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Musicologica Brunensia. 2014, vol. 49, iss. 2, pp. [169]-180

ISSN 1212-0391 (print); ISSN 2336-436X (online)

Stable URL (DOI): <https://doi.org/10.5817/MB2014-2-11>

Stable URL (handle): <https://hdl.handle.net/11222.digilib/132804>

Access Date: 27. 11. 2024

Version: 20220831

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THE PRACTICE OF MUSIC IN RAJHRAD MONASTERY IN THE FIRST HALF OF THE 18th CENTURY

Continuity of change is perhaps the best characteristic for a wide range of activities that influenced the everyday life in Rajhrad Benedictine monastery in South Moravia during the first half of the eighteenth century. These activities reached their climax under provost Anton Pirmus (1676–1744) in an attempt to realise an ambitious project made by famous architect Jan Blažej Santini Aichel of rebuilding the monastery complex and monastery church. An attempt to answer an arising question of how music was practised there and how in general the monastery's musical life mirrors the above mentioned continuity of change is the aim of this paper. I will try to formulate an answer by giving an insight into the evolving musical life in Rajhrad monastery in the first half of the 18th century and within this I accentuate local and distant individualities connecting with musical culture in Rajhrad, changes in repertoire and places where music was performed.¹

The first point I would like to discuss active participants in performing the music in the monastery. Music itself has an important role within the spirituality of the Benedictine order. Therefore performance of choral by the whole community of monks was an integral part of everyday life in Rajhrad monastery. In the first half of the 18th century there was a constant number of about twenty monks present in Rajhrad and according to their instructions no one could free himself from participating in singing in choir. From visitor's reports it is obvious that this singing was carefully observed and even the subject of aesthetic judgement from visitors.² Thus abbot Othmar Zinke (1663–1738) from Braunau monastery who visited Rajhrad several times from 1701 onwards suggested (except for making very practical remarks on voice technique and pronunciation) not to fall deeper

¹ For further informations concerning music culture of Rajhrad monastery in the 18th century see STRAKOVÁ, Theodora. Rajhradský hudební inventář z roku 1725. *Časopis Moravského muzea*, 1973, vol. 58, p. 217–246; VESELÁ, Irena – ŽŮREK, Pavel. *Maurus Haberhauer (1746–1799) und die Musikkultur Kloster Raygerns seiner Zeit*. Regensburg: 2014 (in print).

² Visitor's reports are held in Moravský zemský archiv Brno (hereafter MZA), Collection E6 (Benedictine monastery of Rajhrad), cardboard 31, call number A f 003.

than the tones G and A in order to attain a lively, brisk and eager character of singing of the psalms.

In contrast, figural music was performed in Rajhrad monastery by secular persons exclusively, which means by an organist and alumni (also called trumpeters, who besides performing music studied at monastery school). As the number of alumni varied from time to time (and sometimes declined even to four) there was a demand for occasional aid from seminarists of Jesuit gymnasium or city tower musicians from Brno.³ According to the visitor's reports figural music should have been performed at all important church feasts. If the special church feast did not occur on Sunday, the visitor pointed out that following the special devotion held in their monasteries there should be performed Czech songs with or without organ during the mass.

As other evidence of such a practice, in this case connected with Marian devotion, serves the petition of the Rajhrad community member and regenschori Hugo Otmansky (1704–1772) from 1746 to provost Matheas Stehlik (as a provost in Rajhrad in 1744–1749). Otmansky asked for permission to allow the singing of "Moravian Chorales" by discantists and altists with accompaniment of organ before the statue of St. Mary in monastery church every Monday and Sunday during the early mass.⁴ Accenting a cultivation of singing in Czech language seems to be an integral part of Rajhrad music culture in the first half of the eighteenth century. Performing figural music drew the intensive attention of monks as the visitor prescribed to stay during a convent mass in stalls and listen to music with devotion and not to walk curiously in the choir loft.

Organists who were active in monastery served as cantors as well. Their duties remained unchanged from 1693 up to 1780 (unfortunately the same was applied to their salary of 40 florins plus deputation); they were supposed to come early to choir, to prepare figural music for every mass, vespers and feast, to play music on demand if special guests of monastery arrive, to teach children music and writing and to serve at the provost table every day.⁵

From the first half of the 18th century these organists are known: to name them chronologically – Jan Antonín Bojan (ca. 1700), Christoph Nigrin (1706), Johann Carl Berounsky (1706–1712), Johann Michael Mängger (1712–14), Mathias Weber (1714–1715), Peter Wessely (1715), Matheus Storacz (1725). Johannes Brixides (as a monastery organist in 1726–36) and Jan Furbe (1736–68). Brixides and Furbe were active as prolific composers as well.⁶ Low salary (compared to similar

³ See SEHNAL, Jiří. Trubači a hra na přirozenou trompetu na Moravě v 17. a 18. století. *Časopis Moravského muzea*, 1988, vol. 73, p. 195; reports concerning tower musicians from Brno see MZA, Collection E6, cardboard 16, call number Ac19.

⁴ MZA, Collection E6, cardboard 72, call number Cb 23.

⁵ MZA, Collection E6, cardboard 43, call number Ba 16, cardboard 62, call number Be 23, cardboard call number 64, Be 41.

⁶ See ŽŮREK, Pavel. Zapomenutý brněnský skladatel Jan Brixides. *Opus musicum*, 2005, vol. 37, p. 41–46; ŽŮREK, Pavel: „Es mir gehet wie jenem der Ketzerey unschuldig beschuldigten...“ Nové poznatky a dokumenty k životu skladatele Jana Furbeho (?1717–1775?). *Acta*

posts in larger Moravian cities), harsh punishments for any laps, accumulation of the organist, cantor and servant post into one, as well as humid Rajhrad climate might represent the main reasons for high turnover of organists within Rajhrad monastery judging by their petitions.⁷

Passive participants in monastery music performing who were nonetheless of the highest importance for local musical life were directors of figural music choir recruiting from the monastery community exclusively. Their role in creating and shaping the repertoire of music in the monastery was decisive because they procured new compositions for figural music. For the first half of the eighteenth century we should mention the two important directors of figural choir, Romuald Höcker (1683–1754) and Norbert Peschka (1686–1739).

Höcker directed monastery music during the short period from 1704 to 1707 before his priest ordination. His major contribution is that during his era as a music director he compiled the inventory of music including the list of musical instruments.⁸ As this inventory arose some-time between 1704 and 1707, it is the oldest Rajhrad music inventory as well as the oldest Benedictine monastery music inventory from the Czech lands for the present.

Unfortunately this inventory does not contain any musical or textual incipits and any author of music is not mentioned either. At the first place musical instruments are listed: positive organ, regal, ala (which means a keyboard instrument), 2 violones, 7 violins, 2 violas, one pair of timpani, 4 trumpets in C, 2 in D, 2 natural horns, 2 oboes, 2 chalumeaux and 1 bassoon. Compositions are listed into 17 categories according to their liturgical use. Seen from music form point of view Höcker distinguished mass settings, offertories, concertus, cantus and strophulae (which means probably arias). The number of composition listed in inventory is 373, but the number was probably greater as we learn from several important remarks made by Höcker: one concerning the number of mass settings, namely that there exist many other mass compositions that are not in use for music production (so probably the out-dated ones). The second remark is at the very end of the inventory: “*Sonatas innumeras et Balletus*” referring to secular instrumental music played in monastery.

It is particularly striking that the positive organ mentioned in the inventory existed up to at least the 1930’s. We know about it from a newspaper article which was cut-out and pasted in the chronicle of Department of history of Music in the Moravian museum.⁹ In the article dealing with restoration of this instrument a photo is also published as well as the disposition of the positive organ.

musicologica [online]. 2014, 1. URL:< <http://acta.musicologica.cz/>>

⁷ Included in MZA, Collection E6, cardboard 43, call number Ba 16, cardboard 62, call number Be 23, cardboard call number 64, Be 41.

⁸ MZA, Collection E6, cardboard 498, call number Ogamma10.

⁹ Moravské zemské muzeum (hereafter MZM), Oddělení dějin hudby (hereafter ODH), Chronicle of ODH.

As for a remark about instrumental music in Rajhrad, there are not preserved almost any such compositions from that time. Nevertheless from ten noted collections of instrumental music from Rajhrad collection partly for lute, mandora and angelica there has been preserved five up to recent times.¹⁰ Within the music research which was carried out during this year in the monastery, there was found a part-book of printed collection of instrumental pieces for lute, violins and viola da gamba called *Der Aller Treusten Freindin*, published in Vienna in 1701 by Wenzel Ludwig von Radolt.¹¹ The fact that lute, mandora or angelica are not listed in Höckers inventory we could explain by making an assumption that there was no need of doing that as this music was apparently determined for playing in private sphere within monastery community.

Similar findings claimed Jiří Sehnal while examining the music culture of Premonstratensian monastery Hradisko describing the popularity of lute instruments in private entertainment of local regular's community.¹² Thus it is evident that such an instrumental music for lute, mandora, angelica with accompaniment of violins and viola da gamba performed in Rajhrad monastery followed the increasing popularity of these instruments in Moravian monastic milieu which is documented from the beginning of the 18th century onwards.

Music inventories from Bohemian and Moravian monasteries originating from the same time, and which are relevant for comparison, are from Cistercian monastery Osek (compiled in 1706)¹³ and two from Piarist colleges Kosmonosy (compiled in 1708 and 1712)¹⁴ and Slany (compiled in 1713).¹⁵ The speciality of the Osek inventory (which is chronologically closest to the Rajhrad one), lies namely in the fact that it includes evidently the private music collections of the community members as well as a striking account of Bassani's works, it seems that the Osek musical collection contained approximately a hundred compositions more than the Rajhrad collection. However, in number and types of instruments the Osek inventory differs from Rajhrad inventory considerably.

To make another comparison, both the Kosmonosy inventories do not include natural horns and chalumeux and in the Slany inventory there are listed only "newly acquired" natural horns. As for the account of instruments specified in these Piarist inventories there is mentioned a slightly smaller number than in Rajhrad inventory. As Jiří Sehnal pointed out regarding the Hradisko monastery

¹⁰ See POHANKA, Jaroslav. *Loutnové tabulatury z rajhradského kláštera. Časopis Moravského muzea*, 1955, vol. 40, p. 203.

¹¹ Private music collection of Rajhrad benedictine monastery in Rajhrad, Czech Republic.

¹² See SEHNAL, Jiří. *Hudba v premonstrátském klášteře Hradisko u Olomouce 1693–1739. Časopis Moravského muzea*, 1991, vol. 76, p. 185–220.

¹³ *České muzeum hudby*, no. 65/52,1.

¹⁴ These inventories were published in CULKA, Zdeněk. *Inventáře hudebních nástrojů a hudebnin piaristické koleje v Kosmonosích. Příspěvky dějinám české hudby*. 1972, vol. 2, p. 5–43. Manuscripts of inventories in Národní archiv, Collection Řád Piaristů, book 398, 399.

¹⁵ Original manuscript lost, Quoted after copy in MZM, ODH, call number G 293a.

natural horns were introduced there as a so far unknown instrument in 1702.¹⁶ According to him chalumeau, mentioned also in Hradisko monastery diaries, was a rare instrument within church music in Moravia at that time. Thus the occurrence of natural horns and chalumeux in Rajhrad is an important indication of the gradual spread of these instruments within the Bohemian and Moravian monastic milieu at the beginning of the 18th century, and it also represents one of the earliest evidence of this spread.

Now I would like to focus shortly on activities of Norbert Peschka who was another important individuality holding the post of the director of Rajhrad monastery figural music between 1726 and 1739. The music repertoire at the time when Peschka became the director of music in Rajhrad can be found in inventory from 1725.¹⁷ Unlike the Höcker's inventory this one included names of composers and text incipits although it is not thematic either. According to examination of handwriting this inventory was probably made by Peschka himself. After evaluating this source it is clear that the most favoured composers at that time in Rajhrad were Benedictine Günther Jacob and Jan Josef Ignac Brentner, both active in Prague.

During the period Peschka held the post of the director of figural music he evidently drew the music repertoire of the monastery nearer to works of composers active within the Imperial court in Vienna (such as Antonio Caldara, Johann Joseph Fux, Johann Georg Reinhardt, Matthias Oetl) and composers active as organists within the Vienna area and surroundings (e.g. Johann Adam Wöger, organist at Michaelkirche in Vienna, Franz Pruneder of Heiligenkreuz).

The occurrence of an extensive number of sacred arias by Baldassare Galuppi and Johann Adolf Hasse that Peschka acquired, is also striking. These arias are most probably contrafacta of the Hasse's and Galuppi's operas.¹⁸ One example for all: Peschka's collection contains a sacred aria *Lauda Sion* originally attributed to Rajhrad organist and composer Jan Brixides active there until 1735. In fact this aria is a contrafactum from Hasse's opera *Attalo re di Bittinia*, premièred in Naples in 1728.¹⁹ We can ask how Peschka managed to acquire this aria. There is a possible explanation connecting Rajhrad monastery to Brno opera productions during the 1730s. These productions may have served as the source of acquiring arias by aforementioned composers. Angelo Mingotti who ran the Brno opera house in those years in Brno and who introduced Galuppi operas there as well, was a brother of celebrated opera impresario Pietro Mingotti who produced Hasse's *Attalo* in Brussels in 1730.

¹⁶ See SEHNAL, Jiří. *Hudba v premonstrátském klášteře Hradisko u Olomouce 1693–1739*, op. cit., p. 185–220.

¹⁷ MZM, ODH, call number G 297. Discussion concerning the inventory see in STRAKOVÁ, op. cit., p. 217–246.

¹⁸ For further discussion concernig the topic of sacred aria's contrafacta see the paper of Milada Jonášová within this number of *Musicologica Brunensia* journal.

¹⁹ See RISM A/II: 451.016.923.

Another link to Brno opera productions could be a sacred aria composed by Antonio Costantini also from Peschka's collection. It is known that Costantini's opera *Elisa, regina di Tiro*, was produced in Brno in 1738, one year before Peschka's death.²⁰ Thus we could claim that concerning the Rajhrad music culture there was a considerable interest in the music of opera composers, interest that continued up to the second half of the 18th century. It is apparent that further investigation concerning this topic should follow.

Regarding the places where the music in Rajhrad monastery was produced, the edificial activity of provost Anton Pirmus should be appreciated above all. Motivation for such an imposing rebuilding of the monastery and church could be seen in his attempt to emancipate from influence of the Břevnov abbots and conferment of status of an abbey to Rajhrad. Famous architect Jan Blažej Santini Aichel was chosen to realise such a grandiose idea expressing the high ambitions of Pirmus. The new complex should have served as a symbol of representation of a prominent figure within Moravian high society who Pirmus as a prelate and believed future abbot surely was. So it is not surprising that for consecration of the new church was chosen the double choir mass settings by Caldara,²¹ emperor's vice-kapellmeister. Santini's work for Pirmus began in 1718.

Analysis of correspondence between Santini and Pirmus demonstrate a lively interest of the provost in questions concerning acoustical and spatial music problematic of Santini's concept of a new church.²² In contradiction to Santini's proposed project Pirmus demanded, for practical reasons, to shift the choir intended for choral singing from the middle part of church into the presbytery which therefore should be prolonged. Another important change made by Pirmus was replacing the choir loft designated for figural music. Pirmus objected to Santini's intention to situate it over the choir stalls in presbytery. He complained that the view of the high altar from the nave of the church would be hidden and the music would not be heard well enough in the parts behind the choir loft, especially if the musicians would have weak voices. In the period of rebuilding the church, both the choral and figural music was performed in the remaining west part of the former church and after its demolition in the hospital chapel.

Now I would like to describe distant individuals active in various monastic institutions who were in close contact with members of the Rajhrad community and thus created an important link with the institution they represented. This topic is part of a more complex problem: up to now we feel that there is a lack of such

²⁰ See FREEMAN, Daniel E. *The opera theater of Count Franz Anton Sporck in Prague*. Pendragon Press, 1992, p. 356; SEHNAL, Jiří. Počátky opery na Moravě. In *O divadle na Moravě*. Praha: Státní pedagogické nakladatelství, 1974, p. 69–71.

²¹ Missa Consecrationis Ecclesiae, manuscript in MZM, ODH, Collection Rajhrad, call number A12142. As a Nr. 7 quoted in list of Caldara mass settings in THALHAMMER, Manfred. *Studien zur Messenkomposition Antonio Caldaras (um 1670–1736)*. Würzburg: 1971, p. 20–21, and as Nr. 7 in KRAUS, Felix von. *Biographie des k. k. Vice-Hof-Kapellmeister A. Caldara*. Wien: 1894.

²² MZA, Collection E6, cardboard 46, call number Bb15.

a reflection in scholarly research of monastic music culture. Nevertheless, it is evident that without an attempt to answer the questions how the monastic institutions in central Europe were connected and how this connection influenced the music performed there, such research would remain incomplete. When examining this problem it seems to be impossible to interpret correctly all phenomena arising from analysis of the musical culture of particular monastic institutions. As the main sources for such research the ego documents (as diaries and correspondence) are most valid. Unfortunately, no preserved diaries of Rajhrad monastery from the first half of the 18th century exist. Anyway, we are going to follow the contacts between Rajhrad monastery and other monastic communities by means of analysing the preserved extensive personal correspondence of Rajhrad provosts.

As for the Austrian part of the Habsburg empire, there are documented contacts of Rajhrad monastery with the Vienna court and other institutions, as Benedictine monasteries in Melk and Lambach, as well as with Kremsmünster.

The Vienna contacts were mediated by Joseph App, an agent and informant of Rajhrad monastery in Vienna in the 20th and 30th. Relations with the Benedictine monastery Schottenkirche was established, beginning with Benno Brancouzsky (1658–1709), the precursor of provost Pirmus, and continued further after his dead. Brancouzsky's was uncle of Leopold Rauscher, the prior of the Benedictine monastery by Schottenkirche. The direct musical link between both institutions is manifested in an considerable amount of compositions in Rajhrad by Mathias Oetl who was a director of music in Schottenkirche in the 1720s.

Another person of potentially high importance for music transmission, who stayed in contact with Rajhrad, was Johann Georg Körner, the chamber musician of Prince Maximilian Hannover of Braunschweig and Lüneburg, a younger brother of George I., the king of Great Britain and Ireland.

It is not surprising that, with the exception of the prominent Moravian monasteries, the most intensive contacts were held within the frame of Benedictine monasteries associated in the Bohemia-Moravian province which constituted of monasteries Břevnov, Braunau, St. Nicholas in Prague Old Town, Kladruby, Sázava and St. John under the Cliff.

However, it is evident that the closest relations were between Rajhrad and the Benedictine monastery of St. Nicolas in Old Town in Prague. Not only the prior and composer Bernard Pošival, whose compositions were included in Rajhrad music collection, but two other outstanding personalities from St. Nicolas monastery maintained friendly relations with provost Pirmus.

First of them was Anselm Vlach, the abbot of St. Nicolas, and the other was Günther Jacob who held different positions within the monastery (e.g. archiver and apostolic notary). An extent correspondence existed mainly between Pirmus and Vlach in the 1720s.²³ They were discussing multiple topics showing diverse sides of practical life in both monasteries including music.

²³ MZA, Collection E6, cardboard 70, call number Cb016.

Anyway the most important individuality linking the music of Rajhrad and St. Nicolas is doubtlessly the aforementioned Gunther Jacob, a prolific composer himself. The analysis of Vlach's and two of Jacob's letters shows that he was in a warm friendly relation with Pirmus. The first mention of these contacts can be found in a Jacob's letter to Pirmus from 1722, which is important for the music performing in St. Nicolas as well.²⁴ Jacob himself visited Rajhrad at least once during 1727. As it is documented in Vlach's letters, he sent Jacob to Vienna at the end of 1726 because of administrative purposes, and because Jacob, as Vlach explicitly writes, wants to be introduced into music with the unspecified aid of František Ferdinand Kinsky, the supreme chancellor of the Kingdom of Bohemia. Vlach ordered Jacob to return from Austria via Rajhrad.

In fact, Jacob spent there some time in 1727 as we know from his letter to Pirmus from 1731, in which he invites Pirmus to his oratorio *Sol parvus praeludians* [...] *Typus anitypo Samson Jesu Christo* which was performed in 1731 in St. Nicolas church and he probably enclosed the libretto to the letter.²⁵ This libretto is preserved, together with two other librettos of Jacob's oratories *Cithara Jesu* from 1729 and *Anima rationalis* from 1731, bounded in a collection of diverse librettos of oratories, sacred dramas and panegyrics originating mostly in Pirmus's time, showing his participation in the musical life of his time.²⁶ Attribution of the two other oratories to Jacob (as he is not mentioned in them) is, inter alia, confirmed in Jacob's biography published by Trollda.²⁷

Musical culture and the practice of music in a monastic institution, as it is demonstrated by the example of the Rajhrad monastery in the first half of the 18th century, should be comprehended and studied not as an isolated but rather complex phenomenon, in the context of the net of relationships created by distant and local individualities who determined its musical life. The motivation of local individualities influencing the music culture seems to be connected with building symbolic capital by means of representation.²⁸ The activities of directors of music could also be explained in the context of the arising rank of "Musikkennern" and "Musikliebhabern" in the society of the first half of the 18th century. However, the orientation of music repertoire on Vienna court music composers could be clearly understood as a result of the ambitious plans of Pirmus. So we can see that in this case the piety and the profane (sacred and secular) are, metaphorically speaking, going hand in hand.

²⁴ MZA, Collection E6,cardboard 71, call number Cb20bis.

²⁵ Ibid.

²⁶ Muzeum Brněnska, Knihovna Benediktinského opatství Rajhrad, call number R–Z.f.18.

²⁷ See TROLDA, Emilián. P. Gunther Jacob (Eine Musikerbiographie). *Mitteilungen des Vereines für Geschichte der Deutschen in Böhmen*, Vol. 53, hrsg. Ottokar Weber, Praha: 1915, p. 285–286.

²⁸ See BOURDIEU, Pierre. The forms of capital. In *Handbook of Theory and Research for the Sociology of Education*. New York: Greenwood, 1986, p. 241–258; and BOURDIEU, Pierre: *Practical Reason: On the Theory of Action*, Stanford University Press: 1998.

D. y. 10

Consignatio Instrumentum

3

Positivum	=	=	=	=	1
Regale	=	=	=	=	1
Alta	=	=	=	=	1
Bassus	=	=	=	=	2
Fides	=	=	=	=	7
Buccinae id e. fides majores	=	=	=	=	2
Tympana	=	=	=	=	2
Tuba ex C:	=	=	=	=	2
Tuba ex D:	=	=	=	=	4
Cornua sylvestria	=	=	=	=	2
Hoboja	=	=	=	=	2
Schalamaja	=	=	=	=	2
Fagot	=	=	=	=	2
	=	=	=	=	1

Consignatio partium

Sacra solennia	=	=	=	17
Sacra minus solennia	=	=	=	30
et alia quam plurima, quae n̄ in usu habent.				

De Nativitate Dni.

Offertoria 10. Strophulae 20.

Attachment 1. First page of music inventory of Benedictine monastery in Rajhrad compiled between 1704–1707 by Romuald Höcker.

Sol parvus ^(a) *præludens Majori,*
 Typus Antitypo <sup>cop. 71044
11592
Nº 2.</sup>

SAMSON
JESU CHRISTO

Cui pœnitentes adgeniculantur tres Animæ Facultates
Intellectus, Voluntas & Memoria.

Intuitu Sacratissimorum quinque Vulnerum in quinque partes parti-
tus atque de Licentia Superiorum

pro honore & Veneratione passionis thean-
 Dricæ MVsICè EXpositVs

In Ecclesia RR. PP. Benedictinorum ad S. Nicolaum Vetero-Pragæ
 Dominicâ in Palmis sub Missa Majori consueta.

PARS I.
 Typus.

S Y N O P S I S.

LLe mille prodigijs inlytus Heros, imò totus ipse prodigium
 Samson (b) fraude Dalila à Philisthais captus, exoculatus, &
 in templo Dagonis ludere jussus, concutiendo columnas, quibus
 innitebatur domus, multò plures interficit moriens, quàm vivens. (c)

T E X T U S.

Chorus Philisth. Dagon! DEUS immortalis, cui nullus est xqualis,
 Qui stravisti sinè glande in Samsonè robur grande:
 Collxtantes te laudamus, io! plausus concinnamus,
 Adesto Samson! hostis infeste, Philisthainis sævior peste,
 Ludendo nostros auge lepôres, Victori Dagon redde honores.

A Recit.

(a) Samson hebraicè latine Sol parvus ita Cornel. à Lapide in Caput. 13. Jud. (b)
 Sahanus in epitaphio Mausolei Samsonis. (c) Judic. 16.

Attachment 2. First page of libretto from oratorio *Sol parvus præludens Majori Typus Antitypo Samson Jesu Christo* [...] by Günther Jacob.

ABSTRACT

THE PRACTICE OF MUSIC IN RAJHRAD MONASTERY IN THE FIRST HALF OF THE 18TH CENTURY

Continuity of change is perhaps the best characteristic for a wide range of activities that influenced the everyday life in Rajhrad Benedictine monastery in South Moravia during the first half of the eighteenth century. These activities reached their climax under provost Anton Pirmus (1676–1744) in an attempt to realise an ambitious project made by famous architect Johann Santini Aichl of rebuilding the monastery complex and monastery church. An attempt to answer an arising question of how music was practised there and how in general the monastery's musical life mirrors the above mentioned continuity of change is the aim of this paper. I will try to formulate an answer by giving an insight into the evolving musical life in Rajhrad monastery in the first half of the 18th century and within this I accentuate local and distant individualities (e.g Günther Jacob) connecting with musical culture in Rajhrad, changes in repertoire and places where music was performed.

Key words

Moravian baroque church music, music in the Rajhrad monastery, Günther Jacob, Moravian music inventories, baroque music in Moravia, music in the Benedictine monasteries, music and symbolic capital, Anton Pirmus, Wenzel Ludwig von Radolt, oratorios

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