

COMPOSITIONS FOR DOUBLE-CHOIRS
(CORI-SPEZZATI COMPOSITIONS) IN BOHEMIA
AT THE TURN OF THE 16th AND 17th CENTURIES:
THE STATE OF MANUSCRIPTS AND PRINTED SOURCES
AND THE PROBLEMS OF MIGRATION
OF DOUBLE-CHOIR SINGING

Kateřina Mařrová

The transition to Baroque style in Bohemian music is still a problem for Czech musicology, which has not yet been satisfactorily solved from the musical and historical point of view, although Trola's very valuable research results in this field indicated¹ more than fifty years ago that traditional ideas in the older literature implying the basically conservative and in some respects obsolete character of the music repertoire performed by "Literati" church choral societies² in Bohemia until the period of the battle of the White Mountain in 1620 would have to be updated.

I am not going to analyse in detail the causes for this unfortunate situation in this field which resulted in significant delay in recording Bohemia's polychoral repertoire including *Double-choir compositions* – of both domestic and foreign origin, which have been preserved in numerous manuscripts.

It has been evident for some time that one of the primary tasks of Czech musicology in the musical-historical field for the period of the Renaissance and the early Baroque would be to prepare a basic catalogue of the polychoral repertoire of Bohemia and Moravia (in terms, so to speak, of a Czech version of the updated RISM catalogue),³ which catalogue would present a global survey of the present situation for scholarship both in our country and abroad.

Basic research in this field has a substantial task to fulfil. As indicated by specific works with materials, even the updated survey of sources of polychoral music including *Double-choir compositions* which were composed using the so-called *Cori-spezzati* method in Bohemia, cannot yet be considered to be complete⁴, in spite of the long-standing efforts of the Music Department of the Prague National Library to concentrate, within the project of the so-called Summary Music Catalogue, all relevant information concerning musical localities, collections, sources – both manuscripts and printed copies – including an author's catalogue, which has considerably contributed to the basic documentation of sources in Bohemia. Nevertheless, the data contained in the central European catalogues in RISM are far from corresponding with the present situation; new sources due to new acquisitions have

been added in a number of music institutions, professional institutes and music museums and, on the other hand, many sources have been restored since 1989 to their original owners. Therefore, we can exaggerate and say there are few experts who can gain a realistic notion of the present location of all sources.

My colleague Petr Daněk in his study *New Printing Activities of Jiří Nigrin* published in the journal *Hudební věda* in 1987⁵, realistically characterized the situation in the documentation of old music prints from the "Pre-White Mountain" period, when he wrote that "Czech musicology" has scarcely any reference material in the field of the music prints of the "Pre-White Mountain period in our country".⁶ After a lapse of ten years I can only confirm that the status quo has not greatly improved and, unfortunately, the same applies also to the "Post-White Mountain" period.⁷

At the outset I would like to mention that the complete list of sources and printed copies with double-choir music in Bohemia until 1640, which I have recently started to prepare, is a time-consuming task which is still in its early stages and, because of the already mentioned facts, is still far from final.

Nevertheless, with reference to the subject of this Conference, I think it may be useful to present the results of my research, even if they are incomplete, in an area which is not represented in the Czech musical sources of the last third of the XVIth century and the first third of the XVIIth century in such small quantities as to be a mere curiosity, an exception to the rule, and not deserving more detailed study.

The history and development of the compositional form called *Cori-spezzati*⁸ can be briefly characterized by the following facts: its Italian name refers to separate choirs, situated opposite to each other and also includes two basic meanings.

The first meaning of *Cori-spezzati* refers to groups of singers stationed in different parts of a church or other location, and the second meaning to a specific method of composition which is used for these separated bodies. In Czech this type of composition is called *vícesborová kompozice* (polychoral composition), and the specific name of the technique itself evidently refers to the number of choirs which are thus separately considered—that means that *Double-choir composition* is based on a sonorous effect involving two choirs, *Three-choir composition* involving three choirs, etc.⁹

I. Double-choir compositions preserved in manuscripts:

The manuscripts of this period preserved in Bohemia contain numerous entries, in which scribal notes (for example, *Altus primi chori*, *Bassus I. chori* or *Tenor II. chori*) directly indicate that these are *Double-choir compositions*.

The situation in examining this type of repertoire is far from being as simple as these auxiliary notes might suggest. The basic problem consists in the fact that not a simple complete *Double-choir composition* has been preserved in manuscript sources from that time, with the exception of those in the so-called Kutná Hora volume, which will be discussed later. This means that we have only mere fragments of compositions, ranging from one part (at worst) up to five parts (at best), which can hardly offer a reliable picture of the level of the compositional talent of their authors, unless the composition are works by well-known European masters who can be easily identified and confirmed in available editions. The preparation of exact records is also complicated by the fact that the scribe did not often write the exact performance of all recorded works, therefore in case of *Eight-Part compositions* which are most frequently considered as identifying *Double-choir compositions* in Bohemia, the eight-part treatment of the choir cannot automatically be connected with *Double-choirs*.¹⁰

A significant role in identifying the *Double-choir repertoire* is naturally played by the number of maintained parts and their heights.

In the Czech territory the sources of *Double-choir repertoire* can be found in several towns in addition to Prague — namely at Český Krumlov¹¹, Hradec Králové¹², Klatovy¹³, Rakovník¹⁴, Rokycany¹⁵ and Ústí nad Labem.¹⁶

With regard to the number of preserved *Double-choir compositions*, the largest collection of these compositions which originally belonged to the "Literati Church Choral Society" at Rokycany, is at the Roman-Catholic Deanery in the town of Rokycany.¹⁷

Of the total of fifteen separate sets of sources preserved in the *Our Lady of the Snow* church, nine of them contain *Double-choir compositions*: numbers A V 19a–b, A V 20a–e, A V 37a–e, A V 38a–e and A V 41 are manuscripts, while numbers A V 39 and A V 42a–b are contemporary prints, and number A V 40 includes both prints and manuscripts.

Although no music manuscripts of the examined period have been preserved in many towns, the contemporary *Inventories* are silent but important witnesses to the level of repertoire performed in municipal "Literati church choral societies" — as a good example we can mention the late inventory of Česká Lipa in the *St. Peter and Paul* church from the year 1653¹⁸, which inventory contains a number of names of composers of *Double-choir production*—Orlando di Lasso, Jacob Handl (?), Jacob Regnard, Pierre Bonhomme, Asprilio Pacelli, Giulio Belli, Hans Leo Hassler, Andreas Hammerschmidt and other authors whose compositions cannot be identified due to incomplete and incorrect data. Nevertheless, the recorded *Double-choir repertoire* in Bohemia indicates that its authors, both known and unknown, soon learnt the technical means needed for composing "*in stile concertato*"¹⁹ in spite of understandable political, economic, religious, and social differences in the conditions for the creation of *Cori-spezzati* music compared with Italy.

It is only natural that the artistic level of music performed in churches complied with the level of education and taste of the "Literati groups", existing in the church choirs of Czech towns and who were the main consumers, distributors and performers of *Double-choir compositions*.

In spite of the evident practical character of the Czech creation of *Cori-spezzati*²⁰ and the semiprofessional style of its performance, we should stress that a number of dedications preserved in the sources of this music and numerous archive materials not only indicate rich and very intensive contacts among individual "Literati church choral societies", which in this way exchanged and enriched their repertoire, but also demonstrate the important role played by Czech *Humanist intellectuals* in the selection, performance and recording of compositions.

More detailed study of the exchange of the musical repertory, inclusive of *Double-choir compositions* and the migration of university graduates, looking for a job in the Middle-European territory could produce some very interesting results also from the point of research into relations with the different religious persuasions and the role of the different religions on the choice of the musical repertory.

From this point of view it appears that there would be rather greater tolerance in the choice of repertoire, up to the coming of the Counterreformation after the battle of the White Mountain. Most of the above mentioned localities, where the *Double-choir compositions* have been preserved, point to the religiously Utraquist and Calixtin circles.²¹

In the following, actually very brief survey I would like to return to the records of *Double-choir composition* in manuscript sources in the above mentioned localities and mention at least in general the most important links with regard to the migration of repertoire.

In Prague the *Double-choir compositions* are located in several vocational institutions:

I. The volume of *Trubka z Rovin* (shelf number 1870) can be found in the collection of The City of Prague Archives.

From the original 8 part books only one survives today – *Quinta vox*. This part is very important, because it contains a number of *Double-choir officia* of the Mass.

Paulus Spongopaeus Jistebnický (already mentioned) is given as the author of 18 of them. Because it deals with the *Double-choir repertoire* and its distribution, this volume is particularly important. It is specially interesting because in folios 92a–96b is written the Cantus of the II. Choir of the mass by the Italian composer Giulio Belli (c. 1560–1621)²², (Agnus Dei missing).

The complete version of this mass is included as “super *Tanto tempore vobiscum sum*” in the so called *Kutnohorský sborník* (Kutná Hora’s volume or Choir-book)²³ from the late 16th century.

This volume was originally used by the “Literati Church Choral Society” of St. James’s church in Kutná Hora.

Today it is included in the collection of the Music-historical department of The Museum of Czech music in Prague (shelf number AZ 33), as the eleventh piece in the volume.

An incomplete version is included in the five hand-written part books from Rokycany (shelf number A V 37a–e, No. 17). These may be hand-written copies from the printed collections of *Bellis Masses* published in 1598 and 1608 in Venice, which are still to be fully researched.²⁴

II. In The Music-historical department of the Museum of Czech music in Prague the *Double-choir compositions* from the break of the 16th and 17th century are included in *Kutnohorský sborník* (the Kutná Hora’s Choir-book), previously mentioned. In the same volume are other *Double-choir masses* by a composer from the Low Countries Georgius Flori (c. 1558–post 1594)²⁵ who also worked for the imperial ensemble of Maximilian II. in Innsbruck (the fifth mass in the volume is his super *Ung jour l’ amant*) and by the musician, coming also from the Low Countries, Philippe de Monte (c. 1517–1603)²⁶, who was for 35 years “Kappellmeister” at the courts of Maximilian II. and Rudolph II. (the sixth mass in the volume is his super *Confitebor tibi domine in toto corde meo Orlandi*).²⁷

Both masses are known from other European sources: for example Flori’s mass from the manuscript No. 16 194²⁸ and de Monte’s mass from the manuscript No. 15 951²⁹, listed in the Österreichische National-Bibliothek in Vienna.

The *Double-choir repertoire* can also be found in the manuscript part book marked as “ALTUS” (old number XIV C 149, new reference AZ 37), the origin of which was connected in the existing literature with the *Rudolphinum imperial ensemble* – “Capella”.³⁰

Since the script has faded in spite of the time and authors of many compositions in the manuscript are not given, the assumed *Double-choir performance* of the compositions can hardly be verified and identified:

Compare No. 8 (Filipus de Monte), No. 11 (Orlando di Lasso)³¹, No. 12 (Anonymous – identified as Orlando di Lasso)³², No. 16 (Anonymous), No. 24 (Anonymous), No. 25 (Anonymous identified as Filipus de Monte)³³, No. 29 (Anonymous – identified as Carl Luython), No. 33 (Anonymous), No. 34 (Anonymous), No. 36 (Anonymous – see note “*Secondo choro*”), No. 37 (Anonymous – see note “*Primo choro*”), No. 45 (Wenc. Wamb/erinus)³⁴ and No. 147 (Kryštof Harant).³⁵

III. The Library of the National Museum in Prague includes one set of manuscripts which are very interesting with regard to the records for *Double-choir repertoire*.

The reference is V F 6³⁶, its probable dating is the first third of the 17th century, the place of origin cannot be exactly identified. This set contains numerous *Double-choir compositions* composed to both Latin and Czech texts, the authors of most of which are not exactly identified. In case of the works with Czech texts it can be queried whether these are actually domestic works or only free translations of Latin texts which are often written below the Czech version.

Of the total number of 73 written compositions, about 46 are composed using the *Cori-spezzati* method. Although differences in parts are recorded in this single mixed part-book, beginning with *Choir II. Discantus*, *Choir II. Alto*, *Choir I. and II. Tenor* up to *Choir I. Bassus*, the identification of compositions is very difficult because of this small number of parts.

Concordances have been found with Rokycany manuscripts (Reference: A V 20a–e, Nos. 82 and 92).

IV. In the National Library in Prague the *Double-choir compositions* are documented in its a) Department of Manuscripts and b) Department of Music.

Ad IV a) – With regard to the subject under examination, the important volumes in the Department of Manuscripts in the National Library in Prague include Be 267 containing *Manuscript adligate* with 18 polychoral *Motets* in addition to the Nürnberg print anthologies from 1585 and 1588: e.g. “*Sacrae Cantiones, cum quinque, sex et pluribus vocibus, de festis praecipuis totius anni, a praestantissimis Italiae musicis...*”, Nürnberg, C. Gerlach 1585 and “*Continuatio Cantionum Sacrarum quatuor, quinque, sex, septem, octo et plurium vocum, de festis praecipuis anni, a praestantissimis Italiae musicis nuperrime concinnatarum...*”, Nürnberg, C. Gerlach 1588 (both preserved also in Hradec Králové, East Bohemian Museum, No. 1266). P. Daněk who analyzed in detail this source in his already mentioned diploma work assumes an *eight-part* performance in case of 13 compositions – Nos. 1, 2, 3, 5, 6, 7, 8, 9, 10, 15, 16, 17 and 18 (No. 4 consisting of several sections was probably performed in various parts, up to eight). Of them only No. 1 (H. L. Hassler), No. 2 (Anonymous), No. 3 (Anonymous), No. 5 (J. Carolides), No. 7 (J. Carolides), No. 8 (Anonymous), No. 9 (Anonymous), No. 10 (Anonymous), No. 15 (Anonymous) – a modified version of this motet is recorded at Rokycany, shelf number A V 20a–e, No. 101/–100), No. 16 (Anonymous), No. 17 (Anonymous) and No. 18 (Giovanni Croce, c. 1557–1609)³⁷ can be considered as *Double-choir compositions*, or compositions using the *Principles of Double-choir method*.

The manuscript part book written by the commander of Mělník castle Martin Průšek z Průšova a Křížové hory (c. 1567–?), No. XVII F 72³⁸, who had it bound in 1619 as a gift for the “Literati Church Choral Society” in St. Barbara at Přeštice, is an interesting document of the migration of *Double-choir repertoire*.

Of the total number of 94 *motets* recorded in this book, many are probably composed using the *Double-choir method* – the final number of *Double-choir compositions* has not yet been identified due to lack of available editions. As a good documentation of exchange of probably original *Czech double-choir repertoire* among “Literati Church Choral Societies” the record of the eight-part anonymous motet “*Christ redeemer*”, of which 5 parts have been preserved at Rokycany (No. A V 20a–e, No. 93)³⁹ can be mentioned.

Ad IV b) – The Music Department lists several sources for *Double-choir creation*, prints, however, are the most frequent. Interesting documents of migration of the *Double-choir*

composition in Bohemia include evidently more recent records of *Polychoral compositions* of Italian masters – Alessandro Gualtieri (died 1655) and Giovanni Valentini (died 1649) who are designated here as the authors of masses in the Manuscript adligate of an unknown origin, bound together with the set of three volumes of *Schadaeus' Promptuarii* from 1611 through 1613 (Reference: 59 E 9726/1–3).

The exact identification of the compositions must still be verified.⁴⁰ Another source containing *Double-choir compositions* is the single part book "*Quinta vox*" from 1588 which was originally owned by the "Literati Church Choral Society" at Ústí nad Labem (No. 59 r 483). It was ordered by the high-born burgess of Ústí nad Labem Jakub Moller Sr.⁴¹

The first part of the manuscript contains 29 cycles of *Mass ordinarium* of both Czech and foreign composers (for example Valentinus Judex⁴², Simon Bariona⁴³, Orlandus di Lasso⁴⁴, Jacobus Handl-Gallus⁴⁵, Clemens non Papa⁴⁶, Jacobus Vaet⁴⁷, Vincentius Ruffus⁴⁸ or Jacobus Regnart⁴⁹).

The last opus of this part containing numerous other masses, classified as No. 40, is *Double-choir eight-part "Missa super Casta novenarum"* composed by Jacob Handl-Gallus ("Secundus discantus" and "Secundus altus" are recorded).⁵⁰

The *Double-choir performance* can also be assumed in No. 39, eight-part mass "*Incerti autoris*".

V. In Český Krumlov performance of *Double-choir compositions* is documented in the records of the prelate library manuscript, No. III S 17.1/391 ("*Fantasia iacobi vaet*", "*Missa casta novenarum iacet autore christiano hollando*")⁵¹ and a fragment of *Credo* by an unknown composer, which indicate *Double-choir performance*⁵², in addition to the inventory of the Rožmberk "*Capella*" from 1610 (see F. Mareš's study in Note 11).

VI. In Hradec Králové numerous preserved music manuscripts and old printed scores archived now in The East Bohemia Museum at Hradec Králové evidently indicate the activities of the "Literati Church Choral Society" in that place; *Double-choir compositions* of both Czech and foreign origin are recorded in the manuscripts Nos. 16, 17, 28, 29 and 30⁵³ in addition to the already mentioned printed scores. Comparison of the records of P. S. Jistebnický's *Double-choir compositions* in the manuscripts from Prague, Hradec Králové, Klatovy, Rokycany and Rakovník gives a nice example of the popularity of these compositions.

VII. In Klatovy the *Double-choir repertoire* is preserved in The District Museum at Klatovy in two part books which originally belonged to the "Literati Church Choral Society" of that place in the *Virgin Mary* deaconate church, and which are marked as "*Tenor*" on the binding (the inscription is almost illegible) and "*2 Bassi*"⁵⁴, old references 75 and 76. The authors are mainly domestic, in addition to P. S. Jistebnický⁵⁵ (records of his works date from 1584–1601) can be found here:

Andreas Chrysogonus Jevíčský⁵⁶ – No. 5, Jan Simonides Montanus⁵⁷ (died 1587 at Kutná Hora, Nos. 25 and 30), Jan Stephanides Pelhřimovský⁵⁸ (died 1592 at Rakovník, No. 26) and Simon Bariona Madelka Oppoliensis⁵⁹ (unknown dates, No. 29). Foreign authors include *Double-choir compositions* by Jacob Handl-Gallus, their original Latin texts are supplemented with new Czech texts. No. 42 "*Not in the power of man and his kind*" thus represents an original text version of Handl's *Motets "Constitues eos"* from his famous collection *Opus Musicum*, of which *Choir I Bassus* and *Choir II Tenor* are recorded in

Klatovy manuscripts. From the music point of view the record does not differ too much from the present edition published by the Institute of Musicology with the Slovenian Academy of Sciences in Ljubljana in 1989.⁶⁰

It is interesting that part II "*Oh, our Lord, our Creator*" represents a quite new text version of the Handl's *Motet "Isti sunt triumphatores"*⁶¹, which directly follows the *Motet "Constitues eos"* in the original fourth volume of the collection from 1590. The manner (Czech text) and reasons for arrangements of Handl's *Motets* can only be assumed. The organizer of the Klatovy manuscripts of part books could either copy a modified form using an non extant source due to possible personal reasons (J. Handl-Gallus's *Motets* in the original collection *Opus musicum* directly follow as Nos. X and XI and, in the church calendar, they are included into the same section "De Apostolis et Evangelistis"), or new Czech texts were supplemented and compositions joined into one unit directly at Klatovy, which is more probable.

Since both Handl's *Motets* were joined with a common section from the liturgical point of view, these arrangements seem to be especially due to their practical use during the divine service, since the Czech translation can be liturgically applied to the same section. As indicated by the index in the bass book, where "*Paulus Spongopaeus*" is designated as the author of the compositions Nos. 35 through 47, there occurs the attractive assumption that this translation into Czech and minor modifications with regard to declamation were made by P. S. Jistebnický directly for Klatovy "Literati".

Although Handl undoubtedly maintained contacts with Prague "Literati" during his last stay in the St. John "Na Břehu" church and he probably learnt some Czech during his stays in Bohemia and Moravia, we cannot realistically expect that his motets originally composed in Latin were translated into Czech by him before he died in 1591.

Should Handl be the author of the Czech arrangements, these arrangements would had been made during his life, i.e. at the time when the fourth volume of *Opus musicum* was published, either based on a direct agreement or commission by "Literati", which is not documented.

This means Miloslav Kaňák was mistaken in the typology of Handl's motet contained in his study "*Klatovy Hymn books*"⁶²; it was not one original Czech composition by J. Handl-Gallus designated as an "eight-part" song, but a new Czech text of his two Latin *Double-choir motets* linked under one piece (item). The last one – No. 60 – of the part books includes "*Bassus 2. chori*" and "*Tenor 2. chori*" of the mass cycle "*Officium super O bella bianca octo vocum*" composed by the German composer and organist Paul Sartorius (1569–1609).⁶³

This native of Nürnberg had served as an organist approximately from 1594 until his death for the Austrian archduke Maximilian II. in his court ensemble (band). Whether or not he is correctly identified as the author and what was the original model, still has to be verified.

VIII. In Rakovník⁶⁴ the activities of the "Literati Church Choral Society" of that place are connected with two part books – "*Altus*" and "*Tenor*" deposited in The District museum of Rakovník (References S 777 and S 778) which were bound probably in 1598.

Occasional dedications written by the school rector and burgher, composer Jan Stefanides Pelhřimovský (died 1592) indicate that he was composing from 1582 until 1587 and dedicated to numerous Rakovník citizens twelve compositions. Their complete list is given by E. Trola in the already mentioned study, see Note 14.

The *Double-choir method* was very probably used in five motets, namely No. 25 "Let all Heaven's Angels praise the Lord" (for two five-part male choirs by P. S. Jistebnický), No. 26 "Well, now, Lord's servants", without number "Contere Domine fortitudinem" by P. S. Jistebnický, No. 19 "Benedic Domine domum istam" and No. 29 designated as Cantio Funebris by Jiří Carolides "Let's part with this body".

The compositions recorded in Rakovník manuscripts can also be found at Klatovy, Hradec Králové and Rokycany (not only for *Double-choirs*).

IX. As already mentioned, with regard to the studies of the *Double-choir method* the most important materials and the richest collection in the town of Rokycany can be found in the Dean's office of the Roman-Catholic Church.

The description and characteristics of the most important sources of *Double-choir music* would require a separate study.

With regard to the limited time, I can present only a brief outline of the most important sets. Since numerous Rokycany sources have already been mentioned and at least briefly described in the literature, I would like to especially mention the significance of two part books designated as "Cantus" and "General-bass" (No. A V 45a-b), which contain the first in Bohemia general-bass part, probably from the first third of the 17th century. These books contain records of two concertante masses by Francesco Carato (unknown data),⁶⁵ Jeremiah's Lamentations by Carl Luython (c. 1557/8-1620),⁶⁶ *Missa concertata a octo vocibus concinenda super "Exaltabo Te Domine"* by Kladruhy Abbot Jakub Kryštof Rybnický z Chřenovic (c. 1600-1639),⁶⁷ concertante five-parts litanies "Aut/ore/nic. (?) " and "Missa super cantate a 8 vocibus" by Jan Kozelský (unknown data).⁶⁸

The shelf-number A V 38a-e including five part books - a: "Chori Primi Bassus", b: "Chori secundi vox infima", c: "Chori secundi vox media", d: "Chori primi vox secunda" and e: "Chori secundi vox superior" - is the unique document of the *Double-choir mass creation*. The main scribe of this manuscript set, Rokycany Burgess Jan Klečka recorded between 1615 and 1638 seventeen cycles of *Mass ordinario*. Their composers include well-known figures such as Pierre Bonhomme (c. 1555-1617),⁶⁹ Giovanni Cavaccio (c. 1556-1626),⁷⁰ Anton Holzner (c. 1599-1635),⁷¹ Hieronymus Praetorius (1560-1629)⁷² or Johann Stadlmayr (c. 1575-1648),⁷³ as well as the composers of works which are located in Bohemia only in the town of Rokycany.

This category of "unknown masters" includes the Italian Maria Guaitoli Carpi (1563-1628),⁷⁴ the German (?) Johann Feldtmair (unknown data)⁷⁵ or the composers connected probably with the Czech lands: Jiří Altimontanus (died 1608),⁷⁶ Václav Sokol Písecký (documented in 1603 at Sušice),⁷⁷ Jan Buffler (died before 1655)⁷⁸ or Jan Cyrill (unknown data).⁷⁹

A detailed analysis of fragments of their *Masses* which were arranged and commented on by Dr. Emilián Trola during the thirties, would naturally contribute to the correction of our knowledge relating the speed and range of the penetration of baroque elements into Czech sacred music.

A large number of concordances with the *Bardějov Collection* in Budapest⁸⁰ and musical manuscripts in the National Library in Vienna invite intensive studies and as wide as possible comparison of the repertory exchanges in Central Europe.

As it has already been emphasised, the precise number of printed copies with *Cori-Spezzati repertory* could only be given after a complete examination and checking of all sources. They are found in the various archives, museums, aristocratic, church and monastic libraries in Bohemian towns, in the various archives of the Czech nobility and at

last in the single convents of various churches orders. What should be done in the first place is to go through the archives of the Archbishop's and the Metropolitan Libraries in Prague, the Library of the Vyšehrad Chapter, the Benedictine Library at Broumov in northern Bohemia, the archives of old printed copies in the State Research Library at České Budějovice in the south of Bohemia, in the District Museum of Kutná Hora in eastern Bohemia etc. This task of basic evidence of the printed *Polyphonic* and *Cori-spezzati repertory* still lies ahead of us.

The brief information presented here about *Double-choir compositions* in Bohemia from the so-called transition era represents only a partial probe into the problem, the study of which includes numerous aspects - economic, sociological, cultural, religious, etc.

From the point of view of the subject it will be useful in future to examine carefully their interconnections and mutual relations. For example, the issue of mutual relations between the Habsburg court culture and the Municipal culture including the role of the Imperial Court imperial ensemble ("Capella") and the Aristocratic Ensemble ("Capella") of the Rožmberk (Rosenberg) family, etc. seem to be a separate problem. We can see that not all the sources of both musical and non-musical character and of historical value have been used, which could contribute to a satisfactory interpretation of all doubtful and undiscovered areas of our musical past, including the history of *Czech double-choir compositions*.

ENDNOTES

1. See the following studies by the music historian Dr. Emilián Trola (1871-1949), published during his life-time primarily in the journal *Cyril*. Trola, Emilián: "Kapitoly o české mensuralní hudbě (Chapters on Czech Mensural Music), I-IV." - In: *Cyril*, vol. LIX/1933, numbers 1-2, 3-4, 5-6, 7-8, p. 4-7, 27-31, 52-56, 74-78 and "Česká církevní hudba v období generálbasu I. (Czech Church Music in the Era of the Thorough-Bass)." - In: *Cyril*, vol. LX/1934, number 5-6, p. 49-52 and "Česká církevní hudba v období generálbasovém II. (1639-1648) (Czech Church Music in the Era of the Thorough Bass II. (1639-1648))" - In: *Cyril*, vol. LX/1934, num. 7-8, p. 75-78. See also his estate, held in the Music historical department of the Museum of Czech Music in Prague. Compare Chadová, Anna: *Trola Emilián. Estate*. Prague-National Museum-Museum of Czech Music. The Musical Archives The List of Collections, volume 199, 1980, 155 p. Concerning the common problems of the history of Czech music in the Baroque Era, see Bužga, Jaroslav: "K problematice dějin české hudby 1620-1740 (Problems of the History of Czech Music in the Period 1620-1740)" - In: *Hudební věda*, vol. XVIII/1981, No. 1, p. 49-70.
2. "Literati" church choral societies (Fraternitates literatorum) represented special societies of educated burghers laics, who cared for church choral singing in Bohemia and Moravia. These societies existed from the second half of the XIVth century and were especially active during the second half of the XVth and XVIth centuries. They were organized similarly to the guilds. After the battle of the White Mountain in 1620 and in the period of the Thirty years war their activity was limited. Nevertheless they continued to cultivate church choral singing up to the 18th century (of course, only as Catholic societies): during by that time the greater part of them worked only formally. In the year 1783 they were officially abolished by the Emperor Joseph II. See, for example, Tadra, Ferdinand: "Sborové literátův čili: kůry literácké v Čechách (Literati Church Choral Societies in Bohemia)." - In: *Památník pražského Hlaholu*, Prague 1886, p. 1-72 or Konrád, Karel: *Dějiny posvátného zpěvu staročeského* (A History of the Old Czech Sacred Singing). 2 volumes, Prague 1881 and 1893, 215 and 502 p.
3. See *Répertoire international des sources musicales* (hereafter RISM). Recueils imprimés XVIe-XVIIe siècles. Ouvrage publié sous la direction de Francois Lesure. Volume B I/1, Liste chronologique, G. Henle Verlag München-Duisburg 1960, 639 p. and RISM, Handschriften mit mehrstimmiger Musik des 14., 15. und 16. Jahrhunderts...Beschrieben und inventarisiert von Kurt von Fischer und herausgegeben in Zusammenarbeit mit Max Lütolf, volume B IV/3, G. Henle Verlag München-Duisburg 1972, 592 p. See further

- 12 volumes of RISM, Einzeldrucke vor 1800, A I/1–A I/12, Redaktion: Karlheinz Schlager (vol. 1–7), Otto E. Albrecht + Karlheinz Schlager (vol. 8–10), Ilse + Jürgen Kindermann (vol. 11–12), Bärenreiter Kassel–Basel–Tours–London–New York 1971–1992.
4. See for example the study by Černý, Jaromír: "List of the Musical Manuscripts held in the Museum at Hradec Kassel–Basel–Tours–London–New York 1971–1992." – In: *Miscellanea Musicologica*, vol. XIX, Charles University in Prague, 1966, 240 p. See also the collective work of the Musical Institute of the Czech Academy of Sciences: *Průvodce po pramenech k dějinám hudby. Fondy a sbírky uložené v Čechách* (The Companion to the Sources for the History of Music, Fonds and Collections, held in Bohemia), Academia Praha 1969, 323 p.
5. Compare Daněk, Petr: "Nototiskářská činnost Jiřího Nigrina (The Musical Printing-House of George Nigrin)." – In: *Hudební věda*, vol. XXIV, 1987, num. 2, p. 121–136. See also the Proceedings from the conference concentrated on the problems of book-printing in Bohemia, edited in Documenta Pragensia, number X/1, Archiv hlavního města Prahy (Archives of the Capital Prague) 1990, esp. the study of Daněk, Petr: *Tisky vokální polyfonie pražské provenience do roku 1620* (Printed Copies of Vocal-Polyphony from Prague up to the year 1620), p. 219–238.
6. The only work which dealt with this topic in the past was the dissertation of E. W. Richter: *Geschichte des Notendrucks in den böhmischen Ländern bis 1618*, Prague 1933. See Daněk, P.: the above-quoted study, p. 123 and the subject catalogue of the National Library in Prague, No. Diss D 1129.
7. Other than the above-quoted Daněk's studies no other work on this topic has arisen to the present day.
8. See the entry: *Cori-spezzati* by Denis Arnold, in the musical encyclopaedia *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie, Macmillan Publishers London 1985, vol. 4, p. 776–778. Hereafter quoted as NGD. See also the entry: *Mehrchörigkeit* in the musical encyclopaedia *Die Musik in Geschichte und Gegenwart* (hereafter quoted as MGG), second, newly reworked Edition, Sachteil, vol. 5, ed. Ludwig Finscher, Bärenreiter Kassel–Basel–London–New York–Prague + J. B. Metzler Stuttgart–Weimar 1996, p. 1747–1766. This entry is written by Victor Ravizza and Dorothea Mielke-Gerdes. Compare also with the entry: *Chor und Chormusik*, esp. part 1/2: *Chorbegriff und Chorstechnik im XVI. und XVII. Jahrhundert* by Walter Blankenburg, in: MGG, Sachteil, vol. 2, Bärenreiter Kassel–Basel–London–New York–Prague + J. B. Metzler Stuttgart–Weimar 1995, p. 766–823, esp. p. 771–774. See also the dissertation of Düwell, Klaus-Ulrich: *Studien zur Kompositionstechnik der Mehrchörigkeit im 16. Jahrhundert*, Köln 1963 and the work of Winter, Paul: *Der mehrchörige Stil. Historische Hinweise für die heutige Praxis*, C. F. Peters Frankfurt–London–New York 1964. See also the works of Carver, Anthony F.: *Cori Spezzati. The Development of Sacred Polychoral Music to the Time of Schütz*. Volume I–II, Cambridge University Press 1989, vol. I, 274 p. or Petőczová, Jana: *Polychorická hudba na Spiši v 17. století* (Polychoral Music in the Spiš Region in the XVIIth Century), Musicological Institute of the Slovak Academy of Sciences, Bratislava, 1997.
9. In the Czech manuscript sources three-choir compositions are not so common. See, for example, the collection of part-books and printed copies at Rokycany, call-number A V 20a–e, number 69, where Jacob Handl's motet for 12 parts *Estote fortes in bello* is found. Preserved are only 5 voices and the author is not given. See the modern edition in Monumenta Artis Musicae Sloveniae, IV/1, vol. XIV, Opus Musicum, No. IX, p. 96–112. See also the other manuscript source at the Library of the National Museum in Prague, call-number V F 6, number 53, *Impetum inimicorum ne timueritis*, ff69b–71a, written anonymously. Preserved are only the voices of the I. Choir: Altus and Bassus.
10. See the dissertation of Soušková, Dana: *Pavel Spongopaeus Jistebnický. Příspěvek k poznání života a tvorby* (Pavel Spongopaeus Jistebnický. Contribution to the Knowledge of His Life and Works), Prague, Faculty of the Charles University 1984, 117 p. and the Thematic Catalogue of P. S. Jistebnický's Work, 154 p. From the preserved 24 eight-parts mass cycles she takes all 24 works as written for the double-choir. See also Novotná, Jana: "Vícehlasá zpracování mešního propria v období české renesance (Polyphonic settings of the Mass Proper in the Era of the Czech Renaissance)." – In: *Miscellanea Musicologica*, volume XXXIII/1992, Prague, Charles University, p. 9–13.
11. As to the musical life at Český Krumlov in the XVIth century, see especially following studies: Mareš, František: "Rožmberská kapela (Music Ensemble of the Rosenbergs)." – In: *Časopis Musea království českého*, vol. LXVIII, 1894, p. 209–236. See also Horyna, Martin: "Hudba a hudební život v Českém Krumlově do poloviny 16. století (Music and the Musical Life at Český Krumlov up to the First Half of the Sixteenth Century)." – In: *Miscellanea Musicologica*, vol. XXXI, Charles University in Prague, 1984, p. 265–305. See also Pánek, Jaroslav: "Renesanční velmož a utváření hudební kultury šlechtického dvora (The Renaissance Magnate and the Forming of the Musical Culture of the Aristocratic Court)." – In: *Hudební věda*, vol. XXVI, no. 1, 1989, p. 4–17. Concerning the problems of the development of the towns in Bohemia, see the Proceedings from the conference, held in 1990 at Pardubice: *Česká města in the 16th–18th centuries*. Editor: Jaroslav Pánek, Historical Institute of the Czech Academy of Sciences, Prague 1991, 265 p.
12. See the already quoted work by Černý, Jaromír in note 4.
13. See the article by Kaňák, Miloslav: "Klatovské kancionály (Klatovy's Part-Books)." – In: *Náboženská revue*, vol. XIV, no. 6, p. 269–270. See also Vančura, Jindřich: *Dějiny někdejšího královského města Klatov* (History of the Previous Royal Town Klatovy). Klatovy 1927, 1535 p. See further the unpublished dissertation of Brabec, Karel: *Hudební památky latinského a českého literárského bratrstva v Klatovech ze 16. století* (The Musical Monuments of the Latin and Czech "Literati" Church Choral Society at Klatovy from the XVIth Century). Faculty of Arts at the Charles University in Prague, 1947, 216 p.
14. See the article by Trola, Emilián: "Kališnická hudba v Rakovnici (Music of the Calixtins at Rakovník)." – In: *Věstník musejního spolku král. města Rakovníka a politického okresu Rakovnického*, vol. XXII, 1932, p. 34–40. See further Levý, František: *Dějiny královského města Rakovníka* (History of the Royal Town Rakovník). Rakovník 1896.
15. See Trola, Emilián: the already quoted studies in note 1. See further the unpublished dissertation of Mařová, Kateřina: *Hudební prameny literárského bratrstva v Rokycanech ze XVI. a začátku XVII. století* (The Musical Sources of the "Literati" Church Choral Society at Rokycany from the XVIth and the Beginning of the XVIIth Centuries). Faculty of Arts at the Charles University in Prague, 1980, 2 volumes, 260 + 151 p.
16. See op. cit., Trola, Emilián: "Kapitoly o české mensuralní hudbě II (Chapters on Czech Mensural Music II)." – In: *Cyril*, vol. LIX, Prague 1933, p. 27–31. See also the unpublished dissertation of Sršňová, Milena: *Andreas Chrysophonus Jevišský. Příspěvek k poznání hudební tvorby v Čechách v 2. polovině XVI. století* (Andreas Chrysophonus Jevišský. Contribution to the Knowledge of the Musical Production in Bohemia in the Second Half of the XVIth Century). Faculty of Arts at the Charles University in Prague, 1978.
17. See the already quoted work of Mařová, Kateřina: *Hudební prameny...* (Musical Sources...). Esp. the Chapter II, The Repertory of the Manuscripts and Prints at Rokycany, p. 29–45 and The Thematic Catalogue of the Rokycany Collection, volume II, 151 p.
18. See the study of Mikanová, Eva: "Hudební kultura v České Lípě a okolí. (Příspěvek k dějinám hudby v severních Čechách (The Musical Culture at Česká Lípa and its Surroundings. A Contribution to the History of Music in the Northern Bohemia))." – In: *Sborník příspěvků k době poddanského povstání roku 1680 v severních Čechách* (Miscellany of the Papers to the Time of the Serf's Insurgency in 1680 in the Northern Bohemia), Prague 1980, p. 194–229. See further on the other works of the same author: "Hudba v Turnově a okolí od nejstarších dob do začátku 19. století (Music at Turnov and its Surroundings from the Earliest Times up to the Beginning of the 19th Century)." – In: *Z Českého ráje a Podkrkonoší*, volume I, Věstník okresního archivu Semily I, Bystrá nad Jizerou 1988, p. 61–78 or "Literárská bratrstva bývalého chrudimského kraje (The "Literati" Church Choral Societies of the Previous Chrudim's Region)." in: *the Muzikologické dialogy 1984*, edited by the Czech Musical Society, Hradec Králové 1986, p. 153–164.
19. See the already quoted studies by Trola, Emilián in note 1, e.g. "Kapitoly o české mensuralní hudbě I–IV" (Chapters on Czech Mensural Music I–IV.) and "Česká církevní hudba v období generálbasu I–II" (Czech Church Music in the Era of the Thorough-Bass I–II). See also chapter III of the above-quoted dissertation of Mařová, Kateřina: *Hudební prameny...* p. 46–186 and the Conclusions, p. 187–191.
20. In the sources we have no detailed description of how this double-choir repertory in Bohemia was interpreted. We can assume a simple vocal interpretation, combining two choirs of the same cast ("ad aequales"), with the possible support of the organ. In the later works of the concerto repertory, which is represented for example by the Jakub Kryštof Rybníček's mass in Rokycany's part books, No. A V 45a–b, the precise cast of the instrumental parts is not given. See Trola, Emilián: "Česká církevní hudba v období generálbasu I. (Czech Church Music in the Era of the Thorough-Bass I)." In: *Cyril*, vol. LX, 1934, number 5–6, p. 49–52.
21. Among the Catholic towns of the Pre-White Mountain period we can comprehend for example those of Plzeň, České Budějovice, Český Krumlov or Jindřichův Hradec.
22. See NGD, volume 2, p. 445, the entry: *Belli, Giulio* from Othmar Wessely.
23. See Snížková, Jitka: "Einige Bemerkungen zur Mehrstimmigkeit in Böhmen. Das Chorbuch aus Kutná Hora und das Graduale Latino-Bohemicum aus Prag." – In: *Die Musikforschung*, vol. XXIV, No. 3, Bärenreiter Kassel und Basel 1971, p. 278–282 and the study from the same author: "Kutnohorský sborník mší ze sklonku 16. století (The Mass Miscellany from Kutná Hora from the End of the XVIth Century)." – In: *Časopis Národního muzea*, vol. CXXI, 1972, No. 1, p. 49–55.
24. Compare with Belli's printed copies in RISM, Einzeldrucke vor 1800, volume 1, A I/1, p. 259–260. Third part of the musical copy *Promptuarii musici, sacras harmonias sive motetas V. VI. VII. et VIII vocum*,

- e diversis, tisque clarissimis huius et superioris aetatis authoribus collectas comprehendentis... Collectore Abrahamo Schadaeo, Straßbourg, K. Kieffer 1613 comprises Belli's motet for six voices *Tanto tempore vobiscum sum* (No. LXXII, f. K4 verso, Altus a 6). In the Musical Department of the National Library in Prague only *Altus* is preserved, in the collection of musical printed copies, shelf number 59 E 9726/1-3. Mutual comparison of this preserved voice with the parts of Belli's Mass leads to the conclusion that his own motet most likely did not serve as the model for his mass. Of course, the full score of this motet could help to resolve this problem.
25. See NGD, volume 6, p. 655, the entry: Flori, Giorgio from R. B. Lenaerts and E. Harrison Powley.
 26. See NGD, volume 12, p. 505-508, the entry: Monte, Philippe de from Milton Steinhardt and Robert M. Lindell.
 27. See Carver, Anthony F.: the above-quoted work, p. 196-197.
 28. See Mantuani, Joseph: *Tabulae codicum manu scriptorum praeter Graecos et orientales in Bibliotheca Palatina Vindobonensi asservatorum*. volumen IX, Vindobonae 1897, p. 113, No. 5, ff. 109a-142a. See also Comberiati, Carmelo Peter: *Late Renaissance Music at the Habsburg Court. Polyphonic Settings of the Mass Ordinary at the Court of Rudolf II (1576-1612)*. Gordon and Breach Science Publishers, New York-London-Paris-Montreux-Tokyo 1987, 236 p., esp. p. 95-98. (Further on quoted as Comberiati...).
 29. See Mantuani, Joseph: *Tabulae...*, p. 82, No. 7, ff. 146b-180a, unattributed in this source. See also Comberiati..., p. 59, No. 6.
 30. See Daněk, Petr: *Rukopisná část konvolutu Se 1337*. (The Manuscript Part of the Set Se 1337), Faculty of Arts of the Charles University in Prague, 1981, 198 p., esp. p. 65 ff. and Berkovec, Jiří: *The Foreword to the Edition of Kryštof Harant z Poltice a Bezdružic's Opera musica*. P. 5-17. See further Racek, Jan: *Kryštof Harant from Poltice and His Time*. III. part, University of J. E. Purkyně Brno 1973, esp. p. 85-91 and p. 198 (Note 222). For the possibility of the ordering of this manuscript for the Emperor's court circles has been first pointed by Milan Kuna in his study-work from the year 1952, which has not yet been preserved. The last study on this unique source from the turn of the XVIth and XVIIth centuries, of the probable Prague provenance has been done by Milton Steinhardt: "A Musical Fragment from Prague: Národní muzeum XIV C 149" - In: *Fontes artis musicae*, vol. XXVI/1979, No. 3, p. 163-172.
 31. From the motet *Dixit Martha ad Jesum* of Orlando di Lasso is preserved Altus of the I. Choir. See the edition of Orlando di Lasso, *Sämtliche Werke*, XXI. Volume, Magnum opus musicum, I. Teil, Breitkopf & Härtel Leipzig 1926, No. 742 (510), p. 98-105. See also Steinhardt, M.: op. cit., p. 165.
 32. See Steinhardt, Milton: the above-quoted study in Note 30, p. 165. See the motet *In convertendo dominus* with the second part *Convertere domine*, Orlando di Lasso's *Sämtliche Werke*, XXI. Volume, Magnum opus musicum, Breitkopf & Härtel Leipzig 1926, No. 734 (505, I. pars), p. 63-66, Altus II. Chori and No. 735 (505, II. pars), p. 67-70. See further Carver, the above-quoted work in Note 8, "Cori spezzati...", volume II: An Anthology of Sacred Polychoral Music, p. 56-64.
 33. The precise identification of this motet, which is not attributed in this source, was excluded because of the lack of an accessible critical edition of Philippe de Monte's motets. Comparison with the accessible literature on Monte's work (see the entry Monte, Philippe de, in: NGD, volume 12, p. 505-508, the entry *Mehrchörigkeit*, in: MGG, Sachteil, second revised Edition, volume 5, 1996, esp. p. 1757 and the above-mentioned study of Steinhardt, Milton) could not lead to any definitive conclusion as to de Monte's authorship of this source. According to the results of M. Steinhardt's research, this source should comprise 12 other motets, signed as de Monte's works - see No. 2, 4, 6, 7, 8, 9, 10, 13, 15, 17, 40 and 41. From this number of preserved de Monte's motets only No. 8 and No. 25 are known as compositions for 8 voices, with a possible cori-spezzati structure. Future comparison with critical editions and consultation with the specialists on de Monte's work could resolve this problem, as far as the possible existence of unknown and already lost de Monte's motets for double-choir is concerned. See further Racek, Jan: the above-quoted work in Note 30, esp. p. 85-91.
 34. See Snížková, Jitka: "Málo známí čeští skladatelé konce 16. století (Little-known Czech composers from the End of the Sixteenth Century)" - In: *Hudební věda*, vol. XVII, 1980, No. 1, p. 53-59, esp. p. 56.
 35. See Daněk, Petr: the already-quoted work, p. 65-66. He points out the existence of the same voice of this motet *Dies est laetitiae* in the manuscript part of the set Se 1337, which corresponds in 25 bars with the records in this source and comes to the conclusion that either Harant has been inspired by this version in Se 1337, which seems to be the older one, or we have 2 variants of the same Harant's composition, preserved in 2 different sources. See also Racek, Jan: op. cit., in Note 30, p. 88 ff. From No. 49 of this manuscript has been preserved only incipit of the mass part *Kyrie* for the first and the second choir. See Steinhardt, Milton: the above-quoted study, p. 170-171.
 36. See Bartoš, F. M.: *Soupis rukopisů Národního musea v Praze* (The List of the Manuscripts held in the National Museum in Prague). Volume I, Prague 1926, p. 291, No. 1557.
 37. See the entry: Croce, Giovanni, in: NGD, volume 5, p. 52-53 by Denis Arnold and RISM, Einzeldrucke vor 1800, volume II, A/1/2, p. 248-250. At the Foundation of Giorgio CINI in Venice is preserved the photocopy of the original Croce's print from the year 1594, *Motetti a otto voci di Giovanni Croce-Chiozzotto*, libro primo, Giacomo Vincenti Venetia, 1594, No. V, ff. A4-H4 (shelf-mark: RFM II C 16).
 38. See Svobodová, Milada: *Katalog českých a slovenských rukopisů sign. XVII získaných Národní (Universitní) knihovnou po vydání Truhlářova katalogu z roku 1906* (The Catalogue of Czech and Slovak Manuscripts, Catalogue in the year 1906) Národní knihovna Praha, 1996, 353 p., esp. p. 111-113.
 39. See Maýřová, Kateřina: *The Catalogue of Rokycany's Collection of the Musical Manuscripts and Prints*. P. 33. See also Buchner, Alexandr: "Hudební sbírka Emiliána Troldey" (The Musical Collection of Emilián Trolde). - In: *Sborník Národního musea v Praze - Acta Musei Nationalis Pragae*, volumen VIII-A, Historia No. 1, Prague 1954, No. 388, p. 93.
 40. See Maýřová, Kateřina: "I Cori spezzati nelle terre ceche tra il XVI e il XVII secolo, le Fonti e i Modelli ispirativi italiani: Il Repertorio dei Cori spezzati italiano conservato in Boemia," paper from the conference 1996, p. 13-16. See also the entries: Gualtieri, Alessandro, in: NGD, volume 19, p. 495-496, by Jerome Roche and have also been spread in Slovakia, in the town Levoča and G. Valentini's compositions have been preserved in Moravia - at Kroměříž and in Slovakia as well, in Trnava and Bratislava. See further the works of Hůlková, Marta: "Hudobný život v spišských mestách koncom 16. a v 17. storočí (Musical Life in the Towns of the Levočská zbirka hudobní) (The Musical Collection of the town Levoča), Faculty of Arts of the Komenský's University in Bratislava, 1985. See also the studies of Straková, Teodora: "Vokálně-polyfonní skladby na Moravě v 16. a na začátku 17. století. Hudební instituce na Moravě a jejich repertoár (The Vocal-Polyphonic Compositions in Moravia from the XVIth and the Beginning of the XVIIth Centuries. Musical Institutions in Moravia and Their's Repertory)" - In: *Časopis Moravského muzea*, vol. LXVIII, 1983, p. 163. See also Kalinayová, Jana and others: *Hudobné inventáre a repertoár vichlasnej hudby na Slovensku v 16. a 17. storočí* (The Musical Inventories and the Repertory of the Polyphonic Music in Slovakia in the XVIth and the XVIIth Centuries). Slovenské národné múzeum, Bratislava 1995, p. 36, 45 and 61. As far as Gualtieri's *Missa pro defunctis* a 8 is concerned, should be proved the prints, indicated in RISM, vol. A/I/3, p. 390-391.
 41. See the collective work of Truhlář, Antonín - Hrdina, Karel - Hejnic, Josef - Martinek, Jan: *Enchiridion renatae poesis latinae in Bohemia et Moravia cultae*, the entry: Mollerus Zollerus Zolynsky a Zolyno, Iacobus Jun., in: volume III, K-M, Academia Prague 1969, p. 371.
 42. About this author we have no data.
 43. See *Československý hudební slovník osob a institucí* (The Czechoslovak Musical Dictionary of Personalities and Institutions hereafter quoted as ČSHSOI-CMDPI, 2 volumes, Státní hudební vydavatelství Praha, 1963 and 1965, the entry: Bariona Šimon Oppoliensis, in: volume I, A-L, Prague 1963, pp. 49-50.
 44. See NGD, vol. 10, the entry: Orlande (Roland) de Lassus, by James HAAR, p. 480-502.
 45. See NGD, vol. 8, the entry: Handl, Jacob by Allen B. Skei, p. 140-142.
 46. See NGD, vol. 4, the entry: Clemens (Non Papa) (Clement), Jacob by Willem Elders, p. 476-480.
 47. See NGD, vol. 19, the entry: Vaet, Jacobus by Milton Steinhardt, p. 485-486.
 48. See NGD, vol. 16, the entry: Ruffo, Vincenzo by Pier Paolo Scattolin, p. 320-321.
 49. See NGD, vol. 15, the entry: Regnart, Jacob by Walter PASS, p. 691-693.
 50. See *Monumenta artis musicae Sloveniae*, volume XVIII, Iacobus Gallus, *Selectiores Quaedam Missae*, liber I, ed. Edo Škulj, Ljubljana 1991, No. IV, *Missa super Casta novenarum*, 8 vocom, p. 171 ff. The Tenor part of this mass is also preserved as the number IV among the collection of printed musicalia, which are held in the Music-Historical Department of the Museum of Czech Music in Prague (shelf-number AZ 36/2). It is an original printed copy of Handl's *Selectiores quaedam missae, pro ecclesia Dei non inutilis... Missarum VII. § VIII. vocom*, liber I, Prague, G. Nigrini 1580. Compare also with Daněk, Petr: op. cit., Note 5, p. 129. See further RISM, A/I/4, H 1976-1580a, p. 110.
 51. Compare with Note 50. Handl's Mass was inspired by the motet *Casta novenarum* of Christian Hollander, which had served him as the model. See Carver, Anthony F.: op. cit., p. 198.

52. See Weber, Jaroslav – Trška, Josef – Spunar, Pavel: *Soupis rukopisů v Třeboni a Českém Krumlově* (List of the Manuscripts from Třeboň and Český Krumlov). Publishing House of the Czechoslovak Academy of Sciences, Prague 1958, p. 305–306: the manuscripts of the Prelate Library, No. 104, the shelf-number III S 17.1/391, ff. 308b–339a *Fantasia Iacobi Vaet*, ff. 340b–371a: *Missa casta novenarium iacet autore Christiano* of the Anonymous author, ff. 424b–434b. Compare also with the catalogue of the dissertation of Horyna, Martin: *Hudba a hudební život v Českém Krumlově* (Music and Musical Life at Český Krumlov in the XVth and the XVIth Centuries). Faculty of Arts of the Charles University in Prague, 1980, No. 13 and 14, p. 5.
53. See Černý, Jaromír: the above-quoted *List of Musical Manuscripts...*, Note 4, p. 49, 53–54 ff.
54. See the above-quoted article of Kaňák, Miloslav: "Klatovské kancionály" (Klatovy's Part Books), in Note 13, p. 269–270.
55. See Soušková, Dana: the above-quoted dissertation in Note 16 and her study: *Ondřej Chrysoponus Jevícký*
56. See Sršňová, Milena: the above-quoted dissertation in Note 16 and her study: *Ondřej Chrysoponus Jevícký a jeho moteta* (Ondřej Chrysoponus Jevícký and his Motets) – In: *Hudební věda*, vol. XX/1983, No. 1, p. 22–40.
57. See ČSHSOI-CMDPI, volume II, M–Ž, Prague 1965, the entry: Simonides, Jan Montanus by Jitka Snížková, p. 503–504.
58. See ČSHSOI-CMDPI, volume II, M–Ž, Prague 1965, the entry: Stefanides, Jan Pelhřimovský by Jitka Snížková, p. 611.
59. See ČSHSOI-CMDPI, volume I, A–L, Prague 1963, the entry: Bariona, Šimon Oppoliensis by Jitka Snížková, p. 49.
60. See the edition *Monumenta artis musicae sloveniae*, volume XIV/IV–I, Iacobus Gallus, Opus musicum, Harmoniae Octo vocum, Ljubljana 1989, No. X, p. 113–117. Further quoted as MAMS.
61. See MAMS, volume XIV/IV–I, Iacobus Gallus, Opus musicum, Harmoniae Octo vocum, Ljubljana 1989, No. IX, p. 118–123.
62. See Note 13, the already quoted article, p. 270.
63. See NGD, volume 16, the entry: Sartorius, Paul by Franz Krautwurst, p. 511–512.
64. See Trola, Emilián: "Kališnická hudba v Rakovnici (The Music of the Calixtins...)" – In: the already-quoted article in Note 14.
65. On this composer we have no information.
66. See NGD, volume 11, the entry: Luython, Carl by Walter Pass, p. 377–378.
67. See ČSHSOI-CMDPI, volume II, M–Ž, Prague 1965, the entry: Rybnický z Chřenovic, Jakub Kryštof by prof. Gracian Čermušák, p. 451.
68. See ČSHSOI-CMDPI, volume I, A–L, Prague 1963, the entry: Kozelský, Jan by Prof. Dr. Bohumír Štědroň, p. 727–728. See also Trola, Emilián: "Česká církevní hudba v období generálbasu I. (Czech Church Music in the Era of the Thorough-Bass I.)" – In: *Cyril*, vol. LX, 1934, No. 5–6, p. 49–52.
69. See NGD, volume 3, the entry: Bonhomme, Pierre by José Quitin, p. 19. By this composer there are preserved 5 parts of his *Missa Favis distillans* for 8 parts, No. 6.
70. See NGD, volume 4, the entry: Cavaccio, Giovanni by Patricia Ann Myers, p. 17–18. By this composer there are preserved 5 parts of his *Missa (super) Brevis oratio* for 7 parts, No. 3. In Vienna his another compositions should be preserved in the manuscript musical collections of the Österreichische National Bibliothek, Mss. No. 16704 (Nos. 2, 3 and 30), 16705 (No. 35) and 16708 (Nos. 21 and 22). Compare with Mantuani, op. cit., p. 210–212, 215 and 219 and with Eitner, Robert: *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten...* II. volume, Breitkopf & Härtel Leipzig 1900, p. 380.
71. See NGD, volume 8, the entry: Holzner, Anton by Jerome Roche, p. 672. By this composer there are preserved 5 parts of his 3 masses for 8 parts, Nos. 9–11, namely: "Missa a VIII – Sine nomine", "Missa alia a VIII – Alia sine nomine", "Missa a VIII Concertata". Whether these Holzner's compositions are identical with those masses, printed in the year 1622 in Munich, still needs to be verified.
72. See NGD, volume 15, the entry: Praetorius, Hieronymus by Frederick K. Gable, p. 184–186. By this composer there are preserved 5 parts of his *Missa Tulerunt Dominum* for 8 parts, No. 17, which was published in the year 1616 in Hamburg, in his collection of masses for 5, 6 and 8 parts: *Liber missarum...* The precise identification should still need to be verified.

73. See NGD, volume 18, the entry: Stadlmayr, Johann by Hilde H. Junkermann, p. 48–50. By this composer there are preserved 5 parts of his *Missa Ingredimini omnes a VIII* for 8 parts, No. 8, which should be preserved also in his collection of masses, coming from Augsburg, from the year 1610.
74. See NGD, volume 7, the entry: Guaitoli, Francesco Maria by Denis Arnold, p. 767. By this composer there are preserved 5 parts of his *Missa a VIII* for 8 parts, No. 16. The precise identification of this work should still be verified.
75. The precise identification of this composer is complicated by the lack of information on his life and works. See Eitner, Robert: *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten...* III. volume, Breitkopf & Härtel Leipzig 1900, p. 407, where 2 names are given: 1) Feldmayr, Johann from Bavaria, organist in Berchtesgaden in the year 1611 and 2) Feldmair, Johann, who is known as the author of 2 Motets, preserved in Vienna, the National Library, Ms. No. 19 423, Nos. 32 and 45, which were published in 1624 in Munich. Whether some of the recorded composers could be the real author of the preserved 5 parts of these 2 masses for 8 parts, *Missa Laudate Dominum Vulpii* and *Missa /super/ Laus et perennis gloria* to decide. He could represent a new, up to now a completely unknown musical personality, as well.
76. See ČSHSOI-CMDPI, volume I, A–L, Prague 1963, the entry: Altimontanus, Jiří and Altus de Monte by Prof. Dr. Bohumír Štědroň, p. 24. By this composer there are preserved 5 parts of his *Missa super Tulerunt Dominum H. Praetorii* for 8 parts, No. (1). Compare with Buchner, Alexandr: "The Musical Collection of Emilián Trola" – In: *Acta Musei Nationalis Pragae*, vol. VII–A, Historia No. 1, Prague 1954, p. 16–17, No. 10.
77. See ČSHSOI-CMDPI, volume II, M–Ž, Prague 1965, the entry: Sokol-Písecký, Václav by Prof. Dr. Bohumír Štědroň, p. 563. By this composer there are preserved 5 parts of his *Missa 8 vocum /super/ Deus spes nostra* for 8 parts, No. (2). Compare with Buchner, Alexandr: op. cit. in Note 76, p. 49, No. 177.
78. See ČSHSOI-CMDPI, volume I, A–L, Prague 1963, the entry: Bufler, Jan by Jaroslav M. Vanický, p. 145. Five parts of the *Missa Ecce tu pulcher (pulchra) es a VIII* by this composer are preserved for 8 parts, No. 7. Compare with Buchner, Alexandr: op. cit. in Note 76, p. 42, No. 148.
79. See ČSHSOI-CMDPI, volume I, A–L, Prague 1963, the entry: Cyrill, Jan by Jaroslav M. Vanický, p. 174. By this composer there are preserved 5 parts of his *Missa a VIII Nativitas tua Dei genitrix* for 8 parts, No. 15. Compare with Buchner, Alexandr: op. cit. in Note 76, p. 45, No. 157. See also Trola, Emilián: "Kapitoly o české mensuralní hudbě IV (Chapters on Czech Mensural Music IV.)" – "Česká mešní kompozice v první třetině XVII. století (Czech Mass Composition in the First Third of the XVIIth Century)." – In: *Cyril*, vol. LIX, 1933, No. 7–8, p. 74–78.
80. See Murányi, Róbert Árpád: *Thematisches Verzeichniss der Musiksammlung von Bartfeld (Bartfa)*. Deutsche Musik im Osten, Band 2, Gudrun Schröder Verlag Bonn 1991, 446 p. See also the review by Dr. Sehnal, Jiří in: *Hudební věda*, No. 4/1992, p. 368.
81. See Comberiati, Carmelo Peter: op. cit. in Note 28 and Lindell, Robert: "Hudební život na dvoře Rudolfa II (Music at the Court of Rudolf II)." – In: *Hudební věda*, vol. XXVI, 1989, No. 2, pp. 99–111. See further studies of this author: "Music at the Court of Emperor Matthias." – In: *Hudební věda*, vol. XXVII/1990, No. 4, p. 293–298 and "Relations between Musicians and Artists at the Court of Rudolf II." – In: *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, Bd. 85/86, 1989/1990, pp. 79–88. See further the already-quoted study of Pánek, Jaroslav: *Renesanční velmoži...* in Note 11 and his monograph on the Rosenbergs: *Poslední Rožmberkové. Velmoži české renesance*. Prague 1989. See also Racek, Jan: the above-quoted work in Note 30, esp. p. 29–37. See further the works of the Czech historian Jiří Pešek, concentrated on the problems of the citizen's culture in Bohemia: "Postavení hudebního života v měšťanské kultuře předbřlohorských Čech (The Role of Musical Life in Citizens' Culture up to the 1620)." – In: *Hudební věda*, vol. XXIV/1987, No. 2, p. 147–153.

DOPPELCHÖRIGE KOMPOSITIONEN (CORI-SPEZZATI) IN BÖHMEN
AM ÜBERGANG DES 16. ZUM 17. JAHRHUNDERT.
ZUM STAND VON MANUSKRIPTE UND GEDRUCKTEN QUELLEN
UND ZUM PROBLEM DER MIGRATION VON DOPPELCHÖRIGEM GESANG

Zusammenfassung

Dies stellt eine Aufgabe dar, die bisher nicht zufriedenstellend und definitiv erklärt wurde. Ihre Erfüllung wird einerseits durch die nicht komplette Erfassung von allen Musikquellen aus dieser Zeit erschwert, und zwar sowohl handschriftlicher, als auch gedruckter Art, die bei vielen Museen, Institutionen und Archiven nicht zufriedenstellend sichergestellt wurde, einschließlich der Sammlungen in dem kirchlichen Eigentum, andererseits wird die Situation durch die Bewegung der schon erfassten Quellen kompliziert, die in heutiger Zeit im Rahmen der Restitutionen den ursprünglichen Inhabern zurückgegeben werden. Ein großes Risiko von zahlreichen Verlusten der wichtigen Handschriften und Druckstücken musikalischer Art folgt auch aus möglichen Diebstählen, die oft auf professionelle Weise von den Leuten durchgeführt werden, die die menschliche Naivität, sowie das unverantwortliche Verhalten von einzelnen Verwaltern der verleihenden Sammlungen ausnutzen.

Die doppelchörige Komposition stellt ein spezifisches Gebilde dar. Sie erlebte ihre größte Entwicklung von der 2. Hälfte des 16. bis zu dem ersten Drittel des 17. Jahrhunderts in Italien und prinzipiell gründet sie auf dem Ton- und Timbrekontrast von zwei selbständig betätigten Chorkörpern, die entweder rein vokal, oder instrumental besetzt sein können, oder die den Farbkontrast der Kombination der vokalen und der instrumentalen Äußerung anwenden können.

In Böhmen sind von den 80er Jahren des 16. Jahrhunderts bis zu den 40er Jahren des 17. Jahrhunderts doppelchörige Kompositionen belegbar, die in den handschriftlichen Quellen in Prag, Český Krumlov, Hradec Králové, Klatovy, Rakovník, Rokycany und Ústí nad Labem eingetragen wurden. Ihre Autoren sind einerseits die aus Italien, aus den Niederlanden oder aus Deutschland stammenden Exponenten des neuen, frühbarocken Stils, andererseits sind es Komponisten aus dem Bereich der kaiserlichen Musiker an den Höfen von Rudolf II. und Ferdinand II., und weiterhin einheimische Autoren, die in Böhmen tätig waren und die mit den humanistischen Gelehrtenkreisen in Verbindung standen, von deren Leben wir aber bisher nicht genug Informationen haben.

In diesem Sinn ist eine wichtige Persönlichkeit der Musiker Jakob Handl-Gallus, ein gebürtiger Slowene, der der doppelchörigen Komposition einen großen Teil seines Schaffens widmete und der seinen Lebensweg in Prag beendete, wo er auch bei dem tschechischen Buchdrucker Jiří Nigrin die Mehrzahl von seinen Werken herausgegeben hat.

Von den tschechischen Autoren um die Wende des 16. zum 17. Jahrhunderts beschäftigte sich mit der doppelchörigen Komposition am meisten der Komponist Pavel Spongopaeus Jistebnický (1560–1619), in dessen Schaffen insgesamt 24 nicht komplett erhaltene Messenzyklen belegt sind, bei denen die doppelchörige Besetzung vorauszusetzen ist.

Die auf dem böhmischen Gebiet erhaltenen doppelchörigen Kompositionen können zwar mit ihrem Kompositionsniveau mit den repräsentativen Kompositionen der zeitgenössischen führenden Darsteller der sogenannten Venezianischen oder Römischen Schule nicht verglichen werden (Andrea und Giovanni Gabrieli – Giovanni Pierluigi da Palestrina, Ruggiero Giovannelli, Giovanni Maria Nanino und Giovanni Bernardino Nanino usw.), sie belegen aber, dass die böhmischen Autoren fähig waren, sich Grundprinzipien dieser

Kompositionstechnik anzueignen und dies in dem Schaffen anzuwenden, das seinen Nachhall vor allem bei den Chören der Literaturbruderschaften der böhmischen Städte fand.

Obwohl es nicht möglich ist, den Nutzcharakter dieser Technik und den halbprofessionellen Charakter ihrer Ausführung zu bestreiten, im Vergleich zu der farbigen Erfindungskraft kostspieligen italienischen Kirchenfesten, die in Venedig in der St. Marcus-Kirche in Rom speziell zu diesen Zwecken errichteten professionellen Sänger- und Musikerchöre stattgefunden, zeugt die Menge der erhaltenen doppelchörigen Kompositionen und ihre Verbreitung eindeutig davon, dass vor der Schlacht am Weißen Berg in Böhmen Grundvoraussetzungen für die Rezeption und für die Entwicklung des barocken Musikstils vorhanden waren, die dann gewaltsam mit dem Dreißigjährigen Krieg unterbrochen wurden.

Der erhaltene gedruckte Import im Bezug auf die doppelchörige Produktion zeugt davon, dass die Vermittlungsaufgabe in dieser Richtung vor allem von den süddeutschen Druckereien getragen wurde (Nürnberg, München), woher zu uns über Süd- und Westböhmen, nach Prag und dann weiter in den Norden und Osten das moderne Repertoire kam. Die erfassten Konkordanzen zeugen auch von regen Kontakten und vom Repertoireaustausch zwischen einzelnen Literaturbruderschaften, wo die wichtige „Volksbildungsaufgabe“ von Repräsentanten der humanistisch gebildeten Intelligenz und von Schullehrern erfüllt wurde.

Die wichtigste böhmische Ortschaft, wo der reichste Komplex des doppelchörigen Repertoires zu erfassen ist, mit der bisher ältesten handschriftlichen Entragung einer schon konzertant komponierten Komposition mit der Unterstützung des Generalbasses, ist die westböhmischen Stadt Rokycany. Auf dem dortigen Dechanat der römisch-katholischen Kirche blieben bis heute insgesamt 15 handschriftliche und gedruckte Komplexe erhalten, die über das Niveau des verwendeten geistigen Repertoires aus der 2. Hälfte des 16. und dem ersten Drittel des 17. Jahrhunderts in Böhmen anschaulich Auskunft geben. Aus dieser reichen Sammlung bildet die doppelchörige Produktion nur ein Viertel aus dem gesamten Komplex der erhaltenen Werke.

DVOJSBOROVÉ KOMPOZICE (CORI SPEZZATI) V ČECHÁCH NA PŘELOMU
16. A 17. STOLETÍ: STAV RUKOPISŮ A TIŠTĚNÝCH PRAMENŮ
A PROBLEMATIKA MIGRACE DVOJSBOROVÉHO ZPĚVU

Résumé

Problematika evidence dvojsborové kompozice v Čechách z poslední čtvrtiny 16. a první třetiny 17. století představuje úkol, který dosud nebyl uspokojivě a definitivně vyřešen. Jeho plnění znesnadňuje jednak neúplná evidence všech hudebních pramenů, a to jak rukopisné, tak i tištěné povahy z této doby, jež není u řady muzeí, institucí a archivů dosud uspokojivě splněna, včetně sbírek v církevním majetku, jednak situaci komplikuje již samotný pohyb pramenů již dříve podchycených, které jsou v současné době v rámci restitucí navracovány původním majitelům. Velké riziko četných ztrát důležitých rukopisů a tisků hudební povahy plyne i z možných krádeží, provádaných profesionálním způsobem, lidmi, jež těží z naivity a nezodpovědného přístupu jednotlivých správců svěřených sbírek.

Dvojsborová kompozice představuje specifický útvar: svůj největší rozkvět prodělala v Itálii, od 2. poloviny 16. do první třetiny 17. století a je principiálně postavena na

zvukovém a témbrovém kontrastu dvou samostatně traktovaných sborových těles, jež mohou být obsazena čistě vokálně, instrumentálně, nebo mohou využívat barevného kontrastu kombinace vokálního a instrumentálního projevu.

V Čechách jsou od 80. let 16. století do 40. let 17. století doložitelné dvojsborové kompozice, zapsané v rukopisných pramenech v Praze, Českém Krumlově, Hradci Králové, Klatovech, Rakovníku, Rokycanech a z Ústí nad Labem. Jejimi autory jsou jednak exponenti nového, raně-barokního slohu, pocházející z Itálie, Nizozemí nebo z Německa, jednak skladatelé z okruhu císařských hudebníků na dvoře Rudolfa II. a Ferdinanda II. a jednak autoři domácí, kteří působili v Čechách a byli ve spojení s humanistickými vzdělávacími kruhy, o jejichž životě však zatím mnoho nevíme.

Důležitou osobnost v tomto směru představuje hudebník slovinského původu Jakob Handl-Gallus, který dvojsborové a vícesborové kompozici věnoval značnou část své tvorby a svou životní dráhu také zakončil v Praze, kde u českého tiskaře Jiřího Nigrina vydal většinu svých děl. Z českých autorů přelomu 16. a 17. století se dvojsborové kompozici nejvíce věnoval skladatel Pavel Spongopaeus Jistebnický (1560–1619), v jehož tvorbě je doloženo celkem 24 neúplně dochovaných mešních cyklů, u nichž lze předpokládat dvojsborové obsazení.

Dvojsborové skladby, zachované na českém území, se svou kompoziční úrovní sice nemohou srovnávat s reprezentativními skladbami soudobých vedoucích představitelů tzv. benátské či římské školy (Andrea a Giovanni Gabrieli-Giovanni Pierluigi da Palestrina, Ruggiero Giovannelli, Giovanni Maria Nanino a Giovanni Bernardino Nanino ad.) – dokazují však to, že si čeští autoři byli schopni osvojit základní principy této skladebné techniky a aplikovat ji na tvorbu, která nacházela svůj ohlas především na kůrech literárních bratrstev českých měst.

Přestože nelze popřít její užitkový charakter a poloprofesionální ráz jejího provádění, v porovnání s barevnou vynalézavostí skladeb italských mistrů a celkovou pompézností nákladných italských církevních slavností, konaných v Benátkách – chrámu sv. Marka, v Římě – papežské bazilice sv. Petra či kdekoli jinde, za účinkování speciálně k tomuto účelu zřízených profesionálních sborů zpěváků a hudebníků, množství dochovaných dvojsborových skladeb a jejich rozšíření jednoznačně svědčí o tom, že před Bílou horou byly v Čechách dány základní předpoklady pro recepci a rozvoj barokního hudebního slohu, přervané potom násilně třicetiletou válkou.

Dochované tištěné importy s dvojsborovou produkcí ukazují na to, že zprostředkující úlohu si v tomto směru držely především tiskárny z jižního Německa (Norimberk, Mnichov), odkud se k nám dále přes jižní a západní Čechy do Prahy a dále na sever a východ dostával moderní repertoár. Zachycené konkordance svědčí též o čilých kontaktech a výměně repertoáru mezi jednotlivými literárními bratrstvy, kde plnili důležitou „osvětovou“ úlohu reprezentanti humanisticky vzdělané inteligence a školní kantoři.

Nejdůležitější českou lokalitu, kde lze evidovat nejbohatší soubor dvojsborového repertoáru, s dosud nejstarším rukopisným zápisem skladby, komponované již koncertantně, s podporou generálního basu, představuje západočeské město Rokycany. Na tamějším děkanském úřadě církve římsko-katolické se dochovalo do dnešní doby celkem 15 rukopisných a tištěných souborů, které vypovídají názorně o úrovni provozovaného duchovního repertoáru z 2. poloviny 16. a první třetiny 17. století v Čechách. Z této bohaté sbírky tvoří dvojsborovou produkci přibližně jedna čtvrtina z celého souboru dochovaných děl.

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ADAM MICHNA UND SEIN OFFICIUM VESPERTINUM

Robert Hugo

Die tschechische Musikwissenschaft steht immer noch vor der schönen Aufgabe, die Musik, die in Böhmen des siebzehnten Jahrhunderts erklang, ausführlich zu erforschen. Im Vergleich zu Italien und zu den Polen, Frankreich protestantischen Ländern Deutschlands, und weiteren Teilen Europas wissen wir über unsere Musik der erwähnten Zeit sehr wenig. Es ist im gewissen Sinne ein Paradox, da uns eine unübersichtliche Menge von Kompositionen nicht nur von Adam Michna und Pavel Vejvanovský, sondern auch von vielen anderen Komponisten, die in unseren Ländern tätig waren, erhalten geblieben ist. Die meisten sind jedoch bisher nicht bearbeitet worden und deshalb sind sie für die Theorie und auch für die Praxis nicht anwendbar.

Die tschechische Barockmusik läßt sich jedoch nur im Kontext des ganzen Territoriums verantwortlich untersuchen – zumindest gemeinsam mit der österreichischen und bayrischen, eventuell mit der schlesischen, slowenischen, slowakischen, ungarischen etc. Musik.

Einer von den chronologisch gesehen ersten Komponisten auf diesem Gebiet, die – in heutiger Terminologie ausgedrückt – im Barockstil komponierten, war Adam Michna von Otradovice.

Die tschechische musikalische Öffentlichkeit und die meisten Musiker halten Michna für einen Gastwirt aus Jindřichův Hradec, für einen halbvolkstümlichen „Dorfphilosophen-Komponisten“ und den Autor von Weihnachtsliedern. Diese Vorstellung ist sicherlich nicht richtig: Das Jesuitengymnasium in Jindřichův Hradec bot Michna in seiner Zeit eine relativ hohe Bildung – er bediente sich zweifelsohne fließend des Lateinischen und des Deutschen. Die Tatsache, daß er aus wohlhabenden Verhältnissen stammte, ermöglichte ihm wahrscheinlich genug Freiheit für die künstlerische Schöpfung. Im Unterschied zu Monteverdi und Schütz und ihren kolossalen künstlerischen Vermächtnissen kennen wir aus Michna's Werk lediglich drei umfangreiche Sammlungen lateinischer geistlicher Musik. Auf der anderen Seite beeinflusste kein Komponist in der Welt des siebzehnten Jahrhunderts so bedeutend die Poesie seiner Sprache wie gerade Michna. Er stellt durch seine 195 vertonten Gedichte eine vergleichbare Qualität auf musikalischem und literarischem Feld dar.

In der tschechischen Musikliteratur wird oft die „Volkstümlichkeit“ von Michna erwähnt. Angesichts dessen, daß nicht genau bekannt ist, wie die Volksmusik um die Mitte des siebzehnten Jahrhunderts klang, ist es unmöglich, verantwortlich zu entscheiden, inwiefern Michnas Musik volkstümliche Züge aufweist und inwiefern im Gegenteil die spätere Volksmusik durch Michnas Schaffen beeinflusst wurde. Michnas Lieder wurden nämlich sehr häufig in spätere Gesangbücher übernommen. Es ist möglich, daß die