

Jan Fryček in the Inventories of the Premonstratensian Monastery in Nová Říše

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Abstract

The study focuses on the inventories of the musical collection of Premonstratensian Monastery in Nová Říše (Neureisch). The aim is to present the inventories stored in Moravské zemské muzeum (Moravian Land Museum) and Moravský zemský archiv (Moravian Land Archive) and mainly those inventories found directly in Nová Říše. The inventory could serve not only as an overview of the specific items stored in the collection at the specific time, but due to its nature, many inventories, in the course of time, served as the sorting materials and therefore allow us to understand the system and structure of a given collection even further. From the presented inventories the study chooses two of those stored in Nová Říše because unlike the rest of the inventories, these provide the most information of the evolution of the collection. The pencil-written notes give a significant amount of details about the missing compositions or wrong authorship of specific musical pieces. Although the studied inventories provide a lot of interesting data, it is only a tip of an iceberg and thus further research should be applied to all the other inventories of the musical collection.

Key words

Nová Říše, musical collection, inventory, Jan Fryček, Mainhard Schuberth, Josef Kallina, Jan Mach, Telč

Premonstratensian monastery in Nová Říše is located in the Bohemian-Moravian Highlands in Jihlava (Iglau) district nearby Telč (Teltsch), another culturally important town in the region.¹ Although the musical collection of the monastery with its 640 inventory numbers belongs amongst relatively smaller collections, its structure, content and overall evolution help to uncover the information not only about the musical life of the monastery, but also about the musical education in Moravia.²

The musical collection began to emerge at the turn of the 18th and 19th centuries and its largest expansion occurred in the first half of the 19th century.³ In 1929, the collection was catalogued by the musicologist Robert Smetana.⁴ The collection is divided into two approximately equally sized sections A and B.⁵ The section A consists mainly of secular music and section B primarily of sacred music.⁶ Regenschori, the double bassist and occasional composer Mainhard Schuberth (1800–1888) has a great deal of credit for expanding the music collection. From 1829 to 1848 he held the positions of cantor,

1 Insight into the history of the monastery from the point of view of one of its members: ŽÍDECKÝ, Cyril. *Beschreibung und kurze Geschichte des Prämonstratenser-Chorherrenstiftes Neu-Reisch in Mähren*. Würzburg & Wien: Verlag von Leo Woerl, 1882.

More recent summary of the history of the monastery: PAŘEZ, Jan – KROUPA, Jiří. NOVÁ ŘÍŠE (Jihlava) Bývalý konvent premonstrátek Matky Boží (P. Marie) s kostelem sv. Petra a Pavla, následně kanonie premonstrátů. In FOLTÝN, Dušan a kol. *Encyklopedie moravských a slezských klášterů*. Praha: Libri, 2005, pp. 456–460.

About the history of the monastery as well as about the local literary brotherhood writes extensively Vladimír Mañas: MAŇAS, Vladimír. *Hudební tradice*. In NEKUDA, Vladimír. *Dačicko, Slavonicko, Telčsko*. Brno: Muzejní a vlastivědná společnost v Brně, 2005. pp. 402–407.

Mañas also offers a great insight into the history of the musical activities in Telč and describes the activities of both the Jesuit Order and the aristocracy.

2 Around the year 1800, the abbot of the monastery Jan Nepomuk Pelikán established in Nová Říše a boarding school, a great amount of secular musical compositions surviving in the collection of the monastery could probably be attributed to this. Together with the boarding school a student's orchestra originated as well.

3 SVOBODOVÁ-PALEČKOVÁ, Věra. *Hudební sbírka kláštera premonstrátů v Nové Říši*. *Časopis Moravského muzea v Brně*. XXXVI-1951, p. 3.

However, a reader should treat the study by Svobodová-Palečková carefully, as there are several problems with it: e.g. on p. 5 Mainhard Schuberth is said to be a regenschori from 1800 to 1830, but Schuberth was born on 17th February 1800.

4 Robert Smetana (1904–1988) was an Austrian born Czech musicologist, collector of Moravian folk songs and university pedagogue. From 1924 to 1932 Smetana worked in the Musical archive (today Department of the History of Music) of Moravské zemské muzeum, for which he made the card catalogue (ranging from A17.654 to A18.294) of the musical collection of the monastery. For the convenience, the study uses primarily signatures from this catalogue.

5 A1–A354, B1–318. The attentive reader will probably not miss the fact that there are more of the signatures A and B (672) than there are signatures in Smetana's catalogue (640). The reason for this is that sometimes there are bundles of multiple compositions under one signature. For example, under sign. A17.947 we can find *Liebesmelancholie* and *Les Glockes du Monastere* (both by anonymous composer), labelled as A312 and A313, respectively.

6 Trios, quartets, and partitas from various composers both famous and local occupy an important position in the Section A of the musical collection. An equally significant and interesting segment of the music collection are the piano and guitar arrangements of various operas. E.g. *Ouverture from Don Juan by W. A. Mozart for fortepiano* (CZ-Bm: A17.812) and so on. The collection also contains several complete operas, e.g. W. A. Mozart (*Don Giovanni* – A17.968, *Die Zauberflöte* – A17.972, *Le nozze di Figaro* – A17.970), Salieri (*La Grotta di Trofonio* – A17.971, *Armida* – A17.859) or for example P. A. Guglielmi (*La pastorella nobile* – A17.969).

regenschori and librarian.⁷ He also worked as a professor of mathematics and physics in Brno.⁸ Although he composed himself, his works appear only marginally in the collection. Apart from his *Graduale* and *Motteto in G*, the collection also preserves his harmony textbook, which could shed more light on the music education in the monastery. From the first half of the 19th century, the names of several cantors and composers who also participated in the expansion of the collection are known: until 1829, the composer Josef Kallina (1760–1829)⁹ taught in Nová Říše, Jan Mach¹⁰ was another local teacher and organist who expanded the collection. Probably the most interesting of all the teachers active in Nová Říše was the cantor, composer, and organist Jan Fryček (1758–1826).¹¹ This interesting figure of the musical life in Nová Říše was the most prolific composer of all the cantors at the time in Nová Říše.¹² There are at least 28 surviving compositions (both liturgical and secular) of his and some of the missing ones might probably still be in the depths of the musical collection in Nová Říše.

Inventories

The inventories of music and musical instruments are important sources for researching the musical collection, its development, and the musical life of the monastery in general.¹³ There are several preserved inventories related to the musical collection of the

7 ČERNUŠÁK, Gracián. Schubert Mainhard. In ČERNUŠÁK, Gracián – ŠTĚDRŮŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 2.*, Praha: Státní hudební vydavatelství, 1965, p. 496.

8 Ibid.

9 Cantor and composer born in 1760 in Hluboká (Třebíč district). He served as a teacher in Nová Říše, where he came from Náměštl nad Oslavou and where he served in the ensemble of Haugwitz family. (MAŇAS, Vladimír. *Hudební tradice*, pp. 392–431.) After his death in 1829, the monastery bought his musical collection. (More on that further on.)

10 Mach served as an organist from 1830 to 1873. His *Pange lingua in D No. 9* (A17.993, composed 30th December 1830) and *Pange lingua in D No. 10* (A18.000, composed 1833) suggest there were more of his compositions in the musical collection.

11 He worked in Nová Říše from 1798 to 1826. On 22nd January 1788 Fryček and his wife Maria Anna had a son Kristian, who published a book *Písňe a průpovědi na celé učení křesťansko-katolického náboženství dle pořádku katechismu* in Prague in 1834.

12 Apart from his compositional activities, teaching, and his duties as an organist, he also contributed several songs to gubernatorial collection. (VETTERL, Karel. *Volkslied-Sammelergebnisse in Mähren und Schlesien aus dem Jahre 1819*. In VYSLOUŽIL, Jiří (ed.). *Sborník prací Filozofické fakulty brněnské univerzity*. Brno: Universita J. E. Purkyně, 1973, roč. 22, č. H8, p. 103, 106, 107, 115.) More on that matter at: VETTERL, Karel – HRABALOVÁ, Olga. *Guberniální sbírka písní a instrumentální hudby z Moravy a Slezska z roku 1819*. Strážnice: Ústav lidové kultury, 1994.

13 Jiří Fukač provides an important methodological and historical insight into the research of inventories. Fukač compares different approaches to inventories (and to listed items) at the medieval times, renaissance and in the more recent years: FUKAČ, Jiří. Zur inneren Systematik musikalischer Verzeichnissgattungen. In VYSLOUŽIL, Jiří (ed.). *Sborník prací Filozofické fakulty brněnské univerzity*. Brno: Universita J. E. Purkyně, 1967, roč. 16, č. H2, pp. 21–30. Thought on further development of the historical research of the inventories also provides a paper by Vladimír Mañas: MAŇAS, Vladimír. K problematice hudebních inventářů: několik

Premonstratensian monastery in Nová Říše. Firstly, there are inventories stored in Moravský zemský archiv (Moravian Land Archive). There is an inventory of sheet music received by Josef Kallina on 31st October 1826.¹⁴ A part of it comes from the collection of resigned Fryček.¹⁵ The same date of 31st October 1826 may be found on the inventory of musical instruments and music belonging on the choir loft, made and signed by Josef Kallina once again.¹⁶ Jan Mach based his inventory of musical instruments¹⁷ and his inventory of musical compositions¹⁸ on these two inventories. In his inventories, Mach combined the musical pieces from both Kallina's inventories. The last inventory dates to 12th March 1832 and was made by Pater Mainhard Schuberth.¹⁹ The inventory mentions the musical pieces formerly belonging to Josef Kallina that were bought and added to the collection of the monastery after his death in 1829. The copies of all these inventories (except for CZ-Bsa: E 58, k. 252, f. 12–13) can be found in the Department of the History of Music of Moravské zemské muzeum (Moravian Land Museum).²⁰

In the archive of the Monastery and even in the same cabinet where the musical compositions are located, is a folder *Inventář kůrních hudebnin při pralátském (sic!) chrámu Páně v Nové Říši* (Inventory of the choir loft's sheet music at the prelate's temple of the Lord in Nová Říše).²¹ In this folder, there are three inventories, their transcriptions²² and two documents concerning the moving of the collection from the Moravské zemské muzeum, where it was stored since 1950, back to Nová Říše between 1993 and 1995. The most recent is the inventory no. 3 made in 1914. It comes from the hands of regenschori Filip Poříška (1843–1916), who came to Nová Říše in 1893.²³ Due to its size and the date of its origin, it is far beyond the scope of this study and it will be a subject of a separate study and further research.

This article focuses primarily on the two other inventories preserved in the folder – inventory no. 1 and inventory no. 2.²⁴ Both inventories were signed by Jan Mach and Mainhard Schuberth on 30th July 1829 and in the course of time used quite extensively, as they are filled with pencil-written notes which proven to be more than helpful to identify specific compositions of Jan Fryček, the key figure of the current research.

doplňujících poznámek k heslu Katalog Jiřího Fukače ve Slovníku české hudební kultury. *Musicologica Brunensia*. 2016, roč. 51, č. 2, pp. 81–94.

14 Moravský zemský archiv (further as CZ-Bsa): E 58, k. 252, f. 11, 20.

15 This information is featured in every other inventory based on this one made by Kallina.

16 CZ-Bsa: E 58, k. 252, f. 15.

17 CZ-Bsa: E 58, k. 252, f. 14.

18 CZ-Bsa: E 58, k. 252, f. 12–13.

19 CZ-Bsa: E 58, k. 252, f. 16–19.

20 CZ-Bm: 85.233/G 2.158, 85.234/G 2.159, 85.235/G 2.160.

21 CZ-Bm: G 26.

22 These transcriptions label the inventories as inventory no. 1, no. 2 and inventory no. 3, therefore the study mentions these documents in the same manner.

23 ŠTĚDRŮŇ, Bohumír. Poříška Filip. In ČERNUŠÁK, Gracián – ŠTĚDRŮŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 2.*, Praha: Státní hudební vydavatelství, 1965, p. 345.

24 Both with attached transcriptions made by Robert Smetana.

Inventory No. 1

The first of the two inventories is very similar in its structure to the inventory of musical compositions written by Josef Kallina on the 31st October 1826.²⁵ Both start with a note mentioning the part of the collection being from the property of Jan Fryček and both maintain basically the same layout. The major difference is the number of columns on the page.

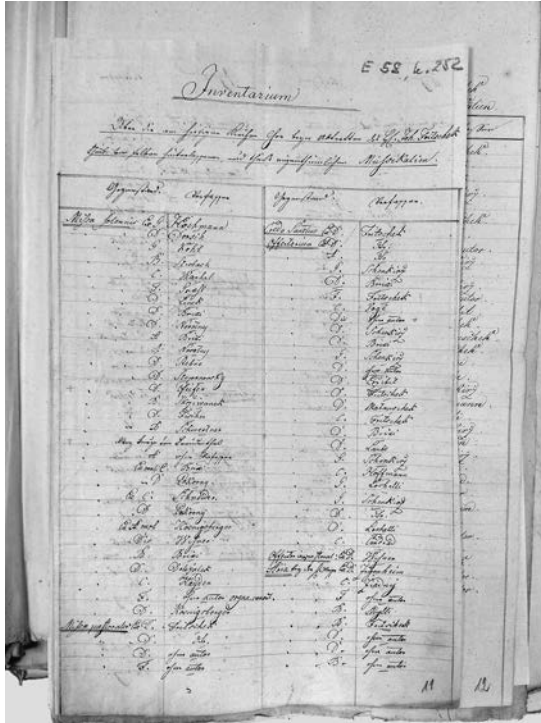


Fig. 1 Kallina's inventory (title page)

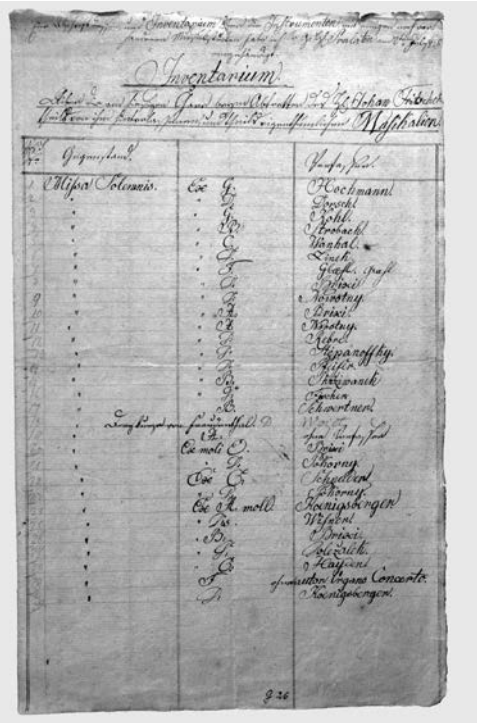


Fig. 2 Inventory no. 1 (title page)

The inventory no. 1 has a great number of pencil-written notes which not only help to identify music, but they also shed light on the evolution of the musical collection. The same numbers that are written in the inventory no. 1 were also written on every title page of a corresponding manuscript and probably served during the cataloguing of the collection or as a proof of availability.

A typical title page of a musical manuscript in Premonstratensian monastery in Nová Říše bears several different signatures. The most useful for the sorting are the

25 Above mentioned CZ-Bsa: E 58, k. 252, f. 11.

above-mentioned pencil written numbers occurring in the inventories and on the title pages, these numbers allow for a quick and reliable recognition of almost any composition in the list. Another important signature for the understanding of the evolution of the collection is the signature sorting the manuscripts into two different groups – cabinet A and cabinet B. This signature consists of a letter indicating the cabinet and a number indicating a specific sheet music (e.g. B 295, A21, etc.). Over time, there were also added notes numbering the musical pieces, but without the information on the cabinet (e. g. “Čís. 295”, etc.). Another very important signature comes from the catalogue of Moravské zemské muzeum sorting the compositions from A17.654 to A18.294. If the composition falls under a specific category (e.g. Missa Pastoralis), the title page also contains a number of the musical pieces in the category (e.g. No. 8. Missa Pastoralis). When exactly these notes came to be is unknown and it is impossible to say with certainty who made them right at this moment, but there is a possibility that these notes and figures

Gyngyphand	Kopfyphand	Gyngyphand	Kopfyphand
123	Misch	123	123
124	124	124	124
125	125	125	125
126	126	126	126
127	127	127	127
128	128	128	128
129	129	129	129
130	130	130	130
131	131	131	131
132	132	132	132
133	133	133	133
134	134	134	134
135	135	135	135
136	136	136	136
137	137	137	137
138	138	138	138
139	139	139	139
140	140	140	140
141	141	141	141
142	142	142	142
143	143	143	143
144	144	144	144
145	145	145	145
146	146	146	146
147	147	147	147
148	148	148	148
149	149	149	149
150	150	150	150
151	151	151	151
152	152	152	152
153	153	153	153
154	154	154	154
155	155	155	155
156	156	156	156
157	157	157	157
158	158	158	158
159	159	159	159
160	160	160	160
161	161	161	161
162	162	162	162
163	163	163	163
164	164	164	164
165	165	165	165
166	166	166	166
167	167	167	167
168	168	168	168
169	169	169	169
170	170	170	170
171	171	171	171
172	172	172	172
173	173	173	173
174	174	174	174
175	175	175	175
176	176	176	176
177	177	177	177
178	178	178	178
179	179	179	179
180	180	180	180
181	181	181	181
182	182	182	182
183	183	183	183
184	184	184	184
185	185	185	185
186	186	186	186
187	187	187	187
188	188	188	188
189	189	189	189
190	190	190	190
191	191	191	191
192	192	192	192
193	193	193	193
194	194	194	194
195	195	195	195
196	196	196	196
197	197	197	197
198	198	198	198
199	199	199	199
200	200	200	200

Fig. 3 Page of Inventory no. 1, Rorate in the lower left corner

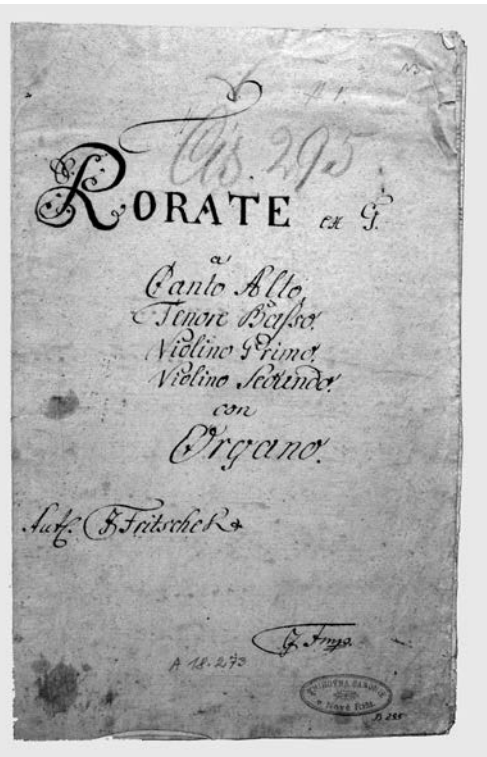


Fig. 4 Title page of Rorate ex G (A18.273) with the mentioned numbering

were edited at least once.²⁶ Interestingly enough, the numbers in the inventory are writ-

²⁶ For example, two Trios of Fryček and one of Stamic (it is unclear which Stamic) have their respective numbers (19, 20, 13) next to the key (B, F, B), which means that at the time when these figures were written, the

ten by a pencil, although the column “Pos[ition]. N[umer]o.” is pre-labelled by ink just like every other category. It means that for some reason the numbers of the position in the inventory were not written when the inventory was originated.²⁷

The aim of the transcription was to preserve the look and the form of the original as much as possible. The words and numbers in bold are the ones written by a pencil, the regular font is meant for ink. With a careful comparison of the numbers written in inventory no. 1 and on the title pages of Fryček’s manuscript, it was possible to identify specific musical pieces and to provide them with a signature from Moravské zemské muzeum (CZ-Bm).²⁸ The CZ-Bm signature was chosen because it pairs with the catalogue made by Robert Smetana, which provides the most basic and important information about the pieces to anyone interested. These signatures were added to the transcription for a quicker identification and are written in italic type of font and as such are not to be found in the original source.

Transcription of the inventory no. 1

Eine Abschrift dessen, und Inventarium über die Instrumenten, mit einigen nach vorhandenen Musikstücken habe ich Fr. G: Hl Praelaten am 2ten July 826 eingehändigt.

Inventarium.

Über die am hiesigen Chor beym Abtreten des H. Johan Fritschek
Theils von ihm hinterlassenen, und theils eigen thümlichen Musikalien.

Pos. No.	Gegenstand.		Verfasser:
1	Missa Solemnis.	Ex G.	Hochmann.
2	„	„ D.	Dorsch.
3	„	„ G	Kohl.
4	„	„ B	Strobach.
5	„	„ C	Wanhal.
6	„	„ D	Linek.
7	„	„ F	Glahl. Grahl
8	„	„ D	Brixi
9	„	„ D:	Nowotny.
10	„	„ A:	Brixi.
11	„	„ A:	Novotny.

compositions were probably still available, but next to the composers’ names are another pencil written notes (“chybí”, missing) suggesting the manuscripts are no longer available.

27 Neither Kallina’s inventory (CZ-Bsa: E 58, k. 252, f. 11), nor the combined inventory of Mach (CZ-Bsa: E 58, k. 252, f. 12–13) contain the “Pos. No.” column.

28 The inventory itself provides much more possibilities to identify compositions of other composers, but this task is far beyond the scope of this study.

Pos. No.	Gegenstand.		Verfasser:
12	„	„ D:	Rebre.
13	„	„ D:	Stiepanoffsky.
14	„	„ D:	Pfeifer.
15	„	„ B:	Skržiwanek
16	„	„ D:	Fischer.
17	„	B.	Schwertner.
18	„ drey kurze von Freudenthal	D	Woiet
19	„	A:	ohne Verfasser
20	„	Ex moli E.	Brix
21	„	„ D:	Pokorny.
22	„	Ex E:	Schneider.
23	„	„ D:	Pokorny.
24	„	Ex A: moll.	Koenigsberger.
25	„	„ Dis.	Wihner.
26	„	„ B:	Brix.
27	„	„ g:	Doležalek.
28	„	„ G:	Hayden.
29	„	F	ohne autor Organo Concerto.
30	„	D:	Koenigsberger.

Gegenstand.	Verfasser	Gegenstand	Verfasser.
Missa Postorales (<i>sic!</i>) ex D:	Fritschek A.18.173	Aria bey den H. Mess	
32 „ Ex D:	dto. A18.163	1 Ex D:	Zigenheim
33 „ „ D:	ohne autor	2 „ C:	Žiadny.
34 „ F	dto	3 „ F	ohne autor
35 Credo Sanctus ex D	Fritschek	4 B	Mylli
<u>Offertorium</u>		5 B	Fritschek A18.103
1 Ex D	Fritschek A18.290	6 D	ohne autor
2 „ A	dto A.18.086	7 D	dto
3 „ g	Schenkirž	8 B	dto
4 „ D	Brix	9 moll C	Werner ohne
5 „ F	Fritschek A18.079	10 D dur	ohne aut.
6 „ C	Vogel	11 B	dto
21 „ Dis	ohne author.	B	Fritschek
22 „ D	Schenkyrž	12 F	ohne autor.
7 „ D	Brix	13 B	dto
8 g	Schenkyrž	14 moll g.	dto
9 D	ohne autor	15 A.	dto
10 D	Pržibil	16 B	dto
11 D	Fritschek A18.091	17 Dis	dto
12 D	Matauschek	18 B	dto
13 C	Fritschek A18.095	20 B	ohne
14 D	Brix	19 F	dto
15 D	Laube	moll C	Werner
16 G	Schenkirž	21 E	Hasse

Jan Fryček in the Inventories of the Premonstratensian Monastery in Nová Říše

Gegenstand.	Verfasser	Gegenstand	Verfasser.
23 C	Hoffmann	22 Dis	Koželuh
17 G	Lochelli	23 B	Peldrian
G	Schenkyrž	24 C	Wanal
18 29 D	dto	moll D	Fritschek
18 D	Lochelli	25 F	ohne
20 C	Condrad	26 A	Maschek.
Offertorium pastoralis		27 A	Wissner
		28 B	Riba
19 Ex D	Wisner	29 G.	ohne
		30 D	ohne
		31 Dis	Hiebel

Gegenstand.	Verfasser.	Gegenstand	Verfasser.
beider Messe			
32 Aria ex C	Medek	3 Salve Reguba ex D.	ohne autor
„ B	ohne	4 Veni Sacte Spiritus C	Fritschek A18.286
33 „ C	Fritschek A18.033	5 Ecce quomodo just ex Dis	dto. A18.226
34 „ C	Medek ohne	6 dto F	ohne
35 „ A	Fritschek	7 Regina Coeli ex D	Chmel
36 „ F	dto.	8 Te Deum Laudamus C.	Pržibil
37 „ C	dto. A18.034	9 dto D	Fritschek
44 , G.	Martini	Littanyae ex C 1	ohne
45 C	dto	„ C 2	Fritschek A18.289
38 B	Wisner	„ D 3	dto
39 G ²⁹	Fritschek A18.102	„ D 4	Pokorny
40-43 F	Fritsch dto A18.111	„ C 5	dto
Requiem:		„ C 6	dto
36 Ex moll A	Brixi	„ F 7	Brixi
37 „ D	ohne	„ C 8	Fritschek A18. 207
38 „ F	Fritschek A18.118	„ D 9	Brixi
39 40 45		„ C 10	Pokorny
Stationi festo Corp Xt:			
1 Ex F.	Brixi Frits. A18.217	Concerto ex F 1	Fritschek.
2 D.	ohne Brixi	G 2	ohne
3 A	Brixi	C 3	Puchel
4 C	Fritschek A18.216	F 4	Hofmeister
5 D	Loos	C 5	Puchmann
6 F	Fritschek A18.218	Symphonia ex B 1	dto
7 G ³⁰	dto	Dis 2	dto
8 F	Pichl	C 3	Ditters
Pangelingua.		Dis 4	Haydn

29 Formerly „F“.

30 Formerly „C“.

Gegenstand.	Verfasser.	Gegenstand	Verfasser.
1 ex Dis	ohne	A 5	Ditters
2 B	Filla	BC 6	Hayden
3 Dis	ohne	B 7	Filla
4 C	Fritschek A17.999	B 8	ohne
5 C	Welitschek	moll D 9	Fritschek A18.260
6 C	Nawratil	F 10	dto A18.262
7 D.	ohne	C 11	Hoffmann
8 D	Kratochwilla	F 12	Veichtner
Rorate			
1 12 ex G	Fritschek A18.273	C. 13	Dittersdorf
2 14 G	dto	D. 14	ohne
3 2 C	dto A18.272		
4 13 C.	dto A18.269		

Gegenstand	Verfasser	Gegenstand	Verfasser.
Quartetta ex B 1	Stamitz	Ex Dis Trio 10	Hayden
B 2	Hayden	B 19	Fritschek chybí
A 3	dto	F 20	dto - -
6 Quartetten 4	Kam[m]ll	B 13	Stamitz chybí
G . 5	Hoffmeister	Dis 11	Hayden
A . 6	Paradeiser	G. 14	Fuchs Fuschs
G . 7	Hoffmeister	Dis 17	Hayden
7 Quartetti ex Dis	Anton Wranitzky chybí	C	Ditters
8 C	Dasaur	Dis 18	Hoffmann
9 G	Gallo	E 15	Saliyer
10 G	Wanhal	D	Kammel
Divertimento ex F moll	Demački	F 12	Ivanschitz
2 B (přepsané na Dis)	Hayden	G 16	dto
3 F	Wanhal	Duetto ex A 24	Wutky }
4 Dis	Ivanschitz	F	dto
5 E	Ditters	.	Prilinger
6 Dis	Lucca	G . 26	Hayden
7 D	dto	Parthia ex F 1	Druschilzky
8 F	Hayden	D 2	ohne
9 F	Rosetti	F 3	Druschilzky
10 G	Hoffmann	D 4	Ditters
11 B	dto	D 5	Fritschek
12 Dis	Hayden	G 6	dto
F	Fritschek Friček A17.715	B 7	dto A18.258
6.	Paul Wranitzky chybí	C 10	Nudera
6.	dto	C 9	Thuret
6.	dto	F 12	Druschilzky
14 B	Mikuletzky chybí	C 15	Dspiler
15 D	Hofmann	2 Parthien 13	Müller

Gegenstand	Verfasser	Gegenstand	Verfasser
17 D	Khamel	D 16	Ditters
16 E	Mitscha Míča	F 8	ohne
19 F	Aspelmayer	G. 17	Vanerorovsky
18 Dis	Hayden	Dis 28	Janda
Trio ex C 1	Apelmayer	Pleyelische Stücke	
F 2	Pleyel	Dis 23	Koneczny
F 3	Hraal	Dis 14	Müller
F 4	Pacherini	3 parthien 29	Wittwar
D 5	Rikert	Pamina et Sayra 27	ohne autor
C 5	ohne	Ex Dis	Fritschek
C 7	ohne	C 11	Nudera
. 8	Cambini schazi	Dis 22	Pichel
. 9	Stamitz chybí	F 21	Koželauch
		C 25	ohne
		Dis 18	Hofmeister
		Dis 19	dto
		Dis 20	dto

Troje český Passiye a chorální listy

Neureisch den 30. July 1829

Mainhard Schubert

d. z. Regenschori

Johann Mach

Stifts=Organist

The inventory lists 30 solemn masses. There are 4 masses from František Xaver Brixl, 2 from unspecified Pokorný,³¹ 2 from Marian Königsberger and 2 from unspecified Novotný,³² while all the other composers are present only once. There is a significant share of Czech composers in the collection, e.g. Pokorný, Novotný, Jáchym Štěpanovský,³³ or František Doležálek.³⁴ There are also 4 pastoral masses and 1 missing *Credo Sanctus*

31 Violinist and a composer as well as a member of Oettingen-Wallerstein court orchestra František Xaver Pokorný (1729–1794) seems to be the most probable composer of the masses as four of his litanies were also part of the Fryček's collection (A18.206, A18.209, A18.210, A18.211).

32 It is possible that the composer of the masses is Josef Ondřej Novotný (1778–1856) (more about the composer in: ŠTĚDRŇ, Bohumír. Novotný Josef Ondřej. In ČERNUŠÁK, Gracián – ŠTĚDRŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 2.*, Praha: Státní hudební vydavatelství, 1965, pp. 207–208.) as there are his *Pastoral motetto in G* (A30.518) and six of his menuets (A17.816). It could also be more or less unexplored Josef Novotný whose sacred compositions are to be found in various places in Prague (Strahov, Břevnov) or in Brno. More about him: ČERNUŠÁK, Gracián. Novotný Josef, 1. In ČERNUŠÁK, Gracián – ŠTĚDRŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 2.*, Praha: Státní hudební vydavatelství, 1965, p. 207.)

33 Jáchym Štěpanovský (1775–1801) was a Czech regenschori and a composer of sacred music. His compositions are quite widespread and are to be found in Prague, Velvary, Český Krumlov, Nepomuk, or Roudnice. More about him in: ČERNUŠÁK, Gracián. Štěpanovský Jáchym. In ČERNUŠÁK, Gracián – ŠTĚDRŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 2.*, Praha: Státní hudební vydavatelství, 1965, p. 738.

34 František Doležálek (?1772–?1844) was a Czech composer, probably a father of a composer and a teacher

by Jan Fryček, 2 of the pastoral masses are from Jan Fryček as well.³⁵ There are 24 offertories with 6 of them from Augustin Šenkýř,³⁶ 5 from Fryček, and 3 by František Xaver Brixi. There are only 3 requiems – one by Brixi, one by unknown author and one from Fryček. There is also a pencil-written note with numbers 39, 40, 45 but the note does not list any possible authors, nor key signatures. There are 46 arias, but not all of them have a pencil written number next to them and some of them are struck through.³⁷ There are 10 litanies – 3 by Fryček, 4 by Fr. X. Pokorný and 2 by Brixi, the author of one of them is unknown. After the litany section comes the secular music divided into concertos (5)³⁸, symphonies (14), divertimentos (19)³⁹, quartets (12), trios (22), duets (4), and partitas (31). Works by the prominent composers of the end of the 19th century, who spent a significant portion of their career at Vienna such as Franz Anton Hoffmeister,⁴⁰ Jan Křtitel Vaňhal, Joseph Haydn, Franz Asplmayr have the largest representation. Some of the musical pieces in the inventory came also from Karl Ditters von Dittersdorf or Amandus Ivanschitz, whose compositions are in the Czech musical archives and in the collections of monasteries and churches quite frequent. Sadly, as far as the Smetana's catalogue goes, there is not a single surviving manuscript of Ivanschitz in the collection of Nová Říše. Although there are not as many, Fryček's compositions are to be found in almost every category – 1 concerto, 2 symphonies, 1 divertimento, 2 trios and 4 partitas.

Jan Emanuel Doležálek. *Wiener Allgem. Musik Zeitung* (1844, 52) writes about a certain Doležálek (without a first name) who was a “thorough musician and a former cantor at the Prague's choir loft”. (Unspecified which choir loft exactly.) ŠTĚDRŮŇ, Bohumír. Doležálek František. In ČERNUŠÁK, Gracián – ŠTĚDRŮŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 1.*, Praha: Státní hudební vydavatelství, 1963, p. 251.

35 CZ-Bm: A.18.163, A.18.173.

36 Augustin Šenkýř (1736–1796) was a Czech composer and Benedictine from the Emmaus Monastery. He is said to be a great organist, violinist and also a performer on the viola da gamba. His pieces are to be found mainly around Prague, in Moravia primarily at the places close to the border with Bohemia. More on him: ČERNUŠÁK, Gracián. Šenkýř Augustin. In ČERNUŠÁK, Gracián – ŠTĚDRŮŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 2.*, Praha: Státní hudební vydavatelství, 1965, pp. 686–687.

37 Fryček's Aria in B, his Aria in D minor or Werner's Aria in C minor. Supposedly Medek's *Aria ex C* (number 34) has struck through his name and written “ohne” (without) in the column of authors. Benedikt Medek was a regenschori (1782) and cantor in Nová Říše. It seems only his *Aria in A* (A18.087) survived in the musical collection. This aria does not however appear in the inventory no. 1.

38 The inventory does not specify for what instruments are specific concertos written. Fryček's concerto is currently missing, although at the time of the editing it was probably available as there is a pencil written number and there are no other notes.

39 Three bundles, each with 6 pieces, by Pavel Vranický are sadly missing. It is interesting that although brothers Vranický were born in Nová Říše, only three string quartets (bundled under one sign.) by Pavel Vranický survived in the musical collection of the monastery – A17.914.

A general insight into the lives of Vranický brothers can be found in: TESARŠ, Stanislav. *Kapitoly z hudební topografie: Nová Říše. Opus Musicum*, 1970, č. 3, pp. 88–89.

40 Franz Anton Hoffmeister (1754–1812) was a German composer and a music publisher who at the age of 14 went to Vienna, where he studied the law. He published his own compositions but also the musical pieces of the most famous composers of the time, great deal of them were active in the Viennese musical life (Joseph Haydn, W. A. Mozart, L. van Beethoven, Johann Georg Albrechtsberger and others). He later on became one of the celebrated composers of the city and was a friend of W. A. Mozart or L. van Beethoven.

Fryček's surviving manuscripts

The pencil-written notes were sufficient enough to identify Fryček's surviving compositions featured in the inventory no. 1. Some of them have dates of performances written on the last page of the sheet music. The following tables contain the signatures and basic information about all the compositions not only found in the inventory no. 1, but also surviving until this very day. Out of the surviving compositions, there is none that could not be found in this inventory. The names of the parts come from the labels of the parts themselves. If the specific part was missing, its name was taken from the title page of the manuscript.

CZ-Bm:	Sign. A17.715
Nová Říše Sign:	A 62
Title:	Divertimento ex F
Movements:	Adagio, Menuett - Trio, Finale
Parts:	Violino Primo, Violino Secondo, Oboa Solo, Violino Zello
Performance:	-

CZ-Bm:	Sign. A17.999
Nová Říše Sign:	B 15
Title:	Pange lingua in C
Movements:	Adagio maestoso
Parts:	Canto, Alto, Tenore, Basso, Violino Solo, Violino Primo, Violino Secondo, Clarinetto Primo, Clarinetto Secundo, Clarino Primo, Clarino Secundo, Tympani, Organo
Performance:	-

CZ-Bm:	Sign. A18.033
Nová Říše Sign:	B 49
Title:	Aria, pro Omni festo
Movements:	Molto, Andante
Parts:	Canto Solo, Violino Primo, Violino Secondo, Oboa Primo, Oboa Secundo, Viola di Alto, Clarino Primo, Clarino Secundo, Organo
Performance:	13th May 1799, 14th April 1800, 9th November 1800, 19th October 1801, 17th May 1807

CZ-Bm:	Sign. A18.034
Nová Říše Sign:	B 50
Title:	Aria in C
Movements:	Allegro
Parts:	Soprano Solo, Violino Primo, Violino Secondo, Oboe Primo, Oboe Secundo, Viola, Organo
Performance:	2nd May 1799, 13th May 1827

CZ-Bm:	Sign. A18.079
Nová Říše Sign:	B 96

Jan Fryček in the Inventories of the Premonstratensian Monastery in Nová Říše

Title:	Offertorium in F. Pro omni Tempore
Movements:	Moderato
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secondo, Organo
Performance:	18th November 1798, 3rd February 1799, 14th July 1799, 26th October 1799, 14th December 1800, 8th March 1801, 14th June 1801, 30th August 1801, 6th December 1801, 7th March 1802, 31st December 1802, 30th January 1803, 20th March 1803, 16th August 1803, 6th November 1803, 8th January 1804, 22th July 1804, 14th October 1804, 25th November 1804, 12th January 1805, 25th May 1805, 14th July 1805, 26th December 1805, 13th April 1806, 22th (illegible) 1806, 22th March 1807, 10th May 1807, 19th June 1807, 3rd November 1807, 31st December 1807, 24th January 1808, 1st March 1808, 10th April 1808, 17th July 1808, 14th August 1808

CZ-Bm:	Sign. A18.086
Nová Říše Sign:	B 103
Title:	Offertorium in A. Pro omni Tempore
Movements:	Molto, Andante
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secondo, Cornu Primo, Cornu Secondo, Organo
Performance:	20th May 1798, 23rd September 1798, 27th January 1799, 10th March 1799, 30th November 1800, 1st February 1801, 12th April 1801, 21st June 1801, 20th December 1801, 28th February 1802, 28th March 1802, 27th February 1803, 17th July 1803, 9th October 1803, 12th February 1804, 24th December ?, 20th April 1806, 6th July 1806, 30th August 1807, 3rd January 1808

CZ-Bm:	Sign. A18.091
Nová Říše Sign:	B 108
Title:	Offertorium in D#. De Nativitate Domini
Movements:	Aria (All[egr]o moderato), Chorus (Presto)
Parts:	Canto, Alto (solo), Tenore, Basso, Violino Primo, Violino Secondo, Alto Viola, Organo
Performance:	-

CZ-Bm:	Sign. A18.095
Nová Říše Sign:	B 112
Title:	Offertorium in C. Pro festo S. S. Trinita
Movements:	Molto
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secondo, Clarino Primo in C, Clarino Secondo in C, Organo
Performance:	7th December 1800, 31st May 1801, 9th August 1801, 26th October 1801, 29th November 1801, 13th June 1802, 15th August 1802, 24th December 1802, 5th June 1803, 29th January 1804, 15th April 1804, 26th August 1804, 4th November 1804, 2nd January 1805, 10th November 1805, 26th January 1806, 1st June 1806, 16th November 1806, 20th January 1807, 24th May 1807, 31st January 1808, 27th February 1808, 12th June 1808, 11th July 1808

CZ-Bm:	Sign. A18.102
Nová Říše Sign:	B 119
Title:	Aria Ex G#. De Nomine Jesu
Movements:	Adagio dolce
Parts:	Canto Solo, Violino Primo, Violino Secondo, Alto Viola obligat., Organo

Jan Fryček in the Inventories of the Premonstratensian Monastery in Nová Říše

Performance:	1st November 1800, 18th January 1801, 13th May 1801, 17th January 1802, 17th January 1803
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CZ-Bm:	Sign. A18.103
Nová Říše Sign:	B 120
Title:	Aria ex B. Pro Festo Virginis
Movements:	Allegro moderato
Parts:	Canto Solo, Violino Primo, Violino Secundo, Alto di Viola obligat., Violino 3tio vel Alto Viola, Organo
Performance:	25th November 1798

CZ-Bm:	Sign. A18.111
Nová Říše Sign:	B 128
Title:	Graduale
Movements:	Largo
Parts:	Soprano Solo, Violino Primo, Violino Secundo, Oboa Primo, Oboa Secundo, Cornu Primo (in F), Cornu Secundo (in C), Organo
Performance:	-

CZ-Bm:	Sign. A18.163
Nová Říše Sign:	B 182
Title:	Missa Pastoralis in D#
Movements:	Kyrie (Moderato), Gloria (Allegro), Credo (Molto), Sanctus (Adagio), Benedictus (Andante), Agnus Dei (Adagio), Dona nobis (Allegro)
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secundo, Clarino Primo in D, Clarino Secundo in D, Tympano in D, Organo
Performance:	-

CZ-Bm:	Sign. A18.173
Nová Říše Sign:	B 192
Title:	Missa Pastoralis et Offertorium
Movements:	Kyrie (Tarde maestoso), Gloria (Allegro assai), Credo (Allegro, Adagio solo), Offertorium Aria (Andante Solo), Chorus (Allegro), Sanctus (Allegretto), Agnus (Tarde Solo), Dona nobis (Allegro)
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secundo, Clarino Primo in D, Clarino Secundo in D, Tympano in D, Organo
Performance:	1st January 1801, 1st January 1802, 1st January 1803, 11th January 1942, 30th December 1945, 6th January 1946

CZ-Bm:	Sign. A18.198
Nová Říše Sign:	B 217
Title:	Requiem ex F
Movements:	Kyrie (Largo), Dies irae (Largo), Lachrimosa (Largo Solo), Dona eis Requiem (Largo), Offertorium (Tarde), Amplius (Andante Solo), Sanctus (Adagio), Osanna (Allabreve), Benedictus, Agnus Dei (Andante Solo)
Parts:	Canto, Alto, Basso, Violino Primo, Violino Secundo, Basso. Viol, Organo et Basso
Performance:	-

CZ-Bm:	Sign. A18.207
Nová Říše Sign:	B 226
Title:	Litaniae Lauretanae Ex C
Movements:	Kyrie (Moderato), Sancta Maria (Andante Solo), Virgo Prudentissima (Molto), Salus infirmorum (Adagio Solo), Regina Angelorum (Allegro), Agnus Dei (Andante Solo)
Parts:	Canto (missing), Alto, Tenore, Basso (missing), Violino Primo, Violino Secundo, Organo
Performance:	-

CZ-Bm:	Sign. A18.216
Nová Říše Sign:	B 235
Title:	Stationes Pro Festo S. S. Corporis Christi
Movements:	Statio I: O Salutaris (Moderato), Pinquis est (Andante Solo) Statio II: Ecce panis Angelorum (Vivace), Cibavit eos (Adagio Solo) Statio III: O, Sacrum convivium (Moderato), Caro mea (Adagio Solo) Statio IV: Ave verum Corpus (Allegro moderato), Tantum ergo Sacramentum (Adagio Solo)
Parts:	Canto, Alto, Basso, Violino Primo, Violino Secundo, Violino ⁴¹ , Organo
Performance:	-

CZ-Bm:	Sign. A18.217
Nová Říše Sign:	B 236
Title:	Modulus de Sacratissimo Corpore D. N. Jesu Christi
Movements:	Lauda Sion (Andante), Ecce panis angelorum (Andante), In figuris praesignatur (Andante), Jesu nostri miserere (Adagio)
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secundo, Clarinetto Primo in C, Clarinetto Secundo in C, Cornu Primo in F, Cornu Secundo in F, Organo
Performance:	-

CZ-Bm:	Sign. A18.218
Nová Říše Sign:	B 237
Title:	Stationes Pro Festo S. S. Corporis Christi
Movements:	Statio 1ma: Sacris solemniis (Allegro moderato) Statio 2da: Noctis recolitur (Moderato) Statio 3tia: Post agnum typicum (Andante) Statio 4: Dedit fragilibus (Moderato)
Parts:	Soprano Solo ⁴² , Violino Primo, Violino Secundo, Cornu Primo in F, Cornu Secundo in F, Organo
Performance:	-

CZ-Bm:	Sign. A18.226
Nová Říše Sign:	B 241
Title:	Ecce! quomodo justus moritur
Movements:	Ecce quomodo moritur (Tarde)

41 The part is probably supposed to be played by a violist, although the part itself is notated with a treble cleff and the music never goes below g (SPN: G3) and therefore could also be played by a violinist.

42 The Soprano solo is significantly more demanding than most of the solo parts in Fryček's different compositions.

Jan Fryček in the Inventories of the Premonstratensian Monastery in Nová Říše

Parts:	Canto, Alto, Tenore, Basso, Clarinetto Primo in B, Clarinetto Secundo in B, Cornu Primo in Dis, Cornu Secundo in Dis, Fagotto Primo (missing), Fagotto Secundo (missing)
Performance:	-

CZ-Bm:	Sign. A18.258
Nová Říše Sign:	B 273
Title:	Parthia ex B
Movements:	Allegro moderato, Menuetto, Trio, Andante, Rondo
Parts:	Violino Primo, Violino Secundo, Clarinetto Primo in B, Clarinetto Secundo in B, Violino Zello
Performance:	-

CZ-Bm:	Sign. A18.260
Nová Říše Sign:	B 276
Title:	Synphonia ex D
Movements:	Andante poco, Allegro
Parts:	Violino Primo, Violino Secondo, Alto Viola, Oboa Primo, Oboa Secunda, Cornu vel Clarino Primo ex D, Cornu vel Clarino Secundo ex D, Fundamento, Tympano
Performance:	-

CZ-Bm:	Sign. A18.262
Nová Říše Sign:	B 278
Title:	Synphonia
Movements:	Allegro, Menuetto, Trio, Finale (Allegro)
Parts:	Viol. 1mo, Viol. 2do, Alto Viola, Viola di Alto, Oboa 1ma, Oboa 2do, Cornu 1mo in F, Cornu 2 F, Basso ⁴³
Performance:	-

CZ-Bm:	Sign. A18.269
Nová Říše Sign:	B 291
Title:	Rorate ex C
Movements:	Rorate Coeli (Allegro moderato), Caeli enarrant gloriam (Andante), Ecce Dominus veniet (Andante), Alleluja (Alla breve)
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secundo, Organo
Performance:	-

CZ-Bm:	Sign. A18.272
Nová Říše Sign:	B 294
Title:	Rorate
Movements:	Rorate Caeli (Allegro), Rorate Caeli (Allegro), Caeli enarrant gloriam (Andante, Canto Solo)
Parts:	Canto, Alto, Basso, Violino Primo, Violino Secundo, Organo

43 Parts *Viola Alto* and *Viola di Alto* are the same, but *Viola Alto* is notated in a treble cleff, while *Viola di Alto* is written in an alto cleff. Both *Cornu 1mo* and *Cornu 2 F* are probably later additions as they are on separate papers and half the size of the rest of the manuscript.

Performance:	-
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CZ-Bm:	Sign. A18.273
Nová Říše Sign:	B 295
Title:	Rorate ex G
Movements:	Rorate Caeli (Andante), Caeli enerant gloriam (Andante), Ecce Dominus veniet (Andante), Alleluja (Allabreve)
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secundo, Organo ⁴⁴
Performance:	-

CZ-Bm:	Sign. A18.286
Nová Říše Sign:	B 310
Title:	Veni Sancte Spiritus
Movements:	Veni Sancte Spiritus (Allegro moderato), Accende Lumen sensibus (Andante Solo)
Parts:	Canto, Alto (missing), Tenore, Basso (missing), Violino Primo, Violino Secundo, Organo
Performance:	-

CZ-Bm:	Sign. A18.289
Nová Říše Sign:	B 313
Title:	Litanie Lauretane in C
Movements:	Kyrie (Moderato), Sancta (Andante Solo), Virgo prudentissima (Allegro), Salus infirmorum (Adagio), Regina Angelorum, Agnus Dei (Andante Solo)
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secundo, Organo ⁴⁵
Performance:	-

CZ-Bm:	Sign. A18.290
Nová Říše Sign:	B 314
Title:	Offertorium Ex D#. Pro omni Tempore
Movements:	Respice Domine (Allegro moderato)
Parts:	Canto, Alto, Tenore, Basso, Violino Primo, Violino Secundo, Alto Viola obligato, Cornu Primo, Cornu Secundo, Organo ⁴⁶
Performance:	29th June 1798, 10th February 1799, 20th October 1799, 21st December 1800, 11th October 1801, 14th February 1802, 13th March 1803, 22nd April 1804, 3rd February 1805, 27th July 1806

There are 28 of Fryček's surviving compositions, although 3 of them are missing parts.⁴⁷ According to the inventory, there could have been up to 42 Fryček's musical pieces. Most of the surviving compositions written by Fryček belong to the sphere of sacred music. There are 5 surviving offertories, one though with only an organ part, 2

44 According to the note at the last page of the *Organo* part Fritschek finished the composition on the 3rd of December 1791.

45 All parts except Organo are missing. According to the note at the last page of Organo part Fryček finished the composition on the 26th of November 1791.

46 All parts except Organo are missing. Fryček finished the composition on the 16th of February 1792.

47 Two *Litaniae Lauretanae* (A18.207, A18.289) and one offertory (A18.290).

pastoral masses, one *Pangelingue in C*, 5 arias, 2 litanies, one requiem, 3 *Rorate caeli* and several shorter pieces (*Ecce! quomodo justus*, *Veni Sancte*, etc.). From the secular music is important to point out Fryček's *Symphonia* (A18.262) and *Symphonia ex D* (A18.260), his only surviving partita (A18.258) and especially his *Divertimento ex F* (A17.715).⁴⁸ Most performed of Fryček's surviving compositions were *Offertorium in F. Pro omni Tempore* (A18.079), *Offertorium in A. Pro omni Tempore* (A18.086), and *Offertorium in C. Pro festo S. S. Trinita* (A18.095) were in the beginning of the 19th century performed quite extensively.⁴⁹

Sadly, there is also a number of Fryček's compositions featured in the inventory no. 1 that cannot be traced and are currently lost. Some of them do not even have the pencil-written number.⁵⁰ Most of the compositions do have a pencil-written number, which suggests that at least at the time of the sorting these compositions were available. We can count *Credo Sanctus ex D*, *Aria Ex A*, *Aria ex F*, *Stationi festo Corp Xt G*, *Te Deum D*, *Litany in D*, *Concerto ex F*, *Rorate in G* and two partitas in D and G among those compositions. Unfortunately, there are also two trios that have pencil written numbers but also a note "chybí" – missing.⁵¹ Some of the compositions miss only the specific part, but there is a possibility that these parts will be found in the upcoming research, for there is also a unordered bundle of parts not belonging to any specific compositions and without any signatures in Nová Říše.

Inventory No. 2

The inventory no. 2, signed again both by Jan Mach and Mainhardt Schuberth, is also very similar to the older inventory made in 1826 by Josef Kallina,⁵² (to the point of being based on) but unlike Kallina's inventory it contains also list of duets, trios, quartets, quintets, sextets, symphonies and even some operas. Other than that, the musical pieces in both inventories are divided into the following groups Graduale (5), Offerium (5), Requiem (3), Salve Regina (2), Alma Redemptoris (2) and Rorate (13). Outside these categories are *Lauda Sion ex A* from Šrámek, 2 lamentations, *Oratorium in C minor* from John and two choral books, all these musical pieces are present in both Kallina's inventory from 1826 and in inventory no. 2 from Mach.

48 The divertimento was recorded (oboe Vladimír Pavlíček, violin Jiří Želák and Jan Ježek, violoncello Ludvík Píza) and broadcasted on the waves of Czech Radio Plzeň (programme Světem vážné hudby).

49 *Offertorium in F. Pro omni Tempore* has 35 dates of performance ranging from 1798 to 1808, similarly *Offertorium in A. Pro omni Tempore* has 20 performances in 1798 to 1808. *Offertorium in C. Pro festo S. S. Trinita* has 24 performances from 1800 to 1808.

50 *Aria d moll, Pamina et Sayra ex Dis*.

51 *Trio in B flat, Trio in F*.

52 CZ-Bsa: E 58, k. 252, f. 15.

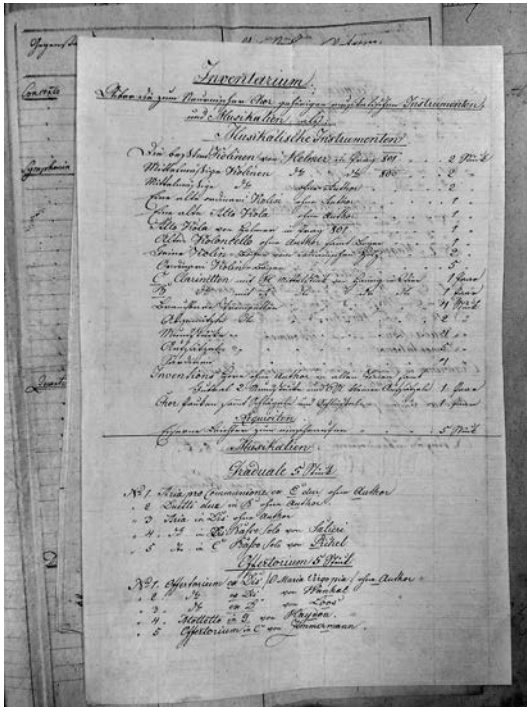


Fig. 5 Kallina's inventory

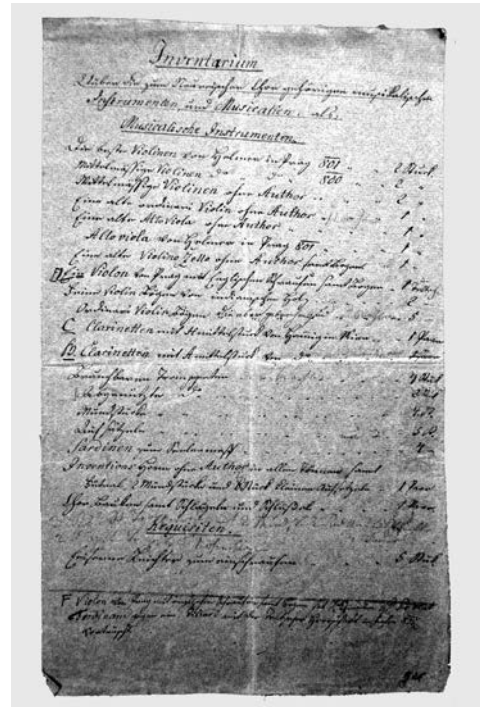


Fig. 6 Inventory no. 2

Transcription of the inventory no. 2
Inventarium

Über die zum Neureischen Chor gehörigen musikalischen Instrumenten, und Musicalien. als:
Musicalische Instrumenten:

- Die beste Violinen von Helmer in Prag 801 , , , 2 Stück.
- Mittelmässige Violinen d° , , d° , , 800 , , , 2 , ,
- Mittelmässige Violinen ohne Author , , , , 2 , ,
- Eine alte ordinari Violin ohne Author , , , , 1 , ,
- Eine alte Alto Viola ohne Author , , , , , 1 , ,
- Alto viola von Helmer in Prag 801 , , , , 1 , ,
- Eine alte Violino Zello ohne Author samt Bogen , , , 1 , ,
- F Ein Violon von Prag mit Englischen Schrauben (sic!) samt Bogen , , 1 in Teltsch
- Feine Violin Bögen von indianischen Holz , , , , , 2 -
- Ordinari Violin Bögen die aber gebrochen sind , , , , , 5 -
- C Clarinetten mit H mittelstuk von Ham[m]ig in Wien , , , , 1 Paar
- B Clarinetten mit A mittelstuk von d° , , , , , 1 Paar
- Brauchbaren Trommpeten , , , , , 4 Stück
- Abgenützte d° , , , , , 2 Stück
- Mundstücke , , , , , 4 St.
- Aufsätzeln , , , , , 5 St.
- Sardinen zur Seelenmess , , , , , 4 -

Inventions Horn ohne Author in allen Tönen samt
 Futral 2 Mundstücke und 6 Stück kleinen Aufsetzeln „ „ „ „ „ 1 Paar
 Chor Bauken samt Schlägeln und Schlüssel „ „ „ „ „ 1 Paar

Requisiten.

Eisener Leicher zum einschrauben (*sic!*) ... 5 Stück

F Violon von Prag mit englischen Schrauben (*sic!*) samt Bogen hat S. Gnaden H. Prelat Ferdinand gegen ein Biliard mit den Teltschen Herrschaft in Jahre 825 eingetauscht.

(*new page*)

Musicalien.

Gradualien 5 Stück

46 No. 1. Aria pro Communionem ex E dur. ohne Author

„ 2. Duetti due in B ohne Author.

40 „ 3 Aria in Dis ohne Author.

41 4. d° in C Basso Solo von Pichel

42 5 d° in Dis Basso Solo von Salieri

Offertorium 5 Stück.

No. 1. **24** Offertorium ex Dis O Maria Virgo pia ohne Author

„ 2. **25** do ... ex Dis Von Wanhal.

„ 3 **26** do ... ex D von Loos.

„ 4 **27** Motetto .. in G von Heyden.

„ 5 **28** Offertorium in C von Zimmermann.

Requiem 3 Stück.

No. 1. **39** Ex C moll von H. Laube.

„ 2. **40** Ex T (!) von Sedlaczek.

„ 3 **41** ex. Eb von Stross

Salve Regina 2 Stück

No. 1. ex Dis von Gölb

2 „ 2. in Dis von Zinsmeyer.

Alma Redemptoris 2 Stück

1 No. 1. ex E dur ohne Author

2 „ 2. ex B do „

1 No. 1. Magnificat ex C ohne Author.

Rorate 13 Stück

8 No. 1_2_3_4_5_6_7_8. und 9. ohne Author⁵³

No. 10 **14** ex D von Kžíž

„ 11 **15** ex Dmol von Raumbausek

(*new page*)

⁵³ Over the numbers 1–9 are numbers 5–13 written in pencil.

- No. 12: **16** ex B von Horžki
 „ 13 **17** ex B von Nowotny.
~~Lamenta~~ Lauda Sion ex A von Schramek 1 Stück
 Lamentationes 2 Stück
 Oratorium in C mol Septem Verba morientis Christi
 in Cruce von John
 Choral Bücher pro Organo 2 Stück bis hieher all übernommen am 31. Okt. 826
 Duetten. No. 1. Ex dis ohne Author Dieser nebst den nach folgenden ist bey
 „ 2. ex F ohne Author S. gnaden H. Praelaten.
 Trios No. 1 ex D ohne Author
 „ 2. VI. Trios von Wendling in einem Band
 „ 3. VI. do von M. Cambrini in einem Band
 „ 4. VI. do von M. Kammel in einem Band
 Quartetti. No 1. Ex D ohne Author
 „ 2. Ex D. ohne Author
 „ 3. in B von Hraab
 „ 4. in F von Paradeiser
 „ 5. in F von Klop.
 „ 6. in B von Esser.
 „ 7. ex D von Ordenz
 „ 8. in C von Ordenz
 Quintetti. No. 1. Die Bilgrimmen von Mekka von Gluck
 No. 2. VI Quintetti von Boccherini
 VI Sextetti von Boccherini in einem Band
 Sinfonien. No. 1. Ex dis von Mitscha **Míča**⁵⁴
 „ 2. in F von Abel
 „ 3. in A von Hayden
 „ 4. ex G von Wanghal **Waňhal**
 „ 5. ex D von Hayden.
 „ 6. in A von Mitscha **Míča**
 „ 7. in Dis von Wanhal

(new page)

- Sinfonia No. 8. in D von Bach. Pugnani
 No. 9. in D von Bach.
 „ 10. VI Sinfonies von Filz in einem Band
 „ 11. VI Sinfonies von verschiedenen Authoren
 „ 12. Overtura ex D vo Misliveček. (*sic!*)
 Concert a Flauto No. 1. Ex D von Hasse
 d. N. 2. III Concertos a Flauto von Wanhal in einem Band
 Oper
 Arminda No 1. von Salieri
 Teatro Capranica No. 2. von Fabrizi
 Partituren
 Opera No. 3 Die Bilgrimmen von Mekka. Authore Gluck.
 in Partituren F. 4. Don Jean. (!) von Mozart in IV Theilen
 F. 5 Zauberflete (!) von Mozart in III Theilen
 F. 6. Figaro von Mozart in III Theilen
 7. Palmira von Salieri in II Theilen
 F. 8. Trofonio von Salieri in II Theilen
 9. Pastorella von Guglielmi in II Theilen

⁵⁴ Jan Adam František Míča (Jan Adam Franz Mitscha). More about him in: PERUTKOVÁ, Jana. Johann Adam Mitscha (1746–1811). Ein Wiener Zeitgenosse Mozarts. *Studien zur Musikwissenschaft*. Tutzing: Hans Schneider, 2007, Bd. 53, pp. 61–72.

Neureisch den 26. August 825.

Milo Pxi^l⁵⁵
Pfarkwes.

Johann Fritschek
Organist

F Die Opern Don Jean in 4. Theilen
,, Zauberflete (!) in 3 Theilen
,, Figaro in 3 Theilen
,, Trophonio in 2 Theilen

Diese 4 Opern Don Jean, Zauberflete, Figaro und Trophonio in Parti
Turen wurden auf Befehl S. Gnaden H. Prelaten nach Teltsch dem pt.
H. Tobiaschek am 28ten November 1825 geliehen.

Neureisch den 30. Juli 1829

Mainhard Schuberth
Regenschori.

Johann Mach
Stiftsorganist.

The inventory no. 2 provides interesting information about the musical instruments in Nová Říše. Also, the inventory sometimes comments on the quality of the instruments and, for specific pieces, also lists the instrument maker. The monastery owned a pair of good quality violins (made in 1800) from the Prague violin maker Karel Josef Hellmer (1739–1811)⁵⁶ as well as a pair of medium-quality violins from the same maker from 1800. However, there are also featured some old ordinary violins. The viola from 1801 also came from Karel Hellmer's violin workshop. There are also featured clarinets by Friedrich Hammling from Wien.⁵⁷

From the first half of the list of the musical pieces (the part featured both in Kallina's and in Mach's inventories) stands out *Rorate d moll* from Adam Rambousek.⁵⁸ In the part with the secular music stands out *Quartet in F* from Benedictine composer Marian Paradeiser, who spent most of his life at Melk Abbey. There are also two quartets (A minor –

55 Milo Pxi^l (1790–1864) born in Moravské Budějovice (Mährisch Budwitz) was a priest, prior and an administrator of the monastery in Nová Říše (1821–1864). Mentioned in: RITSCHHEL, Norbert. *Personalstand der Secular und Regular Geistlichkeit der Brünnner Diöcese in Mähren im Jahre 1841*. Brünn: Franz Gastl, 1841, p. 134. Ondřej Madeja provides a list of the priests in Nová Říše among them is also Milo Pxi^l. More in: MADEJA, Ondřej. *Kulturní život premonstrátského kláštera v Nové Říši v letech 1848–1948 a jeho působení na širokou veřejnost*. České Budějovice, 2009. Master's thesis. University of South Bohemia in České Budějovice, Faculty of Education. Supervisor PhDr. et PaedDr. Jiří Dvořák, Ph.D.

56 Karel Josef Hellmer: A violin maker and a music publisher, born 1st November 1739, Prague, died 7th October 1811, Prague. His work is similar to that of his father Johann Georg Hellmer. ŠTĚDRŇ, Bohumír. Hellmer Karel Josef. In ČERNUŠÁK, Gracián – ŠTĚDRŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 1.*, Praha: Státní hudební vydavatelství, 1963, p. 423.

57 More about him in: HAUPT, Helga. Wiener instrumentenbauer von 1791 bis 1815. In *Studien zur Musikwissenschaft*. Österreich: Gesellschaft zur Herausgabe von Denkmälern der Tonkunst, Universität Wien, 1960, 24. Bd., p. 142.

58 There is a lively correspondence of Mainhard Schuberth with various members of Rambousek family stored in Moravský zemský archiv. Information about Rambousek family: ŠTĚDRŇ, Bohumír. Rambousek. In ČERNUŠÁK, Gracián – ŠTĚDRŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 2.*, Praha: Státní hudební vydavatelství, 1965, p. 403.

A17.817 and D major – A17.818) by Viennese composer Johann Karl von Ordonez,⁵⁹ both are still part of the collection. Composers Jan Hraab or further unspecified Klop will be part of the future research. The inventory also features trios by Antonín Kammel⁶⁰ and a flute player and composer of the Mannheim School Johann Baptist Wendling. Both survived in the musical collection of the monastery until this very day.

There are also several symphonies from Jan Adam František Míča (in E-flat and A), Jan Křtitel Vaňhal (in G and E-flat) and Haydn (in A and D). The inventory lists also six symphonies (A17.712) in a single bundle by composer Antonín Fils.⁶¹ There are also four concertos for flute – *Concerto ex D* from Johann Adolf Hasse and three concertos from Vaňhal. There are no compositions by Fryček in this inventory.

The inventory features an important note about four operas lent to Telč in year 1825, namely Mozart's *Don Juan* (A17.968), *Zauberflöte* (A17.972), *Figaro* (A17.970) and Salieri's *La grotta di Trofonio* (A17.971). Other than these operas the inventory lists also Gluck's *Die Pilgrime von Mekka*, Salieri's *Palmira, regina di Persia* (A17.967) and Guglielmi's *La pastorella nobile* (A17.969). Nowadays the opera *Die Pilgrime von Mekka* as a whole is not present in the Smetana's catalogue which features only a quintetto (traverso flute, two violins, viola and violoncello) of the same name under sing. A17.720. The Gluck's opera is also the oldest one, as it was premiered in 1764. The rest of the operas come mainly from the 80s and 90s of 18th century.⁶² Apart from the lent operas, we can presume a lively cooperation with nearby Telč chateau⁶³ as not only operas were the subject of exchange – the Premonstratensians of Nová Říše also switched their violon for the billiard table during that very year.⁶⁴

Summary

Both of the inventories stored in the archive of the Premonstratensian Monastery in Nová Říše are incredibly valuable and able to shed light on the evolution of the musical

59 In the inventory written as "Ordenz". Johann Karl von Ordonez (1734–1786) was an Austrian part-time composer active mostly in Vienna.

60 Antonín Kammel (1730–1788) was a Czech composer active in Germany and later in London at the court orchestra. More in: ŠTĚDRŇ, Bohumír. Kammel Antonín. In ČERNUŠÁK, Gracián – ŠTĚDRŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 1.*, Praha: Státní hudební vydavatelství, 1963, p. 638.

61 Antonín Fils (around 1730–1760) was a Czech composer active in Germany. He was a violoncello player in Mannheim and one of the most prominent members of the Mannheim court orchestra. More: ŠTĚDRŇ, Bohumír. Fils Antonín. In ČERNUŠÁK, Gracián – ŠTĚDRŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí. Sv. 1.*, Praha: Státní hudební vydavatelství, 1963, pp. 322–323.

62 *La grotta di Trofonio* (1785), *Le nozze di Figaro* (1786), *Don Giovanni* (1787), *La pastorella nobile* (1788), *Zauberflöte* (1791), *Palmira, regina di Persia* (1795).

63 A great deal of information about the theatrical life in Telč chateau are to be found in an article by Matthias Pernerstorfer: PERNERSTORFER, Matthias J. Ferdinand Raimund in Telč. *Zu Schlosstheater und Theaterbibliothek der Grafen Podstatzky-Lichtenstein. Nestroyana*, 2012, 32, Heft 1–2, pp. 33–46.

64 The end of the first page of the inventory no. 2.

collection as well as on the former number of Fryček's composition. There is enough information to connect the names of the compositions written in the inventory no. 1 to specific musical pieces. It is an exceptional luck that most of the compositions not only by Fryček, but also by another local cantors are preserved and possible to study. However, the inventories serve not only as a list of Fryček's musical pieces, but they also help to understand the greater structure on the secular part of the collection. The categories and the number of compositions speak clearly in favour of chamber music, the most popular being partitas and trios. Quite favourite were also quartets and mainly symphonies. It is also principal to notice the preferred authors of the musical pieces which in many cases were the important figures of musical life in Vienna of the end of the 18th century. Undeniably noteworthy is also a portion of the compositions by the authors from the Czech lands. Several of those are still almost unknown and will be addressed in the upcoming examination. Additionally, the covers of the sheet music contain a significant number of dates of performances and thus allow to at least partially evaluate the musical life in Nová Říše.⁶⁵ We might say that the music by the local cantors and composers was more than popular in Nová Říše. Another interesting part of the collection are the operas and their purpose in the monastery. cursory research suggests that some arias of these operas were arranged for chamber ensembles (e.g. Gluck's *Die Pilgrimme von Mecca* or quartet labelled as by anonymous stored under sign. A17.945 which proven to be an arranged aria *Non so più cosa son, cosa faccio* from Mozart's *Le nozze di Figaro*). There are probably many more arranges labelled as anonymous that are in fact parts of famous operas. The authorship recognition is going to be a crucial part of the further research. The inventories also give an indisputable proof of the lively contact with the brotherhood in Telč. This study focuses solely on the work of Jan Fryček, but there is a great amount of information any interested person can harvest from these two relatively short, yet informative inventories.

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 CZ-Bm: Sign. A17.968. Wolfgang Amadeus Mozart – *Don Giovanni*
 CZ-Bm: Sign. A17.969. Pietro Alessandro Guglielmi – *La pastorella nobile*
 CZ-Bm: Sign. A17.970. Wolfgang Amadeus Mozart – *Le nozze di Figaro*
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65 Interesting and insightful information about the musical life in Nová Říše and about the performances within the liturgical year are to be found in seminar paper: OLŠANSKÁ, Ludmila. *Hudební sbírka kláštera premonstrátů v Nové Říši*. Brno: Ústav hudební vědy, 1997. Seminar paper. Supervisor PhDr. Stanislav Tesař.

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 CZ-Bm: Sign. A18.111. Jan Fryček – *Graduale*
 CZ-Bm: Sign. A18.163. Jan Fryček – *Missa Pastoralis in D#*
 CZ-Bm: Sign. A18.173. Jan Fryček – *Missa Pastoralis et Offertorium*
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