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A reference to Mozart in Frambach's play *Menschenwerth* (1791)

David Black and Dexter Edge

Johann Heinrich Frambach, *Menschen=Werth. Ein Schauspiel in fünf Acten....* Wesel, gedruckt bei Franz Jakob Röder. 1791.

[63]

Dritter Aufzug.

(Zimmer im Hause des Commerzienraths.)

Erster Auftritt.

(Es ist Abend. Madame Gallburg sitzt an einem Ti= sche, worauf zwey Lichter brennen. Verschiedene Bücher um sie herum. Sie durchblättert einige, indem tritt der Commerzienrath ein: er legt Hut und Stock weg.)

Der Commerzienrath. Die Commerzienrätthinn.

Der Commerzienrath.

Guten Abend, Malchen! — Ey, ey mein Kind, du hier zu Hause, mit einem ganzen Lager von Gehrsamkeit [*sic*] umgeben, während die ganze Stadt in dem Concertsaal die fremden Castraten und Sänger, so erst kürzlich von Rom, Venedig, Florenz und Neapel ange= kommen, bewundert und beklatschet? Du hier, liebes Malchen, indeß Signor Strombolo, Fio= relli, Carasella, Berrosi, die Signora Camilla, Cassandra, Rosaura durch die Macht ihrer Zau= berkehlen eine ganze Stadt entzücken und einem



Dritter Aufzug.

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Erster Auftritt.

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Der Commerzienrath. Die Commerzienrätthin.

Der Commerzienrath.

Guten Abend, Mädchen! — Eh, es mein Kind, du hier zu Hause, mit einem ganzen Lager von Sehsamkeit umgeben, während die ganze Stadt in dem Concertsaal die fremden Castraten und Sänger, so erst kürzlich von Rom, Venedig, Florenz und Neapel angekommen, bewundert und beklatschet? Du hier, liebes Mädchen, indes Signor Strombolo, Gisarelli, Carafella, Berrofi, die Signora Camilla, Cassandra, Rosaura durch die Macht ihrer Zauberhexen eine ganze Stadt entzücken und einohls

[64]

Chimaroso, Risello [*sic*] und Mozart Altäre der Verehrung errichten!

Mdme. Gallb. (mit verbissenem Aerger) Ich blieb zu Hause weil mir die Gesellschaft, an die ich mich wegen dem Hinfahren versprochen, durch die Gegenwart der Hofrätthin, meiner geschwor=nen Feindinn, unerträglich ward.

[...]

Chimaroso, Risello und Mozart Altäre der Verehrung errichten!

Madame Gallb. (mit verbissenem Aerger) Ich blieb zu Hause weil mir die Gesellschaft, an die ich mich wegen dem Hinfahren versprochen, durch die Gegenwart der Hofrät'hinn, meiner geschworrenen Feindinn, unerträglich ward.

[translation:]

[63]

Act 3.

(House of the Commercial Councilor.)

Scene 1.

(It is evening. Madame Gallburg sits at a table on which two lamps are burning. Various books are around her. She is leafing through some of them, when the Commercial Councilor enters: he lays down his hat and cane.)

The Commercial Councilor. His Wife.

The Commercial Councilor.

Good evening, Malchen! — Hey, hey my child, you here at home, surrounded by a whole storehouse of erudition, while in the concert hall the whole city admires and applauds the foreign castrati and singers, recently arrived from Rome, Venice, Florence and Naples? You here, dear Malchen, while Signor Strombolo, Fiorelli, Carasella, Berrosi, and Signora Camilla, Cassandra, Rosaura enchant the entire city through the power of their magical throats, and erect altars of worship to Chimaroso, Risello and Mozart!

[64]

Madame Gallburg (with concealed irritation).
I stayed at home because the company with whom I had promised to ride there was made unbearable

for me by the presence of the court councilor's wife,
my sworn enemy.

Commentary

From at least the mid-1780s, references to Mozart and his music began to appear in a variety of literary genres, as diverse as a didactic children's story (Musäus, *Moralische Kinderklapper für Kinder und Nichtkinder*, 1788), a theological tract (Barth, *Meine Gedanken über die Einleitung in die christliche Religion*, 1791), and several plays. Frambach's *Menschenwerth* is one of five plays published or performed during Mozart's lifetime that are now known to contain references to him; the others are Kaffka's *Sechs Freyer und keine Braut* (1787), Kotzebue's *Menschenhaß und Reue* (1788), Jünger's *Er mengt sich in alles* (1791), and one other still to be published on this site.

Johann Heinrich Frambach (1771–1821) was a writer who spent most of his career as a public official. Born in Düsseldorf, from 1795 he was in Cologne, where he became a tax collector for the occupying French administration. In 1799 he married Maria Ursula Claisen; their daughter Marie Agnes Frederique was born in 1801, and there may have been a further daughter in 1815. In 1801, Frambach and Franz Bachoven (d. 1817) formed a short-lived theater troupe that had controversial tenures in Cologne, Aachen, and Düsseldorf (see Fritz 1901, 103–25 and Auch 1960, 58–70). After a sojourn in Hamburg, where he may have worked as a goldsmith (Huppert 1924, 381), Frambach returned to Cologne, eventually becoming chair of the finance bureau for the *Roer-Département*. Following the French defeat, he served as secretary of the Cologne *Handelskammer* until his death. Frambach has sometimes been confused with the philologist and prolific playwright Friedrich Eberhard Rambach (1767–1826).

Frambach began his literary career with a series of plays: *Menschenwerth* (1791), *Betrug durch Heuchelei* (1792), *Der Flüchtling* (1793), and *Die Inquisition* (1798). These attracted little attention and none are known to have been produced, although *Menschenwerth* was also issued in Vienna in 1791 in vol. 87 of Jahn's *Theatralische Sammlung*. The short play *Kreuz- und Queerzüge: Leben und Heldentod des Ritters Gaensebier* (1795) is a satire on the Jacobin writer Franz Theodor Matthias Biergans. In 1801 Frambach composed a prologue for the opening night of his theater company (the prologue is printed in Dahm 1802). His tragedy *Die Belagerung von Hamburg im Jahre 1216* was produced in Hamburg in 1804 and published in 1810; it received scathing reviews and did not enter the repertory. Frambach also edited and contributed to the newspapers *Verkündiger im Ruhr-Departement* in 1801–1802 and 1806–1807 (see Goedeke, vol. 16:496), and *Welt- und Staatsboth zu Köln* from 1809.

which nothing, not poverty, nor fetters can
displace! —

(An echo of the phrase also appears near the end of the play, on [page 147](#).) Similar sentiments are found in the epigraph printed on the play's title page, adapted from [Friedrich von Hagedorn's](#) poem *Die Glückseligkeit*:

Nicht Erbrecht und Geburt, das Herz macht groß und klein;
Ein König könnte Sklav, ein Sklave König seyn.

Inheritance and birth do not make the heart large or small;
A king could be a slave, or a slave a king.

(Hagedorn actually wrote "Nicht Erbrecht noch Geburt," and "Kaiser," not "König.")

The reference to Mozart appears at the beginning of Act 3. Ludwig's father, the well-meaning but naïve Commerzienrath asks his snobbish and scheming wife (in her first appearance) why she is not at the concert hall. He addresses her as "Malchen," the pet form of Amalia or Amalie. The male singers mentioned by the Commerzienrath (Strombolo, Fiorelli, Carasella and Berrosi) do not appear to be historical figures, but rather stereotypical "Italian" surnames. The female singers (Camilla, Cassandra, Rosaura) are mentioned only by their first names, but these too are probably Frambach's inventions. The composers are a different story: "Chimaroso" is undoubtedly Domenico Cimarosa (1749–1801), and "Risello" is probably intended to be Giovanni Paisiello (1740–1816). Frambach could hardly have been unaware of the correct spellings, and the mangling of their names was no doubt for humorous effect. Mozart is the only composer whose name is left intact.

Nothing is known of Frambach's life or education in Düsseldorf, or his knowledge of music. In the context of the play, Mozart is named among composers and singers of opera, and it is the only non-Italian name. No opera by Mozart is known to have been performed in Düsseldorf by the time of the publication of *Menschenwerth*. Cologne, the largest nearby city, saw a production of *Die Entführung aus dem Serail* by the company of Johann Böhm as early as Oct 1784; in Bonn, just slightly further away, *Don Giovanni* was first performed on [13 Oct 1789](#), and *Figaro* a month later, on [14 Nov](#). Both operas (in German adaptations) seem to have been quite popular in Bonn, and Frambach might have heard of their success, even if he was not able to attend. But by early 1791, when Frambach was preparing *Menschenwerth* for publication, he would have had many opportunities to read in the theatrical press about Mozart's operas on German stages, without having seen any of them. So he might merely have dropped Mozart's name without knowing Mozart's music.

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