

THE COPYISTS OF SACRED MANUSCRIPT MUSIC IN MORAVIA, 1750–1850

Lenka Pachlová

In the process of the circulation of music, copyists occupy a very important position, they may be considered the prime movers of this process, the media of past time. They were important links in the chain of reproduction who were placed on the axis composer-performer recipient. For present historical research, the pieces of music copied by copyists are valuable evidence of personalities at the given time and in the given setting.

In Czech musicological literature, close attention has not yet been paid to copyists. The papers have focused mainly on delimited periods in the history of specific localities. Although preserved sheet music is often the main starting point for tracing the repertoire and the persons forming the choirs, the problem of copyists is not dealt with in most cases.

An exception is a paper by musicologist Bohumír Štědroň of Brno concerning musical life in the monastery of Augustinians in this city¹. He briefly mentions copyists, whose identification was facilitated by numerous notes in sheet music. He limited himself to the statement that sheet music was copied mainly by local singers receiving money from donors.

Jana Fojtíková and Tomislav Volek's paper² represents another view of copyists. This paper contributes to making the present results of research on Beethoven's copyists more precise. After finding documents concerning the copyists, and copies, of Beethoven's compositions in the collection owned by the Lobkovic family, the authors of the paper have partly rediscovered the way in which, and the place where, the compositions were copied and whether the copies came into composer's hands.

The copyists have been the theme of my B. A. thesis, which is only a contribution to or a probe into these problems in the Czech Republic. The aim of my work was to collect material and make a basic assessment of it. Lists have been compiled of names, biographical notes and data recorded in the sheet music, the copyists of sheet music identified and contacts between localities traced as they are given in the material obtained. The results have been compared with available literature. Data on the composers and repertoire contained in my work have not been processed in it.

Collections of copies from 12 Moravian monasteries and churches have been the source of my work. They are the Augustinian monastery, that of the Brothers of Mercy and that of Minorites, all of them in Brno, the Benedictines monastery at Rajhrad, St. Jacob's Church and St. Peter and St. Paul's Church, both in Brno, and the collections from the country churches at Bučovice, Dřevohostice, Dub near Tišnov and Vyškov. The pieces of music from all the above-mentioned localities are kept now in the Department of Music of the Museum of the Land of Moravia in Brno.

One thousand two hundred and sixty names appearing in the copies have been collected, of which less than half come from the copies of the sheet music of the Brno Augustinians. Most of the listed names are those of the copyists while almost 900 names are those of choristers, musicians or persons who have not been identified in detail. Donor-paid singers in the Augustinian monastery in Brno and in that of the Benedictines of Rajhrad are an important item, as they are represented by more than fifty signatures. In none of these collections can a piece of music copied by a professional copyist be found.

On the title pages, there are less than a hundred signatures of choir leaders, who confirmed in this way that the respective piece of music belonged to the choir. If they did not identify themselves as owners in a note, they have not been included among the copyists of the given piece of music in my list.

In the case of the last quarter of persons listed, it is questionable whether they participated in copying the pieces of music. These are the names of sheet-music owners or providers or names given without explanatory notes added in writing.

Information on the year in which a copy was made refers to each name and this information was recorded with only a few exceptions. A whole range of notes concerning a person's musical qualification, his education, place of birth, etc., has been preserved in the sheet music.

These notes often point out the originality of the piece in the given collection or, as the case may be, lack of it. This phenomenon may also be identified well from the mark indicating the origin of a piece of music or the copies in the different collections. This has led to tracing examples of the mobility of pieces of music. On a local scale, contacts have been documented between all the collections processed. For instance, the choralists of St. Jacob's Church in Brno donated their copies to the choir of Augustinians. Conversely, pieces of music copied originally by paid local singers for this choir may be found at Vyškov and Rajhrad.

The existence of copies coming from many other Moravian or Bohemian choirs contained in the collections we have studied is also evidence of the movement of pieces of music. These findings are important although they concern only individual cases. Such is the case, for instance, of the sheet music from the Cistercian nunnery at Předklášteří near Tišnov (*Pro Choro Coeli Portae*), from Louka near Znojmo (*Pro Choro Lucensi*), the monastery of Augustinians at Sternberg (*Canoniae Sternberg*), the monastery of Franciscans at Kroměříž, a copy from the Dominican convent in Olomouc and the sheet music that was owned by the choir leader of St. Mauritius' Church, Wilhelm Hybl. Also pieces of music from the choir at Ústí nad Orlicí (*Choro Austensis*, *Choro Austae*) appear rather frequently in the collections and it may be assumed that they were copied originally for the local Union of St. Cecily.

In the Brno Augustinian's collection, the note *Pro Choro Sacro Montano* (sometimes *Heiliger Berg*) often appears on title pages. This is an important set³ of compositions that were copied for the monastery of Premonstratensians on the Svatý Kopeček hill near Olomouc, in many cases as early as the first half of the 18th century. This is the only preserved sheet music from this monastery. The way in which it has come to Brno and the time at which this happened could not be ascertained.

Four copies come from Prague, more specifically from the choir of the Strahov monastery of Premonstratensians⁴. In the collections, there is also a single copy made as far away as Karlovy Vary⁵. A copy which is evidence of links with Slovak choirs is also the only one of its kind⁶.

A copy made in 1730 by Giovanni Ratzenberger, who added the mention to his name that he was born in Mantua in Italy, and kept in the collection in St. Jacob's Church in Brno may now be considered remarkable, because it is the only evidence found of the penetration of sheet music from distant regions of Europe.

All the items of information have not made it possible to reveal, albeit partly, a single contact with Vienna or other parts of Austria.

These modest findings give only a partial picture of the network of musical relations between choirs of that time, but confirm nevertheless that research in this field is fruitful. Drawing general conclusions requires that all collections of sheet music from Moravian localities should be examined. The dates of the copies, and the performances of the compositions together with the names of their copyists and those of the owners of sheet music have to be put up in relation with the represented composers and compositions and compared with the results received especially in the Bohemian and Austrian collection similarly processed.

ENDNOTES

1. Štědroň, Bohumír: "Hudební sbírka augustiniánů na Starém Brně (The Augustinians' Collection of Sheet Music in Brno Old Town)." – In: *Věstník Akademie věd České republiky* 1943, vol. 52, No. 1, pp. 1–29.
2. Volek, Tomislav – Fojtíková, Jana: "Beethoveniana lobkovické hudební sbírky a jejich kopisté (Beethoven's Compositions in the Lobkovic Family's Collection of Sheet Music and their Copyists)." – In: *Hudební věda* 1988, vol. 25, pp. 241–258.
3. Bohumír Štědroň gives the number as 60 pieces. Ibid., p. 9.
4. Gerlak Strnischte, who was the local organist and choir leader, has signed his name on the local pages as owner. The copy is now kept in the Augustinians' collection in Brno. Cf. *Československý hudební slovník osob a institucí* (The Czechoslovak Musical Dictionary of Persons and Institutions). Prague 1969, part 2, p. 627.
5. The copy was made in 1794 by the local choir leader Josef Grosmule and probably brought to Brno by his relative, Kašpar Grosmule, who mentioned himself on the title page as procurer. The copy is now kept in the Augustinians' collection in Brno.
6. The copy in question was made at Brezno in Slovakia by the local choir leader František Reger and is kept in the Collection at Bystřice pod Hostýnem.

KOPISTEN VON MANUSKRIPTEN SAKRALER MUSIK IN MÄHREN, 1750–1850

Zusammenfassung

In den Musikaliensammlungen aus zwölf mährischen Klöstern und Kirchen wurden 1260 Namen ausgesucht sowie eine Reihe von Bemerkungen, die sich auf sie beziehen. Es handelt sich größtenteils um die Namen der Abschreiber dieser Musikalien. Diese Abschreiber waren bei den Chören tätige Sänger, die aus Stiftungen bezahlt wurden, Choristen und Musiker. Die Aufzeichnungen stammen teilweise von den Eigentümern und Spendern der Musikalien sowie von Chorregenten. Auf dieser Grundlage wurden zahlreiche Kontakte zwischen verschiedenen Ortschaften und das Vorkommen von Musikalien anderer Provenienz, die jedoch nicht über den örtlichen Charakter hinaus geht, festgestellt.

Ve sbírkách hudebnin dvanácti moravských klášterů a kostelů bylo vyhledáno 1260 jmen a řada k nim se vztahujících poznámek. Převážně se jedná o jména opisovačů hudebnin, kterými byli fundatisté, choralisté a hudebníci působící při kůrech. Částečně pocházejí záznamy od majitelů, ředitelů kůrů a dárců hudebnin. Na tomto podkladě byly zjištěny mnohé kontakty mezi lokalitami a výskyt hudebnin jiné provenience nepřesahující lokální charakter.

DIE ZIRKULATION VON MUSIK UND MUSIKERN IN DEN EVANGELISCHEN KIRCHEN IM 17. JAHRHUNDERT IN DER SLOWAKEI

Marta Hulková

Die Slowakei war während des 17. Jahrhunderts Bestandteil des Vielvölkerstaates Ungarn, der seit der verlorenen Schlacht bei Mohács (1526) mit komplizierten gesellschafts-politischen und wirtschaftlichen Schwierigkeiten zu kämpfen hatte. Das heutige Territorium der Slowakei war nicht von den Türken besetzt, daher konzentrierten sich hier die staatliche Macht (Bratislava/Preßburg) und die kirchliche Macht (Trnava/Tyrnau). Auch der ungarische Adel zog aus den okkupierten Gebieten des Staates hierher. Während des 17. Jahrhunderts herrschte jedoch auch in diesen Gebieten Unruhe infolge der ständig drohenden Türkeneinfälle, ferner durch die Aufstände des ungarischen Adels gegen Habsburg. Und es gab auch die Konfessionskonflikte zwischen Katholiken und den Reformationsanhängern.

Während in mehreren Gebieten Mitteleuropas das Rekatholisierungsbestreben schon während der ersten Hälfte des 17. Jahrhunderts seinen Höhepunkt erreichte, kam es auf dem Gebiet Ungarns zu radikalen Restriktionen gegen evangelische Gläubigen erst Anfang der siebziger Jahre des 17. Jahrhunderts.¹ Damit wurde der über 150 Jahre dauernde aktive Einfluß des Reformationsgedankenguts in Ungarn eingedämmt.

Die Reformation faßte auf dem Gebiet der Slowakei nahezu parallel zu ihrer Entstehung in Deutschland Fuß. Das hing damit zusammen, daß in mehreren Stadtsozietäten auf dem Gebiet der Slowakei, etwa in der Region Spiš (deutsch die Zips) und Šariš (deutsch Scharosch), in den mittelslowakischen Bergbaustädten, auch eine zahlenmäßig starke deutsche Bevölkerung lebte, die nicht nur enge wirtschaftliche, sondern auch geistige Verbindung zum Mutterland unterhielt. Schon während der ersten Hälfte des 16. Jahrhunderts vollzog sich in den genannten Gebieten die spontane Umwandlung der katholischen Kirchengemeinden in evangelische. Ihre Positionen, d.h. Kirche und Schule, eroberten sie sich schrittweise auch in jenen Gebieten der heutigen Slowakei, wo die katholische Kirche das ständige Primat hatte z.B. in Bratislava und in Trnava. Anhänger der Reformationsideen waren neben den Städten insbesondere Angehörige des ungarischen Adels, die auch auf diese Weise ihre Haltung gegen den habsburgischen katholischen Königshof zum Ausdruck bringen wollten. Eine sehr positive Rolle auf dem Gebiet der heutigen Slowakei spielte während des 16. und 17. Jahrhunderts die neue geistige Orientierung vor allem im Bereich der Bildung. Nach dem Leitbild der deutschen Studienordnungen (F. Melancton, J. Sturm) wirkten hier mehrere Stadtschulen,² die häufig von Absolventen deutscher Universitäten geleitet wurden, wo man der Musikerziehung