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.

Convent Music and Politics in Eighteenth-Century Vienna

JANET K. PAGE
Contents

List of figures [page vi]
List of music examples [vii]
Acknowledgments [ix]
Abbreviations [xi]
Note to the reader [xii]

Introduction: female convents and music in Vienna, 1650–1785 [1]

1 Columbina in the convent: the music of entrance, clothing, and profession in Viennese convents [18]

2 Maria Anna von Raschenau and music at the convent of St. Jakob auf der Hülben [41]

3 Court, music, and Counter-Reformation education in an Ursuline convent [73]

4 “A virtual picture of Arcadia”: musical entertainments for Leopold I and Joseph I [111]

5 Commedia dell’arte, talking animals, and the three Marys: passion music in Viennese convents [155]

6 Convents, music, and Habsburg rule in eighteenth-century Vienna [192]

Appendix 1: Plays, oratorios, cantatas, sepolcri, and feste teatrali performed in Viennese convents ca. 1660–1774 [232]

Appendix 2: Selected documents [243]

Appendix 3: The Habsburgs and their family connections [259]

Appendix 4: Glossary of terms and titles [265]

Bibliography [267]

Index [295]
Figures

1 Holy Trinity column, Vienna, detail of Emperor Leopold I [page 5]
2 Convents and related churches and monasteries in Vienna, ca. 1720 [11]
3 Receipt for musical performance at St. Nikolai, 1770 [33]
4 Receipt for keyboard maintenance at St. Nikolai, 1743 [38]
5 Georg Christoph Wagenseil, Die hitzige Liebe (libretto), title page [49]
6 Maria Anna von Raschenau, Le sacre stimmate di S. Francesco d’Assisi, musical hand 1 [58]
7 Maria Anna von Raschenau, Il consiglio di Pallade, musical hand 1 [59]
8 Maria Anna von Raschenau, Il consiglio di Pallade, musical hand 2 [60]
9 Holy Trinity column, Vienna [66]
10 Carlo Agostino Badia, L’Invenzione della Croce (libretto), title page [96]
11 Beglückte Verbundnüß des Adels mit der Tugend, title page [115]
12 Beglückte Verbundnüß des Adels mit der Tugend, list of characters [116]
13 Trattenimento Estivo, title page [132]
14 Trattenimento Estivo, fol. 72r [140]
15 Johann Michael Zächer, Poetisches Freyden-Gedicht, list of characters [144]
16 Anonymous, Cantata sacra, ca. 1700, title page [161]
17 Members of the Habsburg family who founded, visited, were educated in, or otherwise concerned themselves with Viennese convents [260]
Music examples

1 Maria Anna von Raschenau, *Il consiglio di Pallade*, “Peregrin di lido in lido” [page 61]

2 Maria Anna von Raschenau, *Le sacre stimmate di S. Francesco d’Assisi*, “Choro di Serafi con gl’istromenti,” mm. 11–22 [68]

3 Maria Anna von Raschenau, *Le sacre visioni di S. Teresia*, “Vieni, vieni,” mm. 1–10, 24–31 [71]

4 Carlo Agostino Badia, *Santa Teresa* (1708), “Io vorrei poter morire,” mm. 1–9 [99]

5 Carlo Agostino Badia, *Santa Teresa*, “Io vorrei poter morire,” mm. 25–30 [99]

6 Carlo Agostino Badia, *Santa Teresa*, “Per strada fiorita,” mm. 9–20 [100]

7 Carlo Agostino Badia, *Santa Teresa*, “Chi Maria per guida elegge,” mm. 1–11 [102]

8 Carlo Agostino Badia, *Santa Teresa*, “O che portento” [102]

9 Carlo Agostino Badia, *Santa Teresa*, “Alme correte tra queste braccia,” mm. 1–12 [103]

10 Carlo Agostino Badia, *Santa Teresa*, “Non può un alma” [104]

11 Carlo Agostino Badia, *Il martirio di S. Susanna*, “Questo secreto orror,” mm. 18–37 [108]

12 Carlo Agostino Badia, *Il martirio di S. Susanna*, “Sposo eterno,” mm. 1–18 [110]

13 *Beglückte Verbundnuss des Adels mit der Tugend*, Zwischenhandlung (Interlude) 2, “Vergiftende Wollust,” mm. 20–32 [123]

14 *Beglückte Verbundnuss des Adels mit der Tugend*, “Unglücklich, Unglücklich” [124]

15 *Beglückte Verbundnuss des Adels mit der Tugend*, “Nur still, nur still” and ritornello [126]

16 *Beglückte Verbundnuss des Adels mit der Tugend*, “Der wie ich zu künstlre Weis‘,” mm. 1–16 [128]

17 *Beglückte Verbundnuss des Adels mit der Tugend*, “Nun gleich würde der Sein erhoben,” mm. 1–6 [128]

vii
List of music examples

18 *Trattenimento Estivo*, “Guerra puntigliosa,” mm. 1–6, 15–20 [136]
19 *Trattenimento Estivo*, “Fà da muto,” mm. 1–7 [138]
20 Johann Michael Zächer, *Poetisches Freyden-Gedicht*, “Aritusa, traure nicht,” mm. 1–10 [145]
26 Anonymous, *Cantata sacra*, “Liquefatevi ò mie pupille” [162]
28 Carlo Agostino Badia, *La Sepoltura di Christo*, “Lagrime uscite,” Part 1, aria 1, mm. 1–9 [171]
29 Carlo Agostino Badia, *La Sepoltura di Christo*, “Sospir volate,” Part 1, aria 2, mm. 1–6 [172]
30 Georg Reutter Jr., *Mater dolorum*, “Meinem Herzen bringt nicht Schmerzen,” mm. 1–15 [177]
31 Georg Reutter Jr., *Mater dolorum*, “Auf zum Werk!” [178]
32 Georg Reutter Jr., *Mater dolorum*, Sonata, mm. 1–19 [184]
33 Georg Reutter Jr., *Mater dolorum*, “Stürz donnernde Wolke,” mm. 1–9 [185]
34 Georg Reutter Jr., *Mater dolorum*, “Es stirbt mein Sohn!” mm. 1–22, 63–70 [186]
35 Georg Reutter Jr., *Mater dolorum*, “Habt ihr Ihn so verletzt” [189]
36 Alexander Ender, Magnificat, “Suscepit Israel” [218]
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This book is dedicated to my parents.
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-Ls克 Ljubljana, Semeniška Knjižnica
SK-BRnm Bratislava, Slovenské Národné Múzeum, Hudobné Múzeum
WB Vienna, Wienbibliothek im Rathaus, Druckschriftensammlung
WU Vienna, Ursulinenkloster
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 $c' = \text{middle C}$.

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