

ALISON J. DUNLOP

*The Life and Works of
Gottlieb Muffat*

(1690–1770)



HOLLITZER



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THE LIFE AND WORKS OF
GOTTLIEB MUFFAT
(1690–1770)

PART I:

A Documentary Biography

PART II:

Catalogue of Works and Sources

HOLLITZER



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PART I:
A Documentary Biography

PREFACE

This book originated as a project on copyists of keyboard music active in Vienna during Gottlieb Muffat's lifetime. Subsequent source finds, however, have taken my research in different directions and this study now explores various aspects of Muffat's biography and works.¹ In December 2007, a number of hitherto unknown music manuscripts by both Gottlieb and Georg Muffat in the archive of the Berlin Sing-Akademie came to my attention. The size of this collection of Muffat manuscripts is unparalleled and it soon became apparent that it would not be possible to evaluate these sources without access to a thematic catalogue. Although Friedrich W. Riedel had catalogued Gottlieb Muffat's music approximately fifty years prior to the commencement of this study and his system is now well established, his catalogue is only publicly available in outline form (in *Die Musik in Geschichte und Gegenwart*² and in *The New Grove Dictionary of Music and Musicians*³). It was therefore necessary to prepare a new catalogue of works and sources for this study, the product of which can be found in the second part of the *Muffat Compendium (The Life and Works of Gottlieb Muffat (1690–1770): Catalogue of Works and Sources)*. A comparative study soon revealed the significance of the Muffat items in the Sing-Akademie collection: the majority of works are unique and almost all copies are the most reliable extant sources of pieces for which there are concordances. This naturally opens up many possibilities for further research. The collection allows us to reconsider Muffat's repertoire in terms of his treatment of genre, style, influences, individuality and chronology. It also affirms Muffat's position as the most eminent composer of keyboard music in the first half of the eighteenth century in Vienna.

As the structure of my catalogue had been determined before Professor Riedel kindly granted me access to consult his handwritten catalogue,⁴ the two catalogues vary considerably in their approach to classifying Muffat's music. Muffat's output is largely confined to keyboard music and very few works can be dated. During his lifetime only two works were published (these were not assigned opus numbers) and the composer does not appear to have catalogued his own work. For these reasons, the catalogue could not be based on a conventional model, i. e. works could not be ordered by chronology, nor could they be easily

1 The doctoral dissertation entitled 'Gottlieb Muffat (1690–1770): A Companion to the Sources' (Queen's University Belfast, 2010) serves as the basis for the *Muffat Compendium*.

2 Riedel, Friedrich W., 'Muffat, Gottlieb', MGG (i), vol. 9, cols. 919–24.

3 Wollenberg, Susan, 'Muffat, Gottlieb', *Grove Music Online* (accessed 1 October 2007).

4 Card catalogue in the possession of Professor Friedrich W. Riedel (Sonthofen).

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divided into secular and sacred output or even strictly arranged by genre. Riedel's catalogue groups works thematically and a continuous numbering sequence is employed. I decided to divide the catalogue into four distinct sections—printed works, keyboard partitas, other keyboard works, and chamber works—in which pieces are grouped as sets (where the sources would imply Muffat intended them to be so) or by tonality. A separate section is dedicated to the two printed works as they are among the very few which can be confidently attributed to Muffat—the authenticity of many other works is a matter of contention as stylistic and source-based evidence is not always sufficient to allow one to establish authorship.

All manuscript sources of Muffat's music were personally consulted for this study with the exception of those which could not be located when I was conducting archival research (in these three instances microfilm copies were used). In addition to providing a synthesis of literature on Muffat source studies, a number of secondary sources, such as auction, library and collectors' catalogues and letters, have been used in order to help unravel the transmission history of Muffat's music in the eighteenth and nineteenth centuries. A detailed description of sources is found in the second volume of the *Muffat Compendium* and hypotheses about the provenance and dissemination of manuscripts are discussed in the main text.

The focus of my research shifted once again when I began to pursue Gottlieb Muffat's biography. Curiosity about how a composer and musician of Muffat's stature could have been almost erased from history was the motivation for research in this area. The starting point was to establish an accurate chronology of Muffat's life but it soon became clear that all traces of the composer had not disappeared: Not dozens, but hundreds, of documents pertaining to Gottlieb Muffat and his family have survived within various institutions—a striking contrast to the relatively few extant music manuscripts. Yet in spite of the large number of biographical sources, very little has been discovered about his private life. As is the case with his teacher Johann Joseph Fux, no personal correspondence, diaries, or contemporary biographies are known; all that survives are a few untrustworthy anecdotes and so in this respect Muffat 'counts among the lost'.⁵

My research into Gottlieb Muffat's biography can be divided into two separate strands. The first is an investigation of Muffat family biography within social and historical contexts. For this aspect of my research, church records and legal documents were the primary sources. From these it was possible to glean information about hitherto unknown members of the Muffat family and provide new insights Gottlieb Muffat's familial circles, social status, and quotidian existence. In spite of numerous articles and several theses dedicated to Muffat,

5 cf. Köchel, Fux, p. vi.

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what is commonly known about him is restricted to the very brief entries found in reference works such as *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*. This book provides documentary evidence which clarifies the ambiguities and discrepancies found in these articles as well as providing new information about Muffat's career, salary and travels.

The second strand of biographical research concerns Gottlieb Muffat's long service at the Viennese imperial court. Musical life at the Viennese imperial court in the eighteenth century has to date been investigated only sporadically. In spite of source-based studies by scholars such as Ludwig von Köchel, Herwig Knaus, Friedrich W. Riedel and Andrea Sommer-Mathis,⁶ many aspects of musical practice at the Viennese court remain unstudied. It was my aim to document systematically all references to members of the immediate family found in Viennese imperial court records. This resulted in obtaining a more accurate and detailed picture of (primarily musical) life at court during Muffat's years of service than depicted by Köchel. These documents provide information such as the hierarchical structure of musicians at court, salaries, aspects of ceremony and musicians' abilities.

6 Köchel, Fux; Köchel, Hofmusikkapelle; Knaus, Herwig, *Die Musiker im Archivbestand des kaiserlichen Obersthofmeisteramts (1637–1705)* (Vienna: Böhlau, 1967–69); Knaus, Herwig, *Wiener Hofquartierbücher als biographische Quelle für Musiker des 17. Jahrhunderts* (Vienna: Böhlau 1965), pp. 178–206; Riedel, Friedrich W., *Kirchenmusik am Hofe Karls VI. (1711–1740): Untersuchungen zum Verhältnis von zeremoniell und musikalischem Stil im Barockzeitalter* (Munich: Musikverlag Emil Katzschler, 1977); Sommer-Mathis, Andrea, *Die Tänzer am Wiener Hofe im Spiegel der Obersthofmeisteramtsakten und Hofparteiprotokolle bis 1740* (Vienna: Generaldirektion des Österreichischen Staatsarchivs, 1992).

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I am grateful to many people for contributing to the completion of this monograph. The Department of Employment and Learning in Northern Ireland, the Society for Musicology in Ireland, and Queen's University Belfast provided the necessary funding for this research.

In Vienna, there are numerous institutions and individuals to whom I am very grateful. The staff at the Österreichisches Staatsarchiv, in particular those at the Haus-, Hof- und Staatsarchiv, who dealt with my very many diverse enquiries with expertise and courtesy and made it a pleasure to spend so much time there; Reinhard H. Gruber at the Archiv der Metropolitan- und Domkirche zu St. Stephan in Wien for his kindness and granting 'one last appointment' on many occasions; the staff at the Archiv der Gesellschaft der Musikfreunde, especially Professor Otto Biba who kindly gave of his time during my visits; Father Christian Fichtinger for enabling my research at the Archiv im Minoritenkonvent zu Wien; the staff of the Wiener Stadt- und Landesarchiv and the Wienbibliothek im Rathaus and Österreichische Nationalbibliothek for their help during my time spent there; and the secretaries at the archives of the Michaelerkirche, Augustinerkirche and Schottenkirche, who were prompt to respond to my enquiries. I am also indebted to my colleagues at the Don Juan Archiv and Hollitzer Wissenschaftsverlag for making the publication of this research possible.

In other parts of Austria, Dr. Norbert Allmer provided me with much information and assistance at the Diözesanarchiv in Graz; Dr. Elka Hammer-Luza of the Steiermärkisches Landesarchiv could not have been more accommodating in dealing with my requests and helped me trace the Muffat family into the nineteenth century; Professor Friedrich W. Riedel and Brother Karlmann Tanzer made my visit to the Benediktinerstift Göttweig one of the most memorable of all during the course of my studies; Dr. Ulrike Engelsberger kindly conducted research for me at the Landesarchiv in Salzburg; and the staff of the Archiv der Erzdiözese Salzburg were very helpful during my visit.

In Germany, there are also many people to whom I wish to express my gratitude. Many months were spent at Staatsbibliothek zu Berlin, where the researchers and librarians dealt with my many requests with promptness and courtesy; I am particularly grateful to Dr. Marina Schieke-Gordienko who showed much interest in my work and shared her expertise with me; the Sing-Akademie zu Berlin kindly provided me with copies for my research and Dr. Axel Fischer was always willing to deal with my enquiries; Dr. Jürgen Neubacher of the Staats- und Universitätsbibliothek Hamburg gave me useful information about sources in Hamburg; Brother Petrus Dischler of the Erzabtei Beuron enabled my visit to the

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most idyllically situated of archives; Dr. Herbert W. Wurster of the Bischöfliches Ordinariat Passau, Archiv des Bistums dealt very speedily with my enquiries and very kindly provided copies; and the staff at the Bayerische Staatsbibliothek were very attentive during my time spent there.

Elsewhere, Dr. Balázs Mikusi could not have been more accommodating both during my visit to the National Széchényi Library in Budapest and in later correspondence. In the Czech Republic, the staff at the Kroměříž, Arcibiskupský zamek, hudební sbírka were very helpful during my short visit; I am also grateful to the staff of the Moravské zemské museum and the Moravský zemský archive v Brně; Dr. Jana Perutková must also be thanked for sharing her expertise about Questenberg family documents; I also thank the New York Public Library for providing copies for my research.

There are a great number of other individuals to whom I am indebted and cannot adequately express my sincere gratitude. This project would not have been possible without the help of Professor Friedrich W. Riedel, who was always most generous with his time and expertise; Dr. Susan Wollenberg was a great source of encouragement, particularly during the early stages of this project; it was such a pleasure to have made the acquaintance of Professor Thomas Hochradner, I am very grateful to him for his advice and stimulating conversations; I am lucky to enjoy the friendship of Professor Szymon Paczkowski, who has advised me on many matters; I also thank Dr. Michael Maul for his help, friendship and inspiration; Dr. Michael Lorenz was exceedingly generous in sharing his archival finds with me, offered advice on the most diverse aspects of biographical research and gave of his time to proofread the manuscript of this book; Dr. Ladislav Kačic kindly shared his research and expertise with me; I treasure the support, collaboration and sharp wit of Professor Glen Wilson.

I would also like to thank all the staff at the School of Music and Sonic Arts, Queen's University Belfast; I could not have asked for a better *Doktorvater*, Professor Yo Tomita, and am equally grateful to my second supervisor Professor Ian Woodfield for his advice, encouragement and calming reassurance. I could also not forget the help of visiting Professor Robin Leaver.

I hope that my family and friends know how much I have appreciated their love and patience. Lastly, I thank all the people I have been fortunate to have met to date on my quest to discover Muffatiana. They have made this journey an unforgettable one.

ABBREVIATIONS

ARCHIVES AND COLLECTIONS

A-Gd	Bibliothek des Bischöflichen Seckauer Ordinariats, Graz
A-Gla	Steiermärkisches Landesarchiv, Graz
A-GÖ	Benediktinerstift Göttweig, Musikarchiv, Furth bei Göttweig
A-Sae	Archiv der Erzdiözese Salzburg, Salzburg
A-SE	Benediktiner-Abtei, Bibliothek, Seckau
A-Sl	Landesarchiv, Salzburg
AT-OeStA	Österreichisches Staatsarchiv, Vienna
A-Wa	St. Augustin, Pfarrarchiv, Vienna
A-Wd	St. Stephan, Dompfarre, Vienna
A-Wgm	Archiv der Gesellschaft der Musikfreunde in Wien, Vienna
A-Wm	Minoritenkonvent, Klosterbibliothek und Archiv, Vienna
A-Wn	Österreichische Nationalbibliothek, Musiksammlung, Vienna
A-Wsa	Wiener Stadt- und Landesarchiv, Vienna
A-Wst	Wienbibliothek im Rathaus, Vienna
A-Wstm	St. Michael, Pfarrarchiv, Vienna
ÄZA	Ältere Zeremonialakten (in HHStA OMeA)
BayHstA	Bayerisches Hauptstaatsarchiv, Munich
B-Bc	Conservatoire Royal de Musique, Bibliothèque, Brussels
B-Br	Bibliothèque Royale Albert 1.er, Brussels
CH-Bu	Öffentliche Bibliothek der Universität Basel, Musiksammlung, Basel
CZ-Bm	Moravské zemské museum, Brno
CZ-KR	Knihovna arcibiskupského zámku, Kroměříž
CZ-Pnm	Narodní muzeum – Muzeum České hudby, hudební archiv, Prague
D-As	Staats- und Stadtbibliothek, Augsburg
D-B	Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musik- abteilung
D-BEU	Bibliothek der Benediktiner-Erzabtei, Beuron
D-Bhm	Universität der Künste, Universitätsbibliothek, Berlin
D-Bim	Staatliches Institut für Musikforschung, Berlin
D-Bsa	Sing-Akademie zu Berlin (in D-B)
D-Dl	Sächsische Landesbibliothek – Staats- und Universitäts- bibliothek, Dresden
D-Dla	Sächsisches Hauptstaatsarchiv, Dresden

ABBREVIATIONS

D-Hs	Staats- und Universitätsbibliothek Carl von Ossietzky, Musikabteilung, Hamburg
D-LEb	Bach-Archiv, Leipzig
D-LEm	Städtische Bibliotheken, Musikbibliothek, Leipzig
D-Mbs	Bayerische Staatsbibliothek, Musikabteilung, Munich
D-Po	Archiv des Bistums, Passau
D-Rp	Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, Regensburg
DK-Kk	Det kongelige Bibliotek Slotsholmen, Copenhagen
F-Pmeyer	Collection André Meyer (in the Bibliothèque nationale de France, Département de la Musique), Paris
FHKA AHK	Finanz- und Hofkammerarchiv, Alte Hofkammer, Hofffinanz (in AT-OeStA)
FHKA SUS	Finanz- und Hofkammerarchiv, Sonderbestände, Sammlungen und Selekte (in AT-OeStA)
FIN-A	Åbo (Turku), Sibeliusmuseum Musikvetenskapliga Institutionen vid Åbo Akademi, Bibliotek & Arkiv, Åbo
GB-Cfm	Fitzwilliam Museum, Cambridge
GB-Lbm	Royal College of Music, London
GehKZ	Akten des Geheimen Kammerzahlamts (in HHStA HA)
H-Bami	Magyar Tudományos Akadémia Zenetudományi Intézet Könyvtára, Budapest
H-Bn	Országos Széchényi Könyvtár, Budapest
H-SG	Somogyi Könyvtár, Szeged
HHStA	Haus-, Hof- und Staatsarchiv, Vienna
HMK	Hofmusikkapelle Akten (in HHStA HA)
HZAB	Hof- und Kameralzahlamtsbücher (in AT-OeStA FHKA SUS)
HWA SR	Hofwirtschaftsamt (Hofkontrolloramt), Sonderreihe (Hofkontrolloramts-Ordonanzbücher) (in HHStA HA)
I-Gremondini	Biblioteca privata P.C.Remondini, Genova
NL-DHgm	Gemeentemuseum, Den Haag
NL-Uim	Instituut voor Muziekwetenschap der Rijksuniversiteit, Utrecht
ÖNB	Österreichische Nationalbibliothek (excluding the Musiksammlung)
OMaA	Akten des Obersthofmarschallamts (in HHStA)
OMeA	Obersthofmeisteramt (in HHStA)
OMeA ÄR	Obersthofmeisteramtsakten (in HHStA HA)

ABBREVIATIONS

OMeA Prot.	Obersthofmeisteramt Hofparteienprotokolle und Geschäftsbücher (Protokoll in Hofparteiensachen) (in HHStA HA)
PM	Protocollum mortuorum (in A-Wd)
SK-BRm	Archív mesta Bratislavy, Bratislava
SK-BRu	Univerzitna knižica, Bratislava
TBP	Totenbeschauprotokolle (in A-Wsa 1.1.10 Totenbeschreibamt)
US-CA	Harvard University, Harvard College Library, Cambridge, MA
US-NYp	New York Public Library at Lincoln Center, Music Division, New York
US-PHu	University of Pennsylvania Libraries, Philadelphia Sibley
US-R	Music Library, Eastman School of Music, University of Rochester, Rochester, New York
US-Wc	Library of Congress, Music Division, Washington
ZA	Hofzeremonielldepartement (in HHStA OMeA)
ZA-Prot.	Zeremonialprotokolle (in HHStA OMeA)

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Adelung	Adelung, Johann Christoph, <i>Grammatisch-kritisches Wörterbuch der Hochdeutschen Mundart</i> , 2nd ed. (Leipzig: Breitkopf, 1793–1801).
Altmann, Berlin Staatsbibliothek	Altmann, Wilhelm, ‘Die Musikabteilung der Preußischen Staatsbibliothek in Berlin’, <i>Zeitschrift für Musikwissenschaft</i> 3/7 (1920–21), pp. 426–37.
Biba, Bach-Pflege	Biba, Otto, ‘Bach-Pflege in Wien von Gottlieb Muffat bis Johann Georg Albrechtsberger’, <i>Mundus Organorum. Festschrift Walter Supper zum 70. Geburtstag</i> , ed. Alfred Reichling (Berlin: Merseburger, 1978), pp. 21–34.
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ABBREVIATIONS

- Burney,
Musical Tours
Burney, Charles, *The Present State of Music in Germany, the Netherlands, and United Provinces* [...] (London: T. Becket & Co., 1775 [reprint *Dr Burney's Musical Tours in Europe*, ed. Percy A. Scholes (London: OUP, 1959)]).
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Christmas
pastorella
Chew, Geoffrey, 'The Christmas pastorella in Austria, Bohemia and Moravia' (DPhil, University of Manchester, 1968).
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Wien
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Currency
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The New Grove Dictionary of Music and Musicians
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- Eberhardt,
Georg Muffat
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Mozart
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Elisabeth
Christine
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Steiermark
Federhofer, Helmut 'Grundzüge einer Geschichte der Kirchenmusik in Steiermark', *Singende Kirche: Zeitschrift für katholische Kirchenmusik* 11/3 (1964), pp. 50–79.

ABBREVIATIONS

- Federhofer,
Unbekannte Kopien Federhofer, Hellmut, 'Unbekannte Kopien von Werken Georg Friedrich Händels und anderer Meister seiner Zeit', *Festschrift Otto Erich Deutsch zum 80. Geburtstag am 5. September 1963*, ed. Walter Gerstenberg (Bärenreiter: Kassel, 1963), pp. 51–65.
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Mythen Fischer, Axel and Matthias Kornemann, 'Mythen und Legenden: Die Restitution des Archivs der Sing-Akademie zu Berlin', *Das Archiv der Sing-Akademie zu Berlin. Katalog*, ed. Axel Fischer and Matthias Kornemann (Berlin: De Gruyter, 2010), pp. 111–15.
- Forkel,
Catalogue Verzeichniß der von dem verstorbenen Doctor und Musikdirector Forkel in Göttingen nachgelassenen Bücher und Musikalien welche den 10ten May 1819 und an den folgenden Tagen Nachmittags von 1 bis 2 Uhr und Abends von 6 bis 8 Uhr in der Wohnung des Univ. Gerichts-Procur. Und Notars Fr. Justus Schepeler an der Jüdenstraße in Göttingen meistbietend verkauft wurden. (Göttingen, gedruckt bey F. C. Huth, 1819).
- Gericke,
Wiener Musikalienhandel Gericke, Hannelore, *Der Wiener Musikalienhandel von 1700 bis 1778* (Graz: Böhlau, 1960).
- Harrer-Lucienfeld,
Wien Häuser Harrer-Lucienfeld, Paul, *Wien seine Häuser, Menschen und Kultur* (Vienna: author, 1951–58).
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Graf Hintermaier, Ernst, 'Das Orgelbüchlein des Mattseer Stiftsorganisten Johann Anton Graf aus dem Jahre 1738', *Bach in Salzburg. Festschrift zum 25-jährigen Bestehen der Salzburger Bachgesellschaft* (Salzburg: Tauriska, 2002), pp. 84–99.

ABBREVIATIONS

- Ishii,
Froberger Ishii, Akira, 'The toccatas and contrapuntal keyboard works of Johann Jacob Froberger: A study of the principal sources' (PhD thesis, Duke University, 1999).
- Jahn,
Catalogue Otto Jahn's Musikalische Bibliothek und Musikalien-Sammlung. Bonn. 1870. Versteigerung in Bonn am 4. April 1870 und an den folgenden Tagen, Nachmittags 4 Uhr unter Leitung der Herren Joseph Baer in Frankfurt a. M., Max Cohen & Sohn in Bonn, M. Lempertz in Bonn im Auctionslocal des Letzteren.
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Fuxiana Kačic, Ladislav, 'Fuxiana bei P. Pantaleon Roškovský, OFM: Ein Beitrag zur Rezeption der Musik für Tasteninstrumente von Johann Joseph Fux in der Slowakei', *Jahresgabe der Johann Joseph Fux Gesellschaft* 25 (2002), pp. 1–24.
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Muffatiana Kačic, Ladislav, 'Muffatiana in der Slowakei', *Musicologica Istropolitana* IV (2005), pp. 61–80.
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Kiesewetter Kier, Herfrid, *Raphael Georg Kiesewetter (1773–1850) Wegbereiter des musikalischen Historismus* (Regensburg: Gustav Bosse, 1968).
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Frühe Bach-
Quellen Kobayashi, Yoshitake, 'Frühe Bach-Quellen im altösterreichischen Raum', *Johann Sebastian Bach. Beiträge zur Wirkungsgeschichte* (Vienna: Verband der wissenschaftlichen Gesellschaften Österreichs, 1992), pp. 35–46.
- Köchel,
Fux Köchel, Ludwig Ritter von, *Johann Joseph Fux: Hof-compositor und Hofkapellmeister der Kaiser Leopold I., Josef I., und Karl VI. von 1698 bis 1740* (Vienna: Beck'sche Universitäts-Buchhandlung, 1872 [reprint Hildesheim: Georg Olms, 1974]).
- Köchel,
Hofmusikkapelle Köchel, Ludwig Ritter von, *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna: Beck'sche Universitäts-Buchhandlung (Alfred Hölder), 1869 [reprint Hildesheim: Georg Olms, 1976]).

ABBREVIATIONS

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Rampe, Georg Muffat	Rampe, Siegbert, 'Georg Muffat', MGG (ii), <i>Personenteil</i> , vol. 12, cols. 769–75.
Raynaud, Savoyische Einwanderung	Raynaud, Franziska, <i>Savoyische Einwanderungen in Deutschland (15. bis 19. Jahrhundert)</i> (Neustadt an der Aisch: Degener & Co., 2001).
Riedel, Muffat Werk- verzeichnis (R)	Riedel, Friedrich W., Muffat Werkverzeichnis (MS in author's possession)
Riedel, Einfluss	Riedel, Friedrich W., 'Der Einfluss der italienischen Klaviermusik des 17. Jahrhunderts auf die Entwicklung der Musik für Tasteninstrumente in Deutschland während der ersten Hälfte des 18. Jahrhunderts', <i>Studien zur italienisch-deutschen Musikgeschichte</i> 5 (1968), pp. 18–33.
Riedel, Fischer	Riedel, Friedrich W., 'Johann Caspar Ferdinand Fischers Kompositionen für Tasteninstrumente in ihrer Bedeutung für die Stilentwicklung am Wiener Hof', <i>J. C. F. Fischer in seiner Zeit. Tagungsbericht Rastatt 1988</i> , ed. Ludwig Finscher (Frankfurt am Main: Peter Lang, pp. 45–54.
Riedel, Fuchs/Bach	Riedel, Friedrich W., 'Aloys Fuchs als Sammler Bachscher Werke', <i>Bach-Jahrbuch</i> 47 (1961), pp. 83–99.
Riedel, Fux	Fux, Johann Joseph, <i>Werke für Tasteninstrumente</i> , ed. Friedrich W. Riedel (Kassel: Bärenreiter, 1964).
Riedel, Kirchenmusik	Riedel, Friedrich W., <i>Kirchenmusik am Hofe Karls VI. (1711–1740): Untersuchungen zum Verhältnis von zeremoniell und musikalischem Stil im Barockzeitalter</i> (Munich: Musikverlag Emil Katznbichler, 1977).
Riedel, Minoritenkonvent	Riedel, Friedrich W., <i>Das Musikarchiv im Minoritenkonvent zu Wien</i> (Kassel: Bärenreiter, 1963).

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St. Nikola, Vornbach und Fürstenzell* (Passau: Karl Stutz,
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musicalische Bibliothec [...]* (Leipzig: Wolfgang Deer,
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Demographischer
Wandel Weigl, Andreas, *Demographischer Wandel und
Modernisierung in Wien* (Wien: Pichler, 2000).
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Bistum Passau
- Wurster, Herbert W., *Das Bistum Passau und seine Geschichte*, vol. 3 (Strasbourg: Editions du Signe, 2002).
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Biographisches
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- 72 *Versetl*
(Broude facsimile)
- Muffat, Gottlieb, *72 Versetl sammt 12 Toccaten (besonders zum Kirchen-Dienst bey Choral-Aemtern und Vesperen dienlich)* (Vienna: Franz Ambrosius Dietell, 1726.
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72 *Versetl*
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Ricercars and
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Toccatas and
Capriccios
- Muffat, Gottlieb, *Die 24 Toccaten mit Capriccios*, ed. Erich Benedikt (Vienna: Doblinger, 2005).

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Chrysander, Componimenti	Muffat, Gottlieb, <i>Componimenti Musicali per il Cembalo</i> , ed. Friedrich Chrysander (Leipzig: Deutsche Händelgesellschaft, 1896).
<i>Componimenti Musicali</i>	Muffat, Gottlieb, <i>Componimenti Musicali per il Cembalo</i> (Augsburg: Johann Christian Leopold, ca. 1736–39).
<i>Componimenti Musicali</i> (Broude facsimile)	Muffat, Gottlieb, <i>Componimenti Musicali per il Cembalo</i> (Augsburg: Johann Christian Leopold, ca. 1736–39). Facsimile edition by Broude Brothers, <i>Monuments of Music and Music Literature in Facsimile I/8</i> , 1967).
Haselböck, B flat major Concerto	Muffat, Gottlieb, <i>Konzert B-Dur</i> , ed. Martin Haselböck (Vienna: Universal Edition, 2001).
Haselböck, C major Concerto	Muffat, Gottlieb, <i>Konzert C-Dur</i> , ed. Martin Haselböck (Vienna: Universal Edition, 2001).
Haselböck, F major Concerto	Muffat, Gottlieb, <i>Konzert F-Dur</i> , ed. Martin Haselböck (Vienna: Universal Edition, 2001).
Hogwood, Handel/Muffat Fugues	Muffat, Gottlieb, <i>George Frideric Handel 6 Fugues for Keyboard (1735) HWV 605–610 ‘mises dans une autre application pour la facilité de la main’ by Gottlieb Muffat (1736)</i> , ed. Christopher Hogwood (Bologna: UT Orpheus Edizioni, 2008).
Hogwood, Handel/Muffat Suites	Muffat, Gottlieb, <i>George Frideric Handel 8 Suites for Keyboard (1720) HWV 426–433 ‘mises dans une autre application pour la facilité de la main’ by Gottlieb Muffat (1736)</i> , ed. Christopher Hogwood (Bologna: UT Orpheus Edizioni, 2007).
Hogwood, Componimenti	Muffat, Gottlieb, <i>Componimenti Musicali (1739) for Harpsichord</i> , ed. Christopher Hogwood (Bologna: UT Orpheus Edizioni, 2009).

ABBREVIATIONS

Kneihs, Sonata Pastorale	Muffat, Gottlieb, <i>Sonata Pastorale a 3</i> , ed. Hans Maria Kneihs (Vienna: Doblinger, 1970).
Löschenkohl, 72 Versetl	Muffat, Gottlieb, <i>XII kleine Fugen sammt 2 Toccaten</i> (Vienna: Hieronymus Löschenkohl, [s. d.] (A-Wgm Q 14379). Fascimile edition by Fuzeau, 2007).
Luntz, Concerti grossi	Muffat, Georg, <i>Concerti grossi I</i> , ed. Erwin Luntz (Vienna: Artaria, 1904 [= DTÖ 23]).
NBA	Johann-Sebastian-Bach-Institut Göttingen and Bach-Archiv Leipzig (eds), <i>Johann Sebastian Bach. Neue Ausgabe Sämtlicher Werke</i> (Kassel: Bärenreiter, 1954f.)
NBA KB	<i>Kritischer Bericht</i> to NBA (see above)
Rampe, Ebner/Muffat	Muffat, Georg and Wolfgang Ebner, <i>Sämtliche Werke für Clavier (Orgel)</i> , ed. Siegbert Rampe (Kassel: Bärenreiter, 2003–04).
Riedel, Preludes	Muffat, Gottlieb, <i>Zwölf Kleine Praeludien</i> , ed. Friedrich W. Riedel (Cologne: Fr. Kistner & C. F. W. Siegel & Co., 1960).
Riedel, 6 Fugues	Muffat, Gottlieb, <i>Sechs Fugen</i> , ed. Friedrich W. Riedel (Cologne: Fr. Kistner & C. F. W. Siegel & Co., 1958).
Riedel, Toccatas and Capriccios 1	Muffat, Gottlieb, <i>Drei Toccaten und Capriccios</i> , ed. Friedrich W. Riedel (Cologne: Fr. Kistner & C. F. W. Siegel & Co., 1959).
Riedel, Toccatas and Capriccios 2	Muffat, Gottlieb, <i>Drei Toccaten und Capriccios</i> , ed. Friedrich W. Riedel (Cologne: Fr. Kistner & C. F. W. Siegel & Co., 1960).
Rietsch, Florilegium I	Muffat, Georg, <i>Florilegium Primum für Streichinstrumente</i> , ed. Heinrich Rietsch (Vienna: Artaria, 1894 [= DTÖ 2]).
Rietsch, Florilegium II	Muffat, Georg, <i>Florilegium Secundum für Streichinstrumente</i> , ed. Heinrich Rietsch (Vienna: Artaria, 1895 [= DTÖ 4]).

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Schächer, Beuron	Muffat, Gottlieb, <i>Zwei Partiten (a-moll/C-Dur) für Cembalo (Orgel, Klavier)</i> , ed. Raimund Schächer (Stuttgart: Cornetto-Verlag, 2008).
Schenk, Armonico tributo	Muffat, Georg, <i>Armonico tributo 1682. Sechs Concerti grossi 1701</i> , ed. Erich Schenk (Vienna: Universal-Edition, 1953 [= DTÖ 89]).
Upmeyer, 72 Versetl	Muffat, Gottlieb, <i>72 Versetl samt 12 Toccaten (1726)</i> , ed. Walter Upmeyer (Kassel: Bärenreiter, 1952).
Walter, Organ Masses	Muffat, Gottlieb, <i>Missa in F et C</i> , ed. Rudolf Walter (Vienna: Doblinger, 1980).
Walter, Toccatinen	Muffat, Gottlieb, <i>Toccatinen, Praeludien, Capricci für Positiv oder Orgel</i> , ed. Rudolf Walter (Vienna: Doblinger, 2009).
Wollny, Froberger	Froberger, Johann Jakob, <i>Toccaten, Suiten, Lamenti: Die Handschrift SA 4450 der Sing-Akademie zu Berlin. Faksimile und Übertragung</i> , ed. Peter Wollny (Kassel: Bärenreiter, 2006).

MUSICAL INSTRUMENTS

bn	bassoon
kbd	keyboard instrument (manuals only)
MDC	<i>Maestro di Cappella</i>
org	organ
va	viola
vc	violoncello
vle	violone
vn	violin

BIOGRAPHY

MUFFAT FAMILY GENEALOGY

I. Andreas Muffat

m. Margarita (née Orsy)

1. Georg (bap. 1 June 1653, Megève; d. 23 February 1704, Passau)
m. Anna Elisabetha (née Voll) (b. ca. 1646; d. 12 February 1721,
Vienna), 29 June 1677, Vienna

II. Children of Georg Muffat (I,1)

1. Maria Anna (Maria Barbara) (bap. 22 December 1678, Salzburg;
d. 4 September 1710, Vienna)
m. Carl Caspar Junglieb, 10 May 1708, Vienna
2. Franciscus Maximilianus Josephus (Joseph) (bap. 12 March 1680, Salzburg;
d. TBP 6 January 1745, PM 7 January, Vienna)
m. 1. Maria Anna Kollhund (b. ca. 1693, Vienna; d. TBP 13 March
1741, PM 14 March, Vienna), 31 August 1714, Vienna
m. 2. Elisabeth Krickl (née Winckler von Streitfort) (b. ca. 1692;
d. 14 May 1757, Vienna), 17 May 1744, Vienna

IIIa. Children of Franciscus Maximilianus Josephus (Joseph) Muffat (II,2)

1. Josephus Matthias Adamus (bap. 13 May 1715, Vienna;
d. after 1741)
2. Leopoldus Josephus Franciscus (bap. 21 November 1716,
Vienna; d. before 1741)
3. Maria Anna Catharina (bap. 4 August 1718, Vienna;
d. after 1741)
4. Carolus Felix (bap. 14 May 1720, Vienna; d. after 1741)
5. Joannes Nepomucenus (bap. 13 April 1722, Vienna,
d. 27 May 1722, Vienna)
6. Elisabetha Josepha Barbara (bap. 21 May 1723, Vienna;
d. after 1741)
7. Maria Josepha (bap. 1 April 1725, Vienna; d. 6 September
1725, Vienna)
8. Susanna (b. ca. October 1726, Vienna?; d. 6 December 1726,
Vienna)
9. Ferdinandus Franciscus Xaverius (bap. 23 December 1727,
Vienna; d. PM 19 June 1786, TBP 20 June, Vienna)
10. "Christina" (b. 6 July 1730, Vienna; d. 6 July 1730, Vienna)