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# The Operas Arrangements for Chamber Ensembles in the Moravian and Lower Austrian Monasteries

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## Abstract

This article aims to explore the various possibilities for the operas arrangements for chamber ensembles preserved in selected monastic localities as a remarkable subgenre, which flourished from the end of the 18<sup>th</sup> century until the middle of the 19<sup>th</sup> century. Important music collections of monasteries in Moravia and Lower Austria were selected for the research, specifically: Nová Říše (formerly Neureisch, Premonstratensians), Klosterneuburg (Augustinian Canons), Göttweig (Benedictines) and Zwettl (Cistercians). By comparing the situation in different monasteries, it was possible to look at the issue in a broader geographic context, which reflects the customs and possibilities of neighbouring regions within the Habsburg Monarchy.

## Key words

Moravia, Lower Austria, Nová Říše, Klosterneuburg, Göttweig, Zwettl, Rajhrad, Brno, opera adaptations, arrangements, music in monastery, secular music

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Arrangements of musical pieces represent a significant part of both historical and modern music production. There are several different cases in which the arrangements of musical pieces are made, albeit for vastly distinct reasons. Before the musical sources from the selected monasteries are evaluated, it is important to define the sort of arrangements this article aims to cover. Malcolm Boyd lists several important types of musical arrangements ranging from the “simplification of the score” type of arrangements, to virtuosic reimaginings of famous pieces as a for example “*challenge to professional keyboard technique*”.<sup>1</sup> This article focuses on adaptations of orchestral or operatic works arranged for chamber ensembles. In the context of this research, chamber ensemble means various trios, quartets, quintets, sextets, or wind harmonies, as well as the arrangements for solo piano or guitar with or without voices. Malcolm Boyd sees them as “*probably the most interesting and the most widely cultivated type of arrangement in the 19<sup>th</sup> century*”.<sup>2</sup> Equally favoured were (and still are) the piano or guitar reductions also for amateur domestic musicians. Although all of these arrangements have been mentioned in the existing musicological literature several times, it has not been systematically studied in more depth in the given geographical context yet.

Within the preliminary research in the music collection of the Premonstratensian monastery in Nová Říše, it was possible to identify numerous arrangements of some of the original works of the most important composers of the period (Wolfgang Amadeus Mozart, Gaetano Donizetti, Gioacchino Rossini) as well as of those who are not performed and are almost unknown these days (Michele Carafa, Joseph Drechsler, Nicolas Dezède). The collection was therefore chosen as a focal point of this article.<sup>3</sup>

Premonstratensian monastery in Nová Říše is located in the Bohemian-Moravian Highlands in Jihlava (Iglau) district. It is also not far from the town of Telč, which belongs to the culturally and historically significant towns of the area.<sup>4</sup> Although the musical collection of the monastery with its roughly 640 inventory numbers belongs to rather small collections, it provides valuable information about the musical life in the monasteries of the 18<sup>th</sup> and 19<sup>th</sup> centuries and the possible transfer between the individual localities, but also for local and cross-border cultural and social life.

The structure of the collection reflects the growing infiltration of secular musical culture behind the walls of the various monasteries in the end of the 18<sup>th</sup> century and the

1 BOYD, Malcolm. Arrangement. In SADIE, Stanley (ed.). *The New Grove Dictionary of Music and Musicians*. Second Edition. Aristoxenus to Bax. Vol. 2. London: Macmillan, 2001, pp. 65–71.

2 Ibid.

3 The music collection in Nová Říše monastery is the topic of the dissertation of author of this paper.

4 About the history of the monastery writes one of its members: ŽÍDECKÝ, Cyril. *Beschreibung und kurze Geschichte des Prämonstratenser-Chorherrenstiftes Neu-Reisch in Mähren*. Würzburg & Wien: Verlag von Leo Woerl, 1882.

A more current look at the history of the monastery can be found: 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.

first half of the 19<sup>th</sup> century. It also presents the compositional efforts of the members of these monasteries, and in some cases, it even combines both of these phenomena. Therefore, not only local sacred music appears in these monasteries, but also symphonies, divertimenti and dance music composed by the local cantors.<sup>5</sup> This paper however aims to present chamber adaptations of arias and overtures from the period operas by famous world composers. Amongst the studied adaptations are works for solo piano, solo guitar, string quartet and other combinations of instruments.

The music collection of Nová Říše began to emerge at the end of the 18<sup>th</sup> century, and its largest expansion took place in the first half of the 19<sup>th</sup> century.<sup>6</sup> The monastery originally sorted the music into two separate groups – the first half, marked with the letter A, contained primarily secular compositions, while the group B contained mostly sacred music. The collection was moved to the Moravian Museum in 1950, from where it was returned to Nová Říše in 1993, where it is stored to this day. In the Moravian Museum, the individual musical pieces were provided with additional signatures and the first card catalogue prepared by Robert Smetana was created.<sup>7</sup> The Smetana's catalogue sorts compositions from the collection into signatures A 17.654 to A 18.294, while the range A 17.654 to A 17.985 corresponds to the monastery division A1–A342 and signatures A 17.986–A 18.294 represent units B1–B318. For a monastery quite a remarkable part of the collection consists of the chamber adaptations of operas. If we stick to the cataloguing of Robert Smetana, it can be argued that more than seventy inventory items correspond to various adaptations of various parts of popular period operas. However, the total number of adaptations is even greater because often more chamber arrangements from various operas hide under a single signature.

An example could be the folder *Par canzonetti*, which contains arrangements of arias from operas *Jean de Paris* by opera composer François-Adrien Boieldieu, *Tancredi* by leading Italian opera author Gioachino Rossini, *Joseph* by French composer and organist Étienne Méhul or from Wolfgang Amadeus Mozart's *Zauberflöte*.<sup>8</sup>

Another example is *Opernsätze (sic!) für zwei Gitarren* arranged by Ludvík Dietrich von Dietrich, Moravian composer and virtuoso guitarist. Under this signature are sixteen different arrangements from *Il barbiere di Siviglia* (Gioacchino Rossini), *Zampa* (Ferdinand Hérold), *Belisario* (Gaetano Donizetti), *La dame blanche* (François Adrien Boieldieu), *Jean de Paris* (Boieldieu), *La Sonnambula* (Vincenzo Bellini), *I puritani* (Bellini), *La*

5 More about the presence of secular compositions by local cantor Jan Fryček in: PAVLICA, Lukáš. Jan Fryček in the Inventories of the Premonstratensian Monastery in Nová Říše. *Musicologica Brunensia*. Brno: Masarykova univerzita, 2020, vol. 55, no. 2, pp. 41–67.

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

7 Robert Smetana (1904–1988) born in Vienna was a Czech musicologist, collector of Moravian folk songs and university pedagogue.

8 The first aria – *Le troubadour fier de son doux servage* from the opera *Jean de Paris* – is arranged for a voice and a piano, the rest of the opera reductions are for a voice and a guitar.

Old signature from Moravian Museum before the collection was taken back to Nová Říše: CZ-Bm, A 17.934. Original signature: A 299.

*Straniera* (Bellini).<sup>9</sup> These arrangements were prepared by the author of this paper as an edition which is supposed to be performed as well as recorded.<sup>10</sup> The collection of Nová Říše monastery also includes Dietrich's *Písně vlastenské s průvodem kytary a fortepiana* (*Patriotic songs*, A 17.692) set to texts by Czech poets Jaroslav Langer, Boleslav Jablonský, František Ladislav Čelakovský and Vincenc Furch. However, these compositions do not fall into the currently researched segment and will be the subject of future research.

A special place in the collection is occupied by a selection from Rossini's opera *Aschenbroedel* (sic!) or *Cenerentola* for solo flute.<sup>11</sup> Interestingly enough, not every movement comes from the opera written on the title page – for example the overture is not from *Cenerentola* but from Rossini's *Il turco in Italia*. However, the score also contains arias that come directly from titular opera such as a duet *Un soave non so che* between Ramiro and Cenerentola. As the ongoing research suggests, it is probable the flute arrangement was made from printed piano arrangements.<sup>12</sup> According to the title page, this adaptation was made by Franz Tuczek. Two possible musicians and composers come to mind – František Vincenc Tuček (1755–1820) and his son František Tuček (1782–1850).<sup>13</sup> The title page also states the date of July 28<sup>th</sup>, 1830, the city of Olmütz (Olomouc) and the name Anton Schirek, the owner of the manuscript. Given the year, the son František Tuček jr. seems to be the more probable option, but the date on the title page could just as well be only a date of transcription. As for the owner – there were two Šíreks living in the 1<sup>st</sup> half of the 19<sup>th</sup> century in the area. Arnošt Antonín Šírek was born in 1822 in Otaslavice and later in life became the abbot of the Nová Říše monastery.<sup>14</sup> The other one was Antonín Šírek born in 1796 in Podivice, a village that is only 8 km far from Otaslavice.<sup>15</sup> It is therefore more than probable they were relatives, and it is possible they shared between

9 CZ-Bm, A 17.691 / A 38.

10 The editions of all sixteen arrangements were also uploaded to the database of already completed project Kloster\_Musik\_Sammlungen. The database is now managed by the Klosterneuburg monastery.

11 CZ-Bm, A 17.850 / A 200.

12 The structure of the manuscript as well as its possible creation are going to be the focal point of a separate paper.

13 František Vincenc Tuček was Czech composer and a tenor singer born in Prague. He began his career at the Hybernia Theatre in Prague. Around 1799 he received the position of the musical director at the Breslau Theater. In 1801 he became a Kapellmeister at the Leopoldstadt Theater and later acquired the same position in Hungarian Pest where he died in 1820. His son František (born in Hradec Králové) was a musician and teacher in Vienna, later in Berlin, where he followed his daughter Leopoldina, a soprano who previously sang at Viennese Theater am Kärntnertor and later at Königliche Oper in Berlin. Cf.

ČERNUŠÁK, Gracian. Tuček František. In ČERNUŠÁK, Gracian – ŠTĚDRŮŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí*. Sv. 2. Praha: Státní hudební vydavatelství, 1965, p. 799.

14 Arnošt Antonín Šírek (1822–1868) was a Premonstratensian musician from Otaslavice (Prostějov district). He served in Nová Říše and in 1848 he succeeded Mainard Schuberth in the position of cantor and co-operator. From 1860 until his death, he was abbot of Nová Říše monastery. Cf. ČERNUŠÁK, Gracian. Šírek Antonín. In ČERNUŠÁK, Gracian – ŠTĚDRŮŇ, Bohumír – NOVÁČEK, Zdenko (eds.). *Československý hudební slovník osob a institucí*. Sv. 2. Praha: Státní hudební vydavatelství, 1965, p. 698.

15 Antonín Šírek (1796–?) was born in Podivice. In 1841 he served as a chaplain in St. Procopius Basilica in Třebíč, mere 30 km far from Nová Říše, more in: RITSCHHEL, Norbert. *Personalstand der Säcular- und Regular-Geistlichkeit der Brünnner Diocese in Mähren im Jahre 1841*. Brno: Franz Gastl, 1841, p. 88.

Nová Říše and Třebíč a lively musical cooperation. Hopefully, a correspondence stored in Moravian Provincial Archive in Brno will shed some light into the matter.<sup>16</sup>

Arrangements for piano or guitar (with or without singing) are the most numerous in Nová Říše monastery. The exact number cannot yet be estimated, as folders that contain a large number of the pieces still need to be evaluated. It should be borne in mind that not all compositions within one inventory unit are necessarily chamber adaptations of operas. In some cases, Smetana's cataloguing combines compositions that have nothing in common under one inventory unit. An example could be the sign. A 17.950 – this folder contains a duet *Suoni la tromba, e intrepido* accompanied by a guitar from the opera *I puritani* by Vincenzo Bellini, as well as transcription of dances for the piano from the print *Euterpe* by Anton Diabelli and finally a collection of songs based on Swiss (or alpine) motifs only with a melody.<sup>17</sup> It should be noted that the original monastery division marked these compositions with the signatures A 316, A 317 and A 318.<sup>18</sup>

Arrangements for singing voice and a piano or a guitar include, for example, the duet *Il rival salvar tu dei* from the opera *I puritani* by Vincenzo Bellini with piano accompaniment (A 17.665), the aria *Di piacer mi balza il cor* from Rossini's opera *La gazza ladra* for piano and singing (A 17.856) or aria *Welche Lust gewährt das Reisen* (orig. *Quel plaisir d'être un voyage*) from the opera *Jean de Paris* adapted for vocals and guitar (A 17.674). There are however arrangements for solo piano as well – the example could be the opera *Der Bergsturz* by Joseph Weigl.<sup>19</sup> All these examples are manuscripts; the number of printed arrangements in Nová Říše monastery collection is smaller.<sup>20</sup>

A significant part of the adaptations consists of music for quartets, whether purely stringed or with a flute instead of the first violins. However, it is possible that the flute parts were played by the violin as well – the similar range of both instruments allows the easy substitution. Among the quartet arrangements we can find, for example, *Andantino* from the opera *Fra Diavolo* by Daniel Auber (A 17.671) or the overture to the opera *Norma* by Vincenzo Bellini (A 17.663). The Opera overtures were especially popular in Nová Říše. An example could be Mozart's *Don Giovanni*, from this overture there is not only an arrangement for piano (A 17.812), but also two different versions for string quartet (A 17.810, A 17.916). However, the collection in Nová Říše does not include only opera arrangements – several entire operas also have their place here, namely Salieri's *Armida*,

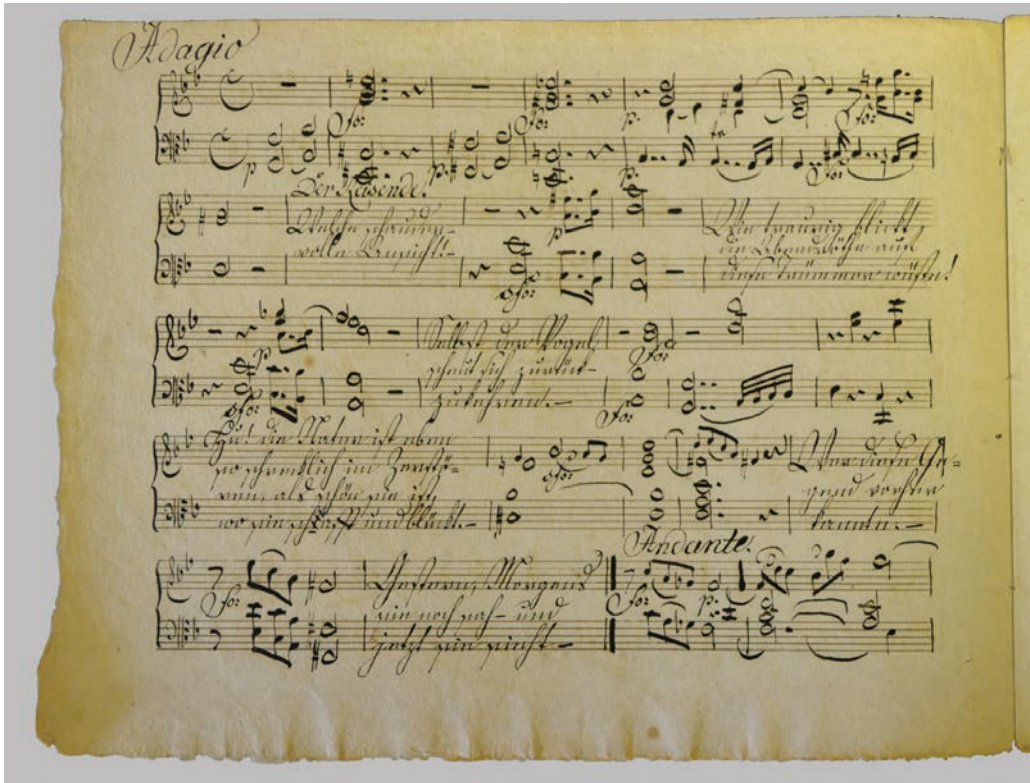
16 Its research is planned for the purpose of the dissertation of the author of this study.

17 These Swiss themed musical pieces are a part of another ongoing research.

18 More about the internal arrangement of the collection and inventories in: PAVLICA, Lukáš. Jan Fryček in the Inventories of the Premonstratensian Monastery in Nová Říše. *Musicologica Brunensia*. Brno: Masarykova univerzita, 2020, vol. 55, no. 2, pp. 41–67.

19 CZ-Bm, A 17.948 / A 314.

20 Printed by Diabelli is for example the arrangement in folder A 17.809 for voice and guitar of aria *Oh! cara immagine* from the opera *Die Zauberflöte* (The Magic Flute). Another example might be arrangement of *Deh, vieni alla finestra* (A 17.811) from Mozart's *Don Giovanni* for voice and harpsichord (clavicembalo) printed by Artaria & Co.



**Fig. 1** A 17.948 – Weigl, Joseph: Overture from II. Act of *Der Bergsturtz*, the manuscript from Nová Říše collection.

*Palmira* and *La Grotta di Trofonio*, Mozart's *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte* and Guglielmi's *La pastorella nobile*.<sup>21</sup>

Undoubtedly, most of the arrangements consist of opera overtures and various arias for solo voice, but to a lesser extent we can find some duets, choirs, or dances as well. Although the singing voice is maintained in the most of the arias' respective arrangements, the singing melody was converted into a purely instrumental form in some compositions. The example could be the piano reduction of the Maria's aria *Le ricchezze ed il grado fastoso* from *La fille du régiment* by Donizetti. The arrangement is based on the last part of the said aria, which begins with the words: „Di gioia bramata, di tenero affetto.”<sup>22</sup>

Remarkable is the inclination towards French authors, among the frequent composers whose adaptations are found in the collection are Daniel Auber, François-Adrien Boieldieu, Nicolas Dezède, Louis Joseph Ferdinand Hérold and Etienne Nicolas Méhul.

21 W. A. Mozart (*Don Giovanni* – A 17.968, *Die Zauberflöte* – A 17.972, *Le nozze di Figaro* – A 17.970), Salieri (*Palmira* – A 17.967, *La Grotta di Trofonio* – A 17.971, *Armida* – A 17.859) and P. A. Guglielmi (*La pastorella nobile* – A 17.969).

22 Sign. A 17.696.

Among the compositions themselves, there is a significant portion of arrangements from comic operas, but the predominant representation seems to be of the opera seria. However, this assumption will have to be confirmed by identifying the remaining anonymous works. There are also adaptations by Carl Maria von Weber, Gioacchino Rossini, Gaetano Donizetti, Vincenzo Bellini and W. A. Mozart. According to data on some music works, we can conclude that a significant part of opera adaptations in the collection date from the 1820s to the 1840s. Apart from the work of Nicolas Dezède, partly Etienne Nicolas Méhul and W. A. Mozart, whose work continued to represent the peak of quality, it is mainly a contemporary opera production.

An important question is the origin of the arrangements. Given the ratio of the secular music and the sacred music, the collection of Nová Říše stands out as a more diverse monastic collection. It will be interesting to find out which of these arrangements were present in the property of aristocrats or performed in the near or more distant surroundings at this time. Possible localities could include Náměšř nad Oslavou, Telč, Bystrice pod Hostýnem, Dačice, and opera houses in Brno, Vienna, or possibly Pressburg). Telč in particular could play a major role in the significant representation of opera arrangements in Nová Říše. As Šárka Zedníčková writes in her dissertation that during the reign of Leopold's son Leopold II. (died 1848) the expansion of opera in Telč took place thanks to the musician Josef Tobiášek. This educated musician, a pupil of Salieri and Kiesewetter and, since 1816, an educator of the count's children, included in the castle theater program not only stage music for plays, but also operas by Herold, Meyerbeer, Rossini and Weber. In addition to the nobility, the townspeople also had access to the theater for a small entrance fee for charitable purposes. The last performance in Telč took place in 1844.<sup>23</sup> A great deal of information about the theatrical life in Telč is to be found in an article by Matthias Pernerstorfer *Ferdinand Raimund in Telč. Zu Schlosstheater und Theaterbibliothek der Grafen Podstatzky-Lichtenstein*.<sup>24</sup> Here Pernerstorfer quotes Christian d'Elvert, who states that the great operas *Tancredi*, *Zampa*, and *I Puritani* were also performed in Telč.<sup>25</sup> As was already mentioned, the collection in Nová Říše contains several operas, namely Salieri's *Armida*, *Palmira* and *La Grotta di Trofonio*, Mozart's *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte* and Guglielmi's *La pastorella nobile*. The inventory from 1825 with additions from 1829 that has been my focus prior this research features an important note about four operas lent to Tobiášek in Telč in year 1825, namely Mozart's *Don Giovanni*, *Zauberflöte*, *Figaro*, and Salieri's *La grotta di*

23 "Za Leopoldova syna Leopolda II. (zemřel roku 1848) došlo na zámku zásluhou Josefa Tobiáška (1792–1846) dokonce k rozvoji opery. Tento vzdělaný hudebník, žák Salieriho a Kiesewettera a od roku 1816 vychovatel hraběcích dětí zařadil na program zámeckého divadla nejen scénické hudby k činohrám, ale také opery Herolda, Meyerbeera, Rossiniho a Webera. Kromě šlechty měli do divadla za mírné vstupné na dobročinné účely přístup i měšťané. Poslední představení v Telči se konalo roku 1844." ZEDNÍČKOVÁ, Šárka. *Salonní hudba šlechtického rodu svobodných pánů z Dalbergu v Dačicích*. Brno, 2002. Dissertation. Masaryk University, Faculty of Arts, The Department of Musicology. Supervisor Prof. PhDr. Miloš Štědroň, CSc, p. 47.

24 PERNERSTORFER, Matthias J. *Ferdinand Raimund in Telč. Zu Schlosstheater und Theaterbibliothek der Grafen Podstatzky-Lichtenstein*. *Nestroyana* 2012, 32, Heft 1–2, pp. 33–46.

25 D'ELVERT, Christian. *Geschichte des Theaters in Mähren und Oester. Schlesien*. Brünn: Rud. M. Rohrer, 1852, p. 164.



*Trofonio* (A 17.971). Musicologist Martin Nedbal also researches the opera in Telč in 18<sup>th</sup> and 19<sup>th</sup> century and has come to several important discoveries.<sup>26</sup>

Amongst the most interesting locations close to Nová Říše (approximately 30 km) belongs also the village Nové Syrovice with its castle where popular salon music in the 19<sup>th</sup> century was often performed. The collection, which is currently stored in the Department of the History of Music of Moravian Museum contains mainly songs, opera arias, duets and chamber compositions in manuscripts and prints. Piano sonatas predominate in chamber music, and concerts for one or two pianos were also popular.<sup>27</sup> Although the selection of composers is striking similar between collections of Nová Říše and Nové Syrovice, namely François-Adrien Boieldieu, Gaetano Donizetti, Gioacchino Rossini or Daniel Auber and it would seem the collection of Nové Syrovice might be the source for the opera arrangements in Nová Říše, there are several important differences to keep in mind. Not only are the arias often completely different, but even in cases where the arias are the same, the key signatures might vary. The example might be the aria *Der Troubadour* (*Der Troubadour stolz auf der Liebe Bande*) from Jean de Paris by Boieldieu – the version from Nové Syrovice (A 24.372) is in D major, whereas the manuscript in Nová Říše (A 17.934) is in C major. Another example is cavatina *Elena! Oh tu, ch'io chiamo* from the opera *La donna del lago* by Rossini. Not only is the version from Nové Syrovice (A 24.656) written for an alto voice and a piano, whereas the version from Nová Říše (A 17.949) is for a flute and a piano, but the key signatures differ as well – Nové Syrovice's cavatina is in F major, Nová Říše's aria is in D major. This however does not mean that the manuscripts from Nová Říše are not linked to Nové Syrovice – different key signatures or instruments could have been the alterations made to meet the local conditions. On top of that, the Nové Syrovice collection contains a lot of other unspecified arias – sometimes even several in one band – and it is possible that some were copied or acquired for the purposes of Nová Říše collection. The research it will require to fully identify which of the musical pieces might be connected is however far beyond the scope of this paper.

As for the purpose of the great amount of secular music in the Nová Říše's collection there are several plausible theories. Between 1800 and 1808, there was a school, which should be labelled as a grammar school by today's perspective, in Nová Říše with a noble boarding school.<sup>28</sup> Since most of the arrangements are of later operas, most of them were probably not used as a teaching device at this school. Although most of the music comes from a later period, it is possible that during the years of the grammar school's operation, the members of the monastery gained a lot of contacts with the nobles, and it is even possible that some private education followed. They could therefore obtain arrangements, which belonged to the collections of the surrounding aristocratic music

26 The latest discoveries which are tightly connected not only to Nová Říše are to be found in: NEDBAL, Martin. Wenzel Mihule and the Reception of Don Giovanni in Central Europe. *Journal of Musicology*. 2022, vol. 39, issue I, pp. 66–108.

27 STRAKOVÁ, Theodora. *Průvodce po archivních fondech*. Brno: Ústav dějin hudby Moravského musea v Brně, 1971, pp. 73–74.

28 ŽÍDECKÝ, Cyril. *Beschreibung und kurze Geschichte des Prämonstratenser-Chorherrenstiftes Neu-Reisch in Mähren*. Würzburg & Wien: Verlag von Leo Woerl, 1882, p. 24.

centres. Due to the own compositional activities of cantors and organists in the field of secular music, it is also possible that opera arrangements served members of the order to relax and to engage in common musical activities. The given possibilities do not exclude each other. To clarify and to understand these internal processes in the monastery, it will be necessary to examine secondary sources (especially correspondence), which are stored in the Moravian Provincial Archive in Brno.

For the purpose of this paper, it was also important to compare the Nová Říše monastery collection with the collections of the selected monasteries and to put the Nová Říše collection into a broader context. The number of opera arrangements in other monasteries suggests that although opera arrangements occurred in monastic environment and probably might have been a source of entertainment from time to time, the actual portion of those arrangements in given monasteries is much smaller than in Nová Říše. For example, Premonstratensian Geras Abbey – which while in Lower Austria is situated only around 50 km from Nová Říše – maintained active contact with Nová Říše monastery, but according to RISM database there are only few arrangements in the collection of the monastery.<sup>29</sup> It would seem that arrangements were generally popular in the monastic environment at the first half of the 19<sup>th</sup> century, but on closer inspection it was very distinct in different monasteries and orders. It is probable that these differences are related to the personal interests of individual regenschori, both at the level of arrangements as such and at the interest in individual composers and national schools.

The monasteries of Klosterneuburg, Göttweig and Zwettl were chosen to place the Nová Říše music collection in a broader context. These are representative collections with a number of preserved music. Monasteries were selected in the nearby region of Lower Austria and among the evaluated monasteries were not only members of the same order (Premonstratensian in Geras), but also other important orders (Augustinian canons in Klosterneuburg, Benedictines in Göttweig and Cistercians in Zwettl), which were famous for cultivating music.<sup>30</sup> Although according to preliminary research, specifically opera arrangements were to occur sporadic in these monasteries.

The collection of Zwettl monastery contains mainly 18<sup>th</sup> century sacred, and chamber works. From more recent time there are many works by Joseph and Michael Haydn and Wolfgang Amadeus Mozart. There are also a few of first or early editions of sacred and secular pieces of the 18<sup>th</sup> and 19<sup>th</sup> centuries by composers from the regions of Habsburg monarchy, Prussia, or Italy.<sup>31</sup> Although Zwettl seemed to be the monastery most inclined towards opera arrangements, not every manuscript was available at the time of the

29 According to the Austrian musicologist Herbert Seifert, to whom I thank for this information, the entire collection should be included in RISM with the number of 566 results. Access to the collection has not yet been granted.

30 I would like to greatly thank the archivists Martin Haltrich (Klosterneuburg), Bernhard Rameder (Göttweig) and Andreas Gamerith (Zwettl) for their enormous patience and significant help.

31 BENTON, Rita. Libraries. In *Grove Music Online* [online]. 2001. [cit. 5. 12. 2021]. Available at: <<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040070>>.

research.<sup>32</sup> The arrangements from the Zwettl monastery are mainly printed and most of them are piano reductions. The exception is for example the overture from the opera *Der Geist am See* by Franz Xaver Chwatal from the possession of Joseph Mechura for two violins, two violas and violoncello.<sup>33</sup> Another interesting arrangement (a printed one) is a reduction of the overture to *Il barbiere di Siviglia* for a string quartet.<sup>34</sup> The piano reductions were made from the famous operas, the few selected pieces are *Se vuol ballare Signor Contino* from the opera *Le nozze di Figaro*<sup>35</sup> by W. A. Mozart or the whole piano reduction of *Der Freischütz*<sup>36</sup> by Carl Maria von Weber from the *Musik-Verlag der Schlesingerschen Buch- und Musikhandlung*. Out of the total number of around 1100 signatures, the number of opera arrangements represents no more than 30 pieces.<sup>37</sup>

Göttweig's music archive consists largely of church and instrumental music of the 18<sup>th</sup> and 19<sup>th</sup> centuries, both in manuscript and in print.<sup>38</sup> The collection contains secular music such as a respectable number of symphonies and concertos by Christoph Wagenseil, Leopold Hofmann, Joseph Haydn, Michael Haydn, Jan Křitel Vaňhal, Ignaz Holzbauer or Wolfgang Amadeus Mozart. There are three arrangements that are relevant to the topic of this research in the musical collection of Göttweig monastery.<sup>39</sup> All of them are arrangements of Mozart's operas – *Die Zauberflöte* and *Le Nozze di Figaro* purely for stings (quintet and sextet) and *Don Giovanni* for flute, two violins, two violas and basso continuo. According to the title page the arrangement of *Le Nozze di Figaro* was made by Cajetano Fogel.<sup>40</sup> It is possible that the other two arrangements were also made by

32 Some of the manuscripts from the Zwettl collection were newly catalogized while others were digitalized at the same time, therefore only a certain portion of the musical collection was available at the time of the research.

33 A-Z, VIII/79. Franz Xaver Chwatal (1808–1879) was a Bohemian pianist, composer and music teacher. From 1822 to 1832 he worked as a music teacher in Merseburg and from 1835, he worked as a music teacher in Magdeburg. Joseph Mechura may have a family relationship with the Měchura family. WURZBACH, Constantin von. Chwatal, Franz Xaver. In *Biographisches Lexikon des Kaiserthums Oesterreich*. 24. Theil. Wien: Kaiserlich-königliche Hof- und Staatsdruckerei, 1872, p. 381.

34 A-Z, VIII/76. The print was published by S. A. Steiner und Comp.

35 A-Z, suppl. 52/no. 35.

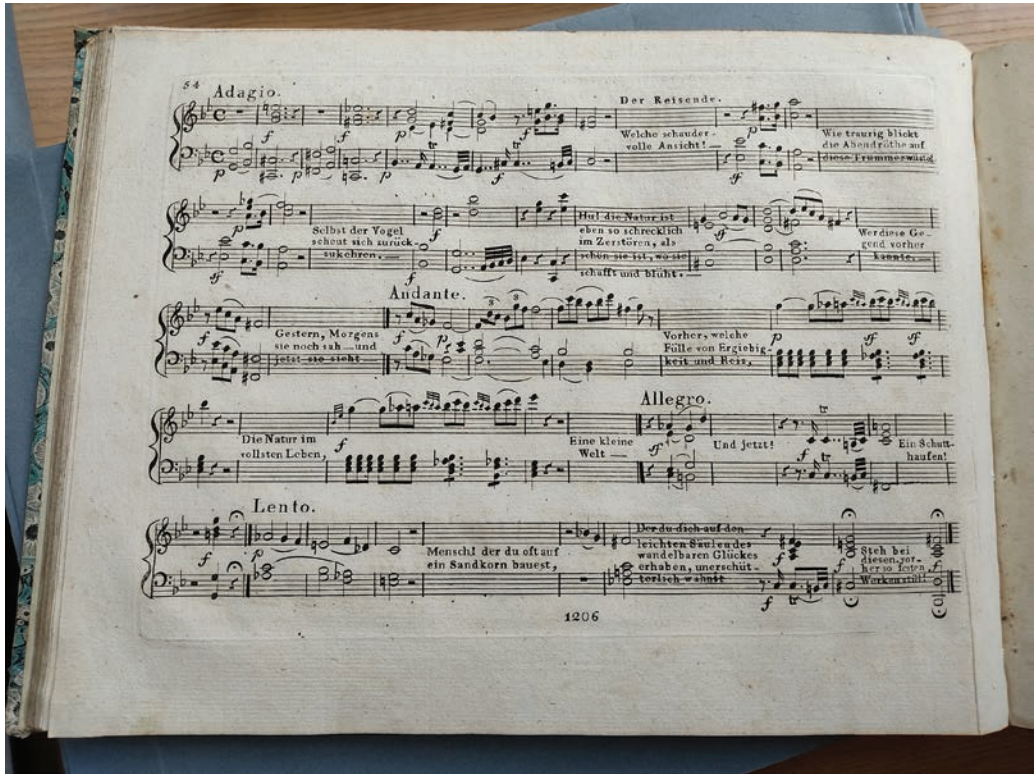
36 A-Z, VIII/297.

37 The resulting number would be slightly higher if we would include arrangements of opera dances as well, these are however oftentimes more of a “reimaginings” of the original music from the point of the arranger (common are variations and similar genres) than simple arrangements of the original music.

38 RIEDEL, Friedrich W. Göttweig. In SADIE, Stanley (ed.). *The New Grove Dictionary of Music and Musicians*. Second Edition. Glinka to Harp. Vol. 10. London: Macmillan, 2001, pp. 208–209. Other important works by Riedel: RIEDEL, Friedrich W. *Der Göttweiger thematische Katalog von 1830 1: Faksimile der Originalhandschrift*. München: Katzbichler, 1979. RIEDEL, Friedrich W. *Der Göttweiger thematische Katalog von 1830 2: Historisch-quellenkundliche Bemerkungen, Kommentar und Register*. München: Katzbichler, 1979. More about the collection in: LANDON, H. C. Robbins. Göttweig. In FINSCHER, Ludwig (ed.). *Die Musik in Geschichte und Gegenwart*. Eng–Hamb. Sachteil 3. Kassel: Bärenreiter, 1996, pp. 1561–1567.

39 *Die Zauberflöte* (A-GÖ, 1771) *Le Nozze di Figaro* (A-GÖ, 1772), *Don Giovanni* (A-GÖ, 1773).

40 Kajetán Vogl (1750?–1794) was a Roman Catholic priest and composer. A number of his sacred compositions have been preserved in archives. The compositions were often copied and performed for several decades not only in Prague, where he was a preacher in the Church of the Holy Trinity on Spálená street, but also in the wider area. He also composed secular music.



**Fig. 2** A-KN, MA-0460 – Weigl, Joseph: Overture from II. Act of *Der Bergsturz*, the print from Klosterneuburg collection.

him. At the moment, it is uncertain whether the arrangements of Mozart's operas from Nová Říše are in any way linked to the manuscripts from Göttweig monastery. There are similarities as well as differences that require further research.

The last of the selected monasteries is Klosterneuburg. The archive contains little secular or sacred music of the 17<sup>th</sup> century. Most of the church music is from the 18<sup>th</sup> and 19<sup>th</sup> centuries.<sup>41</sup> The collection of Klosterneuburg monastery contains several secular musical pieces that are of interest to this paper. There is a print of a piano reduction made by August Eberhard Müller<sup>42</sup> of the singspiel *Der Bergsturz* (1813) by Joseph Weigl.<sup>43</sup> Weigl was a popular composer of the time as confirms another piano reduction –

41 BADURA-SKODA, Eva. Klosterneuburg. In SADIE, Stanley (ed.). *The New Grove Dictionary of Music and Musicians*. Second Edition. Jennens to Kuerti. Vol. 13. London: Macmillan, 2001, pp. 679–680.

BADURA-SKODA, Eva. Klosterneuburg. In FINSCHER, Ludwig (ed.). *Die Musik in Geschichte und Gegenwart*. Kas–Mein. Sachtel 5. Kassel: Bärenreiter, 1996, pp. 679–680.

42 August Eberhard Müller (1767–1817) was a German composer and organist. His son Theodor Amadeus Müller was a violinist and studied under Louis Spohr.

43 A-KN, MA-0460. It is the only arrangement that occurs in the musical collection of Klosterneuburg mon-

the opera *L'Uniforme*.<sup>44</sup> There is also a piano reduction of the opera *Marie von Montalban* by Peter Winter.<sup>45</sup> The last interesting piano reduction is that of *Der portugiesische Gasthof* (orig. *L'Hôtellerie portugaise*) by Luigi Cherubini.<sup>46</sup> From the field of secular music there are also a number of string quartets and other original chamber music, but these compositions are not the focus of this paper.

There are however monasteries closer to Nová Říše that have not been the main focal point of this study. One of these is Benedictine monastery in Rajhrad where preliminary research was carried out. This collection consists mainly of manuscripts of church compositions from the second half of the 18<sup>th</sup> century. There is a smaller set of instrumental compositions attached to the collection, mainly symphonies, concertos, and chamber compositions from the second half of the 18<sup>th</sup> century. The collection of Rajhrad monastery bears some similarities to the collection of Nová Říše. There are several opera arrangements in the collection of the monastery, although these pieces represent only a small portion of the collection.<sup>47</sup> There are for example two piano reductions of parts of Vincenzo Bellini's *Norma*.<sup>48</sup> Interesting is also complete *Der Freischütz* by Carl Maria von Weber in printed arrangement for string quartet.<sup>49</sup> The main portion of arrangements in the collection of Rajhrad monastery is made of operas by Mozart and Rossini. These pieces are mainly piano reductions with or without voices.<sup>50</sup> From these piano arrangements stands out the rendition of Rossini's *Il barbiere di Siviglia* for two flutes printed by S. A. Steiner und Comp.<sup>51</sup> Although the portion and the importance of opera arrangements in the collections of Rajhrad and Nová Říše monasteries is widely different, further research into the collection of the Rajhrad monastery will be necessary.

Historically important is also the collection of the Augustinians (Discalced) from Brno. The Augustinians originally had their residence in the monastery near Church of St. Thomas, that is why many title pages of various pieces have the name Chori St.

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astery as well as in the collection of Nová Říše monastery (CZ-Bm, A 17.948). In Nová Říše it is a manuscript/transcription, not a print, and it consists only of the overture of the second act.

44 A-KN, MA-0719.

45 A-KN, MA-0718.

46 A-KN, MA-0717.

47 For the information about the collections of mentioned monasteries as well as discussion about the topic of the paper in general I would like to express my deepest thanks to Irena Veselá.

48 *Introduzione* (CZ-Bm, A 12.050) and Orovoso's cavatina *Sì, parlerà terribile* (CZ-Bm, A 12.051). Both are manuscripts but the title page gives information about the original prints.

49 CZ-Bm, A 13.347a-c.

50 For example, Mozart: *Don Giovanni* (Piano reduction of the whole opera, CZ-Bm, A 13.298), *Ouverture* from *La clemenza di Tito* (CZ-Bm, A 12.791), *Der Hölle Rache kocht in meinem Herzen* from *Die Zauberflöte* (CZ-Bm, A 13.297), *Parto, ma tu ben mio* from *La clemenza di Tito* (CZ-Bm, A 13.296), *Deh! se piacer mi vuoi / Wenn du mich liebst* from *La clemenza di Tito* (in Italian and German, CZ-Bm, A 14.278), *Sey ohne Furcht mein Leben* (orig. *Là ci darem la mano*) (CZ-Bm, A 13.299) from *Don Giovanni*. Rossini: Rodrigo's aria *Was hör ich?* (orig. *Che ascolto*) from opera *Otello* (CZ-Bm, A 14.345), canon *O schenk mir deine Liebe* (orig. *Ti parli l'amore*) and quintet *Wie graus es endet* (orig. *Incerta l'anima vacilla*) from opera *Otello* (CZ-Bm, A 14.343), cavatina *Ecco, ridente in cielo* from *Il barbiere di Siviglia* (CZ-Bm, A 14.336), cavatina *Tu seconda il mio disegno* from *Il Turco in Italia* (CZ-Bm, A 14.337).

51 CZ-Bm, A 12.954. The arrangement consists of ten movements.

Thomensis on them. Nowadays is the residence of the Augustinians in St Thomas's Abbey in so-called "Old" Brno (Altbrunn), which is the oldest part of the city. Augustinians from Brno have a significant number of opera arrangements in their musical collection, they however preferred arrangements for wind harmonies, which are not present in Nová Říše. The only exception in Nová Říše is the folder titled *Pamina et Saryra* with the arrangement of Mozart's *Bei Männern, welche Liebe fühlen* from *Die Zauberflöte* and the French revolutionary song *Ça ira!* both scored for two clarinets, two horns and two bassoons.<sup>52</sup>

Although the musical arrangements were generally popular, of the selected monastic localities subjected to a more detailed or, for the time being, only preliminary examination, they occur most in Nová Říše, both in terms of the percentage within the collection and in terms of the number of pieces. In the collection from the monastery in Nová Říše (in addition to the usual period church compositions) the music of world composers, opera reductions as well as local authors is combined. As was suggested before, it is possible that a greater amount of opera arrangements may stem from the aristocratic circles. It seems most likely that the selection and the amount of the opera arrangements depended on both the local tradition and, above all, the tastes, and preferences of the people responsible for the musical life of the monastery, especially the individual choir directors. A deeper examination of not only the Nová Říše collection, but also other pre-selected monastic as well as aristocratic music collections will undoubtedly bring interesting facts not only about the secular music in sacred places, but also about the role of music in the lives of religious orders in general.

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