

BRASS AND PERCUSSION INSTRUMENTS AND PLAYERS IN VIENNA 1740-1760, ACCORDING TO THE *WIENNERISCHES DIARIUM*

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The *Wienerisches Diarium*, which began publication in 1703 and still exists at the end of the twentieth century as the *Wiener Zeitung*, was the principal newspaper of eighteenth-century Vienna. It served as the official publication of the court, reporting the activities of the royal family, diplomatic news and accounts of battles (if usually in a positive light), and promulgating edicts and other official announcements; it also provided news of other courts, especially of ceremonies and festivities that might be compared with those of the Habsburgs, listed deaths in the city, provided accounts of annual ceremonies and special events of church and state, of executions, disasters, etc., and served as a forum for the advertising of merchandise and events. As the official organ of what was for much of the 1740s and 50s an embattled monarchy, the *Wienerisches Diarium* reported selectively: much of what appeared there was calculated to support the power and prestige of the court, and the relationships between court, church, and state on which daily life was ordered. Other events were reported as space allowed.

A telling example of contemporary reporting practice is the account of Maria Theresia's *Erbhuldigung* (ceremony of oath-taking to a new ruler) in Vienna on 22 November 1740: the *Wienerisches Diarium* briefly described a series of splendid ceremonies, including a procession watched by orderly crowds and the distribution of food and wine to the public (the detailed description was reserved for the festival book produced for the occasion); the *Gazette de France* however reported, clearly with some relish, that the ceremonies had been followed by a drunken riot in the streets.¹ France, at this time no friend to Austria, would soon join Bavaria and Prussia against the Habsburgs in the War of the Austrian Succession. Although the newspaper report of a particular event almost always appeared soon after the event had taken place, and would seem to document it, such reports may sometimes have been prepared beforehand, describing how the event was to be and how the court wished it to appear to the world: the ceremonies themselves were ephemeral, but the descriptions remained in print, to be read and passed on, and to impress readers who lived elsewhere. In general, the conduct of official ceremonies probably followed the plan more or less (the plans and their execution may sometimes be corroborated by other sources), and general practices can be determined, but many details will never be clear, and other sources too may often have had their own biases.

Trumpets and timpani

Trumpets and timpani are by far the most frequently mentioned instruments in the *Wienerisches Diarium* in the 1740s and the early 1750s. They performed at annual events such as church services in honor of patron saints, the state procession of the royal family to St. Stephen's (Metropolitan-Kirche zu St. Stephan, now the Stephansdom) on Easter Sunday and that of the *Niederösterreichisches Landes-Stände* (the civic officials of the districts of lower Austria) to their *Landes-Haus* in mid-November. Trumpets and timpani are reported at special festivals of church and state, such as royal baptisms, weddings and entry processions, beatification ceremonies, consecrations, and ceremonies in honor of cardinals, the princes of the church. One such was the celebration of 22 October 1749 honoring Cardinal Archbishop von Kollonitz on the completion of fifty years in the priesthood: in the large procession from the archbishop's residence to St. Stephen's, two choirs of trumpets and timpani followed after the archbishop, his officers, and advisers.² The instruments appeared at special non-noble ceremonies, especially anniversary celebrations and academic events, and in religious processions; they served also as heralds of news, announced the arrival of mounted troops, and played for military events, victory celebrations, and noble entertainments.

One of the most important and best documented duties of the trumpets and timpani was to play for royal festivals. To allow the ordinary people to participate in these special events in the life cycle of the royal family and the state, special outdoor ceremonies were occasionally held, usually in the Graben, a large public space at the center of the city, replete with Habsburg symbolism.³ There food, wine, and sometimes money or special medallions were distributed to the people to the sound of trumpets and timpani. The trumpets and timpani appeared in the role of royal instruments, confirming the ceremony as the gift from a gracious sovereign to her loyal subjects. The first such event of Maria Theresia's reign was that marking her elevation to the throne on 22 November 1740.⁴ It took place in spite of the edict of mourning (for Maria Theresia's father, Emperor Karl VI) that had appeared in the *Wienerisches Diarium* on 12 November:

To experience Christian sympathy with us in this sad imperial and princely death, all celebrations and gaieties shall cease and come to an end: thus we graciously command you all without exception to cease and put aside gaieties, music, trumpets, hunting horns, fencing schools, dances, comedies, and all other similar enjoyments and outward show at weddings and feasts and other gatherings both by day and by night, privately and publicly, seriously and under threat of punishment, just as you yourselves would abstain, and no one shall be exempt.⁵

There was no theater or dancing during the carnival season of 1741 and the only hunting reported was *Fasan-schiessen* (pheasant shooting, on foot) rather than *Parforcejagd* (hunting on horseback), which required the accompaniment of horns.⁶

It is apparent, however, that trumpets and other music could sometimes be, as in the case of the ceremony in the Graben, essential—for the glory of church and state—rather than mere entertainment and diversion: while the usual *Tafelmusik* was omitted that Christmas, the drums and fifes of the *Leib- und Stadt-Garde* played their usual compliment of military music on New Year's Day;⁷ an annual church ceremony, the feast of St. Domitian, patron saint of Carinthia, was celebrated as usual in February in St. Peter's church with vocal and instrumental music, trumpets, and timpani (such services could resemble concerts and were often attended by large crowds of spectators);⁸ and the annual mass for the city magistrates took place at St. Stephen's on 19 February, accompanied by trumpets and timpani.⁹ The birth of a son, Joseph, to Maria Theresia on 13 March put an end to the mourning, and celebrations with music, trumpets and timpani, illuminations, decorations, and feasting were held in Vienna and throughout the realm.

Celebrations were also held in honor of the birth of Maria Theresia's second son, Carl, in 1745; these celebrations were less elaborate than those for Joseph (lasting, in Vienna, only a single day rather than the three days of Joseph's¹⁰) but still included elaborate illuminations, allegorical pictures, and “many extraordinarily beautiful and sumptuously built honorary arches from which was to be heard the continuous sound of trumpets and timpani.”¹¹ The court chamberlain Prince [Fürst] Khevenhüller-Metsch noted in his diary, however, that not all had proceeded as planned: the illuminations were, in fact, ruined by wind and rain so that “it made a very bad show.”¹² Such arches, according to descriptions and pictorial evidence, were usually provided either with an open gallery on top, from which the musicians played, or with two raised, covered platforms at opposite sides of the structure, providing accommodation for a double choir of trumpets and timpani or two orchestras. Khevenhüller makes no mention of the trumpets and timpani, but the comments of another, earlier, court musician suggest that wind and rain would not have excused them,¹³ and they were certainly expected to play outdoors in winter weather (see the discussion of *Schlittenfahrten* below). That the festivities did not create the hoped-for effect was not of great significance: it was the elaborateness of the plan and the reporting of it that held greater importance in being able to impress people unable to attend. Following the event, a description of it, published serially in forty parts, was advertised for sale in the *Wienerisches Diarium*.

Arches with trumpets and timpani were also part of the celebrations on a number of other royal occasions: at the celebrations held in April 1741 to mark the birth of Joseph, for the return of Franz Stephan from his coronation as Holy Roman Emperor in Frankfurt in October 1745, and in honor of the birth of Crown Prince Ferdinand of Sicily, sponsored by the Neapolitan ambassador in October 1754: on that occasion, two choirs of trumpets and timpani alternated in the continuous playing of “field pieces” from behind two large illuminated pyramids and “two choirs of music” played repeatedly from a ceremonial arch erected at the Liechtenstein palace; “a third ensemble of all sorts of field instruments and trumpets and timpani” played at the *Belvedere* in the garden.¹⁴ Arches were also sometimes built for particularly important occasional church celebrations: one was built in front of the Minoritenkirche for the beatification of one Joseph Cupertino in September 1753, and

although the report does not say that trumpets and timpani played on it, they took part in the ceremony in the church.¹⁵

When members of the royal family went about their private business (for example, during the late 1740s Maria Theresia often dined with her mother at the suburban convent to which the latter had retired, then went to the Hofburg to see her children, and Franz Stephan often attended the theater for his own amusement, in the company of his brother), trumpets and timpani are never mentioned, and it is possible that the entourage was small and the instruments omitted. But when Maria Theresia or members of her family appeared in public, they were likely accompanied by the royal guards dressed in their splendid uniforms, with their trumpets and timpani, even though the instruments are mentioned only occasionally in this context. On one occasion, a procession “in state” similar to many of the others (a trip by Maria Theresia and Franz Stephan to the Dominican Church for the feast of St. Thomas Aquinas), the royal party traveled “with the public accompaniment of the royal household and the parading of the whole *Hartschiere Leib-Compagnie zu Pferde* with trumpets and timpani.”¹⁶

Trumpets and timpani, along with other brass instruments, participated in noble entertainments, such as the *Schlittenfahrten* (sleigh processions) held during *Fasching* (carnival): on 12 February 1749 the procession began with a group of mounted officers and servants, followed by “a large sleigh drawn by six horses, with eight imperial royal trumpeters and a timpanist.”¹⁷ This sleigh was followed by several more officers, then twenty-five sleighs, in which rode the emperor and empress and members of the high nobility. The procession closed with a troop of soldiers. A *Schlittenfahrt* of 26 January 1750 also had a sleigh with trumpets and timpani near the beginning, and near the end there was “a large sleigh drawn by six horses, with twelve hunting horn players.”¹⁸ A second one two days later also included both trumpets and timpani, and hunting horns. A *Schlittenfahrt* given on 19 January 1757 by the Postmaster General, Count von Paar, included four postillions, a six-horse sleigh with *Musik* dressed in the Paar livery, and, near the end, a sleigh with a band of *Feldmusik*, also dressed in Paar livery.¹⁹ The use of the term *Musik* for the first ensemble suggests that it may have included other instruments besides the usual trumpets and timpani, and that they played something musically more elaborate than fanfares or *Aufzüge*. A *Schlittenfahrt* of 22 January 1760 included two sleighs of *Waldhornisten*, one near the beginning and one at the end.²⁰ A survey of the reports suggests that trumpets and timpani were in general reserved for *Schlittenfahrten* in which members of the royal family took part. However, there was no strict rule, as two in which they did not participate, those of 26 and 28 January 1750, also included such instruments: these were sponsored by members the high nobility (Prince [Fürst] Johann Adam Auersberg and Prince [Fürst] Joseph Adam Schwartzberg respectively).

Victory celebrations, as one might expect, included trumpets and timpani, the instruments of power as well as the instruments of war used by the cavalry and the royal regiments. On one such occasion, a festive mass was celebrated and a *Te Deum* performed at St. Stephen's in the presence of the emperor and empress, Archduke Joseph, and other members of the family (26 June 1746), while one of the imperial regiments, the *Kaiserl.*

Königl. Arcieren Leib-Garde-Compagnie zu Pferd, paraded with its trumpets and timpani in Stock-am-Eisen Platz (near the front of the church) and a company of grenadiers and a battalion of fusiliers paraded with fifes and drums in the Kirchhof. At certain points in the service the foot soldiers fired a triple salvo, which was answered by the cannons on the city walls.²¹

The role of trumpets and timpani and their players in the conduct of the war is also noted: on 9 September 1741, for example, a Prussian trumpeter is reported to have acted as an escort for a captured officer, trumpeters having a right of movement between warring parties.²² The instruments themselves, paradoxically, served as trophies of war: on 2 June 1742 it was reported that three silver trumpets had been captured from the Prussians.²³ A pair of silver timpani captured in March 1760 was considered a special trophy,²⁴ and a second captured pair was paraded through the city on 27 June of the same year.²⁵ According to the *Gazette de France*, the latter pair was exhibited to public view for several days, then given to the Collorath Regiment.²⁶ (These instruments survive in the Heeresgeschichtliches Museum in Vienna; they are of copper, originally gilded with silver, rather than solid silver.²⁷) The annual *Grosses Caroussel der Reit-Kunst* (a display and contest of riding skill) of the Herzoglich-Emanuelische Akademie (a training academy for officers) took place annually from 1752 “to the sound of two choirs of trumpets and timpani.”²⁸ Military trumpets and timpani are also reported frequently in connection with the movement of troops, especially with their arrival in and departure from Vienna, when it was necessary to provide a show. For example, on 31 October 1750 a regiment of cuirassiers marched “with three standards to the sound of trumpets and timpani from Schwechat, where they had spent the night, by way of the St. Marx road to the imperial stables outside the Burgtor, where they paraded.”²⁹ The reporting of such apparently mundane events served to provide a sense of military readiness and might to readers, perhaps bringing comfort to those on the Austrian side and disquiet to the enemy. Whether the troop movements took place as described is a question that cannot be readily answered, but it seems likely that such reports for public consumption were carefully written to avoid revealing any military secrets.

The newspapers of these years contain accounts of several royal or imperial ceremonies and processions in which the people of the city participated as crowds, arranged in an orderly manner and cheering, sometimes in other roles. Male citizens (*Die Burgerschaft*) were sometimes required to appear in arms to line a processional route. Such events were announced to the public by the sounding of trumpets or the beating of drums: for the arrival of Franz Stephan following his coronation in 1745, “hardly had the ... day [28 October] broken when one could already hear the rolling of the drums in all quarters of the city and in the suburbs as well, which was calling together the great number of the *Burgerschaft* there.”³⁰ Edicts concerning everyday matters were announced to the public to the sound of trumpets and drums in public squares around the city: as the *Wienerisches Diarium* circulated to only a small, elite segment of the population, public announcements and postings were the only effective way of spreading news, and the sounding of instruments was the best way of getting people’s attention. On 1 December 1741, for example “it was proclaimed through public trumpet playing ... that the thrice-weekly flea market would

be held in its old location in the Leopold-Stadt, as it has already taken place yesterday for the first time.”³¹

Ceremonies connected with the University or other facets of intellectual life also made use of trumpets and timpani. Sometimes such ceremonies were attended by members of the royal family, but frequently they were not. A special ceremony, attended by the emperor, empress and court, marked the opening of a new University building on 5 April 1756. There was a service at the Jesuit church next to the University, a procession from there to the new building, and a ceremony at the new building with speeches and the presentation of the key to the rector. This was followed by a procession to the Hofburg accompanied by “the sound of trumpets and timpani and the ringing of bells.”³² A triple choir of trumpets and timpani announced the arrival in the specially illuminated auditorium of the law school of the participants in a debate (11 March 1746); many members of the high nobility attended.³³ At a theological disputation, which took place on 12 October of the same year, a double choir of trumpets and timpani was heard.³⁴ A theological disputation is also reported in 1756 in the Augustinerkirche (5 September): it was punctuated by the playing of a double choir of trumpets and timpani.³⁵ The graduation ceremonies of the University are described occasionally, and included the playing of trumpets and timpani: that of the law faculty in 1750 (18 November) began “at 7 o’clock in the morning with a repeated signal given before the University building next to the Jesuit church by three choirs of trumpets and timpani. At eight-thirty the procession ... went from there to St. Stephen’s to the sound of ringing bells.”³⁶ The annual prize-giving ceremony of the Academie der Malerey, Bildhauerey und Baukunst (the Academy of Painting, Sculpture, and Architecture), at which the prizes were given out in the name of the emperor, was also accompanied by trumpets and timpani.³⁷

Trumpets and timpani participated in special festivities of the church, both annual and occasional, inside the church and outside. A ceremony of 1742, a feast of the discovery of the cross celebrated by the brotherhood HH. Fünf Wunden Christi Jesu at the Trinitarierkirche next to the Schottentor, is described in special detail:

The high altar was magnificently lit up and the decoration represented the fortress of Gazer in flames, to where Timotheus had fled, which was besieged in vain by the Maccabees for four days, and on the fifth day finally captured, initially by twenty youths (that is, four times five), who scaled [the walls], and after they had subjected the fortress to two days of devastation they discovered and killed the hiding Timotheus, as is recounted in 2 Maccabees ii.10, 32 to the end. [The siege and capture] was understood as a representation of the mighty and victorious number five and especially of the five triumphant, holy wounds of God made man, who existed in two natures, God and man...

[The ceremony included two sermons], and after each, five Our Fathers... and five Hail Marys were said aloud by the priests and the people, the first for the holy wounds of the right hand and in honor of the pope and also of His Eminence Archbishop and Cardinal Kollonitsch, and all the Catholic clergy; the second in honor of the holy wounds of the left hand, for the destruction of heretics, the elevation of the Catholic church, and the destruction of visible and invisible enemies; the third, of

the side and heart, for our most gracious Queen Maria Theresia, her loyal empire, and the entire glorious ruling house of Austria; the fourth for all living members of the brotherhood, especially for all masters and their officers and also for all men and women who do good works; the last for the deceased members. After each Ave Maria the trumpets and timpani sounded. This [ceremony] took place for the first time this year and is to be repeated each year in the future.³⁸

As well as providing interesting details of the conduct of such services, this description illustrates how church and state were constantly and actively intertwined in daily life and how music was used to support this. The celebration is not mentioned in other years; such non-court celebrations were apparently deemed worthy of note only on their first appearance, and it is possible that it did not last for many years.

Both trumpets and timpani, and *Feldmusik* took part in a special ceremony for the dedication and raising of a cross to the top of the new tower of the monastery of Monte Serrato near the Schottentor (13-15 September 1749); no members of the royal family participated, but those attending drank the health of the emperor, the empress, the royal children, the abbot, and all who had helped to construct the building. The ceremony was followed by a Te Deum in the monastery church with trumpets and timpani, and the *Feldmusik* continued its playing at the end of the service.³⁹

Annual church services in which trumpets and timpani and other music are reported included:

- the patron's feast of the Kärntnerische Landes-Genossenschaft at St. Peter's (a Sunday in early February), with a double choir to at least 1751; no trumpets and timpani are mentioned after 1753, but the ceremony was held until at least 1756, in which year it is mentioned briefly, but trumpets and timpani are not specified.
- the patron's feast of the Mährische Landes-Genossenschaft at St. Michael's (a Sunday in March, April, or May), with vocal and instrumental music and a double choir of trumpets and timpani (quadruple to 1742 and in 1744);⁴⁰ no trumpets and timpani are mentioned in 1754, '55, or '56 and the ceremony is not reported after that.
- the *Stadt Raht* service, with the mayor, judges, magistrates, the University rector, and members of the University, trumpets and timpani at St. Stephen's (April or May: see 3 April 1745, 25 May 1746).
- the patron's feast of the University law faculty at St. Stephen's (May or June), with vocal and instrumental music and a triple choir of trumpets and timpani (double in 1746, triple in 1747).
- the patron's feast of the University theological faculty at St. Stephen's (mid-May), with vocal and instrumental music and a double choir of trumpets and timpani (a triple choir in 1744, double in 1746).
- the patron's feast of the Hungarian nation of the University at St. Stephen's

(September), with vocal and instrumental music and a double choir of trumpets and timpani.

- the patron's feast of the Saxon nation of the University at St. Stephen's (September), with vocal and instrumental music and a double choir of trumpets and timpani.
- the patron's feast of the Steyermarkische Landes-Genossenschaft at the Augustinerkirche (early September), with vocal and instrumental music and a double choir of trumpets and timpani; reported very briefly in 1748, with no mention of trumpets and timpani, still held in 1757; 1754-57, no trumpets and timpani mentioned.
- the patron's feast of the University medical faculty at St. Stephen's (early October), with vocal and instrumental music and a double choir of trumpets and timpani.
- the patron's feast of the Rhineland Nation of the University (mid October) with vocal and instrumental music, trumpets and timpani (no trumpets and timpani in 1746).
- the patron's feast of the University at St. Stephen's (November) with vocal and instrumental music, trumpets and timpani.
- the patron's feast of the University philosophical faculty at St. Stephen's (November) with vocal and instrumental music, and a triple choir of trumpets and timpani.
- the patron's feast of the Order of the Golden Fleece at the Augustinerkirche (30 November) with a double choir of trumpets and timpani.⁴¹

By the late 1750s only the festivals of the Kärntnerische Landes-Genossenschaft, the Mährische Landes-Genossenschaft, the Steyermarkische Landes-Genossenschaft, and the Order of the Golden Fleece were reported. Some of the others may have disappeared at the end of the 1740s or during the early 1750s. While the fact that they were no longer reported in the *Wienerisches Diarium* does not prove that they did not take place, Maria Theresia was engaged throughout this period in reducing expenses and in making worship less elaborate. An edict of December 1753, following the 1749 *Annus Qui* of Pope Benedict XIV, apparently banned trumpets and timpani in church and eliminated them in processions.⁴² A version of the edict promulgated in January 1754 stated that:

According to the will and counsel of his Papal Holiness, the use of trumpets and timpani in the churches has by this time been forbidden. Therefore her imperial royal majesty has most graciously deemed it necessary to decree that in the church music of all large and small churches here, both in the city and in the suburbs, as well as for processions, trumpets and timpani are not required and shall be discontinued.⁴³

From early 1754 trumpets and timpani cease abruptly to be mentioned in the reports of the few remaining patron's day ceremonies, and they are not listed for the remainder of the decade as appearing in any procession in the city, with the exception of imperial processions and the *Landschafts Procession* (although other processions with trumpets and timpani are reported in other parts of the realm). However, the instruments, in fact, soon began to reappear in several churches: the Piarists began to observe the order immediately, but had begun to use trumpets and timpani again a year later;⁴⁴ St. Peter's paid 80 fl for extra music, including trumpets and timpani, for the feast of St. Peter and St. Paul on 28 June 1754.⁴⁵ This apparent disregard of royal orders might perhaps be explained by the suggestion that the ban was at first considered more or less absolute, but soon relaxed to allow the participation of trumpets and timpani in the mass. According to Friedrich W. Riedel, trumpets and timpani were not banned completely from the church, but the instrumental intradas were eliminated and the instruments restricted to playing in the orchestra for the mass.⁴⁶ "Solemn" masses, which implied the presence of trumpets and timpani, may never have disappeared: one such, for the elevation of a bishop to the rank of cardinal in the presence of the emperor and other members of the royal family, took place on 3 February 1754.⁴⁷ The *Wienerisches Diarium* may have attempted to promote the official ban by avoiding mention of trumpets and timpani, and use of the instruments was probably greatly reduced. The ban would have had the effect of returning the sound of the trumpets and timpani some way towards strictly royal and military associations, and of making royal celebrations such as the elaborate ceremonies held in October 1760 for the wedding of Archduke Joseph, during which several processions and performances with trumpets and timpani are reported to have taken place, seem incomparably magnificent.⁴⁸

The phrase with which the trumpet and timpani ensemble is described is often ambiguous: the usual wording is *unter zweyfachen (dreyfachen, vierfachen) Chor Trompeten und Paucken begangen* (e.g. 19 April 1752), which might be interpreted as a double (triple, quadruple) choir or possibly a band of trumpets and timpani twice (or three or four times) as large as usual. The description *unter 3-fach angestimmten Trompeten- und Paucken Chor begangen*, which also appears several times (e.g. 14 February 1742), could be interpreted as a triple choir or as a single choir playing three times. Riedel, in his study of church music at the court of Karl VI, notes that intradas were performed at certain services, and that at especially solemn ones a double choir of trumpets and timpani was used.⁴⁹ He makes no mention of polychoral music for more than two groups of trumpets, although he notes that settings during Karl's time grew from two parts to four (with two high and two deep trumpets), with timpani.⁵⁰ The phrase *doppelter Chor Trompeten und Paucken*, also used occasionally,⁵¹ would appear to mean a double choir. In the context of a procession, *unter dreyfachem Chor Trompeten und Paucken* would appear to mean three separate groups. Among the collections of music for ensembles of trumpets and timpani from this period described by Albert Hiller, a number of pieces are for double choir, but only a single piece (from a collection associated with the Lisbon court trumpeters, the *Charamela Real*) is for a quadruple choir.⁵² However, it would not have been difficult to adapt the fanfares or short bipartite pieces usually played on ceremonial occasions for two, three, or four choirs by

repeating the sections in the different choirs, possibly, one might imagine, with ornamental variation.

Court trumpeters, including the *Musikalische Trompeter* who formed part of the court musical establishment, the *Hoftrompeter* who played ceremonial music,⁵³ and the trumpeters and timpanists belonging to imperial and royal regiments, no doubt performed on court occasions. Other military trumpeters performed on military occasions. Court or military trumpeters and timpanists might also perform in church, as the version of the *Trompeter und Heerpaucker Privilege* cited by Altenburg notes.⁵⁴ The trumpeters and timpanists of the *Landes-stande* (the *Landschaftstrompetern*) performed for the annual procession of that group and probably at other events connected with them. As well, the *Landschaftstrompetern* were contracted in 1745 to perform for the Piarist order and the brotherhoods connected with them at mass as required, on Corpus Christi for services and the procession, and for other ceremonies, including Vespers, disputations, and the confirmation of officers of the brotherhoods.⁵⁵ There were also events at which town musicians may have played trumpets and timpani. The *Privilege* of 1653 directs that students may play only at academic ceremonies or meetings, and that if no student is available, a town trumpeter may play:⁵⁶ students or town musicians may have continued to play at academic events in the mid-eighteenth century. On some occasions, for example high religious feasts such as Corpus Christi or special royal festivals such as those held for the birth of princes, large numbers of trumpets and timpani were required, probably more than could be provided from official sources. According to documents examined by Otto Biba, up to eight choirs of trumpets and timpani might be hired by the Piarists at the church of Maria Treu for high feast days.⁵⁷ If other orders required similar numbers, a great many trumpeters and timpanists would have been employed, perhaps bringing town musicians into the general pool and thus available for other employment as well.

An advertisement in the *Wienerisches Diarium* in 1747 indicates that the *Privilege* of the Guild of Trumpeters and Timpanists was to be reconfirmed:

Concerning all the respected imperial and royal princely-electoral Hof-Arcieren-, Landschafts-, and field-trumpeters and timpanists, and their ancient, traditional, and considerable Privilege (stemming from his deceased Imperial Roman Majesty Ferdinand II of most blessed memory), that concerns pupils and other diverse disorderly behavior, and the disagreements, as not least the extraordinary tribulations sometimes inflicted on them by one or other of the commanding officers, and how they will be upheld in their free, noble, and knightly art in the improved articles that will be promulgated by the now reigning Imperial Roman Emperor Franz I with their contents and the terms most graciously confirmed, although not all of them, and the pupils taught more honor, honesty, and respect, also that the free, noble and knightly art shall have all the more honor, good, and acceptance, but also that they [the trumpeters and timpanists] themselves may have peaceful enjoyment; thus this serves everyone as a message to be obeyed. 10 July 1747.⁵⁸

It may be implied from this that there were still disputes between the members of the guild and the town musicians over who was allowed to play the trumpet and where it might be played. According to the *Privilege*, "no honorable trumpeter or kettledrummer shall allow himself to be employed with his instrument in any way other than for religious services, emperors, kings, electors and princes, counts, lords and knights and nobility, or other persons of high quality."⁵⁹ Services connected with the royal family, with high churchmen or with high feast days clearly fall into these categories, but those described below, although connected with the church, and sometimes even attended by royalty, do not honor persons of particularly high standing and would thus seem to stretch the mandate of the *Privilege*. The proliferation of such ceremonies may have helped to create a climate in which a curtailing of the use of trumpets and timpani seemed desirable to the authorities.

The following list points up the difficulties in distinguishing between suitable and possibly unsuitable ceremonies. Trumpets and timpani played at a celebration marking the fifty years of the priesthood of Herr Carolus of the Benedictine order, combined with the *Dreifaltigkeitsfest* (feast of the Holy Trinity) and the celebration of the fiftieth wedding anniversary of Franz Andtner, Imperial Court Chamber Stove-stoker, and his wife, on 2 June 1749,⁶⁰ and at a similar celebration for two nobly born nuns marking their fiftieth year in holy orders (21 June 1744).⁶¹ Members of the royal family attended the first of these celebrations, at which the music was provided by the *Hofmusik* "in the most magnificent style." The participation of trumpets and timpani (a double choir) was one of the special features of a service in honor of St. Johann Nepomuk announced in the newspaper on 4 July 1744 by the Piarist order; the service was to take place several days later at their suburban church.⁶² A ceremony at the cloister of the sisters of St. Augustine, at which a novice made her first profession and the *Novitzmeisterin*, and a lay sister celebrated fifty years in the order, included a mass with a double choir of trumpets and timpani:⁶³ "and what made the ceremony so remarkable was that the *Novitzmeisterin* herself conducted her young novice through the spiritual ceremony." The laying of the groundstone for a new building at the Minorite cloister, on 1 August 1748, took place to the sound of trumpets and timpani.⁶⁴ *Feldmusik*, and trumpets and timpani, possibly played by town musicians, were heard at the annual shooting contest of the citizens of Vienna, held in September; such an event is described in 1743 (on that occasion sponsored by Maria Theresia in honor of the birth of Joseph) and again in 1746, but it is not mentioned in other years.⁶⁵ The event lasted for about two weeks, although the report of each year describes only a single day, that on which the royal family visited; it was clearly a people's event rather than a royal one.

At a celebration in honor of the fiftieth wedding anniversary of Jacob Führung, Imperial Royal Boxmaker, and his wife a special service was held at the then suburban Augustinian church in the Landstrasse: the solemnities began at 9 o'clock in the morning with

a sermon given by one of their grandsons ..., then at 10 o'clock the *Veni Creator* was performed by the Primitian monks, and a solemn mass sung [i.e. with trumpets and timpani], all with virtuoso vocal and instrumental music and a triple choir of trumpets and timpani, in the presence of a large

company of churchmen and noble persons, after which the honored pair received holy communion at the hands of their grandson to the sound of a likewise lovely cantata.⁶⁶

A celebration marking the 300th anniversary of the founding of their brotherhood was held by the Ertz-Bruderschaft der schwartz-ledernen Gürtel St. Augustin, und Monica (Arch-brotherhood of the Black Leather Belt of St. Augustine, and St. Monica) at their church of St. Sebastian and St. Rochus in the Landstrasse (27 September-4 October 1746). A ceremonial arch was erected in front of the church, from which a double choir of trumpets and timpani played to begin the celebration on the 27th. On the 28th, the feast day of St. Augustine, there was a service and procession in the Landstrasse with trumpets and timpani, followed by a mass and other services with music. Special solemn masses and other services were held throughout the week, and on the following Sunday (4 October) there was a procession from the cloister to St. Stephen's with a large number of people and a triple choir of trumpets and timpani.⁶⁷ According to the report, this procession took place annually; however it may have been less elaborate in other years.⁶⁸

A number of other religious processions are reported as having been accompanied by trumpets and timpani. A special procession for the Ascension of the Virgin in 1741 (15 August) went from the Trinitarierkirche at Vienna to the Franciscan church in Enzersdorf with a picture of *Maria Heyl der Kranken* (Mary, Saviour of the Sick). There were reported to have been 14,000 people in the procession at one point, and one of the brotherhoods participating on the return journey, the Englischen Ertz-Bruderschaft der Allerheiligsten Dreyfaltigkeit (the English Arch-brotherhood of the Most Holy Trinity) was accompanied by "two large and splendid new banners ... and standards on the most magnificent poles and the sound of trumpets and timpani."⁶⁹ Two pilgrimages are reported in the issue of 29 August 1742 as having included trumpets and timpani,⁷⁰ and ceremonies for the beatification of two members of the Capuchin order (23-30 April 1747) included a procession with three choirs of trumpets and timpani.⁷¹

The annual processions for Corpus Christi are reported every year in the *Wienerisches Diarium*, and occasionally (as in 1745) a detailed description numbering the participants and describing the banners of the guilds is provided. No music is mentioned as part of these processions although *Feldmusik* played along the side of the route as in royal processions.⁷² However, the contract between the Piarists and the *Landschaftstrompetern und Paucker* specifies that the latter were to perform for the Corpus Christi procession, and a drawing of such a procession from the 1780s shows a mixed band of instruments, including a trumpet.⁷³ A special procession for the re-enactment of the translation of the picture of *Unsere liebe Frau zum Schotten* from the Marian chapel of the Benedictines to St. Stephen's took place on the feast of the Ascension of Mary in 1745 (15 August) as follows:

1. a group of school children;
2. the poor from the new hospitals;
3. those from the hospital of St. Johann Nepomuk;

4. those from the imperial hospital;
5. the first class of the initiates of the laudable brotherhood of Unsere liebe Frau zum Schotten with a flag;
6. the laudable brotherhood of the apostles Peter and Paul of St. Ulrich with a flag;
7. the laudable brotherhood of the holy Benedictine fathers *zum Schotten* with a flag and a choir of trumpets and timpani;
8. the laudable brotherhood of Maria-Trost von St. Ulrich, with a large gold-adorned flag, two small flags, a costly standard, and a banner;
9. the laudable arch-brotherhood of St. Sebastian zum Schotten with a flag, a standard, a banner, and a choir of trumpets and timpani;
10. the second class of the initiates of the laudable arch-brotherhood of Unsere liebe Frau zum Schotten, with a blue-and-silver decorated flag, two small flags, a gold-encrusted banner, and a choir of trumpets and timpani;
11. the third class of the initiates of the above-named laudable brotherhood, with one red, gold-decorated flag and a silver-embroidered banner;
12. the fourth class of the initiates of this brotherhood with a blue-and-silver decorated flag, silver-embroidered banner, a standard, and the precious brotherhood cross, then two silver-embroidered small yellow flags, and a choir of trumpets and timpani, and also the whole vocal music;
13. the laudable convent of the Benedictines of Unsere liebe Frau zum Schotten with two gold-embroidered and two other flags;
14. the picture of Unsere leibe Frau zum Schotten, carried by the priests.⁷⁴

On 25 April 1751 there was a procession of the Capuchins with their painting of the sorrowful Mother of God, which they carried around the whole Neumarkt with torch bearers and a regiment of grenadiers, "vocal music, a double choir of trumpets and timpani, and also a large crowd of praying people." This was followed by "a Litany of Loreto and a Te Deum with excellent music."⁷⁵ A procession of freed slaves, along with members of the brotherhoods, was welcomed at the church of St. Carlo Borromeo by the Trinitarian fathers and a group trumpets and timpani (28 September 1751).⁷⁶

The appearance of trumpets and timpani at the fiftieth wedding anniversary celebration of private citizens is perhaps the most striking evidence of a freer use of trumpets and timpani during this period than suggested by the *Privilege* alone; such usage had been in evidence to some degree from at least the beginning of the century in spite of (and perhaps indeed partly the cause of) the renewal of the *Privilege*. The imperial trumpets and timpani had, for example, been hired by the Corpus Christi brotherhood in 1707 for a pilgrimage to Mariazell,⁷⁷ and in 1732 an anniversary celebration of the Brüderschaft Mariä um ein gluckseliges Ende had included a procession with seven choirs of trumpets and timpani.⁷⁸ During the first half of the eighteenth century trumpets and timpani appeared at non-noble events, especially those, such as processions, ostensibly connected with the church. Changing attitudes, perhaps influenced by an increasing use of the instruments in such

situations, by the demands for retrenchment brought about by the wars of the 1740s and by the desire of the Monarchy to simplify and order all aspects of life and to reduce expensive ceremony, brought the conflict concerning the proper use of trumpets and timpani to a head, resulting in the ban of 1753. The less elaborate celebration for a fiftieth wedding anniversary held for the North Austrian Field and Army timpanist and trumpeter Johann Georg Beyer and his wife on 21 January 1755 exemplifies the changes that had taken place in the course of the previous decade; no trumpets and timpani are reported, even though the profession of the honored man might appear to call for their use, and after the service “the guests were entertained with a nice meal and music in a comfortable room.”⁷⁹ This celebration was much less elaborate, less expensive, and more domestic in character than the earlier one, and the report mirrors the changes also taking place, if more slowly, in court life.

Horns

Horns are mentioned less frequently than trumpets, although they were used in the *Feldmusik* ensembles of oboes, horns, and bassoons that appeared with foot regiments and at processions and other outdoor ceremonies. Groups of hunting horns are mentioned occasionally. Such ensembles were frequently used on festive occasions in Bohemia, and there horns also participated in fanfare ensembles: for the triumphal entry of Austrian forces into Prague in January 1743 after its recapture from the French, one of the ensembles was of hunting horns,⁸⁰ and at Maria Theresia’s coronation in Prague later the same year, intradas were played by an ensemble of trumpets, horns, and timpani.⁸¹ The use of horns for ceremonial music, however, does not seem to have become popular in Vienna, and horn ensembles are rarely mentioned except in the context of the *Schlittenfahrten* discussed above.

One ceremony in Vienna exceptional in its use of horns was that held to mark the return of Franz Stephan, the newly-crowned Holy Roman Emperor, from Frankfurt on 28 October 1745. The *Burgerschaft* who lined the streets to receive the emperor were divided into eight companies, each with a band of *Feldmusik*, which probably included oboes, horns, and bassoons. Three triumphal arches had been erected, each with trumpets and timpani, as well as a special platform in the Graben, from which wine was distributed and a double choir of trumpets and timpani sounded. Among the participants was the emperor’s company of hunters “with their usual music of *Waldhörnern* (hunting horns).” The following day, the emperor went to St. Stephen’s in a magnificent new coach to hear a Te Deum and mass; on the journey and the return, trumpets, timpani, and horns were heard on the arches and the *Wein-Bühne* in the Graben “which music, as that of the previous day, could hardly be made out for the rejoicing of the incredibly large crowd.” The main corps of the garrison also paraded in the Graben with their *Feldmusik*.⁸² The appearance of a band of horns at these festivities might be explained by the extraordinary importance of the event itself: an event of such importance demanded a richer texture of ceremonial music than usual. The presence of horns might also have made the music seem symbolically more universal: all—the upper and lower classes, country and city—joined in the celebrations.

Many horn players were at a much lower social level than the court and military trumpeters, or even the players of the military *Feldmusik*, as this advertisement of 1740 makes clear:

Lately, on 11 July towards 9 o'clock in the evening two hunting horn players and bonded servants in the service of Graf Schönfeld, both born in Jobitz in Bohemia, young, and of about the same moderate stature, have disloyally vanished and fled in the imperial city of Vienna, and are strongly suspected of having done so on account of the various things they have taken away with them. The first horn, named Johannes Kowiska, is a thick-set fellow with a pock-marked face and a thick head of hair growing right down over his forehead, with large blue eyes, a large blue mouth [or a dark beard] and a damaged thumb nail, speaks broken Bohemian German. The other, the second horn, named Joseph Jellenck, is a somewhat smaller and thinner fellow, also pock-marked, his eyes sunk deep in his head, with short dark hair, a small nose and face, also with a cut and damaged thumb nail, and also speaks Bohemian German, but better than the other. Whoever knows where they are or can discover them shall receive 50 ducats reward; if they, wherever they are, of their own accord and willingly, return to their master, they will be pardoned.⁸³

It appears that these two played as a pair, one on the higher part, the other on the lower, an arrangement well established among the better-known horn players of the period. That many of the best horn players of the period were Bohemians has often been noted, and with the large number of fine players from that region one would imagine that players also existed on other levels: this report provides a glimpse of such players, whose life could not have been easy and whose social status, as bonded servants, was very low. However, the skill of these players appears to have given them a value above others of their station. The sum of fifty ducats was considerable, but not enormous: "a beautiful, large harpsichord with double keyboard, ten feet long and so beautifully made that it would suit a noble room"⁸⁴ was offered for sale for sixty ducats in 1745. Other such advertisements for the return of servants who had run away specify no particular sum, which would imply that the usual reward was not substantial. In no other case is there an offer of pardon.⁸⁵

Posthorns

Posthorns are mentioned on a number of occasions. They always served to accompany generals or emissaries with news of victory: on 24 January 1742 "at 4 o'clock [on 24 February] Graf Kufstein, royal chamberlain and captain of the laudable Portuguese cuirassier regiment, arrived here from the royal army in upper Austria, preceded by four postillions blowing their horns and two post-masters to announce the happy news."⁸⁶ A report of 1745 implies that the instruments were small curled horns: an emissary arrived "preceded by six postillions, each blowing his *Post-Hörnlein*."⁸⁷ Franz Stephan's journey to Frankfurt

(beginning on 15 September 1745), where he expected to be named Holy Roman Emperor, was accompanied by “many postmasters, officers, couriers, and sounding postillions ... the postmasters, officers, and field couriers were in red with silver bordered jackets, tan-colored camisoles, and silver-bordered hats; the other postillions however dressed completely in red with blue trim.”⁸⁸ Sound was only part of the effect, which also included magnificent costume. On the 18th a courier arrived “preceded by 12 postillions sounding their horns and four postmasters” to announce that Franz Stephan had indeed been elected emperor.⁸⁹ The courier who took the news to the dowager Empress Elisabeth Christine on the following day was accompanied by twenty-four postillions, although the report does not say that they played.⁹⁰ On 9 October Prince Schwartzenberg arrived with the news that Franz Stephan had been crowned in Frankfurt on 4 October; the Prince was accompanied by thirty *blasende Postillionen*.⁹¹ Large numbers of postillions accompanied heralds of victory during the course of the Seven Years War: on 20 June 1757 an emissary rode through the city to Schönbrunn with twenty-two sounding postillions to announce a victory over the Prussians at Chotzemitz⁹² and on 4 July 1758 one arrived with twenty-four to announce the recapture of Ollmütz.⁹³

* * *

While this article can provide no definitive conclusions about the use of brass instruments in Vienna during this period, as it draws primarily on a single source, it shows the application of many of the practices described in contemporaneous manuals, dictionaries and other sources. Reports in the *Wienerisches Diarium* suggest that although the court and military trumpeters and timpanists maintained a high status in comparison to other players, and trumpets and timpani still functioned as emblems of power, there was a surprisingly wide use of trumpets and timpani outside military and court events until the middle of the 1750s. Most of these alternative events were ostensibly connected with the church in some way, and especially with the religious brotherhoods, who commanded large musical forces when necessary. The ban of 1753 seems to have been strictly observed for a short time only, although it continued to be observed on paper; the official position was reflected in the *Wienerisches Diarium*, a fact which makes it difficult to draw any conclusions about the frequency of use of the instruments in the late 1750s from this source alone. However, changes in the use of trumpets and timpani connect the ban with the political circumstances of the time: it would appear that the ban was politically expedient and part of a larger plan for simplifying court and church, and for bringing certain elements of society, such as the religious brotherhoods, under control, rather than merely a command from the Pope, to be obeyed—especially since the Papal command was issued several years earlier, in 1749.

Horns appeared in the 1740s and 50s in a variety of different ensembles: *Feldmusik* ensembles, horn bands, and horn duets. They are mentioned less frequently than trumpets and timpani in the *Wienerisches Diarium*: they did not have the same ceremonial associations, and did not always play at the type of event likely to be reported in detail in the official newspaper. The posthorns were the most limited of the three brass instruments in their use, but as their function was primarily practical, they continued in their

role throughout the period and beyond with little of the controversy that surrounded the trumpets and timpani, except in the need to distinguish those actually carrying messages from those employing the sound of the instruments to increase the magnificence of an official or unofficial entry.⁹⁴ Posthorns, as well as trumpets, are shown to have represented an increase in consequence by an increase in the number of players.

That trumpets and timpani should remain worthy of attention from popes and monarchs into the mid-eighteenth century, and that they served as accoutrements of power should influence the way we perceive the use of these instruments in other genres of music. Although trumpets and horns were equally musically viable in the early eighteenth century, the horn began, with the development of hand stopping, to outstrip the trumpet in flexibility around the middle of the century. But this development probably had little or no effect on the members of hunting horn bands or military *Feldmusik* ensembles, and the trumpets held their dominant position in ceremonial music; their higher pitch symbolically represented higher status. That the higher sound should be dominant finds a parallel in vocal music, where the castrato voice, likened to the trumpet in quality, and noted for elaborate coloratura as the trumpet was noted for its clarino style, was the favored voice for heroic roles. By the end of the century however, clarino playing on the trumpet was dying out, castrati were falling out of favor, and the social order that had supported a supremacy of the highest was disappearing.

APPENDIX: FURTHER DOCUMENTS

Post Patent

16. The regulations enable horse hirers, messengers, and long-distance coachmen to transport travelers with servant outriders and accompanying post carriers or posthorns, and also to collect the post, and prohibit the causing of damage. However, the messengers are permitted to use a different horn[call] so that all postal administrators, post masters, and post carriers will have good warning so as not to hinder them; any such who disobeys will be appropriately punished with the assistance of the authorities in that place. (8 January 1749, no. 3)

16. *Weilen vermög Generalien denen Lehen-Roßlern, Bohten, und Land-Kutschern, die Reisende mit vorreitenden Knechten, und aufgebundenen Feil-Eisen [Feil-eisen], oder anhangenden Post-Horn zu befördern, auch die Briefe zu sammeln, und ausgutbeilen verboten, jedoch denen Bohten ein differentes Horn zu fuhren erlaubet; als werden alle Post-Verwaltere, post-Meistere, und Post-Beförderer genaue Obacht zu tragen haben, damit darwider nicht gehandelt, sondern die Ubertretter, mit jeden Orts Obrigkeitlicher Assistenz zu behöriger Straffe gezogen werden.*⁹⁵

Instrument making

It is hereby made known to all captains and officers that at the shop of Herr Anton Ingelhoffer, city drum-head and timpani maker in the Blutgasse, a new sort of drum will be made, of such durable wood the like of which has never been seen in Vienna. (24 May 1752, no. 42)

Es wird hiemit allen respective Herren Hauptleuten und Officieren zu wissen gethan, daß bey Hr. Anton Ingelhoffer Burgerl. Pergament-Drummer- und Paucken-macher im Blutgässel auf neue Art Drummel gemacht werden von so tauerhaften Holz, dergleichen noch niemals in Wien seynd gemacht worden.

* * *

Hammered sheet metal of the best quality from the imperial and royal privileged Klosterneuburg metalworks is available in Vienna at the shop of Herr Johann Sebastian Trage, city merchant in Stock-am-Eisen Platz at the sign of the golden goblet, for the cheapest price. (7 April 1756, no. 28)

Es ist das von Ihro Kais. Königl. Majestät privilegirten Klosterneuburger Metal-fabrique geschlagene Blättel-metal alhier in Wien bey Herrn Johann Sebastian Trage, Burgerlichen Handels-mann auf dem Stock am Eisen-Platz bey den goldenen Becher in schönster Qualität und billichen Preis zu finden.

* * *

By order of the imperial and royal authorities, the following is made known to all through the present edict: Anton Kerner, city trumpet maker [Anton Kerner, senior, ca. 1726-1806], has here, in this city, made agreements [with many people], which has resulted in him being issued a city promissory note for 500 fl. in his own name, dated 12 January 1750. In the same way, another promissory note for 1000 fl. and dated 28 January 1757, assigned to Anton Nüdenhauser also belongs to Kerner, as does likewise a copper-office promissory note for 500 fl. and dated 10 June 1757, also issued to Nüdenhauser. All three are now drawn for redemption.

The above-mentioned promissory notes are hereby rendered invalid through the assignation of a valuation edict according to the laws, and others for Kerner will be treated in the same way. Kerner has himself because of the drawing up and circulating of the edict requested the authorities to allow an inexpensive investment, and also that it be arranged through the course of the law that if within one year, six weeks and three days from the date of the assignation of the edict no one legitimizes the three promissory notes, for respectively, 500, 1000, and another 500 fl., or produces the same in the original, they will then be declared null and void. Obedient to the passage of the aforementioned term, new promissory notes for the previously mentioned sums shall be drawn up and served to Kerner.

Everyone is charged through this edict to keep this information in mind. (20 September 1758, no. 75)

Von der Kaiserl. Königl. und Landes-fürstl. N.Oe. Representation und Cammer wegen, wird hiemit all- und jeden durch gegenwärtiges Edict kund, und zu wissen gemacht

Es habe hierorts der Anton Kerner, burgl. Trompeten-macher mit mehren angebracht, was massen ihme eine auf seinen Namen lautende Stadt Banco-obligation pr. 500 fl. de Dato 12 Jan. 1750. ingleichen eine ihme zugehörige, allein an detto Anton Nüderhauser lautende Stadt Banco-obligation de dato 28. Jan. 1757 pr. 1000. fl. samt Cession, weiters eine gleichfalls ihme zugehörige, jedoch auf vorernannten Nüderhauser ausgestellte Kupfer-amts-obligation sub Dato 10. Junii 1757, pr. 500 fl. samt Cession in Verluß geraheten wären.

Damit also erwehnte Obligationen mittelst Assignirung eines Vaval-edicts der Ordnung nach amortisiret, und ihme Kerner dafür andere dergleichen ausgestellt werden möchten, hat selber wegen dessen Ausfertigung und die Auflage an seine Behörde gebetten, in welches sein Supplicanten billiges Anlagen, dann auch von Rechtswegen solcher gestalten gewilligt worden, daß wann binnen einem Jahr, sechs Wochen, und 3. Tagen von Zeit der Assignirung dieses Edicts anzurechnen, sich niemand zu obigen in Verlust geraheten dreyen Obligationen pr. respective 500. 1000. und anderen 500. fl. rechtlichen legitimiren, oder solche in Originali produciren wurde, selbe alsdann für null, und nichtig gehalten, folgsam nach Verfließung besagten Terminus dem Kerner neue derley Obligations auf vorberührte Summen ausgefertiget, und zugestellet werden sollen.

Welches man jedermänniglich durch dieses öffentliche Edict zur Nachricht hiemit erinnern wollen.

* * *

Notice

The public is hereby informed that from this day forward the trade in the following products of the imperial royal mines, copper, quicksilver [mercury], lead, tin, brass, antimony, alum, [and] vitriol, as well as various pigments, some natural, some manufactured, shall be the responsibility of a bureau set up for this purpose, under the direction of Imperial Royal Commercial Advisor Herr Johann Edler von Frieß. This bureau will be called the Imperial Royal Mining Products Administration (Kaiserl. Königl. Berg-werks-producten-Verschleiß-direction), and deals with correspondence and contracts, besides those of the director, also of the Imperial Royal Commercial and Mining Advisor Herr Tobias Philipp Gebler, from whom alone some [correspondence and contracts] may come in the absence or unavailability of the other. Accordingly, all respective negotiants and other interested persons who require these mining products and pigments, or one or other of the various products manufactured by the best hands in the present Imperial Royal sewing needle factory and brass foundry, should submit their orders directly to the aforementioned Imperial Royal Mining Products Trade Administration, where they will receive prompt attention and where fair prices can be assured.

By the way, the contract of the present merchant firm Kühner and Company for the Italian copper trade expires on the last day of May of the present year, 1759, whereas that of the same firm of 1753 for the quicksilver trade in the imperial royal hereditary lands, Hungary, Turkey, Italy, and all of the upper part of Germany will remain in force until the end of February 1761. Vienna 13 January 1759. (13 January 1759, no. 4)

Avertissement

Dem Publico wird hiemit kund gemacht, wasmassen a Dato an, der Verschleiß nachstehender Kaiserl. Königl. Berg-werks-producten, als Kupfer, Queck-silber, Bley, Zinn, Meßing, Spieß-glas, Alaun, Vitriol, ingleichen verschiedener, theils von der Natur, theils mittelst der Kunst erzeugenden Berg-farben durch ein hierzu eigends aufgestelltes Amt, unter Direction des Kaiserl. Königl. Commerciens-rahts Herrn Johann Edlen von Frieß, mercantilisch besorgt werden solle. Dieses Amt wird den Namen Kaiserl. Königl. Berg-werks-producten-Verschleiß-direction führen, und unterzeichnet die Correspondenz, Wechsel-contracten, nebst dem Herrn Directore, der Kaiserl. Königl. Commerciens- und Berg-raht Herr Tobias Philipp Gebler, allenfalls auch in Abwesenheit oder Verhinderung des anderen, einer von ihnen allein. Es werden demnach alle respective Herren Negotianten oder andere Liebhaber, welche dergleichen Berg-werks-producten und Farben, oder etwann ein oder andere in alhiesiger Kaiserl. Königl. Näh-nadeln- und Messing-güß-waaren-fabrique erzeugende Sortimenten aus erster Hand zu überkommen verlangen, ihre Bestellungen unmittelbar an besagte Kaiserl. Königl. Berg-werks-producten-verschleiß-direction einsenden, wo sie sich einer punctualen Bedienung, wie auch anständiger Preisen gänzlich versichert halten können. Ubrigens laufft der mit alhiesigem Wechsel-haus Kühner und Compagnie wegen des Italianischen Kupfer-verschleiß[es] subsistirende Contract bereits am letzten May gegenwärtigen 1759. Jahrs zu Ende, wohingenen der mit eben diesem Haus wegen des Queck-silber-verschleiß[es] in denen Kaiserl. Königl. Erblanden, Hungarn, Türkei, und Italien, dann dem ganzen obern Theil Teutschland Anno 1753. geschlossene Contract annoch bis letzten Februarii 1761. fürdauern wird. Wien den 13. Jenner 1759.

Music

Musica parabolica, or parabolic music, i.e. a discussion of the many imitations and figures belonging to music, and especially to the trumpet, available August 1754, cost 12 kr. (19 January 1754, no. 6)

Musica parabolica, oder parabolische Musik, d. i. Erörterung etlicher Gleichnisse und Figuren, die in der Musik, absonderlich an der Trompete befindlich, 8. 1754. 12. kr.

Mutes

Instruments are rarely mentioned in reports of funerals in Vienna during this period, with the exception of drums, although sometimes a choir appears in the procession. The few exceptions, all muted, are noted here.

The funeral of Field Marshall and Commandant of Vienna Count Christian von Königsegg on 9 December 1751:

Beside the home of his deceased Excellency there was placed on the right a lieutenant with 40 horses; in the Franciscaner-Platz stood a troop of cavalry as large as the space would hold, with covered timpani and trumpets *à la sourdine* [i.e. muted]. (18 December 1751, no. 101)

neben dem Quartier Sr. verstorbenen Excell. wurde rechter Hand ein Lieutenant mit 40. Pferden gestellet: auf den Franciscaner-platz stunde so viele Cavallerie als nur Platz gefunden worden, mit überzogenen Pauken und Trompeten à la Sourdine ...

* * *

The funeral procession of General Feldzeug-Meister Graf von Schulenburg-Oeynhausen on 19 February 1754:

Closing the procession were two battalions under the leadership of General-feldwachtmeister Count Joseph von Esterhazy ... the drums were also covered in black and the *Feldmusik* muted in funereal fashion. (20 February 1754, no. 15)

Machten den Schluß 2. Battailons unter Auführung des Hrn. General-feldwachtmeisters Grafens Joseph von Esterhazy ... waren auch die Trommeln schwarz überzogen, und die Feld-Musik trauer-mäßig gedämpft.

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NOTES

¹*Wienerisches Diarium*, 23 November 1740, no. 94, and *Gazette de France*, 17 December 1740, "De Vienne, le 26 Novembre 1740," 609. See also G.C. Kriegl, *Erb-Huldigung welche der Allerdurchleuchtigst-Großmächtigsten Frauen Marie Theresiae zu Hungarn und Böhheim Königin, als Ertz-Hertzogin zu Oesterreich ... Den 22. Novembris Anno 1740* ([Vienna]: J.B. Schilgen, 1742). The music of this event is discussed in J.K. Page, "Music and the Royal Procession in Maria Theresia's Vienna," *Early Music* 27 (1999), 96-118.

²*Wienerisches Diarium*, 29 October 1749, no. 87: "und auf diese folgten Sr. Hoch-fürstl. Eminenz Cardinalen von Kollonitz, etc. Herren Beamte und Officie. Hierauf die Herren Consistor. Rächte. Zwey Chöre Trompeter und Paucker."

³See Page, "Music and the Royal Procession."

⁴*Wienerisches Diarium*, 23 November 1740, no. 94: "einer Austheilung derer Gold- und

Silbernen Denk-Müntzen, nicht weniger Springung des rot- und weissen Weins auf dem Graben unter Trompeten und Paucken-Schall.”

⁵*Wienerisches Diarium*, 12 November 1740, no. 91: “in diesem betrübten Kaiser- und Lands-Fürstl. Todes-Fall zu Ereignung Christlichen Mitleidens mit Uns alle Freuden und Fröhlichkeiten ab- und eingestellt 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, Tänz, Comödien und alle andere dergleichen Freuden-Spiel und äusserliche Erzeugung bey denen Hoch- und Mahlzeiten auch anderen Zusammenkunften sowohl bey Tag als Nacht heimlich und öffentlich, ernstlich und bey Straf ab- und einstellen, und hierwieder zu handeln niemanden verstaten, wie auch dergleich euch selbst enthalten sollet ...”

⁶However, Maria Theresia's husband Franz Stephan and the latter's brother Carl attended a *Hetz* (animal-baiting), which might seem reasonably to fall into the category of banned entertainment (*Wienerisches Diarium*, 7 January 1741, no. 1).

⁷*Wienerisches Diarium*, 7 January 1741, no. 2: "Dito [Friday 6 January] machten unter wählender Königl. Tafel die gesammte Trommel-Schläger und Pfeiffer von dem alhiesigen Königl. Leib- und Stadt-Garde-Regiment Ihro Königl. Maj. mit ihren Militarischen Musik-Spielen auf dem Burg-Platz das gewöhnliche Neu-Jahrs-Compliment."

⁸*Wienerisches Diarium*, 8 February 1741, no. 11: “dito Vor-mittag [Sunday 5 February] hat die alhier versammelte Löbl. Kärntnerische Landes-Genossenschaft das Fest ihres Landes- und Schutz-Patrons Heiligen Domitiani in der St. Peters-Kirche mit einer besondern Vocal- und Instrumental-Musik auch unter 3-fach angestimmten Trompeten- und Paucken-Chor feyerlich begangen.” Carl Ditters von Dittersdorf noted the musical content, the musical quality, and the popularity of such services in his *Lebensbeschreibung* (Munich: Kösel, 1967), p. 21.

⁹*Wienerisches Diarium*, 22 February 1741, no. 15: “nachgehens aber der gesamte Stadt-Magistrat in der Metropolitan-Kirche dem Gottes-Dienst unter Trompeten- und Paucken-Schall beygewohnt.” The ceremony was also held “unter herrlicher Musik auch Trompeten und Paucken-Schall” on 29 January 1751, while the court was in mourning for the Empress Elizabeth Christine, mother of Maria Theresia and widow of Emperor Karl VI.

¹⁰One on the day of the birth and two more when Maria Theresia had emerged from her confinement.

¹¹*Wienerisches Diarium*, 17 March 1745, no. 22: “sehr vielen ungemein schönen und kostbar-erreicheten Ehren-Gerüsten, auf deren einige sich immerwährend Trompeten und Pauken hören liessen.”

¹²E. Grossegger, ed., *Theater, Feste und Feiern zur Zeit Maria Theresias 1742-1776: Nach den Tagebucheintragungen des Fürsten Johann Joseph Khevenhüller-Metsch, Obersthofmeister der Kaiserin* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1987), pp. 41-42: “ein sehr übles Spill gemacht.”

¹³See D.L. Smithers, *The Music and History of the Baroque Trumpet before 1721*, 2nd ed., (Carbondale and Edwardsville: Southern Illinois University Press, 1988), pp. 115-6.

¹⁴*Wienerisches Diarium*, 19 October 1754, no. 84: “Es wurde den nämlichen Abend [Sunday

13 October], so bald es dunkel worden, von dem in der Rossau ligenden Fürstlich-Liechtensteinischen Pallast an bis an das Schotten-thor der Weg mit einer doppelten Reihe von Pech-pfannen und vergoldeten Lanternen besetzt, und beleuchtet. Bey dem Eingang der Vorstadt waren zwey hohe Pyramiden errichtet, daran einige hundert Lampen brannten, und neben solchen liessen sich zwey Chöre Trompeten und Paucken, mit abwechselender Feld-music beständig hören. An dem Haupt-thor des Pallasts zeigte sich ein doppelter Triumph-bogen von herrlicher Bau-art mit allerhand Statuen durchscheinend Sinn-bildern, und Inschriften geziert; zu beiden Seiten waren noch 6. andere Bögen, anebst liessen sich allda mehrmalen 2. Chöre Music hören.

Übrigens ware der ganze Pallast sowol als das Parterre, des Gartens durchaus mit 80000. Lampen, und Feuer-töpfen in zierlichster Ordnung besetzt, desgleichen auch das alldasige Prospect-gebäude ein so herrliches Ansehen durch die Menge deren angezündeten Lichtern verursachte, daß man nichts schöners sich vorstellen kan; und zumalen eben daselbst ober denen prächtigen Stiegen dieses Prospect-gebäudes die dritte Music von allerhand Feld-instrumenten, auch Trompeten und Paucken aufgestellt ware, so zoge alles dieses eine allgemeine Bewunderung nach sich, darzu auch die unvergleichliche Witterung alle immer nur erwünschliche Wirkung beytruge.”

¹⁵ *Wienerisches Diarium*, 22 September 1753, no. 76.

¹⁶ *Wienerisches Diarium*, 10 March 1742, no. 20: “Mittwoch den 7. dieses geruheten Ihre Majestät die Königin zu Hungarn und Böhheim unsere Allergnädigste Frau und Landes-Fürstin mit Ihrer Königl. Hoheit dero Herrn Ehe-Gemahl Hertzogen von Lothringen Groß-Hertzog von Toscana Sich Vor-mittags als am Fest des H. Thomoe von Aquin, unter Begleitung Dero öffentlichen Hof-Staats und Paradierung der gantzen Hartschieren Leib-Compagnie zu Pferde mit Trompeten und Paucken nach deren WW. EE. PP. Dominicanern Gottes-Haus Sich zu verfügen.”

¹⁷ *Wienerisches Diarium*, 15 February 1749, no. 14: “eine mit 6. Pferden bespannte Schlitten-Wurst, mit 8. Kaiserl. Königl. Trompetern und einen Pauker.” A painting of 1766 depicts the “Schlitten-Wurst” as a long box-like conveyance (*Schlittenfahrt im Hof der Wiener Burg*, 7 February 1765 by Franz Michael Purgau, Kunsthistorischesmuseum, Vienna; see G. and G. Mraz, *Maria Theresia: Ihr Leben und Ihre Zeit in Bildern und Dokumenten* (Munich: Süddeutscher Verlag, 1979), pp. 155 and 350.

¹⁸ *Wienerisches Diarium*, 28 January 1750: “eine grosse 6.-spannige Wurst-Schlitte mit 12. Waldhornisten.”

¹⁹ *Wienerisches Diarium*, 22 January 1757, no. 7: “3. Vier Postillionen in ihrer Livree mit Feder-buschen. ... 5. Eine Wurst mit 6. Pferden, worauf die Musik, alle in Gräfflich-Paarischer Livree mit Feder-buschen geziert. ... Zum Beschluß folgte abermal ein Wurst-schlitten mit einer Feld-music, davon die Musicanten gleichfals in Gräffl. Paarischer Livree gekleidet waren.”

²⁰ *Wienerisches Diarium*, 23 January 1760: “Gestern haben (Titl.) Se. Hochfürstl. Gnaden Fürst Johann Adam von Aursperg, eine prächtige Schlittenfahrt bey Wind-lichtern, unter Voraus-fahrt eines mit Waldhornisten besetzten Wuerst-schlittens (dergleichen ein anderer auch den Schluß gemacht) ... gehalten.”

²¹*Wienerisches Diarium*, 29 June 1746, no. 52: "Sonntag den 26. Dito Vor-mittag gegen 11. Uhren geruheten beede Regierende Kaiserl. Majestäten mit höchst-gedachten Durchleuchtigsten Kaiserl. Königl. Erb- und Cron-Prinzen Ertz-Hertzen Joseph, dann dessen ältesten Frauen Schwester Ertz-Hertzogin Maria Anna, und des Hertzen Carl von Lothringen Königlichen Hoheit, und dero gesammten Hoch-Adelichen Gefolg sich von Schönbrunn herein in die Stadt nach allhiesiger St. Stephans Metropolitan-Kirchen, um alda dem wegen des den 16. dieses in Italien durch die gerechtsame Kaiserl. Königl. Waffen erfochtenen herrlichen Sieges wider die Spanier und Franzosen angeordneten Te Deum Laudamus und Hoch-Amt (welches des hiesigen Herrn Ertz-Bischofen und Cardinalen von Kollonitz Hoch-fürstl. Eminentz gehalten, und andächtigt beyzuwohnen: Auf dem Stok am Eisen-Platz paradirte die Kaiserl. Königl. Arcieren Leib-Garde-Compagnie zu Pferd, mit ihren Trompeten und Paucken, auf dem Kirch-Hof aber eine Granadiers-Compagnie, samt einer Bataillon Fuseliers des hier in Besatzung ligenden Kollowratischen Infanterie Regiments mit klingenden Spiel; welche bey Anstimmung des Te Deum Laudamus, und währenden Hoch-Amt eine dreymalig Salve gegeben, wornach jedesmalen auch das grobe Geschütz von hiesigen Stadt-Waffen rings herum abgefeuert worden."

²²*Wienerisches Diarium*, 9 September 1741, no. 72: "Gestern Abends brachte ein Preussischer Trompeter einen gefangenen Officier von Hallas Peter Frey-Compagnie mit sich; heute aber ist besagter Trompeter durch unsere Hussaren wieder zuruk begleitet worden."

²³*Wienerisches Diarium*, 2 June 1742, no. 44: "Und da [to the Burgerliches Zeug-Haus] vorgestern Abends [31 May] ein Ungarischer Hr. Obrist-Wachtmeister und noch 2. andere Hungarische Herren Officiers die 2. Estandarten, und 3. silbernen Trompeten, so wie jüngst gemeldet worden, durch den Hrn. Obristen Bellesnay umweit Ratibor dem Preussischen Printz Friderichischen Kürassier-Regiment abgenommen worden anhero gebracht."

²⁴*Wienerisches Diarium*, 9 April 1760, no. 29: "dito Vormittags [6 April] um halb 10. Uhr ist Der (Titl.) Herr Alexander von Ottlich, Ritt-meister des Löbl. Baranyaichen Hussaren-regiments von der Reichs-armee mit denen unterem 17. vorigen Monate bey Zeit eroberten silbernen Paucken, und zweyen Estandarten alhier angekommen."

²⁵*Wienerisches Diarium*, 28 June 1760, no. 52: "Da von dem ... am 23. dieses ... herrlichen Sieg die ausführliche Relation durch den Kaiserl. Königl. Obrist-leutenant Rouveroy von der Artillerie, welche heute mit 16. blasende Postillionen, und nach sich geführten Fahnen, Estandarten, und 1. paar silberne Paucken durch hiesige Residenz-stadt nach dem K.K. Lust-schloß Schönbrunn eingeritten."

²⁶*Gazette de France*, 26 July 1760: "Les drapeaux & les autres marques de la victoire remportée le 23 du mois dernier sur les Prussiens ont été apportés dans cette ville [Vienna], & ils sont été exposés pendant quelques jours à la vue publique chez le Président du Conseil des Guerres ... Les timbales d'argent enlevées au régiment de Platen ont été données à celui de Collowrath."

²⁷Inv. Nr. 1453 and 1455. See *Maria Theresia und Ihre Zeit: Ausstellung 13. Mai bis 26. Oktober 1980, Wien, Schloß Schönbrunn*, p.120.

²⁸For example, 15 September 1756, no. 74: "Montag den 13 Sept. ... wurde in der Herzoglich-emanuelischen Accademie nächst dem Kaiserl. Königl. Cadetten-Haus bey Maria-

Hilf in Beyseyen deren 3. Durchleuchtigst Königl. Prinzen und Erz-herzogen Joseph, Carl und Peter Leopold Königl. Hoheiten, unter 2. Chören Trompeten und Pauker-Schall ein grosses Carosel der Reit-Kunst gehalten.”

²⁹*Wienerisches Diarium*, 4 November 1750, no. 88: “in dasiger Gegend [Schwechat] ubernachtete Löbl. Prinz Birkenfeldische Kürassiers mit 3. Standarten unter Trompeten- und Pauken-schall zur St. Marxer-linie herein, an die Kaiserl. Ställe vor dem Burg-thor zur Paradierung marschiret.”

³⁰*Wienerisches Diarium*, 30 October 1745, no. 87: “Da nun der vorgestrige Tag [28 October] kaum angebrochen, so hörte man schon in allen Vierteln dieser Stadt sowol, als deren Vor-Städten die Trommel rühren, als wodurch die alhiesig zahlreiche Burgerschaft zusammen beruffen wurde ...”

³¹*Wienerisches Diarium*, 2 December 1741, no. 96: “Ingleichen ist Vorgestern Vor-mittags durch offenem Trompeten-Schall verkündet worden, wie daß der ... Wochentlich dreymalige Tandel-Markt ... nach seinem alten Platz in die Leopold-Stadt verlegt worden seye; wie dann auch solcher schon gestern zum erstenmal wieder daselbst gehalten worden.”

³²*Wienerisches Diarium*, 10 April 1756, no. 29: “Nach diesem begaben sich Ihre Kaiserl. Majestäten, und Königl. Hoheiten, unter ob-angemerkter Vor-trettung, und Begleitung des gesammte Hof-staates, und der Universität, bey Trompeten und Pauken-Schalle, auch Läutung deren Glocken, wiederum in die hiesige Kais. Burg.”

³³*Wienerisches Diarium*, 12 March 1746: “Nach-mittag um 4 Uhr unter Vortrettung Dero zahlreichen Liberey-Bedienten, in einer mit 6. Pferden bespannten Staats-Kutchen alles in prächtigster Gala in die alhiesige Juristen-Schul begeben, alwo sodann, nachdeme selbe von dem Hrn. Praeside, Defendenten, und Herren Oppugnanten bey dem Absteigen empfangen, und in das zur Disputation gewidmete, auf das [h]errlichste beleuchtete, und ausgezierte Auditorium Juridicum unter 3-fachen Chor Trompeten und Pauken eingeführt worden.”

³⁴*Wienerisches Diarium*, 19 October 1746, no. 84.

³⁵*Wienerisches Diarium*, 8 September 1756, no. 72: “Ihre Hoch-fürstl. Eminenz [the Prince-Bishop of Constanzt], haben nach vollendeter dieser Disputation, welche unter zweyen Chör Trompeten und Pauken-schall gehalten worden.”

³⁶*Wienerisches Diarium*, 25 November 1750, no. 94: “Nachdeme die alhiesige ur-alt Welt-berühmte Löbl. Universität ihre Hrrn Candidatos der Juridischen Facultät in Erwegung ihrer durch viele Jahre hindurch öffentlich dargethanen Speciminam mit dem Doctor-Hut zu beehrten erachtet, hat Selbe den 18. dieses Monats Novembris zu diesen feyerlichen Actum anberaumet, an welchen somit um 7. Uhr fruhe vor dem Universitäts-haus bey der Collegii S. J. Kirchen von 3. Chor Trompeten, und Pauken zu wiederholten malen das Zeichen gegeben wurde: auf welches da um halb 9. Uhr ... der Zug processionaliter in die Kirche nach St. Stephan unter zahlreicher Begleitung deren 4. Facultäten, und Läutung der grossen Glocken gegangen.”

³⁷For example, *Wienerisches Diarium*, 11 November 1750, no. 90: “Ihro Hoch-gräfl. Excell. Hr Adam Philipp des Heil. Röm. Reichs Graf Losy von Losymthal ... dieselben [the prizes] Namens Ihro Kaiserl. Königl. Majestät denen Überwindern unter Trompeten- und

Paucken-Schall ertheilet haben.”

³⁸*Wienerisches Diarium*, 19 May 1742, no. 40: “Es hat den 6. dieses eine Hochlöbliche bey dem Wunder-thätigen heiligen Creutz in dem Gottes-Haus deren WW. EE. PP. Trinitariern vor den Schotten-Thor in der Alster-Gassen aufgerichtete Bruderschaft unter dem Titul HH. Fünf Wunden Christi Jesu, ihr hohes Titular-Creutz-Erfindung-Fest hoch feyerlich begangen. Der hohe Altar ware sehr prächtig beleuchtet, und wurde vorgestellt die in Brand gestekte Festung Gazara, wohin Timotheus entflohen, welche von dem Machabaeo 4. Tag vergebens belagert, den fünften Tag endlichen, anfänglich von zwanzig (nehmlich vier mal fünf) Jünglingen erstigen erobert, und nachdem sie zwey Täg mit Verwüstung dieser Festung beschäftigt, den verborgenen Timotheum gefunden und erschlagen, wie aus den 2ten Buch deren Machabaeern am 10. Cap. von 32ten Vers bis zum Ende abzunehmen, welches von der Sieg-reichen und mächtigen fünften Zahl ... zu verstehen, und besonders von denen fünf Sieg-reichen H.H. Wund-Mahlen des vermenschten Gottes, welcher in zweyen Naturen Göttlicher und Menschlicher besteht. Nach jeder Predig wurden von dem Hrn. Prediger und dem Volk 5. Vatter Unser und 5. Ave Maria laut gebettet. Das erste zu Ehren der H. Wunden der rechten Hand für Ihre Päpstliche Heiligkeit wie auch Ihre Eminentz unseren Hrn. Ertz-Bischof und Cardinalen Kollonitsch, samt der gantzen Christlich Catholischen Geistlichkeit: das anderte zu Ehren der H. Wunden der linken Hand zu Ausrottung derer Ketzereyen, Erhöhung der Catholischen Kirchen, und Vertilgung der sicht- und unsichtbaren Feinden: das dritte, in die H. Seiten Hertzens-Wunden wurde befohlen unser allergnädigste Königin Maria Theresia samt ihren getreuen Reichen, und dem gantzen Durchleuchtigsten Ertz-Haus von Oesterreich: das vierte für alle lebendige Mit-Glieder dieser Bruderschaft, besonders für alle Vorsteher und Beförderer derselben, wie auch für alle Gut-thätter und Gut-thätterinnen: das letzte endlich für alle verstorbene Mit-Glieder. Nach jedem Ave Maria erschallten Trompeten und Paucken. Welches anheuer zum Erstenmal geschehen, und ins künftig all-jährlich soll fort-gesetzt werden.”

³⁹*Wienerisches Diarium*, 24 September 1749, no. 77: “Den 13. Sept. hat Ihre Hochwürden und Gnaden Herr Antonius Abbt des Kaiserl. Königl. Stifts de Monte Serrato vor dem Schotten-Thor alhier, das auf dem neu-erbauten Thurn verfertigte ganz vergoldete Kreuz (welche bis 15. Schuh in der Höhe und 9. Schuh in der breite in sich haltet) und 9. Centen gewogen (auch mit verschiedenen Heil. Reliquien versehen) sollenniter öffentlich geweiht, nachmalens aber als am Kreuz Erhöhungs-Fest-Tag zu öffentlicher Verehrung ausgesetzt. Den 15. dito aber zwischen 9. und 10. Uhr Vormittag ist es bis auf das Haupt Ge[] uns glücklich aufgezogen, nach dem Mittag-essen völlig in die Helben-stange verfertigt worden, worunter die Trompeter, und Paucker, wie auch die Feld-musik samt denen abgefeyerten Böllern stäts gegeneinander abgewechselt, worauf nach abgelegten Spruch die Gesundheit in besonders von Joseph Schwarz auf dem obristen Theil des Kreuzes sitzend nach folgender Ordnung getrunken worden: ‘Vivat Franciscus ...Vivat Maria Taeresia [*sic*] ...Vivat unser gnädigste junge Herrschaft ... Vivat es Lebe Unser Gnädiger Herr Prälat Antonius ... Vivat das Hochlö[b]l. Covent R.P. Prior ...’ Endlich ist bei unabschreiblicher Volks-Menge ist in der Kloster-kirchen solenniter unter Trompeten- und Paucken- schall das Te Deum Laudamus mit Aussetzung des Hoch-heiligen Altars-Sacrament angestimmt

worden, nach dessen Vollendung wiederum mit denen Böllern das Zeichen gegeben, und die Feld-musik prosequirt worden.”

⁴⁰*Wienerisches Diarium*, 7 March 1742, no. 19: “unter 4-fachen Chor Trompeten und Pauken begangen.”

⁴¹This list does not include yearly services attended by the court, which would have included trumpets and timpani if it were a feast day for which a solemn mass was required. Such feast days during the reign of Karl VI included Christmas, St. Stephen's day, the feasts of Circumcision and Epiphany, Easter, Pentecost, the high Marian feast days, the Feasts of St. Andreas, Peter and Paul, All Souls and St. Leopold, as well the birthdays and name days of the Emperor and Empress. Trumpets and timpani were obligatory when the Emperor appeared with the members of the Order of the Golden Fleece. See F.W. Riedel, *Kirchenmusik am Hofe Karls VI. (1711-1740)* (Munich and Salzburg: E. Katzschler, 1977), pp. 173-74.

⁴²See Otto Biba, *Der Piaristenorden in Österreich: seine Bedeutung für bildende Kunst, Musik und Theater im 17. und 18. Jahrhundert*, *Jahrbuch für österreichische Kulturgeschichte* 5 (1975), p. 113.

⁴³Anzeigen: Demnach nach Gesinnung und Rathe S[einer] päpstlichen Heiligkeit die Trompeten und Pauken in den Kirchen allschon untersagt worden. Als haben Ihre kaiserl [ichen] königl[ichen] Majestät allergnädigst zu verordnen befunden, daß in allen hiesigen großen und kleinen Kirchen, sowohl in als vor der Stadt bey der haltenden Kirchenmusik, ingleichen auch bey den Processionen die Pauken und Trompeten unverlängt eingestellet werden sollen ... Wien den 8. Januarii 1754. Codex Austriacus, 5:830, cited in G.M. Rohling, *Exequial and Votive Practices of the Viennese Bruderschaften: a Study of Music and Liturgical Piety* (Ph.D. diss., The Catholic University of America, 1996), pp. 167-68 (translation emended).

⁴⁴Biba, *Der Piaristenorden*, p. 113.

⁴⁵Rohling, *Exequial and Votive Practices*, p. 70.

⁴⁶Riedel, “Liturgie und Kirchenmusik,” *Joseph Haydn in seiner Zeit, Eisenstadt, 20. Mai - 26. Oktober 1982*, ed. G. Mraz, G. Mraz, and G. Schlag (Eisenstadt: Amt der Bürgerländischen Landesregierung, 1982), pp. 120-23.

⁴⁷*Wienerisches Diarium*, 6 February 1754, no. 11.

⁴⁸See Page, “Music and the Royal Procession.”

⁴⁹Riedel, *Kirchenmusik*, p. 207.

⁵⁰*Ibid.*, p.204. Riedel also discusses works with four or five trumpets by such composers as Bertali and Schmelzer (pp. 212-13).

⁵¹*Wienerisches Diarium*, 11 May 1740, no. 38: Patron's Feast of the theological faculty.

⁵²A. Hiller, *Music for Trumpets from Three Centuries* (c. 1600 - after 1900) (Cologne: W.G. Haas, 1993), pp. 132-33.

⁵³The *Musikalische Trompeter* were listed as members of the Hofmusikkapelle while the others were not; see L. Ritter von Köchel, *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna: Beck'sche Universitäts-Buchhandlung, 1869), pp. 84, 87-88.

⁵⁴J.E. Altenburg, *Essay on an Introduction to the Musical and Heroical Trumpeters and Kettle-drummers' Art*, trans. E.H. Tarr (Nashville: The Brass Press, 1974), p. 47.

⁵⁵Biba, *Der Piaristenorden*, pp. 112-13.

⁵⁶Don L. Smithers, "The Habsburg Imperial *Trompeter* und *Heerpaucker* Privileges of 1653," *Galpin Society Journal* 24 (1971): 90.

⁵⁷Biba, *Der Piaristenorden*, p. 112, citing a document of 1749.

⁵⁸*Wienerisches Diarium*, 6 September 1747, no. 6: "Avertissement. Demnach von sammentlichen resp. Kaiserl. Königl. Chur- und Fürstl. Hof-Arcieren, Landschaft, Feld-Trompeter, und Heer-Pauckern. ihre ur-alt hergebrachte von Weil. Höchstsel-Gedächtnuß Röm. herrühren Kais. Maj. Ferdinando den Anderten ansehnliche Privilegen, die zwischen ihnen wegen deren Scholaren, und sonsten gehaben vielfältigen Unordnungen, und mißhelligkeiten, wie nicht weniger von ein- und anderen Herren Befehlhaberen oftermalen ihnen zugefügten ausserordentlichen Unbilden betreffend, und wie es in ihrer freyen, Adelichen, und Ritterlichen Kunst in ein- und anderen erläutert verbesserten Articuln dermalen gehalten werden solle, von jetzt regierenden Röm. Kaiserl. Majestät Francisco den Ersten allen ihren Inhalts, und Begrifs allergnädigst bestättiget worden damit nicht allem unter ihnen, und denen Scholaren, mehrere Ehrbarkeit, Redlichkeit, und Achtung gelehret, sondern auch der freyen Adelichen, und Ritterlichen Kunst Ehr, Nutz, und Aufnahm destomehr beförderet werde, sondern auch sie derenselben von jedermänniglich geruhig geniessen mögen; Als dienet solches dermänniglich zu dienstlicher Nachricht. Den 10 Junii 1747."

⁵⁹Altenburg, *Trumpeters' and Kettledrummers' Art*, p. 48. All versions of the *Privilege* appear to have contained a clause in more or less the same words; see Detlef Altenburg, *Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblaskunst (1500-1800)* (Regensburg: Gustav Bosse, 1973), especially vol. 2.

⁶⁰*Wienerisches Diarium*, 4 June 1749, no. 45: "...die übrige Altars-Aemter vertratten der Ordnung nach die wol-Ehrwürdige PP. Seniores des Stiftes und Klosters Schotten, die Music aber wurde von denen Kaiserliches Herren Musicis auf das prächtigste angestimmt, und unter dreyfachen Trompeten- und Paucken-Chor vollendet."

⁶¹*Wienerisches Diarium*, 24 June 1744, no. 51: "Vormittag haben alhier in dem Hochlöblich- und Fürstlichen Stift deren Wol-Ehrwürdigen regulirten Chor-Frauen S. Augustini zur Himmel porten genannt, die beyde Wol-Edel-geborne, Wol-Ehrwürdige Chor-Frauen Maria Antonia geborne v. Tripotin, dermalige Würdige Frau Dechantin, und Maria Alcantara v. Lattre, nach Überlegung 50. Jahren, ihre anderte heilige Profession [at the hands of the Bishop and the Cardinal] abgelegt, welcher sodann unter zweyfachen Chor Trompeten, und Paucken des Hoch-Amt gehalten."

⁶²*Wienerisches Diarium*, 4 July 1744, no. 54: "Den 9 Julii wird bey denen WW. EE. PP. Piarum Scholarum bey Maria Treu in der Joseph-Stadt ein feyerliches Fest zu Ehren des grossen Schutz-Patrons H. Johann von Nepomuk mit einem Hoch-Amt bey Aussetzung des Hochw. Altars-Sacraments unter doppelten Chor Trompeten und Pauken gehalten werden."

⁶³*Wienerisches Diarium*, 28 July 1751, no. 60: "Den 21. dieses haben alhier in dem Hochfürstl. Stift, und Jungfräulichen Kloster, deren regulierten Chorfrauen St. Augustini, bey der Himmel-pforten genannt, 3. Geistliche Bräute, ihre H. Profession: benanntlichen Frau Maria Theresia geborne v. Hacklberg etc. ihre erste, dann Frau Maria Valentina v.

Auswegen etc. dermalige Novizenmeisterin: und eine Ley-schwestere Maria Monica Dickin, beede letztere (nachdeme sie durch die Gnad Gottes die 50. Jahr ihrer ersten gemachten Profession glücklich überlebet) die anderte in die Hände Ihrö Bischöfl. Gnaden Hrn. Joseph Franz Anton von Marxer, Bischoffens zu Chrysopolitanten, der Heil. Schrift Doctor, Ihrö Kaiserl. Königl. Majestät Raht, der alhiesigen Metropolitan-kirchen Prälaten, Vicarii Generalis und Officialis etc. unter zweyfachen Chor Trompeten und Paucken gehaltenen Hoch-amt abgelegt: Und war dieser Actus um so merkwürdiger, weil zu dieser Geistlichen Function, die W. Ehrw. Frau Novitzenmeisterin, ihre junge Novitzin selbst aufzuführen die Gelegenheit gehabt.”

⁶⁴*Wienerisches Diarium*, 7 August 1748, no. 63: “Woselbst 6. Klafter-tief unter der Erden vorgedacht Ihrö Hoch-gräfl. Excellenz [Khevenhüller], in Namen beyder Regierenden Römisch-Kaiserl. Königl. Majestäten den geweihten Grund-Stein unter Trompeten- und Paucken-Schall gelegt.”

⁶⁵*Wienerisches Diarium*, 28 September 1743 and 21 September 1746; the *Haupt-Schiessen* of 1743 is described in detail in a festival book issued for the event, *Beschreibung des Haupt und Freuden-Schiessens, Welches von Ihrö zu Hungarn und Böhheim Königlichen Majestät Maria Theresia, wegen erfreulicher Geburt Josephi, Dero erst-geborner Ertz-Hertzogens zu Oesterreich Der Wienerischen Burgerschaft gegeben worden* (Vienna, 1743).

⁶⁶*Wienerisches Diarium*, 7 October 1750, no. 80: “Den 29 September als am Fest des Heil Erz-engels Michaelis wurde in dem würdigen Gottes-haus deren WW. EE. PP. Augustinern auf der Landstrassen alhier Hr. Jacob Führung, Kaiserl. Königl. Kastner mit seiner Eheconsortin Maria Ursula nach bereits zuruck gelegten 50. Jahren ihres Heil. Ehestands, in welchen sie aus ihren erzenkten Kindern, Enckeln und Ur-enckeln erledet, von einem ihrer Enckeln und vorgedachten Ordent neu-geweihten Priester P. Leopoldo Christl das andertemal feyerlich eingeseegnet, und zu dieser herrlichen Solennität fruhe um 9. Uhr mit einer Predig, welche gedachter Enckel und P. Primitians mit allgemeinen Beyfall gehalten, der erfreuliche Anfang gemacht, hierauf nach 10. Uhr unter Virtuoser Instrumental- und Vocal-music, auch dreyfachen Chor Trompeten und Paucken, in Anwesenheit einer grossen geistlich-weltlich auch Adelichen Volksmenge das Veni Creator von ersagten Primitianten angestimmt, und das solenne Hoch-Amt abgesungen, nach welchem unter einer gleichfalls herrlichen Cantate das jubilirte Ehe-paar aus Händen ihres Enckels die Heil. Communion empfangen, sodann nach einer kur[zte] Exhortation und Anrede von offerholten Enckel-primitianten das anderte mal eingeseegnet, und solche Solennität mit dem Ambrosianischen Lob-gesang unter vielen Freudens-zähern ihrer Anverwandschaft feyerlich beschlossen.”

⁶⁷*Wienerisches Diarium*, 14 September 1746: “So hat dieser Tügen die bey denen EE. PP. Augustinern alhier auf der Land-St[r]assen sich befindende berühmte Löbl. Ertz-Bruderschaft der schwarz-ledernen Gürtel St. Augustini, und Monica, unter dem Titul, und Schutz Maria von Trost, welche unter Papst Eugenio IV. Anno 1446. zu Bononien in Welschland ursprunglich, und ersten errichtet, von selber Zeit aber bis anhero in gantzer Welt ersprieslich fortgepflanzt worden, in dem Löbl. Gottes-Haus St. St. Sebastiani, und Rochi allda ihr glücklich erreichtet Saeculum, oder Jahrhundert, in beständiger Beywohnung einer zahlreichen

Christlichen Volks-Menge durch 8. Täste, als nämlich von 28. Augusti, bis 4. September inclusive, so herrlich als trostreich, und erfreulich folgender-massen celebrirt.

“Den 27. Augusti Nach-mittag ist um 4. Uhr auf der Gallerie des vor der Kirchen aufgerichteten Ehren-Gerüst zwischen dreymaligen Glocken-Geleit das dritte Jubel-Jahr, mit gedoppelten Paucken, und Trompeten-Chor ausgeblasen, und dieser Acht-tägigen Solenität mit der ersten Vor-Vesper, und darauf folgenden Litaney der Anfang gemacht worden.

“Sonntags den 28. als am hohen Fest-Tage des grossen Heiligen Kirchen-Lehrers, und Ordens-Stifters Aurelii Augustini ist um 9. Uhr ... eine mit ausnehmender Zier- und Gelehrtigkeit verfaste Predig gehalten worden. Nach vollendeter Predig ist die Procession mit dem Hochwürdigen Gut, mit Paucken- und Trompeten-Schall über die Helfte der Landstrasse geführt, und nach Vollendung dieser das Hoch-Amt, mit vortrefflicher Music gehalten worden.

“Nach-mittag um halber 4. Uhr ist die Musicalische Vesper, hierauf eine Predig ... alhier gehalten worden; worauf unter herrlicher Beleuchtung eine Musicalische Litaney gefolget.

“Montags, Dienstags, Mittwochs, Donnerstags, Freytags, und Samstag ward jedesmal Vor-mittag ein solennes Hoch-Amt um 10. Uhr, Nach-mittag aber um halber 5. Uhr die Predig, und eine darauf folgende Musicalische Litaney, unter gewöhnlicher Beleuchtung ... allda gehalten.

“Sonntags den 4. Sept. als am Haupt- und Titular-Fest dieser Löbl. Ertz-Bruderschaft Maria von Trost genannt, hielte um 9. Uhr eine herrliche, und vortreffliche Predig Admod. Reverendus, ac Religiossimus Pater Robertus Stadler, Ord. S. Benedicti, des Löbl. Stifts, und Klosters alhier zum Schoten Professus, und ordinari Sonntags-Prediger allda. Darauf sung unter einer kostbaren Music das Höch-Amt ab, Reverendis. ac Perillustris Dominus, Dominus Aloysius Ferdinandus Marz von Spiegelfeld, Insulirter Probst ad S. Joan. Baptistam zu Ofen, und Dom-Herr alhier.

“Nach-mittag um 3. Uhr wurde vom abgedachten Reverendissimo Domino, die alljährlich gewöhnliche Haupt Procession, unter dreyfachen Trompeten-Chor, in einer sehr ansehnliche Volks-Menge von der Kloster und in die hohe S. Stephans Dom-Kirche geführt, allda eine Predig gehalten, die Procession in voriger Ordnung zuruk in die Koster-Kirchen geführt, und allda die gantze 8. tägige Andacht mit dem abgesungenen Te Deum beschlossen. Bey dieser Solennität ware in angenehmen Augenschein zu nemmen:

“Erstlich ausser der Kirche an dero Facciata ein 13. Klafter hohes in perspectiv künstlich, und zierlich gemahlenes mit verschiedenen Figuren, Schildern, Bildern, und Emblematen ausgeziertes Paegma, oder Ehren-Gerüst, welches aus zwey Haupt-Theilen, nämlich aus dem oberen, der an dem hinteren Gerüst und aus dem unteren, welcher an dem vorderen Gerüst verfestiget ware, bestude, und zusammen ein aus Säulen, Lesenen, Pfeilern, und Gewölbern zusammen gerichtetes Portal vorstellen. Am Gipfel des oberen, und hinteren Theils erschiene eine fliegende und blasende grosse Fama.

“Inner der Kirche sowol vorwärts auf dem hohen, und seitwärts auf dem Bruderschafts-Altar, als auch in der Mitte auf denen Cristallinen Henk-Leuchtern ware allenthalben eine

grosse Beleuchtung zu der Bruderschafts-Altar aber folgender-massen mit Gemählern ausgezieret. ... Gleich unter dem Haupt-Gesims zu beyden Seiten des Altars sahe man zwey in Posaunen blasende Engel gegen denen beyden Wänden fliehen, deren jeder in der Hand einen abgehenden Schild hielte. ...”

⁶⁸This procession is not reported in any other year. The emblematic decoration of the arch and church included music (as such decoration often did; music could symbolize many things, and the symbolism was often echoed and brought to life through the sound of actual music): the arch was surmounted by Fame blowing a trumpet and the altar decoration included two trombone-playing angels.

⁶⁹*Wienerisches Diarium*, 19 August 1741, no. 66: “Die Ruck-kehr ware von der Widen in prächtigster Begleitung der geistlichen Communitoet deren WW. EE. PP. Trinitariern und dero Englischen Ertz-Bruderschaft der Allerheiligsten Dreyfaltigkeit mit zweyen grossen neuen herrlichen Fahnen, so jene eyfrige Versammlung welche sie dieser Hochlöbl. Bruderschaft vereinbaret verfertigen lassen, und mit prächtigsten Stäben herrlichst gestickten Standart und Trompeten und Paucken-Schall.”

⁷⁰*Wienerisches Diarium*, 29 August 1742: “Zu eben diesem Ziel und Ende [to pray to St. Leopold for deliverance from the enemy and for intercession in the war] ist gleich folgenden Sonntag [26 August], daraufeine noch weit zahlreichere gegen 3000. Personen ausmachende Wallfahrt aus Wien Hochfürstl Passauerischen Pfarreyen als St. Andre, Königstetten, Tulbing und Lebern unter Trompeten- und Pauken-Schall von ihren Hoch- und Wohl-Erwürdigen respective Dechand und Pfarr-Herren in Geleitschaft eines gesamt-Hochfürstl. Passauerischen Rend-Amts zu Königstettin dahin auferbaulichst und vielen anderen (so nicht geringer Wohlthaten in eben dergleichen schwere Umständen von oben empfangen) zum Beispiel geführet worden.” The description of the other procession is similar.

⁷¹*Wienerisches Diarium*, 6 May 1747: “Den Anfang dieser Solennität machte nach der in der hohen Metropolitan-Kirchen zu St. Stephan sinnreich und hochgelehrt vorgetragenen Lob-Red, die von dort aus gehende, und von gesammte Hoch-Erwürdigen Clerisey in die Cappuciner-Kirchen auf dem Neuen-Markt begleitete Procession, bey welcher von denen Ehrwürdigen P.P. Cappucinern zwey mit besonderer Kunst von Wax postirte Statuen deren beeden oberwehnten Heiligen unter Beleichtung vieler Fackeln, und dreyfachen Chor Trompeten- und Paucken getragen wurden, wo sodann sowohl am ersten Tag, als die ganze folgende Octav alltäglich Vor-mittag, nach zierlich und trefflichen Predigen das Hoch-Amt, unter jederzeit schönster, und Virtuosester Music, Nachmittag aber gleichfalls nach zierlichster Predig eine Musicalische Litaney gehalten, und endlich nach täglich ungemeynen Zulauf der Volks mit einer Procession über den Neuen-Markt, bey welcher wiederum die zwey Statuen deren Heiligen getragen wurden, mit einem herrlichen Ambrosianischen Lob-Gesang, zu jedermanns Vergnügen und Consolation, Andacht, und Auferbäulichkeit solche feyerliche Octav beschlossen worden.”

⁷²*Wienerisches Diarium*, 7 June 1755, no. 46: “Donnerstag den 5 Junii, als am letzten Tag der Fronleichnams-octav machte den Beschluß die aus der hiesigen Metropolitan-kirche von St. Stephan ausgegangene grosse Proceßion ... über den Graben, alwo 2 Battaillonen von dem alhier in Besatzung ligenden Löbl. Gräfflich Leopold-Daunischen Infanterie-regi-

ment mit ihren Fahnen und Feld-musik rangirt stunden.”

⁷³See *Joseph Haydn in seiner Zeit*, Abb. 24.

⁷⁴*Wienerisches Diarium*, 25 August 1745, no. 68: “1. Zogen aus die in häufiger Menge versammelte Schul-Kinder. 2. Die Arme aus denen neuen Spitalern. 3. Die aus dem Spital St. Joannis Nepomuceni. 4. Die aus dem Kaiserl. Spital. 5. Die erste Claß deren Geheimnuß-Tragern von der Löbl. Bruderschaft U.L.F. zum Schotten mit einem Fahn. 6. Die Löbl. Bruderschaft St. St. Apost. Petri und Pauli von St. Ulrich mit einem Fahn. 7. Die Löbl. Bruderschaft des H. Vatters Benedicti zum Schotten mit einem Fahn, und einem Chor Trompeten und Pauken. 8. Die Löbl. Bruderschaft Mariae-Trost von St. Ulrich, mit einem grossen gold-reichem Fahn, 2. kleinen Fähnlein, einem reichen Standart und Labaro. 9. Die Löbl. Ertz-Bruderschaft St. Sebastiani zum Schotten mit einem Fahn, Standart, Labaro, und einem Chor Trompeten und Pauken. 10. Die anderte Claß deren Geheimnuß-Tragern von der Löbl. Ertz-Bruderschaft U.L.F. zum Schotten, mit einem blauen silber-reichen Fahn, und zwey kleinen Fähnlein, 1. gold-reichen Labaro, und 1. Chor Trompeten und Pauken. 11. Die 3te Claß deren Geheimnuß-Tragern von obenannter Löblichen Bruderschaft, mit 1. roten gold-reichen Fahn, und mit silber-gestikten Labaro. 12. Die vierte Claß deren Geheimnuß-Tragern von der nemlichen Bruderschaft mit einem blauen silber-reichen Fahn, silber-gestikten Labaro, Standarte und kostbaren Bruderschafts Kreutz, dann 2. mit silber gestikten gelben Fähnlein, und einem Chor Trompeten und Pauken, wie auch der gantzen Vocal Musik. 13. Das Löbl. Convent deren WW. EE. PP. Benedictinern U.L.F. zum Schotten mit 2. gold-gestikten, und 2. anderen Fahnen. 14. Die Gnaden-Bildnuß U.L.F. zum Schotten welche von denen Priestern getragen worden.” This non-royal event was reported ten days after it had taken place.

⁷⁵*Wienerisches Diarium*, 28 April 1751, no. 34: “Sonntag als den 25. April Nachmittag um 4. Uhr, ist bey denen WW. EE. PP. Capucinern in der Stadt, dero Gnadenreiches Trösterin der Betrübten Mutter Gottes Bild, auf einer schönstens ausgezierten Bühne, mit Fackel-tragern, und Begleitung einiger des in hiesiger Garnison ligenden Löbl. Marschallischen Regiments Granadiers umgeben, in Vorausgehung mit ihrem Kreutz, und brennenden Kerzen ernannter PP. Capuciner, unter Pontificalischer Begleitung Sr. Bischöfl. Gnaden (Tit.) alhiesigen Hrn. Vicario Generali & Officiali von Marxer, gehörigen Assistenten, vocalischer Musik, und zweyfachen Trompeten, und Paucken-Chor, wie auch zahlreicher andächtiger Menge Volks, um die gantzen Neuen-markt feyerlichst herum getragen; nach zuruk-kehrung durch den W.E.P. Klosters-Guardian von der Bühne ehrwürdigst abgehoben, und dem W.E.P. Eliae Capuc. des alda befindlichen Kaiserl. Schatzes, und erneuerten Kaiserl. Kapelle Custodi um auf den aus Kaiserl. Königl. Gnaden und Andacht, in besagter Kapelle neu-erbauten kostbaren Marmor-steinernen Altar, zu fernerer Verehrung vorzustellen, andächtigtst eingehändiget worden; worauf von obbenant Bischöfl. Gnäden ... das Hochwürdige Gut mit dem Segen ausgesetzt, eine Lauretanische Litaney, und dem Ambrosianischen Lob-gesang unter fürtrefflicher Musik abgesungen wurde.”

⁷⁶*Wienerisches Diarium*, 1 September 1751: “Nachdeme P. Antonius à S. Ferdinando, aus der Oesterreichischen Provinz des Barfüsser-Trinitarier-orden p.t. bestellter Redemptor Captivorum, mit einigen deren von ihme letzens in der Türkei, Barbarey, Bulgarien etc.

losgekauften Christen-Sclaven beyderley Geschlechts, glücklich allhier zu Wien angelanget; seynd selbe gewöhnlicher massen processionaliter eingezogen. Bey der St. Caroli Borromei-kirchen wurde gesagter P. Redemptor heute [28 August] um 3. Uhr Nachmittag unter Trompeten- und Pauken-schall von denen allhiesigen P.P. Trinitariern, oder so genannten Weisspantern, bewillkommet.”

⁷⁷Rohling, *Exequial and Votive Practices*, p. 125.

⁷⁸A. Hübl, “Die Brüderschaft Mariä an der Schotten-kirche in Wien,” *Berichte und Mitteilungen des Altertums-Vereines zu Wien*, 50 (1918): 17-18.

⁷⁹*Wienerisches Diarium*, 22 January 1755, no. 7: “worauf sich die gesamte Hochzeit-gesellschaft in einem bequemen Saal unter einer wol-bestellten Mahlzeit und Musique ergötzet ...” Beyer was an eminent member of the *Norderösterreichische Landschafts Trompeter und Pauker*: he was one of two to represent the group in the signing of the 1745 contract with the Piarists. He is there identified as a timpanist. See Biba, *Der Piaristenorden*, p. 113.

⁸⁰*Wienerisches Diarium*, 23 January 1743, no. 7.

⁸¹J. Burghauser, *Alte Böhmische Fanfaren* (Prague: Artia, 1961), pp. 24-38. The fanfares are thought to be by Jirí Ignác Linek. See also Hiller, *Music for Trumpets from Three Centuries*, p. 69. The ceremonies are documented in J.F. Ramhoffscky, *Drei Beschreibungen, Erstens, Des Königlichen Einzugs, welchen Ihre Königliche Majestät die Allerdurchläuchtigste und Grossmächtigste Fürstin und Frau und Frau, Frau Maria Theresia zu Hungarn und Böhheim Königin ... in Dero Königliche drey Prag-Städte gehalten; Andertes: Der Erb-huldigung, welche Ihre Königlichen Majestät ... die gesammte ... Stände des Königreichs Böhheim ... abgelegt; Drit-tens: Glorreiche Königlichen Majestät Allernädigsten Befehl mit allen Umständen ausführlich und gründlich beschreiben worden* (Prague: Carl Franz Rosenmüller, 1743).

⁸²*Wienerisches Diarium*, 30 October 1745: “Auch ist Ihren Regierenden Kaiserl. Majestäten das Jäger Corpo von etliche 50. Mann zu Pferd mit ihrer gewöhnlichen Musik von Wald-Hörnern bis Nußdorf entgegen geruket. Bey dem hin und auch dem Zuruck-fahren Ihrer Majestäten liessen sich wiederumen auf denen Triumph-Pforten deren Hof-Befreyten sowol, als der Stadt, wie auch auf schon gedachter Wein-Bühne auf dem Graben Trompeten, Pauken und Wald-Hörner hören, welche Music aber eben so, wie Tages vorhero, vor dem Frohloken der unglaublichen Volks-Menge kaum auszunehmen ware. Das Haupt-Corp der Garnison paradirte mit ihrer Feld-Music auf dem Graben.”

⁸³*Wienerisches Diarium*, 16 July 1740, no. 57: “Es haben sich letzt-vergangenen als den 11ten Julii gegen 9. Uhr Abends 2. Graf Schönfeldisch in Dienst stehende Waldhornisten und erkaufte Unterthanen beide von Jobicz aus Böhmen gebürtig noch jung mittelmässig und schier gleicher Statur nicht ohne auf sich entfermdeter zerschiedenen Sachen halber ladenden starken Argwohn in hiesig Kaiserl. Residenz-Stadt treuloser Weise unsichtbar und flüchtig gemacht. Der eine Primeur im Blasen Namens Johannes Kowiska ist ein untersetzter Kerl Blatter-masicht im Gesicht von was dicken Kopf die Haar weit in die Stirn gewachsen von grossen blauen Augen mit einem grossen blauen Maul und verletzten Daumen Nagel redet gebrochen Böhmisch Teutsch. Der andere Second im Blasen Namens Joseph Jellenck ist ein etwas kleiner magerer Kerl auch Blatter-masicht die Augen tief im Kopf und kurtze dunkle Haar habend von kleiner Nase und Angesicht mit auch verletzt

und schadhafte Daumen-Nagel redet ebenfalls Böhmisch Teutsch jedoch besser als derandere. Wer immersolche stellen oder um sie anhalten zu können entdecken wird sollte 50. Ducaten Recompens haben sie aber wofern sie sich freyer Stücken und willig wieder bey ihrer Herrschaft entfinden werden pardoniret sein.”

⁸⁴*Wienerisches Diarium*, 20 February 1745, no. 15: “Eine schöne, und grosse Flüg mit doppelten Clavier, welche 10. Schuh lang, und so sauber gemacht ist, daß sie in ein herrschaftliches Zimmer gestellet werden kan. Der Preiß ist 60. fl.”

⁸⁵The description of them both as having “damaged thumbnails” seems curious, and brings to mind the thumb-screw, still in use as a device of torture and punishment (see, for example, *Maria Theresia und Ihre Zeit* (Salzburg and Vienna: Residenz, 1980), p. 150: perhaps it had something to do with their status.

⁸⁶*Wienerisches Diarium*, 27 January 1742, no. 8: “um 4 Uhr [on 24 January] ist (Tit.) Herr Graf von Kufstein, Ihrer Königl. Majestät würkl. Kammerer und Obrister des Löbl. Portugallischen Kürassier-Regiment unter Voraus-Reitung 4. blasenden Postillionen und zweyer Post-Meistern von der Königl. Armee aus Ober-Oesterreich als Currier mit der fröhlichen Zeitung alhier angeritten.”

⁸⁷*Wienerisches Diarium*, 21 April 1745, no. 32: “6. voraus reitenden aus ihren Post-Hörnlein blasenden Postillionen.” This description is confirmed elsewhere: The *Gazette de Bruxelles* of 2 December 1757 reports, for example, that a colonel arriving in Vienna to report on a battle was preceded by “12. Postillons sonnant de leur Cornets.”

⁸⁸*Wienerisches Diarium*, 18 September 1745, no. 75: “im Gefolg vielen Post-Meisters, Officiers, Curriers, und blasenden Postillionen ... Die Post-Meisters und Officiers samt denen Feld-Curriers, waren in rot mit Silber reich bordirten Röken und Leder-farben Camisölern, und Silber-bordirten Hüten, die andere Postillions aber ganz rot mit blauen Überschlägen gekleidet.”

⁸⁹*Wienerisches Diarium*, 18 September 1745, no. 75: “mit voraus-reitenden zwölf blasenden Postillionen und vier Post-Meistern.” Franz Stephan would not arrive in Frankfurt until the 22nd.

⁹⁰*Wienerisches Diarium*, 22 September 1745, no. 76. An engraving of the event was advertised in the *Wienerisches Diarium* of 25 September; I have not yet been able to see a copy.

⁹¹*Wienerisches Diarium*, 9 October 1745, no. 81.

⁹²*Wienerisches Diarium*, 22 June 1757: “Der Obrist-leutenant von dem Erz-herzog Carlischen Regiment, Frey herr von Vetes welcher mit dieser erwünschten Nachricht anhero geschicket worden, ist darauf am gemeldeten vor-gestrigen Tag gegen Mittag-zeit mit zwey und zwanzig blasenden Postillionen, und 3. Post-haltern öffentlich durch hiesige Stadt nach Schönbrunn, und von dannen wiederum herein durch die Haupt-gässen, unter einem allgemeinen Jubel-geschrey eingeritten.”

⁹³*Wienerisches Diarium*, 5 July 1758: “Gestrigen Dienstags den 4. dieses ... ist der Kaiserl. Königl Herr General Major Graf. v. Draskowitz mit der weitern Hochst-erfreulichen Zeitung von der Befreyung der Mährischen Haupt-stadt und Festung Ollmütz, und Aufhebung der darvor gewesten Preußischen Belagerung mit 24. blasenden Postillionen und 4. Post beamten, durch die alhiesige Kaiserl. Residenz-stadt nacher Schönbrunn eingeritten ...”

The same number is reported in the *Gazette de Bruxelles*, 17 July 1758.

⁹⁴See Appendix Post Patent, below.

⁹⁵Similar terminology is used in the post patent of Emperor Joseph I (1706): see J.H. Zedler, *Grosses Universal-Lexicon* (Leipzig: Zedler, 1741), “Post-Ordnung,” cols. 1813-14.