Music in Moravia circa 1600

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After introducing polyphonic repertories in Moravia circa 1600 based primarily on preserved church inventories, this paper will examine musical activities at the court of Karl of Liechtenstein. This former Lutheran converted to Roman Catholicism in 1599 and was soon after made praefectus curiae at the court of Emperor Rudolf II in Prague. Liechtenstein belonged to a family that by the seventeenth century was among the most prominent aristocratic families in the Czech Crown Lands. Important international connections linking his court and musicians to other cities (Olomouc/Olmütz; Gdańsk/Danzig) will be described, in light of a 1608 inventory of the music collection at his castle in Prostějov as well as other court records. Among the key figures in his music chapel, Nikolaus Zangius, Liechtenstein's Kapellmeister (first mentioned as such in 1604 and, probably for the last time, in 1611), should be mentioned. Testimonies concerning Zangius's presence at Liechteinstein's court and his already known activity as Kapellmeister in Danzig and as Hofdiener in Prague (1602 to 1605), and later as Kapellmeister in Berlin, make it all the more surprising that he died in 1617 in Olomouc, the capital of Moravia.[1]

In late sixteenth century Moravia, we can presume that musical life flourished not only in the largest urban centres, i.e. royal cities, but also in smaller towns. However, due to the limited body of preserved sources (notated as well as unnotated music books) we are still unable to create a comprehensive picture. There is no point in enumerating the records at random. Nonetheless, I would like to mention the Moravian sojourn of the composer Jacob Handl-Gallus, who, after leaving for Prague in 1585 continued to send prints of his compositions with individual dedications to the Bishop of Olomouc above all (cf. Sehnal/Vysloužil 2001: 27), but also to various town councils, as proved in the case of Nový Jičín, by this time a Lutheran city, where the composer received six florins as remuneration (cf. Beck 1854: 233). Similarly, in 1593 the Emperor's musician Franz Sale sent his *Librum primum sacrarum cantionum* to Jihlava (see Daněk 2007) and ten years later, Christoph Demantius, born in Liberec/Reichenberg, dedicated a work to the city of Olomouc (see Sehnal 1991). Within the Czech lands, this question of dedications and possible remunerations has not yet been properly studied, although the inventory of Gallus's estate in 1591 lists, in addition to a number of his own compositions printed by Georgius Nigrin in Prague, other music books that were most probably intended for sale both locally as well as to various places (cf. Sehnal/ Vysloužil 2001: 27).

[1] Research into the Liechtenstein music ensemble was financially supported by the Research Support Fund of the Dean of the Faculty of Arts, Masaryk University, Czech Republic.

Gallus's monumental four-part work *Opus musicum* published in Prague during the years from 1586 to 1591, has an older parallel in a collection of motets *de tempore* entitled *Cantus choralis* (Nuremberg, 1575). The composer, Johannes Knöfel (Knefelius), dedicated this work to the city council of Breslau (Wrocław), but already in 1576 he calls himself the organist in Opava (Troppau) in Silesia (cf. Zavarský 1967: 118) in another dedication of his work, which seems likely, as a choirbook with Knöfel's propers for Advent and Christmas (together with some motets by Orlande de Lassus) is preserved in Opava in the collection of the Silesian Museum (sign. A 1775). His last known printed work *Novae melodiae...* was published in Prague in 1592, most likely as a farewell to the imperial capital, where Knöfel had been active since 1590. There are at least two important testimonies linking Knöfel with Moravia. Besides inventories, Jiří Šebesta has drawn attention to a manuscript collection of five partbooks from the Benedictine monastery in Rajhrad, near Brno, which contains – among other works – 32 motets from Knöfel's printed collection *Piae cantiones* (Moravian museum, Brno, sign. A 7077; see Straková 1983, Šebesta 2006). In light of preserved prints, various manuscripts and church inventories, it is therefore clear that works by Gallus and Knöfel were among the most widespread musical repertories in Moravia.

In addition to towns, it is necessary to direct our attention to the most important Moravian monasteries: Rajhrad, Hradiště, Zábrdovice, many of which possessed substantial music collections or were active musical centers. Some of these monasteries enhanced their libraries by acquiring music books confiscated during the period of recatholicization after the uprising of the Czech Estates and the Battle of White Mountain or following the Josephine reforms of the 1770s and 1780s, when surviving monasteries could buy large libraries and collections from abolished religious institutions at a very low cost.

One exceptional circumstance is worth mentioning here. At the turn of the sixteenth and seventeenth centuries, the Premonstratensian monastery in Louka became an important cultural centre with numerous connections to the Rudolphine court. A printing office of high standards was founded there, whose production included for instance the complete works of the Jesuit writer Georg Scherer (cf. Voit 2006: 907f.). An impressive collection of polyphonic music, *Symphoniae sacrae* by Lambert de Sayve, was printed in Louka in 1612 (RISM S 1126) by Johann Fidler, a printer active in Vienna until at least 1606 and also after his printing activities in Louka. In addition to being the only print of polyphonic music issued by the printing press in Louka, Sayve's collection was also probably the last volume ever printed at the monastery (ibid.). Obviously, Louka represents an unusual exception, and printing activities in Louka and Olomouc do not compare with the more extensive production of printed polyphonic music issued in Prague, which has been described in detail by Petr Daněk (see Daněk 1987).

Still, at least one other record representing an important connection between Moravia/Olomouc and Prague should be mentioned. Beginning in 1597, Georgius Handl, brother of the composer Jacobus Gallus Handl, was active as a printer in Olomouc. Handl's printing office closed in 1622 when Georgius's son Matthias emigrated (cf. Voit 2006: 341). Their production focused mainly on Catholic prints linked to the Olomouc bishopric, various church institutions in the town (brotherhoods) and the Jesuit university of Olomouc. Besides issuing two of the most important hymnbooks of the Moravian Catholic church, those by Rozenplut and Hlohovský (which represent an interesting shift of repertoire within one confession as well as differences in pastoral approaches), Handl published a number of theses and occasional prints for the university. Among collections of late sixteenth-century Moravian prints (including two volumes preserved in the Olomouc State Archive), there are many prints from the milieu of the academic sodality of the Assumption of the Virgin Mary, in which Jan Sixt, a student at the Jesuit university and organist at the Jesuit church, played an important role. Sixt had formerly been a singer in the Emperor's chapel and, after his stay in Olomouc, returned to Prague, where he was again employed at the court as a chaplain (see Sehnal 2012).

In 1597 Sixt graduated as a master of the *artes liberales* at the Olomouc University. To celebrate the occasion, Franciscus Mollerus printed the *MELICVM POEMA* at Handl's print shop the year of Sixt's graduation.[2] In one of its passages, the Latin poem enumerates famous past and contemporary composers. In addition to titans from previous generations (Josquin, Clemens, Vaet, Lasso, Palestrina, Wert), musicians from the imperial court in Prague are listed, which comes as no surprise given Sixt's appointments at the court as singer and chaplain. Clavius and Giovanelli, composers associated with the Jesuit order, draw attention to the Jesuit milieu of the university and church in Olomouc, and the list is framed by the two composers who worked in Moravia – Sixt and Jacob Handl, who is mentioned at the very end.

Sixtus lauru tempora velat?
Caesaris olim musicus ille?

Ergo Sixti applaudat honori
musicus omnis, quem vel Olympus
turbae angelicae immiscuit olim,
vel quem pia tellus nutrit adhuc;
Caesareo de Monte Philippus,
princeps nostro tempore cantus,
toto Orlandus notus in orbe;
Iosquin, Regnart, Non Papa Clemens,
Tres Seyue, Vaet, Porta, Pinellus,
Stabilis, Vecchy, Sale, Camillus,
Clauius, Gabriel, Praenestinus,
Marcnzius et Iouanellus,
Luyton, Vvert, Victoria, Asula
Handeliusque.

This list provides some indication of the musical repertory known in Olomouc at the end of the sixteenth century, which can be further clarified through several surviving church inventories. The oldest inventories from Olomouc (1594, 1602) and Příbor (1614, 1637) were discovered and transcribed by Jiří Sehnal (see Sehnal 1991, Sehnal 1975), and two more from Ostrava (1616; see Maňas 2003) and Nový Jičín (1630)[3] will also be taken into account here. The preponderance of works by Orlando di Lasso suggested by these inventories is particularly pronounced in the inventory from Ostrava, where Lasso is the only composer mentioned by name. Jiří Sehnal also discovered two records of works by Lasso in northern Moravian church inventories from the beginning of the eighteenth century (cf. Sehnal/Vysloužil 2001: 45). Besides Lasso, works by Handl also predominate significantly; both composers are well represented by numerous extant prints and, in the case of Lasso, also by posthumous prints. Compositions and prints by imperial composers active in Prague (including Kerle, Sale, and Regnart) were popular as well, and collections by Friedrich Lindner and Johann Knöfel were similarly widespread. The above-mentioned inventories often include polychoral compositions as well as works by Protestant composers. Jiří Sehnal has already stated that as far as liturgical compositions on Latin texts are concerned, a composer's confession played little role in the transmission of their works, as the frequent appearance of works by Hieronymus Praetorius or Christoph Demantius in these inventories demonstrate. In this context, the inventory of the parish church in Nový Jičín is probably the most interesting, as a number of the music books listed were probably acquired before the church reverted to Catholicism, and yet the proportion of this repertory did not decrease during the period of recatholisation beginning in 1621. Regarding the dissemination of polyphonic repertories, Jiří Sehnal mentions another interesting detail from Mikulov, where the Piarists ran a gymnasium for which they ordered compositions by Palestrina and Anerio from Italy in 1633 (cf. ibid.). Another late but valuable testimony is the estate inventory of Jiří Jakub Piškula – the imperial magistrate in Hradiště (presently Uherské Hradiště) – who died in 1632. This source, transcribed by Jiří Sehnal, lists two harpsichords, two virginals ad

[2] Olomouc State Archive, Collection of prints, sign. A 5482, Nr. 14.

[3] Opava State Archive, sign. NJ I 1, p. 565.

two lutes as well as seventeen books of tablature and fourteen prints of German songs and Italian madrigals by the composers Paulus Sartorius, Valentin Haussmann, Michael Praetorius, Ferrabosco, and Marenzio (see Sehnal 1987).

A detailed study and comparison of these inventories, alongside an evaluation of surviving musical sources, could yield an overall picture of the dissemination of individual late Renaissance musical prints. In some cases the inventories also provide various bibliographical information about the prints themselves. Sometimes such lists provide unique documentation of the existence of specific prints, such as the case of Philippe de Monte's *Lamentationes* (if these were printed) in Prostějov or Finnetti's *Concerti ecclesiastici* from the Příbor inventory.

Finally I would like to focus attention on two individuals, an aristocrat and a musician, during the era of Emperor Rudolf II. Their lives intertwined for no more than ten years at the very end of Rudolf's reign. Karl, Count of Liechtenstein (1569–1627), was one of the wealthiest Moravian noblemen. Due to his substantial loans to the emperor, he was appointed imperial high steward in 1600, one of the highest positions at the Prague court, only to be removed from this office six years later (see Haupt 1983; cf. Evans 1973: 70). The German composer Nicolaus Zangius (1570–1617), born in the Margraviate of Brandenburg, spent the first decade of the seventeenth century torn between duties in Danzig, Prague and in Moravia. Liechtenstein and Zangius most likely met in Prague in 1603 at the latest, and Liechtenstein probably introduced Zangius to both Lutheran and Calvinist members of the Moravian nobility. By tracing these contacts, we can better understand Zangius's final appointment as chapelmaster in Berlin at the electoral court, although one key question remains perplexing – why did Zangius return in 1617 to Moravia, where he died that year apparently alone and without income or employment?

Since the late medieval period, the Liechtenstein family had been bound to the lands of Austria, Bohemia and Moravia. The scion of a noble Protestant family, Karl of Liechtenstein studied at the Brethren gymnasium in Ivančice at the height of its fame, then later in Geneva and in France. Around 1590, Liechtenstein became *Kammerdiener* to Archduke Mathias. Probably through Mathias's intercession, Karl married the heiress of the Boskovic dynasty, one of the wealthiest families in Moravia, and thus enlarged his family properties several times. On the Feast of All Saints in Brno in 1599, Liechtenstein converted to Catholicism in the presence of the papal nuncio, Cardinal Franz Dietrichstein – the bishop of Olomouc – and several Jesuits. Karl's two brothers later followed suit both in financially advantageous marriages and in conversion.

In combination with his financial loans to the imperial court in Prague, these circumstances precipitated his unexpected appointment as high steward and, soon after,

as president of the Privy Council in 1600 (see Haupt 1983). Thus, Karl was largely in Prague beginning in May of 1600. Little is known about his relationships with other members of the court, but one significant piece of evidence is Philippe de Monte's dedication of his last book of madrigals to Liechtenstein (see Lindell/Mann 2012). As early as 1604 there are records that Liechtenstein went on extended leaves from his court positions to Moravia, where he served as sheriff and governor of the margraviate.

Nicolaus Zangius succeeded Johannes Wanning at around 1599 as chapel master at the Marienkirche, a Lutheran church in Danzig (presently Gdańsk in Poland). According to Rauschnig, the chapel master of the Marienkirche during that period had ten instrumentalists and thirteen singers at his disposal. In 1601 Zangius's wife died and a year later the composer obtained an extended leave of absence from Danzig, which was being ravaged by the plague (cf. Sachs 1951: VII–VIII; see Blankenburg 2012). Beginning in October 1602 he was paid a monthly salary of 25 florins as *Cammerdiener* (Gentlemen of the Imperial Chambers) at the Prague court (ibid.). Carlo Ardesi and Hans Leo Hassler also belonged to the same rank of court officials (*Hofdiener auf zwei Pferden*, see Hausenblasová 1996). All of these gentlemen were officially subordinates of Karl of Liechtenstein in his capacity as imperial high steward. Zangius tried to guarantee or perhaps to obtain a higher court position by dedicating his newly printed *Kurtzweiligen, Newen Teutschen Weltlichen Lieder* (Cologne, 1603) to the knight Hieronymus Makovsky, the highest chamberlain (cf. Sachs 1951: VIII). Makovsky wielded an enormous influence on the emperor, who by that time preferred solitude to active responsibilities at the court. Hostility towards Makovsky led to his arrest and trial in October 1603, where he was condemned to death, a sentence subsequently commuted to lifelong imprisonment (cf. Janáček 1987: 393). Zangius thus had to find another patron. He sent a letter to Danzig from Augsburg in May 1603, in which he informs the magistrate about his appointment in Prague. According to the letter, he had dedicated some music to the emperor, who wanted to appoint him as a new chapel master, but Zangius refused due to his responsibilities in Danzig and therefore had only been able to accept a position as imperial *Cammerdiener* in 1602. According to Sachs, Zangius continued from Augsburg to Venice and planned to return to Danzig at the end of September of the same year (cf. Sachs 1951: VIII).

The first appearance of Zangius's name in the Lichtenstein account books occurs in November 1604, when he was paid a salary of 200 florins as chapel master. From this period the account books also record payments to Zangius for travel to Vienna (30 fl.) and to two merchants in Vienna, the first one for various music books (*Martin Keyl Buchhandlern zu Wien vor allerhandt Musicalische Bücher*) totalling 124 florins, the other for the delivery of instruments from Venice by a certain Bernardo Rossi for approximately 54 fl. Later in the same year another 10 fl. were paid for other instru-

ments. The prints were sent to Mikulov to be bound at a cost of more than 11 fl. and then to the castle of Černá Hora, one of the Liechtensteins' residences just outside Brno.[4] All these music prints and instruments are listed together with various manuscripts in the inventory from January 1608 taken in Prostějov (cf Haupt 1983: 60f., 139f.).

It seems that in 1604 Liechtenstein together with Zangius began to establish his own music ensemble. According to various payments (for keys to the rooms of young musicians, as well as for shoes, shirts and other necessities) we can assume that there were about twelve musicians at the court together with trumpeters. The room for musicians requiring twelve keys was located Liechtenstein's castle in Lednice (Eisgrub). In addition to these musicians, the account books also record payments to an organist named Daniel Hoffmann and to Zangius's servant, a certain Ludwig Reidel (Raidl), who was later paid as a musician.[5]

In the autumn of 1604 and during the next two years Zangius was in Liechtenstein's service. During the summer of 1605, when the Moravian army gathered to defend the region against Hungarian rebels, Zangius and ten other musicians accompanied Lichtenstein to the fortress of Hradiště. This was probably the period when the Lichtenstein chapel performed in the presence of a large number of Moravian aristocrats who had assembled in preparation for the battle. Just before the army went to the field, the musicians travelled to a distant residence of Lichtenstein in northern Moravia. In 1606, ten musical apprentices, whose names can be found in the account books, were joined by a lutenist (Petr Kapoun, later described as the emperor's musician, paid again by Liechtenstein in 1625) and a certain cornetto player named Hieronymus.[6]

Unfortunately, the account books for the years from 1607 to 1609 have not been preserved. Therefore one of the most important sources for following Zangius's activities has not survived. He received his last payment as imperial *Cammerdiener* in December 1605 (cf. Sachs 1951: IX). In 1607 Zangius was again in Danzig, fulfilling his responsibilities as chapel master at the Marienkirche, which had still been reserved for him, but he left the city early in June of the same year (a new chapel master was appointed in 1608). Zangius then travelled to Stettin to the court of Duke Philipp Julius, to whom he, according to Sachs, dedicated his collection of songs in 1614 (cf. ibid.).

[4] Hausarchiv der regierenden Fürsten von Liechtenstein Wien, Schachtel 76.
[5] Ibid.
[6] Ibid.

The music inventory (*inventarium der musica*) of the Liechtenstein musical ensemble, kept at the castle of Prostějov and taken on 1 January 1608, lists an abundant number of music prints, manuscripts and instruments. The fact that the inventory was compiled by the high steward suggests that Zangius was no longer in Liechtenstein's service. The music books are listed first, with bound and unbound prints listed in separate sections, followed by manuscripts divided into three categories: motets (including masses), madrigals, and sacred works (motets scored for 6–17 voices) composed by Zangius (cf. Haupt 1983: 158–163).

Where Zangius spent the years 1608 and 1609 remains unclear. Besides possible duties in Moravia he may have been active in Prague, where Nicolas Strauss printed the well-known *Liber I. Missarum* by Carl Luython (RISM L 3119) in 1609, along with settings of the *Magnificat* for six voices by Zangius (RISM Z 38) as an appendix with its own title page. The extant volume from the National Library in Prague (sign. Pu 59 A 10 477) probably belonged to the Brotherhood of *Litterati* in the central Bohemian town of Kouřim; other exemplars, not listed in RISM, can be found in the university libraries of Olomouc and Brno. This was an expensive folio print. Petr Voit suggested that the unusually high typographical quality of the print is modeled on older prints from Antwerp (for example, Philippe de Monte's *Liber I. missarum*), and perhaps even uses the same woodcuts (cf. Voit 2006: 868).

"One measure of musical patronage in the sixteenth century was the dedication of compositions" (Lindell 1994: 256). There are three known motets by Zangius printed in Breslau as a wedding gift (1606, 1609, 1611). Whereas the two dedicatees belonged most likely to the burghers of Breslau, the wedding motet from 1609 (*Epithalamia in honorem nuptiarum*; RISM Z 39) links Zangius with Moravia again. The wedding of Hynek the Younger Bruntálský of Vrbno with Bohunka, daughter of the Moravian governor Karel the Elder of Žerotín (mentioned in the title of the wedding motet) was among the most important marriages in Moravia during this period, as it united two powerful non-Catholic families. By this time, Zangius had established contacts with the foremost non-Catholic families in Moravia: Hynek the Younger, who later hosted king Matthias and his court at his castle in Bruntál (Upper Silesia), the son-in-law of Karel of Žerotín, and Žerotín's younger brother Jan Diviš, honorary gentlemen of chambers of the same king and later emperor.

The preserved correspondence of Jan Diviš includes a document from 27 March 1610 addressed to Zangius, still referred to as the Emperor's *Hofdiener*. According to this letter, Zangius somehow arranged for Karl of Liechtenstein to send Jan Diviš two of his musical apprentices (he had no more at his disposal at this time). Jan Diviš probably wanted to please (*zu amusieren*) his important guest, the younger Margrave of Brandenburg and Duke of Jägendorf, at his castle in Židlochovice near Brno and

therefore needed some musicians. However, Jan Diviš did not have instruments at his castle, as he mentions in the letter (*Belangend aber die Instrumenta, solle der Herr wissen, dass ichs nit habe*). Jan Diviš may have propelled Zangius's future career, because his visitor, Duke of Jägendorf, was the brother of the Brandenburg Elector, who would become the next and perhaps final employer of Zangius.[7]

According to Sachs, Zangius travelled in the autumn of 1611 to Vienna to discuss a new edition of his secular songs printed by Ludwig Bonnoberger under the title *Ander theil Deutschen Lieder*, with a dedication to Jan Diviš of Žerotín (RISM Z 41; cf Sachs 1951: X). In this year Zangius's name is recorded for the last time in the Liechtenstein account books. However, the record is somewhat unclear. The payment of 50 fl. 20 x. (= Kreutzer) to Zangius was ordered by the Prince's brother Maximilian with no further specification (cf. Haupt 1983: 61, 174).

The year 1612 could be the last period of Zangius's activities in the Czech Crown Lands. His important collection of motets, most of which were already listed in the inventory from Prostějov 1608, was printed by Bonnoberger in Vienna under the title *Cantiones sacrae* and dedicated to Hynek the Younger Bruntálský of Vrbno, by this time one of the most prominent lords of Upper Silesia (RISM Z 44; cf. Sachs 1951: XI).

In the summer of 1612 Zangius began what was probably his last appointment as the chapel master of Elector Johann Sigismund of Brandenburg. According to Sachs and others, Zangius most likely brought some other musicians from Prague with him; at least four trumpeters took on positions at the same time as Zangius (cf. Sachs 1951: XI). In 1614 and 1616 the Elector himself asked Liechtenstein to lend him one of his trumpeters, this being the last known record connecting Zangius to Liechtenstein (cf. Haupt 1983: 36). The latter was by then very busy with Moravian politics and, according to his account books, kept only some musicians as trumpeters and gentlemen of his chambers, but not an entire ensemble.

The appointment as chapel master at the Lutheran Electoral Court in Berlin could be regarded as Zangius's highest achievement. The last of his books of secular lieder was published in 1614 as the *Dritter Theil*, again with a dedication to Phillip Julius Duke of Stettin, who was by then a widely known personality (RISM Z 46; cf. Sachs 1951: X). Other prints by Zangius were published in 1617 and even later. However, I would like to conclude this essay with another Moravian archival record, which, in my opinion, demonstrates that all later editions of Zangius's German songs were posthumous.

[7] Opava State Archive, Olomouc Archive, Archive of the Žerotín Family, Nr. 392, Book Nr. 19, fol. 54.

Theodora Straková has already noted that a musician by the name of Nicolaus Zangius died in Olomouc in the summer of 1617 based on a book of records kept at the Olomouc City Archive (cf. Straková 1981: 173f.). Apparently, he died here without friends (the deputies who made the inventory were appointed by the city council) and with few possessions. Besides clothes, only a wooden chest of drawers containing various letters listed in the inventory might have had any direct bearing on his musical activities.[8]

Although records regarding Liechtenstein's musical ensemble are infrequent, their existence not only sheds light on Moravian musical culture, but also enriches our awareness of the broader influence of the Rudolphine court not only in the Czech Crown Lands and beyond. They contribute to our knowledge about the life and work of Nicolaus Zangius and document the intense dissemination of new repertory, recent compositions, printed mostly in Venice, were purchased via Vienna directly to the Czech lands.

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[8] Olomouc State Archive, Archive of the City of Olomouc, Book Nr. 122, fol. 166r-v.

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Zhrnutí

Dosud téměř neznámý inventář hudebnin a hudebních nástrojů, sepsaný v lednu 1608 na zámku v Prostějově, představuje v kontextu středoevropských hudebních dějin důležité svědectví o významu a vyzařování pražské císařské kapely. Na dvoře moravského magnáta Karla z Liechtensteina byl podle inventáře provozován duchovní i světský repertoár podle poslední módy. Zmíněný šlechtic zastával na počátku 17. století úřad nejvyššího císařského hofmistra; patřil tak k předním dvořanům Rudolfa II. a přišel bezesporu do styku i s císařskými hudebníky. Jejich díla jsou hojně zastoupena v prostějovském inventáři (Monte, Luython, Regnart, Schöndorf, Zanchi), mezi nástroji dokonce figuruje i jisté Luythonovo cembalo. Samostatný oddíl je v inventáři věnován skladbám Nicolase Zangia. V prvním desetiletí 17. století byl Zangius současně kapelníkem Marienkirche v Gdaňsku, císařským služebníkem v Praze a od roku 1604 nejméně do roku 1607 také kapelníkem Karla z Liechtensteina. V rámci této studie je pozornost věnována dalším Zangiovým kontaktům na Moravě a ve Slezsku, které mu pravděpodobně pomohly k poslednímu známému působišti na kurfiřtském dvoře v Berlíně, kam odešel v roce 1612. Poslední známý údaj se však týká vyřizování pozůstalosti hudebníka Zangia v Olomouci, kde pravděpodobně v první polovině roku 1617 zemřel. Protože se přímo z prostředí rudolfínské kapely nedochoval žádný hudební inventář, představuje prostějovský seznam spolu s inventáři rožmberské kapely z přelomu 16. a 17. století jeden z nejvýznamnějších pramenů tohoto typu. Ve studii jsou zmíněny také inventáře hudebnin moravských kostelů (Olomouc, Příbor, Ostrava, Nový Jičín) a konečně zajímavá latinská óda z roku 1597, která vznikla v prostředí olomoucké univerzity.

Zusammenfassung

Mit dem bisher fast unbekannten Verzeichnis der Musikalien und Musikinstrumente auf dem Schloss Prossnitz (Prostějov) vom Jahre 1608 tritt ein wichtiges Zeugnis der Einwirkung der Prager Hofkapelle in die Musikgeschichte Mitteleuropas. Am Hofe des mährischen Magnats Karl von Liechtenstein (1569–1627) blühte sowohl geistliches als auch weltliches Repertoire nach der letzten Mode. Kurz nach seiner Konversion zum Katholizismus wurde Liechtenstein zum Obersthofmeister Rudolfs II. von Habsburg ernannt (1600) und gehörte somit noch weitere sieben Jahre zu

den wichtigsten Höflingen des Kaisers. Unter den Musikalien aus dem Prossnitzer Schloss finden wir vor allem Werke Prager Hofmusiker (Monte, Luython, Regnart, Schöndorf, Zanchi), in der Liste der zahlreichen Musikinstrumente figuriert auch „ein instrument von Caroli Luiton". Eine selbständige Liste ist den geistlichen Kompositionen von Nicolai Zangius gewidmet. Zangius, der inzwischen auch in Prag und Danzig tätig war, diente Karl von Liechtenstein als sein Kapellmeister. Obwohl er angeblich 1612 nach Berlin gegangen ist, starb er 1617 in Olmütz (Olomouc). Da keine Musikinventare aus der Prager Epoche der Hofkapelle erhalten sind, stellt dieses Prossnitzer Verzeichnis gemeinsam mit den bekannten und fast zeitgenössischen Inventaren der Rosenberg (Rožmberk) Kapelle die wichtigste Quellen zur Musikgeschichte Mitteleuropas um 1600 dar. Dazu werden im Rahmen dieses Referats noch die um 1600 in Olmütz entstandenen lateinischen Oden aus dem Umfeld der hiesigen Universität ausgewertet, die auch wichtige Hinweise zur damaligen Musikkultur enthalten.

Modales Denken in ausgewählten Kompositionen slowakischer Komponisten im 17. Jahrhundert

Zuzana Martináková

In den zeitgenössischen musikwissenschaftlichen Forschungen sind tausende Kompositionen aus dem 17. Jahrhundert, die auf dem Gebiet der Slowakei entstanden sind, registriert. Die Quellen, die als Manuskripte und auch in gedruckter Form erhalten sind, enthalten die Werke von einheimischen und auch fremden Komponisten aus dem franko-flämischen, französischen, deutschen und mittlereuropäischen Raum. Die bisherigen analytischen Studien betrachten die Werke aus dem 17. Jahrhundert als tonal, im Stil der Barockmusik gehalten. In diesem Beitrag zeigen wir an Beispielen aus dem Schaffen der Komponisten Thomas Gosler, Zacharias Zarewutius, Ján Schimrack, Samuel Capricornus und Johann Kusser senior, dass diese Werke jedoch im typischen modalen System der Spätrenaissancemusik bzw. der Frühbarockmusik geschrieben sind.

Introduktion

Nach langjährigen Forschungen der musikalischen Dokumente und Kompositionen aus dem 17. Jahrhundert, die aus dem Gebiet der Slowakei stammen, haben wir keine Zweifel über die Qualität dieses musikalischen Nachlasses. Natürlich muss noch Vieles untersucht werden, die erhaltenen Kompositionen zeigen jedoch ein hohes künstlerisches Niveau. Dieses betrifft auch die mehrstimmige polyphone und polychorische Musik. Zwar ist diese später – als ähnliche italienische oder franko-flämische Renaissancemusik – entstanden, jedoch war in der vokalen und polyphonen Musik des Barock (z.B. auch in J. S. Bachs vokalen Werken) die Tradition der Renaissancemusik und des modalen Denkens durchaus üblich.

Auf dem Gebiet der Slowakei wirkten mehrere Komponisten, die in ihren polyphonen und polychorischen Werken Prinzipien der modalen Musik anwendeten. Es handelt sich vor allem um folgende Komponisten: Thomas Gosler (1600?–?), Ján Šimbracký (Schimbratzky, Schimbracki, Schimrag, Schimrack, Schimrak, Johannes; 1600?–1657), Zacharias Zarewutius (Zarevutius, Zachariáš Zarevúcky; 1605?–1667), Benedikt Szöllösi (1609–1656), Kazimír Vogler (1620–1664), Samuel Marckfelner (1621–1674 od. 1675???), František Vogler (um1623–1688), Johann Kusser, senior (1626–1696), Samuel Capricornus (1628–1665), Móric Mikuláš Pollentarius (?–1681), Daniel Speer (1636–1707) und andere.