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MUSICA Y DANZA

Marianna Martines = Martínez (1744–1812) Pupil of Haydn and Friend of Mozart

CLASSICAL VIENNA BOASTED such women composers as

Marianna von Auenbrugger, dedicatee of Haydn's *Sei Sonate per il Clavicembalo, o Forte Piano Opera XXX* (published by Artaria in 1780);

Mozart's pupil and co-performer Josefa Barbara von Aur(e)nhammer (*b* Vienna September 25, 1758; *d* there January 30, 1820), with whom he played the premiere of his Sonata for two keyboards KV 448 = 375a (November 1781);

the blind keyboardist Maria Theresia Paradis (*b* Vienna May 15, 1759; *d* there February 1, 1824) for whom Haydn wrote his *Second Concerto pour le clavecin où le forte-piano . . . exécuté au Concert Spirituel par Mademoiselle Paradis* (announced April 26/28, 1784) and Mozart composed his Concerto KV 456 (dated September 30, 1784);

and Magdalena von Kurzböck to whom Haydn's *Grande Sonate pour le Piano-Forte . . . Oeuvre 92^me* (composed in 1794) was dedicated.

However, none of these exceeded in widespread fame, and in number and approval of her compositions, Spanish-descended Marianna Martines = Martínez (*b* Vienna May 4, 1744; baptized Anna Katharina; *d* there December 13, 1812). At age 29 she replied to Padre Giambattista Martini's request for an autobiographical sketch with a letter dated at Vienna December 16, 1773 (Schnoebelen, no. 3081; L.117.81 at the Civico Museo Bibliografico Musicale at Bologna [*I-Bc*]).

Among other details, she revealed that

following in her Spanish paternal grandfather's footsteps, her father, Niccolò [1689–1764], who was born at Naples, opted for the military profession. After the close of the War of the Spanish Succession he went northward with one of the regiments that had fought for Charles VI, and when mustered out established himself at Vienna in the mid-1720's. In 1730 the newly appointed papal nuncio at Vienna, Domenico Passionei [1682–1761], appointed him master of ceremonies [Maestro di Camera], a position that he held under five successive nuncios, the last being Vitaliano Borromeo [1720–1797] (who left Vienna in 1766 upon being named a cardinal). In about 1762 Empress Maria Theresia made her father Knight of the Realm.

At age seven [1751] she began studying music with Joseph Haydn, "presently Maestro di Cappella of Prince [Nikolaus I] Esterházy, and a much esteemed individual in Vienna, especially as regards instrumental music." [Haydn told his biographer Griesinger that he taught her singing and keyboard playing three years—receiving for his instruction free board in the Martines household, which was on a lower floor of the Michaelerhaus where he himself inhabited a garret.] After Haydn, she studied counterpoint with Giuseppe Bonno [1710–1788], member of the Imperial Court Chapel [who, after his decade of study in Italy with Durante and Leo, 1726–1736, was in 1739 named Hofkompositeur; Mozart in a letter dated April 11, 1781, referred to Bonno as "der alte ehrliche brave Mann"].

Among composers of the previous generation, she admired the works of Handel, Lotti, and Caldara; among the more recent celebrated masters, Hasse, Jommelli, and Galuppi had served her as models. Her languages, apart from German and Italian, included French and English. Her studies from the outset had been supervised by the Abate [Pietro] Metastasio [*b* Rome, January 3, 1698; *d* Vienna, April 12, 1782].

Metastasio, who received Charles VI's invitation August 31, 1729, to succeed Apostolo Zeno as court poet, arrived in Vienna April 17, 1730. Already famous for *Siface re di Numidia* premiered at Naples May 13, 1723, and *Didone abbandonata* premiered at Naples February 1, 1724, he had met Niccolò Martines at Naples. [The fact that the fathers of both were in the military may have created a common bond.] Immediately upon reaching Vienna he took up residence on the third floor of the Michaelerhaus in a six-room apartment, where he remained as the Martines family's guest until his death 52 years

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later. The Martines family of six children included Marianna's elder brother Giuseppe (1729–1788), who became deputy royal librarian; Antonia, younger than she by three years; and three younger brothers. At Metastasio's death all six children received legacies, Giuseppe—then living in the Herrengasse with brother Carlo (who died in 1797)—the lion's share, Marianna and Antonia each receiving 20,000 florins.

In 1867 Marianna's biographer Constant von Wurzbach credited her with over 200 works. Of the 69 that are presently verifiable, she wrote between 1760 and 1765 four Masses, six motets, and three litanies for choir and orchestra, and in 1767 a *Regina coeli in C* for double choir and orchestra. Her first large-scale composition publicly performed was her orchestrally accompanied *Mass in C* given at St. Michael's in 1761. Either this or another Mass composed before 1766 won Martin Gerbert's praise. After citing Antonio Literes (1673–1747) among Spaniards as a composer whose Masses united the majesty and sweetness of ancient Masses with the vivacity of modern, Gerbert in a passage written about 1768 of his *De cantu et musica sacra a prima ecclesiæ ætate usque ad præsens tempus* (Monasterium Sancti Blasii, 1774), II, 353, cited "Mar. Anna Martinez" as an outstanding composer, who "some years ago produced at Vienna a Mass admirably accommodated to the solemn ecclesiastical style."

Metastasio first mentions her compositions in a letter to Padre Martini dated at Vienna March 9, 1761.

> The young female composer, who sent you some specimen of her studies, was only ambitious of your corrections and advice; but you have been pleased to honour her with your approbation and praise. They will however inspire her with an ardent wish to merit them in future, in availing herself of the masterly notes which you have so kindly sent her for guides (*Memoirs of the life and writings of the Abate Metastasio, in which are incorporated, translations of the principal letters by Charles Burney* [London, 1796], II, 255).

In his *Tagebuch*, Count Carl von Zinzendorf (1739–1813) mentioned having seen the eighteen-year-old Marianna "Martinitz" October 14, 1762, at a soirée given by the Princess Marie Caroline Trautson (1701–1793), lady-in-waiting to Maria Theresia. Vitaliano Borromeo, papal nuncio present at the same party, compared Calzabigi's libretto for Gluck's *Orfeo* unfavorably with Metastasio's librettos.

In 1763 and 1765 Johann Ulrich Haffner included in his *Raccolta musicale* published at Nuremberg her two keyboard Sonatas in E and A. In 1767 she gathered 24 of her arias in a *Scelta d'Arie . . . a voce con accomp. di Strum.*, the two volumes of which are catalogued 33.3, 27 & 28 at San Pietro a Majella conservatory in Naples. The same library holds her *Salmo L* [Miserere] *di Davide Trasportato in Versi Italiani dal Sig. Saverio Mattei . . .* [per Sopr. Contr. Ten. e Basso con Strum. (22.4.16)] and *Salmo XLI* [Quemadmodum desiderat Cervus] for the same forces (22.3.3). Extremely handsome copies of the same works dated 1769 and 1770 reached Padre Martini and are now in the Civico Museo Bibliografico Musicale at Bologna.

Saverio Mattei, whose poetic versions Metastasio warmly commended (letter dated August 14, 1769), wished Hasse to set them. But septuagenarian Hasse (1699–1783) could not be obtained. On December 4, 1769, Metastasio therefore wrote Mattei that

> The pleasure with which the young female composer has set about this enterprise, and executed it, inclines me to flatter myself that she has not been unsuccessful. She proposed to avail herself at once of the grace of the modern style, avoiding its Licentiousness, and the solid ecclesiastical harmony of the ancient, stript of its Gothicism. . . . You will be the best judge of this yourself, who have long been initiated in harmonical mysteries; and this being the case, it is unnecessary to suggest to you, that this production, before it is exposed to the judgment of profane ears, should be rehearsed under the direction of some able, discreet, and charitable director; that the faults of others, in the execution, may not be ascribed to the poor composer herself.

On December 18, 1769, Metastasio forewarned Mattei that

> To-day, a parcel containing your most beautiful Psalm, set to music by Mademoiselle Marianne Martinetz, has been sent to the post, for Naples. I hope the musical composition will not disgrace your excellent poetry; and am impatient for your sincere opinion, as well as that of other good judges.

In a letter to Mattei dated April 25, 1770, Metastasio acknowledged having received from Naples Mattei's extremely favorable reaction.

> Our indefatigable young composer, is extremely surprised at the extraordinary approbation with which you have honoured her music. The limits prescribed to her ambition, did not allow her to aspire at such an elevation; and she has no doubt, but that she is indebted to your courtesy, for the chief part of those strong expressions

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which have been bestowed upon her production. However, to hear the effect of her attempt, she had had a very private rehearsal in her own apartment, of the Psalm [*Miserere*] which she had set. There was only a single instrument for each part; and four voices, rather below mediocrity, without any other assistance in the choruses: so that all the enchantment of that species of painting, which arises from *chiaro-scuro*, was wanting. But notwithstanding this, I am obliged to confess, that the varied, delightful, and uncommon harmony of the composition, greatly surpassed my expectation; as well as that of the few initiated, who were admitted to the mysteries. She had the precaution to provide a copy of the poetry for each person present, and exulted in the general applause bestowed on the excellent Translator. I hope that this necessary step was not neglected at Naples.

Encouraged by the success of her setting of Psalm L, Martines accepted as her next assignment Mattei's Psalm XLI. On July 9, 1770, Metastasio sent Mattei a letter in which he reported her progress on his translation of *Quemadmodum desiderat cervus*.

Our diligent young composer, eagerly enjoins me to present you her best respects. She has relinquished all her other studies, in order to attempt another psalm, and has nearly arrived at the middle of the enterprise. If she proceeds with the same felicity to the end of her task, as she seems hitherto to have done, I hope she will not be stript of the reputation with which she has already been honoured. The second perusal of your forty-first psalm, first assigned to her, fixed her affection in such a manner, that she cannot avail herself of the liberty which you have allowed her, of choosing another. With respect to the voices, she has determined to employ the same number as she did in the *Miserere*, for the convenience of exercising her abilities as a contrapuntist, and for diversifying the composition. She will write two airs with an accompaniment for the harp, *obligata*, but in such a manner, that they may be executed with a violin, when no harp is at hand.

In his letter to Mattei dated September 17, 1770, Metastasio announced

the departure of Signora *Martinetz*'s new psalm; which you would have received at least three weeks sooner, if a delay had not been occasioned by the scarcity and badness of the copyists in this city. The psalm, therefore, already consigned to the bearer, will go the same road as its elder brother. The attentive composer has studied as much as possible to second the genius of this sacred production, by a different expression from that of the *Miserere*. The subject of which being the deep affliction of an humble and contrite heart, who knows, acknowledges, and detests his crime, and implores mercy and forgiveness. The subject of the second, is a strong desire, floating between hope and fear; so that constant affliction is the charcteristic of the one, and of the other, the perpetual conflict of melancholy and chearful ideas; which in minds occupied by hope and fear, rapidly succeed each other. The one furnishes to the composer more passion, and the other opens a field of greater variety to the operations of fancy. You must judge, Sir, whether she has made a good use of the liberty which this psalm presents to her imagination.

To 1770 belongs Martines's three-movement *Sinfonia in C*, to 1771 her *Concerto per il cembalo in G* (both at Vienna, Gesellschaft der Musikfreunde [*A-Wgm*]). On September 6, 1772, Charles Burney heard her in "two airs of her own composition, to words of Metastasio," and on September 12, heard her "play and sing with new amazement." Commenting on her origins in *The Present State of Music in Germany . . .* (London, 1775), I, 311, he wrote: "Her parents were Neapolitans, but the name is Spanish, as the family originally was." He was delighted to find that "she both reads and speaks English." Summarizing her interpretations, he said: "Her performance indeed surpassed all that I had been made to expect."

In 1773 she was elected to the Accademia Filarmonica at Bologna. Between 1774 and 1779 she composed only vocal works: in 1774 a *Dixit Dominus* for five voices and orchestra, in 1775 a *Litania della Beata Virgine in G* for choir and orchestra, in 1778 two cantatas for soprano and chamber orchestra to texts by Metastasio, *La tempesta* (Vienna, National Bibliothek) and *Il primo amore* (Berlin: Staatsbibliothek); in 1779 *Amor timido* (*A-Wgm*), for soprano and small orchestra.

Four of Metastasio's letters to Farinelli (Carlo Broschi, 1705–1782) in retirement at Bologna mention her: those written July 13 and August 31, 1780; November 14, 1781; and March 20, 1782. In the first he testifies to having received compositions by Farinelli that she admires:

One of the most distinct merits of the indefatigable Signora Martinetz, is the knowing how to do justice to your studious and enchanting notes, and to see in them that uncommon art, which distinguishes the beautiful from the wonderful. . . . In short, your admirer believes she does honour to herself, by honouring you.

In the second he writes

Signora Martinetz has learned to know your worth from her infancy, by my continual and authentic relations; and

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encreasing in the manner she has done since, in harmonical knowledge, indeed to a greater degree than was intended or expected, she has discovered by her own science, the solid foundation upon which my reasoning was built, from which she derived her early ideas of your extraordinary merit. She is most thankful for your most obliging compliance with her wishes concerning your select musical labours.

In the third, Metastasio remarked: "Signora Martinetz, in composing an oratorio [*Isacco, figura del Redentore*], which she has just finished, has always invoked your harmonical influence." His last letter recounts the success of *Isacco, figura del Redentore*, given twice, March 17 and 19 [1782], by the Vienna Tonkünstler-Societät at the Kärntnertor Theater.

After his death, the princely estate that he left Giuseppe Martines, Marianna, and her younger sister Antonia, enabled her to move frequently, to maintain a lavish household, and to give soirées frequented by the foremost musicians of Vienna. Michael Kelly (1762–1826), who spent 1783–1787 at Vienna, there becoming a friend of Mozart (who gave him roles in *Le Nozze di Figaro*, May 1, 1786), recalled having heard Mozart join with Marianna Martines at one of her soirées in playing one of his four-hand piano sonatas (K. 497 in F is dated August 1, 1786, and K. 521 in C, May 29, 1787).

Her last dated composition was her 1786 cantata for soprano and small orchestra, *Orgoglioso fiumicello* (Vienna, Stadtbibliothek, MH9331). In the 1790's she opened a singing school from which emerged several leading vocalists (among them Therese von Dürfeld, *née* Hacker zu Hart, 1769–1795). In 1796, the Yearbook of Music at Vienna and Prague hailed her as one of the most knowledgeable and accomplished among those who called themselves amateurs in either capital. She attended the special performance of Haydn's *Creation* given at the Great Hall of the University March 27, 1808. Neither she nor her younger sister, who predeceased her by two days, ever married.

References

Martin Gerbert: *De cantu et musica sacra a prima ecclesiæ ætate, usque ad præsans tempus* (Monasterium Sancti Blasii, 1774), II, 353.

Locum hic meretur *Mar. Anna* MARTINEZ, quæ quidem cum fratre bibl. Cæsar. custode altero *Viennæ* apud celeb. METASTASIUM commoratur. Virginis huius egregias etiam pro usu ecclesiæ compositiones D. BURNEY in Diar. Itin. Mus. P. II. p. 229. laudat: accepique ante aliquot annos *Viennæ* ex. ipsius manu missam solemnam stylo ecclesiastico accommodatiorem multo, quam pleræque anctorum virorum nostri temporis melothesiæ.

Charles Burney: *The Present State of Music in Germany, the Netherlands, and United Provinces*, 2d ed. (London: T. Becket [etc.], 1775) I, 310–314, 345–346, 352–354, 362.

At Metastasio's levee Sunday morning September 6, 1772, Burney "found about six or eight persons with him, chiefly Italians. . . . The discourse became general and miscellaneous, till the arrival of a young lady, who was received by the whole company with great respect. She was well dressed, and had a very elegant appearance: this was Signora Martinetz, sister to Signor Martinetz, deputy librarian at the imperial library, whose father was an old friend of Metastasio. She was born in the house in which he now lives, and educated under his eye: her parents were Neapolitans, but the name is Spanish, as the family originally was.

After the high encomiums bestowed by the Abate Taruffi on the talents of this young lady, I was very desirous of hearing and conversing with her; and Metastasio was soon so obliging as to propose her sitting down to the harpsichord, which she immediately did, in a graceful manner, without the parade of diffidence, or the trouble of importunity. Her performance indeed surpassed all that I had been made to expect. She sang two airs of her own composition, to words of Metastasio, which she accompanied on the harpsichord, in a very judicious and masterly manner; and, in playing the ritornels, I could discover a very brilliant finger. The airs were very well written, in a modern style; but neither common, nor unnaturally new. The words were well set, the melody was simple, and great room was left for expression and embellishment; but her voice and manner of singing, both delighted and astonished me! . . . To say that her voice was naturally well-toned and sweet, that she had an excellent shake, a perfect intonation, a facility of executing the most rapid and difficult passages, and a touching expression, would be to say no more than I have already said, and with truth, of others; but here I want words that would still encrease the significance and energy of these expressions. The Italian augmentatives would, perhaps, gratify my wish, if I were writing in that language; but as that is not the case, let me only add, that in the *portamento*, and divisions of tones and semi-tones into infinitely minute parts, and yet always stopping upon the exact fundamental, Signora Martinetz was more perfect than any singer I had ever heard: her cadences too, of this kind, were very learned, and truly pathetic and pleasing.

After these two songs, she played a very difficult lesson, of her own composition, on the harpsichord, with great rapidity and precision. She has composed a *Miserere*, in four parts, with several Psalms, in eight parts, and is a most excellent contrapuntist (I, 310–314).

On Saturday, September 12 [1772], Burney heard "mademoiselle Martinetz play and sing with new delight and amazement" (I, 354).

On Sunday, September 13 "I went to Metastasio, for the last time; I found him with much company, and the St.

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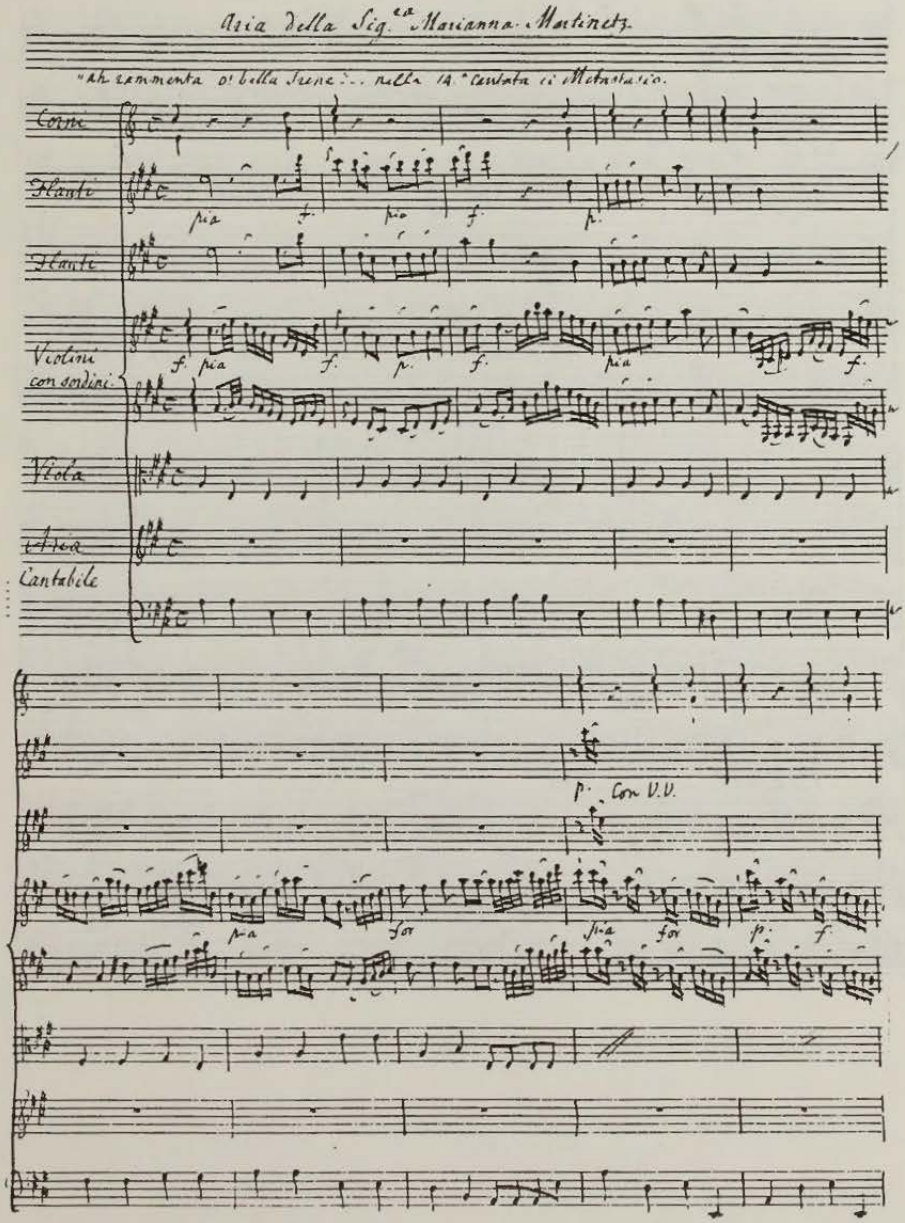
Oblong manuscript at the Library of Congress M1528 A2 A86 contains an *Aria della Sig.ra Marianna Martinetz, Ah rammenta Aria nella 14ª cantata di Metastasio.* Ninth in an eighteenth-century miscellany beginning with items credited to Baron d'Astorga, Pergolesi, and Sacchini, *Ah rammenta* sets the last eight lines of *Il ritorno* (*Opera di Pietro Metastasio*, Tom. XV [Florence: Gius. Formigli, 1833, 10-11]): "Ah rammenta, o bella Irene,/ Che giurasti a me costanza,/ Ah ritorna, amato bene,/ Ah ritorna al primo amor./ Qual conforto, oh Dio, m'avanza!/ Chi sarà la mia speranza?/ Per chi viver più degg'io,/ Se più mio non è quel cor?"



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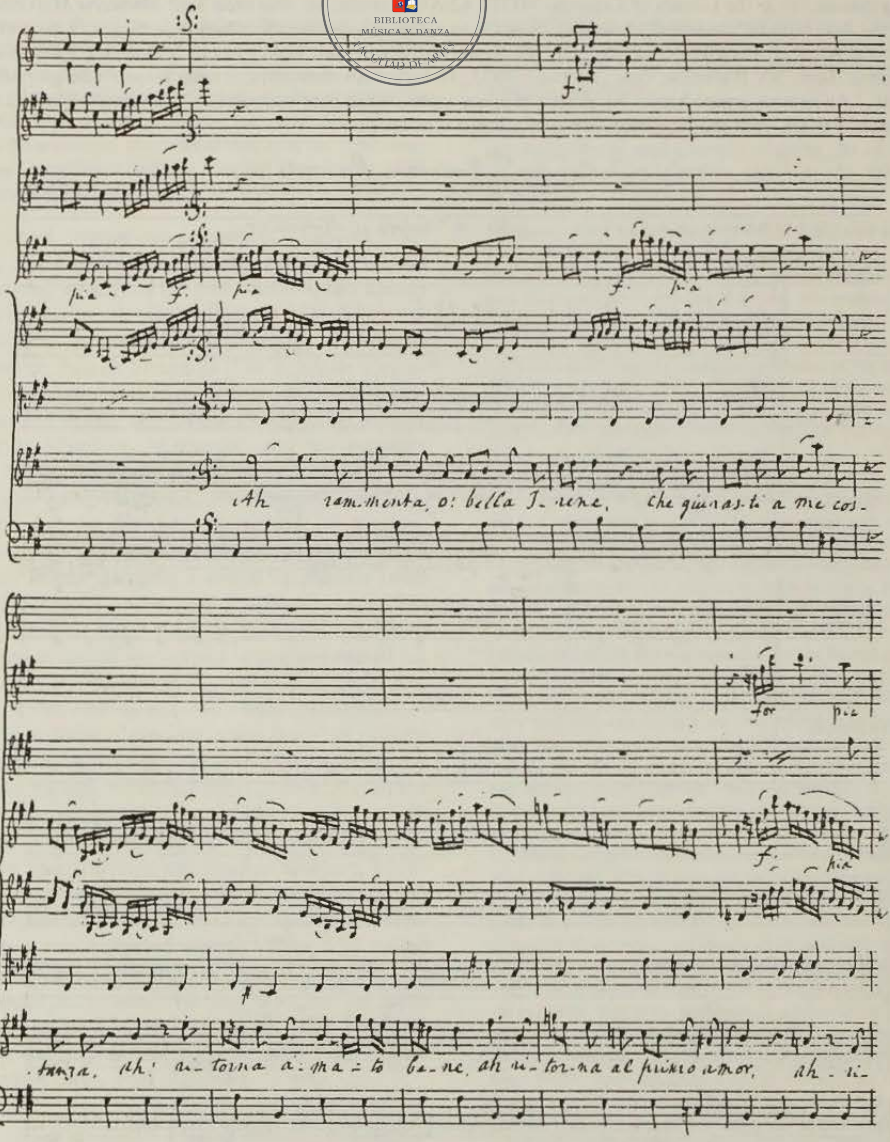

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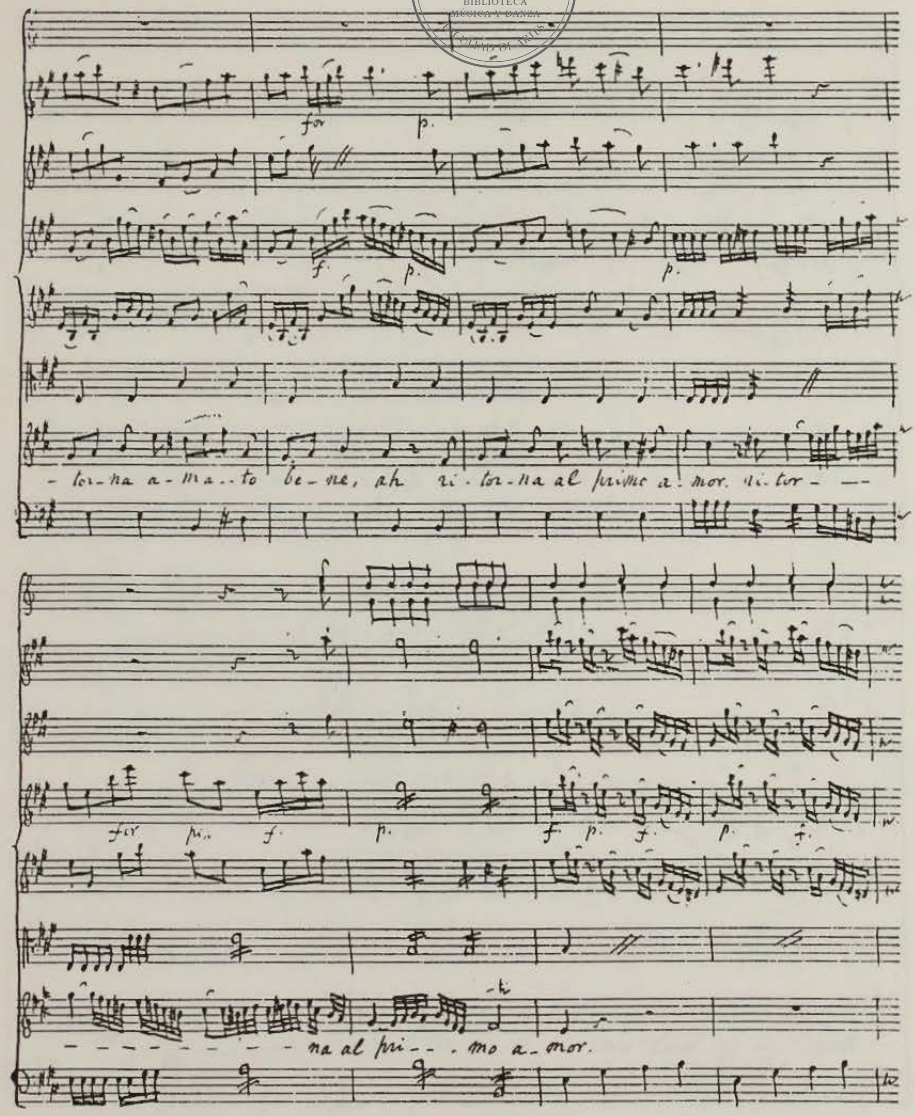

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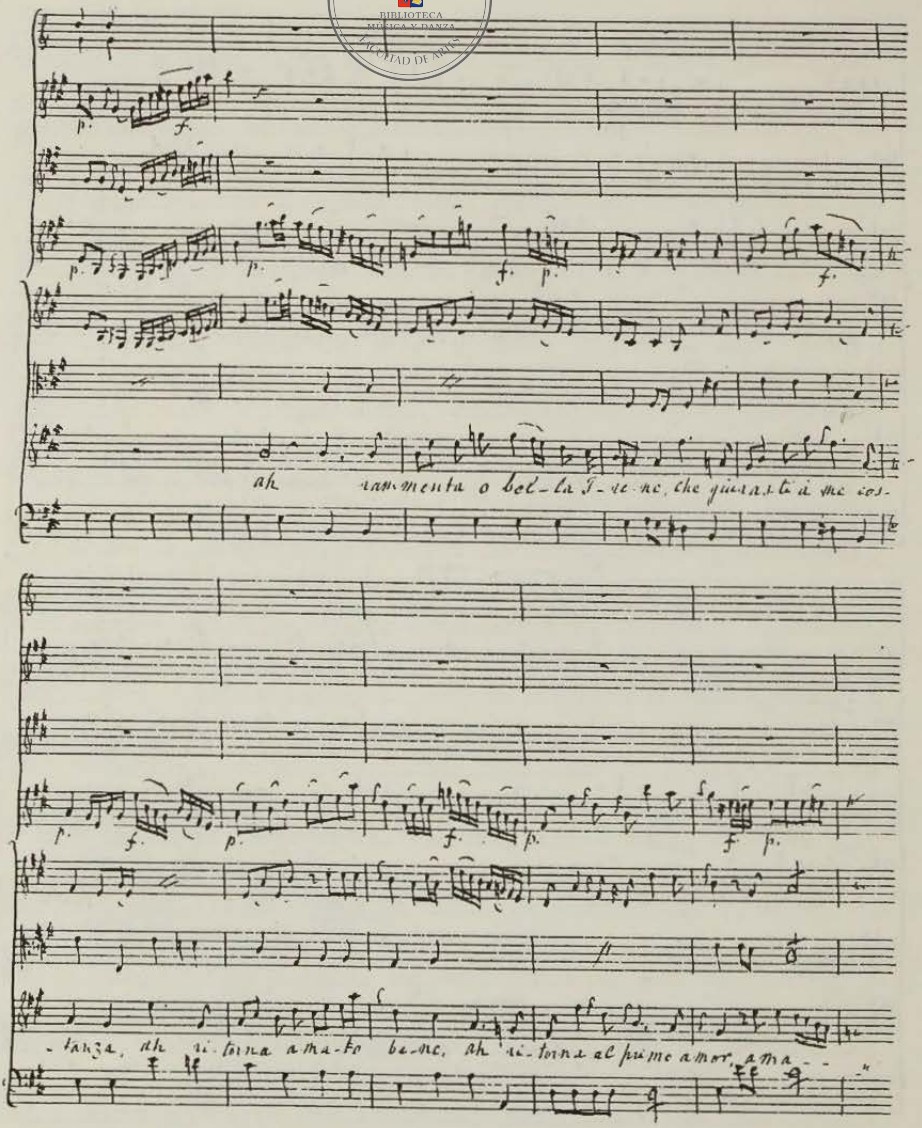

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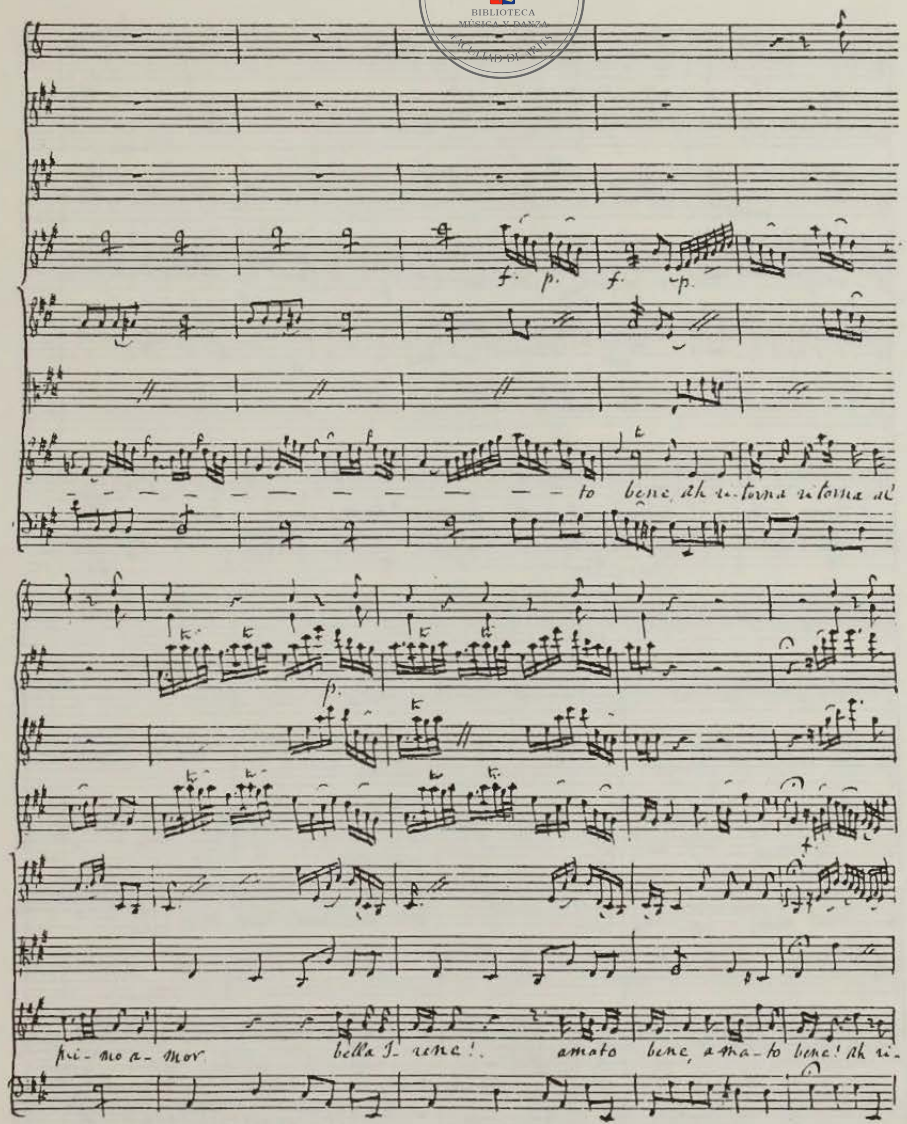

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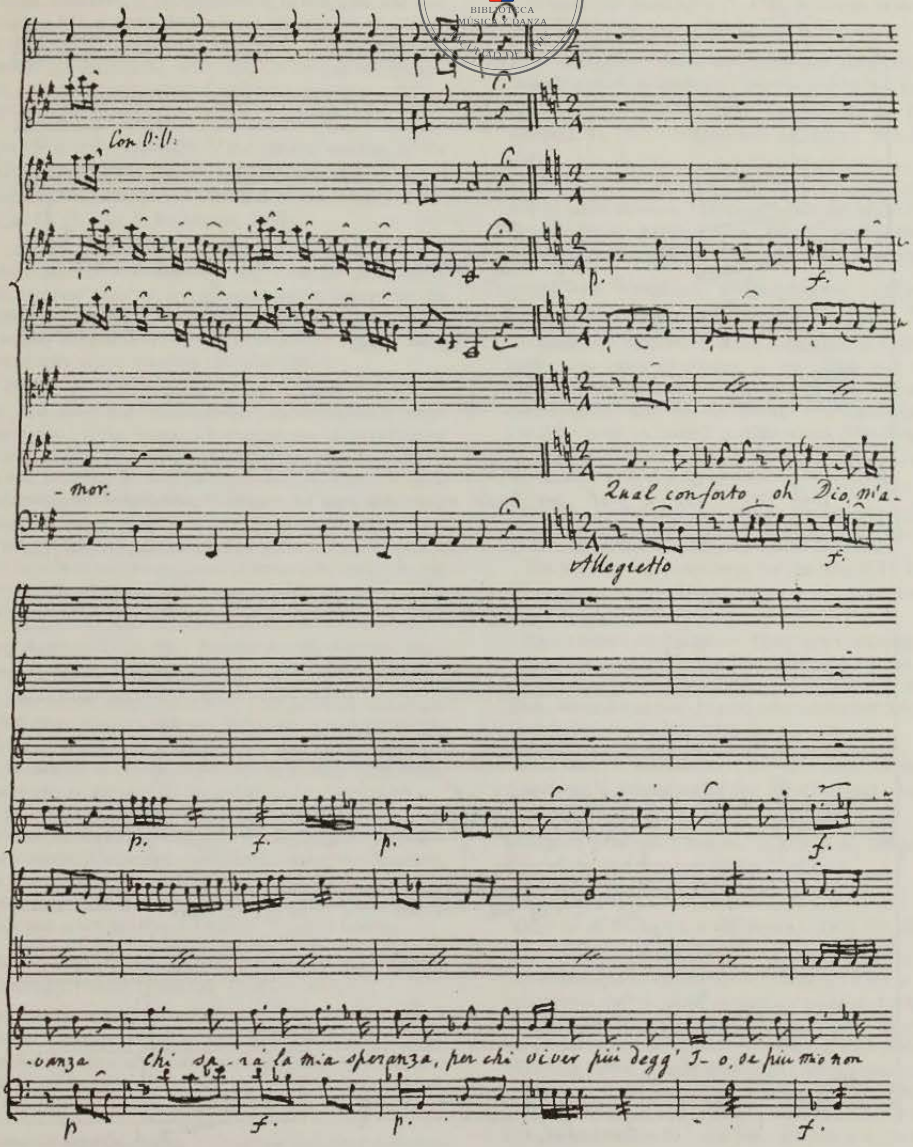

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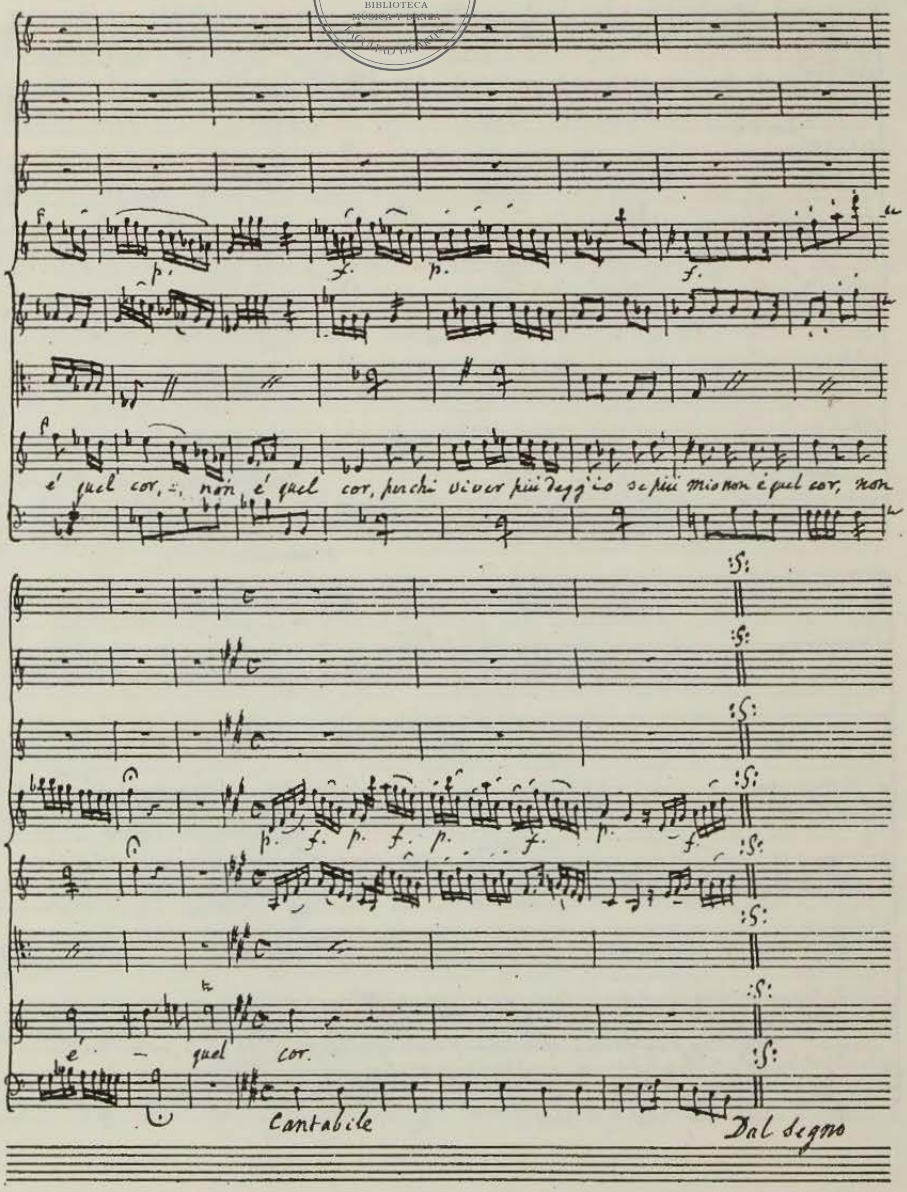

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Cecilia, Martinetz, at the harpsichord, to which she had been singing. At her desire there was a commutation of compositions between us. She had been so kind as to have transcribed for me, among other things, a song of Metastasio, set by herself, with which I had been greatly struck in a former visit" (I, 362).

Pietro Metastasio: *Memoirs of the life and writings of the Abate Metastasio, in which are incorporated, translations of the principal letters by Charles Burney* (London: G. G. and J. Robinson, 1796).

In a letter to Farinelli dated at Vienna March 1753, Metastasio rated Giuseppe Bonno, "chamber composer to his Imperial Majesty, a man educated at Naples, at the expence of the Emperor Charles VI" as the only composer "among those who are in this country from whom I could reasonably expect anything tolerable" (II, 53).

On March 20, 1782, Metastasio wrote Farinelli his last letter, in it saying that "Signora Martinetz who devoutly reverences you . . . has happily set to music my oratorio entitled *Isacco, Figura del Redentore* (Isaac, type of the Redeemer). It was yesterday performed in the theatre, for the second time: And notwithstanding the rigour of the season, and catarrhs of the singers, it was not defrauded of its merited approbation. This sacred function was performed here for the benefit of the poor widows of musicians, raising by the profits a fund, in order to relieve them by pensions, at the decease of their husbands (III, 279–280).

Georg August Griesinger: *Biographische Notizen über Joseph Haydn* (Vienna, 1810), 13.

Conversations with Haydn after 1799 provided Griesinger (1769–1845), German diplomat at Vienna, notices for his life serialized in *Allgemeine musikalische Zeitung*, XI, 1809, and published in book form the year following. *Allgemeine musikalische Zeitung*, XI, No. 41 (July 12, 1809), 647:

In demselben Hause, worin Joseph Haydn einquartirt war, wohnte auch der berühmte Dichter Metastasio. Dieser liess ein Fräulein Martinez erziehen, Haydn musste ihr Unterricht im Singen und Klavierspielen geben, und erhielt dafür drey Jahre lang die Kost umsonst. Bey Metastasio lernte Haydn auch den schon bejahrten Kapellm. Porpora kennen.

Michael Kelly: *Reminiscences*, 2d edition (as told to Theodore Hook) (London, 1826), I, 249.

The colleges of Bologna and Pavia gave her the title of Dottoressa, and deputations came from both these places with her diploma. Mozart was a constant attendant at her parties, and I have heard him play duets on the piano-forte with her of his own composition. She was a great favourite of his.

Testamento del Metastasio, e Codicilio in *Opere di Pietro Metastasio*, Tomo XXIII (Florence: Gius. Formigli, 1833), 202–212.

In his will drafted at Vienna August 5, 1765, he bequeathed 12,000 florins to Marianna Martines in recognition of her fidelity to her father and her lovely character; additionally, he left her his cembalo and all his music library. He made royal librarian, Giuseppe his universal heir, with Marianna as his substitute should Giuseppe predecease her.

In his codicil dated April 17, 1780, at Vienna he increased his individual bequest to her to 20,000 florins.

August Schmidt: "Zwei musikalische Berühmtheiten Wien's aus dem schönen Geschlechte in der zweiten Hälfte des verflossenen Jahrhunderts," *Wiener Musik-Zeitung*, VI, No. 128 (October 24, 1846), 513–517.

Before settling at Vienna, Marianna's father Niccolo had known Metastasio at Naples. She wrote 12 piano concertos and 31 piano sonatas. The Gesellschaft der Musikfreunde obtained her compositions from "Fräulein von Engelhardt." Gerbert praised her ability to write "in echten Kirchenstyle."

Constant von Wurzbach: *Biographisches Lexicon des Kaiserthums Oesterreich*, XVII (Vienna, 1867), 22–25.

Her baptismal names were Anna Katharina (XVII, 22). Her father who came to Vienna in the 1720's had known Metastasio in Italy. In 1765 Metastasio drafted a will bequeathing her elder brother Giuseppe, a royal librarian, 130,000 florins. A codicil in 1780 added 20,000 each for Marianna and Antonia, 2000 to each of their three younger brothers.

C. F. Pohl: *Denkschrift aus Anlass des Hundertjährigen Bestehens der Tonkünstler-Societät* (Vienna: 1871), 60.

The program announcement for the March 17 and 19, 1782, performances of Martines's oratorio read thus:

1782, 17. und 19. März:

Isacco Figura del Redentore, Orat. von Metastasio, Musik von Marianne Martinez. Soli: Cavalieri—Teyber—Mad. Fischer; Hrn. Ponschab und Fischer. Concerte, 1. Abend: (Duo) Wenzel Kauzner (Fagott) und Triebensee (Oboe). 2. Abend: Jos. Hoffmann (Violine).

Robert Eitner: "Die Sonate. Vorstudien zur Entstehung der Form," *Monatshefte für Musik-Geschichte*, XX, no. 12 (1888), 183.

Reviewing Martines's Sonatas in E and A, Eitner commended the liveliness and freshness of both.

Gaetano Gaspari: *Cutalogo della Biblioteca del Liceo Musicale di Bologna*, II (Bologna, 1892), 95, 254.

Among Latin works the Civico Museo Bibliografico Musicale in Bologna holds Marianna Martines's *Kyrie a 4* with instruments and *Et vitam venturi a 4* without. Each Mass section illustrates her contrapuntal skill. More elaborate is her Psalm CIX (*Dixit Dominus*) *a 5*, dated 1774 (copied on 54 oblong leaves; accompaniment involving violins, oboes, trumpets, timpany, and continuo). Each of the seven verses is differently set (2 as a duet in G, 3 as an alto solo in C, 5 as a soprano solo in F, 7 as a bass solo joined at the end by all). Among vernacular sacred works it holds her settings of Saverio Mattei's translations into Italian of Psalms L (*Miserere*) dated 1769 and XLI (*Quemadmodum desiderat cervus*), 1770.

Guido Gasperini-Franca Gallo: *Catalogo delle opere musicali del Conservatorio di Musica San Pietro a Majella di Napoli* (Parma, 1934/Bologna, 1988), 134 (22.3.3 and 22.4.16), 501 (33.3, 27 & 28).

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Andrés Ruiz Tarazona: "Mariana de Martínez," *Ritmo*, XLVII, n. 476 (November 1977), 17–21.

Llorenç Despuig, later bishop of Tarragona, sent Metastasio volumes of Spanish poetry (from Rome). Metastasio's Spanish reading ability was attested as excellent by Masdeu (*Storia critica di Spagna*, 1781).

Denis Forman: *Mozart's Concerto Form, The first movements of the piano concertos* (New York: Da Capo Press, 1983), 118.

The Concerto in D, KV 175, may have been written for the Grand Concert in Dr. Mesmer's garden on August 18, 1773, or more likely perhaps for performance by the pianist Marianne Martínez when the Mozart family visited Vienna in late September or early October.

Karen L. Fremar: *The Life and Selected Works of Marianna Martines (1744–1812)*. (Lawrence: University of Kansas Ph.D. dissertation, 1983).

For a synopsis of this dissertation, see *Dissertation Abstracts International*, Volume 44, Number 4 (October 1983), 905-A (order number DA8317966).

At pp. 99–100 she lists the following nine cantatas: *La tempestà* (1778), *Il consiglio* (1778), *Il primo amore* (1778), *Amor timido* (1779), *Il nido degli amori* (1783), *Orgoglioso fiumicello* (1786), and three undated: *La primavera, Occhietto furbetto*, and *Perchè compagna amata*. She adds: "Helene Wessely in her article in *Die Musik in Geschichte und Gegenwart* lists "Dell'amore i bei momenti" as a work by Marianna Martines. A letter from Agustina Zecca Laterza dated October 9, 1980, however, confirms that the work is by Andrea Martinez, a member of the Governo del Real Collegio di Musica in Naples from 1861 to 1870."

A. Peter Brown: "Marianna Martines' Autobiography as a New Source for Haydn's Biography During the 1750's," *Haydn-Studien*, Bd. VI, Heft 1 (December 1986), 68–70.

Her autobiographical letter to Padre Martini is dated at Vienna December 16, 1773,

Il mio Genitore D. Nicolo Martines nacque in Napoli di Padre Spagnuolo, et sulle tracce paterne abbracció nella prima sua gioventú mestiere della Milizia. Passó in Germania con uno di quei reggimenti che seguirono il partito di Carlo VI, dopo la guerra di Successione. Quí anteposo i comodi cittadini alle agitazioni militari: si accompagnó a Consorte tedesca di onestissimi natali, e costumi: et avendo trovata l'occasione di collocarsi decentemente in questa Nunziatura Apostolica, in qualitá di Maestro di Camera, vi passó tranquillamente tutto il resto della sua vita, sotto i cinque Nunzj Passionei, Paolucci, Serbelloni, Crivelli, e Borromeo. Io nacqui nell'anno *1744* nel di *4* di Maggio. Nel settimo dell'etá mia incominciarono ad introdurmi nello studio della musica alla quale mi crederono per natura inclinata. I princip] di questa mi furono insinuati dal Sig.r Giuseppe Haiden presentemente Maestro di Cappella del Sig.r P.pe Estherazi, et uomo di molto credito in Vienna particolarmente riguardo alla musica instrumentale. Nel contrapunto, al quale mi applicarono molto di buon ora non ó mai avuto altro Maestro che il Sig.rGiuseppe Bonno, Compositore elegantissimo della Corte Imperiale, che mandato dall'Imperador Carlo VI. a Napoli, vi rimase molti anni et apprese ad eccellenza la musica sotto i celebri Maestri Durante, e Leo. I miei esercizi sono stati, e tuttavia sono l'accompagnar la continua diurna prattica dello scrivere allo studio, et esame di ció che ánno scritto i piú celebrati Maestri, comme l'Hasse, il Iommella, il Galluppi, e gli altri de' quali sono al presente illustri, et commendati i lavori armonici: e senza trascurare i piú antichi come l'Hendel, il Lotti, il Caldara, et altri. Persuasa poi che per potersi prevalere della musica bisognano ancora altre cognizioni; oltre le mie naturali lingue tedesca, et italiana; ó procurato di rendermi familiari la francese, e l'inglese, per poter leggere i buoni poeti e prosatori che si distinguono in esse: e non tralascio di continuamente esercitarmi e parlando, e traducendo dall'uno nell'altro idioma qualche scritto riguardevole, come il Galateo di Monsignor della Casa da me in francese, dall'italiano ultimamente trasportato. Ma di tutti questi miei studj, é stato sempre, et é tuttavia il principale ordinatore, e direttore il Sig.r Abate Metastasio, il quale con la paterna cura che prende e di me, e di tutta la mia numerosa famiglia, rende un'esemplare contraccambio all'incorrotta amicizia, et alla indefessa assistenza che gli á prestata il mio buon Padre fino agli ultimi de' giorni suoi.

Gordy, Laura Ann: *Women Creating Music, 1750–1850: Marianne Martinez, Maria Theresia von Paradis, Fannie Mendelssohn Hensel, Clara Wieck Schumann* (University of Alabama D.M.A. document, 1987).

[Lowman, Edward]: Program Notes Twentieth Annual Mozart Festival, San Luis Obispo, California (July 27–August 5, 1990), 29.

The first movement of Marianne Martínez's *Symphony in C* credited to 1770 (Allegro con spirito) begins with a treble duet above a walking bass; the second group is in G, development section moves to A minor, recapitulation arrives in C. Middle voices enjoy a more prominent role in the second movement (Andante ma non troppo); winds come into their own in the finale (Allegro spiritoso).

"Martínez possessed a gift for melody, and she had also discovered the value of varying phrase-lengths." Her *Symphony in C* is the first of the five works in the CD *Baroquen Treasures*, recorded by the Bay Area Women's Philharmonic, JoAnn Falletta, conductor (Providence, RI: Newport Classic NCD 60102 [1990]).