

## MUSICA RUDOLPHINA

### A project of international co-operation in musicological research

In the history of the Czech lands, there are two significant periods that have attracted the attention not only of historians but also of specialists in the social sciences and other academic disciplines. Both periods have become synonymous with the names of remarkable monarchs who assumed the Bohemian throne, became Roman Emperors and, for several decades, significantly influenced the development of Czech culture and scholarship.

The first is Charles IV of Luxembourg (1316–1378), who went down in European history as, for instance, the founder of the first university in Central Europe (Prague’s Charles University), the initiator of the construction of Prague’s New Town, Charles Bridge and Karlštejn castle, as well as the financial supporter of myriad works of art and architecture. The second is Habsburg Emperor Rudolf II (1552–1612), elected King of Bohemia in 1576, and responsible for moving the Imperial court from Prague to Vienna for good in 1581. Although an inconsistent politician, he was famed as an extraordinarily educated man, a great patron of the arts, collector of paintings and other works, creator of a “cabinet of curiosities”, polyglot, connoisseur of literature and the arts, supporter of alchemists and devotee of the occult sciences. It is in large part thanks to Rudolf, in particular his decision to transfer the Imperial



*Martino Rota (1520–1583): Emperor Rudolf II. (1577?)*



Part of the team  
of *Musica Rudolphina* with students

and Royal courts to the city permanently, that Prague became one of Europe's main centres of culture and the arts at the turn of the 16th and the 17th centuries. In this rich environment, music flourished as a natural part of both courtly and urban culture.

#### **Fulgeant caesaris astra**

The *Musica Rudolphina* international research co-operation of musicologists was launched in 2012 to mark the 400th anniversary of the death of Emperor Rudolf II. The initiators of the idea drew upon the notion that the reign of this monarch—not only Holy Roman Emperor and King of Bohemia but also King of Hungary and Croatia, and Archduke of Austria—was one of the climactic eras in the development of European culture, scholarship and the arts, including music. They also bore in mind that the musicological research relating to Rudolf II's court has to date been fragmented, driven by the interest and labour of individuals. And since it seemed unlikely that any patronage by a significant institution would be forthcoming in the near future, as has been the case in art history, for instance, the team members decided to co-ordinate the pursuits of individual scholars on their own, so as to form a basis for systematic research centred on musical culture during the reign of Rudolf II. The project builds upon the following conceptions and principles:

- *Musica Rudolphina* takes a de-centered approach to collaboration, creating a forum and hub for musicologists who, in addition to other musicological, pedagogical and performance-related activities, study the music and musical culture linked with the court

Rudolphus der ander von Gottes Gnaden Römischer  
Kaiser, König zu Ungern und Bohaim/Erzherzog zu Oesterreich/Herzog  
zu Burgund/Brabant/Karinthien/Craun/und Steyerberg/ &c.



Georg Lang: Emperor Rudolf II.

of Emperor Rudolf II. While the contributing musicologists work at their home institutions in various countries in Europe and beyond, they actively co-operate through the exchange of information, the manner of its publishing and co-ordination of research activities. Participation in the project is completely voluntary, unpaid, and the number of participants is not limited.

– The *Musica Rudolphina* project transcends the borders of a single country, thus paralleling the wide scope of the cultural and artistic activities pursued by Emperor Rudolf II and the members of his court. For obvious reasons, the project's centre of gravity is Prague, the city in which Emperor Rudolf II lived for the longest period of his life.

– The *Musica Rudolphina* project aims to provide a comprehensive account of the musical culture at the court of Rudolf II, including its overreach into the urban milieu of the countries that formed part of the empire ruled over by Rudolf II.

– The *Musica Rudolphina* project pursues the ambitious objective of collecting, inventorising and, as far as copyright permit, making accessible on its website all major printed and manuscript sources and literature, including the published editions of sheet music and recordings, pertaining to the topic of musical culture under Rudolf II.

– Moreover, as the world of scholarly publishing is notoriously slow, the project provides up-to-date information relating to the activities of its collaborators and the main focus of their research as it pertains to the scope of *Musica Rudolphina*.

– The project participants strive to initiate new and tangible academic endeavours relating to the topic of musical culture during the reign of Rudolf II, primarily through their own research, editorial activities and performances, but also involving students in seminars at school, universities, and other institutions where the collaborators work.

– The team promotes interdisciplinary cooperation by collaborating with other experts and specialists in kindred socio-scientific and historical disciplines.

#### **Musica noster amor**

The project is led by an international team of specialists. Current members are listed alphabetically below:

**Mgr. Jan Baťa, Ph.D.** (Association for Central European Cultural Studies, Prague / Institute of Musicology of the Faculty of Arts of Charles University) – a specialist in musical culture in Renaissance Bohemia, especially music in Prague in the 16th and beginning of the 17th centuries.

**doc. PhDr. Petr Daněk, Ph.D.** (Association for Central European Cultural Studies, Prague / University of Performing Arts, Bratislava) – an expert in the musical culture of Renaissance Bohemia, primarily the music at the court of Emperor Rudolf II in Prague, and prints of polyphonic music and music theory from 1500 to 1630. He is also a music performer.

**M. A. Ferran Escrivà-Llorca** (Universitat Politècnica de Valencia) – a specialist in the Borja family, notably Juan de Borja who was Philip II's ambassador to Spain in the early 1580s, music inventories and collections dating from the 16th and 17th centuries, musical relations between the Holy Roman Empire and Spain, and musical patronage.

**BA Klement Grabnar** (Muzikološki inštitut, Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti, Ljubljana) – an expert in Rudolfinic parody masses in the music collection of Bishop Tomáš Hren (SI-Lnr Mss 339-343).

**Prof. Dr. Markus Grassl** (Institut für Analyse, Theorie und Geschichte der Musik – Universität für Musik und darstellende Kunst Wien) – a scholar with a focus on early instrumental music, the reception and performance of early music in the 20th century and the history of 20th-century Austrian music.

**Erika Supria Honisch, Ph.D.** (State University of New York–Stony Brook) – a scholar specializing in the Rudolfinic court, and co-organiser of international panels on music in Renaissance Bohemia; she is currently working on a project dealing with music between the two poles of Habsburg Europe (Spain and the Holy Roman Empire) in the 16th and 17th centuries, and a book preliminarily titled *Moving Music in the Heart of Europe, 1555-1648*.

**PhDr. Martin Horyna, Ph. D.** (Department of Music Education, Faculty of Education of South Bohemia University in České Budějovice) – author of a number of articles and books dedicated to music and music theory, with his main interests centering on music theory and polyphonic music from Czech sources from the 14th to 17th centuries.

**Prof. PhDr. Marta Hulíková, Ph. D.** (Department of Musicology, Faculty of Arts of Komenský University in Bratislava) – a specialist in the histories of early modern musical culture, specifically in the 16th and 17th centuries in the territory of present-day Slovakia and within the wider Central European space.

**Gábr Kiss, C. Sc.** (Zenetudományi Intézet, Bölcsészettudományi Kutatóközpont, Budapest) – a specialist in the analysis of the medieval melodic repertoire of Mass Ordinaries from the territory of Hungary, which he places within the context of the Central European tradition. He has compiled a complete catalogue of Central European melodies for the Mass Ordinary.

**PhDr. Jiří K. Kroupa** (Association for Central European Cultural Studies, Prague) – an authority on the textual (literary) component of period music and exploration of the musical culture during the reign of Rudolf II within a wider cultural-historical context (prosopography, book printing, hymnology, musical activities of the Prague Jesuits).

**Christian Thomas Leitmeir, Ph. D.** (School of Music, Bangor University, Wales) – specialist in medieval music theory, musical palaeography and philology and 16th-century sacred music, with a special focus in Central and Eastern Central Europe. He is author of several articles on South German, Bohemian, Silesian and Polish music and published a monograph on the composer Jacobus de Kerle, Imperial chaplain in Prague under Rudolf II.

**Mgr. Vladimír Mañas, Ph. D.** (Institute of Musicology, Faculty of Arts of Masaryk University in Brno) – a specialist in the cultural history of early-modern Moravia. He focuses on the musical life in Moravian cities at the turn of the 16<sup>th</sup> and 17<sup>th</sup> centuries. He has participated in research projects devoted to lay fraternities in early modern Moravia.

**Prof. Stanislav Tuksar, Ph. D.** (Muzička akademija Sveučilište u Zagrebu) – professor of musicology, music aesthetics and history of Croatian and European music at the Academy of Music in Zagreb, he has given lectures at 23 universities worldwide. He is the author, editor and translator of 23 books and 180 studies on topics ranging from music history to aesthetics and sociology of music.

**Mgr. Michaela Žáčková Rossi** (Association for Central European Cultural Studies, Prague / Florence) – scholar with a focus on the musical culture at the court of Rudolf II, specifically the information that can be gleaned from court payment records. On the basis of studying period administrative sources, she has paved the way for new understandings of the structure and operation of the Imperial musical personnel.

### Praga festivans

To date, the association's main public platform has been appearances at specialist forums, starting with the international interdisciplinary conference marking the 400th anniversary of the death of Emperor Rudolf II, entitled *Rudolfine Kutná Hora*, which took place at the Central Bohemia Gallery in Kutná Hora from 11 to 13 June 2012. The papers presented at the conference will be published in a special issue of the *Antiqua Cuthna* yearbook, in a co-operation between the State District Archive in Kutná Hora and Prague's KLP – Koniasch Latin Press.

The researchers first got together outside of the Czech Republic in the context of the the 40th Annual Medieval & Renaissance Music Conference in Nottingham, England, on 8 – 11 July 2012. Within the panel *Revisiting Rudolf II*, convened by Erika Honisch and Christian Thomas Leitmeir, the following papers were presented: Jan Baťa: *Between Court and City: Rudolphine Musicians within Prague Congregations ca. 1600*; Michaela Žáčková Rossi: *The Musicians at the Court of Rudolph II (1576–1612) in the Imperial Account Books*; Vladimír Mañas: *Rudolfine Musicians and the Court of Karl von Liechtenstein*; Christian Thomas Leitmeir: *Da pacem Domine: The Desire for Peace in Rudolfine Music*; Erika Honisch: *'We Sing, We Drink, We Eat': Motets and Popular Devotion in Rudolfine Bohemia*; and Emiliano Ricciardi: *The Musical Reception of Torquato Tasso's Rime in Rudolfine Prague*.

A year later, at the 41st Annual Medieval-Renaissance Music Conference in Certaldo, Italy, from 4 to 7 July 2013 a follow-up panel entitled *Musica Rudolphina* was implemented with the participation of the members of the expanded Musica Rudolphina team that had been established by the end of 2012. The following papers were presented within the panel: Michaela Žáčková Rossi: *The Musical Kinships at the Court of Rudolph II*; Ferran Escrivà-Llorca: *Juan de Borja's Musical Activities in Prague*; Petr Daněk: *Die heuser bey und hinder St. Thomas khloster*; Jan Baťa: *Praga festivans. Music and Festivities in Rudolphine Prague*; Jiří K. Kroupa: *Per musica ad erotica: Fiction and Reality in the Social Life at the Turn of the 16th and 17th Centuries*. In addition to actively participating in conferences (there have been subsequent forums in Bratislava, Dubrovnik and Venice), the team members have represented the project in joint articles in specialist periodicals.

### Harmonices mundi

A significant and ongoing product of the project is a website ([www.bibemus.org/musicarudolphina](http://www.bibemus.org/musicarudolphina)) which brings together information vital for research into Rudolfine topics. The website, freely accessible to professionals and non-professionals alike, allows for the continuous addition of new information and

findings. It aims not only to provide information but also strives to be a substantial and, as much as possible, comprehensive source of full-text versions of the available musicological literature relating to the topic, as well as editions and facsimiles of music, visual and documentary sources.

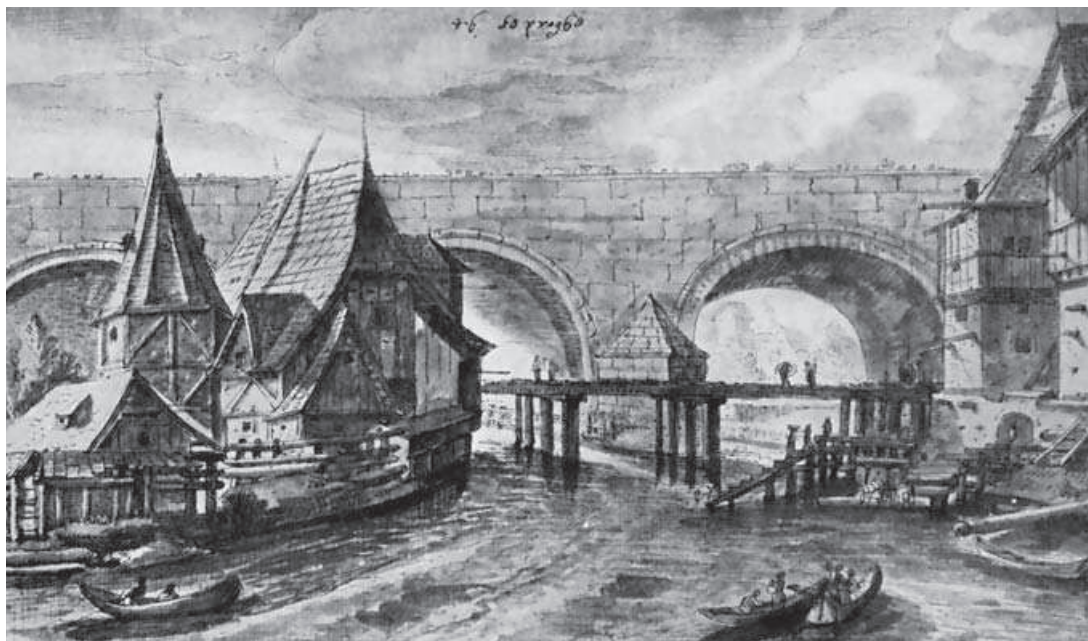
The website is maintained in two languages (English and Czech). For ease of navigation, it is divided into several thematic areas, according to the type of the team member's activities and interests. The **Home** page introduces users to the project, familiarises them with the association's mission and make-up. The **News** page provides chronologically organised information about all the activities connected with the work of the team members, at the same time drawing attention to interesting papers, exhibitions, concerts and publications pertaining to the main topic of the activity. The **People** page comprises the profiles of the individual researchers, their specialist areas, and relevant publications. It is continuously updated and, wherever possible, furnished with a simple fulltext search prolink. The **Projects** section lists the projects on which the association's members are currently working. The **Publications** page provides up-to-date information about books and critical editions relating to the topic of music during the reign of Rudolf II, original texts and music editions by the association's members and

their collaborators, including university students.

The **Bibliography** section presents books, studies and articles dedicated to the development and form of musical culture at the court of Emperor Rudolf II. For the time being, the bibliography is selective, yet the list continues to be updated and supplemented with other titles, with the aim to include all the relevant publications issued from the earliest stages of research into the topic right up to the present day. Conceived in a similar manner is the **Discography** section, which gives a chronological summary of all the LPs, MCs and CDs featuring works dating from Rudolf II's era that have been released to date. An important section of the website, one frequently used by researchers, is **Links**, which provides prolinks to professional institutions with a similar focus, specialised music ensembles and relevant internet portals, as well as digital facsimiles of significant literature, manuscripts, prints and musical iconography. A new link is currently being prepared which will map **Editions of pieces** by Rudolfine composers, from the first modern editions dating from the mid-19th century to the present time.

#### **De nova stella**

The project also encompasses active collaboration on the part of students of musicology. Within the *Seminar of High Renaissance and Early Baroque Music*, which for over



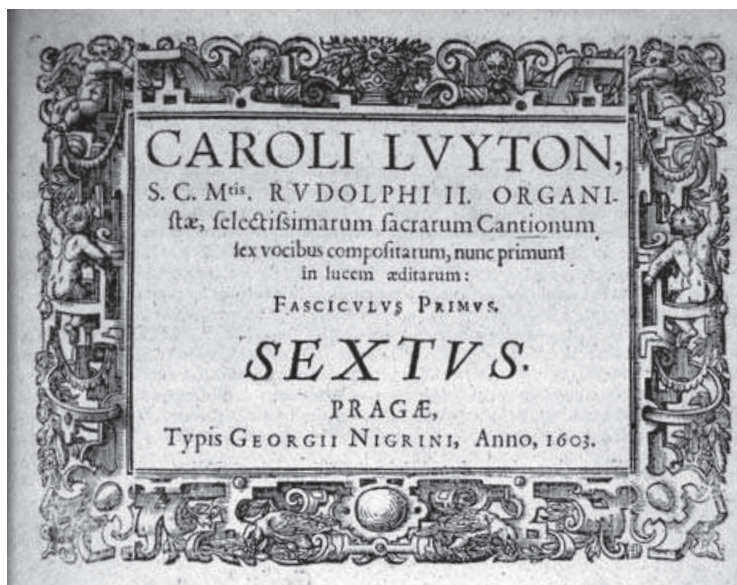
*Pieter Stevens (1567-1624): On the Čertouka under Charles bridge (1603-1607)*

*Charles Luython: Selectissimarum sacrarum cantionum sex vocibus ... fasciculus primus, Prague: Georgius Nigrinus 1603, title page of Sextus*

two decades has been led by Petr Daněk at the Institute of Musicology of the Faculty of Arts of Charles University in Prague, the participants have written a large quantity of seminar papers and diploma theses dealing with partial themes pertaining to the musical culture in the era of Rudolf II, with a number of them having been published. At the present time, the topic is being intensively treated by **Šárka Hálečková**, who has focused on Charles Luython's madrigals, while **Jan Bilwachs** has specialised in the same composer's motets. The relation between music and dance at the court of Rudolf II is the research subject of **Hana Tillmanová**. Of late, two extensive theses have been written: in 2013, **Michaela Dobošová** analysed Christoph Demantius's *Tympanum militare* collection, dedicated to Emperor Rudolf II, and she is now continuing in her doctoral studies, dealing with German composers living and working in Bohemia at the time of Rudolf II. In her master's degree thesis (2014), **Petra Jakoubková** focused on music prints in Bohemia during the reign of Rudolf II using the example of Georgius Nigrinus workshop activity, and she intends to pursue this topic within her doctoral studies. The musical elements in the life of the Sodality of Our Lady, established in 1575 within the Jesuit College of the Saint Clement Church in Prague, are the subject of research undertaken by **Jiří K. Kroupa**, who is now preparing for publication the congregation's Latin manuscript commemorative book dating from 1575-1621.

#### **Cum gratia et privilegio Imperiali**

This year, the KLP - Koniasch Latin Press, with which the *Musica Rudolphina* project has closely collaborated, is scheduled to publish no fewer than three books written by the team members. **Michaela Žáčková Rossi** has created a manual comprising a list of all the musicians who served at the imperial court during the more than 35 years of Rudolf II's reign. On the basis of exploration of the imperial accounting ledgers, currently deposited in Vienna, the author compiled an index of about 300 persons who, in various functions, formed the court's musical entourage. The publication will elucidate the periods of time when the particular musicians were in Prague, thus also identifying which works were actually created in Rudolfin Prague and which were not. Given the frequent migration of Renaissance



musicians between Habsburg and other courts, the necessity to specify the music production inspired by the Rudolfin milieu is especially urgent. **Jan Bata** has prepared a book focused on the music performed in Prague's Old Town in the 16th and early 17th centuries, with the main subject of his research being the musical culture during the time of Rudolf II's reign. **Petr Daněk** has written the publication titled *Tisky vícehlasé hudby v Čechách* (Prints of Polyphonic Music in Bohemia), which besides partial studies of music books printed during Rudolf II's era contains an extensive list of prints of vocal polyphony, music theory, tablatures and early monody which have been preserved in the territory of the Czech lands. Owing to the fact that the stock of prints dating from c.1500-1630 is still undergoing various transformations in light of new discoveries, losses, dislocations, etc., the online catalogue has been continuously updated and is currently available in a trial version with fulltext search on the website of the Association for Central European Cultural Studies in the **Staré hudební tisky** (Old Music Prints) section. At the present time, it also files prints that are deposited in Moravia, which has laid the foundations for a synoptic list of the voluminous stock of sources of Czech provenience, with which it is possible to work on an international scale too. The catalogue's online version will be supplemented with a visual component rendering the source, or part thereof, in its entirety.

#### **Ex officina typographica Koniasch Latin Press**

The whole project is closely linked with the activities pursued by two other Prague-based agencies: the Association for Central European Cultural Studies, and the KLP - Koniasch Latin Press.

The Association for Central European Cultural Studies was established in 1993 as a non-governmental, non-profit institution whose initial main aim was to support research into Baroque culture in the Czech lands. In the wake of the organisational changes in 2002, the Association's profile was redefined and its operation expanded to include a wide spectrum of cultural-historical research (with the emphasis being placed on spiritual culture, i.e. the history of written texts, music and visual arts relating to religious activity) within the chronological scope ranging from the outset of Czech statehood until the end of the 19th century, within a wider Central European context. As a consequence of the training and personal and institutional affiliations of its personnel (the late Jaromír Černý, Petr Daněk, Martin Horyna, Jan Baťa, Michaela Žáčková Rossi, Jan Kouba, Lukáš Matoušek, Jana Vozková, Jana Spáčilová, Miloslav Študent, etc.), exploration of musical culture in the Czech lands has become one of the pillars of the Association's research activities that has given rise to independent publications (see above) and partial studies published in the reviewed electronic periodical *Clavibus unitis*. It has also opened up the possibility to systematically build up the Association's specialised library and expand it, above all, with expert titles that are not available elsewhere in the Czech Republic. This institutional background serves as a basis for *Musica Rudolphina*, a project whose significance and international links transcend the traditionally inward-looking Czech milieu.

#### **Nunc primum in lucem editum**

The publishing platform for the aforementioned activities is the KLP – Koniasch Latin Press, which since its establishment in 1993 has primarily focused on original specialist literature within a wider scope of historically oriented humanities (editions, history of letters, music and visual arts). Titles pertaining to the history of musical culture in the Czech lands have been published within the broadly conceived edition *Clavis monumentorum musicorum Regni Bohemiae* [CMMRB] in three partial series: A (music editions, A4 format), B (editions of music theoretical works, B5 format) and S (Subsidia, B5 format).

The research co-operation within the *Musica Rudolphina* project has taken on increasingly international dimensions. Christian Thomas Leitmeir and Erika Honisch recently (April 2014) invited their colleagues to participate in a large-scale project that is part of a series dedicated to musical culture in medieval and early modern Europe. In a volume specially dedicated to music in Rudolphine Prague, the world's leading experts have been assigned the task of treating this topic in a lucid manner, which would bring it line with the approaches taken by researchers working in other disciplines: the imperial court, the topography

of Prague, its clerical institutions, music patronage, repertoire and extant sources, situated within Central European musical and social contexts.

The *Musica Rudolphina* project aims to help all those interested in studying the musical culture at the court of Emperor Rudolf II and society in the Czech lands prior to the watershed Battle of White Mountain in 1620, while at the same time striving to serve as a centre of systematic research into the subject at a time when throughout Europe access to support and financing for historical musicological exploration has become difficult. We consider the chosen path one to be both productive and full of potential as the international community of scholars faces up to this unfavourable state of affairs and while continuing to pursue further research into the vital domains and cras of human culture.

#### **Important contacts and links:**

[www.acecs.cz/index.php?f\\_idx=3](http://www.acecs.cz/index.php?f_idx=3)  
[www.udu.cas.cz/studia-rudolphina/](http://www.udu.cas.cz/studia-rudolphina/)  
[www.acecs.cz/index.php?f\\_idx=6](http://www.acecs.cz/index.php?f_idx=6), the catalogue is conceived as an independent electronic publication under ISBN 978-80-87773-14-7.

The periodical *Clavibus unitis* has been published since 2012: [www.acecs.cz/index.php?f\\_idx=4](http://www.acecs.cz/index.php?f_idx=4).

For the list of seminar and diploma theses until 2010, see: Petr Daněk, *Partes rozličných autorův starých aneb výsledky práce semináře renesanční a raně barokní music na UK FF v Praze (1991–2010)*, Papers and theses from the Seminar in Renaissance and Early Baroque Music at the Charles University Faculty of Arts in Prague (1991–2010), in: *Musicologia brunensia* 45, 2010, 1–2, pp. 77–94.

#### **Titles issued to date:**

Jan Baťa (ed.), *Codex Cutenbergensis / Kutnohorský kodex*, Prague: KLP, 2008 [= CMMRB, Series A, Vol. I], ISBN 978-80-86791-21-0.

Jan Baťa – Jiří K. Kroupa – Lenka Mráčková, *Littera NIGRO scripta manet. In honorem Jaromír Černý*, Prague: KLP, 2009 [= CMMRB, Series S, Vol. II], ISBN 978-80-86791-50-0.

Petr Daněk, *Repertory of the Rare Printed Musical Books now in the Czech Republic, I: 1500–1630*, Prague: Koniasch Latin Press, 2014, ISBN 978-80-87773-13-0.

Michaela Žáčková Rossi, *The Musicians at the Court of Rudolph II. The Musical Entourage of Rudolph II (1576–1612) Reconstructed from the Imperial Accounting Ledgers*, Prague: Koniasch Latin Press, 2014, ISBN 978-80-87773-03-1.

Jan Baťa, *Hudební kultura Prahy 1526–1620. Situace, prameny, instituce. I. Staré Město*, Prague: Koniasch Latin Press, 2014, ISBN 978-80-87773-15-4.

Martin Horyna – Jiří K. Kroupa (eds.), *Ženevský žaltář v českých pramenech (1587–1620). Kritická edice*, Prague: KLP, 2014, [= CMMRB, Series A, Vol. V], ISBN 978-80-87773-16-1, forthcoming.