." Shunmei Tsai, "The Viennese Singspiele of Karl Ditters von Dittersdorf," Ph.D. Dissertation, University of Kansas 1990, 89-99, saw nothing unusual about these arias and drew no distinctions with other ones. In his autobiography, *Karl Ditters von Dittersdorf Lebensbeschreibung. Seinem Sohne in die Feder diktiert*, ed. Norbert Miller (Munich: Kösel-Verlag, 1967), Dittersdorf did not comment on this opera.

Jewish people. Especially telling is the “ä” for “ein,” the “euch” or “each” for “ich,” and the “dos” for “das.”

The aria is introduced as the Jew professes his honesty in money matters and boasts of his virtuoso skills as a singer:

Felsenberg. Each hob noch Niemond beschummelt, noch hob each Niemond betharkelt; each bin nicht ä bloser Handelsmann, euch bin ach Schulsänger in der Synagog. Aber wenn es giebt epes zu handelä, wo euch mir konn mochen a Rebach ron ä poor Kreuzer, so nähm ichs mit. Ae Jude nimmt vor lieb mit än geringen Perfit, und er plogt sich un än Groschen mehr, als än anderer sich plogt um än Gülden. Ober ietzt gairs mit der Handelschoft gor schofel; es ist kän Geld unter den Leuten, es sind gor schwere Zeiten. Wenn man each nicht hätte das Schuldienstschen, wo ich bin Sänger in der Synagog, each müßte gehn petteln, petteln.

Scholze. Schulsänger bist Du?

Felsenberg. Jo, Herr Scholz, jeu!

Scholze. Du wirst was schönes herplärren.

Felsenberg. Wos? – Each bin a än Firthuos im Singen ; so wahr each lebe, each konn singen wie än Nochtigoll. Each hob mich produciert in Wien, Amsterdam, in Folsol, in Paris, Nürnberg, im Straßburg, in Warschau, in Prag, in Bresßlau, in Hotzeplotz [a Stetl in the Ukraine, used in Yiddish expressions for nowheresville], in Zülz [a town in Poland], und wie each bin küssen in mein Vaterland, do ist der olte Schulsänger gepechert, und so das each bekümmen das Schuldienstchen. Und domit Er soll sehen Herr Scholze, was each kann, so will each singen, wie man singt in der Synagog.

[**Felsenberg.** I have cheated no one and I have swindled no one; I am not just a businessman, I am also a singer in the synagogue. But if there is some business to be had, and if I can make interest of a few kreuzer, so I do it. A Jew lives on a small profit, and he struggles for a few more pennies the way others struggle for dollars. But now business is entirely bad. The people have no money, and these are very hard times. And if I did not have my little job, where I am a singer in the synagogue, I would have to go begging, begging.]

Scholze. You are a synagogue singer?

Felsenberg. Yes, lord mayor, indeed!

Scholze. You'll blubber something beautiful.

Felsenberg. What? – I am a virtuoso in singing; as sure as I live, I can sing like a nightingale. I have appeared in Vienna, Amsterdam, in Folsol, in Paris, Nuremberg, in Strassburg, in Warsaw,

in Prague, in Breslau, in Hotzeplotz [a Stetl in the Ukraine, used in Yiddish expressions for “nowheresville”], in Zülz [a town in Poland], and when I got to my fatherland, where the old synagogue singer had some bad luck, I got the position at the synagogue. And now you will see for yourself lord mayor, what I can do, I’ll sing like one sings in the synagogue.]

Now the Jew sings his synagogue song (Aria, No. 20, see No. 1 in the Edition), a wordless melody with a text made of traditional nonsense syllables “dai da da” and the like, a piece that Hasidic Jews call a “niggun,” meaning a humming tune, either for communal singing or lamentation prayers in the synagogue.³⁵ The use of nonsense syllables lends an authentic touch in another way to the masquerade: it gets around the restriction against using the Lord’s name and liturgy in vain, an absolute biblical prohibition for Jews. The aria bears an introductory inscription in the music manuscript: “Wie man singt in der Synagog.” The da capo form begins with a three-measure instrumental introduction with one chord per measure (tonic–dominant–tonic) in the minor key, leading to the first part of the aria, which is also in the minor key. He sings a plaintive melody with unusual vocal ornamentation. Was this reproducing an authentic Jewish melody or creating a caricature in order to mock Jewish music? Were the serpentine-shaped melodic lines taken from authentic Jewish singing or were they the product of Dittersdorf’s imagination, associating the image of the peripatetic Jew with a restless, meandering melody? While I have not been able to trace Dittersdorf’s melody to any authentic Jewish source, it is similar to melodies in manuscripts of eighteenth- and early nineteenth-century synagogue music, sharing the same distinctive rhythmic, melodic and ornamental style.³⁶ When compared to the conventional music of the period, the “Jewish” phrases are less periodic and continuous, and they are more effusive. The contrasting section of the aria is in the parallel major mode, a cheerful, dance-like tune

35 Wordless liturgical melodies may antedate Hasidic usage in vocal ensembles meant to imitate musical instruments. For details, see Edith Gerson-Kiwi, “Vocal Folk Polyphonies of the Western Orient in Jewish Tradition,” *Yuval: Studies of the Jewish Music Research Centre* 1 (1968): 192–3, and Arnold Marksohn and William Wolf, “Auswahl alter hebräischer Synagogalmelodien,” Aron Friedmann, ed., *Dem Andenken Eduard Birnbaums* (Berlin: C. Boaz Nachf, 1922), 183–4.

36 See Hanoah Avenary, “The Cantorial Fantasia of the Eighteenth and Nineteenth Centuries,” *Yuval: Studies of the Jewish Music Research Centre* 1 (1968): 65–85. While in Germany this tradition died out with the reformation of synagogue music, it continued to play a major role in the Eastern-European tradition. Avenary’s study is based on the modern edition of the music in the manuscript sources in Abraham Zevi Idelsohn, *Thesaurus of Oriental Hebrew Melodies*. Vol. VI: The Synagogue Song of the German Jews in the 18th Century According to Manuscripts (Leipzig: Friedrich Hofmeister, 1933).

in duple meter marked Allegretto. The use of secular dance meters and styles in eighteenth-century Jewish liturgical music is another common feature in manuscript sources of synagogue music.³⁷ The odd series of vocal leaps at the end of the section are but another mystery: authentic Jewish style, exaggeration or pure invention? We may never know. But in any event, the knowledgeable listener will not miss the similarities to some segments of the earliest recordings of European-trained cantors such as Zevulun Kwartin (1874-1953), Gershon Sirota (1874-1943) and Joseph Rosenblatt (1882-1933), although the influence of nineteenth-century operatic singing is also present in these recordings. Rosenblatt's recording of "Omar Rabbi Elozor" and Kwartin's recording of "Tiher" are but two examples of such pieces that bear some commonalities with Dittersdorf's synagogue aria. Even the presence of instrumental accompaniment may not be entirely foreign to the synagogue. With the exception of the Sabbath and holiday services, an organ, along with string and wind instruments, was used in synagogues in Prague, Frankfurt and Amsterdam.³⁸

The musical performance by Felsenberg's Jew is not particularly well received by the mayor. The 1791 libretto has a long dialogue after the aria. When the Jew asks if he sang well, the mayor likens the Jewish music to that of a cat meowing and an owl hooting:

Felsenberg. Nu lieber Herr Scholze! kann each nicht gut singen?

Scholze. Grade das ich des Gemauzes genug. Du hulßt ja wie eine Nachteule . . .

[**Felsenberg.** So, my dear Lord Mayor! Don't I sing well?

Scholze. I've had about enough of this meowing. You howled just like a night owl. . .]

This response suggests either a narrow mindedness on the part of the mayor and perhaps an intention by Dittersdorf that the piece be performed in a ridiculous manner for comedic effect. The characterization of Jewish liturgical music as noisy, disordered and chaotic is not new; neither is its comparison with animal sounds.³⁹

37 See Abraham Zevi Idelsohn, "Song and Singers of the Synagogue in the Eighteenth Century," *HUCA: Jubilee Volume 2* (1925): 408-9.

38 See Israel Adler, *La pratique musicale savante dans quelques communautés juives en Europe aux XVIIe-XVIIIe siècles* (Paris: Mouton, 1966) I: 28-30, and Tina Frühauf, *The Organ and its Music in German-Jewish Culture* (New York: Oxford University Press, 2009), 18-25.

39 On the stereotype of Jews as noisy and the *Judeschul* as a proverbial place of noise and disorder, see Ruth HaCohen, "Between Noise and Harmony: The Oratorical Moment in the Musical Entanglement between Jews and Christians," *Critical Inquiry* 32/2 (Winter 2006): 257-8.

Two scenes later Herr Sander arrives and derisively addresses the putative Jew with the epithet “He Mauschel!”⁴⁰ The mayor buys some articles from the Jew, who then makes a pitch for a red leather cap with magic powers in another aria (No. 21, see No. 2 in the Edition), “Each wünsch, doß Er dos Käppel hier, möcht hundert Johre tragen.” This is a fairly standard buffa aria in G major for strings, horns, flutes, oboes and bassoons. Lively gigue rhythms in compound duple meter suggest enthusiasm as this Jewish peddler sells his wares (we will find this again in Wrantizky’s comic trio). The aria, reminiscent of music for Italian comic characters, has typical rapid patter in repetitive short phrases and comical melodic leaps where the peddler enumerates all the various kinds of caps that are inferior to the one he sells. A drone accompanies two of the segments with repetitive vocal phrases (mm. 13-20, 29-36), suggesting a peasant-like character. There are two fermatas for spoken interjections directed to the mayor: “Das kann er mir glauben” (“Believe me”) and “Herr! verschwerzen will ich wenns nicht wohr ist.” (“Sir – may I be blackballed if it is not true.”)

All of this is part of a ruse devised by Felsenberg, who impersonates the Jewish hawker in order to sell a purported enchanted red cap to the mayor, a jealous husband who is obsessed with this wife. The Jew claims that the cap will relieve the wearer of his worries about his wife’s fidelity by making the wearer irresistible to his wife. The wife plays along with the ruse and successfully dupes the mayor.

Girzik and Panek’s *Die christliche Judenbraut*

Arguably the most popular “Jewish” comic opera of the 1790s was Franz Xaver Girzik’s [Frantisek Xaver Jiřík] *Die christliche Judenbraut, oder Die Alte muß bezahlen* [The Christian Jewish Bride or The Old Woman Must Pay], with music by Johann Baptist Panek (or

40 Mauschel was often used at the time as an anti-Semitic epithet. According to Friedrich Kluge, *Etymologisches Wörterbuch der deutschen Sprache. Von Friedrich Kluge. Sechste verbesserte und vermehrte Auflage* (Strassburg: Karl J. Trübner, 1905): 263, “Mauschel” as a pejorative for Jewish peddler first appeared in the 1695. He cites a seventeenth-century use of the verb “mauscheln” to mean “to speak like a Jew.” It derives from the name Mousche, Mausche (= Yiddish “Moyshe”), a disparaging term for the Jewish tradesman.

Pannek).⁴¹ The location and date of the first performance seems to have been either 1788 in Preßburg's Theater der Grafen Erdödy (doubtful), or more likely in Ofen (Budapest) on 18 September 1789.⁴² The two-act opera was first performed in Vienna in 1790, either at the suburban Theater auf der Landstrasse, where Panek was music director and Girzik was an actor and singer, or the suburban Theater zum weißen Fasan auf dem Neustift.⁴³ In any event it played on both stages. The same year it was given in Prague. Soon it was playing in Breslau (today Wrocław), Brno, Weimar, Lübeck, Graz, Augsburg, Salzburg, Munich, Oels (today Olesnica), Nuremberg, Cologne, and Hannover, and back in Vienna at the Wiednertheater (28 December 1796). The opera was later revised in a three-act setting by Joachim Perinet for the Theater in der Leopoldstadt as *Der Durchmarsch oder: Der Alte muß bezahlen* [Marching Through or the Old Man Must Pay] with new music by Vincenz Ferrerus Tuček (30 November 1808).⁴⁴ The original was still being performed as late as 1816 in Königsberg (Kaliningrad). Girzik produced a sequel, *Die jüdischen Spione* [The Jewish Spy], with music by [Franz Joseph?] Reimann (or Raymann); its premiere was in Ofen on 26 July 1795. A full score, set of incomplete parts and a promptbook for this opera survive

41 The *Wiener Zeitung* 9 Oct. 1790: 2640, advertised a piano-vocal score of the opera. Erich Duda, *Das musikalische Werk. Franz Xaver Süßmayr: Thematisches Werkverzeichnis (SmWV) mit ausführlichen Quellenangaben und Skizzen der Wasserzeichen* (Schiftenreihe der Internationalen Stiftung Mozarteum Salzburg 12) (Kassel: Bärenreiter, 2000): 270, claims that *Die christliche Judenbraut* was first performed at the Theater zum weissen Fasan in 1790, assigns the overture the number SmWV 815, but considers it uncertain. The attribution comes from the Robert Münster, *Thematischer Katalog der Musikhandschriften der Benediktinerinnenabtei Frauenwörth und Pfarrkirchen Indersdorf, Wasserburg am Inn und Bad Tölz* (series *Katalog der Bayrischen Musiksammlungen*) (Munich: Henle, 1975), xix, who writes that the Archiv der Stadtpfarrkirche St. Jakob in Wasserburg am Inn has a program from an academy on 17 September 1809 showing an "Ouvertüre aus der Christliche Judenbraut von Süsmaier."

42 The most updated and complete source for information on the opera is Richard Pražák, "Das Wirken von Frantisek Xaver Jiřík am deutschen Theater in Ofen und in Pest in den Jahren 1789-1813," in *Begegnungen Schriftenreihe des Europa Institutes Budapest* 11 (= *Hin zu neuen Zielen* 2000), ed. Ferenc Glatz (Budapest: Europa Institut Budapest, 2001): 53-92. Pražák established the premiere on 18 September 1789 in Ofen, and identified the only known complete libretto (Vienna 1796?) in Prague's National Museum (Radenín 1472, 4332, Přív. 2), which he used as the basis of his synopsis. Later performances in other locations are also given in Alfred Loewenberg, *Annals of Opera 1597-1940. Third Edition, Revised and Corrected* (London: Calder, 1978), cols. 469-70.

43 See Blümml and Gugitz, *Alt-Wiener Thespiskarren*, 124, 236-7, 382ff, and 509, and Stephan Punderlitschek, "Das Freyhaus-Theater auf der Wieden: das Tagebuch von Ignaz Ritter von Seyfried 1795 bis 12. Juni 1801," [Master's] Diplomarbeit, University of Vienna, 1997: 65 (Österreichische Nationalbibliothek, Musiksammlung [henceforth A-Wn], shelfmark 1515629 - C The).

44 Franz Hadamowsky. *Das Theater in der Wiener Leopoldstadt 1781-1860*. (Kataloge der Theatersammlung der Nationalbibliothek in Wien 3) (Vienna: Generaldirektion der Nationalbibliothek 1934): 124.

in Weimar,⁴⁵ as well as a printed libretto (perhaps from 1796), a revised manuscript libretto, various posters (for example the damaged poster from the Wiednertheater, 5 February 1797⁴⁶), and at least three booklets of vocal texts from various productions.

In this raucous, raunchy comedy the three Jewish characters are dehumanized objects of ridicule, abused by almost all of the other characters. They are not as fully human as the Christians, they are merely stereotypes, hence, often referred to as “Jew.” Härschel is a young Jew who has fallen in love with the Christian maid Hannchen, who works for his father Schmolle. The Jews believe her to be a Jewess named Esther, a ruse she has undertaken in order to save herself from seduction by the wealthy landowner (a minor nobleman) after her father’s sudden death. (The third Jewish character is a frightened and obsequious Jewish boy working as a servant for the corporal who quarters a military troupe in the small village where the action occurs.) Schmolle wants to arrange a marriage between Härschel and Esther/Hannchen, who is secretly in love with a young sergeant, the long absent Eckbert. Once Hannchen discovers that Eckbert is a member of the troupe that has just arrived, the soldiers generously help the young couple while abusing the Jews in an appallingly brutal manner. Härschel and Schmolle are conscripted into the army as a part of a complicated ruse, and the son is held for a large ransom to be paid by his desperate father. A related subplot concerns a vain rich spinster named Miss Pimpernell (another member of the minor nobility), who feels unrequited love for the commander of the troupe, a lieutenant who uses her vanity to extract money from her. Pimpernell’s love turns to extreme jealousy when she believes that the lieutenant’s concern for Hannchen is an indication of his love for the maid and betrayal of her trust. She hatches a plot to avenge herself, disguising Härschel as herself while she impersonates a recruit. This plot fools no one and in the end her machinations fail; she is duped and forced to pay a large dowry to Hannchen. The Jews are only then set free and allowed to keep their money.

45 Hochschule für Musik Franz Liszt, Hochschularchiv, Thüringisches Landesmusikarchiv, shelfmark DNT 10 [RISM ID no. 280000064]. These materials came from the Fürstlich Lippisches Hoftheater. A short score survives in Detmold, Lippische Landesbibliothek, shelfmark Mus - n 190 [RISM ID no. 451501936], as does an incomplete set of parts for the aria “Kaum fängt es an zu tagen” in Wrocław, Poland, Biblioteka Uniwersytecka, shelfmark 61313 Muz.

46 The poster belongs to a set from the Theater auf der Wieden in the Wienbibliothek im Rathaus (formerly Wiener Stadt- und Landesbibliothek), Druckschriftensammlung, shelfmark 77250 C (1789-1801).

Girzik sang and played the original role of Härschel. The Jewish characters sing and speak in Yiddish dialect with numerous Yiddish and Hebrew words. In the vocal texts printed for a production by the Wenzel Mihule company in Augsburg (1793) these words are translated in footnotes.⁴⁷

A poster preserved in Vienna's Theater Museum for a performance of *Die christliche Judenbraut* by Sophie Seipp's company in Theater auf der Landstrasse, dated 2 July 1793, includes a title in faulty Hebrew, written above the German title (see Figure 1). Taking into account a number of errors in the Hebrew words, particularly the second word, which seems to have been intended as "Yehudi," the title appears to be: "The Jewish Betrothal of the Gentile Girl. The Old Woman is Obligated to Pay." Given these errors and the deprecatory representation of the three Jewish characters, it is doubtful that the Hebrew title was an attempt to attract members of the relatively small Jewish community of Vienna (many of which were from Turkey). A more likely explanation for this title is an attempt to suggest a sense of authenticity in the Jewish portrayals.

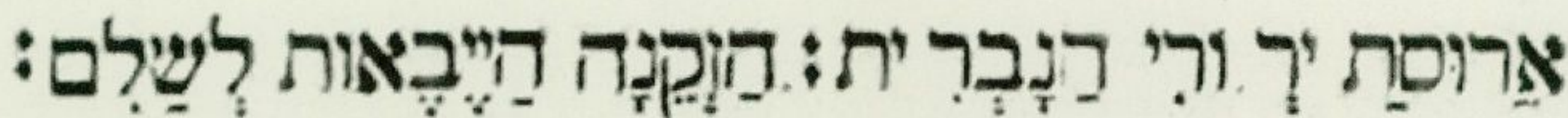


Figure 1. Hebrew Title of *Die christliche Judenbraut, oder Die Alte muß bezahlen*

The music for the scenes with the two Jewish characters is strictly in the comic style, but there are some features that seem to mark these characters as exotic. When Härschel and Schmolle enter during the opening trio ("Die Juden kommen") the mode abruptly changes to minor for a triple meter Allegretto segment, a dark, perhaps even ominous minuet. The sonority and timbre change as well, with octaves and unisons for strings without winds; this continues much of time when a Jew sings. When Hannchen sings the harmony is more fleshed out, and winds are added to the orchestra, as if her greater humanity requires fuller instrumentation. As the Jews enter the opening idea makes use of a jerky dotted rhythm and abrupt dynamic accent on the weak beat of bar 2, suggesting some kind of pantomimic oddity in their gate or gestures. The rapid ascending and descending scales in the following recitative is another usual feature, perhaps suggesting the embellishment heard in the synagogue, as seen in the other musical examples

47 *Gesänge aus der christlichen Judenbraut. Eine komische Oper in zwey Aufzügen. Die Musik dazu ist von Herrn Panek. Aufgeführt von der Mihulischen Gesellschaft* (Augsburg 1793). See Critical Report.

discussed below. The key changes in the subsequent section to F minor then A flat that follows reinforce a certain unstable character through the harmony (see Figure 2⁴⁸). The odd and repetitive nature of Härschel's motivic musical line in bars 64-74 and 90-95, along with the fact that his joyful words are expressed in a dark minor mode, suggest the exotic and different nature of the Jew. The remainder of the trio is in the lively style of Italian buffa ensembles.

Die christliche Judenbraut

Terzett (excerpt)

J. Panek

Allegretto

Violin I
Violin II
Viola
Schmolle
Basso

1: Die Juden kommen : | Was hast das vie - le

Was soll wer wei - ter Schmü - ßen.

Schmü - ßen. Joch hab dir schon ge - sagt, joch hab dir schon ge - sagt.

Was mö - gen die wohl

48 I have removed the later emendations and restored the original reading. Recitativo, m. 60: accidentals in vocal line have been added editorially, with the exception of m. 64, where the first and fifth notes have flats; m. 95, Basso, dynamic has been moved from m. 96.

56 *Recitativo*

Vln. I *f*

Vln. II *f*

Vla. *f*

Hannchen
schlie - ßen, welch Furcht be klemmt ein Herz!

Schmölle
Du bist ein Ki-ka-ber a - - - lom dar - um hob ich be -

B. *f*

62 *Tempo 1mo*

Vln. I *p*

Vln. II *p*

Vla. *p*

Härschel
A va - de Ta - te - lē - ben, ta - te -

Schmölle
schlo - Ben, das du sollst a - scher lū - ben Dein Chā - han soll Pu - dak wer - den, ü - ber al - le Thal der Er - den, Violincello

B. *p*

68

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Härschel
lē - ben! Gut Ma - Bel sollt ihr ha - ben. Ganz Is - ra - el, ganz Is - ra - el soll euch

B. *f* *p*

74

Bn. 1, 2

Ob. 1, 2

Vln. I

Vln. II

Vla.

Hannchen

Härschel

B.

p

p

p

p

O Him - mel, o Him - mel! Ach! mir ahn - det, mir ahn - det, ein

lo - ben.

p

p

80

Bn. 1, 2

Vln. I

Vln. II

Vla.

Hannchen

Härschel

B.

f

p

fp

f

p

fp

f

p

fp

neu - er Un glücks streich.

So werd ich Cho - sen was iß das fer ä Freud. a

f

p

fp

86

Bn. 1, 2

Ob. 1, 2

Vln. I

Vln. II

Vla.

Härschel

Schmölle

B.

so werd ich Cho - ßen was iß dos fer ä Freud.

Du kriegst a gu - tes

cresc. *f* *p*

87

Bn. 1, 2

Ob. 1, 2

Vln. I

Vln. II

Vla.

Härschel

Schmölle

B.

Was

Mä - del zu dei - ner kün - sti - gen Chal - le.

Was

p *f* *p* *f* *p* *f* *p*

98

Ob. 1, 2

Vln. I

Vln. II

Vla.

Härschel

Schmolle

B.

das für Freud wird wer - den wenn ich werd Cha - se - ne ma - chen. Was das fer Freud wird

das für Freud wird wer - den wenn ich werd Cha - se - ne ma - chen. Was das fer Freud wird

104

Vln. I

Vln. II

Vla.

Hannchen

Härschel

Schmolle

B.

O weh, was muß ich hö - ren, ist wohl von mir die

wer - den wenn ich werd Cha - se - ne ma - chen.

wer - den wenn ich werd Cha - se - ne ma - chen.

Figure 2: Die chrisliche Judenbraut: Terzett (excerpt)

See translation below

The next number in the opera is a character aria for Schmolle, with “Jewish” traits as clearly marked in the music as in the Yiddish and Hebrew words of the text (see No. 3 in the Edition). Like the initial “Jewish” episode in the preceding trio, this Andante is F minor (albeit in duple rather than triple meter) is scored for strings without winds. The exotic comic expression is somewhat reminiscent of Turkish style, with march-like rhythm and meter, repetitive motives, an abrupt turn to the relative major, unusual phrasing patterns, and patter delivery in the vocal part. The tremolos and grotesque leaping figures in the accompaniment enhance the sense of oddity found in the unusual articulation of main melodic ideas. The text is a betrothal blessing of sorts, vaguely recalling the priestly blessing in the Jewish liturgy. The translations of the Yiddish and Hebrew words are reproduced below as they are found in the Augsburg vocal texts of 1793 (see note 47):

Tausend Jahr mehr als Methusalem Sollt ihr beyde leben, Adonai, ^{a)} soll auf euern Phonem ^{b)} Eytel Masshel ^{c)} heruntergeben Beraca, Kodesch Melochim, Aleces. ^{d)} Der Malchamoves ^{e)} soll weit von euch bleiben. Lili ^{f)} soll nicht zu dir gehen, Die soll der Schemaforas ^{g)} vertreiben Scholem lechum, ^{h)} so solls geschehen.	A thousand years more than Methusala should the both of you live; Lord, on your head should only good fortune come down. Blessings, holiness Kings, [you should] walk with. The angel of death should remain far from you; Misfortune should not come to you; The Almighty one should drive it out; Peace be with you, so should it be.
---	---

a) Gott | b) Kopf | c) Lauter Glück | d) Sind die Namen der Glücksgötter. [a leches = to walk] | e) Teufel
f) Das Unglück | g) Allmächtige | h) Ganz willkommen.

The remainder of the music for the Jews occurs in the two finales, an aria for Härschel in act 1 (No. 7, “Rebecke kann nicht schöner seyn”) and a recitative and aria for Härschel in act 2 (No. 11, “Cribere! weh mir!”). Both arias are in the conventional comic style with parlando or patter vocal delivery. The only unusual feature are the Yiddish and Hebrew expressions. No specifically Jewish musical characteristics can be discerned. While some

segments for Jews in the first finale use the minor mode, there is little else to distinguish the Jewish character from that of the Christians. The second finale does not even make this distinction. The Jews sing like other characters in these lively comic episodes with only their Yiddish words to distinguish them.

Jews and Jewish Characters on the Viennese Musical Stage in the 1790s

It is difficult to demonstrate any direct influence of the Jewish scenes in *Das rote Käppchen* and *Die christliche Judenbraut* on later opera, although it is hard to imagine that such successful operas would not have spawned imitations. In any event, the 1790s saw a number of new comedies, ballets, and operas about Jews in the Habsburg territories. Karl Friedrich Hensler's three-act comedy *Das Judenmädchen aus Prag, oder Kaspar der Schuhflicker* [The Jewish Maid from Prague or Kaspar the Cobbler]⁴⁹ had its premiere at the Theater in der Leopoldstadt on 29 December 1791. It remained a popular piece in the theater's repertory, with performances through 1813. The cast includes a number of Jewish characters, shown mostly in a positive light: the peddler Jsack Schimmel, the eponymous Jewish maid Esther (his niece), Pfriem, an impoverished cobbler, his wife Juditha, and his sons Andreas and Johann. The Christian character Baron Wehrfels impersonates a Jew with a beard who is "jüdisch redend" [speaking Yiddish]. The Jewish characters use the good-natured Hänchen, hurting her without apology, and Hensler treats the suffering of the Jews in a somewhat unsympathetic manner. The text is peppered with a few Yiddish expressions; in fact, there are more instances of Bohemian expressions than Yiddish.

A similar plot may have been used for a comic ballet at Vienna's Theater auf der Landstrasse, *Die schöne Esterle oder Die Judenhochzeit von Prag* [The Beautiful Esterle or The Jewish Wedding of Prague] in 1790.⁵⁰ The poster boasted "an entirely new Jewish Temple and transparent illumination by ballet master [August] Huber." The same year a ballet entitled *Die Prager Judenhochzeit* [The Prague Jewish Wedding] was performed in

49 *Das Judenmädchen aus Prag. [oder Kaspar der Schuhflicker] Ein Original Lustspiel in drey Aufzügen, von Karl Friedrich Hensler* (N.p. n.l. 1793). Published in *Deutsche Schaubühne* 5/4 (Augsburg 1793), 110 pages. Copy in the Archive of Vienna's Theater Museum, shelfmark 621.763-A Th-S.

50 Cited in Blümml and Gugitz, *Alt-Wiener Thespiskarren*, 236.

Rostock.⁵¹ Prague was once again the location for a comic “Jewish” ballet performed by the children of the Bogner company at the Theater auf der Weiden on 7–8 May 1793, *Der Juden-Tändelmarkt zu Prag*, with music by [Paul?] Maschek.⁵² *Tändelmarkt* is perhaps a pun with *Tandelmarkt*, meaning a kind of flea market, and ‘tändlen,’ which is derived from “Tand” meaning a trifle.

Der Teufel in Wien [The Devil in Vienna], an anonymous three-act musical farce at the Theater auf der Landstrasse in 1791,⁵³ included one Jewish character appearing briefly in three scenes. He is a hawker with the pejorative name Mauschel, a speaking role that is little more than a stereotype of a deceitful Jewish peddler with a heavy Yiddish accent.

• • •

In addition to *Der Juden Tändelmarkt* and *Die christliche Judenbraut*, Emanuel Schikaneder’s Theater auf der Wieden was the location of several other performances of works with Jewish characters and Jewish music. On 25 April 1794 the theater performed *Der edelmüthige Jude. Ein Zeitgemälde in 3 Aufzügen* [The Noble Jew. A Topical Depiction in 3 Acts] by [Franz Paul] Döhner. No text survives but the poster⁵⁴ indicates at least three Jewish characters, the rich Jew Abraham Mandelson (played by Emanuel Schikaneder in the performance of 16 July), Hirschel Pappenheimer, his *Factor* (administrator for a factory or farm), and Moses, Hirschel’s son (performed by a young actress). Döhner, who wrote several plays with controversial themes based on true stories for Schikaneder’s theater, is also notable for his informing to the secret police.⁵⁵

51 Cited in Wilhelm Schacht, “Zur Geschichte des Rostocker Theaters (1756—1791). Inaugural-Dissertation zur Erlangung der Doktorwürde der philosophischen Fakultät der Universität Rostock” (Rostock: Rats- und Universitäts-Buchdruckerei von Adlers Erben, O.m.b. H. 1906): 67.

52 Cited in *Taschenkalender für Freunde des Vergnügens* (Wien: Bey Joseph Grämmer, Buchbinder, 1799), copy in Vienna’s Wienbibliothek im Rathaus, Druckschriftensammlung, shelfmark G152266 1799. The poster from 8 May 1793 survives in Vienna’s Gesellschaft der Musikfreunde, shelfmark Theater Zettel, Theater auf der Wieden (1790–1801), 2 vols. The work is also cited in Otto Erich Deutsch, *Die Freihaustheater auf die Wieden 1787–1801*. 2nd ed. (Vienna and Leipzig: Deutscher Verlag für Jugend und Volk, 1937): 34.

53 Text in Wienbibliothek im Rathaus, Druckschriftensammlung, shelfmark A 36657.

54 Two posters survive in the Archive of Vienna’s Gesellschaft der Musikfreunde (Theater Zettel, Theater auf der Wieden (1790–1801, 2 vols), one for 25 April and the other for 16 July.

55 See Wolfgang Brunbauer, *Die Lauscher: aus der Frühzeit der geheimen Dienste 1780–1815* (Rosenheim: Rosenheimer Verlagshaus, c. 1988).

On 28 March 1797 a Wiednertheater poster announced that “At the end of the piece [*Der Bandelkramer*] a Jewish music troupe [israelitische Tonkünstlergesellschaft], which is traveling through Vienna, will have the honor to present some harmonic vocalizing. They flatter themselves that with their natural voices and entirely original presentation they will attain the approval of connoisseurs and amateur lovers of music. They recommend themselves to the favor and grace of a high aristocracy and the entire esteemed public.⁵⁶ Perhaps these were the same “three artists from the Jewish Nations who sing and play on a violin” that appeared the following August in Budapest at the National Theater.⁵⁷ Such wandering vocal performers may be representative examples of the *Meshorerim*, men and boys accompanying a lead vocalist (the cantor or hazan) in a sacred ensemble.⁵⁸

These performances indicate a remarkable development in European theater history. For the first time, a group of Jewish performers appear on stage before the general public performing their traditional music in a context of respect and interest. This development did not occur *ex nihilo*. The portraying of the noble Jew, and of Jewish families with their contemporary problems and conflicts, prepared the way for actual Jewish performers on stage. Moreover, the Wiednertheater company seems to have been fairly open-minded in this regard. Even before Schikaneder took the direction of the Wieden company in 1789, the theater employed at least one actor of Jewish origin, Jacob Herzfeld, who had been a member

56 “Zu Ende des Stücks, wird die hier durchreisende Israelitische Tonkünstlergesellschaft die Ehre haben sich in einiger harmonischen Vokal=Stimmen hören zu lassen. Sie schmeicheln sich mit ihrer Naturstimmen und ganz original Vortrag von Kennern und Liebhabern der Tonkunst den gewünschten Beyfall zu erlangen; Sie empfehlen sich der Gunst und Gnade eines hohen Adels und dem ganzen verehrungswürdigen Publikum.” In Ignaz von Seyfried's "k.k. priv: Schauspielergesellschaft des Hr: Eman: Schikaneder im Jahr 17=95. Ein Verzeichniß aller in diesem Jahre auf dieser Bühne aufgeführten Opern, Schauspiele, und Balleten. Wien am 3 Dezemb. I Seyfried." Wienbibliothek im Rathaus, Handschriftensammlung, J.b. 84958, there is an entry for March 28, 1797: “Der Bandelkramer. Eine durch reisende isralische Tonkunstlergesellschaft ließ sich mit ihren Naturstimmen hören.” *Der Bandelkramer* was also performed on 6 April, 21 October and 5 January 1798.

57 Cited in the *Ofner und Pester Theater=Taschenbuch für das Jahr 1797* (1798) Aug. 1797, “Dann ließen sich drey Künstler von der jüdisches Nation, in Gesang und einer Violin hören.”

58 On the *Meshorerim*, see Eliezer Ehrenreich, “Der erste Synagogenchor in Berlin (aus alten Akten),” *Gemeindeblatt der jüdischen Gemeind zu Berlin* 19 (February) 1929: 66-7, 107-111, Adler, *La pratique musicale* I: 22-33, and especially Daniel S. Katz, “A Prolegomenon to the Study of the Performance Practice of Synagogue Music involving *M'Shor'rim*,” *Journal of Synagogue Music* 27 (1995): 35-79. Katz deals mostly with repertory from slightly after 1807.

of the Johann Friedel's company⁵⁹ and continued to perform under Schikaneder's direction. It was one of those performances that so favorably impressed Ludwig Schröder in 1790,⁶⁰ that he invited Herzfeld to Hamburg in 1792, where he had a successful career as an actor and theater director until his death in 1826.⁶¹ In listing 19 changes in Viennese life since 1770, Johann Pezzl (1788) included a change of attitude toward Jews. Formerly persecuted and despised, Pezzl claims they are now favored and sometimes even given preference over Christians.⁶² Pezzl regarded unassimilated Jews as backward and unenlightened, yet he observed a distinct and new toleration toward them on the part of Christian Vienna.

Jewish Music in the Private Musical Theater of Marie Therese ***Gli ebrei di Praga***

The Empress Marie Therese, the Spanish cousin and second wife of Emperor Franz II, was an avid musician and patron who amassed a vast collection of music until her death in April 1807.⁶³ She sponsored numerous private concerts and theatrical entertainments, commissioning new works for these occasions by prominent composers of the time. She corresponded directly about her commissions with one of her favored composers, Ferdinando Paer (1777-1839). Paer mentioned one such commission, the "cantata comica" *La lanterna magica* (The Magic Lantern), in his letter to Marie Therese of 28 October

59 Herzfeld is mentioned as a member of the company in various issues of the *Kritisches Theater-Journal von Wien* (Vienna: Matthias Ludwig, 1788-1789).

60 Friedrich Ludwig Wilhelm Meyer, *Friedrich Ludwig Schröder, oder Beitrag zu Kunde des Menschen und des Kunstlers* (Hamburg: Hoffman und Campe, 1819): 87: Arnsteiner führt den Schauspieler Herzfeld von Schikaneders Gesellschaft bei mir ein. Ein sehr hübscher, junger Mann, der viel verspricht. Morgen werde ich ihn in der Agnes von Oesterreich sehn.

61 His death was commemorated at the Hamburg City Theater on 5 November 1826 with a memorial piece by Georg Nicolaus Bärmann, *Zur Todtenfeier des Herrn Jacob Herzfeld* (Hamburg: Author, 1826).

62 Johann Pezzl, *Skizzen von Wien. Ein Kultur- und Sittenbild aus der josephinischen Zeit mit Einleitung, Anmerkungen und Register*. Ed. Gustav Gugitz and Anton Schlossar (Graz: Leykam, 1923): 516-17: "Das alte Wien[:] . . . Die Juden verfolgt und verachtet, wider Billigkeit und christliche Liebe . . . Das neue Wien[:] . . . Die Juden — begünstigt — und manchmal Christen vorgezogen."

63 The following discussion of the *Kaisersammlung* is based on John A. Rice, *Empress Marie Therese and Music at the Viennese Court, 1792-1807* (Cambridge: Cambridge University Press, 2003). Dr. Rice generously shared his unpublished materials with me as well.

1805.⁶⁴ The Empress provided Paer with instructions as to what she had in mind for the cantata and in a letter of 22 April 1806 Paer wrote to her that the work would not be completed until September.⁶⁵ Every year Marie Therese lavishly celebrated the Emperor's birthday (12 February) and name day (4 October) and commissioned music for these occasions. *La lanterna magica* was probably written for one of these celebrations, so if the text was directed at any one particular person, it was probably directed at Emperor Franz. We don't know when, or even if *La lanterna magica* was actually performed, but in a letter of 24 November 1806 Paer mentions the work as if it were not yet finished, which means that if it was performed, it must have been shortly before Marie Therese's death.

The composer's autograph score of *La lanterna magica*, along with a set of performing parts prepared by a professional copyist, is now found in the Austrian National Library,⁶⁶ where a portion of the *Kaisersammlung* was eventually deposited (another significant portion was given to the Archive of the Gesellschaft der Musikfreunde in Vienna). The privately printed libretto⁶⁷ only provides the following information on the title page: "La Lanterna Magica / Cantata Comica / Musica del Sig. Mro. Pär." The author of the libretto is not named and no poet was mentioned in Paer's letters to Marie Therese. Her main Italian librettists were Pietro Bagnoli, Luigi Prividali, and Giacomo Cinti; this libretto was possibly written by one of them.⁶⁸

La lanterna magica consists of eight separate and apparently unrelated tableaux, viewed from a magic lantern: 1) A hunting scene; 2) A scene with various craftsmen, such as a tailor and shoemaker; 3) Teacher and pupils; 4) Quarrel between a miller and his girlfriend; 5) A scene at an outdoor market; 6) Two doctors try unsuccessfully to save a

64 Paer's letters to the Empress are today found in the Haus-, Hof, und Staatsarchiv (Sammelbaende, Kart. 65); these are analyzed by Rice in *Empress Marie Therese*.

65 Rice, 337.

66 A-Wn, shelfmark Mus. Hs. 10046-47. A copy of the cantata, with performing parts, survives in the Luigi Cherubini Conservatorio in Florence, shelfmark F.P.T. 365. This material belongs to another vast musical collection, that of Ferdinand, the Archduke of Tuscany, amassed at the same time as that of Marie Therese's music library. Many of the same pieces are found in that collection, which has not been the subject of scholarly study.

67 A-Wn, shelfmark 568917 - B. MUS.-S.

68 The Empress also possessed a manuscript libretto of a similar cantata, *La stavaganza musicale*, preserved in the Haus- Hof- uns Stadtsarchiv, Fa, Sammelbände, Kart. 66. Folio 65 includes a chorus in pseudo Hebrew and Turkish, "Il coro israelitico Entrerà." See Rice, 152-3.

sick man from Death, who arrives to claim his victim; 7) a rabbi leading a congregation in song of celebration, and 8) The court of Pluto in the Underworld.

It is the seventh tableau that is of special interest here. Paer wrote the following at the top of his manuscript score: “Gli ebrei di Praga (Jud:).”, indicating that this tableau represents Jews from the city of Prague, an old and distinguished Jewish community that was long a part of the Habsburg monarchy. The text, starting with the line “Posachti schiero belschaun Tehaurò” (see the text and translation below) is written in Hebrew, with the Ashkenazi pronunciation that was customary in the Prague community at that time (most Viennese Jews at this time were apparently from Turkey and thus were Sephardic rather than Ashkenazi). The text, which is translated in Italian in the printed libretto, is a general song of celebration and praise for an unspecified special day (see No. 4 in the Edition). It recalls a liturgical poem or hymn, what is called a *piyyut* in the Hebrew tradition.

The score of *Gli ebrei di Praga* comprises 75 measures in 3/2 meter and F major. The instrumental accompaniment is unusual, a solo violone and a contrabasso, with bassoons doubling the chorus. These low-pitched instruments create a dark, eerie effect. The solo voice of the Rabino (Rabbi), with a male chorus of tenors and basses (“Coro di Ebrei all’unisono e fagotti”) that repeat the soloist’s lines, seems to be an example of the *Meshorerim* ensemble of male vocalists that sang liturgical music in the synagogue. The form is rather straightforward. The piece begins with an instrumental ritornello, followed by a solo, then a choral refrain based on the solo, a repeat of the instrumental ritornello, another solo (with the same music but fresh text), then the chorus and soloist together. Segments are articulated by modulations and/or fermatas.

The harmony is more unusual, quasi-modal, starting in F major then modulating to A minor at bar 8, then back to F major. At bar 17 the music modulates to a remote key, E minor. The melody is also curious, with syncopated figures, trills, and melismas on uncharacteristic syllables (on insignificant words such as “ha” = the), using abruptly changing rhythmic (such as the dotted duplets in bars 7, 20-22, 30-32, etc. and triplets) and meandering melodic figures, sometimes with wide leaps (bars 25-27, 35-7). Syncopations (bars 10-11) and incantatory repeated notes (bar 23) also lend a haunting quality to the music. The overall impression is one of strangeness, exoticism, but without an association with standard musical exoticism such as Turkish style. Perhaps this was a kind of Jewish style or topic, related to the ornamental style already apparent in Dittersdorf’s aria meant to replicate synagogue music.

Did Paer transcribe or otherwise attempt to duplicate authentic Jewish music or did he compose this music purely out of his imagination? We probably cannot know the answers to these questions. But we do know that this music seems to be unique in Paer's output, for none of his known music sounds like this.⁶⁹ Moreover, there are significant similarities in the two other examples of Jewish music from this period, Dittersdorf's aria and Praschak's *Die Juden Schull* (see below). Paer certainly had access to authentic Jewish music. He worked in Vienna from 1797 to 1802, when he moved to Dresden. Both cities are relatively close to Prague. Paer might also have heard traveling Jewish singers there or elsewhere. If Paer's music is based on authentic Hebrew models, those models appear not to survive among the early sources. This is no surprise, given that few of those sources include music from the Prague community.⁷⁰

The writer Giuseppe Carpani, who lived in Venice, knew the Empress and supplied her with much of the new Italian music she collected. (Paer also sent her music from Dresden.) As mentioned above, Carpani praised the *Ebrei di Praga* tableau for its considerable beauty,⁷¹ specifying that Paer had created "a synagogue for the private entertainment of a sovereign house."

Jewish Scherzmusik in the Kaisersammlung

After Marie Therese's death the collection became part of the so-called *Kaisersammlung* (Emperor's collection). A catalogue of the collection, created shortly after her death and probably completed around 1815,⁷² includes a category with the rubric *Scherzmusik* or musical jokes. Among this group a number of pieces make fun of various nationalities. Two of these works, Praschak's *Die Juden Schull* and Paul Wranitzky's *Terzett* "Die Juden" represent Jews in two very different ways.

69 To review the operatic music of Paer, I consulted Wolfram Ensslin, *Chronologisch-thematisches Verzeichnis der Werke Ferdinando Paërs (PaWV)* 1: *Die Opern* (Musikwissenschaftliche Publikationen 23) (Hildesheim, New York: G. Olms, 2004).

70 Israel Adler, *Hebrew Notated Manuscript Sources up to circa 1840: A Descriptive and Thematic Catalogue with a Checklist of Printed Sources* (International Inventory of Musical Sources B 9) (Munich: G. Henle Verlag, 1989).

71 Carpani, *La Haydine*, 115: "Anche il Paer fece, non ha molto, una sinagoga per privato divertimento di una casa sovrana; ed è molto bella ancora questa."

72 Catalogo alter Musickalien u [sic] gehört in das privat Musikalien Archiv S. Maj. des Kaisers, A-Wn, shelfmark INV. I Kaisersammlung Graz 1.

Praschak's⁷³ *Die Juden Schull*⁷⁴ appears to belong to a category of music that attempts to represent authentic Jewish musical practice. The title page of the manuscript provides a second title: *Die Juden Schull oder Das Judengeschrey* (The Jewish Synagogue or The Jewish Cry). The piece is set for five male vocal parts representing five characters: Manasses (soprano), Mauschi (alto),⁷⁵ Rabbi (tenor), Nathan (tenor), Abraham (bass) and a *basso* part with figures. The text is gibberish, made to sound like Hebrew: "Ethanai Ezechai, mischimai, zure schelare rajon scherimuth Schirion, Schalmachai, Charastin, Moastin, Estonod, Thoadin." This false Hebrew may be an intentional avoidance of singing the liturgy in the theater and invoking the name of the Lord in vain. Perhaps the text written by someone unfamiliar with real Hebrew, who created a piece for an audience that would not know the difference.

The musical style here brings the *Meshorerim* to mind once again (see No. 5 in the Edition), although like Paer's composition, there appears to be no existing models in the known repertory of Hebrew music. It is much shorter piece than *Gli ebrei di Praga*, only 27 measures in all. Like Paer's tableau, this is also in the key of F major, and has an ornamental solo part for the Rabbi. Here the other voices answer and support the soloist, who sings long, virtuoso melismas. The harmonic movement is slow, with highly consonant, simple sonorities. There is a prominent suspension in the cadence of bar 8 during the modulation to B flat. The other modulations are more sudden and unprepared: Back to F major then a long segment in C major and finally a return to F. In all, the piece has a grandeur not found in *Gli ebrei di Praga*, and suggests something of awe of Jewish High Holidays.

The significant number of errors in the manuscript warrants consideration. Perhaps these were the product of a quick transcription, made by a professional musician while he was listening to a performance. Or perhaps they reflect a composer not used to notating music, relying more on oral transmission that was common in Jewish practice. In any event, this peculiarity suggests that someone less experienced was involved in the writing of the score, either in composition or (less likely) in copying.

73 Dr. Alena Jakubcova has examined various German, Austrian and Czech archives to locate eighteenth-century Bohemian and Moravian musicians for the *Biographical Dictionary of the Czech Theater Encyclopaedia*. The only musician of this name she was able to locate is Vaclav Prazak or Wenzel Praziak, an organist employed at St. Aegidius in Prague c. 1750. He composed mostly Italian sacred music.

74 The entry, on page 100 of that catalogue, gives only the following: "Praschak. Die Judenschulle." This piece is currently in A-Wn, with the modern shelfmark Mus. Hs. 10199.

75 Mauschi is a variant of the biblical name Moshe; it also recalls the epithet "Mauschel."

Paul Wranitzky's *Terzett: Die Juden* is a second and final "Jewish" entry among the "Scherzmusic" in the *Catalogo alter Musick*.⁷⁶ This is the longest piece in this edition, comprising 394 measures, a comic trio that depicts two haggling Jews with their concerned Rabbi (see No. 6 in the Edition). Theatrical scenes with Jewish merchants squabbling were apparently nothing new at this time. Bruce Alan Brown has identified such a scene in Franz Anton Hilverding's 1757 Viennese ballet *Le cosaque jaloux ou La foire de Zamoysk*, with music by Joseph Starzer.⁷⁷ The ballet is set in the Polish city of Zamość, which had a significant Hasidic community. A published scenario has survived:

"Every year the village of Zamoysk holds a fair for the fur trade. The stage represents the city square with elegant decorations. All the shops display the finest and most rare fur articles. The colors of the clothes, hats, muffs, etc., form a varied and novel perspective, the vanishing point converging in different streets, with shops similarly adorned, and filled with a multitude of merchants and buyers. Many Poles enjoy the various incidents that are common in these sorts of places. Three little Jewesses quarrel over the sale of their goods. In order to entertain a Polish lord some people pretend to abduct the mistress of a Cossack. His anger amuses the crowd; they appease him by giving him some furs; then they make him dance in the fashion of his country. One admires the authenticity and the costumes in this ballet, which are meticulously observed. But this is not its only virtue; there is an infinite variety in the characters, and the choreography is brilliant."⁷⁸

76 A-Wn, shelfmark Mus. Hs. 10925-26, includes a score and two sets of parts copied by professional Viennese scribes. The title "Die Juden," written in a different hand and ink, probably comes from a later period.

77 Brown discussed this ballet and its music in his talk "Multinational Ballets on the Viennese Stages, 1740-1776," at the annual meeting of the American Musicological Society, Philadelphia, November 2009.

78 The scenario for this ballet is found in the *Journal encyclopédique*, 15 January 1758, 118-19: "On tient tous les ans dans la Ville de Zamoysck une Foire de Pelleteries. Le Théâtre represente la Place de cette Ville: la Décoration en est élégante. Toutes les Boutiques paroissent avoir étalé tout ce qu'il a y [sic] de plus beau, & de plus rare en Pelleterië. Les couleurs des habits, des bonnets, des manchons &c. forment une perspective variée & nouvelle, qui se perd dans différentes ruës, dont les Boutiques sont ornées de même, & remplies d'une multitude de Marchands, & d'acheteurs. On voit parmi ceux-ci plusieurs Polonois, qui se rejouissent de différents incidens ordinaires dans ces sortes d'endroits. il [sic] y a trois petites Juives qui se querellent pour le debit de leur Marchandise: il y a encore un Cosaque auquel, pour amuser un Seigneur Polonois, on fait semblant de vouloir enlever la maitresse. Sa colere divertit la compagnie: on l'apaise en lui donnant quelque Pelleterie, & on l'oblige de danser à la mode de son Pays. On a admiré dans ce Ballet la verité & le costume qui y sont très bien observés; mais ce n'est pas son seul merite; on y a trouvé une varieté infinie dans les caractères, & tout ce que la Chorégraphie a de plus brillant."

Professor Brown located the music for this ballet in a set of part books in the Czech Republic.⁷⁹ His identification of No. 9 in the parts as the dance for the Jewish merchant women (see Figure 3) is based mainly on its general placement relative to that episode in the scenario, the proliferation of chromatic inflections in the melody, and the squabbling-like musical figures, at least compared to the more conventional sounding pieces around it.

The figure displays a musical score for five instruments: Oboe, Violin I, Violin II, Viola, and Basso. The music is in 2/4 time. The Oboe part consists of whole rests. Violin I and Violin II play a melody with frequent chromatic inflections. The Viola and Basso provide harmonic support. Dynamic markings (f, dolce, p, non tanto) are used throughout to indicate changes in volume and mood. The score is divided into two systems, with the second system starting at measure 9.

Figure 3. Joseph Starzer, *Le cosaque Jaloux*, No. 9 [?Dance of the Jewish Merchant Woman]

⁷⁹ The parts are preserved in the Státní oblastní archiv Třeboň, pracoviště Český Krumlov, Hudební sbírka, shelfmark K. II, no. 49. I would like to thank Bruce Alan Brown for bringing this ballet to my attention and for providing his transcription of the music that I used in Figure 3.

The text of Wranitzky's comic trio is unrelentingly anti-Semitic as it presents two Jewish peddlers named Selches and Pinkers haggling over wares and money matters. Later a Rabbi enters and worrying about appearances, he asks them to stop arguing ("What will the Christians say? Don't make a spectacle before the goys."). The two peddlers turn on the Rabbi, and threatening to rip off or cut his beard, they drive him away. This thoroughly unpleasant and uncomplimentary scene is scored for a small ensemble of violins 1 and 2 and basso. The musical form has four segments:

1. Allegro, E flat major, C meter: Instrumental introduction and opening segment.
2. (m. 47) Allegro molto, 2/4 ("Hu, das war einmal ein Fang"), then a long passage of exclamations ("pfui") in C minor, then (m. 205): poco adagio, then tempo primo ("Daß du verschwärtzt wärest pfuë").
3. (m. 239): Allegretto, C major, 3/4. The Rabbi appears: "Ha! Ha! Jüde, was macht ihr?" The music suggests a Ländler dance. Then a short transition to the final segment:
4. (m. 261): Presto, 2/4, C major. Pinkers and Selches drive off the Rabbi (Pinkers: "Was mischt er sich in unsre Sachen?").

If not for its repellent text, this trio would be a fine example of a small operatic ensemble scene in the bustling Italian comic style. The arguing, the exclamations, the admonitions of the Rabbi, and the angry reaction to the Rabbi's warnings are capably set by Wranitzky in a lively pace and with skillful continuity. Nevertheless, it is hard to imagine anyone wanting to perform or record this scene today, owing to the text. It is worth noting in this regard that more recent accounts of Wranitzky's oeuvre do not even mention this piece, although it has been in the catalogue of the Music Department of the Austrian National Library for decades. The librarians who catalogued the part of the Kaisersammlung that was incorporated into the Austrian National Library in 1936, which included Paer's *La lanterna magica*, Praschak's *Die Juden Schull*, and Wranitzky's *Terzett* had no compunctions about listing the latter simply as "Die Juden."

Conclusion

On the one hand it should not be surprising that one continues to find musical numbers exaggerating the ugly stereotypes associated with Jews, as seen in Wranitzky's trio. This piece serves as a reminder of the predominantly derisive view of Jewish people, one that would survive into the nineteenth and twentieth centuries. But on the other hand the appearance of music intended to replicate that from the synagogue, particularly the ensembles of Pratschak and Paer, seems to indicate a new spirit of understanding and toleration associated with Enlightenment values and inspiring a curiosity about musical difference. This curiosity would eventually lead to a new and sustained interest in indigenous "folk" music and the music of other cultures. In regard to Jews, it is first apparent in performances by traditional Jewish singers and instrumentalists on major stages in Vienna and Budapest. All of this reflects the beginnings of Jewish acculturation and greater social contact with Christian circles. Finally, these developments clearly prepared the scene for the acceptance of Jewish musicians and composers of the nineteenth century who fully participated in the cultural life of Europe: Moscheles, Mendelssohn, Meyerbeer, Offenbach, and Mahler.

TEXTS AND TRANSLATIONS

“Euch wünsch das er das Käppel hier,” Aria, No. 21 from *Das rote Käppchen* by Karl Ditters von Dittersdorf

Euch wünsch das er das Köppel hier
möcht hundert Jahre trogen,
Er wird Herr Schulze glaub er mir,
zu ollen Leuten sogem,
der Jud, von dem ichs Köppel hob,
der ist ein braver Jud,
was ich ihm für sein Köppel gab,
das reut mich Kau mol nit.

Euch wünsch das er das Käppel hier
möcht hundert Jahre trogen,
er wird Herr Schulze, glaub er mir
zu ollen Leuten sagen:
das Köppel gab ich nimmer her,
ä solches Käppel giebts nicht mehr,
und alle Käppel auf der Welt
sän nit das rothe Käppel wehrt,

Und wenn er auch hätte,
ä grünes Käppel, ä blaues Käppel,
ä weisses Käppel, ä schwarzes Käppel,
ä braunes Käppel, ä gelbes Käppel
ä samtes Käppel ä seidnes Käppel
ä wollnes Käppel ä leines Käppel
ä tüchnes Käppel und hundert Käppel
und million tausend Käppel.

So sän doch alle Käppel auf Erd,
das rothe lederne Käppel nicht wehrt.

I wish that you'll wear this cap here
for a hundred years,
You will, Mr. Mayor, believe me,
say to everyone:
The Jew from whom I got this cap,
who is a good Jew,
what I gave to him for the cap
I do not at all regret.

I wish that you'll wear this cap here
for a hundred years.
You will, Mr. Mayor, believe me,
say to everyone:
The cap here I'll never give up,
there is no such a cap anymore,
and all the caps in the world
are not worth the little red cap.

And if you would also have
a green cap, a blue cap,
a white cap, a black cap,
a brown cap, a yellow cap,
a velvet cap, a silk cap,
a wool cap, a linen cap,
a cloth cap, a hundred caps
and a thousand million caps.

So all caps in the world
are not worth the red leather cap.

Translation of Figure 2, Excerpt from Terzett, *Die christliche Judenbraut* by Johann Baptist Panek.

Harschel

Was soll'n wir weiter Schmüsen.

Schmolle (ohne gesehn zu werden)

Ich hab dir schon gesagt,

Hannchen

Was mögen die wohl schliessen,
Welch Furcht beklemmet mich.

Schmolle (zu Harschel)

Du bist ein gickaber älom
Darum hab, ich beschlossen,
Das du sollst ascher leben
Dein Cachanti soll Pudach werden,
Ueber alle Thal der Erden.

Harschel

A vade Thateleben
Gut Massel sollt ihr haben,
Ganz Israel soll euch loben.

Hannchen

O Himmel, ach mir ahndet,
ein neuer Unglücksstreich!

Harschel

So werd ich ein Chosen,
das heißt doch ein' Freud.

Schmolle

Du kriegst ein gutes Madel
Zu deiner künftigen Challe.

Harschel

Was das für Freud soll werden
Wenn ich werd' Chasene machen.

Hannchen

O weh! Was muß ich hören, (bey seite)
Ist wohl von mir die Rede.

Harschel

What is this, all this talk?

Schmolle (without being seen)

I've told you already,

Hannchen

How will things end?
What fear oppresses me.

Schmolle (to Harschel)

You are an only child
For that reason I've concluded
that you'll live more happily
when your progeny
is spread on the earth.

Harschel

Loyal father,
you should have much good fortune;
All Israel should praise you.

Hannchen

Oh heaven, oh I sense
a new stroke of misfortune!

Harschel

So I will now be a bridegroom;
that is a joy, I say.

Schmolle

You'll get a good maiden
to be your future wife.

Harschel

What a joy it will be
when I'll have a wedding.

Hannchen

Woe is me! What do I hear? (aside)
Are they speaking of me?

“Posachti schiero,” (Gli Ebrei di Praga / The Jews of Prague), Aria No. 9 from *La lanterna magica* by Ferdinando Paer

Rabino:

Posachti schiero belschaun Tehaurò
Ki se jaum Lessincho brurò
Mandrey bauh un horim Kaulenù,
Ki se hajaum jemalle mischalaussenù.

Coro:

Mandrey bauh un horim Kaulenù,
Ki se hajaum jemalle mischalaussenù.

Rabino:

Gisba Tauvvo je malle jomenù
Wlau jeheje Ketes bekibuzenù.
Lo chen achay beju bechedvvò
Un samro Tchiero bekaul stimchè.

Coro:

Lo chen achay beju bechedvvò
Un samro Tchiero bekaul stimchè.

Rabbi:

With joyful voice let us sing,
because this day is dedicated to pleasure.
Come, friends, join together in song,
so that our desires will be fulfilled.

Chorus:

Come, friends, join together in song,
so that our desires will be fulfilled.

Rabbi:

May the end of our days be joyful,
may no discord divide our union.
Brothers, let us be joyful,
let an acclamation to jubilation be
united in concert.

Chorus:

Brothers, let us be joyful,
let an acclamation to jubilation be united
in concert.

Italian Version:

Con voce allegra lasciateci cantare,
Perche' questo di e' al piacere consagrato.
Venite Amici, e accordatevi insieme,
Giacche' paghe saran le nostre brame.

D'Allegria pieno sia il fin de' nostri di,
Ne mai discordia la nostra union divida.
Lasciateci Fratelli esser allegri,
E di concerto uniscasi l'acclamazione al giubilo.

Terzett "Nichts zu handeln, nichts zu schachern," from *Die Juden* by Paul Wranitzky

Pinkers: Nichts zu handeln,
nichts zu schachern,
Hab' ja Ware
aus allen Fachern

Da wer ein Höble
für ein jungen Herrn
Die liegen an
als wenn's angossen wär'n

Und da von fein Kastor, ein Hut,
Kein Fürst tragt ihn so fein und gut.

Ich will ja gern, bei meinem Leben.
Alles um eigne Kösten geben.
Nu! Nu! Nu!
So kauft niemand was, Hu!

Weh! wey mir, wey mir!
wey mir ich armes Jüdele,
ich armes Jüdele.

Selches: Hu, das war einmal ein Fang,
tausend Funkelneu Dukaten!
All von gleichen Schlag und Klang.
Selches! das hat dir wohl gerathen,

Pinkers: Was! Was! Selches,
tausend neu Dukaten.
Gib's mir Selches,
sollst haben keinen Schaden.

Selches: Soll ach leb'n, soll ach leb'n
Wenn Selches wär ein Narr.

Pinkers: Will dir ja gern ein Rebach geb'n

Pinkers: No haggling,
No dickering,
I've got wares
Of every kind!

Who here wants a pair of pants
That fits a fair young lord?
This one here will look as good
as if it had been poured.

And here's a hat of fine cashmere,
No prince wore one so fine and dear.

I will gladly, at my cost,
Sell it almost for a loss.
Nu? Nu? Nu?
No one sells such as this, Hu!

Oh, woe is me, oh woe is me!
I'm just a poor little Jew!
I'm a poor little Jew!

Selches: Now that was a one-time catch!
A thousand bright new coins [to match]!
They all look and sound the same;
Selches you have won the game.

Pinkers: What, what, Selches?
A thousand bright new coins?
Give them to me, Selches,
I'll keep it safe.

Selches: I should live so long!
Selches would be a fool [to do that]!

Pinkers: I'll give you interest by the day!

Selches: Soll ach leb'n, soll ach leb'n Wenn Selches wär ein Narr. Krieg von einer Dame fünf Gulden für's Stuck und wenn macht Selches wieder so ein Glück. Pinkers: Selches, gib's mir. Will dir ja Rebach geb'n. Selches: Soll ach leb'n, soll ach leb'n Wenn Selches wär ein Narr. Pinkers: Bist halt ein schlechter Jude, ja du bist ein schlechter Jude. Selches: Adoshem! Adoshem! Wer, wer, wer, wer? Pinkers: Gib die Dukaten her, gib die Dukaten hier. Pinkers and Selches: Du bist ein schlechter Jude. Du, du ,du, du Pfuÿ, pfuÿ, pfuÿ, pfuÿ. Selches: Daß du verschwärzt wärest pfuÿ. Kein gräble wachs von deiner Thür, pfuÿ. Pinkers: Du sollst ein schlechter Nachbar habe, pfuÿ, Du bist ein schlechter Jude, du, pfuÿ.	Selches: I should live so long! Selches would be a fool [to do that]! I get from one lady, five Gulden for each piece. And when Selches strikes again then we'll have our feast. Pinkers: Selches, give it to me. I'll give you interest. Selches: I should live so long! Selches would be a fool [to do that]! Pinkers: You are a bad Jew, Yes you are a bad, bad Jew. Selches: Lord, lord! Who me? Who me? Who me? Pinkers: Give to me those coins. Bring the coins here. Pinkers and Selches: You are a bad Jew You, and only you! Phooey, phooey, phooey, phooey! Selches: You defame me, phooey! No grass should grow by your door, phooey! Pinkers: A bad neighbor should live next door to you, phooey. You are a bad Jew, you, phooey.
---	---

Pinkers and Selches:

Du schlechter Jude, du, pfuÿ.

Du schlechter Jude, du, pfuÿ.

Rabbi: Ha! Ha! Jüde, was macht ihr?
So seÿd doch g'scheid, eÿ seÿd doch
g'scheid,
Was werden dem sagen die Christenleut?

Pfuÿ, schämt euch!

Doch beÿ meinem Leben
müßt ja den Goÿern
kein Specktackel machen.

Pinkers: Was mischt er sich in unsre
Sachen, he!

Selches: Laß er das unter uns
ausmachen, he!

Rabbi: Wißt ihr daß ich ein Rabbi bin,
wißt ihr daß ich ein Rabbi bin?
Rabbi, Rabbi, Rabbi.

Pinkers and Selches:

Rabbi her, Rabbi hin,

Rabbi her, Rabbi hin.

Rabbi: He Jüde, Jüde
was ist das für eine Art?

Pinkers and Selches:

You bad Jew, you, phooey.

You bad, bad Jew, you, phooey.

Rabbi: Hey Jews, what are you doing?
That is not the way.
Now break it up and ask yourselves,
What will the Christians say?

Phooey, shame on you!

Yet by my life,
Don't make a scene
Before the Goys.

Pinkers: Hey, why does he always mix in
our business?

Selches: Hey, let us settle our own
things.

Rabbi: Don't you know I'm a Rabbi?
Don't you know I'm a Rabbi?
Rabbi, Rabbi, Rabbi.

Pinkers and Selches:

Rabbi here, Rabbi there.

Rabbi, Rabbi everywhere!

Rabbi: Hey you Jews, hey you Jews
What kind of talk is that to use?

Pinkers and Selches:

Geh Rabbi oder
es kost deinem Bart.

Rabbi: Pfuÿ mir, weÿ mir,
Pfuÿ mir, weÿ mir.

Pinkers and Selches:

Fort, fort, fort, fort,
hinaus mit dir.

Pinkers and Selches:

Go on Rabbi, go get lost
Or with your beard you'll pay the cost.

Rabbi: Phooey, phooey, woe is me.
Phooey, woe is me.

Pinkers and Selches:

Away with you, away with you,
Get out of here, get out of here!

THE MUSICAL EDITION

1. Das rote Käppchen. No. 20. Aria

Karl Ditters von Dittersdorf

Andante / : Felsenburg, wie man singt in der Synagog. : /

Horn 1, 2 in A

Flute 1, 2

Bassoon 1, 2

Oboe 1, 2

Violin 1

Violin 2

Viola

Felsenburg

Basso

f *p* *f* *p* *f* *p* *f* *p*

/ : als Jude : /

Dai da da da da dai da da ta a da a

Fine

Hn. 1, 2
in A

Fl. 1, 2

Bsn. 1, 2

Ob. 1, 2

Vn. 1

Vn. 2

Va.

Cels.

Bs.

tra di didl ta ta tra di didl ta ta ta dla ta dla did la did la ta a dn adn a adn adn a

29

Hn. 1, 2
in A

Fl. 1, 2

Bsn. 1, 2

Ob. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

8 i ta i ta i tai ta

poi dal segno

2. Das rote Käppchen. No. 21. Aria

Karl Ditters von Dittersdorf

Allegro / : Felsenburg: und Gott soll ihm lassen gesund sein, 1000 Jahren : /

Horn 1, 2 in G

Flute 1, 2

Oboe 1, 2

Bassoon 1, 2

Violin 1

Violin 2

Viola

Felsenburg

Basso

Euch wünsch das er das

Köp - pel hier möcht hun - dert Jah - re tro - gen, Er wird Herr Schul - ze glaub - er mir, zu ol - len Leu - ten

12

Hn. 1, 2
in G

pp

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

8

so - gen, der Jud, von dem ichs Köp - pel hob, der ist ein bra - ver Jud, was ich ihm für sein

Bs.

18

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

Köp - pel gab, das reut mich Kau mol nit. Euch wünsch das er — das - Käu - pel hier — möcht hun - dert Jah - re

24

Vn. 1

Vn. 2

Va.

Fels.

Bs.

tro - gen, er wird Herr Schul - ze, glaub er mir zu ol - len Leu - ten sa - gen: das

29

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

pp

pp

pp

pp

pp

pp

pp

Köp - pel gab ich nim - mer her, ä sol - ches Käß - pel giebt's nicht mehr, und al - le Käß - pel auf der Welt sän nit das ro - the

36

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

Käp - pel wehrt, sän nit das Käp - pel wehrt, sän nit — das Käp - pel wehrt.

f

f

f

f

f

f

f

f

42

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

Und wenn er auch hät - te,

p

48

Hn. 1, 2
in G

Fl. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

und wenn er auch hät - te ä grü - nes Kär-pel, ä blau - es Kär-pel, ä

54

Ob. 1, 2 *p*

Vn. 1

Vn. 2

Va.

Fels. *8*
weis - ses Käu-pel, ä schwar - zes Käu-pel, ä brau - nes Käu-pel, ä gel - bes Käu-pel ä - samt - es Käu-pel ä

Bs.

59

Hn. 1, 2
in G *p* *cresc.* *f*

Fl. 1, 2 *p* *cresc.* *f*

Ob. 1, 2 *p* *cresc.* *f*

Bsn. 1, 2 *p* *cresc.* *f*

Vn. 1 *cresc.* *f* *p*

Vn. 2 *cresc.* *f* *p*

Va. *cresc.* *f*

Fels. *8*
seid - nes Käu-pel ä woll - nes Käu-pel ä lei - nes Käu-pel ä tüch - nes Käu-pel und hun - dert Käu-pel und mil-li-on tau - send Käu-pel, so

Bs. *cresc.* *f*

/ : Das kann er mir glauben : /

66

Vn. 1

Vn. 2

Va.

Fels.

Bs.

p

sän doch al - le Käu - pel auf Erd, das ro - the le - der - ne Käu - pel nicht wehrt, ol - le Käu - pel auf Erd, das

72

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

p

a 2

p

p

p

le - der - ne Käu - pel nicht wehrt, und wenn er auch hät - te: und wenn er auch hät - te: ä

78

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

cresc.

cresc.

cresc.

grü-nes, ä blau-es, ä wei-ses, ä schwar-zes, ä brau-nes, ä gel-bes, ä sand-nes ä seid-nes, ä woll-nes, ä lei-nes, ä tuch-nes und hun-dert und

cresc.

84

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

f

p

f

p

f

pp

f

pp

/ : Herr! verschmerzen will ich wenns nicht wahr ist : /

tau - send und mil - li - on Käu - pel, so sän - doch al - le Käu - pel auf Erd, das ro - the le - der - ne Käu - pel nicht wehrt,

90

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

al - le Käu-pel auf Erd, das le - der - ne Käu-pel nicht werth. das le - der - ne Käu-pel, das le - der - ne

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

96

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.

Bs.

p *f* *p* *f* *p* *f*

Käp-pel, das le - der - ne Käp-pel, das ro - the fe - der - ne Käp-pel nicht werth, das le - der - ne Käp-pel nicht werth, das

102

Hn. 1, 2
in G

Fl. 1, 2

Ob. 1, 2
a 2

Bsn. 1, 2

Vn. 1

Vn. 2

Va.

Fels.
8

Bs.

le - der - ne Käu - pel nicht wehrt, das Käu - pel nit wehrt, das Käu - pel nicht wehrt, das Käu - pel nicht wehrt.

3. Die christliche Judenbraut. Aria, No. 2.

Johann Panek

Violin 1

Violin 2

Viola

Schmolle

Basso

f *p* *f* *p* *f* *p*

Tau - send Jahr mehr als Me - thi - sa-lem

7

Vn. 1

Vn. 2

Va.

Schm.

Bs.

fp *fp* *f* *fp* *fp* *f*

sollt ihr bei - - - de - le - ben,

13

Vn. 1

Vn. 2

Va.

Schm.

Bs.

fp *fp* *f* *p* *fp* *f* *p*

A - do - nai A - do - nai soll auf eu - rem Pho - nem ei - tel

19

Vn. 1

Vn. 2

Va.

Schm.

Bs.

ei - tel ei - tel ei - tel Ma - Bel her - un - ter - ge - ben, her - un - ter - ge - ben, Ei - tel

25

Vn. 1

Vn. 2

Va.

Schm.

Bs.

Ma - Bel her - un - ter - ge - ben.

31

Vn. 1

Vn. 2

Va.

Schm.

Bs.

Be-ra-ca Ko-desch Be-ra - ca Mie-lo-chim, A - le - ces ba rehü mi la—

37

Vn. 1 *fp fp f fp fp*

Vn. 2 *fp fp f fp fp*

Va. *fp fp f fp fp*

Schm. chin a le ces be ra cü Der Mal-cha - mo - ves, der Mal-cha-ma - ves — soll weit von euch blei - ben, der Mal-cha -

Bs. *fp fp f fp fp*

43

Vn. 1 *fp fp fp p*

Vn. 2 *fp fp fp p*

Va. *fp fp fp p*

Schm. mo - ves der Mal - cha - mo - ves — soll weit von euch blei - ben.

Bs. *fp fp fp*

49

Vn. 1 *f p*

Vn. 2 *f p*

Va. *f*

Schm. und Lil - le soll nicht zu dir,

Bs. *f*

55

Vn. 1

Vn. 2

Va.

Schm.

Bs.

soll nicht zu dir ge - hen, Lil - le Lil - le soll nicht zu dir ge - hen, die

61

Vn. 1

Vn. 2

Va.

Schm.

Bs.

soll der Sche mam pho ras ver trei — ben, die soll das Sche mam pho ras ver trie — ben

67

Vn. 1

Vn. 2

Va.

Schm.

Bs.

Scho-lem lä-chem Scho-lem lä-chem Scho-lem lä-chem Scho-lem lä-chem jeu jeu

73

Vn. 1 *f* *p* *cresc.* *f*

Vn. 2 *f* *p* *cresc.* *f*

Va. *f* *p* *cresc.* *f*

Schm. *f* *p* *cresc.* *f*

Bs. *f* *p* *cresc.* *f*

jeu so solls ge - sche - hen, Scho - lem lä - chem Scho - lem lä - chem Scho - lem lä - chem Scho - lem lä - chem

78

Vn. 1 *p* *fp* *fp* *f*

Vn. 2 *p* *fp* *fp* *f*

Va. *p* *fp* *fp* *f*

Schm. *p* *fp* *fp* *f*

Bs. *p* *fp* *fp* *f*

jeu jeu jeu jeu so solls ge - schehn jeu so solls ge -

83

Vn. 1 *pp* *f* *pp*

Vn. 2 *pp* *f* *pp*

Va. *pp*

Schm. *pp*

Bs. *p* *f* *pp*

schehn.

4. *La lanterna magica*. No. 9. "Gli Ebrei di Praga"

Ferdinand Paer

Andante

Rabino

[Tenor]
Coro di
Ebrei
all'uniss: o
e' fagotti

[Bass]

NB: I Fagotti uniso col Basso cantante del Coro alla X

[Fagotti]

Solo

Violonci.
con sordine

Contrabasso

5

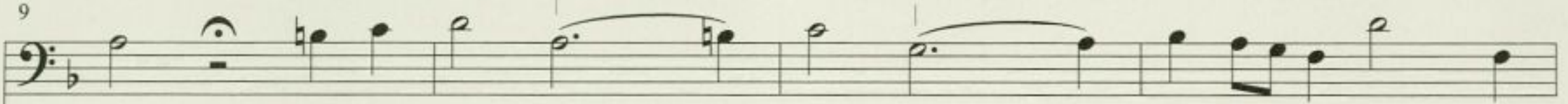
Rab.

Pos - sach - ti sci-ro be lò schaum te - ha

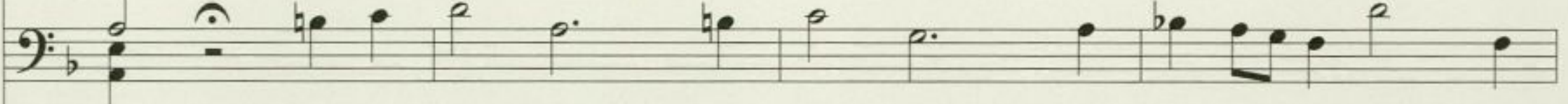
Vc.

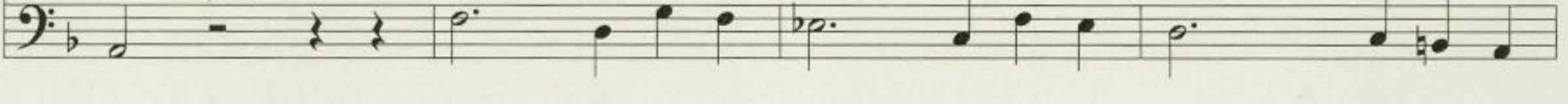
Cb.

9

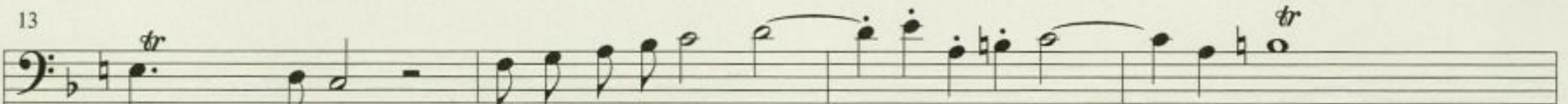
Rab. 

urò Ki - se ha

Vc. 

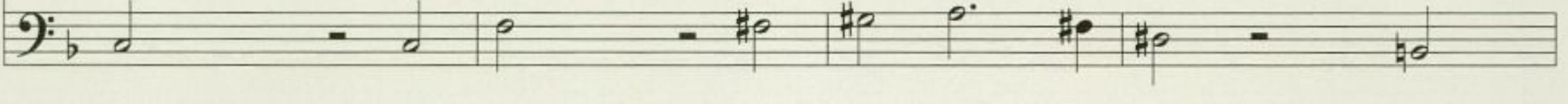
Cb. 

13

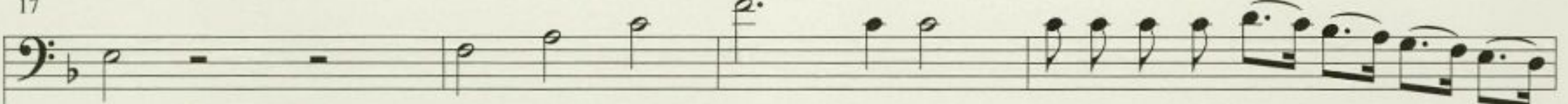
Rab. 

jaum les-sim-cho be-ru

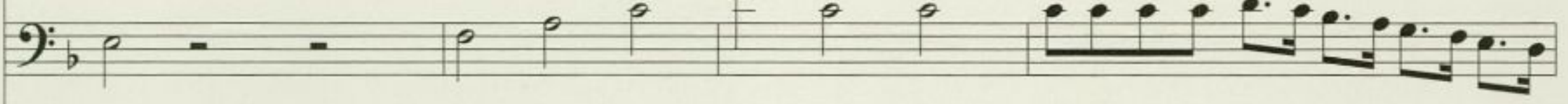
Vc. 

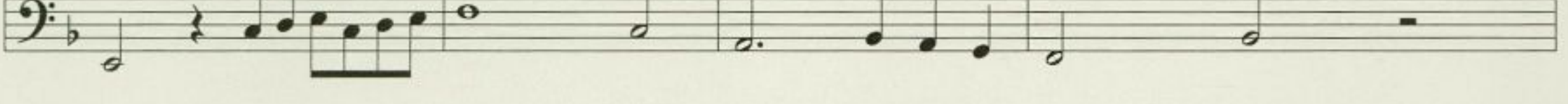
Cb. 

17

Rab. 

rò a hu vei bà u u un ho-rim Kau-le

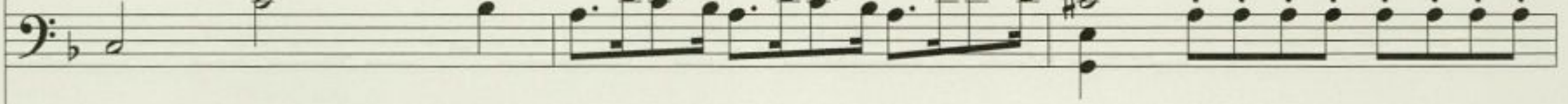
Vc. 

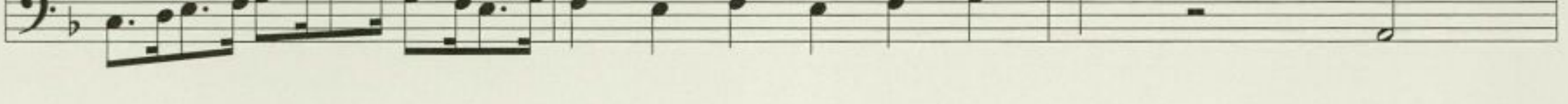
Cb. 

21

Rab. 

nu Ki se ha jaum je ma-le mi-scha-la-u-se

Vc. 

Cb. 

24

Rab. *tr*

nu

T 8

a hu vei

B 2 *f*

f hu vei

Fag. *f*

Vc. *Tutti* *f*

Cb. *f*

29

T 8

ba u u un ho-rim kau-le - ni Ki se

B 2

ba u u un ho-rim kau-le - ni Ki se

Fag.

Vc.

Cb.

The musical score is divided into two systems, each spanning measures 32 to 35.

System 1 (Measures 32-35):

- Vocal Parts (T, B 2, Fag.):** All three parts sing the same lyrics: "ha" in measure 32, and "jaum je-ma-le mi-scha-la-us-se" in measures 33-35. The vocal lines are highly melismatic and rhythmic.
- Instrumental Parts (Vc., Cb.):** Both parts play a steady eighth-note accompaniment in measure 32. In measures 33-35, they play a sustained chord marked *sf* (sforzando).

System 2 (Measures 36-39):

- Vocal Parts (T, B 2, Fag.):** The vocal lines end with a trill (*tr*) in measure 36 and then remain silent for the rest of the system. The lyrics "nu" are written below the vocal staves in measures 37-39.
- Instrumental Parts (Vc., Cb.):** Both parts continue their accompaniment. In measure 37, the Violoncello part is marked *Solo*. The parts conclude with a melodic phrase in measures 38-39.

40

Solo

Rab.

Bes - se - ra tà - u vo je mal - le jo -

Vc.

Cb.

44

Rab.

me nu ve

Vc.

Cb.

49

Rab.

Kè - tef lau je he je be Ki-bu-ze

Vc.

Cb.

53

Rab. nu lo - chen a cha - y

Vc.

Cb.

57

Rab. ne he je be che duuo un sam ro sci

Vc.

Cb.

60

Rab. rò, un sam ro sci ro be Kà ul si

Vc.

Cb.

64

Rab. *tr*

mro me-he-je-be-che

T *f* lo - chen a cha - y me-he-je-be-che

B 2 *f* lo - chen a cha - y me-he-je-be-che

Fag. *f*

Vc. *tr* **Tutti** *f*

Cb. *f*

68

Rab. duuo un sam - ro sci *sf* vo un sam-ro sci-vo bes-sa-ul

T *sf* vo un sam-ro sci-vo bes-sa-ul

B 2 *sf* vo un sam-ro sci-vo bes-sa-ul

Fag. *sf*

Vc. *sf*

Cb. *sf*

71

Rab.

si mro

T

8

si mro

B 2

si mro

Fag.

Vc.

Cb.

5. Die Juden Schull, oder Das Judengeschreij

Praschak

Manasses

E - tha - nai E - ze - chai ai, ai,

Mauschi

E - tha - nai E - ze - chai ai, ai,

Rabbi

E - tha - nai E - ze - chai E - ze - chai - - - - -

Nathan

E - tha - nai E - ze - chai ai, ai,

Abraham

E - tha - nai E - ze - chai ai, ai,

Basso

4

Manass.

ai, ai, ai, ai, ai, ai, ai E - ze - chai, E - ze - chai, E - ze -

Mau.

ai, ai, ai, ai, ai, ai, ai E - ze - chai, E - ze - chai, E - ze -

Rabbi

- - - - - ai, ai, ai, ai, ai, ai, ai E - ze - chai - - - - -

Nath.

ai, ai, ai, ai, ai, ai, ai E - ze - chai, E - ze - chai, E - ze -

Ab.

ai, ai, ai, ai, ai, ai, ai E - ze - chai, E - ze - chai, E - ze -

Bs.

5 4 3 6 3

6

Manass.
 chai, E - ze - chai, E - ze - chai, mis - chi - mai, mis - chi - mai, mis - chi -

Mau.
 chai, E - ze - chai, E - ze - chai, mis - chi - mai, mis - chi - mai, mis - chi -

Rabbi
 ai, mis - chi - mai, mis - chi - mai, mis - chi - mai

Nath.
 chai, E - ze - chai, E - ze - chai, mis - chi - mai, mis - chi - mai, mis - chi -

Ab.
 chai, E - ze - chai, E - ze - chai, mis - chi - mai, mis - chi - mai, mis - chi -

Bs.
 6 4 7 5

8

Manass.
 mai, ai, ai, ai, ai, zu - re sche - la - res mis - chi - mai zu - re sche -

Mau.
 mai, ai, ai, ai, ai, zu - re sche - la - res mis - chi - mai zu - re sche -

Rabbi
 zu - re, zu - re, zu - rsche - la - re, mis - chi - mai, a i. zu - re sche - la - re

Nath.
 mai, ai, ai, ai, ai, zu - re sche - la - res mis - chi - mai zu - re sche -

Ab.
 mai, ai, ai, ai, ai, zu - re sche - la - res mis - chi - mai zu - re sche -

Bs.
 6 8 6 7 6 6 6 6

11

Manass.

Mau.

Rabbi

Nath.

Ab.

Bs.

14

Manass.

Mau.

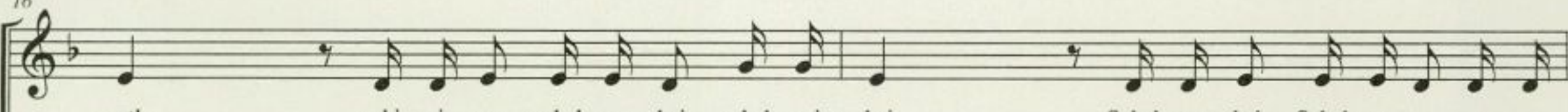
Rabbi

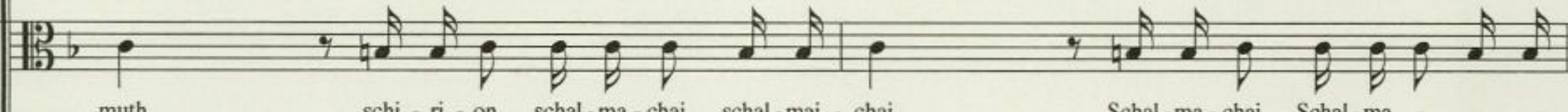
Nath.

Ab.

Bs.

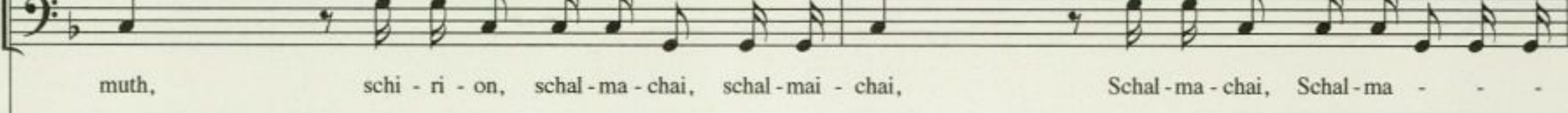
16

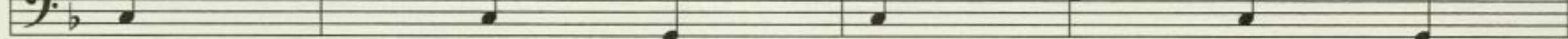
Manass.  muth, schi - ri - on, schal - ma - chai, schal - mai - chai, Schal - ma - chai, Schal - ma - - -

Mau.  muth, schi - ri - on, schal - ma - chai, schal - mai - chai, Schal - ma - chai, Schal - ma - - -

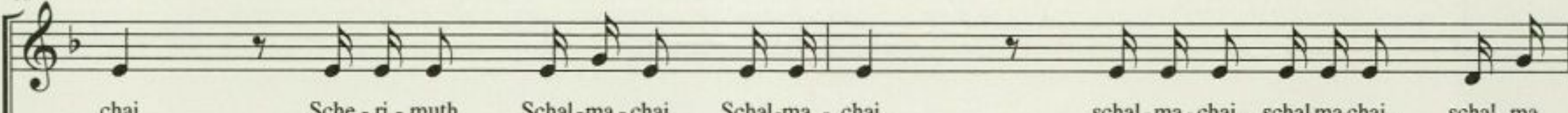
Rabbi  8 chai, _____ Schi - ri - on Schal - ma - - chai, _____ Schi - ri - on

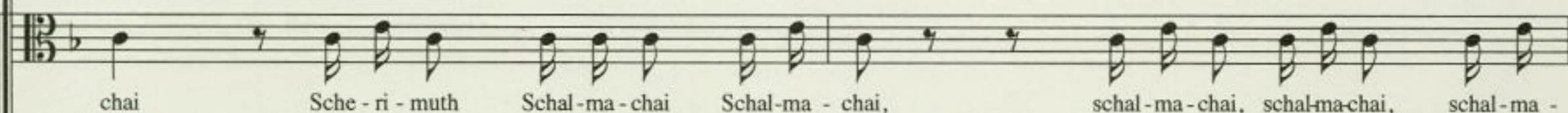
Nath.  8 muth, schi - ri - on, schal - ma - chai, schal - mai - chai, Schal - ma - chai, Schal - ma - - -

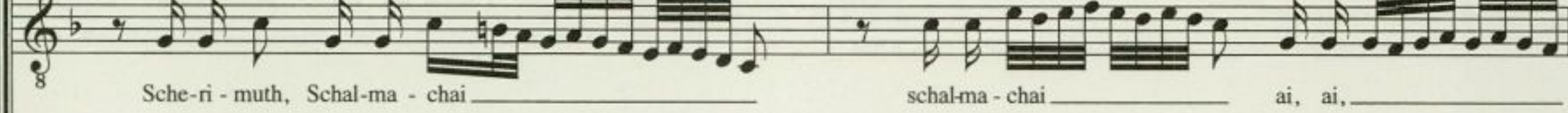
Ab.  muth, schi - ri - on, schal - ma - chai, schal - mai - chai, Schal - ma - chai, Schal - ma - - -

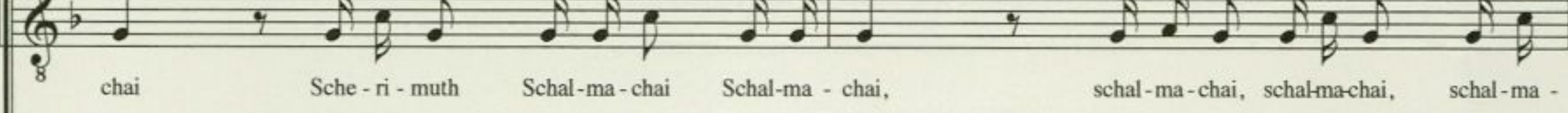
Bs. 

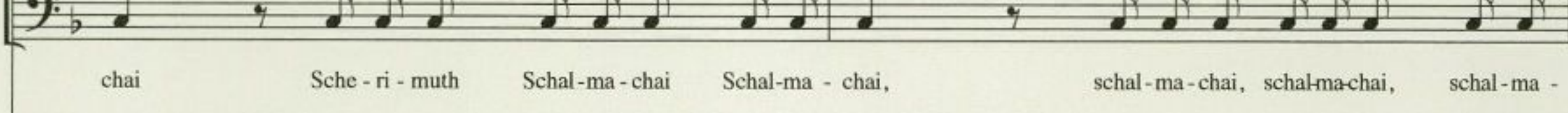
18

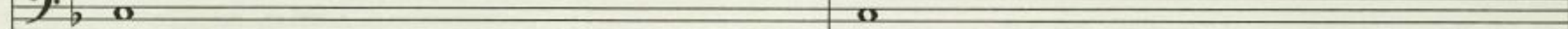
Manass.  chai Sche - ri - muth Schal - ma - chai Schal - ma - - chai, schal - ma - chai, schal - ma - chai, schal - ma -

Mau.  chai Sche - ri - muth Schal - ma - chai Schal - ma - - chai, schal - ma - chai, schal - ma - chai, schal - ma -

Rabbi  8 Sche - ri - muth, Schal - ma - - chai _____ schal - ma - - chai _____ ai, ai, _____

Nath.  8 chai Sche - ri - muth Schal - ma - chai Schal - ma - - chai, schal - ma - chai, schal - ma - chai, schal - ma -

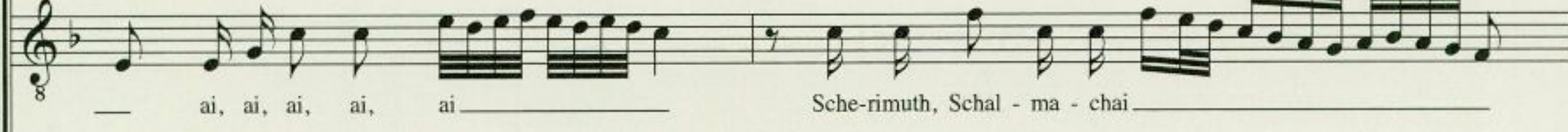
Ab.  chai Sche - ri - muth Schal - ma - chai Schal - ma - - chai, schal - ma - chai, schal - ma - chai, schal - ma -

Bs. 

20

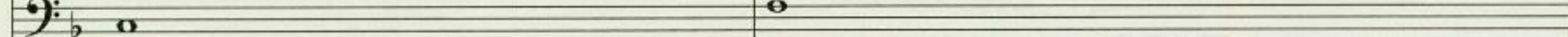
Manass. 

Mau. 

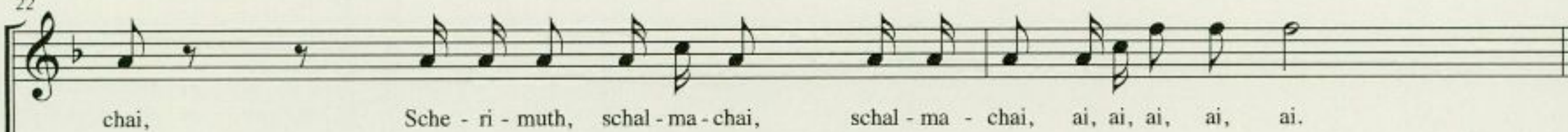
Rabbi 

Nath. 

Ab. 

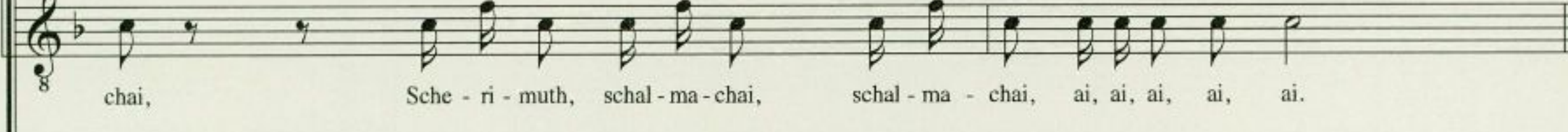
Bs. 

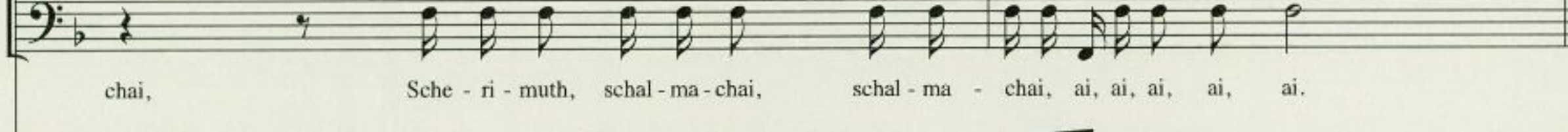
22

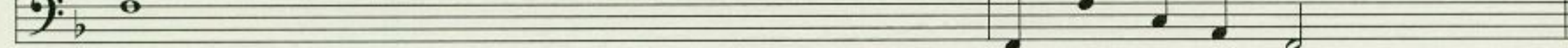
Manass. 

Mau. 

Rabbi 

Nath. 

Ab. 

Bs. 

6. Terzett [Die Juden]

Paul Wranitzky

Allegro

Violin 1

Violin 2

Basso

Vn.1

Vn.2

Bs.

Pin.

Nichts zu han-deln, nichts zu scha-chen, nichts zu han-deln, nichts zu scha-chen hab ja

16

Vn. 1

Vn. 2

Pin.

Bs.

Ware aus al - len Fa - chern, aus al - len Fa - chern, aus al - len Fa - chern. Da wer ein

21

Vn. 1

Vn. 2

Pin.

Bs.

HöB - le für ein jün - gen Herrn die lie - gen an als wenn's an - gos - sen wär'n und da von fein Kas - tor ein

26

Vn. 1

Vn. 2

Pin.

Bs.

Hut, von fein Kas - tor ein Hut, keinFürstragt ihn so fein und gut keinFürstragt

f

p

pp

cresc.

cresc.

cresc.

31

Vn. 1 *f* *fp* *fp*

Vn. 2 *f* *fp* *fp*

Pin. 8 ihn so fein und gut. Ich will ja gern bei mei-nem Le - ben. al-les um eig-ne Kös-ten

Bs. *f* *fp* *fp*

36

Vn. 1 *f*

Vn. 2 *f*

Pin. 8 ge - ben. Nu! Nu! Nu! so kauft nie - mand was

Bs. *f*

41

Vn. 1 *fz* *p*

Vn. 2 *p*

Pin. 8 Hu! weh! weß mir, weß mir! weß mir ich ar - mes Jü - de - le, ich

Bs. *p*

Allegro molto

46

Vn. 1

Vn. 2

Pin.

Bs.

ar - mes Jü - de - le.

51

Vn. 1

Vn. 2

Sel.

Bs.

Hu das

56

Vn. 1

Vn. 2

Sel.

Bs.

war ein - mal ein Fang, Hu das war ein - mal ein

61

Vn. 1

Vn. 2

Sel.

Bs.

Fang tau - send Fun - kel - neu Du - ka - ten!

p

66

Vn. 1

Vn. 2

Sel.

Bs.

all von glei - chen Schlag und Klang.

f

71

Vn. 1

Vn. 2

Sel.

Bs.

Sel - ches! das hat dir wohl ge - ra - then, das hat dir wohl ge - ra - then, das

p

76

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

f

Was! Was! Sel - ches,

hat dir wohl ge - ra - then.

81

Vn. 1

Vn. 2

Pin.

Bs.

p

tau - send neu Du - ka - ten, Du - ka - ten, Du - ka - ten.

86

Vn. 1

Vn. 2

Pin.

Bs.

p

gib's mir Sel - ches,

91

Vn. 1

Vn. 2

Pin.

Bs.

Sel - ches, gib's mir, sollst ha - ben kei - nen

96

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

Scha - den, sollst ha - ben kei - nen Scha - den.

soll ach lebn

101

Vn. 1

Vn. 2

Sel.

Bs.

soll ach lebn wenn Sel - ches wär ein

106

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

fz

will

Narr, wenn Sel - ches wär ein Narr.

fp

111

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

fp

fp

dir ja gern ein Re - bach ge - bn

soll ach

fp

116

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

fz

will dir ja gern ein

le - bn soll ach le - bn.

fp

121

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

f *p* *f* *f* *p* *f*

Re - bach ge - bn.

wenn Sel - ches wär ein Narr, wenn Sel - ches wär ein

f *p*

126

Vn. 1

Vn. 2

Scl.

Bs.

f *p* *f* *p*

Narr, krieg von ei - ner Da - me fünf Gul - den für's Stuck, fünf

131

Vn. 1

Vn. 2

Sel.

Bs.

Gul - den für's Stuck und wenn macht Sel - ches wie - der so ein

fz *fz* *fz* *fz*

136

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

Sel - ches gib's mir will dir ja Re - bach ge - bn.

Glück.

f *p* *f* *f* *p* *f* *p* *f*

141

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

will dir ja Re - bach

soll ach le - bn, soll ach le - bn.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

The musical score is written for five instruments: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Piano (Pin.), Saxophone (Sel.), and Bass (Bs.). The key signature is B-flat major (two flats) and the time signature is 8/8. The score is divided into two systems, starting at measures 146 and 151.

System 1 (Measures 146-150):

- Vn. 1:** Melodic line with dynamics *f* (measures 146-147), *p* (148), *f* (149), and *p* (150).
- Vn. 2:** Accompanying line with dynamics *f* (146), *p* (147), *f* (148), and *p* (149).
- Pin.:** Single notes with lyrics "ge - bn." in measure 146.
- Sel.:** Melodic line with lyrics "wenn Sel - ches wär ein Narr, wenn Sel - ches wär ein Narr." across measures 147-150.
- Bs.:** Bass line with dynamics *f* (146), *p* (147), *f* (148), and *p* (149).

System 2 (Measures 151-155):

- Vn. 1:** Chords with dynamics *fz* (151) and *p* (155).
- Vn. 2:** Chords with dynamics *fz* (151) and *p* (155).
- Pin.:** Melodic line with lyrics "bist halt ein schlech - ter Ju - de, ja" across measures 152-155.
- Sel.:** Melodic line with lyrics "wer, wer," in measures 154-155.
- Bs.:** Bass line with dynamics *fz* (151), *f* (152), and *p* (155).

156

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

du, ja du bist ein schlech - ter Ju - de.

wer, wer, A - do -

f *p*

161

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

gib die Du - ka - ten her,

shem! A - do - shem! ich ein schlech - ter Ju - de Du

p *fp* *p* *fp* *fp*

166

Vn. 1 *f* *fp* *f*

Vn. 2 *f* *fp* *f*

Pin. 8 gib die Du - ka - ten her, du bist ein schlech - ter

Sel. 8 bist ein schlech - ter Ju - de, du bist ein schlech - ter Ju - de, du

Bs. *f* *fp* *f*

171

Vn. 1

Vn. 2

Pin. 8 Ju - de, du bist ein schlech - ter Ju - de, du du, du,

Sel. 8 bist ein schlech - ter Ju - de, du bist ein schlech - ter Ju - de, du, du,

Bs.

176

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

du, du, du schlech - ter Ju - de, du schlech - ter

du, du, du schlech - ter Ju - de,

181

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

Ju - de, pfuŷ, pfuŷ, pfuŷ, pfuŷ,

du schlech - ter Ju - de, pfuŷ, pfuŷ, pfuŷ, pfuŷ,

186

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

pfuŷ, schlech - ter Ju - de, pfuŷ, schlech - ter Ju - de, pfuŷ,

pfuŷ, schlech - ter Ju - de, pfuŷ, schlech - ter Ju - de, pfuŷ,

191

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ,

pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ,

196

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ,

pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ,

201

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

pfuŷ, pfuŷ, pfuŷ, pfuŷ.

pfuŷ, pfuŷ, pfuŷ, pfuŷ.

Daß du ver -

Poco Adagio

206 **Tempo primo**

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

p

p

p

pfuy. Du sollst ein

schwärzt wärest pfuy. kein grä - ßle wachs von dei - ner Thür,

211

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

schlech - ter Nach - bar ha - be, pfuy, du sollst ein schlech - ten Nach - bar

pfuy, kein grä - ßle warfs von dei - ner Thür, pfuy, du

216

Vn. 1 *f*

Vn. 2 *f*

Pin. 8 habn, du bist ein schlech - ter Ju - de, du bist ein schlech - ter Ju - de, du,

Scl. 8 bist ein schlech - ter Ju - de, du bist ein schlech - ter Ju - de, du,

Bs. *f*

221

Vn. 1 *p*

Vn. 2 *p*

Pin. 8 du, du, du schlech - ter Ju - de du

Scl. 8 du, du, du schlech - ter Ju - de

Bs. *p* *fp*

226

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

schlech - ter Ju - de du, pfuŷ, pfuŷ, pfuŷ,

du, schlech - ter Ju - de du, pfuŷ, pfuŷ, pfuŷ,

231

Vn. 1

Vn. 2

Pin.

Sel.

Bs.

pfuŷ, pfuŷ, schlech - ter Ju - de, pfuŷ, schlech - ter Ju - de,

pfuŷ, pfuŷ, schlech - ter Ju - de, pfuŷ, schlech - ter

236 **Allegretto**

Vn. 1 *f* *p*

Vn. 2 *f*

Pin. 8 pfuŷ, pfuŷ, pfuŷ, pfuŷ, pfuŷ.

Sel. 8 Ju - de, pfuŷ, pfuŷ, pfuŷ.

Rab. Ha! Ha! Ju - de,

Bs. *f* *p*

241 *fp* *fp* *fp* *fp*

Vn. 1

Vn. 2

Rab. was macht ihr? was macht ihr? so

Bs. *fp* *fp*

246

Vn. 1

Vn. 2

Rab. seŷd doch g'scheid, eŷ seŷd doch g'scheid, was wer - den dem sa - gen

Bs.

251

Vn. 1

Vn. 2

Rab.

Bs.

die Chris - ten - leut? Pfüy, schämt euch, doch bey mei - nem

256

Vn. 1

Vn. 2

Rab.

Bs.

Le - ben müßt ja den Goy - ern kein Speck - ta - ckel ma - chen.

261 Presto

Vn. 1

Vn. 2

Pin.

Bs.

Was mischt er sich in un - sre

266

Vn. 1

Vn. 2

Pin.

Sa - chen he! Was mischt er sich in un - sre Sa - chen

Sel.

Laß er das un - ter uns aus - ma - chen he! Laß er das

Bs.

271

Vn. 1

Vn. 2

Pin.

he!

Sel.

un - ter uns aus - ma - chen

Rab.

Wißt ihr daß ich ein Rab - bi bin,

Bs.

276

Vn. 1

Vn. 2

Pin.

Rab.

Bs.

Was mischt er

weiß ihr daß ich ein Rab - bi bin?

281

Vn. 1

Vn. 2

Pin.

Sel.

Rab.

Bs.

sich in un - sre Sa - chen, he, was mischt er sich in un - sre

laß er das un - ter uns aus -

Wißt ihr daß ich ein Rab - bi bin,

286

Vn. 1

Vn. 2

Pin.

Sa - chen he, was mischt er sich in un - sre Sa - chen

Scl.

ma - chen. laß er

Rab.

wißt ihr daß ich ein Rab - bi bin? Wißt ihr daß

Bs.

291

Vn. 1

Vn. 2

Pin.

he, was mischt er sich in un - sre Sa - chen?

Scl.

das un - ter uns aus - ma - chen.

Rab.

ich ein Rab - bi bin, wißt ihr daß ich ein

Bs.

f

296

Vn. 1

Vn. 2

Pin.

Sel.

Rab.

Bs.

Rab - bi her, Rab - bi hin, Rab - bi her, Rab - bi

Rab - bi her, Rab - bi hin, Rab - bi her, Rab - bi

Rab - bi bin, Rab - bi, Rab - bi,

301

Vn. 1

Vn. 2

Pin.

Sel.

Rab.

Bs.

hin, Rab - bi her, Rab - bi hin, Was mischt er sich in un - sre

hin, Rab - bi her, Rab - bi hin,

Rab - bi,

306

Vn.1 *f* *p* *f*

Vn.2 *f* *p* *f*

Pin. 8 Sa - chen he, Was mischt er sich in un - sre Sa - chen

Sel. 8 Laß er das un - ter uns aus - ma - chen, laß er das

Bs. *f* *p* *f*

311

Vn.1 *p*

Vn.2 *p*

Pin. 8 he,

Sel. 8 un - ter uns aus - ma - chen.

Rab. He Jü - de Jü - de was

Bs. *p*

316

Vn. 1

Vn. 2

Pin.

Scl.

Rab.

Bs.

p

p

Geh, Rab - bi, geh, geh, Rab - bi,

Geh, Rab - bi, geh,

ist das für ei - ne Art?

p

321

Vn. 1

Vn. 2

Pin.

Scl.

Bs.

geh, o - der es kost dei - nem Bart, o - der es kost dei - nem

geh, Rab - bi, geh, o - der es kost dei - nem Bart, o - der es kost dei - nem

326

Vn. 1 *f*

Vn. 2 *f*

Pin. Bart.

Sel. Bart.

Rab. Wißt ihr daß ich der Rab - bi bin, wißt ihr daß

Bs. *f*

331

Vn. 1 *fz*

Vn. 2 *fz*

Pin. Rab - bi

Sel. Rab - bi

Rab. ich der Rab - bi bin, Rab - bi,

Bs. *fz*

336

Vn. 1 *fz*

Vn. 2 *fz*

Pin. *8* her, Rab - bi hin, Rab - bi her, Rab - bi hin, Rab - bi her, Rab - bi

Sel. *8* her, Rab - bi hin, Rab - bi her, Rab - bi hin, Rab - bi her, Rab - bi

Rab. Rab - bi Rab - bi, Rab - bi.

Bs. *fz*

341

Vn. 1 *f* *fp* *f*

Vn. 2 *f* *fp* *f*

Pin. *8* hin, was mischt er sich in un - sre Sa - chen he,

Sel. *8* hin, laß er das un - ter uns aus -

Bs. *fp* *f*

346

Vn.1 *p* *f* *p*

Vn.2 *p* *f* *p*

Pin. 8 was mischt er sich in un - sre Sa - chen he,

Scl. 8 ma - chen. laß er das un - ter uns aus - ma - chen.

Rab. He

Bs. *p* *f* *p*

351

Vn.1

Vn.2

Rab. Jü - de, Jü - de was ist das für ei - ne

Bs.

356

Vn. 1

Vn. 2

Pin.

Scl.

Rab.

Bs.

geh Rab - bi, geh, geh Rab - bi, geh, o - der

geh Rab - bi, geh, geh Rab - bi, geh, o - der

Art?

361

Vn. 1

Vn. 2

Pin.

Scl.

Rab.

Bs.

es kost dei - nem Bart, o - der es kost dei - nem Bart. fort,

es kost dei - nem Bart, o - der es kost dei - nem Bart. fort,

Pfüß mir,

f

366

Vn. 1

Vn. 2

Pin.

Sel.

Rab.

Bs.

fort, fort, fort, hin - aus mit dir.

fort, fort, fort, hin - aus mit dir.

wey mir, Pfuß

p

371

Vn. 1

Vn. 2

Pin.

Sel.

Rab.

Bs.

Fort, fort, fort, fort hin - aus, hin -

Fort, fort, fort, fort hin - aus, hin -

mir, wey mir, Pfuß

cresc.

cresc.

cresc.

376

Vn. 1

Vn. 2

Pin.

Sel.

Rab.

Bs.

f

f

f

aus, hin - aus mit dir, hin - aus, hin - aus, hin -

aus, hin - aus mit dir, hin - aus, hin - aus, hin -

mir, wey mir, wey mir, wey

381

Vn. 1

Vn. 2

Pin.

Sel.

Rab.

Bs.

aus mit dir, hin - aus mit dir, hin - aus mit

aus mit dir, hin - aus mit dir, hin - aus mit

wey mir, wey mir, wey mir, wey mir, wey

386

Vn. 1

Vn. 2

Pin.

Sel.

Rab.

Bs.

dir, hin - aus mit dir.

mir, wey mir, wey mir.

391

Vn. 1

Vn. 2

Bs.

CRITICAL REPORT

Library Sigla

A-Wgm	Vienna, Gesellschaft der Musikfreunde in Wien, Archiv
A-Wn	Vienna, Österreichische Nationalbibliothek, Musiksammlung
CZ-Pnm	Prague, National Museum
D-B	Berlin, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung
D-DL	Dresden, Sächsische Landesbibliothek, Staats- und Universitätsbibliothek
D-F	Frankfurt am Main, Universitätsbibliothek Johan Christian Senckenberg (formerly Stadt- und Universitätsbibliothek), Musikabteilung
D-LEm	Leipzig, Städtische Bibliotheken
D-Mbs	Munich, Bayerische Staatsbibliothek
D-Wrh	Weimar, Hochschule für Musik Franz Liszt, Bibliothek
I-Fc	Florence, Conservatorio Luigi Cherubini
PL-WRu	Wroclaw, Poland, Biblioteka Uniwersytecka
US-Wlc	Washington, D.C. The Library of Congress

Sources

1. Das rote Käppchen

Manuscript Scores:

Numerous copies of this opera exist in many European archives. No autograph score has been identified. The following sources were consulted for this edition:

a. A-Wgm, IV 15736 (Q 1321). 4 vols. 2 acts.

Viennese score with 3 Wiednertheater copyists (first performed at the Wiednertheater 23 March 1792). “Im Verlag bey Wolfg. Mandl: Kärntnertortheater Stieg ersts im 3te Stad in Wiené.”

Paper: northern Italian, four watermarks. 1) AM under bow and arrow countered by a large single crescent moon with face. 2) AM under a canopy countered by three crescent moons. 3) AM under bow and arrow countered by three crescent moons. 4) EGA under a large canopy countered by three crescent moons. These watermarks suggest an early nineteenth-century copy.

b. A-Wgm, IV 15736 (Q 1320). 2 vols

Manuscript does not appear to be Viennese in origin since the paper is not the usual northern Italian type.

c. D-B, Mus. Ms. 5020. 2 Vols.

Das rothe Käppgen | oder | Hilft's nicht so schadt's nicht. | ein komische Oper | in zwey Aufzügen | von | Herrn von Dittersdorff. | Erster Auszug.

Olim No. 223. Stamps from the Berlin Royal Library “Ex Biblioth. Regia Berolinensi. Added later: Frei bearbeitet von C. A. Vulpius.”

d. D-Mbs, St.th 203-1. 2 Vols.

Das rothe Käpchen | oder | nutzts nicht, so schadts nicht | eine Comische opera in | II Acten | Die Music von Dittersdorff | 1790.

e. D-F Mus Hs Opern 168. Not Viennese.

f. D-DL Mus.3411-F-506. 2 vols.

Printed piano-vocal score:

D-Mbs, 2 Mus.pr. 1820

das | Rothe Käppchen | Oper von Hrⁿ von Diettersdorff | Clavier-auszug | von | Herrn Ignaz Walter. | Zu finden bei Schott in Mainz. 161. [154 pages.]

2. Die christliche Judenbraut oder Die Alte muß bezahlen

Manuscript Scores:

- a. D-Wrh, shelfmark DNT 10. Two bound volumes.
- b. A copy of the aria, “Kaum fängt es an zu tagen” (No. 3, for the Korporal). PL-WRu 61313 Muz.[RISM ID no. 301000430]
- c. This copy of the aria (not in the Weimar score), “Schlag ein, mein Schatz” is No. 4 in the manuscript collection “Arien und Gesänge mit Begleitung der Guitarre. Für Crescentia Fuchs 182?.” A-Wn, Musiksammlung, Mus. Hs. 38223. Mus.

Manuscript Libretto:

Die christliche Juden-Braut eine komische Oper in zwey Aufzügen. Musik von Paneck [An adaptation of the original for the Hoftheater in Oels, c. 1800]. 136 pp. D-DL MT.4.147.

Printed libretto:

[*Die christliche Judenbraut*, Vienna, 1796] 103 p. CZ-Pnm Radenín 1472 (4332, Priv. 2). The title page is missing from the single known copy of this source; the information is taken from a modern catalogue of the theatrical sources from the Radenín Castle collection now in the Czech National Museum.⁸⁰

Printed Booklets of Vocal Texts:

Reinhart Meyer, *Bibliographia dramatica et dramaticorum* 30 (Tübingen: Niemeyer, 2009): 244, lists three printed collections of vocal texts:

- a. *Gesänge aus der christlichen Judenbraut: Eine komische Oper in zwey Aufzügen Die Musik dazu ist von Herrn Panek. Aufgeführt von der Mihuleschen Gesellschaft. Augsburg 1793.* 48 p. D-Mbs, Sig.Her 877, D-B Tp 178 and US-Wlc Schatz 7762.
- b. *Gesänge zu der christlichen Judenbraut.* Breslau, 1791, 36 p. D-LEm.
- c. *Gesänge zu der christlichen Judenbraut.* Konstanz 1794, 16 p. Meyer cites this source as belonging to the Fürstenbergische Hofbibliothek Donaueschingen, but the library has no record of ever owning this volume, neither the Badische Landesbibliothek in Karlsruhe, which purchased the Hofbibliothek's music collection.

⁸⁰ Pravoslav Kniedl, *Teatralia zámecké knihovny z Radenína. Zpracoval kolektiv pracovníků oddělení zameckých knihoven knihovny Národního muzea v Praze za vedení Pravoslava Kneidla 2* (Prague: National Museum, 1962), p. 371.

A fourth edition of vocal texts was printed in Salzburg:

Die christliche Judenbraut, oder: die Alte muß zahlen. Eine komische Oper in zewy Aufzügen von Girzik. Die Musik ist von Hrn. Panek. Sämtliche gedruckte Arien. Salzburg: Duyle, 1793, 45 p. D-Mbs, Slg.Her 877a. It is available online:

http://daten.digital-sammlungen.de/bsb00053749/image_1

3. “Posacht schiero,” or “Ebrei di Praga (Jud:) from La lanterna magica, “Divertimento Con Cori, Attori, Orchestre de F. Pär.”

Manuscript Scores:

a. A-Wn, Mus. Hs. 10046 (autograph score), fols. 165-69v. Empty folios: 46v, 123v, 164v, 170, 176v.

b. A-Wn, Mus.Hs.10047 83 St. 1385 Bl. An incomplete set of parts, mostly vocal. Two parts for *Ebrei di Praga*: 1) Rabino and 2) The name “Korner” appears on a tenor part. This is likely to be Philipp Korner, active in the court theater from 4 September 1796 and in the Hofkapelle from 1797.

Provenance

Kaisersammlung.

c. I-Fc. F.P.T. 365 (score and parts); contemporary copy.

Printed libretto:

A-Wn, 568917 - B. MUS.-S. La Lanterna Magica | Cantata Comica | Musica del Sig. Mro. Par.

4. Die Juden Schull oder das Judengeschrey

Manuscript Score:

A-Wn, Mus. Hs. 10199.

Physical description: Score and parts: Die Juden Schull | oder das Judengeschrey | a | Canto Manasses | Alto Mauschi | Tenore 1° Rabbi | Tenore 2^{do} Nathan | Basso Abraham | Con | Basso | Del Sig: Praschak.

4 fols. (4v is empty).

A-Wn card claims this is an autograph score.

Provenance:

Kaisersammlung. It is listed under the rubric "Scherzmusic" in the catalogue that probably records the contents of Maria Therese's music library: "Catalogo alter Musickalien u [sic] gehört in das privat Musikalien Archiv S. Maj. des Kaisers" (in A-Wn; call number INV. I Kaisersammlung Graz 1). Compiled 180?-1815. The entry, on p. 100 of the catalogue, is "Praschak. Die Judenschule."

5. Terzett. Die Juden. Terzetto Del Sigre Paolo Wranizky.

Manuscripts:

- a. A-Wn, Mus. Hs. 10925. Score, 18 fols.
- b. A-Wn, Mus. Hs. 10926. 8 parts, 45 fols.

Physical description:

Score and parts. The title "Die Juden" comes from a later period. Two sets of instrumental parts, one in E flat and one in B flat. The B flat parts include a viola instead of the violin 2. Two vocal parts in E flat (Rabbi and Pinkers).

Paper:

Northern Italian type used for music in the period. The watermark of the score has the letters GFA under large eagle, countered by three crescent moons. For the set of parts in E flat the watermark is an AM under large bow and arrow, countered by three crescent moons (one of the most common watermarks, which appears in various forms for several decades). The parts in B flat have a watermark consisting of the letters PS, countered by three crescent moons. These watermarks suggest a date around 1800.

Provenance:

Kaisersammlung. Listed under the rubric "Scherzmusic" in the catalogue.

Editorial Methods

The practices of eighteenth-century composers and copyists differ significantly from those of their modern counterparts. There is no single standard approach to score order. Indications of tempo, dynamics, tied notes, ornaments, articulation, and even accidentals are rarely placed in all parts. Often a single expressive indication is given in the basso part or the top staff, perhaps intending that the other parts include this as well. Likewise, phrasing is often provided for only one part, and only for the first phrase in a series of similar phrases. An accidental is often valid until indicated otherwise. The placement of slurs and other expressive indications can be haphazard.

The manuscripts of *Das rote Käppchen* have a single Basso stave for the violoncello and contrabass. This practice has been maintained in this edition and all abbreviations for the instrumentation changes are modernized (i.e., Vc., Cb., or B., as appropriate). For paired instruments sharing a single staff, common stemming is used where viable and where doing so does not diminish clarity.

General Notation and Layout

In the present edition, the instrumental names are standardized. The full instrumentation for each number is given in the first system, and abbreviations are used on subsequent systems as necessary. The score order in the edition follows the original sources. The original instrument names for each number are indicated in the critical notes.

The clefs are modernized for the soprano and tenor vocal parts, which use C clefs on the bottom line and the second line from the top, respectively. The exception occurs in Praschack's *Juden Schull*, where the vocal part for Mauschi is a C clef on the middle line. This has been retained in this edition. Transposing instruments (here the horns) are presented in the edition as they are in original sources.

Accidentals follow modern practice, namely, an accidental applies through a particular measure unless cancelled by a subsequent accidental. Cautionary accidentals have been retained silently and, in a few cases, added tacitly according to modern practice. Redundant accidentals have been removed. Editorially added accidentals are shown in brackets.

Tempo markings and other written directives intended to apply to the entire score are given above the uppermost staff in the edition; *da capo* and *fine* indications are given below the lowest staff. The alignment of such markings, which may be vague in the source, is tacitly adjusted to the most logical position in the edition. Added markings are shown in brackets; those removed or altered are cited in the critical notes. Fermatas are always placed above the staff in the edition, and they are tacitly supplied in all parts when they are given in only a few parts in the source. The use of double barlines is tacitly regularized in the edition.

Triplet groupette numerals are placed at the beam or stem side of notes, with those added shown in brackets; only two or three are required to set up a pattern, and extra ones are tacitly omitted.

Beaming follows the original manuscript readings, which are intended to convey the phrasing. In cases where conflicting beaming occurs simultaneously or in close proximity, a single reading has been adopted. Appoggiaturas and other ornamental notes are presented in the edition as they are in the sources regarding durations, slashed or unslashed stems, etc., but stem directions are modernized and slurs are omitted.

Dynamics, Ties, and Articulation Markings

Abbreviations and variants of dynamics, articulation and expression markings, and trills follow modern orthography and placement. In some cases, the position of the dynamic and articulation markings are not identical among the various sources or between parts. I have tried to interpret the reading in a consistent and logical manner. Editorial ornaments are given in brackets; editorial articulation markings are given in parentheses. In the edition of Wranitzky's *Die Juden*, I have retained the distinction between small vertical dashes above the notes and dots, since these appear so distinct in the manuscript. However, the general practice of the Viennese copyists is to make no such distinctions. Slurs are extended to encompass tied notes at the beginning or end of the slurred segment. Editorial slurs are dashed and are applied (1) when the slurring given in an initial phrase is lacking in later repetitions (or vice versa), and (2) when one instrument includes a slur and the others with the same phrase lack it. Editorial ties are also dashed.

The copyists often indicate only one dynamic marking for a family of instruments, placing the dynamic either between the staves (when there are two parts on two staves)

or below, above, or within a larger group of staves. In these cases, dynamic markings have generally been given in all the parts without comment; exceptions are cited in the critical notes. Other editorial dynamic markings are given in bold-roman typeface (rather than the customary bold-italic), and other alterations of dynamics are cited in the critical notes.

Critical Notes

The critical notes represent the reading of the specified source as well as changes or additions not otherwise covered by stated editorial methods. For each musical number, the original instrument names and score order (from the top staff to the bottom) are listed first.

The critical notes are referenced by measure (abbreviated as M.), instrumental/vocal part, and location within the measure. Instruments and solo voices are referenced by the abbreviations used in the score, but choral voice parts are spelled out. Locations within the measure are cited by counting notes or beats, as follows: (1) each notehead under a tie is counted individually; (2) notes and rests are counted separately, and ornamental notes are not included in the count; and (3) references to beats within compound meters use the smaller subdivisions (i.e., 6/8 meter has six beats for the purposes of the critical notes). Pitch names are standard: c refers to middle C.

1. “Dai, da da da” (Wie man singt in der Sýnagog),” Aria (No. 20) from *Das rote Käppchen* by Karl Ditters von Dittersdorf (Vienna 1788). Source: D-Mbs, St.th 203-1.

Corni in A, Flauti, Fagotti, Oboi, Viol.1, Viol. 2, Viola, Felsenberg (bass), Basso.

M. 18, Felsenberg. The strange combination of notes here is puzzling. It is possible that the composer indicated two different possibilities for performance. The first a triplet of the eighth notes, followed by a triplet of three quarter notes [these three are also eighth notes in D-Mbs, St.th 203-1, but not in the other sources] and an eighth note followed by an eighth-note rest. The second possibility has two half notes; this seems to be indicated by the separation from the other melody by the stems being placed on the right of the notehead rather than on the left, which occurs for all other notes in the piece. It is possible that these also represent first and second endings, the second used for the da capo repetition of the first section.

2. "Euch wünsch das er das Käppel hier," Aria (No. 21) from *Das rote Käppchen* by Karl Ditters von Dittersdorf. Source: D-Mbs, St.th 203-1.

Corni in G, Flauti, Fagotti, Oboi, Viol. I, Viol. 2, Viola, Felsenberg, [Basso]

M. 93, Hn. The repeated material is written out. The first tie connecting mm. 90-91 is missing, but the second is present.

3. "Tausend Jahr mehr als Methusalem." Aria (No. 2) from *Die christliche Judenbraut* by Johann Baptist Panek. Source: D-Wrh DNT 10.

2 Violini (two staves), Viola, Schmolle (bass), [Basso] Andante.

The upper three staves (violins, viola) have four flats in the key signature while the lower two staves have three flats. Hence the D flats are given in the upper three staves when needed. This has been modernized so that all staves have four flats.

4. "Posacht! schiero" (Ebrei di Praga) from *La lanterna magica* by Ferdinand Paer. Source: A-Wn, Mus. Hs. 10046.

Rabino (bass), Coro di Ebrei all'uniss: o e' fagotti (2 staves, tenor, bass), violine or violonci con sordine, Contrabassi.

5. "Ethanai Ezechai, mischimai," *Die Juden Schull oder Das Judengeschrey* by Praschak. Source: A-Wn, Mus. Hs. 10199.

Manasses (tenor), Mauschi (tenor), Rabbi (tenor), Nathan (tenor), Abraham (bass), Basso.

M. 3, Nathan, d'; M. 9, Manasses, note 5, a'; Rabbi, rest one is missing; Nathan, note 6, b; Abraham, note 1, A. M. 14, Rabbi note 1, b flat; M. 16, Nathan, note 3, b flat; Basso, note 2, a. M. 19, Manasses, note 1, d'.

6. "Nichts zu handeln, nichts zu schachern," *Terzetto [Die Juden]* by Paul Wranitzky. Source: A-Wn, Mus. Hs. 10925.

Violin 1, Violin 2, Pinkers (tenor), Selches (tenor), Rabbi (bass), Basso.

M. 8, Vn. 1, g".

BIBLIOGRAPHY

Adler, Israel. *Hebrew Notated Manuscript Sources up to circa 1840: A Descriptive and Thematic Catalogue with a Checklist of Printed Sources*. (International Inventory of Musical Sources. B 9.) Munich: G. Henle Verlag, 1989.

-----, *La pratique musicale savante dans quelques communautés juives en Europe aux XVIIe-XVIIIe siècles* (2 vols.). Paris: Mouton, 1966.

Albertsen, Leif Ludwig. "Der Jude in der deutschen Literatur 1750–1850. Bemerkungen zur Entwicklung eines literarischen Motivs zwischen Lessing und Freytag," *Arcadia. Zeitschrift für vergleichende Literaturwissenschaft* 19 (1984): 20–33.

Avenary, Hanoch. "The Cantorial Fantasia of the Eighteenth and Nineteenth Centuries," *Yuval: Studies of the Jewish Music Research Centre* 1 (1968): 65–85.

Bato, Ludwig. *Die Juden in alten Wien*. Vienna: Phaidon, 1928.

Benda, Georg. *Der Jahrmarkt*, ed., Th. W. Werner in *Denkmäler Deutscher Tonkunst* 1/71. Leipzig: Breitkopf und Härtel, 1930.

Blüml, Emil Karl. *Aus Mozarts Freundes- und Familienkreis*. Vienna, Prague, Leipzig: Strache, 1923.

-----, and Gustav Gugitz. *Alt-Wiener Thespiskarren Die Frühzeit der Wiener Vorstadtbühnen*, Vienna: Anton Schroll, 1925.

Brunbauer, Wolfgang. *Die Lauscher: aus der Frühzeit der geheimen Dienste 1780–1815*. Rosenheim: Rosenheimer Verlagshaus, c. 1988.

Burstyn, Shai. "Jewish Singing and Boxing in Georgian England," *Yuval: Studies of the Jewish Music Research Centre* 7 (2002): Studies in Honour of Israel Adler, ed. E. Schleifer and E. Seroussi: 425–39.

Carpani, Giuseppe. *La Haydine, ovvero Lettere sulla vita e le opere del celebre maestro Giuseppe Hayden*. Milan 1812 / Padua 1823.

Carrington, Herbert. *Die Figur des Judens in dramatischen Literatur des XVIII. Jahrhunderts*. Heidelberg: Carl Pfeffer, 1897.

Clark, Caryl. *Haydn's Jews: Representation and Reception on the Operatic Stage*. Cambridge: Cambridge University Press, 2009.

- Deutsch, Otto Erich. *Das Freihaustheater auf die Wieden 1787-1801*. 2nd ed. Vienna and Leipzig: Deutscher Verlag für Jugend und Volk, 1937.
- Ditters von Dittersdorf, Karl. *Karl Ditters von Dittersdorf Lebensbeschreibung. Seinem Sohne in die Feder diktiert*, ed. Norbert Miller. Munich: Kösel-Verlag, 1967.
- Drabek, Anna, et alii. *Das österreichische Judentum: Vorraussetzungen und Geschichte*. Vienna/Munich: Jugend & Volk, 1974.
- Duda, Erich. *Das musikalische Werk. Franz Xaver Süßmayrs: Thematisches Werkverzeichnis (SmWV) mit ausführlichen Quellenangaben und Skizzen der Wasserzeichen* (Schiftenreihe der Internationalen Stiftung Mozarteum Salzburg 12). Kassel: Bärenreiter, 2000.
- Ehrenreich, Eliezer. "Der erste Synagogenchor in Berlin (aus alten Akten)," *Gemeindeblatt der jüdischen Gemeind zu Berlin* 19 (February) 1929: 66-7, 107-11.
- Ensslin, Wolfram. *Chronologisch-thematisches Verzeichnis der Werke Ferdinando Paërs (PaWV) 1: Die Opern* (Musikwissenschaftliche Publikationen 23). Hildesheim, New York: G. Olms, 2004.
- Feiner, Shmuel. *The Jewish Enlightenment*. Philadelphia: University of Pennsylvania Press, 2004.
- Fellmann, Hans Georg. *Die Böhmsche Theatertruppe und ihre Zeit*. Leipzig: Leopold Voß. 1928.
- Fraenkel, Josef, ed. *The Jews of Austria*. London: Vallentine & Mitchell, 1967.
- Frenzel, Elisabeth. *Judengestalten auf der deutschen Bühne: Ein notwendiger. Querschnitt durch 700 Jahre Rollengeschichte*. Munich: Deutscher Volksverlag, 1940. Based on "Die Gestalt des Juden auf der neueren deutschen Bühne" (Ph.D. dissertation, University of Berlin, 1940).
- Frühauf, Tina. *The Organ and its Music in German-Jewish Culture*. New York: Oxford University Press, 2009.
- Fürstenau, Moritz. *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden*. 2 vols. Dresden: Rudolf Kunze, 1861.
- Gerson-Kiwi, Edith. "Vocal Folk Polyphonies of the Western Orient in Jewish Tradition," *Yuval: Studies of the Jewish Music Research Centre* 1 (1968): 169-93.
- Gold, Hugo. *Die Juden und Judengemeinden Böhmens in Vergangenheit und Gegenwart*. Brno/Prague: Jüdischer Buch- und Kunstverlag, 1934.
- . *Geschichte der Juden in Wien*. Tel Aviv: Olamenu, 1966.
- HaCohen, Ruth. "Between Noise and Harmony: The Oratorical Moment in the Musical Entanglement between Jews and Christians," *Critical Inquiry* 32/2 (Winter 2006): 250-77.

Hadamowsky, Franz. *Das Theater in der Wiener Leopoldstadt 1781-1860*. (Kataloge der Theatersammlung der Nationalbibliothek in Wien 3). Vienna: Generaldirektion der Nationalbibliothek, 1934.

Harrán, Don. "Between Exclusion and Inclusion: Jews as Portrayed in Italian Music from the Late Fifteenth to the Early Seventeenth Centuries," in David N. Myers, Massimo Ciavolella, Peter H. Reill, and Geoffrey Symcox, eds., *Acculturation and Its Discontents: The Italian Jewish Experience between Exclusion and Inclusion*. Toronto: University of Toronto Press, 2008: 72-98.

Häuser, Wolfgang. "Der Weg des Wiener Judentums von der Toleranz zur Emanzipation," *Jahrbuch des Vereins für Geschichte der Stadt Wien* 30/31 (1974-1975): 84-124.

Hein, Jürgen. "Judenthematik im Wiener Volkstheater," in Horch and Denkler, eds. *Conditio Judaica*, 164-86.

Horch, Hans Otto, and Horst Denkler, eds. *Conditio Judaica. Judentum, Antisemitismus und deutschsprachige Literatur vom 18. Jahrhundert bis zum Ersten Weltkrieg. Symposion der Werner-Reimers-Stiftung Bad Homburg vor der Höhe. Part 1: Vom 18. Jahrhundert bis zum Ersten Weltkrieg*. Tübingen: Niemeyer, 1988.

Idelsohn, Abraham Zevi. "Song and Singers of the Synagogue in the Eighteenth Century," *HUCA: Jubilee Volume 2* (1925): 397-424.

------. *Thesaurus of Oriental Hebrew Melodies*. Vol. VI: The Synagogue Song of the German Jews in the 18th Century According to Manuscripts. Leipzig: Friedrich Hofmeister, 1933.

Jentzsch, Helmut. "Jüdische Figuren in deutschen Buhnentexten des 18. Jahrhunderts: Eine systematische Darstellung auf dem Hintergrund der Bestrebung zur bürgerlichen Gleichstellung der Juden, nebst einer Bibliographie nachgewiesener Bühnentexte mit Judenfiguren der Aufklärung." (Ph.D. dissertation, University of Hamburg 1971.)

Karniel, Joseph. *Toleranz Politik Joseph II* (Schriftenreihe des Instituts für Deutsche Geschichte der Universität Tel Aviv 9). Gerlingen: Bleicher, 1986.

Katz, Daniel S. "A Prolegomenon to the Study of the Performance Practice of Synagogue Music involving *M'Shor'rim*," *Journal of Synagogue Music* 27 (1995): 35-79.

Kestenberg-Gladstein, Ruth. *Neuere Geschichte der Juden in den böhmischen Ländern 1770-1830* (Schriftreihe wissenschaftlicher Abhandlungen des Leo Baeck Instituts 18/1). Tübingen: Mohr, 1969.

Kluge, Friedrich. *Etymologisches Wörterbuch der deutschen Sprache. Sechste verbesserte und vermehrte Auflage*. Strassburg: Karl J. Trübner, 1905.

Kniedl, Pravoslav. *Teatralia zámecké knihovny z Radenína. Zpracoval kolektiv pracovníků oddělení zámeckých knihoven knihovny Národního muzea v Praze za vedení Pravoslava Kneidla*. Vol. 2. Prague: National Museum, 1962.

Körte, Mona. "Das ›Bild des Juden in der Literatur‹. Berührungen und Grenzen von Literaturwissenschaft und Antisemitismusforschung," *Jahrbuch für Antisemitismusforschung* 7. Ed. Wolfgang Benz. Frankfurt am Main/New York: Campus, 1998: 140–50.

Krebs, Carl. *Dittersdorfiana*. Berlin: Gebrüder Paetel, 1900/ New York: Da Capo, 1972.

Lea, Charlene A. "The Noble Jew' on the German and Austrian Stage (1750-1805)," *The German Quarterly* 64/22 (1991): 166-77.

----- . *Emancipation, Assimilation and Stereotype: The Image of the Jew in German Austrian Drama (1800-1850)* (Modern German Studies 2). Bonn: Bouvier Verlag Herbert Grundmann, 1978.

Loewenberg, Alfred. *Annals of Opera 1597-1940. Third Edition, Revised and Corrected*. London: Calder, 1978.

Lohrmann, Klaus. *Zwischen Finanz und Toleranz: Das Haus Hapsburg und die Juden. Ein historiker Essay*. Graz/Vienna/Cologne: Styria, 2000.

Mayer, Sigmund. *Die Wiener Juden: Komerz, Kultur, Politik. 1700-1900*. Vienna/Berlin: R. Löwit, 1917.

Meyer, Friedrich Ludwig Wilhelm. *Friedrich Ludwig Schröder, oder Beitrag zu Kund des Menschen und des Kunstlers*. Hamburg: Hoffman und Campe, 1819.

Meyer, Michael A. and Michael Brenner, editors. *German-Jewish History in Modern Times*. Translated by William Templer. 4 vols. New York: Columbia University Press, 1996-1997. Vol. 1. Tradition and Enlightenment: 1600-1780; Vol. 2. Emancipation and Acculturation: 1780-1871.

Meyer, Reinhart. *Bibliographia dramatica et dramaticorum*, Vol. 30. Tübingen: Niemeyer, 2009.

Münster, Robert. *Thematischer Katalog der Musikhandschriften der Benediktinerinnenabtei Frauenwörth und Pfarrkirchen Indersdorf, Wasserburg am Inn und Bad Tölz* (series *Katalog der Bayrischen Musiksammlungen*). Munich: Henle, 1975.

Neubauer, Hans-Joachim. *Judenfiguren: Drama und Theater im frühen 19. Jahrhundert* (Schriftenreihe des Zentrums für Antisemitismusforschung 2). Frankfurt/ New York: Campus, c. 1994 (Ph.D. Dissertation, Freie Universität Berlin).

Neubauer, Hans-Joachim, and Michael Schmidt, "Rollenspiele. Antijüdische Kontexte des frühen bürgerlichen Lachtheaters," in Hans-Peter Bayerdörfer, ed., *Teatralia Judaica. Emanzipation und Antisemitismus als Momente der Theatergeschichte. Von der Lessing-Zeit bis zur Shoah* (Theatron. Studien zur Geschichte und Theorie der dramatischen Künste 7). Tübingen: Niemeyer 1992: 85-114.

Och, Gunnar, *Imago Judaica: Juden und Judentum im Spiegel der deutschen Literatur 1750–1812*. Würzburg: Königshausen and Neumann, 1995.

Ort, Claus-Michael. “Es gibt doch wohl auch Juden, die keine Juden sind’. Zur Konstitution des literarischen Frühantisemitismus im späten 18. und frühen 19. Jahrhundert,” in *Abweichende Lebensläufe, poetische Ordnungen. Für Volker Hoffmann*. Ed. Thomas Betz and Franziska Mayer. Munich: K. Kieser Verlag, 2005. 1: 49–69.

Pezzl, Johann. *Skizzen von Wien. Ein Kultur- und Sittenbild aus der josephinischen Zeit mit Einleitung, Anmerkungen und Register*. Ed. Gustav Gugitz and Anton Schlossar. Graz: Leykam, 1923.

Pirker, Max. *Teutsche Arien, welche auf dem Kayserlich-privilegirten Wienerischen Theatro in unterschiedlich producirten Comoedien, deren Titul hier jedesmahl beigeruket, gesungen worden: Cod. ms. 12706–12709 der Wiener Nationalbibliothek*. Vienna, Prague, Leipzig: Strache, 1927.

Prazák, Richard. “Das Wirken von Frantisek Xaver Jirik am deutschen Theater in Ofen und in Pest in den Jahren 1789–1813,” in *Begegnungen Schriftenreihe des Europa Institutes Budapest* 11 (= *Hin zu neuen Zielen 2000*), ed. Ferenc Glatz. Europa Institut Budapest, 2001: 53–92.

Punderlitschek, Stephan. “Das Freyhaus-Theater auf der Wieden: das Tagebuch von Ignaz Ritter von Seyfried 1795 bis 12. Juni 1801.” [Master’s] Diplomarbeit, University of Vienna, 1997.

Rice, John A. *Empress Marie Therese and Music at the Viennese Court, 1792–1807*. Cambridge: Cambridge University Press, 2003.

Richter, Matthias. *Die Sprache jüdischer Figuren in der deutschen Literatur (1750–1933). Studien zu Form und Funktion*. Göttingen: Wallstein, 1995.

Robertson, Ritchie, *The ‘Jewish Question’ in German Literature 1749–1939: Emancipation and its Discontents*. Oxford: Oxford University Press, 1999.

Schacht, Wilhelm. “Zur Geschichte des Rostocker Theaters (1756—1791). Inaugural-Dissertation zur Erlangung der Doktorwürde der philosophischen Fakultät der Universität Rostock.” Rostock: Rats- und Universitäts-Buchdruckerei von Adlers Erben, O.m.b. H., 1906.

Schindler, Otto G. *Stegreifburlesken der Wanderbühne. Szenare der Schulz Menningerschen Schauspielertruppe. Nach Handschriften der Österreichischen Nationalbibliothek herausgegeben von Otto G. Schindler* (Kleines Archiv des achtzehnten Jahrhunderts 11). St. Ingbert: Werner J. Röhrig, 1990.

-----, “Hanswurst in Preßburg/Bratislava. Deutsche Lustigmacher auf den ältesten Theaterzetteln Ungarns und der Slowakei,” in Horst Fassel, Paul S. Ulrich, and Otto G. Schindler, eds., *Deutsches Theater im Ausland vom 17. zum 20. Jahrhundert: Interkulturelle Beziehungen in Geschichte und Gegenwart* (Thalia Germanica 3). Berlin: LIT Verlag, 2007.

Seibt, Ferdinand, ed. *Die Juden in den böhmischen Ländern*. Munich: Oldenberg, 1983.

Stenzel, Jürgen. "Idealisierung und Vorurteil. Zur Figur des ›edlen Juden‹ in der deutschen Literatur des 18. Jahrhunderts," in Stéphane Moses and Albrecht Schöne, eds., *Juden in der deutschen Literatur. Ein deutsch-israelisches Symposium*. Frankfurt am Main: Suhrkamp, 1986: 114-26.

Stümcke, Heinrich. *Die Fortsetzungen, Nachahmungen und Travestien von Lessings "Nathan der Weise"* (Schriften der Gesellschaft für Theatergeschichte 4). Berlin, 1904.

Swack, Jeanne, "Anti-Semitism at the Opera: The Portrayal of Jews in the Singspiels of Reinhard Keiser," *The Musical Quarterly* 84/3 (2000): 389-416.

Tietze, Hans. *Die Juden Wiens. Geschichte-Wirtschaft-Kultur*. Vienna/Leipzig: E. P. Thal, 1933. Vienna: Edition Atelier, 1987.

Wistrich, Robert S. *Die Juden Wiens im Zeitalter Kaiser Franz Josephs*. Vienna: Böhlau, 1999.

האוניברסיטה העברית בירושלים • הפקולטה למדעי הרוח

הוועדה האקדמית של המרכז לחקר המוסיקה היהודית

יו"ר: משה אידל

חגי בן-שמאי, רות הכהן, דון הרן, שלמה נאה, יום טוב עסיס, אליהו שלייפר

מנהל: אדוין סרוסי

עיצוב ועימוד גרפי: לוטה עיצובים

יובל סדרת מוסיקה 9 | עורך: אדוין סרוסי

ייצוגים של יהודים בתיאטרון המוסיקאלי באימפריה ההבסבורגית (1788-1807)

דוד י' בוך

ירושלים, תשע"ב
מרכז לחקר המוסיקה היהודית, האוניברסיטה העברית בירושלים

ISBN 978-965-92000-0-9



9 789659 200009

Landsträßer
Theater.

Heute Dienstag den 2ten July 1793.

Wird unter der Führung der Sophie Seipp die deutsche
Schauspielergesellschaft die Ehre haben aufzuführen:

ארוסת יך ורי דנברות: הוקנה היבאות לשלם:

Die

דוד י' בוך

christliche Judenbraut,

**ייצוגים של יהודים בתיאטרון המוסיקאלי
באימפריה ההבסבורגית (1788-1807)**

Eine große komische Oper, in zwey Aufzügen von Herrn F. X. Grigol.

Nachricht.

Nur durch ihre traurigen Umstände ist die Unterzeichnete genöthiget sich zu einer
Kleinigkeit zu entschließen, das Schicksal der einen armen Schauspielerin,
welche durch die Schicksale eines hochachtbaren Mannes
zu Grunde gegangen ist.



ירושלים, תשע"ב | מרכז לחקר המוסיקה היהודית, האוניברסיטה העברית בירושלים

