The *Wiennerisches 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 *Wiennerisches 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 *Wiennerisches 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. 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 *Wiennerisches 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-Stande* (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 *Wiennerisches 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; 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); and the annual mass for the city magistrates took place at St. Stephen’s on 19 February, accompanied by trumpets and timpani. 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’s) 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.” 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.” 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, 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 Wiennerisches 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. 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 Johann Adam Auersberg and Prince Joseph Adam Schwartzzenberg 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 batallion 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 Carousel der Reit-Kunst (a display and contest of riding skill) of the Herzoglich-Emanuclische 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 Wieneneriches 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."

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.” 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. At a theological disputition, which took place on 12 October of the same year, a double choir of trumpets and timpani was heard. A theological disputition is also reported in 1756 in the Augustinerkirche (5 September): it was punctuated by the playing of a double choir of trumpets and timpani. 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.” 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. 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.\textsuperscript{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 \textit{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 \textit{Feldmusik} continued its playing at the end of the service.\textsuperscript{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);\textsuperscript{40} no trumpets and timpani are mentioned in 1754, ’55, or ’56 and the ceremony is not reported after that.
- the \textit{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.  

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 Wiennerisches 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. 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.
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 *Wiennerisches 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 dreyfachenem 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, 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. 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. 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; 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. 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 *Wiennerisches 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-Arci-rener-, 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.
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." 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, and at a similar celebration for two nobly born nuns marking their fiftieth year in holy orders (21 June 1744). 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. 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: "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. 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. 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 Führing, 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.\textsuperscript{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.\textsuperscript{67} According to the report, this procession took place annually; however it may have been less elaborate in other years.\textsuperscript{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."\textsuperscript{69} Two pilgrimages are reported in the issue of 29 August 1742 as having included trumpets and timpani,\textsuperscript{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.\textsuperscript{71}

The annual processions for Corpus Christi are reported every year in the Wiennerisches 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.\textsuperscript{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.\textsuperscript{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 liebe Frau zum Schotten, carried by the priests. 

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.” 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).

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, 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. 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 expen-
sive 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 proces-
sions 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 Waldböhrern (hunting horns).” The follow-
ing 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.85

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.”

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. 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. 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. 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 Chotzemitz and on 4 July 1758 one arrived with twenty-four to announce the recapture of Ollmüttz.

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 Wiennerisches 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 Wiennerisches 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 Wiennerisches 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. 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 Leben-Roßlern, Bohten, und Land-Kutchern, die Reisende mit vorreittenden Knechten, und aufgebundenen Feil-Eisen [Felleisen], oder anhangenden Post-Horn zu befördern, auch die Briefe zu sammeln, und ausgeben verbitten, jedoch denen Bohten ein differentes Horn zu führen erlaubet; als werden alle Post-Verwaltere, post-Meistere, und Post-Beförderer genaue Obacht zu tragen haben, damit darwider nicht gehandelt, sondern die Übertretter, mit jeden Orts Obrigkeitlicher Assistenz zu behöriger Straffe gezogen werden.
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)


* * *

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)


* * *

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


Damit also erwehnte Obligationen mittelst Assigirung eines Vaval-edicts der Ordnung nach amortisiret, und ihme Kerner darfür andere dergleichen ausgestellet 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. Tägen von Zeit der Assignirung dieses Edicts anzurechnen, sich niemand zu obigen in Verluß gerahnten dreyen Obligationen pr. respective 500. 1000. und anderen 500. fl. rechtlichen legitimiren, oder solche in Originali produiren 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 jedermännlich durch dieses öffentliche Edict zur Nachricht hiemit erinneren 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


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 stünde so viele Cavallerie als nur Platz gefunden worden, mit überzogenen Paucken 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)


INDEX

Instruments and ensembles
- Drums 25, 38
- Feld-instrumenten 23
- Feldmusik 23, 24, 31, 32, 34-35, 36, 37, 41
- Fifes and drums 23, 25
- Hofmusik 31
- Hunting Horns 22, 24, 34-35, 36, 37
- Musik 23, 24
Mutes 41
Post horns 24, 35-36, 37
Timpani 25, 38
Trombones 51, nn. 67-68
Trumpets 25-26, 40
Trumpets and timpani 22-34, 36, 37, 41

Makers, performers, etc.
Beyer, Johann Georg, timpanist 34, 54 n. 79
Ingelhoffer, Anton, drum maker 38
Jellenck, Joseph, horn player 35
Kerner, Anton, the elder, brass instrument maker 38-39
Kowiska, Johannes, horn player 35
Nüdenhauser, Anton, associate of Kerner 38-39
T rage, Johann Sebastian, metal dealer 38

The author wishes to thank Bruce Alan Brown, Herbert Heyde, and Jeff Nussbaum for their assistance in the preparation of this article.


NOTES


3See Page, “Music and the Royal Procession.”

4*Wienerisches Diarium*, 23 November 1740, no. 94: “einer Austheilung derer Gold- und
Silbernen Denk-Münzen, nicht weniger Springung des rot- und weissen Weins auf dem Graben unter Trompeten und Paucken-Schall."

Wiennerisches 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 Erzeigung 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 verstatten, wie auch dergleich euch selbsten enthalten sollet …”

However, 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 (Wiennerisches Diarium, 7 January 1741, no. 1).


Wiennerisches Diarium, 22 February 1741, no. 15: “nachgehen aber der gesamte Stadt-Magistrat in der Metropolitan-Kirche dem Gottes-Dienst unter Trompeten- und Paucken-Schall beygewohnet.” 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.

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

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


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

Ubrigens 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 schöner sich vorstellen kan; und zumal eben daselbst ober denen prächtigen Steigen dieses Prospect-gebäudes die dritte Music von allerhand Feld-instrumenten, auch Trompeten und Paucken aufgestellet ware, so zoge alles dieses eine allgemeine Bewunderung nach sich, darzu auch die unvergleichliche Witterung alle immer nur erwünschliche Würkung beytrug.

15 Wiennerisches Diarium, 22 September 1753, no. 76.

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


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.”


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


30 Wiennerisches Diarium, 30 October 1745, no. 87: “Da nun der vorgestrigre 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 Wiennerisches 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.”


34 Wiennerisches Diarium, 19 October 1746, no. 84.

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


Paucken-Schall ertheilet haben.”


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

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

41 This 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 as 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. Katzbichler, 1977), pp. 173-74.


44 Biba, *Der Piaristenorden*, p. 113.


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

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


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.


53 The *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.

59Biba, Der Piaristenorden, pp. 112-13.
61Biba, Der Piaristenorden, p. 112, citing a document of 1749.


65 Wiennerisches 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 Ihro zu Hungarn und Böheim Königlichen Majestät Maria Theresia, wegen erfreulicher Geburt Josephi, Dero erst-geborner Erz-Hertzogens zu Oesterreich Der Wiennerischen Burgerschaft gegeben worden (Vienna, 1743).


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

Montags, Dienstags, Mittwochs, Donnerstags, Freytags, und Samstags 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.


Inner der Kirche sowol vorwärts auf dem hohen, und seitwärts auf dem Bruderschafts-Altar, als auch in der Mitte auf denen Cristallenen Henk-Leuchtern ware allenthalben eine
grosse Beleuchtung zu der Bruderschafts-Altar aber folgender-massen mit Gemäldern 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 abgehängten 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.


72Wiennerisches 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. Gräßlich Leopold-Daunischen Infantierregi-
ment mit ihren Fahnen und Feld-musik rangirt stunden.”


77 Rohling, Exequial and Votive Practices, p. 125.
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 Nordösterreichische Landschafts Trompeter und Paucker: 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.
81 J. 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. Ramhoffsky, Drei Beschreibungen, Erstens, Des Königlichen Einzugs, welchen Ihr Königliche Majestät die Allerdurchläuchtigste und Grossmächtigste Fürstin und Frau und Frau, Frau Maria Theresia zu Hungarn und Böheim Königin ... in Dero Königliche drey Prag-Städte gehalten; Andertes: Der Erb-huldigung, welche Ihr Königlichen Majestät ... die gesammte ... Stände des Königreichs Böheim ... abgelegt; Drittens: Glorreiche Königlichen Majestät Allergnädigsten Befehl mit allen Umständen ausführlich und gründlich beschreiben worden (Prague: Carl Franz Rosenmüller, 1743).
und schadhaften 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.”

86 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.”

87 The 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.


89 Wienerisches Diarium, 18 September 1745, no. 75: “mit voraus-reitenden zwölf blasenden Postillionen.” An engraving of the event was advertised in the Wienerisches Diarium of 25 September; I have not yet been able to see a copy.
The same number is reported in the *Gazette de Bruxelles*, 17 July 1758.

See Appendix Post Patent, below.