

ZUR MUSIK IN ÖSTERREICH VON 1564 BIS 1740, EDS. KLAUS ARINGER,
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On the occasion of the fiftieth anniversary of the Institute for Early Music and Performance Practice at the University of Music and Performing Arts Graz, the jubilee year 2017 was celebrated with musical and scholarly presentations, concluding with a symposium on 'Musik in Österreich von 1564 bis 1740' (7–9 December 2017). The conference proceedings, edited by Klaus Aringer and Bernhard Rainer, offer a very colourful array of topics across a broad timeframe extending from the death of Emperor Ferdinand I and the accompanying partition of the Habsburg hereditary lands in 1564 to the death of Emperor Charles VI in 1740. The focus on Austria – also taking into account the Styrian state capital – corresponds to the research and publishing priorities of the Kunstuniversität Graz, which are set in the field of historical musicology. The efforts of the Institute for Early Music and Performance Practice to generate a 'Schnittstelle zwischen Forschung, Lehre und Podium der historisch informierten Aufführungspraxis'¹ clearly emerge in the conference proceedings, published by Leykam of Graz. The volume's chronological caesuras, nearly 200 years apart (1564–1740), encompass a long and complex period in the history of music in Austria, as reflected in the accents of the various contributions. Striking markers can be discerned in the musical or cultural transfer that occurred under the Habsburg rulers Ferdinand I, Maximilian II, Archduke Ferdinand of Tyrol and Archduke Charles of Inner Austria, and in the creative output of Johann Joseph Fux.

1 <https://altemusik.kug.ac.at/>

In the first essay, Rudolf Flotzinger takes the title of the symposium as an opportunity to address the perspectives of (music) scholarship on (music) historiography ('nicht nur die in Österreich') (pp. 11–24), as well as appealing for interdisciplinary cooperation. A focal point of his arguments is the meaning of the word 'Austria', and he raises justified objections to an outdated historiography that has regarded Austrian and German music as identical, in the sense of a 'German cultural area'. Despite scholarly efforts, that view has not yet been overcome and, according to Flotzinger, can still be heard 'implizit oder sogar explizit' (pp. 16–17).

The contribution by Sonja Tröster (pp. 25–42) opens a group of essays, arranged largely chronologically, focussing on the period around 1600. A specialist in the Lied of the fifteenth and sixteenth centuries,² Tröster focusses on the collection *Teutsche Liedlein* by Lambert de Sayve, printed in Vienna in 1602, which has never previously been the subject of scholarly discussion. Sayve, who belonged to the imperial court ensemble from 1568, drew on the older tradition of the polyphonic tenor song, but the gradual turn of Habsburg court music towards Italian stylistic devices is already evident in his *Teutsche Liedlein*. By analysing the text and music of this repertoire, the author establishes the tendential proximity of 'Italian' and 'German' song themes to the respective musical means of expression, thus shining a light on the juxtaposition of new and traditional elements.

2 See e.g. Sonja Tröster, *Senfts Liedsätze. Klassifikation und Detailstudien eines modellhaften Repertoires*, Vienna 2019.

The term ‘multi-instrumentalists’ characterises the contribution by Bernhard Rainer (pp. 43–66), which focuses on musical practice at the courts of the Austrian line from Ferdinand I to Rudolf II. Rainer relies heavily on the research of Markus Grassl,³ who has revealed the cultivation of music at the courts apart from trumpet fanfares. Grassl’s research supports Rainer and additionally shows that besides the oft-mentioned trumpeters there were musicians with far more instruments in their repertoire. Like Sonja Tröster’s essay, Rainer’s source-based arguments also follow the Italian traces and spheres of influence that he finds in the Italian ‘multi-instrumentalists’. According to Rainer, their special performance practice explains their dominant position in the musical life of the European princely courts.

An Italian ‘multi-instrumentalist’ is also the subject of Susanne Scholz’s essay (pp. 67–82). Using the chronicles of Cerbonio Besozzi as an example, Scholz – like Rainer before her – points to the cultural connection between the ruling houses and their court ensembles. Besozzi’s chronicles could well prove to be a treasure trove for research. As they have been largely overlooked hitherto, the author presents them to a wider scholarly community through her descriptions in English.

With Sebastian Ertel and Matthias Siegmund Biechteler, Styrian musicians finally take centre stage in the scholarly discussion: drawing on extensive research, Martin Fiala discusses in detail the sources and works of the Styrian musician Sebastian Ertel and brings them up to date (pp. 83–106). The composer’s complete works have been preserved almost in their entirety, while the sources point to

a not insignificant dissemination of his music. Fiala’s findings should be considered fundamental for future Ertel research and could also provide the impetus for a revision of the encyclopaedia articles about him – for example in *Die Musik in Geschichte und Gegenwart* and *The New Grove Dictionary*.

A Styrian is also the focus of Thomas Hochradner’s essay (pp. 145–156). With his dissertation in 1991, Hochradner already laid the foundation for an examination of the life and work of Matthias Siegmund Biechteler (c.1668–1743).⁴

Nicolás Javier Casas-Calvo and Charles E. Brewer deal with music of the seventeenth century. Both authors write about stylistic aspects of the Habsburgs’ cultivation of music. Casas-Calvo takes up cultural transfer, pointing out Spanish and Italian influences in the opera *El Prometeo* (pp. 107–120), which he does through metrical analysis of the libretto text. Brewer, on the other hand, turns his attention to the phenomenon of double- or multi-choral *balletti* (pp. 121–144), which he considers exemplary of the ‘Imperial Style’. Emphasising the original function as an ensemble work of a handwritten Ciaccona by Johann Heinrich Schmelzer, which has survived as a partcell, he also proposes a musical reconstruction (p. 143) – unfortunately printed in very small type.

With the music at the court of Charles III Philip of Palatinate-Neuburg in Innsbruck, we are now chronologically in the eighteenth century: for the first time since Walter Senn’s 1954 publication,⁵ knowledge of musical life at the Innsbruck court of the Elector Palatine is illuminated and expanded with essential findings (pp. 157–181). Franz Gratl discusses

3 See especially Markus Grassl, ‘Instrumentalisten und Instrumentalmusik am kaiserlichen Hof von 1527–1612. Fakten – Hypothesen – Fragen’, in: *Die Wiener Hofmusikkapelle III. Gibt es einen Stil der Hofmusikkapelle?* eds. Theophil Antonicek, Elisabeth T. Hilscher, Hartmut Krones, Vienna 2011, pp. 109–148.

4 Thomas Hochradner, ‘Matthias Siegmund Biechteler (ca. 1668–1743). Leben und Werk eines Salzburger Hofkapellmeisters. Studien zur Salzburger Musikgeschichte in der ersten Hälfte des 18. Jahrhunderts’, University of Salzburg 1991 (PhD dissertation).

5 Walter Senn, *Musik und Theater am Hof zu Innsbruck*, Innsbruck 1954.

the instruments of the court ensemble, as well as Charles Philip's private ensemble and the instrument makers associated with it; the cultivation of musical theatre and occasions for splendid opera performances are also mentioned. Gratl discusses Innsbruck's role as a transit station for famous musicians and refers to documents on the lute virtuoso Silvius Leopold Weiss which may still be found in Innsbruck. The author succeeds in capturing a piece of Innsbruck's musical life at the beginning of the eighteenth century with a broad lens.

With the next three essays, the focus shifts to organology: bassoonist and musicologist Klaus Hubmann explores the history, use and terminology of the dulcian in Austria (pp. 183–193). The role of Italian instrumentalists in courtly musical life during the sixteenth century is again made clear. Hubmann traces the first mentions of the instrument, its use (based on inventories), especially in Graz and Innsbruck, and compositions with soloistic parts for dulcian.

The essays of Alfons Huber (pp. 195–204) and Michael Hell (pp. 205–226) shift to keyboard instruments. Huber embarks on a search for traces of the clavichord in Austria, while Hell deals with the comparatively small body of Johann Joseph Fux's harpsichord music. In doing so, he addresses the question of which harpsichords or keyboard instruments are best suited to playing it. The practical aspect of present-day music-making is also considered: harpsichord players are offered different possibilities for performance (depending on the bass octave, among other things), and the advantages of the 'Viennese bass octave' for accompaniment on the harpsichord are also briefly discussed. The essay concludes with a detailed appendix which provides an overview of the low bass notes and the respective top notes in Fux's compositions for keyboard instruments, as well as illustrating the playability of these works for instruments with the typical keyboard variants of the seventeenth and early eighteenth centuries.

New results from research into Johann Joseph Fux are then presented by Martin Eybl (pp. 227–236), Ramona Hocker (pp. 237–252), and Dagmar Glüxam (pp. 253–270).

Eybl succeeds in dating a group of church sonatas by Fux very precisely. Adopting an exact and clear approach, he takes a close look at the watermarks of the paper on which these works were written and discusses the use of this paper at the Viennese court. His investigations reveal that the sonatas K 339 and 372 should be dated to between October and November 1715. The Pastoral Sonata K 395 most likely falls in the Christmas period of 1715, while all the other sonatas were written out in February 1715 (Fux's appointment as Court Kapellmeister). With the help of these observations, Eybl convincingly demonstrates that Fux's compositional output – especially in church music – was quite high in the year of his appointment as Hofkapellmeister. The author also addresses the research desideratum on the dating of Viennese court orchestra music with the research project 'Paper and Copyists in Viennese Opera Scores, 1760–70'.

Out of more than 600 works, only 15 autographs by Johann Joseph Fux have come down to us. Consequently, the very large source inventory available to the scholars preparing the Fux edition consists mostly of copyists' transcriptions. In her essay, Ramona Hocker (a former collaborator on the Johann Joseph Fux edition at the Musicology Department of the Austrian Centre for Digital Humanities and Cultural Heritage of the Austrian Academy of Sciences) clearly acknowledges the activity of copying as constitutive of the text and thus of the work. Performance-related details, as well as a certain vagueness in the tradition, point to a different understanding of the work, greater account of which should be taken when preparing editions. The 'philology of the imprecise' ultimately refers to two different, time-related understandings of (musical) writing. There is a high demand for precision

with regard to musical texts prepared today, but it is questionable whether that leads to better results.

The Fux contributions conclude with an essay by Dagmar Glüxam. A specialist in the doctrine of affects in music of the seventeenth and eighteenth centuries, the author takes a close look at Fux's explanations of affects based on his *Gradus ad parnassum*. Melody and rhythm are also seen as particularly meaningful in Fux's descriptions of affect, which Glüxam compares with treatises on music theory from that time. According to Glüxam, the context of the time allows one to understand the aesthetic principles behind the musical representation of affects and the striving for imitation in Fux's work.

Andrea Zedler and Jana Perutková (pp. 271–284) focus on the aristocratic music scene: their contribution places two operas performed in Graz (*La forza dell'amicizia ovvero Pilade ed Oreste*, 1728; *Aristheus*, 1741, only recently rediscovered by Perutková⁶) in the context of events surrounding the securing of the dynastic succession, which led to the installation of Maria Theresa as ruler. The authors explore not only the embedding of the operas in the birthday celebrations of Empress Elisabeth Christine, but also the broader political context behind the operas.

With his essay 'Gregor Joseph Werners weltliche Instrumentalmusik mit Traversflöte', Klaus Petermayr, a Werner specialist, addresses artists of the early music scene. Werner's image as a composer of church music and contrapuntist has prevented a potential rediscovery of the instrumental works which, Petermayr argues, would offer the possibility of 'einer anhaltenden und lohnenden Wiederentdeckung' (p. 297). Unfortunately, it is impossible to pass judgment on Werner's music

for transverse flute, due to a lack of sources and a high percentage of losses.

The volume concludes with a contribution on sources, which once again focuses on a figure from music history largely overlooked thus far: Joseph Balthasar Hochreither. In his essay, Peter Deinhammer deals for the first time in detail with Hochreither's 15-page letter of complaint *Praecepta* (1708), dating from his time as organist and choir teacher at the Upper Austrian Benedictine monastery of Lambach (pp. 299–309). Thanks to that letter, which is comparable to Bach's *Entwurf einer wohlbestallten Kirchen Music*, conclusions can be drawn about the everyday life of a monastery composer in the early eighteenth century. Deinhammer elucidates above all Hochreither's activities as a choir teacher and the state of the Lambach music tradition at the beginning of the eighteenth century.

Zur Musik in Österreich von 1564 bis 1740 sheds light on the 'Austrian cultivation of music' during that period, focussing primarily on 'Habsburg activity': the transfer of musical culture (Italy–Austria) among Habsburg rulers and their cultivation of music, as well as the activities of the court Kapellmeister Johann Joseph Fux. As is usual in anthologies, the contributions vary in scope and execution and – with the exception of the essays by Susanne Scholz and Charles E. Brewer – are written in German. The volume thus seems to be biased particularly toward a research community based in the German-speaking world (especially Austria). Altogether, the volume is a welcome publication that – as the title suggests – does not claim to be a historiography of music, but rather attempts to capture various facets of music in Austria between the sixteenth and eighteenth centuries.

6 See Jana Perutková, 'Die glückliche Vorbedeutung and Aristheus. Unknown Libretti of German-Language Opera Performed in the Kämtnertheater in Vienna in 1741', *Musicologica Brunensia* 53 (2018), Supplementum, pp. 123–155.

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