

Notes Along the Way:

Pencil Embellishments from a Viennese Part Book

Mark Nabholz

The Viennese premiere of Franz Xaver Süssmayr's anti-Napoleon political cantata, *Der Retter in Gefahr*, on September 19, 1796 featured three soprano soloists whose names appear on or in the part books extant from that performance. Hastily composed for a benefit concert presented in the Große Redoutensaal, the considerable performing forces included the singers of the recently formed German Opera Company (Deutschen Operngesellschaft), of which Süssmayr was Kapellmeister, and the orchestra of the Court Theater.

The performance was organized at the request of the Emperor as a fundraiser for the Wiener Freiwilligenkorp (Vienna Volunteer Corps), a citizen militia that had been called up in the effort to hold Napoleon at bay, which ultimately proved futile. Nonetheless, Süssmayr's cantata on a libretto by Johann Rautenstrauch (1746–1801) was an unqualified success by any standard. The piece was reprised in Vienna on October 4 and November 15, and additional performances were given by popular demand in Wiener Neustadt on October 15 and 29 to celebrate the Empress's name-day. More than an indicator of Süssmayr's ascendancy as a composer, *Der Retter in Gefahr* is an historically important example of political music. It also contributes to our understanding of Süssmayr's compositional practice and, thereby, his seminal contribution to the *Requiem* completion.

The Sopranos

Therese Gassmann (1774–1837), daughter of composer Florian Gassmann, was a voice student of Salieri and had been part of the court opera system since 1790. She would later become the wife of well-known diarist and secretary to Prince Nicholas Esterházy, Joseph Carl Rosenbaum (1770–1829), and would triumph as Queen of the Night when *Die Zauberflöte* arrived in the court theater in 1801. In modern parlance, Gassmann was the “headliner” of

the performance in which she sang the role of “Genius,” representing the intelligentsia of Viennese society of which she was already a part.

Magdalena Willmann (1771–1801), a candidate for Beethoven's “Immortal Beloved” and the likely object of his “Adelaide,”¹ was known not only for the rich depth of her contralto singing voice but also for her striking beauty. Willmann sang the lowest of the three soprano roles, “Deutsche Frau,” the character that represented the solid working class of the cities. She joined Vienna's German Opera in 1795, having moved with her family at the invitation of Peter von Winter the year before, but Magdalena had already made a name for herself at the National Theater in her home town of Bonn before her twentieth birthday.

The youngest and least experienced of the three sopranos, Anna Ascher née Tepser (c. 1775–1803) was around 20 years old. Born in Graz, she sang in Baden prior to coming to Vienna in 1795 so, like Willmann, she was a relative newcomer to the city.² Referenced by her maiden name in the part book, Anna married just a week before the first performance of *Der Retter in Gefahr*. In her later career she sang mostly soubrette roles (such as Zerlina in *Don Giovanni*) and a contemporary reference records that she was “not bad” as a singer and had a voluptuous figure (“üppige Gestalt”).³ Rosenbaum's diaries detail

both her gruesome death by murder/suicide in 1803, as well as her apparent profligacy.⁴ Ironically, Ascher's role in the cantata



Therese Rosenbaum, née Gassmann, as Queen of the Night

1. As proposed by Jan Swafford in *Beethoven: Anguish and Triumph* (New York: Houghton Mifflin Harcourt, 2014), 201.

2. Email correspondence with Carol Padgham Albrecht, June 10, 2016.

3. I. R. Castelli, *Memoiren meines Lebens* (Munich: G. Müller, 1914), 222.

4. Rosenbaum reports that “...Gevey said the following aphorism on Ascher's grave: Hier liegt sie, wie sie oft sich legte. Nur daß sie sonst den Arsch dabey bewegt.” Else Radant, *The Haydn Yearbook*, Vol. V, “The Diaries of Joseph Carl Rosenbaum” (Bryn Mawr: Theodore Presser Company, 1967), 116.

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From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (alisoncdesimone@gmail.com). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM website. Discographies should be sent to mknoll@steglein.com.



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New Members

Peter Leech, Andrew Salyer

President's Message

Sarah Eyerly

The study of eighteenth-century music is well represented this year at the annual meeting of the American Musicological Society in Vancouver, Canada (3–6 November). The AMS program alone contains at least twenty-eight different papers on music or music-culture in the eighteenth century. The AMS Jewish Studies and Music Study Group will also be sponsoring a lecture recital on “Songs of the Jewish Enlightenment.” I am especially pleased to see a wide diversity of paper topics, including Italian opera fandom, music and print culture in eighteenth-century America, portable music in Georgian England, and transmission and reception of the Galant-Classical repertory in Lima, Peru. If you are attending AMS, please consider joining us for the **Society for Eighteenth-Century Music General Meeting (6:00–7:30pm, Friday, 4 November, Port Alberni)**. We will begin with a “dissertations-in-progress” session from 6:00–7:00pm for students working on eighteenth-century topics who would like to receive feedback from members of our society. The general meeting will follow at 7:00pm. Thank you to Bethany Cencer, Beverly Wilcox, and Evan Cortens for organizing the session. I also encourage you to attend the following events of our fellow eighteenth-century societies: **the Haydn Society of North America's Pre-Conference (8:00am–5:00pm, Wednesday, 2 November, Port Alberni)**, and **the Mozart Society of America's Twentieth Anniversary Reception (10:00–11:00pm, Friday, 4 November, Finback)**.

Our session at next spring's ASECS meeting in Minneapolis will be chaired by Olivia Bloechl (UCLA) and Melanie Lowe (Vanderbilt). The SECM session, “Rethinking Difference in Eighteenth-Century Music,” will feature four papers:

1. Henry Stoll (Harvard University), “Peau Blanche, Masques Noirs: Musical Theatre, Rousseau, and Blackface in Colonial Haiti”
2. Zoey Cochran (McGill University), “‘Can the Subaltern Sing?’: Integration and Resistance in Nicola Porpora's Early *drammi per musica*”
3. Scott Sanders (Dartmouth College), “Zémire's Marvelous Voice: *Merveilleux* Aesthetics in a Colonial Context”
4. Deirdre Loughridge (Northeastern University), “Rousseau's Singing Savage, Diderot's Human Harpsichord: Listening for (Non)Human Agency in the French Enlightenment”

Many thanks to Olivia Bloechl, Melanie Lowe, and Glenda Goodman for preparing this panel on behalf of the Society. As always, I invite members to contact me at seyerly@fsu.edu with ideas and suggestions. Since we are in the process of reviewing our website, electronic communications, and outreach strategies, I especially welcome any feedback on how we can improve in those areas. I encourage all members to “like” our Facebook page and to post news and items of interest to the SECM membership.



News from Members

Ilias Chrissochoidis (Research Fellow, WZB Berlin Social Science Center; Research associate, Music, Stanford University) reports the release of John Mainwaring's *Memoirs of the Life of the late George Frideric Handel*. “John Mainwaring's *Memoirs* (1760), the first major biography of a composer, captures the lofty reputation and immense impact of George Frideric Handel in Georgian

Britain. This first modern transcription of the text incorporates comments and criticism from Handel's surviving friends."

Laurel E. Zeiss (Baylor University) was selected to serve as Baylor Fellow for the 2015–2016 academic year. This award honors faculty who have demonstrated excellence and creativity in teaching. She was also appointed to the editorial board of the *Journal of the American Musicological Society*.

Bruce Brown has announced the upcoming release of the conference report for the Mozart Society of America's 2009 conference (with SECM) in Prague. It will be published October 2016: *Mozart in Prague: Essays on Performance, Patronage, Sources, and Reception*, ed. Kathryn L. Libin, published jointly by the Mozart Society of America, Society for Eighteenth-Century Music, and the Institute of Ethnology of the Czech Academy of Sciences.

Michael Burden reports that the exhibition "Staging History 1780–1840," curated by himself (with Jonathan Hicks and Susan Valadares), has been showing at the Bodleian Library, Oxford from 14 October 2016. The show has explored the influence of historical events on the writing and staging of drama—musical drama in particular—in the late eighteenth and early nineteenth centuries. There is an accompanying book of essays, *Staging History 1780–1840*, published by the Bodleian Library Press.

Beverly Jerold's book, *Music Performance Issues: 1600–1900* was published this year with Pendragon Press. In addition, she has a chapter in *The Early Keyboard Sonata in Italy and Beyond* (ed. Rohan Stewart-MacDonald) entitled "The *appoggiatura breve* in Domenico Scarlatti's *Sonata*", also published in 2016.

This fall, **Bethany Cencer** began a visiting faculty position at the Crane School of Music, SUNY Postdam. At Crane, she is teaching the music history survey, music appreciation, and a graduate seminar on the music of J.S. Bach.

Matteo Magarotto recently completed his Ph.D. in Musicology at the University of Cincinnati, College-Conservatory of Music, with a dissertation entitled "The Interaction of Sonata Form and Schemata Derived from Galant Practice in the First Movements of Mozart's Keyboard Sonatas." His advisor is **Mary Sue Morrow**. He also published an article, entitled "Nonlinear Temporality in Mozart's Instrumental Music" which appeared in Volume 31 of *Music Research Forum* this year.



To the illustrious members of our learned society:

I have for some time pondered the contribution of Prof. L*** from Tennessee to the 2015 volume of the *Journal of Music History Pedagogy*. I commend this laudable scholar and her institution for the daring vision they have enacted in the pedagogy of undergraduate pupils. My current circumstances prevent such drastic measures, as my novitiates have but a year to acquire any understanding of our rich discipline. Moreover, their year of study is insultingly dissected precisely in the middle of our own century of study, in the year of Herr J. S. Bach's death. My attempt to influence these young minds must begin with the year 1750, though I yearn to elucidate for my crowded classroom the conservatories of 1720s Naples or the ballad operas of early eighteenth-century London. With a meager four weeks—at most!—to introduce our most revered First Viennese School, how can I also introduce these impressionable youth to the work of *your* own genius?

I come to the Society from my most unfortunate position to debate the place of your research in such an undergraduate music history sequence—a sequence in which one is compelled to march to and from Herr B***. During the fifteen years of this respectable Society's existence, its members have uncovered the fascinating details of eighteenth-century life that constituted the world of the F.V.S. Your historical inquiries enliven every musical note on the page, from the lives of amateur musicians to the schema that drove compositional practice. How can I relate these discoveries to our inevitable arrival at the Hero and his heroic symphony?

I solicit your advice for activities and assignments that might bring the innovative discoveries of our own society to the eager young minds of my classroom, to the young minds that have but a few short class sessions to engage the fruits of our society's intellectual labor.

Your most humble and obedient servant,
from the sweltering plains of the southern U.S.,

Prof. G*****

From the Editor: The Society newsletter kindly solicits responses, with the only necessity being the utmost preservation of prosodic style of the author's *querelle* above. This humble editor begs you to send, via electronic mail, your response(s) to alisoncdesimone@gmail.com by 1 March 2017.



Society for Eighteenth Century Music, Seventh Biennial Conference, Austin, February 25–28, 2016

Janet K. Page

The Society for Eighteenth-Century Music's seventh biennial conference was held at the Sarah and Ernest Butler School of Music at The University of Texas at Austin, February 25–28, 2016. Local arrangements were coordinated by Guido Olivieri, and the conference was hosted and most generously supported by the Butler School of Music. Dianne Goldman chaired the program committee, which also included John Rice, Glenda Goodman, and Mary Sue Morrow.

The conference began on Thursday with an excursion to San Antonio to visit the missions and other historic sites there. The eighteenth-century Mission San José y San Miguel de Aguayo, with its beautiful church (the latter begun in 1768), told a fascinating story of interaction of cultures, and the story of its reconstruction in the 1930s was equally interesting. The Spanish Governor's Palace of the Presidio San Antonio de Béjar provided another view of eighteenth-century life in the area, that of a military command post, and we were especially delighted with the Habsburg crest over the main door. The group also visited the Alamo and the Cathedral of San Fernando.

The conference proper opened on Friday with a session devoted to archival studies. Kathryn Libin's paper (read by Alison DeSimone) told us the fascinating tale of the collection, dispersal, re-gathering, and ongoing cataloguing of the important music library of the Lobkowitz family, a project in which both Kathryn and Alison are involved. The collection contains, among other important items, Handel scores from the library of Gottfried van Swieten, and manuscript parts with Beethoven's own corrections.

Marie Caruso explored an unknown collection of minuets for harpsichord by the Roman composer Maria Rosa Coccia (1759–1833), held in the Neapolitan convent archive of San Gregorio Armeno. Caruso delved into Coccia’s musical activities, her associations with female patrons, and her possible connections with the convent; her photographs of the archive suggest that we may hear more about its contents in the future.

A session devoted to “Women’s Roles” presented papers by myself, Stewart Carter, and Eric Lubarsky. My paper, on performing plainchant in the Viennese convent of St. Laurenz in the early eighteenth century, continued the archival theme, focusing on a document of 1724 that described in detail the everyday life of an ideal convent, giving considerable advice on the performance of plainchant. Stewart Carter’s paper focused on Isabella’s Leonarda’s motet *Care plage, cari ardores* (Op. 20, 1700), comparing it in form, setting, and expression to contemporary secular works and pointing out its cantata-like features. Lubarsky’s paper brought us into the twentieth century for a look at two harpsichordists, Wanda Landowska and the lesser-known Frances Pelton-Jones, who in tune with contemporaneous art critics, used the aesthetic of the “eighteenth-century woman” in forming their musical personae.

After lunch, Maria Rose presented a fortepiano recital, performing sonatas by Leopold Kozeluch, Muzio Clementi, and Johann Nepomuk Hummel that illustrated the styles of the late eighteenth century. The technical challenges of these works confirm that skilled pianists were many.

Friday’s final session delved into theoretical approaches. Dean Sutcliffe focused his attention on the development section in late-eighteenth-century sonata form, considering the role that a section of relatively freely organized material plays within a musical idiom that prized periodicity and order. What this might mean to listeners? Among the possibilities: parody, a discursive “dark side,” the freedom to exercise one’s own judgment. Olga Sánchez-Kisielewska explored the meaning and affective connotations of schemata, in particular the “sacred romanesca,” which often appears in the form of a sacred hymn. Her lucid paper earned her the Society’s Student Paper Prize. Friday’s activities concluded with a reception sponsored by the School of Music.

Saturday’s first session, “Creating Contrafacta,” began with a paper by Kim Pineda on the use of sacred parodies by Ursuline nuns in eighteenth-century New Orleans. These parodies of popular and instrumental music, contained in a manuscript given to the nuns in 1754, helped to maintain a sense of order and connection with distant France in a new, dangerous land. Drew Edward Davies spoke on contrafacta in Latin American cathedral archives, exploring their “expressive continuity” with their models.

The morning continued with a session on “Patronage and Patriotism.” Lily Kass explained how, in the 1790s, the Italian singer Brigida Banti improbably became the voice of British nationalism through her performances of “God Save the King” and “Rule Britannia.” Bethany Cencer continued the British theme with an exploration of performances by female and mixed ensembles of the catches and glees usually associated with aristocratic men’s clubs, thus delving into Georgian gender politics. Maria Josefa Velasco in “Hymnes patriotiques and the ‘Marzeillesa’: The Impact of French Revolutionary Festivals in the Basses-Pyrénées, 1789–1800,” gave a fascinating presentation, based on archival documents, ephemeral material, and ethnographical methods. With many lively examples, she brought to life the local interpretations of the fête révolutionnaire.”

A session on aesthetics explored Germanic topics. Matteo Magarotto contemplated Leopold Mozart’s concept of “Ordnung and il filo,” placing these terms in historical context. Kimary Fick examined periodic musical publications, amateur performance, and their aesthetic and performance contexts in North Germany, drawing especially on Christian Garve’s idea of the *Familiengesellschaft*. Adam Shoaff explored the influence of Rousseau’s aesthetics on the rebirth of German opera, as channeled through the Johann Adam Hiller’s periodical *Wöchentliche Nachrichten* (1766–70) and his musical compositions.

The day concluded with a session on Vivaldi. Nicholas Lockey posited that Vivaldi’s *Four Seasons* represents a new approach, in depicting the natural phenomena of the seasons rather than allegorical or representative characteristics. In presenting his depictions, Vivaldi used texture and orchestration to striking effect. Ireri Chavez-Barcenas spoke on Vivaldi’s *Montezuma*. Enthusiasm for exotic subjects in Venice was tempered by ambivalence about Spanish imperialism, and there was further tension between operatic conventions, ideas about the superiority of European culture, and the librettist Alvise Giusti’s wish to tell the real story.

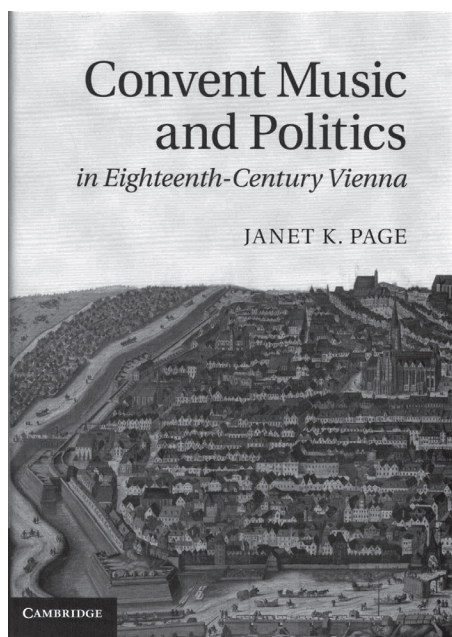
The final session, on Sunday morning, focused on opera. Sarah Bushey examined techniques used to create the affects of the supernatural and the tragic in Rameau’s *Hippolyte et Aricie*. Erica Levenson discussed the performance of French musical comedies by French performers in London between 1718 and 1735, exploring which cultural elements were shared and which had to be adapted for new audiences. Anna Parkitna introduced us to the Polish adaptations of German operas performed in Warsaw in the late eighteenth century.

In conjunction with the conference, the Austin ensemble La Follia presented a concert entitled “American Roots: An Evening Concert of Jefferson’s Monticello.” The music ranged from popular songs and dances to operatic works and chamber music. An exhibit of rare books and scores from the collection of the University’s Fine Arts Library, relating to opera in London and Paris in the second half of the eighteenth century, was on display in the library.

The general high quality of the papers, their great variety of approaches, and the quantity of new information, combined with the surrounding events, good company, fine Austin weather, and lively dining spots made a most memorable weekend for the participants.



The Texas State Capitol in Austin



Janet K. Page. *Convent Music and Politics in Eighteenth-Century Vienna*. Cambridge: Cambridge University Press, 2014. xii, 307 pp., \$99.99.

Peter Leech

In recent years the number of books about musical activity in female cloistered communities from the late Renaissance to the high baroque periods, particularly those operating in Italian lands, has increased markedly. Musicologists such as Stewart Carter, Robert L. Kendrick, Craig A. Monson, Colleen Reardon and others, allied with the works of ensembles such as *Musica Secreta* and *Cappella Artemisia*, have raised the status of composers such as Sulpitia Cesis, Margarita Cozzolani, Isabella Leonarda, Alba Tressina and Lucrezia Vizzana to their rightful places in music history.

However, convent music in other European cities during this period, evidently prodigious, has not yet been fully explored, chiefly because much of the principal physical evidence, in the form of music manuscripts, has been lost. Those that have survived are all too frequently found in archives under misleading catalogue entries, their original contexts obscured. Such is the sad case of English convents in France and the Low Countries during the seventeenth and eighteenth centuries. Surviving necrologies and account books repeatedly mention the musical skills of nuns capable of performing complex polyphonic sacred music, often accompanied by instruments.

English Benedictine records from Pontoise, for example, refer to the “extraordinary talent of voice and instruments” displayed by Dame Mary Warren (d. 1683) and “delicate hand on ye organ” and “genius of her composition” exhibited by Dame Cecilia Stanihurst (d. 1746). Musical performances in the chapel of the English Sepulchrine nuns at Liège (whose resources in 1668 included a new organ, a chest of viols, and a resident composer—Vincent Henning) were praised in the diaries of travellers who also greatly admired music performed in English convents in Brussels, Ghent, Dunkirk and elsewhere. Yet, from dozens of such foundations, less than a handful of music manuscripts bearing specific dedications

have been identified, the most recent being a solo motet and solo song probably composed by the Jesuit Thomas Kingsley for English Benedictine nuns at Ghent and Dunkirk respectively, during the 1680s. Those of us desperately seeking more English convent music can only look upon Page’s work with awe.

In her introductory remarks Page makes it clear that late seventeenth- and early eighteenth-century Viennese convents, were “no mere imitators of Italian traditions”, and that they developed “distinct musical practices and genres” which “significantly enriched their city’s musical life.” Despite the tidal wave of late eighteenth-century cultural iconoclasm in Vienna which dissolved the convents and disposed of their heritage, Page demonstrates that enough material survives to give a vivid picture of musical life in Viennese convents during the late seventeenth and eighteenth centuries. Her discoveries are all the more remarkable when we realise that many were made not in obscure archives, but in such formidable institutions as the *Österreichische Nationalbibliothek*. The outcomes of Page’s meticulous research have been clearly laid out in an excellent book which conveys the richness of music-making in Viennese convents before the reforms of Emperor Joseph II, and which deserves to be hailed as a landmark piece of painstaking detective work.

With a concise and thought-provoking introductory overview of music in female convents in Vienna from 1650–1795, Page laments the hitherto disappointing state of research into a phenomenon reduced to the status of a mere curiosity in mainstream music literature. She also writes that Vienna’s rich archival sources have yet to be exhausted, perhaps suggesting that her work may just be the “tip of the iceberg”. This would be truly remarkable, given that of the seven richly-endowed convents operating within Vienna’s city walls during the eighteenth century, six were dissolved in the 1780s, with their property dispersed.

The extent to which musical activity in Viennese convents has been marginalized by established scholarship is made even more bewildering when we learn of the involvement of successive members of the imperial Habsburg families in convent ceremonies, especially during the reigns of Leopold I, Joseph I, Charles VI and Maria Theresia. Thus the principal theme of this book is the “interaction of music and piety, court and church, as seen through the relationship between the Habsburgs” and important aspects of convent activity, such as entrance, clothing and profession ceremonies, and the performances of musical plays and singing of Holy Week liturgies. The evidence Page presents cannot be ignored, showing that accepted narratives dealing with Viennese music history before 1800 will need revision.

Page begins by focusing upon the place of convents in Viennese society and the types of music required for special occasions. I was particularly interested to find here, and elsewhere in the book, accounts of the involvement of Jesuits as spiritual mentors for Viennese nuns (as was the case in the Low Countries), and of strong connections between Viennese convents and the local Jesuit educational infrastructure. Sometimes, both environments even employed the same composers, Johann Michael Zächer (1651–1712) being one example.

In chapters two and three the convents of St. Jakob auf der Hülben and St. Ursula receive considerable attention, where Page juxtaposes evidence from written reports, letters and diaries with musical examples, creating a fascinating picture of cultural excellence. The convent St. Jakob is discussed chiefly in the context of

one of its leading female composers, Maria Anna von Raschenau, for whom Page is the leading authority. By the middle of the seventeenth century St. Jakob (then over 400 years old) had become a musical tourist attraction. A diplomat reported in 1660 that nuns were proficient on a variety of instruments, including lutes, theorbos, harp, violins, viols, dulcians, trombe marine and timpani. Into this environment came Maria Anna, the daughter of the imperial antechamber door-keeper Johann Rasch von Raschenau. Commencing her musical career as a court musical employee around 1669, Maria Anna's aspirations to continue in this role were apparently unattainable, so that by 1672 she was a novice at St. Jakob, eventually rising through the ranks to become *Chormeisterin* by 1710. Between 1694 and 1703 Raschenau composed at least four oratorios and two feste teatrali for the nuns of St. Jakob to perform on the feast day of the patron saint (25 July). The music for two works, *Le sacre stimmate di S. Francesco d'Assisi* (1695) and *Il consiglio di Pallade* (1697), has survived, demonstrating her accomplishment in harmony and counterpoint, as well as identifiable stylistic features such as ornate extended melismas for paired upper voices in five-part choruses. Raschenau evidently grappled with changing musical tastes in the 1690s, exemplified by her music for an incomplete oratorio *Le sacre visioni di S. Teresia*, combining old and new techniques and exploring da capo aria form, with vocal pasagework similar to that of Carlo Agostino Badia (c. 1672–1738), a court composer who also worked for the convent of St Ursula.

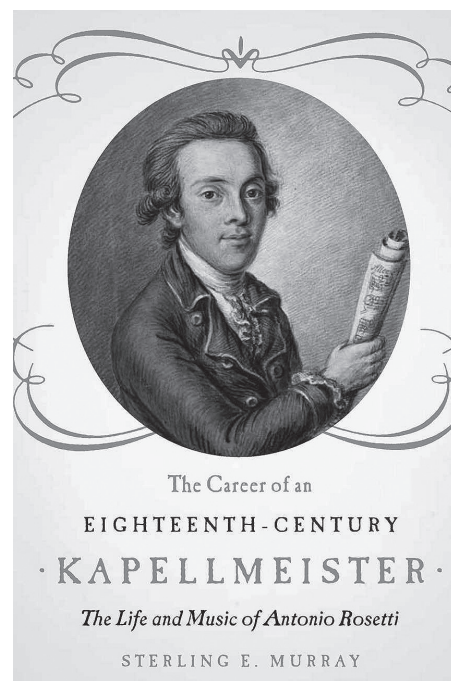
Ursuline nuns, who considered music to be of paramount importance, especially for instruction and proselytizing, developed a scholarly curriculum which seems to have been based loosely on the Jesuit *Ratio Studiorum* (1599). It was an Ursuline convent in Novara into which Isabella Leonarda was received in 1636. Ursuline convents were also famous for music in France, where they published their own *Breviaire tire du Romain accomode a l'usage des religieuses Ursulines*. (A 1695 copy, in a private collection, contains added contemporary music manuscript rubrics alongside a handwritten hymn to St. Charles Borromeo, Cardinal Archbishop of Milan who, in 1572, protected the Ursulines and defended their becoming a closed religious community.) Given the reputation of the Ursulines, it is highly likely that their arrival in Vienna inspired other convents to raise their musical standards. A list of Ursuline convent ceremonies shows that attendees included the Imperial Regent Eleonora Magdalena, Archduchess Maria Anna, Empress Maria Theresia and other members of the Imperial family, for whom the nuns provided suitably grand choral music, often with orchestral accompaniment. Interestingly, for the profession of a "Mater Susanna" in 1748 records refer to the nuns singing *Regnum mundi*. Music for clothing and profession rites varied from one female order to another, but the singing of this canticle (in which the nun renounces the world to follow a religious life) seems to have been a thread common to all of them. Polyphonic settings of the *Regnum mundi* are rare, and their appearance in obscure manuscript collections may hint at convent origins or usage.

We learn from Page that by 1700 the Vienna Ursuline convent had several highly accomplished musical nuns capable of performing the most technically demanding music. Although at least one of their number, Sister Floriana vom Guten Hirten (d. 1756), wrote music, it seems they more commonly relied on outside composers for their needs. Badia produced twenty-four oratorios, or *sepolcri*, for the Ursulines between 1694 and 1708, yet his connection with them seems to have been ignored in standard literature,

even though printed libretti survive with title pages stating "Cantato dalle RR. Madri Orsoline di Vienna"! Page's commentary on Badia's Ursuline oratorios appears to be the first serious analytical reappraisal of his music in this genre, revealing his skilful composition of virtuosic Italian da capo arias for a convent with no shortage of virtuoso nuns capable of performing them.

From the Ursulines Page moves on to the Augustinians, whose three convents regularly presented plays, oratorios and *feste teatrali* for the imperial family, most notably the musical Leopold I. We learn that some of the allegorical pastoral plays produced at the St. Laurenz convent, visited by Lady Mary Wortley Montagu in 1716, may have drawn inspiration from Jesuit moral *tragedia*. One rare surviving example, *Beglückte Verbundtnüss* (1688), contains anonymous music designed to be performed by members of distinguished noble families with strong court connections, the female cloistered equivalent, perhaps, of musical plays produced at Jesuit *Collegio dei Nobili* in cities like Parma and Palermo.

Later, Page deals with convent passion music during the early eighteenth century, and the lesser-known sub-genre of the *Trauer-Gesang* (or sepulchre piece), popular in the 1720s and 1730s and typified by works such as *Mater dolorum* by Georg Reutter Jr., one of many well known composers whose connections with Viennese convents Page reveals and clarifies, simultaneously raising their statures as well as those of the convents who hired them. A stirring account of the dissolution of the Viennese convents appears in the final chapter, where we learn that in January 1782 the Carmelite and two Clarissan convents were dissolved, quickly followed in 1783 by St. Jakob, St. Laurenz and St. Agnes zur Himmelpforte, "their rich possessions and extensive property devolving to the state." The Ursuline convent staggered on, struggling to maintain its musical establishment in the face of state hostility, eventually being forced to hire most of its musicians from outside. The demise of the Viennese convents makes a tragic ending to a story of cultural richness and splendour, expertly delivered in a book which should adorn the shelves of every scholarly library.



Sterling E. Murray. *The Career of an Eighteenth-Century Kapellmeister: The Life and Music of Antonio Rosetti*. Rochester: University of Rochester Press, 2014. xx, 463 pp., \$99.

Beverly Wilcox

Dozens of new facts emerge from this fine life-and-works on Antonio Rosetti (1750–1792), beginning with his name. Murray ditches Gerber's assertion that the Bohemian composer was born Anton Rösler in favor of information published by a friend in the year of the composer's death: Antonio Rosetti was his birth name. Murray also hypothesizes that Rosetti's father was an Italian craftsman working in Bohemia (13–14). This, the first comprehensive study of Rosetti to be published in any language, assembles and updates the biographical data formerly dispersed in Murray's thematic catalogue, editions, articles, dissertation, and *Grove Music Online* entry. The latter appears to stem from the 1990s, and will hopefully be revised once the author has had a chance to recover from his toils in the Swabian archival vineyards.

In the grand tradition of composer biographies, the life-and-works structure adopted by Murray may be considered outmoded by some,¹ but it is certainly useful for researchers pursuing a specific person, place, time period, or genre. Part 1 proceeds chronologically, with chapter breaks based on Rosetti's travels: from his native Bohemia to the court of Oettingen-Wallerstein (about 70 miles east of Stuttgart) where he spent most of his career; a stay in Paris in 1781–82; a post as Kapellmeister in the duchy of Mecklenburg-Schwerin (on the Baltic seacoast) from 1789; and a king's call to Berlin in 1792. Part 2 is organized by genre, with instrumental music in pride of place, as it was in Rosetti's life, due to his employment at a court with little interest in opera or church music. A companion website provides side-by-side comparisons of the English-language quotations in the main text with the original German, French, and Latin; supplemental music examples; links to Rosetti sources and organizations (including SECM); and a link for sending email to the author. The latter should be *de rigueur* for companion websites as a way for grad students and colleagues from other disciplines to join the dialogue within our tight-knit community of musical *dix-huitiémistes*.

The Oettingen-Wallerstein court, where Rosetti worked his way up from servant-musician to Kapellmeister, has been called the "Swabian Mannheim."² Both South German courts supported outstanding composers and instrumentalists who remained together for extended periods of time, resulted in recognizable "schools" of composition whose shared characteristics are readily apparent. Mannheim's famous school developed in the heyday of the Italian *galant* style. Murray postulates a similar group of composers a generation later, at Wallerstein in the 1780s, who wrote music more characteristic of what is today called the classical style. They wrote four-movement symphonies with opening movements in sonata form (often with a slow introduction); lyric slow movements, often labeled "romance"; rustic minuets; and final movements that sometimes contain fugal passages (111–117).

Rosetti's oeuvre consists mostly of symphonies, concertos, and music for Harmonie (wind band), with some chamber music, sacred music from his later years, and a surprising number of "do-

mestic" lieder and keyboard pieces. The stylistic evaluations in Part 2 contain a good deal of technical analysis, written with refreshing clarity, as one would expect from a professor of such long tenure who managed to achieve a near-perfect score from the notoriously hard-to-please [ratemyprofessors.com](http://www.ratemyprofessors.com).³ Murray's main points are generously illustrated in the text with 65 musical examples; a further 33 are posted on the companion website. Listening to the music can present a challenge: readers will have to hum most of the tunes or plunk them out on a piano from the full-score examples, since only about half have been commercially recorded (for the best source of out-of-print recordings, see YouTube). Does the author "owe" the reader a Scorch or other reconstruction of unavailable music in these digital days? Audio examples could have been easily generated from digital engraving software, and would cost almost nothing to post on the companion website. Perhaps the omission was a deliberate choice by Murray as professor: singing or playing the examples aids in understanding his analytical points, since one can slow down, pause, replay, and even alter them more easily and naturally in performance than with a digital recording. But for a true grasp of Rosetti's worth and relationship to other eighteenth-century symphonists, recordings are essential, and there is currently no way to listen to most of the examples Murray chose to illustrate Rosetti's work in the 1770s (189–200).

Much of the analytical material deals with Rosetti's use of sonata form, as it should: Rosetti's career spans the development of sonata form as we know it today. Murray subscribes to Hepokoski and Darcy's idea that several sonata forms coexisted, rather than evolving one from the other. Rosetti eschewed the simplest (a binary structure with no development), but used our familiar exposition/development/recapitulation structure, as well as one in which the return of the tonic does not coincide with the return of the primary theme, which may even be omitted (191). Murray's carefully chosen music examples question the collective wisdom that Rosetti (and Haydn, and Mozart) were playing with listeners' expectations when they deviated from what we think of today as standard sonata form: these maneuvers can also be seen as explorations of multiple branches of a "tree" of sonata forms.

One of the important threads running through this book is the relationship between Rosetti's music and that of Joseph Haydn. Murray shows the influence going from Haydn to Rosetti, but establishes the regard in which Haydn held his younger colleague with evidence suggesting that Haydn obtained and transported several Rosetti symphonies from Wallerstein to London for the 1790–91 Salomon concert series (178–180). Rosetti had access to Haydn's music beginning in 1779 or earlier (67), and this access expanded greatly when his prince made efforts to form a complete collection of Haydn symphonies, beginning in 1781, while Rosetti was away in Paris (117, 139–140); as a result, the Wallerstein music library, now housed at the University of Augsburg, is one of the largest repositories of Haydn's music (117). Lawrence Bernstein had previously approached this issue of Haydn's influence with a close reading of three pairs of symphonies.⁴ Murray's approach

3. <http://www.ratemyprofessors.com/ShowRatings.jsp?tid=218040>, accessed July 9, 2016.

4. Lawrence Bernstein, "Joseph Haydn's Influence on the Symphonies of Antonio Rosetti," in *Historical Musicology: Sources, Methods, Interpretations*, ed. Stephen A. Crist and Roberta Montemorra Marvin (Rochester, NY: University of Rochester Press, 2004), 143–187.

1. Vassukus Vavoulis, review of Murray, *Music and Letters* 96 (2015): 128–130.

2. Günther Grünstedel, *Wallerstein: Das schwäbische Mannheim* (Nördlingen: Rieser Kulturtag, 2000).

differs: in Part 2, he points out dozens of specific links in a wide variety of works, e.g., a retrograde minuet à la Haydn's "al Rovverso" in Symphony A29 (199), two monothematic first movements (219–220), and the equality of voices in Rosetti's op. 6 quartets (354). Both approaches are valid: Bernstein's conclusion that Rosetti borrowed an attitude, rather than specific models, does not exclude Murray's view that some of Haydn's compositional techniques intrigued Rosetti, and both agree that Rosetti's borrowings from Haydn must be characterized as "creative appropriation," rather than modeling or plagiarism.

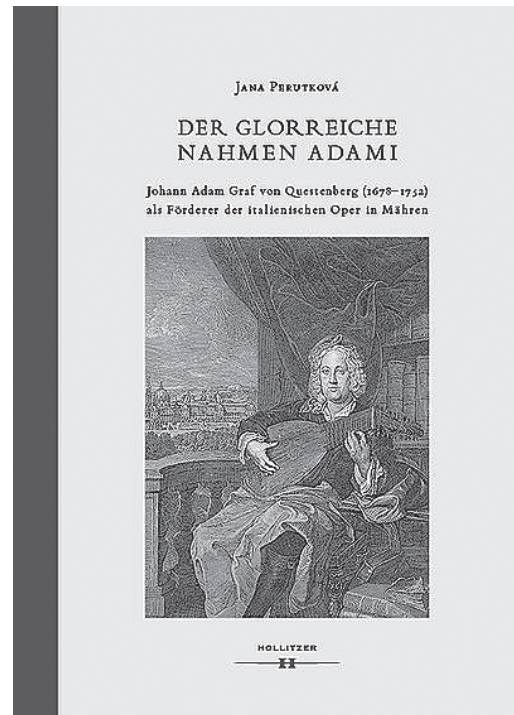
Murray's choice of "The Career of an Eighteenth-Century Kapellmeister" as his main title (with Rosetti's name as part of the subtitle) is deliberate: the thrust of Part 1 is the conditions under which many eighteenth-century composers created works that are sometimes assumed to be autonomous art today. Rosetti composed symphonies because his prince maintained an orchestra; he did not compose much vocal music until late in life because his prince did not maintain professional soloists or a chorus. He wrote concertos and solo passages in his symphonies for the instruments played by his fellow Bohemians at court; his prince's decisions favoring the hire of Bohemians determined his choices of instrument. Yet the effect was not always so direct or so limiting. When Kraft Ernst went into a three-year period of mourning after the death of his wife in 1776, Rosetti stopped writing symphonies, but he channeled his creativity into other areas: he began to write more chamber music, and accepted some outside commissions (70–74). Shortly after the Kapelle was reactivated, he planned and carried out a trip to Paris to hear the latest trends in music, to make himself known to foreign patrons, to publish his works, and to obtain music and recruit performers for Wallerstein. Murray's research in the court archives and private collections provides a rich level of detail concerning recruiting, the living conditions of servant-musicians, compensation, working conditions, the prevalence of debt, dual employments, and movement of employees and traveling virtuosi between small Kapellen.

In one sense, this is a sorely needed, comprehensive biography of Rosetti. But in another, it is a case study in the social history of eighteenth-century music. As Mary Sue Morrow has recently pointed out, musicology has spent far too little time on the lives and working conditions of symphonists whose names are not Haydn, Mozart, and Beethoven.⁵ The amount of detail that Murray has provided for Rosetti's life at court would not be unusual in a biography of one of the "greats"; why should it be criticized as "superfluous" in the case of a *Kleinmeister*?⁶ Murray's detailed chronicle, much of it based on archival sources such as the ancestral records of the current prince, creates a uniquely personal

5. Mary Sue Morrow, "Historiography of the Eighteenth-Century Symphony," in *The Symphonic Repertoire, Vol. 1: The Eighteenth-Century Symphony*, ed. Mary Sue Morrow and Bathia Churgin (Bloomington, Indiana University Press, 2012), 18–34, esp. 32–34.

6. Vavoulis, op. cit., pp. 128–129. Regarding this reviewer's complaint that "Murray often indulges in hypotheses rather than simply stating that the evidence is not available to settle the case" (129): the era when a musicologist could give "just the facts" has been over for some time. A scholar who has assembled a great mass of data owes it to his or her readers to develop hypotheses, clearly labeled as such, about the meaning of the data.

illumination of the sort of life that thousands of "ordinary" professional musicians lived, in an era when music was primarily a way to put bread on the table.



Two (More or Less) Recent Studies of Eighteenth-Century Opera in Bohemia and Moravia

Jana Perutková. *Der glorreiche Nahmen Adami: Johann Adam Graf von Questenberg (1678–1752) als Förderer der italienischen Oper in Mähren*. Vienna: Hollitzer, 2015. 784 pp., €89,90.

Martin Nedbal

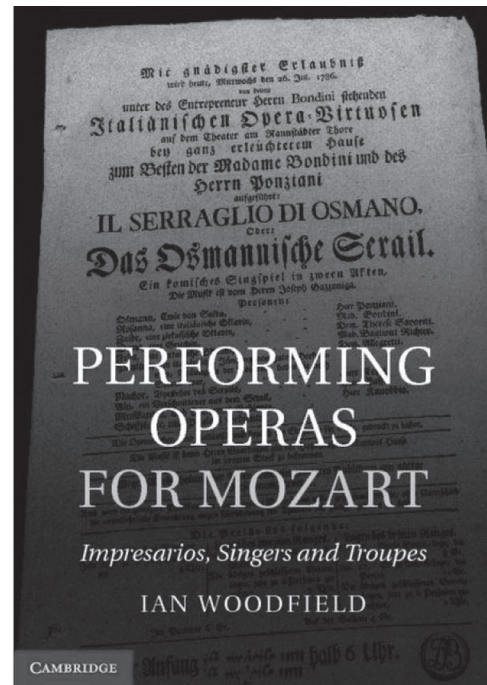
The importance of the Moravian town Jarmeritz (presently known as Jaroměřice nad Rokytnou) for early eighteenth-century musical culture in Central Europe has been the subject of numerous musicological studies ever since Vladimír Helfert's 1916 book *Hudební barok na českých zámcích. Jaroměřice za hraběte Jana Adama z Questenberku* ("Musical Baroque in Czech Country Palaces. Jarmeritz under Count Jan Adam von Questenberg"). As Helfert and others have shown, Questenberg had a theater built in Jarmeritz sometime in the early 1720s, and produced numerous musico-dramatic operas there, including commissions from important composers such as Antonio Caldara, and works by his court composers, such as Franz Anton Mitscha's 1730 *L'origine di Jaromeriz in Moravia*. Mitscha's opera was also performed in Czech for Questenberg's subjects, thus becoming the first documented Czech opera. Helfert's book, together with ensuing studies about music at Questenberg's country palace, often referred to as the "Moravian Versailles," were published solely in Czech, and therefore have remained mostly unapproachable for international researchers. Jana Perutková's book not only presents for the first time the work of generations of Czech musicologists in German, but also provides a fascinating overhaul of our knowledge about Questenberg's musical patronage.

Perutková's command of primary sources makes the book particularly stimulating. Her pursuit of Questenberg-related materials in numerous international archives has yielded an astonishing array of documents, librettos, and handwritten scores. Perutková uses the archival documents from the Moravian State Archive to weave a rich contextual image of the operations behind theatrical performances at Questenberg's palaces in Vienna and Jarmeritz. These materials include the reports from a Jarmeritz carpenter and the so-called "Bier Register," which documents the amount of beer consumed by those individuals involved in preparing Jarmeritz theatrical performances. With these sources Perutková partially reconstructs the schedule of performances in Jarmeritz, showing that between 1722 and 1751, Questenberg's team annually produced about two new operatic works and undertook about 15–20 operatic performances, mostly of Italian operas. Since many of these performances were presented in German and Czech translations, Jarmeritz became an important center of German and Czech theater, a situation that was quite unique in Central Europe. Also fascinating is Perutková's conclusion that the reason why Questenberg relied so much on Jarmeritz composers and musicians in producing his court entertainment was his relatively modest financial situation, which prevented him from importing foreign composers and troupes.

Perutková's book focuses particularly on the musical works produced in Jarmeritz. The author examines the extant librettos for Jarmeritz operas, serenatas, and oratorios. Perutková is an expert on the musical scores created by Questenberg's team, since she re-discovered most of them in various Central European archives, as explained in her 2011 book, *František Antonín Míča ve službách hraběte Questenberka a italská opera v Jaroměřicích* ("Franz Anton Mitscha in the Service of Count Questenberg and Italian Opera in Jarmeritz"). Her more recent book explores the process of composition of musical works, the preparation of handwritten scores and printed librettos, the complex ways in which they were commissioned and translated into different languages, the revisions of texts and music, sometime by the Count himself, the pre-performance activities (rehearsals and the production of costumes), and the export of certain works out of Jarmeritz to other venues.

Besides new insights into Moravian music, Perutková's book offers new information about theatrical life in early eighteenth-century Vienna, a field that until recently has not received much scholarly attention. For example, Perutková's, and her Czech predecessors', work with the letters to Questenberg by his Vienna associate Georg Adam Hoffman reveals previously unknown details about the personnel and repertoire of Vienna's *Kärntnertortheater* in the early decades of its existence. Perutková also explores Questenberg's dealings with the two main early eighteenth-century representatives of Viennese German improvised comedy, Joseph Anton Stranitzky and Gottfried Prehauser. Stranitzky's itinerant puppet theater might have prompted Questenberg to create his own marionette ensemble, and the stock characters that populated Stranitzky's improvised comedies, especially Hanswurst, inspired similar characters (such as the Hanswurst-like Hajdalák) in the Jarmeritz theatrical works. The book also discusses one of the only surviving sets of early eighteenth-century stage designs, which is preserved in the Austrian Theater Museum and contains works by the imperial stage architect Giuseppe Galli Bibiena; Perutková successfully demonstrates that they were in fact created for Jarmeritz productions.

The encyclopedic scope and enormous amount of newly uncovered material in Perutková's book sheds new light on music in early eighteenth-century Moravia. As any work of such a scope, the book raises numerous questions, which the author and her colleagues will no doubt address in the future. Most importantly, the book lacks a broader contextualization of Questenberg's patronage. Perutková does discuss connections between Questenberg and his Moravian contemporaries, such as Count Rottal, who produced Italian opera at his estate in Holleschau (Holešov). It would validate Perutková's claims about Questenberg's importance and uniqueness, however, to consider other eighteenth-century examples of Central European musical patronage. Only at the very end of the book does the author briefly mention the musical life at the archbishopric court of Salzburg. Although Questenberg's patronage occurred several decades earlier, it does seem to call for a comparison to the activities of Nikolaus Esterházy. At times, moreover, Perutková's observations need more detailed historiographic elaboration—throughout the book, for example, Perutková points out an attitude of what she calls "Moravian patriotism" in the works commissioned by Questenberg, but she does not contextualize that term.



Ian Woodfield. *Performing Operas for Mozart: Impresarios, Singers and Troupes*. New York: Cambridge University Press, 2012. 292 pp., \$99.99.

Martin Nedbal

The title of Ian Woodfield's book is somewhat misleading: it focuses only on one specific group of impresarios and singers in connection to Mozart—the various theatrical troupes that operated in Dresden and Leipzig and after 1781 also in Prague under the leadership, first, of Pasquale Bondini, and later Domenico Guardasoni. To be more precise, Woodfield is mainly interested in the Prague Italian opera company that Bondini and Guardasoni directed, though his explanations of how that company operated in tandem with other troupes is extremely helpful to paint the picture of the busy, complex, and fruitful system of cultural exchange that

existed in the late eighteenth century between Bohemia and Saxony. As is well known, the Bondini/Guardasoni troupe was crucial for Mozart and his reception not only because it was closely associated with the creation of *Don Giovanni* and *La clemenza di Tito*, but also because it made Mozart's works its core repertoire throughout the late 1780s and in the 1790s, when most other Italian opera companies (especially the one at the Vienna court theater) more or less shunned Mozart's operas.

The crucial source of information for Woodfield are materials from the Leipzig City Museum, especially theater posters and programs that document the Leipzig repertoire of the Bondini/Guardasoni troupe and from which Woodfield draws important information about the sparsely documented operatic life in Prague. Woodfield also makes extensive use of the *Indice de' teatrali spettacoli*, an annual list of the repertoire that the impresarios of Italian opera companies were preparing for various European cities. The study of the Leipzig materials resulted in a more precise image of the role that Prague and the Bondini/Guardasoni troupe played in productions of Mozart's operas. Unlike the National Singspiel and the opera buffa companies at Joseph II's Vienna court theater (for which Mozart wrote *Die Entführung, Figaro*, the "Vienna" *Don Giovanni*, and *Così fan tutte*) and Schikaneder's Wiednertheater (which produced *Die Zauberflöte*), the Prague company that first disseminated Mozart's late operas outside of Vienna was constantly in a state of flux, moving between Prague, Dresden, Leipzig, as well as Warsaw.

The most fascinating aspect of Woodfield's research is his ability to point out ambiguities in interpretations of documents and materials that have for a long time been taken for granted. In Chapter 5, for example, Woodfield weighs the conundrums concerning the commission and inception of *Don Giovanni*, adding insights to both the traditional view that the opera was commissioned by Bondini and the "iconoclastic" voices (led by Hans Ernst Weidinger, the dedicatee of the book) that *Don Giovanni* was initiated at the Vienna court as one of the festive works celebrating the wedding of Archduchess Maria Theresa. One piece that Woodfield adds to the Bondini background of *Don Giovanni*'s genesis is his discussion of a Leipzig poster for a 1786 performance of Gazzaniga's opera *Il seraglio di Osmano*. Woodfield claims that the successful Prague and Leipzig performances of *Il seraglio* in 1785 and 1787 suggest a connection between Bondini and Gazzaniga in Venice, who also authored the 1787 *Don Giovanni o sia Il convitato di pietra*, the most direct model for Mozart's *Don Giovanni*. Perhaps it was through Bondini's Venetian connections, Woodfield implies, that Da Ponte got the idea for the subject of his Prague opera. But Woodfield also points out that in the *Indice de' teatrali spettacoli* for the 1787 season, Bondini advertised the new opera that Mozart was to write for his company as *Il dissoluto corretto* (as opposed to *Il dissoluto punito*), which indicates that he might not have been in charge of choosing the subject of the new work—it was being decided in Vienna, and Bondini was aware only of the general content.

Sometimes Woodfield's contradictory solutions to ambiguous questions, which initially seem to aim at making Mozart scholars more critical of long-held views, raise the specter of creating new myths. This is the case with Woodfield's speculations about alternative castings of the 1787 Prague premiere of *Don Giovanni* in Chapter 7. Woodfield questions the reliability of the earliest extant source about the original cast, Jan Nepomuk Štěpánek's 1825

preface to his Czech translation of *Don Giovanni*. Woodfield's suggestion, based on the work of Magnus Tassing Schneider, that the famous story about Mozart making a singer scream during a rehearsal relates to Donna Elvira, not Zerlina, and that the casting of these two roles should be considered uncertain is interesting enough. But at the end of the chapter Woodfield suggests that the role of Don Giovanni might not have been originally written for Luigi Bassi but for Giovanni Costa, another member of the Bondini company. Similar to conspiracy hunters, Woodfield then brings together quite dubious arguments, such as that Giovanni Costa's association with the role might have inspired Casanova's well-known alternative versions of Leporello's second-act escape because Casanova himself had once been betrayed by a valet named Costa.

Even the questionable passages in Woodfield's and Perutková's books are valuable because they will most likely stimulate further research into the musical history of eighteenth-century Central Europe. In general, moreover, the two studies represent important contribution to the understanding of Baroque and Classical operatic developments in Bohemia and Moravia.



continued from page 1

was that of "Landmädchen," the charming country girl representing the rural agrarian segment of society. By thus representing the stratified elements of the population, the librettist Rautenstrauch attempted to draw the Austrian nation together in a show of unity against their common enemy. Based upon the enthusiastic reception of the premiere and subsequent performances, his efforts met with considerable of success.

The Aria Cadenza

Perhaps owing to her inexperience, Ascher's part book contains pencilled embellishments that provide a glimpse into late-eighteenth century Viennese vocal performance practice. By whose hand they are written is unknowable, although Therese Gassmann is a reasonable suspect since she had the most training in coloratura, was known for her abilities with bravura singing, and was the most experienced of the three sopranos.

Within the aria's *da capo* is found a roughly sketched draft of a cadenza (see Figure 1), and on a blank staff at the bottom of the last page a clarified and somewhat expanded version is written out in ink (see Figure 2).

To gain a better appreciation of how the 1796 cadenza compares with present practice in ornamenting late eighteenth-century vocal music, I asked two professional sopranos who perform eighteenth- and nineteenth-century operatic literature on a regular basis to draft versions of a cadenza working from the unadorned part book material. The results are shown below (see Figure 3), the first of which can be heard by using the link to "Audio Example 1" provided in the editor's note at the end of the article.

These modern iterations, placed beside the part book cadenza (see Figure 4), are chaste by comparison. A close approximation of Ascher's cadenza may be heard in performance via the link to "Audio Example 2" provided in the editor's note.

The Recitative Embellishments

Of greater interest is an extensive embellishment pencilled into a recitative Landmädchen shared with the other two soprano so-

loists. That Landmädchen's part book includes written embellishments while the part books belonging to the other two sopranos are unmarked argues Ascher's comparative inexperience. In fairness, she sings the concluding section in the recitative and the embellishments may have been included there in order to add emotional impact to the text, which extols the heroism of Austrian men (the embellishments appear on the text "and this courage inspires them today") and which leads directly into an equally emotive and musically exciting trio calling the men of Vienna to give their all for the Fatherland.

A word about the nature of the cantata's construction is in order at this point. Nine of the 15 numbers included in the premiere of *Der Retter in Gefahr* were borrowed from previously composed material. All three of the soprano arias, their accompanying recitatives and a culminating trio involving all three sopranos were interpolated from an Italian-texted cantata⁵ (SmWV301) composed in December 1795 to celebrate the birth of the Archduchess Carolina and some recent Austrian military victories. This smaller work retained a performance life of its own, reappearing at Kremsmünster Abbey in both 1796 and 1798. The trio part books held in the Abbey library show that it was re-texted four times to suite different occasions, the first of which was a celebration of the abbott's 80th birthday.

It is within the interpolated tripartite recitative leading into the trio that we find a penciled embellishment for Landmädchen (see Figure 5), the extent of which is surprising particularly in light of the comparatively barren approach to eighteenth-century recitative ornamentation in our own time.

The original statement is transformed into a melismatic smorgasbord of 35 notes (see Figure 6).

Laying aside assumptions regarding the performer's inexperience, these examples may be emblematic of the excesses of the time that caused the *Zeitung für die elegante Welt* in 1803 to comment

5. The Italian libretto, also political in nature, was authored by Count Giovanni Arrivabene (1787–1881) who was eight years old at the time. As an adult, Arrivabene would become an important player in the Italian unification movement.

upon a performance of another young soprano, Therese Saal, that "her simple, sincere and appropriate delivery show more feeling for art and more correct judgement than all the runs and embellishments so often and inappropriately interpolated."⁶ Even the great castrato Marchesi (1754–1829), considered a paragon of musical taste and elegance, was criticized for excessive ornamentation in recitatives.⁷ In his contemporaneous treatise, Johann Adam Hiller asserts that the use of improvised ornaments should be restrained in recitative, but "at places of rich effect, the singer may make use of a ritardando with improvised ornaments. Those ornaments, however, must not be extensive and extravagant, but rather should consist of only a few notes as the effect demands."⁸

We should also take into account that the intended function of the work in question was to fan patriotic fervor and so in that spirit the performers may have maximized the fiery bravura of their performance. Joseph Richter provides a vivid description of the premiere in his *Eipeldauer Briefen*, "In the final chorus...the enthusiasm grew so powerful that some climbed on their seats, waving their hats, crying, "Long live the Emperor!"⁹

In present practice, most post-Baroque recitatives receive little if any adornment beyond the occasional appoggiatura. This apparent overreaction begs for thoughtful investigation and correction. At the very least these brief examples from a lost work of turn-of-the-century Vienna show that our accepted practices for ornamenting late eighteenth-century vocal music need further study, and that a search for further extant examples is warranted.

Editor's Note: To hear the audio examples pertaining to this article, please go to www.secm.org/newsletters/audio.html.

6. Radant, 93–94.

7. Martha Elliott, *Singing in Style* (New Haven: Yale University Press, 2006), 120.

8. Suzanne J. Beichen, ed., *Treatise on Vocal Performance and Ornamentation by Johann Adam Hiller* (New York: Cambridge University Press, 2004), 118.

9. Henry H. Hausner, *Franz Xaver Süssmayr* (Vienna: Bergland, 1964), 85.

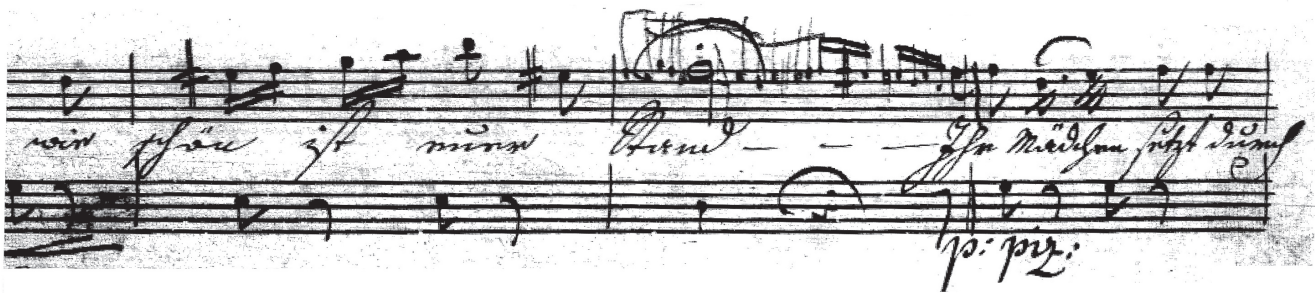


Figure 1.



Figure 2.

wie schön ist eu - er Stand! Ah Ihr Mäd - chen! setzt durch eu - ren Blick
 wie schön ist eu - er Stand! Ihr Mäd - chen! setzt durch eu - ren Blick

molto rit.

p

Figure 3.

wie schön ist eu - er Stand! ihr Mäd - chen! setzt durch eu - ren Blick

p

Figure 4.

Ländmädchen
 und die-ser Muth und die-ser Muth
 be-seel-et sie noch heu-te.

Figure 5.

und die-ser Muth, und die - ser Muth, be - seel - et sie noch heu - te.

Figure 6.