

MUSIC AND MUSICIANS AT THE PRESSBURG CORONATION OF MARIA THERESIA (1741)

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ABSTRACT

This study deals with the music performed and musicians present during Maria Theresia's prolonged stay in Pressburg in 1741 in conjunction with her coronation as King of Hungary. The role music and ceremony played during this pivotal junction in the history of the Habsburg monarchy are considered within the context of the War of the Austrian Succession and are contrasted with other coronations which took place in Pressburg, Prague and Frankfurt (predominantly in the 18th century). This article employs a diverse range of manuscript and printed sources found in the Viennese Haus-, Hof- und Staatsarchiv that provide an insight into matters of imperial court policy, ceremony and finance. Detailed descriptions of coronation ceremonies, with a particular focus on the number and placement of musicians, are provided and practicalities such as travel and accommodation are touched upon. The royal party's activities – in particular church services and celebrations involving music – in the Viennese “suburb” are also outlined in detail in the form of a calendar of events. In addition, numerous transcriptions of documents pertaining to music and ceremony are provided.

Key words: Pressburg, coronation, musicians, Viennese imperial court, 1741, Prague, Frankfurt, ceremony, Habsburg, Maria Theresia, Franz Stephan, policy, finance

Introduction

The coronation of Maria Theresia in Pressburg (today Bratislava) occupies a special place in the history of the Habsburgs. Coronations naturally almost always occur during a phase of transition but the instability and uncertainty that surround this particular event make the Pressburg coronation in 1741 one of significance. It took place at one of the most important junctions in Austrian history and the contrast between the steadfast tradition of ceremony and ritual and the drastic changes that the succession brought is

striking. The coronation was shadowed by periods of mourning for various members of the family, not least for Karl VI, which in a sense complement the other grave matters which prevented the young monarch from celebrating for long.¹ At the fore was the increasingly menacing War of the Austrian Succession (1740 – 1748), which – in light of this study – had the fortunate consequence of significantly prolonging the royal party's stay in the Viennese "suburb". The long-foreseen complications of a female Habsburg ruler had finally become reality and threatened to decimate their territories.

Maria Theresia, accompanied by Franz Stephan and his brother Prince Karl von Lothringen, left Vienna on the evening of 19 June 1741 and after sojourning at Petronell and Wolfsthal arrived in Pressburg the following afternoon. With the exception of a few short trips,² Maria Theresia remained in Pressburg until 11 December 1741 – Franz Stephan and his brother departed for Moravia on 4 November and returned to Vienna on 3 January (a full chronicle of events can be seen in Appendix 1). By mid September, the conflict had intensified to such a degree that imperial treasures and im-

¹ In the *Wienerisches Diarium* of 12 November 1741 (p. 1023), the following *Königliches Patent* is issued: "[... Karl VI] den 20ten dies lauffenden Monats / und Jahrs fruhe nach 1. Uhr aus diesem zergänglichen Leben / wie nicht zu zweifeln ist / in die ewige Freud / und Seligkeit abgefօrderet; und nun sich in allweg gebühren will / daß in diesem betrübten Kaiser= und Lands=Fürstl. Todes=Fall zu Erzeugung Christlichen Mitleidens mit Uns alle Freuden / und Frölichkeiten ab= und eingestellet werden: Als befehlen Wir euch allen / und jeden / keinen ausgenommen / hiemit Gnädigst / und wollen / daß ihr alle / und jede Fröhlichkeiten / Musiken / Trompeten / Jäger=horn / Fecht=Schulen / Tāntz / Comödien / und alle andere dergleichen Freuden=Spiel / und äusserliche Erzeugungen bey denen Hoch= und Mahlzeiten / auch anderen Zusammenkunsten / sowohl bey Tag als Nacht / heimlich und öffentlich / ernstlich / und bey Straf ab= und einstellen / und hierwider zu handeln niemanden verstatten / wie auch dergleichen euch selbsten enthalten sollet: [...] Gegeben in Unserer Stadt Wien den 22ten October im 1740ten / Unserer Reiche im ersten Jahr." In HHStA OMeA ZA-Prot. 18 (f392) the following regulations for mourning are listed: "[...] wie daß Ihr König: May: der Klag halber allergnädigst Resolviret haben, Solche so viel die drapirte Wägen, vnd livree bediente anblanget, wie für Wey: Kaysern Leopoldum Ein Jahr, vnd Sechs Wochen lang zu Tragen; hingegen die Ministri, vnd Cammerer, wie der Hoff, Ein Jahr, vnd zwey Monath zu gehen hätten. Nachdem aber wegen des unterm 27.^{ten} Aug: nächsthin erfolgten Todtfall der Wey: drchlgsten Erzherzogin Elisabeth Gubernantin derer Niederlanden eine grosse Cammer=Clag auf 5. Monath a dato des höchst See: hinscheidens zu Tragen beschlossen worden; [...]" Later, however (f409), it is noted: "obwohl vnterm 20.^{ten} octob: 740. allergnädigst Resolviret werden, daß es mit der Trauer für Wey: Ihr Kay: vnd König: Cathol: May: auf eben diejenige arth, wie solche für Wey: Kayser Leopoldum getragen worden, sole beobachtet werden, mithin die schwarze Hoff=liberey so wohl, als auch diejenige der Ministres, vnd Cavaliers nicht minder die drapirte Wägen derselben, nach deme eben auf den 1.^{ten} dieses Monats Xbris 1 Jahr= vnd 6 Wochen verflossen gewesen, hätten abgezogen werden sollen, so ist jednoch, weilen in dem Protocoll gefunden worden, daß die Klag 2 Monath über dß Jahr pro Leopoldo gedauret, solches nicht erfolget, sondern erst, da Ihr König: May: zu Wien angelanget, zu ablegung der drapirten Wägen, vnd schwarzen libereyen denen bottschaffteren, Ministren= vnd Cammern durch die Hoff=Fouriers angesagt worden, wie an seinen orth solches des mehrern angeführt werden wird."

² For example, to Mannersdorf on 5 July, to Count von Harrach's estates at Bruck an der Leitha and Rohrau from 16 – 18 August, to Count Johann Pálffy's estate at Königsaden from 22 – 23 August, to Hollitsch from 30 August to 6 September, to Möllersdorf from 22 – 23 September, to Eckertsau and on to Vienna from 7 – 11 August, and to Vienna from 11 – 12 July, 25 – 26 July, 26 – 27 August, and 9 – 10 September.

portant documents were evacuated from Vienna to Pressburg.³ Bavarian and French troops had crossed into Upper Austria and Bohemia, Linz was lost almost without resistance and an attack on Vienna seemed likely. Even in Pressburg, however, Maria Theresia was not immune to the dangers that prevented her from returning to Vienna. In a report dated 15 September 1741, she was advised to retreat to Ofen (Buda).⁴ It was also recommended that the *Edelknaben* be sent to Graz and other members of the *Hofstaat* should seek out a safe haven such as Judenburg.⁵ Further reminders about the increasing threat appear in the weeks to come and although other family members had taken due precautions,⁶ Maria Theresia insisted on staying in Pressburg until the last.⁷

Concerning ceremony and music, the imperial court was yet to undergo one of the most radical transformations in its history, namely the abolition of Spanish in favour of French ceremony⁸ and the relatively steep decline of music at court following the organisational reforms that involved the subcontracting of the *Hofkapelle* to Kapellmeister Georg Reutter.⁹ Ceremony at the Habsburg court was particularly bound in tradition and the origins of the coronation ceremony – viewed as an essential means of legitimising sovereignty

³ In the *Zeremonialprotokoll* for 1741 – 1742 (HHStA OMeA ZA-Prot. 18, 348r-348v) there is a request to the librarian (dated 15 September 1741) to pack up the “Manuscripta, vnd andere Kostbahre Schrifften, Bücher= vnd antiquitaeten” as soon as possible (they arrived on 20 September) in case there should be an invasion. Further reports discuss what should be done with other precious items both in Pressburg and Vienna, for example, silver, tents, carriages, carpets, paintings, and maps.

⁴ *Intimatum* (dated 15 September 1741, HHStA OMeA ZA-Prot. 18, f347v): “Nachdem Ihro zu Hungarn, vnd Böheim König: May: Erz=Herzogin zu oesterreich p. Unsere allergnädigste Frau, bey etwa näherer sich ergebender Feindes gefahr weiters von hier nacher offen, oder nach dero allergnädigsten Wohl gefallen anderst wohin sich zu begeben, bey so bewandten umbständen aber eine möglichst restrinigte, vnd nur höchst nötige Hoff=Staat einsweils mit sich zu nehmen, Willens seynd.”

⁵ HHStA OMeA ZA-Prot. 18, ff351r-352r

⁶ HHStA OMeA ZA-Prot. 18, 361r (23 September 1741): “Es hatten Ihro May: die Königin heute Nachts von hier nacher Möllerstorff, So, dem Printz Carl von Lothing dh: gehörig, Sich begeben, vmb von der verwittibten Kayserin Frau Mutter, so dan von der dhlsten Erzherzogin Maria Anna der Frauen Schwester, vnd von der dhlsten Erzherzogin Maria Magdalena dero Frauen Tante daselbst Sich zu beurlauben, als welche Sich ins gesamt nacher Maria Zell, vnd von da nacher grätz begeben, umb aldorten wegen der obschwebenden Feind: gefahr diesen Winter hindruch zu Residiren. Ingleichen hat sich auch vor etlichen Tagen die verwittibte Kayserin Amalia May: nacher Closter Neuburg in dß daselbstige Neue gebau reitiriret.”

⁷ On 9 October, Maria Theresia writes a response to a report that advises her removal from Pressburg to Raab (Györ) or Ofen (Buda) in which she states that she will remain in Pressburg as long as possible, however, when necessary she will relocate for the safety of her and her children to Ofen (HHStA OMeA ZA-Prot. 18, f370r): “Placet wegen den vorschlag Meiner Person nach Raab zu gehen, allein gedencke hier zu verbleiben, bis dem letzten augenblick, aber aus vorsichtigkeit so wohl Raab beschrieben, vnd offen vor allen, dan ehender noch gedencke aldorten hin zu gehen, so wohl wegen Meiner Sicherheit, als Meiner Kinder, Welche auch nicht mehr gegen Steyrmarck mehr schicken kan, weilen auch dorten aus sehet, daß troublen sich ergeben könnten, in übrigen Solle Man alle dispositions machen, dan aus dem KönigReich nicht gedencke zu gehen, also keine weitere abschickung bedarff, sondern alles in offen praepariren zu lassen.”

⁸ See RIEDEL, Friedrich W.: *Kirchenmusik am Hofe Karls VI. (1711 – 1740)*. München; Salzburg : Musikverlag Katzbichler, 1977, p. 12.

⁹ Documents regarding the contracts of 1751 and 1756 and their repercussions include: HHStA OMeA Protokolle 24, ff44v-46r (undated, ca. January 1757), HHStA HA HMK Akten 1 (1757 – 1799), ff7r-11v (report, 12 January 1757), ff12r-13v (*Status*, 1 November 1756), ff16r-21v (report,

and obtaining the sympathies of the people – can be traced back to the Old Testament.¹⁰ It has been argued that no other Western ruler in modern times placed so much significance on coronation and homage ceremonies as Karl VI and it was through his endeavours and foresight, culminating in the so-called Pragmatic Sanction (19 April 1713), that he ensured his daughter's right to succeed him.¹¹ The War of the Spanish Succession (1701 – 1714) led to Karl VI possessing an abundance of regnal and ducal titles, including those of King of Bohemia and Hungary, which were inherited by his daughter.

The Sources

Between 1563 and 1830, nineteen coronations took place in the parish church of St. Martin (now St. Martin's cathedral) in Pressburg.¹² There are numerous modern studies about the Hungarian coronations;¹³ those pertaining to music include articles by Ladislav Kačic, Friedrich W. Riedel and Richard Rybarič.¹⁴ There are also a number of contemporary printed and manuscript sources such as *Krönungsdiarien*,¹⁵ *Kurtze und Warhaffte beschreibung der Röm. Kön. May. Einzug, sampt der Krönung zu Hungerischem König* (Strasburg, 1563),¹⁶ Johann Christian Lünig's *Theatrum Ceremoniale Historico-Politicum Theatrum Caeremoniale [...]* (Leipzig, 1720), the series *Theatrum Europaeum* (Frankfurt am Main, 1636 – 1748),¹⁷ *Ortelius redivivus et continuatus oder Beschreibung der Ungarischen Kriegsempörungen* by Martin Meyer (Frankfurt am Main/Nürnberg, 1665), Giovanni Battista Leoni's *Le solennissime feste et gloriosissimi trionfi fatti nella citta di Possonio. Nella coronation del serenissimo principe Ridolfo arciduca d'Austria, figliuoli di sua maesta cesarea, coronato re di Ongaria* (Venice, 1572) and *Notitia Hungariae Novae Historico-Geographica* by Matthias Bel (Wien, 1735 – 1742). Detailed descriptions of

¹⁰ 28 October 1765), ff71r-77r (undated, ca. 1790). See also Dorothea LINK's article Mozart's appointment to the Viennese court. In: *Words about Mozart. Essays in Honour of Stanley Sadie*. Ed. Dorothea Link, Judith Nagley. Woodbridge : Boydell Press, 2005, pp. 153-178 for an overview of the organisation of court music in the long eighteenth century.

¹¹ Discussed in RIEDEL, Friedrich W.: Krönungszeremoniell und Krönungsmusik im Barockzeitalter. In: *Mitteleuropäische Kontexte der Barockmusik*. Ed. Pavol Polák. (=Historia Musicae Europae Centralis.) Bratislava : Academic Electronic Press, 1997, pp. 107-132.

¹² RIEDEL, Ref. 10, p. 114.

¹³ Not all coronations of the Kings of Hungary took place in St. Martin's. For example, Ferdinand II was crowned in 1625 in Ödenberg (Sopron) and Franz II in 1792 in Ofen (Buda).

¹⁴ These include HOLČÍK, Štefan: *Korunovačné slávnosti, Bratislava 1563 – 1830*. Bratislava : Tatran, 1986) and FUNDÁREK, J. – SMIEŠKOVÁ M. (eds.): *Korunovácie v Bratislave*. Bratislava : 1967.

¹⁵ KAČIC, Ladislav: Musik zur Zeit der Preßburger Krönungsfeierlichkeiten (1563 – 1830). In: *Musicologica Istropolitana* 2. Bratislava : Universitas Comeniana Facultas Philosophica; Stimul, 2003, pp. 31-50; RIEDEL, Ref. 10, RYBARÍČ, Richard: Hudba bratislavských korunovácií. In: *Musicologica slovaca*, 14. Bratislava : Veda, 1990, pp. 11-36.

¹⁶ *Wahl- und Krönungsdiarien* for the years 1746, 1764 and 1790 are preserved in the Haus-, Hof- und Staatsarchiv, Vienna.

¹⁷ Digitalised by the Bayerische Staatsbibliothek: <http://nbn-resolving.de/urn:nbn:de:bvb:12-bsb00038902-3>

¹⁸ Digitalised by Augsburg University: http://www.bibliothek.uni-augsburg.de/dda/urn/urn_uba000200-uba000399/uba000236-uba000256/

coronation ceremonies in general and news from Pressburg can also be found in the *Wienerisches Diarium* from 1703 onwards (from 1780 renamed the *Wiener Zeitung*). As is all too often the case, music does not feature prominently in these contemporary descriptions meaning that it is rarely possible to identify which works were performed; however, several manuscript sources provide more information about the role music played in the ceremony including Kilian Reinhardt's *Rubriche generali per le funzioni ecclesiastiche musicali di tutto l'anno [...]*¹⁸ and the catalogue *Distinta Specificatione. Dell'Archivio Musicale per il Seruizio della Cappella, e Camera Cesarea.*¹⁹

The primary source for this study are the records found in the *Hofzeremonielldépartement* (*Zeremonialprotokolle* (1652 – 1918) and *Zeremonialakten* (1562 – 1918)) of the Haus-, Hof- und Staatsarchiv (HHStA), Vienna.²⁰ The *Zeremonialprotokolle* were first conceived in 1652 during an attempted reform of the organisation of imperial court (*Hofstaat*). These chronicles were recorded by a secretary to the *Obersthofmeister* and maintained – albeit with some gaps – until the end of the Habsburg monarchy. It should be noted that the *Zeremonialprotokolle* were not maintained in the form of a diary, rather they are composites of various documents which were first brought together in the form of *Konzepte* (see n. 20). Fair copies were made retrospectively and bound in individual volumes.²¹ Which (if any?) predetermined criteria there were for deciding what information should be recorded is impossible to ascertain. At first, only isolated events were noted; however, the *Zeremonialprotokolle* became an increasingly used “reference work” for matters of policy, ceremony and event planning and by the mid-eighteenth century, entries occur on an almost daily basis about a diverse range of activities – the frequency of records from the latter half of the century onwards is once again markedly lower.²² A recent statistical study examining cross-sections of the *Zeremonialprotokolle* highlights this.²³ In the earliest years examined (1678 to 1682), research has shown that as little as six per cent of days of the year (in 1682) have information recorded and the documents give remarkably little indication

¹⁸ A-Wn Mus.hs.2503, Vienna, 1727.

¹⁹ A-Wn Mus.hs.2541, anonymous and undated. Detailed information about these sources can be found in RIEDEL, Ref. 8, pp. 17-21.

²⁰ There also exist a series of *Konzepte der Zeremonialprotokolle* (1677 – 1798) which have not been examined for this study.

²¹ PANGERL, Irmgard: „Höfische Öffentlichkeit“. Fragen des Kammerzutritts und der räumlichen Repräsentation am Wiener Hof. In: *Der Wiener Hof im Spiegel der Zeremonial-Protokolle (1652 – 1800). Eine Annäherung*. Ed. Irmgard Pangerl, Martin Scheutz, Thomas Winkelbauer. Innsbruck : Studien Verlag, 2007, p. 255.

²² For more detailed information see PANGERL, Irmgard – SCHEUTZ, Martin – WINKELBAUER, Thomas: Zeremoniell und zeremonielles Handeln am Wiener Hof. Eine Skizze. In: *Der Wiener Hof im Spiegel der Zeremonial-Protokolle (1652 – 1800). Eine Annäherung*. Ed. Irmgard Pangerl, Martin Scheutz, Thomas Winkelbauer. Innsbruck : Studien Verlag, 2007, pp. 12-14; and PAUSER, Josef – SCHEUTZ, Martin – WINKELBAUER, Thomas (eds.): *Quellenkunde der Habsburgermonarchie (16. – 18. Jahrhundert). Ein exemplarisches Handbuch*. Vienna : Oldenbourg, 2004.

²³ ATZMANNSTORFER, Johanna – CHRISTIAN, Adam – KÖRBL, Hansdieter – STARCH, Roland – WEISSKOPF, Bettina – WELTIN, Dagmar: Much of the same? Das Leben am Hof im Spiegel der Zeremonialprotokolle (1652 – 1800). Ein quellenkritischer Wertstättbericht. In: *Der Wiener Hof im Spiegel der Zeremonial-Protokolle (1652 – 1800). Eine Annäherung*. Ed. Irmgard Pangerl, Martin Scheutz, Thomas Winkelbauer. Innsbruck : Studien Verlag, 2007, pp. 229-254.

of the famous piety of Leopold I.²⁴ Even during the early years of the reign of Karl VI, only approximately fourteen per cent of days are covered (1711 to 1713) – most coverage is unsurprisingly dedicated to coronation preparations and festivities.²⁵ By 1730, this figure had risen considerably to fifty per cent and by the time of the year in question for this study, 1741, almost seventy per cent of days are described at least in part.²⁶

For the year 1741, a total of 634 individual events are mentioned in the some 419 folios – primarily concerning matters of the change in leadership but also activities such as galas, balls, opera and theatre performances, hunting and festive sleigh rides.²⁷ By this time, the *Zeremonialprotokolle* had become much more – although it would be presumptuous to say completely – representative of the strong religious character of the Habsburgs and the ceremony and ritual which accompanied (and to a large degree defined) their lives. Maria Theresia followed in the footsteps of her predecessors and is recorded as having attended 61 church services in this year, not including those which took place on feast days and other special occasions (which were by no means uncommon, illustrated in Appendix 1).²⁸

Preparations and Arrival

Preparations for the Pressburg coronation trip began as early as April 1741, notably early in comparison to those of previous monarchs.²⁹ In the preparatory stages of a co-

²⁴ ATZMANNSTORFER, CHRISTIAN, KÖRBL, STARCH, WEISSKOPF, WELTIN, Ref. 23, p. 232.

²⁵ ATZMANNSTORFER, CHRISTIAN, KÖRBL, STARCH, WEISSKOPF, WELTIN, Ref. 23, p. 236.

²⁶ ATZMANNSTORFER, CHRISTIAN, KÖRBL, STARCH, WEISSKOPF, WELTIN, Ref. 23, p. 239.

²⁷ ATZMANNSTORFER, CHRISTIAN, KÖRBL, STARCH, WEISSKOPF, WELTIN, Ref. 23, p. 243.

²⁸ ATZMANNSTORFER, CHRISTIAN, KÖRBL, STARCH, WEISSKOPF, WELTIN, Ref. 23, p. 245.

²⁹ For example, the Hungarian coronation of Karl VI, which took place on 22 May 1712, was only prepared for weeks in advance. In the following report dated 2 May 1712 (HHStA OMeA ZA-Prot. 7, f114r-116r), it is advised that the date of departure for Pressburg and the coronation day should be determined: "Hungarische Crönung vnd die abrayß nacher Preßburg betreffendt. [...] Waß nun die abrayß betrifft, so hat der obrister Stallmeister gezweiflet, ob Er mit so uill wägen, alß zu befürderung der mitrayßender Hoffstatt erfordert werde, in so Kurzer zeit vnd auf einmahl werde auf kommen können, und hat man darfür gehalten, daß auch nothwendig wäre, den Tag der Crönung zu determiniren, dann man disen so wohl alß den Tag der abrayß von hier dem Erzbischoffen, dem Palatino, dem Hoff kriegsrath wegen der Regimenter, wie auch durch die hiesige Hoff=Cammer der Hungarischer Cammer notificiren muß, damit Sie sich darnach richten können, man wisse noch nicht, ob zu Prespurg alles darzu im stand seye, wann man am Künfftigen Montag alß den 9.^{ten} von hier aufbrechete, so kämme man den 10.^{ten} nach Prespurg, vnd könnte am Mittwoch oder Pfingsttag die Landtags proposition vor Sich gehen, vnd hetten die Status noch 2. oder 3. Täg ad deliberandum, man solte Thuen aber hier zu keine zeit lassen, dann Sie andere Sachen moviren oder vorbingen därfsten, sondern gleich nach der Landtags Proposition den Crönungs actum vornehmen, am Freitag vnd sambstag könnte die Crönung nicht geschehen, die 3. Pfingst Feyertäg nehmen die Hungaren nichts vor, und darauf folgen die Quartemper täg, man hat dahero darfür gehalten, daß Ewr Kayser. Maytt die Feyertäg dahier zu bleiben Sich resolviren möchten, und am Mittwoch darauf die Reyße antreten, vnd am Freitag oder Sambstag die Landtags Proposition thuen, vnd den Montag alß den 23.^{ten} May Sich Crönen lassen könnten, so bliebe denen Statibus keine zeit übrig, vnter Sich zu deliberiren, vnd andere Sachen vorzubringen, man hette alß dann mehr zeit, das benötigte Fuhrweeßen zu bestellen vnd gehörigen orths, woh es vonnöthen, hinzuschreiben, vnd den Tag der Abreyß, vndt Crönung zugleich zu notificiren vnd zuerfahren ob hierzu alles im Stand seye, auch wegen verlaeflicher

ronation, it was common practice to examine the documentation (included printed sources such as *Krönungsdiarien* and *Theatrum Europaeum*) of earlier coronations in order to ascertain that traditions were upheld and to make appropriate amendments.³⁰ In addition, it was essential to carefully consider not only ceremonial matters but practicalities such as accommodation, food and travel and to calculate the relevant costs.

The primary focus of this study are the musicians who accompanied the royal party. The exact number of musicians who travelled to Pressburg for the coronation trip is, as with various other travels, almost impossible to ascertain owing to incongruities in the sources. The following table (Table 1) summarises the various surviving lists. What is known with certainty is that a number of musicians returned to Vienna shortly after the coronation on 3 July. The remaining musicians, with the exception of four trumpeters and one timpanist, returned at the latest on 21 September. This is evidenced by a report about a gala held to celebrate the declaration of Franz Stephan as co-ruler of Hungary on this date. Here it is mentioned that the Archbishop of Gran, Count Emericus Esterházy, provided musicians for the occasion as all of the imperial court musicians had been sent back to Vienna.³¹ There are also several subsequent mentions of their absence and the assistance of Count Esterházy's musicians.³² In addition, it is

anstaltungen von Jedem Hoff Amt Wehe vorauß hinunter zu schikken, beruhet aber alles an deme Waß Ewr Kayser. Maytt ferner allergnädigst resolviren, vnd anbefhlen werden. Reso: Caes.^a Bleibt auff den Mittwoch nach Pfingsten vnd die Cröning auff folgenden Sontag bestelt. Carl.”

³⁰ For example, prior to the coronation of Karl VI as King of Bohemia we find a report dated 26 March 1723 in which the coronations of Ferdinand II, Ferdinand III and Leopold I are summarised and compared. See BERNING, Benita: „Nach altem löblichen Gebrauch“. *Die böhmischen Königskrönungen der Frühen Neuzeit (1526 – 1743)*. (=Stuttgarter Historische Forschungen 6.) Köln : Böhlau Verlag, 2008, p. 167. In HHStA OMeA ZA-Prot. 7, f. 92v (1710 – 1712), we also find the following information that various documents pertaining to coronations in Hungary, Bohemia and France were consulted prior to the coronation of Karl VI “wobey der HoffCanzler die information gegeben, das Sich in der Kayser: Bibliothec einige documenta von vnterschied. Königreichen Crönungen, in specie von Hungarn, Böhmen, vnd auch Frankreich = vnd dabey = gefunden, daß dergleichen Frag nicht geschehen [...].”

³¹ HHStA OMeA ZA-Prot. 18, f357: “Unterdessen hatten Ihro Maÿ: die Königin bald nach halber 11. vhren sich öffentlich in die könig: Schloß Capellen mit vortragung des Creuzes begeben, vnd alda der predig, wie auch dem vnter Trompetten vnd Paucken=Schall wegen des Apostel=Tags *Mathæi* von dem bischoff zu *Neutra* Graff Emerich Esterházy gehaltenen Hoch=Amt, beÿgewohnet, vnd weilen der König: *Cæremoniarius*, vnd Hoff=Caplans bis auf den Wochner, samt der König: *Music* auf befehl Ihro Maÿ: völlig nacher Wienn geschicket worden; Als hat gedachter Wochner von denen Hoff Caplanen *Briselance* des Stelle des *Cæremoniarj* vertreten, die übrige assistentes seÿnd, gleich wie die *Music*, von dem h: Erzbischoffen zu Gran genohmen worden, wie auch nach der hand beÿ allen gottes=diensten beschehen.”

³² HHStA OMeA ZA-Prot. 18, f374, dated 12 October: “Seit dem da die König: Hoff=Capellen Music nacher Wienn geschicket worden, so wird bey dem donnerstag: gebetts kein Hoch=Amt gehalten. Es ist aber hiernebens anzumercken, daß weilen Ihro König: Maÿ: dero Hoff=Capellen Music nacher Wienn zurück geschickt, kein Hoch Amt, sondern dafür 2. Stille Messen gehalten worden, welches nach der hand so lang nembllich Ihro May: die Königin zu Prespurg verblichen, beobachtet worden.” Again on the occasion of Maria Theresia's name day on 15 October, a gala is held at which musicians of Emericus Esterházy play (f375): “[...] vnd von des h: Primatis Kirchen Music /: zumahlen wie schon oben gemeldet, dero König: Capellen Music bis auf 4. Trompeter, vnd einen Paucker, der dermahligen Kriegs=umbstände halber, nacher Wienn abgeschicket worden : / gehaltenen Hoch=Amt beÿ, und liessen alle bis zur Capellen anwesende, in Hin=, vnd zurückgehen zum allergnädigsten Handkuß.”

noted in the court's account books that town musicians – including those playing on St. Michael's gate – were paid 30 Fl for their services in 1687, 1712 and 1741. Further sums paid to the Franciscans, Capuchins and Brothers Hospitallers must also have been contributions towards music provided at church services.³³ Indeed, it was common practice for other musicians to provide additional forces when required – even in Vienna itself.³⁴ To what extent is unknown but performance parts give a somewhat reliable indication. Based on this evidence, Friedrich W. Riedel estimates that – at least at the coronations of Karl VI and in all likelihood at other coronations – each vocal part required three to four persons per part, and that ca. twelve upper strings, one to two violoncellists, at least one double bass, one cornetto, two trombones, one bassoonists, two to four trumpeters and timpanists, one theorist, one organist (and later in the century oboists and horns) must have been required.³⁵ The most famous example of the court's usage of local musicians is the performance of *Costanza e Fortezza* in Prague in 1723,³⁶ however, other such cases are documented. For example, in Frankfurt

³³ The "Specification deßen, Was bey Konig: Hungar: Crönung aus Löb: geheimben Cammerzahll=Ambt an Regalien verschaffet und außgetheillet werden" (HHStA HA GehKZ, Karton 1, fascicule 16, f24) includes the following payments: "10: denen Statt Musicanten bey dero Pfarr 30 Fl. | 11: denen P: P: Franciscanern zu Presburg 40 Fl. | 12. denen FF: Misericordiae allda 40 Fl. | 13. denen P: P: Capucinern allda 40 Fl. | 14. denen Closterfrauen allda 250 Fl. | 15. den Spittal allda 50 Fl. | 16. in die armen Häußer allda 100 Fl. | 17. dem Kay: Schloß Caplan 60 Fl. | 18. denen umbliegenden 6 Pfarern auf ihr anmelden 40 Fl [total:] 240 Fl. | 19. denen Alumnis zu Presburg wegen gehaltenen gottes dienst 50 Fl. | 20. dem Mößner in der Pfarr Kürchen 24 Fl. | 21. dem Kirchendiener im Schloß 30 Fl. | 22. denen Thurnern und Pauckhern auf dem Michaeli Thurn 30 Fl. | 23. vor das Palium dem Thomb Custos 150 Fl. [...]" On f28r is an almost identical list for the year 1712 (the relevant costs are the same as those listed above). For the coronation trip of Leopold I, it is more specifically mentioned in these extracts from account books that the town musicians of the parish of Pressburg received 30 Fl owing to the several church services they performed at (f32r): "75. Denen Stadt-Musicanten bey der Pfarr zu Presburg, wegen der Ihro Kay: Mtt: etlich mahl geleisten Kirchen-dienst 30 Fl." There are two special account books (HHStA FHKA SUS, Handschriften 338 and 714) for the coronations of Karl VI and Maria Theresia in Pressburg. Unfortunately, they provide no details of expenses for entertainment such as music and theatre. See SAPPER, Christian: Die Zahlamtsbücher im Hofkammerarchiv 1542 – 1825. In: *Mitteilungen des Österreichischen Staatsarchivs*, vol. 35, 1982, pp. 404-455 (specifically, p. 449). Additionally, in 1687 for the coronation of Joseph I in Pressburg, Count Adam Pálffy requested that the Olmütz Bishop Karl Liechtenstein-Castelcorno send two trumpeters and a timpanist. See KAČÍC, Ref. 14, pp. 35, 40-41 and SEHNAL, Jiří: Ze života hudebníků kroměřížské kapely v 17. století. In: *Hudobnovedné štúdie*, vol. 7, 1966, p. 126.

³⁴ For example, Reinhardt mentions in his *Rubriche Generali* two events in St. Stephan's cathedral, on 8 November 1712: "In Chiesa di S:^{to} Stephano si cantò La Messa solen:^{na} dello Spirito Santo con Trombe, e Timpani sul' Coro della Musica di S:^{to} Stefano solito." (f99r) and on 27 January (Reinhardt falsely gives the 28 January; see description in the *Wienerisches Diarium*, No. 886, 27 – 29 January 1712) 1712 as the imperial musicians had not yet returned from Frankfurt: "Arrivò La S:^a Ces:^a, e R:^{le} Catt:^{ca} Mtà dell' Aug:^{ma} Imp:^{le} Carlo VI., in Vienna, doppo La sua Incoronazione, seguita li 22. Xbre Anno 1711: in Frankfurt [...] NB à questa Funzione servi La Musica di S:^{to} Stefano, Mentre La Musica Ces:^a, non era ancora ritornata da Frankfurt." (f98v).

³⁵ RIEDEL, Ref. 10, pp. 120-121.

³⁶ J. J. Quantz's *Lebenslauf* (printed in MARPURG, F. W. (ed.): *Historisch-kritische Beyträge zur Aufnahme der Musik*, vol. 1 (Berlin, 1754), pp. 197-250) provides one of the most detailed accounts of the performance and mentions how he, Sylvius Leopold Weiß and Carl Heinrich Graun travelled to Prague to hear the "great and magnificent" ("große und prächtige") opera performed by 100 singers and 200 instrumentalists – which they ended up performing in. He does, however, underestimate

in 1745, the musicians of the Elector of Mainz Johann Friedrich Karl von Ostein (1743 – 1763) played a central role.³⁷ For the Prague coronation in 1743, a seemingly insuf-

the number of musicians brought from Vienna at “only some twenty” and adds that the rest came from Prague (students and members of various counts’ chapels) or elsewhere. There are several lists of musicians who were to travel to Prague in 1723 in HHStA OMeA ÄZA 32 which list either 64 or 68 musicians: the Music Director: Prince Luigi Pio of Savoy; Kapellmeister: Johann Joseph Fux; Vice-Kapellmeister: Antonio Caldara; female singers: Regina Schoonians, Rosina Borosini, Anna d’Ambreville; composer and theorist: Francesco and Ignazio Conti; “Concertmeister”: Kilian Reinhardt; organists: Johann Georg Reinhardt and Gottlieb Muffat; sopranis: Giovanni Vincenzi, Domenico Genuesi, Giuseppe Monteriso, Pietro Rauzino (in addition on another list are Vincenzo Brutti and Giovanni Carescini); alti: Gaetano Orsini, Lorenzo Masselli, Giovanni Battista Vergelli, Pietro Cassati (in addition on another list is Nepotte Petarri (Petazzi?); tenori: Sebastian Zeitlinger, Tomaso Bigelli, Francesco Borosini, Joseph Timmer (in addition on another list is Gaetano Borghi); bassi: Frederico Gozinger, Christoph Braun, Christoph Denk and Marc’ Antonio Berti (Ignaz Pielacher is crossed off one list); *violini* (violins and violas): Antonio Piani, Jacob Hofer, Franz Reinhardt, Johann Otto Rosetter, Ferdinand Woller, Tomaso Piani, Johann Alber, Carl Hartmann, Francesco Hintereder, Carl Denk, and Giovanni Giorgio Hintereder; double bassists: Anton Schnauz, Domenico Apuzzo; Violoncellists: Johann Kramer, Pietro Adò, Giovanni Peroni, Franz Schnautz; trombonists: Leopold Christian and Andreas Boog; horn player: Johann Griesbacher; oboists: Ludwig Schön, Ludwig Schulz, and perhaps Joseph Lorber, Andre Widmann and Daniel Hartmann; bassoonists: Tobias Woschitzka and either Carl Maillard or Xaverio Glätzl; trumpeters: Franz Küefel, Thomas Wlach, Joseph Holland and either Rudolph Hien or Franz Turnovsky; timpanist: Gottfried Denk; *Instrumentdiener* and assistant: Johann Fux and Arnold Vorlender; organ maker and assistant: Franz Walter and Ferdinand Römer; lute maker and assistant: Anton Posch (and son). There is also a note about the transport of musicians, instruments and music: in total, two wagons were needed for the music, two for the instruments and seven for the musicians’ baggage. One carriage was to be provided for Prince Pio of Savoy, one for the Kapellmeister Fux, one for the Vice-Kapellmeister Caldara, one for the Contis, one for the Borosinis and fifteen others for a calculated 56 musicians (HHStA OMeA ÄZA 32 “Verzeichnisse der Mitglieder des Obersthofmeisterstabes, des Obersthofmarschallamtes etc, die den Kaiser nach Prag begleiten sollen”, ff21r-22r). In addition, a list in the acts of the coronation visit in 1743 which must, however, refer to 1723 (HHStA OMeA ÄZA 41 “Reise Maria Theresias zur Krönung nach Prag”, ff4r, 6r-8v) “Lista der mit beeden Regierenden Kay: May: May: und denen durch: Erzherzogin zu denen gewesten König: Crönungen nacher Prag beorderten Hoff=Stats=Canzley, und Extra berueffenen Persohnen, so mit quartier versehen worden. [...]” specifies the following forces: “1. Sig: Principe Luigi Pio di Savoya Music Director sambt bediente vnd Pferdt. 1. Cäpelmeister. 1. Vice Cäppelmeister mit 60. Vocal vnd Instrumental Musicis ohne deren bedienten. 51. operisten [!] ohne Bediente. 10. Hoff Tanzer ohne Bediente.” and from the *Oberststallmeisteramt* “4. Musicalische Trompeter. 1. Pauckher. 8. Andere HoffTrompeter. 1. Pauckher” and the Hartschier-Garde a further 6 trumpeters and 1 timpanist.”

³⁷ In HHStA MEA Wahl- und Krönungsakten 79 (1745, “Fourier=Liste des Hochwürdigsten Fürsten und Herrn Herrn Joannis Friderici Caroli des hey: Stuhls zu Mayntz Ertzbischoffen, des hey: Röm: Reichs durch germanien ErtzCantzlers und Churfürsten pp nach Frankfurth zu bevorstehendes Röm: König: und Kayß: Wahl abgegangenen Hoff=Staat”, unfoliated) and *Des Römischen Kaysers Franciscus Wahl- und Krönungs Diarium* (Frankfurt, 1746) the following musicians of the Elector and Archbishop of Mainz are listed as having assisted at the coronation in Frankfurt in 1745: Kapellmeister: Johann Zach; *Concert-meister*: Ignatz Schwachhofer; female singers: Margaretha Urspringer, Anna Maria Weiß, Theresia Schwachhofer; violinists: Gottfried Reber, Andreas Schwachhofer, Anton Schwachhofer, Joseph Greil; Gambist: Joseph Schwachhofer; horn player: Paul Schwoboda; bass: Gottfried Emmer; organist and oboist: Michael Scheffel; flautist: Wolfgang Wolff; oboist: Gerhard Freyhold; bassoonist: Michael Meyer; clarinetist: Peter Kraus; tenor: Johann Lorenz Kimmel; organ maker: Joseph Danhöffer; unnamed instrument carrier; trumpeters: Sebastian Lambmann (*Obertrumpeter*), Michael Neugebauer, Jacob Langer, Gottfried Reinhard, Wilhelm Lambmann, Carl Seitz, Albert Brausch, Christoph Ditsch, Franz

ficient number of court musicians travelled with the royal party, hence necessitating the support of local musicians.³⁸ This also leads to several hypothetical questions: To what degree did court and local or visiting musicians interact? Were musical networks established by these sometimes very brief visits? Did the music performed during coronation visits leave any lasting impression on the parties involved?

Table. 1. Musicians present on Maria Theresia's coronation journey to Pressburg (1741)³⁹

	Pay		Returned on 3 July	Remained in Pressburg until 21 September
	Gulden (Fl)	Kreuzer (Kr)		
Music Director Graf Ferdinand von Lamberg				✓
1 Composer Georg Reutter [with his wife:] Theresia Reutter (geb. Holzhauser)	1 1			✓ ✓
3 Soprani Agostino Antonelli Domenico Genuesi 1 or 3 boys		47 47[?] 24	✓	✓ ✓
3 Contralti Pietro Cassati Pietro Galli Pietro Rauzzino		47 47 47[?]	✓	✓ ✓

Lindemann, Lambmann junior; timpanist: Georg Regal; unnamed timpani carrier. In addition it is noted that vocalists also come for the election and coronation. For more information about the role other musicians played at coronations in Frankfurt, see Arno PADUCH's meticulously detailed article *Die Mainzer Hofkapelle und die musikalische Ausgestaltung der Frankfurter Wahl- und Krönungsmessen*. In: *Wahl und Krönung in Zeiten des Umbruchs*. Frankfurt am Main : Internationaler Verlag der Wissenschaften, 2008, pp. 105-129.

³⁸ In HHStA OMeA ÄZA 41 "Reise Maria Theresias zur Krönung nach Prag" there are a number of lists specifying which musicians should travel to Prague in 1743. "Auffsatz der zur Vorstehenden König: Prager Reyß mit zu haben nothwendigen Music" (f59r, made by Count Losymthall): "Concert dispensator 1. Soprani 2. Contralti 2. Tenori 2. Organist 1. Violinisten 5. Violoncellist 1. Violonist 1. Instrument diener 1. Orglmacher 1. Geigenmacher 1. S[umm]a 20 Persohnen." In the margins are his suggestions: "domenico [Domenico Genuesi] wan er will fleissig seyn [!]" "pierini [Pietro Cassati]", "porgi [Gaetano Borghi]", "braun [Christoph Braun]" and "timer [possibly Joseph] und noch ein teütscher der besten also nur 2." The "Haupt Lista. Deren Für das zu Glorreichensten Crönung Unserer Allergnädigsten Landts Fürstin und Frauen Frauen in diesem 743 Jahr nacher Prag abzugehen denominirte Hoff Personale ausgesetzten Täg: beyträgen, oder Kostgeldern" (ff146r, 152r-153r, 157v) is probably the most accurate. It contains the following names: *Concert-Dispensator*: Andreas Amiller; soprano: Domenico Genuesi; alto: Pietro Cassati; tenor: Gaetano Borghi; bass: Christoph Braun; organist: Wenzel Birck; 2 violinists: Timmer (unclear which is meant), Antonio Piani; violoncellist: Christian Röttig; violist: Franz Schnautz; *Instrumentdiener*: Franz Zeiß; organ maker Johann Leydecker; lute maker: Anton Posch; bassoonist: Franz Philipp Friedrich "auff unterschrift des Herrn Graf Logi". From the Hartschier-Garde and *Oberststallmeisteramt* are 6 trumpeters and a timpanist On f77r, 6 trumpeters and 1 timpanist from the Arcieren-Leibgarde are also listed.

³⁹ This table is a synthesis of several lists found in HHStA ÄZA 40 and OMeA ZA-Prot.18.

	Pay		Returned on 3 July	Remained in Pressburg until 21 September
	Gulden (Fl)	Kreuzer (Kr)		
<u>3 Tenors</u> Joseph Timmer Gaetano Borghi Christian Payer or Iganz Finsterbusch			✓	✓
<u>3 Basses</u> Christoph Braun Joseph Moser Anton Pöck		47 47 47	✓	✓
<u>1 Organist</u> Gottlieb Muffat		47		✓
<u>6 Violinists</u> Antonio Piani Johann Rosetter Tomaso Piani Giovanni Giorgio Hintereder Carl Denk Bernhard Ziller		47 47 47 47 47 47	uncertain ✓ ✓	uncertain ✓ ✓
<u>2 Violoncellists</u> Carl Drenger Christian Röttig		47 47	uncertain uncertain	uncertain uncertain
<u>1 Violist</u> Franz Schnautz		47		✓
<u>2 Oboists</u> Andre Widmann Giovanni Garzarolli		47 47	✓ ✓	
<u>2 Bassoonists</u> Tobias Woschitzka Anton Maillard		47 47	uncertain ✓	uncertain
<u>2 Trombonists</u> Leopold Christian senior Andreas Boog		47 47	uncertain uncertain	uncertain uncertain
<u>1 Concert-Dispensator</u> Andreas Amiller		38		✓
<u>2 Instrumentdiener</u> Valerius Pacher Franz Zeiß		38 38	✓	✓
<u>1 Lute maker</u> Anton Posch		38		✓
<u>1 Organ maker</u> Johann Leydecker		38		✓
<u>4 Trumpeters</u> [Unnamed]		47		✓
<u>1 Timpanist</u> [Unnamed]		47		✓

Unfortunately, documentation in the *Zeremonielldepartement* pertaining to the earliest coronations does not provide lists of musicians present; however, the number of musicians participating in other coronations allows us to form a picture of what the conventions were. In conjunction with this statistical survey, it is perhaps of interest to examine how musicians fared financially on their travels. In comparison to other coronations, musicians received a relatively small daily allowance. For example, in Pressburg in 1712, the Kapellmeister earned 3 Fl, instrumentalists and the *Concert Dispensator* each received 2 Fl 30 Kr; other members of the *Hofkapelle* received 1 Fl 30 Kr.⁴⁰ In 1714, the sum that the Kapellmeister received is not mentioned and apart from the singer Maria Landini and the composer Francesco Conti who earned 4 Fl and 3 Fl respectively, the amounts remained the same as in 1712 (see Table 2). Elsewhere, in 1711 in Frankfurt, the Kapellmeister and composers received 3 Fl 30 Kr per day, singers, instrumentalists, musical trumpeters and timpanists received 3 Fl and other staff received 2 Fl 6 Kr. In Prague in 1743, the allowances were comparable to those in Pressburg in 1741: singers, instrumentalists, musical trumpeters and timpanists received 54 Kreuzer; other musical staff received 44 Kr.⁴¹ In Frankfurt in 1745, the musicians received the same amounts as in 1711. In addition, the six trumpeters and one timpanist from the Hartschier-Garde earned 1 Fl per day.⁴² At the Frankfurt

⁴⁰ HHStA OMeA ÄZA 24 (1712), 18/II – 22/V “Akten betr. die Krönung Karls VI in Preßburg [...] Cost Geldts Lista Über Hernach benannte Officier und bediente denen bey der A° 1712 vor gewesten Hungar. Crönung das Cost Geldt anstat der ansonst genossenen Hof Tafel abgegeben worden” (ff157r, 158v-159r). The following musicians travelled in 1712 with Karl to Pressburg (Source: HHStA OMeA ZA-Prot 7). “Vom Obrist Hoff Maisters vnd anderen Hoffstaaben, Can zleyen vnd Instanzien, Welche mit Ihro Kay: vnd König. Maytt zur König. Crönung A° 1712. mit nacher Presburg gangen.” (157r-159r, 160r): 6 trumpeters and 1 timpanist, Vice-Kapellmeister [sic] Marc’ Antonio Ziani; sopranis: Vincenzo Bruttii, Giovanni Battista Vergelli, Johann Held, Giuseppe Galloni, Domenico Tollini; altis: Salvatore Mellini, Gaetano Orsini, Antonio Ferrini; tenors: Sylvio Garghetti, Carlo Costa, Giovanni Battista Barbaretti, Tomaso Bigelli; bassi: Giovanni Battista Cattivelli, Frederico Gozinger, Caspar Liedmayr, Jacob Fillet; *Instrumentisten*: Nicola Matteis, Jacob Hofer, Andreas Abend, Paul Alber, Johann Franck, Peter Clement Schmelzer, Franz Reinhardt, Johann Rosetter, Antoni Christian Schnautz; double bassist: Andreas Freydig; violoncello: Giuseppe Malagodi; Theorbist: Francesco Conti; trombonists: Leopold Christian, Christian Christian; bassoonists: Johann Franz Sturm, Franz Martin Sturm; organists: Johann Georg Reinhardt, Georg Reutter; Concert Dispensator: Kilian Reinhardt; *Instrumentdiener*: Johann Schnautz; lute maker: Anton Posch; organ maker: Ferdinand Römer; musical trumpeters: Sebastian Nosotto, Thomas Bonn, Richard Engel; timpanist: Maximilian Hellmann; and from the *Oberstallmeisteramt*: 12 trumpeters and 2 timpanists.

⁴¹ “Cost=gelder für die nachstehende Hoff Staab” (HHStA OMeA ÄZA 44, ff28v-29r) lists both the expenses for Frankfurt in 1711 and Prague in 1743. The latter are also given in HHStA OMeA ÄZA 41, “Reise Maria Theresias zur Krönung nach Prag”, ff146r, 152r-153r, 157v, 198r.

⁴² There are various lists, some of which do not list the musicians by name, in HHStA OMeA ÄZA 44. The following list of musicians is taken from “Schema, Was denen bey Ihro König: May: bevorstehender Reyße nacher Frankfurth vermög deren comunicirten Listen mitzugehen be ordneter Hof Statts und Dicasterial Partheyen, welche oder Wann Sie die Tafel nicht genüßen an Costgeld beyträgen nach allerhöchst König: Befelch alltäglich zu rechnen ist” (f53r ff and 147v-148r, 162r). The Kapellmeister receives 3 Fl 30 Kr, musicians receive 3 Fl and other staff receive 2 Fl 6 Kr. Kapellmeister: Georg Reutter; 2 sopranis: Domenico Genuesi, Giuseppe Monteriso; 2 altis: Pietro Cassati, Pietro Galli; 2 tenors: Joseph Timmer, Gaetano Borghi; 2 basses: Christoph Braun [given as Christian in one list], Joseph Moser; 1 Concert Dispensator: Andreas Amiller;

coronation in 1790, the Kapellmeister received 5 Fl, the musicians and trumpeters and timpanist from the *Oberstallmeisteramt* 3 Fl per day, the trumpeters and timpani from the Arcièren-Leibgarde each received 2 Fl,⁴³ and the *Instrumentdiener* received 2 Fl 15 Kr.⁴⁴

Table 2. Musicians present at the coronation of Elisabeth Christine⁴⁵ 1714

Name	Instrument/Voice	Daily Pay	
		Fl	Kr
Marc' Antonio Ziani ⁴⁶	Kapellmeister	-	-
Maria Landini ⁴⁷	Singer	4	
Francesco Conti ⁴⁸	Composer	3	
Vincenzo Brutti	Soprano	2	30
Giovanni Battista Vergelli	Soprano	2	30
Domenico Tollini ⁴⁹	Soprano	2	30
Giovanni Vincenzi ⁵⁰	Soprano	2	30
Cajetano Orsini ⁵¹	Alto	2	30
Lorenzo Masselli	Alto	2	30

1 organist: Wenzel Birck; 1 bassoonist: Franz Philipp Friderich; 4 violinists: Antonio Piani, Giovanni Giorgio Hintereder, Ignati Stadlmann, Jacob Joseph Woller; 1 violoncellist: Christian Röttig; 1 violonist: Franz Schnautz; 1 *Instrumentdiener*: Valerius Pacher; 1 lute maker: Anton Posch [given as Stephan in one list]; 1 organ maker: Johann Leydecker. The musical trumpeters and timpanist are mentioned by name as Joseph Holland, Johann Hainisch, Ernst Bayer and Ferdinand Weidlich (trumpeters), as well as the timpanist Leopold Denk (timpanist) in the document: "Intimatum an die löb: hof Camer die Kostgelder anweisung für die Musicalische 4 Trompeter und Einen herrpauker betreffend." (f203, dated Frankfurt, 8 October 1745) as being owed 3 Fl each from the date of their departure to Frankfurt.

⁴³ The trumpeters from the *Oberstallmeisteramt* received more as they were also required to perform chamber music and at church services.

⁴⁴ For the coronation in Frankfurt in 1790, very few specifics are given regarding musicians in the *Hofzeremonielledepartement* records. In the list "Verzeichniß dem bey Gelegenheit der kaiser: Krönung in Frankfurt erforderlichen Quartiere [...]" (HHStA OMeA ÄZA 93, f386r ff, dated only 1790) from the *Oberstkämmererstab* are 15 *Kammermusici*, Kapellmeister and assistant as well as an *Instrumentdiener* (389v). In addition, there are 6 trumpeters and 1 timpanist from the *Oberstallmeisteramt* (390v) and 4 trumpeters and 1 timpanist from the Arcièren-Leibgarde (388v). These personnel are also given, again without individuals being named with the exception of the *Instrumentdiener* Joseph Föderl (Federl), in the "Kostgeld Liste. Für das zur Krönungsfeierlichkeit in Frankfurt im Jahre 1790 bestimmte Hofstaats Personale" (dated 10 August 1790, 142r, 143r, 193v).

⁴⁵ Various lists, none of which are dated, are found in HHStA OMeA ÄZA 26, each containing minor differences. This table is based on "Costgeldts Lista Über hernach benannte Officier= undt bediente, denen dß Costgeldt an statt der sonst genoßenen hof=taffl zu Prespurg von 12ten biß 26:ten octob: Anni 1714 inclusivè alß auf 15 täg zu bezahlen" (ff618r, 621r-622v).

⁴⁶ Ziani is only included in the list on f637v.

⁴⁷ Landini is not included in any other lists.

⁴⁸ On the other lists Conti is simply listed as Theorbist.

⁴⁹ Tollini is not found on f637v. Giuseppe Galloni and Johann Held are also listed on f609v.

⁵⁰ Vincenzi is not found in any other lists.

⁵¹ The other lists give the following alti: Salvator Mellini, Gaetano Orsini and Antonio Ferrini.

Name	Instrument/Voice	Daily Pay	
		Fl	Kr
Giulio Cavalletti	Alto	2	30
Sebastian Zeitlinger ⁵²	Tenor	2	30
Tomaso Bigelli	Tenor	2	30
Francesco Borosini	Tenor	2	30
Franz Huefnagl	Tenor	2	30
Giovanni Battista Cattivelli	Bass	2	30
Friedrich Gozinger	Bass	2	30
Caspar Liedmayr	Bass	2	30
Gasparo Corvo ⁵³	Bass	2	30
Kilian Reinhardt ⁵⁴	Konzertmeister	2	30
Georg Reinhardt ⁵⁵	Organist	2	30
Angelo Ragazzi ⁵⁶	Violinist ⁵⁷	2	30
Andreas Abend	Violinist	2	30
Johann Franck	Violinist	2	30
Ferdinand Peyer	Violinist	2	30
Paul Alber	Violinist	2	30
Franz Reinhardt	Violinist	2	30
Johann Otto Rosetter	Violinist	2	30
Ferdinand Woller	Violinist	2	30
Johann Alber	Violinist	2	30
Andreas Freydig	Violinist	2	30
Anton Schnautz	Violoncellist	2	30
Johann Cramer ⁵⁸	Violoncellist	2	30
Leopold Christian ⁵⁹	Trombonist	2	30
Franz Sturm	Bassoonist	2	30
Johann Karl Maillard ⁶⁰	Bassoonist	2	30
Roman Glätzl	Oboist	2	30
Gabriel Glätzl	Oboist	2	30
Johann Baptist Schnautz ⁶¹	Instrumentdiener	1	30

⁵² The other lists give the following tenors: Silvio Garghetti, Carlo Costa, Giovanni Battista Barbaretti, Tomaso Bigelli.

⁵³ Corvo is not listed elsewhere but f637v also includes Jacob Fillet.

⁵⁴ In the other lists Reinhardt is listed as “dispensatore de Concerti e Custode delle Musiche di Capelle”.

⁵⁵ Georg Reutter is also included in the list on f638r.

⁵⁶ Under “Instrumentisten” on f610r are: Nicola Matteis, Jacob Hofer, Andreas Abend, Johann Franck, “Giorgio Lambergh” (probably Ferdinand Lemberger), Pietro Clemente Schmelzer, Francesco Reinhard, Giovanni Otto Rosetter, Andreas Freydig (here listed as “Contra Basso”); the list on f637v includes Paul Alber.

⁵⁷ No distinction is made between violinists and viola players.

⁵⁸ On the other lists appears Giuseppe Malagodi.

⁵⁹ Christian Christian is also listed on f638r.

⁶⁰ Not listed elsewhere.

⁶¹ Listed as “Ansager” elsewhere.

Name	Instrument/Voice	Daily Pay	
		Fl	Kr
Franz Peter Schnautz ⁶²	<i>Instrumentdienier</i>	1	30
Anton Posch	Lute maker	1	30
Johann Fux ⁶³	Lute maker	1	30
Franz Walther ⁶⁴	Organ maker	1	30
Franz Anton Küefel ⁶⁵	Musical trumpeter	2	30
Thomas Wlach	Musical trumpeter	2	30
Sebastian Nosotto	Musical trumpeter	2	30
Nikolaus Jesorka	Musical trumpeter	2	30
Joseph Holland	Musical trumpeter	2	30
Franz Turnovsky	Musical trumpeter	2	30
Heinrich Mayr	Timpanist	2	30
Maximilian Hellmann	Timpanist	2	30

For coronations elsewhere, details such as travel routes, number of carriages needed and accommodation costs are sometimes listed.⁶⁶

Arrival in Pressburg

As mentioned above, the royal party departed for Pressburg on 19 June. The three-year old Archduchess Maria Anna was taken first to Pressburg by water (departing at 13:00 and arriving shortly after 18:00).⁶⁷ Maria Theresia, accompanied by Franz Stephan and Prince Karl of Lothringen, left shortly after 17:00 and arrived just after 20:00 in Petronell, where they spent the night. At 09:00 the following day, the royal party travelled to Wolfsthal by land and dined there before embarking on the last stage of the journey

⁶² Not listed elsewhere.

⁶³ Fux is not listed elsewhere.

⁶⁴ In the other lists Ferdinand Römer is given as organ maker.

⁶⁵ On f610r the following trumpeters are listed: Franz Anton Küefel, Thomas Wlach, Sebastian Nosotto, Thomas Bonn and Richard Engel; on f638r Küefel and Wlach are omitted.

⁶⁶ For example, HHStA OMeA ÄZA 44, “Reise Maria Theresias und Franz Stephan von Lothringen nach Frankfurt”, contains the list ‘Lista Deren sowohl bey der Hinaus nach Frankfurth [1711], als von dannen zuruck für nachfolgende Hof-Staats- und Dicasterial, auch andere Partheyen erforder: gewest- und von Hof-futter=Amt verschafften Wägen und Pferden” (dated 12 June 1745). It states that the musicians required a total of 11 carriages and 44 horses (for the instrumentalists 3 carriages and 12 horses, for the luggage 6 carriages and 24 horses, for the six trumpeters and one timpanist 2 carriages and 8 horses, for the six Spanish trumpeters who were returning to Vienna – and most likely performed at the coronation – 1 carriage and 5 horses). There is an additional note f51r (dated 19 August 1745) requesting another carriage for music and organ and other instruments: “Nebst denen 5 Wägen für die K: Musici ist auch nothig ein baggage Wagen auff welchen die orgel, andere Instrumenten wie auch die Musicalien mögen gepaket werden. dem Personali wäre noch der orgelmacher beyzuruken anbey vernehme auch dß der Concert Dispensator jedesmahl auff der Reyß in dem Kost Geldt einem K: Musico gleich gehalten worden.” See also n. 36 for details of musicians travelling to Prague in 1723.

⁶⁷ Unless stated otherwise, information about the coronation trip is taken from HHStA OMeA ZA-Prot. 18 and OMeA ÄZA 40.

at 16:00. They arrived at Pressburg one hour later, greeted with a guard of honour. All bells in and around the town sounded and, as was customary, trumpets and timpani played from the tower of St. Michael's gate.⁶⁸ After holding an audience and being presented with a key to the town by the mayor, Maria Theresia and Franz Stephan proceeded to the castle where a Te Deum was intoned and all the castle's canons were fired by means of salute.⁶⁹ The *Landtags-Proposition* took place on 21 June and that evening the coronation crown and jewels were taken out to be adjusted for Maria Theresia (on the day before the coronation they were taken to St. Martin's). The election of a palatine, at which Count Johann Pálffy was appointed, was held the following day.

The Coronation

The coronation of Maria Theresia as female king although unusual is not unique. Two years later in Prague, Maria Theresia was similarly proclaimed King of Bohemia.⁷⁰ Interestingly, every aspect of the ceremony of the coronation of a male king was observed. For example, she swore the following words "Ego Maria Theresia Domina et Rex Hungariae profiteor, et promitto Coram Deo" etc and carried out the somewhat strenuous ritual involving the sword of St. Stephan. On the day of the coronation, Sunday 25 June, preparations began at 05:00. According to the *Zeremonialprotokoll*, the town's people gathered in the streets where the royal party were to process, various regiments were in position, flags were flying and musicians played. The procession finally left the castle at 09:00 and trumpeters and timpanists were again heard playing from the tower of St. Michael's gate whilst all bells in and around the town were sounded. As her majesty entered the church, trumpeters and timpanists continued playing until she reached the sacristy. There Maria Theresia, accompanied by her *Hof Dames*, received the crown and jewels from their custodian and prepared herself for the ceremony in the sacristy before processing to the high altar (instructions for the musicians during the ceremony can be seen in Appendix 2).

The documents found in the *Hofzeremonieldepartement* commonly contain detailed plans of churches where coronation ceremonies were held. This is also the case for 1741, which is reproduced below (see Illustration 1). Of interest to this study is the position of musicians in St. Martin's. In Frankfurt,⁷¹ Prague⁷² and Pressburg, wooden

⁶⁸ HHStA OMeA ZA-Prot. 18, ff203v-204r: "Alle glocken in= vnd vor der Stadt wurde hier auff geläutet, vnd der zug gienge also durch das besagte Wetteritzer, oder Wiener Thor, bey der St: Martins=Kirchen vorbey über das Pläzl, vnd so fort die gerade Michaeler gassen durch die zu beyden seiten im gewehr gestandene burgerschafft zum Michaeler Thor hinauß auff dessen Thurn [sic] sich Trompetten, vnd Paucken hören liessen."

⁶⁹ As the prince primate and archbishop, Emericus Esterházy, was unable to perform the necessary functions owing to gout, the Bishop of Erlau replaced him – in spite of much protest from the Archbishop of Colocza, who was second in rank to the prince primate (HHStA OMeA ZA-Prot. 18, ff204v-205r).

⁷⁰ See BERNING, Ref. 30, p. 182.

⁷¹ See RIEDEL, Ref. 10, p. 120.

⁷² For the coronation of Leopold I in Prague in 1656, we find the following description in a printed booklet entitled "Relation, Wie und welcher Gestalt die Königliche Crönung des Durchleuchtigst=Hochgebohrnen Fürsten und Herrn Herrn Leopoldi, als Erben und Successorn an

stages were erected especially for the coronation in order to accommodate both musicians and guests. In Pressburg we find the following descriptions:

“die musicanten haten ein besondere Pin [Bühne] zu endt der Kürchen, bey der orgl.”⁷³

“Die Thumkirchen hat man auf nachfolgende weiß zuberaittet, von der großen orgl an wahre ein große abhengende Pün [Bühne] mit vilten staffeln biß mehr alß die halbe Kirchen gemacht [...] der Musicanten orth war ganz oben an der orgl, doch in etwas von der übrigen Pühn mit einen kleinen schrankhen Separirt worden.”⁷⁴

“Nun folgt, wie die Dispositiones in der Martini Kirchen, vnd sonsten gemacht worden. In ged. Martini Kirchen hat man von der grossen orgl an, eine groß abhangende Bühne mit vilten staffeln oder bänkhen biß über die Mitte der Kirchen gemacht, wo vornen an, die Dames, vnd hinter denenselben die Hungar. Stände vnd einige Teutsche Cavallier geseßen. Der Musicanten orth war ganz oben an der orgl doch von der übrigen Bühne mit einem Schrankhen Separirt.”⁷⁵

“Zu der bey der orgel in der Thomb Kirchen für die Musicanten auffgerichteter bühne [...]”⁷⁶

“14. die vom Schranken an, biß zur Orgel in der mitte der Kirchen auffgerichtete, und durch 2. besondere auffgänge abgetheilte große Bühne, worauff zur rechter auff den ersteren 2. Theillen die Teutsche, zur Lincker seithen aber die Hungar. Damen Ihren angewißenen plaz, und die hintere 2. Theill allerhand Spectatores von denen Hungar. Ständen und Gesanten eingenommen hatten. | 15. die vor die Musicanten

diesem Königreich Böheim Heut dato den vierzehenden Septembris, des instehenden Sechzehn hundert Sechs und Fünfzigsten Jahrs alhier zu Prag fürgangen und es darbey in einem und dem anderen gehalten worden. [...] Beschrieben in Prag den 14ten Septembris, Anno 1656.” (copy in HHStA OMeA ÄZA 5 (1655 – 1690)): [p. 1] “Zuforderist seynd diese vergangene Täg über zu dieser Königlichen Crönung / und gewöhnlich=Königlichen Mahlzeit die gehörige Nothwendigkeiten aller Orten angeschafft: die Stuck aufgeführt: und sowohl der Garnison, als auch der Bürgerschaft dem Herkommen nach in armis aufzuziehen / Ordinanz ertheillet: auch in der Dom=Kirchen / bey St. Veit / auf dem Königl. Prager=Schloß (alwo von Uhralten Zeiten die Könige zu Böheim haben gepflegt gecrönt zuwerden) fünf Bühnen / oder Gerist von Brettern aufgerichtet worden. | Als nemlichen eine gleich in der Mitten der Kirchen vom Predig=Stul an bis zu dem Königlichen Grab etwas flach / von dannen ist ein andere Bühn / Staffelweiß über sich / bis an die Pohr=Kirchen darauf die Orgel stehet aufgerichtet und sehr wohl und stark unterstützt worden / siebenzehn Staffel hoch / und vierzehn Ehlen lang / auf derer beeden adelich= und ander= vornehme Mann= und Weibs=Personen sich versamlet haben; Die dritte Bühn ist zwischen dem Predig=Stul / und dem gewöhnlichen Musicanten=Chor zwischen zweyen Pfeilern gesetzt und der Aufgang darzu über eine Stiegen / bey der Sacristey / sechs Ehlen hoch / und neun Ehlen lang / von sieben Staffel gemacht / und mit roth= und weissem Tuch bedeckt worden / auf welcher eine Stiegen bey der Sacristey sechs Ehlen hoch und neun Ehlen lang von sieben Staffel gemacht und mit roth= und weissem Tuch bedeckt worden auf welcher die hierzu ankommene Herren= und Ritter=Stands=Personen aus Mähren / und Schlesien gestanden; Die vierte Bühn war auf dem Chor / da die Musica zustehen pfleget / und bey dieser Crönung ebenfalls musiciret worden / acht Ehlen lang / und neun Ehlen breit von eilf Staffeln darauf die Trompeten / und Heerpaucken / wie auch in der Höhe bey der Orgel gestanden [...].”

⁷³ HHStA OMeA ZA-Prot. 1, f493r.

⁷⁴ HHStA OMeA ZA-Prot. 4, f246.

⁷⁵ HHStA OMeA ZA-Prot. 7, f132v.

⁷⁶ HHStA OMeA ZA-Prot. 8, f153v.

auffgerichtete kleinere bühne, so ebenfallß zur Seithen Ihren besonderen auffgang hatte.”⁷⁷

“Von der grossen orgl an biß an die lezten zwey Pfayler wurde eine abhangende mit 21. Sitz bäncken versehene bühne, welche hernach weiter dem vorderen Chor gleich gienge, vnd angefügert ware, auffgebauet, welche vordere an den Chor anstossende gleiche so wohl, als die abhangende bühne zu beyden seithen ihre Stiegen hatten, zumahlen eine von der andern mit einem Schrancken Separiret wurden. Beyde seynd mit roth [...] die König: Hoff=Capellen Music aber hatte ihren orth bey der grossen orgl, vnd ihre eigene Stiegen.”⁷⁸

“der Musicanten orth ist gantz oben an der orgl, doch von der übrigen Bühne mit einem Schrancken Separiret. Unterhalb dieser abhangender [sic] Bühne von der Sacristey bis an den Chor wird Roth, Weiß und Grünes Tuch aufgebreitet.”⁷⁹

Based on these descriptions and as can be seen from the following plan, the especially erected wooden platforms were in the middle of the church.

⁷⁷ HHStA OMeA ZA-Prot. 8, f162.

⁷⁸ HHStA OMeA ZA-Prot. 8, f264v-265r.

⁷⁹ HHStA OMeA ÄZA 40, “Krönung Maria Theresias zur Königin [sic] von Ungarn in Preßburg 1741”, f61r.

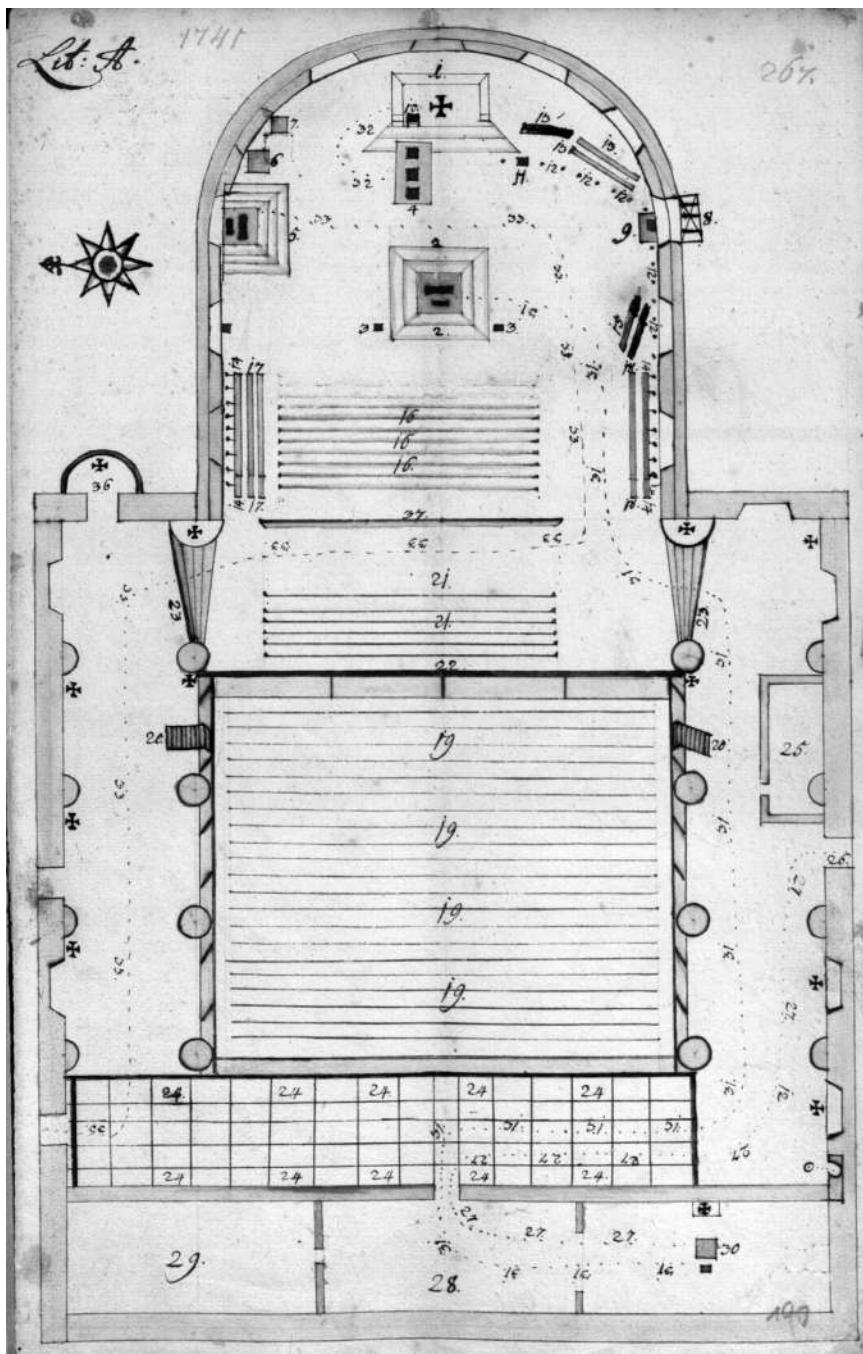


Illustration 1. Plan of St. Martin's for the Coronation of Maria Theresia on 25 June 1741⁸⁰

⁸⁰ HHStA OMeA ÄZA 40, "Krönung Maria Theresias zur Königin von Ungarn in Preßburg 1741", f190r.

1. Der Hohe Altar [The high altar] ⁸¹
2. Der ordinari Thron mit einem schwebenden Baldachin 3. Staffel hoch, und auf allen 4. seiten offen. [The 'ordinary' throne with a suspended baldachin, 3 steps high and open on all 4 sides]
3. Die zwey Stühle, wo die bey der Crönung Ihro May assistirende Hh: Ertz= und bischoffe ihren platz hatten. [The two seats of the archbishops who assisted during the coronation of her majesty]
4. Der Goldstuckene Teppich mit 3. Pölstern worauf Ihro may: währender Litaney Allerheiligen mit dem Angesicht gegen der Erden gelegen. [The carpet woven with gold with three cushions on which her majesty lay facing the ground during the Litany of the Saints]
5. Der Thron auf der Evangely seiten wo Ihro könig: Mt: inthorinisret worden. [The throne on the gospel side where her royal majesty was enthroned]
6. Das Tischl, worauf das Palludamentum Regis & alia indumenta geleget worden. [The table on which the royal mantle and other garments were laid]
7. Das Tischl worauf der Kelch, und ande[re] Paramenta gestanden. [The table on which the chalice and other adornments stood]
8. Der orth wo die Durchleuchtigste Ertzhertzoginnen, und Ihro König: Hoheit Ihro König: May: Herr Gemahl der Crönung zugesehen. [The place where the serene Archduchesses and his Royal Majesty watched the coronation]
9. Der orth wo der H: Ertzbischoff Consecrator währenden Amt der Hey: Meeß auf einen aufgebreiteten Teppich in einem Roth Sammeten niedern Laiche Sessel gesessen. [The place where the archbishop responsible for the consecration sat on a low red velvet chair placed on an outspread carpet]
10. Eben der erstgedachte Sessel, dessen sich der Ertz=bischoff zu Gran währender Salbung, und Cronungs Cæremoneie bedienet. [Like the first mentioned chair, for the Archbishop of Gran during the anointment and coronation ceremony]
11. Das Scabellum, oder der Stuhl, worauf der anstatt des H: Ertzbischoffen von Gran, als dessen Primus Suffraganeus das Hochamt Celbrire H: bischoff von Erlau gesessen. [The Scabellum, or stool, on which instead of the Archbishop of Gran, the Bishop of Erlau was celebrating the High Mass as his Primus Suffraganeus (lit. 'first supporter', i. e. deputy), sat]
12. Die assistirende bischöffe. [The assisting bishops]
13. Scabella pro Clero assistente. [Stools for the assisting clergy]
14. Reliqui Infulati Episcopi & Praelati.
15. Knie= und Sitzbänkl mit Rothen Sammet und goldenen borten eingefaßt, für den H: Cardinalen von Kollonitsch, den Päbst: H: Nuntio, und den Venetianischen H: bottschafter. [Pews and kneelers, trimmed with red velvet and golden lace, for the Cardinal of Kollonitsch, the papal messenger and the Venetian ambassador]
16. Die Sitz=bäncke für die Hof= und vornehmen Stadt Dames. [The pews for the court and "city" ladies]
17. Die zwey knie= und Sitzbanck für die H: Rittern des Goldenen Vließes. [The two pews and kneelers for the Knights of the Order of the Golden Fleece]
18. Banck für die Hh: Geheimen Rähte. [Pew for the Privy Councillors]
19. Die abhangende Bühne von der grossen orgl bis zu denen Ersten 2. Pfaiilleren. [The overhanging platform from the great organ to the first two pillars]
20. Die Stiegen zu beyden seiten auf diese bühne. [The steps at either sides of this platform]
21. Die den vordern Chor gleiche bühne mit 6 bäncken für Dames, Cammer=herrn, und frembde Ministres. [The same platform at the front of the choir with 6 pews for ladies, chamberlains, and foreign ministers]
22. Der Schrancken, so solche von der abhangenden bühne Separiret. [The barrier which separates it from the overhanging platform]
23. Die Staffln zu beyden seiten der gleichen bühne. [The steps at either side of the same platform]
24. Die grosse Orgl, und der orth, wo die könig: Capellen Music gewesen, so ihren aufgang durch eine kleine Schnecken=Stiegen Sub Sig: ⊖ hatte. [The great organ and the place where the royal chapel musicians were, they exited by a small spiral staircase marked with the sign ⊖]

⁸¹ This key is a transcription of the original found in HHStA OMeA ÄZA 40, "Krönung Maria Theresias zur Königin von Ungarn in Pressburg 1741", ff189r-192v.

25. Die Jesuiter Sacristey [Jesuit sacristy]
26. Die Thür von seiten der Wetteritzer, oder Wiener=Thor gassen. [The door on the side of the Wetteritzer Gasse, or Wiener=Thor Gasse]
27. Ihro König: May: Eingang von dieser thür bis in die Sacristey gleich bey dero Ankunfft. [The door to the sacristy through which her Royal Majesty entered and exited]
28. Die Sacristey der Canonicorum. [The canons' sacristy]
29. Die innere Sacristey wo die Crone, und König: Kleinodien die Nacht hindurch aufgehoben worden. [The inner sacristy where the crown and royal finery (small items) were brought during the night]
30. Der orth, und tisch wo Ihro König: Mt: Sich zubereitet. [The place and table at which her Royal Majesty prepared herself]
31. Ihro May: gang aus der Sacristey zu dero ordinari-Thron. [Her Majesty's route from the sacristy to the 'ordinary' throne]
32. Der gang hinter dem Altar. [The route behind the altar]
33. Der gang aus der Kirchen nach vollzogener Crönung denen Franciscanern. [The route out of the church after the performed coronation of the Franciscans]
34. Die grosse thür gegen der Jesuiter Residenz. [The great door facing the Jesuit residence]
35. Kleine thür gegen der Jesuiter Residenz. [The small door facing the Jesuit residence]
36. Die Capellen des Hej: Joannis Eleemosynarj [The chapel of St. John the Merciful]
37. Die lange Kniebank so an statt eines Schranckens dem Chor von der niedern bühne Separiret. [The long kneeler which instead of a barrier separates the choir from the low platform]

Although very few contemporary writings provide detailed descriptions about music at coronation ceremonies in the eighteenth century, it is possible to glean information about music at the ceremony in general from the aforementioned sources and specific works whose parts are dated. The coronation itself took place within the framework of the Mass between the Gradual and Gospel.⁸² The coronation ritual was

⁸² The following description of music during the coronation visit of Karl VI in Pressburg is found in Reinhard's *Rubriche Generali* (ff100r-101r): "All Arrivo di S:^a M:^{tā} Ces:^a, e Catt:^{ca} in Presburgo, Li 19. di Maggio, venuta in Chiesa nel Castello. Li Musici Bassi cantorono L'Antifona, Elegit eum D:^{hus}, con tutte le Repliche, e Responsori in Canto Corale [...]. Finito ciò, il Cardinale di Sassonia, come Primas Regni Pontificante, intuono il Te Deum Laudamus; quale si canto sol:^{ne} con Trombe, e Timpani. L'Intrate Avanti, in mezzo, ed in fine à 2. Cori. Responsorio solito. Il giorno seguente si canto La Messa, Per La Proposizione alli Stati del Regno d'Ungheria. Quando La M:^{tā} Sua Ces:^a comparue in Chiesa, Le Trombe, e Timpani, suonavano L'Intrata. Dapoi dal Cardinale intuonato Veni Sancte Spiritus, Le Trombe, e Timpani di nuovo suonavano L'Intrata, seguendo La Musica à cantare il Veni Sancte Spiritus sol:^{ne} con Trombe, e Timpani, ed in fine di ciò suonauano La 3:^a volta L'Intrata, come sopra à 2. Cori. Segue La Messa dello Spirito Santo, senza Trombe, e Timpani, e senza Intrate, Introito Spiritus D:ⁿⁱ replevit Orbem Terrarum. Offertorio. Confirma hoc Deus, quod operates es in Nobis. Messa mediocre [in pencil]: id est n[on] lunga. E li 22. Maggio ejusdem Anni. In giorno della S:^{sma} Trinità, segue La Rega Incoronazione in Possonia nella Chiesa Catedrale, in Rè d'Ungheria. E fece La Funzione il Cardinale di Sassonia Prima Regni. Quando La M:^{tā} Sua Ces:a arrive alla Chiesa Cathedrale, suonorono Le Trombe, e Timpani à due Cori, insin'a tanto che basti. E si deue star ben' attento, per quando siano finisce Le Ceremonie, secondo il Rito Romano sul Libro Pontificale. Poi si canto La Messa solenna della S:^{sma} Trinità, con Trombe, e Timpani, e doppo chè sia finite di cantare La Gloria. La Musica riposa. E segue L'Incoronazione. Poi all Intonazione del Cardinale, Il Te Deum Laudamus solenne con Trombe, e Timpani, /: breve : / con L'Intrate di Trombe, e Timpani Avanti, in mezzo, ed in fine à 2. Cori. Poscia al Cenno di del Ceremoniere, si fa una Suonata Sol:ne /: mà breve : / continuando il Credo, con il rimanente della Messa, sino al fine, con la Benediz:ne Pontificale, Sit Nomen D:ⁿⁱ

different for the coronation of an emperor, king of Bohemia and king of Hungary. The coronation ritual of the king of Hungary is as follows:⁸³

Procession into the church

Intrada (with trumpets and timpani)

Veni sancte spiritus (intonation)

Introitus Benedicta sit sancta Trinitas

Kyrie

Gloria

Oratio

Epistle

Graduale *Benedictus es, Domine, qui intueris*

Prostratio

Litaniae omnium Sanctorum

Scrutinium

Anointing (Antiphon: *Unxerunt Salomonem Sadoc sacerdos* (Choral))

Investiture (Antiphon: *Unxit te Deus oleo laetitiae* (Choral))

Coronation

Inthronisation (Antiphon: *Desiderium animae* (Choral))

Congratulations

Te Deum laudamus

Gospel

Credo

Sacramental procession

Offertorium *Benedictus sit Deus Pater*

Praefatio

benedictum /: Ed essendo seguito in Festa di Tosone. La M:^{ta} Sua Ces:^a andò all' Altare ad Offertorium. Finita La Funzione, caminando La M:^{ta} Sua, per uscire dalla Chiesa, Le Trombe, e Timpani suonavano L'Intrate, insino che basti. Ed il nuovo Rè incoronato con tutto il Clero, e Nobiltà, và à deporre il Giuramento al Luogo destinato /: nominato il Königsbergh : / Finite tutte queste Ceremonie, Sua M:^{ta} con il Clero, il Nobiltà, venne al Castello, e à suo tempo à Tavola. [...] Il Servizio di Tavola dalla Musica sol:^{ne}, con Ouverture di Trombe, e Timpani, cantandosi frà mezzo delle Cantate, Duetti, Terzetti à vicenda, insino che basti. [...]” Reinhardt also describes the Frankfurt coronation and related ceremonies (ff96r-99v) and the Pressburg coronation of Elisabeth Christine (ff102r-103r): “Incoronazione d'una Regina in Ungheria. Anno 1714. Li 18: d'Ottobre in Giorno di S:^{to} Luca è seguita L'Incoronazione della S:^a Ces:^a, e R:^{le} Catt:^{ca} Mtà dell' Imp:^{ce} Elisabetta Christina in Possonia, nella Chiesa Cathedrale in Regina d'Ungheria. All'Ingresso in Chiesa, suonorono Le Trombe, e Timpani L'Intrate à 2. Cori. La Musica per regolarsi secondo Le Cerimonie, aueua un Libro Pontificale per cantare sopra quello, Le Antifocorrenti in Corale. La Messa si canto de S:^{to} Luca. Intrito de communi Apostolorum. Offert:^{ri} d'un S:^{to} Apostolo à piacere. Doppo L'Epistola segui dal Cardinale Primas Regni L'Incoronazione. Seguendo poi all' Intuonazione del pred:^{to} Cardinale il Te Deum Laudamus solennissimo, con Trombe, e Timpani, ed Inrate Avanti, in mezzo, e in fine à 2. Cori. Con il suo solito versetto, Laudemus, et Superexaltemus p. Seguito ciò, si fecero alter Cerminoie, Dupoi al Cenno del Cerimoniere una Suonata /: mà breve : / e segui L'Evangelo, il Credo, Offertorio, con il Restante della Messa, sino al fine. All' uscire delle Mtà dalla Chiesa, suonorono Le Trombe, e Timpani L'Intrate, come sopra.” And concerning the meal which followed the coronation: “Il Servizio di Tavola dalla Musica sol:^{ne} con Trombe, e Timpani, con Cantate à solo, ed à più voci, e con dell'Ouuerture frà mezzo, à vicenda sino al fine. [...]”

⁸³ For a comparison of the Pressburg, Prague and Frankfurt coronation ceremonies see RIEDEL, Ref. 10, pp. 117-119.

Sanctus
 Canon
 Agnus Dei
 Communion of the Emperor
 Procession to the Franciscan church (with knightly accolade and coronation oath)
 (with trumpets and timpani)

Music at the coronation included trumpet intradas (at the beginning and end of the ceremony),⁸⁴ antiphons, singing of the Mass and the Te Deum. Although little is yet known about which works were performed at Hungarian coronation ceremonies – including what music was heard in Pressburg in 1741 – it has been shown that the Kapellmeister was often responsible for composing new works.⁸⁵ Antonio Bertali's *Te Deum laudamus per la Coronazione di Leopoldo Rè D'Ungheria* (listed in *Distinta Specificatione*) is known to have been performed at the coronation ceremony of Leopold I in 1655, and according to a remark on the cover of the parts, a Mass in D by Ignaz Umlauff was performed at the coronation of Queen Maria Theresia in Buda in 1792.⁸⁶

After the service was over, the large church door on the side of the Jesuit residence was opened and the procession went on foot to the Franciscan church. Maria Theresia was furnished with the crown and cloak of St. Stephan, in her right hand she carried a sceptre and in her left an orb. Count Georg Erdödy, mounted on a sumptuously decorated horse, rode from St. Martin's to the Franciscan church and dispersed both gold and silver coronation coins.⁸⁷ Once more, the procession was accompanied by the sound of all church bells in Pressburg ringing and cries of "vivat" from the people. The traditional route, accompanied by various rituals along the way, was taken to the castle. There a meal was held at which it was customary for various kinds of instrumental and vocal works to be performed.⁸⁸ According to contemporary sources, it was not uncommon for there to be various musical curiosities at the coronation meal. For example, a large pie was served for the coronation of Matthias II in 1608 out of which appeared flying doves and a youth singing and playing a "Cimbl" (probably a psaltery)!⁸⁹ On the day after the coronation, a "large colourful gala" was held in the castle with instrumental and vocal music. Finally, on the third day of celebrations there was a public meal at midday with beautiful instrumental music ("eine schöne Instrumental Music"), which was to be the last for some time owing to the recommencement of mourning the next day.

⁸⁴ See *Rubriche Generali*, ff91v, 97r etc.

⁸⁵ KAČIC, Ref. 14, p. 37.

⁸⁶ A-Wn HK.2354.

⁸⁷ These bore on one side a picture of the crown of St. Stephan with the inscription "Maria Theresia in Reg: Hungariae Coronata Poson: 25. Juny 1741." and on the other the Austrian coat of arms with a crowned lion bearing the double Hungarian cross in its right paw with the inscription "Justitia et Clementia."

⁸⁸ See n. 82.

⁸⁹ KAČIC, Ref. 14, p. 43.

The Remainder of the Stay in Pressburg

Music was not isolated to the coronation and surrounding celebrations. The royal party had a variety of pursuits to keep them occupied during their stay in Pressburg. For example, they hosted galas and audiences as well as games in the castle on a weekly basis (on Tuesday, Thursday and Sunday), and enjoyed theatre performances, opera and hunting.⁹⁰ Relatively little is known about opera performances during the summer of 1741 in Pressburg; we do, however, know that at this time the theatre troupe of Pietro Mingotti performed several times in a specially constructed wooden theatre behind the city walls. Performances included Johann Adolph Hasse's *Artaserse* and Baldassare Galuppi's *Alessandro nell'Indie*. The theatre troupe the "Grätzer Komödianten", whose principal was Karl Joseph Nachtigall (born in Pressburg ca. 1694, died 1762) also appeared on stage in Pressburg during the summer.⁹¹ It is also probable that new works were composed for Maria Theresia's visit to Pressburg. One example of such a work composed for the coronation visit of the royal couple to Frankfurt in 1745 is a hitherto unknown cantata by the then newly appointed Mainz Kapellmeister Johann Zach (1713 – 1773).⁹² The music is

⁹⁰ We know from contemporary reports and also court accounts that members of the *Hofstaat* travelled to Pressburg for theatre and opera performances. Extracts from the accounts list the following entries pertaining to comedy performances during visits to Pressburg in 1687 and 1688 (HHStA HA GehKZ, Karton 1, fascicle 16, f33r): "Extract Aus dessen 4. Quartals Particular-Raittung, A: 1687. 1. et 2. Ludovico Burnacini zu seiner zweymahlichen nacher Prespurg, wegen deren Comoedien, gethanen Reys, auf 2. beylaagen zalt 100 Fl 30 Kr. 8. Dem Theatral-Inspector Johann Benaglia zu seiner 2. mahlichen Reys nacher Prespurg zur Comoedi, Post- und Reys-geldt 59 Fl 39 Kr. 14. Die zu Ihrer Kay: Maytt: glorwürdigsten Nahmens-Tag den 15.^{ten} 9bris 687 zu Prespurg gehaltene Comoedi hat in Paaren Geldt gekostet 1364 Fl 15 Kr. 15. Die zu Ihro Maytt: der Kayserin glorwürdigsten geburts-tag an heil. 3. Königfest 688.^{ten} Jahrs zu Prespurg gehaltene Comoedi hat in paar ausgelegten gekostet 1440 Fl 23 Kr." During this stay, at least two operas were performed in Palais Pálffy: *La Fama adormentata e risvegliata* was performed on the name day of Leopold I and *Il Marito ama più* – with an appended ballet at which the young newly-crowned king danced – was staged on 17 January 1688. See KAČIC, Ref. 14, p. 46 and SEIFERT, Herbert: *Die Oper am Wiener Kaiserhof im 17. Jahrhundert*. Tutzing : H. Schneider Verlag, 1985), pp. 39-40, 440, 523, 808.

⁹¹ See KAČIC, Ref. 14, p. 47 and SCHINDLER, Otto G.: Hanswurst in Preßburg/Bratislava. Deutsche Lustigmacher auf den ältesten Theaterzetteln Ungarns und der Slowakie. In: *Deutsches Theater im Ausland vom 17. zum 20. Jahrhundert: Interkulturelle Beziehungen in Geschichte und Gegenwart*. Ed. Horst Fassel, Paul S. Ulrich, Otto G. Schindler. Berlin : LIT Verlag, 2007, p. 108.

⁹² Zach was baptised on 26 November 1713 in Déháry (Dechtar) bei Brandýs nad Labem (Brandes an der Elbe) and died on 24 May 1773 in Ellwangen. Little is known about his earliest years. He was a church organist in Prague from 1732 and probably left Bohemia during the early stages of the War of Succession. He is known to have been active as a keyboard teacher in Augsburg in 1745 before taking up his position as Kapellmeister at the electoral court in Mainz on 24 April 1745. Several conflicts with the administration and perhaps personal problems (see the anecdote concerning his lost love and morbid curiosities in the Leipzig *Allgemeine Musikalische Zeitung*, 20 November 1799, No. 8, pp. 159-160) led to his dismissal in 1756. He spent the remaining seventeen years of his life travelling through Germany and Italy and earned his living from the sale of his compositions, music tuition and performing as a harpsichord player, organist and violinist. Little is known about Zach's vocal music and most works identified as being by him are now lost. These include his *Musicae navales* op. 1 – 4 (Prague, 1737 – 1740), *L'angelica tromba finale* (Mainz, 1756) (text extant in B-Bc), and *La passione di Gesù Christo* (Köln, 1764). One cantata, *Tu nempe densas*, composed for the name day of the abbot in Stams (Tirol, 1771) survives as do a number of sacred works (35 Masses and numerous smaller-scale works). Most of his sacred music is believed to have been

seemingly no longer extant but the anonymous text is preserved in the Haus-, Hof- und Staatsarchiv:⁹³

LA FAMA | Cantata di Giubilo | in occasione della Gloriosa Essaltatione | AL TRONO IMPERIALE | DI SUA MAESTA IMPERIALE | FRANCESCO | DUCA DI LORENA, E BARR, | GRAN DUCA DI TOSCANA &c. &c. | Musica del Sr. Giovanni Zach, Maestro di Capella | DI S. ALTEZZA ELETT. DI MAGONZA. | 1745.

Cantata dalla Signora Margharita | Urspringer.

Non dell' usato Stile
 Gioia fra' le [=fragile], e fugace
 Giungo à recar sù l'ali
 Fama vana, e salace:
 Che son quella serbata à cose eccelse
 Fama dell' alta Sfera
 Sagace, e veritiera.
 Non è un' Opera simile
 All' altre Opre mortali
 Lo Scettro al Gran Francesco oggi recato;
Della Real Consorte
 Vi risovenga il Fato,
 La Condotta, la Sorte,
 i Figli, e gran perigli,
 e gl' impariti Regni
 Della Destra di Dio patenti pugni;
 Indi qual sia, capite,
 La Man' ch' al Trono esalta il Reggio Sposo.

Gioite, pur gioite,
 Di vera Gioia, e di futura pace,
 Nuncio lieto, e giocondo
 Dall' alto Jo scendo
 à ricrear il Mondo.

*Ceda Marte orrido, e fiero
 Al novello invitto Impero
 Cada, e pera Voglia altiera
 Che resiste al suo Valor;*

composed during his term as Kapellmeister in Mainz. A large amount of instrumental music (ca. forty symphonies) as well as some chamber and keyboard music is also extant. See GRATL, Franz: "Zach, Jan, Johann". In: *Die Musik in Geschichte und Gegenwart, Personenteil*, vol. 17, 2007, cols. 1288-1291. It has been stated that a mass by Zach was performed at the coronation ceremony on 4 October 1745, although it has not been possible to ascertain which one. See GOTTRON, Adam: *Mainzer Musikgeschichte von 1500 bis 1800*. Mainz : Stadtarchiv, 1959, p. 129.

⁹³ The printed textbook (HHStA MEA Wahl- und Krönungsakten 79 (1745, unfoliated) bears the following inscription stating that it was performed at meal on 14 October 1745 „produciret bey der taffel, als Ihre Kayser. Majestäten mit Ihrer Churfürst[lich]en gnaden von Maintz speiseten. Frankfurt den 14ten 8b 1745.“

*Spiega il Ciel, serena face,
Rende à Noi Giustizia e Pace
Nel Monarca tutto Petto,
Tutto affetto, e tutto Cuor.*

Veni Donna Real fra quante Donne
La più forte, e constante,
Cogli de Meriti tuoi le palme illustri,
Risiedi à canto del Real tuo sposo
Di triplice Corona ornato il Crine;
Vivi lunghe Stagioni, e raconsola
Con più vago splendour li tuoi Vassalli,
Che sicome i Mortali
Per altra Donna si compiacque il Cielo
Trar da gli antichi mali,
così per Te cui l' Nome stesso onora
prescritto è in Ciel', che il Popol suo fedele
Converta in Jnni, e in canti
Le patite tristezze, e i mesti pianti.

*Sorge la bella Aurora
Al caro Sol vicina
Egli la infiora, e indora,
Essa il china, e declina,
E cresce vago il di.*

*Con Armonia più bella
Questo Sol, questa Stella
Giorni sereni, e pieni
Di sinceri piaceri
Apporteran' cosi.*

In addition, music was naturally required for the numerous church services, in particular on feast days, during the course of the royal party's stay in Pressburg. Church services were held primarily in the castle chapel (and in the chapel at the archbishop's residence when they moved there for the winter),⁹⁴ but also in St. Martin's, the church of the Brothers Hospitallers, and the Jesuit, Capuchin and Franciscan churches. The following table provides a list of music by composers such as Johann Joseph Fux, Matteo Palotta, Antonio Caldara, Wenzel Birck, Johann Georg Reinhardt, Antonio Draghi and possibly Palestrina ("S:r Pren:") to be sent to Pressburg on 1 October 1741.

⁹⁴ It is remarked in the *Zeremonialprotokoll* (HHStA OMeA ZA-Prot. 18, f406v) that on some occasions the archbishop's chapel was too small to accommodate music: "[...] wegen Enge des Raumes in der Capellen kein amt, vnd Music: gottes dienst hat gehalten werden können."

Table 3. List of Music to be sent to Pressburg⁹⁵

<i>Musicalien: nach Presburg abuolgen lassen. dem 1. 8ber. 741.</i>	
Abs	
Requiem. sol:[enne] del Sig: Fux	1
[Requiem]. med:[iocre del Sig: Fux]	1
Graduale. à 4. in pieno.	1
Dies iræ, et Domine, con Tr:[ombe]	2
S. Disponsori. del S:[igno] ^{r[e]} Pren:[estino?]	1
Off:[ertorio] della Mad:[onna] per li defonti	1
Lettioni dai [sic] Morti. S[igno]. ^{r[e]} Fux	1
Magn:[ificat dai Morti]. del S:[igno] ^{r[e]} Pallotta	1
Introiti differenti.	11
Messe br:[evi] et med:[iocri] del Sig:[nore] Cald:[ara]	4
[Messe brevi et mediocri del Signore] Fux.	6
Messa piena, e br:[eve] del S:[ignore] Cald:[ara]	1
Offert:[ori] della Madonna.	5
[Offertori] dei Apostoli.	2
Offert:[ori] della Vergine	2
[Offertori] del Confessore	5
L'Intr:[oiti] et off:[ertori] per la Dom:[eni] ^{ca}	2
22. post Pentecosten.	
Sonate. del Sig:[nore] Fux.	9
[Sonate]. del [Signore] Pirck.	4
Vespri. de B: M: V: S:[igno] ^{r[e]} Reinh:[ard]	3
[Vespri. del] Conf:[essore] e Dom:[eni] ^{ca}	2
Vespro. br:[eve] [del] Conf:[essor]e del S:[igno] ^{r[e]} Draghi.	1
Vespro. med:[iocre] de[l] C:[onfessore] del S:[igno] ^{r[e]} Reinh:[ard]	1
In exitu. à 4. in pieno.	1
Dixit sol:[enne] con Trombe. del S:[igno] ^{r[e]} C:[aldara?]	1
Magn:[ificat solenne. con Trombe. del Signore Caldara?]	1
L'Inni. prop:[ri] de S:[anta] Theresa.	2
[L'Inni. propri] della B: M: V:	2
Il Gran Libro, et Invit[atorio]: per li defonti.	3
[L'Inni. propri] delle Vergini.	2
[L'Inno] dei Apostoli. à 3.	1
Vespro, overo Salmi dei Apostoli. del S:[igno] ^{r[e]} Reinh:[ard]	1
Salve. à 2. med:[iocre] del S:[igno] ^{r[e]} Reinh:[ard]	1
[Salve] br:[eve] del S:[igno] ^{r[e]} Reinh:[ard]	3
Litanie. della Mad[onna]: à 4. in p:[ieno]	4
[Litanie] de Venerabili	1

Although several composers are named, it would be difficult or impossible in most cases – even with an exhaustive study of several collections – to ascertain which specific works are meant here. Several works by Fux can be identified, including the *Lettioni da Morto* (K 288, parts in A-Wn Mus.hs.17388, which bears the dates 1 Novem-

⁹⁵ HHStA OMeA ÄZA 40, 16/II, ff13r-14r.

ber 1741 and 27 October 1743), and a Requiem (K 50, parts in A-Wn Mus.hs.19015) which is known to have been performed at least twelve times between 5 March 1720 and 13 August 1743 – in 1741 it was performed on the first anniversary of the death of Karl VI and bears the inscription “1.^{mo} Anniv.^o di S. M. C: C.”. Interestingly, several sonatas (K 360–364, 370) by Fux are extant in copies dating from 1741;⁹⁶ it has been suggested that these copies were made for the chapel of the dowager Empress Elisabeth Christine, although the possibility that some of these were made to take to Pressburg cannot be excluded.⁹⁷ Several sonatas by Wenzel Birck are also mentioned in the list. It is known that Birck composed at least twelve trio sonatas (copies in A-Wgm IX 31817 and in I-Mc C42.10) but performance dates for these works are unknown.⁹⁸ The extant parts of works which may correspond to those by Johann Georg Reinhardt do not bear performance dates corresponding to this latter half of the coronation trip (although it is still possible that they were performed as several covers have subsequently been replaced and many dates written in pencil are no longer visible).⁹⁹ It has not yet been possible to identify the works by Draghi or Caldara and only one extant work in the Österreichische Nationalbibliothek, whose parts bear no performance dates, comes into question for Pallotta.¹⁰⁰ It seems likely that the entry “Il Gran Libro, et Invit:[atōrio] per li defonti” refers to three extant volumes in the Österreichische Nationalbibliothek: the so-called “Libraccio Officium Defunctorum” mentioned in *Rubriche Generali* (f9v) – which exists in two copies (A-Wn Mus.Hs.16205 and Mus.Hs.16196) – and the “Libretto Invitatorio” (Mus.Hs.19430). The first two volumes contain chants for vespers, Matutins, Lauds, and the Requiem; the third is a kind of supplement volume in which the solo parts for the invitatorium are notated. These were used well into the

⁹⁶ According to Martin Eybl, A-Wn Mus.hs.3629 (K 361) contains 18 performance dates between 12 October 1741 and 5 May 1750; A-Wn Mus.hs.3628 (K 360) similarly contains dates between 1741 and 23 August[?] 1749. See FUX, Johann Joseph: *Triosonaten*. Ed. Martin Eybl. Graz : Akademische Druck- u. Verlagsanstalt, 2000), pp. 108–109. Horst Lederer also lists several sources of trio sonatas which are first dated 1741: A-Wn S.m.3631 (K 366 = K 363) contains 29 performance dates between 31 August 1741 and 12 October 1749, A-Wn S.m.3639 (K 368 = K 362) contains 19 performance dates beginning in 1741, ending on 27 October 1749, A-Wn S.m.3632 (K?) contains 23 performance dates between 28 September 1741 and 26 January 1750, and A-Wn S.m.3637 (K 373 = K 364) contains 34 performance dates between 29 September 1741 and 22 July 1750. FUX, Johann Joseph: *Triosonaten*. Ed. Josef-Horst Lederer. Graz : Akademische Druck- u. Verlagsanstalt, 1990), pp. 65–67.

⁹⁷ EYBL, Martin: Die Kapelle der Kaiserinwitwe Elisabeth Christine (1741 – 1750) I: Besetzung, Stellung am landesfürstlichen Hof- und Hauptkopisten. In: *Studien zur Musikwissenschaft*, vol. 45, 1996, pp. 33–66. Martin Eybl's argument that the Fux sonatas were prepared for Graz is, however, convincing as two sets of parts (A-Wn S.m.3632 and 3637) are known to have been performed in Graz – not Pressburg – on 28 September and 29 September respectively. Eybl (p. 42) also provides the first performance dates for the following manuscripts (all A-Wn S.m.): 3626 (K 344,1): 26.10.1741; 3658 (K 344,2–3/394): 20.08.1741; 3631,2 (K 366/363): 31.08.1741; 3632,2 (K 368/362): 28.09.1741 “à Graz”; 3634,2 (K 370): 15.10.1741; 3637,2 (K 373/364): 29.09.1741 (“à Graz”); 3629 (K 379,1/361): 12.10.1741; 3628 (K 379,3/360): 1741?.

⁹⁸ STEPHANIDES, Michael: Wenzel Birck (Pürk) 1718 – 63. Leben und Werk eines Wiener Hofmusikers an der Wende vom Barock zur Klassik. [Dissertation] Wien : Universität Wien, 1982.

⁹⁹ Manuscripts consulted: A-Wn HMK.338–342, 348–352.

¹⁰⁰ A-Wn Mus.Hs.17465 “In exitu, et Magnificat. Partes. 23. Del S: Pallotta.” bears no performance dates.

eighteenth century for exequies, particular anniversaries and on All Saints Day.¹⁰¹ From October onwards, there were several occasions on which such music – as well as the Requiem Masses and the *Lectiones pro Defunctis* – would have been performed. For example, on 8 and 9 October in St. Martin's cathedral for the deceased Archduchess Elisabeth, and on 19 and 20 October in order to commemorate the first anniversary of the death of Karl VI.

On the list are also several anonymous works, including introits, offertories and vespers. The cycles of introits by Antonio Bertali (for the *Proprium* and *Commune Sanctorum*) and Felice Sances (for the *Proprium de Tempore*) mentioned in *Distinta Specificatione* are largely preserved (although some anonymously) in the Österreichische Nationalbibliothek. In addition, it is known that composers such as Fux, Reinhard, Caldara and Palotta composed individual introits in the first half of the eighteenth century.¹⁰² Similarly, a parallel cycle of antiphons by Sances is found in *Distinta Specificatione* (f49v) entitled “*Antipho[ne] per tutte le Festività dell' Anno alli primi Vespri Sollenni*”.¹⁰³ Sances was also responsible for a complete cycle of offertories for the *Proprium de Tempore* – listed in *Distinta Specificatione*, f67r as “*Mottetti [sic] Proprij per tutte le Domeniche dell' Anno*” – although very few of these are known to survive.¹⁰⁴ A second cycle of offertories for all Sundays outside Advent and Lent was composed by Caldara (at the latest in 1718) and used regularly until the 1750s.¹⁰⁵ Three complete *Vesperae de Confessore* by Sances are mentioned in *Distinta Specificatione* (f50); a further one by Ziani (A-Wn Mus.Hs.17429), five by Fux (A-Wn Mus.Hs.17373-17377, K 58-62; K 59-62 are also found in Kremsmünster under the title “*Vesperae de Dominica*”), three by Reinhardt (A-Wn HK.339-341), one by Caldara (A-Wn HK.181), and one by Wagenseil (A-Wn Mus.Hs.16990) are extant.¹⁰⁶ Another anonymous work on the list is a setting of the psalm “*In exitu Israel*”, one of the most commonly used for Sunday vespers. The *Distinta Specificatione* mentions four settings by Bertali, three by Sances and two by Schmelzer. In addition, there are several surviving copies of works by Fux (K 243, A-Wn Mus.hs.17352), Predieri (A-Wn HK.421), Caldara (A-Wn HK.219-221), Palotta (A-Wn HK.17465) and Reinhardt (A-Wn HK.1014-1016).¹⁰⁷ The last anonymous items listed are litanies. On most feast days and on certain Saturdays and Sundays a litany of the Blessed Virgin Mary was sung in conjunction with vespers.¹⁰⁸ The solemn litany (with trumpets and timpani) was sung at worship in front of columns (for example, in Pressburg on 2 July and 8 September),¹⁰⁹ whereas the ordinary litany was performed exclusively inside – irrespective of whether or not the church service itself had a solemn or ordinary ceremony.¹¹⁰

¹⁰¹ A detailed description and list of contents is found in RIEDEL, Ref. 8, pp. 91-95.

¹⁰² RIEDEL, Ref. 8, appendix.

¹⁰³ A list of extant works can be found in RIEDEL, Ref. 8, pp. 118-119.

¹⁰⁴ RIEDEL, Ref. 8, p. 156.

¹⁰⁵ RIEDEL, Ref. 8, p. 191.

¹⁰⁶ RIEDEL, Ref. 8, p. 163.

¹⁰⁷ RIEDEL, Ref. 8, p. 165.

¹⁰⁸ RIEDEL, Ref. 8, p. 170.

¹⁰⁹ See *Rubriche Generali*, ff10v, 11v, 20v etc.

¹¹⁰ RIEDEL, Ref. 8, p. 198.

During the lengthy visit to Pressburg there were a number of special occasions and feast days (most often preceded by vespers on the evening before) which required “solemn” music. Before the aforementioned list was drawn up these included: Te Deum for the arrival of the royal party in Pressburg (20 June), a gala in mourning for the name day of the King of Portugal (24 June), the coronation itself (25 June), the feast day of St. Ladislaus I (27 June), the feast of the Visitation of the Blessed Virgin Mary with vespers and litany in front of the Marian column (2 July), the feast of the Holy Apostle Jacob (25 July), the feast of Portiuncula (2 August), a vigil and exequies for the deceased Queen of Sardinia (4 – 5 August), the postponed name day of the deceased Archduchess Maria Magdalena on which there was a gala, vespers and a litany in front of the Marian column (15 August), the feast day of St. Stephan (20 August), the feast day of St. Bartholomew the Apostle (24 August), the birthday of the dowager Empress Elisabeth Christine (28 August), the feast of the birth of the Blessed Virgin Mary (8 September), the feast of the Exaltation of the Holy Cross in Hungary (14 September), the day on which Franz Stephan was declared coregent of Hungary (St. Matthew’s day, 21 September), a procession for the peace and union of Christian potentates (24 September), and Michaelmas (29 September).

Events which took place after this music had been sent to Pressburg included: the birthday of the deceased Emperor Karl VI (1 October), the name day of Franz Stephan (4 October), a service with Castrum doloris for the deceased Archduchess Elisabeth (8 October),¹¹¹ the name day of Maria Theresia (15 October), exequies for the first anniversary of the death of Karl VI (20 October), the feast day of Saints Simon and Jude Thaddeus (28 October), and probably the procession for the peace and union of Christian potentates (12 November) and the birthday of Franz Stephan (8 December), although music for these latter two celebrations is not mentioned. Asides from these special occasions, “ordinary” services (listed in full according to the *Zeremonialprotokoll* in Appendix 1) which occurred principally on Thursdays and Sundays were confined to the duration of two Low Masses.¹¹²

The royal party’s stay in Pressburg ended with Maria Theresia and her daughter Maria Anna’s departure for Vienna at approximately 09:30 on 11 December 1741. They travelled by land and arrived at 13:45 where they were welcomed by an estimated crowd of 9000 citizens, various regiments and music.¹¹³ Shortly after returning to Vienna, Maria Theresia was faced with the further insult of the homage (*not* the coronation as is stated in much of the literature) to Karl Albrecht which took place on 19 December 1741;¹¹⁴ however, the Queen was prepared to sacrifice everything to regain Prague, writing that without Bohemia she would be a mere impoverished princess. Prague did indeed eventually return to Austrian hands on 2 January 1743 where she was crowned King of Bohemia that year on 12 May.¹¹⁵

¹¹¹ Here the musicians position in the church is given as being on the altar side of the church opposite the Jesuit sacristy. Exequies are held for the Queen of Sardinia. (HHStA OMeA ZA-Prot. 18, f334r: “die König: Capellen Music aber hatte ihren Platz an der Altar Seiten gegen die Jesuiter Sacristey eingenohmen”).

¹¹² See also *Rubriche Generali*, ff12r, 13r etc.

¹¹³ HHStA OMeA ZA-Prot. 18, f411v.

¹¹⁴ As well as there being insufficient preparation time (Prague had been besieged less than a month earlier), the necessary coronation jewels had been stored in the Viennese imperial treasury since 1627. BERNING, Ref. 30, p. 174.

¹¹⁵ See BERNING, Ref. 30, p. 179 and JONÁŠOVÁ, Milada: *Semiramide riconosciuta. Eine Oper zur Prager Krönung Maria Theresias 1743*. In: *Studien zur Musikwissenschaft*, vol. 55, 2009, pp. 53-120.

Appendices

Appendix 1: Chronicle

Date	Place	Description
Monday, 19 June	Vienna to Pressburg	Archduchess Maria Anna departs from Vienna shortly after 13:00 and travels by water to Pressburg, arriving at 18:00.
Monday, 19 June	Vienna to Petronell	Maria Theresia, Franz Stephan and Prince Karl von Lothringen depart from Vienna around 17:00 and travel by water to Petronell shortly after 20:00.
Monday, 19 June	Petronell castle	The royal party spend the night at Petronell castle.
Tuesday, 20 June	Petronell castle	Holy Mass is held before 09:00.
Tuesday, 20 June	Petronell to Wolfsthal	The royal party travels by land to Wolfsthal at 09:00.
Tuesday, 20 June	Wolfsthal to Pressburg	The royal party travels to Pressburg at 16:00.
Tuesday, 20 June	Pressburg	The royal party are welcomed in Pressburg at 17:00.
Tuesday, 20 June	Pressburg castle	A Te Deum Laudamus is heard in the castle chapel in the afternoon.
Wednesday, 21 June	Pressburg	<i>Landtags-Proposition.</i>
Wednesday, 21 June	Pressburg castle	A Mass is held in the castle shortly after 09:00.
Thursday, 22 June	Pressburg	Election of a palatine.
Saturday, 24 June	Pressburg	Gala in mourning for the name day of the King of Portugal with a church service shortly after 10:00 with trumpets and timpani.
Sunday, 25 June	Pressburg	Coronation day and celebrations.
Monday, 26 June, midday	Pressburg castle	Gala and <i>Tafelmusik</i> at midday (instrumental and vocal) in the first <i>anti camera</i> . On this day, the Hungarian crown and jewels were on display for people to visit.
Tuesday, 27 June	Pressburg castle	“Half gala” with a church service (with trumpets and timpani) at 10:30 in the castle chapel on the occasion of the feast of Saint Ladislaus I.
Tuesday, 27 June, midday	Pressburg castle	Because of the recommencement of mourning for Karl VI, beautiful instrumental music was held in the first <i>anti camera</i> for the last time.
Wednesday, 28 June	Pressburg	Mourning for Karl VI is recommenced after the three-day gala.
Thursday, 29 June	Pressburg castle	There is a public church service at around 11:00 in the castle chapel.
Thursday, 29 June	Pressburg to Vienna	Franz Stephan travels at 04:00 by land from Pressburg to Vienna and visits both dowager Empresses and the Archduke and Archduchesses.
Friday, 30 June	Vienna to Pressburg	Franz Stephan returns to Pressburg in the evening.
Saturday, 1 July	Pressburg castle	Vespers are held in the castle chapel.

Date	Place	Description
Sunday, 2 July	Pressburg Brothers Hospitallers church	Maria Theresia travels to the church of the Brothers Hospitallers in the morning, where on the occasion of the feast of the Visitation of the Blessed Virgin Mary a church service is held (with trumpets and timpani) at 11:00.
Sunday, 2 July,	Pressburg Jesuit church	Shortly after 16:00, Maria Theresia goes to the Jesuit church for vespers and the litany is sung by her majesty's musicians in front of the Marian column.
Wednesday, 5 July	Pressburg to Mannersdorf	Maria Theresia and Franz Stephan travel to Mannersdorf to visit the Obersthofmeisterin Countess von Fuchs at her estate. They dine there at midday and return by water to Pressburg in the evening.
Saturday, 8 July	Pressburg castle	A public church service is held in the castle chapel at 11:00.
Sunday, 9 July	Pressburg castle	A church service is held in the castle chapel.
Monday, 10 July	Pressburg castle	A gala is held on the occasion of the name day of the dowager Empress Amalia and of her daughter the Electress of Bavaria.
Tuesday, 11 July	Pressburg to Vienna	In the early hours, Maria Theresia and Franz Stephan travel to Vienna by land in order to congratulate the dowager Empress Amalia on the occasion of her name day. They also visit the Archduchesses Maria Anna and Maria Magdalena and spend the night in Vienna. They receive the news of the death of Franz Stephan's sister Elisabeth Thérèse, Queen of Sardinia.
Wednesday, 12 July	Vienna to Pressburg	Maria Theresia and Franz Stephan leave Vienna at 17:00 and return to Pressburg by boat at 22:00.
Saturday, 15 July	Pressburg castle	A church service and vespers are held in the castle chapel.
Sunday, 16 July	Pressburg	Mourning for the Queen of Sardinia is commenced and a public church service is held.
Saturday, 22 July	Pressburg	A public church service is held in the morning and vespers in the afternoon.
Sunday, 23 July	Pressburg castle	A public church service is held in the castle chapel.
Tuesday, 25 July	Pressburg to Vienna	Franz Stephan and Prince Karl of Lothringen travel together to Vienna shortly after 04:00.
Tuesday, 25 July	Pressburg castle	Church service (with trumpets and timpani) held on the occasion of the feast of the Holy Apostle Jacob in the castle chapel.
Tuesday, 25 July	Pressburg to Vienna	Maria Theresia departs for Vienna by land shortly after 15:00 in order to congratulate her sister the Archduchess Maria Anna on the occasion of her name day.
Wednesday, 26 July	Vienna	Maria Theresia and Franz Stephan dine with the dowager Empress Elisabeth Christine at midday.
Wednesday, 26 July	Vienna to Pressburg	The royal party return to Pressburg in the evening.

Date	Place	Description
Sunday, 30 July	Pressburg castle	A public church service is held in the castle chapel and in the evening there are vespers and a litany of the Most Blessed Sacrament. Franz Stephan travels in the early hours to Kittsee and only returns at night.
Thursday, 2 August	Capuchin church	A public church service is held because of the feast of Portiuncula.
Friday, 4 August	Pressburg St. Martin's cathedral	A vigil for the Queen of Sardinia takes place.
Saturday, 5 August	Pressburg St. Martin's cathedral	Exequies are held for the Queen of Sardinia and vespers were later in the castle chapel.
Sunday, 6 August	Pressburg castle	A public church service is held in the morning in the castle chapel and vespers in the afternoon.
Monday, 7 August	Pressburg to Eckertsau	The royal party travel to Eckertsau.
Wednesday, 9 August	Eckertsau to Vienna	The royal party travel to Vienna in the morning where they dine with the dowager Empress Elisabeth Christine.
Wednesday, 9 August	Vienna to Eckertsau	The royal party travel by water to Eckertsau around 16:00.
Friday, 11 August	Eckertsau to Pressburg	Maria Theresia returns to Pressburg shortly after 14:00, Franz Stephan in the evening.
Sunday, 13 August	Pressburg castle	A public church service is held in the castle chapel in the morning and vespers in the evening.
Monday, 14 August	Pressburg castle	Vespers are held in the castle chapel for the postponed name day of the deceased Archduchess Maria Magdalena on the following day.
Tuesday, 15 August	Pressburg castle	A gala in mourning for the postponed name day of the deceased Archduchess Maria Magdalena is held. There is also a church service (with trumpets and timpani).
Tuesday, 15 August	Pressburg Jesuit church	In the evening, there are vespers and a litany sang by her majesty's musicians in front of the Marian column (as on 2 July).
Wednesday, 16 August	Pressburg to Bruck an der Leitha	Maria Theresia travels to the Count von Harrach's estate to enjoy the hunt and resides there overnight.
Thursday, 17 August	Bruck an der Leitha to Rohrau	Maria Theresia travels to Count Carl von Harrach's estate in Rohrau where she stays overnight with Franz Stephan.
Friday, 18 August	Rohrau to Pressburg	Maria Theresia returns to Pressburg shortly after 14:00, Franz Stephan in the evening.
Saturday, 19 August	Pressburg castle	Vespers are held in the castle chapel.
Sunday, 20 August	Pressburg St. Martin's cathedral	The original feast day of St. Stephan is celebrated in the morning.
Sunday, 20 August	Pressburg Jesuit church	A church service (with trumpets and timpani) is held at approximately 11:00.
Tuesday, 22 August	Pressburg to Königsaden	Maria Theresia and Franz Stephan travel to Count Johann Pálffy's estate at Königsaden, where they stay overnight.

Date	Place	Description
Wednesday, 23 August	Königsaden to Pressburg	Maria Theresia and Franz Stephan return to Pressburg.
Wednesday, 23 August	Pressburg castle	Vespers are held in the castle chapel because of the feast of St. Bartholomew the Apostle which falls on the following day.
Thursday, 24 August	Pressburg castle	A public church service is held in the castle chapel (with trumpets and timpani) on the feast of St. Bartholomew the Apostle.
Thursday, 24 August	Prince Esterházy's residence	Prince Esterházy holds a ball and supper for the royal party, who return at 01:00 to the castle.
Saturday, 26 August	Pressburg to Vienna	Maria Theresia and Franz Stephan travel by land to visit the dowager Empress Elisabeth Christine in order to congratulate her in advance of her birthday (on 28 August).
Sunday, 27 August	Vienna to Pressburg	Maria Theresia and Franz Stephan return by water to Pressburg.
Monday, 28 August	Pressburg castle	A gala in mourning is held in the evening to celebrate the birthday of the dowager Empress Elisabeth Christine. A church service (with trumpets and timpani) is held in the castle chapel followed by a public lunch (without <i>Tafelmusik</i>) at approximately 11:00.
Wednesday, 30 August	Pressburg to Hollitsch	Maria Theresia and Franz Stephan travel to Hollitsch at approximately 13:00.
Tuesday, 5 September	Pressburg	News arrives at approximately 09:00 from Brussels via Courier that the Archduchess Elisabeth passed away on 26 August shortly before midnight at her castle at Mariemont. This news was sent straight to Maria Theresia at Hollitsch.
Wednesday, 6 September	Hollitsch to Pressburg	Maria Theresia and Franz Stephan return at approximately 18:00 from Hollitsch.
Thursday, 7 September	Pressburg	Vespers are held because of tomorrow's feast of the birth of the Blessed Virgin Mary shortly after 20:00.
Friday, 8 September	Pressburg, Jesuit church	The feast of the birth of the Blessed Virgin Mary is celebrated in the Jesuit church and in front of the Marian column.
Saturday, 9 September	Pressburg to Vienna	Maria Theresia travels by land to Vienna at 14:00, Franz Stephan had already left at 06:00.
Sunday, 10 September	Vienna	The royal party participate in a procession from the Augustinian church to St. Stephan's cathedral and a church service in the latter in order to celebrate the relief of Vienna.
Sunday, 10 September	Vienna to Pressburg	Maria Theresia returns in the evening by boat to Pressburg.
Tuesday, 14 September	Pressburg	There is a gala in mourning on the occasion of the birthday of Archduchess Maria Anna, the sister of Maria Theresia. The feast of the Exaltation of the Holy Cross in Hungary is celebrated by Maria Theresia alone, as Franz Stephan had departed for Vienna at 06:00 (the time and date of return to Pressburg is not mentioned).
Sunday, 17 September	Pressburg castle	A public church service is held in the castle chapel in the morning and vespers in the afternoon.

Date	Place	Description
Wednesday, 20 September	Vienna to Pressburg	Archduke Joseph travels to Pressburg by water and arrives in the evening.
Thursday, 21 September	Pressburg	Franz Stephan is declared coregent of Hungary and a gala is held.
Thursday, 21 September	Pressburg castle	A church service (with trumpets and timpani) is held shortly after 10:30 am in the castle chapel on the occasion of St. Matthew's day.
Friday, 22 September	Pressburg to Möllersdorf	At night, Maria Theresia and Franz Stephan travel to Möllersdorf where they dine on the following day.
Saturday, 23 September	Möllersdorf to Pressburg	Maria Theresia and Franz Stephan return to Pressburg in the evening.
Sunday, 24 September	Pressburg	A procession for the peace and union of Christian potentates takes place with services in the Jesuit church and St. Martin's cathedral (in the latter with trumpets and timpani). The worship in St. Martin's cathedral is to last forty hours, i. e. until the evening of 26 September.
Friday, 29 September	Pressburg	A church service (with trumpets and timpani) is held in order celebrate Michaelmas.
Sunday, 1 October	Pressburg castle	A church service is held on the occasion of the birthday of deceased Emperor Karl VI.
Wednesday, 4 October	Pressburg	A gala for the name day of Franz Stephan and a church service (with trumpets and timpani) in the Franciscan church are held (without <i>Tafelmusik</i> in the castle).
Sunday, 8 October	Pressburg St. Martin's cathedral	A public church service is held with a castrum doloris for the deceased Archduchess Elisabeth.
Monday, 9 October	Pressburg St. Martin's cathedral	Exequies for the deceased Archduchess Elisabeth come to an end.
Thursday, 12 October	Pressburg castle	Two Low Masses are held in the castle chapel.
Sunday, 15 October	Pressburg castle	A gala for the name day of Maria Theresia is held and a church service (with trumpets and timpani) in the castle chapel assisted by the Archbishop of Gran's musicians.
Thursday, 19 October	Pressburg castle	A church service is held in the castle chapel.
Thursday, 19 October	Pressburg St. Martin's cathedral	A vigil is held on the night before the first anniversary of the death of Karl VI.
Friday, 20 October	Pressburg St. Martin's cathedral	Exequies are held for the first anniversary of the death of Karl VI.
Sunday, 22 October	Pressburg	A public church service is held. The usual gala on the occasion of the birthday of the Electress of Bavaria did not take place because of the Bavaria's position in the War of the Austrian Succession.
Monday, 23 October	Pressburg to Vienna and back	Franz Stephan travels to Vienna in order to visit the defences and returns on the same day to Pressburg.
Saturday, 28 October	Pressburg castle	A public church service (with trumpets and timpani) was held in the castle chapel on the occasion of the feast day of Saints Simon and Jude Thaddeus.

Date	Place	Description
Sunday, 29 October	Pressburg castle	Church service in the castle chapel at 09:30.
Wednesday, 1 November	Pressburg castle	A public church service (with trumpets and timpani) and later a vigil in the castle chapel were held to celebrate All Saints' Day.
Thursday, 2 November	Pressburg	A public church service and worship for the Poor Souls was held as would usually occur at Laxenburg on the anniversary of the death of Emperor Leopold.
Friday, 3 November	Pressburg castle	Franz Stephan is greeted by well-wishers for his anticipated departure to Moravia the following day.
Saturday, 4 November	Pressburg to Moravia	Franz Stephan and Prince Karl of Lothringen depart for Moravia at 07:30.
Saturday, 4 November	Pressburg	Maria Theresia, Archduke Joseph and Archduchess Maria Anna move into their Winter quarters in the residence of the Archbishop of Gran in the afternoon.
Sunday, 5 November	Pressburg archbishop's re-sidence	A public church service is held in the chapel of the Archbishop's residence on the occasion of the feast of St. Emeric, a son of St. Stephan, first King of Hungary.
Thursday, 9 November	Pressburg archbishop's re-sidence	Two Low Masses are held in the chapel of the archbishop's residence at 11:00.
Saturday, 11 November	Pressburg archbishop's re-sidence	Two Low Masses are held in the chapel of the archbishop's residence.
Sunday, 12 November	Pressburg	A procession to all churches in and around the city is held. Three days of worship begin in St. Martin's cathedral in order to ask for the peace and union of Christian potentates as well as the safe return of Franz Stephan and Prince Karl of Lothringen.
Wednesday, 15 November	Pressburg archbishop's re-sidence	Two Low Masses are held in the chapel of the archbishop's residence at approximately 11:00.
Sunday, 19 November	Pressburg archbishop's re-sidence	A gala (without <i>Tafelmusik</i>) and church service are held on the occasion of the name day of the dowager Empress Elisabeth Christine.
Tuesday, 21 November	Pressburg archbishop's re-sidence	Two Low Masses are held for the feast of the Presentation of the Blessed Virgin Mary.
Saturday, 25 November	Pressburg archbishop's re-sidence	Two Low Masses are held for the feast of St. Catherine of Alexandria.
Sunday, 26 November	Pressburg archbishop's re-sidence	Two Low Masses are held.
Wednesday, 29 November	Pressburg archbishop's re-sidence	Start of three-day worship owing to the difficult times lasting from 09:00 to 12:00 and 15:00 to 18:00 in the chapel.
Thursday, 30 November	Pressburg	Worship continues and at 10:30 a sermon is held on the occasion of the feast of St. Andrew but the feast day is not celebrated owing to the absence of Franz Stephan. The unfortunate news arrives that Prague has been captured by the allied Bavarian, Saxon and French troops.
Sunday, 3 December	Pressburg archbishop's re-sidence	Two Low Masses are held in the chapel.

Date	Place	Description
Wednesday, 6 December	Pressburg archbishop's re-sidence	Two Low Masses are held in the chapel.
Thursday, 7 December	Pressburg to Vienna	Archduke Joseph and his court returns to Vienna by land and arrives at 13:45.
Friday, 8 December	Pressburg archbishop's re-sidence	Franz Stephan's birthday is celebrated with a gala (for which two Low Masses are held).
Sunday, 10 December	Pressburg archbishop's re-sidence	Two Low Masses are held in chapel.
Monday, 11 December	Pressburg to Vienna	Maria Theresia and the Archduchess Maria Anna depart from Pressburg at approximately 09:30 and travel by land to Vienna, where they arrive at 13:45.
Wednesday, 3 January 1742	Bohemia to Vienna	Franz Stephan returns to Vienna.

Source: HHStA OMeA ZA-Prot. 18 (1741 – 1742).¹¹⁶

Appendix 2: Instructions for the coronations in Pressburg (1741) and Frankfurt (1745)

Pressburg

Source: HHStA OMeA ZA-Prot. 18 (1741 – 1742), ff232v-234r.

Directorium Für Ihro Excell: den König:geheimen Rath, Herrn Ferdinand graffen von Lamberg, quà König: Music Directorn, die auff den 25. dieses, vor sich gehen=sol-lende König: Hungar: Crönung betr: ddo Prespurg den 23. Juny 741.

Es werden Ihro Excell: belieben, die König: Music zeitlich in die St: Martins Kirchen zu beordnen, damit beÿ dem Einlassen keine Confusion entstehe.

So bald Ihro König: Maÿ: beÿ der St. Martins Kirchen absteigen, werden sich so fort die Trompetten= vnd Paucken in so lange hören lassen, biß Ihro Maÿ: in die Sacristeÿ des Capituli Collegati sich verfüeget. Und

Wan allerhöchst gedacht Ihro Maÿ: von dannen wiederum herausf gehe, so fahret man wieder fort mit dem Trompeten vnd Paucken Schall, bis allerhöchst gedacht Ihro Maÿ: in dero in der Mitte des Chors auffgerichteten Thron sich befinden.

Hierauff fangen die Præliminaria von der Crönung an, vnd hat, so viel sich aus denen Hoff=Protocollis ergibt, die König: Music, biß Ihro König: Maÿ: nach der abstersion in obgedachten ihren in der Mitte des Chors befind: Thron Sich den Mantel S:ti Stephani haben vmbgeben lassen, Als nach welcher vmbgebung so fort vnter Trompeten vnd Paucken Schall das ambt der Heÿ: Messe anfanget.

Nach dem graduali, vnd der Epistel gehen Ihro Maÿ: wieder vor dem altar, da dan die Crönung, vnd die dazu gehörige Cæromonien vor sich gehen, werden hernach in dero Thron auf der Evangelÿ seithen geführet, vnd Solenniter inthronisiret, vnd nach-deme der Herr Erz=Bischoff zu Gran jenes ex Rituali: Sta, et à modo retine locum pp vnd noch verschiedene andere gebetter gesprochen, vnd unà cum assistantibus abge-

¹¹⁶ Appendix 1 provides only details of major events, travels and church services.

lesen, So wird ein zeichen von dem H: Palatino Regni gegeben, darauff das volck *vivat Rex* = oder *Regina aufruffet*, alle glocken gelaütet, vnd von denen auff dem freydhoff sich einfindenden granadierern das kleine gewöhr zum zeichen gelöset werde, Wo-rauff auß allen Canonen das Erste Salve gegeben, vnd in dessen von der König: Music das Te Deum Laudamus gesungen wird.

Nach Endigung dessen spricht der Herr Erz=Bischoff zu Gran unà cum assistentiibus Episcopis aus dem Ritual die Bendictiones, vnd wird darauff das Evangelium gesungen, welches der Herr Erz=Bischoff v. Colocza Ihro Maÿ: zum küssen überbringt, vnd stimmet endlich der Celebrirende Erz=Bischoff das Credo an:

Ihro Maÿ: werden hernach ad offertorium geführet, vnd küssen die Patenam;

Es wird nach der hand mit dem amt der Heÿ: Meesse fortgefahren biß zur Communion, Woselbst Ihro König: Maÿ: das Sacrament des altars, vnd die ab[so]lution empfangen.

Nach geendigtem Amt der Heÿ: Meß hat die König: Music sich zeitlich nach dem König: Schloß zu begeben, damit Sie die Taffl Music verrichten können, Welche unter Trompetten, vnd Paucken Schall mit vocal, vnd Instrumental Music gehalten werden solle, Wie es beÿ dergleichen Solennen begebenheiten sonsten der Hoff gebrauch mit sich bringet.

Frankfurt

Source: HHStA OMeA ÄZA 44 (1745), "Reise Maria Theresias und Franz Stephan von Lothingen nach Frankfurt, Kaiserwahl, Huldigung der Stadt Frankfurt und Kaiserkrönung", ff100 and 108r – 109v.

Directorium für den König: Cavagliere di Musica herrn Grafen von Losymthall auf den Röm: König: Einzugs tag in die Stadt Frankfurth. Er König: Obrist hof=Meister Amt ddo aschaffenburg den 22.^{ten} sept: 1745. Nachdem Ihro Röm: König: May: dero offent: König: Einzug in die Kayser: Reichs Stadt Frankfurth auf nochkhünftigen Samstag als den 25.^{ten} sept: allergnädigst bestimmet, und dann das Caeremoniale mit sich bringet, daß nach dem Empfang des hochlöb: Churfürst: Collegy der Zug directè nach der St: Barthomaei Kirchen gehet, alß wird die König: hof Capellen Music. Zumahlen der zug in besagter Reichen bald nach 12 Uhren eintreffen wird, in zeiten dahin zu bestellen seyn, damit dieselbe nach beschwörner Wahl Capitulation das zu intonirende ambrosinische lobgesang unter Trompetten und Pauken Schall prosequiren könne, und sollen sich auch beym Ein= und ausgang des zugs in die Kirchen die Trompetten und Pauken gewöhnen: massen hören lassen.

[108r – 109v] Directorium für den König: Cavagliere di Musica Herrn Grafen von Losymthall auf dem Röm: Kayser: Crönungs tag.

Pr König: ob: Hofmaister ambt. ddo Frankfurth den 30.^{ten} 7b. 745.

An den höchst erfreulich= und beglücktesten Crönungs Tag der Römischen Kayser: May:, so auf dem 4.ten nechsteintrettenden Monats octobris als dero glorreichen Nahmens Tag allergnädigst anberaumet, wird die König: hofCapellen Music frühe morgens um die ordonnance Stunde in der St: Bartholomaei Kirchen auf den für Sie zubereitheten orth zu erscheinen haben, da dann bey dem Eingang des Zugs in die Kirchen die Trompetten und Pauken sich tapfer hören lassen sollen, Sodann aber Wann Ihro Kayser: May: Selbst in den Chor eintreten, die antiphon: Ecce mitto angelum etc: anstimmen und absingen werden.

Nach dem von Ihro Churfürst: Graf zu Maynz als Consecratores abgelesenen gebeten domine salvum fac Regem und jenen die darauf folgen, fangt das ambt der hey: Messe an. und wird die Collecte Deus qui miro ordine angelorum p. so dann aber der Introitus missae, das Kyrie eleison und gloria in excelsis von der Kayser: Capellen Music, wie gebrauchlich gesungen. Nach der Epistel und sequenz gehet die Salbung vor sich, und wird die König: hof Capellen Music die antiphon: unxit Te Deus p. gewohn: massen singen.

Nach vollzogene Crönung wann Ihro Kayser: Mayt in der Thron oder bett=Stuhl begleithet werden, könten sich die trompetten und Pauken, jedoch nicht lange, hören lassen, inmassen darauf weiters mit dem ambt der Hey: Meß fortgefahren, und das Evangelium abgesungen wird. beym offertorio werden Ihro Kayser: May: zum opfer gehen. Nach geendigter Messe, und auf das Evangelium Sancti Joannis wird der Chor das Responsorium absingen. Desiderium animae ejus tribuisti [...]. Nach also völlig geendigten hohen Ambt werden Ihro Kayser: Mayt: inthronisiert und von Ihro Churfürst: g: zu Maynz nach vollzogener dieser Ceremonie das Te Deum laudamus angestimmet, worauf die Trompetten lassen, und unter deren Schall das ambrosianische Lobgesang von der König: hof Capellen Music und unter läuthung der glocken, und erster lösung 100 Canonen bis zu ende continuiret wird, während welchen Te Deum Ihro Kayser: May: die Ritter Schlagung vollziehen.

Ihro Kayser: Mayt: begeben sich nach dieser function wieder zurück in ihren Thron oder bett Stuhl zum höhen altar, allwo Sie das Jurament den Stift zu Aachen als Canonicus ablegen, und wann endlich auch diese Ceremonien völlig vorbey, So werden Sie Sich aus der Kirchen zu Fuß nach dem Römer erheben, da dann zum anderten mahl mit allen glocken gelauthet, und die Canonen abgefeuret werden; währenden zug aus der Kirchen werden Sich abermahls die Trompetten und Pauken hören lassen. Wann die speisen auf den Kayser: Tisch getragen werden, und Ihro Kayser: May: zur tafel gehen, ingleichen bey der anderten und dritten tracht, und wann Ihro Kayser: May: von Römer weggehen, werden ebenfahls die trompetten und Pauken sich tapfer hören lassen. die Kayser: Mahlzeit hiedurch wird eine schöne Tafel music anzuordnen seyn.

RESUMÉ

HUDBA A HUDOBNÍCI NA BRATISLAVSKEJ KORUNOVÁCII MÁRIE TERÉZIE (1741)

Bratislavská korunovácia Márie Terézie v roku 1741 sa konala v období trúchlenia, vojny a závažnej nestability Habsburskej monarchie. Uskutočnila sa v čase významných udalostí rakúskych dejín, pričom rozpor medzi prísnym tradičným ceremoniálom, resp. rituálom a radikálnymi zmenami, ktoré toto následníctvo prinieslo, priam bije do očí. Mladá panovníčka bola prvou ženskou dedičkou habsburskej dynastie a dlho očakávané komplikácie, ktoré sprevádzali jej následníctvo na tróne, sa nakoniec stali realitou. Mária Terézia opustila Viedeň 19. júna a po obvyklých zastávkach v Petronelli a Wolfsthale prišla nasledujúceho dňa do Prešporka. Pravdepodobnosť, že nepriateľské vojská obklúčia Viedeň, bola na jeseň čoraz väčšia, preto kráľovský sprievod zostal v Prešporku až do 11. decembra 1741. Aj v dejinách Cisárskej dvorskej kapely znamenala prešporská korunovácia významný medzník; za vlády Márie Terézie sa nielen zrušil španielsky dvorský ceremoniál a zaviedol francúzsky, ale nastal aj pomerne veľký úpadok hudby na dvore v súvislosti s organizačnými zmenami, vyplývajúcimi predovšetkým z finančných problémov. Porovnanie tejto korunovácie so staršími zdokumentovanými ceremoniálmi nám odhalí pevnú habsburskú tradíciu, a preto táto štúdia skúma aspekty nadváznosti a diskontinuity, ako aj mieru, do akej boli ovplyvnené praktickými záležitosťami.

Štúdia využíva veľké množstvo tlačených i rukopisných prameňov, od tzv. *Krönungsdiarien*, alebo *Rubriche generali per le funzioni ecclesiastiche musicali di tutto l'anno* [...] Kiliana Reinhardta, katalóg *Distinta Specificatione. Dell'Archiuio Musicale per il Seruizio della Cappella, e Camera Cesarea* a doklady nájdené v domácich, dvorských a mestských archívoch, napríklad záznamy *Hofzeremonieldepartement* a *Obersthofmeisteramt*. Centrom záujmu autorky štúdie sú však hudobníci, ktorí sprevádzali kráľovskú spoločnosť. Je takmer nemožné zistiť, podobne ako pri iných cestách, presný počet hudobníkov, ktorí cestovali na korunováciu do Prešporka, pretože pramene poskytujú rozporuplné údaje. Hovoríme tu o hudobníkoch, ktorí sa zúčastnili tejto a ďalších korunovácií v Prahe a Frankfurte, o ich finančnej náhrade (*Kostgeld*), dĺžke ich pobytu a ich činnosti. Navyše uvažujeme o spolupráci s miestnymi hudobníkmi a jej dôsledkoch na šírenie hudby. Napríklad máme dôkaz, že kráľovskej spoločnosti v Prešporku boli roku 1741 k dispozícii hudobníci ostrihomského arcibiskupa, grófa Imricha Esterházyho, spolu s detailnými sumami zaplatenými mestským a cirkevným hudobníkom.

V príspevku sa zaobráme aj hdbou, ktorá sa predvádzala na korunováciu, počas sprievodných podujatí a v období predĺženého pobytu dvora v Prešporku, skúmame miesta predvedení, rozostavenie hudobníkov v korunovačnom kostole, repertoár a obsadenie súborov. Hudba sa neobmedzovala iba na korunováciu a sprievodné oslavy, avšak vieme iba veľmi málo o operných predstaveniach v Prešporku v lete 1741. Je známe, že v tomto čase (počas letných mesiacov) hrala divadelná spoločnosť Pietra Mingottiho v špeciálne postavenom drevenom divadle za mŕvimi mesta, a na javisku sa objavila aj divadelná skupina z Grazu (Grätzer Komödianten). Navyše, v období pobytu kráľovskej spoločnosti v Prešporku hudba prirodzene znala počas početných bohoslužieb, najmä sviatkov. Bohoslužby sa konali najmä v hradnej kaplnke (a v kaplnke arcibiskupskeho paláca, kam sa dvor prestáhoval na zimu), ale aj v Chráme Sv. Martina, v kostoloch milosrdných bratov, jezuitov, kapucínov či františkánov. Zachovaný zoznam hudobnín poslaných do Prešporka 1. októbra 1741 dokumentuje, aký repertoár sa hral, vrátane kompozícií skladateľov ako Johann Joseph Fux, Matteo Palotta, Antonio Caldara, Wenzel Birck, Johann Georg Reinhardta a Antonio Draghi.

Príspevok uzatvára príloha: sumarizujúca kronika denných udalostí, vrátane ciest, bohoslužieb a hudobných udalostí. Navyše doplníme početné prepisy dobových prameňov týkajúcich sa hudobníkov, aby sme osvetlili zložité praktické a obradné aspekty habsburských korunovácií, dodržiavané tradície i drobné odlišnosti medzi jednotlivými ceremoniálmi.