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Musica figuralis franciscana

**Distinctive features of the musical tradition of the Franciscan Order
in the 18th century illustrated by arrangements of compositions
by Father Amandus Ivanschiz OSPPE***

Just before the reforms of Joseph II led to dissolution of most of the religious congregations of the Habsburg empire, monasteries of the 18th century were among the main and most dynamically run musical centres. It can be confirmed by the outstandingly abundant collections of music preserved to this day in Göttweig, Kremsmünster, Mariazell, Salzburg, Sankt Florian, Schwaz, Seckau, Seitenstetten, Stams, and Vorauas as well as in many other less known places.

Provided that out of the scope of the European musical culture we were to choose an order whose tradition was most unique, original and distinct from music-making in other circles, one would undoubtedly point to the Franciscan Brothers.¹

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¹ The distinctive musical tradition discussed in this paper refers only to the practice of a separate group of the Order of Friars Minor, a congregation called the Observants. Since almost the foundation of the Order of Friars Minor, there have been divergent opinions on the issue of poverty. In the first half of the 16th century the situation resulted in division of the congregation into two, and later three independent groups: The Order of Friars Minor, OFM

The most recent research has shown the characteristics and great wealth of the repertory played in the Order of Friars Minor, both in the form of plain-song and of 'figural' contrapuntal music. Whereas such congregations as the Jesuits, the Piarists, the Pauline Fathers, the Cistercians, and other followed the latest trends in music, the Franciscans invented a separate style, the most prominent feature of which was simplicity expressed by such factors as limited instrumental setting (most typically reduced to organ accompaniment) and specific texture of a vocal ensemble (with a strong preference for singing in unison).² This tendency reflected the principle of poverty, fundamental to the brethren's life, and opposed the 18th century fashion for ceremonial church music adorned with orchestral accompaniment.³ The aim of the simple musical arrangement was also to adapt the repertory to the skills of less adept performers, which can be linked to the regulations introduced by the authorities of the order⁴ as well as to the few preserved accounts given by the composers of that time.⁵

(called the Observant from the Latin 'observare' meaning 'watch, keep, heed', as they supported the strict interpretation of the monastic rule set out by St. Francis), the Order of Friars Minor Conventual (OFMConv), and the Capuchins (OFMCap). Above that, as early as the 16th century three semi-autonomous groups separated from the Observants (i.e. the Reformed Friars Minor, the Recollects, and the Alcantarines) united only through the Apostolic Constitution *Felicitate quadam* by Pope Leo XIII in 1897. Compare: Denisa Valachová, 'Das Franziskanertum—ein historischer Überblick', [in:] Ladislav Kačič (ed.), *Plaude turba paupercula. Franziskanischer Geist in Musik, Literatur und Kunst. Konferenzbericht Bratislava 2004*, Bratislava 2005: 18–19.

² See, for instance, Ladislav KAČIČ, 'Missa franciscana der Marianischen Provinz im 17. und 18. Jahrhundert', *Studia Musicologica Academiae Scientiarum Hungaricae*, vol. 33, fasc. 1/4, 1991: 5–107. Ladislav Kačič (ed.), *Plaude turba paupercula...*, (2005): passim.

³ It is worth pointing out that the tendencies to simplify the texture and setting were not found in the pieces by composers belonging to the Friars Minor Conventual (OFMConv), who in the 17th and 18th centuries had in their numbers such renowned musicians as Antonio Cesti, Bohuslav Matěj Černohorský, Francesco Antonio Vallotti or the acclaimed Padre (Giovanni Battista) Martini. Compare: Friedrich W. RIEDEL, 'Die Bedeutung der konventualen Minoriten für die musikalische Stilentwicklung in Europa', [in:] Ladislav Kačič (ed.), *Plaude turba paupercula...*, (2005): 51–69.

⁴ Since the beginning of the 1760s the issues connected with liturgical music in the Marian Province (Hungarian) were regulated by Definitorium instructing to sing plain one- or two-part compositions, easy to learn for everyone; compare: Ladislav KAČIČ, 'Missa franciscana...' (1991): 20.

⁵ The idea to reduce the part of organ for less adept players was mentioned by Father Paulinus Bajan in the foreword (*Proloquium*) to his collection of masses *Harmonia Seraphica* (1755): "Quoad bassus propagines, transpositiones, fugas fusiorem manum admovissem, sed

Apart from various methods of performing plainsong, the Franciscan repertory comprised both pieces originally composed by gifted brothers in the 'humble', unadorned style and music of other origin intended for conventional vocal-instrumental setting reduced in a specific way. This form of adaptation grew in popularity in the second half of the 18th century, however, individual branches of the Franciscan order, provinces and sometimes even particular houses had their preferences for special compositional solutions. The music popular in the central and eastern areas of the Habsburg Empire included choir pieces with voices performing in unison accompanied by the organ, and often a pair of trumpets (this set could be expanded by one or two high-pitched voices, usually treated as soloists).⁶ An indication of monophony can even be found in the oxymoronic, yet much revealing title of the oldest collection of masses from the Czech province: *Harmonia Unisona seu Liber Missarum Pro Conventu Olomucensi...* (1698).⁷ Franciscan music from the area of the then Kingdom of Hungary exemplifies the practice of adjusting the works by foreign authors to the local standards mostly by omitting the instrumental sections of compositions (or possibly by adapting them into a form of organ or harpsichord reduction,⁸ usually of a two-part texture), whereas for choir segments, by reducing them to a monody that could be a compilation of all vocal parts.⁹

quia plerumque minus dextrum organedam interturbare solent, intermisi, ne dum putaret se maximam suavitatem producturum, inenarrabile chaos cum ruboris suffusione pati cogeretur, ut plerumque accidere compertum est dum transpositio una discantum, altum, tenorem, ipsumque violinum continebat" ["When it comes to developing the part of bass, transpositions and fugues, I first intended to make them more sophisticated. But as they cause confusion of many less skilled organists, I decided to abandon my idea. Now if they want to play the most pleasant [of tunes] they do not need to forbear the chaos and embarrassment frequently experienced when a transposition [i.e. an arrangement] reached the parts of the soprano, alto, tenor, or the violin"]; translation consulted with Svorad Zavarský; the original quoted after: Ladislav KAČIČ, 'Harmonia unisona—Franziskanische Bearbeitungen der Figuralmusik des 17. und 18. Jahrhunderts', [in:] *Plaude turba paupercula...* (2005): 198.

⁶ It is mainly binding for the Hungarian province *S. Mariae in Hungaria* and the Viennese *Provinciae S. Bernardini*.

⁷ Compare: Ladislav KAČIČ, 'Harmonia unisona...' (2005): 197.

⁸ What suggests that harpsichord was used instead of organ is the comment 'cembalo solo', marked in the manuscript of a mass by G. J. Donberger arranged by Father Pantaleon Roškovski OFM; for facsimile see: Ladislav KAČIČ, 'Harmonia unisona...' (2005): 218.

⁹ E.g. in the arrangement of J. V. Rathgeber's *Missae VI. Laetatus sum* from op. 1 made by Marcus Repkovič OFM, the source of melodic material for a monodic vocal ensemble frequently becomes (next to soprano and alto) tenor. Interestingly, it is not the case in the solo sections but can be observed in the segments where it fills the harmony built by the choir. See

Additionally, the tonal plane might be interfered, and apart from that, specific sections in a piece could be swapped or more could be included. Although the part of the choir was notated in the soprano clef, as a rule, it was performed by the friars themselves in the baritone register. It is worth mentioning that owing to the preference for reducing the number of vocal and instrumental parts to a monody with organ accompaniment, the Franciscan practice blurred the distinctiveness of the so-called 'figural' music and the plainchant, which in the 17th and 18th centuries was also accompanied by the organ (notated as the figured bass).¹⁰

In turn, the study of the musical customs followed in the Tyrolean province shows a gradual transformation from standard choir performances in unison, through a two-part texture, to settings comprising two sopranos and a bass, staple in the second half of the 18th century. Apart from the organ, voices could at times be accompanied by optional brass instruments (more often than other).¹¹ The local practice also included a considerable number of compositions marked as 'a duplici Choro'. Nonetheless, they do not display a poly-choral technique, and their performance only requires an ensemble divided into two parts.¹²

the analysis of voice reduction in J. V. Rathgeber's mass op. 1 [in:] Ladislav KAČIČ, 'Harmonia unisona...' (2005): 204–211.

¹⁰ Performing plainchant with the organ accompaniment characterised the practice followed by Central and Eastern European provinces of the 17th century. The Italian and Spanish Franciscans forbade using the instrument during their services. Compare: FRANZ GRATL, 'Die Tiroler Franziskanermusik des 18. Jahrhunderts. Ihre Merkmale und Vorteile für die heutige Praxis', [in:] *Vokalmusik zur Zeit Mozarts (Bericht zum Salzburger Symposium der Arbeitsgemeinschaft zum Salzburger Chorverbände 2006)*, Salzburg 2007: 115–116; id., 'Franziskanische Weihnachtsmusik in Quellen aus dem Franziskanerkloster Bozen', [in:] *Plaude turba paupercula...* (2005): 237–238; Ladislav KAČIČ, 'Missa franciscana...' (1991): 9–11; id., 'Harmonia unisona...' (2005): 211.

¹¹ Franz GRATL, 'Franziskanische Weihnachtsmusik...' (2005): 247; id., 'Quellen zum Schaffen von P. Amando Ivanschiz in Österreich (außer Steiermark) und Südtirol unter besonderer Berücksichtigung der Bearbeitungen *modo franciscano*', paper read at the conference 'Father Amando Ivanschiz OSPPE—his Life and Compositional Output in the Context of his Era', Częstochowa, 5–6 May 2008 (to be published).

¹² In the 18th century these compositions were still notated in the large format choir books. One stave accommodated both parts, one in black, the other one in red ink (as a result the design may be associated with the notion of 'color' known from mensural notation). The preserved sources demonstrate that, apart from few cases, pieces 'a duplici Choro' were sung from one score. It means that the ensembles were not positioned with the aim of producing the spatial sound (as opposed to the tradition in the Czech province *Sancti Wenceslai*, where two books were in use since mid 18th century). Such approach is then more of a special form of notation for a two-part ensemble than a real poly-choral practice. See: Ladislav KAČIČ, 'Reper-

Musical tradition in the monastic house in Salzburg, which until 1818 belonged to the Upper German province of the Recollects (the so-called *Provincia Argentina* or the Strasbourg Province), took a slightly different shape. The preference was a four-part vocal ensemble (CATB) with the organ accompaniment. They suffered from no shortage of higher voices there as the monastery cooperated with a nearby cathedral. Boys who studied in *Kapellhaus* had the obligation to sing at the Franciscan church too (incidentally, *Kapellhaus* is in the immediate neighbourhood of the church belonging to the monastery).¹³

The Franciscans displayed a rather conservative approach to music—the repertory remained stable (individual compositions could be in use for up to two centuries¹⁴) and the notation was kept within standards specific to the congregation. For a long time the written records of compositions in manuscripts had an obsolete graphic form which resembled mensural notation (Example 1), also in its older variant, that is the black notation, until the 17th century commonly notated on a four-line staff.¹⁵ It was also the aforementioned practice of notating the parts in large format choir books, separate from ‘*libri pro organo*’ containing the accompaniment, that survived till the end of the 18th century. Notation became the ground for a fascinating merger of tradition with contemporary approaches. In the case of the so-called plainsong masses (performed with organ accompaniment), the vocal part used to be set out on a four-line staff, and its square notation represented the characteristic way of recording the Gregorian chant, whereas the thoroughbass would be notated according to modern standards.¹⁶ By analogy, this discrepancy becomes evident also in sources with ‘figural’ music, in which mensural notation is only employed for vocal parts.¹⁷

toire und Aufführungspraxis der Kirchenmusik in den Franziskanerprovinzen Mitteleuropas im 17.–18. Jahrhundert’, [in:] *Musicologica Istropolitana* No. 1, 2002: 91–92, 94–95.

¹³ Carena SANGL, ‘Zur Musikpraxis im Franziskanerkloster Salzburg in der 2. Hälfte des 18. Jahrhunderts’, *Austria Franciscana* V, 2010: 138.

¹⁴ Ladislav KAČIĆ, ‘Missa franciscana...’ (1991): 6.

¹⁵ That is how the manuscript of the mass with the call number Ms I/140 (of 1697) in the collection of the monastery Maria Enzersdorf (A-ME) preserves the part of the soprano; see: Friederike GRASEMANN, ‘Die Franziskanermesse des 17. und 18. Jahrhunderts’, *Studien zur Musikwissenschaft* XXVII, 1966: 97.

¹⁶ See, for instance, Carena SANGL, ‘Zur Musikpraxis im Franziskanerkloster...’ (2010): 137–138.

¹⁷ Franz GRATL, ‘Die Tiroler Franziskanermusik...’ (2007): 118–119.

The image shows a page of a musical score for a mass. The title at the top is "Saluatoris ab Horta". The score is written on multiple staves with musical notation and Latin lyrics. The lyrics include: "Do na nobis pacem, dona nobis pacem", "e lej fon, elej fon", "kyrie eleison", and "Dona nobis pacem". The score is arranged in two columns, with the left column containing the beginning of the piece and the right column continuing it. The notation includes notes, rests, and bar lines, with some markings like "C" and "S" indicating time signature and dynamics.

Example 1. Arrangement of J. V. Rathgeber's mass (op. 1 No. 6) in the collection *Symphonia Coelestis* by Marcus Repkovič OFM (from about 1730)¹⁸

Adaptations of five compositions by a Pauline Father Amandus Ivanschiz (1727–1758)¹⁹ were preserved in the precious and large collections of the Franciscan monastery in Salzburg.²⁰ There are *Litaniae a 4 Voc.* in C major (call

¹⁸ SK-Mms, call number D X 8, following Ladislav KAČIČ, 'Missa franciscana...' (1991): 35.

¹⁹ Most probably Father Amandus Ivanschiz (Ivančić) was born in 1727 and christened as Matthias Leopold in Wiener Neustadt (on the 24th of December 1727). His father came from the village of Baumgarten, today part of the Austrian Burgenland, inhabited by the Croatian minority. Matthias Leopold entered the Pauline order in Wiener Neustadt and received the name Amandus. He was ordained on the 15th of November 1750. Between 1751 and 1754 he stayed in Rome where he served as an assistant (*socius*) of the Attorney General of the Order. Since 1756 he had lived in the Pauline monastery Maria Trost in the area of Graz, where he died two years later at the mere age of 31. His extensive, and innovative oeuvre, widely popular in the 18th century comprises both instrumental (symphonies, divertimentos, trios and sonatas) and vocal-instrumental pieces (masses, litanies, vespers, settings of Marian antiphons, as well as cantata-style pieces for non-liturgical texts), and belongs to one of the first stages shaping the Classical style in music. See: Maciej JOCHYMZYK, *Twórczość religijna o. Amunda Ivanschiza OSPPE* [The Church Music of Father Amandus Ivanschiz OSPPE], doctoral dissertation, Institute of Musicology of the Jagiellonian University, Kraków 2012.

²⁰ Thomas HOCHRADNER, 'Tradition und Wandel in Quellen: Franziskaner-Musikhandschriften in Salzburg als Beispiel', [in:] *Plaude turba paupercula...* (2005): 109–134.

number 27), Litany in D major (call number 28), Litany B in flat major (call number 29) and Mass in C major (call number 30) as well as Mass in G major (call number 31).²¹ Apart from the first one, all the manuscripts were preserved without the title pages. Ivanschiz's name appears only on the cover of *Litaniae a 4 Voc.* and in the last of the listed sources, in which case the composer's name was added some time later in the headline of the organ part. The remaining pieces were transmitted anonymously, which again distinguishes Franciscan collections (sometimes the manuscripts were marked merely with a concise note 'opus franciscanum'). The author was not indicated either for compositions by the members of the congregation or for arrangements of music by other composers; the former being a proof of modesty that characterised Friars Minor, the latter arising probably from the fact that the adaptations frequently grew rather distant from the originals. The Salzburg collection contained three Litanies of Loreto by Ivanschiz, apart from typical Franciscan arrangements of cyclic masses, which can surely be ascribed to the strong revival of the Marian devotion in this city²² as well as to the fact that the parish church donated to the monastic order in 1592 was dedicated to the Mother of God (*Unsere Liebe Frau*), and it had a late 15th century Madonna on the altar.²³

The copyist of all manuscripts with compositions by Father Amandus and surely the author of arrangements was Father Nonnosus Blankensteiner OFM. His name can be found on the only cover surviving to this day; the same handwriting in other pieces proves that he transcribed the other compositions too. This unusually prolific copyist, 'transcriber' and composer²⁴ was born in

²¹ I would like to express my gratitude to Franz Gratl, PhD (Tyrolean State Museum Ferdinandeum, Innsbruck) as well as to Father Oliver Ruggenthaler OFM (Salzburg) for drawing my attention to the arrangements of pieces by Ivanschiz kept in the Franciscan monastery in Salzburg, and for their kind help with retrieving the sources.

²² Carena SANGL, 'Zur Musikpraxis im Franziskanerkloster...' (2010): 138ff.; Gerhard WALTERSKIRCHEN, 'Devotio florida mense maji. Die Franziskaner und die Marienverehrung in Salzburg im 19. Jahrhundert', [in:] *Plaude turba paupercula...* (2005): 323–327.

²³ For information about litanies by other composers in Franciscan repertory, also see: Hellmut FEDERHOFER, Renate FEDERHOFER, 'Eighteenth-Century Litaniae Lauretanae from the Repertory of the Viennese Province of the Franciscan Order', [in:] H. C. Robbins Landon, Roger E. Chapman (ed.), *Studies in Eighteenth-Century Music. A Tribute to Karl Geiringer on His Seventieth Birthday*, London 1970: 198–210.

²⁴ Blankensteiner's involvement as a copyist can be proven by the surviving manuscripts and arrangements that he made and which are still kept in the Franciscan archive in Salzburg. They include music by Adlgasser, Aumann, Brixi, Brustmann, Bühler, Bürgermeier, Caldara, Delesnich, Dischner, Ditters von Dittersdorf, Eberlin, Fridrich, Fux, Hafeneder, Hasse, J. M.

1729 in Dittwar near Würzburg. It is unknown today when exactly he came to Salzburg; still, the oldest dated manuscripts were made by him in 1762. He spent most of his life in the local monastery, working as an organist and choir director. He died there in 1799.

Each composition by Ivanschiz forms a separate manuscript comprising unbound part books notated in a conventional way. All pieces were arranged for a scoring characteristic both of this musical centre and of Father Nonnosus himself²⁵: a four-part vocal ensemble (CATB) and the organ.²⁶ The choir passages in unison, typical of the music performed in eastern Franciscan provinces, are absent from his transcriptions and, by and large, the chordal structure of the vocal ensemble had not been altered in comparison with the original. It is the instrumental setting that was limited—all the parts but organ were removed. Apart from its primary function of basso continuo, this instrument rendered some orchestral parts in their reduced version. Introductions, endings and instrumental ritornellos were entirely removed from several sections, for instance, from *Sancta Maria* and *Regina Angelorum* in the Litany in D major (call number 28), from *Quoniam* in the Mass in C major (call number 30), as well as from *In gloria* and *Benedictus* in the Mass in G major (call number 31). These omissions usually take the form of routine cutting of several bars. Occasionally they mean interference in a more extensive structure of a given section as well (Example 2). The segment of the arrangement of *Agnus Dei* from the Litany in D major shown below illustrates the necessity to slightly modify the rhythm and text setting after extracting violin and trumpet passages in order to connect the remaining choir sections.

Haydn, J. A. Holzmann, Ivanschiz, M. Kracher, Kraus, Lederer, F. I. Lipp, Lippert, Madlseder, Maenner, Mayer von Schauensee, W. A. Mozart, Novotni, A. Paris, Pausch, Reinprechter, Reisinger, Rösler, Scheibl, Schober, J. Sehling, Wrastil, and Zach, as well as about 40 of his own compositions and numerous anonymous manuscripts. Compare: Oliver RUGGENTHALER OFM, 'Der Musikalienbestand des Franziskanerklosters Salzburg. Relikte aus dem 18. Jahrhundert', [in:] *Mitteilungen der Gesellschaft für Salzburger Landeskunde 2007*, Vol. 147, Salzburg 2007: 367–384.

²⁵ For a general study of arrangements by Father Nonnosus Blankensteiner, see: Carena SANGL, 'Zur Musikpraxis im Franziskanerkloster...' (2010): 144ff.

²⁶ The instrumental setting of the original takes a four-part vocal ensemble (CATB) divided into solo and tutti, two violins, and a pair of brass instruments: trumpets (Mass in C major, Litany in C major, and Litany in D major), horns (Mass in G major), trombones (Litany in B flat major) and the organ basso continuo.

Example 2. Litany in D major by A. Ivanschiz—*Agnus Dei*

- a) the original version (based on SK-J, call number H-55), bars 1-7
 b) the arrangement by N. Blankensteiner (A-Sfr, call number 28), bars 1-5

a)

b)

The aforementioned *Sancta Maria* from the same litany gives an example of an interesting and rather unusual modification (Example 3). Apart from the removal of the introduction and the ending, some alterations can be noticed inside the composition. In the original two bars that conclude the first phrase of the duo of soloists (b. 15–16) are repeated by the violin (b. 17–18). Blankensteiner abandoned an independent instrumental segment by shifting its content in the organ two bars before and by transposing it an octave higher, so it is interposed on the vocal parts and redoubles them. Then he repeated the initial four bars as a whole, which forms a type of echo (with the dynamics in *piano*). This time, however, he resigned from the organ obbligato. Moreover, small modifications were also introduced in the further part of basso continuo. Out of the examined compositions by Ivanschiz, this is the only one in which, apart from numerous reductions, some repetitions not to be found in the original version were added.

- Example 3.** Litany in D major by A. Ivanschiz—*Sancta Maria*
 a) the original version (based on SK-J, call number H-55), bars 13–20
 b) the arrangement by N. Blankensteiner (A-Sfr, call number 28), bars 1–10

a)

b)

Still, in most cases the content of the instrumental segments had been entirely or at least partly kept. In such situations the author of the arrangement positioned the part of the violin or other instruments dominant in a given section in the upper system of the organ part, but he did not modify the original texture. For example, in the passages where the violin played in unison, he left a single line in the right hand, and in the passages where the violin parts were independent he notated two voices (see Example 4, 8b). The above mentioned segment of the arrangement of *Quoniam* from the Mass in G major (A-Sfr 31) displays a common technique: the organ obbligato applied only for the introduction transforms into an individual line of basso continuo when the soloist enters. The figures left over the bass line, also in the passages where the part of the right hand was written out, are most probably aimed at facilitating the further completion of the two- or three-part accompaniment or possibly its modification.

The bass line itself can have a synthetic character; if the basso continuo of the original contains rests, the new continuo part is comprised of the lines of other voices or instruments (most often the violin, e.g. in *Kyrie* and *Regina Angelorum* from the Litany in D major, call number 28), even though it does

Example 4. Mass in G major by A. Ivanschiz, arranged by N. Blankensteiner (call number A-Sfr 31)—*Quoniam*, the organ



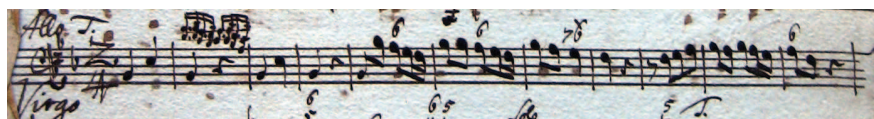
not have to be a rule. In the arrangement of *Qui tollis* from the Mass in G major (bar 5–7, 10–12, 14–15) Father Nonnosus left rests in the organ part and ascribed extensive fragments to soprano solo without accompaniment (originally, basso continuo rests in these sections, but along the voice plays the violin—example 5).

Example 5. Mass in G major by A. Ivanschiz (based on SK-J, call number H 185)
—*Qui tollis*, bars 10–15 together with violin parts removed in the arrangement from A-Sfr (marked with grey background)

It is hard to point to a regular formula for constructing arrangements and the part of organ. Understandably, the obligato part usually comes in place of instrumental introductions and endings, or, on less frequent occasions, it accompanies solo voices, whereas the figured bass takes the role of accompaniment for choruses. Sporadically, it happens that a fully written out part which harmonically completes the setting can be found in the sections played tutti (e.g. *Kyrie* from Litany in B flat major). On other occasions, however, Blan-

kensteiner resigns even from consigning the rather technically easy passages of the violin to the part of the right hand (e.g. *Credo* or *Et resurrexit* from the Mass in C major), also at the points where the vocal lines rest, and leave the segments of blank basso continuo solo. It is not easy to fully justify the solution, especially when the line of bass itself is melodically depleted (e.g. 6 bars of the introduction in *Regina Angelorum* and two-bar interpolations in *Pater de coelis* from the Litany in C major or several bars of introduction to *Christe* in the Mass in C major; also see Example 6). The artistic value of such a limited composition could only be saved by elaborate realisation of the continuo, which must have been performed by the author of the arrangement himself. Perhaps at some points it alluded to the material of the original composition; in one section of the Litany in B flat major Father Nonnosus even left an annotation in small notes showing the original shape of the violin part.

Example 6. A. Ivanschiz, Litany in B flat major, arr. by N. Blankensteiner (A-Sfr, call number 29)—a segment of the organ part



As the musical practice of the Franciscan congregation included also melodic instruments, one should consider whether the pieces in question could be performed with the accompaniment of the violin, the part of which could have gone lost or been notated separately, and thus it remains unidentified. The introduction from *Credo* in the Mass in C major could suggest that it was possible, since the solo segment of basso continuo had been left with a comment "S. Viol." (up to bar 7 all the remaining parts rest).

Example 7. A. Ivanschiz, Mass in C major, arr. by N. Blankensteiner (A-Sfr, call number 30)—a segment of the organ part



However, the following fragments of the same composition that included the solo part of basso continuo do not contain a similar remark. Due to the fact that such notes can additionally be found next to the segments where the line of the violin was partly transcribed for the keyboard obbligato (e.g. *Quoniam* from the Mass in G major), one can assume that they only informed the organist that in a given moment he should play on his own; they could also have meant that continuo should be realised in a different way.

In the manuscript of the Litany in B flat major (A-Sfr call number 29) similar annotations (“VV”, as well as “trombon:” or “tromb”) featured not over the bass line, but over the upper system of the organ part, which, according to some Austrian writers, could be a sign of employing other instruments—apart from the organ—for the performances held in Salzburg.²⁷

Example 8. Litany in B flat major by A. Ivanschiz:

- a) the original (based on CZ-Bm, call number A 19.173), bars 1–8
- b) the arrangement by N. Blankensteiner (A-Sfr, call number 29), bars 1–14, fragment of the organ part

a)

Adagio



b)



²⁷ Oliver RUGGENTHALER OFM, ‘Der Musikalienbestand des Franziskanerklosters Salzburg...’ (2007).

In reference to the Litany by Ivanschiz it appears as most likely that the information only applied to the organist, pointing to the instrument that played a given part in the original and suggesting the possible differentiation between the marked segments by means of registration. Such conclusion could be made on the premise that 1) the remarks always match the original instrumental setting of the piece (with the exception of one mistake made by the copyist²⁸); 2) the comments applying to a given instrument are of incidental nature (hence, as long as one wanted to accept the thesis that other instruments were used in the composition, the remarks were either distributed very unevenly, or the trombonist or the violinist played for no more than a dozen or so bars in a given piece); 3) out of the preserved parts in the arrangements of Ivanschiz's compositions not one was written for instruments other than organ. Thus, the players would have had to duplicate (or alternatively replace) the upper line of the organ reduction while standing and performing next to the organ console.

Apart from the removal or reduction of the purely instrumental fragments, in some of the discussed arrangements the musical structure of the composition was interfered with in a manner consisting in more than just eliminating some orchestral parts. The most frequent interventions involved omitting several bars, which Father Nonnosus also used in vocal-instrumental sections, e.g. in *Rosa Mystica* and *Regina Angelorum* from the Litany in D major (moreover, in the former one the part of tenor had been transposed and transferred to the soprano), as well as in *Gloria* and *Sanctus* from the Mass in C major. An entire 45-bar polyphonic part ending *Kyrie* had been removed from the same composition. It had originally contained a choir section (with a soprano solo in the middle segment) and a final fugue. It was also the Mass in G major that incurred some alterations: the 48-bar *Et vitam* had been replaced with a considerably shorter segment (11 bars). Having examined the remaining sections of the manuscript one may conclude that the music comes from *Osanna*, which follows *Benedictus* of the original composition, moved by the copyist to the end of *Credo*. Just like in *Kyrie* from the Mass in C major, cutting out the whole segment of this piece might have stemmed from the fact that it used imitation.

²⁸ In the organ part of *Agnus Dei* from the Litany in B flat major (A-Sfr call number 29) the initial fragment of obbligato derived from the violin was mistakenly marked as "Tromb.". As opposed to borrowings from the part of the trombone in this section of the composition, this one had been notated in the treble clef, not the alto clef (or possibly the tenor clef), which discloses the copyist's mistake.

On the other hand, the fugue-style arrangement of *Regina Angelorum* in the Litany in B flat major, for instance, remained unchanged.

To summarise, the abridgements and interferences in the three pieces in question (both masses and the Litany in D major) seem rather bold, whereas the remaining two (Litanies in C major and in B flat major) had been kept almost unaffected. Consequently, it is difficult to pinpoint the principle followed by the author of the arrangements. In reference to the original none of the compositions had been transposed, which otherwise happened frequently to Franciscan adaptations. It is only the part of the organ of the Litany in D major that was notated by a second lower than the remaining part of the manuscript. Therefore, it might have been intended to be played by a higher-pitched instrument, that is, one using the Chorton (as the correlation can only be found in one of the manuscripts in question, it could mean that it was made in order to be performed in another place); although it cannot be ruled out that the transposition was necessary due to rather high-pitched vocal parts, especially the tenor, which in the original reaches G4.

Ivanschiz's works upon which arrangements were based could have come from the resources of other ensembles from Salzburg. The vibrant musical life of the city represented very high artistic standards. The examination of the preserved collections points to Salzburg cathedral as a crucial source of Franciscan repertory.²⁹ One of the compositions by Father Amandus arranged by Father Nonnosus (Mass in C major) survived as the original also in the archive of the cathedral (the manuscript comes from the so-called Loreto-Kloster).

Such a free creative approach to works of music was rather typical in the 18th century. Compositions were adapted to the local needs and skills, as well as to the contemporary trends by means of interfering in the scoring and structure, all of which usually happened as early as the stage when the pieces were copied. This practice can also be observed in sacred music by Father Amandus Ivanschiz, out of which a considerable part was preserved in multiple sources (the most popular pieces even in about 20) spread over a few countries of Central Europe. Usually these transmissions are not identical, and the range of alterations varies from small interference in the pitch and rhythm of individual groups of notes, through modifications in scoring, to deep structure transformations as well as through-composition, removing or adding vast segments.

²⁹ Carena SANGL, 'Zur Musikpraxis im Franziskanerkloster...' (2010): 144ff.

The Franciscan arrangements discussed in this paper belong to the boldest interventions in the musical structure of Ivanschiz's compositions, even though in many cases the form and musical matter of vocal parts had been preserved without major changes. At the same time one needs to admit that the music in the arrangements from Salzburg lost many artistic qualities. After all, its predominant charm rested on the supple and melodious figurations of the violin present both in the solo and tutti sections, which disappear in the versions in question. Still, regardless of the evaluation of the alterations, the arrangements provide an interesting example of the musical practice typical of the central European provinces of Friars Minor, especially of the somewhat distinct tradition of the Salzburg monastery. What is more, they give a precious account of reception of the Pauline composer's, Father Amandus Ivanschiz's, music in the Franciscan environment.³⁰

Translated by Agnieszka Gaj

³⁰ At this point one should also mention another manuscript. Namely, the collection of Österreichische Nationalbibliothek in Vienna contains an arrangement of a Litany of Loreto for a four-part vocal ensemble accompanied by the organ (call number Mus. Hs. 14956). The surname Ivanschiz as well as the signature of Father Nonnosus Blankensteiner can be found on the cover of the manuscript entitled *Litaniae Marianae*. Judging by the handwriting, both the title page and the score were done by Father Blankensteiner. Judging by the copyist and the four-part choir setting, the arrangement was made for the use in the Franciscan monastery from Salzburg. The comparative study shows that the music of *Litaniae Marianae* is not identical with any of Ivanschiz's works that are known today. The text of the composition was split into three main sections, which sounds exceptional in comparison with other litanies by Father Amandus. In addition, one can observe a number of unusual solutions: no change of metre, evident motivic integration, and return of initial material in *Agnus Dei*. In this context it seems plausible that the original cover had been replaced (its format differs from the remaining part of the manuscript); therefore, the composition itself cannot be ascribed to Ivanschiz. Bearing in mind the mode of Father Nonnosus' work one should exclude the option that in the process of arrangement the composition had been modified to the point at which it becomes impossible to identify it. However, the comparison of incipits with the content of the RISM database has not clarified who the author of the composition is.

Abstract

The way the music was performed within the Franciscan circles was an exceptionally interesting phenomenon in the panorama of the musical culture of the eighteenth-century Habsburg Empire. They were able to create their own unique style, of which the main feature was the simplicity expressed by such factors as limited instrumental setting and specific texture of a vocal ensemble. A Franciscan repertoire included both the works originally written in the “humble” style by the musically talented brothers as well as the pieces by other authors, initially intended for a conventional vocal-instrumental setting, which underwent a characteristic reduction. Among the valuable collections of the Franciscan monastery in Salzburg, adaptations of five works (masses and litanies) by Fr. Amandus Ivanschiz OSPPE (1727–1758) are preserved. Fr. Nonnosus Blankensteiner OFM (1729–1799) was a copyist and most certainly also an author of arrangements of all of them. In this article, Salzburg adaptations of Ivanschiz’s works, a valuable example of an “active” reception of this Pauline composer’s music within the Franciscan circles, were juxtaposed with the original compositions and underwent a detailed analysis.

Keywords: Amandus Ivanschiz, Nonnosus Blankensteiner, Paulines, Franciscan monks, mass, litany, adaptation, church music.

