

Father Carolus Weldamon (d. 1736), Canon Regular from Fulnek Monastery – Unknown Composer and His Music

Ewa Hauptman-Fischer

In the collection of the University of Warsaw Library, there are three musical sources of small size that testify to the musical culture of the monastery of Canons Regular of the Lateran in Fulnek (Czech Republic). It is not an isolated case of Czech composers' works transmitted through musical collections from Silesia, which was after all part of the Czech crown, and until 1740 belonged to the Habsburg Monarchy. Librarians and researchers, such as Maria Burchard, Danuta Idaszak, Marc Niubo and Václav Kapsa,¹ have already pointed out the importance of the so-called "Wrocław collection" and its suitability for research into Czech music culture. The collection consists of manuscripts from Silesian monasteries and churches, currently kept in the Music Department of the University of Warsaw Library. "The way from Prague to Wrocław" – to use the title of Václav Kapsa's article – is well-trodden, but there are still undiscovered paths from the Czech Republic to Silesia; paths leading to unknown sources and forgotten composers.

1 Unique Music Sources from the Fulnek Monastery

The three preserved musical sources contain works written in Fulnek at the beginning of the 18th century and presumably come from this monastery. In 1738 they found their way to the Conventual Franciscan monastery in Głogów, Silesia.

The manuscript with the shelf mark **RM 6307** consists of nine unnumbered loose paper cards measuring 20 × 16 cm. The parts were placed in a dust cover; on the inside of which there is a part entitled *Partitura*, which is in fact a *basso continuo* part intended for the organ. On the front side of the dust cover is writ-

¹ The paths of the musical repertoire in the Baroque era between Silesia and the Czech Republic were recently explored by Václav Kapsa in the article "On the Way from Prague to Wrocław: Sacred Music by Early 18th-Century Prague Composers in Silesia," in *The Musical Culture of Silesia before 1742. New Contexts – New Perspectives (Eastern European Studies in Musicology 1)*, ed. Paweł Gancarczyk, Lenka Hlávková-Mráčková, Remigiusz Pośpiech (Frankfurt am Main, 2013), 267–287. There, we can find earlier literature on Czech composers in Silesian collections.

ten: *Mottetum De co[m]muni plurimorum | Martyrum | à 10. | Canto 1 | Alto 1 | Ten: 1 | Basso 1 | Violin 2 | Violis 3 | et Organo. | Auth C: W: C: R: | L: F. pr. | 1705. [Below, on the left, in a different handwriting:] Pro Conventu Glogoviensi | Ord: M: S: Francisci Convent. | 1738.*

In the upper left corner of the title page there is a sticker with an old, handwritten shelf mark (Mq 217) from the Music Institute of the University of Wrocław (Musikalisches Institut bei der Universität Breslau). The number was written in pencil in the upper part of the cards in all voices except the *Partitura*.

The manuscript (both the voices and the title page) was made by one copyist – as annotated – in 1705. It was not until 1738 that another ownership entry was made, related to the Conventual Franciscan monastery in Głogów.

Identification of the provenance and the author is not possible on the basis of the written notes alone. Yet in subsequent sources, some abbreviations were extended, which allowed for the attribution of the composer and his place of activity.

The manuscript with its shelf mark **RM 6308** consists of nine unnumbered loose paper cards measuring 20 × 16 cm. The voices were placed in a dust jacket; on the inside of which there is a voice entitled *Partitura*, which is in fact a *basso continuo* part intended for the organ. On the front side of the dust cover is written: *MOTETTVM DE | NATIVITATE | DOMINI | à 10. | Canto 1 | Alto 1 | Tenore 1 | Basso 1 | Violin 2 | Violis 3 | Con Organo. | Auth: Carolo | J. F. Weldomon | C: R: L: F. prof. | [Below, on the left, in a different handwriting:] Pro Conventu Glogoviensi Ord: M: | S: Francisci Conv: | 1738.*

In the upper left corner of the title page there is a sticker with a handwritten old shelf mark (Mq 217) of the Music Institute of the University of Wrocław (Musikalisches Institut bei der Universität Breslau). This number was written in pencil in the upper part of the cards in all parts except the *Partitura*.

This manuscript (both the parts and the title page) was also written by one copyist. It is not dated, but it can be assumed that it was created in a same period as the other sources discussed here. In 1738 – according to the secondary ownership entry – it became the property of the Conventual Franciscan monastery in Głogów.

The manuscript with the shelf mark **RM 6309** consists of five unnumbered loose paper cards. The parts entitled *Violino Multiplicato*, *Violino 2^{do}* and *Organo* each have a size of 20 × 16 cm, while the vocal part with no heading, in chant notation and with a different text (“O Gott mein Lieb, mich ganz ergieb”), and as well as the *Canto 2^{do}* have the format of a horizontal 20 × 16 cm. The parts were placed in a dust cover; the *Canto Solo* part (with the text “Ich liebe dich, o Gott”) is written on its internal pages. On the front side of the dust cover is the follow-

ing inscription: *Aria De Venerabili Sac[amen]to* | a 3. | *Canto Solo* | *Violinis 2bus* | *Con Organo*. | *Authore Carolo J. F. | Weldamon C. R.* | *L: Ful. prof.* | 1706 | [Above, in the middle and in a different handwriting:] *Pro Conventu Glogoviensi Ord: M: S: Francisci Conventualium* | 1738.

In the upper right corner of the title page there is a sticker with a handwritten old shelf mark (Mq 219) of the Music Institute of the University of Wrocław (Musikalisches Institut bei der Universität Breslau). This shelf mark was written in pencil at the top of the cards for all parts except *Canto Solo*.

Again, the title entry on the dust cover and the parts of the *Canto Solo*, *Violino Multiplicato*, *Violino 2^{do}* and *Organo* were made by the same copyist, according to the information, in 1706. The vocal part with a different text and the *Canto 2^{do}* part, added at a later date, could have been transcribed by different copyists. In 1738, another entry was made, linking the source with the Conventual Franciscan monastery in Głogów, see Fig. 1.

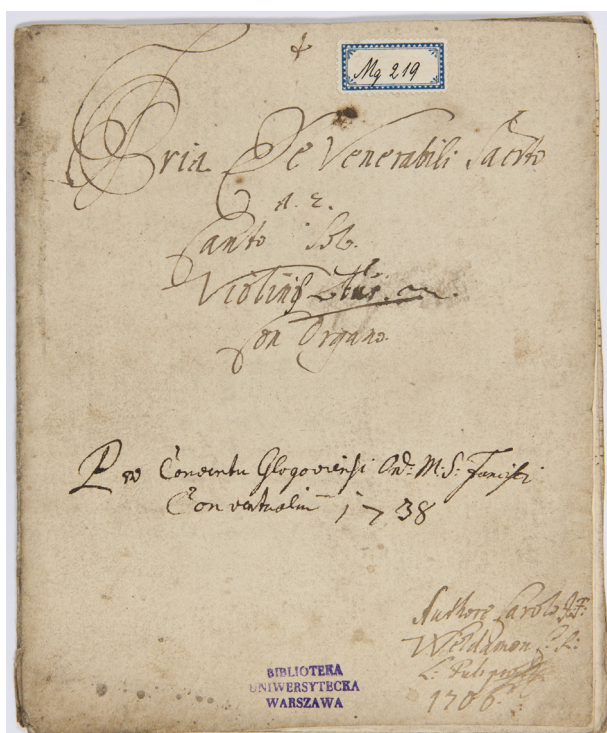


Fig. 1 PL-Wu, RM 6303, title page

2 Repertoire

The above music manuscripts contain religious works of various lengths, intended for a chamber ensemble of vocal voices accompanied by string instruments and *basso continuo*, performed on the organ and violone, see Table 1.

Table 1 List of songs with the individual voices and instruments

Signature	Composer	Title	Cast
RM 6307	Carolus Josephus F. Weldamon	<i>Mottetum de Communi plurimorum Martyrum à 10</i> (96 bars)	4 vocal voices, 2 violins, viola, tenor viola, violone, organ
RM 6308	Carolus Josephus F. Weldamon	<i>Mottetum de Nativitate Domini à 10</i> (63 bars)	4 vocal voices, 2 violins, viola, tenor viola, violone, organ
RM 6309	Carolus Josephus F. Weldamon	<i>Aria de Venerabili Sacramento à 3</i> (stanza aria: 5 stanzas; 18 bars)	soprano, 2 violins, organ

The first two compositions are pieces with Latin text, intended to be performed during the liturgy. Both sources use liturgical texts. In the motet related to the liturgical remembrance of many martyrs (RM 6307), the text was compiled from the Mass's introit text, and the hymn from the *matutinum*, which were used almost in full (without the last stanza). The piece could be performed during the Mass in the place of the offertory on the holidays of many martyrs, e.g., Saints Fabian and Sebastian, or the Feast of the Holy Innocents.

In the Christmas motet, the text of the antiphon from the *invitatorium* resounds twice: "Christus natus est nobis, venite adoremus." Other fragments of the work mainly use texts from the Holy Scriptures, e.g., the Letter of St. Paul to Titus (1:11) and the Gospel of St. Luke 19:11. This work would also be performed during the liturgy; in the 18th century, vocal-instrumental offertories rarely used the proper text for this part of the Mass *proprium*.

The instrumentation of the first two pieces is the same and requires the participation of four vocal voices and string instruments: two violins, alto and tenor violas, with the *basso continuo* part intended for the organ and violone.

The basic compositional means employed by Father Carolus Weldamon is the juxtaposition of short contrasting segments. The differentiation of the individual

parts is achieved by tonal changes, changes in time signatures and contrasts in the scoring. There are fragments of tutti, short instrumental segments, solo fragments of vocal voices with *basso continuo* and fragments of solo voice with violin and *basso continuo*. The motets are dominated by homophony, but short fragments recur in an imitative texture, based on motivic correspondence, see Fig. 2.

Mottetum de Communi Plurimorum Martyrum

Carolus Josephus Weldamon CRL (1679-1736)

The musical score is arranged in ten staves. The first four staves are for vocal parts: Soprano, Alto, Tenore, and Basso. The next four staves are for string instruments: Violino (two staves), Viola (two staves), Violoncello, and Organo. The vocal parts sing the Latin text: "In - tret in con-spec-tu tu - o Do - mi-ne ge - mi-tus ge - mi-tus". The instrumental parts provide harmonic support. The organ part includes figured bass notation: 6 and #.

4

S. tus com-pe-di-to-rum red-de-vi-ci-nis

A. ge-mi-tuscom-pe-di-to-rum red-de-vi-ci-nis

T. com-pe-di-to-rum red-de-vi-ci-nis nos-

B. ge-mi-tuscom-pe-di-to-rum

V-no

V-no

V-la

V-la

V-c.

Org.

6 # 2 76 # 76 #

Fig. 2 Carolus J. Weldamon, *Mottetum de Communi plurimorum Martyrum*, bars 1–7, transcription Ewa Hauptman-Fischer.

The last piece is a short stanza aria with instrumental ritornellos, its musical material contained within eighteen bars, and the text of the composition is divided into five stanzas. The aria's text is in German and is intended for adoration of the Blessed Sacrament. The aria can also be associated with the Jesuit practice of spiritual exercises. The words ("Ich liebe dich, o Gott") are a paraphrase of the prayer intended for the fourth week of spiritual exercises of St. Ignatius of

Loyola.² The text of the song can be found in the songbook *Lob-Klingende Harffe Deß Neuen Testaments*, published in 1730 by the Jesuit Antonín Koniáš, intended for the Czech Jesuit mission,³ see Fig. 3–5. The aria composed by Father Carolus Weldamon may be a testimony to the practice of retreats based on Ignatian exercises conducted by the Jesuits in the monastery of Canons Regular in Fulnek in the early years of the 18th century.⁴

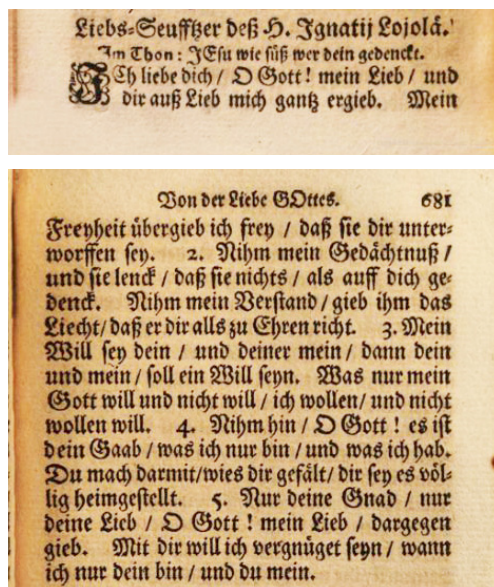


Fig. 3. Song “Ich liebe dich, o Gott,” hymnal *Lob-Klingende Harffe Deß Neuen Testaments*, pp. 680–681.

² For more on mystical poetry in the practice of spiritual exercises, see Jan Kvapil, “Ignatianische Auffassung der Liebe Gottes in der Literatur der frühen Neuzeit,” *Aussiger Beiträge: germanistische Schriftenreihe aus Forschung und Lehre* 1 (2007): 103–105.

³ *Lob-Klingende Harffe Deß Neuen Testaments* [...], (König-Gratz, 1730), 680–681.

⁴ The practice of the Jesuits’ retreats, based on spiritual exercises, for Canons Regular of the Lateran is certified in the monastery in Żagań in Silesia, see Tomasz Jeż, *Kultura muzyczna jezuitów na Śląsku i ziemi kłodzkiej (1581–1776)* (Warszawa, 2013), 239, note 537. An early example of a composition with a paraphrase of the prayer in German is a manuscript from the collection of the monastery of the Canonesses Regular in Wrocław (German: Breslau), dated 1684, PL-Wu RM 6540, RISM ID: 1001035620. Compositions with a paraphrase of the prayer in Latin might also have been performed during the Mass, see Johann Joseph Ignaz Brentner, *Duchovní árie II / Sacred Arias II*, ed. Václav Kapsa (Praha, 2021), XXIV.

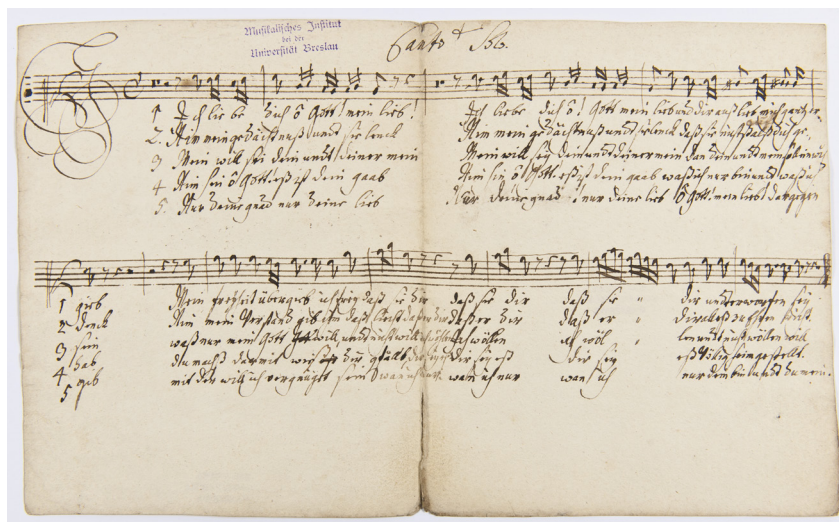


Fig. 4 PL-Wu, RM 6303, the Canto Solo part with the words "Ich liebe dich, o Gott."

Aria de Venerabili Sacramento

Carolus Josephus Weldamon CRL (1679-1736)

Musical score for the Aria de Venerabili Sacramento by Carolus Josephus Weldamon. The score is for Soprano, Violino, and Organo. The Soprano part is a single line with a C-clef. The Violino parts are in G-clef. The Organo part is in F-clef. The score includes a key signature of one flat and a common time signature. The lyrics are in Latin.

4

S.  Ich lie - be
Nimm mein Ge -
Mein Will sey -
Nimm hin o
Nur dei - ne

V-no 

V-no 

Org.  74ß 6

5

S.  dich o Gott mein Lieb!
dächt-nuß und sie lenck
dein und dei-ner mein
Gott es ist dein Gaab
Gnad nur dei-ne Lieb

V-no 

V-no 

Org.  7 7 7 7 6

8

S.  Ich lie - be dich o Gott mein
Nimmmein Ge - dächt-nuß und sie
Mein Will sey dein und dei - ner
Nimm hin o Gott es ist dein
Nur dei - ne Gnad nur dei - ne

V-no 

V-no 

Org.  3
5

Fig. 5 Carolus J. Weldamon, *Aria de Venerabili Sacramento*, bars 1–7, transcription Ewa Hauptman-Fischer.

The above descriptions of the works are only preliminary observations, further analysis, as well as the performance of Carolus Weldamon's compositions will be possible after scoring the works transmitted in parts.

3 The composer's biography

The composer of these recently discovered works is Fr. Carolus Weldamon. His name is not recorded in lexicons or in contemporary literature on the subject. The RISM database (*International Inventory of Musical Sources*) contains my descriptions of the three sources discussed in this release, stored in the University of Warsaw Library; the RISM database does not record any other transmissions of this composer's works. The name of Carolus Weldamon along with the year of his death (1736) is mentioned in the monks' database (<http://reholnici.hiu.cas.cz>) at the Institute of History of the Academy of Sciences of the Czech Republic (Historický ústav Akademie věd České republiky). Weldamon was also one of the authors of a monastic chronicle – he initiated a document entitled *Protocolum, quod posteritati vere serviet*, which contains records from 1723–1785.⁵

In addition, we have two obituaries of the friar. A record of his death is preserved in the *Liber Mortuorum* of the Monastery of Regular Canons in Šternberk: “Admodum Reverendus Dominus Carolus Weldamon obiit Anno 1736 3 Januarij. Relig. 26 ex Catharo.” (See Fig. 6).⁶

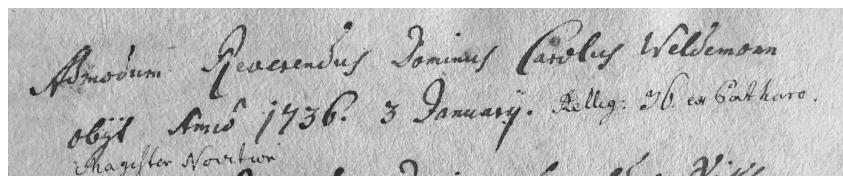


Fig. 6 MZA Brno, inv. no. 288, obituary of C. J. Weldamon from the Šternberk monastery.

⁵ MZA Brno, fond G 13, inv. no. 263, old sign. 10, *Protocolum, quod posteritati vere serviet*, I quote from Filip Hradil, “Omnia Proficiunt Auxiliante Deo. Augustiniánské kanonie na Morávě v letech 1650–1784,” thesis supervised by Jana Oppeltová, MA, (chapter I.4). According to Hradil, the document is incoherent and lacks internal division. In subsequent research on the musical culture of the monastery, it is worth analysing this document, the more so as we already know about the musical activities of the first author of this chronicle.

⁶ MZA Brno, *Cerroniho sbírka* (G 12), inv. no. 288, 132 v.

The funeral entry was recorded in the parish records in Fulnek: “Die 5 Januarij [Anno Christi 1736] sepultus est Admodum R[everen]d[us] D[omi]n[us] Carol[us] Joseph[us] Weldamon C: R: L: O S Augusti Fulnecij Profess[us] 57 annorum, Novitiorum Magister, Administrator Bohemicus in Thürn, Luck et Eilovitz, Notarius Capituli. Ad criptam majoris Altaris.” (See Fig. 7.)⁷

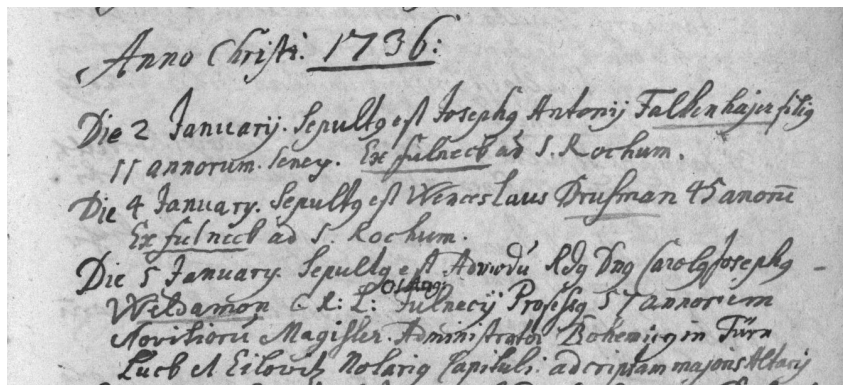


Fig. 7 ZA Opava, inv. no. 1098, obituary of C. J. Weldamon in the parish funeral records.

The last relevant source is the register book of the Brotherhood of the Blessed Virgin Mary in Příbor (German: Freiberg).⁸ Carolus Weldamon was listed in 1731 among priests native of Příbor: “Anno 1731 in Vigilia Beatissimae Virginis Mariae Sine Labe Conceptae huic Almae Congregationi incorporati sunt de Statu Sacerdotali Patriotae Priborienses [...] Carolus Weldamon Can. Reg. Fulnecae profesuss.” (See Fig. 8.)⁹

⁷ ZA Opava, inv. no. 1098, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (5th January 1736), 61.

⁸ SOA Nový Jičín, Farní úřad Příbor, inv. no. 122, fol. 42 r. I would like to express my deep gratitude to Dr. Vladimír Maňas for drawing my attention to the sources from this village.

⁹ Ibid.

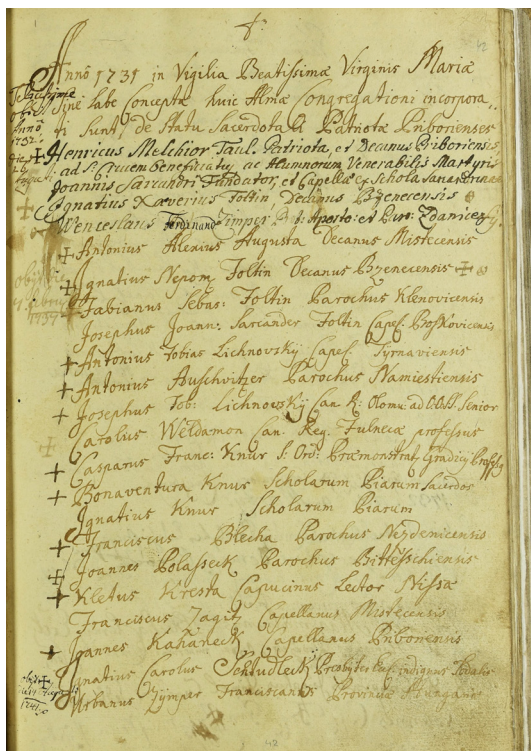


Fig. 8. SOA Nový Jičín, Farní úřad Příbor, inv. no. 122, register book of the Brotherhood of the Blessed Virgin Mary.

On the basis of the documents, the following biography can be prepared:

Carolus Josephus Weldamon was a nativ of Příbor.¹⁰ According to his obituary, he was born around 1679,¹¹ however, parish records from Příbor do not mention his baptism during the period of interest.¹² The preserved book of baptism begins in 1677, thus presumably Carolus Weldamon was born before that year.

¹⁰ According to the information in the register book of the Brotherhood of the Blessed Virgin Mary in Příbor, SOA Nový Jičín, Farní úřad Příbor, inv. no. 122, fol. 42 r.

¹¹ ZA Opava, inv. no. 1098, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (5th January 1736), 61.

¹² Although other people with the same surname were recorded, see ZA Opava, inv. no. 1330, *Book of Baptisms of the Parish in Příbor*, 4 (24th February 1678 – Martin Weldamon as godfather), 25 (6th October 1680 – Jiří and Ludmilla Weldamon as parents of baptized Elisabeth),

He entered the monastery of Canons Regular around 1700. During his 36-year religious service, he was an administrator in the following parishes: Lukavec (German: Luck) – probably around 1714,¹³ Slatina (German: Schlatten) – probably in the years 1719–1723,¹⁴ and moreover, at an unknown time, in the parishes of Děrné (German: Thurn)¹⁵ and Jílovec (German: Eilowitz).¹⁶ He also worked as a notary of the chapter (*notarius capituli*) and as a novice master (*Magister Novitiorum*).¹⁷ Carolus Weldamon became a member of the Brotherhood of the Blessed Virgin Mary in his native Příbor in 1731.¹⁸ He spent 36 years in the order, died at the age of 57 on 3rd January 1736, due to catarrh (*ex Catharo*).¹⁹ He was buried in the crypt under the main altar of the parish church on 5th January 1736. There is no mention in any of the above sources that Carolus Weldamon had a musical education and was a composer. This is therefore only evidenced by the unique musical sources preserved in the University of Warsaw Library, containing three compositions by Father Weldamon.

The musical items stored at the University of Warsaw Library are the only preserved music sources related to the monastery in Fulnek. In his articles on the musical culture of Augustinian monasteries in Moravia, Jiří Sehnal documents a few sources relating to the musical past of the monastery in Fulnek – he gives the names of three organists (these are: Irmeler, Smíšek, Axmann) and cites the list of instruments and other musical items from 1784.²⁰ Sehnal points out that the musical instruments available in Fulnek were more modest than those of the Canons Regular in Šternberk; notably, the monastery lacked the instruments necessary to perform chamber music. Analysing his list, Sehnal states that the musical resources of Fulnek was smaller than in Šternberk,²¹ but sufficient for

31 (9th September 1681 – Jan and Dorota Veldamon as parents of baptized Anna), 37 (10th July 1682 – Bernat and Katarzina as parents of baptized Alberta).

¹³ ZA Opava, *Grundt Buch der Gemaindt zu Luck*, inv. no. 293, sig. A26–9. I was not able to reach this source; I used the excerpts from the website, accessed July 14, 2022, <https://www.lukavec.info/pozemkova-kniha-gruntovni-kniha-pro-lukavec-1707-1796/>.

¹⁴ Gregor Wolny, *Kirchliche Topographie von Mähren, meist nach Urkunden und Handschriften*, Vol. III (Brünn, 1859), 239. Another administrator is mentioned from 1724.

¹⁵ ZA Opava, inv. no. 1098, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (5th January 1736), 61.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ SOA Nový Jičín, Farní úřad Příbor, inv. no., 122, fol. 42 r.

¹⁹ ZA Opava, inv. no. 1098, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (5th January 1736).

²⁰ Cf. Jiří Sehnal, “Hudba u řeholních kanovníků sv. Augustina na Moravě v 17. a 18. století, část 2,” *Hudební Věda* 54, part 4 (2017): 377–440, especially 414–415 and 433–436.

²¹ Ibid., 434.

the musical setting of the liturgy.²² Unfortunately, no musical sources have been preserved in any of the monasteries. Seen in this light, each new source that can be found is a valuable cultural testimony.

Carolus Weldamon's works, composed for the needs of the monastery in Fulnek, illustrate the instruments available there at the beginning of the 18th century. However, the list is basic and limited to string instruments – especially the violas, which hark back to an older instrumental practice from the turn of the century or even the second half of the 17th century.

The musical sources presented above have been preserved in the music collection of the Franciscan monastery in Głogów (German: Glogau).²³ The path they have travelled is unknown today. Was the mediator in their transfer the Wrocław monastery of Canons Regular, or were these sources transferred to Głogów thanks to direct contact between the centres? Research on the musical collections of the Głogów Franciscans has not yet been undertaken.

The small size of the surviving compositions, their formal and melodic simplicity, the instruments used and the completeness of the preserved sources, allow for hope to restore the pieces to performance practice.

4 Annex

On the occasion of the source query concerning the composer, Fr. Carolus Weldamon, I here list the following names of organists, school chancellors, school and parish cantors and musicians from Fulnek.

AXMAN, FRANZ (birth and death unknown), the second organist employed in the years 1754–1779,²⁴ later applied for a job in Lipník nad Bečvou.²⁵ He also played the violin, viola, oboe and trumpet, and he sang. He was not listed as an organist in the records of the Fulnek parish. Perhaps he is the same as the cantor Franz Paul Axman, active in the years 1747–1749 (see below).

²² An interesting source for comparing the music collections of the Augustinians is the inventory of musical items from the Wrocław monastery of Canons Regular from 1776, kept in the University of Warsaw Library, shelf mark RM 4146. Inventory content analysis, cf. Katarzyna Spurgasz, "Catalogus Musicaliorum w wrocławskiego klasztoru kanoników regularnych (1776)," *Muzyka* 40 no. 4 (2015): 125–128. The Wrocław canons in 1776 had 751 musical manuscripts, including 160 *missae primae classis*, 78 *missae secunde classis*, 21 *requiems*, 109 *offertories*, 169 *arias*, 28 *Te Deums*, a.o. *Ibid.*, 126.

²³ Ewa Hauptman-Fischer, Katarzyna Spurgasz, "Sprawozdanie z inwentaryzacji muzykaliów poklasztornych w Gabinetie Zbiorów Muzycznych BUW w dniach 1 XI 2014–30 IV 2015 r.," *Hereditas Monasteriorum* 6 (2015): 508.

²⁴ Jiří Schnal, "Figurální hudba ve farních kostelích na Moravě v 17. a 18. století," *Hudební Věda* 33, part 2 (1996): 166; Jiří Schnal, "Hudba u řeholních kanovníků sv. Augustina na Moravě v 17. a 18. století, část 2," 433.

²⁵ *Ibid.*

AXMAN, FRANZ PAUL (birth and death unknown), school cantor certified in 1747 and 1749.²⁶ Perhaps identical to the Franz Axman employed as second organist (see above).

BENGERT [PENGERT], ANTONIUS (birth and death unknown), the rector of the school, certified in years 1758–1759.²⁷

CREÜTZ [KREUTZ, KREIZ], JOANNES (30th March 1670–24th April 1745), a burgher, son of Henry. A long-time parish organist – according to the obituary, he worked for sixty years: 1685–1745. In parish records, he is repeatedly noted as a godfather or a witness to weddings, also during the sacraments of his children. He died on 24th April 1745 at the age of 75.²⁸

CREUTZ [KREUTZ, KRANTZ], WENTZEL [VACLAV] (c. 1640–28th February 1713),²⁹ rector of the school, certified in this position in the years 1665–1683.³⁰ He died at 73 and was buried in St. Roch's cemetery.

FELGEL [FELCEL], JOANNES (birth and death unknown), trumpeter recorded with this function in 1727 and 1731.³¹

FRIDRICH, AUGUSTINUS (20th February 1665–8th May 1722),³² son of the tailor Joannes Fridrich of Fulnek. In the obituary, he is referred to as *primas fulnecensis*³³ and former rector of the school. Certified as rector in 1701, 1715 and 1716.³⁴ He died at the age of 56.

FRIDRICH, ALEKSANDER MAXIMILIANUS (1692–1760).³⁵ Son of Augustinus Fridrich, the school rector. In the records, he was most often referred to as Max. His full first name,

²⁶ ZA Opava, inv. no. 1098, *Book of baptisms of the Parish of the Holy Trinity in Fulnek* (15th December 1747), 140; (31st December 1747), 55; (18th April 1749), 232; (9th May 1749), 384.

²⁷ ZA Opava, inv. no. 1099, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (10th August 1758), 33 and Petr Hlaváček, *Z hudební minulosti Holešova nové doby. Holešov: město ve spirálách času* (Brno, 2018).

²⁸ ZA Opava, inv. no. 1098, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (24th April 1745), 124. For baptism metrics, cf. ZA Opava, inv. no. 1097, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (30th March 1670), 187.

²⁹ ZA Opava, inv. no. 1097, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (28th February 1713), 78.

³⁰ See e.g., ZA Opava, inv. no. 1097, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (5th June 1665), 343; ZA Opava, inv. no. 1097, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (8th November 1683), 22. See also Jan Trojan, *Kantoři na Moravě a ve Slezsku v 17.–19. století* (Brno, 2000), 256 and Jiří Sehnal, “Figurální hudba ve farních kostelích na Moravě v 17. a 18. století,” 166.

³¹ ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (12th September 1727), 259; (13th March 1731), 17.

³² ZA Opava, inv. no. 1097, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (20th February 1665), 2 and (8th May 1722) 22.

³³ Probably the leader of the city council.

³⁴ ZA Opava, inv. no. 1097, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (23rd January 1701), 46; (28th January 1715), 69; (19th October 1716), 73.

³⁵ ZA Opava, inv. no. 1097, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (July 1692), 26. Precise date illegible due to damaged card edges.

Maximilianus, appears rarely in the records, e.g., during the baptism of the daughter.³⁶ He was recorded in the years 1727–1730, 1733, 1740, 1742–1744³⁷ as a chancellor of the school (also as *Ludirector*,³⁸ *Scholae Magister*³⁹). In the years 1735–1737, another person appears as the school rector: Caspar Victor Schmid. Max Fridrich died without being an active rector at the age of 68. He was buried in the crypt of the parish church.⁴⁰

FRÖMEL [FROMEL], JOANNES GEORIUS (1715–1756),⁴¹ son of Michael Frömel of Horní Libina (*ex Teutch Libau*). The sources also use the German versions of his name: Hans Georg. In the years 1739, 1742 and 1744 he was employed as a cantor;⁴² in 1740 he was defined as a parish cantor,⁴³ and in 1742 as a school cantor.⁴⁴ In the following years, i.e., from 1747 until his death in 1756,⁴⁵ he worked as the school's rector. He died at the age of 41 and was buried in the crypt of St. Trinity.

HERBERT, JOANNES (birth and death unknown), originated in Fulnek, and was certified as an organist on 19th November 1672, during the funeral of his wife Rosina.⁴⁶ Their wedding took place in Fulnek on 20th July 1670.⁴⁷ The dates of the activities of Herbert and Irmmler (see below) may indicate the employment of two organists in the parish of the Holy Trinity in Fulnek as early as the second half of the 17th century. The position of a second organist (*vice organedus*) was also recorded in 1745 (see Trojan Joannes Josephus).

HICKL [HIKL, HICKEL], JOSEPHUS (birth and death unknown), son of a garter (*tibialifex*) from Fulnek. A cantor, certified in the years 1757–1764, 1766–1772, 1775–1776, 1779 and in 1782.⁴⁸ In parish records, he is repeatedly noted as a godfather or a witness to

³⁶ ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (30th August 1727), 348: “Alexander Maximilianus Fridrich Scholae Fulnecensis Rector.”

³⁷ See e.g., ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (8th December 1727), 259 and (8th December 1744), 121.

³⁸ E.g., ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (15th April 1734), 320.

³⁹ Ibid.

⁴⁰ ZA Opava, inv. no. 1099, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (5th February 1760), 47.

⁴¹ ZA Opava, inv. no. 1099, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (9th July 1756), 16.

⁴² ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (2nd February 1739), 46; (10th June 1742), 45; (26th August 1744), 50.

⁴³ ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (3rd October 1740), 286.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ ZA Opava, inv. no. 1097, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (19th November 1672), 11.

⁴⁷ ZA Opava, inv. no. 1097, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (20th July 1670), 7. On this occasion, his brother, Fr. P. A. Irmmler CLR, who at that time worked in the parish in Bílovec, sent him a gift of 18 zlotys, 4 geese, 3 turkeys and alcohol for the wedding, cf. Jiří Sehnal, “Hudba u řeholních kanovníků sv. Augustina na Moravě v 17. a 18. století, část 2,” 414.

⁴⁸ See e.g., ZA Opava, inv. no. 1099, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (17th March 1757), 237 and (17th March 1782), 143.

weddings, also during the sacraments of his children. Referred to as *Cantor Canoniae* or *Cantor Ecclesiae Parochialis*,⁴⁹ but also as *Cantor Scholae*.⁵⁰

IRMLER, JOANNES (birth and death unknown), organist in Fulnek, earlier in Opava (German: Troppau).⁵¹ Son of the judge *ex Polrovitz*. His brother, Paul Augustin Irmeler, was a canon in Fulnek. Joannes Irmeler married in Fulnek on 8th October 1670, to Dorota, the daughter of the late organist Nicolaus Smischek⁵² and briefly took up his post. His next place of work was the monastery church of Canons Regular in Šternberk,⁵³ where he took the position of organist on 17th February 1673, but was dismissed in May of the following year.⁵⁴

LAMBLE, FRIDERICUS (birth and death unknown), organist certified in 1684.⁵⁵

LANG, JOANNES (died 18th April 1705), described in the obituary as *ludirector*, died at the age of 73⁵⁶ and was buried in the cemetery of St. Roch.⁵⁷

LAßMANN, FRANCISCUS SALESIUS (c. 1743–18th April 1791),⁵⁸ appears as the school rector in the years 1772, 1774–1776, 1780, 1782, 1784.⁵⁹ He died at the age of 48.⁶⁰

⁴⁹ Zob. np. ZA Opava, inv. no. 1099, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (17th March 1757), 237.

⁵⁰ ZA Opava, inv. no. 1099, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (17th September 1759), 18.

⁵¹ Bohumil Ryba, “Dva nálezy z vnitřku starých vazeb,” in *Historická knižní vazba. Sborník příspěvků k dějinám vazby a k metodice ochrany historických knižních vazeb* (Liberec, 1972), 79.

⁵² ZA Opava, inv. no. 1097, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (8th October 1670), 8.

⁵³ Jiří Sehnal, “Hudba u řeholních kanovníků sv. Augustina na Moravě v 17. a 18. století, část 2,” 414 and Bohumil Ryba, “Dva nálezy z vnitřku starých vazeb,” 67, see also Jiří Sehnal, “Figurální hudba ve farních kostelích na Moravě v 17. a 18. století,” 166.

⁵⁴ Jiří Sehnal, “Hudba u řeholních kanovníků sv. Augustina na Moravě v 17. a 18. století, část 2,” 414. According to the documents published by B. Ryba Irmeler was also evidenced as an organist in Šternberk in 19th September 1670 and in 1st September 1672, Bohumil Ryba, “Dva nálezy z vnitřku starých vazeb,” 79, 80.

⁵⁵ ZA Opava, inv. no. 1097, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (12th November 1684), 24.

⁵⁶ ZA Opava, inv. no. 1097, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (18th April 1705), 62.

⁵⁷ Ibid.

⁵⁸ ZA Opava, inv. no. 1103, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (18th April 1791), 11.

⁵⁹ ZA Opava, inv. no. 1099, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (23rd November 1772), 52; ZA Opava, inv. no. 1099, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (1st March 1774), 46; (4th May 1775), 55; (22nd November 1776), 58; (11th October 1780), 108; (30th December 1782), 150; (26th March 1784), 206.

⁶⁰ ZA Opava, inv. no. 1103, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (18.04.1791), 11.

LOSERTH [LOSERTL], JOSEPHUS (birth and death unknown), musician, violinist from Fulnek, recorded in 1754.⁶¹

SCHMID, CASPARUS VICTOR (birth and death unknown), listed as *Ludirector* or *Rector Scholae* in the parish records from 1735–1737.⁶²

SCHUGAR, JOANNES GEORIUS (birth and death unknown), organist attested in 1754 on the occasion of his son's funeral.⁶³ He worked at the same time as Joannes Trojan; presumably as the second organist.

SEHORS, ANDRAS (birth and death unknown), trumpeter recorded as such in 1755 on the occasion of his daughter's wedding.⁶⁴ His name also appears in records from 1728, but without mentioning his role.⁶⁵

SMISCHEK [RIDICULUS], NICOLAUS (c. 1600–5th August 1670) organist in the church of the Holy Trinity in Fulnek, belonged to the Sodality of Our Lady. He was employed at least since 1657.⁶⁶ He died at about 70 and was buried in the parish church.⁶⁷

STENZEL, CAROLUS (birth and death unknown), mentioned as the rector of the school in 1767 and 1769.⁶⁸

THIM, ELIAS (birth and death unknown), recorded as rector of the school in 1687, on the occasion of his wedding.⁶⁹

TROJAN, JOANNES JOSEPHUS (5th March 1720–after 1784),⁷⁰ burgher (*civis*), son of Jacob Trojan, a baker from Fulnek. In 1745 he married the daughter of a local merchant,

⁶¹ ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (11.01.1754), 74.

⁶² ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (1st June, 1735), 276; (4th August 1737), 280.

⁶³ ZA Opava, inv. no. 1098, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (4th February 1754), 180 and ZA Opava, inv. no. 1099, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (4th February 1754), 1.

⁶⁴ ZA Opava, inv. no. 1098, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (15th October 1755), 98.

⁶⁵ Zob. np. ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (14th September 1728), 10.

⁶⁶ Bohumil Ryba, "Dva nálezy z vnitřku starých vazeb," 76. See also Jiří Sehnal, "Figurální hudba ve farních kostelích na Moravě v 17. a 18. století," 166.

⁶⁷ ZA Opava, inv. no. 1097, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (5th August 1670), 9. There is no mention of his work in Šternberk in the obituary, cf. Jiří Sehnal, "Hudba u řeholních kanovníků sv. Augustina na Moravě v 17. a 18. století, část 2," 414.

⁶⁸ ZA Opava, inv. no. 1099, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (26th April 1767), 233; (20th February 1769), 117.

⁶⁹ ZA Opava, inv. no. 1097, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (25th September 1687), 28.

⁷⁰ ZA Opava, inv. no. 1097, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (5th March 1720), 245. See also Jan Trojan, *Kantorů na Moravě a ve Slezsku v 17.–19. století*, 256 and Jiří Sehnal, "Figurální hudba ve farních kostelích na Moravě v 17. a 18. století," 166.

Maria Rosalia Rockerth.⁷¹ He was then employed as a second organist (*vice organedus*). Joannes Trojan worked in the church of the Holy Trinity certainly until the dissolution of the monastery;⁷² he is recorded in the parish records as a wedding witness or godfather, also during the sacraments of his own children. From 1747,⁷³ he is only referred to in the records as *organista*,⁷⁴ *organista noster*,⁷⁵ *organista Canoniae*⁷⁶ and *Organista Ecclesiae Parochialis Fulnecenses*.⁷⁷ It is worth noting that in 1767 he was also a city judge (*judex civitatis*).⁷⁸ The funeral records from before the dissolution of the monastery do not record his death; he probably died after 1784.

WEIGMAN, JOANNES (died 16th November 1732), cantor at an undefined time; described in the funeral records as the former cantor. He died at the age of 80 and was buried in the cemetery of St. Roch.⁷⁹

Translated by Mark Hoogslag

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⁷¹ ZA Opava, inv. no. 1098, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (1st August 1745), 60.

⁷² The last records date from 1783; see e.g., ZA Opava, inv. no. 1099, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (20th January 1783), 84 and ZA Opava, inv. no. 1099, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (16th November 1783), 202.

⁷³ It should be noted the lack of entries with the specification of this function between 1st August 1745 and 17th January 1747.

⁷⁴ Zob. np. ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (17th January 1747), 54; (26th April 1751), 237.

⁷⁵ Zob. np. ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (3rd May 1749), 101; (25th May 1754), 325.

⁷⁶ Zob. np. ZA Opava, inv. no. 1098, *Book of Baptisms of the Parish of the Holy Trinity in Fulnek* (3rd July 1751), 67; (15th August 1753), 314.

⁷⁷ ZA Opava, inv. no. 1099, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (21st January 1755), 3.

⁷⁸ ZA Opava, inv. no. 1099, *Book of Weddings of the Parish of the Holy Trinity in Fulnek* (9th February 1767), 39.

⁷⁹ ZA Opava, inv. no. 1098, *Book of Funerals of the Parish of the Holy Trinity in Fulnek* (16th November 1732), 44.

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Father Carolus Weldamon (d. 1736), Canon Regular from Fulnek Monastery – Unknown Composer and His Music

Abstract

In the collection of the University of Warsaw Library, there are three musical sources that testify to the musical culture of the monastery of Canons Regular of the Lateran in Fulnek. The paper focuses on three manuscripts (probably autographs) of sacred vocal-instrumental music by unknown composer Carolus Weldamon (d. 1736). He was a Canon Regular active in the Fulnek monastery in the turn of the 17th and 18th centuries. His compositions from the first decade of the 18th century were obtained by Conventual Franciscans in Głogów monastery in Silesia. The paper contains a biography of the composer and a brief overview of the sources and the music written inside. The Appendix contains a list of organists, cantors, rectors, and musicians associated with the monastery in Fulnek.

P. Carolus Weldamon (zemř. 1736), augustinián kanovník z fulneckého kláštera – neznámý skladatel a jeho hudba

Abstrakt

Ve sbírkách Knihovny Varšavské univerzity se nacházejí tři hudební prameny, které svědčí o hudební kultuře kláštera augustiniánů kanovníků ve Fulneku. Příspěvek se zaměřuje na tři rukopisy (pravděpodobně autografy) duchovní vokálně-instrumentální hudby neznámého skladatele Carola Weldamona (zemř. 1736). Byl to augustinián kanovník působící ve fulneckém klášteře na přelomu 17. a 18. století. Jeho skladby z prvního desetiletí 18. století získali františkáni konventuálové v klášteře Głogów ve Slezsku. Příspěvek přináší skladatelův životopis a stručný přehled pramenů i hudby, která je v nich zaznamenána. Příloha obsahuje seznam varhaníků, kantorů, rektorů a hudebníků spojených s klášteřem ve Fulneku.

Keywords

Fulnek; Carolus Weldamon; sacred music; vocal-instrumental music; Canons Regular Monastery

Klíčová slova

Fulnek; Carolus Weldamon; duchovní hudba; vokálně-instrumentální hudba; klášter augustiniánů kanovníků

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