

Terza Messa by Marianna Martines: Examining Historical Sources of a Forgotten Masterwork

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Portrait of Marianna Martines by Anton von Maron, dated by Lorenz ca. 1773. Public Domain.

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Marianna Martines (1744–1812) was an eighteenth-century Viennese composer who was recognized as a talented and accomplished composer during her lifetime, but until recently she mostly existed as a tertiary character in the biographies of other historical figures like Joseph Haydn, Charles Burney, and Pietro Metastasio.¹ She was publicly acknowledged as a composer in ways that were uncommon for women in the eighteenth century, and was respected in professional circles and the aristocracy as an influential musical figure in Vienna. The first major success for Martines was the premiere of *Terza messa* at St. Michael's Church in Vienna on September 29, 1761.² This performance marked the starting point of her public recognition as a composer at the age of seventeen. It also led to other accomplishments: she was the first female invited to be a member of the Accademia Filarmonica di Bologna in 1773,³ and she was the first woman to premiere an oratorio, *Isacco figura del redentore*, with the Tonkünstler-Societät in 1782.⁴

Terza messa is one of the few works by Martines to have a documented performance during her lifetime and likely was the first work by her to be performed for a public audience.⁵ A possible reason for Martines's minimized historical status as a musical figure is the lack of a continuous performance history of her works after her death in 1812. She never held a position as a *Kapellmeister*; she did not publish any of her significant works during her lifetime, and by the time of her death, changes in musical style and a dismissive attitude toward female composers contributed to her diminished profile.⁶ Most of Martines's surviving manuscripts were posthumously donated to the Gesellschaft der Musikfreunde in Vienna in 1813 by her friend, Julie Engelhart. Among these is the only manuscript of the full score of *Terza messa* that is known to exist. In November 2023, this article's author created a critical edition of Marianna Martines's *Terza messa* using all extant manuscripts, including manuscripts in Martines's hand and partbooks. *Terza messa* is a significant work by Martines and is representative of her compositional output and musical language. This article provides an overview of Martines's life; explores how *Terza messa* fits within the

canon of eighteenth-century concerted Viennese masses; and examines the relationship between manuscripts, the editorial process, and performance.

Biographical Overview

Martines was baptized on May 4, 1744, at the St. Michael's Church, an imperial court parish church located in the Michaelerplatz in Vienna. Her earliest known teachers were Joseph Haydn, Nicola Porpora, and Giuseppe Bonno. Bonno, *Kapellmeister* of the imperial court chapel from 1774 to 1788, may have had the biggest influence on her sacred choral works. It is likely that she was taught by Bonno using *Gradus ad Parnassum*, the standard treatise for counterpoint and the "learned style." Written by Johann Joseph Fux in 1725, this treatise was used to train all composers who hoped to compose "proper" sacred music.⁷ Martines valued her connection to the Neapolitan school. Her father, Nicolo Martines, was born in Naples and had Spanish ancestry. He worked in the Papal Embassy in Vienna as the Master of Ceremonies. Additionally, her long-time mentor, Pietro Metastasio, was from Naples; and her teacher, Bonno, trained in Naples for ten years before working as a *Kapellmeister*. The Neapolitan style was popular in Vienna and was sometimes referred to as the galant style. It came to refer to a style that was modern and associated with Italian opera and sacred music.⁸

As early as 1770, Metastasio began inviting musicians and music lovers to private gatherings, called *Akademien*, where music by Martines and other composers was performed. After Metastasio's death on April 12, 1782, Martines began to focus more of her time on social activities and teaching. She continued to host events and by the 1790s, her *Akademien* were among the most popular in Vienna. Through these *Akademien*, Martines gained further acceptance as a prominent composer and dilettante in Vienna, and was praised as "one of the most eminent connoisseurs amongst [Vienna's] numerous dilettantes."⁹ Among others, Wolfgang Amadeus Mozart regularly attended and was known to perform four-hand keyboard works with Martines.

Eighteenth-Century Viennese Concerted Masses

Martines's four masses were composed between 1760 and 1765 in a concerted style that was popular in Vienna from 1740 to 1780.¹⁰ *Terza messa* is a high solemn mass, or *missa longa*, composed for the 1761 feast day celebration of the Archangel Michael at St. Michael's Church. Today, high solemn masses are referred to with names like "cantata" or "number" mass because of the multi-sectional division of text into arias, ensembles, fugues, and other choral movements. This style of concerted mass is longer and more elaborate than *missa brevis* settings and usually includes brass, timpani, and an expanded orchestra beyond the typical *Kirchentrio* of two violins and continuo.

In eighteenth-century Vienna, both *missae longae* and *missae breves* were settings of the complete mass ordinary text: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. The high solemn mass had longer and more elaborate Kyrie and Gloria sections. Composers often reprised all or part of the music of the "Kyrie" movement for the "Dona nobis pacem" movement by replacing the text "Kyrie eleison" with "Dona nobis pacem." Martines chose to compose new music for her brief "Dona nobis pacem" movement to end the *Terza messa*.

Mid-century composers followed the trends of late-Baroque composers with regard to multi-movement, number-mass structures, forms, and orchestration. By the end of the 1780s, Viennese concerted masses began to feature the developments found in the symphony related to orchestration and form, and to resemble the symphonic masses of the Classical era that are more familiar today.¹¹ The Viennese concerted mass tradition was influenced by the concertato and sacred styles that originated in Rome, Venice, and Naples. The use of brass and timpani in festive sacred works was a long-standing Viennese tradition. The influence of the concerto that made its way into Viennese concerted masses is found in the use of obbligato instruments, the alternation between *ripieno* (or tutti) and *concertino* (or solo) groups, and the use of homophonic textures.

In his 1725 treatise on counterpoint, *Gradus ad Parnassum*, Fux codifies the sacred style that was associated with Palestrina and Rome in the late sixteenth and

early seventeenth centuries. In the final section of this treatise, Fux gives examples of *stylus a cappella* as well as *stylus mixtus*, both of which were used by composers of sacred music in eighteenth-century Vienna.¹² *Stylus mixtus*, or mixed style, is referred to by Fux as the most common mass style of the day.¹³ The Viennese concerted masses popular in the eighteenth century are in the mixed style that Fux described. Works completely in *stylus a cappella*, or a cappella style, were used for the penitential seasons of Advent and Lent. Masses in the mixed style existed in two forms: solemn and ordinary. The solemn version was used for major feast days, and the ordinary version (sometimes referred to as "mediocre") could be used any time of the year except for penitential seasons and major feast days.¹⁴

Fux describes two different compositional approaches to a cappella style music that were common in Vienna. The first is for unaccompanied voices only; the second is for voices with organ and other instruments. The first a cappella style is in the contrapuntal tradition of Palestrina, sometimes referred to as "alla Romana" or *stile antico*, and was mainly used during penitential seasons when instruments were not allowed.¹⁵ The second a cappella style of Fux's time was used throughout the church year and retained aspects of *stile antico* with its "ecclesiastical dignity."¹⁶ The second a cappella style allowed for more rhythmic and harmonic freedom because of the use of *colla parte* instruments and basso continuo to support the vocal lines.¹⁷ The *colla parte* instruments that Fux includes in his description of the second a cappella style are strings, two trombones, and organ. Unison violins commonly double the soprano; alto and tenor trombones double the alto and tenor voices, respectively; and the bass voice is doubled by the organ and continuo group.¹⁸ Today, the designations of "antico" and "a cappella" are often associated with unaccompanied polyphonic vocal writing in the style of Palestrina, but in eighteenth-century Vienna, a cappella style also included the use of accompanying instruments in homophonic writing and fugues. The defining factors of a cappella style are the leading role of the voices as the driving force of the texture, with instruments in a subsidiary role and the use of organ to provide a vertical realization of harmony.

A cappella style provided the possibility of adding variety to long, multi-movement works in the mixed

style. This variety of styles allowed for contrast in how composers could express *Affekt* musically. In *Terza messa*, Martines shifts among movements of various styles and types, including the concertato and a cappella styles, and incorporates arias and solo ensembles.

A cappella style was not limited to use during penitential seasons and was often used in the concerted mixed style of mass settings intended for use throughout the year. Most Viennese concerted masses in the mixed style featured fugues in the second a cappella style, with the necessary *colla parte* doubling instruments, continuo, and obbligato instruments. Fugues often occurred at the end of the Kyrie, Gloria, and Credo through the late Baroque era, although this practice was less common by the 1760s. *Terza messa* includes three fugue movements: one each to end the Kyrie, Gloria, and Credo sections of the mass, following the tradition of Fux and late-Baroque composers.

Terza Messa (1761)

Viennese concerted masses trended toward single-movement Kyries, and Glorias of one to four movements in the 1760s.¹⁹ Martines's decision to set *Terza messa* in the multi-movement format represents a break with current trends in Vienna: instead of in a single movement, Martines set the Kyrie in three movements; and instead of one to four movements, the Gloria of *Terza messa* includes nine movements. The number of movements and the fact that the Kyrie and Gloria texts are set in cantata-like structures signals the influence of the Italian style in this mass.²⁰ *Terza messa* is scored for SATB concertato soloists, SATB ripieno chorus, two clarini, two flutes, two oboes, two trombones, two violins, and a continuo group consisting of organ, cello, and two violone. Table 1 on the next page shows the sections, movements, style, and scoring for each part of the mass. Strings and the continuo group comprise the core of the orchestra for the mass and are featured in every movement. Flutes are used only in the "Laudamus te" movement. Trombones are used primarily as *colla parte* instruments and are obbligato only in the "Benedictus" movement. The continuo line is a *basso seguente* because, with few exceptions, it follows the lowest-sounding note of the full texture. Martines also chose not to set the opening text "Credo in unum

Deum" and began the movement with the text "Patrem omnipotentem," which would mean that for the 1761 performance, "Credo in unum Deum" was likely chanted by the celebrant.

Notably absent from *Terza messa* are timpani, usually a feature of solemn masses. The lack of a timpani part does not mean they were not used in performance. According to Bruce Mac Intyre, timpani parts are not always found in extant performing parts, and it was common practice for timpanists to improvise from the clarini parts.²¹

There are three approaches to instrumental scoring used in *Terza messa*. The first kind is for movements in concerto style. Movements in the concerto style feature a variation of the *ripieno-concertino* effect found in concerto grosso forms. The second kind of scoring is for solo arias and ensembles that feature a *Kirchentrio* of two violins and continuo, and, in two instances, obbligato instruments that do not appear in other movements. The third kind of scoring is for movements in a cappella style. These movements are scored for two violins, continuo, and *colla parte* trombones doubling the alto and tenor if they are homophonic, and additionally include clarini if the movement is a fugue.

Typically, the "Kyrie" and "Credo" movements of Viennese concerted masses begin with full chorus and orchestra in concerto style with declamatory statements of the opening text.²² An example of this typical opening is found in the "Credo" of *Terza messa*, shown in Figure 1 on page 65. The "Credo" begins with a one-and-a-half measure declamatory tutti statement of choir and orchestra that is immediately followed by a soli group of soprano and tenor concertists in unison and at the octave with violins I and II, respectively. The last movement of *Terza messa*, "Dona nobis pacem," also features this style of opening but with full orchestra and soprano concertist followed by chorus and orchestra (Figure 2 on page 66).

Terza messa movements in the concerto style—like "Kyrie I," "Gloria," and "Et resurrexit"—begin with extended orchestral introductions. These movements begin with the orchestra playing a ritornello of two contrasting themes that are later restated when the chorus enters. The "Kyrie I" ritornello uses full orchestra for both themes. As seen in Figure 3 on page 67, the first theme comprises measures 1–8, and the

Table 1. Terza messa (1761)

Section	Movement	Style	Scoring* –in addition to 2 vln and a continuo group of org, vc, and 2 vlne
Kyrie	Kyrie I	Concerto	2 clni, 2 ob, 2 tbn c. p., SATB rip.
	Christe eleison	Trio	violincello & 2 violine obbligato, SAB conc.
	Kyrie II (fugue)	A cappella	2 clni, 2 trombones c.p., SATB rip.
Gloria	Gloria	Concerto	2 clni, 2 ob, 2 tbn c. p., SAT conc., SATB rip.
	Et in terra pax**	A cappella	2 tbn c. p., SATB rip.
	Laudamus te	Duet	2 flutes obbligato, SA conc.
	Gratias agimus tibi	A cappella	2 tbn c. p., SATB rip.
	Domine Rex caelestis	Soprano aria	S conc.
	Qui tollis I	A cappella	2 tbn c. p., SATB rip.
	Qui tollis II	Alto aria	A conc.
	Qui sedes	A cappella	2 tbn c. p., SATB rip.
	Quoniam	Minuet	2 tbn c. p., SATB conc., SATB rip.
	Cum sancto (fugue)	A cappella	2 clni, 2 tbn c. p., SATB rip.
Credo	Patrem omnipotentem	Concerto	2 clni, 2 tbn c. p., SAT conc., SATB rip.
	Et incarnatus	A cappella	2 tbn c. p., S conc., SATB rip.
	Et resurrexit	Concerto	2 clni, 2 ob, 2 tbn c. p., AT conc., SATB rip.
	Et vitam (fugue)	A cappella	2 clni, 2 tbn c. p., SATB rip.
Sanctus	Sanctus	Alto aria	A conc.
	Pleni sunt caeli	Concerto	2 clni, 2 tbn c. p., SATB rip.
	Hosanna	Concerto	2 clni, 2 tbn c. p., SATB rip.
Benedictus	Benedictus	Tenor aria	2 clni, 2 tbn obbligato, T conc.
	Hosanna	Concerto	2 clni, 2 tbn c. p., SATB rip.
Kyrie	Kyrie I	Concerto	2 clni, 2 ob, 2 tbn c. p., SATB rip.
	Christe eleison	Trio	vc. & 2 vlne obbligato, SAB conc.
	Kyrie II (fugue)	A cappella	2 clni, 2 tbn c. p., SATB rip.

Continued on the next page

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Section	Movement	Style	Scoring*—in addition to 2 violin and a continuo group of organ, violincello, and 2 violine
Agnus Dei	Agnus Dei Dona nobis pacem	A cappella Concerto	2 tbn c. p., S conc., SATB rip. 2 clni, 2 ob, 2 tbn c. p., S conc., SATB rip.

*clni (clarini), ob (oboe), fl (flute), tbn (trombone), vln (violin), vc (violoncello), vlne (violone), org (organ), rip. (ripieno), conc. (concertato), tbn c.p. (trombones double the alto and tenor ripieno parts)

**"Et in terra pax" and "Pleni sunt caeli" are not stand-alone movements but have changes in style. "Dona nobis pacem" is a stand-alone movement.

Allegro con spirito

The musical score is arranged in a system with the following parts from top to bottom:

- Trumpets 1 & 2 in C: Treble clef, starting with a forte (*f*) dynamic.
- Trombones 1 & 2: Bass clef, starting with a forte (*f*) dynamic.
- Violin 1: Treble clef, starting with a forte (*f*) dynamic, featuring trills (*tr*).
- Violin 2: Treble clef, starting with a forte (*f*) dynamic, featuring trills (*tr*).
- Soprano: Treble clef, lyrics: "Pa - trem om - ni - po - ten-tem, fac-to-rem cae - li at er - rae, fac - to-rem cae - li et ter-rae, vi-si-bi - li-um". Includes markings for [Tutti] and [Solo].
- Alto: Treble clef, lyrics: "Pa - trem om - ni - po - ten-tem, fac - to-rem cae - li et ter-rae, vi-si-bi - li-um". Includes markings for [Tutti].
- Tenor: Treble clef, lyrics: "Pa - trem om - ni - po - ten-tem, fac-to-rem cae - li at er - rae, fac - to-rem cae - li et ter-rae". Includes markings for [Tutti] and [Solo].
- Bass: Bass clef, lyrics: "Pa - trem om - ni - po - ten-tem, fac - to-rem cae - li et ter-rae". Includes markings for [Tutti].
- Continuo: Bass clef, starting with a forte (*f*) dynamic, includes figured bass notation (6, 6, 6, 3, 7, 6, 6, 9, 8, 7, 7, 6, 5).

Figure 1. Marianna Martines, *Terza Messa*, "Credo," mm. 1–5.

Terza Messa by Marianna Martines

second theme begins in measure 9. The “Gloria” and “Et resurrexit” ritornellos alternate between solo groups and full orchestra, which gives these movements a *ripieno-concertino* effect. For example, in the “Gloria” movement, the first theme begins with a solo group of

trumpets with continuo, and the full orchestra joins at measure 5. The second theme begins in measure 12 with solo oboes with accompaniment by the violins, and the full orchestra joins in measure 16 (Figure 4 on pages 68 and 69).

Allegro

Trumpets 1 in C 2

Oboe 1

Oboe 2

Trombone 1

Trombone 2

Violin 1

Violin 2

Soprano

Alto

Tenor

Bass

Continuo

Do - na no - bis pa - cem. Do - na

64 5 3 4 f 5 3 4

Figure 2. Marianna Martines, *Terza Messa*, “Dona nobis,” mm 1–7.

Allegro

The musical score is divided into three systems, each starting with a measure number (5, 9, and 13 respectively). The instruments and their parts are as follows:

- Trumpets 1 & 2 in C:** Play chords and rhythmic patterns, starting with a forte (*f*) dynamic.
- Oboe 1 & 2:** Play melodic lines with various dynamics, including *f*, [*f*], [*p*], and [*f*].
- Violin 1 & 2:** Play melodic lines with dynamics *f* and [*f*].
- Continuo:** Provides a bass line with figured bass notation (e.g., 5, 4, 6, 4, 6, 7, 3, 7, 7, 7).

The score includes dynamic markings such as *f*, [*f*], [*p*], and [*f*]. The Continuo part includes figured bass notation throughout.

Figure 3. Marianna Martines, *Terza Messa*, “Kyrie I,” mm. 1–12.

Terza Messa by Marianna Martines

Allegro

Trumpets 1
in C 2

Oboes 1
2

Violin 1

Violin 2

Continuo

5 [Tutti]

Tpts. 1
2

Obs. 1
2

Vln. 1

Vln. 2

Cont.

9

Tpts. 1
2

Obs. 1
2

Vln. 1

Vln. 2

Cont.

[Solo]

[f]

[p]

Figure 4. Marianna Martines, *Terza Messa*, "Gloria," mm 1–23.

13

Tpts. 1 2

Obs. 1 2

Vln. 1

Vln. 2

Cont.

17

Tpts. 1 2

Obs. 1 2

Vln. 1

Vln. 2

Cont.

20

Tpts. 1 2

Obs. 1 2

Vln. 1

Vln. 2

S

T

Cont.

[Solo]

Glo-ri-a in ex-cel-sis, gl-ri-a in ex-cel-sis, in ex-cel-x

[Solo]

Glo-ri-a in ex-cel-sis, in ex-cel-x

Figure 4 (continued). Marianna Martines, *Terza Messa*, “Gloria,” mm 1–23.

Critical Edition and Performance Implications

Starting in the summer of 2021, I began my search to gather all the manuscripts available for *Terza messa* to create a critical edition of the work. This research culminated in my lecture recital and document, and a performance and recording of the mass by the University of Arizona Symphonic Choir under the direction of Dr. Elizabeth Schauer in May 2024. This was the first time the work had been performed in full in 263 years.

The surviving sources of *Terza messa* include the autograph manuscript of the full score in Martines's hand, the thirty performing parts used for the 1761 premiere performance, and manuscripts of the two fugue movements that end the Kyrie and Credo. The primary source that was used in the creation of the critical edition is the manuscript A-Wgm I 1639, an autograph manuscript of the full score in Martines's hand. The title page has an inscription in her handwriting, *Terza Messa Della Sigra Marianna Martines a di 10 Agosto del 1761*. The primary source was then compared with the performing parts from the 1761 performance (St. Michael 83a), which are in the holdings of St. Michael's Church in Vienna. The thirty parts for *Terza messa* are in excellent condition and individually bound in partbooks.

In preparation for the 1761 performance of *Terza messa*, parts would have been copied out from the autograph full score. Changes and corrections to parts often happen in preparation for performance and so are not necessarily reflected in autograph full scores. These corrections can include changes to notes, rhythms, text underlay, and ornaments. The parts also reveal details not found in the autograph regarding performance practice. This information played an important role in creating a critical edition that represents both the composer's intent and how the work would have been performed. Furthermore, the parts include instruments that are not labeled or included in the autograph, tempo indications, realized ornaments, clear text underlay, and more specific information on which music concertato vocalists and ripieno chorus members would have sung.

In addition to the obvious differences contained in the autograph full score and parts, there are also differences that require sleuthing and understanding of performance practice. For example, in the *Terza messa* autograph, music for trombones is only found in the

"Benedictus" movement. The parts from the 1761 performance, however, indicate that an alto trombone and a tenor trombone should double the alto and tenor ripieno parts, respectively, in all tutti sections throughout the mass. This was common practice in the performance of Viennese concerted masses in the mixed style.²³ Even more interesting is the fact that both obbligato trombone parts in the "Benedictus" movement are for alto trombone. This means that three trombones were used during the performance and one of the two trombonists switched from tenor to alto trombone for the "Benedictus" movement.

In the autograph full score, Martines sometimes writes *con i violini* in the oboe line to indicate that the oboes should double the violin parts (Figure 5a). She also used two shorthand symbols to indicate doubling in shorter passages. These symbols indicate that the oboes should double the violins and also that violin II should double violin I in measure 14 of Figure 5b.

There are also marked differences between the autograph score and the parts in the way ornaments are notated. In the autograph, Martines uses small grace notes throughout the mass without any distinction with regard to the length or execution of the ornaments. This was common practice from 1710 to 1760 among com-



Figure 5a. "Et resurrexit," mm. 1–5 (autograph)



Figure 5b.

Shorthand symbols in "Et resurrexit," mm. 13–18 (autograph). Measure 14 shows the symbol that appears every time doubling should start. In measures after the symbol, two diagonal lines are used to indicate that the doubling continues.

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posers who notated ornaments in the Italianate-German tradition.²⁴ While her notation in the autograph (Figure 6a) is not specific regarding the type of ornaments, the parts clarify that most notated grace notes should be executed as appoggiaturas with specified lengths, and the parts also make clear some instances where a grace note should be executed. Figures 6a and 6b show the difference in notation of small grace notes in the autograph and parts for the same measures of music.

The study of Martines's life and musical style, as well as the characteristics of eighteenth-century Viennese concerted masses, was vital in my creation of a critical edition that best represents the composer's intent and sheds light on how *Terza messa* and other mass compositions by Martines should be performed. Performance considerations include the size of the choir at the time of the 1761 performance, the execution of ornaments, the continuo group, the size of the orchestra, the use of trombones, the addition of timpani, and the choice of tempos for movements in a cappella style.²⁵ It is documented that the size of the St. Michael's Church was consistently a double choir of male singers throughout the eighteenth century and that the standard size of the orchestra for feast day celebrations matches the thirty

parts for *Terza messa* held at the church.²⁶ Because *Terza messa* is the only mass by Martines to include extant performing materials, it is important to apply the information found in the *Terza messa* parts to the other three masses. This examination of Martines's musical style helps to contextualize her masses in the tradition of eighteenth-century Viennese concerted masses and can lead to more scholarly editions of her other works. Furthermore, as we continue to reshape and redefine the canon of choral works that are performed and studied, it is important to give the necessary focused attention to works by composers like Martines who have been historically overlooked and may not have the same depth and breadth of scholarly literature available as for other monumental composers. **□**

NOTES

- ¹ Daniel Hertz, *Haydn, Mozart and the Viennese School 1740–1780* (W.W. Norton, 1995), 237.
- ² Irving Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, ed. John A. Rice (University of Rochester Press, 2010), 39.
- ³ Rebecca Cypess, “Composition, Collaboration, and the Cultivation of Skill in the Salon of Marianna Martines” from *Women and Musical Salons in the Enlightenment* (University of Chicago Press, 2022), 150.
- ⁴ Emily M. Wuchner, “The Tonkünstler-Societät and the Oratorio in Vienna, 1771–1798” (PhD diss., University of Illinois at Urbana-Champaign, 2017), 246.
- ⁵ Irving Godt, *Marianna Martines*, 40.
- ⁶ Only two of Martines's keyboard sonatas were published (1762 and 1765) during her lifetime. Another work would not be published until 1992, and the first recording of any of her works was released in 1994.
- ⁷ Hertz, *Haydn, Mozart and the Viennese School*, 115–116.
- ⁸ Daniel Hertz, *Music in European Capitals: The Galant Style, 1720–1780* (W.W. Norton, 2003), 18.
- ⁹ David Wyn Jones, *Music in Vienna: 1700, 1800, 1900* (Boydell & Brewster, 2016), 96. In Johann Ferdinand von Schönfeld's *Jahrbuch der Tonkunst von Wien und Prag* (1796), Martines is listed under “illustrious persons” in a chapter titled “Special Friends, Patrons, and Connoisseurs in Vienna.” Schönfeld calls her “one of the best connoisseurs among our numerous dilettantes” and mentions her in a



Figure 6a. Soprano, Domine Deus, mm. 22–31 (autograph)



Figure 6b. Soprano concertato, Domine Deus, mm. 22–31 (part)

list of composers “worthy of attention.”

- ¹⁰ Bruce C. Mac Intyre, *The Viennese Concerted Masses of the Early Classic Period* (UMI Research Press, 1986). Martines’s *Terza messa* and *Quarta messa* are included in Mac Intyre’s comprehensive examination of masses composed between 1740 and 1783. His study includes 72 masses by 28 Viennese composers.
- ¹¹ Mac Intyre, *Viennese Concerted Masses*, 565–69. Mac Intyre describes six stylistic trends found in Viennese concerted masses composed between 1740 and 1780 that led to the grander symphonic masses of Haydn, Beethoven, Schubert, and others: 1. Fewer but longer movements; 2. Greater unity of key; 3. Greater variety in meter; 4. Vocal solos within movements instead of independent arias; 5. More independent oboe, viola, and cello parts, and a decrease in solos for the trombone; 6. Forms reflect the influence of sonata and concerto designs.
- ¹² Johann Joseph Fux, trans. Susan Wollenberg, “‘Gradus ad Parnassum’ (1725): Concluding Chapters,” *Music Analysis* 11, no. 2 (1992): 209–43.
- ¹³ Fux, “Gradus ad Parnassum” 236–7.
- ¹⁴ Bruce C. Mac Intyre, *Viennese Concerted Masses*, 3.
- ¹⁵ Jen-Yen Chen, “The Tradition and Ideal of the *Stile Antico* in Viennese Sacred Music, 1740–1800” (PhD diss., Harvard University, 2000), 8.
- ¹⁶ Chen, “Traditional and Ideal of the *Stile Antico*,” 51.
- ¹⁷ Fux, “Gradus ad Parnassum,” 233.
- ¹⁸ Fux, “Gradus ad Parnassum,” 234–6.
- ¹⁹ Mac Intyre, *Viennese Concerted Masses*, 566. According to Mac Intyre, by the mid-1750s, composers wrote mostly single-movement Kyries. Later on page 137, Mac Intyre notes that by 1770 Glorias and Credos were rarely more than four movements each.
- ²⁰ Mac Intyre, *Viennese Concerted Masses*, 81. In *Jahrbuch der Tonkunst von Wien und Prag*, Schönfeld states that Martines composed masses and arias in a similar style to those of Jommelli. Mac Intyre also brings attention to the similarity between *Terza messa* and Nicolo Porpora’s *Grande Messe in D* in distribution of text and movements. Porpora was one of Martines’s teachers.
- ²¹ Mac Intyre, *Viennese Concerted Masses*, 104 and 710. Mac Intyre specifically references Martines’s masses as examples where timpani could be improvised from the clarini parts.
- ²² Mac Intyre, *Viennese Concerted Masses*, 139. “Kyrie” movements often open with a slow introduction for chorus and orchestra followed by a faster tempo. An example can be found in the opening “Kyrie” of Joseph Haydn’s *Missa cellensis*, Hob. XXII:5 (1766). Mac Intyre also states on page 325 that the full chorus nearly always opens the “Credo.”
- ²³ Mac Intyre, *Viennese Concerted Masses*, 104. Intyre notes that the importance of trombones in Viennese masses cannot be overlooked. Trombones are commonly found in performing materials from the period and were a feature until the late 1770s. In addition to doubling alto and tenor choral parts, trombones often had expressive and virtuosic obbligato parts in the “Benedictus” movements. Martines’s second and third masses include *obbligato* trombone music for the “Benedictus” in the autograph manuscripts. Masses no. 1 and 4 do not include *obbligato* trombones, but that does not mean trombones were not used during the performances.
- ²⁴ Frederick Neumann, “Italian One-Note Graces,” in *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J. S. Bach* (Princeton University Press, 1978), 164–77. In the introduction for this chapter, Neumann makes a distinction between two groups: Italians and Italianate-Germans, and Germans. While the Italians adopted the French style of ornamentation and “little notes,” the Germans mixed the French and Italian styles. Caldara’s music is used in examples of the Italian style. Because Martines’s ornamental practice mirrors the Italian style, she is included under the category of Italianate-German.
- ²⁵ Mac Intyre, *Viennese Concerted Masses*, 118. It was not unusual to have movements without tempo markings, especially fugues. Performers would know the tempo based on style and context and composers only indicated tempos when a movement deviated from norms.
- ²⁶ Karl Schütz, *Musikpflege an St. Michael in Wien* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1980), 41 and 43.