

THE SYMPHONIES OF
KARL VON ORDONEZ (1734 - 1786)

A BIOGRAPHICAL, BIBLIOGRAPHICAL AND
STYLISTIC STUDY

VOLUME I

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by

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Karl von Ordonez is a Viennese composer who was born two years after Haydn. No detailed study of his life and symphonies has yet appeared and it is the purpose of the present study to meet this need. Born into the nobility, he followed an administrative career, but also became well known as a violinist and composer - indeed, he was an astonishingly prolific composer. As no autograph scores of his seventy-three symphonies have survived, the extant sources consist of catalogues, manuscript copies preserved in nearly two dozen European libraries, and two prints. Although there is insufficient external evidence to allow the establishment of a definitive chronology of the symphonies, a working chronology has been formed, chiefly on the basis of stylistic evidence. Ordonez was a predominantly conservative, though highly individual, composer; his greatest strengths are in orchestration and counterpoint; his main weaknesses are an apparent inability to design imaginative tonal schemes, and an often unsatisfactory modulation technique. Of his Viennese contemporaries he is probably closest stylistically to Wagenseil, Gassmann and Haydn; his earliest symphonies were probably modelled on the symphonies of Wagenseil; in later works the influence of Haydn is clearly felt. Included amongst Ordonez's sixty-eight surviving symphonies are a number of finely constructed, impressive works, well worthy of revival; the long neglect which they have suffered is certainly undeserved.

PREFACE

Until fairly recently our knowledge of music in the classical era has been largely restricted to the works of Haydn, Mozart and Beethoven, with perhaps a smattering of Gluck; thus, the musical achievements of the age were measured almost exclusively from the works of these composers. In contrast, our knowledge of mediaeval, renaissance and baroque music was (and still is) much broader, thanks to the work of such scholars as Gustave Reese and Manfred F. Bukofzer, who painted broad pictures of these earlier periods, thus allowing the achievements of outstanding figures to be seen against the work of lesser ones. Within the last twenty years or so the position in respect of classical music has improved considerably, thanks to the appearance of highly important works of review and synthesis (such as Ernst Apfel's Zur Vor- und Frühgeschichte der Symphonie, or Warren Kirkendale's Fuge und Fugato in der Kammermusik des Rokoko und der Klassik), as well as studies and catalogues of the works of individual composers (such as Eve Rose Meyer's 'Florian Gassmann and the Viennese Divertimento' and Yves Gérard's Catalogue of the Works of Luigi Boccherini).

Gaps, however, still remain: there are a great many minor, yet significant, composers who deserve to be much better known. Amongst these, recent scholarly interest has focussed sharply on Karl von Ordonez, a Viennese composer who was born two years after Haydn. H. C. Robbins Landon introduced this composer to the modern musical world at the Isham Conference of 1959 ('Problems of Authenticity in Eighteenth-Century Music'), since when he has figured prominently in Kirkendale's Fuge und Fugato; has been mentioned frequently in Apfel's Zur Vor- und Frühgeschichte der Symphonie; has appeared in numerous articles (such as Barry S. Brook's 'Sturm und Drang and the romantic period in music', R. M. Longyear's 'The minor mode in the classic period', J. A. Westrup's

'The Paradox of Eighteenth Century Music', Jens Peter Larsen's 'Zur Entstehung der österreichischen Symphonietradition', Landon's 'Haydn's marionette operas and the repertoire of the marionette theatre at Esterházy Castle'); and has received special attention in two large Haydn studies (Reginald Barrett-Ayres' Joseph Haydn and the String Quartet, and Landon's Haydn at Esterháza 1766-1790, Haydn: Chronicle and Works). Dictionary articles apart, only two Ordonez studies have been published (A. Peter Brown's 'Structure and style in the string quartets of Carlos d'Ordoñez' and the same author's 'The chamber-music with strings of Carlos d'Ordoñez'). No detailed study of Ordonez's life and symphonies has yet appeared, however, and it is the purpose of the present study to meet this need.

The starting point for Chapter 1 was Landon's article (1962) in Die Musik in Geschichte und Gegenwart. I have obtained most of my information, however, from a large quantity of eighteenth-century documents preserved in numerous Viennese archives. Chapter 2 and Volume II are the results of my examination of nearly all the musical sources: I examined the Prague sources (the largest collection) at first hand, the rest from photographic reproductions. As only one Ordonez symphony has appeared in a modern edition (Sinfonia per tre cori, ed. Landon, Accademia Musicale No. 16, Universal Edition, 1972), Chapters 3 and 4 are based almost entirely on my own transcriptions. At the end of 1978, when the final copy of my study was being prepared, a thematic catalogue of Ordonez's works was published (A. Peter Brown, Carlo d'Ordonez 1734-1786: A Thematic Catalogue), as a result of which I delayed its completion in order to take into account Brown's findings. Because of serious reservations about Brown's Catalogue (the nature of these reservations is given in the Introduction to Vol. II), and for the sake of completeness, I went ahead with my original decision to include

my own Thematic Catalogue of the Symphonies (this is considerably more detailed than Brown's catalogue of symphonies and was compiled independently, but I subsequently incorporated certain elements from it - in particular, numerous watermark descriptions). From my study of the life and symphonies of Karl von Ordonez has emerged not so much an innovatory, nor even a particularly influential, composer, but rather one of talent and originality.

Ordonez's name appears in a great variety of spellings in eighteenth, nineteenth and twentieth century sources. Most modern works of reference favour the form Carlos d'Ordoñez (this form was first used in Eitner's Quellen-Lexikon and later established by Landon's article in MGG; however, the old assumption on which this spelling was based - that Ordonez was Spanish - is now known to be false: he was born in Austria. More recently, Brown (in his Thematic Catalogue) has argued for an Italianate spelling, 'Carlo'd'Ordonez, on the grounds that this is the form which appears most often in early musical sources. This argument, however, is unconvincing, for Italianate spellings of non-Italian composers are extremely common in eighteenth century sources; for example, Haydn was usually referred to as 'Giuseppe' Haydn in copies of his music, yet nobody has argued for the universal adoption of this spelling. Moreover, Brown has failed to take into account a quantity of vitally important archival documents (baptism, marriage and death certificates, records of appointments to administrative and musical posts, as well as an autograph letter), which show that he was baptized Johann Karl (Joannes Carolus) Rochus Ordoniz, but was subsequently usually referred to as Karl v(on) Ordonez, which was the spelling he himself used. I have therefore adopted this spelling.

I gratefully acknowledge financial assistance from The Charles Brotherton Trust, the Leverhulme Trust (a grant from which assisted a short period of study in Prague), Liverpool University (Postgraduate Students' Research Expenses Fund), and the Ralph Vaughan Williams Trust. Many individuals who have assisted my work are thanked individually during the course of the text, but I would like to single out Dr. H. C. Robbins Landon, who, with characteristic generosity, sent me a copy of his manuscript 'Thematic Catalogue of the Works of Carlos d'Ordoñez'; Prof. Dr. Jäger-Sunstenau, formerly of Vienna, Stadt-und Landesarchiv, who helped me to transcribe the Sperrs-Relation on Ordonez (Magistratisches Zivilgericht, 1783-1850, 2 - 2111/1786) and who also explained the meaning of some old German words; Dr. Milada Rutová, of Prague, Národní muzeum (Music Department), who showed me great kindness during my stay there and who willingly answered my endless queries; Mr. Howard Picton, who encouraged me during the early stages of my research; Mr. Anthony Hodges and his staff at the Royal Northern College of Music Library, who have done all in their power to help at all times; the staff of Liverpool University, who helped in all sorts of ways; and Dr. Michael Talbot of Liverpool University: no-one could have wished for a more helpful, encouraging or patient supervisor. Finally, I am grateful to my wife, Janet, for her constant encouragement and patience, and to my father, for his constant support.

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Chapter 1

BIOGRAPHY

Karl von Ordonez (1734-1786) spent his life in Vienna, working as an administrator in the Lower Austrian Landrecht (his main professional activity) and also as a violinist in the Hof-Musikkapelle and Tonkünstler-Societät (and possibly with other bodies). He was also a prolific composer. My researches have uncovered information about his parentage, birth, career, wife and family.

Sources

Archives

The Österreichisches Staatsarchiv (A-1010 Vienna, Minoritenplatz 1) is divided into five sections: Haus-, Hof-und Staatsarchiv (A-1010 Vienna, Minoritenplatz 1), Allgemeines Verwaltungsarchiv (A-1010 Vienna, Wallnerstrasse 6), Finanz-und Hofkammerarchiv (A-1010 Vienna, Johannesgasse 6), Kriegsarchiv (A-1070 Vienna, Stiftgasse 2), and Verkehrsarchiv (A-1030 Vienna, Aspangstrasse 33);¹ two of these provide information about Ordonez.² The Hof-Archiv preserves the Hofparteyenprotokolle of the years 1779/80 and 1783, which record his appointment to and retirement from the post of Kaiserlicher Kammermusicus. The Finanz-und Hofkammerarchiv contains a large number of documents relating to his career with the Lower Austrian Landrecht; unfortunately, the Ordonez papers go back only as far as 1780 - those concerning his career before this date were presumably burnt in the fire of 1927, which destroyed most of the Landesarchiv;³ nevertheless, from the available documents the main outlines of his career as an administrator can be pieced together.

Table 1Documents relating to Ordonez in
Vienna, Finanz-und Hofkammerarchiv

(numbers in brackets refer to call numbers, below)

<u>Date</u>	<u>Summary of contents</u>
1st May 1780	Note from Graf von Seilern and others to Joseph II. Reports the recommendation of the Appointments Committee that Ordonez be appointed <u>Registrator</u> in the <u>Niederösterreichisches Landrecht</u> . Gives details of his administrative career up to May 1780. (4)
9th May 1780	From Graf Carriam to the <u>Oberste Justizstelle</u> . Records Ordonez's appointment as <u>Registrator</u> . (4)
12th May 1780	To Joseph II. States Ordonez's salary as <u>Registrator</u> . (4)
3rd July 1780	From the <u>Hofbuchhalter</u> and another to the <u>Oberste Justizstelle</u> . Records Ordonez's appointment as <u>Registrator</u> and states his salary. (4)
8th July 1780	The reply.
15th July 1780	To the <u>Oberste Justizstelle</u> . Records Ordonez's promotion to <u>Registrator</u> , and states his new salary. (4)
July 1780	Ditto. (4)
30th June 1783	From Seilern to Joseph II (but dealt with by the <u>Oberste Justizstelle</u>). Recommends that Ordonez be retired from his post as <u>Registrator</u> . (5)
20th October 1783	From Seilern to the <u>k.k.vereinte Hofstellen</u> . States that Ordonez has been employed as a civil servant since 15th July 1780, that his present salary is

Table 1 (continued)

- 1000f and that he is due to retire on 1st November 1783. (1)
- 23rd October 1783 From Ordonez to Joseph II (but dealt with by the Niederösterreichisches Appellationsgericht). Appeals against compulsory retirement on half salary; gives outline of career in civil service; requests either another job at same salary or retirement on full pension. (2)
- 27th October 1783 To the Oberste Justizstelle. States that Ordonez has been employed as a civil servant since 15th July 1758. (1)
- 27th October 1783 States that Ordonez is due to retire on 1st November 1783. (5)
- 31st October 1783 Ditto. Reports that the Niederösterreichisches Appellationsgericht rejected Ordonez's appeal against retirement on half salary. (2)
- 31st October 1783 Explains Seilern's decision to retire Ordonez: his retirement part of a scheme to reorganize personnel. (5)
- 6th November 1783 From Haumeckr to the Niederösterreichische Appellations Präsidentens. Records Ordonez's retirement and salary before retirement. (5)
- 6th November 1783 Records that Ordonez retired on 1st November 1783. (5)
- 10th November 1783 From Haumeckr to the Niederösterreichische Appellations Präsidentens. States that Ordonez is to be treated in the normal way during his first year of retirement. (2)

Table 1 (continued)

- 10th November 1783 Ditto. States that Ordonez is to be treated in the normal way during first year of retirement. (2)
- 12th February 1784 From Haumeckr to the Oberste Justizstelle. States that Ordonez is receiving as pension half his former salary. States that he was employed in the Niederösterreichisches Landrecht for 25 years, 3 months and 18 days. (3)

Call numbers: (1) Kamerale, rote Nr. 707, Nr. 520
 (2) Kamerale, rote Nr. 707, Nr. 144
 (3) Kamerale, rote Nr. 710, Nr. 273
 (4) Kamerale, rote Nr. 2079, Nr. 270
 (5) Kamerale, rote Nr. 2079, Nr. 83

The Stadt-und Landesarchiv preserves the Sperrs-Relation ('Closing Report') on Ordonez, which gives valuable information about his children and the personal circumstances of his last few years; also preserved here are his and his wife's Totenbeschauprotokolle. The archives of St. Stephen's Cathedral, Vienna, preserve documents (records of baptisms and marriages) relating to Ordonez, his parents, grandparents, wife and wife's family;⁴ although the information contained is sketchy (perhaps just a name and brief description of occupation), there is just enough to provide the outline of a small family tree.

Journals, almanacks and dictionaries

A regular feature of J. A. Hiller's journal, Wöchentliche Nachrichten und Anmerkungen die Musik betreffend,⁵ was news from various courtly musical establishments, including lists of personnel;

the issue of 23rd September 1766 has a brief entry on Ordonez, who is described as a violinist with the Viennese Hof-Musikkapelle. The Wienerisches Diarium of 19th June 1779 describes a fireworks display - held (possibly at the Augarten) the previous day, with repeat performances planned for 21st and 23rd - at which a newly-composed wind serenade by Ordonez was performed by '31 of the most famous musicians' ('von 31 der alhier berühmtesten Tonkünstler'; the serenade, evidently an antiphonal piece, is unfortunately lost). J. N. Forkel's Musikalischer Almanach für Deutschland for 1783 and 1784 contains short biographical sketches of Ordonez:⁶

'Ordonez (Carl von) Registrant bey dem Landrechten in Wien; geb. - Hat eine Operette: Diesmal hat der Mann den Willen, componirt, die aber nicht gedruckt ist. Ob dieser der nemliche ist, von welchem in Lyon Sinfonien, und andere Instrumentalsachen gestochen sind, ist nicht bekannt, und deswegen nicht wahrscheinlich, weil sich jener de Ordonnitz schreibt' [sic].⁷

The Musikalischer Almanach auf das Jahr 1782 (by C. L. Junker?) gives Ordonez's birthday, although, according to H. C. Robbins Landon, this source is not always reliable.⁸ Ernst Ludwig Gerber's Historisch-Biographisches Lexicon contains a short biographical entry:

'Von Ordonitz (Carl) Registrant bey den Landrechten und Violinist in der Kaiserl. Hofkapelle zu Wien, schon seit dem Jahre 1766; hat gegen 1780 zu Lyon 6 Violinquartetten Op.1 stechen lassen. Ungleich mehrere seiner Kompositionen, und vorzüglich Sinfonien, sind in Ms. von ihm bekannt. Auch hat er die Operette: Diesmal hat der Mann den Willen, in Musik gesetzt.⁹

Gerber's Neues historisch-biographisches Lexikon states that the composer produced various works for the church, which were received 'not without applause' ('Ordonitz ... hat auch Verschiedenes für die Kirche nicht ohne Beyfall geschrieben').¹⁰ These two statements by Gerber form the basis of entries by John S. Sainsbury, Constant von Wurzbach and F. J. Fétis.¹¹

Books

Eduard Hanslick's monumental work, Geschichte des Concertwesens in Wien,¹² and C. F. Pohl's Denkschrift aus Anlass des Hundertjährigen Bestehens der Tonkünstler-Societät, im Jahre 1862 reorganisirt als 'Haydn', Witwen - und Waisen-Versorgungs-Verein der Tonkünstler in Wien,¹³ make only passing reference to Ordonez, yet both are vitally important for the information they give on Viennese concert life in general and the activities of the Tonkünstler-Societät in particular. Hanslick is the first writer to assert (incorrectly) that Ordonez was born in Spain;¹⁴ this assertion was repeated by Fétis, and H. C. Robbins Landon (but subsequently corrected by Landon).¹⁵ Surprisingly, Ludwig Ritter von Köchel's Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867: Nach urkundlichen Forschungen makes no mention at all of Ordonez, despite the fact that he was definitely a member of the Hof-Musikkapelle;¹⁶ however, Köchel's details concerning personnel are not always reliable. Finally, Ludwig Abafi's Geschichte der Freimauerei in Oesterreich-Ungarn contains information on Ordonez's activities as a freemason, along with additional biographical data.¹⁷

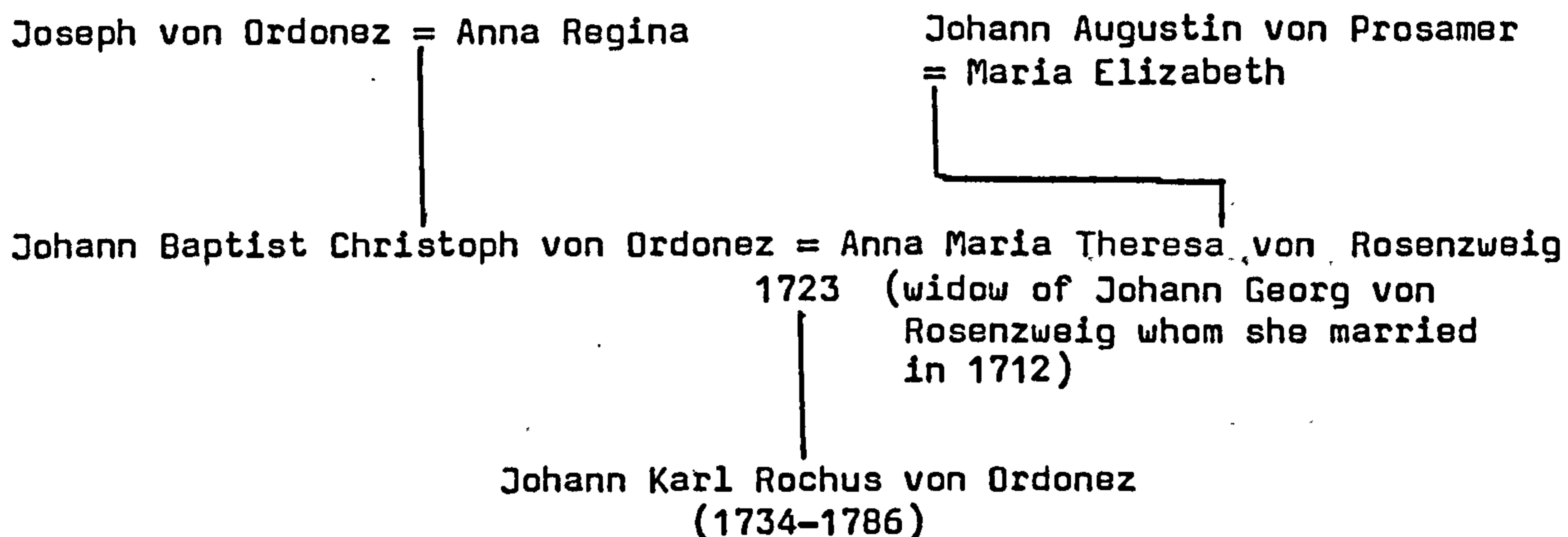
Birth and parentage

Karl von Ordonez was born on 19th April 1734 in Vienna,¹⁸ and baptized at St. Stephen's on 16th August of that year, in the name of Johann Karl (Joannes Carolus) Rochus.¹⁹ He was born into a military family - both father and grandfather served with the Hapsburg forces - and belonged to the lowest order of hereditary nobility - both father and grandfather are described as barons (barones (med. Lat. baro, baronis)) in the father's marriage certificate. (Evidently, the family was without estate, for Karl was to die in extreme poverty).

Joseph von Ordonez, Karl's grandfather, rose to the rank of colonel, and died (presumably in action, for, in his son's marriage certificate, he is described as 'pie defunctus', dutifully deceased) some time before 1723; his wife's name was Anna Regina.²⁰ The name Ordonez is unquestionably Spanish (and an extremely common one), though whether Joseph was born in Spain, Austro/Hungary or elsewhere has proved unascertainable. His son, Johann Baptist Christoph, was married at St. Stephen's, Vienna, in 1723, at which time he was a lieutenant in the Serriphen Infantry Regiment, and was living in Neuschloss (Nové Hradý, near Chrudín), Moravia (now eastern Bohemia).²¹ His bride was Anna Maria Theresa von Rosenzweig, daughter of Johann Augustin von Prosamer, a secretary, and his wife Maria Elizabeth;²² this was Anna's second marriage, her first husband, Johann Georg von Rosenzweig, whom she married in 1712, died in action in Transylvania (while fighting for the forces of Karl VI against the Turks, some time between 1716 and 1718?).²³

Table 2

Ordonez's ancestry²⁴



Civil servant

On 13th July 1758, Ordonez began his 25-year career as a civil servant; his first appointment was as unpaid assistant - to the Concipistens and keeper of council minutes - at the Lower Austrian Regional Marshal's Court (Concipistens - und Raths Protocollistens - Adjunct beim Landmarshallischen Gericht).²⁵ (Although no information has come to light concerning his education, he must have read law at the University in order to have qualified for his profession; prior to University, he would probably have attended a 'Ritterakademie', a boarding school for the nobility).²⁶ The question why such a talented musician should have become an administrator is easily answered: here was a profession that befitted his social rank, whereas that of full-time musician most certainly did not;²⁷ all his musical activities were practised in his spare time.

In 1764, Ordonez was appointed a first-grade employee in the registry of the Lower Austrian Regional Court (erster Registrant beim Landrecht), with an annual salary of 400 Gulden plus 200 Gulden ad personam;²⁸ in 1774 he was appointed supernumerary secretary (Überzähliger Sekretär), which was a nominal position, for, in terms

of duties and salary, his actual position remained unchanged.²⁹

Promotion came in 1780, when he was appointed Registrar (Registrator), with an annual salary of 1000 Gulden.³⁰

On 1st November 1783, he was compelled against his wishes to retire from the Lower Austrian Regional Court, and granted a pension of 500 Gulden a year, that is, half his salary as Registrar. The recommendation to retire him was made in a note, dated 30th June 1783, from Graf von Seilern to Joseph II (but dealt with by the Supreme Justice Department);³¹ Seilern had been examining means of economizing on staff, and, as Ordonez was suffering serious illness (pulmonary tuberculosis),³² the opportunity was taken of retiring him and promoting to the position of Registrar someone already in service.³³ This forced retirement caused Ordonez acute distress. He addressed to Joseph II an appeal against the decision, dated 23rd October 1783, in which he alleges unjust treatment; he requests, either, another post at the same salary (for he considers himself still capable of service), or, a pension equal to his former salary, that is, 1000 Gulden a year; he believes himself to be a deserving case, because he has been in continuous service for the past 25 years, a longer period than that of the newly-appointed Registrar; finally, Ordonez claims that implementation of the decision would result in his circumstances being sadly reduced, and, in particular, in hardship for his children.³⁴ The Appeal, having been set before the Lower Austrian Appeal Court (n. ö Appelazionsgericht), was rejected outright.³⁵

Performer

Ordonez was well known during his lifetime as a violinist - that is, as an orchestral or chamber-music player rather than soloist: Hiller, Junger(?) and Gerber all refer to him in this way. However,

in view of the fact that his chief occupation was as an administrator, his rôle as a violinist must be seen as an ancillary, albeit important, activity. Evidence exists of his membership of two Viennese performing bodies: the Kaiserliche Hof-Musikkapelle and the Tonkünstler Societät.

Kaiserliche Hof-Musikkapelle

The functions of the Hof-Musikkapelle during the second half of the eighteenth century were to provide music for church (the chief function), chamber (orchestral and ensemble), banquets, festivals, coronations, homages and processions; opera was no longer a responsibility, following regulations passed in March 1751.³⁶ After the retirement in 1740 of Johann Joseph Fux as Kapellmeister, a serious decline was suffered, to such an extent that on the death, on 12th March 1772, of his successor, Georg Reutter, the number of members was reduced to about twenty (most of whom were invalids), and this included only one bass singer, oboist and bassoonist; there was not a single cellist or double bassist - not even an organist.³⁷ (Reutter was appointed, in 1746, joint Kapellmeister with Luca Antonio Predieri; but later, by virtue of the regulations passed in March 1751, Reutter became sole active Kapellmeister).³⁸ Indeed, around the time of Reutter's death, serious consideration was given to the disbandment of the Kapelle.³⁹ It was entirely due to the ability, enthusiasm and vigour of Reutter's successor, Florian Leopold Gassmann (who held office from 13th March 1772 to 22nd January 1774), that the Kapelle was revived - indeed, that it survived at all. During his tenure of office the number of musicians increased to about forty (an increase accomplished with a smaller total budget than had been granted to Reutter).⁴⁰ Giuseppe Bonno, the next Kapellmeister (1774-1788), failed, on account of age and possibly lack of ability, to maintain the

standards set by Gassmann, even though, under Bonno, the membership actually rose.⁴¹

Ordonez was appointed to the Hof-Musikkapelle, as a chamber musician, on 9th February 1779, in succession to the recently-deceased violinist Karl Huber.⁴² Ordonez's salary was 250 Gulden a year, back-dated to 1st February 1779. The appointment is recorded in the Hofparteyenprotokolle :

'Unser Allergnädigster Herr den Karl Ordonez anstatt des kürzlich verstorbenen Karl Huber zu Höchst dero Kammer Musicum mit einem von ersten dieses an, laufenden jährlichen Gehalt per 250f allergnädigst zu benennen gerichtet.'⁴³

(dated 9th February 1779)

Bearing in mind that Ordonez was still employed as a civil servant at this time, his post with the Hofkapelle was clearly part-time, an arrangement which was evidently quite usual: Hiller lists two more Hofkapelle instrumentalists who simultaneously held administrative posts: Wenzel Joseph Thomas Kohaut (Kohault), the lutanist, who was also secretary with the court and state chancellery ('Hof-und Staats-Canzley-Secretär'); and a certain Schlossthal, a bassoonist who was also an assessor with the town judiciary ('Assessor beym Stabtgericht' [sic]);⁴⁴ and there may well have been others similarly placed. Although Ordonez was not formally appointed a regular member until 1779, there is evidence that he performed with the Hofkapelle for some time before this: both Hiller and Gerber state that he was a violinist in this body by 1766;⁴⁵ perhaps, therefore, he served on a casual basis before 1779.

Because of ill-health, Ordonez was obliged to retire on 8th March 1783, the year in which he also retired from his administrative post; he was granted a pension of 125 Gulden a year (that is, half-salary); his successor was the violinist at the Burgtheater, Thomas Woborzill.

These details are once more recorded in the Hofparteyenprotokolle :

'Unser allergnädigster Herr dem, bey der Kammer Musique angestellt gewesten Karl Ordonnez in Ansehen seiner kränklichen Umständen von der Kammer Musique enthoben, und ihme die Helfte des gehabten jährlich Gehalts mit 125f beyzulassen, an dessen Statt aber den Thomas Woborzill dermaligen Violinisten bey dem Theater als Kammer Musicum mit dem jährlich Gehalt per 250f á I^{ma} dieß anzustellen geruhet.'⁴⁶

(dated 8th March 1783)

Tonkünstler-Societät

This was an important offshoot of the Hof-Musikkapelle. Formed in 1771, the function of the Society is explained by its full title: Pensionsverein für Wittwen und Waisen österreichischer Tonkünstler ('Pension-society for the Widows and Orphans of Austrian Musicians'). Apart from two initial grants from Joseph II, funds were made up entirely from the proceeds of public 'academies', which the Society gave four times a year. These academies are of vital significance to the early history of public concerts (that is, concerts with admission by payment), for, although they were not the earliest to be held in Europe - such had existed since the late seventeenth-century in England, and since 1725 in France (with the Concert Spirituel) - nor even the earliest in Vienna (for academies had been held in the Burgtheater since 1752),⁴⁷ the Society can lay claim to being the first stable, public concert-giving institution in Vienna.⁴⁸

The initial impetus for the Society's foundation has been credited to Gassmann, who at the time was court composer, but he was aided greatly by the enthusiasm of fellow musicians, such as the violinists Joseph Trani and Anton Hoffmann, the clarinettists Joseph Starzer and Johann Stadler, the bass singer Tobias Gsur and the tenor Ferdinand Joseph Hoffmann, all of whom were members of the Hofkapelle - in fact, throughout the history of the Society, most of the members came from

this body.⁴⁹ Ordonez was another early member: no. 60 in the members' book, he joined on 1st June 1771 (the first meeting had been held on 23rd March of that year);⁵⁰ although he is described as a composer rather than performer,⁵¹ it seems almost certain that he would have played in the orchestra.

The first concert was held on 29th March 1772, and repeated on 1st and 5th April. Henceforth, the usual scheme was as follows: each year, two programmes would be presented, the first during Lent - that is, on Palm Sunday, and repeated, possibly with minor variations, within the next few days - and the second during Advent - that is, towards the end of the season, and repeated within the next few days.⁵² Between 1772 and 1783, the concerts were held in the Kärntnertortheater, and from then on in the Burgtheater.⁵³ During the early years, the main item in any programme was invariably an oratorio, which served as a substitute for opera, an entertainment prohibited during Lent and Advent⁵⁴ (in this respect the arrangement was similar to that of the Concert Spirituel); supporting items included concertos, symphonies, chamber music, and so on. However, this pattern was subsequently broken by occasional 'mixed academies' (gemischte Akademien), that is, concerts which lacked the customary oratorio, and consisted instead of a mixture of symphonies, concertos, cantatas, and so on.⁵⁵ The first mixed academy was held on Monday, 17th March 1777.

It was at this particular concert that the Society performed an Ordonez symphony for the first time. The complete programme was as follows: (1) the Ordonez symphony; (2) the oratorio Il ritorno di Tobia by Haydn; (3) a recitative and cavatina from the opera Armida by Tommaso Traetta; (4) a newly-composed violin concerto by Louis Henri Mareschal-Paisible; (5) a symphony by Kohaut; (6) an aria,

'Comaschino' (the composer of which is not known); (7) a concertino, for several obbligato instruments, by Kohaut; (8) a newly-composed cantata by Georg Christoph Wagenseil (it is not known which of his seven cantatas this refers to).⁵⁶ Another Ordonez symphony was performed that same year - on 18th December - at a concert the main item of which was Salieri's La Passione di Gesù Christò. The oratorio was repeated two days later, but without the Ordonez symphony: its place was taken by a violin concerto⁵⁷ - possibly Ordonez's (the composer is not named); the concerto was performed by Anna Peyer (daughter of the court trumpeter Jacob Peyer).⁵⁸ Hanslick says that cantatas (as well as symphonies) by Ordonez were occasionally performed by the Society, but does not substantiate this.⁵⁹ It seems likely that during performances of his own works Ordonez himself directed (that is, from the first violin desk), but there is no evidence to support this suggestion.

Ordonez left the Tonkünstler-Societät in 1784.⁶⁰ Landon suggests he did so because his wife had died four years earlier.⁶¹ However, there were probably other reasons as well: he may no longer have been responsible for his children's upbringing, for his son may have by then embarked on his professional career and his daughter married; moreover, he was certainly too ill to perform. All things considered, there was little point in his remaining a member.

Other performing activities

No evidence has come to light concerning Ordonez's possible membership of any other performing bodies. However, there were in Vienna plenty of opportunities for him to exercise his violinistic skills, in addition to the bodies already discussed. Firstly, mention should be made of the theatres, the most important of which were the

Burgtheater (or Theater bei der Hofburg) and Kärntnertortheater: the Burgtheater was the official court theatre, but after 1751 it was administered by the city rather than court; it was used mainly for performing Italian opera;⁶² the Kärntnertortheater, a municipal creation frequented by all classes of the populace, was used mainly for the performance of German language plays with music interspersed, although operas were occasionally performed there as well; moreover, during the late 1770's and 1780's, a number of suburban theatres opened, and the vast majority of plays performed at these theatres called for a considerable amount of music. Secondly, a feature of musical life in late eighteenth-century Vienna was the open-air concerts, especially, from 1775 onwards, the Augarten concerts (which were held during the summer, on Thursdays, at the strange hour of 7.30 a.m.)⁶³ Thirdly, another characteristic of Viennese life was the academies and musical evenings held by individual dilettanti;⁶⁴ for example, Dr. Burney describes a musical dinner party at which Ordonez performed; it was held in 1772 at the residence of the British Ambassador in Vienna, Lord Viscount Stormont:

'Between the vocal parts of this delightful concert, we had some exquisite quartets, by Haydn, executed in the utmost perfection; the first violin by M. Startzler [J. Starzer], who played the Adagios with uncommon feeling and expression; the second violin by M. Ordonetz; Count Brühl played the tenor, and M. Weigel [F. J. Weigl], an excellent performer on the violoncello, the base. All who had any share in this concert, finding the company attentive, and in a disposition to be pleased, were animated to that true pitch of enthusiasm, which, from the ardour of the fire within them, is communicated to others, and sets all around in a blaze; so that the contention between the performers and hearers, was only who should please, and who should applaud the most!'⁶⁵

Fourthly, most of the large Viennese churches had their own orchestra (one of the best being that of St. Stephen's), and Ordonez could well have occasionally performed with any of them.

It seems likely that his performing activities were less wide-ranging, though at least as time-consuming, after 1779, when he was a regular member of the Hof-Musikkapelle: his responsibilities there, along with his administrative work and membership of the Tonkünstler-Societät, would have left him little time for anything else.

Composer

Considering what a busy life Ordonez led, it is surprising that he found time to compose at all; it is astonishing that he composed so much: within a creative career of hardly more than thirty years, he produced two dramatic works - a marionette opera, Musica della Parodie d'Alceste, and a Singspiel, Diesmal hat der Mann den Willen ('This time the Husband is Master')⁶⁶ - a violin concerto,⁶⁷ 73 symphonies, an antiphonal wind serenade,⁶⁸ a partita (strings, 2 oboes, 2 horns, 2 trumpets, timpani, snare drum and cymbals), a number of orchestral minuets (strings in 3 parts), a ballet, an octet (2 oboes, 2 cor anglais, 2 bassoons and 2 horns), a sextet (2 horns, 2 violins, viola and bass), 4 quintets (three for 2 horns, violin, viola and bass, the fourth for 2 violins, 2 violas and bass), 27 quartets (2 violins, viola and bass), 21 trios (2 violins and bass) and 2 duos (violin and bass);⁶⁹ in addition, there are reports of church music - in particular, cantatas - though nothing in this field has been discovered.⁷⁰

Musica della Parodie d'Alceste (a parody on Gluck's Alceste⁷¹) was first performed on 30th August 1775, at Esterházy, as part of the celebrations in honour of the visit of Archduke Ferdinand and Archduchess Maria Beatrice.⁷² Landon suggests how Ordonez came to write an opera for Esterházy: (1) the librettist,⁷³ Joseph Karl von Pauersbach, was around that time a colleague of Ordonez's at the

Lower Austrian Regional Court, where they were employed as secretaries (Pauersbach left the civil service, probably in 1776, in order to become full-time Director of the marionette theatre at Esterházy - he had probably been visiting director since 1772, the year in which the marionette theatre opened⁷⁴); (2) both Ordonez and Haydn had connections with the Tonkünstler-Societät, Ordonez as composer and performer and Haydn as composer - the latter's oratorio, Il ritorno di Tobia, specially composed for the Society, was first performed less than five months before the first performance of Alceste.⁷⁵ Landon further suggests that Ordonez himself conducted the first performance of Alceste: there are plenty of corrections and additions in Ordonez's hand on the score, but no marks at all by Haydn.⁷⁶ Further performances were given at Esterházy during the course of the following year,⁷⁷ and these were probably also conducted by Ordonez. According to Landon, the work was evidently performed yet again on 9th July 1777, as one of the entertainments presented by Maria Theresa to a group of distinguished visitors: Klement Wenzel, Elector of Trier; his sister, Maria Kunigunde Dorothea, Duchess of Saxony; Duke Albert zu Sachsen-Teschen; and his wife, Maria Christine. For the occasion, Maria Theresa had borrowed the Esterházy theatre and musical personnel, but without Haydn, who remained at Esterházy.⁷⁸ Once again, Ordonez probably conducted.

His only other dramatic work, Diesmal hat der Mann den Willen, was composed in 1778 for the newly-founded national opera at the Burgtheater;⁷⁹ it was first performed on 22nd April of that year. Landon tells us that Ordonez's Singspiel found great favour with the audience.⁸⁰

Freemason⁸¹

During the early 1770's, Ordonez joined the Viennese masonic lodge, Zu den drei Adlern. By 25th June 1774, he held the position of first steward of the 'Scottish masters' (the highest-ranking group), and by 1776 that of 'senior master';⁸² from these facts it will be deduced that he must have joined the lodge either at its foundation, on 31st December 1770,⁸³ or shortly afterwards. Evidently, he was a conscientious member - at least as far as monetary contributions were concerned, for in the autumn of 1773 he joined his 'brothers' in contributing to the 'Scottish Lodge', that is, his and their own branch (Ordonez's contribution was one Ducat), and, in 1775, he contributed two Gulden to the Prague hospital fund.⁸⁴ In 1776, a companion lodge was founded, Zum Palmbaum, to which Ordonez transferred that year (along with, amongst others, another musician, Franz Zöhner, Kapellmeister to Count Palm at Regensburg).⁸⁵ In 1781, the two lodges merged (during which year one more musician joined, Leopold Koželuh);⁸⁶ they separated a couple of years later, and Ordonez returned to his original lodge.⁸⁷ In 1785, both - along with a third, Zur wahren Eintracht (of which Haydn had been a member since 1784) - were dissolved and the members united to form a new one, Zur Wahrheit.⁸⁸ It is not known whether Ordonez joined, or whether he had left the fraternity by this time. No specifically masonic music by him has come to light, although it seems likely that he composed some.

Wife and family

In October 1760, Ordonez married Johanna Neck, daughter of Anton Neck, formerly organist at St. Stephen's Cathedral, Vienna, and his wife Theresa; the wedding took place at St. Stephen's.⁸⁹ Johanna was born in Vienna in 1729;⁹⁰ she had three brothers (Anton Franz Joseph

(born 1730), Johann Georg Franz Thomas (born 1731), Karl Georg (born 1737)) and four sisters (Maria Theresa Magdalena Xaveria (born 1732), Anna Maria Theresa Elizabeth (born 1735), Maria Katharina Anna Barbara (born 1739) and Maria Jospha Theresa Antonia (born 1740)).⁹¹ Johanna died, of tuberculosis ('Abzehrung'), in Vienna, on 1st May 1780.⁹²

There were two children by the marriage: a daughter, Maria Anna, who, some time between 1784 (just conceivably 1783) and September 1786, married Joseph Niedlinger, a government official in the Upper-Building Management-Division of court (k.k.Oberhofbaudirektionskanzlisten) - by September 1786, they were living in the k.k.Baustadl, in the Leopoldstadt, Vienna; and a son, Joseph, who, by September 1786, was employed in the administration of tobacco taxes, and who, on his father's death (or possibly shortly before), went to live with his sister and brother-in-law.⁹³

Last years and death

Ordonez's last three years were spent in sickness and poverty.⁹⁴ He had retired from his post with the Lower Austrian Regional Court and the courtly musical establishment, with the result that his two salaries were halved. It is unlikely that he was fit to do any performing, and he may well have stopped composing as well, which meant further cuts in income. On top of all this, he was still, at least for some time, responsible for the maintenance of his two children.

The Sperrs-Relation ('Closing Report') on Ordonez gives a good idea of his circumstances at the time of death - he died, of pulmonary tuberculosis ('Lungensucht'), in Vienna on 6th September 1786.⁹⁵ He was living in shared rooms with Anton Heydegger, a citizen and tradesman of Vienna, beim blauen Hechten, No. 462 hintern Hohen Markt (now Wien 1, Vorlaufstrasse 1). Financially, he evidently lived from day to

day. In fact, on his death, he was solvent only to the value of just under 20 Gulden (the amount of his outstanding pension), and he possessed only a number of sundry items, mainly in the form of clothing, which came to a total value of only 32 Gulden 52 Kreutzer. The whole property, including his outstanding pension and sundry goods, totalled 58 Gulden 52 Kreutzer, which was not even enough to cover funeral and other expenses, the outstanding amount for which had to be met by his son-in-law, Joseph Neidlinger.

Notes

1. A short, excellent description of Austrian archives is H. M. Scott, 'Libraries and archives 9: Austria', History, LVII (1972), pp.383-386.
2. I am grateful to Prof. Dr. Richard Blaas, Director of the Haus-, Hof- und Staatsarchiv, and Dr. Walter Winkelbauer of the Finanz- und Hofkammerarchiv for sending me photocopies of documents.
3. Information from Dr. Broinger, Director of the Niederösterreichische Landesregierung.
4. Dr. Christoph Miflin, Matrikenführer, Vienna, Dompfarrkanzlei St. Stephan, kindly sent me photocopies of the documents.
5. Leipzig, 1768-1769; continued as Musikalische Nachrichten und Anmerkungen auf das Jahr 1770.
6. H. C. Robbins Landon, 'Ordoñez', Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik, ed. Friedrich Blume, vol. 10 (Kassel: Bärenreiter, 1962), col. 195, incorrectly cites the Almanach of 1782; this issue, however, makes no mention of Ordonez.
7. p.54; 'Ordonez (Carl von) employee in the registry of the regional court in Vienna; born - Composed an operetta, This Time the Husband is Master, but this is not printed. Whether this is in fact the man of whom symphonies and other instrumental pieces have been engraved in Lyon is not known and is not probable because the former writes his name as de Ordonnitz.' (In fact, the two men are the same). The entry in the Musicalischer Almanach für Deutschland auf das Jahr 1784 (Leipzig, 1784), p.108, is virtually the same!
8. Landon, op. cit., col. 194. 3 almanacks (by C. L. Junker?) were published as parodies on J. N. Forkel's almanacks: the 3 are, Musicalischer Almanach auf das Jahr 1782 [Freiburg, 1782]; Musicalischer und Künstler Almanach auf das Jahr 1783 [Freiburg, 1783], and Musicalischer Almanach auf das Jahr 1784 [Freiburg, 1784].
9. Historisch-Biographisches Lexicon der Tonkünstler, welches Nachrichten von dem Leben und Werken musikalischer Schriftsteller, berühmter Componisten, Sänger, Meister auf Instrumenten, Dilettanten, Orgel- und Instrumentenmacher enthält, vol. 2 (Leipzig: Johann Gottlob Immanuel Breitkopf, 1792), col. 45; 'Von Ordonitz (Carl) employee in the registry of the regional court and, as early as the year 1766, violinist in the Court Chapel at Vienna; around 1780 he had 6 violin quartets engraved at Lyon. Unusually many compositions by him, and particularly symphonies, are known from manuscript. He has also composed the operetta This Time the Husband is Master'.

10. Neues historisch-biographisches Lexikon der Tonkünstler, welches Nachrichten von dem Leben und den Werken musikalischer, Schriftsteller, berühmter Komponisten, Sänger, Meister auf Instrumenten, Kunstvoller, Dilettanten, Musikverleger, auch Orgel- und Instrumentenmacher, älterer und neuerer Zeit, aus allen Nationen enthält, vol. 3 (Leipzig: A Kühnel, 1813), col. 615.
11. (ed.), Dictionary of Musicians, from the Earliest Ages to the Present Time: Comprising the Most Important Biographical Contents of the Works of Gerber, Choron, and Fayolle, Count Orloff, Dr. Burney, Sir John Hawkins, &c. &c. Together with Upwards of a Hundred Original Memoirs of the Most Eminent Living Musicians and a Summary of the History of Music (London: Printed for Sainsbury and Co., 1825), reprinted as A Dictionary of Musicians from the Earliest Times (New York: Da Capo Press, 1966), vol. II, p.242; Biographisches Lexicon des Kaiserthums Oesterreich, enthaltend die Lebensskizzen der denkwürdigen Personen, welche seit 1750 in den österreichischen Kronländern geboren wurden oder darin gelebt und gewirkt haben, vol. 21 (Vienna: Druck und Verlag der k.k.Hof- und Staatsdruckerei, 1870), p.86; Biographie universelle des musiciens et bibliographie générale de la musique, 2nd ed. (Paris: Libraire de Firmin Didot Frères, Fils et cie, 1870), vol. 5, p.373.
12. Vienna: Wilhelm Braumüller, vol. 1, 1869, vol. 2, 1870, republished Farnborough: Gregg International, 1971.
13. Vienna: by the author, 1871.
14. Geschichte des Concertwesens in Wien, p.113.
15. F. J. Fétis, Biographie universelle, vol. 5, p.373; Landon, The Symphonies of Joseph Haydn (London: Universal Edition & Rockliff, 1955), p.26.
16. Vienna, 1869, reprinted Hildesheim, New York: Georg Olms, 1976.
17. 5 vols (Budapest: vols. 1-4, Ludwig Aigner, 1890, 1891, 1893, 1893, vol. 5, Martin Bago & Sohn, 1899); I am grateful to Dr. Milan Poštoľka for directing my attention to this work.
18. The day and month of birth are given in the Musicalischer Almanach auf das Jahr 1782, and the year and place in Ordenez's Totenbeschauprotokoll.
19. Vienna, Dompfarre St. Stephan, Taufbuch, 1734, Tom. 68, Fol. 69; 'Rochus' is a saint's name (St. Rochus, died 1327).
20. Vienna, Dompfarre St. Stephan, Trauungsbuch, 1723, Tom. 44, Fol. 244; the surname is spelt here Ordoneez.
21. Ibid.
22. Ibid.
23. Ibid., 1712, Tom. 39, Fol. 329

24. The surname Ordonez is written variously in birth, baptism, marriage and death certificates as Ordoneez, Ordoniz, Ordonetz and Ordonez; I have standardized the spelling to Ordonez. I have Germanized spellings of Christian names wherever possible - thus, Joannes Baptista becomes Johann Baptist. Similarly, I have changed the Latin and French 'ab' and 'de' to the German equivalent 'von' - thus 'ab Ordoneez' becomes 'von Ordonez' and 'de Rosenzweig' 'von Rosenzweig'.
25. Vienna, Finanz-und Hofkammerarchiv, Kamerale, rote Nr. 2079, Nr. 270: note from Graf von Seilern and others to Joseph II, May 1780; Kamerale, rote Nr. 707, Nr. 520: note from Seilern to the Royal and Imperial United Court Departments (k.k. vereinten Hofstellen), May 1783; Kamerale, rote Nr. 707, Nr. 144: note from Ordonez to Joseph II, 23rd October 1783; Kamerale, rote Nr. 707, Nr. 520: note to Supreme Justice Department (Oberste Justizstelle), 27th October 1783. I am grateful to Dr. Winkelbauer for providing information about eighteenth-century Austrian official nomenclature. A man beginning his career as a Beamter would expect to work without pay for the first year or two; however, Ordonez's six-year apprenticeship seems unusually long.
26. See W. H. Bruford, Germany in the Eighteenth Century: The Social Background of the Literary Revival (Cambridge: University Press, 1935), pp.237ff, 67f.
27. See Ibid., pp.235-269. Although it was virtually unheard of for nobles to become full-time, professional musicians, it was by no means unknown for professional musicians to be ennobled - cf. Carl von Dittersdorf and Georg von Reutter jun.
28. The n.ö. Landrecht was formerly known as the n.ö. Landmarshallische Gericht. The contemporary equivalence in sterling of the Gulden was about three shillings; thus his total salary would have been equal to about £90.
29. Vienna, Finanz-und Hofkammerarchiv, Kamerale, rote Nr. 2079, Nr. 270: note from Seilern and others to Joseph II, May 1780; Kamerale, rote Nr. 707, Nr. 144; note from Ordonez to Joseph II, 23rd October 1783.
30. Vienna, Finanz-und Hofkammerarchiv, Kamerale, rote Nr. 2079, Nr. 270: note from Seilern and others to Joseph II, May 1780; note to the Supreme Justice Department, May 1780; note to Joseph II, May 1780; note from the Court Accountant (Hofbuchhalter) to the Supreme Justice Department, 3rd July 1780, and the reply, 8th July 1780; two notes to the Supreme Justice Department, July 1780; Kamerale, rote Nr. 707, Nr. 144: note from Ordonez to Joseph II.
31. Vienna, Finanz - und Hofkammerarchiv, Kamerale, rote Nr. 707, Nr. 83.
32. See above, p. 19.

33. Vienna, Finanz - und Hofkammerarchiv, Kamerale, rote Nr. 2079, Nr. 8: note dated 31st October 1783; another note from Seilern, dealing with Ordonez's retirement, and dated 20th October 1783, was sent to the Royal and Imperial Court Departments.
34. Vienna, Finanz - und Hofkammerarchiv, Kamerale, rote Nr. 707, Nr. 144 - reproduction, transcription and translation in Appendix.
35. Vienna, Finanz - und Hofkammerarchiv, Kamerale, rote Nr. 707, Nr. 520: note of 31st October 1783; Kamerale, rote Nr. 2079, Nr. 83: note to the Presidents of the Appeal Court (n.ö. Appellations Präsidents), 6th November 1783; Kamerale, rote Nr. 707, Nr. 144; another note to the same, 10th November 1783.
36. Richter von Köchel, Die Kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867: Nach urkundlichen Forschungen, pp.8, 11-12.
37. Ibid., p.12.
38. Loc. cit. Predieri retained his title, erster Kapellmeister, but in name only.
39. Ibid., p.14. In the past, Reutter has been unfairly blamed for the decline of the Kapelle; however, the decline was caused as much by economy measures taken by Maria Theresa to cover the cost of warfare as by his ineptitude - a fact overlooked by, for example, Köchel, ibid., pp.12-14, Adam Carse, The Orchestra in the XVIIIth Century (Cambridge: W. Heffer & Sons Ltd., 1940), p.64; and George R. Hill, The Concert Symphonies of Florian Leopold Gassmann (Unpublished Ph.D. dissertation, New York University, 1975), pp.18-20; in fact, money was so short that the post of Kapellmeister was left unfilled for four years after Fux's death.
40. Köchel, op. cit., p.12.
41. Ibid., pp.14, 88-91.
42. According to ibid., p.90, Karl Huber died on 15th January 1779.
43. Vienna, Hof-Archiv, Hofparteyenprotokolle of the year 1779/80, f. 17v; 'Our Most Gracious Lord is pleased to appoint Karl Ordonez, in place of the recently-deceased Karl Huber, as one of his senior Chamber Musicians at a yearly salary of 250 Gulden, from the first instant'.
44. J. A. Hiller, Wöchentliche Nachrichten und Anmerkungen die Musik betreffend, 23rd September 1766, pp.99, 100.
45. Ibid., p.90; Ernst Ludwig Gerber, Historisch-Biographisches Lexicon, vol. 2, col. 45; Gerber may have obtained his information from Hiller (see above, pp. 4 and 5).
46. Vienna, Hof-Archiv, Hofparteyenprotokollen of the year 1783, ff 34v-35; 'Our Most Gracious Lord is pleased to appoint as Chamber Musician - in place of Karl Ordonez, formerly employed as a Chamber Musician and dismissed from the Chamber Music on

- account of ill-health with half his former salary, 125 Gulden a year - Thomas Woborzill, formerly violinist with the Theatre, with a yearly salary of 250 Gulden, from the first instant'.
47. These Burgtheater academies, which lasted until 1772, were given on those days when stage productions were prohibited, for example during Lent; otherwise, little is known about them as they received little attention in the periodicals, which tended to concentrate on the more 'glamorous' Hofkapelle; cf. Eduard Hanslick, Geschichte des Concertwesens in Wien, vol. I, p.5.
 48. Ibid., p.6.
 49. C. F. Pohl, Der Tonkünstler-Societät, passim; Köchel, op. cit., passim.
 50. Pohl, ibid., pp.6, 104.
 51. Ibid., p.122.
 52. Hanslick, op. cit., p.18.
 53. Loc. cit.
 54. Ibid., p.31.
 55. Loc. cit.
 56. Pohl, op. cit., p.58; Hanslick, op. cit., p.31; both Pohl and Hanslick name the soloists.
 57. Pohl, op. cit., p.58.
 58. Ibid., p.90.
 59. Op. cit., p.113.
 60. Pohl, op. cit., p.104.
 61. 'Ordoñez', col. 194.
 62. Köchel, op. cit., p.12. See also Eva Badura-Skoda, 'The influence of the Viennese popular comedy on Haydn and Mozart', Proceedings of the Royal Musical Association, C (1973-74), pp.185-199; and Peter Branscombe, 'Music in the Viennese popular theatre of the eighteenth and nineteenth centuries', Proceedings of the Royal Musical Association, XCVIII (1971-72), pp.101-112.
 63. Eve R. Meyer, 'Joseph II: the effect of his enlightened absolutism on Austrian music', Enlightenment Essays, II/3-4 (1971), p.157. For a description of a performance of an Ordonez serenade at an outdoor concert, possibly at the Augarten, see above, p.5.
 64. Hanslick, op. cit., pp.63-79.

65. Charles Burney, The Present State of Music in Germany, the Netherlands and the United Provinces, I (London 1773), p.290. A. Peter Brown, 'The chamber music with strings of Carlos d'Ordoñez: a bibliographic and stylistic study', Acta Musicologica, XLVI (1974), p.223, also cites a description, by the diarist Graf Karl von Zinzendorf, of Ordonez's playing in quartets, at the residence of Count Thun, on 23rd April, 1775.
66. Marionette opera, autograph (?) MS., Budapest, Országos Széchényi Könyvtár, Ms. Mus. OE-65; Singspiel, MS. score and parts, Vienna, Österreichische Nationalbibliothek, 16148, 15632.
67. See above, p.14.
68. See above, p.5.
69. This list of works is compiled mainly from A. Peter Brown, Carlo d'Ordonez 1734-1786: A Thematic Catalogue (Detroit, Information Coordinators, 1978).
70. See above, p.5.
71. On the early stages of parody opera in Vienna, see Robert Haas, 'Wiener deutsch Parodieopern um 1730', Zeitschrift für Musikwissenschaft, VIII (1926), pp.201-225.
72. Landon, 'Haydn's marionette operas and the repertoire of the marionette theatre at Esterházy Castle', The Haydn Yearbook, I (1962), p.113; references to Alceste are also made in Dénes Bártha and László Somfai, Haydn als Opernkapellmeister: Die Haydn-Dokumente der Esterházy-Opernsammlung (Mainz: B. Schott's Söhne, 1960), passim; and János Harich, 'Das Repertoire des Opernkapellmeisters Joseph Haydn in Esterháza (1780-1790)', The Haydn Yearbook, I (1962), pp.13, 109.
73. The libretto is a parody-translation of the Italian libretto by Raniero de'Calsabigi.
74. Landon, op. cit., p.190.
75. Loc. cit.
76. Loc. cit.
77. Ibid., pp.120, 122.
78. Ibid., p.114.
79. A short account of the origins of the Austrian Singspiel is given in Meyer, op. cit., pp.149-157.
80. 'Ordoñez', col. 194.

81. The standard history of freemasonry in the Austro-Hungarian Empire is Ludwig Abafi, Geschichte der Freimauerei in Oesterreich-Ungarn; see above, n. 17. There are many works dealing with freemasonry from the specifically musical point of view, but three have been particularly useful for the present study: Paul Nettl, Mozart and Masonry (New York: Philosophical Library, 1957); Katherine Thomson, The Masonic Thread in Mozart (London: Lawrence and Wishart, 1977); and Jacques Chailley, 'Joseph Haydn and the Freemasons', Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday, ed. H. C. Robbins Landon in collaboration with Roger E. Chapman (London: George Allen and Unwin Ltd.), pp.117-124.
82. Abafi, op. cit., vol. II, p.181, vol. III, p.219.
83. Ibid., vol. II, p.141.
84. Ibid., vol. II, pp.165, 186.
85. Ibid., vol. II, p.181, vol. III, p.219.
86. Ibid., vol. IV, p.269; Milan Poštoľka, Leopold Koželuh (Prague, 1964), p.28.
87. Abafi, op. cit., vol. IV, pp.269-270.
88. Ibid., vol. IV, pp.272, 278; Poštoľka, op. cit., p.31; Chailley, op. cit., p.118.
89. Vienna, Dompfarre St. Stephan, Traungsbuch, 1760, Tom. 59, Fol. 399.
90. Ibid., and Vienna, Stadt-und Landesarchiv, Totenbeschauprotokoll.
91. Vienna, Dompfarre St. Stephan, Taufbuch, 1730, Tom. 66, Fol. 66; 1731, Tom. 66, Fol. 368; 1732, Tom. 67, Fol. 68; 1734, Tom. 68, Fol. 69; 1735, Tom. 69, Fol. 42; 1737, Tom. 70, Fol. 294; 1739, Tom. 71, Fol. 310; 1740, Tom. 72, Fol. 215.
92. Vienna, Stadt-und Landesarchiv, Totenbeschauprotokoll.
93. Vienna, Stadt-und Landesarchiv, Magistratisches Zivilgericht, 1783-1850, 2 - 2111/1786 - reproduction, transcription and translation in Appendix.
94. Poor nobles were by no means uncommon in eighteenth-century Europe, for nobles without estate were as vulnerable to changed personal circumstances as their social inferiors.
95. Vienna, Stadt-und Landesarchiv, Magistratisches Zivilgericht, 1783-1850, 2 - 2111/1786; the cause of death is given in the Totenbeschauprotokoll.

Chapter 2

THE SYMPHONIES : SOURCES

No autograph scores of Ordonez's seventy-three symphonies have survived, a state of affairs explained perhaps by the former practice of many copy shops and publishers of destroying their master copies, often autograph scores, as a protection against piracy. The extant sources consist of catalogues (mainly of the eighteenth century), manuscript copies preserved in a total of twenty-two European libraries,¹ and two prints.

Catalogues

The function of the so-called Quartbuch has yet to be satisfactorily explained.² Copied by Johann Nepomuk Weigl around 1775, the Quartbuch was the subject of a long controversy between Adolf Sandberger and Jens Peter Larsen;³ Sandberger asserted that it was a repertoire list of the music formerly in the Esterházy archives; Larsen, on the other hand, argued that it was probably a catalogue of music in Stift Melk. H. C. Robbins Landon rejected Sandberger's assertion, accepting Larsen's argument only with serious reservations.⁴ A. Peter Brown presents evidence which casts doubts on both Sandberger's and Larsen's accounts.⁵ Robert Freeman suggests that the catalogue may have belonged to Schloss Weinzierl or one of the deconsecrated monasteries in the Melk area.⁶ Twenty-one Ordonez symphonies are included (see Table 3).

Table 3Ordonez symphonies in the 'Quartbuch'

<u>Symphony</u>	<u>Quartbuch</u> <u>no.</u>	<u>Comments</u>	<u>Symphony</u>	<u>Quartbuch</u> <u>no.</u>	<u>Comments</u>
C5	II C.22		F2	II F.30	
C6 (lost)	II C.25		F4	II F.29	
C9	II C.27		F12	I F.30(sic)	
C11	II C.28		G3	II G.17	
C12	II C.23		G5	II G.16	
C14	II C.26		G6 (lost)	II G.19	
D7	II D.21		G8	II G.18	
D9	I D.10		A4	II A.13	
E flat 1	II E.18		A8	II A.3	Attributed to Haydn - similarly, entry in Göttsweig Catalogue, and transcription by Carl Ferdinand Pohl, in Vienna, Gesellschaft der Musikfreunde (XI 40926)
E4	II E.17				
G8	II G.18				
			B flat 5	II B.8	
			B flat 7	II B.9	

The Göttsweig Catalogue is of prime importance for Ordonez studies.⁷ Twelve of the sixteen listed Ordonez symphonies are dated; these dated entries are, of course, of immense value for the establishment of a chronology of the symphonies, especially as two date from the 1750s. Regrettably, only six of the listed copies are extant (see Table 4).

Table 4Ordenez symphonies in the Göttsweig Catalogue

<u>Symphony</u>	<u>Catalogue reference</u>	<u>Comments</u>
C1	p.890, Ordenez no.1	Signed and dated Pater Leander, 1756
C6 (lost)	p.891, Ordenez no.7	Signed Pater Odo
C9	p.893, Ordenez no.17	Dated 1780; no horns; copy lost
C12	p.891, Ordenez no.6	No trumpets; copy lost
D7	p.891, Ordenez no.5	Copy lost
E4	p.892, Ordenez no.15	Copy lost
F2	p.892, Ordenez no.16	Signed and dated Pater Leander, 1769; copy lost
F4	p.893, Ordenez no.18	Signed and dated Pater Marianus, 1780
F7	p.892, Ordenez no.13	Signed and dated Pater Leander, 1764
A1	p.891, Ordenez no.9	Signed and dated Pater Leander, 1764; copy lost
A6	p.892, Ordenez no.12	Signed and dated Pater Leander, 1764
A7	p.890, Ordenez no.3	Signed and dated Pater Leander, 1759; copy lost
A8	p.864, Haydn no. 38 ^a	Signed and dated Pater Leander, 1766; copy lost
B flat 2	p.892, Ordenez no.4	Signed Pater Odo; copy lost
B flat 3	p.892, Ordenez no.14	'Parthia'; signed and dated Pater Leander, 1765; with two horns
B flat 6	p.891, Ordenez no.10	Signed and dated Pater Leander, 1764

^aSee Table 3

The Göttsweig Catalogue also includes S:C1, here attributed to Ordenez, but attributed to Nicola Piccini in a copy at Rome, Palazzo Doria (MS 182),⁸ in the Breitkopf Thematic Catalogue (Supplement V: 1770 - 'Sinf. di Nicolo Piccini, nel opera la Pescatrice'⁹) and the Quartbuch (C-46); thus, Piccini should be regarded as the true author. Each of the Göttsweig copies was assigned a number (shown in the central

column of Table 4), according to the order of copying; thus the chronology of the copies can be established as follows: (1) C1 (1756); (3) A7 (1759); (4) B flat 2, (5) D7, (6) C12, (7) C6 (1759-64); (9) A1, (10) B flat 6, (12) A6, (13) F7 (1764); (14) B flat 3 (1765); (15) E4 (1765-69); (16) F2 (1769); (17) C9, (18) F4 (1780).

As an aid to establishing chronology, the Breitkopf Thematic Catalogue is another invaluable source.¹⁰ (See Table 5).


Table 5

Symphonies attributed to Ordonez in the Breitkopf Thematic Catalogue

<u>Symphony</u>	<u>Entry</u>	<u>Probable date of composition (on basis of entry)</u>
C9	Supplement XII : 1778	1774-77
D8	Supplement IX : 1774	1772-74 (but stylistically belonging to 1750s) ^a
E flat 1	Supplement X : 1775	1772 or 73
G4	Supplement IV : 1769	1767 or 68
G6 (lost)	Supplement I : 1766	1761-66
S : D1	Supplement II : 1767	1765-67

^aSee below, p.58.

There are good reasons for doubting Ordonez's authorship of S:D1: firstly, Breitkopf is the only source to attribute the work to Ordonez - most of the other sources (copies in Vienna, Österreichische Nationalbibliothek (Sm.01 800) and Gesellschaft der Musikfreunde (Ms 8452), the Lambach Catalogue of 1768, Raigern Catalogue (dated 1771) and Brtnice Catalogue (dated 1773)) attribute it to Leopold Hoffmann; secondly, the sonata-form first and third movements have strongly contrasted themes - such contrast is rare in Ordonez's music; thirdly,

Ordenez's characteristic way of notating a trill (that is, with the upper auxiliary provided, viz ) is not to be found anywhere in this symphony (although there are plenty of trills) - he is so consistent in his application of this device that its absence is enough in itself to raise doubts about his authorship. In short, the evidence weighs heavily in favour of Hoffmann as the author of S:D1. Also included in Breitkopf (Part V : 1765), but listed under Haydn, is F9, which is also attributed to Haydn in a score made by Otto Jahn and another copied from Jahn by Carl Ferdinand Pohl, in the Gesellschaft der Musikfreunde (XIII 40820; the order of the first two movements is reversed);¹¹ the work is further attributed to Ignaz Jakob Holzbauer, in a print by La Chevardière of Paris (Symphonie Périodique No.7),¹² and to F. Schubert, in the Sigmaringen Catalogue of 1766;¹³ it is also listed anonymously in the Einsiedeln Catalogue (with a different first movement and the second movement missing); Ordenez is named as the author in copies at Brno, Moravské muzeum (Raigern, A. 12850) and Prague, Národní muzeum (Doksy, XXXIV, B, 148; the second movement is omitted). In view of these various attributions, the authorship of F9 might be considered doubtful; however, stylistic evidence* plus the presence of the 'Ordenez trill' support Ordenez as the true author.

Compiled in 1766 (with later additions made around 1768, 1769 and 1770), the Sigmaringen Catalogue of music once in the Hohenzollern Castle of Sigmaringen¹⁴ (West Germany) lists four Ordenez symphonies (C12, D4, F9 (attributed here to F. Schubert¹⁵), A8, B flat 7).

The Klosterneuburg Catalogue of 1790 also includes four Ordenez symphonies (C8, D5, D7, A3(lost)).¹⁶

One Ordenez symphony (C14) is listed in the Traeg Catalogue of

* See below, p. 33.

1799: this is a record of music, both manuscript and printed, issued by Johann Traeg's publishing house between 1794 and 1799.¹⁷ The question arises whether any of the three extant manuscript copies of the symphony C14 originated from this house. Unfortunately, there is insufficient evidence to provide an answer; all one can say is that two of the copies (Florence, Biblioteca del Conservatorio 'Luigi Cherubini', D. V. 83, and Brno, Moravske' muzeum, A.2158) appear to be of Viennese provenance. However, one thing is clear from the Ordonez entries in Traeg: demand for Ordonez's music continued for some time after his death.¹⁸

One authentic Ordonez symphony (F8) is included in the Pirnitz (Brtnice) Catalogue of the lost collection of the Collalto family;¹⁹ the symphony Q:F1* is also included, but this work is attributed to Franz Xavier Körzl in the Gōttweig Catalogue (p.881) and to Johann Georg Lang in a copy at Stams, Zisterzienerstift (the Pirnitz Catalogue is the only source to name Ordonez as the author).

The following catalogues each contain one Ordonez symphony: Egk (E flat 2),²⁰ Waldburg-Zeil (E3 (lost)),²¹ and Westphal (C9).²²

Note (from p. 32)

The following stylistic points support Ordonez as the true author of F9 : (1) melodic style : themes from the second movement and finale are built on series of trills with strongly marked accents (See pp.81, 82); (2) treatment of sonata form : the recapitulation of the second movement is varied, in that the first theme of the secondary section is omitted and the remaining themes of this section are reordered (see pp. 86-88). Considered in isolation these stylistic points are hardly conclusive, of course; when considered with the evidence of the 'Ordonez trill', however, the case for Ordonez's authorship becomes strong.

Manuscript copies

Czechoslovakia

There are more Ordonez manuscripts preserved in Czechoslovakia than in any other country. This preponderance comes as no surprise, but simply serves as a reminder that eighteenth-century Bohemia, Slovakia and Moravia formed part of the Hapsburg Empire. Another related factor is that many members of the Bohemian nobility owned palaces in both Bohemia and Vienna - one such member being Prince Joseph Adam von Schwarzenberg (1722-1782), whose custom it was to buy music in Vienna, during his frequent stays there, and take it back with him to his castle at Krumau (and this is indeed how most of the Krumau music collection was formed).²³

Most Czech archives are now centralized: the vast majority of Bohemian archives are gathered together in Prague and the Moravian in Brno; the Slovakian archives are not yet centralized, although the task is in hand.

Prague, Národní muzeum

The Music Department of this museum possesses the largest collection of Ordonez sources in the world. Copies of fifty-four symphonies are preserved in a total of five Bohemian archives.

Doksy²⁴

Thirty Ordonez symphonies are included in the music collection of the Waldsteins of Hirschberg (Doksy) Castle, in northern Bohemia. From the evidence of the handwriting, the copies can be grouped together as follows (see Table 6):

Table 6

Ordonez symphonies in the Doksy archive : copyists

Symphony	Copy shop or copyist	Comments	Other sources from same shop or copyist
C1, C15*, D2, D4, D8, E flat 3, F6, F8, G2, A1, A5, A7, A10, A11, B flat 1, B flat 8.	Viennese copy shop (Group 1 ^a)		Osek: C2, A1
C8, E flat 1, B flat 2, B flat 5	Probably Viennese copy shop (Group 2 ^a)	Italian paper probably dating from 1770s	Osek: E flat 4; Frýdlant: C10
C10, D7	Viennese copy shop (Group 3 ^a)		Pachta: C8, G4, E flat 5, A6, A8; Modena, Biblioteca Estense: C5, C8, C10, C12, D5, D9, E flat 5, F1, F2, F4, F6, F12, G4, G5, G8, A4, A6, B flat 2, B flat 3, B flat 6
F2, G3	Viennese copyist 'J.M.' ('J.W.'?)		
F9, E4	Probably local; copyist of F9 signs himself 'H'	Scripts have amateurish appearance	
C9, E flat 4, E1, F 11	?	E flat 4 and E1 have watermark I.4, ^b which probably dates from late 1770s	

^a These group numbers refer to the Master List of Copyists in the Thematic Catalogue.

^b This number refers to the Master List of Watermarks in the Thematic Catalogue.

Of these thirty sources, eight are the sole extant copies of the symphonies C15*, D4, F8, G2, A5, A10, A11, B flat 1. All the copies were numbered in the eighteenth century by a Doksy librarian, possibly in order of acquisition; the numbers appear on the title pages (see table 7).²⁵

Table 7

Ordenez symphonies in the Doksy archive: 18th century numbering

<u>Symphony</u>	<u>18th century number</u>	<u>Symphony</u>	<u>18th century number</u>
E flat 4	2	B flat 2	17 [sic]
E flat 3	3	C15*	18
A1	4	F9	19
F6	5	A11	20
B flat 5	6	B flat 8	21
F11	7	D4	22
E1	8	C1	23
E4	9	G2	24
E flat 1	10	A7	25
F2	11	A10	26
D2	12	B flat 1	27
D7	13	A5	28
G3	15	F8	29
C8	16	C10	31
D8	17	C9	32

The first symphony in Table 7 (E flat 4) may have been composed during the 1770s,²⁶ in which case all the symphonies in this list were probably acquired by the Waldsteins either during the 1770s or later. In addition to the sources discussed, Doksy preserves a second copy of D8, which is attributed to I. Holzbauer.

Pachta²⁷

The former collection of Count Jan Pachta von Rájov (who died in 1822) includes nine Ordonez symphonies (C2, C8, D2, E flat 4, E flat 5, G4, A1, A6, A8). Each source consists of a set of parts in Viennese handwriting, plus one extra copy of each first violin, second violin and basso part, these duplicates probably having been copied locally, on paper from an Italian mill. With the exception of these local parts, five of the sources (C8, E flat 5, G4, A6, A8) originated from one Viennese copy shop (see Table 6), while the rest (C2, D2, D9, E flat 4, A1) are the work of a single hand from another Viennese shop (Group 4). There are plenty of signs of use: many parts have worn or torn bottom corners, corrections have been made (in both ink and pencil), some string parts have had fingerings added, and the local copyist has written in extra dynamic marks. It is known that Count Pachta was a keen musician - clearly he bought his music to be played!

Osek²⁸

Nine Ordonez symphonies are included in the archive of the former Cistercian Abbey of Osek by Duchov, in northern Bohemia (C2, C5, D9, D10, E flat 4, F1, G3 (catalogued under Vaňhal in the Library's card index), A1, B flat 7 (sole extant copy)). Six of the sources (C5, D9, D10, F1, G3, B flat 7) seem to be local copies, for they reveal the hands of amateurs, being untidy in appearance and having a varying number of staves to each page - the staves having been drawn with a single-stave, rather than professional six-stave, rastrum.²⁹ The remaining three copies (C2, E flat 4, A1) originated from Vienna (see Table 6). One of the watermarks in D10 (I.8) suggests a date as late as the 1790s, in which case we have yet another piece of evidence that demand for Ordonez's music continued for some time after his death;³⁰

at one time the D10 copy belonged to a certain Inigo(?) Winkler ('ad usum Inigonis[?] Winkler') and later to a Joseph Loš (Winkler's name has been crossed out and 'Josephi Loš' written beneath).

Frydlant³¹

Frydlant Castle in northern Bohemia formerly belonged to the Counts Clam-Gallas. The music collection of Count Christian Philipp Clam-Gallas (who died in 1805) includes five Ordonez symphonies (C9, C10, F4, A4, B flat 5), all or most of which originated from Vienna (see Table 6). Three sources (C9, C10, B flat 5) include parts which were probably copied locally - that is, two flute parts (C10), and an extra copy for each of the first violin, second violin and basso parts (C9, B flat 5). We can learn something about the size of the Clam-Gallas orchestra from the C10 source, which includes a total of three first and three second violin, one viola and four basso copies, which would accommodate a string section of perhaps six first and six second violins, two violas, four cellos and one string bass. The title page of each source was numbered in the eighteenth century, by a Frydlant librarian, possibly in order of acquisition: 1(A4), 3(F4), 5(C10), 6(C9), 34(B flat 5); thus, A4, F4, C10 and C9 were perhaps bought either at the same time or within a short space of each other, and B flat 5 some time later; moreover, the watermarks lend some support to this suggested order of acquisition, for watermark I3 (suggesting a date of around 1770) is present in A4, F4, and watermark I5 (suggesting the 1780s) in B flat 5.

Kačina³²

Kačina Castle formerly belonged to the Counts Chotek. The archive includes a remarkably well preserved copy of the symphony C9; the script is Viennese, one of the neatest, most attractive encountered.

Brno, Moravské muzeum

Copies of twelve Ordonez symphonies are preserved in a total of three Moravian archives.

Kremsier (Kroměříž), Schloss

This castle, now a museum of art history, formerly belonged to the Prince-Bishops of Olmütz. Six Ordonez symphonies are included in the archive (C3 (sole extant copy), C8, C14, D1 (sole extant copy), E flat 5, A6). Three copies (D1, E flat 5, A6) are probably all from the same Viennese copy shop (Group 4), for the same two handwritings are found in all three; a third copyist (who signs himself 'Ho') also contributed to D1. The remaining three sources (C3 (dated 1766), C8, C14) are, judging by their scripts, probably local copies. The C14 source was perhaps copied from the neighbouring Piaristenkloster; the identical spelling of the composer's surname ('Ordenetz') on both title pages certainly lends weight to this supposition; at one time, the owner of the Kremsier Schloss manuscript was a certain Marschalek ('Ex Rebus = Marschalek'). The archive also preserves a keyboard arrangement of C8 (one of a large number of keyboard arrangements of symphonies in the Kremsier archive).

Kremsier, Piaristenkloster

There is just one Ordonez symphony in this archive: a Viennese copy of the C14 symphony.

Raigern (Rajhrad), Kloster

Five Ordonez symphonies are included in this archive (C4 (sole extant copy), D6 (sole extant copy), F12, B flat 4, F9). At least two sources were copied locally: B flat 4, in 1779, by Wenzel Müller (on 22nd and 23rd March) and Franz Müller (both trumpeters at Raigern) -

the master copy having been obtained by Pater Maurus ('Procuravit P: Maurus Reg: Chori 1779') - and D6 by Wenzel Müller again (he left no signature this time, but the handwriting matches that of his signed parts in B flat 2), Antonio Joseph Troeltsch (another Raigern trumpeter) and a third, anonymous hand - the master copy having been obtained again by Maurus. F9 is probably a Viennese copy. The provenance of C4 and F12 cannot be determined from the handwriting; however, in the case of C4 an extraordinary copyist's error suggests local origins: during part of the second Minuet the first and second violins are notated in C clefs (alto and tenor clefs): presumably those parts were meant for violas and cellos - such an arrangement would certainly make more musical sense; one cannot imagine a Viennese professional copyist making such an error. C4, D6, F9 and F12 are included in the Raigern Catalogue, which was compiled in 1771; C8 is also included, but is missing from the archive.³³

Třeboň, pobočka Stát. archívu: Krumau (Krumlov) Schloss³⁴

Krumau Castle formerly belonged to the Princes Schwarzenberg. The music collection, which was built by Prince Joseph Adam von Schwarzenberg, includes copies of five Ordenez symphonies (C7, D6, F5, F6, G7) all of which originated from Vienna.³⁵ Four copies (C7, D6, F5, G7) are all from the same shop (Group 6). The parts of F6, copied by two hands, are enclosed within two folders, the first of which contains the basic set (although the basso is missing), while the second has an extra first and second violin part and two extra basso parts.

In addition to the above-mentioned sources, Brno, Moravské muzeum preserves a copy of B flat 1, the provenance of which is unascertainable.

Martin, Matica Slovenská, Literárny archív

This archive preserves copies of four Ordonez symphonies (C8, C9, E flat 3, F9), probably all copied locally: C8 is part of the Marianka archive, F9 the music collection of Count Zayovcov of Uhrovec, and E flat 3 the Štátní okresný archív, Kremnica.³⁶

Austria

Göttweig, Benediktinerstift

The archive of this monastery preserves copies of C1, F4, F7 (sole extant copy), A6, B flat 3, B flat 6. Pater Leander Staininger's signature appears on all except F4: he acted as custodian, and copied B flat 3 and B flat 6. Pater Marianus copied F4. All the copies are dated.³⁷

Lambach, Benediktinerstift

Copies of seven authentic Ordonez symphonies are preserved here (C2, D2, D7, D8, F4, F11, B flat 8 (dated 1768 and listed in the Lambach Catalogue of 1768)), plus the doubtful Q:C1. With the exception of C2 and D7, the sources are probably of local provenance: the curving staves, drawn with a single-stave rastrum, give to the scripts an amateurish appearance. Q:C1, D8, F4, F11 and B flat 8 may all be by the same copyist: certainly the handwriting is similar in all five, and the letters A.A.L., which could be the copyist's initials, appear on all five title pages. C2 appears to be a Viennese professional copy. The D7 source originated from Göttweig, Benediktinerstift, for it bears the signature of the Göttweig copyist Pater Leander Staininger; moreover, an indistinct library stamp on the title page could be that of Göttweig. The Lambach Catalogue of 1768 includes D8, F11, and B flat 8; also included is C15*, here attributed to G. C. Wagenseil, but attributed to Ordonez in a copy at Prague (Doksy archive); stylistic evidence* plus the presence of the 'Ordonez trill' support Ordonez as the true author of C15*.

* See below, p. 48.

Vienna, Österreichische Nationalbibliothek

Six Ordonez symphonies are held here (C7, D6, F5, G7, B flat 4, B1). They were all copied by the same Viennese hand (Anon. 4, which also copied the D6 source at the Gesellschaft der Musikfreunde) on paper made at Altenberg, at the former mill of the Heller family.³⁸ There are signs of use in C7 and D6: parts have been corrected and dynamic marks added.

Vienna, Gesellschaft der Musikfreunde

Four Ordonez symphonies are held here (D6, E flat 1 (the first two movements only, in reverse order - perhaps for liturgical performance), F9, A8, B flat 5). The symphonies E flat 1 and B flat 5 were both copied by the same Viennese hand, and were once owned by a certain von Carrara (whose name appears on the title page). D6 originated from the same Viennese hand (Anon. 4) as the six Ordonez symphonies in the Österreichische Nationalbibliothek. The A8 copy is a transcription in score by Pohl; his source was presumably Pater Leander's copy formerly preserved at Göttweig (but now lost), for Pohl dates the symphony 1766 (the date on Leander's copy) and attributes it to Haydn (as does Leander).³⁹

Other archives

Kremsmünster, Benediktiner-Stift preserves a copy of Q:C1; the title page and first violin appear to be the work of a Viennese professional, the other parts of three local copyists - presumably, a complete set of parts was originally purchased from Vienna, all except the first violin were then lost, and the missing parts were replaced by the three local copyists, who perhaps used as their source the copy

in nearby Lambach; according to Landon, one of the copyists died in 1757.⁴⁰ Melk an der Donau, Benediktinerstift, preserves a copy of B flat 3. Schlägl, Prämonstratenstift, formerly possessed a copy of A7, but this has been missing for the past twelve years.⁴¹ Similarly, a copy of D7, belonging to Vienna, Pfannhauser College, and dated 1777, is also missing.⁴²

Italy

Copies of Ordonez symphonies are preserved in Modena, Florence and Genoa. The sources in Florence and Modena originated from Vienna, a fact which reflects the close ties which existed for much of the eighteenth century between Austria and these cities: Florence became an Austrian dependency in 1737, Modena in 1753. The sources in Genoa were copied in Italy, a fact deducible from the handwriting: Italian scripts tend to be smaller, more cramped than Viennese; however, as A. Peter Brown points out, the possibility of Italian copyists working in Vienna should not be ruled out.⁴³

Modena, Biblioteca Estense e universitaria⁴⁴

This library is second only to Prague, Národní muzeum, in the number of Ordonez symphonies it holds. Twenty-six copies are preserved here (C5, C8, C10, C12, C13 (sole extant copy), D3 (sole extant copy), D5 (sole extant copy), D9, E flat 5, E2, F1, F2, F3, F4, F6, F12, G1, G4, G5, G8 (sole extant copy), A2 (sole extant copy), A4, A6, B flat 2, B flat 3, B flat 6). Six (C13, D3, E2, F3, G1, A2) are the work of the Viennese copyist, Johann Schmutzer, who left his signature at the end of each part. (Schmutzer is named as a copyist in a document of 1770,⁴⁵ and is known as the copyist of two Haydn symphonies (nos. 46 and 47) in Vienna, Gesellschaft der Musikfreunde;⁴⁶ he also copied the

title page and duplicate 'Basso con Violoncello' of the Esterházy copy of Haydn's Symphony no. 66.⁴⁷ Other Ordonez works copied by him are two string quartets (Brown C3 and D4) held by Brno, Moravské muzeum (Neureisch collection); according to Brown, these quartets are on seemingly the same watermark-free, good quality paper Schmutzer used for the Ordonez symphonies).⁴⁸ The remaining twenty symphonies all originated from the same Viennese copy shop (see Table 6): a total of seven hands can be detected, the copyists having worked in pairs on each symphony. The fact that at least one of these symphonies (G6) was copied on Italian paper comes as no surprise, for it is well known that Italian paper was often used by Viennese copyists.⁴⁹

Florence, Biblioteca del Conservatorio 'Luigi Cherubini'

Viennese copies of nine Ordonez symphonies are preserved here (C7, C10, C14, E flat 1, E4, F5, G7, B flat 4, B1), all of which originated from the same Viennese copy shop (Group 5).

Genoa, Biblioteca del Conservatorio di Musica Paganini

Seven Ordonez symphonies are included in a large collection of manuscripts bequeathed to the library, during the second half of the nineteenth century, by the Genoese nobleman, Giambattista Assereto (C9, E flat 3, E flat 4, E1 (sole extant copy), F1, G5, A6).⁵⁰ All seven copies originated from the same Italian copy shop; two hands copied six of the sources - the first hand the title pages, the second the parts (this second can be identified as belonging to one of the copyists of the Haydn Violin Concerto, Hob.VIIa:1, and also to the copyist of six Ordonez trio sonatas and the Op.2 quartets in this same library).⁵¹ C9 had its title page produced by the first hand, but a third produced the parts.

Belgium

Brussels, Conservatoire Royal de Musique

The R. Wagener Collection (which was acquired by the Conservatoire in 1902)⁵² includes five Ordonez symphonies (C2, C11, E flat 3, A1, B flat 8). With the exception of C2, all the copies probably originated from the same Italian copy shop: firstly, each of the title pages has a distinctive type of thematic incipit, consisting of the opening few bars of the first violin and basso in score (these incipits are not later additions, but were written by the original copyists); secondly, one handwriting is common to C11, A1 and B flat 2. The provenance of C2 cannot be determined; the script is very untidy.

German Democratic Republic

Rudolstadt, Staatsarchiv

The Rudolstadt Hofkapelle archive includes four Ordonez copies which, on the basis of the handwriting, are probably Viennese (C12, D7, E flat 1, F2).

Federal Republic of Germany

Regensburg, Fürstlich Thurn und Taxissche Hofbibliothek

Three Ordonez symphonies are held here (C2, D10, F6). The C2 is attributed to Haydn, the only one of the five extant sources of this symphony to be so attributed.

Harburg

The music collection of Prince Oettingen-Wallerstein, now preserved in the library of Harburg Castle, includes Viennese copies of C1 and B flat 6.

Other archives

Each of the following three libraries holds one Ordonez symphony: Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz - this copy, possibly of Viennese provenance, consists of a transposition of D2 plus a Minuet and Trio as third movement (the transposition is to C major); Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek (A8) - dated 1772, this copy, which lacks wind parts, was originally owned by Franz Karl Stuckler ('In usum Francisci Caroli Stuckler Rhetorices Candidati').⁵³ Münster, Universitätsbibliothek (Musiksammlung) (A11) - this (perhaps local) copy is on loan from the private estate of the Prince of Bentheim-Tecklenburg, Rheda.⁵⁴

Hungary

Budapest, Országos Széchényi Könyvtar⁵⁵

One Ordonez symphony is included in the Esterházy archives (B flat 8). Headed 'Parthia', this copy formerly belonged to Franz Nigst ('Ex rebus Francisci Nigst'). Nigst held the dual post at Eisenstadt of orchestral violinist and 'Kastner' (that is, manorial and salaries officer).⁵⁶ Presumably, he brought the manuscript with him when he took up his post at Eisenstadt, which must have been in 1761 or earlier, for the symphony is entered in the Esterházy Catalogue of 1759-1761.⁵⁷ Of the several numbers on the title page, the following were probably entered by Nigst: 'N 46' (struck out in red pencil) and 'No 108' (struck out in pale or discoloured ink) - these were probably old shelf numbers from his private library - and 'N 2' - this probably means the second 'parthia' (or other composition by Ordonez) in Nigst's library.⁵⁸

Keszthely, Helikon Castle Muzeum

Preserved here is the only extant copy of the symphony A9.

Printed copies

As was pointed out in the late eighteenth century by J. N. Forkel and Ernst Ludwig Gerber,⁵⁹ few of Ordonez's works were printed. The only extant prints are by the former minor publishing firm of Guera of Lyon and Paris;⁶⁰ these consist of the quartets Op.1,⁶¹ and the symphony C9, which was published both separately and as part of a collection. Copies of the separate publication are preserved at Lille, Bibliothèque municipale, St. Florian, Augustiner-Chorherrenstift, and Washington, Library of Congress. The Lille copy formerly belonged to the Société du Concert de Lille⁶² - all the parts are stamped with the name of this society - and was acquired in the nineteenth century (probably in the first half of the century), by the Académie Royal de Musique de Lille⁶³ - an instrumental check-list, pasted to the reverse side of the cover, bears the name of the academy;⁶⁴ in addition to the printed parts, the Lille source includes a number of supplementary manuscript parts - these were copied by the society, and consist of a director's copy (violin and basso in score), a duplicate copy of each of the first and second violin parts, and two bassoon copies (which are identical with the basso); we can learn something about the composition of the society's orchestra from this source, which includes a total of three first and three second violin, two viola, and three basso parts, which would accommodate a string section of perhaps six first and six second violins, four violas, two cellos and one string bass. Copies of the Guera collection, which consists of C9 and Haydn's symphonies nos. 80 and 81, are preserved at Cambridge, University Library. Landon states that C9 was also published by Vénier of Paris,

in 1764 (as 'Sinfonie Périodique Nr. 26') and by Mlle Vendôme & le sieur Moria of Paris, in 1769 (in a collection entitled 'Trois Symphonies . . . del Signor Dune [Duni?] and Ordonne' [sic];⁶⁵ however, no copies of either have come to light.

Summary

As a result of my examination of the sources, we arrive at the following list of symphonies:

- Authentic: 73 (C1, C2, C3, C4, C5, C6 (lost), C7, C8, C9, C10, C11, C12, C13, C14, C15*(= Brown Q : C2), D1, D2, D3, D4, D5, D6, D7, D8, D9, D10, E flat 1, E flat 2 (lost), E flat 3, E flat 4, E flat 5, E1, E2, E3 (lost), E4, F1, F2, F3, F4, F5, F6, F7, F8, F9, F11, F12, G1, G2, G3, G4, G5, G6 (lost), G7, G8, A1, A2, A3 (lost), A4, A5, A6, A7, A8, A9, A10, A11, B flat 1, B flat 2, B flat 3, B flat 4, B flat 5, B flat 6, B flat 7, B flat 8, B1.)
- Doubtful: 2 (Q : C1 - possibly by Georg Christoph Wagenseil; Q : F1* (= Brown F10))
- Spurious: 2 (S : C1 - by Nicola Piccini; S : D1 - probably by Leopold Hoffmann).

Note (from p. 41)

The treatment of sonata form in the first movement - in particular, the way in which the modulation to the dominant is effected within a mere five bars - suggests Ordonez as the true author of C15* : abrupt transitions are more characteristic of Ordonez than Wagenseil (see pp. 84, 85). Considered in isolation, such evidence is hardly conclusive, of course; when considered with the firmer evidence of the 'Ordonez trill', however, the case for Ordonez's authorship becomes more convincing.

Notes

1. Until recently the number of libraries was twenty-four, but two have reported that their Ordonez manuscripts are missing - see p. 43.
2. '2 Thematischer Cathalog verschiedener Composition von verschiedenen Meistern, 2 Bände', Vienna, Österreichische Nationalbibliothek, Sm. 9040 (a copy - the original is lost).
3. Acta Musicologica and Zeitschrift für Musik, 1935-1937.
4. The Symphonies of Joseph Haydn (London: Universal Edition & Rockliff, 1955), p.14.
5. 'The chamber music with strings of Carlos d'Ordoñez: a bibliographic and stylistic study,' Acta Musicologica, XLVI (1974), pp.223-224.
6. 'The Practice of Music at Melk Monastery' (Unpublished Ph.D. dissertation, University of California at Los Angeles, 1971), pp.21-23. For a further discussion on the Quartbuch, though one which presents little new evidence, see Jens Peter Larsen, 'Evidence or guesswork: the "Quartbuch" revisited', Acta Musicologica, IL (1977), pp.86-102.
7. 'Katalogus Operum Musicalium in choro musicali Monasterii O.S.P.B. Gottwicensis R.R.D.D. Altmanno Abbate per R. D. Henricum Wondratsch p.t. chori regentem, conscriptus. Anno MDCCCXXX [1830]. Tom.I.'
8. Information from H. C. Robbins Landon's Thematic Catalogue of the Works of Carlos d'Ordoñez.
9. La pescatrice o vero l'erede riconosciuta (Rome, 1766).
10. Barry S. Brook (ed.), The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements 1762-1787 (New York: Dover Publications, 1966); for guidance on the use of the Catalogue for establishing chronology, see p.XIV.
11. H. C. Robbins Landon, The Symphonies of Joseph Haydn, p.816.
12. Loc. cit.
13. Loc. cit.
14. 'Catalogus Über die Sämtliche Musikalische Werck, und derselben Authora, nach Alphabetischer Ordnung; welche von Ihro Hochfürst: Durchlaucht dem Durchlauchtigsten Fürsten und Herrn Herrn [sic] Carl Friedrich Erbprinzen zu Hohenzollern ... consignitt von mir dem Expeditions Rath, und Music: Directore Schindele å: 1766', MS. 2 vols, Sigmaringen, Hofbibliothek; Landon, op. cit., p.26.
15. See above, p.32. F. Schubert was presumably a member of the Dresden family of musicians - see Karl Laux, 'Schubert', Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik, ed. Friedrich Blume, vol. 12 (Kassel: Barenreiter, 1965), cols. 101-104.

16. 'Catalogus Deren auf Diesem Löb. Stift Chor bifindlichen Musicalien und Instrumenten. Verfast [sic] von Leopold Joseph Schmidt derzeit, Organist, und chor Regent Stift Closterneuburg den 20ten 8 [Octo] bris 1790', Klosterneuburg, Augustiner-Chorherrenstift.
17. 'Verzeichniss alter und neuer sowohl geschriebener als gestochener Musikalien, welcher in der Kunst - und Musikalienhandlung des Johann Traeg, zu Wien, in der Singerstrasse Nr. 957, zu haben sind' (Vienna, Österreichische Nationalbibliothek, 48. 774. AM). For details of Traeg's career as copyist, publishers' agent, and publisher, see Alexander Weinmann, 'Verzeichnis der Musikalien des Verlages Johann Traeg in Wien, 1794-1818', Studien zur Musikwissenschaft, XXIII (1956), pp.135-183; see also Landon, 'Haydn's marionette operas and the repertoire of the marionette theatre at Esterházy Castle', The Haydn Yearbook, I/1 (1962), p.133.
18. Cf. Landon's assertion that Ordonez's name 'was as good as unknown by the music historians themselves, almost immediately after his death', 'Ordoñez', Musik in Geschichte und Gegenwart, vol. 10 (1962), col. 195.
19. 'Inventario per la musica des Grafen Thomas Vinciguerra Collalto aus Schloss Pirnitz', Brno, Moravské muzeum; only part of this catalogue has survived.
20. 'Cathalogus über die Hochfürst, Musicalia und Instrumenten', Olomouc, Státní archiv.
21. 'Catalogus de Anno 1767', Zeil, Fürstlich Waldburg-Zeil'sches Archiv.
22. Verzeichniss derer Musicalien, welche in der Niederlage auf den grossen Bleichen bey Johann Christoph Westphal und Comp. in Hamburg in Commission zu haben sind', Vienna, Gesellschaft der Musikfreunde.
23. Jiří Zálaha, 'The first opera repertoire of the castle theatre in Český Krumlov,' Current Musicology, XV (1973), p.66; see also Georg Feder, 'Manuscript sources of Haydn's works and their distribution', The Haydn Yearbook, IV (1968), p.120. See below, p. 40.
24. For information on this archive see Feder, op. cit., p.117, and Landon, Supplement to the Symphonies of Joseph Haydn (London: Barrie and Rockliff, 1961), p.19.
25. I am grateful to Dr. Milada Rutová of Prague, Národní muzeum, for explaining to me the significance of the various markings on the Ordonez sources in Doksy.
26. See below, p.59.
27. For information on this archive see Feder, loc. cit.
28. For information on this archive see Landon, Supplement to the Symphonies of Joseph Haydn, pp.12-15.
29. In fact, according to Feder, op. cit., p.119, most of the Osek musicalia are of local origin.

30. See above, p. 33.
31. For information on this archive see Feder, loc. cit., and Landon, Supplement to the Symphonies of Joseph Haydn, pp.15-18.
32. For information on this archive see Landon, Supplement, pp.14-15.
33. Information from Dr. Theodora Straková of the Moravské muzeum.
34. For information on this archive see Zálaha, loc. cit., and Feder, op. cit., p.120.
35. See above, p. 34.
36. Information kindly sent by Dr. Štefan Krivuš, Director of Martin, Matica Slovenská, Literárny archív. For information on, and a catalogue of, the Uhrovec archive see Emanuel Muntág, Hudobniny Z Knižnice Grófov Zayovcov Z Uhrovca (Matica slovenská, 1979).
37. See above, p. 30.
38. For information on this paper mill see Georg Eineder, The Ancient Paper-Mills of the Former Austro-Hungarian Empire and their Watermarks, vol. VIII, Monumenta Chartae Papyraceae Historiam Illustrantia: Or Collection of Works and Documents Illustrating the History of Paper, general editor E. J. Labarre (Hilversum: The Paper Publications Society, 1960), pp.138, 140. I am grateful to Dr. Franz Grasberger of the Österreichische Nationalbibliothek for sending me tracings of watermarks.
39. See Table 4.
40. 'Thematic Catalogue of the Works of Carlos d'Ordoñez'.
41. Information from Herr Rupert Gottfried Frieberger, librarian at Schlägl, Prämonstratenstift.
42. Date from Landon, 'Thematic Catalogue'; the Librarian of Vienna, Pfannhauser College, informed me that the copy is missing.
43. Op. cit., p.229.
44. For information on the Este music collection see D. Fava, La Biblioteca Estense nel suo sviluppo storico: Con il catalogo della mostra permanente e 10 tavole (Modena: G. T. Vincenzi e Nipoti, 1925), particularly pp.159-163; Pio Lodi, Catalogo delle opere musicali teoriche e pratiche di autori vissuti sino ai primi decenni del secolo XIX, esistenti nelle biblioteche e negli archivi pubblici e privati d'Italia città di Modena R. Biblioteca Estense (Parma, 1916-23); A. G. Spinelli, 'Della raccolta musicale estense', Memorie della R. Accademia di scienze, lettere ed arti in Modena, s. III, 9 (1893), pp.XXII-XXXIV; L. F. Valdrighi, 'Cappelle, concerti e musiche di casa d'Este (del sec. XV al sec. XVIII)', Atti e memorie delle R. R. Deputazioni di storia patria per le provincie modenesi e parmensi, s. III, 2 (1883), pp.415-436. I am grateful to Dr. Ernesto Milano, Director of the Biblioteca Estense, for directing my attention to these works.

45. For details see Hannelore Gericke, Der Wiener Musikalienhandel von 1700 bis 1778, Wiener Musikwissenschaftliche Beiträge, vol. 5 (Graz-Cologne: Hermann Böhlaus Nachf., 1960), p.108.
46. Landon, The Symphonies of Joseph Haydn, p.39.
47. Feder, op. cit., p.122.
48. Op. cit., p.226.
49. I am grateful to Dr. Milano for sending me descriptions of watermarks.
50. I am grateful to Dr. Giorgio Piumatti of the Biblioteca del Conservatorio di Musica Paganini for information on the Asserto collection.
51. See Brown, op. cit., p.229.
52. Loc. cit.
53. 'For the use of Franz Karl Stuckler [i.e., copied for him?] Candidate of Rhetoric'; 'Kandidat' was a title gained by examination - see W. H. Bruford, Germany in the Eighteenth Century: The Social Background of the Literary Revival (Cambridge: University Press, 1971), pp.251-252.
54. Information from Dr. Albert Ernst, Chief Music Librarian at Münster.
55. For information on the music holdings of this library see Feder, op. cit., pp.106-113.
56. C. F. Pohl, Joseph Haydn, vol. I (Berlin: A. E. Glucksberg, 1875), p.227; I am grateful to Dr. István Kecskeméti, Head, Music Division of the National Széchényi Library, for drawing my attention to this reference, and for explaining the meaning of 'Kastner'.
57. See Larsen, op. cit., p.93.
58. Dr. Kecskeméti kindly provided these explanations of the numbers.
59. See above, pp. 5.
60. For information on this firm see Cecil Hopkinson, A Dictionary of Parisian Music Publishers 1700-1950 (London: Printed for the author, 1954), p.129. See also Landon, Notes on Symphonies 82 - 92 and Sinfonia Concertante for Decca records HDNH 35-40.
61. For information on Guera's print of the Op. 1 quartets, see Brown, op. cit., p.230.
62. According to Georges Dottin, 'Lille', Die Musik in Geschichte und Gegenwart, vol. 8 (1960), cols. 872-877, the Société du Concert de Lille was founded towards the end of the eighteenth century, and gave concerts during those periods when opera was prohibited, for example, Lent; in 1798, the society was reorganized and renamed the Société du Grand Concert.

63. The Académie Royal de Musique de Lille is the ancestor of the present Conservatoire National de Musique de la Région (Place du Concert, 59000, Lille); according to M. Maurice Kufferath, 'Lille', Grove's Dictionary of Music and Musicians, 2nd edition, ed. J. A. Fuller Maitland (London: Macmillan and Co., Limited, 1906), vol. III, p.730, the academy was founded in 1816, and, in 1826, was affiliated to the École Royale of Paris; it was completely reorganized between 1852 and 1853.
64. It is this check-list which suggests that the academy acquired the source during the first half of the nineteenth century, for included in the list is the ophicleide, an instrument which became generally obsolete around 1850.
65. 'Ordoñez', col. 194.

Chapter 3

THE SYMPHONIES : CHRONOLOGY

The formation of a chronology for Ordonez's instrumental works in general, and his symphonies in particular, poses serious problems;¹ in fact, there is insufficient external evidence to allow the establishment of a definitive chronology: in particular, no autograph manuscripts of the symphonies have survived,² few of his works were printed,³ and the available biographical information is of little help here. Not one symphony can be dated exactly; only six symphonies can be dated approximately with confidence. However, without a chronology it is impossible to trace creative development or draw conclusions about influences. Therefore, I have formed a working chronology by means of a stylistic comparison between the minority of symphonies which can be dated approximately on the basis of external evidence and the majority which cannot. The use of stylistic evidence as a means of dating is, of course, less reliable than that of external evidence. However, the task is made easier in many cases by the availability of terminal dates. Moreover, water-marks provide further evidence.

External evidenceTable 8Symphonies approximately dated by external evidence

<u>Category</u>	<u>Symphony</u>	<u>Date</u>	<u>Evidence</u>
1 ^a	C1	Before 1756	Copy, Göttsweig, dated 1756; dated entry in Göttsweig Catalogue
	A7	Before 1759	Dated entry in Göttsweig Catalogue
2	G4	Probably 1767 or 68 ^b	Entry in Breitkopf Thematic Catalogue, Suppl.IV: 1769
	A6	Probably 1760-64	Ditto, Suppl.I: 1766; entry (1764) in Göttsweig Catalogue
3	E flat 1	Probably 1772 or 73	Entry in Breitkopf Thematic Catalogue, Suppl.X: 1775
	C9	Probably 1774-77	Ditto, Suppl.XII: 1778

a Since Ordonez was not known as an infant prodigy, the earliest likely date for the symphonies in Category 1 is ca. 1755.

b For guidance on the use of the Breitkopf Thematic Catalogue for establishing chronology see Barry S. Brook (ed.), The Breitkopf Thematic Catalogue : The Six Parts and Sixteen Supplements 1762-1787 (New York: Dover Publications, 1966), p.XIV.

Table 9Terminal dates for symphonies

<u>Symphony</u>	<u>Terminal date</u>	<u>Evidence</u>
Q : C1	1757	One of the copyists of the Kremsmünster source died in 1757 ^a
E flat 2 (lost)	<u>ca.</u> 1760	Egk Catalogue (<u>ca.</u> 1760)
B flat 8	1761	Entry in Esterházy Catalogue (1759-61)
F7	1764	Dated copy, Göttsweig; dated entry in Göttsweig Catalogue
A1	1764	Dated entry in Göttsweig Catalogue
B flat 6	1764	Dated copy, Göttsweig; dated entry in Göttsweig Catalogue

Table 9 (continued)

<u>Symphony</u>	<u>Terminal date</u>	<u>Evidence</u>
F9	1765	Entry in Breitkopf Thematic Catalogue, Part IV: 1765
B flat 3	1765	Dated copy, Göttsweig; dated entry in Göttsweig Catalogue
G6 (lost)	1766	Entry in Breitkopf Thematic Catalogue, Suppl.I: 1766
C3	1766	Dated copy, Kremsier
C12	1766	Entry in Sigmaringen Catalogue (1766)
D4	1766	Ditto
A8	1766	Ditto; dated entry in Göttsweig Catalogue
C15* (Brown Q:C2)	1768	Entry in Lambach Catalogue (1768)
D2	1768	Ditto
D8	1768	Ditto
F11	1768	Ditto
F2	1769	Dated entry in Göttsweig Catalogue
Q:F1* (Brown F10)	1769	Entry in Pirnitz Catalogue (1757 and 1769)
B flat 7	1770	Entry in Sigmaringen Catalogue (a later addition, 1770)
C4	1771	Entry in Raigern Catalogue (1771)
C8	1771	Ditto
D6	1771	Ditto
F12	1771	Ditto
C5	1775	Entry in <u>Quartbuch</u> (ca. 1775)
C6 (lost)	1775	Ditto
C10	1775	Ditto
C11	1775	Ditto
C14	1775	Ditto
D7	1775	Ditto

Table 9 (continued)

<u>Symphony</u>	<u>Terminal date</u>	<u>Evidence</u>
D9	1775	Entry in <u>Quartbuch</u> (<u>ca.</u> 1775)
E4	1775	Ditto
F4	1775	Ditto
G3	1775	Ditto
G5	1775	Ditto
G8	1775	Ditto
A4	1775	Ditto
B flat 5	1775	Ditto
B flat 4	1779	Dated copy, Raigern

a Information from H. C. Robbins Landon, 'Thematic Catalogue of the Works of Carlos d'Ordoñez' (MS).

Watermark evidence, especially if unsupported by other data, should always be viewed with caution, for the terminal date of a document will not necessarily coincide with that of its watermark or watermarks: there is always the possibility of old paper having been used; however, according to Jan LaRue,⁴ it was rare during the period ca. 1675-ca. 1825 for paper to remain unused for more than five years after manufacture. In short, I have taken the watermark evidence into account without regarding it as being in any way conclusive.

Table 10Watermark evidence

<u>Source</u>	<u>Watermark</u>
C8, Doksy copy	I.3 (suggesting <u>ca.</u> 1770)
D8, Doksy copy	II.1 (1754-60)
D9, Osek copy	Ditto

Table 10 (continued)

E flat 1, Doksy copy	I.4 (probably dating from 1770s)
E flat 3, Doksy copy	II.1 (1754-60)
E flat 4, Pachta and Osek copies	Ditto
E1, Doksy copy	I.4 (probably dating from 1770s)
F4, Frýdlant copy	I.3 (suggesting <u>ca.</u> 1770)
G4, Pachta copy	II.1 (1754-60)
A1, Doksy, Pachta and Osek copies	Ditto
A4, Frýdlant copy	I.3 (suggesting <u>ca.</u> 1770)
A5, Doksy copy	II.1 (1754-60)
A11, Doksy copy	II.1 (1754-60)
B flat 1, Doksy copy	II.1 (1754-60)
B flat 2, Doksy copy	I.3 (suggesting <u>ca.</u> 1770)

Stylistic evidence

The symphonies placed in Category 1 (see Table 8) contain the following features:⁵ the thematic material of fast movements is made up of fragmentary motivic segments propelled by energetic rhythms; rapidly repeated notes and scalar passages play an important part. Sonata form proper is not present: movements are in either binary or binary/sonata form.⁶ Three-part textures prevail: either violins 1 and 2 move in thirds or sixths and violas and bassi in octaves or unison, or violins 1 and 2 play in unison whilst violas and bassi move in thirds or tenths; two-part textures are also encountered, when violins 1 and 2 play in unison and violas and bassi in octaves or unison; four-part textures occur only infrequently; clearly, a keyboard instrument is required to fill out the textures. On stylistic grounds, the following symphonies belong in Category 1: C4, C11, D4, D8, F6, G2, A2, A5, B flat 1.

The symphonies placed in Category 2 differ from those in Category 1 mainly because they employ sonata form (A6/I, G4/III). Although in both the strings are still mainly in three real parts, Ordonez occasionally attempts to fill out the harmonies by placing holding notes in the wind, and (in G4) double stops in the viola part. On stylistic grounds, the following symphonies belong to Category 2: C2, C3, C5, C7, C8, C10, C12, C15*, D1, D3, D7, D9, D10, E flat 3, E1, E2, E4, F1, F2, F7, F8, F9, F11, F12, G5, G8, A1, A4, A8, A10, A11, B flat 2, B flat 3, B flat 6, B flat 7, B flat 8.

The symphonies placed in Category 3 contain the following features: the thematic material ranges from the fragmentary and motivic to the continuous and cantabile - it is more varied than that found in the earlier symphonies; textures are full and varied, the wind playing an important role in filling out the harmonies, thereby rendering the keyboard superfluous. On stylistic grounds, the following works belong to Category 3: C13, C14, D5, D6, E flat 1, E flat 4, E flat 5, F3, F4, F5, G1, G3, B flat 4, B flat 5, B1

The symphony G7 seems to post-date those in Category 3: firstly, sonata form is treated with a greater degree of flexibility than is found in that category; secondly, the scale of the movements has expanded. A date of ca. 1780 seems appropriate for this work.

Summary

After consideration of all the evidence presented in the preceding discussion, I have assigned a date to each of the surviving symphonies (with the exception of A9) (see Table 11).

Table 11The symphonies datedAuthentic

C1 ca. 1755 (before 1756)
 C2 1760s?
 C3 ca. 1760?-66
 C4 ca. 1755-ca. 60? (before 1771)
 C5 1760s? (before ca. 1775)
 C6 (lost) before ca. 1775
 C7 1760s?
 C8 ca. 1760?-ca. 65? (before 1771)
 C9 probably 1774-77
 C10 1760s? (before ca. 1775)
 C11 ca. 1755-ca. 1760? (before ca. 1775)
 C12 ca. 1760?-66
 C13 1770s?
 C14 ca. 1770?-ca. 75
 C15* 1760s? (before 1768)
 D1 1760s?
 D2 ca. 1760?-68
 D3 ca. 1760?
 D4 ca. 1755-ca. 60? (before 1766)
 D5 1770s?
 D6 ca. 1770? (before 1771)
 D7 1760s? (before ca. 1775)
 D8 ca. 1755-ca. 1760? (before 1768)
 D9 ca. 1760?-ca. 65? (before ca. 1775)
 D10 1760s?

Authentic

E flat 1 probably 1772 or 73
 E flat 2 (lost) before ca. 1760
 E flat 3 ca. 1760?-ca. 65?
 E flat 4 1770s?
 E flat 5 1770s?
 E1 1760s?
 E2 1760s?
 E3 (lost) ?
 E4 1760s? (before ca. 1775)
 F1 1760s?
 F2 ca. 1760?-69
 F3 1770s?
 F4 ca. 1770?-ca. 75
 F5 1770s?
 F6 ca. 1755-ca. 60?
 F7 ca. 1760? (before 1764)
 F8 1760s?
 F9 ca. 1760? (before 1765)
 F11 1760s? (before 1768)
 F12 1760s? (before 1771)
 G1 1770s?
 G2 ca. 1755-ca. 60?
 G3 ca. 1770?-ca. 75
 G4 probably 1767 or 68
 G5 1760s? (before ca. 1775)
 G6 (lost) probably 1760-66
 G7 ca. 1780?
 G8 1760s? (before ca. 1775)

* = Brown Q: C2

Table 11 (continued)

A1 <u>ca.</u> 1760?-64	B flat 1 <u>ca.</u> 1755- <u>ca.</u> 60?
A2 <u>ca.</u> 1755- <u>ca.</u> 60?	B flat 2 1760s?
A3 (lost) ?	B flat 3 <u>ca.</u> 1760?-65
A4 1760s?(before <u>ca.</u> 1775)	B flat 4 <u>ca.</u> 1770?-79
A5 <u>ca.</u> 1755-60?	B flat 5 <u>ca.</u> 1770?- <u>ca.</u> 75
A6 <u>ca.</u> 1760?-64	B flat 6 <u>ca.</u> 1760?-64
A7 <u>ca.</u> 1755-59	B flat 7 <u>ca.</u> 1760?-70
A8 <u>ca.</u> 1760?-66	B flat 8 <u>ca.</u> 1760?- (before 1761)
A9 ?	B1 1770s?
A10 1760s?	
A11 <u>ca.</u> 1760?- <u>ca.</u> 65?	

DoubtfulQ: C1 ca. 1755 (before 1757)

Q: F1* before 1769

Spurious

S: C1 probably 1768 or 69

S: D1 probably 1765 or 66

* = Brown F10

Of the authentic symphonies, 12 have been placed in the 1750s, 40 in the 1760s, 16 in the 1770s, 1 some time before ca. 1775, and 1 ca. 1780. If these estimates are accurate Ordonez's most prolific years in the symphonic field were the 1760s, with a falling off during the 1770s and a virtual halt after ca. 1780. This cessation after ca. 1780 is not surprising, considering Ordonez's increased responsibilities at the Lower Austrian Regional Court and the court's musical establishment, and also his ill-health (which led in 1783 to his retirement from both establishments).⁷

Notes

1. For a discussion of the chronological problems presented by the chamber music see A. Peter Brown, 'The chamber music with strings of Carlos d'Ordoñez: a bibliographic and stylistic study', Acta Musicologica, XLVI (1974), p.223.
2. See above, p.28.
3. See above, pp.47-48.
4. 'Watermarks and musicology', Acta Musicologica, XXXIII (1961), pp. 126, 127.
5. A fuller discussion of style follows in Cht.4.
6. By a movement in binary/sonata form I mean one which can be divided into exposition, development and recapitulation but which lacks the most essential element of sonata form proper: tonal dualism in the exposition.
7. See above, pp. 8-9, 11-12.

Chapter 4

THE SYMPHONIES : FUNCTION AND STYLE

There is little evidence to show for what organizations or occasions Ordonez composed his symphonies. However, after consideration of biographical and stylistic evidence, the following conclusions may be drawn. A number of symphonies may have been commissioned by the Tonkünstler-Societät, of which Ordonez was a member between 1771 and 1784, although only two performances are documented.¹ Similarly, as Ordonez was a member of the Viennese Hof-Musikapelle (on a regular basis between 1779 and 1783, and perhaps on a casual basis between 1766 and 1779), it seems almost certain that some of his symphonies were performed by that body, even though he was employed as a performer rather than composer;² moreover, fugal movements in F8, E4 and A5 and predominantly contrapuntal movements in D2, D5, E2, G7, A10 may well have been designed to please the conservative taste of the Viennese court.³ Some symphonies may have been composed for the church - in particular, C10, which has an antiphonal layout (two choirs of trumpets and timpani), and C1 and E flat 3, which have 'Corellian' da chiesa designs (S-F-S-F and S-F).⁴ Ordonez rarely, if ever, composed with publication in mind, as prints of his music are so rare. Perhaps some, possibly even most, of his symphonies were composed not for immediate performance but for sale to the copyists; indeed, the fact that Ordonez never held a post as a composer lends weight to this supposition.

Orchestration

Ordonez was a fine orchestrator: clearly his considerable experience as an orchestral player stood him to good advantage. His approach to orchestration is characterized by continuous variety and contrast and care over detail. As his style matures the most impressive aspect is the attention given to the wind group: its rôle widens considerably.

Nearly half the symphonies in Category 1 are scored for strings alone;⁵ oboes and horns are added in three symphonies, and trumpets and timpani in two more. Keyboard participation is essential until Category 2, at which point it becomes less essential - indeed in most of the post-1770 symphonies a keyboard instrument would be distinctly out of place. The most common instrumental combination in Category 2 is strings, two oboes and two horns; to this basic group trumpets and timpani are added in five C major symphonies and two in D; most interestingly, the orchestra in C10 is divided into three choirs (two of trumpets and timpani and one of oboes, horns and strings). Five symphonies from Category 2 and one symphony from Category 1 have two viola parts either throughout or in part: this penchant for divided violas is unusual - Haydn, for example, rarely uses them, and not at all before 1774. The basic orchestra for the symphonies of Categories 3 and 4 is still strings with two oboes and horns; in three cases trumpets and timpani are added. However, whereas cellos and bassi are separated to any extent in only one Category 2 symphony (and in none of the Category 1 works), these parts are separated in half of the Category 3 works. A double bass is stipulated only once in an Ordonez symphony (in D2). Details of the scoring are given in Table 12.

Table 12The scoring of the symphonies

<u>Estimated chronology</u> ^a	<u>Scoring</u>	<u>Symphonies</u>	<u>Comments</u>
Category 1 (1750s)	Strings ^b	D4, E flat 2 (lost), G2, A7, B flat 1	
	Strings (v1 ^c , v2, b)	A5	
	Strings, 2 obs, 2 hns	C11, F6, A2	2 'corni di caccia' in C11
	Strings, 2 hns	C1, D8	
	Strings, 2 tpts and timp	C4	
Category 2 (1760s)	Strings, 2 obs, 2 hns	C7, D2, D3, D10, E flat 3, E flat 4, E1, E2, E4, F1, F2, F11, G4, G5, A1, A4, A6, A8, B flat 2	C7, B flat 6 have 2 va parts; F2, G8 have 2 va parts in II ^d ; B flat 2 has 2 va parts in II and the Trio. C2 has solo vc in II. D1 has 2 fls in II (replacing obs).
	Strings, 2 obs	G6, G8, B flat 7	
	Strings, 2 obs, 2 hns, 2 tpts, timp	C2, C3, C5, C8, C12, D1, D7	
	Strings	C15*, F7, F9, F12, A10, A11, B flat 3, B flat 6, B flat 8	B-Bc copy of B flat 8 has 2 obs, 2 hns
	Strings (v1, v2, va, vc, b)	D9	
	Strings (v1, v2, b)	F8	
	Strings, 2 obs, 2 hns, 2 choruses of tpts and timp	C10	

Table 12 (continued)

<u>Estimated chronology</u> ^a	<u>Scoring</u>	<u>Symphonies</u>	<u>Comments</u>
Category 3 (1770s)	Strings, 2 obs, 2 hns	C13, D6, E flat 1, E flat 5, F3, F4, F5, G1, G3, B flat 4, B flat 5, B1	A keyboard instrument is superfluous in this group. Separate vc and b in D3, D6, F3, F5, G1, B flat 4, B1. Separate vc and db in D2. 2 va parts in B flat 4. F4/II has 2 fls (replacing obs) and 2 bns.
	Strings, 2 obs, 2hns, 2 tpts, timp	C9, C14, D5	Separate vc and b in D5, and, in V, solo v and 2 va parts
Category 4 (ca. 1780)	Strings, 2 obs, 2 hns	G7	Separate vc and b
Chronology			
unknown	Strings, 2 obs, 2 hns, 2 tpts, timp	C6 (lost)	
	Unknown	E3 (lost)	
	Unknown	A3 (lost)	
	Strings (v1, v2, b)	A9	

^a See above, pp. 54-62.

^b Unless otherwise stated, strings are in 4 parts (violin 1, violin 2, viola, basso); unless otherwise stated, the 'basso' part is for cellos, double basses, bassoon or bassoons (where oboes are present) and, in

Table (continued)

all probability, keyboard (see James Webster, 'Towards a history of Viennese chamber music in the early classic period', Journal of the American Musicological Society, XXVII (1974), pp.212-247, particularly p.242).

c A full list of instrumental abbreviations is given in Vol.II, p. 4.

d Roman numerals refer to movements; e.g., II = second movement.

In about 20 per cent of Ordonez's symphonies concertante writing plays an important part. Nine symphonies (C7, D9, F4, G2, G8, A7, B flat 2, B flat 4, B flat 6) feature 'solo' interjections for one to six instruments; of the nine, four (C7, D9, B flat 4, B flat 6) are sinfonie concertante in all but name, for the interjections are prominent throughout.⁶ Three symphonies (C2, C10, D5) each contain a slow movement for one or two soloists with orchestral accompaniment, such movements resembling extracts from concertos. Two symphonies (G1, B1) contain slow movements in which textures, arrangement of thematic material and dynamics suggest solo-tutti contrasts, such movements resembling extracts from concerti grossi; for example, in B1/II if passages marked piano were played by soloists and those marked forte by the tutti the solo group would consist of two violins, viola, cello and horn (such an arrangement would certainly give definition to the formal structure of the movement) (Ex. 1). Table 13 gives the details.

Table 13

Symphonies with concertante elements

<u>Symphony</u>	<u>Solo instrument(s)</u>	<u>Comments</u>	<u>Chronology</u>
C2	'Violino principale' and vc (in II)	II resembles a slow movement from a concerto	Group 2
C7	2 vas, 2 obs, 2 hns (in I and III)	Solo-tutti contrast, showing influence of the concerto grosso	Group 2

Table 13 (continued)

<u>Symphony</u>	<u>Solo instrument(s)</u>	<u>Comments</u>	<u>Chronology</u>
C10	Ob (in II)	II resembles a slow movement from a concerto	Group 2
D5	'Violino principale' (in V)	V resembles a slow movement from a concerto	Group 3
D9	Va, vc (in all 3 movements)	Solo-tutti contrast, showing influence of the concerto grosso	Group 2
F4	2 fls, 2 bns, 2 hns, vc (in II)		Group 3
G1	V1, v2, va, vc ?	A solo group seems to be implied in II	Group 3
G2	V (in II)		Group 1
G8	2 vas (in II)		Group 2
A7	V (in II)		Group 1
B flat 2	2 vas (in II and Trio)		Group 2
B flat 4	2 vas and vc (in I and II) ob (in Minuet II) 2 vas (in IV)	Solo-tutti contrast, showing influence of the concerto grosso	Group 3
B flat 6	2 vas (in I and II) va (in II)		Group 2
B1	2 vs, va, vc and hn ?	A solo group seems to be implied in II	Group 4

Table 13 reveals quite clearly that the viola is Ordonez's favourite instrument: one or two violas are used soloistically more than any other instrument. This preference for the viola is most unusual during the classical era: apart from Mozart (whose love of the instrument is well-known) the only composer who comes to mind is Vaňhal (who wrote five viola concertos and gave to the viola prominent solo passages in the slow movement of a G minor symphony).⁷

In the Category 1 symphonies the strings are mainly in three real parts: either violins 1 and 2 move in thirds or sixths and violas and bassi in octaves or unison, or violins 1 and 2 play in unison whilst violas and bassi move in thirds or tenths; two-part textures are also encountered, when violins 1 and 2 play in unison and violas and bassi in octaves or unison; four-part writing is infrequent. The wind instruments are largely restricted to doubling the violins, in the case of the oboes, or sustaining notes, in the case of both oboes and horns (Ex. 2). However, the hunting horns ('corni di caccia') in C11 (which represent Ordonez's only use of the instrument in a symphony) have particularly prominent parts, consisting largely of sonnerie-type figures.⁸ In the usual mid-century manner, the wind are silent in slow movements - the only exception being A2.

In the Category 2 symphonies the strings are still mainly in three real parts, but full string textures, particularly where the violas are divided, are much more common than in early symphonies (Ex. 3). The rôle assigned to the wind is more important: whereas the parts could conceivably be omitted in a number of earlier symphonies, they are, by and large, indispensable now. As well as doubling the strings, providing binding notes, rhythmic impetus and harmonic filling the wind are occasionally used soloistically (as in, for example, C7/III and C10/II). The most

prominent wind parts are found in the multi-choral C10, where, in the first and third movement, fanfares for two wind choirs recur constantly in the manner of ritornelli.⁹ From now on, the wind usually play in slow movements (in about 80 per cent of cases).

The orchestration of the symphonies in groups 3 and 4 is particularly impressive: it is constantly varied, and, above all, always well balanced. Four-part string textures are now the norm, and each of the violin, viola and basso parts is now independent. Moreover, five-part string textures, resulting from the separation of the cellos and bassi, are quite common. The rôle of the wind is more varied than ever before; the main functions are as follows: (1) To double string parts - such doubling is never literal, but 'fragmented', that is, the wind are used to highlight the contours of phrases; for example, in B flat 4/II the wind can be heard frequently punctuating the ends of sub-phrases (Ex. 4(a)). (2) To provide sustained notes as a background for the strings. (3) To provide rhythmic impetus (particularly the horns) (Ex. 4(b)). (4) To provide occasional dramatic interjections (for example, in C13 an apparently innocuous finale is suddenly, and without warning, interrupted by loud wind chords (Ex. 4(c)). (5) To lend support to climaxes; for example, the wind play a vital part in building up the main climax of D5/VII (Ex. 19(b)). (6) To provide solo passages - these may be either extended (as in C9/III, D6/III, F4/II) or short, as in D6/I, where wind and strings sound in dialogue (Ex. 4(d)). (7) To provide fanfares - either short (as in D6/II), or extended (as in C9/I and III); this last example is particularly interesting, for as in Haydn's Symphony no. 31 (mit dem Hornsignal), the opening fanfare returns both at the end of the first movement and at the end of the work.¹⁰ (8) To provide colourful effects; for example, B flat 5 opens with an effect which is unique in Ordonez: the horns act as bass to violins and oboes (Ex. 4(e)).

Typically, several of these functions will be found in any one symphony, as in B flat 4, particularly the finale (Ex. 5) where wind functions vary within short spaces, producing a constantly varied orchestral palate which is one of Ordonez's hallmarks and chief strengths.

Ex. 1 B1/II

Andantino

2 horns (sounding octave lower)

vc

10

hns

vc

Ex. 2 C1/III

Allegro

2 horns

v1

v2

va

vc

6

* 'corni di caccia'

Ex. 3 B-flat 6/8

Presto

Violin 1, Violin 2, Bass

sfz, p, cresc., f

5

Violin 1, Violin 2, Bass

p, cresc., f, sfz

10

Violin 1, Violin 2, Bass

p, Solo, P

20

Ex. 4(a) B-flat 4/4

Allegro molto

Violin 1, Violin 2, Bass

f, sfz

5

Ex. 4 (b) (Allegro molto) D6/I 40

2ob
2hn
v1
v2
va (octave higher)

Ex. 4 (c) C3/III 35

2ob
2hn

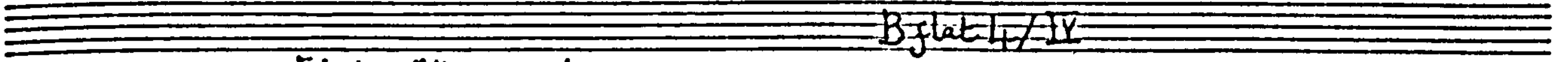
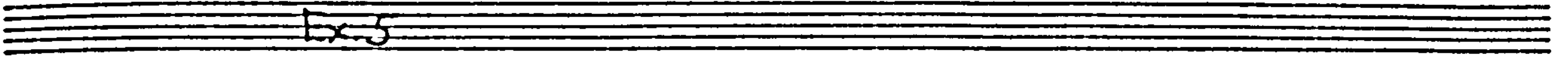
v1
v2
va

Ex. 4 (d) (Allegro molto) D6/I 100

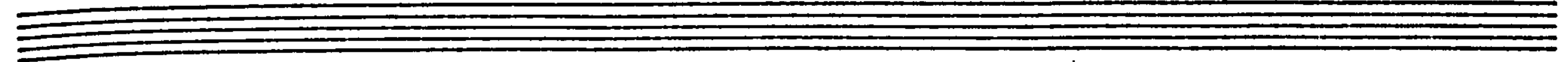
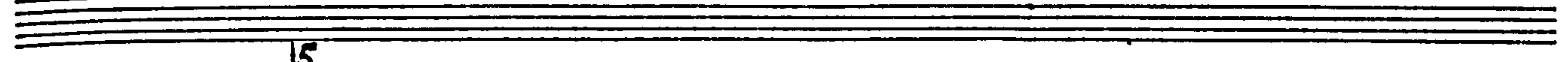
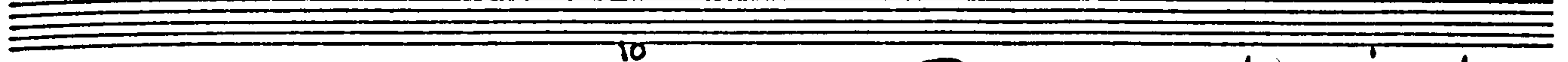
2ob
2hn (octave lower)
v1
v2
va (octave higher)

Ex. 4 (e) B-flat 5/I Vivace 5

ob1
ob2
2hn
v1



Finale : Allegro molto



Movement organization

Number and order of movements

Ordonez continued to prefer the three movement symphony in the layout F-S-F or F-S-M ('M' can stand for a movement in minuet style not actually thus termed) to the four movement one until the end of his career. This is a conservative trait, for most Viennese composers had adopted the four-movement scheme (F-S-MT-F) by about 1770.¹¹ However, Ordonez seems to have abandoned the use of the Minuet and Trio (or minuet-styled movement) as a finale about the same time as Haydn, that is around 1770. His experiments with four-movement schemes are fairly rare: there are less than a dozen examples of the progressive F-S-MT-F scheme. Only three symphonies have slow introductions (as opposed to complete slow first movements); in this respect, a number of commentators have attached unwarranted historical significance to C1 (ca. 1755), asserting it to be possibly the first symphony to place a slow introduction before the first fast movement;¹² in fact, the symphony begins not with a 'slow introduction' but a complete and independent slow movement, in the manner of the Corellian sonata da chiesa: the work therefore resembles (but pre-dates) Haydn's symphonies nos. 11, 18, 21, 22, 34 and 49. Mention must also be made of the seven-movement D5 (entitled, most likely by Ordonez himself, 'Sinfonia Solenne'), which mixes symphony and serenade: in addition to the four basic symphonic movements ((S)-F-S-MT-F), three movements, joined together under the heading 'Intermezzo', are placed between the slow movement and Minuet and Trio.¹³ Details of the number and order of movements are given in Table 14.

Table 14Number and order of movements

<u>Number of movements.</u>	<u>Order of movements</u>	<u>Symphonies</u>
3 movements	F-S-F	C5, C7, C8, C10, C11, C12, C13, D2, D3, D4, D6, D7, D10, E flat 1, E flat 4, E flat 5, E2, E4, F1, F2, F3, F4, F5, F7, F11, G1, G2, G3, G4, G5, G7, G8, A4, A5, A6, A7, A11, B flat 1, B flat 5, B flat 6, B1
	(S) F-S-F	C2, C9
	F-S-MT (or 'Tempo di Menuetto')	C4, C15*, D8, D9, F12, A2, A10
	S-F-MT	F8, A9
4 movements	F-S-MT-F	C3, C14, D1, F6, A1, A8, B flat 2 (III = Menuetto and Quartetto), B flat 3, B flat 7, B flat 8
	S-F-S-F	C1
	S-F-S-M	E1
	S-F-MT-F	F9, B flat. 4
2 movements	S-F	E flat 3
7 movements	(S) F-S-F-MT-S-MT-F	D5

Relative weight of movements¹⁴

The centre of gravity in an Ordonez symphony will usually be felt to be in the first fast movement. However, as his style matures the finale tends to gain in substance. As expected of the Category 1 symphonies, the most substantial movement is always the first (the only exception is A5, where the fugal finale is the most substantial movement); nearly all the first movements are marked Allegro and adopt a crotchet pulse ($\frac{3}{4}$ or $\frac{4}{4}$). The finale is either fast (Presto or Allegro) or tempo di menuetto, and, in nearly all cases, adopts a quaver pulse ($\frac{3}{8}$ or $\frac{6}{8}$). In the Category 2 finales, the quaver pulse becomes less common (it is found in only about 40% of finales), and in four cases (E4, F2, A1, A11) the finale is the most substantial movement. Taking Categories 3 and 4 together, nearly 40 per cent of finales are of greater weight than the first movements: the increased use of the rondo-finale is a contributory factor here, as the numerous repeats produce a movement of considerable length. Like Mozart's Jupiter Symphony, the contrapuntal finale of D5 is clearly felt to be the culmination of the symphony as a whole; to a slightly lesser extent, the same is true of G7.

Cyclic unity

Thematic connections between movements do not play as important a part in the symphonies as they evidently do in the quartets:¹⁵ the only examples occur in C8 and C10, where similar wind fanfares appear in the first movement and finale; moreover, in C10 a similar violin motive is found in the first movement and finale (Ex. 6). However, in three symphonies (D2, E flat 5 and E4) the first two movements are linked, in that the first leads straight into the second without a break; and in D7 the first movement ends inconclusively with an imperfect cadence.

Tonality of movements

As in the chamber music, only the most closely related keys are used for interior slow movements and trios (the only exception is C15* where the slow movement is in F minor).¹⁶ Leaving aside modal (that is major-minor) contrast and key contrast between minuets and trios, a surprisingly large number of symphonies are homotonal—that is, there is no change of key from one movement to the next. Table 15 sets out the details.

Table 15

Homotonal symphonies

<u>Symphony</u>	<u>Scheme of movements</u>	<u>Modality</u>	<u>Comments</u>
D6	F-S-F	M-M-M ^a	
D7	F-S-F	M-m-M	
E flat 3	S-F	M-M	
E2	F-S-F	M-M-M	
E4	F-S-F	M-m-M	
E1	S-F-S-M	M-M-m-M	
F6	F-S-MT-F	M-m-M-M	Trio in subdominant
F8	S-F-MT	M-M-M	Trio in subdominant
F9	S-F-MT-F	M-M-M-M	
G5	F-S-F	M-m-M	
G7	F-S-F	m-M-m	
A8	F-S-MT-F	M-m-M-M	Trio in subdominant
A11	F-S-F	M-m-M	
B flat 4	S-F-MT-F	M-M-M-M	

a M = major mode, m = minor mode

In only four of the symphonies in Table 15 (E flat 3, F8, F9, B flat 4) is the homotonicity capable of explanation: since the slow movement, where key contrast usually occurs, is placed first, one would not expect to find key change.

Melody

Ordenez's melodies characteristically possess greater rhythmic than lyrical interest: they tend to be based on pointed, disjointed figures, producing an effect of nervous rhythmic energy. Italianate lyricism - which features in the works of a number of his Viennese contemporaries, such as Vaňhal, Mozart and L. Hoffmann - is rare in Ordenez's music, even in slow movements. The main melodic types (in order of frequency) are as follows: (1) Melodies built on series of trills or turns, with strongly marked accents, and fragmented by rests; this type can be found in all creative periods - for example, G2/I, A2/I (Category 1), C5/I, C12/I, D7/III, F2/I, A6/III, B flat 6/I (Category 2), D3/III, G1/I (Category 3) (Example 7). (2) Melodies built from rapidly moving arpeggio figures; this type can again be found in all creative periods - for example, G2/III, A5/I, A7/III (Category 1), C3/IV, D9/I, F1/I, F2/III, F8/III, F12/I, A6/I (Category 2), F3/I, B flat 4/II (Category 3). (3) Perpetuum mobile melodies - this type is found in Categories 2 and 3, most commonly in finales - for example, C8/III, D6/III, F5/III, F12/IV, A8/IV, B flat 2/IV, B flat 5/III, G8/III and D5/I. (4) Melodies built from rapidly moving scales; this type is most commonly found in Category 1 - for example, C4/I, C11/I, D8/I. (5) Fortspinnung melodies; this type is most commonly found in slow movements; for example, F12/II, G7/II, B flat 3/II. (6) Lyrical melodies; a fairly exhaustive list of examples is as follows: C10/II, C13/II, C15*/II, D9/II, F2/II, F4/II, G3/I,¹⁷ G3/II, A4/I, A5/II, A6/II.

Ex. 6 (a) C10/I
 (Allegro, in tempo comodo)
 vs f

Musical notation for Ex. 6 (a) in C major, first position, 10th fret. The piece is in 2/4 time and marked 'Allegro, in tempo comodo'. It features a melodic line with trills and a bass line with a forte (f) dynamic.

Ex. 6 (b) C10/III
 (Allegro)
 vs [f]

Musical notation for Ex. 6 (b) in C major, third position, 10th fret. The piece is in 2/4 time and marked 'Allegro'. It features a melodic line with trills and a bass line with a forte (f) dynamic.

Ex. 7 (a) A7/I
 Allegro vivace
 vs [f]

Musical notation for Ex. 7 (a) in A major, first position, 7th fret. The piece is in 2/4 time and marked 'Allegro vivace'. It features a melodic line with trills and a bass line with a forte (f) dynamic.

Ex. 7 (b) C5/I
 Allegro
 vs [f]

Musical notation for Ex. 7 (b) in C major, first position, 5th fret. The piece is in 2/4 time and marked 'Allegro'. It features a melodic line with trills and a bass line with a forte (f) dynamic.

Ex. 7 (c) C12/I
 Allegro moderato con spirito
 vs [f]

Musical notation for Ex. 7 (c) in C major, first position, 12th fret. The piece is in 2/4 time and marked 'Allegro moderato con spirito'. It features a melodic line with trills and a bass line with a forte (f) dynamic.

Ex. 7 (d) D7/III
 Presto non troppo
 vs [f]

Musical notation for Ex. 7 (d) in D major, third position, 7th fret. The piece is in 2/4 time and marked 'Presto non troppo'. It features a melodic line with trills and a bass line with a forte (f) dynamic.

Ex. 7 (e) F2/I
 Vivace
 vs [f]

Musical notation for Ex. 7 (e) in F major, first position, 2nd fret. The piece is in 2/4 time and marked 'Vivace'. It features a melodic line with trills and a bass line with a forte (f) dynamic.

Ex. 7 (f) G1/I
 Allegro maestoso
 vs [f]

Musical notation for Ex. 7 (f) in G major, first position, 1st fret. The piece is in 2/4 time and marked 'Allegro maestoso'. It features a melodic line with trills and a bass line with a forte (f) dynamic.

Form

As expected, the majority of fast movements (about 60 per cent) are in sonata form; other forms encountered in fast movements are binary/sonata¹⁸ (in about 25 per cent of cases) and binary (about 5 per cent) - both of which are characteristic of, though not entirely restricted to, the symphonies of Category 1 - rondo (of which there are 8 examples, all in Categories 2 and 3) and episodic (of which there is just 1 example); there are also two examples of fugue. Of the slow movements about 50 per cent are in binary form, about 25 per cent in binary/sonata form and no more than 20 per cent in sonata form; there are just 2 examples of ternary form and 1 rondo.

Sonata form

A substantial proportion of Ordonez's sonata form movements lack an internal double bar and repeat marks (about 35 per cent of his symphonies have at least one such movement). This type of movement is not uncommon during the mid-century: examples may be cited from J. Stamic, Symphony in E flat (La melodia Germanica, no. 3), first movement; C. P. E. Bach, Symphony no. 3 in F, first movement; G. C. Wagenseil, Sinfonia in D, first movement;¹⁹ F. L. Gassmann, La Contessina, Sinfonia, first movement; and Haydn, Symphony no. 2 first two movements. However, Ordonez's continued (if occasional) use of this design throughout his career represents another conservative trait - although, it should be pointed out, examples of it become rarer as his style matures. A number of these movements (for example, C1/II, C9/I, D5/VII) bear traces of rondo and ritornello forms, in that the secondary section consists of a transposition of the primary, the development opens with the first few bars of the primary section (in the tonic), and (in the case of D5/VII) the movement closes with primary material.²⁰

In the expositions as a whole, the most frequently encountered scheme is P-T-S-K; other schemes (in order of frequency) are P-T-S, P-T-K, P-S-K, and P-S (there is just one example of this last scheme, C14/I). In about 65 per cent of the expositions the secondary section is longer than the primary - a necessary feature if the dominant tonality is to have time to assert itself; where a secondary section is shorter than a primary, an imbalance is often avoided by an extended transition. Strong thematic contrast is rare - more often than not, themes are closely related: in C7/I, transitional and secondary phrases are derived from primary material, and subphrases within the secondary section are also connected (Ta (1P); 2Sa (1Pa); 3Sx (1Sb)) (Ex. 8); in C7/III, secondary and closing material is derived from primary (S (P); K (P)) (Ex. 9); in B flat 5/I, secondary material is derived from both primary and transitional material (Sa (Pb); Sbx (Ta)), and a constantly recurring motive (Pb) provides further unity (Ex. 10). Changes of growth function are confirmed more by textural than pronounced thematic contrast; indeed, the way in which changes of texture exactly coincide with changes of growth function and subfunction, thereby clarifying the formal scheme of a movement and at the same time providing continual interest and variety, is one of the most impressive aspects of Ordonez's sonata form; D9/I serves as a particularly vivid example of this process. Conversely, in the homotonal movements C9/I, C1/II and D5/VII the only contrast provided by the secondary section is tonal, for, in each case, the secondary section consists of an exact transposition of the opening few bars of the movement.

Ordonez's transitions are often less than wholly successful. Characteristically, their basic function of moving to a new key area is carried out as quickly as possible and with the minimum of modulatory activity (that is, without touching on any other keys en route). In C7/I,

the modulation to the dominant is decidedly abrupt (Ex. 11.); in B flat 6/III, the transition creates a crude effect by modulating to the dominant within two bars, and then reinforcing the new key with a series of perfect cadences (Ex. 12). In three minor-key movements (C14/I, G8/I and III) the transition is abandoned altogether - the primary section ends on a dominant chord and the secondary section enters in the relative major (this is a scheme commonly adopted in minor-key sonata form movements during the early-classical era (the first movements of Symphony No. 25 by Mozart and a G minor symphony by Váňhal serve as examples²¹); the scheme is more successfully employed in G8/I and III than in C14, for in both the G8 movements there is more than one secondary section, thereby compensating for the lack of a transition by allowing the dominant sufficient space in which to assert itself. Effective transitions are unfortunately rare. However, one of the best is B flat 5/I, where a convincing and natural modulation is achieved (part of the transition is shown in Ex. 10).

The development sections perform only a limited number of modulations: excluding passing modulations, nearly half make only one modulation (most commonly to the submediant minor, in major-key movements, or submediant major, in minor-key movements) before arriving back in the tonic; the rest make, in roughly equal proportions, either two (most commonly to the submediant and subdominant major, in major-key movements, or minor, in minor-key movements) or three (most commonly either super-tonic minor, submediant, subdominant; or tonic, supertonic, submediant). In short, his development sections tend to lack that key drama which characterizes those of Haydn and Mozart. Reference has already been made to Ordóñez's frequently unsatisfactory modulatory technique; this weakness is particularly evident in more than a few development sections; for example, in G8/I, E4/I and B flat 5/II the modulations back to the

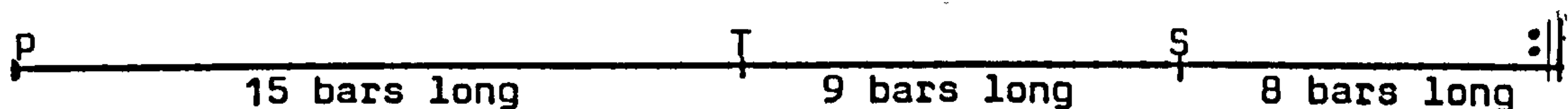
tonic sound forced, and in B flat 5/I and B flat 6/III the modulations to the subdominant sound not only forced but decidedly crude (Ex. 13). A not infrequent inability to modulate convincingly seems to have remained a serious weakness throughout Ordonez's creative life. About 50 per cent of the content of Ordonez's development sections is based on primary material, about 20 per cent on transitional, and about 20 per cent on both transitional and secondary in equal measure; the rest are based mainly on secondary or entirely new material. Often, thematic material from the exposition is restated in the development without significant variation; this lack of thematic development combined with the characteristically limited modulatory activity frequently causes the development sections to become somewhat characterless. The more successful examples, however, compensate for limited tonal contrast and thematic development by having contrapuntal interest (D5/VII contains a passage of singularly dextrous counterpoint;²² F12/I, G7/III, and B flat 5/II contain passages of Fuxian fifth-species counterpoint), or rhythmic interest (in C7/III, surface, imitative and modulatory rhythms accelerate effectively). One of the most effective developments is in D9/I (Ex. 14); here the modulations (to F minor, B minor and D major) are achieved naturally and convincingly — the one to B minor, approached by a highly expressive rising sequence in the solo viola (61-64), is particularly effective; motives from the exposition are cleverly used in rearranged order; and the dialogue between solo cello and solo viola is exceptionally felicitous.

The main centre of interest in Ordonez's sonata form movements tends to be the recapitulation, which nearly always contains some degree of variation or modification, thus compensating for the generally insignificant character of the development. The following are Ordonez's main methods of variation: (1) Lengthening or shortening the recapitulation,

usually for structural reasons; in B flat 4/IV, a long recapitulation is designed in order to counterbalance the short exposition and development - the recapitulation is, in fact, over twice as long as the exposition; in B flat 5/I, the development is slightly longer than the exposition, and therefore the recapitulation is shortened (by telescoping the primary and secondary sections, which appear in reverse order). (2) Extending or contracting sections within the recapitulation, while leaving the overall length virtually unaltered; in B flat 4/II, the primary section is abridged and the secondary section extended to counterbalance the exposition's short secondary section - thus, the following symmetry results:

Symmetry in B flat 4/II

Exposition



Recapitulation



(3) Judiciously omitting material; in G7/III, the first phrase of the secondary section is not recapitulated as it has been worked extensively during the development. (4) Reordering material, usually for no other reason than variety; this is the most characteristic method and one of the most interesting aspects of Ordonez's use of sonata form; his method involves reordering themes, phrases and subphrases, and is remarkably similar to that of J. Stamice, whose 'sub-phrases are constructed so ingeniously that they can be assembled in various orders, like interchangeable links in a chain: a b c in an exposition may become

b a c in the recapitulation';²³ in G5/I themes are reordered; in B flat 6/III both themes and phrases are reordered (Ex. 15); in C10/I subphrases are reordered (2Px y Tx y in the exposition becomes Tx 2Px Ty in the recapitulation). (5) Interrupting the recapitulation for a further passage of development; this method is particularly characteristic of the Category 3 and 4 symphonies, and is one which Ordonez may well have learned from Haydn; examples are C9/I, F4/I, F5/III and G7/I (see Table 16) and B flat 4/IV.

Table 16

Analysis of G7/I, recapitulation

<u>Bar numbers</u>	<u>Keys</u>	<u>Comments</u>
75 (second beat)- 80	G minor	= 1 - 5
81 - 127	(F minor), E flat, (A flat), (B flat), (C minor), G minor	Recapitulation is interrupted by a further passage of development; the material used is Pa ¹ (81 - 85), Sc ¹ (86 - 97), 2T ² (98 - 101), Pb ¹ (102 - 105), Pb ² (106 - 119), Pb ³ (120 - 127)
128 - 152	G minor	Recapitulation is resumed : there are no significant changes here
153 - 159		Closing section, based on Pa

Ex-8

C7/I

Allegro

2ob Solo

2hn Solo (sounding octave lower)

v1 Solo

v2 Solo

vc

1Pa

2ob Solo

2hn Solo

vc

Ta (1Pa)

→ G me.

1Sl

Ex. 2 (continued)

Solo

25a (1Pc)

50

35x (158)

Ex. 9

G1/II

Allegro risoluto

Pax

ay/h

Sax(Ph)

ay(Ph)

(25)

[5] va octave higher

[5] Kx(Pay)/h(Ph)

Ex. 10

B-flat 5/4

(Vivace)

15

20

35

Sa (Pl)

bx (Ta)

Ex. 11 C7/I

(Allegro)

Solo obs Solo

hns (p) (sounding octave lower)

vas Solo (p)

vc Solo (p)

25

cresc.

cresc.

cresc.

cresc.

cresc.

Tutti

Ex. 12 B flat 6/III

(Presto)

vs

vas Solo

ss

ss

ss

ss

Pizz

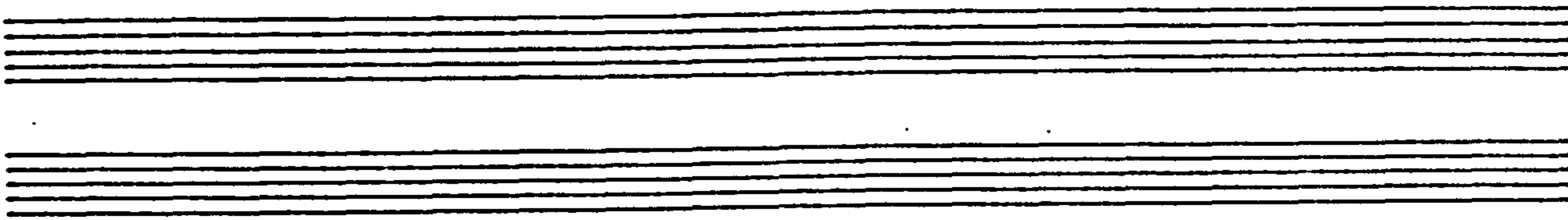
Pizz

25

30

claro

claro



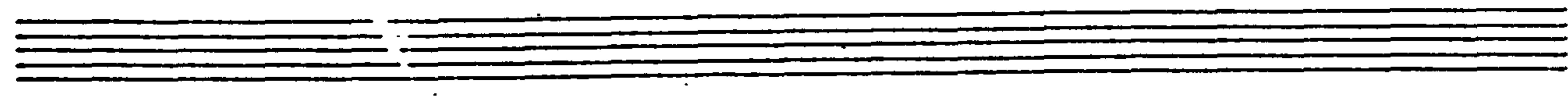
Ex. 3(a)

B-flat 5/I

(Vivace)

75

Handwritten musical score for Ex. 3(a) in B-flat major, first position. The score consists of three staves: Oboe (obs), Violoncello (vs), and Bassoon (va). The tempo is marked (Vivace) and the measure number is 75. The key signature has one flat (B-flat). The oboe part starts with a dynamic marking of *f*. The bassoon part includes the instruction "va (octave higher)". The cello part includes the instruction "va in unison". The music features a rhythmic pattern of eighth and sixteenth notes.



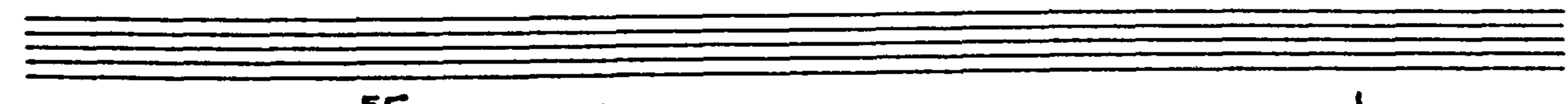
Ex. 3(b)

B-flat 6/III

(Presto)

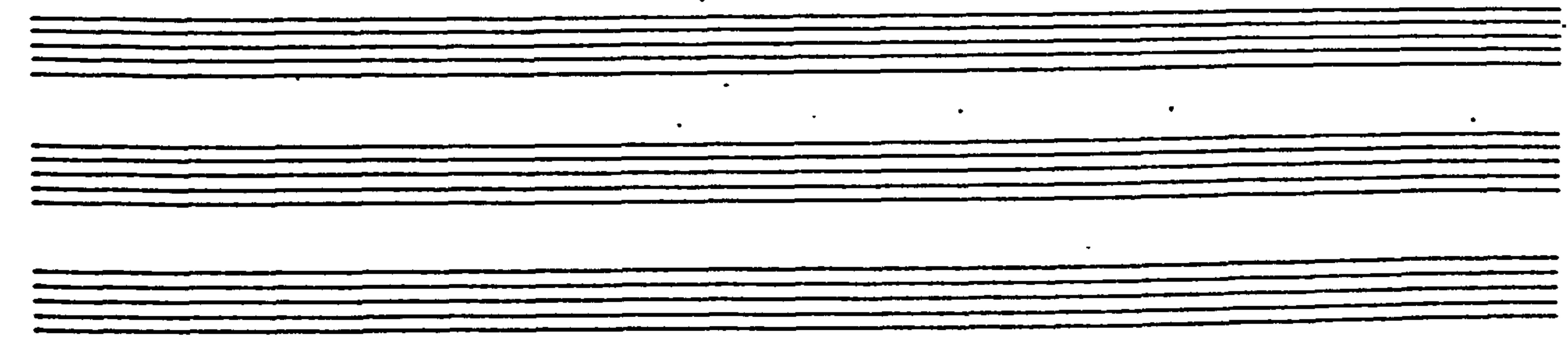
50

Handwritten musical score for Ex. 3(b) in B-flat major, third position. The score consists of three staves: Oboe (obs), Violoncello (vs), and Bassoon (va). The tempo is marked (Presto) and the measure number is 50. The key signature has one flat (B-flat). The oboe part starts with a dynamic marking of *f*. The music features a rhythmic pattern of eighth and sixteenth notes.



55

Handwritten musical score for Ex. 3(b) in B-flat major, third position, continuing from measure 55. The score consists of three staves: Oboe (obs), Violoncello (vs), and Bassoon (va). The key signature has one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes.



Ex. II D9/1
(Allegro) 55

Violin I (vi) Solo p
Violin II (vii) Solo p
Violoncello (vc) p
Basso (vb) p

Detailed description: This system contains measures 55 through 60. It features four staves: Violin I (vi), Violin II (vii), Violoncello (vc), and Basso (vb). The tempo is marked '(Allegro)'. Measure numbers 55, 60, 65, and 70 are indicated above the staves. The Violin I and Violin II parts are marked 'Solo' and 'p'. The Violoncello and Basso parts are marked 'p'. The music consists of rhythmic patterns and melodic lines.

Detailed description: This system contains measures 60 through 65. It features four staves: Violin I (vi), Violin II (vii), Violoncello (vc), and Basso (vb). The music continues with rhythmic patterns and melodic lines. Measure numbers 60, 65, and 70 are indicated above the staves.

Detailed description: This system contains measures 65 through 70. It features four staves: Violin I (vi), Violin II (vii), Violoncello (vc), and Basso (vb). The music continues with rhythmic patterns and melodic lines. Measure numbers 65, 70, and 75 are indicated above the staves.

Tutti f

Tutti f

Detailed description: This system contains measures 70 through 80. It features four staves: Violin I (vi), Violin II (vii), Violoncello (vc), and Basso (vb). The music continues with rhythmic patterns and melodic lines. Measure numbers 70, 75, and 80 are indicated above the staves. The word 'Tutti' is written above the Violin I and Violin II staves, and 'f' (forte) is written below the Violoncello and Basso staves.

Ex. 15
(Presto)

B-flat 6/III (from the start of the
recapitulation)

85

vs
(P133)
col arco
(P133)
col arco
(P133)
col arco

Sa

90

Solo

1K

100

Tutti

cresc.
cresc.
cresc.
cresc.

P

Pb

105

cresc.
cresc.
cresc.
cresc.

P

Sb

2K

Rondo and episodic form

The finales to the following symphonies are in rondo form: C9, D9 ('Tempo di Menuetto'), E flat 1, F3, F4, G1, G5, B1; the form is found only once in a slow movement (E2/II). Two of the examples (in G5 and B1) are labelled 'rondeau', but Ordonez does not seem to distinguish stylistically between rondeau and rondo. One of the main tasks in composing a rondo is to avoid an over-riding feeling of rigidity: as rondo themes are usually four-square (so that they are easy to memorize and recognize on their return), it is important that this feature is counteracted in the episodes and perhaps also in some of the statements.²⁴ Only about half of the rondo movements are successful. Perhaps the best is B1/III; here, the music begins in four-square fashion but gradually becomes more flexible: in the first half, rondo and episodic sections are separated by strong cadences and double-bar repeats; in the second, these double-bar repeats are abandoned, sections are linked by transitions, and refrains are either dramatized (that is, heralded by a loud, repeated wind chord) or concealed. Growth is further aided by reserving the main climax for the last episode; here, textures build up and melodic and dynamic peaks occur. One of the least successful examples is C9/III: here, the phrase structure and harmonic pattern of the opening statement are not sufficiently varied in the episodes. In D6/III, an episodic movement, Ordonez apparently attempts to counteract the rigid scheme of the first half - which consists of five, self-contained, binary-form sections, each sixteen bars long - by designing the second half as a thirty-three bar, medley-like recapitulation of the themes; the result, however, is unconvincing.

Minuets and trios

Only sixteen of the symphonies contain a minuet and trio (a seventeenth, D5, contains two such movements); in addition, five finales and one slow movement are headed 'Tempo di Menuetto.' Although some of these movements are uninteresting, a number contain strongly individual traits. Taken as a whole, a most remarkable feature is the wide range of dynamic marks, from 'Lento' (D1/III) to 'Vivace' (A2/III),²⁵ and descriptive marks, such as 'scherzante' (A1, trio) and 'maestoso.' Equally interesting is Ordonez's means of achieving contrast between the minuets and trios - in the absence of tonal contrast in nine cases. In D1, the minuet is slow, in triple time, fully scored (trumpets and timpani are included), homophonic, and progresses by a series of statements and responses which are clarified by contrasting orchestral textures; the trio is moderately fast, in duple time, reduced in scoring, contrapuntal and dependent on Fortspinnung (Ex. 16). In B flat 4, the lightly-scored second minuet (solo oboe accompanied by violins) contrasts with the fully-scored first (Ex. 17). Considering the tradition of canonic minuets in the eighteenth century,²⁶ and Ordonez's interest in fugue,²⁷ it is surprising that counterpoint is rarely encountered in his minuet-styled movements; in fact, the only examples are in the 'quartetto' of B flat 2, where the two sections open with canonic imitation in all four parts, and the trio of B flat 7, where violins 1 and 2 play in canon above a free bass part.

Fugue, fugato and non-fugal counterpoint

Like many of his Viennese contemporaries, such as Werner, Salviata, Birck, Albrechtsberger and Sonnleithner, Ordonez associated fugue

primarily with chamber rather than symphonic music: whereas twenty-one out of twenty-seven of his string quartets contain a fugue (Brown IV: C2 in fact contains two fugues), only two symphonies contain fugues proper (A5/III and F8/II). In neither the quartets nor the symphonies does Ordonez distinguish stylistically between the terms fugue and fugato (F8/II is styled 'fuga', A5/III 'fugatto'). A5/III reveals two weaknesses frequently encountered in the quartet fugues: an aimless tonal scheme (most commonly (in major-key movements) tonic-dominant-tonic-submediant minor-tonic, where the premature return to the tonic sounds weak) and a monotonously symmetrical exposition. F8/II, however, is much more successful - indeed, it is perhaps the best fugue he ever wrote: the tonal scheme is more convincing than usual for the fugues (although the modulation to the subdominant sounds somewhat forced), and the subject is sufficiently long to accommodate the symmetrical entries without any feeling of monotony.

Although not a fugue proper, E4/III (Allegro fugato) contains two fugal passages, namely the primary section and coda. The movement as a whole is well constructed, but the fugal passages are particularly effective: in the exposition's primary section the time-interval between the fugal entries gradually diminishes and in the recapitulation a series of strettii (two strettii for two voices in the recapitulation proper and a four-voice stretto in the coda) produce the main climaxes.

Non-fugal counterpoint is hardly found at all in an Ordonez symphony before the 1760s, but from then on most of his symphonies contain at least some contrapuntal writing. Apart from D2/III and A10/I, where the counterpoint (strings of suspensions over a running bass) is baroque in style, virtually all the examples are indebted to Fuxian 'species' counterpoint.²⁸ Although E2/III contains extended examples, in most

other cases contrapuntal passages are few in number, of short duration, and usually isolated against the predominantly homophonic texture. Counterpoint is not restricted to any particular area of a movement, though its function is usually to confirm a new key; examples may be taken from C7/I, secondary section - where a passage of fifth-species (incorporating third- and fourth-species) confirms the dominant tonality - and F12/I, development - where fifth-species (incorporating free movement between treble and bass with suspensions in the middle part) again serves to confirm a modulation (Ex. 18).

Two movements apparently from Ordonez's late period, D5/VIII and G7/III, are in a different category altogether from the movements discussed above, for here counterpoint is no longer restricted to isolated passages but informs the movement virtually from beginning to end. These movements represent Ordonez's most complete and successful integration of counterpoint with the symphonic style. Both begin with a similar unison 'signal' motive (Ex. 19), after which they progress on a mainly contrapuntal route. G7/III demonstrates three examples of fifth-species counterpoint: the suspension combined with quaver movement (bars 5 - 9), the suspension with crotchet movement (bars 23 - 30) and the ligature with quaver movement below and free figuration above (bars 47 - 54). This last example shows a particularly skilful mixing of the old with the new, for the modern-style motive in the first violins initially appears in a homophonic setting (bar 31) and then leads naturally into the contrapuntal texture (bars 31 - 54). The primary section of D5/VIII is constructed from five distinct motives (x, y, z, v, w), two of which (y and v) are played against a cantus firmus-type melody (Ex. 20(a)); these motives are then subjected to various types of contrapuntal treatment, the most dextrous of which occurs in the development (Ex. 20(b)), where x, in imitation

(between lower strings and horns on the one hand and first violins, trumpets and timpani on the other), is combined with y (in the oboes).

Summary

My study of the symphonies has revealed that in some respects Ordonez was a conservative composer, as evidenced by his continued preference for the three-movement, rather than four-movement, symphony, adherence to only closely related keys in symphonic cycles (indeed, his occasional penchant for homotonal symphonies) and use of sonata-form designs which lack internal double-bars and repeats. Conversely, his gradual attempts to increase the weight of the finale reveal the more progressive aspect of his style. His symphonies contain a number of strikingly individual features, particularly the thematic and motivic interconnections and treatment of recapitulations in sonata-form movements, wide range of tempo and expression marks in minuets and trios, and prominence given to the viola. In short, Ordonez was a predominantly conservative, though highly individual composer. His greatest strengths are in orchestration and counterpoint. His main weaknesses are an apparent inability to design imaginative tonal schemes, and an often unsatisfactory modulation technique. This last weakness is particularly serious: it spoils a number of otherwise impressive symphonies. Notwithstanding, included amongst Ordonez's 68 surviving symphonies are a number of finely constructed, impressive works, well worthy of revival: amongst the best are perhaps C7, C14, D5, D9, E4, G7 and B flat 4.

Ex 16(a)

Muschetto: Lento

D1/III

Musical score for Ex 16(a) featuring woodwinds and strings. The score includes parts for Oboe (ob), Clarinet in B-flat (cl), Bassoon (bs), Trumpet (trp), Trombone (trb), Violin (v), and Viola (va). The tempo is marked 'Lento'. The key signature has one sharp (F#) and the time signature is 3/4. The woodwinds play a melodic line with some rests, while the strings provide harmonic support with chords and moving lines. Dynamic markings include *mf* and *f*. The Viola part is specifically marked 'va (octave higher)'.

Musical score for Ex 16(b) featuring woodwinds and strings. The score includes parts for Oboe (ob), Clarinet in B-flat (cl), Bassoon (bs), Trumpet (trp), Trombone (trb), Violin (v), and Viola (va). The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 3/4. The woodwinds play a melodic line with some rests, while the strings provide harmonic support with chords and moving lines. Dynamic markings include *mf* and *f*. The Viola part is specifically marked 'va octave higher'.

Ex 16(b)

Allegro

D1/III

45

Musical score for Ex 16(b) featuring woodwinds and strings. The score includes parts for Violin 1 (v1) and Violin 2 (v2). The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 3/4. The violins play a melodic line with some rests, while the strings provide harmonic support with chords and moving lines. Dynamic markings include *mf* and *f*.

Ex. 17(a)

B-flat 1st/III

Mouretto: Maestoso

2nd clarinet part for Ex. 17(a). The score includes parts for 2nd clarinet (2 cl), violin (vs), viola (v), and cello/bass (vc, b). The music is in 3/4 time with a key signature of one flat. The tempo is Maestoso. The first staff shows the 2nd clarinet part with dynamics like *f* and *mf*. The violin and viola parts are marked *vs* and *v*. The cello/bass part is marked *vc, b*.

Violin and cello/bass parts for Ex. 17(a). The violin part (vs) features a solo section with a dynamic marking of *p*. The cello/bass part (vc, b) provides a steady accompaniment. The music concludes with a double bar line.

Ex. 17(b)

Mouretto II

B-flat 1st/III

Violin and cello/bass parts for Ex. 17(b). The violin part (vs) is marked *Solo* and includes a dynamic marking of *ff*. The cello/bass part (vc, b) is marked *ff*. The music is in 3/4 time with a key signature of one flat. The violin part features a melodic line with a trill-like figure.

Ex. 18

Allegro moderato

F12/1

Violin and cello/bass parts for Ex. 18. The violin part (vs) is marked *Allegro moderato* and includes a dynamic marking of *ff*. The cello/bass part (vc, b) is marked *ff*. The music is in 3/4 time with a key signature of one flat. The violin part features a melodic line with a trill-like figure.

Ex. 19 (a)

D5/VII

Finale: Allegro

Tutti

Musical notation for Ex. 19 (a) showing a piano accompaniment for the first three measures of a piece in D major, marked "Finale: Allegro" and "Tutti". The notation includes a treble and bass clef, a common time signature, and dynamic markings "f" and "ff".

Ex. 19 (b)

G7/III

Allegro

Tutti

Musical notation for Ex. 19 (b) showing a piano accompaniment for the first three measures of a piece in G major, marked "Allegro" and "Tutti". The notation includes a treble and bass clef, a common time signature, and dynamic markings "f" and "ff".

Ex 20(a)
Finale: Allegro

D5/VII

5

Musical score for measures 1-9. The score includes staves for Oboe (Obs), Flute (Fl), Clarinet (Cl), Bassoon (Bsn), Trumpet (Tup), Trombone (Trb), and Percussion (X). The music begins with a series of whole notes in the woodwinds and brass, followed by a melodic line in the flute starting at measure 4. The percussion part has a single note at measure 4.

Musical score for measures 10-19. Measure 10 is marked with a '10' above the staff. The oboe part has a melodic line with dynamics 'hns' and 'obs ad'. The flute part has a melodic line with dynamics 'f' and 'p'. The percussion part has a single note at measure 10. Measure 15 is marked with a '15' above the staff.

Musical score for measures 20-24. Measure 20 is marked with a '20' above the staff. The oboe part has a melodic line with dynamics 'f' and 'p'. The flute part has a melodic line with dynamics 'f' and 'p'. The percussion part has a single note at measure 20. Measure 24 is marked with a '24' above the staff.

Ex-20(a) (continued)

25 30

obs
hns

Ex-20(b) DS/VII

(Allegro) 125

obs
hns
vln
vcl/b

125 130

tpns
timp

135

obs
hns
vln
vcl/b

135 140

Historical position

Of his Viennese contemporaries Ordonez is probably closest stylistically to Wagenseil, Gassmann and Haydn: in the symphonies of all four, themes of fast movements are characteristically of greater rhythmic than melodic interest; thematic homogeneity is more common than pronounced thematic contrast, irregular recapitulations more common than regular ones; and, in the symphonies of Ordonez and Haydn, concertante writing is often found (examples in Haydn are Symphonies nos. 6-8, 13, 24, 31, 36).²⁹ Ordonez shares little with those composers who were strongly influenced by Italianate lyricism - that is, Vaňhal, L. Hoffmann and Mozart.

Bearing in mind that Ordonez began composing symphonies before Haydn (Ordonez's earliest date from ca. 1755 (certainly before 1756), Haydn's from ca. 1757-61), his early works appear to be modelled on those of Wagenseil, who was one of the most prominent and influential Viennese composers of the mid century (the two were in close professional contact, possibly from the early 1760s,³⁰ while serving with the Hof-Musikkapelle, Wagenseil as composer, Ordonez as violinist). In several respects their symphonies are remarkably similar: themes tend to be constructed of pointed rhythmic figures decorated with trills or turns and regularly articulated by rests; primary, transitional and secondary material is often interlinked - sometimes themes are even connected from one movement to the next.³¹ From the 1760s onwards, the influence of Haydn can be felt on Ordonez, particularly in the latter's sonata-form movements - that is, in the increased scale of the movements as a whole and new-found freedom of design in recapitulations; the most vivid example of this influence is the first movement of G7 (ca. 1780?), in which the recapitulation is interrupted by a further passage of develop-

ment, a method probably suggested by the first movement of Haydn's 'Farewell' Symphony (1772).³²

In determining whether Ordonez influenced his contemporaries in general and Haydn and Mozart in particular, it should be borne in mind that (1) although he was well-known, he was not as celebrated as, for example, Gassmann, Vaňhal, Dittersdorf, Haydn or the younger Mozart; (2) he never held a post as a composer; (3) there is no evidence that he was a teacher. However, it is tempting to suggest that Haydn was influenced by Ordonez, for Haydn certainly knew at least some Ordonez works: a copy of B flat 8 was added to Prince Paul Esterházy's music collection at Eisenstadt in 1761 or earlier;³³ Alceste was performed at Esterház in 1775 and again the following year (Haydn thought sufficiently highly of the work to borrow a minuet from it for the revised version (1766) of his marionette opera Philemon und Baucis, where it appears as no. 6, a Menuetto in tempo comodo for flute and strings).³⁴ Moreover, the two must have met some time - certainly during the production of Alceste and also perhaps through their connection with the Tonkünstler-Societät (Ordonez as violinist and composer, Haydn composer). Nevertheless, it seems rather unlikely that Haydn was significantly influenced by Ordonez, but it is almost certain that Ordonez was influenced by Haydn.³⁵

In Mozart's case, there is only one example of possible Ordonez influence - that is, the finale of Mozart's Jupiter Symphony, which has similarities with the finale of D5 (1770s?). Although both movements form part of a wide tradition of contrapuntal finales,³⁶ the similarities are striking: both expose five distinct motives which are subsequently subjected to various types of contrapuntal treatment, and in both a distinct climax is achieved by dextrous contrapuntal

juxtapositions. Conversely, there are considerable differences between the two: Mozart's five motives are divided between the primary and secondary sections, whereas Ordonez's secondary section is a partial transposition of the primary; Mozart's contrapuntal climax, which is considerably more dextrous than Ordonez's (Mozart juxtaposes all five motives, Ordonez only two), occurs in the coda, Ordonez's in the development. Moreover, there is no evidence that Mozart knew this work - or, indeed, any other by Ordonez. In other words, though it cannot be proven that Mozart's procedure was suggested by Ordonez's, the similarities are of more than passing curiosity.

Interest in Ordonez's music waned rapidly after his death. Apart from isolated cases of demand (one example as late as 1799), he soon became no more than a name in a dictionary, and it was not until 1959 that interest was renewed.³⁷ The best works of Ordonez are well worthy of revival: they have certainly not deserved such long neglect.

Notes

1. See above, pp.13, 14.
2. See above, pp.11, 12.
3. For an account of the Viennese Court's conservative musical taste in general and predilection for counterpoint in particular, see Warren Kirkendale, Fuge und Fugato in der Kammermusik des Rokoko und der Klassik (Tutzing: Hans Schneider, 1966), pp.59ff.
4. Throughout this chapter, the following abbreviations are used for movements: S = slow movement (S in parenthesis means a slow introduction rather than an independent slow movement); F = fast movement; MT = minuet and trio.
5. For an explanation of the chronological categories see Chapter 3.
6. On the various types of sinfonia concertante see Barry S. Brook, 'The symphonie concertante: an interim report', The Musical Quarterly, XLVII (1961), pp. 493-516.
7. Ed. H. C. Robbins Landon, Diletto Musicale, No. 38 (Vienna and Munich: Doblinger, 1965).
8. C11 belongs to the tradition of the eighteenth-century hunting symphony, of which there are examples by W. R. Birck, B. Galuppi, G. C. Wagenseil and others; see Shelley G. Davis, 'The hunt, the keyboard and J. G. Lang's Concerto da caccia', The Music Review, XXXIX (1978), pp. 167-177.
9. Landon points out (Foreword to his edition of Carlos d'Ordoñez, Sinfonia per tre cori, Accademia Musicale, No. 18, Universal Edition, 1972) that Ordonez was not alone in composing such antiphonal works in Austria, for Georg Reutter left an (incomplete) symphony for multiple bass choir and orchestra. Landon further points out that the high trumpet parts in this symphony provide additional evidence that 'the clarino tradition in trumpet playing lingered on in Austria into the 1760s: what were previously thought to be isolated examples, such as the high trumpet part in the Michael Haydn O ma. Lambacher-Serenade (now well known in its arrangement as his Trumpet Concerto) or in Georg Reutter's Servicio di Tavola (1757) may now be seen in a wider context. Clarino playing did die out in Austria but more slowly than was previously believed.'
10. The device of the opening wind fanfare was perhaps borrowed originally from the Venetian trumpet overture (for example, A. Sartorio's Adelaide, 1672 and C. Pallavicino's Il Diocletiano, 1675) where the fanfare was used to signal the beginning of an opera to an inattentive audience; see Selfridge-Field, Venetian Instrumental Music from Gabrieli to Vivaldi, pp. 161-163. R. Sondheimer, Haydn: A Historical and Psychological Study Based on his Quartets (London: Bernoulli, 1951), p. 66, points to examples of the device in symphonies by L. Vinci, F. A. Hoffmeister and K. Stamitz; I am grateful to Mr. Howard Picton for this last reference.

11. However, J. K. Vaňhal continued to cultivate the three-movement symphony (in equal proportion to the four-movement one) throughout his career, probably in order to please English and French publishers who tended to prefer the three movement symphony; see Paul Robey Bryan, The Symphonies of Johann Vaňhal (Unpublished Ph.D. dissertation, University of Michigan, (1955), pp.223, 224.
12. See for example Jan LaRue, 'The Background of the Classical Symphony', The Symphony, ed. Ursula von Rauchhaupt (London: Thames and Hudson, 1973), p. 107.
13. Another example of the close relationship between symphony and serenade is provided by Mozart's seven-movement Serenade, K. 204, which was later telescoped to form a four-movement symphony.
14. In assessing the relative weight of a movement I have taken into account tempo, pulse and number of bars.
15. On cyclic unity in the string quartets see A. Peter Brown, 'The chamber music with strings of Carlos d'Ordoñez: a bibliographic and stylistic study', Acta Musicologica, XLVI (1974), pp. 222-272, particularly pp. 241-242.
16. On key structure in the chamber music see ibid., p. 242.
17. The melodic style of this movement suggests Vaňhal, which explains why, perhaps, the CS-Pnm (Osek) copy (the title page of which is missing) is catalogued, in the CS-Pnm Card Index, under that composer.
18. For a definition of binary/sonata form, see above, p.62, n.6.
19. Ed. Karl Horwitz and Karl Riedel, 'Wiener Instrumentalmusik vor und um 1750', Denkmäler der Tonkunst in Österreich, ed. Guido Adler, vol. 31 (1908, re-issued 1959), pp. 16-22.
20. Throughout this discussion of sonata form I am using the terminology advocated by Jan LaRue in Guidelines For Style Analysis (New York: W. W. Norton & Co., Inc., 1970); see particularly pp. 153-193. The following symbols will be used: P = primary materials (i.e., materials which first appear in the home key and in the exposition); T = transitional materials; S = secondary materials (i.e., materials which first appear in the dominant or relative major and in the exposition); K = closing, articulating materials; if there are two or more themes of similar function, appropriate numbers precede the function: 1P, 2P, 3P, etc.; symbols placed in parenthesis show derivations (e.g., S(P) means the secondary material is derived from the primary). Component elements within a theme are shown as follows: Ph = harmonic, textural or accompanimental aspects of a theme; r = rhythm of a theme. Single melodic phrases are shown by attaching the letters a . . . g to the main functions (e.g., Pa, Pb); subphrases are shown by the letters x, y, z, v, w, producing the combinations Pax, ay, . . . aw; m = a small, recurring motive. Variations in material are shown by superscript numbers (e.g., Pa¹ means a varied appearance of the first phrase of the primary section).

21. The Vaňhal symphony is edited by Landon, *Diletto Musicale*, No. 38 (Vienna and Munich: Doblinger, 1965).
22. See below, pp.100-101.
23. LaRue, 'The Background of the Classical Symphony', p.106.
24. See LaRue, Guidelines, pp.185-186.
25. Cf. the chamber music, where the tempi in the minuet-styled movements range from Lento to Allegro - see Brown, op. cit., p.249.
26. See Kirkendale, op. cit., pp.190-191.
27. The fugal movements in the string quartets, for example; see below, pp.98, 99.
28. For the influence of Fux on classical composers see Kirkendale, op. cit., pp.59-80; Alfred Mann (trans. and ed.), The Study of Counterpoint from Johann Joseph Fux's Gradus ad Parnassum (London: Dent, 1965), pp. vii-xvi; Susan Wollenberg, 'Haydn's baryton trios and the "Gradus",' Music & Letters, LIV (1973), pp.170-178.
29. See above, pp.67-69.
30. See above, p.11.
31. See above, p.78. In Q:: C1, which may be by Wagenseil, the first two movements begin with similar themes.
32. See above, p.88.
33. See above, p.46.
34. Landon, 'Haydn's marionette operas and the repertoire of the marionette theatre at Esterházy Castle', The Haydn Yearbook, I/1 (1962), p.173.
35. Landon, Haydn at Esterháza 1766-1790, *Haydn: Chronicle and Works* (London: Thames and Hudson, 1978), pp.380-393, groups Ordonez with Vaňhal, Dittersdorf and the young Mozart as members of a Haydn 'School'. While it is true that all four were influenced, to a greater or lesser extent, by Haydn, by grouping them together in this way, Landon seems to imply a stylistic affinity with each other, whereas the differences between, for example, Ordonez and Vaňhal are more apparent than the similarities.
36. Compare, for example, Michael Haydn's C major symphonies, Perger nos. 19 (1784) and 32 (1788).
37. See above, p.ii.

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APPENDIX

1. LETTER FROM ORDONEZ TO JOSEPH II
Vienna, Finanz-und Hofkammerarchiv, Kamerale, rote
Nr. 707, Nr. 144.
Reproduction, transcription and translation.

2. SPERRS-RELATION (CLOSING REPORT) ON ORDONEZ
Vienna, Stadt-und Landesarchiv,
Magistratisches Zivilgericht 1783-1850, 2-2111/1786
Reproduction, transcription and translation

BEST COPY

AVAILABLE

Variable print quality

22. April 1758

Seiner Majestät!

Die durch die unglückliche Schlacht
 bei Kolin am 6ten Juny 1757
 verurtheilte Stadt Prag
 ist durch die unglückliche Schlacht
 bei Kolin am 6ten Juny 1757
 in die Hände der Feinde
 übergeben worden.
 Die Kaiserliche Armee
 hat sich am 9ten Juny 1757
 nach Pilsen zurückgezogen.
 Die Kaiserliche Armee
 hat sich am 9ten Juny 1757
 nach Pilsen zurückgezogen.
 Die Kaiserliche Armee
 hat sich am 9ten Juny 1757
 nach Pilsen zurückgezogen.

Die Kaiserliche Armee
 hat sich am 9ten Juny 1757
 nach Pilsen zurückgezogen.
 Die Kaiserliche Armee
 hat sich am 9ten Juny 1757
 nach Pilsen zurückgezogen.

ab Imperatore

5

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15

20

Zuerst = Einleitung, in welcher die
 Grundgesetze der allgemeinen
 und speciellen Psychologie, sowie
 normaler und krankhafter Geistes-
 thätigkeit, von 500 S. an, in
 drei Abtheilungen, nämlich: 1. über
 die allgemeine Psychologie, 2. über
 die specielle Psychologie, 3. über
 die Krankheiten der Geistes-
 thätigkeit, abgehandelt sind.
 Die zweite Abtheilung ist in
 zwei Theile getheilt, nämlich:
 1. über die Krankheiten der
 Intelligenz, 2. über die
 Krankheiten der Affekte.
 Die dritte Abtheilung ist
 in zwei Theile getheilt, nämlich:
 1. über die Krankheiten der
 Sinne, 2. über die Krankheiten
 der Willenskräfte.

50

55

60

Die erste Abtheilung ist in
 zwei Theile getheilt, nämlich:
 1. über die Krankheiten der
 Intelligenz, 2. über die
 Krankheiten der Affekte.
 Die zweite Abtheilung ist
 in zwei Theile getheilt, nämlich:
 1. über die Krankheiten der
 Sinne, 2. über die Krankheiten
 der Willenskräfte.

Wien, den 23. October 1833.

Carl Oederer
 H. O. Professor
 abgezeichnet

65

Transcription

Euer Majestätt!

Da unterzeichneter dem

Vernehmen nach in den

Quiescentenstand mit der

5 Helfte seiner ausgemessenen

Besoldung versezt seyn solle,

Bittet selber Allerunterthä-

nigst ihm zu einer seinem

Karakter und Fähigkeit an-

10 gemässene Bedienstung samt

den Als Landrechts Registrator

bezohenen Salário, anzustellen oder
ihme

aus Allerhöchster Milde seinen

bishero genossenen Gehalt

15 jährlich : per 1000 f Allergnä-

digst beizulassen.

Bittsteller hoffet der Aller-

höchsten Gnade um so mehr

Würdig zuseyen, alß selber

20 1 tens - von 13ten July 1758: an bis

heut dato über 25: Jahre,

und zwar von Anno 1758: bis

1764: bei den vorhinig - Land-

Marshallischen Gericht als

25 Concipistens - und Raths Pro-

collistens - Adjunct ohne

Besoldung - von Anno 1764:

bis 1774: bei den dermahligen

Translation

Your Majesty!

He, the undersigned, should,

according to report, be sent

into retirement with half his

calculated salary. Thus, he himself,

your very humble servant,

begs to be appointed to a post

befitting his character and ability,

together with the former salary

received as Registrar of the

regional court, or to allow him,

as a sign of supreme

generosity, his erstwhile payment

of 1000 Gulden a year.

The Petitioner hopes to be worthy

of supreme mercy as

Firstly: he was in service from

13th July 1758 for 25 years until today;

that is, from 1758 to 1764 as

assistant - to the concipistens

and keeper of council minutes -

at the former regional marshal's

court, without payment; from 1764

to 1774 as a first-grade employee

in the registry of the present

regional court, at 600 Gulden

a year; then from 1774 to 1780 as

Landrechte als erster Regi-
 30 strant mit jährlich: 600f -
 dann von Anno 1774: bis 1780:
 als Landrechts Sekretär mit
 ebenmässigen 600f -
 endlichen von Anno 1780: bis
 35 anhero als Landrechts Regi-
 strator mit jährlich: 1000f
 Pflichtmässig, Treu, und eifrig
 gedieent [sic] hat, deßhalben auch
 sich auf seine Stelle zubeziehen

40 Getrauet:

2tens. - Er Bittsteller dem neu-
 angestellten Registrator in
 dienstjahren gewis vorgehet,
 auch seine Fähigkeit dem

45 ganzen Landrechte Be-

kant ist: Endlichen

3tens - der unterzeichnete durch
 Herabsetzung desselben in

den Quiescentenstand mit dem

50 normalmässigen Gehalt

jährlich: per 500f: da er sich

doch dienstfähig fühlet: an

der Ehre schmerzlich Gekrän-

ket ist, andurch auch sich und

55 seiner Kinder sowohl in Betracht

der Unterhaltung als der

Erziehung in eine trau-

regional court secretary at the
 same 600 Gulden; and lastly,
 from 1780 until today as
 Registrar of the regional court
 at 1000 Gulden a year; having
 performed his duties conscientiously,
 loyally and zealously, he begs to
 refer to his position.

Secondly: he the petitioner has been
 in service for more years than
 the newly appointed Registrar,
 and also his ability is known to the
 whole regional court.

Thirdly and lastly: the undersigned,
 through his demotion to the state of
 retirement with the standard allowance
 of 500 Gulden a year, feels his honour
 is sorely wounded as he deems himself
 still capable of service, and sees
 himself and his children, in regard
 both to their maintenance and to
 their upbringing, reduced in consequence
 to a sad and miserable state.

rige und kümmerliche Laage

versezt sihet;

60 Wiederholt demnach seine
gestelte Bitte, und Hoffet in
ein oder Anderen Euer
Majestätt: Allerhöchste Gnade

He therefore repeats his request
and hopes for one or other of Your
Majesty's supreme mercies.

Karl Ordonez

Wienn den den 23te October 1783 Karl Ordonez

Registrar of the Lower Austrian

65 Nieder Österreichischer Landrechts
Registrator

Regional Court. Vienna,

23rd October 1783

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SWAY-RELATION.

Siden-Sall

Ju den Markt

5 Namen des Verstorbenen *Leofredus Groum Paul Orestis*

Condition *pensionat P. Linderhoffe Langstraben*

Stand *Gutleben*

10 Wohnung *Leige Blum Grosse St. 1162. hinter
Kocherstrasse Leige Groum Paul Orestis Langstraben
Leige Groum Paul Orestis*

Storb Tag *zu St. Ebris 796*

Nachgelassener Ehegatt



Begeleitete Seite 2.

15
 Großjährige, und wo solche sich befinden, i. Linnich,
 von Maria Anna Steinlinnen in P. übergeben. Die
 verbleibenden Papiere sind in P. übergeben.
 Auch in P. übergeben.

20
 Minderjährige, und wo dieselbe sich befinden, i. Linnich,
 von Joseph Anton, junger in P. übergeben.
 Die verbleibenden Papiere sind in P. übergeben.
 Auch in P. übergeben.

Ob ein Testament vorhanden ist.

230 dasselbe befindetlich

25
 Nächste Anverwandte sind von Joseph Anton
 in P. übergeben. Die verbleibenden Papiere
 sind in P. übergeben.

Das Buch ist ein...
 Die...
 30.

35	1. ...	19/22
35	2. ...	8.-
	3. ...	1-20
	4. ...	5.-
	5. ...	7.-
40	6. ...	4.-
	7. ...	7.-
	8. ...	7.-
45	9. ...	7.-
	10. ...	5.-
	11. ...	7.-

...
 ...
 ...

50
 ...
 ...

...
 ...
 ...
 ...

Transcription

Sperrs - Relation

Toden - Fall:

In der Stadt

Namen des Verstorbenen: Wohledler Herr Karl Ordo-

5 netz

Condition: pensionierterer k.k. Landrechtsregistrator

Stand: Wittiber

Wohnung: beym blauen Hechten Nummer 462 hintern

Hohen Markt beym Herrn Anton Heydegger Burgerlicher

10 Handelsmann auf dem Zimmer

Sterb-Tag: der 6 7 [Septem]bris 1786

Nachgelassene Ehegatt :—

Nachgelassene Kinder: 2

Großjährige, und wo selbe sich befinden: 1 benanntlich

15 Frau Maria Anna Neidlingerin k.k. ober hofbau di-
rections Kanzlisten Ehegattin wohnhaft im k.k. Bau-
stadl in der Leopoldstadt.

Minderjährige und wo dieselbe sich befinden: 1 benanntlich

Herr Joseph Ordonetz Ingrossist im k.k. Tabak-Geföhls

20 Administrations Amt in 24. Jahr alter bey der ob-
besagten Frau Schwester wohnhaft.

Ob ein Testament vorhanden: keines.

Wo dasselbe befindlich :—

Nächste Anverwandte: wohledler Herr Ignaz Joseph Pichl

25 k.k. Kameral Zahlamts Liquidator ist als Gerhab

vorgeschlagen worden wohnhaft Nummer 430 auf der Fischerstie-
gen.

Das ganze Vermögen bestehet wie folget, als
 an baren Geld nichts wurden Leichs, und andere Kosten von Herrn
 30 Schwieger Sohn Joseph Neidlinger bestritten zur nach-
 richt.

	die ausständige Pension	19 fl 22	
	an obligationen und anderen Schulden herein, wie auch an		
	Silber geschmeid	-	-
35	1 Silber <u>farbener</u> und 1 bis <u>farbener</u> Tuchener Frack	6.	-
	1 <u>alter</u> bley <u>farbener</u> <u>detto</u>	1.	30
	1 Reh <u>farbener</u> Tuchener Kaput, und 1 <u>detto</u> Frack <u>per</u>	5.	-
	5 verschieden alte Hosen, und 4 <u>detto</u> Westen	7.	-
	1 kattunener Schlafrock	4.	-
40	2 glatte Hüte, 1 Stählerner Degen, 3 <u>ordinäre</u> Stocke, 1 paar <u>ordinäre</u> Schnallen, 5 paar alte Schuhe, 1 paar alte <u>seidene</u> , und 10 verschiedene unterstrümpfe, 4 Haarbeutel <u>per</u>	7.	-
	3 Hemden, 13 Binden, 1 Halstuch, 5 <u>ordinäre</u> Sack Tüchl, 2 Hand Tüchl und 1 paar Handschuh <u>per</u>	3.	-
45	1 Tuchent, 1 Matratze, 2 Kissen	5.	-
	1 hölzerne Kurz [?] Uhr	1.	-

Worauf der Herr Schwieger Sohn Joseph Neidlin-
 ger zu fordern hat. Übrigens ist die Sperr an-
 gelegt worden.

50	58 fl 52 xr	Summa . . .	58 fl 52.
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Johann Michael Lenz

Sperrskommissär

Ignaz Jos. Pichl

Balthasar Müller

Cameral Zahlamts Liquidator

gerichtlicher Stätzmeister

55 als Zeuch

Anton Heydegger

bürgerlicher Handelsmann

als Zeuch.

Notes¹

Line 35: 'bis' (slang) = beige

" 45: 'Tuchent' (or Duchent) = Austrian slang (meaning a quilt).

Translation

Closing Report.

Death: in the city

Name of the deceased: Most gracious Herr Karl Ordonetz.

Circumstances: pensioned Royal and Imperial regional court
5 registrar.

State: Widower.

Residence: beym blauen Hechten, Nummer 462 hintern

Hohen Markt, in rooms with Herr Anton Heydegger,
citizen and tradesman.

10 Date of death: 6th September 1786.

Surviving spouse: —

Surviving offspring: 2

Adults, and the condition in which they are left: 1, named
Frau Maria Anna Neidlinger, wife of a government

15 official in the Royal and Imperial upper court building-management
division, living in the k.k. Baustadl in the
Leopoldstadt.

Minors, and the condition in which they are left: 1, named Herr
Joseph Ordonetz, correspondence clerk in the Royal and

20 Imperial tobacco taxes administrative office, aged
24 years, living with the above-mentioned woman,
his sister.

Whether a will existing: no

Where the same exists: —

¹Information kindly supplied by Prof.Dr.Hanns Jäger-Sunstenau

25 Next of kin: Most gracious Herr Ignaz Joseph Pichl,
 Royal and Imperial administrative liquidator, has been
 nominated executor, living at Nummer 430 auf der
Fischerstiegen.

The whole property consists as follows. In ready money,
 30 nothing. Funeral and other expenses borne by
 the son-in-law Herr Joseph Neidlinger, according to report.

The outstanding pension	19 fl	22
Of bonds and other incoming debts,		
also silver jewellery	-	-
35 1 silver-coloured and 1 beige cloth dress-coat	6	-
1 old lead-coloured cloth ditto	1	30
1 fawn-coloured cloth cape and 1 ditto		
dress-coat per	5	-
5 sundry old breeches and 4 ditto waistcoats	7	-
40 1 cotton dressing-gown	4	-
2 flat hats, 1 steel sword, 3 common sticks,		
1 pair of common buckles, 5 pairs of old shoes,		
1 pair of old silken, and 10 sundry under-socks,		
4 hair bags, per	7	-
45 3 shirts, 13 neckties, 1 neckerchief, 5 common		
pocket handkerchiefs, 2 towels, and 1 pair of gloves per	3	-
1 quilt, 1 mattress, 2 pillows	5	-
1 wooden short(?) clock	1	-

Upon which the son-in-law, Herr Joseph Neidlinger,
 50 has to claim. Furthermore, the closing
 has been performed.

58 Gulden, 52 Kreuzer	Total	58 fl 52
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Johann Michael Lenz
 Closing Commissioner

55 Ignaz Jos. Pichl
 Administrative Liquidator
 as witness.

Balthasar Müller
 Judicial Chancellor

 Anton Heydegger
 citizen and tradesman
 as witness.

60

Notes¹

Line 1: 'Closing Report': at this time an official of the Viennese magistrate's, or civic, court had to discover if the deceased had left valuable objects; if he had the objects would be 'closed' - that is, locked up (hence 'closing report') - until the names of the legal heirs had been determined.

Line 16: k.k. Baustadl: a small building in which were deposited the tools for building and repairing the edifices of the Imperial Court.

Lines 49, 50: 'Upon which the son-in-law . . . has to claim': meaning that his expenses for the deceased were more than 58 fl. 52 xr.

Lines 50, 51: 'the closing has been performed': meaning the Commissioner has locked up the valuables (in a room or trunk).

¹Information kindly supplied by Prof. Dr. Jäger-Sunstenau.