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Convent Music and Politics in Eighteenth-Century Vienna

Janet Page explores the interaction of music and piety, court and church, as seen through the relationship between the Habsburg court and Vienna's convents. For a period of some twenty-five years, encompassing the end of the reign of Emperor Leopold I and that of his elder son, Joseph I, the court's emphasis on piety and music meshed perfectly with the musical practices of Viennese convents. This mutually beneficial association disintegrated during the eighteenth century, and the changing relationship of court and convents reveals something of the complex connections among the Habsburg court, the Roman Catholic Church, and Viennese society. Identifying and discussing many musical works performed in convents, including oratorios, plays with music, *feste teatrali*, *sepolcri*, and other church music, Page reveals a golden age of convent music in Vienna and sheds light on the convents' surprising engagement with contemporary politics.

Janet Page is Professor of Musicology at the Rudi E. Scheidt School of Music at the University of Memphis. Her research explores musical life in seventeenth- and eighteenth-century Vienna, performance practice, women and music, and wind instruments and music. Her publications include an edition of the oboe concertos of C. P. E. Bach for the new Complete Works edition, and articles, reviews, and reports in *Early Music*, *The Journal of Seventeenth-Century Music*, and *Eighteenth-Century Music*.

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Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

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www.cambridge.org
Information on this title: www.cambridge.org/9781107039087

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First published 2014

A catalogue record for this publication is available from the British Library

ISBN 978-1-107-03908-7 Hardback

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Acknowledgments

Through the years I have worked on this project I have had the great pleasure and privilege of consulting documents and musical sources in many libraries and archives. I am most grateful for all the help provided by the staffs of the Musiksammlung and the Sammlung von Handschriften und alten Drucken of the Österreichische Nationalbibliothek; the Österreichisches Theatermuseum; the Österreichisches Staatsarchiv at Erdberg and the Haus-, Hof- und Staatsarchiv; the Wiener Stadt und Landesarchiv; the Wienbibliothek im Rathaus, Druckschriftensammlung; the Niederösterreichisches Landesarchiv in St Pölten; the Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde in Wien; the Biblioteca Nazionale Marciana in Venice; and the Seminary Library in Ljubljana. I owe special thanks to Sr. Felicitas Wagner, archivist at the Ursuline convent in Vienna, for sharing with me her knowledge of the convent's archive and its history; to Dr. Otto Biba, Director of the Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde in Wien, for his interest in my project and for most kindly allowing me to consult uncatalogued material; and to Reinhard Gruber (St. Stephan, Domarchiv), Constanze Gröger (Pfarrarchiv St. Michael), and Pater Alfons Mansdorfer (Benediktiner-Stift, Musikarchiv, Kremsmünster) for their help with material in their collections.

I have benefitted greatly from ideas, suggestions, and assistance provided by many friends and colleagues. I am especially grateful to Stewart Carter and Craig Monson for reading and commenting on early versions of several chapters and for sharing with me material from their own research. David Black shared with me his knowledge of Viennese church music, and we had many stimulating conversations on the subject; he also shared material with me, as did Michael Lorenz and Geraldine Rohling. Alison Dunlop, Dexter Edge, and Rita Steblin helped me to navigate the Viennese archives and pointed me toward some sources that I would otherwise never have known about; Dr. Steblin also made helpful suggestions about several translations. Thierry Favier offered useful advice and helped me unravel some difficult French; Matteo Magarotto advised me on translations of Italian texts and offered much enlightening commentary on the sometimes cryptic poetry. Scott Hines helped me get the musical examples in order. Larry Edwards

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and Peter Leech allowed me to hear some of the music in performance – a wonderful experience that reminded me of why I undertook this project in the first place. Eva Badura-Skoda, Larry Bennett, Bruce MacIntyre, Robert Rawson, Laurie Stras, Andy Weaver, and Bill Weber provided helpful hints and encouragement. Anna Schirlbauer helped me obtain Slovak sources and Wilfried Schirlbauer to make some important contacts; I thank them both for their interest in my project, and for many pleasant meetings. Ken and Mona Kreitner listened sympathetically to my frequent soliloquies on Viennese convent music; both also provided me with useful suggestions and practical assistance. Sally Sargent was wonderfully generous with her hospitality over many years; without her this book might never have been finished.

Financial assistance in support of this project was provided by the University of Memphis Foundation, the University of Memphis (a New Faculty Research Initiation Award, two Faculty Research Grants, and two Professional Development Assignments), the National Endowment for the Humanities (Summer Stipend 2007), and the American Musicological Society (Publication Subvention, AMS 75 PAYS Endowment).

An earlier version of Chapter 2 appeared in *Early Music*, 38, no. 3 (August 2010), 403–19, and a preliminary version of part of Chapter 5 appears in Tassilo Erhardt (ed.), *Sakralmusik im Habsburgerreich, 1570–1770* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2013).

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This book is dedicated to my parents.

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Abbreviations

RISM sigla and other abbreviations for libraries and archives

ASV	Rome, Archivio Segreto Vaticana
A-Gu	Graz, Universitätsbibliothek
A-Kr	Kremsmünster, Benediktiner-Stift, Musikarchiv
A-Wd	Vienna, St. Stephan, Dompfarre
A-Wda	Vienna, Diözesanarchiv
A-Wgm	Vienna, Gesellschaft der Musikfreunde in Wien, Archiv
A-Whh	Vienna, Österreichisches Staatsarchiv, Haus-, Hof- und Staatsarchiv
A-Wn	Vienna, Österreichische Nationalbibliothek, Musiksammlung
A-Wn(h)	Vienna, Österreichische Nationalbibliothek, Sammlung von Handschriften und alten Drucken
A-Wn(m)	Vienna, Österreichische Nationalbibliothek
A-Wös	Vienna, Österreichisches Staatsarchiv
A-Wsa	Vienna, Wiener Stadt- und Landesarchiv
A-Wstm	Vienna, St. Michael, Pfarrarchiv
A-Wtm	Vienna, Österreichisches Theatermuseum
A-Wu	Vienna, Universitätsbibliothek
B-Bc	Brussels, Conservatoire royal de Bruxelles, Bibliothèque
B-Gu	Ghent, Rijksuniversiteit, Centrale Bibliotheek
GB-Lbl	London, British Library
I-Fm	Florence, Biblioteca Marucelliana
I-Mb	Milan, Biblioteca Nazionale Braidense
I-Mts	Milan, Teatro all Scala, Archivio Musicale
I-Vnm	Venice, Biblioteca Nazionale Marciana
NöLA	St. Pölten, Niederösterreichisches Landesarchiv
SI-Lsk	Ljubljana, Semeniška Knjižnica
SK-BRnm	Bratislava, Slovenské Národné Múzeum, Hudobné Múzeum
WB	Vienna, Wienbibliothek im Rathaus, Druckschriftensammlung
WU	Vienna, Ursulinenkloster

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Note to the reader

In German-language sources, a religious institution for women is usually referred to as a *Frauenkloster*, and since we lack that precise terminology in English, I have referred to them as convents, or female convents when a distinction is needed. *Chorfrau* and *Chorfräulein* are translated as choir nun, and *Kostfräulein*, equivalent to the Italian *educanda*, a fee-paying girl being educated in a convent, is usually left untranslated. Court titles and designations, and other terms that may be unfamiliar, are explained in Appendix 4.

In musical examples, errors have been silently corrected; accidentals and figured bass numbers have been added only when necessary. If the source does not include bass figures (as is the case with many of the scores presented by convents to members of the imperial family), I have not added any. Texts in musical examples have generally been standardized, and punctuation added, as necessary.

I have included transcriptions of texts in their original languages for all quoted material from documents and seventeenth- and eighteenth-century printed material, with the exception of those available in easily obtainable modern editions. Shorter excerpts appear in footnotes; longer passages in Appendix 2.

For pitch, I have used the system c′ = middle C.

In seventeenth- and eighteenth-century Austria, the main unit of currency was the gulden or florin (fl.), which was divided into 60 kreutzer (xr.).

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