



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

**Mark Ferraguto**



## **Empress Marie Therese And Music At The Viennese Court 1792 1807:**

Empress Marie Therese and Music at the Viennese Court, 1792-1807 John A. Rice, 2003-07-24 This is a study of the musical activities 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 practitioners of women's studies 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* Other composers discussed include Domenico Cimarosa Joseph Eybler Michael Haydn Johann Simon Mayr Ferdinando Paer Antonio Salieri Joseph Weigl and Paul Wranitzky *Hungarian Dances and Musical Life in Eighteenth-Century Vienna* Catherine Mayes, 2025 Eighteenth century accounts of Vienna portray the city as one of the most ethnically and culturally diverse in Europe yet most scholarship about Viennese music at that time focuses on Haydn Mozart and Beethoven painting a disproportionately Austro-German picture of the Habsburg capital's musical life *Hungarian Dances and Musical Life in Eighteenth Century Vienna* is a social history of a unique facet of the city's diversity illuminating how it shaped everyday experiences individual and collective identities and boundaries of belonging from approximately 1750 to 1810 Each chapter presents a case study of Hungarian dances and their music in a particular setting with close attention to the mediating and intersecting effects of gender and class on personal and communal experiences Engagement with music and dance especially by reading playing keyboard instruments and taking part in social dancing made cross-cultural encounters possible for relatively socio-economically privileged Viennese women even when their participation in public life and their ability to travel were limited These cross-cultural encounters were critical to women's imaginative exploration of new identities some of which pushed against socio-cultural boundaries without risk to their position or reputation Moving deftly from the Habsburg court and its theaters to public sites of sociability and domestic contexts Catherine Mayes offers new perspectives on the wide range and impact of social and musical experiences that were integral to daily life in the capital city of a multinational monarchy *The Viennese Ballroom in the Age of Beethoven* Erica Buurman, 2021-12-02 The repertoire of the early Viennese ballroom was highly influential in the broader histories of both social dance and music in nineteenth-century Europe Yet music scholarship has traditionally paid little attention to ballroom dance music before the era of the Strauss dynasty with the exception of a handful of dances by Haydn Mozart and Beethoven This book positions Viennese social dances in their specific performing contexts and investigates the wider repertoire of the Viennese ballroom in the decades around 1800 most of which stems from dozens of non-canonical composers Close examination of this material yields new insights into the social contexts associated with familiar dance types and reveals that

the ballroom repertoire of this period connected with virtually every aspect of Viennese musical life from opera and concert music to the emerging category of entertainment music that was later exemplified by the waltzes of Lanner and Strauss

**Mozart, Haydn and Early Beethoven, 1781-1802** Daniel Hertz, 2009 A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence Haydn, Sacred Music, and Perspectives of the Viennese Classical Triad Walter Reicher, 2025-03-31 The Internationale Joseph Haydn Privatstiftung Eisenstadt IHS and Haydn Society of North America HSNA co sponsored the conference Joseph Haydn Die Sakralmusik Reassessing Haydn's Sacred Music June 12-14 2023 in Eisenstadt The conference featured an international group of scholars from Austria the United States Germany Great Britain Hungary Japan and Slovenia speaking on topics of liturgical theological and stylistic influences on Haydn's sacred repertoire aesthetics sources reception and Haydn's impact on later sacred music in Eisenstadt and abroad The present volume of Eisenstadter Haydn Berichte presents expanded and more fully developed versions of the papers from this conference along with some additional brief sacred music discussions It concludes with three studies on interrelationships among the Viennese triad Haydn Mozart and Beethoven which had been the proposed subject for a 2020 IHS conference that had to be cancelled due to COVID-19 restrictions

**Morality and Viennese Opera in the Age of Mozart and Beethoven** Martin Nedbal, 2016-09-13 This book explores how the Enlightenment aesthetics of theater as a moral institution influenced cultural politics and operatic developments in Vienna between the mid-eighteenth and early nineteenth centuries Moralistic viewpoints were particularly important in eighteenth-century debates about German national theater In Vienna the idea that vernacular theater should cultivate the moral sensibilities of its German-speaking audiences became prominent during the reign of Empress Maria Theresa when advocates of German plays and operas attempted to deflect the imperial government from supporting exclusively French and Italian theatrical performances Morality continued to be a dominant aspect of Viennese operatic culture in the following decades as critics state officials librettists and composers including Gluck Mozart and Beethoven attempted to establish and define German national opera Viennese concepts of operatic didacticism and national identity in theater further transformed in response to the crisis of Emperor Joseph II's reform movement the revolutionary ideas spreading from France and the war efforts in facing Napoleonic aggression The imperial government promoted good morals in theatrical performances through the institution of theater censorship and German opera authors cultivated intensely didactic works such as Die Zauberflöte and Fidelio that eventually became the cornerstones for later developments of German culture

**From Garrick to Gluck** Daniel Hertz, 2004 A collection of 18 essays on musical theatre in the eighteenth century written between 1967 and 2001

**The Invention of Beethoven and Rossini** Nicholas Mathew, Benjamin Walton, 2013-11-07 Beethoven and Rossini have always been more than a pair of famous composers Even during their lifetimes they were well on the way to becoming Beethoven and Rossini a symbolic duo who represented a contrast fundamental to Western music This contrast was to shape the composition

performance reception and historiography of music throughout the nineteenth and twentieth centuries *The Invention of Beethoven and Rossini* puts leading scholars of opera and instrumental music into dialogue with each other with the aim of unpicking the origins consequences and fallacies of the opposition between the two composers and what they came to represent In fifteen chapters contributors explore topics ranging from the concert lives of early nineteenth century capitals to the mythmaking of early cinema and from the close analysis of individual works by Beethoven and Rossini to the cultural politics of nineteenth century music histories

**International Relations, Music and Diplomacy** Frédéric Ramel, Cécile Prévost-Thomas, 2018-01-22 This volume explores the interrelation of international relations music and diplomacy from a multidisciplinary perspective Throughout history diplomats have gathered for musical events and musicians have served as national representatives Whatever political unit is under consideration city states empires nation states music has proven to be a component of diplomacy its ceremonies and its strategies Following the recent acoustic turn in IR theory the authors explore the notion of musical diplomacies and ask whether and how it differs from other types of cultural diplomacy Accordingly sounds and voices are dealt with in acoustic terms but are not restricted to music per se also taking into consideration the voices speech of musicians in the international arena Read an interview with the editors here <https://www.sciencespo.fr/cei/en/content/international-relations-music-and-diplomacy-sounds-and-voices-international-stage>

*The Cambridge Companion to the Eroica Symphony* Nancy November, 2020-06-25 This Companion provides orientation for those embarking on the study of Beethoven's much discussed Eroica Symphony as well as providing fresh insights that will appeal to scholars performers and listeners more generally The book addresses the symphony in three thematic sections on genesis analysis and reception history and covers key topics including political context dedication sources of the Symphony's inspiration heroism and the idea of a watershed work Critical studies of writings and analyses from Beethoven's day to ours are included as well as a range of other relevant responses to the work including compositions recordings images and film The Companion draws on previous literature but also illuminates the work from new angles based on new evidence and a range of approaches by twelve leading scholars in Beethoven research

**The Cambridge Companion to Haydn** Caryl Clark, 2005-11-24 This Companion provides an accessible and up to date introduction to the musical work and cultural world of Joseph Haydn Readers will gain an understanding of the changing social cultural and political spheres in which Haydn studied worked and nurtured his creative talent Distinguished contributors provide chapters on Haydn and his contemporaries his working environments in Eisenstadt and Eszterháza and humor and exoticism in Haydn's oeuvre Chapters on the reception of his music explore keyboard performance practices Haydn's posthumous reputation sound recordings and images of his symphonies The book also surveys the major genres in which Haydn wrote including symphonies string quartets keyboard sonatas and trios sacred music miscellaneous vocal genres and operas composed for Eszterháza and London

*Mozart and the Mediation of Childhood* Adeline Mueller, 2021-07-16 The story of Wolfgang Amadeus Mozart's

precocity is so familiar as to be taken for granted In scholarship and popular culture Mozart the Wunderkind is often seen as belonging to a category of childhood all by himself But treating the young composer as an anomaly risks minimizing his impact In this book Adeline Mueller examines how Mozart shaped the social and cultural reevaluation of childhood during the Austrian Enlightenment Whether in a juvenile sonata printed with his age on the title page a concerto for a father and daughter a lullaby a musical dice game or a mass for the consecration of an orphanage church Mozart's music and persona transformed attitudes toward children's agency intellectual capacity relationships with family and friends political and economic value work school and leisure time Thousands of children across the Habsburg Monarchy were affected by the Salzburg prodigy and the idea he embodied that childhood itself could be packaged consumed deployed performed in short mediated through music This book builds upon a new understanding of the history of childhood as dynamic and reciprocal rather than a mere projection or fantasy as something mediated not just through texts images and objects but also through actions Drawing on a range of evidence from children's periodicals to Habsburg court edicts and spurious Mozart prints Mueller shows that while we need the history of childhood to help us understand Mozart we also need Mozart to help us understand the history of childhood

*Singing Jeremiah* Robert L. Kendrick, 2014-05-05 A defining moment in Catholic life in early modern Europe Holy Week brought together the faithful to commemorate the passion crucifixion and resurrection of Jesus Christ In this study of ritual and music Robert L Kendrick investigates the impact of the music used during the Paschal Triduum on European cultures during the mid 16th century when devotional trends surrounding liturgical music were established through the 17th century which saw the diffusion of the repertory at the height of the Catholic Reformation and finally into the early 18th century when a change in aesthetics led to an eventual decline of its importance By considering such issues as stylistic traditions trends in scriptural exegesis performance space and customs of meditation and expression Kendrick enables us to imagine the music in the places where it was performed

*Mozart's Così Fan Tutte* Ian Woodfield, 2008 A groundbreaking new approach proposes answers to many of the opera's unresolved questions WINNER of the Mozart Society of America Marjorie Weston Emerson Award for 2008 This study proposes a hypothesis to account for some of the opera's long standing problems It suggests that Mozart considered the idea that the pairings in Act II should not be crossed that each of the two disguised officers should seek to seduce his own woman Although this alternative plot structure was rejected signs of it may remain in the final score in the uneasy co existence of dramatic duplicity and musical sincerity and in the ending in which the easy restitution of the original couples seems not to take account of the new passions that have been aroused Evidence that several of the singers were re cast is also presented In addition to these radically new ideas about the conceptual genesis of *Così fan tutte* the book also provides a full account of the work's compositional history based on early Viennese and Bohemian copies Four different versions are identified including a significant revision in which Mozart removed the Act II finale canon The composer's probable involvement in the 1791 Prague production is also discussed IAN

WOODFIELD is Professor of Historical Musicology School of Music and Sonic Arts Queen's University Belfast

*The First Fleet Piano: Volume One* Geoffrey Lancaster, 2015-11-03 During the late eighteenth century a musical cultural phenomenon swept the globe The English square piano invented in the early 1760s by an entrepreneurial German guitar maker in London not only became an indispensable part of social life but also inspired the creation of an expressive and scintillating repertoire Square pianos reinforced music as life's counterpoint and were played by royalty by musicians of the highest calibre and by aspiring amateurs alike On Sunday 13 May 1787 a square piano departed from Portsmouth on board the Sirius the flagship of the First Fleet bound for Botany Bay Who made the First Fleet piano and when was it made Who owned it Who played it and who listened What music did the instrument sound out and within what contexts was its voice heard What became of the First Fleet piano after its arrival on antipodean soil and who played a part in the instrument's subsequent history Two extant instruments contend for the title First Fleet piano which of these made the epic journey to Botany Bay in 1787-88 The First Fleet Piano A Musician's View answers these questions and provides tantalising glimpses of social and cultural life both in Georgian England and in the early colony at Sydney Cove The First Fleet piano is placed within the musical and social contexts for which it was created and narratives of the individuals whose lives have been touched by the instrument are woven together into an account of the First Fleet piano's conjunction with the forces of history View The First Fleet Piano Volume Two Appendices Note Volume 1 and 2 are sold as a set 180 for both and cannot be purchased separately

**Beyond Fingal's Cave** James Porter, 2019 Demonstrates the profound impact of The Poems of Ossian on composers of the Romantic Era and later Beethoven Schubert Mendelssohn Brahms Massenet and many others Beyond Fingal's Cave Ossian in the Musical Imagination is the first study in English of musical compositions inspired by the poems published in the 1760s and attributed to a purported ancient Scottish bard named Ossian From around 1780 onwards the poems stimulated poets artists and composers in Europe as well as North America to break away from the formality of the Enlightenment The admiration for Ossian's poems shared by Napoleon Goethe and Thomas Jefferson was an important stimulus in the development of Romanticism and the music that was a central part of it More important still was the view of the German cultural philosopher Johann Gottfried Herder who saw past the controversy over the poems' authenticity to the traditional elements in these heroic poems and their mood of lament James Porter's long-awaited book traces the traditional sources used by James Macpherson for his epoch-making prose poems and examines crucial works by composers such as Beethoven Schubert Mendelssohn Brahms and Massenet Many other relatively unknown composers were also moved to write operas cantatas songs and instrumental pieces some of which have proven to be powerfully evocative and well worth performing and recording

Beethoven 1806 Mark Ferraguto, 2019-08-27 Between early 1806 and early 1807 Ludwig van Beethoven completed a remarkable series of instrumental works But critics have struggled to reconcile the music of this banner year with Beethoven's heroic style the paradigm through which his middle period works have typically been understood Drawing on theories of

mediation and a wealth of primary sources Beethoven 1806 explores the specific contexts in which the music of this year was conceived composed and heard As author Mark Ferraguto argues understanding this music depends on appreciating the relationships that it both creates and reflects Not only did Beethoven depend on patrons performers publishers critics and audiences to earn a living but he also tailored his compositions to suit particular sensibilities proclivities and technologies

The Life of Haydn David Wyn Jones, 2009-04-16 Presenting a fresh perspective on the life and work of Joseph Haydn this biography probes the darker side of Haydn's personality his commercial opportunism and double dealing his penny pinching and his troubled marriage

**The Unknown Schubert** Lorraine Byrne Bodley, 2017-07-05 Franz Schubert 1797 1828 is now rightly recognized as one of the greatest and most original composers of the nineteenth century His keen understanding of poetry and his uncanny ability to translate his profound understanding of human nature into remarkably balanced compositions marks him out from other contemporaries in the field of song Schubert was one of the first major composers to devote so much time to song and his awareness that this genre was not rated highly in the musical hierarchy did not deter him throughout a short but resolute and hard working career from producing songs that invariably arrest attention and frequently strike a deeply poetic note Schubert did not emerge as a composer until after his death but during his short lifetime his genius flowered prolifically and diversely His reputation was first established among the aristocracy who took the art music of Vienna into their homes which became places of refuge from the musical mediocrity of popular performance More than any other composer Schubert steadily graced Viennese musical life with his songs piano music and chamber compositions Throughout his career he experimented constantly with technique and in his final years began experiments with form The resultant fascinating works were never performed in his lifetime and only in recent years have the nature of his experiments found scholarly favor In *The Unknown Schubert* contributors explore Schubert's radical modernity from a number of perspectives by examining both popular and neglected works Chapters by renowned scholars describe the historical context of his work its relation to the dominant artistic discourses of the early nineteenth century and Schubert's role in the paradigmatic shift to a new perception of song This valuable book seeks to bring Franz Schubert to life exploring his early years as a composer of opera his later years of ill health when he composed in the shadow of death and his efforts to reflect it

*The Symphonic Repertoire, Volume I* Mary Sue Morrow, Bathia Churgin, 2024-03-29 Central to the repertoire of Western art music since the 18th century the symphony has come to be regarded as one of the ultimate compositional challenges In his five volume series *The Symphonic Repertoire* the late A Peter Brown explores the symphony from its 18th century beginnings to the end of the 20th century In Volume 1 *The Eighteenth Century Symphony* 22 of Brown's former students and colleagues collaborate to complete the work that he began on this critical period of development in symphonic history The work follows Brown's outline is organized by country and focuses on major composers It includes a four chapter overview and concludes with a reframing of the symphonic narrative Contributors address issues of historiography the status



of research and questions of attribution and stylistic traits and provide background material on the musical context of composition and early performances The volume features a CD of recordings from the Bloomington Early Music Festival Orchestra highlighting the largely unavailable repertoire discussed in the book

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