CZECH LUTE SOCIETY
ČESKÁ LOUTNOVÁ SPOLEČNOST

all improvviso

Mandorology

Monks' Dreams

Music from Olomouc, circa 1750

2 CDs

WORLD PREMIERE RECORDING



Musica Rusticana
Musica Gratiosa
Musica Divina

Jan Čižmář

Plaisirs de Musique

Plaisirs de Musique

CD 1

Rustic, secular and sacred pieces from the anonymous mandora tablature manuscript CZ-Bm A 20545

Musica Rusticana

Suita Rusticana (arrangement and sequencing: Jan Čižmář, Marian Friedl)

1 Der Waelsche (54) 1:02
2 Anglese (51) 0:39
3 Kossack (53) 1:07

4 Polon[oise] (34/15-38-58) 2:29
5 Deutsche (46-47-48) 2:22
6 Der Franzos – Rondo (55-62) 2:21

7 Walachica (39) 2:23
8 Grimmen im Leib (69) 1:14
9 Der Tuerk – Introduction (improvised) 1:39
10 Der Tuerk (56) 2:40

Ex D dur

Partita in D Major (arrangement and sequencing: Jan Čižmář)

11 Gigue (9) 1:07
12 Allabreve (10) 1:12
13 Gigue (11) 1:09
14 Contretanz (68) 1:35

Musica Divina

Arias on sacred poems by Johann Christian Günther (arrangement: Jan Čižmář)

15 Aria I. ueber den 122. Psalm – O Welt! (1) 4:35
16 Aria II. Ein Trost Lied – Erhole dich bedraengtes Herze (2) 3:06
17 Aria III. Ein Klag Lied – Last mich doch nur in der Still (3) 5:32
18 Aria IV. Das einzig Vertraun auf Gott – Irdische Gemuether (4) 1:31

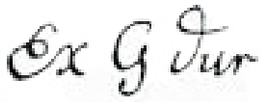
19 Aria (42) 2:09
20 Pavel Josef Vejvanovský: O bona Crux (CZ-KRa A 4818) 6:28

CD 2

Partitas for solo mandora from the anonymous mandora tablature manuscript CZ-Bm A 20545 (selection and sequencing: Jan Čižmář)

Musica Gratiosa

Partita in G Major



1	Andante (94)	1:34
2	Marche (87)	2:05
3	Menuet – Trio (32)	1:41
4	Menuet (33)	0:43
5	Menuet (37)	0:51
6	Gratioso (70)	1:18
7	Menuet – Trio (78)	2:27
8	Allegro – Trio (84)	1:38

Partita in D Major



9	Marche (64)	2:57
10	Entree (8)	1:40
11	Gratioso (66)	1:02
12	Andante – Presto (79)	1:26
13	Aria (5)	1:01
14	Menuet (14)	0:28
15	Gratioso – Presto – Adagio (77)	1:19
16	Gavotte (12)	1:05

Ex A dur

Partita in A Major

17 Adagio – Minore (85) 4:07
18 Menuet – Trio (59/71) 1:43
19 Menuet – Trio (83) 1:40
20 Andante (75) 1:27
21 Presto (76) 0:42

Ex C.

Partita in C Major

22 Aria (17/20) 0:58
23 Rondo – Minore (86) 1:35
24 Gratioso (92) 0:57
25 Aria (18) 0:49

Ex A Molli

Partita in A Minor

26 Aria (21) 2:06
27 Menuet (22) 0:56
28 Menuet – Trio (26) 2:23
29 Aria (31) 1:49
30 Rondo (50) 0:50
31 Menuet (29) 0:48
32 Menuet (23) 1:30
33 Bourlesca (25) 0:51

ALL PIECES ARE WORLD PREMIERE RECORDINGS

Plaisirs de Musique

Jan Čižmář – mandora, baroque lute, artistic direction
Marian Friedl – folk instruments
Joel Frederiksen – bass
Marta Kratochvílová – traverso, piccolo
Jan Kvapil – recorder

Recorded in the Mozarteum Hall of the Olomouc Archdiocesan Museum (Arcidiecézní muzeum Olomouc) on 28–30 January and 26 February 2022.

Recording, editing and mastering – **Wojciech Marzec**
Concept, production and editing – **Jan Čižmář**

Sources used for this recording:

CZ-Bm A 20545 – anonymous mandora tablature manuscript now in the Department of the History of Music of the Moravian Museum in Brno, formerly in the collection of the Augustinian monastery in Staré Brno (earlier at St Thomas Church in Brno), previously in the Premonstratensian monastery at Svatý Kopeček near Olomouc.

The numbers in brackets in the tracklist indicate the order of the pieces in the manuscript.

CZ-KRa A 4818 (Track 20 on CD 1 – P. J. Vejvanovský: O bona Crux) – manuscript score from the music collection of Bishop Karl von Lichtenstein-Castelcorno, now in the Kroměříž Archdiocesan Museum and curated by the Olomouc Museum of Art.

Instruments used on this recording:

9-course mandora after Thomas Edlinger, Praha 1716, ČMH Praha (inv. 1176 E)
Jiří Čepelák, 2018
6-course mandora after Ferdinand G. Wenger, Augsburg 1748, Deutsches Museum München (83-443)
Jiří Čepelák, 2018
11-course baroque lute after Hans Frei, KHM Wien (inv. C34)
Lars Jönsson, 2009

6-course galichon after Thomas Edlinger, Praha 1716, ČMH Praha (inv. 1176 E)
Jiří Arnet, 2019
drone zither (Czech: kobza)
small dulcimer (Czech: malý cimbál)
double flute (Czech: dvojačka)
overtone flute (Czech: koncovka)
long three-hole flute (Czech: fujarka)
bagpipe (Czech: dudy)

Traverso flute after Carlo Palanca
Martin Wenner, 2021
Traverso flute
Luciano Lagazzi, 2021
Piccolo after J. Willems, MIM Brussel (inv. 1060)
Roberto Bando, 2016

Soprano recorder after Stanesby
Vincent Bernolin, 2019
Alto recorder after Denner
Friedrich von Huene, 1994
Tenor recorder
Luca de Paolis, 2019



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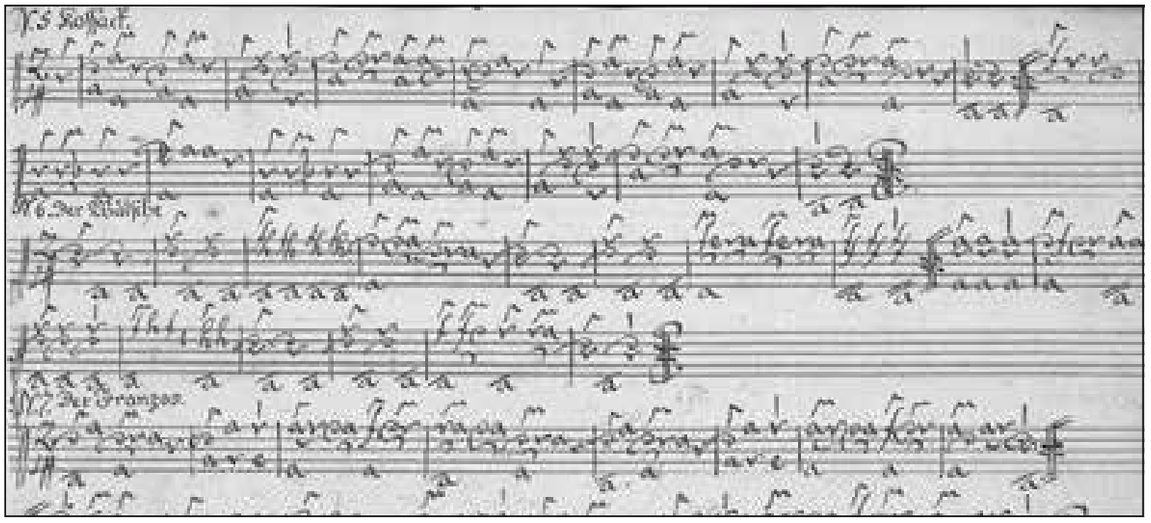
Joel Frederiksen [www.joelfrederiksen.com]



Jan Kvapil [www.jankvapil.com]

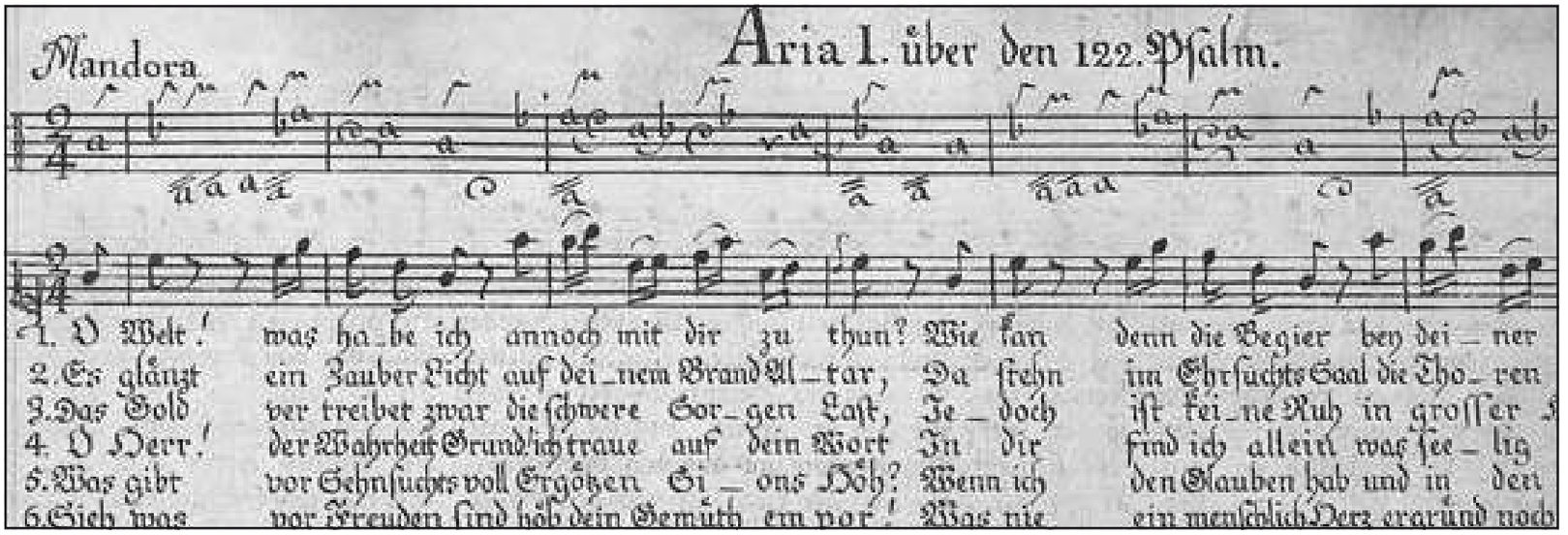
Among the manuscripts stored at the Moravian Museum in Brno (German: Brünn) there are several dedicated to the lute, including three anonymous books of tablature for the mandora. This recording presents 59 of the 95 pieces from one of the manuscripts, **CZ-Bm A 20545**, and explores its varied repertoire in multiple ways. All pieces on the recording are world premieres.



Other languages

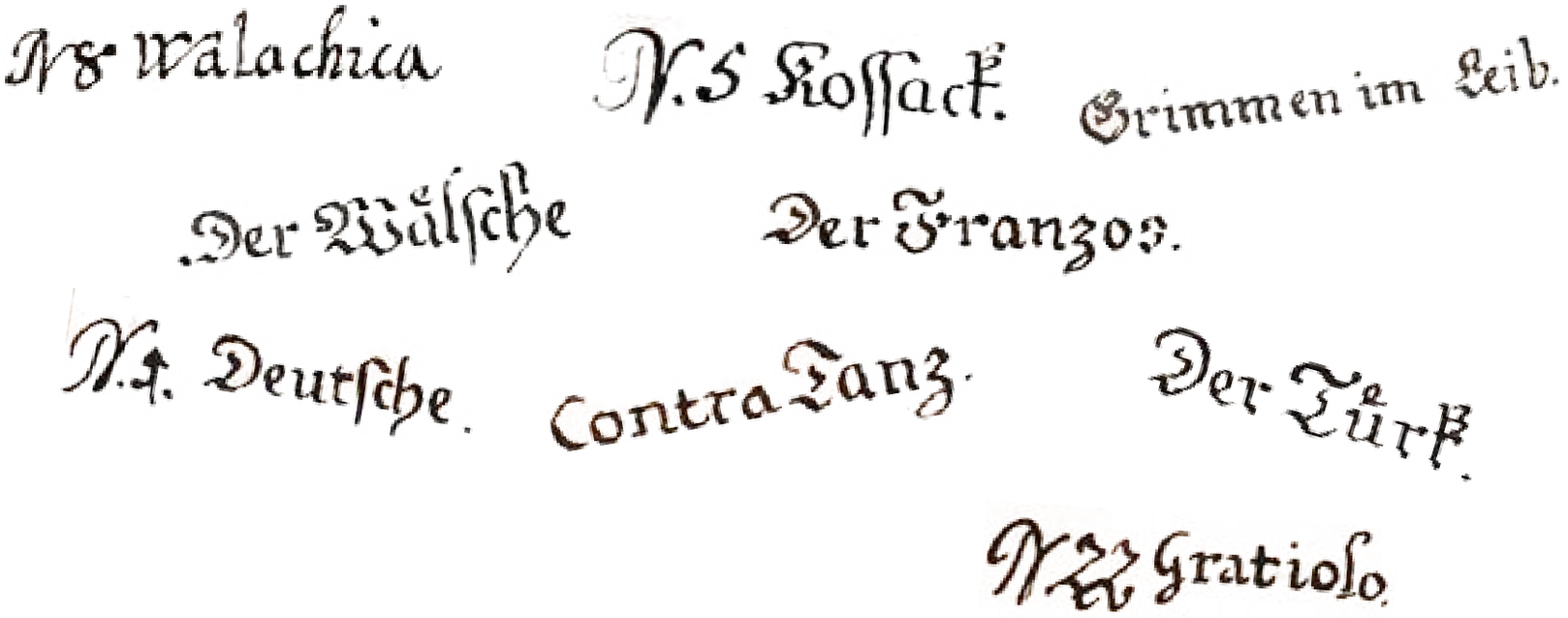
The fascicle opens with four musical settings of sacred poems by Johann Christian Günther (1695–1723). The original settings are very simple, with the mandora doubling the vocal line and adding only a few new musical elements. I took the liberty of arranging them for a larger ensemble, thus creating a more colourful journey through the selected verses. On the first CD, these songs form the **Musica Divina** set, which concludes with a motet for bass, melody instrument, and basso continuo: **O bona Crux** by Pavel Josef Vejvanovský (c. 1639–1693). This is the only piece that comes from another source, namely the music collection of Bishop Karl von Lichtenstein-Castelcorno which is now part of the extensive and invaluable collections of the Archbishops of Olomouc (German: Olmütz), located in the Archdiocesan Museum Kroměříž (German: Kremsier). In our arrangement for traverso flute and baroque lute, this additional piece places the mandora repertoire within the broader context of ecclesiastical music in Olomouc

Lyrics



Though likely written down by monks, next to these sacred songs the collection contains short compositions of a secular character. The remaining pieces in the manuscript are all for solo mandora. Although probably written in the first part of the eighteenth century, most of them already anticipate the classical style, their small form often resembling solo keyboard pieces by Haydn or Mozart. A number of pieces with titles such as *Aria*, *Aria Gratiosa*, *Rondo Gratioso* or *Menuet* can be found. In the manuscript, all pieces are grouped together based on their key. It was necessary to select and order them into more compact and musically attractive sets, which I call "partitas". Their original solo versions form the content of the second CD under the title **Musica Gratiosa**.

Some of the individual pieces are unique, their titles referring to different ethnic groups (*Anglese*, *Der Franzos*, *Der Tuerk*, *Der Waelsche*, *Kossack*, *Deutsche*, *Polonoise*, *Walachica*). One may assume that these are a kind of reflection of the folk music of Europe at the time, or, better still, perhaps a direct record of a contemporary, anonymous composer's personal experience with these folk melodies. My aim was to emphasize their character by incorporating folk music instruments which were used in Central Europe at the time and put the folk instruments in direct contrast with the more courtly instruments and their way of playing. In the arrangements of these pieces, the original structure and melodic contours were mostly preserved, while sometimes improvised introductions were added, often allowing for extra space for improvisation within the pieces. These are presented under the title **Musica Rusticana** in the recording.





View of Olomouc
from Svatý Kopeček, c. 1740

More about mandora

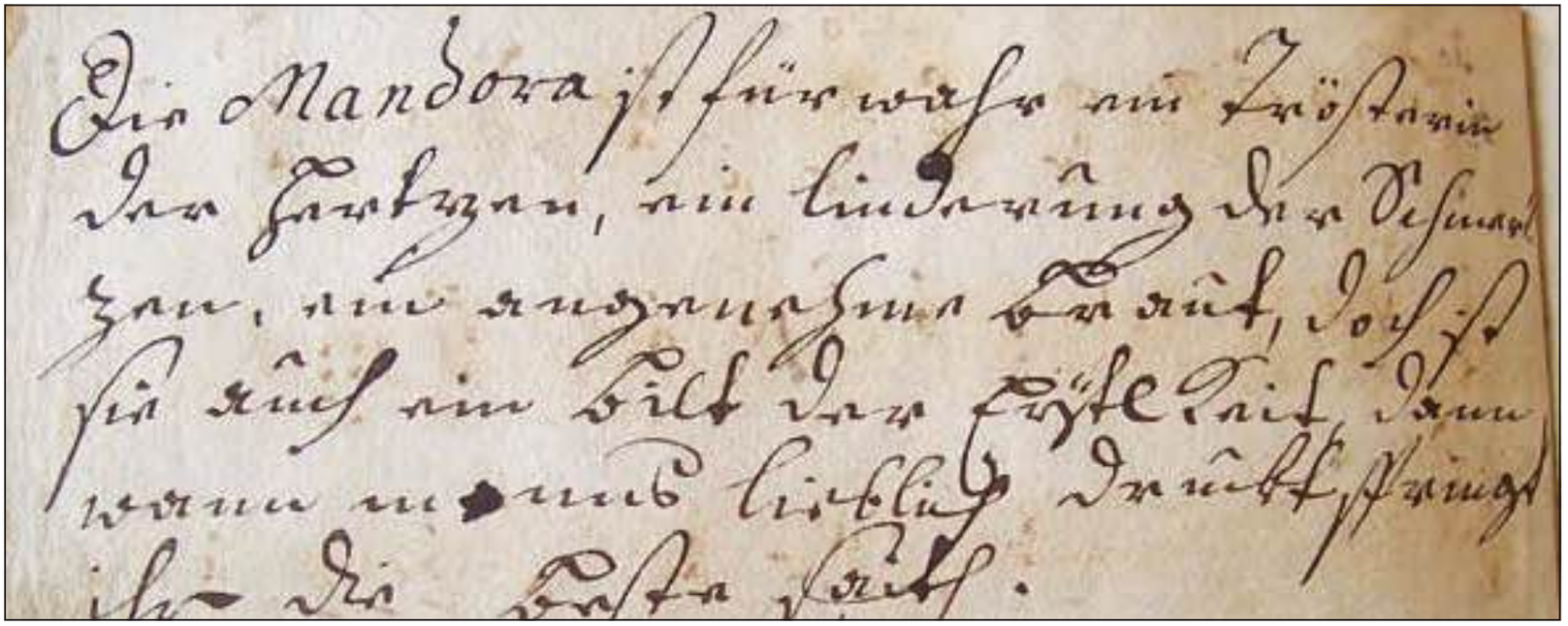
The mandora (also called *galizona*, *galichon*, *colachon*, *chalcedon*) was an instrument particularly popular in Central European monastic settings, especially for use during the monks' leisure time. Due to its tuning, it sometimes shares a similar repertoire with the guitar. Tunings in E and in D were commonly used (as they are also used on this recording), while T. B. Janowka in 1701 also describes a *Colachon* in A. Important centres of mandora playing included the monasteries in Kremsmünster and Eichstätt, while important mandora compositions are known from courts in München (G. A. Brescianello) and Dresden (J. P. Schiffelholz).

The instrument was used, for example, in compositions by Johann Kuhnau, Johann Sebastian Bach's predecessor at the Thomaskirche in Leipzig. Kuhnau in 1704 requested that a pair of *Colochonen* be purchased with cases – one for each of the city's principal churches. He said the instruments were indispensable for contemporary music. An inventory from Bach's time records both instruments as still being kept in the organ loft. This suggests that Bach may have known or used them in his works from this period. Georg Philipp Telemann used *Calcedon* in his cantatas and concertos, often as an alternative to the bassoon. Thanks to its relative simplicity in comparison with the baroque lute and thus its suitability for the classical style, the instrument survived until the end of the eighteenth (J. F. Daube) and the beginning of the nineteenth century (S. Molitor). Mandora music was often written in a relatively simple galant style, anticipating elements of the Classical idiom, as demonstrated by the pieces grouped here as *Musica Gratiosa*. Sacred compositions involving the mandora are relatively uncommon; the songs presented in *Musica Divina* are among the few surviving examples. The pieces brought together as *Musica Rusticana* are distinctive in a different way: their titles and musical gestures evoke regional and national styles associated with folk music.

This manuscript was written by a single scribe. All the pieces are anonymous and are notated in the standard five-line French tablature for the eight-course mandora tuned in E. It is now in the Department of the History of Music of the Moravian Museum in Brno under the shelfmark CZ-Bm A 20545. Together with another important mandora manuscript, CZ-Bm D 189, it formed part of the collection of the Augustinian monastery in Staré Brno (German: Alt-Brünn). Before moving to Staré Brno, the Augustinian community had been based at the monastery attached to the Church of St Thomas in Brno. The manuscript entered the Augustinians' collection

after 1780, having previously belonged to the Premonstratensian monastery on Svatý Kopeček (German: Heiligenberg) near Olomouc, whose music collection was transferred to Brno. It is nevertheless quite likely that the manuscript was originally compiled at Hradisko Monastery in Olomouc. The poems by J. Ch. Günther (1695–1723) used as song texts provide an approximate terminus post quem for the manuscript. On stylistic grounds, it can be dated to around 1750.

The Augustinians from Brno (and the Benedictines from Rajhrad) were known for collecting libraries from monasteries which were disbanded during the Josephinian reforms in the 1780s. Many of the lute and mandora sources now in Brno institutions were gathered from these monastic collections, but their true origins remain partly obscured. This recording takes its name from a larger research project which concerns all of the related mandora manuscripts, most notably CZ-Bm D 189 and CZ-Bm A 27750, also known as Fundamenta Mandorae. Another manuscript (CZ-Bsa E6 sign. O gamma 6, kart. 498) contains an evocative passage:



Die Mandora ist fürwahr ein Trösterin der Hertzen, ein Linderung der Schmarzen, ein angenehme Braut, doch ist sie auch ein Bilt der Eytlkeit, dann wann manns lieblich drückt, springt ihr die Beste saith.

The mandora is truly a comforter of hearts, a balm for sorrows, a lovely bride – but at the same time it is a symbol of vanity, because even when pressed gently, its best string breaks.

The mandora appears to have had a substantial tradition in the region – part of this tradition are the aforementioned manuscripts and of course the folk elements appearing in this very manuscript. Furthermore, the documentation from the dissolution of the Cistercian monastery at Velehrad (1784) mentions one mandora in the cell of Father Wolfgang Gurecký, born in Kroměříž in 1730 as son of Václav Matyáš Gurecký, Kapellmeister at the Olomouc Cathedral. Another mandora was in the store of (unused) musical instruments together with two lutes (valued at the remarkably high sum of 18 florins) and a galizona (German: *Galeshon*). Compositions written by other Cistercian monks, Christian Hirschmentzel and Bernard Strauhal, contain many folk elements; Hirschmentzel in particular uses the lute.

Moreover, I must mention Gottfried Finger (c. 1655–1730), who was known to play the *Colachon* and brought it with him to London as early as 1685. He showed it to James Talbot together with his many other instruments, including a dulcimer (*Cymbal*). Finger was born in Olomouc (Haná region) and later used the pseudonym "Hannek" or "Hannik". He received his education most likely at the Jesuit college in Opava (Troppau), one of the Silesian duchies, where he probably also learned to play the lute and mandora. At that time, Silesia had a rich tradition of lute playing. Subsequently, he was employed in the ensemble of Bishop Karl von Lichtenstein-Castelcorno, where he must have been close to Pavel Josef Vejvanovský and his employment would have involved duties in St Wenceslas Cathedral in Olomouc. These connections, together with Finger's surviving compositions for baroque lute – one of which even has a concordance for mandora or guitar in CZ-Bm D 189 – provide a further reason for including Vejvanovský's motet on this recording.

Jan Čižmář

During the seventeenth century, there was a growing predilection among the elites throughout Europe for the use of rustic elements in dress, painting, literature, and music. This phenomenon reached its peak in the eighteenth century, when it was seamlessly followed by an increasingly focused interest in understanding folk culture towards the end of the century, already in the context of developing nationalism (which then framed the approach to these phenomena in the following century).

In contemporary compositional practice, this trend was manifested by the use of musical instruments from the folk environment, such as the bagpipe or the hurdy-gurdy, as well as by musical references to folk music in general. These references are evident in typical folk stylizations and explicitly in the use of specific terminology to describe the character or parts of compositions. The stylizations use characteristic features referring to folk music, such as ornaments imitating the variation practice of folk musicians. These include sustained bagpipe-like drones and breaking the melodic line, or the use of accents, trills, certain characteristic intervals (e.g., an augmented fourth or augmented second) or rhythmic patterns (e.g., the sequence of two eighth notes and two quarter notes, or a dotted rhythm). The terminology most often referred to the original names of the dances (such as *gavotte*) or indicated the origin of the dance (e.g. *anglais*, *polonais*) that inspired a given part of the piece. However, the folk elements mentioned in contemporary compositions can rarely be understood as evidence of the composer's direct experience with the original folk version. Their use was the fashion of the time, not unlike references to folk music or foreign styles in popular jazz tunes; while composers might not have encountered the original form of a particular folk music, they knew its idiomatic elements from other compositions and used them in the same spirit in their own compositions.



Typical examples are the references to Hanak dances, which are conspicuously absent in this extensive collection of mandora compositions, given the location of the Premonstratensian Olomouc monasteries in the heart of the Haná region. These compositions with titles such as *hanatica*, *hanak*, *hanacco*, *villana hanatica*, *alla hanacha*, *hanaque*, etc. indeed refer to the Haná region, but their relationship to the local folk music of the period may vary. After all, according to contemporary reports, "Haná dances" were danced in the 1820s even at the Viennese court, and references to them can be found in the works of many Central European composers (see, for example, G. Ph. Telemann's Overture in E major, TWV 55:E2, whose fifth movement is marked Rondeau hanaquoise).



More about the use of folk instruments on this recording

The general interest in folk elements during the seventeenth and eighteenth centuries not only brought such elements into the art and entertainment of Europe's upper classes but also encouraged their circulation back into folk culture in new forms. This is how, for example, the minuet, originally a French folk dance favoured and popularised by the court of Louis XIV, found its way into the folk music of most of Europe. Through such transmissions, folk dances later known as *tajč* (from *deutsch*), *kotilion* (from *cotillion*) or *šotyš* (from *schottisch*) also appeared in Moravia in a number of regions, their names only distantly echoing their origins and their dance steps just as distantly resembling their original source.

The same may well have been true of the "folk" pieces in this collection. Their relationship to the traditions suggested by their titles remains unclear. At the time the manuscript was compiled, these were probably dance forms in Central Europe, perhaps originally based on folk models.

Marian Friedl

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Mandorology

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- Mandora by Gregori Ferdinand Wenger, Augsburg, 1726. The Metropolitan Museum of Art, New York; The Crosby Brown Collection of Musical Instruments.
- Manuscript CZ-Bm A 20545, Moravian Museum, Brno, Department of the History of Music.
- Meissen porcelain lute player, mid-eighteenth century, after a model by Johann Joachim Kändler. Courtesy of Toovey's Antique and Fine Art Auctioneers and Valuers.
- Meissen porcelain group with folk instruments, after an eighteenth-century model.

Booklet images:
- Friedrich Bernhard Werner: Prospect of Olomouc in Moravia, Viewed from Svatý Kopeček, c. 1740. Copper engraving, published by Martin Engelbrecht, Augsburg.
- Festive Decoration of the Façade of Hradisko Monastery, 1751. Engraving by Joseph Sebastian Klauber and Johann Baptist Klauber. Regional Museum in Olomouc, Olomuciana Collection, inv. no. OL 134.

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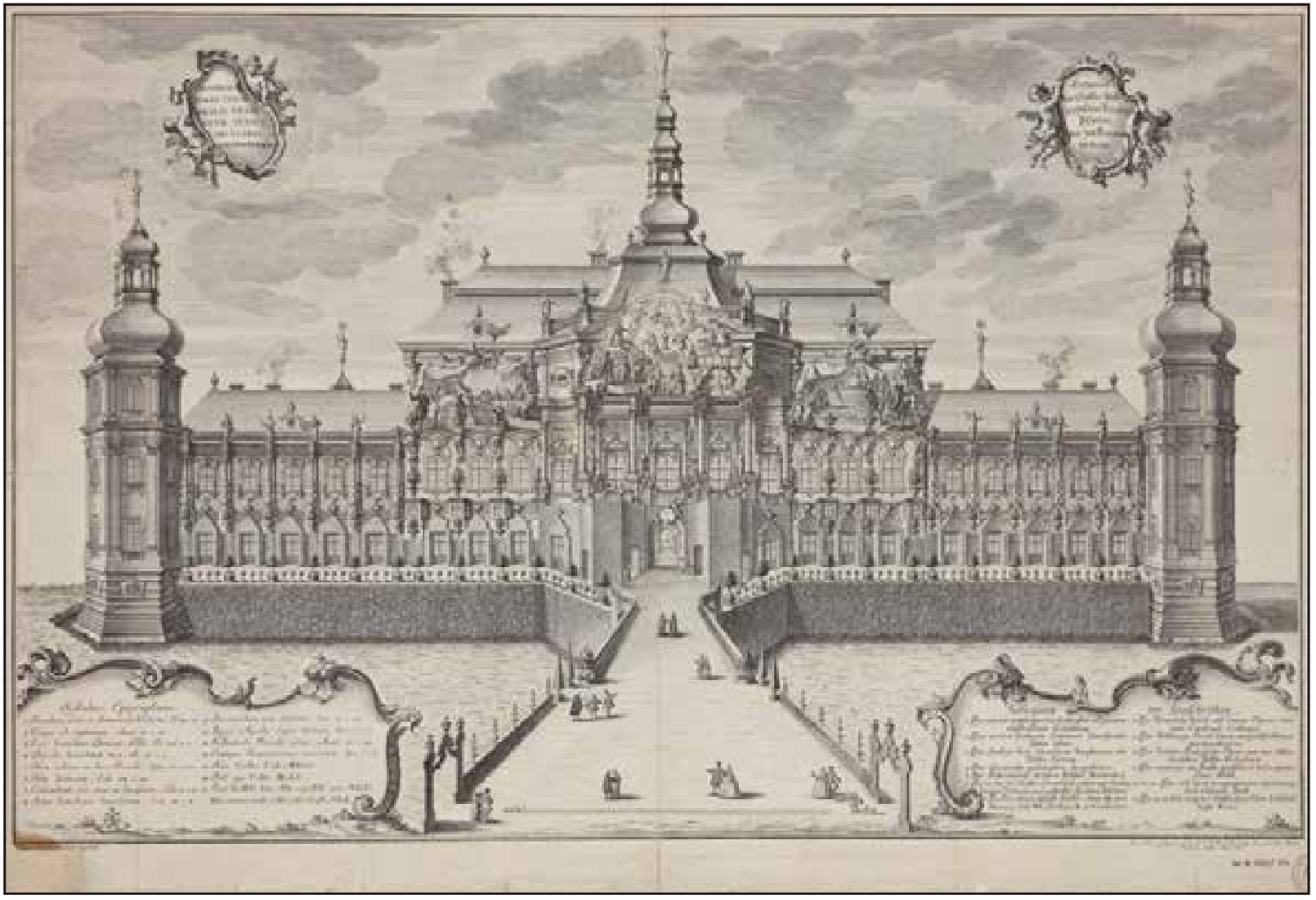

Festive Decoration of the Façade of Hradisko Monastery, 1751

Plaisirs de Musique

Jan Čižmář – mandora, baroque lute, artistic direction
Marian Friedl – folk instruments
Joel Frederiksen – bass
Marta Kratochvílová – traverso, piccolo
Jan Kvapil – recorder

Mandorology
Monks' Dreams

Baroque music of Olomouc ecclesiastical circles from anonymous mandora manuscript CZ-Bm A 20545

CD 1

Musica Rusticana

Suita Rusticana	17:58
Partita in D Major	5:03

Musica Divina

Arias on sacred poems by J. Ch. Günther	14:43
Aria – P. J. Vejvanovský: O bona Crux	8:36

Total time: **46:28**

CD 2

Musica Gratiosa

Partita in G Major	12:19
Partita in D Major	11:01
Partita in A Major	9:40
Partita in C Major	4:21
Partita in A Minor	11:15

Total time: **48:44**

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