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Franz Kautny (1788–1836) – the Owner of Musical Manuscripts from the Jasna Góra Collection

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Abstract

Among the preserved music documentation in the Pauline archives at Jasna Góra there is a number of manuscripts that attract the attention of researchers due to the entry on the title page: *Kautny manu propria*. Paweł Podejko, who is a researcher of the Jasna Góra collection and the creator of its thematic catalogue, connected the aforementioned record with Franz Kautny, a cantor in the parish church of St. Mary Magdalene in Nový Rousínov near Brno. In 1836 the Jasna Góra conductor Leopold Mężnicki obtained the music collection belonging to Kautny for his chapel and then included it in the repertoire performed by his ensemble. The documentation is one of the testimonies of the close ties that the Pauline monastery in Częstochowa maintained with the Moravian lands in the 18th and early 19th centuries. 130 manuscripts from Nový Rousínov has not been the subject of separate musicological research yet, although the provenance of the majority of its works has been established by Paweł Podejko. The aim of this article is to present the life and work of Franz Kautny, who is depicted mainly as a teacher (a cantor) in the Czech musicological literature. The results of the presented research conducted in the Moravian and Polish archives deepen our knowledge of Kautny, who was the owner of a music collection, a copyist, an active educator and a composer.

Key words

Franz Kautny, Jasna Góra, Nový Rousínov, music collection, 19th century, Austerlitz

Introduction

Among the preserved music documentation in the Pauline archives at Jasna Góra there is a number of manuscripts that attract the attention of researchers due to the entry on the title page: *Kautny manu propria*. Paweł Podejko, who is a researcher of the Jasna Góra collection and the creator of its thematic catalogue, connected the aforementioned record with Franz Kautny¹, a cantor in the parish church of St. Mary Magdalene in Nový Rousínov near Brno. In 1836 the Jasna Góra conductor Leopold Mežnicki obtained the music collection belonging to Kautny for his chapel and then included it in the repertoire performed by his ensemble². The documentation is one of the testimonies of the close ties that the Pauline monastery in Częstochowa maintained with the Moravian lands in the 18th and early 19th centuries.³ Kautny's collection, comprising about 140 manuscripts, has not been the subject of separate musicological research yet, although the provenance of the majority of its works has been established by Paweł Podejko⁴. The aim of this article is to present the life and work of Franz Kautny, who is depicted mainly as a teacher (a cantor)⁵ in the Czech musicological literature. The results of the presented research conducted in the Moravian and Polish archives deepen our knowledge of Kautny, who was the owner of a music collection, a copyist, an active educator and a composer.

Early years in Austerlitz

Franz Kautny (František Koutný in Czech)⁶ was born on November 24, 1788 in Austerlitz (today's Slavkov u Brna) which is located about 25 kilometers east of Brno. During the period we are interested in the town was owned by the Moravian family of princes Kautnitz (*Kounic* in Czech). They had connections with the imperial court in Vienna, where

1 PODEJKO, Paweł, *Katalog tematyczny rękopisów i druków muzycznych kapeli wokально-instrumentalnej na Jasnej Górze*, Wydawnictwo oo. Paulinów, Kraków 1992 (= Studia Claromontana 12), p. 16.

2 The then repertoire of the Jasna Góra band was listed in the catalog created in 1898. See Jasna Góra archive (AJG), cat. no. 182, *Catalogus Notarum que tum in Archivo tum in Choro asservantur compositus cura A. Rndi Pris Eusebii Rejmman Prioris Clari Montani A. Dni 1898*, manuscript.

3 Paweł Podejko writes about the influx of musicians and musical items from Bohemia and Moravia to the Jasna Góra monastery in *Kapela wokально-instrumentalna paulinów na Jasnej Górze*, Polskie Wydawnictwo Muzyczne, Kraków, 1977 and in „Dzieła kompozytorów czeskich w repertuarze kapeli jasnogórskiej”, in *Muzyka Czechosłowacka XX wieku. Materiały z sesji*. Państwowa Wyższa Szkoła Muzyczna w Gdańsku, 1974, pp. 73–80. The intensity of these contacts is confirmed by the research on the background of people joining the Pauline Order; see SZPAK, Jacek, „Bohemian Crown subjects in Polish province of the Order of St. Paul in the 18th century”, in *Historica. Revue pro historii a příbuzné vědy*, University of Ostrava in Ostrava, 2019, part 1, pp. 14–32.

4 See PODEJKO, Paweł, *Catalog*, *ibid.*, *passim*.

5 See LIČMAN, Alois „Slavkovský okres”, in *Vlastivěda Moravská*, Musejní spolek, Brno, 1921; TROJAN, Jan, *Kantoři na Moravě a ve Slezsku v 17–19 století*, Muzejní a Vlastivědná Společnost v Brně, 2000; HLAVÁČEK, Petr, *Kantoři na Vyškovsku*, Městské kulturní středisko ve Vyškově, 2004.

6 The article adopts the German form of the name and surname because this is what Kautny himself used.

they held clerical and diplomatic positions⁷. It was in Austerlitz that they had their family residence - a Baroque palace designed by an Italian architect, Domenico Martinelli⁸. The protectorate of such a prominent family had a huge impact on the functioning and development of the city and its surroundings⁹ and indirectly for sure on the life of young Franz. We gain information about the Kautny family only from the records in parish registers. His father, Johann Kautny, was a bricklayer and most likely came to Austerlitz from Olšovec (today part of Bzenec), where he was born (May 27, 1755)¹⁰. On January 12, 1785 (at the age of 23), he married Anna Maria née Kantek (born July 17, 1767 in Austerlitz)¹¹, Leopold's daughter, and they settled down in Austerlitz in the house number 189¹². Franz was their second child and had ten siblings¹³: Genowefa (born December 28, 1786), Clara (born August 8, 1790), Tekla (born September 10, 1791), Theresia (born September 24, 1792), the twins Elizabeth and Katherina (born November 5, 1794), Johann Junior (born May 20, 1798), Dominik (born July 31, 1800), Barbara (born December 2, 1802) and Leopold (born November 15, 1804). Of the eleven children, only five reached adulthood: Genowefa, Franz, Katherina, Johann and Barbara¹⁴. A year after the death of the youngest child another tragedy struck the family. Johann Kautny fell unexpectedly ill with typhus and died in early February 1806¹⁵. Two years later, his mother married Jakub Martinov, a retired soldier¹⁶. From this union two more Franz's sisters were born: Agnes (born April 17, 1809), who lived for a year and a half¹⁷, and Marianna

7 KUBEŠ, Jiří et al., *V zastoupení císaře. Česká a moravská aristokracie v habsburské diplomacii 1640–1740*, Nakladství Lidové noviny, Prague 2018, p. 72.

8 HELMUT, Lorenz, «Domenico Martinelli - italský barokní architekt ve střední Evropě» in *Domenico Martinelli - Tvař génia barokní Architektura/Genie der Barockarchitektur*, Rousínov: Město Rousínov, 2006, p. 18 and KROUPA, Jiří, «Stavitelé Martinelliho okruhu a Rousínov », in *Domenico Martinelli - Tvař génia barokní Architektura/Genie der Barockarchitektur*, Rousínov: Město Rousínov, 2006, pp. 23–33.

9 The Kaunics were the founders of many buildings, schools and churches, e.g. in Austerlitz, Nový Rousínov, Sary Rousínov or Uherský Brod; see footnote 8.

10 Moravský Zemský Archív in Brno (MZA Brno), E 67 Bzenec record, cat. no. B II 5148, *Matrica Baptizatorum Ecclesiae Bzenecensis* [1722–1775], p. 183.

11 MZA Brno, E 67 Austerlitz record, cat. no. III.13121, *Matrica Parochia Austerlicensis Continens Nomina Baptizatorum Inchoata* [1738–1778], p. 53, manuscript.

12 MZA Brno, E 67 Austerlitz record, cat. no. IV(III).13136, *Matrica Parochia Austerlicensis Nomina Copulatorum* [1779–1793], p. 181, manuscript.

13 Dates of birth and baptism are included in two church records kept at MZA Brno: E 67 1) *Austerlitz* record, cat. no. IV.13122, *Matrica Parochia Austerlicensis Nomina Baptizatorum* [1779–1793] pp.: 49, 82, 90, 97, 104, 2) *Austerlitz* record, cat. no. 13123, *Geburtsbuch der Austerlitzer Pfarr* [1794–1820] pp.: 6, 26, 38, 53, 63, manuscript.

14 Information on the dates of death of the other members of the Kautny family can be found in the death certificates kept at the MZA Brno, E 67 1) *Austerlitz* record, IV.13148, *Matrica Parochia Austerlicensis Nomina Defunctorum* [1779–1793], p. 80v (Clara – died August 22, 1790), p. 84r (Tekla – died September 21, 1791), manuscript; 2) *Austerlitz* record, cat. no. V.13149, *Sterb Register der Austerlitzer Pfarr* [1794–1836], p. 10 (Elizabetha – died July 8 1796), p.40 (Dominik – died January 1 1802), p. 51 (Leopold – died March 21, 1805), manuscript

15 See MZA Brno, E 67 *Austerlitz* record, cat. no. V.13149, *Sterb Register der Austerlitzer Pfarr* [1794–1836], p. 58, manuscript.

16 The wedding was concluded in Austerlitz on February 29, 1808. See MZA Brno, E 67 *Austerlitz* record, cat. no. IV.13137, No title, [1794–1820], p. 24, manuscript.

17 Dates of birth and death can be found in the records kept at the MZA Brno, E 67: 1) *Austerlitz* record, cat.

(born July 16, 1811), who died during childbirth. A month later, at the age of 43, Anna Maria Kautny-Martinov also passed away¹⁸. The further fate of the Kautny family is practically unknown, apart from a few pieces of information from parish sources, such as the marriage of the eldest sister or the birth of her child.¹⁹ There is no data regarding the children's education. In accordance with the decree issued by Empress Maria Theresa on October 13, 1770, compulsory schooling covered all children from 6 to 12 years of age.²⁰ The school in Austerlitz had been operating since the 15th century, and in the early 1780s, thanks to the efforts of the residents, a new building was erected. Prince Wenzel Kaunitz-Rietberg became the school's patron.²¹ At the time when Franz attended the school, Jan Stránský, employed in 1769, was the rector. He held this position till his death in 1810.²² He was an exceptional figure, extremely devoted to his students, praised numerous times in visitation protocols. His success in teaching is evidenced by the title of exemplary teacher *Musterlehrer*²³ (bestowed after 1780), which allowed him to educate future teachers of Trivial schools. Thanks to this Kautny was able to qualify as a teacher under his supervision.²⁴ Due to the fact that the school in Austerlitz was not authorized to conduct teaching exams (*preparand*), Kautny most likely completed the exam confirming the acquired skills at the Normalschule in Brno. During the time of Stránský's rectorate, apart from general education, students were also taught music for two hours a day.²⁵ We can therefore assume that Franz was exposed to it already at the initial stage of his education. The church was the natural environment for practicing music. It was

no. 13123, *Geburtsbuch der Austerlitzer Pfarrr* [1794–1820], p. 84 (Agnes), p. 95 (Marianna); 2) Austerlitz record, cat. no. V.13149, *Sterb Requies der Austerlitzer Pfarrr* [1794–1836] p. 86 (Agnes dies on August 4, 1810) and p. 90 (Marianna), manuscript.

18 The cause of death was listed as typhus. see MZA Brno, E 67 *Austerlitz* record, cat. no. V.13149, *Sterb Requies der Austerlitzer Pfarrr* [1794–1836] p. 90, manuscript.

19 In Austerlitz, Genowefa married Johann Howorka (aged 47) on February 15, 1808, see MZA Brno, E 67 *Austerlitz* record, IV.13137, Untitled, [1794–1820], p. 24, manuscript, Their first daughter Elizabetha was born there on October 17, 1808. see MZA Brno, E 67 *Austerlitz* record, cat. no. 13123, *Geburtsbuch der Austerlitzer Pfarrr* [1794–1820], p. 81

20 HELFERT, Joseph Alexander, *Die Gründung der österreichischen Volksschule durch Maria Theresia*, F. Tempsky, Prague, 1860, pp. 117–118.

21 TROJAN, Jan, *Kantoři...*, op. cit., pp. 12 and 473.

22 Born in 1749 in Litomyšl, see HLAVÁČEK, Petr, *Kantoři...*, op. cit., pp. 64–65.

23 It was the greatest achievement for teachers working in villages and small towns. This title authorized him to educate and examine candidates wishing to obtain a diploma of a trivial school teacher. See HLAVÁČEK, Petr, "Hudba v chrámu Vzkříšení Páně ve Slavkově u Brna do poloviny 20. století", in *Hudba v Olomouci a na střední Moravě II. Morava a svět: Umění v otevřeném multikulturním proru*, Eva Vičarová (ed.), Univerzita Palackého, Olomouc, 2008, p. 12.

24 In order to obtain the title of teacher after completing education at school, a graduate applied to the Rector to take part in a course. The training lasted three months, followed by a one-year apprenticeship. If the candidate was over 20 and met the listed conditions, he could take the exam under the supervision of a vicar, and then the Rector at a higher level school, e.g. *Normalschule*. After completing the preparation, the future teacher received a diploma. see MĚŘÍČKOVÁ, Daniela, *Analýza prostředí vesnické školy v 19. století na Českomoravské výsočině*, Univerzita Karlova v Praze 2014 (Master's thesis).

25 We learn this from the protocols from 1773 and 1776. In 1773, music lessons took place from 3pm to 5pm. In 1776, there were two separate hours at 10am and 3pm. See HLAVÁČEK, Petr, *Hudba...*, op. cit., p. 13.

there, under the watchful eye of their *Rector*, that the students chosen by him served by playing music and singing during the mass. Stránský himself had a loud and resonant bass, which was stressed by his student and successor Jiří Myslím in his memoirs.²⁶ The new parish church in Austerlitz, dedicated to the Resurrection of the Christ, was built in 1789 and was the place of musical activity of an unknown band, as evidenced by the musical manuscripts preserved in the church choir.²⁷

The Teacher and *Rector Chori* in Nový Rousínov²⁸

Jan Stránský, a longtime pedagogue, died in Austerlitz in 1810. Jiří Myslím, a teacher who had previously worked in nearby Nový Rousínov, replaced him.²⁹ Therefore, Kautny applied for the vacant position. He was successful and in the same year took the position of Rector of Nový Rousínov. A year later, on August 28, 1811, he married Barbara née Michalek, the daughter of Venceslav, a butcher from Plumlov.³⁰ The couple did not have children of their own, but they acted as spiritual parents: they were godparents to three children – Franz’s niece, Františka (born December 27, 1819)³¹ and two daughters, Barbara (November 26, 1826)³² and Františka (July 17, 1828)³³ Havelka, probably their friends’ children.³⁴ Kautny served as a teacher for 26 years until his death in 1836 at the age of 47. In the church records, “Nervenfieber”, i.e. typhus or cholera,³⁵ was given as the cause of his death. It is known that in 1836 a second wave of the cholera epidemic broke out in Moravia and Silesia, so it probably led to his death.

26 See HLAVÁČEK Petr, *Hudba...*, op. cit., pp. 12–13.

27 The collection of manuscripts and musical prints, currently stored in the choir of the Church of the Resurrection in Slavkov, is unordered and uncatalogued. HLAVÁČEK Petr, *Hudba...*, op. cit., writes about the history of the church and the music performed there.

28 Until 1921, the division into Nový and Stary Rousínov was in force. Today, we have Rousínov and its district Rousínovec.

29 He worked as a teacher from 1796. His composition *Pange lingua in D* and the cover of *Pange lingua in C* have been preserved in the choir of the church in Austerlitz. See, HLAVÁČEK Petr, *Hudba...*, op. cit., p. 16.

30 See MZA Brno, E 67 *Rousínov* record, cat. no. II.13064, *Trauungsbuch Rauschnitz*, [1784–1868], p. 40, manuscript.

31 See MZA Brno, E 67 *Rousínov* record, cat. no. II.13058, *Gebürstbuch. Neurauschnitz*, [1784–1852] p. 172, manuscript.

32 See MZA Brno, E 67 *Rousínov* record, cat. no. II.13064, *Trauungsbuch Rauschnitz*, [1784–1868], p. 214, manuscript.

33 See MZA Brno, E 67 *Rousínov* record, cat. no. II.13064, *Trauungsbuch Rauschnitz* [1784–1868], p. 225, manuscript.

34 Barbara and Franz Kautny were not only the godparents of the girls, but also witnesses at the wedding of their parents - Johanna Schulz and Libor Havelka (July 23, 1826). See MZA Brno, *Rousínov* record, cat. no. II.13064, *Trauungsbuch Rauschnitz*, [1784–1868], p. 64, manuscript.

35 SKOŘEPOVÁ, Markéta, “Cholera a barokní zázraky. Epidemie roku 1832 a poutní místo Křemešník”, in *Opera Historica*, No. 21 (2), Jihočeská univerzita v Českých Budějovicích, 2020, p. 227 and WOLNY, Gregor, *Kirchliche Topographie von Maehren*, II (III), Brno 1860, p. 522.

As a teacher he lived in the school building with his family.³⁶ In 1814–1815, thanks to the funds of Prince Aloys Kaunitz-Rietberg, a new school building was erected (at number 84). Franz mentioned that event on the first pages of the school chronicle which he started ten years later.³⁷

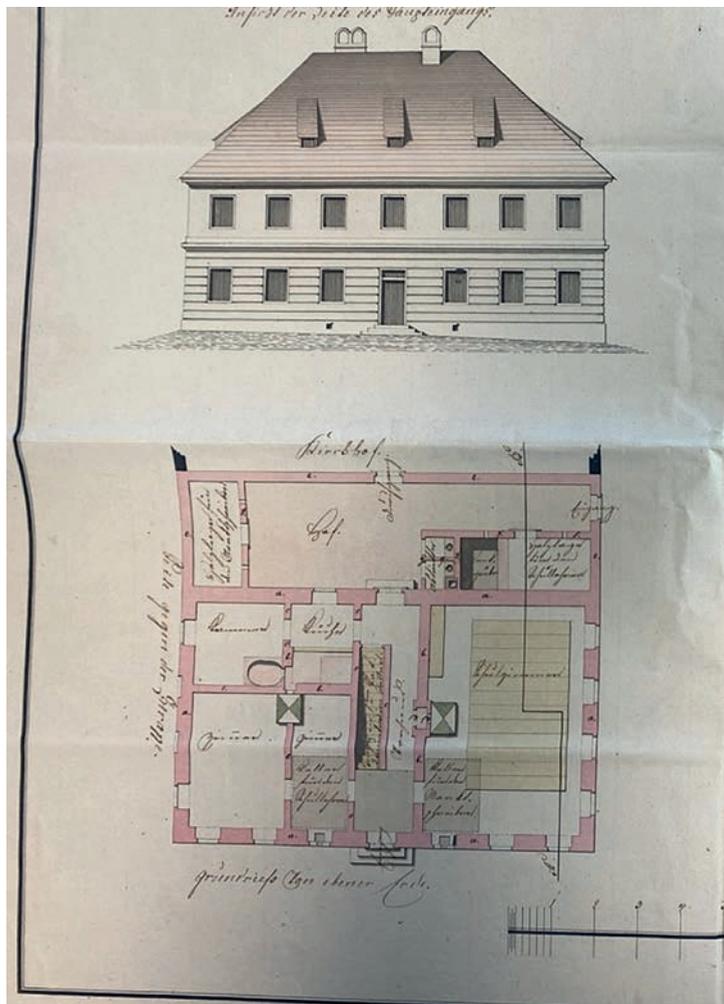


Fig. 1 Plan of the new school building in Nový Rousínov (1814–1815)³⁸

36 Franz Kautny and his wife Barbara lived with his sister Katherina and their daughter Františka (born 1819).

37 See MZA Brno, Státní krajní archiv Vyškov se sídlem ve Slavkově u Brna (SOKA Vyškov), Národní škola Rousínov, cat. no. I *Pamětní kniha* [1824–1872]. The chronicle, which was started by Kautny, is an important comparative source for studying the handwriting of the Nový Rousínov's music manuscripts.

38 MZA Brno, G 436 Rodinný Archiv Kouniců, c. 613 cat. no. 5382.

In his pedagogical activity, Kautny combined both the basics of elementary and music teaching. According to the requirements of the time, a teacher should have good knowledge of the rules of music, which influenced both his evaluation when applying for the position and his later income.³⁹ In the memoirs of one of Kautny's students - František Sušil⁴⁰ - he is depicted as a teacher with a good background in singing and music.⁴¹ In addition, in the church books he is most often referred to as *Rector Chori*, occasionally *Rector*.⁴² Due to the fact that the teaching position was related to playing music during the service, in practice Kautny sang and played the organ in the church.⁴³ In larger cities, where more children attended classes at school and therefore more teachers were employed, this duty was usually undertaken by the teacher's assistant.⁴⁴ In Nový Rousínov, during Kautny's time, only one such assistant (*Schulgehülff*), 24-year-old Franz Zasměta (1795–1868) was employed in 1820.⁴⁵

The Rector's City Council income consisted of two salaries⁴⁶ paid by the local church and by the city as well as donations from the people. With regard to Kautny, we can find the records of payments made by the church in the books of expense. His church salary was related to the preparation of the musical setting during *festivalia*, i.e. various holidays of the church year. For larger celebrations, such as Christmas,⁴⁷ he could also be paid separately. Each year Kautny also received money for playing and singing during anniversaries, i.e. intentional masses (see Appendix). Importantly, in the school chronicle started in 1824 by Kautny, he lists his own incomes. Thanks to this list, we can find out exactly what Kautny's salary was when he was employed as a teacher in Nový Rousínov. This source is the only one that gives Kautny's earnings, because the books of payments made by the city council and possible financial agreements from that period do not contain such information⁴⁸.

39 TROJAN, Jan, František Sušil – Hudebník, in *Český Lid*, No. 6 (55), Brno 1968, pp. 321–324.

40 Ibid. František Sušil (1804–1868) was a priest and collector of Moravian folk songs.

41 VYCHODIL, Pavel, *František Sušil. Životopisný nástin*, Brno 1898, s. 10–11.

42 See Diecézní archiv Biskupství brněnské v Rajhradě, FA-ROU cat. no. 19 *Knihy kostelních účtů* [1805–1866], manuscript. Such a term used in the sources was reserved for people responsible for singing and music in a church. See, TROJAN, Jan, *Kantori...*, op. cit., p. 74.

43 It is possible that his best students played during particular masses. This group could include, among others, Leopold Mežnicki, who was employed as an organist after arriving at Jasna Góra in 1817.

44 This was the case for example in Austerlitz. See HLAVÁČEK, Petr, *Hudba...*, op. cit., p. 13.

45 MZA Brno, E 103, *Matriken Abschrift der im Markte Neu. Rausnitz und dem eingepfarrten Dorfe Kraušchek Getreuten, Geborenen und Gestorbenen im Jahre 1820*, Status personarum Ecclesie Serventium, Franz Zasměta Schulgehülff. He died in Prusinovice near Holešov at the age of 73, where he had been a teacher since 1743. See TROJAN, Jan, *Kantori...*, op. cit., p. 437 and MZA Brno, E 67 *Prusinovice* record, cat. no. 8299, *Sterberegister der Gemainde Prussinowitz seit der Jahre 1845* [1845–1903], p. 107. In 1819, together with Karl Rambauch, he copied Vitásek's mass for the Nový Rousínov band, which is now kept in the Jasna Góra collection (see Tab. 1).

46 TROJAN, Jan, *Kantori...*, op. cit., pp. 106–125 writes extensively about teachers' incomes.

47 TROJAN, Jan, *Kantori...*, op. cit., p. 62. For example in Starý Rousínov (today's Rousínov district) an additional fee was paid to the cantor for *festivalia* during Marian and Christmas holidays.

48 There are two decrees of payments from 1810 and 1828 years. See MZA Brno, SOkA Vyškov, Archiv města Rousínov, cat. no. 184/4K.

	Salary paid by residents of Nový Rousínov	Salary paid by residents of Kroužek
„Eternal” salary	60 florins and 36 kreuzers	Paid jointly with Nový Rousínov
„Additional” salary ⁴⁹	30 florins	Paid jointly with Nový Rousínov
Naturalia	<u>2 cent of salt;</u> <u>1 barrel of beer</u> for a carol and the second as a deputant, <u>1 barrel for the choir for the feast of Corpus Christi;</u> <u>1 fathom of firewood;</u> from 1 child per year 4 loaves of bread;	6 pots of rye and 4 pots of wheat;
School fee	I st degree: 2 kreuzers paid weekly II nd degree: 3 kreuzers paid weekly	I st degree: 2 kreuzers paid weekly II nd degree: 3 kreuzers paid weekly
Kautny's additional paid duties	At the beginning of the books it is said that Kautny, who spares no effort to perform his duties well, can use all fruit trees growing near to the church growing, which he planted with his own hands. From His Lordship the owner of Austerlitz will also get 7 fathoms of firewood. His duties also included ringing the bells in the morning, noon and evening, and during funerals.	2 florins for a carol 36 kreuzers for the procession 36 kreuzers for the Requiem (45 kreuzers for the main mass) 1 pfennigs for keeping records () 30 kreuzers for the funeral in Kroužek and meal; Half of pfennig on Marian candlesticks (as Rector Chori – receives from his church)

Tab. 1 The salaries of Franz Kautny given by School Chronicle⁵⁰

One of the most important professional activities undertaken by Kautny was leading a parish ensemble. It was well-known for playing music in the whole area, and the aforementioned František Sušil was the one to play the flute.⁵¹ Unfortunately, we do not have any information about when it was founded and what its activities consisted of. Ten musical manuscripts, which are currently stored at Jasna Góra, are the only traces that remain till this day. These manuscripts stand out due to the annotations on the title pages: “pro Choro Neorosinovensí”.

49 Paid since the times of Jiří Myslím.

50 See MZA Brno, Státní krajní archiv Vyškov se sídlem ve Slavkově u Brna (SOKA Vyškov), Národní škola Rousínov, cat. no. I *Pamětní kniha* [1824–1872]. The teacher's income in Nový Rousínov in the 19th century is also presented in the work by LIČMAN, Aloiz, in *Vlastivěda moravská. II, Díl 1 místopisu, Čís. 57, Moravian Mystopis. Brněnský kraj. Slavkovský okres*, Brno 1921, p. 323, but it is based on a different source because the income varies slightly. The author states that in XIX century a teacher received annually 100 zlotys (ie. florins) from the city treasury, 5 buckets of beer, half a cent of salt, money from crops, 140 loaves of bread and 160 eggs. In addition, the village of Kroužek, whose children attended the school in Nový Rousínov, supplied 6 sacks of rye and 4 sacks of wheat, 60 loaves of bread and 80 eggs. Each student also paid 1 kreuzer (1 florin = 60 kreuzer) for the first degree and 2 kreuzer for the second degree (weekly); the teacher also received firewood and 40 zloty a year from various foundations.

TROJAN, Jan, *Kantoři...*, op. cit., p. 62. For example in Starý Rousínov (today's Rousínov district) an additional fee was paid to the cantor for *festivalia* during Marian and Christmas holidays.

51 VYCHODIL, Pavel, *František Sušil...*, op. cit., p. 13.

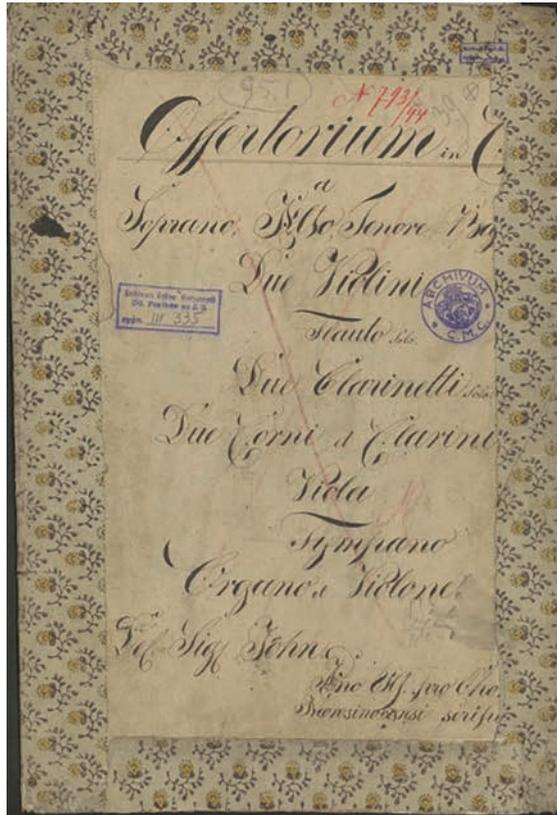


Fig. 2 John Jacob, *Offertorium in C*⁵²



Fig. 3 Ryba Jan Jakub, *Aria and Graduale*⁵³

52 PL-CZ III-335, John Jacob, *Offertorium in C*.

53 PL-CZ III-581, Ryba Jan Jakub, *Aria and Graduale*

The inscriptions on the covers of the manuscripts prove that the musical items were written down for the Nový Rousínov ensemble (Fig. 2) or given to them (Fig. 3). Tab. 2 lists all preserved works from the Jasna Góra archive that belonged to the ensemble in Nový Rousínov.

Author	Composition	Catalogue Number ⁵⁴	Scoring	Dates	Copyists
Anonim	Offertorium in C	II-269	SATB, vl I, II, vla, vlne, fl, cl I, II in C, timp in C, org	1825	Joan Sušil
Anonim	Regina coeli in C	II-305	SATB, vl I, II; clno I, II in C; timp in C; org	1819	[Karl Rambausch]
Gravani, Peregrinus (1732-1815)	Vesperae in C	III-964	S; A; T; B; vl I, II; cl I, II; clno I, II in C; timp in C; org	1822	Franz Kautny
John, Jacob (19.sc)	Offertorium in C	III-335	S; A; T; B; vl I, II; vla; fl; cl in C I, II; cor I, II; clno I, II in C; timp in C; org	11 XI 1819	[Karl Rambausch]
Lohelius, Joannes (1724-1788)	Offertorium in a	III-417	S; A; T; B; vl I, II; vla; vlc/fag; cor on G; org	1819	[Karl Rambausch]
Richter, Franz Xaver (1709-1789)	2 Gradualia in G, B	III-627	S; A; T; B; vl I, II; vlne; cor I, II in G; org	18 I 1826	[Karl Rambausch]
Ryba, Jakub Šimon Jan (1765-1815)	2 Ariae in A, Es	III-581	S; vl I, II; vla; cl I, II in C. cor I, II in A, org	6 XI 1828	Unknown
Schieder-mayr, Johann Baptist (1779-1840)	Missa in Es	III-626	S; A; T; B; vl I, II; vla; vlne; cl I, II in B; fag; cor I, II in Es; org	20 XII 1819	Karl Rambausch
Stross, Karel (1752-1805)	Missa in D	III-663	Coro S; Coro A; Coro T; Coro B; vl princ; vl I, II; vla; vlne; fl I, II; ob I, II; cor I, II in D; timp in D; org solo	14-25 IX 1820	Karl Rambausch
Vitásek, Jan Nepomuk August (1770-1839)	Missa in C	III-677	S; A; T; B; vl I, II; vla I, II; vlc/fag; ob I, II; cor I, II; clno I, II; timp; org	1819	Karl Rambausch / Franz Zásměta

Tab. 2 Manuscripts belonging to the ensemble in Nový Rousínov, currently stored in the Jasna Góra archive

⁵⁴ Catalogue numbers are given according to Paweł Podejko's catalogue.

All the manuscripts listed above are dated. The oldest one was copied in 1819 and the last one in 1828, but the band probably existed longer, since in 1814 a musician from Jasna Góra, Leopold Mężnicki,⁵⁵ was part of it. It seems very likely that it performed until the death of the kapellmeister, i.e. for about 20 years. It could perform during numerous secular and church holidays, including the annual dean's visit, which was combined with a solemn mass and an exam at the end of the school year.⁵⁶ The names of the band members remain unknown, but most likely students played in it. The preserved repertoire suggests that the Nový Rousínov ensemble performed works of religious nature, whose scoring did not differ from the instrumentation standards of the time (see Tab. 1). Further clues are provided by the inventory of the church of St. Maria Magdalena equipment (see Fig. 4), which in 1824 listed the instruments stored in the choir: timpani, trumpets, French horns, oboes, bassoon and violin (see Fig. 4).⁵⁷

Kircheninstrumente		
1	Trommel	1
4	Paßner	4
2	Hornen zu vier Paßner	2
4	Trompeten mit 4 H. Hornen zu vier Paßner	4
2	Violinen alte oder neue	2
2	Fagotten et Mundstücke	2
2	Bassen mit Trommeln	2
2	Bassen ohne Trommeln	2
2	Oboen oder Klarinetten	2

Fig. 4 Inventory of the Church of St. Mary Magdalena, 1824

The Franz Kautny Music Collection

Kautny's most important legacy is undoubtedly the collection of musical items he collected throughout his life. It consists of about 120 manuscripts and 2 prints (with some handwritten parts) containing religious works composed by various composers. The oldest dated works in this collection are François-Joseph Krafft's *Missa in F*, copied in 1802 (his name appears in Corno 1) and Kajetán Vogel's *Missa in C* (1750–1794), copied in 1807 in Austerlitz, where we can find Franz's signature. It can therefore be assumed that the initial part of the collection consisted of manuscripts copied or collected by young Kautny when he was still Stránski's student. It is also possible that some of the works that belonged to the choir at the Church of the Resurrection in Austerlitz were taken by

55 PODEJKO, Paweł, *Kapela...*, op. cit., p. 341. In 1814, Mężnicki copied part vol. II from Jiří Zdražil's *Offertorium* (cn. II-212), which Franz Kautny included in his collection.

56 TROJAN, Jan, *Kantoři...*, op. cit., p. 40.

57 Diecézní archiv Biskupství brněnského, FU-Rousínov, cat. no. 15 *Inventarium* [1808–1888], year 1824.

Franz when he became a Rector in Nový Rousínov.⁵⁸ The latest date on the title pages of several manuscripts is 1836, which is also the year of his death. The Moravian collection, currently scattered in the Jasna Góra collection, stand out due to the annotation on the dust jackets: “Kautny mpp”, “Kautny, or “Fr. Kautny.” It also includes the above-mentioned works with a Nový Rousínov provenance note. The aforementioned collection, which we conventionally call the Kautny collection, consists of cyclical works, such as: masses (including Requiem), offerings, graduals, vespers, litanies, as well as short songs, e.g. arias, *Pange lingua*, *Regina coeli*, *Asperges me*. Among the fifty seven authors of these works, the most interesting group are the local Moravian artists, most of whom performed in Kautny’s times:

1) **Gravani, Peregrinus**⁵⁹ (1732–1815) – a musician connected with the parish church of St. James in Brno (*Asperges me in G* and *in C*, and *Vesperes in C*);

2) **Hnojil, Jan**⁶⁰ (1795–1852) – a kapellmeister of the municipal theater in Brno, who composed for example for the Augustinian monastery in that city (gradual *Confitemini Domino quoniam bonus in A* – one of the most recently dated manuscripts);

3) **Kubitschek Adalbert** (ca. 1776–1838)⁶¹ – a vocalist in the parish church of St. James in Brno (Christmas Offertory *Puer natus in Bethlehem*);

4) **Kunerth Jan Leopold** (1784–1865)⁶² – a copyist and a musician who worked on improving the valve system in the trumpet. He briefly worked in Vyškov in the years 1808–1810 (offertory *Sic fiat sacrificium*);

5) **Müller Carl** (1729–1803)⁶³ – an organist in the church in Vyškov (*Missa in D* and *Missa in B*), later connected with Olomouc⁶⁴;

6) **Nanke Karel senior** (1768–1831)⁶⁵ – a teacher in Brno and also regenschori in the church of St. Peter and Paul in Brno (offertory *Omni die dic Mariae in C*)⁶⁶;

58 This would explain why the oldest musical items kept in the church in Slavkov u Brna come from the 1830s. This collection has not yet been cataloged.

59 KRAMÁŘOVÁ, Helena, “Brněnský Regenschori Peregrin Gravani (1732 – 1815) prismatem mikrohistorického bádání”, in *Malé osobnosti velkých dejín – velké osobnosti malých dejín V. Príspevky k hudobnej regionalistike. Zborník príspevkov z muzikologickej konferencie Bratislava 28 – 29 novembra 2018, Bratislava 2021*, pp. 96–101.

60 LUDVOVÁ, Jitka, and coll. *Hudební divadlo v českých zemích – osobnosti 19. století. Česká divadelní encyklopedie*, Praha 2006, pp. 197–198

61 TICHÝ, Vlastimil, “Kubitschek Adalbert”, in *Český hudební slovníkosob a institucí*, https://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&task=record.record_detail&id=2965, [online access 15.11.2022].

62 HAVELKA, František, “Johann Leopold Kunerth a klapková trumpeta”, in *Hudební nástroje*, vol. 23 (2), Hradec Králové 1986, pp. 64–65.

63 STODŮLKOVÁ, Marta, *Franz Karl Müller (1729 - 1803) a jeho chrámové árie*, Masarykova univerzita, 2007, MA thesis.

64 In his catalogue, Paweł Podejko lists Carl Muller as the composer of the works mentioned. However, when analyzing the aforementioned manuscripts, the title pages contain only the surname Müller without a given name. So we can’t be sure if it’s about Carl Müller or some other composer named Müller.

65 TROJAN, Jan, *Kantori...*, op. cit., p. 169.

66 In the Jasna Góra collection, this composition is anonymous. It was identified using the RISM database. The same work is stored in the Moravian Museum in Brno, kat. no. A 56.685 and RISM ID no. 553004993.

7) **Zdražilek, Jiří** (1756–1826)⁶⁷ – a teacher and composer working in Milotice and Strážnice near Hodonín (offertory *Omnes de Saba in C*).

All composers appearing in Franz Kautny's collection are presented below. It seems that he collected works by artists widely known and performed in Moravia at that time. This is evidenced by the multiple appearance of the above-mentioned artists in the music collections of the MZM described in *Průvodce po archivních fondech*⁶⁸.

Abeille Ludwig (1761–1838), Aumann Franz Josef (1728–1797), Binder Josef (1817–1892), Blumenthal [Joseph] (1782–1850), Boieldieu Adrien (1775–1834), Bolehovský Josef (1743–1811), Boroni Antonio (1738–1792), Brixi František Xaver (1732–1771), Cibulka Matouš Alois (1768–1845), Dedler Rochus (1779–1822), Diabelli Anton (1781–1858), Drechsler Joseph (1782–1852), Dreyer Johann Melchior (1747–1824), Gerl Franz Xaver (1764–1827), Giordani Tommaso (1733c-1806), Grolich Karl (1787–1825), Groll Evermodus (1755–1810), Gyrowetz Adalbert (1763–1850), Hájek Jan (18/19), Haydn Joseph (1732–1809), Hnojil, Jan (1795–1852), Hummel Johann Nepomuk (1778–1837), Hybl, Vilém (1751c-1824), Jansa Leopold (1795–1875), John Jacob (19th century), Krafft François-Joseph (1721–1795), Kratochvil Dominik (18th/19th century)⁶⁹, Krommer Franz (1759–1831), Kernle Antoni (19th century), Laube Anton (1718–1784), Lasser Johann Baptist (1751–1805), Lickl Johann Georg (1769–1843), Lohelius Joannes (1724–1788), Lokaj Jakub (ur. 1732), Mašek Vaclav Vincenc (1755–1831), Mozart Wolfgang Amadeus (1756–1791), Müller, Pařízek Alexius (1748–1822), Pausch Eugen (1758–1838), Pichl Václav (1741–1805), Preindl Joseph (1756–1823), Puschmann Josef (1738–1794), Richter Franz Xaver (1709–1789), Rieder Ambros (1771–1855), Rotter Ludwig (1810–1895), Ryba Jakub Šimon Jan (1765–1815), Schiedermayr Johann Baptist (1779–1840), Starke Friedrich (1774–1835) Schnabel Joseph Ignaz (1767–1831), Schubert Ferdinand (1794–1859), Seyler Joseph Anton (1778c-1860c), Sonnleithner Joseph (1766–1835), Stross Karel (1752–1794), Vanhal Johann Baptist (17th 39–1813), Vitásek Jan Nepomuk August (1770–1839), Vogel Kajetán (1750–1794), Winter Peter von (1754–1825), Zapf Johann Nepomuk (1760–1831). In addition to this list, there are fifteen anonymous compositions that could not be identified using the RISM database.

The story of the transfer of the Moravian collection to Jasna Góra was laconically described by Podejko in the introduction to the catalog of Jasna Góra musical items, recalling a Kapellmeister Leopold Mežnicki (1833–1840) who was responsible for acquiring new

67 HLAVÁČEK, Petr, Střípky z minulosti Miloticka (19. století), in *Jižní Morava : vlastivědný časopis / Brno : Muzejní a vlastivědná společnost v Brně, Roč. 50, s.v. 53 (2014)*, pp. 386–396.

68 STRAKOVÁ, Theodora, SEHNAL, Jiří, PŘIBÁŇOVÁ, Svatava, *Průvodce po archivních fondech Ústavu dějin hudby Moravského musea v Brně*. MZM Brno 1971, and KYAS, Vojtěch, *Průvodce po archivních fondech II Oddělení dějin hudby Moravského zemského muzea (Přirůčky za léta 1971 - 2001 a doplňky)*. MZM Brno 2007 [online access, May 2023]. Only one composer doesn't appear in mentioned Guide – Abeille Ludwig. Sis authorship was attributed using the RISM database because Schikaneder is listed as the composer on the title page (the manuscript PL-CZ I-44) Both composers do not appear in the MZM music collection.

69 He is mentioned as unknown composer in PhD thesis written by LUKEŠ, Miroslav. *Hudební sbírka z kostela Nanebevzetí Panny Marie a sv. Jana Nepomuckého v Kvasicích a její tematický katalog* [online]. Brno, 2022 [cit. 2023-02-25]. Dostupné z: <https://is.muni.cz/th/xyfxe/>. Disertační práce. Masarykova univerzita, Filozofická fakulta. Vedoucí práce Jana PERUTKOVÁ, pp. 63–64

repertoire.⁷⁰ He emphasized that it was thanks to his efforts that Kautny's legacy found its way to Częstochowa. Studying the title pages, we can notice a repeated entry by a Pauline custodian, Łukasz Grządzielski, informing that those notes were provided thanks to the efforts of Leopold Meżnicki ("cura Domini Leopoldi Meżnicki Direct."), received from Kautny ("a Domino Kautny") or after his death (postmortem Domini F. Kautny"). The life of Meżnicki remains unexplored. According to Paweł Podejko, he was born in Upper Hungary, then moved to Moravia and played in a Kautny's band. He was brought to Częstochowa by Florian Goetz, born in Nový Rousínov (Fr. Cyryl Goetz-Gieczynski OSPPE), who was the Kapellmeister at Jasna Góra from 1815 to 1819.

Although the manuscripts in Kautny's collection were his private property, they were copied by various scribes. It seems that many of them were the students of the school in Nový Rousínov or played in the local band. It is worth listing those who copied the largest number of manuscripts: Karl Rambauch,⁷¹ Johann Vojáček and Joan Sušil. The Rambauch family came from Nový Rousínov, and Karl's grandfather's brother, Josef Karel Rambauch, worked as the *Rector*⁷² of Nový Rousínov from 1745 to 1774. Karl himself was definitely connected with Nový Rousínov until 1820s. He copied at least forty manuscripts for Franz Kautny, the earliest of which dates from 1814. His further fate is unknown.⁷³ Johann Vojáček⁷⁴ was born in 1797 in a village near Nový Rousínov, Královopolské Vážany. As a young man from 1813 to 1814 he copied ten manuscripts from the Nový Rousínov collection. From 1818 until his death in 1863 he was a Rector in Oslavany and after that his name does not appear in Kautny's collection. We have the least information about Joan Sušil, who wrote down individual parts in five different works from 1825 to 1826. It was probably a boy born in Slavíkovice near Starý Rousínov in 1809.⁷⁵ All three scribes were relatively young, aged between 14 and 16 years old. Therefore they must have been among Kautny's most talented students.

70 PODEJKO, Paweł., *Katalog...*, op. cit., p. 16.

71 Karel Rambauch b. 29/10/1800 in Nový Rousínov. see MZA Brno, E 67 *Rousínov* record, cat. no. II.13058, *Geburstbuch. Neurauschnitz*, [1784–1852] p. 90, manuscript. He was related to Josef Karel Rambauch b. March 4, 1722, and died in Nový Rousínov on January 22, 1774. see MZA Brno, Rousínov record, cat. no. I.13057, *Matrica Ecclesiae Neo: Rausniccesis ab Anno 1697 Fundati Parochi* [1697–1784] pp. 71 and 147.

72 [unpublished research by Dr. Petr Hlaváček]

73 His name and surname do not appear in the records of deaths or marriages in Nový Rousínov.

74 Life span: 14.05.1797 – 16.02.1863 MZA Brno, Královopolské Vážany record, cat. no. III 12663, *Gebürstbüch*, p. 26, manuscript; Johann married Anna in Oslavany on July 18, 1819. She was the daughter of Bruno Rambauch, a teacher (born on October 6, 1754 in Nový Rousínov, the cousin of Karl Rambauch's father). See MZA Brno, E 67 *Oslavany* record, cat. no. VII 1507, *Trauungsbuch*, p. 36, manuscript.

75 It is possible that the boy in question is Joannes Nepomucen Sušil, born on May 28, 1809 in Slavíkovice district of Rousínov. He may have been a pupil of Kautny. See MZA Brno, E 67 *Rousínovec* record, cat. no. V.13083, *Geburstagbuch des Dorf Alt Rauschnitz*, [1784–1816], p. 76, manuscript.

Compositions

Kautny appears as the author of three works in Paweł Podejko's catalog: *Missa in C* (III-342), *Graduale in D*, (III-341) and *Pangelinqua in C* (I-190).⁷⁶ Compared with the data from the RISM database, it transpires that the abovementioned gradual is a composition by Eugen Pausch (the offertory in the Mass in A major published in 1790). The question of the authorship of the *Pange lingua* hymn remains unresolved. In the musical collections of the Ursuline convent in Bratislava, Slovakia, this work appears as Peter von Winter's *Tantum ergo in C*. The same work has also been preserved as an anonymous piece among the musical items from the parish church in Načeratice (Znojmo district)⁷⁷. On the other hand, in the collections from the parish church in Haizeindorf and Kremsmünster Abbey in Austria authorship is attributed to Johann Baptista Vanhall⁷⁸. Significantly, Kautny's Jasna Góra manuscript is signed in the place where usually the owner of the manuscript was signed, not the author of the composition (See Fig. 5). Based on this information, it seems that this is not a composition by Kautny.

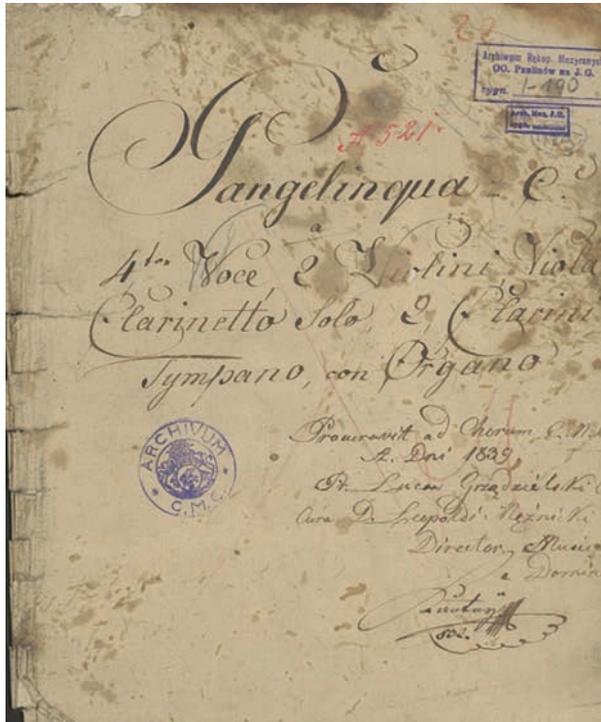


Fig. 5 Pangelinqua in C⁷⁹

76 PODEJKO, Paweł, *Katalog...*, op. cit., pp. 272–273.

77 RISM ID no. 553004573

78 RISM ID no. 600263742 and RISM ID no. 600172889

79 PL-CZ I-190, *Pangelinqua in C*.

Only *Missa in C* has not been identified as a work by another author. Doubts regarding the attribution of this composition to the rector from Nový Rousínov are caused by the entry on the title page “Author. Fr. Kautny.” It was a different handwriting and different ink compared to the rest of the cover. However, it cannot be ruled out that this work was composed by Kautny. As we learn from the information written on the title page (*Missa | a | Canto, Alto, Tenore | Basso | Violino Primo | Violino Secundo | Clarino Primo | Clarino Secundo | Tympano | Organo | Rauschnitz | [1]832. | Authore Fr: Kautny . | 26 Martii 1833. Sum Chorus CMC | P. Damasus Melcherski | p: t: Sacristianus*), this manuscript was transferred to Jasna Góra already in 1833 - perhaps it was given to Leopold Meźnicki, who that year became the bandmaster of Jasna Góra.⁸⁰ This manuscript was not handwritten by Kautny, but is the work of a single copyist. Unfortunately, the vocal bass part is incomplete. Parts of *Sanctus* and *Benedictus* are missing, and only a fragment of *Dona nobis* has been preserved from *Agnus Dei*.



Fig. 6 Franz Kautny, *Missa in C*⁸¹

⁸⁰ Perhaps this entry was to suggest that Kautny gave Meźnicki the mass in question.

⁸¹ PL-CZ III-342.

The piece is intended for 4 vocal voices, 2 violins, 2 horns, 2 trumpets, timpani and an organ performing the part of a numbered *basso continuo*. The additional part of *Violino Solo*, which appears in the *Benedictus* part, is particularly noteworthy. *Missa in C* was divided and arranged by the composer in accordance with the text of the *ordinarium missae*: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*. The 6 musical fragments are juxtaposed with one another to show how they differ, especially in terms of cast, agogics and meter. For example, in the *Kyrie* part, after the opening tutti, a duet of the highest voice with the tenor appears at *Christe eleison*. In *Gloria*, the musical arrangement of the words of *Domine Deus* is intended by the composer for the soprano part, accompanied by the violin I. Then the verse *Qui tollis peccata mundi* is played by a duet of tenor and bass. *Credo* has been divided into 3 musical sections, in which a homorhythmic trio (alto, tenor and bass) is contrasted with a more lively soprano melody. *Benedictus* and *Agnus Dei* are the parts intended for a smaller line-up – trumpets and timpani pause. Thanks to some changes in the scoring, the addition of a solo violin part and extensive instrumental passages, *Benedictus* becomes the most atmospheric fragment of the work. The Mass ends with the AA' structured *Agnus Dei*. The opening melody is repeated at *Dona nobis*.

The other works by Franz Kautny are two hymns of *Pange lingua*, which I found in a collection of musical sources in the church in Slavkov u Brna. The manuscript containing both songs has two title pages - one written in German, the other in Czech, by different scribes. The latter is dated May 3, 1866. (See Fig. 7).



Fig. 7 Church of the Resurrection, Slavkov u Brna, Franz Kautny, 2 Pange lingua, title page

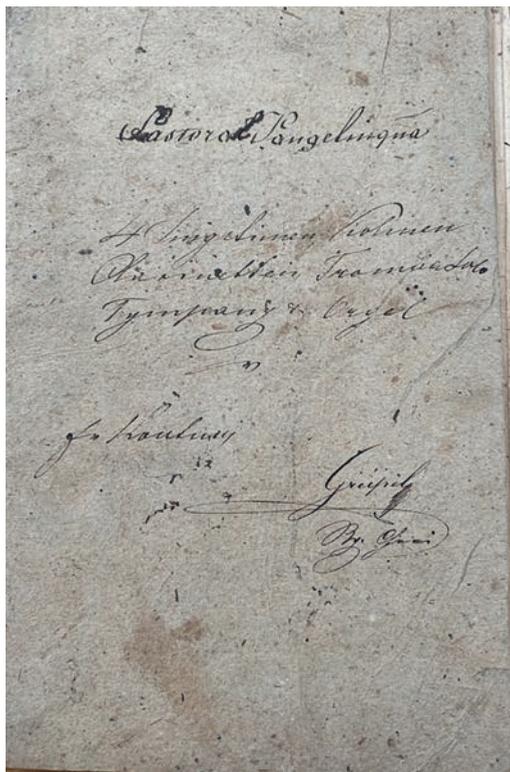


Fig. 8 Church of the Resurrection, Slavkov u Brna, Franz Kautny, 2 Pange lingua, title page

The text of both works consists of three stanzas of the popular hymn written by St. Thomas Aquinas. It is sung during the feast of Corpus Christi – as well as during another type of theophoric procession. That is why it is a mystery why the entry on the title pages reads “Pangelingua pastoralni” (see Fig. 7) and “Pastoral Pangelingua” (see Fig. 8), suggesting the performance of the piece during Christmas, which is contrary to its liturgical purpose. This exceptional situation may be related to the foundation established at the beginning of the 18th century by a priest from Austerlitz, Paul Litschowsky. He allocated 1,000 florins in his will of 1707 for singing the *Pange lingua* hymn all year round. This foundation survived at least until 1830.⁸² The creation of such a fund certainly influenced the repertoire performed in the Church of the Resurrection. To this day there are primarily arrangements of this particular hymn in the collection of its preserved musical items. This title could also be related to the fact that the piece features a horn part - an instrument associated with the pastoral tradition.⁸³

82 Diecézní archiv Biskupství brněnské v Rajhradě, FA-SLA, cat. no. 37, *Verzeichniss* [1816–1830] without pagination.

83 SEHNAL, Jiří, *Figurální mše na Moravě od 17. Století do současnosti*, Moravská zemská knihovna a Brno, p. 16

The Kautny manuscript was written by several different copyists and contains double, and sometimes triple folios for individual voices. It seems that the subsequent parts were written down for reperforming, which suggests that the piece was very popular. Tab. 3 shows the copyists and the contents of the manuscript.

Copyist A	Copyist V. B.	Copyist B	Copyist Černý Joan ⁸⁴	Copyist C	Copyist Greipel ⁸⁵
Title page in Czech Pange lingua 1: C, A, T, B, VI I, II, Cl I, Cor I, II, Cor bas, Basso, Org Pange lingua 2: C, A, T, B, VI I, II, Fl I, II, Cor I, II, Tromba in G, Basso, Org Tymp. – we don't know for which piece	Pange lingua 1: A, Cor I, II Pange lingua 2: A, Cor I, II,	Pange lingua 1: VI 2 (2x), Fl, Vla, Cor bas Pange lingua 2: VI 2 (2x), Cl, Vla, Tr in F	Pange lingua 1: VI II	Pange lingua 1: C, A, T, B Pange lingua 2: C, A, T, B, Fl, Tromba in G, Org	Title page in German

Tab. 3 List of writing ducts in the manuscript containing two studies of Kautny's *Pange lingua*

The key of G major and the choice of text are common to both *Pange lingua*. Kautny compiled three out of six verses of the hymn: 1 – *Pange lingua*, 5 – *Tantum ergo* and 6 – *Genitori Genitoque*. The dominant form in both works is verse. Both pieces are compositions with a very simple melody, form and texture, which could have been connected with the fact that they were performed by students and not professional musicians.

In the first composition, both the text and the melody of each verse are repeated twice. First they are presented solo by the highest voice, and then by the *tutti*. String instruments are used for accompaniment to the vocal parts and most often move within broken thirds, repeating them persistently. A late copy, dating back to 1866, possibly does not present the original instrumentation of the works. The baritone horn featured in them, which is conducted in concertato, became popular only in the second half of the 19th century.⁸⁶ That part may have been performed by other wind instruments and may indicate Kautny's special interest in this type of instrument.

The second setting of the hymn follows a similar convention of repeating the text and melody. In this case Kautny paired *Canto* and *Basso* as well as *Alto* and *Tenore* and

84 Perhaps it is about Joan Černý, born in, 24.4.1848 Bučovice then associated with Podivín; unpublished research by Petr Hlaváček.

85 31.1.1825 Holašovice †1.2.1886 Prostějov, unpublished research by Petr Hlaváček.

86 SEHNAL, Jiří, *Figurální...*, op. cit., p. 51.

entrusted them with presenting successive melodic sections. The flute part is the most dynamic one, realizing its own melodic line.

Another copy of the second *Pange lingua* is kept in the Museum in Ostrava. It was preserved anonymously in the collections of the parish church in Frýdek. The manuscript entitled *Canticum pro festo sanctissimi Corporis Christi in processione a Canto, Alto, Tenore et Basso*⁸⁷ was written by Johannes Saur (1790–1853).⁸⁸ He was an assistant teacher there from 1815 till 1828, and then became the *Rector Chori* (from 1829 until his death).⁸⁹ We find only “Saur mpp” written on the title page. This copy is incomplete and contains the following voices: ATB, vl I, II, cor in G I, II, post cor in G.



Fig. 9 Museum in Ostrava, cat. no. A 1741, Anonymous, *Pange lingua* in G, title page

Summary

Franz Kautny was remembered by his students as a good teacher and musician. He was not only a capable organizer of musical life in Nový Rousínov and its vicinity, but also the owner of a considerable collection of musical items, which he signed with his name. His collection significantly enriched the repertoire of the Jasna Góra ensemble, and the pieces it included were certainly played in the Pauline monastery. On the music scores we find entries made by Jasna Góra musicians from the late 19th and early 20th centu-

87 Ostravské muzeum, cat. no. A 1741, Anonymous, *Pange lingua* in G.

88 TROJAN, Jan, *Kantoři...*, op. cit., p. 254.

89 Information taken from: KOTAS, Karolina, *Hudební sbírka z Frýdku z první poloviny 18. století*, Olomouc 2022, BA thesis and unpublished research by Petr Hlaváček.

ries, who - next to their names - also provided the date when the piece was performed. Thanks to Kautny, the works of Moravian composers could resound in the most famous Polish Marian sanctuary and reach the crowds of international pilgrims.

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Appendix

Year	Service	Fee amount	Other fee paid by the church
1810	<ol style="list-style-type: none"> 1. <i>Officium</i> with <i>Conductus</i> 2. 4 <i>Requiem</i> 3. <i>Anniversarium</i>⁹⁰ with <i>Officium</i> and <i>Conductus</i> 4. For <i>Anniversarium</i> 5. <i>Anniversarium</i> without <i>Conductus</i> 6. <i>Anniversarium</i> with <i>Conductus</i> and 3 silent masses 7. <i>Anniversarium</i> without <i>Conductus</i> and 5 silent masses 8. <i>Anniversarium</i> i 22 silent masses 	<p>5 florins 1florin, 36 kreuzers 2x 45 kreuzers</p> <p>24 and 45 kreuzers 12 kreuzers</p> <p>45 kreuzers</p> <p>24 kreuzers</p> <p>30 kreuzers</p> <p>Amount: 11 florins and 60 kreuzers</p>	For <i>festivals</i> : 51 kreuzer
1811	<ol style="list-style-type: none"> 1. <i>Officium</i>, <i>Conductus</i>, 4 silent masses, 6 litanies 2. 4 <i>Requiem</i> and silent masses 3. 1 <i>Anniversarium</i> and <i>officium</i> with <i>conductus</i> (2x) 4. 1 <i>Anniversarium</i> 5. 1 <i>Anniversarium</i> 6. 1 <i>Anniversarium</i> 7. 1 <i>Anniversarium</i> and 3 masses 8. 1 <i>Anniversarium</i> and 5 silent masses 9. 1 <i>Anniversarium</i> and 22 silent masses 	<p>8 florenów 20 krajcarów</p> <p>2 florins 5 kreuzers 1 florin 7 kreuzers 2 pfennigs (2x) 35 kreuzers 1 florin 20 kreuzers 50 kreuzers 2 florins and 10 kreuzers 1 florin and 40 kreuzers</p> <p>50 kreuzers</p> <p>Amount: 20 florins and 5 kreuzers</p>	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1812	<ol style="list-style-type: none"> 1. <i>Officium</i>, <i>conductus</i>, 7 silent masses, 6 a 2. 4 <i>Requiem</i> and silent masses 3. 1 <i>Anniversarium</i> with <i>officium</i> and <i>conductus</i> (2x) 4. 1 <i>Anniversarium</i> 5. 1 <i>Anniversarium</i> 6. 1 <i>Anniversarium</i> 7. 1 <i>Anniversarium</i> and 3 masses 8. <i>Anniversarium</i> with <i>Conductus</i> and 5 masses 9. 1 <i>Anniversarium</i> and 22 masses 	<p>2 florins and 30 kreuzers 48 kreuzers</p> <p>22 kreuzers and 2 pfennigs (2x) 12 kreuzers 22 kreuzers and 2 pfennigs 12 kreuzers 45 kreuzers 24 kreuzers</p> <p>50 kreuzers Amount: 6 florins, 13 kreuzers and 2 pfennigs</p>	For <i>festivals</i> : 51 kreuzers For strings: 3 florins

90 *Anniversarium* is a memorial mass with prayers for the dead.

Franz Kautny (1788–1836) – the Owner of Musical Manuscripts from the Jasna Góra Collection

Year	Service	Fee amount	Other fee paid by the church
1813	<ol style="list-style-type: none"> 1. <i>Anniversarium</i>, <i>Officium</i>, 6 silent masses, 6 litanies 2. 4. <i>Requiem</i> and silent mass 3. 1 <i>Anniversarium</i> with <i>officium</i> and procession (2x) 4. 1 <i>Anniversarium</i> 5. 1 <i>Anniversarium</i> 6. 1 <i>Anniversarium</i> 7. 1 <i>Anniversarium</i> and 3 masses 8. 1 <i>Anniversarium</i> with procession and 5 masses 9. 1 <i>Anniversarium</i> and 22 masses 10.1 <i>Anniversarium</i> with procession 	<p>2 florins i 30 kreuzers</p> <p>48 kreuzers</p> <p>22 kreuzers and 2 pfennigs</p> <p>12 kreuzers</p> <p>22 kreuzers 2 pfennigs</p> <p>12 kreuzers</p> <p>45 kreuzers</p> <p>24 kreuzers</p> <p>15 kreuzers</p> <p>1 florin, 10 kreuzers</p> <p>Amount: 7 florins, 23 kreuzers and 2 pfennigs</p>	<p>For <i>festivals</i>: 51 kreuzers</p> <p>For strings: 6 florins</p>
1814	<ol style="list-style-type: none"> 1. <i>Officium</i>, <i>Requiem</i> with <i>Conductus</i> 2. 4 <i>Requiem</i> 3. 1 <i>Requiem</i> with <i>Conductus</i> 4. 1 <i>Requiem</i> and 5 masses 5. 1 <i>Requiem</i> and 18 masses 6. 1 <i>Requiem</i> 	<p>1 florin</p> <p>48 kreuzers</p> <p>12 kreuzers</p> <p>24 kreuzers</p> <p>30 kreuzers</p> <p>1 florin and 10 kreuzers</p> <p>Amont: 4 florins and 4 kreuzers</p>	<p>For <i>festivals</i>: 51 kreuzers</p> <p>For strings: 6 florins</p>
1815	<ol style="list-style-type: none"> 1. <i>Officium</i>, <i>Requiem</i> with <i>Conductus</i> 2. 4 <i>Requiem</i> 3. 2 silent masses 4. 1 <i>Requiem</i> and 5 masses 5. 1 <i>Requiem</i> and 18 messes 6. 1 <i>Requiem</i> 	<p>1 florin</p> <p>48 kreuzers</p> <p>12 kreuzers</p> <p>24 kreuzers</p> <p>30 kreuzers</p> <p>1 florin, 10 kreuzers</p> <p>Amont: 4 florins, 4 kreuzers</p>	<p>For <i>festivals</i>: 51 kreuzers</p> <p>For strings: 6 florins</p>
1816	1 <i>Officium</i> , 9 <i>Requiem</i> and 6 litanies	Amont: 4 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1817	1 <i>Officium</i> , 9 <i>Requiem</i> and 6 litanies	Amont: 4 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1818	1 <i>Officium</i> , 9 <i>Requiem</i> and 6 litanies	Amont: 4 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1819	1 <i>Officium</i> , 9 <i>Requiem</i> and 6 litanies	Amont: 4 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1820	1 <i>Officium</i> , 9 <i>Requiem</i> and 6 litanies	Amont: 4 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1821	1 <i>Officium</i> , 9 <i>Requiem</i> and 6 litanies	Amont: 4 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1822	1 <i>Officium</i> , 8 <i>Requiem</i>	Amont: 4 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1823	1 <i>Officium</i> , 9 <i>Requiem</i> and 6 litanies	Amont: 4 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins

Year	Service	Fee amount	Other fee paid by the church
1824	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 6 florins, 52 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1825	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 6 florins, 52 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1826	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 2 florins, 38 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1827	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 6 florins, 52 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1828	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 6 florins, 52 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1829	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 6 florins, 52 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1830	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 6 florins, 52 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1831	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 7 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1832	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 7 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
Year	Service	Fee amount	Other fee paid by the church
1833	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 7 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1834	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 7 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1835	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 7 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins
1836	1 <i>Officium</i> and 10 <i>Requiem</i>	Amont: 7 florins, 4 kreuzers	For <i>festivals</i> : 51 kreuzers For strings: 8 florins



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