City Research Online

City St George's, University of London

Citation: Wiley, C. (2012). Marianna Martines: A woman composer in the Vienna of Mozart and Haydn. Journal for Eighteenth-Century Studies, 35(2), pp. 285-286. doi: 10.1111/j.1754-0208.2011.00404.x

This is the accepted version of the paper.

This version of the publication may differ from the final published version. To cite this item please consult the publisher's version.

Permanent repository link: https://openaccess.city.ac.uk/id/eprint/2010/

Link to published version: https://doi.org/10.1111/j.1754-0208.2011.00404.x

Copyright and Reuse: Copyright and Moral Rights remain with the author(s) and/or copyright holders. Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge, unless otherwise indicated, provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way. For full details of reuse please refer to City Research Online policy.

City Research Online: http://openaccess.city.ac.uk/ publications@citystgeorges.ac.uk

Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn (Eastman Studies in Music). By Irving Godt, edited and with contributions by John A. Rice. Rochester, NY: University of Rochester Press. 2010. xvii + 299p. £40 (hb). ISBN 978-1-58046-351-5.

Modern musicology has witnessed an unprecedented interest in the quasi-archaeological recovery of female composers from past epochs of Western music history whose lives and works have been largely forgotten since their own day. In this publication, the scholarly spotlight has fallen upon Anna Catharina Martinez (1744-1812), who came to be known as Marianna Martines. Written by Irving Godt and completed by John A. Rice following the author's death, it represents the fruits of over a decade of meticulous archival research in that Martines's surviving musical and biographical documents have, perhaps inevitably, not remained together as a single collection.

As scholarly biography, the volume narrates the captivating tale of an accomplished musician who had attained recognition as a prolific composer by early adulthood. Educated under Metastasio, who assumed a paternal role following the passing of her own father in 1764, Martines was so highly regarded as a singer and keyboardist by the Imperial family that she was frequently invited to perform for the Empress Maria Theresa, with Joseph II customarily page-turning for her. She impressed scholars of music including Charles Burney and Padre Martini, her epistolary relations with the latter being instrumental in securing her election to membership of the Accademia Filarmonica of Bologna in 1773 (the first female upon whom this honour was bestowed in the society's century-long history). And, as the book's subtitle hints, Martines also played a part in the biographies of late eighteenth-

century music's two dominating forces. Her earliest music teacher was the then unknown Haydn, himself merely a teenager at the time, while her output may have even provided a model emulated by the young Mozart, with whom she was subsequently to perform keyboard duets.

Yet this particular study of a hitherto little-known female personage does not simply fall into the oft-encountered trap of compensating for unfamiliarity by appealing to connections with celebrated (predominantly male) figures whose paths she crossed. Much amplification of known historical facts is indeed needed to flesh out a tale that is sparse in certain areas given the relative dearth of documentary evidence, but this is instead achieved via in-depth discussions of selected works, replete with music examples. The transitions from historical narrative to musical exegesis are sometimes slightly uncomfortable and the preoccupation in the latter on identifying instances of *galant* compositional formulae (Do-Re-Mi and Sol-Fa-Mi schemata, *abb'* phrase structures, and the so-called Romanesca and Prinner) feels repetitive after a while, but these detailed interludes are always illuminating nonetheless.

In the course of recounting Martines's life story, discussion turns to representative examples of her *oeuvre* including Masses, solo motets, keyboard sonatas and concertos, Italian arias (set exclusively to Metastasian texts) and psalms, chamber cantatas, her oratorio *Isacco figura del Redentore*, and her setting of the *Dixit Dominus* for the Accademia Filarmonica. These sections are complemented by some enlightening contextual information on the subject's latterly ennobled family and on the culturally-thriving city in which she was active, with a concluding chapter encompassing her work in the last two decades of the eighteenth century as a noteworthy singing teacher and host to weekly private musical academies. As the first

full-length book study of Martines's life and works, many of the excerpts from her correspondence (which are collected into an appendix and presented in both the Italian original and English translation) and her musical *oeuvre* appear here in a modern edition for the first time. Though its emphasis on the music is such that it is likely to be of greater interest to specialists than the general populace, the overall result is an engaging and comprehensively researched narrative of a fascinating, acclaimed, and well-connected musician.

Christopher Wiley

City University London

Northampton Square, London, EC1V 0HB

c.m.wiley@city.ac.uk