

Moravian Musical Inventories of the Seventeenth Century

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The period between 1620 and 1740 is known in Europe as the Baroque period. The new Baroque style had already arrived in the Czech Republic before 1620 by two routes: Rudolfin bands (bands at the Prague court of Rudolf II) and the network of Jesuit monasteries. We can find the first traces of the influence of Italian Baroque music, which made itself felt in the period before 1620 at the imperial court. Compositions by Stefan Felis (1550–1603), Francesco Milleville and Agostino Agazzari (1578–1640), were already appearing in Prague by the turn of the sixteenth century. We can find the Venetian style around 1603 in the compositions of Francesco Stivori. The accompanying monody only filtered through to Prague in the second decade of the seventeenth century thanks to the Italian nobility, who brought the most up-to-date compositions and also the most capable performers from home.

More sources in the history of music of the seventeenth century came from Moravia, which was a part of Czech lands, but most of the music from the seventeenth century has been lost. Because of this, we can only reconstruct the course of changes in the style of Moravian music, what was in the repertoire and where it was, on the basis of the inventories that have been found.

Many very valuable musical inventories of the seventeenth century have come from Moravia. These consist of the inventory of the parish church in Příbor from 1614 and 1637, the inventory of the parish church in Kroměříž from 1659, the inventory of the parish church in Litovel from 1672 and 1690, the inventory of Strážnice Piarists from 1675, the musical collection of Bishop Karel Liechtenstein-Castelcorn from 1695, the inventory of the parish church in Branná from 1698 and 1699 and the inventory of the musical collection of Count Julius Ferdinand von Salm in Tovačov from 1699. In these inventories and collections, we have focused on musical lists.

The oldest inventory from the year 1614 is noted in an old chronicle of the parish church in Příbor. This is extremely valuable for Moravian musical history, because it concerns a document from the period before 1620, the musical life of which we have no clear concept. There are twenty-six compositions in the inventory written in sheet music form, six of which include the name of the author. These are Giacomo Finetti, Jacobus

Handl Gallus, Orlando di Lasso, Jacobus de Kerle, Hieronymus Praetorius, and Jacob Regnard.

Next to Gregorian hymns, vocal polyphony was predominant at the end of the sixteenth century – Jacobus Handl Gallus, Jacobus de Kerle, Orlando di Lasso, and Jacob Regnard. Because there reigned an air of tolerance in the area of Latin spiritual music in the seventeenth century, we can even find compositions by the Protestant, Hieronymus Praetorius, in the Catholic choir in Příbor. Jiří Sehnal regards as most noteworthy in the inventory of 1614 in Příbor the first edition of “Concerti ecclesiastici” by Giacomo Finetti. Not only because the first edition of this piece has never been found elsewhere and is not bibliographically documented, but above all because it is the first piece of a new concertante style in the Příbor choir.

An earlier musical list from the Příbor church from 1637 clearly reflects the stylistic changes which arose in 1614. The inventory contains eleven items, of which nine compositions contain the name of the author. Four names were transcribed from older inventories: Giacomo Finetti, Jacobus Handl Gallus, Hieronymus Praetorius, and Jacob Regnard. Also mentioned are Adam Gumpelzhaimer, Andrzej Chyliński, Pietro Lappi, and Bartholomaeus Magera. In this list, eight compositions were procured for the church in 1638 by Vicar Vincenc Cosmian, and their authors were Ignatio Donati, Alessandro Grandi, Gabriel Puliti, and Vincenzo Scapitta.

In the inventories from 1637 some parts of the older inventories are missing (hand-written polyphonic symposiums by da Kerleho and Lasso) and in their place there appear parts in a new style. The reason for these changes was the war in 1626. The church burnt down and the Renaissance compositions were not replaced in line with the changes of style. The change of style is evident in the new improved inventories after 1626, but especially the music purchased by vicar Cosmian in 1638.

Some of the compositions from the earlier inventories from 1637 are labelled “cum partitura.” The stylistic transformation, which was signalized by the Finetti collection in 1614, was completed in the thirties, because among the compositions provided by vicar Cosmian we cannot find even one that belongs to the old style.

The Příbor inventories from 1614 and 1637 show, that the Czech lands were not isolated from European musical development before and during the course of the Thirty Years War. The rise of the musical Baroque took place even in provincial Moravian towns sooner and faster than expected and it was not dependent on the cultural political changes after 1620. Because musical printing was imported even before this year, (from Venice, Augsburg, and Hamburg), our musicians became acquainted with the new artistic trends in our choirs without even having to travel abroad.

Kroměříž 1659

The second oldest inventory from the year 1659 comes from the parish church of the Virgin Mary in Kroměříž. It contains fifty-one items, thirteen of which mention the name of the author. Authors alluded to are Giovanni Battista Alovisei, Don Antonio Burlini,

Vincentius Fux, Adam Michna of Otradovic, Monbrandi, Hieronymus Montefredi, Joannis Mariae Nanino, Risticus, Giovanni Rovetta, and Giovanni Valentini. The inventory is set up according to the following scheme:

Six liturgical books and canticles

Ten masses

One evensong

Twenty-six magnificats and psalms

Fifteen insertational compositions

Six Marian compositions

Four miscellaneous items

Apart from liturgical books and passions (serial no. 50), we are concerned with multi-voiced compositions of the new concertante style. This suggests that even after the burning down of Kroměříž by the Swedish in 1643, the development of compositional style had not stopped.

Litovel

Part of the deacon's church register of Uničov from 1672, which is connected with the church of Saint Mark of Litovel, contains a musical list that encompasses the range of inventories. Its speciality is not only its extensive description of music, but also the fact that it is written in German – until then church registers of other vicars are in Latin. Most of the music at the church of Saint Mark was probably set down after 1625. The Litovel church register was written up to 1 January 1672, so the state of the inventory is shown right until the end of the year 1671. At the end of 1671, the church of Saint Mark in Litovel had the following music:

Twenty-nine masses for five to ten voices. The authors mentioned in nineteen of these are Carolo Abbate, Brückner, Caffner, Claudio Cocchi, Comese, Vincentius Fux, Alessandro Grandi, Magera, Alberik Mazak, Adam Michna of Otradovice, Regia, and Rosarius.

Eleven Salve Reginas for four to ten voices

100 motets, cantatas, and other incidental sacred compositions for two to fifteen voices in concertante style. The only authors mentioned are Giovanni Battista Alovisei, Claudio Cocchi, and Alessandro Grandi.

Ten evensongs with antiphony for two to fifteen voices and authors mentioned are Carolo Abbate, Brückner, Galleranus, Vitus Albertus Gessner, Giovanni Rouetta, and Giovanni Valentini.

Seven Latin choral hymnbooks and two German canticles.

Twelve organ books and an unknown amount of trio sonatas

In the inventory there appear letters which probably acted as signatures, but their sequence is neither logical nor complete. On the contrary, the notations *Sacra*, *Motteta*, and *Vesperae* are, according to meaning, similar to the first three groups of the Kroměříž Liechtenstein inventories (1695–1696) *Missae*, *Offertoria*, *Vesperae*. In repertoire, they are predominantly Latin; the motet “O süßer Jesu” is an exception.

The activity of all the authors mentioned in the Litovel inventory fall within the first and in some cases the second half of the seventeenth century. An orientation towards the Venetian concert style, whose pioneers in sacred music were Alessandro Grandi and Giovanni Rovetta, and also toward the contemporary authors, lends the Litovel inventory a progressive cast. This is confirmed by a notable amount of compositions for small chamber ensembles named *concertus*. The names of the masses appear conservative; in them, solo “sopra” points toward a *cantus firmus*. The writer of the Litovel inventory was without a doubt a supporter of the new musical style. This can be seen by his attempts to differentiate the modern authors from the out-dated ones by mentioning the names of the modern ones in the inventory. The Litovel inventory appears as a remarkable document of the fast spread and popularity of the new musical style and as proof of the fact that the followers of the new style deprecated everything in the old style. Apart from the composers of the Venetian style, the inventory shows a whole list of names of lesser importance. For Czech music, pieces by Mazák and Michny are of particular worth.

The next inventory of the church of Saint Mark in Litovel is, according to the church register of Uničov from 1690. This edition contains four masses by B. Magen, A. Grandi, Claudius Cocchi, and Augustini, motets, and evensongs with no author mentioned. As opposed to older lists, the amount of music in the inventories from the year 1690 was markedly lower, which can be explained in many different ways. The most likely case, is that much was lost or destroyed during the reconstruction of the church of Saint Mark in the years 1676 and 1677. The new inventory shows two names, which do not appear in the old one: B. Magen (Mager) and Augustinus. Unfortunately until now none of the music recorded in the inventories of the seventeenth centuries has been found.

Strážnice

Another existing source is the inventory of the Strážnice Piarists from 1675. The piarist residence in Strážnice was founded in 1633 by count František Magnis. The beginnings of the Piarists in Strážnice were humble and it seems that figurative music grew among them only from the second half of the seventeenth century. Written in the inventories are:

Twenty-seven masses

Fourteen litanies (predominantly Loretian)

Thirty compositions labelled as *Concertus de Nomine Jesu*

Thirteen *Concertus de B. V.*

Nineteen *Concertus de Sanctis*

Twenty-three sonatas

Five evensongs

Eighteen *Salve Reginas*

Te Deum laudamus

Requiem

Concertus for requiem

Rorate

Two *Misereres*

From a total of 156 compositions, the author is mentioned only in thirty. Those mentioned are P. Alexandro, Bonifacius, Jindřich Alois Brückner, Bartoloměj Bulovský, Claudio Cocchi, Vincentius Fux, Johann Baptist Gletle, Alessandro Grandi, Libertinus, Alberik Mazák, Marcin Mielczewski, Pecelius, Giovanni Antonio Rigatti, Philipp Jacob Rittler, Schintler and Johann Heinrich Schmelzer. It is possible that they were the authors of more than just the thirty compositions, because the writers of old inventories often named the author of a series of compositions only once.

Despite the fact that most of the composers mentioned in the inventory of Strážnice Piarists have existing compositions in the Liechtenstein collection Kroměříž, we believe that the repertoire of the Strážnice Piarists developed under the influence of the pontifical band in nearby Kroměříž. The strongest influence in Strážnice came from the Piarist residence in Mikulov and in Lipník and from the pontifical court in Kroměříž. The compositions from the Strážnické Piarists come from between 1620 and 1675 and present the early and mid-Baroque style. The oldest generation of composers was represented by Cocchi, Grandi, Mielczewski, and Rigatti; the youngest by Gletle, Rittler, and Schmelzer.

The inventory of Strážnice Piarists confirms that even in small Moravian towns in the sixth decade of the seventeenth century, music corresponding to contemporary European musical development was performed.

Kroměříž 1695

Jiří Sehnal shows that up to now the inventory has not been independently published and was used by A. Breitenbacher as a point of reference while ordering the Liechtenstein collection. When it was made public, he used titles from the inventory in the place of missing compositions. Breitenbacher distinguishes preserved compositions from those lost by writing existing ones with greater spacing between the letters and lost ones normally. He specified these according to the inventory and they can be recognized even by short names. Breitenbacher's study has three parts: prints, the musical collection of Bishop Karel Liechtenstein-Castelcorn, and hand-written scripts. If the compositions in the inventory are listed as missing, then we can work back to the form of the inventory. The Liechtenstein music collection contains 1395 compositions and is split into fifteen sections according to repertoire:

Masses (272 plus others which are unmarked), from the inventory are 117 compositions, of which the authors of seventeen masses are mentioned. These are Antonio Berthali, Giacomo Carissimi, Simone Cruciger, Vincentius Fux, Gabriele Götzl, Casparo Kerl, Kertzinger, Lamb, Alexandro Poglietti, Felice Sances, Johann Heinrich Schmeltzer, Pavel Josef Vejvanovský, and Andreas Zacher.

Offertoria (315 plus seven others), from the inventory are 159 compositions, of which the author is named in seven. These are Giacomo Carissimi, Andrea Kern, Casparo Kern, Rittler, Charles Rosier, Heinrich Schmeltzer, and Pavel Josef Vejvanovský.

Evensongs (114 plus ten others) from the inventory are forty-one compositions, of which the author is mentioned in thirty-two. The authors are Antonio Berthali, Heinrich Biber, Brückner, Giovanni Croce, Antonio Draghi, Vincentius Fux, Glettle, Gabriele Götzl, Andrea Hoffer, Kertzinger, Alberik Mazak, Tarquini Moralie, Rittler, Felice Sances, Tollar, Johann Heinrich Schmeltzer, Pavel Josef Vejvanovský, and Vismari.

Of sonatas (225 plus six others) from the inventory, thirty-seven are mentioned of which the author is named in twenty. These are Tomaso Antonio Albertini, Heinrich Biber, Georg Bleyer, Arcangelo Corelli, Carlo Gorrani, Kertzinger, Lamb, Johann Heinrich Schmeltzer, and Sobelio.

Of litanies (eighty-six) from the inventory, fifty-one are mentioned of which the author is named in forty-three. These are Ardensbach, Berardi, Antonio Berthali, Heinrich Biber, Gabriele Götzl, Andrea Hoffer, Kern, Reichard Andreas Kürschner, Lamb, Pecelio, Rittler, Valentino, Pavel Josef Vejvanovský, and Andreas Zacher.

Of *Salve Reginas* (forty-eight) from the inventory, forty-six compositions are mentioned of which the author is mentioned in thirty-two. These are Antonio Berthali, P. Bulovský, Rittler, Johann Heinrich Schmeltzer, Schober, Tollar, Pavel Josef Vejvanovský, Vismari, and Andreas Zacher.

Of *Alma Redemptoris* (seventeen) from the inventory, fourteen numbers are mentioned, of which the author is mentioned in five. These are Heinrich Biber, Flixio, P. Kretzmer, S. J., and Pavel Josef Vejvanovský.

Of *Ave Regina coelorum* (seven), all seven are mentioned from the inventory with author. They are Simone Cruciger, Fischer, Poglietti, Rittler, Tollar, and Pavel Josef Vejvanovský.

Of *Regina coelis* (twenty) from the inventory, eighteen are mentioned, of which the author is named in eight. These are Rittler, Schober, Staudt, and Pavel Josef Vejvanovský.

Of hymns (eleven), all are mentioned from the inventory and all mention the author. They are Praenestino and Rittler.

Of *Te Deum laudamus* (ten) from the inventory, four compositions are mentioned and two mention the author. They are Hoffer and Pavel Josef Vejvanovský.

Of *Responsoria* (twenty-one) from the inventory, twelve are mentioned, ten of which mention the author. They are Pecelio and Tollar.

Of Requiems (twenty-eight), there are fifteen from the inventory, of which eleven mention the author. They are Antonio Berthali, Brückner, Kertzinger, Kopp, Alexandro Poglietti, Rittler, and Pavel Josef Vejvanovský.

Of baletti (255) from the inventory, forty-two are mentioned, fifteen of which mention the author. These are Tomaso Antonio Albertini, Heinrich Biber, Fischer, Kertzinger, Poglietti, Prinner, Johann Heinrich Schmeltzer, and Pavel Josef Vejvanovský.

There are Miscellanea (two), both compositions from the inventory but without mention of author.

The Kroměříž inventory from the year 1695 contains 576 items, of which the author is mentioned in 211 cases. Other data concerning the inventory is unknown.

Branná

In the inventory of the Lady Chapel in Branná from 1698 to 1699 a brief enumeration of music is mentioned (thirteen). Mostly this concerns known composers of the seventeenth century such as A. Grandi (?-1630), A. Cifra (1584-1629), J. Donfrid (1581-1654), A. Hofer (1629-1684), and L. Grossi da Viadana (1564-1645). Even the Dietrichstein musician C. Abbate is represented. Also worth mention is the composer of Croatian origin Vincentius Jelich (1596-1636), whose name we have not yet found in our domestic collections from the seventeenth century.

Tovačov

The Tovačov inventory came about during the management of the estate after the death of count Ferdinand Julius of Salm (1650-1697). Count Ferdinand Julius Salm was an art-loving nobleman and showed an inclination toward music and composition. The musical list, which makes up the fundamental part of the Tovačov inventory, acquaints us in detail with the musical repertoire of the Tovačov castle in the second half of the seventeenth century. Its significance is primarily in that it not only shows an exact list of music practiced, but also contains a detailed list of authors, donators of music and contents of individual compositions with appropriate bibliographical notes. Sheet music does not exist for this collection.

The inventory mentions 392 compositions, of which two 222 seem to be compositions of a sacred nature and 170 seem to be secular. Jan Racek split the authors from the Tovačov inventory into four groups. German and Viennese composers, Italians, Czech and Czech-Germans, and those whose identity is disputable or unknown. The first group of German and Viennese composers is not very extensive: Johann Kaspar Kerll, Aug. Kertzinger, Emperor Leopold I. (labelled as La Majestate), Johann Heinrich Schmeltzer, and Johann Jakob Wildenhan. Italian composers also make up a smaller group. They are authors whose compositions were much performed in the noble courts of the time: e.g., Albertini, Vincenzo Albrici, Antonio Bertali, and Giacomo Carissimi. Domestic composers make up a larger group. They are Ant. Bernkopf, Heinrich Franz Biber, Heinrich Alois

Brückner, Germani, Gabriel Götzl, Martin Hobermayer, J. Ridler, Alano Ruppe, Comes a Salm, and Pavel Vejvanovský. The most extensive group is made up of authors that were until now totally unknown or of disputable origin. This group provides new names and paints a picture of the history of music in seventeenth-century Moravia. Among them are Ardensbach, P. Aug. Beranda, Degen, Ernesto, Francke, Frölich, Fuchs, B. Gastensi, Gletel, Grismayer, F. H., D. J. H., S. H., Häntschel, Ilgner, Kleiner, Kopiasch, J. Lamb, F. Libertino, L. Möltzel, Pawlovsky, Petzelio, Plintowicz, Polentario, Reicher, B. Reinoldt, Riga, Rigatti, Richter, Rooter, W. V. S., G. Schuske, J. Schweinitz, Skaredsky, Staudz, G. Stirtzenwager, G. Stromer, Ulrici, Vencel, Veniger, Vilmantek, Wollinger, M. Z., Andreas Zacher, Zamponio, and Zindl.

In the Tovačov inventory are mentioned:

Forty-three masses (the author is mentioned in twenty-nine of these)

Twenty-one litanies (the author is mentioned in eleven of these)

Offertoria

Eighty-three motets and sacred concerts mostly for soloists or small groups (the author is mentioned in forty-seven of these)

Fifteen evensongs and magnificats (the author is mentioned in seven of these)

Ten Regina coelis (the author is mentioned in four of these)

Seventeen Salve Reginas (the author is mentioned in nine of these)

Five Ave Reginas (the author is mentioned in one of these)

Seven Misereres (the author is mentioned in six of these)

One Requiem with mention of the author

One Te Deum Laudamus with no mention of the author

Five passions

Eleven compositions of a sacred nature

133 ballets and arias (the author is mentioned in fifty-two of these)

Thirty-seven instrumental sonatas (the author is mentioned in twenty of these).

The provenance of individual compositions we can ascertain from the brief bibliographical notes which the writer of the inventory added to some compositions. In his study, Racek briefly compares the Tovačov inventory with the Kroměříž one from the years 1695 and 1696 and points at relations between Tovačov and Kroměříž.

Conclusion

Existing musical inventories of the seventeenth century show that the passage from the Renaissance to the Baroque started in Moravia before 1620. The new style in this territory filtered through the work of Italian composers. In Moravia in the seventeenth century, there also already existed smaller bands of noblemen, who mixed elements of artistic and folk music. Individual centers did not exist individually, but preserved themselves, both officially and also by sincere personal artistic and community contacts, the result of which was a fluid change in musical values. This was helped, especially by public

production of music in churches, in which pieces by domestic Moravian composers could be heard alongside those of Italian composers.

The development of style took place fluently and uniformly in seventeenth-century Moravia. In localities such as Příbor, Litovel, and Kroměříž, the influence of significant personalities (Dietrichstein, Reiter) can be proved, and they could be the intermediaries of the modern style trends. This could lend the aforementioned compilers of inventories an exceptional impressiveness.

Resumé

Poznatky, které nám inventáře poskytují, jsou pro dějiny hudby na Moravě velice cenné. Inventáře dokládají, že skladby nového hudebního slohu se k nám dostaly krátce po roce 1600, a to jako aktuální, dobový repertoár, se kterým se naši hudebníci seznamovali na domácích kůrech, aniž by cestovali do zahraničí. Repertoár uvedený v dochovaných inventářích se většinou vztahuje k hudbě chrámové. Nacházíme zde mše, litanie, nešpory, antifony, ofertoria, moteta, chrámové koncerty, sonáty da chieza a další. Zajímavé jsou např. strofické písně s nástrojovým doprovodem pod názvem Cantilenae, které v latinském figurálním repertoáru představovaly lidový prvek. U strážnických piaristů byla jedna i česká. Dále to jsou skladby typu Concertus de ..., také strofické písně s nástrojovým doprovodem. Ty byly komponovány na volně skládané básnické texty a mohly být během bohoslužby zařazeny místo příslušných částí mešního propria nebo užity při neliturgických příležitostech. Světská hudba je zastoupena až v inventářích druhé poloviny 17. století. Nacházíme v nich taneční skladby pod názvy balletti, serenady a arie.

Dochované hudební inventáře 17. století dokazují, že přechod od renesance k baroku začal na Moravě již před rokem 1620 a nový styl sem pronikal zejména díky italských skladatelů. Jednotlivá střediska nebyla izolovaně, ale udržovala mezi sebou jak oficiální, tak i ryze osobní umělecké i společenské kontakty. Jejich výsledkem pak byla plynulá výměna hudebních hodnot, napomáhaly jí také veřejné hudební produkce v kostelech, kde zaznívala vedle italských skladatelů i díla domácích autorů.

Zusammenfassung

Die Erkenntnisse, die uns diese Inventare bieten, sind für die Musikgeschichte Mährens äußerst wertvoll. Die Inventare belegen, dass Kompositionen im neuen Musikstil bereits kurz nach dem Jahr 1600 ihren Weg zu uns fanden, und zwar als aktuelles zeitgenössisches Repertoire. Dieses wurde in hohem Maße über Musikdrucke zu uns importiert und so konnten sich unsere Musiker mit dieser neuen Kunstrichtung auf den heimischen Bühnen vertraut machen und mussten dazu nicht ins Ausland reisen. Das in den erhaltenen Inventaren angeführte Repertoire bezieht sich zumeist auf die Kirchenmusik. Hier finden

sich Messen, Litaneien, Vespren, Antiphonien, Offertorien, Motetten, Kirchenkonzerte, Kirchensonaten und andere mehr. Interessant sind zum Beispiel die Strophenlieder mit instrumentaler Begleitung mit der Bezeichnung *Cantilenae*, die volkstümliche Elemente im lateinischen figuralen Repertoire darstellten. Bei den Strážnicer Piaristen gab es sogar eines in tschechischer Sprache. Ferner sind da noch die Kompositionen des Typs *Concertus de ...*, bei denen es sich ebenfalls Strophenlieder mit instrumentaler Begleitung handelt. Diese wurden nach frei gedichteten poetischen Texten komponiert und konnten in Gottesdiensten an Stelle der entsprechenden Teile des *Propriums* angesetzt oder bei nicht liturgischen Anlässen genutzt werden. Weltliche Musik ist in den Inventaren erst ab der zweiten Hälfte des 17. Jahrhunderts vertreten. In diesen finden wir unter den Bezeichnungen Ballett, Serenade und Arie Tanzmusik.

Die erhaltenen Inventare aus dem 17. Jahrhundert belegen, dass in Mähren der Übergang von der Renaissance zum Barock bereits vor 1620 begann, und dass der neue Stil hauptsächlich über Drucke italienischer Komponisten zu uns durchdrang. Die einzelnen Zentren lebten nicht isoliert, sondern unterhielten zu einander sowohl offizielle als auch rein persönliche künstlerische und gesellschaftliche Kontakte. Daraus resultierte ein stetiger Austausch musikalischer Werte, wozu auch öffentliche Musikvorträge in den Kirchen beitrugen, wo neben den italienischen Komponisten auch Werke heimischer Autoren gespielt wurden.