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0521825121 - Empress Marie Therese and Music at the Viennese Court, 1792-1807

John A. Rice

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EMPRESS MARIE THERESE AND MUSIC AT THE VIENNESE COURT, 1792–1807

This is the first study of the musical achievements of Empress Marie Therese, one of the most important patrons in the Vienna of Haydn and Beethoven. Building on extensive archival research, including many documents published here for the first time, John A. Rice describes Marie Therese's activities as commissioner, collector, and performer of music, and explores the rich and diverse musical culture that she fostered at court. This book, which will be of interest to musicologists, historians of artistic patronage and taste, and students of women and music, elucidates this remarkable woman's relations with a host of professional musicians, including Haydn, and argues that she played a significant and hitherto unsuspected role in the inception of one of the era's greatest masterpieces, Beethoven's *Fidelio*.

JOHN A. RICE is a musical historian who has taught and published widely. In addition to many journal articles on eighteenth-century music he has published two books, *W. A. Mozart: La clemenza di Tito* (Cambridge, 1991) and *Antonio Salieri and Viennese Opera* (Chicago, 1998), recipient of the American Musicological Society's Kinkeldey Award.

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Marie Therese at the harp, with her father King Ferdinand IV of Naples, her mother Queen Maria Carolina, and two of her siblings. Detail of a painting of the Neapolitan royal family by Angelica Kauffmann.

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*For my father
Eugene F. Rice Jr.*

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Acknowledgments

I presented parts of this book as papers at congresses of the International Musicological Society in London (1997) and Louvain (2002), at the conferences “L’Opéra-comique à l’époque de Boieldieu” (Rouen, 2001), “Simon Mayr und Wien” (Ingolstadt, 2001), and “Domenico Cimarosa: un napoletano in Europa” (Aversa, 2001), and at colloquia at Rice University (1997) and the University of Southern California (2002). I am most grateful to those who organized the conferences and colloquia for inviting me to participate and to those who attended the talks for their comments and questions.

Studies of musical patronage, especially when they have as their central figures musicians as energetic, cosmopolitan, and adventurous as Empress Marie Therese, cross many lines separating more frequently cultivated fields of scholarship, such as those involving single composers and genres. One of the chief pleasures of writing this book was the contact into which it brought me with a large number of scholars, including several outside of musicology, who generously shared their expertise and specialized knowledge with someone they may legitimately have felt was trespassing on their turf. I have thanked many of them in footnotes. But many others contributed to this book, including Evan Baker, Dwight Blazin, Peter Branscombe, Walther Brauneis, Annedore Brock, Bruce Alan Brown, David Charlton, Malcolm S. Cole, Franz Eichenseher, Cliff Eisen, Christine Getz, Alvar Gonzalez-Palacios, Géza Hajós, Kathleen Kuzmick Hansell, Ernst Hintermaier, Leopold Kantner, Thomas Leibnitz, Bruce C. MacIntyre, Jeremiah W. McGrann, Paolo Mechelli, Robert Münster, Rupert Ridgewell, Ronald T. Shaheen, Tomislav Volek, and Neal Zaslaw. To all of them I express heartfelt gratitude.

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one draft) and commented on it with a thoroughness and insightfulness that allowed me to improve it greatly.

My wife Mariza and my daughter Lydia have put up gracefully with my fascination with Marie Therese, and even (I hope) shared it a little.

Rochester, Minnesota

October 2002

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A-Wgm	Vienna, Gesellschaft der Musikfreunde, Archiv
A-Wn	Vienna, Österreichische Nationalbibliothek, Musiksammlung
A-Ws	Vienna, Schottenstift, Archiv
A-Wth	Vienna, Österreichisches Theatermuseum
<i>AmZ</i>	<i>Allgemeine musikalische Zeitung</i>
<i>CaM</i>	<i>Catalogo alter Musickalien</i> , inventory of the Kaisersammlung in A-Wn (see chapter 1)
D-Bds	Berlin, Deutsche Staatsbibliothek
H-Bn	Budapest, National Széchényi Library
Herrmann	Hildegard Herrmann, <i>Thematisches Verzeichnis der Werke von Joseph Eybler</i> , Munich, 1976
HHStA, Fa	Vienna, Haus-, Hof- und Staatsarchiv, Familienarchiv HKF Handarchiv Kaiser Franz Sb Sammelbände
<i>HSS</i>	<i>Hof- und Staats-Schematismus der röm. kaiserl. auch kaiserl. königl. und erzherzoglichen Haupt- und Residenz-Stadt Wien</i> , Vienna, 1795–1805
I-Fc	Florence, Conservatorio Luigi Cherubini
<i>KK</i>	<i>Kathalog der Kirchenmusickalien</i> , inventory of Marie Therese's church music in HHStA (see appendix 1)
MT	Marie Therese
Pošťolka	Milan Pošťolka, "Thematisches Verzeichnis der Sinfonien Pavel Vranickys," <i>Miscellanea musicologica</i> 20 (1967), 101–27
Robinson	Michael F. Robinson, <i>Giovanni Paisiello: A Thematic Catalogue of His Works</i> , 2 vols., Stuyvesant, NY, 1991
Schröder	Dorothea Schröder, <i>Die geistliche Vokalkompositionen Johann Georg Albrechtsbergers</i> , 2 vols., Hamburg, 1987
Sherman	Charles H. Sherman and T. Donley Thomas, <i>Johann Michael Haydn (1737–1806): A Chronological Thematic Catalogue of His Works</i> , Stuyvesant, NY, 1993

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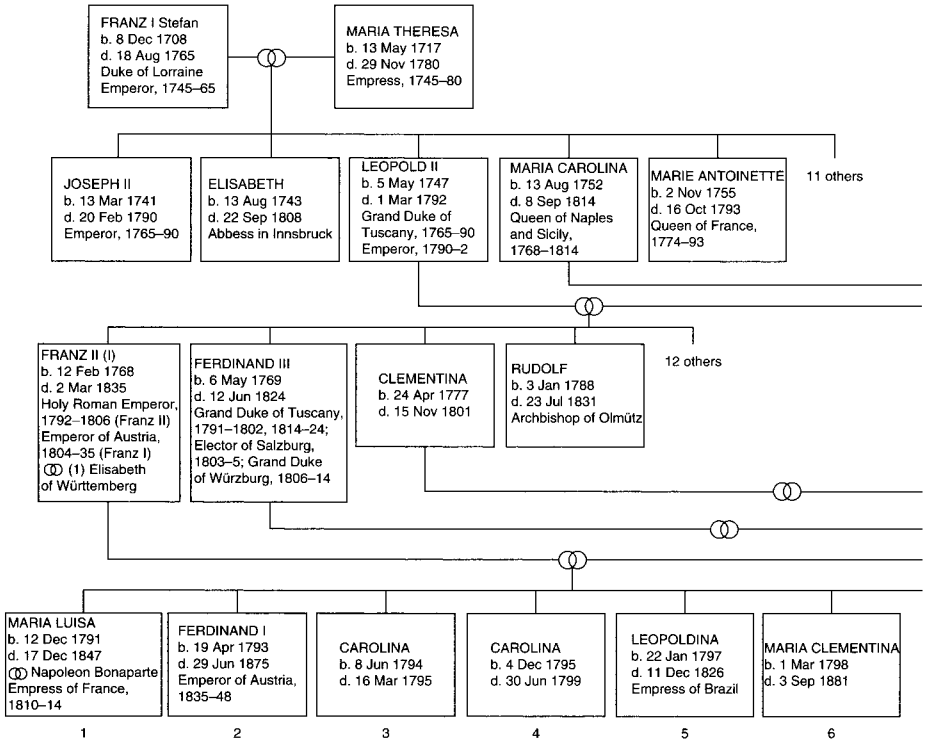
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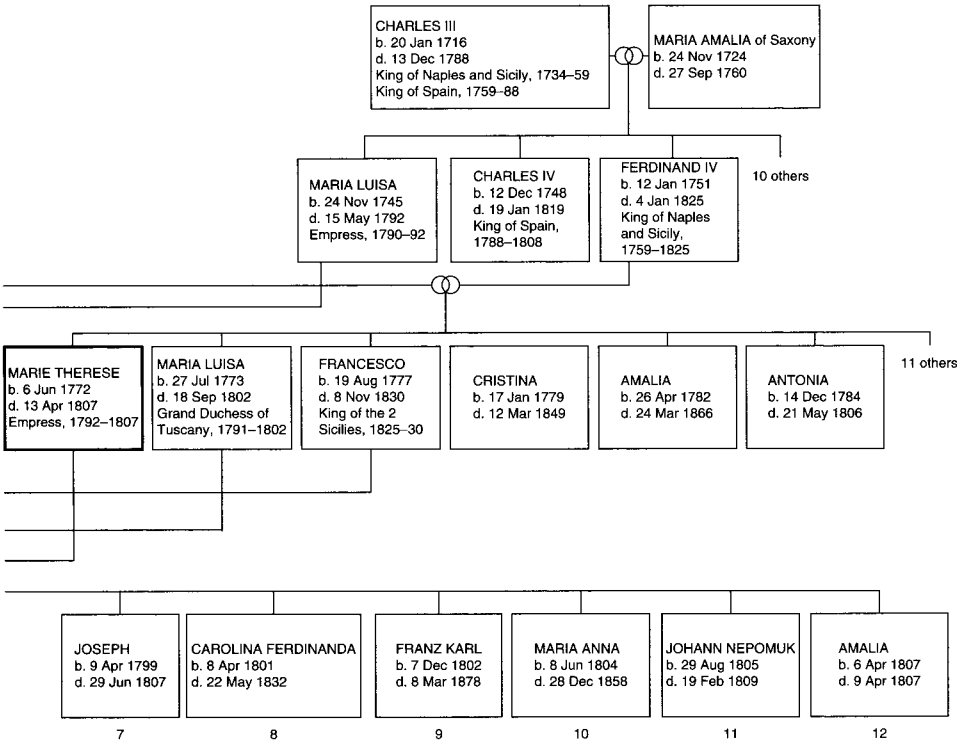
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*Two intertwining family trees:
The Habsburg-Lorraines of Austria and the
Bourbons of Spain and Naples*

This very selective genealogy indicates relations between, and is largely limited to, members of the Habsburg-Lorraine and Bourbon families mentioned in this book.





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A note about quotations and transcriptions of documents

When quoting from texts in languages other than English I have used my own translations, except where specifically indicated. When the source for a quotation is an unpublished document or a printed text that might not be readily available to readers with access to a good scholarly library and inter-library loan services, I have generally given the original in a footnote. One exception to this policy involves the words of Marie Therese herself, which I have always quoted in the original language (when this has been accessible to me) as well as in English translation.

In quotations that include references to keyboard instruments with strings, I have left the notoriously ambiguous words *cembalo*, *clavecin*, and *Klavier* untranslated.

In transcriptions of documents I have kept editorial interventions to a minimum and have made no attempt to bring capitalization, punctuation, and spelling into agreement with current practice.