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# Ottomania

## Ottoman Empire & European Theatre

“In Turchia novantuna”

Dramatic and literary Don Juan figures such as Tenorio, Tabarca and their like are linked to the ‘Turkish sujet’ through the 1571 victory of the united Spanish-Genovese-Papal-Venetian fleet over the Ottoman fleet at Lepanto, under the “Generalissimo di mare” Don Juan de Austria, the historic ‘role model’ for Don Juan on stage. Acts of war by Tirso, character demeanours by Molière, erotic adventures by da Ponte as listed by Leporello – and decoded and encoded anew by Lord Byron – are all part of this link. The series Ottomania, along with a sub-series *Ottoman Empire & European Theatre*, are dedicated to the relations between Europe and the Ottoman Empire, primarily in the field of mutual cultural exchange.

The book series *Ottomania* by Don Juan Archiv Wien researches the cultural transfers between the Ottoman Empire and Europe with a focus on the performing arts. The symposia proceedings *Ottoman Empire and European Theatre* – based on symposia held in Vienna and Istanbul between 2008 and 2015 – emphasize the various theatrical and musical expressions of the exponents of the Ottoman Empire, presented on the theatrical stages of Europe, as well as the appearance of European theatre and opera in the Ottoman Empire, especially in its capital and political as well as cultural centre, Istanbul. Few publications on the topic of the cultural connections between the Ottoman Empire and Europe focus on theatre and opera; fewer still have engaged the topic of the interaction and reciprocal influences of the Ottoman Empire and European theatre before 1800. That gap in research is addressed by this new series.

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The series was founded in 2013

**Series Editors:**

**Vol. 1–8:**

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Hans Ernst Weidinger

**Vol. 9–12:**

Michael Hüttler  
Suna Suner  
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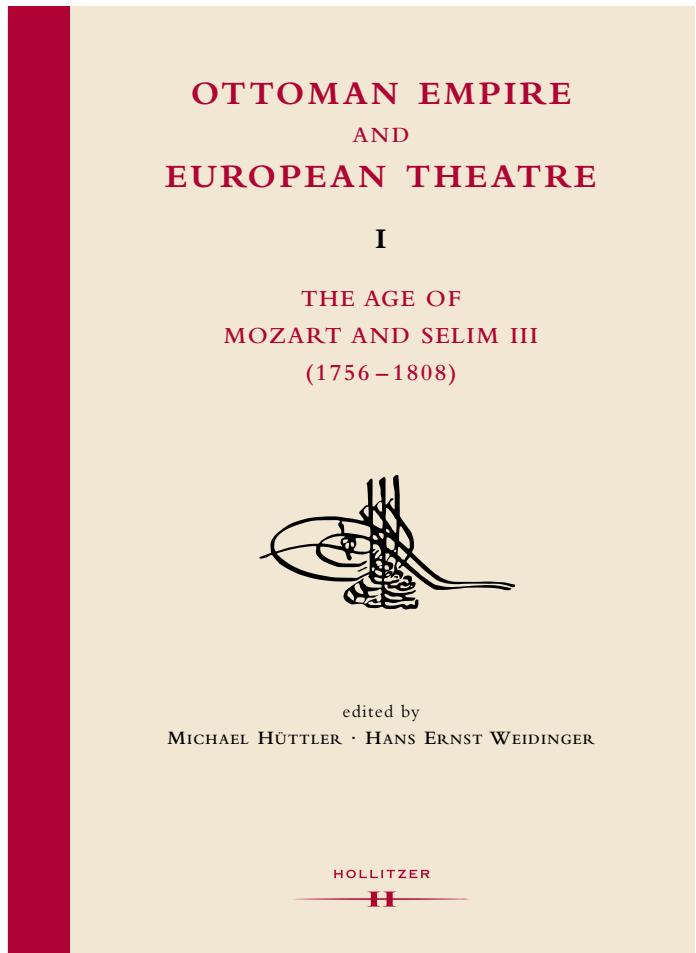
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# A focus on *Ottoman Empire and European Theatre* between 1756 and 1808, the time of W.A. Mozart and Sultan Selim III



**W. A. Mozart** (1756–1791) and **Sultan Selim III** (1761–1808): These historical personalities, whose life-spans overlap, were towering figures of their time: Mozart as an extraordinary composer and Selim III as both a politician and a composer. Inspired by the structure of opera, the forty-four contributions are arranged in eight sections. Topics covered in Act I–5 are among others “The Stage of Politics”, “Diplomacy and Theatre”, “Mozart and ‘Turkishness’” and “Sultan Selim III: A Man of Letters and Arts”.

**Michael Hüttler** (\*1966) has been conducting research for Don Juan Archiv Wien since 2001. Since 2010 he has been head of the then founded HOLLITZER Verlag.

**Hans Ernst Weidinger** (\*1949) studied law, classical languages, theatre studies and art history in Vienna and founded the Don Juan Archiv Wien in 1987.

**Michael Hüttler/Hans Ernst Weidinger (eds.)**  
**Ottoman Empire and European Theatre I.**  
**The Age of Mozart and Selim III (1756–1808)**  
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**Ottomania 1****Ottoman Empire & European Theatre 1****The Age of Mozart and Selim III**

**Hans Ernst Weidinger (Vienna):** Don Juan, Ottoman Empire and European Theatre: A Proem

**Ouverture**

**Michael Hüttler (Vienna) and Hans Ernst Weidinger (Vienna/Florence):** Editorial

**Michael Hüttler (Vienna):** Orientalism on Stage: Historical Approaches and Scholarly Reception

**Zeynep Oral (Istanbul):** In Memoriam Leyla Gencer

**Prologue: The Stage of Politics**

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**Esin Akalin (Istanbul):** The Ottoman Seraglio on European Stages

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**Isabelle Moindrot (Paris):** The 'Turk' and the 'Parisienne': From Favart's *Soliman second, ou Les trois sultanes* (1761) to *Les Trois Sultanes* (Pathé, 1912)

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**Günsel Renda (Istanbul):** Selim III as Patron of the Arts

**Mustafa Fatih Salgar (Istanbul):** Selim III as a Man of Letters and Art

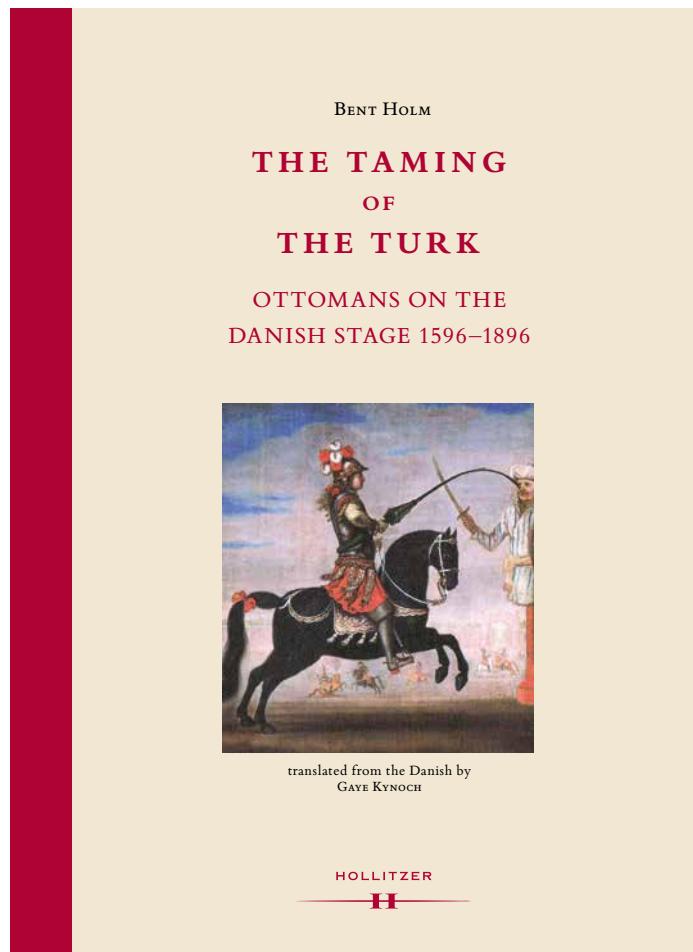
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# For centuries the figure of “the Turk” spread fascination and fear – in the theatre of war and on stage



**From the staging of “the Turk”** as a diabolical player in royal ceremonies of early modern times, to the appearance of harmless “Turkish” entertainment figures in the late nineteenth century. Artistic, theatrical and theological conceptions co-act in paradoxical ways against a backdrop of pragmatic connections with the Ottomans. The book elucidates, for the first time, three centuries of cultural history as articulated in dealings between the Kingdom of Denmark and the Ottoman Empire seen in a general European context.

**Bent Holm** (\*1946) was until 2014 associate professor at the Institute for Arts and Cultural Studies, University of Copenhagen. Research travels led him to Italy, France and India. He published interdisciplinary studies on historical and dramaturgical issues.

## Bent Holm

**The Taming of the Turk.**  
**Ottomans on the Danish Stage 1596–1896**  
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# Ottomania 2

## The Taming of the Turk

### **Introduction**

- Perceptions of 'the Turk'
- Them and Us
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- The Kaleidoscope of History
- Identity and Staging
- Images and Voices

### **Chapter 1** **Sixteenth and Seventeenth Centuries:** **Conspiracy and Apocalypse**

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- The Turk and the Pope
- Heresy and Nonbelief
- The Tamed Turk
- Popular Belief and 'the Enemy'

### **Chapter 2** **The Eighteenth Century:** **Parody and Pedagogy**

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- Parody and Paranoia
- The Commercial Stage
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- The New Turk
- The Turk in Paris
- The Turk in Vienna
- The Turk in Copenhagen
- The Dane and the Turk
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- Harem and History

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- Interplay and Openness
- Symbol and Stereotype
- Prophecy and Polyphony

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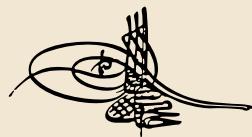
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- Index

# An exploration of the relationship between Western artists and Turkish-Ottoman culture

**OTTOMAN EMPIRE  
AND  
EUROPEAN THEATRE**

**II**

**THE TIME OF JOSEPH HAYDN:  
FROM SULTAN MAHMUD I  
TO MAHMUD II (r.1730–1839)**



edited by

MICHAEL HÜTTLER · HANS ERNST WEIDINGER

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## Twenty-seven contributions

by renowned experts shed light on the mutual influences that affected European and Ottoman society and art in the 18<sup>th</sup>-century. Ottoman artists have been interested in European culture, as well as Western playwrights, composers and visual artists in the Turkish-Ottoman culture. The articles reflect the growth of research in the area of cultural transfers between the Ottoman Empire and non-Ottoman Europe, as expressed in theatre, music and the visual arts.

**Michael Hüttler** (\*1966) has been conducting research for Don Juan Archiv Wien since 2001. Since 2010 he has been head of the then founded HOLLITZER Verlag.

**Hans Ernst Weidinger** (\*1949) studied law, classical languages, theatre studies and art history in Vienna and founded the Don Juan Archiv Wien in 1987.

**Michael Hüttler/Hans Ernst Weidinger (eds.)**  
**Ottoman Empire and European Theatre II.**  
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# Ottomania 3

## The Time of Joseph Haydn

# Ottoman Empire & European Theatre 2

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**Adam Mestyan (Cambridge/MA):** SOund, Military Music, and Opera in Egypt during the Rule of Mehmet Ali Pasha (r.1805–1848)

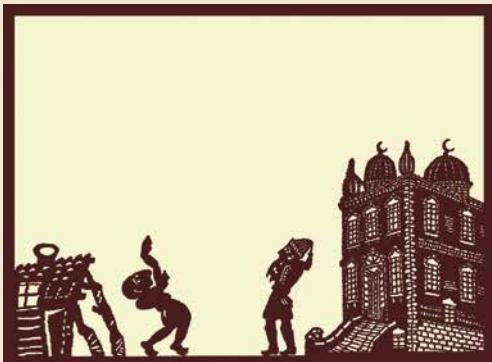
### Epilogue

"The Ladies of Vienna En Masse Waited Upon the Turkish Ambassador to Compliment Him ...": Excerpts From Frances Trollope's *Vienna and the Austrians* (1838)

# Walter Puchner erforscht die letzten Zeugen einer einst im ganzen östlichen Mittelmeer verbreiteten Spieltätigkeit

WALTER PUCHNER

## DAS NEUGRIECHISCHE SCHATTENTHEATER KARAGIOZIS



HOLLITZER



**Die Forschungen** am neugriechischen Schattentheater führten Walter

Puchner in zentrale Bereiche von Theaterwissenschaft und Neogräzistik. Seine bahnbrechende Arbeit schließt lange vorhandene Lücken.

Das Nachwort zur Neuauflage von 2014 sorgt für eine detaillierte Präsentation des heutigen Forschungsstandes und ist unmittelbar mit einer Auswahlbibliographie des Zeitraums von 1972 bis 2012 gekoppelt.

**Walter Puchner** (\*1947) lehrt unter anderem an den Universitäten in Kreta, Athen, Wien und Graz. Darüber hinaus hält er Vorträge an europäischen und amerikanischen Universitäten. 2001 wurde ihm das Österreichische Ehrenkreuz für Wissenschaft und Kunst verliehen.

**Walter Puchner**

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# Ottomania 4

## Das neugriechische Schattentheater Karagiozis

### Vorwörter und Einleitung

Vorwort zur Neuauflage 2014  
 Vorwort  
 L. Durrell's Beschreibung einer Karagiozis-Vorstellung  
 Einleitung

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 Karagiozis als Produkt der Volkskultur  
 Einflüsse und Beeinflussungen  
 Ästhetik und Theorie

### Zusammenfassung und Ausblick

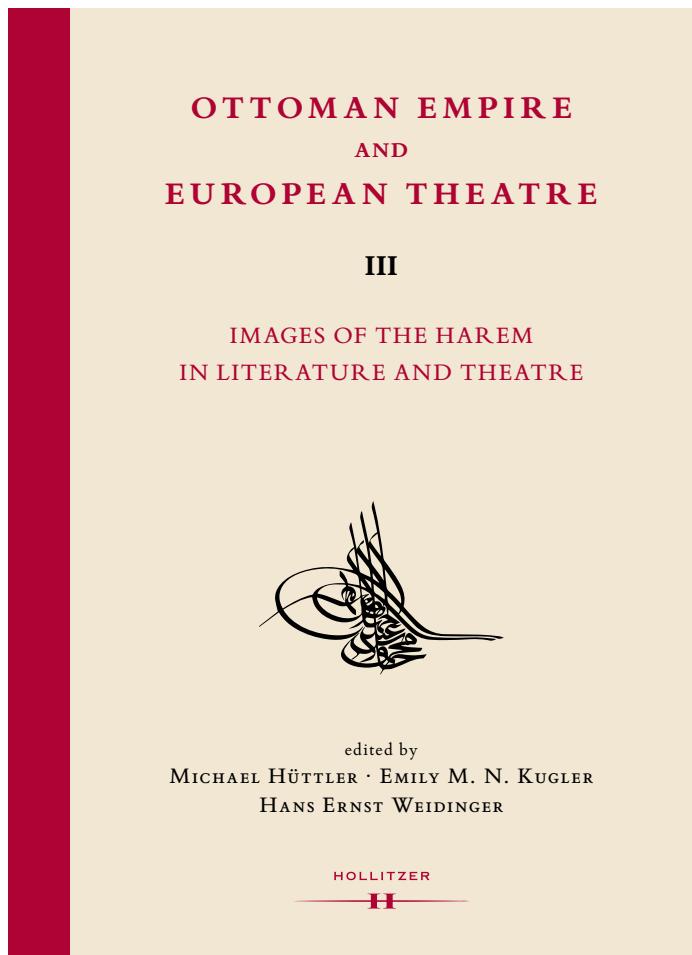
#### Anhang

Verzeichnis namentlich bekannter Karagiozisspieler,  
 Helfer, Sänger, Figurenschneider, Volksmaler,  
 Theaterunternehmer usw.

Das Repertoire des Schattentheaters Karagiozis  
 zusammengestellt aus schriftlichen Quellen

Karagiozis – Textreihen  
 Bibliographie  
 Verzeichnis der Abbildungen  
 Nachwort 2014  
 Bibliographie 1972–2012  
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# The image of Ottoman harem and seraglio in British, French and South East European literature and theatre



**On May 3, 1810,** George Gordon, Lord Byron, swam like the mythic Leander from Sestos on the European side of the Hellespont to Abydos on the Asian shore. The hero of his poem *Don Juan* has lived in “feminine disguise” in the sultan’s harem for more than a century. Nineteen international contributors explore historical conceptions of the Ottoman harem and seraglio in British, French and South East European sources from the late seventeenth to the nineteenth centuries.

**Michael Hüttler** (\*1966) has been conducting research for Don Juan Archiv Wien since 2001. Since 2010 he has been head of the then founded HOLLITZER Verlag.

**Emily M. N. Kugler** (\*1979) is Assistant Professor of British Literature at Howard University. She is currently working on projects focused on women, slavery, and imperial networks.

**Hans Ernst Weidinger** (\*1949) studied law, classical languages, theatre studies and art history in Vienna and founded the Don Juan Archiv Wien in 1987.

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Hans Ernst Weidinger (eds.)**  
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**Ottomania 5****Ottoman Empire & European Theatre 3****Images of the Harem in Literature and Theatre****Ouverture**

**Michael Hüttler (Vienna), Emily M. N. Kugler (Washington/DC) and Hans Ernst Weidinger (Vienna/Florence):**  
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*Tamerlan*: A 'Turkish' Opera by Peter von Winter for the Paris Opera (1802)

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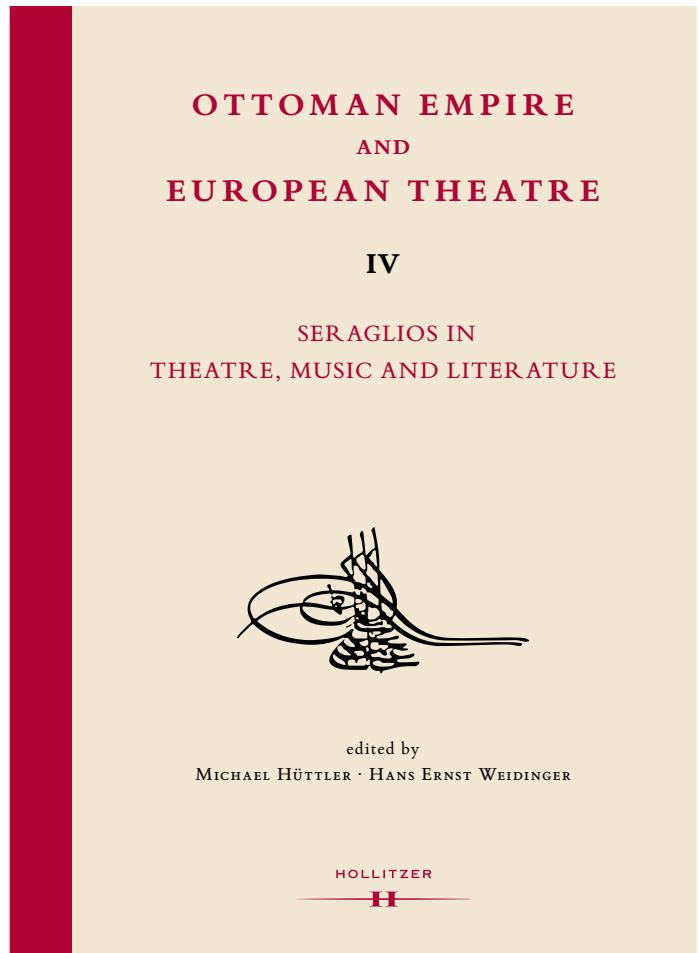
**Domenica Newell-Amato (Utica, NY):**  
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**Michael Hüttler (Vienna):**  
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**Bent Holm (Copenhagen):**  
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**Andreas Münzmay (Frankfurt/Main):**  
Musical Representations of the Seraglio in Eugène Scribe's Vaudeville *L'ours et le pacha* and in its Adaptations in Nineteenth-Century European Theatre

# The seraglio's manifestations in artworks, music and dance



**Michael Hüttler** (\*1966) has been conducting research for Don Juan Archiv Wien since 2001. Since 2010 he has been head of the then founded HOLLITZER Verlag.

**Hans Ernst Weidinger** (\*1949) studied law, classical languages, theatre studies and art history in Vienna and founded the Don Juan Archiv Wien in 1987.

**In Ottoman Empire and European Theatre, vol. IV:** Seraglios in Theatre, Music and Literature, the series continues to explore one of the most popular subjects of eighteenth-century art: the seraglio and its harem. This volume provides a deeper understanding of the seraglio's various manifestations in the artworks, music and theatre of the Austrian/Habsburg and central European regions, including interconnections with Italy and France, from the sixteenth to the nineteenth centuries. The studies examine descriptions of the seraglio by European diplomats, the seraglio's visual traces in European artworks, and depictions of the seraglio in eighteenth-century Austrian Singspiele. They also consider seraglios from the Ottoman point of view and investigate the music of the seraglio in eighteenth-century opera.

**Michael Hüttler / Hans Ernst Weidinger (eds.)**  
**Ottoman Empire and European Theatre IV.**  
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# Ottomania 6

# Ottoman Empire & European Theatre 4

## Seraglios in Theatre, Music and Literature

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**Michael Hüttler (Vienna), Hans Ernst Weidinger (Vienna/Florence):**  
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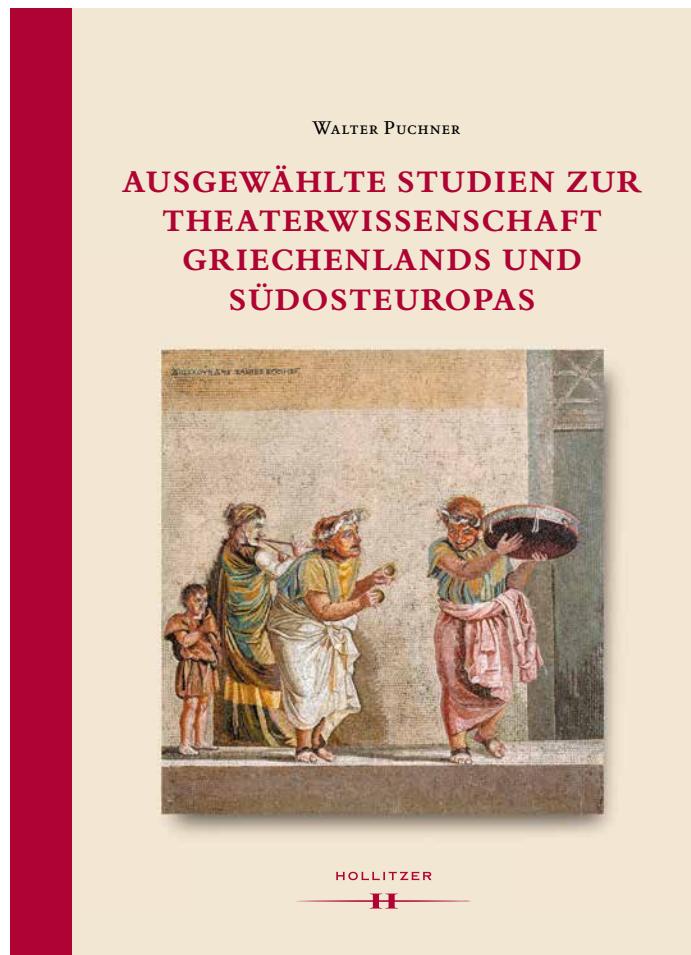
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# Ein repräsentatives Kaleidoskop theaterwissenschaftlicher Forschung zu Griechenland und Südosteuropa



**Walter Puchner**, Theaterwissenschaftler, Habilitation an der Universität Wien 1977. Er lehrte von 1977–1989 an der Universität Kreta, von 1990–2011 war er Vorstand des Instituts für Theaterwissenschaft an der Universität Athen. Seit 1994 korrespondierendes Mitglied der Österreichischen Akademie der Wissenschaften. 2001 erhielt er das Österreichische Ehrenkreuz für Wissenschaft und Kunst.

**Der Band** *Ausgewählte Studien zur Theaterwissenschaft Griechenlands und Südosteuropas* enthält vierzig Beiträge aus einer Zeitspanne von vierzig Jahren (1975–2014) Forschungstätigkeit. Er vermittelt ein facettenreiches Bild der umfangreichen Gesamtproduktion, des Wachses der Themenbereiche sowie der Entwicklung der Forschungspersönlichkeit des Theaterwissenschaftlers Walter Puchner.

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**Walter Puchner**  
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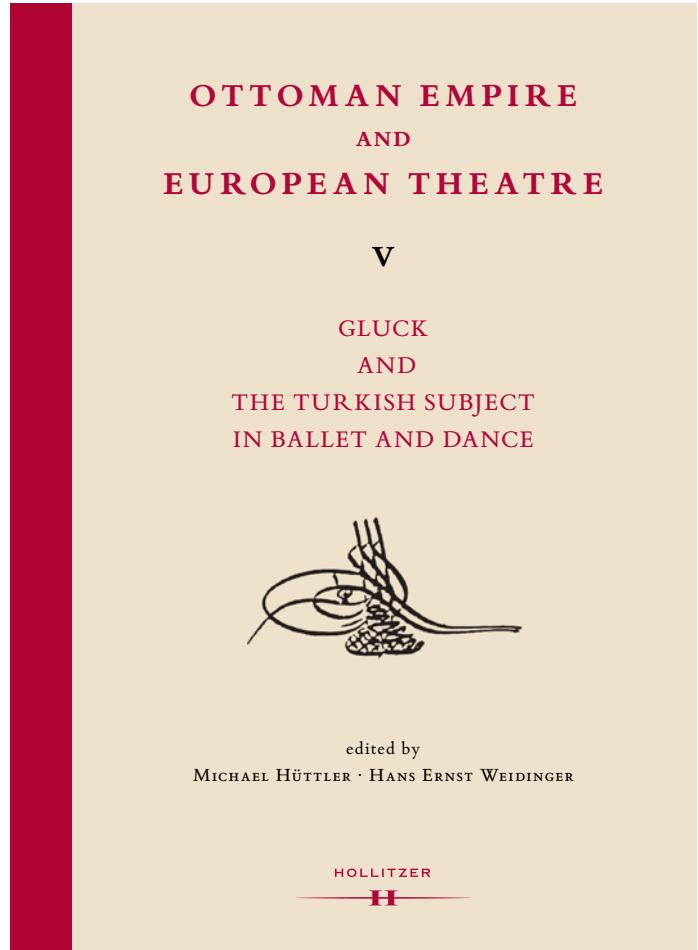
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**Michael Hüttler** (\*1966) has been conducting research for Don Juan Archiv Wien since 2001. Since 2010 he has been head of the then founded HOLLITZER Verlag.

**Hans Ernst Weidinger** (\*1949) studied law, classical languages, theatre studies and art history in Vienna and founded the Don Juan Archiv Wien in 1987.

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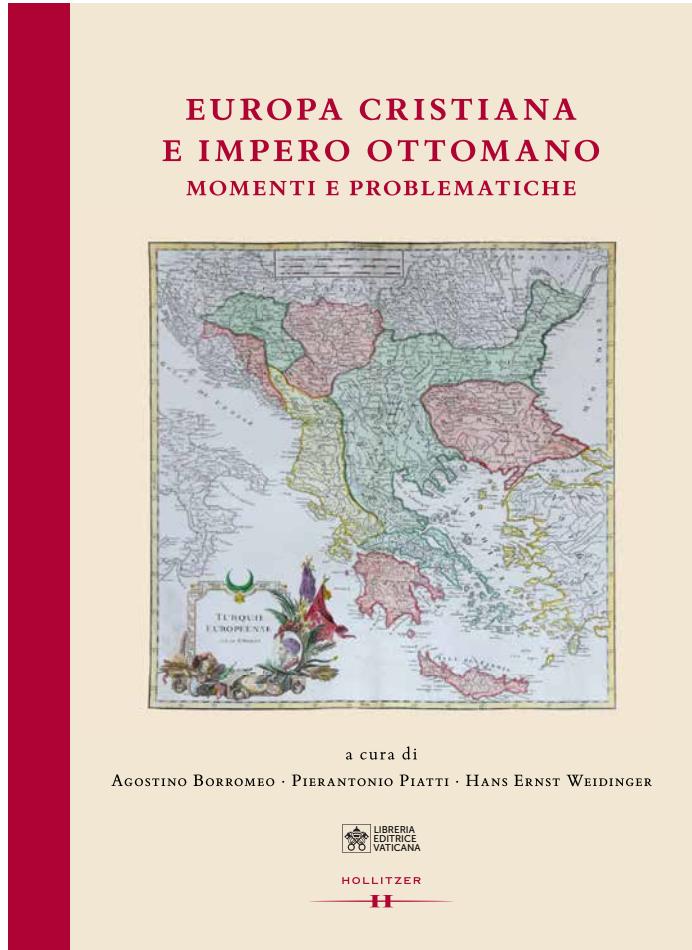
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**Bent Holm** (\*1946) was until 2014 associate professor at the Institute for Arts and Cultural Studies, University of Copenhagen. Research travels led him to Italy, France and India. He published interdisciplinary studies on historical and dramaturgical issues.

**Mikael Bøgh Rasmussen** (\*1970) is Her Majesty the Queen's Reference Librarian at the Danish Royal Collection. His research has been on royal portraiture, on court artists, and on European-Ottoman cultural exchange in the Early Modern era.

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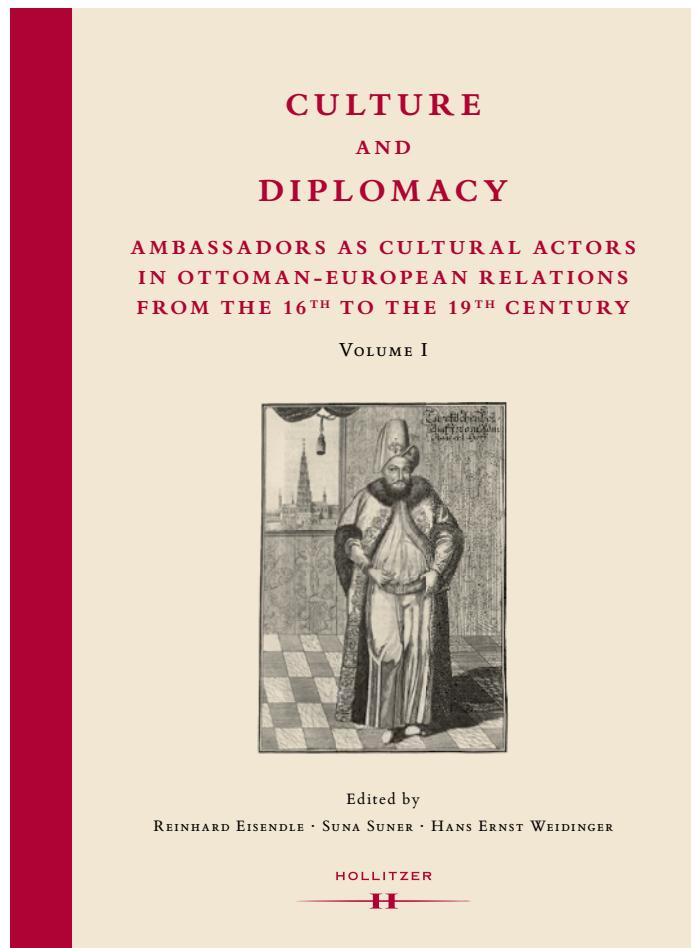
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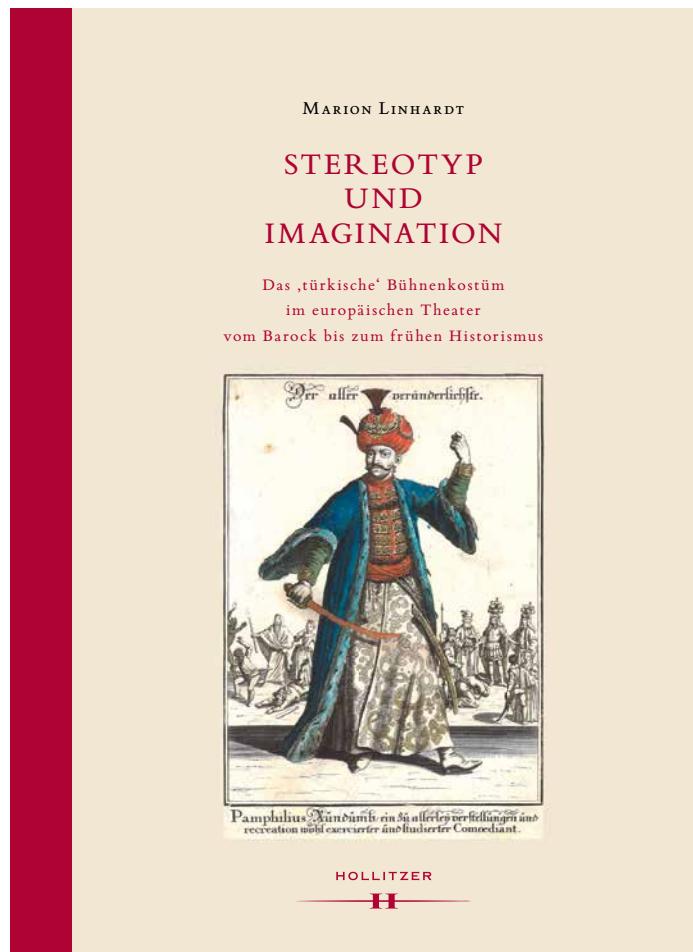
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# Wie sahen ‚türkische‘ Kostüme auf europäischen Bühnen aus? Nicht immer sehr türkisch ...



**Marion Linhardt** (\*1967) ist Theaterwissenschaftlerin an der Universität Bayreuth. Ihre Forschungsinteressen liegen in der theaterwissenschaftlichen Stadtforschung und im Bereich der Theater- und Musiktheatergeschichte des 18. bis 20. Jahrhunderts.

,Türkische‘ bzw. ,orientalische‘ Sujets gehörten im europäischen Theater des 17. und 18. Jahrhunderts zu den besonders häufig bearbeiteten Themen. Was dieses ,Türkische‘ für das Theaterpublikum jener Zeit unmittelbar zur Anschauung brachte, waren die auf der Bühne getragenen Kostüme. Mit dem vorliegenden Band wird erstmals eine systematische Annäherung an das ,türkische‘ Bühnenkostüm unternommen. Anhand umfangreichen Bildmaterials aus mehr als zwei Jahrhunderten werden Kontinuitäten und Entwicklungen der Kostümierungspraxis nachgezeichnet, der die tatsächlich im Osmanischen Reich getragene Kleidung zwar stets als Orientierung diente, die aber doch hauptsächlich von Prozessen der Stereotypisierung und der Imagination bestimmt war.

**Marion Linhardt**  
**Stereotyp und Imagination**  
**Das ‚türkische‘ Bühnenkostüm im europäischen Theater vom Barock bis zum frühen Historismus**  
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# DON JUAN ARCHIV WIEN

## A research Centre

**Don Juan Archiv Wien** is an institute for theatre and cultural-historical research, devoted to the core task of documenting and researching the history of Don Juan, from the character's Spanish origin in the early 17<sup>th</sup> century to *Don Giovanni* by Lorenzo da Ponte and Wolfgang Amadé Mozart (world premiere Prague 1787), including that opera's reception history up to the present. Don Juan has been a significant figure in the history of theatre and culture in the Modern Age, throughout Europe and, since the 19<sup>th</sup> century, worldwide. The archive's other projects explore opera and theatre history of Central and Mediterranean Europe in the broadest terms, from the 16<sup>th</sup> to the 19<sup>th</sup> centuries.

Don Juan Archiv also organizes numerous events – Don Juan Days, symposia, conferences, workshops, research talks, concerts and scenic performances – thereby fostering scholarly and artistic exchange on local, regional and international levels. Institutional as well as project-based cooperation is maintained with several research and proprietary establishments (both public and private), as well as with commercial organizations, at home and abroad.

Don Juan Archiv Wien is part of the HOLLITZER Group, which was founded in 1849 by Anton Hollitzer (1797–1866) in Deutsch Altenburg (Lower Austria) as a road-construction enterprise. Stone quarries were accrued under one of his sons, Carl (1831–1917), which prospered thanks to the Danube Administration during the 1880s; Carl acquired Pfaffenbergs Hill in Hainburg in 1888, which today is still the core of the HOLLITZER Group. Carl's son Carl Leopold (1874–1942) was inclined to arts, and the grandchildren of his eldest brother Franz, the brothers Franz Emil (1878–1941) and Emil Franz Hollitzer (1880–1954), took over Pfaffenberg. There in 1906 they founded one of the largest quarries in Europe – the very stone quarry that distinctively accentuates the "Hungarian Porte" today. With eligible heirs lacking, the Hollitzer brothers assigned the plant to Hans Wertanek (1886–1967) who had been active in the enterprises since 1912. His elder daughter Ernestine (Erna, born 1923), married to Ernst Weidinger (1921–1955), took over the management and in 1988 she passed it on to her son Hans Ernst (born 1949).

In 2006 Hans Ernst Weidinger consigned the scientific and commercial use of his "Don Juan Archiv" to the HOLLITZER Baustoffwerke Graz GmbH, which then instituted a relevant research department and made the 2007 collection publicly accessible as **Don Juan Archiv Wien Forschungsverlag**. Experience in the editing of books goes back to **Redaktion Tagbau**, launched in 1999. In 2010 the lines of research and publishing were separated by the establishment of **HOLLITZER Wissenschaftsverlag** (since 2016, **HOLLITZER Verlag**). H. E. Weidinger, also founded the research centre **STVDIVM FÆSVLANVM** in 2009, devoted to the millenia-long history of the Fiesole region – Etruscan City State, early Christian Bishopric, medieval county – and to the cultural transfers between Italy (especially Tuscany) and Austria at scholarly as well as artistic levels.

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# Series

**DON JUAN**

- O. Don Juan Studies

*„hombre sin nombre“*

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- II. Theatralia
- III. Summa Summarum
- IV. Topographie und Repertoire des Theaters (1750–1918)
- V. Documenta dramatica

*„il catalogo è questo“*

**TRANSLATIONES**

- VI. Ottomania
- VII. Ottoman Empire & European Theatre
- VIII. Brasiliensia
- IX. Plantatio Operæ

*„lontano andò“*

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- XI. Fasti Imperiali

*„Ambasciatore di V. M.“*

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**www.hollitzer.at**  
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# HOLLITZER Verlag

## The Publishing House

**HOLLITZER Verlag** is a Viennese publishing house specializing in academic publications in the fields of musicology, theatre studies and cultural history. Having emerged from Redaktion Tagbau, HOLLITZER Verlag has published high-quality academic books – monographs, anthologies, series, sheet music editions, journals – since 2011.

In 2015, Mille Tre Publishers was taken over, further developing the key area of musicology. Since then the musicological book series *Musikkontext*, *Erträge der Lehre* as well as *Anklänge* (of the Vienna University of Music and Performing Arts) have been published by HOLLITZER.

Between 2015 and 2018 the *Österreichische Musikzeitschrift* (ÖMZ) was produced. The ÖMZ has been the representative publication organ for “classical” and new music, as well as for the world of music and musical theatre in Austria and the central Danube region.

Another successful expansion was achieved in 2016 with the acquisition of ten series from the German publisher Schneider, Tutzing. The following academic musicological series have since been published by HOLLITZER: *Eisenstädter Haydn-Berichte*, *Mozart Studien*, *Richard Strauss Jahrbuch*, *Strauss-Elementar-Verzeichnis*, *Strauss-Allianz-Verzeichnis*, *Schriftenreihe zur Musik der Wienbibliothek*, *Publikationen des Instituts für Österreichische Musikdokumentation*, *Studien zur Musikwissenschaft – Beihefte der Denkmäler der Tonkunst in Österreich*, *Wiener Forum für ältere Musikgeschichte* and *Wiener Veröffentlichungen zur Musikwissenschaft*.

In 2016 HOLLITZER also started to publish outstanding sheet music editions. The *Johann Joseph Fux – Werke*, edited by the Institute of Art and Musicology at the Austrian Academy of Sciences, is a critical-historical edition of the works of the most important Austrian composer of the Baroque era. Fux’s extensive oeuvre, for the most part previously unpublished, is now made accessible and reliable for both research and performance. The Fux edition is at present one of the largest editorial projects on Baroque music.

Since 2018 HOLLITZER has produced the *Denkmäler der Tonkunst in Österreich*, founded in 1893 by Guido Adler and being the “oldest series today to exist dedicated to conserving musical monuments”. HOLLITZER Verlag is happy to support this long-lasting institution with the best means “to publish the representative works of Austrian music history in flawless scholarly editions”.

HOLLITZER also publishes selected works of fiction relating to the world of music or theatre, by renowned authors such as Nobel Prize laureate Dario Fo.

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