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JAN KŘTITEL VAŇHAL AND THE BOHEMIAN AND MORAVIAN MUSIC COLLECTIONS OF THE BROTHERS HOSPITALLERS (BARMHERZIGE BRÜDER, O. S. I.)

U ovome radu autorica govori o djelima Jana Křtitela Vaňhala zastupljenima u glazbenim zbirkama koje su prethodno pripadale Redu Braće Hospitalaca (Milosredne braće, Fatebene Fratelli, O. S. I.).

In the modern Czech music history, Jan Křtitel Vaňhal met with the same fate as most musicians who from the 17th to the early 19th century left Bohemia either due to their Protestant faith, or because they looked for a generally better future abroad. They went to Austria and other German speaking states, to Italy and also to distant lands like France, England, Sweden, Russia or even the United States. In the worst case, in the early 20th century their existence was forgotten (especially in case of musicians of German nationality). In the better case, their compositional output was seen as of no great value – most of them were listed as so called “Kleinmeisters”. Of interest here is indeed the fact that they were seen in a different way not only by their own contemporaries: especially in the last decades they got again back into the limelight, both at home and abroad. Considering Jan Křtitel Vaňhal and his standing among the period composers, his position in the Bohemian collections during his lifetime was nearly as prominent as that of Joseph and Michael Haydn. Gottfried Johann Dlabacž, who visited Vaňhal in Vienna in 1795, wrote about him in his *Allgemeines historisches Kuenstler-Lexikon* from 1815 with admiration, saw in him a great man of arts, who should be highly appreciated (‘in jedem Betracht große und schätzungswerte Tonkünstler’), praised his compositional excellence as well as his honest behaviour, friendly manners and pleasant nature:

Seine Kompositionsstücke hatten von jeher das Auszeichnende, daß man darinn mit dem Erhabenen und Gründlichen, auch das Sanfte und Melodische

ausgedruckt gefunden; und seine musikalischen Arbeiten sind noch itzt eben so, wie seine Gemüthsart beschaffen, die ihm seiner Rechtschaffendheit, Sanftheit des Charakters, und Gefälligkeit im Umgange wegen, allgemeine Achtung, und Liebe bei Jedermann immer erwarb.¹

The interest among Bohemian musicians in Vaňhal's works during his lifetime and later can be compared with their enthusiasm for, from local authors, František Xaver Brixi, and, from foreign composers, for works by Joseph and Michael Haydn, Carl Ditters, Leopold Hofmann, Ignaz Holzbauer, or Wolfgang Amadeus Mozart (it should be noted, however, that Mozart's sacred music was acquired by the Bohemian choirmasters later than music by both Haydns, and much of it consisted of operatic contrafacta). Vaňhal's name appears in all extant collections, surviving in Bohemia – would it be those gathered by the nobility, cathedrals, important churches and monasteries, or for the use of the village teachers and choirmasters. Many such scores were saved from late 19th century destruction by Ondřej Horník (1864-1917), who was Prague Conservatoire Professor, organist and music collector.² After Horník's death his collection was transferred to the National Museum in Prague; today it is housed, together with all other early parts of the National Museum's music collection, in its music department, the Czech Museum of Music. Most of Horník's collection scores came from Bohemian and Moravian towns and villages, exceptionally also from Prague, mainly from the Vyšehrad Basilica, situated at the site occupied by the Bohemian rulers before they moved to today's Prague Castle. Around 1800, the Vyšehrad choir-master and owner of an extensive music collection was Prague opera violinist, composer, church choir-master and one of the founding members of the Prague Tonkünstler Wittwen-und-Waisen Societät Jan František Kučera (1745?-1836).³ In Kučera's collection are found mainly Vaňhal's sacred compositions – Masses, and motets. Vaňhal's printed and hand copied Masses, motets, antiphons (*Salve regina*), sacred arias, Litanies and *Stabat Mater* were of interest also for numerous Bohemian and Moravian country choirmasters – including several prolific composers (from South Bohemia should be named here Antonín Borový, from East Bohemia and West Moravia Johann August Fiebiger, Martin Broulík, Tomáš Kolovrátek or Josef Milčinský). Vaňhal's compositions also belonged to the core repertoire of the Cecilian Music Society, founded in 1803 by the textile making

¹ Cf. Johann GOTTFRIED DLABACŽ, *Allgemeines historisches Kuenstler-Lexikon fuer Boehmen und zum Theil auch fuer Maehren und Schlesien*, I./III., Prague 1815, II., col. 329.

² For Ondřej Horník's collection see especially Dagmar ŠTEFANCOVÁ - Markéta KABELKOVÁ – Eva PAULOVÁ: *Hudební sbírka Ondřeje Horníka*, I.II., Prague 2012.

³ Cf. FREEMANOVÁ, Michaela, *Prague's Society of Musicians (1803-1903/1930) and its role in the music and social life of the town*, in: *Hudební věda (Musicology)* XL, 2003, No. 1, pp. 3-28.

bougeoisie in East Bohemian town of Ústí nad Orlicí, who put together one of the most impressive Bohemian music collections, in use until today. Vaňhal's compositions intended for piano and organ, teaching including, published in Berlin, Vienna, Offenbach, and elsewhere, were also popular in Bohemia. They were copied by hand as well as re-printed – one of them, the *Einfache Fuge*, was incorporated in the second volume of *Fugen und Preludien von älteren vaterländischen Compositoren*, published in 1832 for the use of Prague's Organists College, as well as of country organists, by the College teachers Jan August Vitásek, Robert Führer and Josef Schütz;⁴ a fugue by Vaňhal appeared also in 1892 in the fifty-third volume of *Hudební album*, edited in Prague by the composer Zdeněk Fibich.⁵ Also widespread were Vaňhal's battle scenes, and keyboard variations, published in Austria and Germany, as well as in Prague – around 1850 by Gottlieb Haase⁶ or Marco Berra,⁷ and also later – around 1900 by the distinguished bookseller and founder of the first Czech music publishing house František Augustin Urbánek (1842-1919), in the late 20th century especially by the Supraphon publishers, after 1989 taken over by Bärenreiter Verlag (instructive publications and the specialist *Musica Antiqua Bohemica* series). Today, the interest in Vaňhal's organ works is growing again – publishing facsimiles of their first editions is cared for especially by the organist, organ festivals organiser and music teacher Tomáš Thon.⁸

Bohemian noble families – such as the Counts Waldstein, Counts Clam-Gallas, Counts Pachtá (to whom some of Vaňhal's compositions are dedicated) or Princes Lobkowitz looked into Vaňhal's compositional output mainly for entertainment. In their 18th and early 19th century collections can be found his *Kinderlieder*, songs, and works for piano: sonatas, variations, and battle scenes - mainly in German, Austrian, French, English and also Bohemian prints). A note should be taken of the fact that Vaňhal's compositions of this kind were collected and reprinted in the Bohemian Lands far into the 20th century – of special interest are here the collections of Eduard Emanuel Homolka (1860-1934; member of an important Prague luthier family), of the early 20th century excellent music historian Emilián Trola (1871-1949), or of the teacher and music publisher Roman Nejedlý (1844-1920), father of the controversial Bohemian music historian Zdeněk Nejedlý. In the collections belonging to the nobility can be found also chamber music (du-

⁴ Cf. Prague, National Museum – Czech Museum of Music, IV C 26, XXXIII F 63.

⁵ Cf. Prague, National Museum – Czech Museum of Music, I B 1, pp. 234-236.

⁶ Cf. Prague, National Museum – Czech Museum of Music, XXV A 243, XXXIX F 889.

⁷ Cf. Prague, National Museum – Czech Museum of Music, XVIII B 51, XV D 324, XIX E 585.

⁸ Cf. Jan Křtitel Vaňhal, *12 Fugues for Organ*. ArtThon, ed. by Tomáš THON; Based on Ignaz Sauer's editions. ISBN 80-900876-4-7.

ets, trios, string quartets, dances, and wind harmony compositions – nocturnos, divertimenti, parthias, serenades), and, indeed, concertos and orchestral works, especially symphonies – copied by hand or printed. Symphonies, concertos and chamber music found their place also in the collections gathered by the clergy. As an example should be named here Johann Anton Seydl, Dean of the parish church in the town of Beroun, Central Bohemia;⁹ another clergyman could have perhaps gathered, together with a local teacher, a similar collection, which belonged to the West-Bohemian village of Úterý; about its early 19th century choirmaster, Florian Kohler, however, very little is known). Orchestral and chamber music can be indeed found also in the monastic collections – especially these which originated in West-Bohemian Cistercian monastery in Osek (Ossegg), or East-Bohemian Kuks and South-Moravian Brno and Valtice, all three of them residences of the Brothers Hospitallers (Fatebene Fratelli, Barmherzige Brüder, O.S.I.).

The 'provincia germanica' of the Brothers Hospitallers covered around 1770 almost the whole of Central Europe. The oldest monastery was built in Valtice (Feldsberg), originally in Austria, after 1919 in Moravia, Czechoslovakia; it was founded in 1605. The other monasteries were set up in Vienna (founded in 1614), Graz (1615), Prague (1620), Neuburg a.D. (1622), Trieste (1625), Spišské Podhradie [Kirchdorf] (1650, originally in Upper Hungary, after World War I in Slovakia), Gorizia (1656), Bratislava [Pressburg], (1669, originally in Upper Hungary, after World War I in Slovakia), Nové Město n. Metují [Neustadt an der Mettau] (1696, East Bohemia), Cieszyn [Teschen] (1700, now in Poland), Wrocław [Breslau] (1712), Eger (1726, Hungary), Prostějov [Prossnitz] (1733, Moravia), Timisoara, (1737), Münster (1741), Kuks [Kukus] (1743, East Bohemia), Brno [Brünn] (1747, Moravia), Letovlce [Lettowitz] (1750, Moravia), Munich (1751), Linz (1757), Pápa (1757, Hungary), Eisenstadt (1760), Oradea (1760), Neustadt in Schlesien (1764, now Prudnik, Poland), Bruchsal (1776), Vác (1778, Hungary), Deidesheim (1779) and Vizovice [Wisowitz] (1781, Moravia). In 1781 Joseph II decided to re-organise the 'provincia germanica'; the houses in Munich, Neuburg a.D., Mannheim, Münster, Bruchsal, Deidesheim, Wrocław and Neustadt in Schlesien formed a Bavarian province, while the remaining houses became the Austro-Hungarian province, which also included Order houses in Ljubljana [Laibach] (founded 1785), in Pécs [Fünfkirchen] (1786, Hungary), Skalica [Skalitz] (1796, originally in Upper Hungary, after World War I in Slovakia), Zebrzydowice (1800, in Poland), Zagreb (1804) and today's Budapest (1806). The original and principal mission of Brothers Hospitallers, founded in 1534 in Granada by Juan Ciudad - St John of

⁹ Jaroslav Cf. HOLEČEK, J. A. *Seydl Decani Beronensis operum artis musicae collectio*, Prague 1976, No. 492-502.

God, was to care for the aged, helpless and sick. The monasteries and hospitals of the Order were up-to-date in their practice of medicine and pharmacology, and botanical studies; among the members, however, there were found also writers, painters, music instrument makers and musicians. From 1718, due to the decision of the then Provincialis P. Matthäeus Mayer, young brethren leaving the noviciate complemented their medical training by music studies – so that the Order province would have well educated and experienced [in the German version 'kunstverständigen und erfahrenen'] nursing staff, and the young men who in the future were to face hardship and life danger (many of them died in epidemics, caring for their patients) could retain a love of and interest in their profession.¹⁰ Especially in the 18th and early 19th centuries, when the musical life of the Order was at its peak, a number of order residences turned into remarkable music centres; most of the musically talented Order members came from the Bohemian Lands.

The papers of the eleven monasteries built on the territory of what is now the Czech and Slovakian Republics suggest that music was performed in all of them - only two music collections, however, are nearly complete - these of Kuks, Valtice (Feldsberg) and Brno. Three other small collections survived in Vienna,¹¹ Graz¹² and Wrocław; some music materials have also survived in Cieszyn (Teschen). There may be some other ones, the existence of which, however, is not yet generally known. Order collections from Prague, Nové Něsto nad Metují, Cieszyn (Teschen) and Prostějov are fragmentary; the state of music making in Letovice and Vizovice can be guessed only from archive materials. The same applies for the Slovakian monasteries, where music collections survived locally, it seems, only if incorporated in other collections - otherwise, after World War I, they were allegedly taken to Hungary. There are, however, several documents of major importance for the history of the Bohemian and Moravian residences of the

¹⁰ For the history of Brothers Hospitallers see especially: Joannes de DEO SOBEL, *Dějiny a slavnostní spis rak.-české řádové provincie Milosrdných bratří*, (German version: *Geschichte und Festschrift der österr.-böhm. Ordensprovinz der Barmherzigen Brüder*), Vídeň/Wien 1892.

¹¹ For the Viennese music collection see Erich BENEDIKT, *Die alten Notenarchiven der Schubertkirche in Lichtental und der Klosterkirche der Barmherzigen Brüder in Wien*. Sonderdruck aus: „Muzik muss man machen“. Eine Festgabe für Josef Mertin zum neunzigsten Geburtstag am 21. März 1994. Hrsg. von Michael Nagy. Wien: Vom Pasqualatihaus 1994, 51-98.

¹² For the Graz collection see Ingrid SCHUBERT, *Die Konventbücher der Barmherzigen Brüder in Graz als musikhistorische Quelle*. Computersatz (=Aus der Mozartgasse 7), Graz 1988; id.: *Archivalische Beiträge zur Musikgeschichte der Barmherzigen Brüder in Graz von der Gründung des Konvents bis 1900*, in: *Studien zur Musikwissenschaft* 39, Tutzing 1988, 63-129; id.: *Musikalienbestände im Institut für Musikwissenschaft der Universität Graz*. 1. Teil (=Tabulae musicae Austriacae 12), Wien 1992, 23-72.

Brothers Hospitallers in Slovakian archives - in Bratislava (the Town Archives) and Martin (Matica Slovenská).

Considering Jan Křtitel Vaňhal's works, the number of his compositions differs from place to place. In Prague, only twenty-two of several hundred compositions which the monastery owned by 1829, when the two extant catalogues of its music were put together,¹³ survived. None of them by Vaňhal; the lists record only one Mass by him (Messen 27, Messen festivaе 24; Weinmann – Messen, XIX: C 4). That indeed, does not mean that the Prague Hospitallers had no interest in Vaňhal; they could have borrowed his works from other monasteries of the same Order (especially Kuks; the correspondence between the Prague and Kuks Priors reveals that music used to be regularly borrowed and copied), or from any other Prague Church (interestingly enough, Prague Cathedral possessed only one Mass by Vaňhal,¹⁴ while Prague Loretto shrine, for example, owned seven compositions by him: one Litany, two motets and four Salve Reginas).¹⁵ No music by Vaňhal survived in the fragmentary collections of monasteries in Nové Město nad Metují and Prostějov. Not too many of Vaňhal's compositions can be found in the Brno monastery collection either – they are, however, quite interesting: three divertimenti, copied about the first decade of the 19th century (Weinmann II: Es 3, VIa: B 2, VIa: B 3), a violin sonata, dated 1779 (not listed by Weinmann), and the *Grosse Messe in C*, from about 1780-1800, (Weinmann XIX: C 4).¹⁶ Again, small number of Vaňhal's compositions in the Brno collection does not at all indicate lack of interest in his work: there is no period list of Brno music available, and, therefore, it is not possible to count the losses, occurring during the 19th and 20th centuries). It is also known that far into the 19th century, the Brno monastery was supplied by music by another important center of music making, the Augustinian monastery in its neighbourhood - and probably by other monasteries and churches as well.

¹³ Prague, National Archives, Brothers Hospitallers' papers, box 190, *Inventarium der Instrumente und Musikalien des Kirchenchors der barmherzigen Brüder zu SS: Simonem et Judam in Prag Ao 1829.; Inventarium der Instrumenten und Musicalien des Kirchenmusicchors der barmherzigen Brüder zu den heiligen Aposteln Simonem et Judam in Prag an: 1829*; Alexander WEINMANN, *Themen-Verzeichnis der Kompositionen von Johann Baptist Wanhal*, Wien 1987.

¹⁴ Cf. Jiří ŠTEFAN, *Ecclesia metropolitana Pragensis Catalogus collectionis operum artis musicae*, Prague 1983, vol. 2, No. 1397 (shelf-mark 1340).

¹⁵ Cf. Oldřich PULKERT, *Domus Lauretana Pragensis*, Prague 1973, No. 652-658 (shelf-marks 649, 768, 439, 664, 667, 665, 666).

¹⁶ For the Brno music collection of the Brothers Hospitallers see Brno, Moravian Regional Museum, Department of Music History; Michaela FREEMANOVÁ, *Fratrum Misericordiae artis musicae collectiones in Bohemia et Moravia reservatae*, Prague 2013, vol. 2, Brno, No. 228-232 (shelf-marks A 13. 942, A 42. 405, A 42. 406, A 13. 943, A 13. 944).

For Valtice (Feldsberg) not only the music collection but also two catalogues are available. The earlier one, put together around the years 1770-1785, lists three Vaňhal's Masses (one of them pastoral; Weinmann XIX: C2, XIX: Es 3, XIX: G 4), one Litany (Weinmann XXa: D1), two offertories (not listed by RISM), and twenty-one symphonies (Bryan C1, C6, C8, C17, C18, C27, D3, d1, Eb1, Eb2, Eb12, e1, F5, F6, G4, g1, A2, a2, Bb1, Bb3; one symphony is not listed by Bryan).¹⁷ In 1865, when the Order member Faustus Gruber wrote a new catalogue, there were only two Masses (Viennese prints from 1818, Weinmann XIX: C 8, XIX: G 5), the same Litany as in the old catalogue (Weinmann XXa: D1), two offertories (Weinmann XX c: C 5, C 14; one of them copied in 1783 by the Brno Augustinian boy choristers – another proof of the fact that the monasteries exchanged music scores), and only six symphonies (Bryan C 17, d1, F6, g1, A2, Bb3): i.e. the same number of compositions by Vaňhal which can be seen in the Valtice collection also today.¹⁸

Finally, there is Kuks – a 'place in the middle of nowhere', in East Bohemia. The builder of the local stately home and monastery, Count Franz Anton Sporck (1662-1738), introduced Bohemia to the horns and horn playing by the end of the 17th century, and got Italian operas performed in his Prague palace as well as in Kuks, from 1724.¹⁹ He was not responsible for the music collection; this was a work of love of the Brothers Hospitallers, especially the Prior Benignus Roth (1729?-1807), who came to Kuks in 1765, and, with the exception of several years, when he was called to Vienna, remained there up to his death in 1807. In

¹⁷ For the Valtice music collection of the Brothers Hospitallers see Brno, Moravian Regional Museum, Department of Music History; Valtice catalogue from c. 1770-1785 (shelf-mark G 8038, without title page, undated); Alexander WEINMANN, *Themen-Verzeichnis der Kompositionen von Johann Baptist Wanhal*, Wien 1987; Paul R. BRYAN, *Johann Vanhal, Viennese Symphonist. His Life and His Musical Environment*, Stuyvesant 1997; Michaela FREEMANOVÁ, *Fratrum Misericordiae artis musicae collectiones in Bohemia et Moravia reservatae*, Prague 2013, vol. 1, Valtice, Inventory I, Missae, No. 97, No. 102; Missae Pastorales, No. 8; Litaniae Lauretanae, No. 43; Sinfoniae, No. 18-21, 48-53, 63, 66, 70, 72, 73, 75, 76, 78-82.

¹⁸ *Verzeichniss der Instrumente und Musikkalien des Her. Kloster der barmherzigen Brüder zum heiligen Augustin zu Feldsberg, 1865. Fr. Faustus Gruber*. Cf. Brno, Moravian Regional Museum, Department of Music History, G 331. *Messen*, No. 65, 66; *Litaneien*, No. 18; *Offertorien*, No. 19, 20; *Symphonien*, No. 16-21; Alexander WEINMANN, *Themen-Verzeichnis der Kompositionen von Johann Baptist Wanhal*, Wien 1987; Paul R. BRYAN, *Johann Vanhal, Viennese Symphonist. His Life and His Musical Environment*, Stuyvesant 1997; Michaela FREEMANOVÁ, *Fratrum Misericordiae artis musicae collectiones in Bohemia et Moravia reservatae*, Prague 2013, vol. 1, Valtice collection, No. 225-235, shelf-mark A 42. 407-417.

¹⁹ For Franz Anton Sporck see especially: Pavel PREISS, *Boje s dvouhlavou saní. František Antonín Špork a barokní kultura v Čechách* [Fighting the double-headed Dragon. Franz Anton Sporck and the Baroque Culture in Bohemia], Prague 1981; id.: *František Antonín Špork a barokní kultura v Čechách*, Prague 2003.

his youth, he used to be the choirmaster of the Viennese Hospitallers' monastery, which appointed as violinists Joseph and Michael Haydn. During that time, and obviously also later, he kept in touch with the most important Viennese musicians of the time, and gradually gathered their works.²⁰ In 1813, the local choirmaster Franz Xaver Rucker, put together the first extant Kuks music collection catalogue, the *Inventarium über den musikalischen Chor Worüber der allmahlige Regenschory die Absicht hat. Eingerichtet für das Jahr 1813*.²¹ In his times, it comprised altogether one hundred and six symphonies – eighteen of them by Vaňhal, plus two other ones, also by him, but attributed to Johann Hofstetter. If compared with the number of symphonies by other composers, Vaňhal was here matched only by Dittersdorf (eighteen symphonies) and, indeed, by Joseph Haydn (thirty-eight). There were four Masses by Joseph Haydn, six by Michael Haydn, and two by Vaňhal (more Masses there were by Leopold Hofmann, Franz Xaver Brixi, and Johann Habegger). By Vaňhal, there were also two Litanies, six Offertories, two sacred arias, two Salve Regina, and no chamber music (represented here by Joseph Haydn, Ignaz Pleyel, Wolfgang Amadeus Mozart and Johann Georg Distler).

Today, the Kuks collection includes twenty-six Vaňhal works. From the 18th century, there are two arias (Weinmann XXf: Es1, Es3), three Litanies (Weinmann XXa: C1 – two copies, D1), two Masses (Weinmann XIX: C1, D4), five Motets (Weinmann XXc: C3, C4, C6, C8, D1), one Offertory (Weinmann XXe: D5), two Salve Reginas (Weinmann XXg: C1, Es1), and ten symphonies, one of them wrongly attributed to Hoffstetter (Bryan C3, C5, C6, d1, Eb3, F4, F6, G10, g1, Ab1); most of them copied locally – apart from the symphonies, probably imported from Vienna, as their paper indicates.²² In the 1830s, local choirmasters extended the

²⁰ For Benignus Roth see especially: Vincentius KNEER, *Nachrichten von Tonkünstlern aus dem Orden der Barmherzigen Brüder, von Vincenz Kneer aus selbem Orden geschrieben* [1796], in: *Manuscripta varii argumenti a variis conscripta. Collecta per me Godefridum Joann. Dlabacž, A.D. 1797*, Prague, Strahov Premonstratensian monastery library, DD II 3; Gottfried Johann Dlabacž, *ibid.*, vol. II., col. 595; Joannes de Deo SOBEL, *Dějiny a slavnostní spis rak.-české řádové provincie Milosrdných bratří*, (German version: *Geschichte und Festschrift der österr.-böhm. Ordensprovinz der Barmherzigen Brüder*), Vídeň/Wien 1892. Michaela FREEMANOVÁ-KOPECKÁ, *Collectio Fratrum Misericordiae Kukussiensis*, Prague 1998; Michaela FREEMANOVÁ, *Fratrum Misericordiae artis musicae collectiones in Bohemia et Moravia reservatae*, Prague 2013.

²¹ Cf. Zámorsk State Regional Archives, Kuks Hospital papers, Brothers Hospitallers, box 1.

²² Cf. Prague, National Museum-Czech Museum of Music, Kuks collection. Alexander WEINMANN, *Themen-Verzeichnis der Kompositionen von Johann Baptist Vanhal*, Wien 1987; Paul R. BRYAN, *Johann Vanhal, Viennese Symphonist. His Life and His Musical Environment*, Stuyvesant 1997; Michaela Freemanová-KOPECKÁ, *Collectio Fratrum Misericordiae Kukussiensis*, Prague 1998, vol. 2, No. 756, 757, 759-768, 770-779, 781, 782, shelf-mark XLIX E 111, XLIX E 48, XLIX D 499, XLIII C

collection by one Ave Regina (not listed by Weinmann), one Offertory and one Symphony.²³ Compared with all the other Order music collections known, the Kuks collection did not suffer any major losses, caused by change of taste in the early 19th century, the Cecilian church music reform in the late 19th century, or the general neglect of music collections characteristic for Brothers Hospitallers in the 20th century, when care for the sick prevailed over any other interests of the Order members. Luckily, the Kuks monastery offered a huge space to store even the scores which were no more in use. Its music collection survived almost intact; today it is considered one of the most important music collections of Bohemian origin – also from the point of view of the interest of the people responsible for its development in Jan Křtitel Vaňhal's work.

SUMMARY

JAN KŘTITEL VAŇHAL AND THE BOHEMIAN AND MORAVIAN MUSIC COLLECTIONS OF THE BROTHERS HOSPITALERS (BARMHERZIGE BRÜDER, O. S. I.)

Jan Křtitel Vaňhal is represented in the surviving Bohemian music collections nearly as strongly as Joseph and Michael Haydn – by his sacred music which spread from big music centres, cathedrals, important churches and monasteries up to the small towns and villages. In some of the monastic collections, also secular music by Vanhal found its place, especially symphonies – in a number which match the number of secular compositions, gathered for the use of the Bohemian noble families. This paper deals in more detail especially with the collections formerly belonging to the Order of Brothers Hospitallers (Barmherzige Brüder, Fatebene Fratelli, O. S. I.).

Key words: Jan Křtitel Vaňhal; Bohemia; Moravia; Music collections.

364, XLIX E 42, XLIX E 74, XLIX E 110, XLIX E 39, XLIX E 38, XLIX E 36, XLIX E 103, XLIX E 101, XLIX E 112, XLIX E 37, XLIX E 109, XLIX E 122, XLIII C 284, XLIX E 106, XLIX E 102, XLIII C 314, XLIX E 107, XLIX E 104, XLIX E 328, XLIX E 108, XLIX E 105.

²³ Cf. Alexander WEINMANN, *Themen-Verzeichnis der Kompositionen von Johann Baptist Vanhal*, Wien 1987; Paul R. BRYAN, *Johann Vanhal, Viennese Symphonist. His Life and His Musical Environment*, Stuyvesant 1997; Michaela FREEMANOVÁ-KOPECKÁ, *Collectio Fratrum Misericordiae Kukkussiensis*, Prague 1998, vol. 2, No. 758, shelf-mark XLIX E 113 [2], No. 769, shelf-mark XIX E 112, No. 780, shelf-mark XLIX E 114.

SAŽETAK

JAN KŘTITEL VAŇHAL I ČEŠKO – MORAVSKO GLAZBENA ZBIRKA BRAĆE HOSPITALACA (MILOSRDNE BRAĆE, O. S. I.)

Jan Křtitel Vaňhal zastupljen je u zbirkama sačuvane češke glazbe gotovo u podjednakoj mjeri kao i Joseph i Michael Haydn svojom sakralnom glazbom koja se širila iz velikih glazbenih centara, katedrala, važnih crkava i samostana sve do malih gradova i sela. U nekima od samostanskih zbirki, Vaňhalova svjetovna glazba našla je također svoje mjesto, naročito simfonije – čiji je broj bio jednak broju svjetovnih kompozicija koje su bile skupljene za korištenje čeških plemenitaških obitelji. Ovaj članak detaljno se bavi naročito zbirkama koje su prethodno pripadale Redu Braće Hospitalaca (Milosredne braće, Fatebene Fratelli, O. S. I.).

Ključne riječi: Jan Křtitel Vaňhal; Češka; Moravska; Glazbena zbirka.