

HUDEBNÍ KONTAKTY BISKUPSKÉ KAPELY V KROMĚŘÍŽI V DRUHÉ POLOVINĚ 17. STOLETÍ

Résumé

V práci jsou sledovány hudební styly kapely biskupa Karla Lichtensteina-Castelcorno (1664–1695) v Kroměříži, která byla nejvýznamnější hudební institucí v českých zemích v druhé polovině 17. století. Z praktických a finančních důvodů byla kapela složena ze zaměstnanců biskupova dvora a místních hudebníků. Jsou charakterizovány konkrétní kontakty biskupské kapely s Vídní, Salcburkem, Slezskem, Polskem, Braniborskem, Slovenskem a dále s Olomoucí a Prahou.

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CIRCULATION OF ORGAN BUILDERS AND THE PROBLEM OF THE ORGAN-BUILDING AREAS

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When reflecting on the circulation of music and musicians between 1600 and 1900, a seemingly marginal group of migrants cannot be omitted, namely the producers of musical instruments. In the said period, this regards organ builders in the first place, because at that very time the organs experienced their most stormy development and achieved top quality, thus in their turn influencing the evolution of music itself. Therefore, the question may be asked whether foreign organ-builders were coming to the lands which constituted the Kingdom of Bohemia (the Czech Lands) in the past and were influencing the form of local organs by their work. However, if the bipolar point of view "local organ-builders – foreign organ-builders" is applied, problems of European organ building areas arise as a result of typology.

It was Praetorius who already recorded that, in other countries, organs were somewhat different from those in Germany. In the following centuries, these differences became much more substantial. Not before the 19th century did a new synthesis appear, wiping away the boundaries between styles again. This process is still continuing.

Therefore, we shall deal here with the period between 1600 and 1800. At that time, characteristic areas of European organ-building appeared: Spain with Portugal, France, England and Italy. At the beginning of that period, the Central European region in the broad sense of the word was more or less homogeneous, but due to rapid development the North (the zone from the Netherlands to the Baltic countries) soon became different from southern Germany and Habsburg Austria. It is enough to say that differentiation according to styles and typology had its watershed near the northern frontier of the Czech Lands. I am intentionally not discussing the problem of organ building in low-level regions here.

When seeking an answer to the question of whether foreign organ-builders were introducing new influences into the local tradition, I shall deal with organ cases first. Jiří Belis finds only one instance of foreign influence, which is Silesian in his opinion, in the Czech Lands in the said period, and that in four instruments (with three semicircular pipe-towers on the front of the organ and with lanterns above them). The builders of two of them are unknown, while the other two were made by local organ-builders (Ignác Ryšák and Johann Caspar Neumann respectively). According to Belis, all other organ cases, whoever might have built them, in the Czech Lands in the said period did not depart from the local tradition.

However, organs are musical instruments and, therefore, it is necessary in the first place to deal with their sound aspect. In the said period, differences between the above-mentioned European organ building areas concerned the shape of organs as works of art and also their

sound. Consequently, the question arises of whether, in the Czech Lands, any of the foreign organ-builders made an instrument whose sound style was different from that usual in this country.

Christoph Wolff asserts however that the idea of what is called the sound ideal of an organ as the expression of a given historical epoch is distant and unrealistic from the present-day point of view. He documents this opinion by giving German organs as an example, but his conclusion, according to which the specific German sound-type of organs was just as non-existent in the Baroque as the German nation then, is true of the situation in the Czech Lands, too. Kilián Szigeti reasons similarly: there are no Hungarian, German or Slavonic organs. Wolff continues by writing that one can speak of a sound ideal only in certain definable cases (in that of Gottfried Silbermann, for instance), but solely if using quantifiable physical, technological and esthetic data. He is completely right in this, because a consequence of this truth is valid for our reflections, too: If we wished to identify the sound characteristics, different from the local tradition, of an organ made by a foreign organ-builder, the first thing to do would be to define this local tradition exactly. In my opinion, this is almost impossible, because a homogenous sound ideal did not exist in the Czech Lands. The data which Wolff requests for the sound characteristics of individual instruments do not exist either. Apart from that, the original state of the pipes, especially their intonation, may not have been preserved in any Baroque instrument. That is why the only thing we can compare is the specification of various organs of individual organbuilders.

We shall define specifications here and now and divide organ builders into two groups a) persons who came from abroad and settled in the Czech Lands and b) who had their workshops abroad and built only one or several of their instruments in the Czech Lands. In view of the above-mentioned circumstances, we must consider, above all, the organ builders who came from the countries beyond the said imaginary boundary between the two areas of European organ-building. The following selection tries to capture the characteristics of the heterogeneous origin of organ builders and of their work.

Peter Dotte from Westphalia was working in Prague towards the end of the 17th century. He systematically introduced *Sesquialtera* and *Salicional* into the Czech Lands and is said by Tomáš to be the first organ-builder who made what is called the broken octave. He built flutes to 2' pitch-length and also reed stops, which we also know from northern Germany. His influence on Abraham Stark is provable and that on Jan David Sieber hypothetical.

As to **Johann Haas** and **Johann Herden**, who were working in Moravia, we know that they had come from Silesia, but their instruments have not been preserved.

Born in Austria, **Johann Kuttler** had his workshop in Brno first and at Vidnava later. His organs do not exist any more.

The name of **Johann Heinrich Mundt** is famous especially because of his organ in the Týn Church in Prague (1673). Although he was born in faraway Cologne, the style of his work is not too different from the rest of the period's production in the Czech Lands. His differences of style which are cited in literature can be explained rather by his personal style than by his origin, because he learned his craft from J. Artmann only after coming to Prague. His influence on Jan David Sieber cannot be excluded.

Although **Antonín Reiss** was a native of Trutnov in Bohemia, we include him in this group, because he spent his journeyman's years in Vienna, Wrocław (formerly Breslau) and Dresden. In the Czech Lands, he became an organ-builder of high repute, but subordinated his work to the local tradition.

Anton Richter was born in Linz, but his teacher was Jan David Sieber of Born. Richter's work corresponds with local traditions; his location of reed stops may be considered the only exception in this respect.

Ambrosius Ronzoni was born in Italy, from where he went to Johann Georg Silbermann in Strassbourg. For some time, he worked in Alsace and Baden before appearing at Vyškov (1793). His work has not been preserved.

The Brno organ-builder **Matouš Roskoš** was born in Silesia. His father **Pavel Roskoš** had a workshop at Glogów (formerly Klein Glogau), but he is said to have been born at Kroměříž in Moravia. This may be the reason why the work of the Roskoš family corresponds with the period traditions of the Czech Lands. Only in Pavel Roskoš's small instrument for Brno, the unique *Quintadena 2'* may be found (according to Quoika).

Johann Rusch was born in Austria. After coming to Bohemia, he became a much-sought-after organ-builder in northern Bohemia. His work does not show any foreign influence.

Leopold Spiegel came from Bawaria, but is said to have learned his craft only after coming to Prague. His hitherto known organ-dispositions correspond with the situation in the Czech Lands with the only exception of his instrument for Dečín (1718), which had a solo *Tierce 4/5'*.

Organ builder **Johann Standfuss**, who lived at Chabařovice in northern Bohemia, came from Saxony. His organ specifications corresponded with the local tradition. The only oddity was that, when building his organ at Česká Lípa (1753), he put the *Quint 3'* in the Pedal, this being unusual even in northern Germany at that time.

Born in the Palatinate, **Sebastian Staudinger** lived at Andělská Hora in the Czech Lands. He came there from Silesia, where he had had his workshop, but had also been working for Bohemia at the same time. The specification of his organ for Jindřichov (1752) is quite usual if considered from the viewpoint of the local tradition.

Organ builder **Josef Stráussel**, who lived at Králíky, was born in Hungary; his works in the Czech Lands have not been preserved.

It is already known that **Pavel Viertel** was born in Poland. The specification of his organ for Litovel (1631) is known, with numerous pedal stops including *Sedecima* and *Posaun*. Jiří Sehnal explains this feature by surviving Renaissance traditions, but in view of Viertel's origin the influence of northern Germany cannot be excluded either.

Georg Weindt had his workshop at Šluknov in Northern Bohemia. This geographical position and the fact that his brother Jakob was an organ builder in Saxony, enabled him to work both in Saxony and Silesia. The organ he built at Jablonné v Podještědí in Northern Bohemia in 1668 had *Regale* in the Positive and *Posaun* and *Cornet* in the Pedal. Obviously, this was an influence exerted by the neighbouring organbuilding area.

It is said that organ builder **Johann Paul Weninger**, who lived in Olomouc in Moravia, was born in Salzburg, but he came to the former city from Hungary. Nothing has been preserved of his work.

Bernard Wollers, a co-builder with **Nicolaus Christeindel** (whose origin is unknown), who lived in České Budějovice in Southern Bohemia, came from faraway Bremen, but this fact did not influence the form of their instruments (for instance of that built in 1675 for Louka near Znojmo in southern Moravia).

In this place, two masters have to be mentioned, who were born in Bohemia, but who depart in a certain sense from the local period tradition so much that they became the founders of new schools. They were **Abraham Stark** and **Jan David Sieber**. It is not clear where they learned their craft. As their places of birth (Loket and Česká Lípa) are near the

country's frontier, it cannot be excluded that they wandered through German lands as journeymen. Influences of northern Germany organbuilding area may be found in Stark's and Sieber's works.

The second group consists of the organ builders who had their workshops outside the Czech Lands, where they stayed only temporarily, for instance when building individual organs.

An important master was **Theodor Agadoni**, who came to the Czech Lands from Italy, but was perhaps born in Saxony. Jiří Sehnal has proved that it was Agadoni who introduced Bifara into the Czech lands. He built organs in a way that did not correspond with the local tradition, for instance his *Brustwerk* at Broumov contained only the following stops: *Doppelflöte*, *Nachthorn*, *Spielflöte* and *Nassat*; in Olomouc, he had the *Quint 3'* and *VI-rank Mixture 2'* in the Pedal. Agadoni's next place of work was Silesia.

Valentin Arnold was born in Mainz, but had his workshop in Trnava in Slovakia. The instrument he built for the Moravian town of Valašské Klobouky in 1802 has the usual specifications except that the Pedal ends with the *Quint 3'*. This is not a coincidence, because the same thing is found in his organs in Slovakia. It is probably not the mark of a general style, but the expression of his own style.

The work of the perhaps most famous Silesian organ builder, **Michael Engler** of Wrocław, has already been frequently written about. It is important for our needs to emphasise one circumstance of his work in Olomouc mentioned by Antonín Schindler: he made it a condition that he would accept the offer only if he could build the organ according to his habit, i. e. in a style different from the local tradition.

Born in Plauen, **Johann Mathias Gruber** had his workshop at Hof. Shortly before his death (1696), he began to build an organ (completed in 1698 by Caspar Arnold) in St. Salvator's Church in Prague. This instrument was equipped with a unique *Rohrflöte 8'* and wooden *Spitzflöte 2'*. The Positive organ also had two stops of 2' pitch-level. This may be considered a clear influence of northern Germany.

The Silesian organ-builder **Christoph Maywald** is known because of his two small organs in northern Bohemia. The use of Tremulant is the only thing that makes his work different from the local tradition.

In full accordance with local production, **Anton Preisinger** from Austria built a small positive at Náměšť nad Oslavou in 1745.

A pupil of the famous Arp Schnitger, the Wrocław organ-builder **Johann Michael Röder**, a native of Berlin, also worked in the Czech Lands. His instrument for Uničov has not been preserved.

Another Silesian master, **Friedrich Wilhelm Scheffler** from Brzeg (formerly Brieg), built an organ with two manuals in Opava. This instrument showed typical marks of the Silesian style.

An organ-builder of Polish origin, **Lorenz Smarzewski**, worked in the Czech Lands for some time, but nothing has been preserved of his work.

Conversely, several organs built by **Johann Gottlieb Tamitius** of Zittau (in Lusatia) may still be found in northern Bohemia. Generally speaking, they correspond with the local tradition, except that, as Tomáš Horák writes, their cases are embellished with Saxonian art elements. **Johann Sebastian Wildt**, who came from the faraway Palatinate, built the organ at Chotěšov (before 1712). *Dulciana 2'* was its particularity and *Sesquialtera* was not lacking in it.

A positive made by famous Viennese organ-builder **Johann Wöckerl** for Olomouc (1659) seems to correspond obviously with the local traditions of that time.

The data presented here allow the following conclusions. Organ builders came to the Czech Lands from various places all around the Central European area, from Westphalia and Palatinate to Tyrol and Hungary. Most of those who settled in the Czech Lands adapted themselves to the local traditions (the only exception might have been Dotte). This phenomenon is known in the case of other countries, too. For instance, Bernd Sulzmann finds it in the Upper-Rhine region, Hermann Fischer in Mainfranken and Rudolf Walter in southern Germany. The reasons for this phenomenon were mainly commercial, because the form of an organ was decided on not only by its builder himself, but also by its buyer, its organist and the whole local community, bound to a certain tradition. Confirmation of this way of thinking may be found even in the United States: for instance, the religious community of immigrants called the Moravian Brethren included organ-builders Klemm and Tannenberg (the parents of the latter were from Moravia). In new shrines in America, the two men built instruments of the same kind to which they had been used in their old country.

The situation was different in the case of organ-builders who did not live permanently in the Czech Lands. Personalities like Engler or Agadoni were able to push their intentions through. However, their influence was not decisive (except Agadoni). Local masters such as Stark and Sieber, who obviously had come to know the trends in foreign organbuilding in their youth, were more important. In their case, just as in that of several other organbuilders, the knowledge gained by Zdeněk Fridrich is still true: these organbuilders absorbed the foreign organbuilding influences and transformed them into their own original styles, thus contributing creatively to the general form of organ-building in the Czech Lands.

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DIE ZIRKULATION VON ORGELBAUERN UND DIE PROBLEMATIK DER ORGELBAUGEBIETE

Zusammenfassung

Im Verlaufe des 17. und 18. Jahrhunderts kamen in das Gebiet der historischen böhmischen Länder Orgelbauer aus dem ganzen mitteleuropäischen Raum, angefangen von Westfalen und der Pfalz bis hin zu Tirol und Ungarn. Im Zusammenhang mit ihrer Tätigkeit ist zu fragen, inwieweit und auf welche Weise sie die Entwicklung des hiesigen Orgelbaus und hiermit auch der Musik, beeinflusst haben. Diese Frage ist umso wichtiger, wenn wir zur Kenntnis nehmen, dass an der Nordgrenze der böhmischen Länder eine Trennungslinie zwischen zwei großen europäischen Orgelbaugebieten (dem norddeutschen Gebiet und dem süddeutsch-österreichischen Gebiet) verlief. Nach bisherigen Feststellungen haben sich fremde, auf dem hiesigen Gebiet ansässige Orgelbauer meistens der einheimischen Tradition angepasst. Die Orgelbauer, die ihre Werkstätten anderswo hatten (Engler,

Scheffler, Gruber), setzten meistens die Verwendung ihres Stils durch. Ihr Einfluss war aber unerheblich. Eine beachtenswerte Ausnahme bildete vielleicht nur Peter Dotte. Viel größere Bedeutung hatten zwei einheimische Meister, Abraham Stark und Jan David Sieber, die in ihrer Jugendzeit den norddeutschen Orgelbaustil kennengelernt haben dürften. Beide gestalteten diese Anregungen auf schöpferische Weise in ihren persönlichen Stil um, der für lange Zeit den Orgelbau in den böhmischen Ländern beeinflusste.

CIRKULACE VARHANÁŘŮ A PROBLEMATIKA VARHANÁŘSKÝCH OBLASTÍ

Résumé

V průběhu 17. a 18. století na území českých historických zemí přicházeli varhanáři z celého středoevropského prostoru od Vestfálska a Falce až k Tyrolsku a Uhrám. V souvislosti s jejich působením je možné se ptát, nakolik a jakým způsobem ovlivnili vývoj zdejšího varhanářství, a tím i hudby. Tato otázka je o to důležitější, když si uvědomíme, že u severní hranice českých zemí probíhalo stylové rozmezí mezi dvěma velkými evropskými varhanářskými oblastmi (severoněmeckou a jihoněmeckou-rakouskou). Podle dosavadních zjištění se cizí varhanáři, usedlí na zdejším území, většinou přizpůsobili domácí tradici. Varhanáři, kteří měli své dílny jinde (Engler, Scheffler, Gruber), si většinou prosadili uplatnění svého stylu. Avšak jejich vliv byl zanedbatelný. Pozoruhodnou výjimkou byl snad pouze Peter Dotte. Daleko větší důležitost měli dva domácí mistři, Abraham Stark a Jan David Sieber, kteří zřejmě v mládí poznali severoněmecký varhanářský sloh. Oba dva tyto podněty tvůrčím způsobem přetvořili do svého osobního stylu, který nadlouho ovlivnil varhanářství českých zemí.