

JOHANN JOSEPH IGNAZ

BRENTNER

Duchovní árie II

Sacred Arias II

ACADEMUS
EDITION

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K vydání připravil / Edited by

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Foreword

The present volume is the final part of a four-volume publishing project focusing on the works of Joseph Brentner,¹ a composer whose place in the history of music in the Bohemian lands depends in particular upon collections of compositions published in Prague between 1716 and 1720. In the context of music being printed there during that period, these collections are unique for their quantity and for the way they were issued in rapid succession. We can therefore count Brentner among the Baroque composers in Bohemia who were the most plentifully published at the time, along with Adam Michna z Otradovic and Johann Caspar Ferdinand Fischer, for example. This was also the basis for organising of the publishing project, loosely incorporated into the *Academus Edition*. Every volume presents one of Brentner's collections supplemented by other compositions in the same musical genre that have been preserved in manuscript sources. The first to be published was *Harmonica duodecatomeria ecclesiastica*, op. 1, together with three arias composed to texts already used by the composer in the collection in question.² Next were volumes focusing on instrumental music³ and on offertories and antiphons for four vocal parts with instrumental accompaniment.⁴ This final volume is again devoted to sacred arias, the musical genre to which Brentner devoted two of his collections.

The printed collections inform us about almost all important areas of Brentner's oeuvre. For the period in ques-

tion, his obvious effort to make his mark with his compositions in spite of not holding any permanent position of greater importance (at least we have no information that he did so) is quite remarkable, and it invites reflection upon the composer's ambitions and the ways in which he attempted to achieve them. It was thanks to the use of the medium of music printing that Brentner's music became relatively widespread in its day. A sizeable quantity of his music has been preserved down to the present, and the composer himself has not been entirely forgotten.⁵ However, making Brentner's compositions available for study or revival is not the only goal of this publishing project. While Brentner was undoubtedly a composer of lesser importance in comparison with his aforementioned colleagues and with certain other contemporaries, his works are all the more a reflection of changing compositional trends and also of the expectations of the local recipients of his music, whom he as a composer was attempting to please. In addition, only a few compositions by local composers have been preserved from the second decade of the 18th century, which was the height of his career as a composer. Brentner's music also offers more general information about various aspects of musical culture and composing in Bohemia during that period.

The core of the present volume is the collection *Hymnodia divina*, op. 3. In older literature about Brentner, this title was erroneously applied to the composer's aforementioned first collection,⁶ while for the actual collection

¹ In the parish records of births and deaths, Brentner is listed as "Joannes Josephus", but he himself gave preference to the name Joseph. In the title of this edition, the composer's given name is shown in German in its full form: "Johann Joseph Ignaz", as it also appears in the latest editions of the encyclopaedias *Grove Music Online* and *Musik in Geschichte und Gegenwart* and in the *RISM* catalogue of musical sources. In the text we use the composer's preferred name Joseph. We use given names in the two languages in use in Bohemia during this period in a manner in accordance with period practice: in Czech in the Czech text and in German in the foreign language text. The composer seemingly preferred his second given name because his brother, who was born two years earlier and died soon after birth, had been baptised with the same names; SOA Plzeň [State Regional Archives in Pilsen], parish register Dobruška 3, 29. 3. 1687, fol. 23v.

² Johann Joseph Ignaz BRENTNER: *Duchovní árie I / Sacred Arias I* (*Academus Edition 2*), ed. Václav Kapsa, Etnologický ústav AV ČR, Praha 2015.

³ Johann Joseph Ignaz BRENTNER: *Instrumentální hudba / Instrumental Music* (*Academus Edition 4*), ed. Václav Kapsa, Etnologický ústav AV ČR, Praha 2017.

⁴ Johann Joseph Ignaz BRENTNER: *Offertoria solenniora* (*Academus Edition 6*), ed. Václav Kapsa, Etnologický ústav AV ČR, Praha 2017.

⁵ This was already clearly formulated by Dlabáč: "[Brentner] machte sich sowohl in Böhmen als im Auslande durch seine gedruckten Compositionen bekannt"; see Gottfried Johann DLABÁČ: *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien*, Stände Böhmens, Prag 1815, vol. 1, col. 13. It is undoubtedly because of the printed collections that Brentner is put at the forefront among composers of sacred music active in Bohemia by Martin GERBERT: *De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus*, Tomus II, Typis San-Blasianis, St. Blasien 1774, p. 371: "In Bohemia, quae Italiae aemula dici potest, copia est praestantissimorum musurgorum P. Guntheri Jacobi, Brentner, Francisci Xav. Bixi, Ioannis Novack, Loheli, Michl, Schmitt Pragensis [...]". Likewise for Gerber, Brentner was "ein berühmter böhmischer Kirchenkomponist", Ernst Ludwig GERBER: *Historisch-Biographisches Lexicon der Tonkünstler*, vol. 1, Breitkopf, Leipzig 1790, col. 203.

⁶ Besides various encyclopaedia entries about the composer, see in particular Helena KONEČNÁ: *Josef Jan Brentner a jeho Hymnodia Divina* [Josef Jan Brentner and his *Hymnodia Divina*], typewritten thesis, Univerzita Jana Evangelisty Purkyně, Brno 1967, and Zdeňka PILKOVÁ: "Instrumentace kantát autorů z Čech v první polovině 18. století" [The Instrumenta-

with this title, its discoverer Emilián Trola – being unaware of the missing title page and therefore of the composer's name and of the collection's actual title – used the designation *Anonymous 1718*. Trola found the only now known printed specimen among music from the Minorite monastery in Český Krumlov.⁷ Trola reconstructed the score of the collection⁸ and discussed it in the context of similar music by local composers.⁹ As often tends to be the case with anonymous compositions, later researchers dealing with related topics did not devote much attention to the collection, with the exception of an unpublished thesis by Simona Táborová under the supervision of Martin Horyna.¹⁰ The error in identification of the two collections, which will be explained below, would only be discovered after the evaluation of a copy from the Polish city Gniezno containing information from the original title page.¹¹

In this volume, four arias or solo motets from manuscript sources supplement Brentner's collection *Hymnodia divina*.¹² These compositions represent a later stratum of

tion of Cantatas by Composers from Bohemia in the First Half of the 18th Century], *Hudební věda* 14 (1977), no. 2, pp. 146–159.

⁷ Emilián TROLA: "Hudební památky v Českém Krumlově" [Music Monuments in Český Krumlov], *Cyril* 62 (1935), nos. 7–8, pp. 86–90; nos. 9–10, pp. 109–111, esp. p. 89. Also see Martin HORYNA: "Sbírka barokních hudebních tisků z českokrumlovského kláštera" [A Collection of Baroque Printed Music from the Český Krumlov Monastery], in: *Klášter minoritů a klarisek v Českém Krumlově. Umění, zbožnost, architektura* [The Monasteries of the Minorites and the Poor Clares in Český Krumlov. Art, Devotion, Architecture], Daniela Rywiková (ed.), Veduta, České Budějovice 2015, pp. 241–249.

⁸ Trola's manuscript score is kept at the Národní muzeum – České muzeum hudby (CZ-Pnm) under shelf mark XXVIII F 141; also see Alexander BUCHNER: *Hudební sbírka Emiliána Troldy* [Emilián Trola's Music Collection] (Sborník Národního muzea v Praze, vol. 8, series A/1), Národní muzeum, Praha 1954, no. 12, p. 17.

⁹ Emilián TROLA: "Josef Antonín Plánický", *Cyril* 59 (1933), nos. 9–10, pp. 100–113.

¹⁰ Simona TÁBOROVÁ: *Anonymní sbírka duchovních árií z roku 1718* [Anonymous Collection of Sacred Arias from the Year 1718], thesis, Jihočeská universita, České Budějovice 2005.

¹¹ The existence of this source was mentioned in an overview of musical Bohemialia of the 18th century in Poland by Danuta IDASZAK: *Ż problematyki czeskiej emigracji muzycznej w Polsce w XVIII wieku* (Z dziejów muzyki polskiej 6), BTN, Bydgoszcz 1963, but Czech musicologists did not devote attention to it. Only with the detailed catalogue listing of musical incipits in a study by Danuta IDASZAK: *Źródła muzyczne Gniezna. Katalog tematyczny. Słownik muzyków* (Studia et dissertationes Instituti Musicologiae Universitatis Varsoviensis A/3), Musica Iagellonica, Kraków 2001, pp. 98–99, did it become clear which collection by Brentner was actually involved. Václav KAPSA has dealt with the confusing of the two collections and related sources in his studies "Harmonica duodecatomeria ecclesiastica a Hymnodia divina. Dvě sbírky árií Jana Josefa Ignáce Brentnera" [Harmonica duodecatomeria ecclesiastica and Hymnodia divina. Two Collections of Arias by Jan Josef Ignác Brentner], *Acta musicologica.cz* 2006, no. 2, available online: <<http://acta.musicologica.cz/>> (8. 9. 2020) and "Bassani – Brentner – Villicus: hudební repertoár dvou rukopisných sborníků z piaristického kláštera v Podolínci" [Bassani – Brentner – Villicus. The Music Repertoire of Two Manuscript Collections from the Piarist Monastery in Podolínec], *Musicologica slovaca* 3(29) (2012), no. 2, pp. 195–215.

¹² Concerning problems of terminology associated with the designations aria, solo motet, and cantata, cf. BRENTNER: *Duchovní árie I / Sacred Arias I* (see note 2), p. VII, where there is also an outline of the history of modern research on collections of arias by composers from the Bohemian lands dating from the first third of the 18th century, and where Brentner's place in this repertoire is defined. Concerning terminology, it should be added that in the context of this repertoire, the source material for Brentner's collection *Hymnodia divina* published in this volume (source PC2; see the Critical Report, p. 93) documents the relatively late use of the term "concerto",

Brentner's music. Three of them were uniquely preserved at the Benedictine monastery in Göttweig and are among the sources that indicate the extraordinary popularity of the composer's music there. While the first volume of the edition of Brentner's sacred arias only contained compositions for soprano and alto, in conformity with the broader range of voice types called for in the collection *Hymnodia divina*, this volume also includes arias for tenor and bass.

The Composer

A brief biography of the composer with a chronological overview of his life and works and with editions of the most important source documents has been published as part of an online catalogue of Brentner's works, so it is easily accessible and is updated continually as new facts are discovered.¹³ For this reason, here we shall focus mainly on those biographical preconditions and circumstances that may be in some way related to the works published in this volume.

The family into which Joseph Brentner was born in 1689 in the west-Bohemian town Dobřany belonged to the local elite. The composer's father was a "spectabilis ac doctissimus dominus" (as he is called in the parish record of his marriage). Before his marriage, he was the companion and guide of the young Count Halleweil on the latter's grand tour, and after establishing a family, he became the leader of Dobřany's burghers in defending their rights vis-à-vis the Premonstratensian authorities represented by the priors of Chotěšov and the abbots of Teplá,¹⁴ and he undoubtedly saw to the thorough education of his children. His eldest surviving son was later the "praeclarus componista" Joseph; a younger son Franz Anton (* 1691) worked as an apparently not very successful financial administrator of various estates;¹⁵ another son Peter (* 1698) became a Franciscan and in 1749 was chosen as guardian of the monastery in Hejnice.¹⁶ While certain aspects of his works and their dissemination already suggested that Joseph had been educated by Jesuits,¹⁷ that hypothesis can now be confirmed. In 1703 "Josephus Brentner Boemus Dobrzanensis" became a member of the Latin congregation of the Church of the Annunciation of the Virgin

which was employed for vocal sacred music written in the concertante style especially during the 17th century.

¹³ Václav KAPSA: *Joseph Brentner. A Catalogue of His Works*, Ústav dějin umění AV ČR, Praha 2019–2021, published online: <<https://brentner.katalog-skladeb.cz/>> (8. 9. 2020).

¹⁴ For more details about the composer's father Johann Georg Brentner, see BRENTNER: *Offertoria solenniora* (see note 4), pp. XVIII–XIX.

¹⁵ From 1726, Franz Anton Brentner held the position of steward in Mirošov, but a few years later an audit revealed evidence of mismanagement, and Brentner was removed from the position and imprisoned. He apparently also had difficulties in a later position as the administrator of the estate Osek, as can be inferred from a motion filed by Countess Nostitz to the Bohemian Chancellery requesting confirmation of Brentner's poor financial management in Mirošov. Documents concerning this affair are preserved at Národní archiv [National Archives], archival group Česká komora, inv. nos. 8648, 8651, and 8658, boxes 282 and 291.

¹⁶ Národní archiv, archival group Františkáni – provincialát a konvent, Praha, inv. no. 425, book 33, the chronicle of the Franciscan monastery in Hejnice.

¹⁷ See BRENTNER: *Duchovní árie I / Sacred Arias I* (see note 2), p. XVII.

Mary in Jindřichův Hradec, and a year later his younger brother Franz Anton was entered into the same book records, so it is very likely that they were both studying at the local Jesuit grammar school.¹⁸ Perhaps the strongest evidence of the later powerful resonance of Brentner's compositions in the Jesuit milieu is the musical inventory that the Jesuit P. Ignatius Müllner began keeping in 1711 in Vienna and carefully updated for many years; it records nearly sixty of Brentner's works, including most of the compositions issued in this volume.¹⁹ Both of Brentner's collections of arias were undoubtedly influenced by the spirituality of the Jesuit order.

When was it and under what circumstances that Joseph Brentner arrived in Prague? His first collection was printed there in 1716 by Jiří Ondřej Laboun [Georg Andreas Labaun], who took over a printing press from his father at the Karolinum in Prague's Old Town; this printer was responsible for the absolute majority of Prague's printed music from the period.²⁰ However, it is not at all clear whether this collection served as a kind of "ticket" that gained the composer access to popularity and helped him gain a foothold and establish himself in Prague, or whether to the contrary the publication of the collection was one of the results of the composer's activities there. In any case, isolated documentation of Brentner's activities connected with Prague do not appear until 1717–1720, and the sketchiness of the material corresponds to the composer's standing in Prague at the time. Brentner was composing for the religious fraternity at the Jesuit church (Brk Coll. 6) and for the Discalced Carmelites (Brk Coll. 7), while his instrumental music was purchased by Sebastian Erhard, the director of the Count Thun's music ensemble. The composer himself attempted to exploit the music in his fourth collection printed at his own expense (Brk Coll. 4).²¹ He was, in fact, trying to get his music performed wherever possible – in Prague there were no paid positions for composers of the kind that existed at royal courts, of course. It is entirely typical of the musical milieu of Prague in those days that we have no information about where Brentner was working as a musi-

cian in the city. A sole piece of information from a remote source connecting him with the famed musical ensemble of Prague's Knights of the Cross with the Red Star has not yet been confirmed from any other sources, including Prague sources in particular.²² What information we have about Prague's choir lofts tends to concern positions and not the names of the specific musicians who held them.²³ In general, in Prague there was clearly a surplus of capable musicians, and the pay they received for their work was meagre, so they were trying to get as many opportunities to earn money as they could.

Whether or not Brentner served for some amount of time as the Kapellmeister at the Church of St Francis of the Order of the Knights of the Cross with the Red Star near the end of Prague's Charles Bridge, the inventory of that church's imposing music collection, written down in 1737, contains only two compositions attributed to him, as opposed to the dozens of works by his Prague competitors.²⁴ Many of Brentner's compositions are not even found in the collection of the Prague Cathedral,²⁵ and his name does not appear at all in the extensive list of music acquired for the choir loft at Prague's Loreta recorded by Konstantin Anton Taubner in 1727/1728.²⁶ A few of Brentner's compositions have also been preserved in Prague sources anonymously or with erroneous attribution of authorship (Brk 25, Brk 38), which is quite peculiar in the case of a local composer. Obviously, Brentner's success in Prague was limited to the second decade of the 18th century, and the popularity of his music at the time was based on the novelty of the forms and musical resources employed, and in particular the orientation towards arias. That potential was soon exhausted, however, and by the 1720s his music was no longer able to compete with that

¹⁸ Národní archiv, archival group Náboženská bratrstva, XV-18, box 112, *Album sodalitatís B. M. Virginis annunciatae institutae Novae Domi in collegio Societatis Iesu Anno MDCLII*, without foliation.

¹⁹ ELTE Egyetemi Könyvtári és Lévélár Budapest, shelf mark F 31, *Catalogus Rerum Musicarum singulari studio conscriptarum a P. Ignatio Müllner, S.J.* For more details about this source, see Katalin KIM-SZACSVAI: "Catalogus Rerum Musicarum des Jesuiten P. Ignatio Müllner", in: *Die Kirchenmusik in Südosteuropa. Historische und typologische Studien zur Musikgeschichte südosteuropäischer Regionen. Kongressbericht Temesvár/Timişoara, 19.–23. Mai 1998*, Schneider, Tutzing 2003, pp. 125–134; Katalin KIM-SZACSVAI: "Das Noteninventar des Jesuitenpaters Ignatio Müllner. Ein Musikalienkatalog aus der ersten Hälfte des 18. Jahrhunderts", in: *Oberschwäbische Klostermusik im europäischen Kontext: Alexander Sumski zum 70. Geburtstag*, Peter Lang, Frankfurt am Main 2004, pp. 43–66.

²⁰ The most thorough information so far of music printing in Prague during this period is by Jiří SEHNAL: "Pobélohorská doba (1620–1740)" [The Period after the Battle of White Mountain], in: *Hudba v českých dějinách. Od středověku do nové doby* [Music in Czech History: from the Middle Ages to the Modern Era], 2nd edition, Supraphon, Praha 1989, pp. 210–212.

²¹ Cf. documents on the composer's life and works published online at <<https://brentner.katalog-skladeb.cz/en/documents>> and BRENTNER: *Instrumentální hudba / Instrumental Music* (see note 3), p. XV.

²² This involves a comment on the cover of a copy of the aria *Veni, Jesu, panis vitae* (Brk 79) from the town Podolíneč, kept by the Štátní archiv in Bratislava, pracovisko Modra, shelf mark H-733, RISM ID no. 570002605: "Boemo Pragensi compositore et apud RR. PP. Crucigeros ad pedem pontis cappellae magistro virtuosissimo ibidem". The source in question raises questions. The title page lists a part for solo clarino, but the part is absent in the material. The composition, which has been preserved with a different text in other copies, seems to be complete without this part, so it is possible that the cover originally contained a different composition. That, however, does not change anything with respect to the information in the comment mentioned above.

²³ Along these lines, it is interesting, for example, that names are absent in sources related to the restoration of musical activity at the Jesuits' Church of St Nicholas in Prague's Lesser Town in ca. 1739, published by Paul NETTL: "Akten zur Geschichte und Organisation der Prager Kirchenmusik im 18. Jahrhundert", *Mitteilungen des Vereines für Geschichte der Deutschen in Böhmen* 67 (1929), nos. 3–4, pp. 114–125.

²⁴ Václav KAPSA: "The place of Jan Dismas Zelenka within Prague's sacred music scene as viewed through the inventory of the Knights of the Cross with the Red Star", *Clavibus unitis* 8 (2019), pp. 91–100, published online: <http://www.acecs.cz/media/cu_2019_08_01_kapsa.pdf> (8. 9. 2020).

²⁵ Jiří ŠTEFAN: *Ecclesia metropolitana Pragensis catalogus collectionis operum artis musicae* (Catalogus artis musicae in Bohemia et Moravia cultae. Artis musicae antiquioris catalogorum series 4/1, 2), Supraphon, Praha 1983, 1985.

²⁶ Oldřich PULKERT: *Domus Lauretana Pragensis. Catalogus collectionis operum artis musicae. Pars prima, Catalogus* (Catalogus artis musicae in Bohemia et Moravia cultae. Artis musicae antiquioris catalogorum series I/1), Editio Supraphon, Praha 1973, pp. 41–60.

of his slightly younger colleagues or with the repertoire imported from Italy.²⁷

At this time, Brentner apparently also returned to the town of his birth, Dobřany, where he died 20 years later. We can therefore surmise that he was ultimately not successful in Prague, but somewhat paradoxically his music became more widely disseminated than was the case with a number of his more successful Prague contemporaries. This by no means applies only to the works issued in print; compositions by Brentner that were never published have been preserved relatively plentifully, especially in various central European collections. The composer himself undoubtedly helped with their distribution,²⁸ and he certainly took advantage of various personal connections for this purpose. One of these connections apparently led to the Benedictine monastery in Göttweig with its music collection containing an exceptional quantity of compositions by Prague composers from the first half of the 18th century. Maurus Brunnmayr (1689–1747) was the choirmaster there for many years, and he had spent a year studying in Prague before making his religious vows in December of 1714.²⁹ There he undoubtedly met the Benedictine composer Wenzel Gunther Jacob (1685–1734), and probably Brentner as well, whose compositions made their way to Göttweig in several waves over a span of more than 20 years. Representing the oldest stratum are the *Missa Divi Angeli Custodis* (Brk 1) and the *Requiem solemne* (Brk 4), which have been preserved in Göttweig in the composer's autographs, and which can probably be dated to ca. 1717 based on their similarity to Prague autographs of German funeral motets (Brk 85, 86, 89). The edition also includes three solo motets from his most prolific middle period around the mid-1720s. However, P. Maurus and his successors were still interested in Brentner's music in the 1740s. The popularity of Brentner's compositions can be seen not only from their copies from the period, but also from the numerous comments written on them for performances dating from as late as the 19th century.

²⁷ See Václav KAPSA: "The Novena to Saint Teresa of Jesus and the Work of Prague Composers around 1720", *Hudební věda* 62 (2020), no. 3, pp. 254–290.

²⁸ However, it would not be entirely fair to regard him as the direct predecessor of the numerous local composers of "modern" sacred music, whose excessive activity in the dissemination of their "non-Christian compositions" from Bohemian villages to Silesia about 100 years later resulted in a bitter complaint from Carl Julius HOFFMANN: "Einige Worte über die Anwendung der Musik in der katholischen Kirchen Schlesien", *Breslauer Zeitschrift für katholische Theologie* 1832, no. 6, p. 10. His comment is quoted in full with commentary by Irena VESELÁ – Pavel ŽUREK: *Ne oči, ale mysl k Bohu. Maurus Haberhauer (1746–1799) a hudební kultura benediktinského kláštera v Rajhradě v 18. století* [Not the Eyes, but the Mind to God. Maurus Haberhauer (1746–1799) and the Musical Culture of the Benedictine Monastery in Rajhrad in the 18th Century], Moravská zemská knihovna v Brně, Brno 2019, p. 239.

²⁹ Clemens Anton LASHOFER: *Professbuch des Benediktinerstiftes Göttweig. Zur 900-Jahr-Feier der Gründung des Klosters* (Studien und Mitteilungen zur Geschichte des Benediktinerordens und seiner Zweige. Ergänzungsband 26), EOS Verlag, St. Ottilien 1983, p. 210. For more about Brunnmayr's activities as choirmaster, see Friedrich W. RIEDEL: "Musikpflege im Stift Göttweig unter Abt Gottfried Bessel", in: *Gottfried Bessel (1672–1749), Diplomat in Kurmainz – Abt von Göttweig, Wissenschaftler und Kunstmäzen*, Franz Rudolf Reichert (ed.), Gesellschaft für Mittelrheinische Kirchengeschichte, Mainz 1972, pp. 141–172.

Hymnodia divina

Like Brentner's first two collections published in 1716 and 1717, the *Hymnodia divina* was also printed in Prague by Jiří Ondřej Laboun on his printing press in the Karolinum in Prague's Old Town.³⁰ According to the dating at the end of the vocal part (*Vox*), this took place in 1718, but a discrepancy arises because of the complexity of the situation with sources. As was mentioned above, the only preserved printed specimen (source **P**; see the Critical Report, p. 91) lacks a title page. We only know about the text on that lost title page because of a period copy (source **PC1**), which was apparently made from this printed specimen, but the year 1719 appears on its title page. When making the copy, the copyist may have replaced the year of publication with the year when the copy was made, but it would not be unusual for an original title page and the colophon to contain different dates. An entry in the musical inventory of the Benedictine abbey in Göß (Styria) from 1750 also tends to favour the latter possibility: "Josephi Prendner 12 Offertoria de Anno 1719 in folio".³¹ Because the inventory in question also has an entry for Brentner's collection of six offertories from 1717, this cannot be a case of confusion with that collection, so we can identify the entry with considerable certainty as referring to the collection *Hymnodia divina*. The year 1719 stated in the inventory entry indicates that the original title page also bore that dating. We may therefore deduce that the composer completed the collection and began having it printed in 1718, but actual publication was delayed and did not occur until 1719.

The composer dedicated his third collection to Count Karl Maximilian Wilhelm Steinbach von Kranichstein (1693–1755). The name of that nobleman appears directly on the title page, as was the case with Brentner's second collection, which also has a printed dedication on the back of the first sheet of the cover. By analogy, we could also presume the existence of a dedication for the third collection, but because only an incomplete printed specimen has been preserved, we do not know what the dedication contained. Who was Count Karl Maximilian Wilhelm, to whom Brentner dedicated his collection? The first member of his family raised to the nobility in 1664 was his grandfather, a military officer who acquired a considerable amount of property mainly in western Bohemia, and his sons then divided the land among themselves.³² Karl Maximilian Wilhelm was the only son of Franz Be-

³⁰ For information about the activities of the Laboun family of printers, see Petr VOŘT: entry "Jiří Laboun st.", in: *Encyklopedie knihy. Starší knižnická a příbuzné obory mezi polovinou 15. a počátkem 19. století* [Encyclopaedia of the Book. Older Book Printing and Related Fields between the Mid-Fifteenth and Early Nineteenth Centuries], Libri, Praha 2006, pp. 509–510; also see Petr VOŘT: "Jiří Laboun st.", in: *Encyklopedie knihy* [Encyclopaedia of the Book], published online: <http://www.encyklopedieknihy.cz/index.php?title=Ji%C5%99%C3%AD_Laboun_st.&oldid=17138> (8. 9. 2020).

³¹ Quoted from Hellmut FEDERHOFER: "Alte Musikalien-Inventare der Klöster St. Paul (Kärnten) und Göß (Steiermark)", *Kirchenmusikalisches Jahrbuch* 35 (1951), pp. 97–112, here p. 106.

³² Petr MAŠEK: *Šlechtické rody v Čechách, na Moravě a ve Slezsku od Bílé hory do současnosti* [Noble Families in Bohemia, Moravia and Silesia from the White Mountain to the Present], vol. II: *N-ž*, Argo, Praha 2010, p. 307.

nedikt († 1704), head official of the Pilsen region and later the lord of the manor of Líštany (Liechtenstein) and other estates. In 1714 he was ennobled, then in the mid-1720s he sold his estates in the north of the Pilsen region and purchased Obytce, Nový Čestín, and Habartice near Klatovy, which he lost when the family went bankrupt in 1739. He died in Prague in 1755 as an imperial councillor and as a lay judge on appellate courts (Hofgericht, Kammergericht).³³ Nothing more is known about his relationship with Brentner or with music in general. However, it seems characteristic that he was closely associated with western Bohemia, like the abbot of the monastery in Teplá, Raymond Wilfert von Adlersfeld, to whom Brentner had dedicated his previous collection.³⁴ In both cases, the composer apparently took advantage of local connections he had because of his west-Bohemian birthplace.

As was mentioned above, Brentner's collection *Harmonica duodecatomeria ecclesiastica*, op. 1, was incorrectly given the title "Hymnodia divina" in the older literature. The source of this error was a printed specimen preserved at the Moravian Museum in the music collection of the parish church in Kvasice, through which Brentner's first collection became known thanks to Emilián Trola.³⁵ As with the only preserved printed specimen of Brentner's third opus, this specimen of Brentner's opus one also lacks a title page, but at the same time its organ part bears the designation "Nro. III [...] Hymnodia divina" on its newer hard cover. The logic of this designation and of the resulting error can be seen from the 1757 inventory of the Kvasice collection, in which the title Hymnodia divina appears in the section "Cantata seu Ariae diversae" three times in succession.³⁶

Nro	Cantata seu Ariae diversae coll:	Autore
1.	<i>Hymnodia divina X^{em} à Voce Sola,</i> 2 Viol: Viola et org.	Willico
2.	<i>Hymnodia divina XII à Voce Sola,</i> 2 Vio. Viola et org.	Brentner
3.	<i>Hymnodia divina XII. Impresa à Voce Sola,</i> 2 Vio: Viola et org.	Brentner

The first of these entries undoubtedly refers to a collection of ten arias by Balthasar Villicus, published in 1723

in Hradec Králové.³⁷ The third entry is for Brentner's first collection, which is the only one of the three "Hymnodias" listed in the inventory that is still preserved in the Kvasice music collection. The second entry very likely refers to Brentner's third opus, which is the only case where the collection actually originally bore the title Hymnodia divina – the Kvasice church music collection apparently contained both of Brentner's collections of arias. We can only speculate about whether the absence of the specification "impresa" for the first two entries might mean that copies were involved, and not printed specimens, as was to the contrary evidently the case with Brentner's opus one. We also do not know why the title Hymnodia divina was used in Kvasice for all three of the collections of arias in question. Above all, however, we must consider why Joseph Brentner gave this title to his collection of arias.

The Latin term "hymnodia" is of Greek origin, and from the beginning of the 17th century it was used rather infrequently as a general designation for sacred songs;³⁸ the word lives on today in the form of the English term "hymnody" derived from it.³⁹ Already in the first decades of the 17th century, the word appeared in the titles of printed collections of polyphonic sacred compositions by Italian and German composers.⁴⁰ It also occurred more frequently in the titles of Catholic cantionals for German believers in Bohemia, which represent a natural local context for Brentner's works in view of the origins of their authors or their places of publication: Valentin Schindel, author of the oldest cantional with the title *Hymnodia catholica* (first published in 1624), was the secretary of the Premonstratensian monastery in Teplá; two more similarly titled cantionals were published later in Prague; in 1701 a fourth *Hymnodia catholica* was published in Eger (Cheb), and one of its sources was the cantional *Echo Hymnodiae Coelestis* by the Cheb cantor Johann Georg Franz Braun.⁴¹ However, the arias of Brentner's collection *Hymnodia divi-*

³³ Vladimír ČERVENKA: "Rod Steinbachů von Kranigstein v západních Čechách. Genealogické a majetkové souvislosti" [The Steinbach von Kranigstein Family in Western Bohemia. Genealogical and Property Connections], in: *Žápadočeské archivy* VII (2016), pp. 39–55.

³⁴ For the circumstances and possible context of this dedication, see BRENTNER: *Offertoria solenniora* (see note 4), pp. XVIII–XX.

³⁵ Moravské zemské muzeum v Brně, Oddělení dějin hudby (CZ-Bm), music collection Kvasice, shelf mark A 24.298. Trola's manuscript score compiled in 1929 is kept at CZ-Pnm, shelf mark XXVIII F 223; also see BUCHNER: *Hudební sbírka...* (see note 8), no. 33, p. 22.

³⁶ CZ-Bm, shelf mark G 172, *Inventarium Seu Catalogus Partium Musicae pertinentium Choro Ecclesiae Quassicensis 1757*, fol. [8]r. Also see Theodora STRAKOVÁ: "Kvasický inventář z r. 1757 (Příspěvek k hudební topografii v 18. století)" [The Kvasice Inventory from 1757 (A Contribution to Musical Topography in the 18th Century)], *Časopis Moravského musea – vědy společenské* 38 (1953), pp. 105–149.

³⁷ Balthasar VILLICUS (also WILLICUS): *Lieblicher Ehrenklang. Eine auß zehen musicalischen Arien vollkommne Übereinstimmung oder: Erstlinge der zehenden dem grossen Blut-zeigen Christi und Priester Heiligen Joanni von Nepomuk*, op. 3, Wentzl Johann Tibelli, König-Gratz [Hradec Králové] 1723.

³⁸ E.g. see Anacleto SECCHI (SICCO): *De ecclesiastica hymnodia libri tres, in quibus de prestantia, effectibus, et modo rite in choro psallendi agitur copiose*, Balthasar Moreti, Antverpiae 1634.

³⁹ Paul A. RICHARDSON: entry "Hymnody", in: *Grove Music Online*, published online: <<https://doi.org/10.1093/gmo/9781561592630.article.A2249813>> (7. 9. 2020).

⁴⁰ See for instance Giovanni Matteo ASOLA: *Hymnodia vespertina in maioribus anni solemnitatibus*, Ricciardo Amadino, Venezia 1602; Costanzo PORTA: *Hymnodia sacra quatuor vocum, totius per anni circulum*, Antonio Gardano, Venezia 1602; Johann STEURLEIN: *Hymnodia sacra. Hoc est hymni qui festis diebus anni praecipuis decantari solent, harmonia musica exornati*, Tobias Steinmann, Jena 1602; Michael PRAETORIUS: *Hymnodia Sionia, continens hymnos sacros XXIV. anniversarios selectos, in ecclesia usitatos*, In Officina Typographica Principali Brunsvicensis, Wolfenbüttel 1611; Caspar MOVIUS: *Hymnodia sacra, das ist Neue geistliche Concerten mit schönen biblischen Sprüchen unnd ausserlesenen gebräuchlichen Kirchengesängen*, Johann Richel's Erben, Rostock 1634.

⁴¹ Concerning these cantionals, see in particular Jan KVAPIL: *Die katholische Liedpropaganda in den Böhmisches Ländern*, dissertation, Univerzita Karlova, Praha 2008; and Jan KOUBA: *Slovník staročeských hymnografů (13.–18. století)* [The Dictionary of Old Bohemian Hymnographers (13th–18th centuries)], Etnologický ústav AV ČR, v. v. i., Kabinet hudební historie, Praha 2017, entries "Johann Georg Franz Braun", pp. 50–55 and "Valentin Schindel", pp. 373–377.

na, being arias in the Italian manner with Latin texts and instrumental accompaniment, have no direct connection with cantionals. Although Brentner does not specify their purpose, it is clear that the compositions are primarily for use in the Mass, for example as an offertory or a Eucharistic motet. And that aspect connects them with another area that one must take into consideration when examining the question of the title of Brentner's collection.

This repertoire of Latin songs crystallised in the milieu of Jesuit student confraternities and was intended as musical accompaniment for the spoken Mass. These songs tend to be found in manuals and songbooks intended for members of student congregations in a section usually titled "Hymnodia sacra" (or later "Hymni et preces"). It was on the basis of such sources that Vladimír Mañas described this repertoire, generally drawing on texts of well-known older hymns and sequences, and in doing so he also showed parallels with the texts of some of Brentner's arias.⁴² In Brentner's first collection, these parallels are represented by the concluding aria *O Deus, ego amo te* (Brk 63), using the "Affectus sancti Ignatii" ("O Deus, ego amo te, nam prior tu amasti me") from two different texts with the same incipit, as well as the aria *Desidero te*, op. 1/10 (Brk 48), the text of which is drawn from the hymn *Jesu dulcis memoria*. In the case of his third opus, there are more such connections: the text of the fourth aria *Ecce panis angelorum* (Brk 52) consists of one of the strophes of the hymn *Lauda Sion Salvatorem*; the text of the aria *O beata, per quam data* (Brk 62) is from the hymn *Omni die dic Mariae* attributed to St Casimir; in the aria *Desidero te millies* (Brk 50) a strophe of the hymn *Jesu dulcis memoria* is paraphrased repeatedly, even if in a rather different way. Finally, the text of the aria *Maria, gustum sentio* (Brk 60) is a stanza of a song with the same name that appears in prayer books as "Igniculus amoris erga Beatam Virginem Mariam" (A little flame of love for the Blessed Virgin Mary).⁴³

The title of the collection *Hymnodia divina* can therefore be understood in the broadest sense as a designation of compositions for solo voice intended for performance at Mass; in any case, this is how it was understood in Kvasice. In the choice of title for the collection and in the origins of the texts of some arias, we also see influences of

the composer's relationship with the Jesuit milieu. That this milieu may have served as an inspirational model for the composer certainly is not at all exceptional, especially if we take into account that Brentner himself studied at a Jesuit grammar school. Of more interest, however, is the possibility that the Jesuit college may have been the intended recipient or "target group" of his publication. That such thinking was not alien to the composer can be seen from his collection *Horae pomeridianae*, op. 4, the title of which indicates that it was primarily aimed at monks and students for recommended music making during a period of mandatory rest.⁴⁴ Brentner's two collections of arias share a number of features in common, and comparing them with each other is an opportunity to penetrate more deeply into the composer's thinking.

Brentner's Two Collections of Arias

As far as the texts of both of Brentner's collections of arias are concerned, the person who wrote or compiled the texts – possibly the composer himself – clearly had no poetic ambitions. In this way, these collections also differ from the collections of solo cantatas *Neu-Eröffnetes Blumen-Gärtlein* by Johann Christoph Kridel,⁴⁵ *Cithara nova* by Josef Leopold Václav Dukát,⁴⁶ or *Vertumnus Vanitatis* by Mauritius Vogt, representing their immediate context with respect to the time and place of their creation.⁴⁷ Holding a comparable position at the opposite end of the timeline is *Opella ecclesiastica* by Josef Antonín Plánický, the subtitle of which, *Ariae duodecim nova idea exornatae*, just might be a direct reaction to the laconic subtitle of Brentner's first collection published in 1716: *Ariae duodecim*.⁴⁸ Unlike Brentner's arias, Plánický's are introduced by recitatives, and if their texts are based upon texts that are widely known, then what is involved is consistently a quite free paraphrase; for example, *Opella prima*, the text of which begins "Amo te, mi Deus, plus quam me, nam prior tu amasti me", is obviously a reference to the aforementioned affectus "O Deus, ego amo te". A dif-

⁴⁴ For more information, see BRENTNER: *Instrumentální hudba / Instrumental Music* (see note 3), p. XV.

⁴⁵ Johann Christoph KRIDEL: *Neu-Eröffnetes Blumen-Gärtlein worinnen sechs das gantze Jahr durch blühende Musicalische Blumen zufinden oder Neu-verfertigte sechs teutsche Concert-Arien, welche zu allen Zeiten des Jahrs zugebrauchen*, Johann Peter Sperling, Bautzen 1706.

⁴⁶ CZ-Pnm, shelf mark XL A 162, Josef Leopold Václav DUKÁT: *Cithara nova*, manuscript dated 1707, RISM ID no.: 551000951.

⁴⁷ Strahovská knihovna (CZ-Pst), shelf mark DA II 20, Mauritius VOGT: *Vertumnus Vanitatis musicae in XXXI fugis delussus*, copy dated 1740. Concerning linguistic aspects of the collection, see Martin SVARŮŠ: "P. Mauritius Vogt OCist a jeho proměny Marnosti" [Father Mauritius Vogt and His Vertumnus Vanitatis], *Listy filologické* 120 (1997), nos. 3–4, pp. 300–331.

⁴⁸ Josef Antonín PLÁNICKÝ: *Opella ecclesiastica seu Ariae duodecim nova idea exornatae*, Johann Jakob Lotter, Augsburg 1723. That fact that at the time Brentner's and Plánický's collections were seen as being related, although not necessarily in the order given, is documented by a copy made in 1734 for Engelberg Abbey in Switzerland, which contains first Plánický's *Opella* and then an anonymous *Opus 2*, which is in reality Brentner's first collection; cf. BRENTNER: *Duchovní árie I / Sacred Arias I* (see note 2), source C, p. 86. Jiří Sehnal mentions Brentner's arias as the possible inspirational model for Plánický's arias in the foreword to his edition of Plánický's *Opella*; cf. Josef Antonín PLÁNICKÝ: *Opella ecclesiastica* (Musica antiqua bohemia II/2), ed. Jiří Sehnal, 2nd edition, Supraphon, Praha 1988.

⁴² Vladimír MAÑAS: "Feriální mše na brněnském jezuitském gymnáziu a latinský písňový repertoár v 17. a 18. století" [Ferial Mass at the Jesuit Gymnasium in Brno and the Latin Song Repertoire in the 17th and 18th Centuries], in: *Jezuité a Brno. Sociální a kulturní interakce koleje a města (1578–1773)* [Jesuits and Brno. Social and Cultural Interaction between the College and the City], Hana Jordánková – Vladimír Mañas (eds.), Statutární město Brno – Archiv města Brna, Brno 2013, pp. 199–210.

⁴³ Although the hymn "Maria, gustum sentio" is not a part of the manuals and songbooks discussed by Vladimír Mañas in the study mentioned above, it does appear in such expanded prayer books as *Vade mecum piarum christianorum. Sive varia pietatis exercitia, cultui divino, magnae Matris Mariae, sanctorumque patronorum debita. Variis officiis, litanis, precibus, psalmis et affectibus instructa*, Lehmann, Coloniae 1709, p. 207 and later editions until 1747, or in *Officium Rakocianum, sive varia pietatis exercitia cultui Divino, magnae Matris Mariae, sanctorumque Patronorum honori debita*, Typis & sumptibus Academiae Societatis Jesu Typographiae, Tyrnaviae 1720, p. 178 and numerous subsequent editions appearing throughout the 18th century.

ferent way of handling the text is also revealed by a comparison of Plánický's second *Opella* and Brentner's third aria from the collection *Hymnodia divina*, which are both musical settings of the words of the centurion from the Luke's Gospel "Domine, non sum dignus". In both cases there is a paraphrase of a biblical verse that begins with an exact quote, but while Brentner's aria continues traditionally (see Vocal Texts, p. 102), at this point the text of Plánický's composition is greatly expanded ("sed tu es tam benignus, omni majestate dignus, me in gratum per peccatum, me indignum visitas").⁴⁹

Although we do not know of textual concordances for some of the arias, we may assume that Brentner usually borrowed existing texts which he adapted as needed in a simple manner (by the omission of words etc.). This approach is also indicated by the fact that the composer often made repeated musical settings for the same or only slightly altered nonliturgical texts. In the collection *Hymnodia divina*, this involves the arias *Desidero te milites* (Brk 50), *Oderit me totus mundus* (Brk 66), and *Gloria et honore* (Brk 54); we find the first two texts in his opus one, and the third – here the liturgical text of the offertory to a holy Martyr – in the collection *Offertoria solenniora*, op. 2. In general, the texts of Brentner's arias are short, and for that reason, words are often repeated in the course of a composition. Camillo Schoenbaum commented insightfully that in Baroque solo motets the discrepancy between the brevity of the text and the richness of the musical treatment leads to "the most frightful examples of the repetition of words".⁵⁰ This occurs plentifully with Brentner as well, but it should also be remembered that Schoenbaum's criticism is from the perspective of artistic ideals derived from the Baroque music of Protestant Germany, which reached its pinnacle in the works of Johann Sebastian Bach. If the primary goal of Brentner's arias was to convey a powerful affect to the listeners, as the Jesuits were trying to do in the realm of spirituality, the brevity of the text was not an obstacle to achieving that purpose; quite to the contrary.⁵¹

The less Brentner dealt with the texts themselves, the more he devoted attention to the arranging of arias in collections. These collections are obviously conceived to proceed in accordance with a definite logic of textual and musical content, but the composer does not state

this explicitly, and he does not give liturgical designations for the arias, as is to the contrary the rule with Plánický and other comparable collections of arias from the period.⁵² On the other hand, in numerous later copies of Brentner's arias, the copyists generally give careful specification of liturgical designation, as was then customary. Subsequently, the breakdown of usage of individual arias was written also into the only preserved printed specimen of the collection *Hymnodia divina*; alternative texts were even added for two arias, making them suitable for more liturgical feast days (see the Critical Report, p. 92). Otherwise, however, alternative texts for Brentner's arias are rare, and the reason for this is certainly that their original texts are sufficiently universal with respect to usage, as is also documented by the frequent appearance of the specifications "de tempore" or "per ogni tempo" in their copies. If we allow that the absence of information about the liturgical designation of the arias in Brentner's collections is not a mere omission, we have an opportunity to consider the composer's unspoken conception behind the collection's ordering. At the same time, however, one must remember that the existence of such a key certainly does not indicate that the composer might have conceived the collection as a musical cycle and expected it to be performed as a whole.

The unifying theme of Brentner's first collection *Harmonica duodecatomeria ecclesiastica* is quite clearly the Eucharist, or more precisely the union of the individual with Christ in Holy Communion. Each of the 12 arias depicts the person receiving Communion in a particular phase of the process, and the ordering is not random. The first aria depicts the joy of the coming event (*Plaude, exulta cor meum* – Be glad and rejoice, O my heart...), then comes an expression of desire for Christ (*Ubi, Jesu, quiescis* – Where, O Jesus, dost Thou repose...) and for the intercession of the Virgin Mary (*Mariae, dum spiro*) and of the saints (*Vos, coelitum, favores*). The fifth aria brings surrender to Jesus (*Cor meum tibi dedo* – I give Thee my heart, sweetest Jesus...) along with the question: what shall I give Thee for the love with which Thou has loved me? Then there are spiritual struggles depicted in two arias (*Hoste devicto* and *Oderit me totus mundus*), and only thereafter is there an invocation of Christ in the form of the Eucharist (the arias *Tu, sub farre latens numen* and *Quam suavis amor*). Finally, there is actual union with him in Holy Communion (*Desidero te*). The collection concludes

⁴⁹ For more examples of different handling of texts, see Václav KAPSA: "Inwieweit die Wörter von Wichtigkeit waren? Zum Wort-Ton-Verhältnis in Arien von Joseph Brentner und anderen mitteleuropäischen Komponisten des ersten Drittels des 18. Jahrhunderts", in: *Musikalische und literarische Kontexte des Barocks in Mitteleuropa / in der Slowakei*, Ladislav Kačič (ed.), Bratislava 2015, pp. 145–162.

⁵⁰ "Auf keinem Gebiete der vokalen Barockmusik finden wir so viele abschreckende Beispiele von Wortwiederholung wie in der Solomotette." Camillo SCHOENBAUM: "Die 'Opella ecclesiastica' des Joseph Anton Planicky (1691?–1732). Eine Studie zur Geschichte der katholischen Solomotette im Mittel- und Hochbarock", *Acta musicologica* 25 (1953), pp. 39–79, here p. 43. Also see Camillo SCHOENBAUM: *Beiträge zur solistischen katholischen Instrumentalmusik des Hochbarocks mit besonderer Berücksichtigung J. A. Planiczky's (1691?–1732)*, dissertation, Universität Wien, Wien 1951.

⁵¹ See KVAPIL: *Die katholische Liedpropaganda...* (see note 41), p. 113 ff. and KAPSA: "Inwieweit die Wörter..." (see note 49).

⁵² E.g. cf. Carl Friedrich RITTER: *Ariae XVI. Prima de SS. Nomine Jesu. Secunda de Beatissima Virgine Maria. Tertia de SS. Angelis. Caeterae de quovis sancto, vel sancta in communi. Ultima vero de dedicatione ecclesiae*, s. 1., s. a. [Breslau, 1729?]; Franz Ignaz BIELING: *Sacra animae amantis suspiria, seu laus Deo et sanctis: per sequentes X. arias ad modernum styllum elaboratas*, op. 1, Johann Jakob Lotter, Augsburg 1729; Eugen WILKOMM: *Philomela sacra, ter sexies ariosa, in B. V. Mariae laudem, sanctorum gloriam mundi contemptum*, op. 1, Johann Jakob Lotter, Augsburg 1730, and *Philomela sacra secundo secunde quinque sexies sonans, sive Cantate XXX. pro festis mobilibus totius anni*, op. 2, Johann Jakob Lotter, Augsburg 1732. Gallus ZEILER divides his collection *Dulia harmonica resonans laudem Dei et Sanctis ejus per 12 arias*, op. 2, Philipp Veith – Martin Veith, Augsburg – Graz 1732 into three parts of four arias each dedicated respectively "de SS. Apostolis et Martyribus", "de Confessoribus" and "de Virginibus et Viduis".

with two declarations of love, one for Jesus (*Si quid est in corde meo*) and one for God the Father (*O Deus, ego amo te*).⁵³ The composer employs the instrumentation of the accompanying ensemble as the collection's main tool for musical dramaturgy. The most personal arias that are truly of pivotal importance are accompanied only by a solo instrument: the collection's culmination is the unusually long and ambitious tenth aria, *Desidero te*, in which the soprano is accompanied by solo violin and continuo, as is also the case with the two previous Eucharistic arias, while the deeply emotional second aria has similar instrumentation with oboe in the solo role – there is clearly symbolism of a personal encounter with Christ reflected in the instrumentation of the accompanying ensemble. On the other hand, the two outer arias, which frame the entire collection in terms of both textual and musical content, have the most elaborate instrumentation: the opening aria uses all of the strings (two violins, viola), and the concluding aria combines violin, oboe, and concertante bassoon, and in addition it begins with a two-part instrumental sonata, the only one of its kind in the whole collection.

The content of the *Hymnodia divina* is clearly not as self-contained as that of Brentner's opus one, but it is still arranged according to quite similar logic. The collection again begins with an energetic "opening" aria, but this time instead of focusing on praise, it rouses the heart to take up arms (*Cor, aude ad arma*); from the aria's text alone without the context of the collection, it might be difficult to decide whether this is a sacred aria or an aria from a Latin school play or from some other dramatic work. The second aria – like in the opus one – turns to Jesus (*Sine te, o Jesu*). Similarly, the accompaniment features oboe, however this time not alone, but in an ensemble with two violins although clearly in a solo role. This is apparent mainly because the oboe plays musical material that is later given to the vocal part. Thereafter, however, the collection proceeds differently from the arrangement of the opus one at first glance in that what comes next are Eucharistic arias in the true sense of the word, and there is not any single aria with a musical setting that clearly stands out to form the climax of the collection in the way that *Desidero te* (Brk 48) does in the first collection, although there is an aria here with a similar text.

The third (*Domine, non sum dignus*) and fourth (*Ecce panis angelorum*) arias have similar instrumentation and are intended for tenor and solo oboe or violin; the alternative instrumentation is indicated only in the contents of the collection printed at the end of the part *Vox* (see the reproduction on p. 52), while the part itself calls for oboe for the third aria and solo violin for the fourth. The first of these arias perfectly captures the affects of sorrow and humility ("Lord, I am not worthy...") with the use of a motif of stepwise descent in the oboe and in the vocal part. Both arias are also strikingly brief as a result of their for-

mal design. Rather than da capo arias, of which the first collection consists without exception along with the other arias of the third collection, these are examples of the "church aria", i.e. arias without a second section followed by a repeat of the first.⁵⁴ Another new feature that differs from the first collection is the use of the male voice; both arias are written for tenor.

In the following fifth aria (*Veni, Jesu, sponse chare*), the only one in the collection for alto, there is another innovation: *violino multiplicato*, i.e. an instrumental voice intended for violins in unison. This instrumental technique had already been used by such composers as Giovanni Battista Bassani in his later sacred cantatas (especially those published after 1700), and it was also popular in Italian opera of the period.⁵⁵ With Brentner, the part for unison violins – although not exactly an orchestral unison as used as a special, effective technique of orchestration by Vivaldi or Handel, for example – tends to be conceived somewhat differently from parts intended for solo violin or solo oboe. The main difference is in the length of the ritornello: it is as if the particular strength of the unison gave the composer a kind of confidence to extend longer phrases. Brentner did not use unison violins in his first collection, while on the other hand in the third collection he calls for them in four arias.

The sixth aria, *Desidero te millies*, is for soprano again accompanied by either solo oboe or solo violin. It differs from the aforementioned aria from the first collection with a similar textual incipit primarily in that neither the second part of the text nor its musical handling bring much of a change from the basic affect of desire. The aria thus retains a single expressive mood, and it exhibits a certain shortness of phrasing that is quite typical of Brentner.⁵⁶ The opposite is the case with the following seventh aria, *In te confido*, which concludes the block of Eucharistic arias. Its longish ritornello is put together in exemplary fashion from a striking motto, two developing segments (bars 3–4, 4–5), and a concluding flourish. Its expansiveness, matched by the instrumentation for violins in unison, wonderfully captures the affect of trust found in the text. It is noteworthy, however, that one preserved copy of this aria departs from the printed version by changing the instrumentation to solo oboe (see source C2), thus disrupting the difference in conception of parts played by a solo instrumentalist or by a multiple instruments described above.

⁵³ For the texts of the arias in question including their translations, see BRENTNER: *Duchovní árie I / Sacred Arias I* (see note 2), pp. 95–97.

⁵⁴ Concerning the form usually called the "Kirchenarie" or the "aria di chiesa", see Michael TALBOT: *The Sacred Vocal Music of Antonio Vivaldi*, Olschki, Firenze 1995, passim, and Claudio BACCIAGALUPPI: *Rom, Prag, Dresden. Pergolesi und die neapolitanische Messe in Europa*, Bärenreiter, Kassel 2010, pp. 60–66.

⁵⁵ Richard HASELBACH: *Giovanni Battista Bassani. Werkkatalog, Biographie und künstlerische Würdigung mit besonderer Berücksichtigung der konzertierenden kirchlichen Vokalmusik*, Bärenreiter, Kassel – Basel 1955, in particular p. 52 ff. Also see Dagmar GLÜXAM: *Instrumentarium und Instrumentalstil in der Wiener Hofoper zwischen 1705 und 1740*, Hans Schneider, Tutzing 2006, passim.

⁵⁶ Cf. KAPSA: "The Novena to Saint Teresa of Jesus..." (see note 27).

At the point where musically imposing Eucharistic arias (i.e. arias VIII–X) appear in Brentner's first collection, *Hymnodia divina* contains arias with texts directed towards saints and the Virgin Mary. The eighth aria, *Gloria et honore*, is the only one in the collection intended for bass, and it is also one of the most brilliant with its extensive coloratura passages and leaps in the vocal part. Brentner had already used the same text in his earlier collection *Offertoria solenniora*, op. 2, and if in the previous case of such a pair of compositions (*Desidero te* and *Desidero te millies*) the author's motivation for the repeated use of a similar text is not obvious, here it seems to be clearer. The celebratory text about a martyr crowned in glory by the Lord apparently gave the author plenty of inspiration; both compositions are extraordinary energetic, and their brilliant handling certainly helped make them exceptionally popular. The offertory *Gloria et honore*, op. 2/5 (Brk 32) for four voices, two violins, and bass soon became one of Brentner's most widely disseminated compositions, and it still remains so;⁵⁷ the aria with this title was being performed until the early 19th century (see source C3), and it was also the first of Brentner's arias to be revived in recent times (see below). The coloratura passages in it ornament not only the key words "Gloria" and "Domine", but also "omnia" and "opera" in the middle part, where the longest coloratura passages occur. With respect to meaning, this is an entirely proper illustration of the endless vastness of the works of God, but looking at it ahistorically from today's point of view, we might go so far as to view the emphasis on this final word as something like the composer's "winking" at us, hinting to the initiated that such an aria would be just as at home in the theatre as in the church. From his repeated use of an already proven text, we sense that his intention was to place at this key point of the collection a composition that would be similarly brilliant and successful as the earlier successful offertory.

The two Marian arias (*Maria, gustum sentio* and *O beata, per quam data*) are for soprano, but they call for different accompanying ensembles; the latter again calls for unison violins, and the character of its ritornello corresponds to the instrumentation. The next to last aria is *Oderit me totus mundus*, the text of which Brentner had also used in his first collection. The words deal with spiritual struggle. This text was set to music only during the first decades of the 18th century in the creative milieu to which Brentner belonged, and the composers were evidently aware of previous musical settings and reacted to each others' versions.⁵⁸ The text apparently attracted the composers because it allowed them to work with the affects of determination or even hatred, which otherwise seldom appear in other texts of sacred arias. This may also be why Brentner used it again in his third opus. The new musical setting is much shorter, and the solo part is somewhat

less difficult. The aria employs both major innovations of the new collection: male voice and *violino multiplicato*. The collection concludes with a funeral aria to verses from the Book of Job (*Parce mihi, Domine*), which differs from most of the other arias in the collection (with the exception of *Desidero te millies*) in that it lacks an introductory instrumental ritornello and begins immediately with the motto (so-called "Devise") of the vocal part. In many ways it resembles the second aria of this edition, also a funeral aria; both arias will be discussed in more detail below. The placement of a funeral aria at the end of the collection is a reference to liturgical books and cantionals, in which texts about death and for the dead are placed at the conclusion; Villicus and Plánický also concluded their collections this way a few years later.

While the collection *Harmonica duodecatomeria ecclesiastica* was an ambitious opus one, the arrangement of the collection *Hymnodia divina* seems to have been determined more by practicalities we would now call publishers' concerns, as is also indicated by its somewhat more conventional title. Rather than being a second volume planned in advance, it seems instead to be a prompt response to the success of the first opus. With the collection *Hymnodia divina*, the composer expanded his offering of sacred arias to include previously missing voice types (male voices), instrumental elements (unison violins), and compositions for subject matter that had not been covered sufficiently (arias for saints, the Virgin Mary, and the dead). Brentner's collections of arias document that composers working in Bohemia had adopted the aria, that basic element of Baroque opera, even before the regular performing of opera became more permanently established there. There is nothing unusual about this having taken place in the field of sacred music; as Jiří Sehnal aptly remarked, "the expressive resources of Baroque opera carried over almost entirely to sacred music, where they were actually available to an even broader public than in opera."⁵⁹ In this regard, Brentner undoubtedly drew upon basic impulses though his ties to the Jesuits, who placed extraordinary importance on the use of the dramatic arts not only within the context of teaching. It is worth noting that latent theatricality is also reflected in the overall arrangement of Brentner's collections. This is especially apparent in the first collection, which – with the aid of musical dramaturgy employing instrumentation in particular – makes the impression of an integral whole with a clear emotional development, as if it were a kind of musical spiritual exercise. This element basically disappears from later collections of sacred arias by other central European composers, whose publications tend to be arranged primarily taking the liturgical designation of the compositions into consideration.

⁵⁷ For more about the composition, see BRENTNER: *Offertoria solenniora* (see note 4).

⁵⁸ For other examples of such interactions, see KAPSA: "Inwieweit die Wörter..." (see note 49), pp. 153–155.

⁵⁹ SEHNAL: "Pobělohorská doba..." (see note 20), p. 151.

Arias from Manuscript Sources

Each of the remaining four arias supplementing in this edition the collection *Hymnodia divina* has been preserved uniquely in a single manuscript source. In all probability, these compositions were written later, after the publication of both collections of arias. Their sources are found in Göttweig (Lower Austria) and Sopron (western Hungary, Ödenburg in German). In some cases, the relatively plentiful incidence of Brentner's works in those areas can be explained by personal ties, whether already documented (Brentner's compositions for the novena for St. Teresa of Ávila in Graz) or at least presumed (the studies in Prague of P. Maurus Brunnmayr, later the choirmaster in Göttweig), but it also cannot be ruled out that after leaving Prague, Brentner set out on journeys and made visits in person to the broader vicinity of Vienna. Such a still entirely hypothetical journey would most likely be dated around the middle of the 1720s.

The aria *Juda filia formosa* has been preserved in a context that is atypical for Brentner: the music collection of the Protestant parish in Sopron. The copy, dated 1742, belonged to the local cantor Samuel Wohlmann and was part of the oldest stratum of material, of which only a few individual items remain because most of that repertoire was probably discarded immediately after the arrival of Wohlmann's successor Michael Kosseck (1719–1767) in 1746.⁶⁰ The same aria was also owned by the Jesuit P. Ignatius Müllner, as we know from an inventory of his extensive music collection. The various strata of periods of entries in that catalogue cannot be differentiated or dated entirely reliably, nor is it clear whether Müllner could have taken his music along with him during his frequent changes of place of employment, as was very typical with Jesuits. The entry for the aria in question appears at the end of the catalogue in the section "Supplementum Mottettarum Maiorum festorum", which indicates that this involved one of the later acquisitions. It is unclear why part of the catalogue entry is crossed out. Is it possible that Müllner lost the music?⁶¹ It is quite likely that Wohlmann obtained the aria from Müllner, who had spent the last years of his life between 1741 and 1750 in Sopron. This is also suggested by the fact that in the catalogue entry the composition's instrumentation explicitly lists violoncello, while a part with that designation is also contained in Wohlmann's copy, although a bass part was often designated (including in Müllner's inventory) in other ways (Basso, Violone etc.). This is a skilfully written aria, and its sonically effective ritornello is based on figurations in the first violin mostly accompanied by the second violin and viola without basso continuo.

Although P. Müllner owned dozens of Brentner's compositions, we do not find among them some of the solo motets owned by P. Maurus Brunnmayr in Göttweig. Camillo Schoenbaum was the first musicologist to notice Brentner's music while studying the sources there. Josef Antonín Plánický was at the centre of his attention, so it is no wonder that Schoenbaum devoted special attention to Brentner's motet *Quae est ista* (Brk 69), which approached Plánický's compositions in terms of formal complexity; in his dissertation and in a study based on it, he included a quite lengthy musical example from the piece.⁶² Unusually for Brentner, the composition consists of three movements: an instrumental *symphonie*, a recitative, and an aria. Among his works, the only ones that are to some extent comparable are two different settings of the text "O Deus, ego amo te" (Brk 63, 64), in each of which the aria is introduced by a two-part instrumental sonata (unlike *Quae est ista*, it is not followed by a recitative, but directly by the aria).⁶³ Worth noting is the absolutely paradigmatic difference between the conception of the two sonatas on the one hand (one is à 4, the other à 3), the instrumental voices of which are treated as being altogether equal, and the *sinfonia* introducing the motet *Quae est ista* on the other hand, in which the first violin clearly predominates while the other instruments are assigned an accompanimental role. The text of the composition consists of a verse from the Song of Songs, which is divided into an *accompagnato* recitative followed by the aria. The threefold repetition of the interrogative formula in the recitative is effective – it is clear that Brentner understood this kind of composing, as is also shown in the recitatives in his antiphons *Audi, filia* (Brk 25) and *Induit me Genitrix* (Brk 35). The absence of recitatives with his arias was not because of his lack of competence. Like in *O Deus, ego amo te* (Brk 64) from Göttweig, here too the final movement is conceived as an *aria da chiesa* (without a *da capo* return).

Like the previous composition, the aria for the dead *Taedet animam meam* (Brk 74) was copied by Fr. Maurus Brunnmayr in his own hand in 1725. In the context of Brentner's works, this piece is the counterpart to the aria *Parce mihi, Domine* concluding the collection *Hymnodia divina*. The texts of both compositions are compiled from verses from the Book of Job, which are read during the first nocturne of matins from the Office of the Dead. After 1723, Brentner's aria with the same text incipit was also entered into the second inventory of the music collection of the Cistercian monastery in Osek, but that was an aria for soprano, and it is not likely that it was identical to the preserved bass aria (settings for a choice of either soprano or tenor were much more common).⁶⁴ The composition consists of two parts: an *arioso* and an immediately

⁶⁰ Ágnes SAS: "Das Musikleben der evangelischen Kirchen und Bethäuser in Ungarn im 18. Jahrhundert", *Studia musicologica Academiae Scientiarum Hungaricae* 44 (2003), nos. 3–4, pp. 337–392. Also see Kornél BÁRDOS: *Sopron zenéje a 16.–18. században. A művek tematikus jegyzékét összeállít Veronika Vavrínecz*, Akadémiai Kiadó, Budapest 1984, no. 61, p. 403.

⁶¹ *Catalogus Rerum Musicarum...* (see note 19), p. 53 (Supplementum Mottettarum Maiorum fest.[orum]): "52. ~~Juda filia formosa. Soprano Solo. | VV. 2. Viola 1. Org. Violoncello. Brentner.~~"

⁶² Schoenbaum also comments briefly on Brentner's aria *Domine, non sum dignus*, but of course without knowing it was from the collection *Hymnodia divina*. Schoenbaum's studies are cited in note 50.

⁶³ Both compositions were published in BRENTNER: *Duchovní árie I / Sacred Arias I* (see note 2).

⁶⁴ CZ-Pnm, Osek collection, inventory no. 2, acquisition no. 65/52, *Catalogus Musicaliorum Anno 1720, in Ordinem digestus ab eodem, à quo et anno 1733*

subsequent aria. This division follows from the text's content and form: the opening statement of Job introduces the direct speech by which Job addresses God ("Noli me condemnare"). Like in the case of *Parce mihi, Domine*, the aria begins immediately with a vocal solo, i.e. without an introductory instrumental ritornello, but the form of the aria is that of an aria da chiesa without repetition of the first part. Several other similarities in the stylisation of the parts indicate the composer's established idea of the musical depiction of the corresponding affect: among the shared elements are the key of C minor with the notated key signature of two flats, the gradually descending groups of eighth notes with the same pitch in the violin and bass, and the big descending leaps in the vocal part. Brentner's funeral arias show that the composer was perfecting his methods and that his work as a composer underwent a certain development.

The last composition included in this edition, the motet *Venite ad me omnes* (Brk 80), is remarkable documentation of the composer's effort to experiment. Like with the previous two works, the source of this composition is again uniquely preserved in Göttweig, but this time it apparently is not a copy of local provenience. At the top of the title page, the motet is labelled as the fourth in sequence ("4^{to}"), and in terms of its format, arrangement, writing, and paper used, the source apparently is related to another source preserved in the same collection and containing Brentner's aforementioned "concerto o aria" *O Deus, ego amo te* (Brk 64), which is labelled on the title page as the third ("3^{io}").⁶⁵ The manuscript of the two sources is close to autographs proven to be the composer's, preserved in Göttweig (Brk 1, 2, 4) and in Prague (Brk 85, 86, 89), but some of the elements such as the shapes of the clefs or certain majuscules are quite different. Nonetheless, it seems that this may have involved autographs, especially if we take into account that they probably come from a later period, and in the interim the composer's writing may have undergone some changes. From the numbers on the title pages, we can deduce that there was a group of at least four compositions, of which we are aware of the third and fourth. Might the first and second compositions of the group have been the motets *Quae est ista* and *Taedet animam meam*, which P. Maurus copied for himself in 1725? He then could have returned the originals to the composer, or he could have forwarded them to others, which would explain why they were not preserved in Göttweig. This is suggested by features in common to all four compositions in question consisting in the fact that what we find are not mere arias, such as those we know from Brentner's collections, but instead formally more complex works, in which an aria is preceded by an instrumental movement, a recitative, or an arioso, or which exhibit other elements indicating the com-

poser's effort to depart from his own previous standard procedures. The motet *Venite ad me omnes* exhibits a combination of elements of the da capo aria and of a violin concerto to an extent that goes far beyond the boundaries of a typical aria with an obbligato solo instrument.

The unusualness of the composition's instrumentation is already announced by the title page of the manuscript, on which the list of instruments explicitly states "Violino concertante", "Violinis Ripienis Necessariis 2" and "Viola Complementum". Under the first line of the concertante violin part, there is also the unusual comment "Di Virtuosi Fidicinis" (for a virtuoso violinist), which was crossed out later. The composition begins with an unusually long and complicated 25-bar ritornello, which includes two entrances by concertante violin, the first of which is especially lengthy; moreover, each of these solos concludes with the same segment of the ritornello. As with all of Brentner's arias, the vocal solo begins with a motto, from which it is already clear that the concertante violin part will be in dialogue with the voice in the solos. While individual solos are separated in the usual way by only portions of the ritornello, the entire ritornello is heard again at the conclusion, but now even more extended than in its first appearance by another entirely new episode for concertante violin. There follows an Adagio, in which solo violin again holds a place of prominence. The solo violin also takes part in the highlighting of key words, a task usually reserved for the coloratura: while the word "manet" is heard in the vocal part as a long note on the first syllable, beneath it there are repeated arpeggios in the solo violin. When this part ends, there is a da capo, so the entire lengthy first part is repeated. Because the two parts contrast sharply and are relatively independent and because of the unusually extended instrumental ritornello and solo violin part, the composition gives the impression that the composer was attempting to combine formal elements of the da capo aria with the three-movement layout of a solo concerto. The effort towards experimentation is clear, but the result is not entirely convincing: in the opening ritornello with long solo entrances, a listener expecting a solo motet may get a bit lost.

On the Influence and Reception of Brentner's Arias

The number of printed specimens of Brentner's collection *Hymnodia divina* definitely was not large, but the collection clearly received attention: besides the sole preserved printed specimen (Český Krumlov – source P) and two manuscript copies of the collection (Gniezno – PC1, Podolíneč – PC2), we know from historical music inventories about two other locations where the whole collection was known (Göß,⁶⁶ Kvasice⁶⁷), and copies of individual arias are also documented in several other places (Blíž-

est renovatus, fol. 12r (Gradualia de Tempore. Ab Anno 1723 procurata): "Taedet animam meam. Canto Solo Brentner".

⁶⁵ There is a reproduction of the title page in question in BRENTNER: *Duchovní árie I / Sacred Arias I* (see note 2), p. XXVI.

⁶⁶ FEDERHOFER: "Alte Musikalien-Inventare..." (see note 31 and related commentary in the text).

⁶⁷ See note 36 and related commentary in the text.

kovice,⁶⁸ Göttweig – C1, C3, Herzogenburg,⁶⁹ Sandomierz – C2, C4, Uherské Hradiště⁷⁰). The inventory of Fr. Müllner, the only one of the sources in question that comes from a Jesuit environment, hints that the composer had done well capturing the taste and needs of the intended users of his aria collections. It seems that *Hymnodia divina* was disseminated as widely as Brentner's opus one. On the other hand, his arias from the later period were preserved only in unique sources, and nothing is known about their further dissemination (with the exception of the aria *Juda filia formosa*), so it is unlikely that they were circulated to a greater extent. This difference not only arises from the naturally greater impact of a printed edition, but also is apparently connected with the time when the compositions were written: while in the second decade of the 18th century, Brentner's arias were something new and attractive in central Europe, by the mid-1720s several similar collections of arias were available, and in addition, above all the practice of creating contrafacta, i.e. the supplying of Italian opera arias with new texts, was spreading intensively. Contrafacta of opera arias would soon entirely dominate this segment of the sacred music repertoire. Brentner's later arias thus lacked the excitement of novelty, although the composer attempted to modify his own style in a certain way.

In connection with Josef Antonín Plánický and his collection *Opella ecclesiastica*, it has already been mentioned that Brentner's collections of arias, and especially the first one, may have served in central Europe as model publications of their kind. Naturally, Brentner himself was also working from models and templates; besides the general inspiration of Italian music, several anonymous arias from the collection at St James's Church in Brno, for example, could be surmised to be more concrete models, although with a certain amount of uncertainty.⁷¹ Nonetheless, Brentner was the first of the Prague composers to succeed at having collections of his arias published in

print. If we concede that Plánický reacted to Brentner not only by using longer and more sophisticated texts, but also in particular by supplementing his arias with recitatives and instrumental sonatas, we might also interpret Brentner's efforts to give his compositions a more complex form from the mid-1720s, progressing from simple da capo arias to solo motets in multiple movements or sections, as a reaction to Plánický or at least to the new ideal of the solo motet form. A comparison of Plánický's *Opella* with Brentner's late arias in this edition reveals a creative dialogue among the local composers, as is also the case with the antiphon for St. Teresa of Ávila composed within a brief span of time by Brentner and then Antonín Reichenauer.⁷² Such comparisons also allow us to follow how the composer reacted in turn to such stimuli.

The only preserved printed specimen of the collection *Hymnodia divina* exhibits signs of relatively plentiful use, including worn corners of pages and the providing of two arias with new texts. The preserved copies of the whole collection and of individual arias were undoubtedly made for the purpose of their performing, but we know of little direct documentation of performances. From comments inscribed on the title page of the Gniezno copy of the collection (source PC1), it may be deduced that it was performed in 1752 and was approved by the chapter for further use. The solo motet *Quae est ista* was performed in Göttweig in 1785, and the local copy of the aria *Gloria et honore* (Brk 54) bears inscriptions on the back of the cover documenting six performances in 1784, 1785, 1788, 1794, 1800, and 1805 (see source C4). Brentner was a popular composer in Göttweig, but in the context of his arias, such late and numerous performances are exceptional, and they are undoubtedly a result of the fact that this composition in particular is exceptionally fine. It also became Brentner's first composition to be revived in the 20th century, although the composer's name remained unknown long afterwards.

As was mentioned above, Emilián Trollda discovered the collection *Hymnodia divina* as an anonymous print without a title page while he was going through music owned by the Minorite monastery in Český Krumlov. In 1926 he reconstructed the score, and he discussed the collection several times in his analytical studies.⁷³ However, the goal of his efforts was not just scholarship; he also strove for the revival of early music in actual performance. He included eight of the arias from this collection in his important anthologies, in which he compiled selected Baroque arias categorised by voice type, while he replaced the instrumental accompaniments with his own piano re-

⁶⁸ CZ-Bm, shelf mark G 28, *Ariae pro Choro Lipsicensi imannatae Ignatio Trnka Ludi et Chori Rectoris 1798* (modern-era transcript of the inventory dated 1929; the original is lost): “(89) Ecce Panis Angelorum Tenore solo Violino solo con organo Authore Prentner”. Also cf. Michaela RATOLÍŠTKOVÁ: “Inventáře hudební sbírk v Blížkovicích na Moravě z 18. a 19. století a jejich srovnání se současným stavem pramenů” [The Inventories of the Music Collection in Moravian Blížkovice from 18th and 19th Century and the Comparison with the Current State of the Preserved Sources], *Musicologica Brunensia* 54 (2019), no. 2, pp. 77–88.

⁶⁹ Augustiner-Chorherrenstift Herzogenburg (A-H), *Catalogus Selectiorum Musicalium Chori Ducumburgensis*, 1751, fol. 122v (Offertoria de Venerabili Sacramento): „8. 2 Motteta De | v[enera]bili. | Tenor Solo. | violini unis. | con | organo. | part 3. | Del Jos. Prentner. [music incipit of the part Organo]”.

⁷⁰ Moravský zemský archiv v Brně [Moravian Land Archives in Brno], archival group G 1, inv. no. 5838, *Catalogus Musicalium descriptorum Hradištij pro Seminario S. Fr. Borgiae Anno 1730. à P. G. Ch. S. J.*, fol. 3r (Cantus pro quacunq[ue] Solemnitate): “4. Gloria et honore coronasti. Auth. Brentner B. S. VV. 2”. Also see Jiří SEHNAL: “Hudba v jesuitském semináři v Uherském Hradišti v roce 1730” [Music in the Jesuit Seminary in Uherské Hradiště in 1730], *Hudební věda* 4 (1967), no. 1, pp. 139–147, here p. 142 and Petr ČÍHAL: “Hudební inventář jezuitů v Uherském Hradišti z roku 1730” [Jesuit Music Inventory in Uherské Hradiště from 1730], *Slovácko. Společenskovo-vední sborník pro moravsko-slovenské pomezí* 54 (2012), no. 1, pp. 225–242.

⁷¹ For details about these possible connections, see KAPSA: “Inwieweit die Wörter...” (see note 49).

⁷² See KAPSA: “The Novena to Saint Teresa of Jesus...” (see note 27).

⁷³ Besides the studies listed in notes 8 and 9, also see Emilián TROLDA: “O skladbách J. D. Zelenkových, jmenovitě o jeho melodramatu De S. Venceslao (Příspěvek k dějinám české církevní hudby z počátku XVIII. stol.)” [On the Compositions of J. D. Zelenka, Namely His Melodrama De S. Venceslao (Contribution to the History of Czech Sacred Music from the Early 18th Century)], *Cyril* 55 (1929), no. 5, p. 49.

ductions.⁷⁴ The second volume devoted to bass arias contains an account dated 1952, in which the baritone Jan Flajšhans gives an interesting explanation of the genesis of these anthologies: “[...] Bearing in mind how difficult it is after years go by to find reports about the origins of material and documents, I am making these comments as a witness to the creation of this volume for bass, which was then a model for another volume: Dr. Emilián Trolda, already a pensioner, was a man of remarkable thoroughness and was studying in 1927/28 at the state school of library science (in Kinský Palace on Old Town Square in those days), where we met by chance and then sat at the same table for a whole year. In conversations, he admitted that he was working on old Czech music, especially from the Baroque, which was usually available at the time only in original archival materials at the most remote locations and was practically unknown because there were no devoted, qualified initiates who would reconstruct the scores from the parts and then arrange them for voice with organ accompaniment. As a singer, I expressed interest in his work. Before long, he arranged the first of these arias for me: Anonymous of Prague [= *Hymnodia divina*] Gloria et honore. [...] I gave the first performance of it accompanied by Karel Pelikán at the Church of the Holy Spirit in 1929. [...]”⁷⁵ According to inscriptions on Trolda’s piano reductions, Flajšhans performed the aria *Gloria et honore* a total of 13 times between “ca. 1930” and 1952 at various places,⁷⁶ and there were also performances of the arias *O beata* (16 February 1936 at St Thomas’s in Prague) and *Ecce panis angelorum* (2 November 1941 at Prague’s Loreta).⁷⁷

The latest milestone in the history of performances of Brentner’s arias published in this volume is a CD made 2008 with six arias from the collection *Hymnodia divina* recorded by Ensemble Inégal led by Adam Viktora.⁷⁸ This

and various other performing activities (such as masterclasses devoted to Brentner’s arias in 2019)⁷⁹ have been based mainly upon Emilián Trolda’s unpublished manuscript score and performance materials prepared on an ad hoc basis. If this edition contributes to better accessibility of Brentner’s music and perhaps even more frequent performances, one of its main goals shall have been achieved. Another goal of the whole four-volume publishing project for a critical edition of selected works by Brentner was to present material and make room for new research on the composing of music in Bohemia in the Baroque era. With this volume, the planned project is complete, and there is nothing more to do but to wish readers and musicians a fruitful encounter with the music of Joseph Brentner. These are compositions of quality and invention that attracted attention in their day, and even now they have the potential to reach musicians and listeners.

This edition could not have been created without the kind support of the institutions and co-workers mentioned on page IV. We also wish to thank the libraries and musical archives that hold the sources for the compositions being published, amongst which the Archdiocesan Archive in Gniezno, the Benedictine monastery in Götweig, the Research Library of South Bohemia in České Budějovice, the Lutheran Parish Library in Sopron and the State archive in Bratislava, workplace Archive Modra, kindly permitted the publication of reproductions of sources from their collections. Martin Horyna, Ladislav Kačic, András Krisch, Bernhard Rameder, and P. Michał Sołomieniuk willingly assisted in studying the sources and answering related questions. I wish to thank Filip Dvořák for proofreading the musical text and revising the figured bass. Performance materials are available free of charge online on the website <<https://www.udu.cas.cz/en/publikace/hudebniny>>.

⁷⁴ The anthologies were never published and are kept in the Trolda music collection at CZ-Pnm, shelf mark XXVIII D 75a–c, *Sbírka arií českých a domácích mistrů* [Collection of arias by Czech and domestic masters], vol. 1 was not preserved, vol. 2: bass (from the collection in question it contains on pp. 19–26 the aria *Gloria et honore*), vol. 3: soprano (pp. 21–42, arias *Cor, aude ad arma, Desidero te millies, O beata, Parce mihi*), vol. 4: tenor (pp. 13–24, arias *Domine, non sum dignus, Ecce panis angelorum, Oderit me totus mundus*); shelf mark XXVIII D 76c, Series II, vol. 3: soprano (pp. 1–12, arias *Maria, gustum sentio* and *In te confido*); also cf. BUCHNER: *Hudební sbírka...* (see note 8), nos. 406, 407, pp. 96–100.

⁷⁵ *Sbírka arií...* (see note 74), shelf mark XXVIII D 75a, typescript page signed by Flajšhans and pasted into vol. 2. Without the last paragraph with the sentence about the performance of the aria *Gloria et honore* the text quotes BUCHNER: *Hudební sbírka...* (see note 8), p. 96.

⁷⁶ *Sbírka arií...* (see note 74), vol. 1, p. 26 (quoted in translation, original text in the Czech version of the foreword): “First performed at the Church of the Holy Spirit in ca. 1930 by Dr Flajšhans and Dr Pelikán | 8 XI 31 at St Joseph’s by Dr Flajšhans and Vachulka | 1. III 32 [same venue and performers] | 28/IX 32 [same venue and performers] | 28/IV 33 at the university [same performers] | 9/V 33 Great Hall [same performers] | I/IX 33 at St Joseph’s Dr Fl. + Dr Vach. | 3/IX 35 at St Nicholas’s [same performer] | 19/III 37 at St Joseph’s [same performers] | 21/XI 38 on the radio [same performers] | 8/X 44 Odolena Voda [same performers] | 28/X 52 Budyně [Dr. Flajšhans] Výtvar.”

⁷⁷ *Sbírka arií...* (see note 74), vol. 3, p. 38 (*O beata*), vol. 4, p. 19 (*Ecce panis angelorum*).

⁷⁸ Jan Josef Ignác BRENTNER: *Vesperae cum ordinariis psalmis, Hymnodia divina op. 3* [audio recording], Ensemble Inégal, Pražští barokní sólisté, Adam Viktoria, Nibiru, Praha 2008, 0148–2211. Included on the CD are the

arias *Domine, non sum dignus, In te confido, Oderit me totus mundus, Gloria et honore*, and *O beata, per quam data*.

⁷⁹ Jana BURDOVÁ: “Z Dobřan až k Amazonce: Brentnerovské masterclass ve jménu přátelství” [From Dobřany to the Amazon: a Brentner Masterclass in the Name of Friendship], *Harmonie*, published online: <<https://www.casopisharmonie.cz/reportaze/z-dobran-az-k-amazonce-brentnerovske-masterclass-ve-jmenu-pratelstvi.html>> (8. 7. 2020).

I. Cor, aude ad arma

op. 3/1 (Brk 46)

Allegro

Violino 1

Violino 2

Viola

Canto

Organo

6 6

4

7 # 6 4 7 # 7 # 6 3 #

7

p

p

p

Cor, au - de ad ar - ma, o cor, ad ar - ma, cor, au - de, ad ar - ma, cor, au - de, o

VIII. Gloria et honore

op. 3/8 (Brk 54)

Allegro

Violino 1

Violino 2

Basso

Organo

5

9

14

Glo - - - - -

- - ri-a,

Juda filia formosa

(Brk 58)

Violino 1

Violino 2

Viola

Soprano

Violoncello
Organo

4

8

tr

Ju - da fi - li - a for -

6

Venite ad me omnes

(Brk 8o)

Allegro

Violino concertante

Violino 1

Violino 2

Alto Viola

Canto / Tenore

Organo

5

9

Critical Report

Abbreviations

A	alto part
B	bass part
Brk	catalogue of Brentner's works (Brentner – katalog) ⁸⁰
<i>Ed</i>	this edition
fol.	folio
Ob	oboe part
op.	opus
Org	thoroughbass part (<i>Organo, Partitura</i>)
p.	page
S	soprano part (<i>Canto, Soprano</i>)
T	tenor part
VI	violin part
VI conc	concertante violin part (<i>Violino concertato</i>)
VI mult	unison violin part (<i>Violino multiplicato</i>)
Vla	viola part

Musical archives, libraries, and collections are identified as they appear in the *Online Directory of RISM Library Sigla*, < www.rism.info/en/sigla.html >

Description of Sources

Hymnodia divina. Duodecim illustrata ariis duobus, tribus, quatuorque instrumentis constructa, voce sola adjecta, op. 3 (Brk Coll. 3)

P

first printing

Research Library of South Bohemia in České Budějovice, Department of Manuscripts and Old Prints, Zlatá Koruna (CZ-CBk), shelf mark HRS 2 (see the facsimile on pp. XXXII, 52)⁸¹

Jiří Ondřej Laboun printed the collection in Prague. He began work on its publication in 1718 (according to the date at the end of the *Vox* part), but it probably was not issued until 1719 (the date on the title page is known only from a copy; see source **PC1**). No other printing is known. A single printed specimen has been preserved, which Emilián Trolda discovered among music from the Minorite monastery in Český Krumlov, and it is likely that two more specimens (or possibly copies of a printed specimen) were recorded in historical music inventories written in Göß in 1750 and in Kvasice in 1757 (see the Foreword, p. XXII–XXIII). The source lacks a title

page, so the collection's title and author remained long unknown. Trolda himself and later literature referred to the print as *Anonymus 1718*. At the same time, Trolda and other authors after him erroneously used the title *Hymnodia divina* for Brentner's collection *Harmonica duodecatomeria ecclesiastica*, op. 1, misled by an inscription on the hard cover of one of the parts of what was at the time the only known specimen of the collection in question, which was preserved in the music collection of the parish church in Kvasice (see the Foreword, p. XXIII).

The information on the missing title page including the collection's title and the name of the dedicatee (as is the case with the previous collection by the same composer published under title *Offertoria solenniora*, op. 2) is known only from a period copy (**PC1**). On the basis of analogy with the previous Brentner collection, one may expect that there was a printed dedication on the inside of the cover, but its text is unknown. The printed material consists of five parts in which the heading of the first page of notation always bears the designation *Vox* (8 fol. designated A–D2), *Violino primo* (4 fol. A–B2, besides the VI 1 part for arias I, VIII, IX, and XII, it also contains a *Violino multiplicato* part for the arias X and XI), *Violino secundo* (3 fol. A–B, contains arias I, II, VIII, IX, and XII), *Viola. Hauthbois et Violinus* (4 fol. A–B2, contains a Vla part for aria I, an Ob part for aria II, an *Hauthbois sola* part for aria III, a VI solo part for aria IV, an *Hauthbois sola vel Violino* part for aria VI, and a VI mult part for arias V and

⁸⁰ KAPSA: *Joseph Brentner. A Catalogue...* (see the Foreword, note 13).

⁸¹ The source is newly catalogued, digitised, and accessible online: < https://katalog.cbvk.cz/ar1-cbvk/cs/detail-cbvk_us_cat-0992223-Hymnodia-divina-op-3/ > (8 July 2021).

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