

Mapping Vienna's Concert Life around 1800: An Interdisciplinary Journey

John D. Wilson, Francesca-Maria Raffler, Viktor Kochkin, Nicole Yeung

The research project and online database [Concert Life in Vienna 1780–1830](#)¹ has at its core an interesting paradox: our subject is a city where thousands of musicians and composers made a living, a city where a great deal of the modern concert music canon was premiered, a city whose reigning dynastic family had distinguished itself through the patronage of music for centuries. Music historians have taken an interest in Vienna of this period for exactly as long as the profession itself has existed.² Yet any scholar, student, performer, or anyone else interested in this repertoire would have a very hard time trying to get a full picture of Viennese concert life from the musicological literature. Before this project began there was no central hub for the known facts about what music was played where, when, and by whom, much less what the underlying sources for that knowledge are, what exactly they say, and how reliable they are. The root of the problem is that few musicologists have attempted to get a full picture in the first place. Biographers and specialists working on major composers have of course taken great care to identify each of the concerts their subjects organized, the other performers involved, how much money was made, even who copied the parts and led the rehearsals.³ And one

1 The WEAVE research project is made possible by grants from the Austrian Science Fund (FWF) and the German Research Foundation (DFG), project number I 5623-G.

2 Eduard Hanslick received the world's first professorship in the history and aesthetics of music in 1870, while he was in the middle of publishing his two-volume *Geschichte des Concertwesens in Wien* (Vienna: Braumüller, 1869–70).

3 Among many: Simon P. Keefe, *Mozart in Vienna: The Final Decade* (Cambridge: Cambridge University Press, 2017); Theodore Albrecht, *Beethoven's Ninth Symphony: Rehearsing and Performing its 1824 Premiere* (Woodbridge: Boydell, 2024); Till Gerrit Waidelich, Renate Stark-Voit, Andreas Mayer, Ernst Hilmar, and Werner Bodendorff, *Franz Schubert: Dokumente, 1817–1830* (Tutzing: Schneider, 1993).

overview for part of the period has been attempted, with relative success considering the usual vagaries that attended research of this sort in the pre-digital era.⁴ But the enterprising scholar doesn't have to get far off the beaten path to come up against a complete lacuna of information. Even concerts in Vienna that featured Beethoven's music, but in which he was not involved personally, have not been studied thoroughly enough.⁵ The picture gets even foggier when you start to look into musicians not named Mozart, Haydn, Beethoven, or Schubert. The seeming wealth of literature on concert life in Vienna quickly starts to feel rather thin.

The main hurdle to creating an overview, as we've found, is the same reason that a mapping approach has proved so fruitful: the highly decentralized nature of musical performances in the city. Vienna had no dedicated concert space until 1831, when the Gesellschaft der Musikfreunde in Wien opened its first concert hall on the Tuchlauben.⁶ Until then, performers who wanted to reach an audience had to get creative: concerts took place in theaters and festive halls, but also in cafés, hotels, garden huts, piano factories, and drawing rooms. Each of these spaces, which were spread out not only within the walled city but also in its suburbs (*Vorstädte*, Districts 2–9 in today's Vienna), entailed different rules for access and corresponding social connotations. Old musicological value judgments can get in the way of a clear view, particularly of what defines a concert. In a landmark book on the subject, Mary Sue Morrow attempted for the first time to systematically collect data on concerts from 1760 to 1809.⁷ Tellingly, Morrow defined her dates of study by the life of a famous composer, Haydn (a curious choice, given how relatively seldom he was personally involved in concerts), and just as tellingly, she divided her concert calendars into "public" and "private" ones. In doing so, Morrow followed a long music-historical tradition of focusing on the big three theaters for which the most detailed concert data is readily available: the *Kärntnertorthe-*

4 Mary Sue Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (Stuyvesant, NY: Pendragon, 1989). This study's ambition is regrettably matched by a number of omissions and errors; for emenda and corrigenda, as well as the sharpest comments to date on the difficulties of this research question, see Dexter Edge, "Review Article: Mary Sue Morrow, *Concert Life in Haydn's Vienna*," *Haydn Yearbook* 17 (1992): 108–66.

5 An overview only exists for performances of Beethoven's orchestral music. See Stefan Weinzierl, *Beethovens Konzerträume* (Frankfurt: Erwin Bochinsky, 2002), 220–45.

6 The Gesellschaft's first concert hall was in the building "Zum roten Igel," whose location is now occupied by the northeastern half of the building on Tuchlauben 12 in the inner city (A-1010).

7 Morrow, *Concert Life in Haydn's Vienna*.

ater, the *Theater nächst der Burg* (in common parlance the *Burgtheater* or *altes Burgtheater*), and, from 1800, the *Theater an der Wien*, located just outside the city walls.⁸ These were prestigious spaces, tightly regulated by agents of the Habsburg court, which were only made available to rent for limited windows during the year. A private concert, on the other hand, has traditionally been defined as one in a private space whose attendance was by invitation only, and with it, there is a faulty assumption (no doubt based on traditional association with the term “salon,” which has often been used to describe such events) that the repertoire was lighter or less challenging, or even that the choice of program was left to chance. Privileging public concerts over private ones tends to give a blinkered view which has often distorted characterizations of the city’s musical life in popular literature and in composer biographies.

Even the boundary between “public” and “private” concerts becomes, upon closer inspection, permeable in the extreme. When Johann Friedrich Reichardt visited Vienna in the winter of 1808–1809, he attended either an opera or a concert almost every single evening and some mornings and afternoons. In the month of December 1808 alone, he saw eighteen concerts, only two of which were advertised in the newspaper and held in large imperial spaces (see Table 1).⁹ But although a few of the performances were truly private in nature, such as a performance by Beethoven of his two new piano trios Op. 70 for Reichardt at Marie Erdödy’s residence, the majority of the remaining ones were ticketed events. One concert, in the Arnstein Garden Palace far from the city center, had an estimated 300 or 400 guests. Other private concerts Reichardt attended, those held weekly by the Schuppanzigh String Quartet alternately in the Razumovsky and Lobkowitz Palaces, were for a smaller audience but featured programs that closely resemble those played in twentieth- and twenty-first-century concert halls. Reichardt’s detailed accounts of his experiences, which encourage humility or even despair in the music historian who wishes

8 While the *Theater an der Wien* is still standing today (current address: Linke Wienzeile 6, A-1060), though with a new facade facing the Naschmarkt, the other two theaters have since been demolished. The *Kärntnertortheater* was located in the inner city between today’s Kärntnerstraße and Albertinaplatz, while the *Theater nächst der Burg* occupied part of today’s Michaelerplatz. The historical name reflects the location directly next to the entrance of the imperial residence, the Hofburg.

9 Reichardt, 182–286. Reichardt’s narrative takes the form of letters written on particular dates which record events over the previous several days. Occasionally his mention of a day of the week allows for an exact date, but otherwise only a rough estimate within the dates covered in the respective letter is possible. These are indicated in the table by a date range.

DATE	VENUE	PERFORMERS	REPERTOIRE
December 1–5	Palais Lobkowitz	Lobkowitz's Kapelle	Reichardt: <i>Bradamante</i>
December 8	Palais Razumovsky	Schuppanzigh Quartet	Haydn, Mozart, Beethoven
December 6–10	Residence of Marie Erdödy	Beethoven, Schuppanzigh, Linke	Beethoven: Op. 70, no. 1 or 2, unnamed string quartet
December 6–10	Unknown	“Liebhaberkonzert”	Beethoven, Romberg, Paer
December 15	Palais Razumovsky	Schuppanzigh Quartet	Haydn, Mozart, Beethoven
December 11–16	Gartenpalais Arnstein	Fanny Pereira, Magdalena Kurzböck	Steibelt, waltzes
December 11–16	Kleiner Redoutensaal	Marie Bigot	Beethoven: WoO 80, Op. 37, unnamed symphony
December 18*	Kleiner Redoutensaal	Carolina Longhi	Unnamed works for harp and piano
December 17–21	Palais Lobkowitz	Gräfin Lunin	Various arias and ensembles
December 22	Palais Razumovsky	Schuppanzigh Quartet	Haydn, Mozart, Beethoven
December 22*	Theater an der Wien	Beethoven, Josephine Killitzky	Beethoven: Opp. 68, 65, 86, 58, 67, 80
December 23–25	Palais Lobkowitz	Gräfin Goubeau, Potocky	Various arias and duets
December 23–25	Palais Henikstein	“Liebhaber” Singers, Seligmann	Various choruses
December 23–25	Palais Lobkowitz	Ferdinand Ries	Unnamed piano trio
December 29	Palais Lobkowitz	Schuppanzigh Quartet	Unnamed quartets
December 26–31	Residence of Goubeau Family	Fräulein Goubeau	Own piano compositions
December 26–31	Residence of Marie Erdödy	Beethoven, Schuppanzigh, Linke	Beethoven: Op. 70, no. 1 and 2
December 26–31	Razumovsky Establishment	Marie Bigot	Haydn, Mozart, Beethoven

Table 1 – Concerts seen by Johann Reichardt in December 1808 (dates with asterisks indicate concerts advertised in the newspaper)

to get a complete picture, give a vivid impression of a city where music could be heard in a wide variety of contexts and spaces.¹⁰

Understanding this variety, both in terms of how the spaces might have sounded and how they impacted programming, was part of the *Concert Life* project's DNA from the beginning. Serving as the glue between these various types of data, a dynamic map-based interface seemed like an obvious choice for the publication of the research on the website. But which kind of map, and how to build it? It became clear that other expertise was needed. The collaboration of cartographers and music historians on this project was born out of necessity: no single historical map represents the rapidly industrializing urban landscape accurately for the entire period, and modern digital maps simply differ far too much from Vienna around 1800 to provide a meaningful visualization. The solution—an interactive digital map based on historical maps that represent the city at various stages in the fifty-year period—was a simple concept whose implementation would require specialized expertise. But like any good interdisciplinary work, this collaboration has paid off multiple unexpected dividends in how each discipline has conceived its research questions and carried out its fundamental work.

Concert Life from a Cartographic Perspective

Cartography is a unique discipline that brings together artistic, scientific, and technical aspects in varying proportions to create a detailed visualization—a map—that can be understood by viewers with a wide variety of competencies and educational backgrounds. It is inherently shaped by a series of epistemological questions and considerations:¹¹ what do we choose to represent? How do we abstract and simplify complex realities?¹² Whose perspectives are being inscribed in the spatial dimension? A map is not a mirror of the world, but a selective narrative. In the context of cultural and humanities studies, cartog-

10 Johann Friedrich Reichardt, *Vertraute Briefe: geschrieben auf einer Reise nach Wien und den österreichischen Staaten zu Ende des Jahres 1808 und zu Anfang 1809*, vol. 1 (Amsterdam: Kunst- und Industrie-Comptoir, 1810).

11 David Fairbairn, Georg Gartner, and Michael P. Peterson, "Epistemological Thoughts on the Success of Maps and the Role of Cartography," *International Journal of Cartography* 7, no. 3 (2021): 317–31.

12 Matthew H. Edney, *Cartography: The Ideal and Its History* (Chicago: University of Chicago Press, 2019).

raphy is a vital medium for interpreting and representing human experiences, social relations, as well as institutional presence through space and time.¹³

This is particularly relevant when exploring the topographies of music history—where musicians lived, the institutions that supported them, and the cultural rhythms of daily life. In this project, we apply cartographic principles to build a web map that integrates historical and biographical data, with the goal of offering glimpses into the soundscapes of Vienna in the 1800s.

To set the scene for our research question, we turned to historical base maps that offer both spatial and cultural information. The *Franzsiszeischer Kataster* (1817–29)¹⁴ captures building footprints, land use patterns, and historical road networks—elements that are critical for understanding where individuals lived, how communities were structured, and which institutions played a central role in historical Vienna's musical life. Maps that represent earlier stages of the city are the bird's eye view plan by Joseph Daniel von Huber (1773–1778),¹⁵ and floor-plan maps by Joseph Anton Nagel (1770–1774 and 1780–1781),¹⁶ Maximilian von Grimm (1810),¹⁷ and Anton Behsel (1820–1825).¹⁸

13 Tania Rossetto and Laura Lo Presti, eds., *The Routledge Handbook of Cartographic Humanities* (London: Routledge, 2024).

14 The *Franzsiszeischer Kataster* map of Vienna, one result of a massive land survey of the Habsburg territories commissioned by Emperor Franz I, was compiled between 1817 and 1829, proceeding from the outlying villages in the present-day districts 11–23 to the inner city, which was finished last. A georeferenced composite version can be accessed at Arcanum, accessed July 27, 2026, <https://mapire.eu/de/map/cadastral/?layers=osm%2C%2C4&bbox=1804506.254499529%2C6136676.889457674%2C1836284.949090911%2C6144320.592286191>.

15 *Scenographie, oder, Geometrisch perspect. Abbildung der Kay's. Königl. Haupt u. Residenz Stadt Wienn in Oesterreich...*, scale 1:1440 (Vienna: Jakob Adam, [1778]), available online at the David Rumsey Map Collection, accessed July 27, 2026, <https://www.davidrumsey.com/luna/servlet/detail/RUMSEY~8~1~342180~90110412:Composite--Sheets-A-Z-Stadt-Wien-in>.

16 *Grund Riß Der Kay. Königl. Residenz Stadt Wien...*, scale 1:1340 (Vienna: Mansfeld, 1774), available online at Moll's Map Collection, accessed July 27, 2026, <https://mapy.mzk.cz/en/mzko3/001/042/780/2619265947/>. This floor-plan map of the inner city, the first since conscription numbers were introduced, was expanded and updated in 1780–81 and printed under the same name (available online at Arcanum: <https://mapire.eu/de/map/vienna-1770/>). The fact that these represent two different versions of the same map is often misunderstood in music-historical literature, as is the presence of updates to the inner city.

17 *Grundriss der K. K. Haupt und Residenzstadt Wien mit ihren Vorstaedten. Zweyte verbesserte und vermehrte Auflage im Jahr 1810*, scale 1:4,400 (Vienna: Artaria, 1810), available online at the David Rumsey Map Collection, accessed July 27, 2026, <https://www.davidrumsey.com/luna/servlet/s/d2bopf>. A popular portable map, the Grimm went through many editions between 1783 and 1814.

18 *Plan der Inneren Stadt, der Vorstädte, der Brigittenau und vom Prater*, scale 1:1,360



Fig. 1 – Map of the inner city and first ring of *Vorstädte*.

The road from archival map to a digital research platform was paved by a trail of decisions. Digitizing historical maps requires careful decisions about what to retain and what to generalize.¹⁹ Our map intentionally simplifies land use to only four categories: buildings, green space, water, and fortifications (the two sets of walls, around the inner city and the *Vorstädte*); this simplification reduces visual overload while preserving key wayfinding indicators. Notably, we chose to digitize the historical road network with custom labels showing historical names of streets and neighborhoods to maintain fidelity to the historical context and avoid anachronism. Not only are some modern streets named after people and events after 1830, but modern spelling and place-naming conventions are the result of a process of linguistic standardization that has frequently ironed out local and dialectical variations. The style and design of a map also tell a story. We chose a color palette reminiscent of

(Vienna: Carl Gerold, 1829); divided into several neighborhood maps, the Behselplan is available online at Wien Geschichte Wiki, accessed July 27, 2026, [https://www.geschichtewiki.wien.gv.at/Stadtplan,_Anton_Behsel_\(1820-1825\)](https://www.geschichtewiki.wien.gv.at/Stadtplan,_Anton_Behsel_(1820-1825)). A georeferenced version is available on Wien Kulturgut, accessed July 27, 2026, <https://www.wien.gv.at/kulturportal/public/grafik.aspx?bookmark=kF43RvSY2kV-aLjRGS2OzRRwpYtBQ7P5DLogg4SqCdiQ-isDI-ao8ORmqZkUyTPsSwD>.

¹⁹ Alberto Cairo, *The Truthful Art: Data, Charts, and Maps for Communication* (Indianapolis: New Riders, 2016).

old historical maps in order to maintain some of their communicative syntax despite the very different context of a digital interface (see Fig. 1). To identify the historical location of the concert venues and map them correctly, extensive archival research was conducted, as Vienna's street names and house numbers have changed multiple times over the past 200 years and errors proliferate through the literature.

This line of decision-making processes underscores a paradox in digital humanities cartography: the balance between a map's archival function²⁰ and its interpretative narrative. The *Concert Life* website needs a map that centers on residences and social institutions instead of city navigation. In recreating and custom-digitizing an archival map, this map becomes a medium for ethnographic recovery and exploration, rather than a product for spatial orientation.

A further interpretive decision of both the map and the database, one which creates its own limitations, is the focus on concert venues as enclosed spaces. As was (and is) the case with many other European settlements large and small, outdoor music-making in the warmer months of the year was certainly not unknown in Vienna between 1780 and 1830. The decision to de-emphasize this kind of event does not, however, reflect a modern value judgment, but rather a problem of source material, which in turn reflects their truly informal status in Viennese culture and law: outdoor concerts were not registered with the authorities or advertised, so next to nothing is known about their performers or repertoire. Other outdoor events, such as the annual May 1 celebrations in the Augarten, were treated as mere side attractions to the large concerts held in the Saalgebäude, leading to a similar lack of informative source material. In this and in other cases in which some combination of indoor and outdoor music-making occurred, the sources are vague as to the division between them, which necessitates a pinning of the event to the enclosed venue where the concert was organized.²¹ While one can imagine many research questions in which visualizations of outdoor concerts would be far more crucial,²² their

20 Andrew Janes, "Making Maps of Records: What Cartography Can Teach Us about Archival Description," *Archives and Records* 42, no. 1 (2021): 95–118.

21 The various coffee houses in the Prater, especially the Erstes Kaffeehaus owned by Matthias Benko, are a case in point. Better described as a collection of small huts in natural surroundings, these coffee houses most likely featured some combination of indoor and outdoor performance forces depending on the weather, but advertisements do not specify exact locations. See Gustav Gugitz, *Das Wiener Kaffeehaus: ein Stück Kultur- und Lokalgeschichte* (Vienna: Deutscher Verlag für Jugend und Volk, 1940), 44, 113.

22 See the many articles on open-air concerts throughout Europe in Francesc Cortès and Ramón Sobrino, *Music in Unconventional Venues of Nineteenth-Century Europe* (Turnhout: Brepols, 2026).

pragmatic omission from the *Concert Life* map does not necessitate a loss of meaningful information.

Mapping the Biographical

Biographical research, which is particularly crucial for this project, serves as a vital bridge between the cartographic layer and the lived experiences of individuals. One of the key questions when reconstructing Viennese concert life during this period is not only how to gather information on venues and programs but also how this data aligns with the biographies of key figures involved in music-making. One essential body of sources in this pursuit are address lists of musicians, which serve as a crucial tool for getting an overview over the people involved in music making in Vienna at the time.²³ One such book, by Anton Ziegler published in 1823, lists the names, professions, and specific musical roles of individuals—both amateur and professional—who contributed to Vienna's rich cultural life (Fig. 2). This includes details such as their instrument or vocal type, as well as their affiliations with various institutions, notably the Gesellschaft der Musikfreunde, and their employment at various theaters. Most importantly in the context of mapping, Ziegler's work also provides the home addresses of these individuals, offering a window into the geosocial landscape of Viennese music history.

With address books as our starting point for further in-depth biographical research, we managed to compile a list of over 2,700 individuals who were involved in the Viennese concert scene in the whole period of study. The next step has been to integrate these individuals into the *Gemeinsame Normdatei* (GND), an authority control database maintained by the German National Library that helps users differentiate between individuals with similar names, ensuring accurate identification in historical research. Now considered the gold standard in performance databases, the linking of individuals, institu-

²³ The three most important for this period are Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (Vienna: Schönfeld, 1796); Franz Heinrich Böckh, *Wiens lebende Schriftsteller, Künstler und Dilettanten im Kunstfache: dann Bücher-, Kunst und Naturschätze und andere Sehenswürdigkeiten* (Vienna: Bauer, 1821); and Anton Ziegler, *Adressen-Buch von Tonkünstlern, Dilettanten, Hof-Kammer-Theater- und Kirchenmusikern* [...] (Vienna: Anton Strauss, 1823). For an overview, see Martin Eybl, "Female Singers, Virtuosos, and Dilettantes in the Music Culture of Vienna: Published Lists of Names and their Interpretation," in *Women's Agency in Schubert's Vienna*, ed. Andrea Lindmayr-Brandl, Birgit Lodes, and Melanie Unseld (Vienna: Austrian Academy of Sciences, 2024), 45–65.

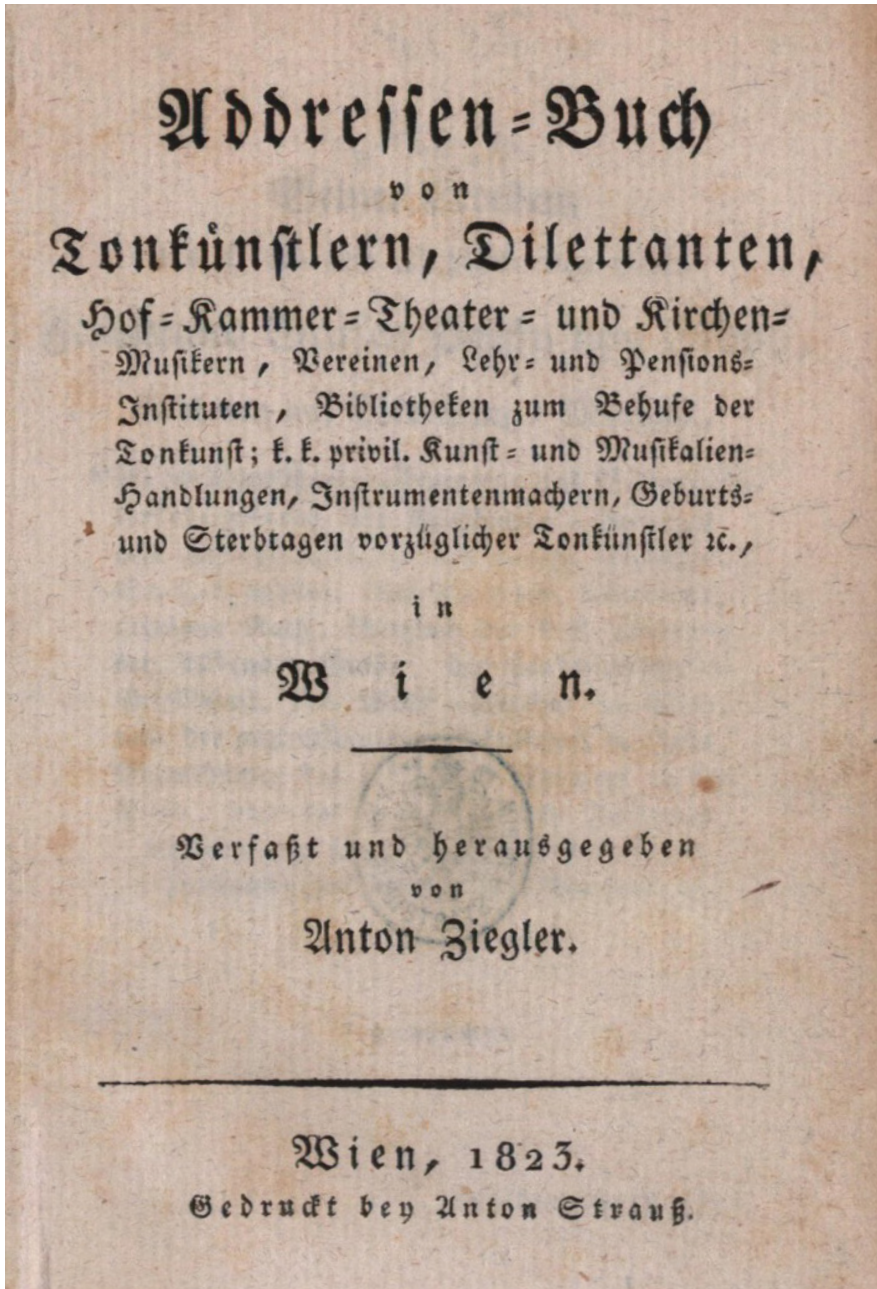


Fig. 2 – Anton Ziegler, *Adressen-Buch von Tonkünstlern, Dilettanten, Hof-Kammer-Theater- und Kirchenmusikern* (1823), title and page 122 (including Sophie Linhart's entry). Digitized by the Wienbibliothek im Rathaus.

122

Gulyas, Fräul. Therese von, wohnt in der
Stadt, Bürgerspital Nr. 1100, 1ten Hof,
5te Stiege.

Gütter, Fräul. Elise, wohnt in der Stadt,
Seilerstätte Nr. 804.

Gyannastasio, Fräul. Fanny —

Heger, Fräul. Rosa (Fortepiano), wohnt in der
Stadt, vordere Schenkenstraße Nr. 58.

Hertl, Fräul. Therese von —

Hohenadl, Fräul. Katharina, wohnt in der
Stadt, Bürgerspital Nr. 1100, 5ten Hof,
10te Stiege, 3ten Stock.

Hofstätter, Fräul. Cäcilia. —

Jans, Fräul. Fanny, wohnt auf der Wieden,
Heugasse Nr. 109.

Jaus, Fräul. Nannette, wohnt auf der Wieden,
Heugasse Nr. 109.

Kriegseisen, Frau Antonia v., wohnt auf
der Landstraße am Glacis Nr. 423.

Kanger, Fräul. Theresia Maria, wohnt in der
Josephstadt, lange Gasse Nr. 66.

Kinhart, Fräul. Sophie, wohnt in der Stadt,
Judengasse Nr. 459.

Kuh, Fräul. Regina v., wohnt in der Stadt,
Wollzeil Nr. 789, nächst dem Stubenthor.

Mayer, Fräul. Josephine, wohnt in der Stadt,
Wollzeile Nr. 858.

Milani, Fräul. Josephine.

Minetti, Fräul. Therese, wohnt in der Stadt,
Judengasse Nr. 504.

tions, musical works, and buildings to authority control files has a beneficial accumulation effect in the wide world of online historical data: multiple individuals with various research needs—from music archivists puzzling over names on title pages, to performing musicians in search of repertoire, to Wiki editors trying to distinguish one Carl Demmer from another—not only are served by these small, reliable data points, but are able to contribute to the web of knowledge in their own way. When a person, work, institution, or building does not have a GND entry already, as is the case for at least half of the items in our database, our team creates one.

One of the main aspirations of our database is to not only list soloists or the most famous individuals, but also to include every member of the orchestra and choir, allowing for a comprehensive record of the musicians involved in each concert. In the dense network-oriented constellations of musicians in Vienna, even seemingly insignificant ensemble members may appear repeatedly in various performances, often in different capacities. This interconnectedness is one of the strengths of a relational database linked to the broader world of data, enhancing its value as a resource for scholars. The research potential here is vast, especially when considering individuals who, though less prominent in or even entirely absent from traditional narrative histories of music in Vienna, played significant roles in the city's cultural fabric. This approach is especially promising for the study of individuals who have traditionally been omitted from the “Great Man” histories: not only women, whose many kinds of contributions to concert culture can be easy to overlook in primary sources, but also migrants, whose names were frequently spelled in so many different ways that their identities remain frayed and their achievements undervalued. One example of an important individual who represents both marginalized groups is the soprano Sophie Linhart. Born in Ljubljana in 1788, Linhart is typically only mentioned briefly in music-historical texts, and only in connection with a canonical composer and work: she sang many early performances of Schubert's *Lieder*, including the first known outing of *Gretchen am Spinnrade* (D 118) in March 1821 in the house concerts of Ignaz von Sonnleithner.²⁴ Yet her prominence on Viennese stages is only obvious when one widens the lens beyond the “famous firsts” of concert history; Linhart was a fixture on the scene between 1817 and 1827, appearing in multiple concerts per season

24 Marko Motnik, “‘Weilet die Muse mit dir, ihrem Liebling.’ Die Freundschaft zwischen der Sängerin Sophie Linhart und Anselm Hüttenbrenner,” in *Drehscheibe Graz: musikkulturelle Verbindungen im 19. Jahrhundert*, ed. Ingeborg Harer (Graz: Leykam, 2022), 61–74.

and even organizing her own *Akademie* on November 20, 1825.²⁵ Her inclusion in the database required the creation of a GND entry, thus creating her first digital identity.

One of the future goals of this project includes further development of the spatial aspect of our research by creating a heat map that would allow users to search for a specific individual in the database and immediately visualize all the venues where that person performed. Other future goals include the programming of house numbers and, an important goal only possible after this basis is completed, the ability for users of the database to create their own layers based on the mapping of other pertinent information, such as publishing houses, instrument builders, or musician's residences. By combining biographical data with geographical information, we aim to offer a more dynamic and multifaceted view of Viennese concert life, enabling potentially thousands of microhistories.

Mapping Vienna's concert life of this period, especially on the foundation of biographical research, can potentially uncover connections that would be otherwise invisible in more narrative-based histories. One example among many is the building known as the *Gundelhof*. This was a music-rich residential building, where not only the Sonnleithner family lived and held concerts—which they called “Musikalische Übungen”—but also Otto Hatwig, a concertmaster whose private orchestral society played premieres of Schubert's *Overture in the Italian Style* as well as the Fifth and Sixth symphonies in his apartment.²⁶ Vinzenz Neuling, the owner of the building, was a brewer, innkeeper, and occasional composer who held salons in his apartment and concerts at a brewery he purchased in the Viennese suburb of Landstraße. Neuling's social memberships may have been the decisive factor behind another prominent resident: the Gesellschaft der Musikfreunde, which took up offices in the building between 1820 and 1822, transforming a ten-room apartment into a set of offices, instructional space (in their role as administrators of Vienna's only conservatory) and concert venue.²⁷

25 Program handbill in the Gesellschaft der Musikfreunde, available online at Musikverein, accessed July 27, 2026, <https://www.musikverein.at/konzert/?id=0005dcdb>.

26 See Leopold von Sonnleithner, “Musikalische Skizze aus Alt-Wien,” *Rezensionen und Mitteilungen über Theater, Musik und bildende Kunst* 8 (1862). These valuable vignettes on private concerts were serialized between March 1862 and May 1863; the one on the Sonnleithner family (actually authored by Wilhelm Böcking) appeared on June 15, 1862 (369–75), and the one on Hatwig on March 23, 1862 (178–9).

27 Anna Schirlbauer, “Visionen und Wirklichkeit. Zu den Wirkungsstätten der Gesellschaft der Musikfreunde in Wien in den ersten Jahren ihres Bestehens,” in *Musikfreunde*:

Immediately upon seeing the spatial visualization of often-discussed performances, further interesting questions come to the fore. Why were certain locations chosen over others? What factors influenced these decisions? While one might initially think the choice of venue was a simple matter of availability and/or seating capacity, a deeper look reveals the complexity of the matter. One well-documented case is the two Beethoven *Akademie* concerts held in May 1824, which featured the premieres of (famously) the Ninth Symphony and (less famously) movements of his *Missa solemnis*. Although the program for each of the concerts was similar, the performances took place at two different venues, the *Kärntnertortheater* and the *Großer Redoutensaal*. As Theodore Albrecht's research on the Beethoven conversation books has uncovered, choosing a venue was a complex matter with multiple interlocking considerations that occupied the composer's inner circle for many weeks.²⁸ The choice of the large *Kärntnertortheater* for the first concert on May 7 brought with it a requirement to use the house orchestra and chorus, which in the opinion of several interlocutors was sub-standard. Extra players were hired, and other instrumentalists and choristers were provided by the *Gesellschaft der Musikfreunde*. Given the substantial outlay for orchestra, extra players, and the refusal of the theater's manager to allow Beethoven to charge a higher ticket price, the financial returns were disappointing, leading him to plan a repeat concert two weeks later. Since the theater was unavailable by then, the prestigious *Großer Redoutensaal* was settled upon. Discussions centered around the difficulty in filling such a large hall for a repeat performance, so three Italian singers from the court opera were brought on board, whose repertoire was a mix of their own popular arias (especially by Rossini) and Beethoven's earlier music with Italian texts. These famous *Akademie* concerts provide a stark reminder that the interaction between space, organizers, performers, and repertoire was a constantly shifting equilibrium that needed to be navigated with finesse. They also invite music historians to peek behind the curtain of less well-researched concerts, venues, individuals, and repertoires to consider the broader historical, institutional, and sociocultural contexts that shaped the music scene.

In summary, the use of a relational database connected to linked data offers immense potential for historical music research. By cataloguing both prominent and lesser-known musicians, venues, and events, we can uncover new insights into the sociocultural and institutional forces that shaped the music

Träger der Musikkultur in der ersten Hälfte des 19. Jahrhunderts, ed. Ingrid Fuchs (Kassel: Bärenreiter, 2017), 29–46.

²⁸ Albrecht, *Beethoven's Ninth*.

scene in early-nineteenth-century Vienna. As we continue to expand and refine this resource, the integration of spatial data and biographical information will allow for more dynamic and thorough investigations into the rich history of Viennese concert life.

The mapping of Viennese concert life around 1800 thus becomes more than a backdrop. It provides material for new research questions—who and where were the cultural actors within a given community? How did proximity shape collaboration? What can spatial patterns reveal about access, exclusion, or influence? Our interdisciplinary work on the *Concert Life* project has allowed us to explore these and other related questions from two separate perspectives, and in so doing points the way to how cartographers and musicologists can work together more generally.

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John D. Wilson studied piano, composition, and musicology at Baylor University and the Universität für Musik und Darstellende Kunst Wien (mdw). The Principal Investigator of the research project “Musical Life in Vienna 1780–1830” at the Austrian Academy of Sciences, Wilson’s research focuses on eighteenth- and nineteenth-century music, with a special emphasis on Beethoven and his contemporary contexts. His many publications on this composer include an extensive biographical article for *Grove Music Online*, the edited volume *Beethoven in Context*, and *Oxford Bibliographies*. Rooted in his background as a pianist, Wilson is passionate about the role that music research plays in public life and maintains a diverse profile of activities outside academia: in music editions, program and CD notes, museum exhibits, and public lectures. He has appeared in documentaries on the BBC and ORF. His ongoing work with Dirk Kaftan and the Beethoven-Orchester Bonn has resulted in a multi-year concert series and award winning recordings. His first editions of the early orchestral music of Antoine Reicha, published by Ries & Erler and recorded by the Munich Radio Symphony, have helped fuel a resurgence of interest for this fascinating figure.

Francesca-Maria Raffler holds a master’s degree in Musicology and is currently completing an M.A. in Austrian Studies—Cultures, Literatures, Languages at the University of Vienna. In autumn 2026, she will join its Department of Musicology as a predoctoral researcher. From 2023 to 2025, she was a student research assistant on the FWF/WEAVE project *Concert Life in Vienna 1780–1830*. Beyond academia, she worked at the Austrian Cultural Forum in Rome and in the press office of the Salzburg Festival. Previously, she contributed to the *Österreichisches Musiklexikon* (oeml) at the Austrian Academy of Sciences, writing and revising encyclopedia entries. Raffler was a founding member of the musicological magazine *StiMMe* and is a recipient of the Pro Scientia scholarship. Her doctoral research examines women singers in Vienna between 1815 and 1845, with particular emphasis on education, gender, and networking. Her broader research interests include various form of music theatre, film music, the medical humanities, and synaesthesia. Alongside her academic work, she has received classical vocal training, worked as an assistant director, and publishes short stories, poetry, and programme notes.

Viktor Kochkin is a GIS Specialist at the Frankfurt am Main city administration, Department of Statistics. He has an academic background in Philosophy, Urban Studies, and Cartography. In his previous work, he has been involved in various projects related to climate and sustainability. He’s passionate about using geospatial data to address social and environmental challenges of the past and present.

Every place tells a story, and every story is woven from connections between people, communities, culture, and nature. This belief is at the heart of **Nicole Yeung’s** work as a Cartographer. With a Master’s in Cartography and a background in Ecological Conservation, Nicole translates and transforms complex data into meaningful, engaging narratives that inform and inspire conservation actions. Nicole believes that geospatial technology and effective cartography extend far beyond map-making. A map is a powerful medium for storytelling, understanding, and relations-building. Her approach to cartography combines technical expertise and thoughtful designs while sharing stories and insights to inspire action and foster collaboration. Previously a geospatial technician at Parks Canada and now a geospatial system engineer at WWF Germany, Nicole continues to partner and collaborate with researchers, organizations, and communities to tell stories of our connections with nature, and with each other. Whether it is optimizing geospatial workflows, designing cartographic narratives, or transforming earth observation into solutions, Nicole connects science, art, and technology to support data-driven decisions, empowering individuals and communities to build a resilient future together.