

**BENEFIČNÍ KONCERT NA PODPORU REKONSTRUKCE
VARHAN KOSTELA SV. JILJÍ V TŘEBONI** oslavující
třeboňské hudební poklady

15. října 2018 19. hod. kostel sv. Jiljí v Třeboni

**BENEFIT CONCERT FOR RECONSTRUCTION OF THE
ORGAN IN THE CHURCH OF ST. GILES IN TŘEBOŇ**
celebrating Třeboň's musical treasures

15th October 2018 7 pm Church of St. Giles Třeboň

Capella Regia Praha
Dirigent Robert Hugo

Přední pražský barokní ansámbl zahraje hudbu skladatelů 18. století jako Pergolesi, Zelenka, Bixi, Gassmann, Kalous a další z hudebního archivu Augustiniánského kláštera v Třeboni

Prague's premier Baroque music ensemble will perform 18th century music by Pergolesi, Zelenka, Bixi, Gassmann, Kalous and others drawn from the music library of the Augustinian monastery of Třeboň

Dr Jan Stockigt vůdčí znalec hudby 18 století a Jana Dismase Zelenky promluví na téma tranzitu hudby a hudebníků z Itálie a Rakouska na sever přes České země který následně podstatně ovlivnil hudební svět severní Evropy

Dr Jan Stockigt a leading scholar of the music of the 18th century and of Jan Dismas Zelenka will give a talk about transit of music and musicians through the Czech Lands northwards from Italy and Austria that substantially contributed to the shape of the musical world of northern Europe

Vstupné 200 Kč Tickets 200 Kč at the door
Slevy pro mladistvé a seniory Concessions

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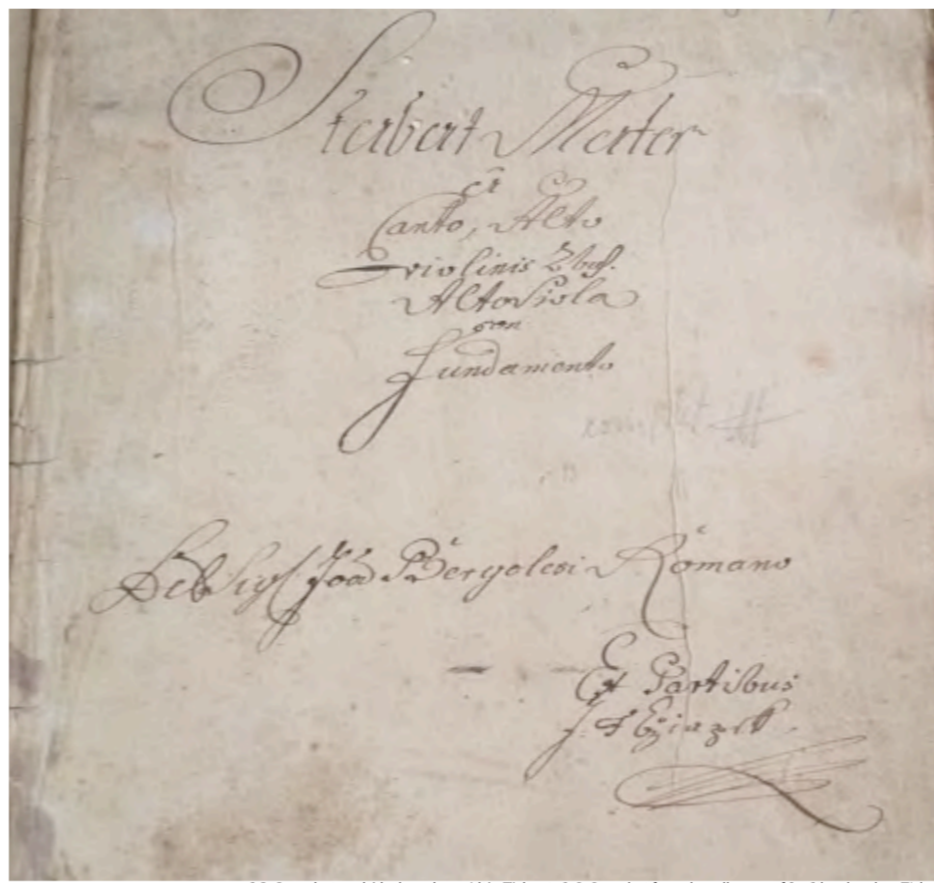
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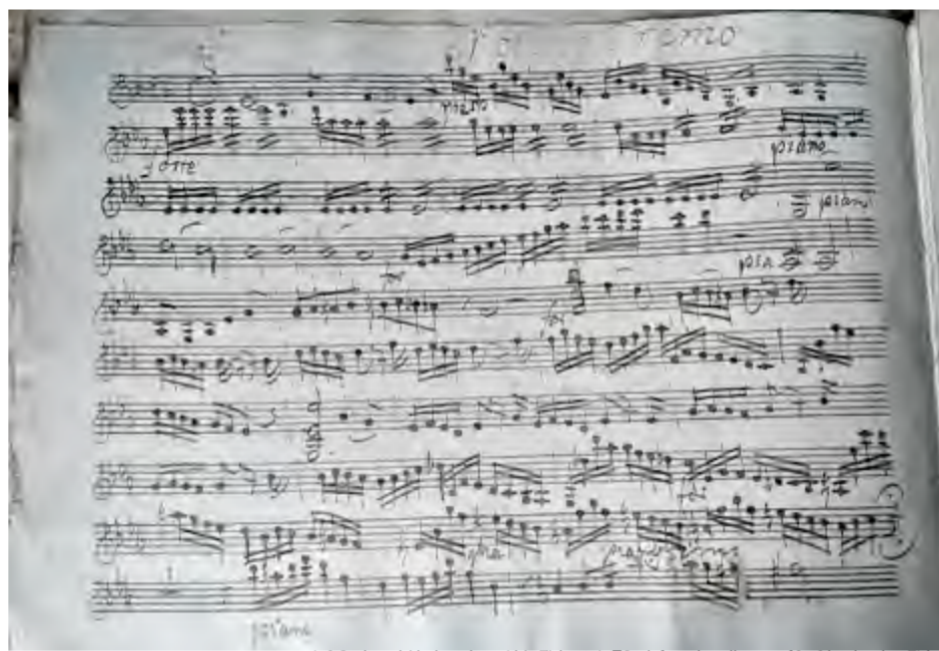
G.B. Pergolesi se sbírky kostela sv. Jiljí v Třeboni G. B. Pergolesi from the collection of St. Giles church in Třeboň

Během své dlouhé historie Třeboň prošla několikaletým vývojem kdy zahraniční kontakty významně ovlivnily místní poměry. Občanské sdružení JSMETADY z.s. vedené umělcem Janem Mladovským aktivně propaguje v Třeboni současné umění a zároveň poukazuje historické návaznosti na Třeboňské umění a kulturu minulosti. Nejznámější takové období je 14. století doložené několika zachovnými panely slavného retablu Mistra Třeboňského oltáře, které společně s Třeboňskou madonou představují vrchol tzv. Mezinárodní gotiky či Krásného slohu. Neméně důležité je v Třeboni 16. století za posledních Rožmberků s jejich sbírkami a knihovnou v Třeboňském renesančním zámku.

Tento rok se JSMETADY z.s. mimo jiné spojilo s australskými benefaktory a milovníky umění Frankem a Winnie Mayovými, australskou muzikoložkou Jan Stockigtovou a pražským impresáriem, dirigentem a varhaníkem Robertem Hugem aby uspořádali benefiční koncert na pomoc a propagaci rekonstrukce vzácných místních varhan z 18. století. Nástroj je spojován s rozsáhlou sbírkou hudební bývajícího Augustiniánského kláštera z velké části ze stejného období, která se zachovala v Třeboňském kostelním archivu dodnes, poukazuje na další období rozkvětu Třeboňské kultury, jemuž tentokrát dominovala barokní hudba.

Throughout it's long history Třeboň went through several periods of cultural development connected with wider influences from distant lands which made their mark on the local scene. The non-profit organisation WERHERE z.s. led by the artist Jan Mladovský has been actively promoting contemporary art in Třeboň while pointing out historical links to Třeboň's art and culture of the past. The best known period, the 14th century, is evidenced by several surviving panels of the famous retablo of Master of Třeboň, which together with the Madonna of Třeboň of the same period represents a high point of the International Gothic or Beautiful Style. Additionally significant is the 16th century under the last Rožmberks with their art collections and library housed in the Třeboň renaissance Chateau.

This year WERHERE z.s. has teamed up with the Australian benefactors and music lovers Frank and Winnie May, the Australian musicologist Jan Stockigt and the Prague music impresario, conductor and organist Robert Hugo. They will stage a benefit concert intended to help and promote restoration of the valuable local 18th century organ. This instrument is linked to the extensive music collection preserved to this day in the archive of the former Augustinian monastery, thus pointing to another period of Třeboň's cultural flowering, in this case dominated by Baroque music making.



J. C. Bach se sbírky kostela sv. Jiljí v Třeboni J. C. Bach from the collection of St. Giles church in Třeboň

First, I wish to thank the organisers for this opportunity to be here in Třeboň to hear a concert of music, much of which once was familiar to parishioners who worshipped in this church more than 250 years ago during the High Baroque era. I am very grateful for this opportunity to return to this wonderful building which is so rich in history, with a glorious organ now in need of restoration, adorned with beautiful works of art, and a treasure that cannot be seen from the nave where now we are.

I speak of a library of sacred music hidden away in a room off the organ gallery above and behind us. I first saw this room and the collection it holds last year because I had heard about the music kept there which was known to Robert Hugo and to Frank May. In the eighteenth and nineteenth centuries this is the room where generations of singers and instrumentalists of this church would have assembled for every occasion when music accompanied a service – for the Mass, the Office of Vespers, for ceremonies for Advent, Lent and Holy Week – and so on. I suspect the choir of this church would have comprised young boys and men, and perhaps the instrumentalists were also were either attached to the church, or maybe they came from the town. I don't know the names of the choristers who sang from the organ gallery, but I did see that they used the railings for their carvings.

Without doubt, the musicians of this church would have been fine performers. In the eighteenth-century Bohemia had an extraordinarily high reputation for producing great musicians. Indeed, in 1772 an English music historian named Dr Charles Burney travelled throughout Bohemia in order to discover why so many musicians from this land were so eminent throughout Europe. This is what he later wrote:

I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my enquiries, how the common people learned music, I found out at length, that, not only in every large town, but in all villages where there is a reading and writing school, children of both sexes are taught music.

Burney visited such schools, including one in the town of Čáslav. There, he met the cantor and the organist of the town church, and he visited the school which was full of little children – both boys and girls – who were reading, writing, playing on violins, oboes, bassoons, and other instruments – all at the same time. These schools functioned as nurseries where the musicians who flourished throughout The Czech Lands received their earliest training. I wonder if past singers and instrumentalists of this church received their earliest music education in a similar school of this town, or in the adjoining monastery?

The room which is above us not only has cupboards to house the library of music: it has music stands, chairs, a pair of timpani (kettle drums), and there, in a corner stands, a great double bass which, in times past was used to play along with and strengthen the bass voices of the choir. The timpani would have been heard with a chorus of trumpets when high feasts of the church year were celebrated. From a source written in the nineteenth century we learn that between 1760 and 1785 the Provost Augustin Marek z Bavorova purchased new instruments for this church. To play and sing this music he also acquired new musicians, and he elevated the level of music so that experts came to Třeboň from far and wide to hear it performed.

I suspect, however, that the library of music in the room above us began to be acquired soon after 1736 when agreement was reached on the construction of the magnificent organ which the Provost Vojtech Pracht caused to be built after 1737 when a great fire destroyed this church along with its previous organ. The present organ – the most obvious reminder of the precious musical heritage of this church – was constructed by the highly respected builder Václav Pantoček. This instrument, which was intended to support the music making of this church, is now in great need of repair. Significant resources from the EU and Czech Government have been earmarked to support the restoration of many elements of the Augustinian monastery of Třeboň, including work on the Pantoček organ. Public funds are needed to assist this project which will see the Czech character of the organ maintained and restored. All ticket sales this evening have been given to the Church to support these repairs.

In the eighteenth century it was expected that a music director of a church would come to the position with his own collection of music. In 1796 a book was published which included the names of a number of Prague music lovers who held great music collections. The author, Johann Ferdinand von Schönfeld, included at least six church musicians among those who held great collections of sacred music in Prague. Vojtech Pracht and Augustin Marek z Bavorova from Třeboň were such collectors. The manner in which they and their colleagues throughout the Czech Lands were able to build great personal libraries – collections that not only were a prerequisite to their positions, but expected of their continuing professional activity – was through the exchange of a composition of their own with a work from a music director of another church. Thus, each sacred piece of music became an item to be bartered. Such collections often became a type of insurance policy for widows of church composers, because they could sell the music back to the church. In this manner churches such as St Giles could, over many generations, build huge libraries of sacred music.

The collection held by this church is of special interest to me because over the years I have investigated many eighteenth century music catalogues in an attempt to trace music that might still exist from this golden age of

Roku 1723 postihl Třeboň zničující požár, při němž značně utrpěl také kostel sv. Jiljí a Panny Marie královny. V rámci opravy mobiliáře byly roku 1737 pořízeny nové velké varhany, které postavil vynikající dačický varhanář Václav Pantoček (1684 – 1746). K vybavení každého kostelního kůru patřila tehdy kromě varhan a dalších hudebních nástrojů také zásoba not, které se používaly k liturgií a ostatním příležitostem. Dodnes dochovaný Třeboňský chrámový archiv obsahující hudbu z doby pozdního baroka a klasicismu, je pravděpodobně zbytkem archivu vytvořeného po požáru ve dvacátých letech 18. století.

Můžeme mluvit o štěstí, že obě tyto kulturní hodnoty – notový archiv kostela i památné Pantočkovy barokní varhany jsou v zásadě zachovány dodnes. Třeboňské dějiny devatenáctého a dvacátého století jistě nemůžeme přirovnat k požáru, i tak v průběhu času obě památky utrpěly. Z archivu se ztratily některé cenné skladby a varhany byly nevhodně pozměněny k obrazu doby.

I dnes téměř tři sta let po ničivém požáru Třeboně tedy opět potřebují obnovu a citlivou péči. Doufáme, že náš koncert je první vřavou v tomto počínání.

In 1723 Třeboň suffered a devastating fire, during which the Church of St. Giles and Our Lady Queen was partially destroyed. As part of the interior renovation a new great organ was constructed in 1737 by the outstanding Dačice organ builder Václav Pantoček (1684 - 1746). At that time in addition to an organ and other musical instruments equipment of every church included a supply of music that was used for liturgy and other occasions. The preserved Třeboň church archive containing late Baroque and Classicist music are probably the remains of the archive created after the fire in the 1720s.

We can talk about great luck that both of the cultural assets - the music archive and the valuable Pantoček Baroque organ are, in principle, preserved to this day. Though we can't compare the history of the nineteenth and twentieth century to a fire, both the organ and the archive suffered over time. Some precious pieces of music were lost and the organ was altered to the requirements of the time.

Even today, almost three hundred years after the devastating fire of Třeboň, they both need renovation and sensitive care again. We hope our concert is the first step in this direction.



Varhany Václava Pantočka Třeboň 1737 Václav Pantoček organ Třeboň 1737

sacred music in Bohemia, especially the music of Jan Dismas Zelenka, a Bohemian composer who worked at the glittering court of Dresden during the first half of the eighteenth century. Although tonight we will hear only one small item of music by Zelenka, his music is not part of the library of this church. But we know, for example, that Zelenka exchanged music with various musicians from the Metropolitan Cathedral of Prague, as well as with at least one musician from the church of St Francis Serafin at the end of Charles Bridge. Zelenka also exchanged items with the music director (regenschor) of the Cistercian monastery at Osek in North Bohemia, as well as with a member of the Order of Pianists at Slany. These exchanges between a succession of music directors allowed great collections to develop, and it explains why so many churches had such similar music libraries. The outstanding difference between the collection of this church and almost all others throughout Bohemia and Moravia is this: the church of St Giles in Třeboň still holds its collection of Baroque music, whereas libraries of most churches and most monasteries lost their music libraries after World War II when the collections were moved to major centres of Prague.

Because of the importance of the collection of St Giles, a UNESCO project saw the cataloguing of this music library in Třeboň. Every item was given a number, the composer of every work was named, and each item was identified approximately in the order of Masses, Mass movements, Pastoral Masses, Offertoria, Motets, Requiem Masses, Arias and Duets, Graduals, music for Vespers, Marian Antiphons, instrumental works, and a great many nineteenth-century settings of the Catholic prayer 'Ave Maria'. Although some works are missing ('chybí' is written beside some entries), the remaining music now is safely stored in impeccable order in cupboards in the room next to the organ gallery. The earliest works of the collection exist as handwritten sets of parts from which the musicians would either sing or play. Later, we find 'Tisk' (publication) entered beside an entry, and often 'autor.' is seen, meaning that this is an original work. When I saw some of the correspondence to the dean of this church from Prague I was delighted to see in a letter of 1978 the signature of the late Jitřenka Pěšková, an historian of the music department of the State Library in Prague who was so helpful to me when I was seeking examples of Zelenka's music in the archives of Prague many years ago.

I now turn to the contents of the library and the composers represented there. One thousand, two hundred, and thirty one items of music items are listed in the typewritten catalogue, at the conclusion of which it is written that the work had been carried out by Professor Dr Václav Růt from Kutná Hora and completed on 13 September 1974: 'Sestavil a sepsal Václav Růt. Třeboň dne 9.13. září 1974'. The catalogue records and bears witness to the changing musical styles and tastes in sacred music over a period of 200 plus years. The collection ranges from works of composers of the late Baroque era, the Classical and early Romantic periods, and it ends with music of the late nineteenth century. Interestingly, a great many works are listed as being anonymous. This is because some churches insisted that their music directors should NEVER let prized music be copied for another church. But when that rule was broken (as often it was), the music was sent out either as an anonymous work, or under the name of another composer so that identification could not be made. We know, for example, that in 1717 a collection of Italian sacred music was purchased by the Metropolitan Cathedral of Prague, whose Provost insisted that the music director, Karl Kryštof Gayer would ensure no losses to the collection. Nor should he allow copies to be made! But in Dresden Zelenka held copies of music which later was catalogued there either as 'Musica senza nome dell'Autore', or it was kept under a false name. And so, the huge number of compositions marked 'Anonym' held here in St Giles means that a great deal of investigation remains to be done to identify the great number of anonymous works in the library.

Composers whose music was heard here came from Austria, Italy, Germany and – of course – from throughout The Czech Lands. The library also includes music from composers unknown in the history of music. Many of them were priests. The earliest compositions are from the Renaissance: a motet by Palestrina ('O bone Jesu') and a version of the famous setting of the Miserere by Gregorio Allegri. Music of the late Baroque era is represented by German composers, like Johann Caspar Ferdinand Fischer and even a work by a member of the Bach family, probably Johann Sebastian Bach's youngest son, Johann Christian. Austrian composers include Carl Ditters von Dittersdorf, Italians such as the Neapolitan composers Giovanni-Battista Pergolesi, Giuseppe de Majo and Gennaro Maria and naturally, a host of local composers of the late Baroque and early Classical eras. These include Florian Leopold Gassmann (whose music we just have heard), Johann Georg Schürer (a Bohemian composer at the court of Dresden who succeeded Zelenka as a court church composer), František Bixi, Jan Křitel Varhaný, the Premonstratensian priest Jan Lohelius Oehlschlägel, Jakob Šimon Jan Ryba, and the Moravian Paul Vranitzky. The Classical era is well represented with sacred music by the brothers Michael and Joseph Haydn, Wolfgang Amadeus Mozart, Leopold Hoffmann, Leopold Koželuch, and Georg Christoph Wagenseil, while the Romantic period includes music composed by Luigi Cherubini, Karl Maria von Weber, Franz Schubert, Franz Liszt, and later also the Czech composers Zdeněk Fibich, and Antonín Dvořák. These are the more illustrious of the hundreds of composers named in the catalogue of 1974.

In closing I would like to tell of an unexpected and astonishing experience I once had during the 1980s in the Music Department of the Saxon State Library of Dresden. I had made a request to examine a small collection of anonymous and quite unimportant psalm settings from the collection of Zelenka. When it arrived at my desk, it was clear that no-one had looked at this collection for ages, probably not since the eighteenth century. The folder containing the music still had little bows of silk ribbons that kept the ancient sheets from slipping out from between the old cardboard covers. When I untied these and opened the up covers the smell of incense wafted up to me. Somehow this old perfume from the first post-Reformation Catholic court church of Dresden had been captured in a folder of music! I wonder if the cataloguer Dr Václav Růt had a similar experience in 1974? Of course, that encounter with the past that I had in Dresden never can be recaptured. But the ability today to hear the music of those old composers whose music still remains in this church is another way that we can be reminded of the past history of this building.

Janice B Stockigt
Faculty of Fine Arts and Music
The University of Melbourne



Podpisy smouvy na Pantočkovy varhany The Pantoček organ contract signatures