ÖAW **AUSTRIAN ACADEMY OF SCIENCES**

mdw universität für musik und darstellende kunst wien

THIRD ANNUAL CONFERENCE OF THE SCHUBERT RESEARCH CENTER

COMBINING THE ARTS

MULTIMEDIA PERFORMANCES IN THE EARLY 19TH-CENTURY HABSBURG EMPIRE

OCTOBER 12–14, 2023
UNIVERSITY OF MUSIK AND
PERFORMING ARTS VIENNA (MDW)
JOSEPH-HAYDN-SAAL
ANTON-VON-WEBERN-PLATZ 1, 1030 VIENNA

ÖAW

PROGRAM

THURSDAY, 12 OCTOBER

WELCOME AND INTRODUCTION

09:30 **Welcome**
Andrea Lindmayr-Brandl

09:45 **Introduction**
Christopher Gibbs
More Than Just Music: The Rich Combination of the Arts in Schubert's Vienna

MORNING SESSION: BALLROOMS, SALONS AND THEATERS
Chair: Thomas Seedorf

10:00 **Erica Buurman**
The Multimedia Ballroom in Schubert's Vienna

10:45 COFFEE

11:15 **Nancy November / Imogen Morris**
Why Were Music Theatrical Soirées and Salons So Popular in Schubert's Vienna?

12:00 **Mary Riggs / Robert Riggs**
Multimedia Performances in the Kärntnertortheater

AFTERNOON PROGRAM

15:45 **Guided tour through the historical Theater in der Josefstadt**
Theater in der Josefstadt, Josefstädter Straße 24

EVENING

19:00 **Lebenstänze – Lebensstürme.**
Eine „musikalisch-deklamatorisch-tanzalische Abendunterhaltung"
Musik von Franz Schubert

FRIDAY, 13 OCTOBER

MORNING SESSION: VISUALIZED BODY GESTURES AND LITERARY SOUNDSCAPES
Chair: Andrea Lindmayr-Brandl

09:30 **Bettina Brandl-Risi**
Blurring the Poses of Representation – In-Betweenness in Tableau Vivant *Performances*

10:15 **Emily Eubanks**
The Soundscape of Austrian Patriotism: "Ferdinand II" in Karoline Pichler's Salon

11:00 COFFEE

11:30 **Margit Legler**
The Physical Eloquence of Schubert's Time (Performance Lecture)

AFTERNOON SESSION: LIED AND MELODRAMA
Chair: Franz Fillafer

14:00 **Cheston Humphries**
Genre Conventions in the Early German Lied and the Declamatory Tradition

14:45 **Louis De Nil**
Singing Schubert's "Erlkönig" Dramatically in Vienna's Vormärz *Period*

15:30 COFFEE

16:00 **Panel: Multimediality at the Viennese Court –** *Ambigu* **(1815)**

Werner Telesko
The Viennese Court as a Place of Multimedia Practices in the Early 19th Century
Alfred Noe
The Dramatic Elements in the "Ambigu" at the Viennese Court in 1815.
A Five-Flavour Pièce Montée
Livio Marcaletti
"Melodrame", Comic Ensemble Pieces and Dances: How Music Blends with the Arts in the 1815 "Ambigu"

19:00 **Conference Dinner**
Gmoakeller, Am Heumarkt 25

SATURDAY, 14 OCTOBER

MORNING SESSION: BALLET, OPERA AND ORCHESTRAL WORKS
Chair: Livio Marcaletti

09:30 **Joan Grimalt**
Beethoven's Multimedia Prometheus Myth, 1801–2023. "Die Geschöpfe des Prometheus" op. 43, Between Rhetorical Music, Pantomime, and Stage Performance

10:15 **Kirby E. Haugland**
Staging an Effective Revolution: "Lodoïska" in Habsburg Europe

11:00 COFFEE

11:30 **Christine Fischer**
Tableau Vivant and Symphonic Music? An Attempt to Approach Figurative Associations in Schubert's Orchestral Works

12:15 **Summary, Desiderata and Farewell**

ABSTRACTS

BETTINA BRANDL-RISI
Erlangen-Nürnberg, D
Blurring the Poses of Representation – In-Betweenness in Tableau Vivant

One of the early strongholds of tableaux vivants – multimedia performances that became very popular in the 19th century – was undoubtedly Vienna. Available to amateur as well as professional performers, *tableaux vivants* involved the transformation of often well-known paintings into corporeal still performances, staged on a proscenium stage with matching costumes, props and decorations, often accompanied by music and/or declamation. Depending on the occasion, *tableaux vivants* in Vienna and other cultural centres took place in private salons or public theatres, but most prominently during the courtly festivities of the Congress of Vienna which attracted much attention not only in Vienna, but proved to be a catalyst for the genre's success throughout Europe.

This paper aims to explore the reasons for the popularity and appeal of this new genre of performance between the media and between the arts, but also to highlight the ambivalent nature of *tableaux vivants*. In addition to being perceived by their contemporaries as highly entertaining, *tableaux vivants* are often ascribed an affirmative and restorative function in aristocratic and bourgeois self-representation, focusing on educational, moral and political purposes, granted by the seemingly easy accessibility of the 'meaning' conveyed. On the other hand: While celebrating the tableaux vivants for their transformative potential to transcend the artistic effect of the originals, to create something entirely new and for the moment, contemporary accounts also seem acutely aware of the technical risks of failure in the endeavor to bring art to life. This split nature of the *tableaux vivants* seems to be at the centre of this new genre: between visual art and theatre, between material remains and the ephemeral, between artwork and messy *mise en scene*, between the arrested time of the still moment of the image and the fleeting time of musical flow, between the phenomenal bodies of well-known performers and the signified bodies of characters from works of art, between seemingly transparent signification and the irritation of blurring. Taking this into account: What are we to make of the appearance of protagonists such as Metternich in *tableaux vivants* during the Congress of Vienna?

ERICA BUURMAN
San José, USA
The Multimedia Ballroom in Schubert's Vienna

Ballroom dancing in Schubert's Vienna was an inherently multimedia activity that played a central role in the city's social and cultural life. Music, dance, costume, lighting, décor and even architecture all contributed to the ballroom experience. The opulent Apollosaal (opened in 1808) was the grandest example of the multimedia ballroom, with its living trees and shrubs, murals and statues that evoked Greco-Roman antiquity, and its giant grotto under an artificial mound that housed the 50-piece orchestra. Although today's music scholars point to the ballroom as a source of referential meaning for dance music encountered in other contexts, they tend to focus on the music and dance repertoire of the period without taking account of the varying contexts in which they were performed. Yet, as this paper will argue, the physical space of custom-built ballrooms also helped to shape Vienna's dance culture and repertoire in important ways.

The Apollosaal is a useful case study as there is much surviving music composed for this venue (particularly by Johann Nepomuk Hummel, whose father directed the ballroom's orchestra), and detailed contemporary descriptions and architectural plans provide a comprehensive account of the ballroom's design. Several of Hummel's sets of dances for the Apollosaal include extended codas with programmatic narratives that match the "sublime" interior of the ballroom itself. These include battle sequences in his German Dances op. 25 (1807) and op. 91 (1819), and a coda titled *L'Explosion du Vesuve* ("The Explosion of Vesuvius") in his German Dances op. 29 (1811). While the Apollosaal interior may have influenced Hummel's music, the influence could also have worked in reverse: as Joseph Carl Rosenbaum's diary records, the Apollosaal was redecorated in 1813 to include a new grand depiction of Vesuvius, perhaps inspired by Hummel's music.

LOUIS DE NIL
London, UK
Singing Schubert's "Erlkönig" Dramatically in Vienna's Vormärz *Period*

Michael Vogl (1768-1840) performed the public premiere of Franz Schubert's *Erlkönig* D 328 in Vienna's Kärntnertortheater on 3 March 1821. In this concert, Vogl also participated in one of the featured tableaus based on Van Dyck's *Hagar*, and further sang operatic arias and duets. My research explores what dramatic traditions and physical practices Vogl utilised in his performance of Schubert's ballad in comparison to these other works through an archival investigation. I begin with an examination of his tenure at Vienna's Imperial Court Opera between 1795 to 1822, looking especially at how singers from the company used learned gestures and facial expressions. Studying Goethe's 1803 *Regeln für Schauspieler* and Gustav Anton von Seckendorff's 1816 *Vorlesungen über Deklamation und Mimik* treatises, I cross examine my findings with press reviews and concert programs from operatic performances and Vogl's premiere of *Erlkönig*. Here, I question to what extent Vogl utilised arm gestures, facial expressions and physical movement. My research situates this evidence through an examination of Vogl's influence on Schubert's aspirations as a dramatic composer. I contextualise these finding with an examination of Wilhelmine Schröder-Devrient (1804–1860), Anna Milder (1785–1838) and Karl Adam Bader's (1789–1870) use of dramatic practices in public song performances – including their performances of Schubert's *Erlkönig*. Comparing records of their performances to those of Vogl's, I scrutinise to what degree dramatic and declamatory performance of dramatic songs were common in public performances in Vienna during the early 19th century. I aim to employ this research on *Erlkönig*'s early performance history as a case study to better understand how intermedia programming affected dramatic practices in concerts featuring song during Vienna's *Vormärz* period.

EMILY EUBANKS
Tallahassee, USA
The Soundscape of Austrian Patriotism: "Ferdinand II" in Karoline Pichler's Salon

On Friday, 23 December 1814, the writer and musician Karoline Pichler (1769–1842) defied the Austrian governmental censor by hosting a performance of her historical drama *Ferdinand II* in her salon in the Viennese suburb of Alservorstadt. Chancellor Clemens von Metternich (1773–1859) and other political leaders feared that the play's promotion of adistinctly Austrian national identity would challenge ongoing efforts to unite Bohemians, Slovaks, Hungarians, and other cultural and ethnic groups within the Habsburg empire. Attendees of Pichler's salon performance included European political representatives who had traveled to Austria's capital to attend the Congress of Vienna (1814–1815), a series of diplomatic meetings to reestablish European geopolitical order in the aftermath of late eighteenth-century revolutions in America, France, and Haiti, and the Napoleonic Wars (1801–1815). In this paper, I explore the multimedia and sounded components of Pichler's 1814 theatrical reading of *Ferdinand II*, including incidental organ and folk music, sound effects such as church bells, Wienerisch dialect, as well as a temporarily designated stage space within her home, and lively, critical discussion following the performance. I demonstrate how the multimedia soundscape of Pichler's salon performance of the play enhanced her promotion of Austrian patriotism and, thereby, the subversive nature of his performance in the context of Habsburg-controlled Vienna. Pichler's conception of Austrian national identity, largely shaped by Johann Gottfried Herder's writings, reflected broader nineteenth-century efforts to reconstruct history and cultural practices in the German-speaking world. Surviving correspondence at the Wienbibliothek im Rathaus reveals that Pichler attributed metaphorical power to sound in the reconstruction of German history, as seen in *Ferdinand II*, offering insight into the role drama, music, and sound played in the formation of national identities in early nineteenth-century Austria.

CHRISTINE FISCHER
Munich, D
Tableau Vivant and Symphonic Music? An Attempt to Approach Figurative Associations in Schubert's Orchestral Works

Tableaux vivants are most prominently discussed in Schubert research as a form of social entertainment during Schubertiades – accompanied by music that Schubert might well have played and composed. Based on attempts to transfer *tableaux vivants* to other genres, the paper approaches the question to what extent we encounter facets in Schubert's symphonies in which figurative ideas offer themselves as templates for reception or production. Based on theoretical foundations of the multimodality of communication and sociosemiotics, the lecture examines to what extant one can approach these fleeting and elusive processes of synesthesia and to what extent they can be historicized. The aim of the investigation is, on the one hand, to show that image and sound (and in some cases writing) are intrinsically linked even beyond concrete

visibility and audibility. Accordingly, it is also necessary to pursue the fundamental question of whether there can be any musical performances at all, regardless of genre, that "are" not multimedia or are not received as such. Or put the other way around: To what extent is a separation of individual medial manifestations in music-theoretical considerations at all meaningful?

JOAN GRIMALT
Barcelona, E
Beethoven's Multimedia Prometheus Myth, 1801–2023. "Die Geschöpfe des Prometheus" op. 43, Between Rhetorical Music, Pantomime, and Stage Performance

For his ballet *The creatures of Prometheus* op. 43, premiered in Vienna in 1801, Salvatore Viganò asked Ludwig van Beethoven to contribute the score. Within that multimedia performance, where no text was spoken or sung, music was an essential element. As in any pantomime, the dramaturgical meaning was conveyed visually by the dancers' gesture and body language, but also aurally by Beethoven's orchestral music, rich of expressive information that was comprehensible to his contemporary audience. Today, the libretto being unfortunately lost, Beethoven's excellent music becomes even more important, if we feel the urge to perform the work in a present-day manner.
Two prominent musicologists, Jean Chantavoine (1930) and Constantin Floros (1978), reconstructed in their own ways the dramaturgical contents of the missing libretto, thanks to some precious textual information and to the music's expressive meaning. Based on the recent experience of the author conducting and directing a performance of the piece, this paper presents a performative analysis of Beethoven's ballet *The creatures of Prometheus*. The analysis prioritizes rhetorical, narrative, and semiotic tools, footing on those traditions of performing and hermeneutically interpreting that are usually called musical signification. An inclusive analysis was instrumental to provide a dramaturgic frame to a new performance of the piece.
Beethoven's op. 43 is as far away as possible from that abstract instrumental music of which the second half of the twentieth century was dreaming so intensely. On the contrary, here music finds many ways to represent or symbolize actions and feelings. Thriving on its ability to supply description of actions and feelings, of atmosphere and dialogue, of dance and song, the music provides vital information to listening spectators, back then and today.

KIRBY E. HAUGLAND
Bloomington, USA
Staging an Effective Revolution: "Lodoïska" in Habsburg Europe

Luigi Cherubini's *Lodoïska* was among his most popular operas exported to German-speaking Central Europe, traveling throughout the network of theaters as far east as Lemberg (modern Lviv) and Pest. The opera transplants themes of the French Revolution to seventeenth-century Poland, culminating in the destruction of a tyrant's Bastille-like fortress. While many of the politically suggestive elements were removed

in translations, the work still posed challenges regarding costuming characters and staging the finale's collapsing castle, in addition to the task of performing Cherubini's difficult music. In this paper, I use reviews, staging descriptions, stage designs, published illustrations, and production receipts to compare how theaters across the late Holy Roman Empire and its successor states met these challenges.

Lodoïska's spread among theater repertoires took place during a transformative period for opera and staging, as reformers debated issues such as stylistic synthesis, national identity, and historical accuracy, and theaters began drawing on new technologies. Connections between these developments, transnational distribution of operas, and changes in style form a major body of musicological scholarship. This paper adds to such conversations with an interdisciplinary approach, drawing together considerations of musical adaptation, stage production, and cosmopolitan representation during the Napoleonic Era and early *Vormärz*.

Visual spectacle was important to both successes and failures of *Lodoïska* from its earliest appearances on German-language stages at the end of the 1790s. The opera created enduring images that regularly figured into reviewers' comments and took on new lives as published illustrations and *tableaux vivants*. In the wake of the partitions of Poland, the recent Austro-Turkish war, and the series of coalition wars, these images held potential for complicated overlapping meanings to audiences across the Habsburg Empire. By analyzing these implications and the technical issues lying behind them, I enrich our understanding of *Lodoïska*'s reception and point to wider connections between opera staging and audience experiences in the early nineteenth century.

CHESTON HUMPHRIES
Vienna, A
Genre Conventions in the Early German Lied and the Declamatory Tradition

The 1810s saw a dramatic increase in the practice of declaiming poetry during concerts. While these declamations were not themselves musical performances, neither were they merely simple readings of text. Particular attention was paid to the rhythm of the speech as well as the emphasis and inflection, producing a theatrical effect with a certain musicality. There is a significant body of primary sources, well known to German studies, which detail how these declamations should be realised. But comparatively understudied is the bidirectional flow of influence between the nascent German Lied and the declamatory tradition, especially with respect to genre conventions, something which Goethe claims as important stylistic markers. This influence could be very literal, as there is evidence to suggest authors were often present at these events and would make changes to their poems on the basis of what they heard as well as audience feedback. At the same time, the oral poetic tradition influenced text setting, not least of all by establishing stylistic expectations pegged to genre, a division Franz Schubert was accused of muddling. This paper will take up an inquiry into how the late 18th / early 19th century understanding of genre shaped the development of the German Lied tradition and how this also in turn impacted the oral poetic tradition.

To this end, I will survey all of the declamations that appear in the in-progress database "Konzertleben in Wien 1780-1830" (WEAVE/FWF), which documents all known concerts in Vienna during this period. This will allow an empirically grounded keyword analysis based on references to genre in contemporaneous reports. A few carefully chosen case studies will highlight instances where musical text setting adheres to the genre expectations, and also where they diverge and to what end: "Schwarz auf weiß sollte durchaus verbannt seyn; das Epische sollte rezitiert, das Lyrische gesungen und getanzt und das Dramatische persönlich mimisch vorgetragen werden." (Goethe)

MARGIT LEGLER
Vienna, A
The Physical Eloquence of Schubert's Time

The means by which vocal music (songs and stage works) was performed in Schubert's day can be traced back to principles that reach into antiquity and became effective in the performance of music from the 15th century at the latest. When ancient rhetoric was rediscovered (Quintilian's *Institutio oratoria*), music was defined as "sound speech". The delivery of any speech, however, had to be done with "action", which clarifies the affective and semantic content. Through this principle, gesture also became an iconographic sign in the pictorial representation of a singing person. I will therefore first show visual material of singers' portraits as well as of sources on vocal rhetoric, which will be briefly introduced. Then I will present a video of Schubert's *Nachtstück* D 672, which I recorded accompanied by the André Stein grand piano of the Vienna Collection of Ancient Musical Instruments (SAM 560) at the Hofburg. This will befollowed by my thoughts on an interpretation of Schubert's *Der Tod und das Mädchen* D 531 that corresponds to these principles.

NANCY NOVEMBER / IMOGEN MORRIS
Auckland, NZ
Why Were Music-Theatrical Soirées and Salons So Popular in Schubert's Vienna?

Late eighteenth-century Viennese private entertainments frequently mixed the arts—music, poetry, theatre—and were interactive. The theatrical character of these entertainments, which persists into the nineteenth century, is quintessentially Viennese. Indeed there was a veritable rage for theatrical activities of all kinds in Schubert's Vienna. This presentation explores what these activities entailed and why they were so popular. Memoires and anecdotes, some of them retrospective, reveal an abiding taste for performing opera 'in private', in many and various arrangements. These performances were often intermixed with recitations, and combined with theatrical games such as *Geschichten spielen*, *tableaux vivants*, and *Attitüden*. We include discussion of the evening gatherings in the home of the merchant Adam Hutschenreiter, which were visited by memoirist Leopold von Sonnleither in 1817–1829; and an example from a salon that apparently took place in the home of Fanny von Arnstein during the Congress of Vienna.

We enquire into programming choices, performance practices, and the balance between amateur and professional performance. Our approach is partly through documentary, musical, and textual analysis. But, given the paucity of specific details, we also explore these music-theatrical entertainments by means of modern-day reenactment – an approach that is explained and illustrated in the presentation.

Exploring the motivations behind the Viennese rage for theatricality, we consider the debate over things theatrical, which started in the time of Diderot and Rousseau and persisted in the nineteenth century. In Viennese society around 1800, salons developed in response to the rapidly changing socio-political situation under the Metternich regime, which favoured small-scale, non-political domestic activities that would appear innocuous to the censor. Music-theatrical soirées and salons not only afforded entertainment and education at this time. They also offered agency, and in particular a chance to enact new roles and take charge of spectatorship in an era of constant surveillance.

MARY RIGGS / ROBERT RIGGS
Oxford (MS), USA
Multimedia Performances in the Kärntnertortheater

Between 1820 and 1840, the Kärntnertortheater presented ballet on average twelve times per month, but never "alone". It was always the second and often longer half of a double bill. The first half was either a comic one-act French operetta (sung in German), a one-act Singspiel, a single act from an Italian opera buffa, or an *Akademie* consisting of one or two overtures or symphonic movements and several works for instrumental or vocal soloists. The Viennese audiences enjoyed experiencing in a single evening a variety of genres and the contrasting juxtaposition of comedic theatrical vocal works with serious, usually tragic ballets. We compare this multimedia approach in Vienna to the programming practices in other cities both within and beyond the Habsburg Empire.

We focus on the mimetic aspects, in both choreography and music, of the Viennese ballets, especially those with scores by the prolific Austrian, Robert von Gallenberg, who collaborated with many of the era's leading choreographers (Aumer; Filippo, Paul, and Salvatore Taglioni; Astolfi; and Samengo) and dancers (Fanny Elßler and Marie Taglioni). Gallenberg's "Grosses pantomimisches Ballett" *Ottavio Pinelli, oder Schimpf und Rache* (choreography by Samengo) – which was performed sixty-seven times within a four years period, and was paired with eighteen different comic works and fifteen *Akademie* – serves as principal example.

Our research incorporates manuals on mime and stage deportment published in the early nineteenth century as well as recent studies (by Mary Ann Smart, Marian Smith, and Ulla Karen Enßlin) of Auber's *La Muette de Portici*. With its mute title character, Fenella, who mimes and dances her role, *La Muette* (sung in German) assumed a prominent place in the Kärntnertortheater repertoire after its first performance there in 1830. This paper thus emphasizes ballet and its crucial pantomime component as integral and beloved aspects of Viennese multi-media performance traditions.

WERNER TELESKO / ALFRED NOE / LIVIO MARCALETTI
Vienna, A
Multimediality at the Viennese Court – "Ambigu" (1815)

Multimedia was present in many respects in the early 19th century. It begins with the well-known visualisation of *Lebende Bilder* based on paintings in Goethe's *Wahlverwandtschaften*, finds a continuation in the phantasmagorias in his *Faust II*, and finally has a broad basis in the diverse presence of imaginary spaces of life and memory in the various media.

The aspects connected with these phenomena will be demonstrated by means of concrete case studies from the courtly milieu of Vienna. A particularly interesting example is preserved in the files of the *Obersthofmeisteramt* of 1815 and concerns the performance of a tragicomedy entitled *Ambigu* by a *societé d'amateurs*. The corresponding performance took place in the *Great Redoutensaal*; the architect Charles Moreau and Johann Amann were responsible for the stage decoration. Speech theatre, opera scenes, dance and music form a whole, with the Emperor Franz I as the organiser of this event, which vividly demonstrates the cosmopolitan breadth of court and high nobility. Many authors and plays are specifically mentioned in the programme text, including Schiller's *Wallensteins Tod*, Franz Ignaz von Holbein's *Der Verräter* and many others.

In an interdisciplinary approach, these and other performances will be presented and examined from interrelated points of view. This includes above all the question of the concrete disposition of mediality (transmediality, intermediality etc.) on the basis of an analysis of the relationships between the music, text and image. In addition, the question of the relationship of the groups of actors to the courtly audience plays an important role, not least the role of the Emperor. Finally, the internal and external impact as well as the radius of possible reception will be examined on the basis of the surviving court records.

On this basis, the possibilities and limits of the concept of "combining the arts" in Franz Schubert's time in the courtly milieu can be determined in more detail.

Werner Telesko
The Viennese Court as a Place of Multimedia Practices in the Early 19th Century

Ambigu is interesting from the perspective of research on cultural practices at the Viennese Court for several reasons: Firstly, the Habsburg sovereign, Emperor Franz II/I, acted as patron; secondly, the performers were all members of the high nobility, who at the same time had an important function in the diplomatic and cultural events of the Congress of Vienna. Thirdly, Charles Moreau and Johann Amann, two leading Viennese artists in the visual arts, were involved. This contribution attempts to trace the position of this play in the multimedia practices of the Viennese court in the early 19th century and at the same time to illuminate the possibilities of its reception within a broader public.

Alfred Noe
The Dramatic Elements in the "Ambigu" at the Viennese Court in 1815.
A Five-Flavour "Pièce Montée"

On February 22th 1815, a troupe of noble amateurs performed a multimedia charade as an evening entertainment for Vienna's Imperial court. In the printed program for the show, discovered recently by Werner Telesko at the Austria National Archives, are listed, between music and ballet performances, five dramatic scenes taken from or improvised after plays by Franz Ignaz von Holbein, Philippe-Néricault Destouches, Friedrich Schiller and Molière. My lecture will summarize the reception of French comedies in Vienna in the second half of the 18th century and the influence of the Napoleonic occupation on the theatre repertoire. I shall try to explain, in this context, the choice of those specific five scenes which have in common – or so it seems – one sometimes hilarious subject: the intricacies of a marriage proposal.

Livio Marcaletti
Mélodrame, Comic Ensemble Pieces and Dances: How Music Blends With the Arts in the 1815
"Ambigu"

Building on the reflections in Werner Telesko's and Alfred Noe's papers (see above), this paper will consider the musical aspects of the overall dramaturgy of 1815 *Ambigu* as a tragicomic and lyrical piece. Three musical genres will be considered: ensemble pieces taken from comic operas in Italian (Weigl's *La principessa di Amalfi* and Paisiello's *Il barbiere di Siviglia*) and German (Weigl's *Die Schweizerfamilie*); *mélodrame* in the same scene from *Die Schweizerfamilie*, thus combining spoken word, instrumental music of a *ranz des vaches* and singing; dances with ethnic connotations (Spain, Russia). The paper will therefore attempt to identify symbolic cross-references and multimedia connections between song, speech and dance. It will also compare how the ambiguity of love is staged in operatic works, where the identity of the beloved is usually concealed from at least one character, or the love affair must be concealed from a third character.