

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

1: Imperial pleasures | Early Music | Oxford Academic

Empress Marie Therese and Music at the Viennese Court, [John A. Rice] on www.enganchecubano.com *FREE* shipping on qualifying offers. *Empress Marie Therese*, second wife of Emperor Franz II, devoted much of her life to music.

It was typical of the rivalries that pitted powerful patrons against one another in the eighteenth century. Those musicians and performers whose livelihood could collapse with a single false step were caught in the middle. Marie Therese was a singer and pianist who performed frequently in court concerts. Her music library, the contents of which Rice has reconstructed after its wide dispersion in the nineteenth century, was immense, with more than eighty operas in full score, some excerpts from Italian operas, and more than pieces of sacred music. Raised in Italy as a member of the Bourbon royal family, Marie Therese preferred Paisiello, Cimarosa and Cherubini to the Austrian school, although Rice underscores the political importance she attached, once in Vienna, to sponsoring German-language works. Rice makes a good case for considering the works she collected and commissioned as reflections of her own personality. This was nowhere more striking than in her taste for pranks, embodied in the folly she had built in a vast park in Laxenburg that bore a bizarre mixture of architectural styles and was adorned with a monstrous birdcage, grotesque faces, and a balustrade consisting of cats perched on their hind legs. The musical caprices she commissioned included toy symphonies, variations for violino piccolo, zither, xylophone and bassoon, and vocal works filled with nonce words or sung in four different languages simultaneously. In *Medea, ein travestiertes Melodrama*, composed for her by Paul Wranitsky, *Medea* approaches an inn of fond memory. How often did I eat fried chicken here with my Jason. At the same time, the subject of death fascinated the Empress, and Rice remarks on the many Requiems and Judgement settings she sponsored. Rice writes that Michael Haydn in particular, the composer with whom Marie Therese had the warmest relationship, perfected the art of taking her "to the limits of her abilities, but not beyond them". There was also the fact that she hired male professional singers whenever she performed, but never female professionals. Rice discusses at length the *Missa S. Theresiae* and the *Missa S. Francisci*, both written on commission by Michael Haydn, arguing that they represent an important departure for the Mass in their scope and grandeur; he finds the works unjustly neglected by scholars and performers. The observation draws attention to the fact that the composers Marie Therese supported most devotedly have not generally endured to enter the canon. In the copious musical diaries the Empress kept, recording court performances, Joseph Eybler, Giovanni Mayr, Thaddaus Weigl and Paul Wranitsky all appear far more often than either Mozart or Beethoven. One explanation lies in the narrowing of modern repertoires prompted by the exceptional quality of such masters - and there is surely much to be regretted in this. Another is in the shifting nature of patronage that the paths of Mozart, Beethoven and their successors described, a story that emerges in these pages. Their worshipful appeals did not always succeed in masking an undertone of anguish. Those whom Marie Therese favoured, by contrast, received gifts and cash, which the Empress was careful to record: The prestige of a request, which often came with detailed musical-or production-related instructions, also counted for much. All items have extensive annotation. This kind of exhaustive research makes the book a definitive guide not only to the music Marie Therese owned but to the performances and performers she sponsored. But the documentary approach occasionally raises significant questions without providing the wider cultural context in which to consider them. What biographical details we learn about the Empress and other members of her family come largely through dedications and commissions; this casts the many musical celebrations of her husband the Emperor in something of a void. Her energy and single-mindedness in mounting concerts and collecting scores seem all the more remarkable given that knowledge. *Empress Marie Therese and Music at the Viennese Court* is an admiring and in places quietly moving account of the efforts of Marie Therese to surround herself and her court with music even as the system she helped to sustain was collapsing around her. TLS is a weekly publication that provides book reviews and literary analysis. More

**EMPRESS MARIE THERESE AND MUSIC AT THE VIENNESE COURT,
1792-1807 pdf**

information on TLS may be obtained at its website at [http:](http://) Send to a friend Send a link to this article to a friend with an optional message.

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

2: Empress Marie Therese and music at the Viennese court, in SearchWorks catalog

Unlike its predecessors, Empress Marie Therese and Music in the Viennese Court, does not focus on a work or repertory of music. Instead, its subject is that misunderstood symbol of a musical era seemingly so different from our own: a patron.

The Empress as collector of music; 2. The Empress as soprano; 4. The Empress as conceiver, commissioner, and shaper of musical works; 9. Correspondence between Paisiello and Marie Therese; Appendix 5: A warm and attractive portrait of the empress emerges from this study Both Marie Therese and the scholarly community have been well served by his efforts. Musical Times Seller assumes all responsibility for this listing. Shipping and handling The seller has not specified a shipping method to Germany. Contact the seller- opens in a new window or tab and request shipping to your location. Shipping cost cannot be calculated. Please enter a valid ZIP Code. This item will be shipped through the Global Shipping Program and includes international tracking. Learn more- opens in a new window or tab Quantity: There are items available. Please enter a number less than or equal to Select a valid country. Please enter 5 or 9 numbers for the ZIP Code. This item does not ship to Germany Handling time Will usually ship within 1 business day of receiving cleared payment - opens in a new window or tab. Taxes Seller charges sales tax in multiple states. Return policy After receiving the item, contact seller within Refund will be given as Return shipping Money back Buyer pays for return shipping Refer to eBay Return policy for more details. You are covered by the eBay Money Back Guarantee if you receive an item that is not as described in the listing.

EMPERESS MARIE THERESE AND MUSIC AT THE VIENNESE COURT, 1792-1807 pdf

3: Empress Marie Therese and music at the Viennese court, - ECU Libraries Catalog

Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.

Life[edit] Maria Theresa of Naples as a young child Born Maria Teresa, and named after her maternal grandmother Maria Theresa of Austria , she was the eldest of 17 children born to her parents, the King and Queen of Naples and Sicily. This was in accordance with the traditional Habsburg marriage policy. Empress[edit] Maria Theresa with her husband and children. The marriage is described as a happy one based on good mutual understanding, despite differences in personality. Francis was described as a melancholic character, shy and reserved, serious and with a preference for a spartan lifestyle and duty, and with a pale and haggard appearance. Maria Theresa, on the other hand, was described as a gracious blue-eyed blonde with full lips, but a large nose, with a vivacious personality, a hot temper and a sensual nature. Despite these differences in appearance and personality, however, they were reported to have a good understanding of each other and had a very good relationship. Maria Theresa reportedly adapted well to her new home in Vienna and did not suffer from homesickness. She loved entertainment, and participated with enthusiasm in court life, and it was noted that she enjoyed dancing, participating in every carnival ball at court even while pregnant. She particularly enjoyed the Waltz , which had been recently introduced as an innovation and became fashionable during her life in Vienna. Hedwig Elizabeth Charlotte of Holstein-Gottorp described the view of Maria Theresa and the relationship between the couple in her famous diary during her visit to Vienna in 1767” The Empress is reputed to be so jealous that she does not allow him to take part in social life or meet other women. Vicious tongues accuse her of being so passionate that she exhausts her consort and never leaves him alone even for a moment. Although the people of Vienna cannot deny that she is gifted, charitable and carries herself beautifully, she is disliked for her intolerance and for forcing the Emperor to live isolated from everyone. She is also accused of interesting herself in unimportant matters and socializing exclusively with her lady-companions. With them she spends her evenings singing, acting out comedies and being applauded. Immediately, the Empress came to fetch him, and he exclaimed: She was a conservative force and belonged to the critics of Napoleon I , and was reported to have encouraged Francis in an anti-French position during the Napoleonic Wars. She has also been pointed out for being partially responsible for the dismissal of Johann Baptist Freiherr von Schloissnigg and Graf Franz Colloredo. An important patron of Viennese music, she commissioned many compositions for official and private use. Joseph Haydn wrote his Te Deum for chorus and orchestra at her request. He also composed numerous masses to celebrate her reign. Her favourite composers included Paul Wranitzky and Joseph Leopold Eybler , a composer of sacred music. She died due to complications after her last premature childbirth.

4: Maria Theresa of Naples and Sicily - Wikipedia

In this work Rice introduces readers to the musical and cultural worlds of the Viennese court at the end of the eighteenth century. Title Empress Marie Therese and Music at the Viennese Court, | eBay!

5: Empress Marie Therese and music at the Viennese court, - JH Libraries

See more Empress Marie Therese and Music at the Viennes Email to friends Share on Facebook - opens in a new window or tab Share on Twitter - opens in a new window or tab Share on Pinterest - opens in a new window or tab.

6: Empress Marie Therese and Music at the Viennese Court, : John A. Rice :

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

Search for this keyword. *Advanced search.*

7: Project MUSE - Empress Marie Therese and Music at the Viennese Court, (review)

Stanford Libraries' official online search tool for books, media, journals, databases, government documents and more.

8: Opera Today : RICE: Empress Marie Therese and Music at the Viennese Court,

JOHN A. RICE EMPRESS MARIE THERESE AND MUSIC AT THE VIENNESE COURT, Cambridge: Cambridge University Press, pp. xx + , ISBN 0 1 - Volume 2 Issue 1 - MARY SUE MORROW.

9: Missa Hispanica - Wikipedia

A study of the musical activities of Empress Marie Therese, one of the most important patrons in the Vienna of Haydn and Beethoven. Rice describes Marie Therese's activities as commissioner, collector and performer of music, and explores the rich musical culture that she fostered at court.

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

7. Technology transfer Read all your life I am part of every poem 53. Red Fort trail of INA Generals The head, guts, and soundbone dance. Pictures of life in England and America Lifespan development third edition Unable to send uments to adobe printer Globalization and indigenous peoples : new old patterns Colin Samson and Carlos Gigoux McGovern, G. My stand. A Terrible Secret A Novel Modern european history notes BLOCKADE IN THE REVOLUTIONARY AND NAPOLEONIC WARS The constitutional provision respecting fugitives from service or labor, and the act of Congress, of Sept Description of the Brainerd School Krentzman, H. C. Managing for profits. Telugu sex stories Emperor Penguins (Pull Ahead Books) Knights Kingdom Reader (the Dark Fortress Level 4 Coping With Diabetes (Coping) Scholia Demosthenica, vol. I Nicholson 11th edition solutions detailed Creating new learning experiences on a global scale 2. The Brahmins Son Hermann Hesse Walter Reed and yellow fever Introduction to Philosophy and Ethics (Access to Philosophy) Marthas Rocky Mountain museum Why the idea of practice matters James Nieman Stabilisation, disinfection, and odour control in sewage sludge treatment Preparation and analysis of financial statements Reform and rebellion in Afghanistan, 1919-1929 Pricing on Purpose Fast Profits in Hard Times Pt.5. Limitation of liability Applied mergers and acquisitions university edition A single man book Fast food outlet business plan Why do people sometimes look as if they are in pain at or near orgasm? Triptychs: A Panoramic Postcard Book Liability of alien residents to conscription: opinion of Judge Magrath