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**Irving Godt, Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn. Edited by John A. Rice. Rochester, NY: University of Rochester Press, 2010. ISBN 978-1-58046-351-3.**

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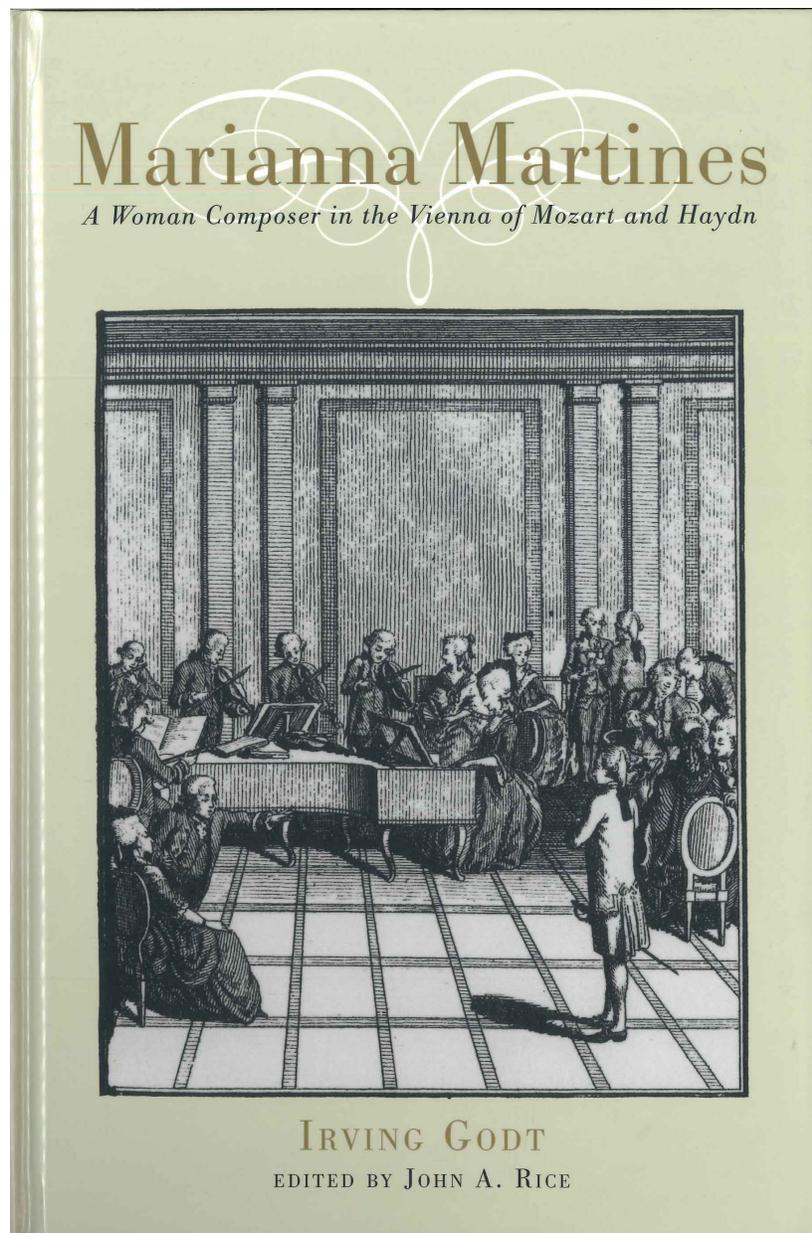
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For the better part of almost a decade and a half musicologist Irving Godt (1923-2006), a professor at Indiana University of Pennsylvania, was occupied with researching the life and music of Viennese composer Marianne Martines (1744-1813). Although much of the work on this comprehensive first study of Martines and her music was complete by 2001, and publication had tentatively been agreed upon by the University of Rochester Press, the final manuscript was still in rudimentary shape at the author's death. At this stage, with final writing and editing yet to occur, the project was given over to musicologist John Rice, who undertook it as a *pro memoria*. Rice notes in his short but pithy editor's introduction that he was able to expand upon the original manuscript making use of Godt's extensive collection of source copies, and to provide new documentation as well as analysis of the composer's oratorio *Isacco*. The resulting study is a comprehensive look at this important figure in Viennese music history of the late eighteenth century.

Her father was a Neapolitan of mixed Italian and Spanish ancestry (hence the occasional spelling of his and her name as Martinez), who after a military career settled in Vienna where he was employed by the Vatican embassy as a sort of major domo. This very public and prestigious post allowed him to mix with the upper echelons of Viennese society. A decade before Marianna's birth, Martines and his wife moved in with poet Pietro Metastasio, leading to a very close and often intimate friendship between Metastasio and the Martines family. Godt infers that there may have been somewhat of a *ménage a trois*, though the author wisely avoids anything other than cursory speculation, noting that the poet himself was vague about his relationship with the elder Martines. Much of Marianna's early life is known from her own autobiography, penned in a letter to the famed Padre Martini in 1773. Here she claims that her early teachers were Joseph Haydn and Giuseppe Bonno, both employed by the political leaders of the Empire of the time. She notes that her studies were directed by her guardian, Metastasio, who no doubt served as her Maecenas in all educational matters. Godt makes a specific point to note her modeling on the Neapolitan style of her predecessors,

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such as Jommelli and Galuppi, and Rice's inclusion of a section on her training through the use of *partimenti* (as Gjerdingen described) is illustrative.

The next several chapters take her biographical information as part of a discussion of her music. Her first works, dating from about 1760 or so, were sacred music, including masses in the grand florid Viennese style of Lotti and Caldara. The examples show a rich sense of orchestration, though at least one "comparative" example (3-4 of Mozart's K. 139) seems a non-sequitur, as it really doesn't seem to show any sort of modeling apart from the general contour. Here, the reliance on an old article by Karl Pfannhauser from 1954 might have been subjected to a more critical eye before the suggestion that the young Mozart was directly influenced by Martines. Certainly, the notion that the young Mozart would study the scores of his elder colleague, though not beyond the realm of possibility, does stretch credulity. Certainly the Mozart family did come into contact with Martines several years later in 1773, but it was not unusual for compliments to be given irrespective of the distant recipients knowing each other on a personal level. The other works, motets and hymns that are discussed show her mastery of the concertante sacred style with its florid vocal writing. I am particularly impressed by the line of the *Salve Regina*, where the bass solo underpins but does not allow the more florid strings to dominate (Example 3-11). It is about this time that Martines began to write keyboard sonatas, eventually turning out a significant number (of which only three survive). These show a confident and skillful composer, and the reference to Johann Adam Hiller's comment in his *Wöchentlichen Nachrichten* demonstrates that already Marianna was beginning to become recognized both as a performer and as a composer.

A large chapter is devoted to the Psalms that were composed to paraphrase texts by Saverio Mattei. These are discussed in some detail, as they are historically significant, being brokered by none other than Padre Martini, eventually even resulting in a performance of her music in Italy. There, the mediation of Metastasio is evident, as a paper description of the concert notes. Indeed, as is noted, he probably urged her to go beyond the propriety of using intermediaries (in this case Metastasio, who was in

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correspondence with Martini) to write directly to the aging Bolognese composer herself. She applied for membership in the Accademia Filharmonica, an honorary organization that had heretofore never admitted a woman. But she was also wily, for she did so under the protection of a Papal legate, Giuseppe Tartuffi. Godt and Rice go into detail on the hasty but successful application, which in turn gives an excellent insight into the musical politics of the Accademia. The authors also note the elevation of the Martines family to the lower aristocracy in 1774, which technically would have allowed them to use the epithet "von." There is no evidence, however, that, though she was entitled to use this, she ever did in her own writing.

When discussing the private musical life of Martines, the authors provide a rich overview of how she would have interacted culturally within the more upper class circles in Vienna, not only due to her connection with Metastasio, but also because of her own fame as a composer. It is therefore a bit disconcerting to read a brief note on her "rivals," such as Maria Coccia and Belle van Zuylen (under her maiden name Boetzelaer). Although there was some point of contact between these women and Martines, nothing could be said to have engendered a rivalry. Other women who were also composers, such as Madallena Sirmen or Anna Bon, were certainly known to Martines, and there doesn't seem to be even a hint of rivalry from an historical perspective.

The final portion of the work includes Rice's chapter on the oratorio. This is well-written, combining historical narrative and analytical insight, albeit the latter perhaps a bit briefer than such a major work might warrant. Still, it demonstrates her at the height of her compositional powers, and fitting into a world where Haydn, Salieri, Vanhal, Dittersdorf, and many others were all equals. Despite this, she apparently was not independent, regardless of the legacy that Metastasio left her. She apparently left off musical composition as her focus, turning instead to hosting salons for the intelligentsia of Vienna. By the 1790s she had added teaching to her résumé, and as she began her sixties, even her inheritance proved to be insufficient; her final years were spent in a succession of abodes and with diminishing social responsibilities.

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The book also includes diplomatic transcriptions of her correspondence, as well as a much welcomed list of works. This alone should make it possible for some enterprising musical ensembles to revive what was a life as an eminently professional composer of some considerable stature.

As a conclusion, the book flows naturally with a language that is easy to read and logical. The music and numerous musical examples are interwoven within the text, and the narrative serves to make her life and music unfold in a way that ought to generate interest in our day and age. My only quibble, apart from the occasional non-sequitur mentioned herein, comes with the title. True, it is not unknown to label one a “woman composer,” but personally, I find that her music, her reputation during her lifetime, and her ability to move easily through Viennese society as a cultural force, fully the equivalent to any of her male colleagues. She has earned the right to be simply called “a composer” and hopefully this excellent book will encourage both further study and exploration of her music.