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A PARTIAL SURVEY OF LATE 18th CENTURY
PUBLICATIONS OF CZECH MUSIC IN-WESTERN
EUROPE

The contributions to 18th-century music of great Czech composers such as Stamitz and notable performers such as Franz Benda and Giovanni Punto (Stich) are well known. It is perhaps not so fully realized that a veritable host of other composers and instrumentalists achieved a surprisingly wide representation through publications in Western capitals. The list that follows makes no attempt at completeness. The authors have merely taken an informal survey to show the nature of the situation. Lists of Czech composers were first compiled from various reference books. Their publications were then investigated by consulting general dictionaries such as *Grove's Dictionary* (5th edition), *Die Musik in Geschichte und Gegenwart*, and the two editions of Gerber. The Breitkopf Catalog (1762—87) furnished the main material for Germany, while Carl Johansson's *French Music Publishers' Catalogues of the Second Half of the Eighteenth Century* (Stockholm 1955) performed a similar service for France. *The British Union Catalogue of Early Music* provided the bulk of the British entries, supplemented by a search through a number of contemporary publishers' catalogues, such as those of Robert Bremner. As a control on the various sources, Eitner's massive *Quellen-Lexikon* often proved to be helpful.

In compiling the list three problems caused considerable difficulty. First, it is not always clear from the sources which of several members of a family (Stamitz, Benda, etc.) composed a given work. Secondly, the designations of works may result in duplications: a divertimento in the Breitkopf Catalogue may be the same publication that a French catalogue lists as „Quatuor“. To settle all such questions would be a lifetime task quite beyond any present intention. Hence, the authors have attempted to make reasonable decisions wherever possible, and they have indicated the boundaries of their information as clearly as practicable.

The final problem concerns the terminal date of 1800 for the present compilation. This cut-off presents the statistics on some later composers (such as Krommer) in a curiously truncated form. Since both Johansson and the *British Union Catalogue* terminate with 1800, there seemed to be no logic in making isolated extensions beyond this date.

Despite the limitations just described, the sample compiled below demonstrates a truly enormous activity on the part of Czech composers. The numbers for various categories reach astonishing totals:

SYMPHONY	723	QUARTET	570
OVERTURE	142	TRIO	508
SYMPHONIE		DUO	400
CONCERTANTE	59	SOLO	151
CONCERTO	553	LESSONS,	
CONCERTINO	12	STUDIES & METHODS	119
SONATA	1053	MISCELLANEOUS	
SONATINA	33	INSTRUMENTAL	
SEXTET	12	WORKS	623
QUINTET	109	VOCAL	327

Of equal interest is the geographical distribution by numbers:¹

	Austrian	Czech	Danish	Dutch	English	French	German	Irish	Italian	Scotch
Sym	12			43	57	281	330			
Overt					131		9			2
Sym Conc				2		48	9			
Conc	7			1	77	177	290	1		
Concertino	1					2	9			
Son	113	2		21	255	337	322			3
Sonatina	3				24		6			
Sex	6					4	2			
Qnt	2				4	43	60			
Qrt	69			26	86	200	189			
Trio	43			27	104	174	160			
Duo	27			8	107	184	74			
Solo	13				43	5	90			
Lessons, Studies & Methods	6				68	14	19			12
Misc. instr.	138	1	3	1	120	54	293		1	12
Vocal	95	3			50	33	144		1	1

Bearing in mind that the present compilation includes for the most part, only the most obvious and easily available reference books, it is clear that Czech compositions had tremendous impact on the musical life of Germany, Austria, France, and England.² Further investigation would undoubtedly show equally significant penetration in other countries. An Uppsala inventory of 1764, for example, already lists compositions of B e n d a; in 1776 we find the names

of Filtz, Foerster, Neruda, Richter (sic), and Stamitz.³ In Lund, the Krauss Inventarium of 1777 mentions Benda, Filts (sic), Foerster, Neruda, Richter, Stamits (sic), and Vanhall.⁴ It is hoped that these random notes may contribute to knowledge of the spread of Czech musical culture in the 18th century.

PUBLICATIONS OF INDIVIDUAL COMPOSERS

BEER (BAER), Joseph (1744—1811)	2 Conc	(2 Ger)
BENDA, ?	1 Conc 4 Son 1 Vocal	(1 Fr) (4 Fr) (1 Fr)
BENDA, František (1709—1786)	7 Sym 19 Conc 63 Son 9 Trios 34 Solos 3 Misc. instr. 1 Studies	(7 Ger) (19 Ger) (6 Fr, 48 Ger, 9 Eng) (6 Ger, 3 Dutch) (34 Ger) (3 Ger) (1 Ger)
BENDA, Giovanni (Jan?) (1715—1740)	3 Conc	(3 Ger)
BENDA, Jiří Antonín (George) (1722—1795)	20 Sym 19 Conc 9 Son 3 Trios 2 Duos 2 Solos 6 Lessons 11 Vocal	(20 Ger) (19 Ger) (9 Ger) (3 Ger) (2 Ger) (2 Ger) (6 Eng) (10 Ger, 1 It)
BRIXI, František Xaver (1732—1771)	1 Conc	(1 Ger)
BRIXY, Domenico	1 Conc	(1 Ger)
CZARTH (TZARTH, ZARTH), George (1708—1774)	1 Sym 2 Conc 2 Son 1 Solo	(1 Ger) (2 Ger) (2 Ger) (1 Ger)
DUSSECK, ?	3 Conc 3 Concertino 44 Son 2 Qrts 1 Misc. instr. 4 Vocal	(2 Fr, 1 Ger) (2 Fr, 1 Ger) (43 Fr, 1 Ger) (2 Ger) (1 Ger) (1 Fr)

DUSEK (DUSSECK), František Xaver (1731—1799)	7 Sym	(7 Ger)
	4 Conc	(4 Ger)
	6 Concertino	(5 Ger, 1 Austr)
	20 Son	(16 Ger, 2 Austr, 2 Czech)
	1 Misc. instr	(1 Ger)
	25 Vocal	(25 Ger)
DUSEK (DUSSECK) Johann Ladislaus (1760—1812)	18 Overt	(16 Eng, 2 Scotch)
	23 Conc	(8 Fr, 4 Ger, 10 Eng, 1 Dutch)
	†19 Son	(48 Fr, 19 Ger, 52 Eng)
	33 Sonatina	(6 Ger, 24 Eng, 3 Austr)
	3 Trios	(3 Eng)
	8 Duos	(3 Fr, 5 Eng)
	4 Solos	(2 Fr, 2 Ger)
	57 Misc. instr	(7 Fr, 10 Ger, 34 Eng, 6 Scotch)
	61 Methods	(12 Fr, 12 Ger, 25 Eng, 12 Scotch)
FILTZ (FILS), Anton 1730—1760)	76 Sym	(50 Fr, 20 Ger, 6 Dutch)
	10 Overt	(10 Eng)
	25 Conc	(3 Fr, 21 Ger, 1 Eng)
	27 Son	(27 Fr)
	8 Qrts	(1 Fr, 7 Eng)
	46 Trios	(22 Fr, 13 Ger, 11 Eng)
	1 Duo	(1 Ger)
	3 Solos	(3 Ger)
	1 Vocal	(1 Ger)
FOERSTER, ?	1 Sym	(1 Ger)
	6 Overt	(6 Ger)
	37 Conc	(37 Ger)
	2 Son	(2 Ger)
	2 Solo	(2 Ger)
	2 Vocal	(2 Ger)
GASSMAN, Florian Leopold (1729—1774)	21 Sym	(1 Fr, 20 Ger)
	6 Qnts	(6 Fr)
	28 Qrts	(9 Fr, 7 Ger, 6 Dutch, 6 Austr)
	15 Trios	(1 Fr, 14 Ger)
	54 Vocal	(29 Ger, 25 Austr)
GAYER, Adelbert (1700—1758)	1 Vocal	(1 Czech)
GAYER, Christoph Karl (1670—1734)	1 Overt	(1 Ger)
	2 Vocal	(1 Ger, 1 Czech)
GAYER, Joh. Nepomuk Andreas Josef Jakob (1746—1811)	1 Vocal	(1 Ger)

GELINEK, Abbé Joseph (1758—1825)	13 Son	(1 Fr, 5 Ger, 1 Eng, 6 Austr)
	7 Trios	(1 Fr, 1 Ger, 5 Austr)
	86 Misc. instr (Var)	(27 Fr, 20 Ger, 38 Eng, 1 Austr)
	12 Vocal	(11 Eng, 1 Austr)
JIROVEC, Vojtěch (1763—1850)	51 Sym	(25 Fr, 23 Ger, 3 Eng)
	1 Sym Conc	(1 Ger)
	3 Overt	(2 Ger, 1 Eng)
	5 Conc	(5 Ger)
	119 Son	(34 Fr, 41 Ger, 19 Eng, 25 Austr)
	5 Qnts	(1 Fr, 3 Ger, 1 Austr)
	102 Qrts	(18 Fr, 37 Ger, 17 Eng, 30 Austr)
	52 Trios	(6 Fr, 17 Ger, 6 Eng, 6 Dutch, 17 Austr)
	2 Duos	(2 Ger)
	1 Solo	(1 Austr)
411 Misc. instr	(6 Fr, 69 Ger, 1 Eng, 35 Austr)	
	75 Vocal	(28 Ger, 20 Eng, 27 Austr)
HATAS (HATTASCH), Dismas (1724—1777)	2 Sym	(2 Ger)
	6 Son	(6 Ger)
KOHAUT, ?	4 Sym	(4 Fr)
	5 Son	(5 Ger)
	3 Trios	(2 Fr, 1 Ger)
	1 Misc. instr	(1 Ger)
KOHOUT, Wenzel Joseph Thomas (1736—1793)	1 Son	(1 Fr)
	2 Vocal	(2 Fr)
KOZELUCH, ?	8 Sym	(2 Fr., 6 Ger)
	47 Son	(47 Fr)
	10 Conc	(10 Fr)
	2 Duos	(2 Fr)
KOZELUCH, Leopold (Anton) (1747—1818)	15 Sym	(7 Fr, 2 Ger, 6 Austr)
	3 Overt	(3 Eng)
	3 Sym Conc	(3 Ger)
	55 Conc	(25 Fr, 8 Ger, 15 Eng, 7 Austr)
	282 Son	(36 Fr, 71 Ger, 95 Eng, 6 Dutch, 71 Austr, 3 Scotch)
	18 Qrts	(6 Fr, 6 Eng, 6 Austr)
	1 Trio	(1 Austr)
	57 Duos	(19 Fr, 14 Ger, 15 Eng, 1 Dutch, 8 Austr)
	3 Solos	(3 Eng)
	36 Studies	(6 Ger, 24 Eng, 6 Austr)
	88 Misc. instr	(3 Fr, 33 Ger, 6 Eng, 46 Austr)
	80 Vocal	(13 Fr, 19 Ger, 14 Eng, 33 Austr, 1 Scotch)

KRAFT, Anton 1749—1820)	1 Conc	(1 Ger)
	12 Son	(3 Fr, 6 Ger, 3 Dutch)
	7 Duos	(4 Ger, 3 Austr)
KROMMER, ?	4 Qrts	(4 Fr)
	2 Duos	(2 Fr)
KROMMER, Franz Vinzenz (1759—1831)	1 Sym	(1 Ger)
	11 Son	(10 Ger, 1 Austr)
	6 Qnts	(6 Ger)
	37 Qrts	(13 Fr, 20 Ger, 4 Austr)
	12 Duos	(3 Fr, 6 Ger, 3 Eng)
	7 Misc. instr.	(3 Ger, 1 Austr, 3 Danish)
KRUMPHOLTZ, Johann Baptist (1742—1790)	4 Sym	(2 Fr, 2 Eng)
	2 Sym Conc	(2 Fr)
	16 Conc	(15 Eng, 1 Irish)
	53 Son	(32 Fr, 1 Ger, 20 Eng)
	20 Misc. instr	(3 Fr, 13 Ger, 4 Eng)
	1 Vocal	(1 Eng)
MAŠEK (MASCHECK), Václav Vincenc (Vincenzo) (1755—1831)	3 Sym	(3 Ger)
	2 Conc	(2 Ger),
	1 Concertino	(1 Ger)
	2 Son	(2 Ger)
	44 Misc. instr	(43 Ger, 1 Czech)
	26 Vocal	(25 Ger, 1 Czech)
MÍČA (MICZA, MISCHA), Jan Adam František (1746—1811)	4 Sym	(4 Ger)
MYSLIVEČEK, Josef (1737—1784)	21 Sym	(21 Ger)
	7 Overt	(7 Eng)
	2 Conc	(2 Ger)
	12 Son	(6 Fr, 6 Eng)
	14 Qnts	(8 Fr, 6 Ger)
	13 Qrts	(1 Fr, 6 Ger, 6 Dutch)
	45 Trios	(8 Fr, 19 Ger, 18 Eng)
	1 Solo	(1 Ger)
	12 Misc. instr	(6 Eng, 6 Scotch)
4 Vocal	(1 Fr, 1 Ger, 2 Eng)	
NERUDA, Johann Baptist (George) (1707—1780)	25 Sym	(25 Ger)
	12 Conc	(12 Ger)
	29 Son	(29 Ger)
	1 Qnt	(1 Ger)
	1 Trio	(1 Ger)

PICHL, Wenzel (1741—1805)	40 Sym	(19 Fr, 18 Ger, 3 Dutch)
	8 Conc	(8 Ger)
	24 Son	(12 Ger, 9 Eng, 3 Austr)
	6 Qnts	(3 Fr, 3 Ger)
	41 Qrts	(32 Fr, 6 Ger, 3 Dutch)
	16 Trios	(4 Fr, 12 Ger)
	53 Duos	(35 Fr, 9 Ger, 6 Eng, 3 Austr)
	25 Solos	(13 Ger, 12 Austr)
	21 Misc. instr	(7 Fr, 12 Ger, 1 Eng, 1 It)
	6 Vocal	(6 Austr)
REICHA, Joseph (1746—1795)	1 Sym Conc	(1 Ger)
	10 Conc	(2 Fr, 8 Ger)
	6 Duos	(6 Ger)
RICHTER, ?	41 Sym	(21 Fr, 20 Ger)
	2 Conc	(2 Ger)
	1 Qrt	(1 Fr)
	13 Trios	(5 Fr, 7 Ger, 1 Austr)
	1 Duo	(1 Fr)
	1 Misc. instr.	(1 Fr)
RICHTER, František Xaver (1709—1789)	14 Sym	(7 Fr, 1 Ger, 6 Eng)
	13 Overt	(13 Eng)
	16 Conc	(16 Eng)
	18 Son	(18 Eng)
	13 Qrts	(13 Eng)
	12 Trios	(12 Eng)
	6 Duos	(6 Eng)
	6 Solos	(6 Eng)
	13 Lessons	(Treatise) (Fr, 12 Eng)
	1 Vocal	(1 Eng)
ROSETTI (ROESSLER) Franz Anton (1750—1792)	49 Sym	(15 Fr, 18 Ger, 9 Eng, 4 Dutch, 3 Austr)
	4 Sym Conc	(4 Fr)
	47 Conc	(16 Fr, 29 Ger, 2 Eng)
	1 Concertino	(1 Ger)
	9 Son	(4 Fr, 2 Ger, 3 Eng)
	2 Sextets	(2 Ger)
	1 Qnt	(1 Ger)
	21 Qrts	(8 Fr, 5 Ger, 1 Eng, 1 Dutch, 6 Austr)
	17 Trios	(7 Fr, 10 Ger)
	6 Duos	(6 Austr)
	12 Solos	(12 Ger)
	18 Misc. instr	(12 Ger, 6 Eng)
	1 Vocal	(1 Austr)

STAMITZ, ?	25 Sym	(25 Fr)
	1 Sym Conc	(1 Fr)
	6 Conc	(6 Fr)
	8 Qnts	(8 Fr)
	11 Qrts	(11 Fr)
	22 Trios	(22 Fr)
	7 Duos	(7 Fr)
STAMITZ, (Johann) Anton 1754—1809)	36 Conc	(27 Fr, 9 Ger)
	17 Son	(10 Fr, 7 Ger)
	4 Qrts	(4 Fr)
	2 Trios	(2 Fr)
	11 Duos	(11 Fr)
	12 Vocal	(12 Fr)
STAMITZ, Johann Wenzel Anton (1717—1757)	68 Sym	(51 Fr, 14 Ger, 3 Austr)
	45 Conc	(40 Fr, 35 Ger)
	8 Son	(8 Fr)
	6 Trios	(6 Fr)
	19 Duos	(16 Fr, 2 Ger, 1 Austr)
	15 Solos	(15 Ger)
STAMITZ, Karl Philipp (1745—1801)	91 Sym	(24 Fr, 12 Ger, 31 Eng, 24 Dutch)
	16 Overt	(16 Eng)
	45 Sym Conc	(41 Fr, 2 Ger, 2 Dutch)
	95 Conc	(52 Fr, 27 Ger, 16 Eng)
	1 Concertino	(1 Ger)
	27 Son	(8 Fr, 6 Ger, 7 Eng, 6 Dutch)
	4 Qnts	(3 Ger, 1 Eng)
	59 Qrts	(13 Fr, 12 Ger, 24 Eng, 10 Dutch)
	50 Trios	(18 Fr, 6 Ger, 26 Eng)
	87 Duos	(26 Fr, 4 Ger, 50 Eng, 7 Dutch)
	14 Solos	(14 Eng)
	12 Misc. instr	(11 Eng, 1 Dutch)
	1 Lessons	(1 Eng)
STICH (PUNTO), Jan Václav (Giovanni) (1746—1803)	15 Conc	(11 Fr, 4 Ger)
	5 Qnts	(5 Fr)
	19 Qrts	(12 Fr, 7 Ger)
	35 Trios	(26 Fr, 3 Ger, 6 Eng)
	41 Duos	(35 Fr, 6 Ger)
	1 Solo	(1 Ger)
	1 Misc. instr	(1 Ger)
1 Methods	(1 Fr)	
VANHALL, Johann Baptist (1739—1813)	90 Sym	(17 Fr, 61 Ger, 6 Eng, 6 Dutch)
	65 Overt	(65 Eng)
	23 Conc	(4 Fr, 17 Ger, 2 Eng)
	63 Son	(17 Fr, 20 Ger, 16 Eng, 6 Dutch, 4 Austr)

	10 Qnts	(7 Ger, 3 Eng)
	92 Qrts	(41 Fr, 29 Ger, 18 Eng, 4 Austr)
	111 Trios	(40 Fr, 27 Ger, 22 Eng, 18 Dutch, 4 Austr)
	45 Duos	(11 Fr, 6 Ger, 22 Eng, 6 Austr)
	22 Solos	(1 Fr, 1 Ger, 20 Eng)
	91 Misc. instr	(36 Ger, 13 Eng, 42 Austr)
	5 Vocal	(2 Ger, 1 Eng, 2 Austr)
VRANICKY, ?	10 Sym	(10 Fr)
	2 Son	(2 Fr)
	4 Sex. & Qnt	(4 Fr)
	11 Qrts	(11 Fr)
	4 Trios	(4 Fr)
	4 Duos	(4 fr)
VRANICKY, Anton (1764—1820)	1 Conc	(1 Ger)
	2 Son	(2 Ger)
	1 Qnt	(1 Ger)
	9 Qrts	(6 Ger, 3 Austr)
	45 Misc. instr	(32 Ger, 13 Austr)
VRANICKY, Paul (1756—1808)	21 Sym	(1 Fr, 20 Ger)
	2 Sym Conc	(2 Ger)
	4 Conc	(4 Ger)
	1 Son	(1 Austr)
	6 Sextets	(6 Austr)
	42 Qnts	(12 Fr, 29 Ger, 1 Austr)
	77 Qrts	(15 Fr, 52 Ger, 10 Austr)
	28 Trios	(13 Ger, 15 Austr)
	17 Duos	(5 Fr, 12 Ger)
	3 Solos	(3 Ger)
	3 Misc. instr	(3 Ger)
ZACH, Johann (1699—1773)	3 Sym	(3 Ger)
	2 Conc	(2 Ger)
	7 Trios	(7 Ger)
	2 Solos	(2 Fr)

NOTES

- ¹ The following abbreviations have been employed: Sym=Symphony, Overt=Overture, Sym Conc=Symphonie Concertante, Son=Sonata, Sex=Sextet, Qnt=Quintet, Qrt=Quartet, Misc. instr=Miscellaneous Instrumental Works.
- ² The research and monographs of Czech musicologists working in this field, particularly the extensive archival studies of Vladimír Helfert and Jan Racek, are perhaps not adequately known abroad. It would be most useful if Prof. Racek's recent *Česká hudba* were available in English.
- ³ Stig Walin, *Beiträge zur Geschichte der schwedischen Simfonik* (Stockholm 1941) pp. 206—207.
- ⁴ This information was kindly supplied by Professor Jan La Rue (New York University).

