FACHHOCHSCHULE NORDWESTSCHWEIZ
MUSIK-AKADEMIE BASEL

HOCHSCHULE FÜR MUSIK
SCHOLA CANTORUM BASILIENSIS

MASTERARBEIT

Manuscript CZ-Pu 59 rm 22: Edition and Commentary

von

Filip Hrubý

Betreuender Dozent: Prof. Jörg-Andreas Bötticher
Hauptfach: Cembalo
Hauptfach-Dozent: Prof. Jörg-Andreas Bötticher

Datum des Masterkonzerts: 29. 5. 2024
Abgabedatum der Masterarbeit: 26. 2. 2024

Abstract

The thesis *Manuscript CZ-Pu 59 rm 22: Edition and Commentary* deals with a manuscript of 18th century Bohemian organ music entitled "*Praeambula ex diversis Tonorum Modis*", located in the National Library of the Czech Republic. The first section comprises a discussion of the historical context of the 52 pieces, including biographies of the ascertained composers – Josef Seger, František Xaver Brixi, and Jan Křtitel Kuchař – and the source's relevance to the Prague Organ School. A detailed description of the manuscript is followed by chapters on relevant historical keyboard instruments and analysis of the musical style. A complete modern edition is presented.

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Introduction

"*I had frequently been told, that the Bohemians were the most musical people of Germany, or, perhaps, of all Europe. […] I was desired by M. Gasman, to enquire after [Seger], as he is the best player in this city; he favoured me with a long conversation, and I found him to be a sensible man, as well as an excellent performer.*"[1]

While reading through Charles Burney's 1773 journal, I found myself captivated by these words about the high level of musicianship in Prague, particularly those praising the organist Josef Seger. Curious to further my knowledge of this composer's work, unfortunately rather little known outside the Czech Republic today, I set out to research available manuscripts of his music. After some time, a source in the Czech National Library entitled "*Praeambula ex diversis Tonorum Modis pro Organo*" (CZ-Pu 59 rm 22) caught my attention, containing works by Seger and his contemporaries. The lack of the manuscript's mention in scholarly literature sparked a realisation of the necessity to write about it and create an edition.
Due to the paucity of books, journal articles, and lexicon entries in English covering the topic of the Bohemian organ school in the 18th century, providing a broad overview of its historical context before diving into a specific analysis of the source proved to be essential. The first chapter of this thesis focuses on the "father" of the Bohemian tradition, Bohuslav Matěj Černohorský, as well as the three major proponents of his school whose works appear in the manuscript, namely Josef Seger, František Xaver Brixi, and Jan Křtitel Kuchař. Bearing in mind the estimated date of the source's compilation, 1820–1825, an exploration of the music's reception and its influence on Central European musical life of the early 19th century is included.
A description of CZ-Pu 59 rm 22 forms the content of the second chapter. The discussion considers the source's physical parameters, notation style, and the

[1] Burney, *The Present State of Music*, pp. 3, 13.

question of authorship. The final section of the chapter comprises a list of works with general information about each piece.

To gain a deeper understanding of any instrumental music, one must have sufficient knowledge of the instruments it may have been originally conceived for. In the case of organs in Prague related to the manuscript, a variety of instruments survives in a practically original disposition. In the case of these organs, as well as those known to have been present at a contextually relevant time, a concise description and specification is given in the third chapter. As an addition, an overview of harpsichords, clavichords and early fortepianos present in Prague at the turn of the 19th century gives context to the question of the possibility of performance of the works on alternative keyboard instruments.

The fourth chapter deals with the stylistic elements of the pieces in the manuscript, examining the origins of the 18th century Bohemian organ tradition in its connection to the South German organ school and the practice of partimento. Furthermore, key features of the prelude form within the manuscript are discussed, followed by comments on the informed execution of ornaments, and finally a reference to three South German sources alluding to the potential pedagogical use of the manuscript in question.

Concluding with a critical apparatus and the edition itself, the thesis aims to provide a detailed yet accessible summary of the source's historical and musical context, an incentive for further research by musicologists outside the Czech Republic and Germany, and a potential addition to the repertoire of interested keyboard players.

1. Significant Organist-Composers in Prague and Reception of Their Music Between 1720–1840

1.1 Italian Music in Bohemia and Its Influence on Bohuslav Matěj Černohorský

Musical life in Bohemia, halfway between the significant courts of Vienna and Dresden, was full of Italian influence throughout the 18th century. Sacred, instrumental and stage works by the likes of Antonio Caldara, Antonio Vivaldi, Francesco Bartolomeo Conti and countless other native Italian and Italian-educated composers were frequently performed in the churches, palaces and theatres of Prague. A culmination of this influence is marked by the 1723 performance of the serenata *Costanza e Fortezza*, composed by Johann Joseph Fux – who had studied in Rome and was surrounded by Italian musicians at the Viennese court – for the coronation of Charles VI. as King of Bohemia at the Prague Castle. The production was directed by Antonio Caldara and brought together virtuosi such as Giuseppe Tartini, Giovanni Antonio Piani, Johann Joachim Quantz, Silvius Leopold Weiss, Carl Heinrich Graun, Jan Dismas Zelenka, among others.

Inspired by the presence of Italian music, the Bohemian priest, organist, trombonist and composer Bohuslav Matěj Černohorský (1684–1742) spent ten years between 1710–1720 working as a musician and pedagogue in various Italian cities. This opportunity was provided by the general of the Minorite order in Italy, whom Černohorský addressed directly with a request for allowance of a study trip, originally declined by the local representatives of the order in Prague where he was ordained as a priest at the Minorite convent in 1708. Černohorský's departure, unannounced to his superiors, led to a 10-year expulsion from the Prague convent. From 1711–1715, he was employed as first organist at the Convent of St. Francis in Assisi. Beginning in 1715, Černohorský worked as third organist at the Basilica of St. Anthony in Padua, where he served until his return to Bohemia in 1720. During his

first Italian residency, Černohorský mentored Giuseppe Tartini and became acquainted with the work of Antonio Vivaldi on a visit to Venice in 1717. Regarded as a master of counterpoint and reverently called *Padre Boemo* in Italy, Černohorský is believed to have taught organ and composition to the likes of Josef Seger, František Ignác Tůma, Christoph Willibald Gluck, Jan Zach, and many others in Bohemia before returning to Padua in 1731. However, speculations arise in modern secondary literature about the truthfulness of these accounts of Černohorský's pedagogy, as they mostly derive from sources compiled decades after his passing and little to no evidence exists from his own time to confirm them.[2]

1.2 Josef Seger and the *Segertsche Schule*

Josef Ferdinand Norbert Seger[3] (1716–1782) counts as one of the most influential and famous Bohemian organists and composers of the 18th century. Except for his baptism on March 21st 1716 in Řepín, plenty of unanswered questions remain about his early life and education. The lexicons of Ernst Ludwig Gerber and Bohumír Jan Dlabač both claim that Seger attended the Jesuit college of the Clementinum and studied philosophy in Prague, but there are no records to confirm these statements.[4] According to Dlabač, Seger performed as an alto at the church of St. Jacob and studied music under Černohorský's guidance, a claim also present in a letter by Seger's student Václav Pichl written after Seger's death.[5] However, this remains unconfirmed and disputed by researchers, firstly due to the fact that a 14-year-old Seger's only opportunity to meet Černohorský was the span of a few months

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[2] Tomáš Chloupek, "Bohuslav Matěj Černohorský: život a dílo", in: *Teoretické reflexe hudební výchovy*, 17/1 (2021), pp. 1–21: 8–11.

[3] Alternative spellings include Segert, Seeger, Seegr, Zekert, etc.

[4] Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, vol. 4, p. 177; Dlabač, *Allgemeines historisches Künstler-Lexikon,* vol. 3, pp. 103–106.

[5] Hora, "Josef Ferdinand Norbert Seger – Organist der Teynkirche in den Jahren 1741–1782", in: Jaromír Černý & Klaus-Peter Koch (ed.), *Mitteleuropäische Aspekte des Orgelbaus und der geistlichen Musik in Prag und den böhmischen Ländern : Konferenzbericht, Prag, 17.–22. September 2000*, pp. 305–311: 306–307.

between the latter's return to Prague from the convent in Horaždovice in September 1730 and his second departure to Italy early in 1731. Secondly, Jiří Berkovec and Jan Hora draw attention in their articles to the possible confusion of Černohorský with Česlav Vaňura (1695–1736), who fulfilled the role of first organist at St. Jacob between 1735–1736.[6]

Wherever the truth lies, Seger appears to have been an exceptionally gifted singer and violinist at a young age and was thus allowed to receive a complex musical education based firstly on the study of past and recent masters alike. Dlabač states the following: *"He attentively read the works of […] the Roman composer Joseph Prenestini [Palestrina], of Angelo Berardi, Cavalier [Benedetto?] Marcello, of Angelo [sic!] Caldara, of the famous royal Kapellmeister Johann Joseph Fux, Franz Tuma, among others."*[7]

Alongside Seger's individual score study and counterpoint lessons provided at St. Jacob, Dlabač suggests that he also took lessons in figured bass with Felix Benda (1708–1768), organist at the church of St. Martin in the Wall, where Seger worked as second violinist and later as an organist.[8] A virtuoso of notable skill in improvisation, Seger was appointed first organist at the Church of Our Lady before Týn in 1741, where he had already held the position of first violinist between 1735–1741. In 1745, he was granted permission to concurrently work as organist at the church of St. Francis of Assisi at the convent of the Knights of the Cross with the Red Star. He served in both positions until his death on April 22nd 1782.

Seger's compositional output consists of a large quantity of of preludes, toccatas and fugues, all demonstrating intricate contrapuntal writing, though not lacking in themes favourable to an audience accustomed to Italian *cantabile* writing of the time.

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[6] Jiří Berkovec, "Josef Ferdinand Norbert Seger a jeho škola", in: *Hudební věda*, XXXII/3 (1995), pp. 287–298: 288; Hora, "Josef Ferdinand Norbert Seger – Organist der Teynkirche in den Jahren 1741-1782", in: Jaromír Černý & Klaus-Peter Koch (ed.), *Mitteleuropäische Aspekte des Orgelbaus und der geistlichen Musik in Prag und den böhmischen Ländern : Konferenzbericht, Prag, 17.–22. September 2000*, pp. 305–311: p. 306.

[7] Dlabač, *Allgemeines historisches Künstler-Lexikon*, vol. 3, pp. 103-104, transl. Filip Hrubý.

[8] Jiří Berkovec, "Josef Ferdinand Norbert Seger a jeho škola", in: *Hudební věda*, XXXII/3 (1995), pp. 287–298: 288.

Whilst no autograph manuscript remains, Seger's compositions are present in numerous manuscript copies, undoubtedly as a result of his tireless pedagogical effort. Students of the *Segertsche Schule*, a term coined by Dlabač indicating the significance of Seger's pedagogy,[9] included significant Bohemian composers such as Jiří Ignác Linek, Leopold Koželuh, Josef Mysliveček, Karel Blažej Kopřiva, Jan Křtitel Kuchař, Václav Pichl, and numerous others.

1.3 František Xaver Brixi

Born in Kosmonosy to Šimon Brixi, organist at the Týn church until 1734 and choirmaster at the church of St. Martin in the Wall, František Xaver Brixi (1732–1771) received his initial musical education from Václav Kalous (also known as Pater Simon), choirmaster at Kosmonosy's Piarist college. Similarly to Seger, Brixi demonstrated his proficiency at the keyboard and compositional ingenuity at a young age, leading to his appointment as organist at the churches of St. Gall, St. Martin, St. Nicholas, and in 1759 as director of music at the St. Vitus Cathedral. Holding the highest musical position in the city, Brixi must have been well acquainted with a musician as highly esteemed as Seger, though no records documenting their contact survive.

Brixi's prolific compositional output consists of a minority of non-liturgical instrumental music and a majority of sacred vocal-instrumental works, including over a hundred masses, litanies, and oratorios. As a composer of organ music, Brixi authored a considerable quantity of preludes, fugues, partitas, and concertos, primarily for liturgical purposes.

The style of Brixi's compositions exhibits a firm contrapuntal basis but does not shy away from Venetian and Neapolitan influences in both melody and bass progressions, catering to the opera-loving audience of his era. Brixi's activity was propelled by his apparently cheerful character, described by Dlabač in a humorous anecdote:

[9] Dlabač, *Allgemeines historisches Künstler-Lexikon*, vol. 2, p. 107.

"[Brixi] *said jokingly to his friend and composer Koželuch, when I walk past a church where a mass of yours is being performed, I imagine to be hearing an* opera seria*; to which he replied: and when I hear one of yours, it seems to me like I'm walking past a tavern."*[10]

1.4 Jan Křtitel Kuchař

Of all the students of the *Segertsche Schule*, Jan Křtitel Kuchař (1751–1829) was arguably the most renowned organist of his time in Prague. Kuchař, perhaps a descendant of Georg Kuchař, a choirmaster employed in Jaroměřice around the turn of the 17th century, was born in Choteč on March 5th 1751. After initial musical training in Mlázovice under his relative, the priest Franz Prochaska, Kuchař studied the organ at the Jesuit colleges in Hradec Králové and Jičín.

With a desire to further improve his musical skills as well as pursue the study of philosophy, he moved to Prague before 1770. Having heard Seger perform at the church of St. Francis, Kuchař asked to become his student, a request Seger welcomed as an acquaintance of Kuchař's early tutor Prochaska since his youth. Months of preparatory lessons with František Mikuláš Hložek (1746–1810), an older pupil of Seger's, were followed by several years of study with the master himself.

Having completed a degree in philosophy, Kuchař was appointed organist at the church of St. Henry in 1772. Alongside "[daily study] *of the scores of the great masters Fux, Bach, Marpurger [sic!]*",[11] Kuchař gave lessons in singing and fortepiano in noble families. He is primarily known for his promotion of Wolfgang Amadeus Mozart's works in Prague, having worked closely with the composer himself as a harpsichordist in the 1787 premiere of *Don Giovanni*. Kuchař's admiration of Mozart led to his arrangements of *Don Giovanni*, *Così fan tutte*, *Le nozze di Figaro*, *La clemenza di Tito* and *Die Zauberflöte* in the form of a vocal score with keyboard accompaniment.

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[10] Dlabač, *Allgemeines historisches Künstler-Lexikon*, vol. 1, p. 225, transl. Filip Hrubý.

[11] Dlabač, *Allgemeines historisches Künstler-Lexikon*, vol. 2, p. 149, transl. Filip Hrubý.

Kuchař's remarkable success as the musical director of the opera orchestra in Prague, a position he held from 1791, is evidenced by his leading of the ensemble during the festivities for the coronation of both Leopold II. as King of Bohemia in 1791, and Francis II. as King of Bohemia in 1792 following his father's unexpected death. However, Kuchař seems to have been most esteemed as a church musician, having been appointed first organist at the Basilica of the Assumption of Virgin Mary at the Strahov Monastery in 1790. Dlabač references the entry for Kuchař in the *Jahrbuch der Tonkunst von Wien und Prag* (1796), which states:

"Kuchař, […] one of our first musicians, who gained so much attention through his brilliant compositions as well as his wonderworthy playing of concerts and fugues at the organ, that he is called the second Seger, of whom he is truly a pupil. The opinion of the great Emperor Joseph II. about Seger will stay in the thoughts of the Bohemians forever. He specifically said on multiple occasions: I have never heard such an excellent organist. [Kuchař] is simultaneously an excellent Master of the [glass] harmonica and fortepiano, and has written various operas, ballets and concerts for the organ, which are highly appraised."[12]

According to Dlabač, Kuchař's skills as an organist were also highly regarded by Johann Gottlieb Naumann (1741–1801), the Kapellmeister at the Dresden court, who remarked that he *"wishes from the bottom of his heart for Europe to possess more organists of this sort"*.[13] Finally, an article from the *Prager Zeitung* quoted in Dlabač's lexicon describes Kuchař's performance in further detail:

"The precision of [Kuchař's] playing, the masterful performance of one of the most sublime compositions of Mozart, combined with the full, mannishly charming tone of the organ, varied through the restrained but clever use of registers in piano sections, created an effect

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[12] "Virtuosen und Dilettanten", in: *Jahrbuch der Tonkunst von Wien und Prag*, Vienna: Schönfeld 1796, pp. 109–138: 123.

[13] Dlabač, *Allgemeines historisches Künstler-Lexikon*, vol. 2, p. 150, transl. Filip Hrubý.

that exceeded our great expectations. Had we not known for a long time already, this performance along with his präambuliren *[prelude improvisation], perfectly fitting the holiness of the place, would have convinced us of Kuchař's greatness as an organist, with which few others can compare."*[14]

1.5 Late 18th Century European Reception

Though certainly considerable as pertaining to a fully developed and idiomatic style with its own school, music composed by Bohemian organists never circulated around Europe at an extent comparable to works of similar range by Italian and German authors. However, this didn't prevent the compositions and their authors to attract the attention of the likes of the aforementioned Naumann, music historian Charles Burney, or Daniel Gottlob Türk. Their words of praise, primarily about the qualities of Josef Seger, correspond to the quantity of manuscript copies of the Bohemian authors present in Austrian, German, as well as the widespread printing of Seger's and Kuchař's music as early as 1793.

1.5.1 Charles Burney

On his trip to the continent in 1772, the English composer and music historian Charles Burney (1726–1814) received a recommendation to visit Josef Seger in Prague by the *Kapellmeister* at the Viennese court, Florian Leopold Gassmann, who described Seger as *"the best* [organ] *player in the city"*.[15] Burney, who spent some days in Prague in September 1772, provides a description of the city and its musicians as well as the organs in the Cathedral of St. Vitus and the church of St. Nicholas. His impression of Seger was that of a *"sensible [and communicative] man, as well as an excellent performer, [who] seems acquainted with the character and works of all the great musicians in Europe"*.[16] Conversing in fluent Italian, Seger gave Burney an overview of current Bohemian

[14] Dlabač, *Allgemeines historisches Künstler-Lexikon*, vol. 2, p. 149, transl. Filip Hrubý.

[15] Burney, *The Present State of Music*, p. 13.

[16] Ibid., pp. 13–14.

musical culture. This included a list of prominent instrumentalists in Prague and a commentary on the state of church and theatre music. Seger also revealed that music is taught at common reading schools, including those in the countryside, at a level sufficient for performances of *"great concerts"* at the residences of nobility, a fact that left Burney impressed.[17]

1.5.2 Daniel Gottlob Türk

Daniel Gottlob Türk (1750–1813), the musical director and organist at the Marktkirche and a university professor in Halle, influenced multiple generations of composers, starting with Beethoven and his contemporaries, primarily through his didactic publications on keyboard performance and figured bass. As an avid music historian, Türk is known for promoting the work of Händel, effectively establishing the Händel-Halle tradition, as well as arranging and preparing for edition the works of other composers.

His edition of eight of Josef Seger's toccatas and fugues, published in 1793 by Breitkopf in Leipzig, includes a preface expressing great respect to the pieces, in which he emphasizes their *Gründlichkeit* (thoroughness). Türk states that the works were made available to him through the *"tiring and expensive"* efforts of Franz Anton Ernst, concertmaster at the Gotha court, who admired Seger's performances that he'd heard on multiple occasions and sought to collect copies of all of his surviving compositions after the organist's death. The following quote reveals Türk's musical preferences, including a criticism of contemporary musical taste:

"It is doubtless that no true organist can underestimate the value of these toccatas and fugues. For even considering the currently prevalent taste in music, there are still men who find painstakingly crafted compositions – even if they should require some practice – very welcome."[18]

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[17] Ibid., p. 15.

[18] Daniel Gottlob Türk (ed.), *Acht Toccaten und Fugen für die Orgel von Ioseph Seegr*, transl. Filip Hrubý.

1.6 Reception in Bohemia Between 1800–1840

The religious reforms of Emperor Joseph II. in the 1780s included the dissolution of a third of Bohemian monasteries and numerous significant Catholic orders, such as the Premonstratensians and Cistercians. These events, together with the extinction of most Jesuit colleges in 1773, led to convents having a far smaller role in musical pedagogy, consequently causing a decline in the quantity and quality of church musicians. Jan Hora claims that organ music at the beginning of the 19th century sounded like a *"cheap imitation of fashionable Italian music"*.[19]

Manuscripts of works by Seger, his contemporaries and his students continued to circulate around the choir lofts of churches in Prague, yet publications of them remained sparse compared to arrangements of opera and chamber music in Bohemia until the 1830s. Only two editions of Seger's music were printed in Prague between 1800 and 1830, namely the compilation *Preludes pour l'Orgue ou Piano Forte [!] Composees par D. F. Seger,* published by J. Polt in 1803, and *Sieben Fugen für Orgel*, a lost collection published by Johann Buback between 1805–6.[20]

However, with the intensifying ethos of the Czech National Revival, led by figures such as linguists Josef Dobrovský and historian František Palacký, as well as the rise of 19th century historicist philosophy, a new wave of interest for historical Czech music started appearing in the 1820s. By the end of the 1830s, publications of the compositions of the Seger and his contemporaries were frequently sold out and the repertoire was to be heard all over Bohemia and its surrounding regions, influencing multiple following generations of composers. This sequence of events is perhaps paralleled only by Felix Mendelssohn-Bartholdy's performance of the St. Matthew Passion at the Berliner Singakademie in 1829 and the subsequent rise of the popularity of Johann Sebastian Bach and the rapid increase of editorial activity of his music.

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[19] Jan Hora, "Pražská varhanická škola", in: *Folia Organologica* 5 (2022), pp. 97–107: 97.

[20] Tomáš Thon, *Vývoj ediční činnosti v oblasti staré české varhanní tvorby*, p. 92.

1.6.1 Publications of Bohemian Organ Music in the 1830s

Marco Berra (1784–1853), originally coming from the Italian town of Campagna, was the first significant music publisher in Prague. Educated in Vienna at the prominent publishing firm Artaria, Berra set up his own business in Prague in 1811, comprising a publishing house and a "*Kunst-Musik- und Landcharten Handlung*" (Art, Music and Map Shop) at Egidy-Gasse 453.

Alongside new compositions and arrangements, Berra's publications included compilations of works primarily authored by Bohemian composers from the preceding centuries. The first notable collection of organ music was the two-volume *Fugen und Praeludien älteren vaterländischen Compositoren*, published by Berra, Enders and Haase in 1832. Both volumes consist of 20 pages and include preludes, toccatas and fugues by Seger, F. X. Brixi, Jan Zach and Johann Ernst Eberlin, as well as two stylistically more contemporary fugues by Jan Křtitel Vaňhal and Antonín Rejcha.[21]

A far more ambitious – and immensely successful – project was the three-volume, nearly 300-page compilation entitled *Museum für Orgelspieler.* Assumedly first published between 1832–1834 (the publication is not dated), the *Museum* was edited by Karel František Pitsch (1786–1858), who had recently been appointed as organist at the church of St. Nicholas. According to Jiří Smolka, the *Museum* was partly intended as a critical response to the *Fugen und Praeludien* in its attempt to correct the latter's musical errors in the pieces contained in both editions. However, the *Museum* contains significant inaccuracies of its own, including composer misattributions, abbreviations of pieces, and other editorial changes such as transpositions. Smolka, who provides a detailed list of all the known errors and editorial changes in his article, states that the errors in the *Museum* as well as the *Fugen und Praeludien* stem from the insufficiently critical handling of manuscript sources serving as templates. Since the works were copied and transmitted amongst organists primarily for practical use in liturgy, stating an author often was often not deemed necessary, compositions were abbreviated as needed for a particular part of the service, and

[21] Jan August Vitásek et al. (ed.), *Fugen und Praeludien von älteren vaterländischen Compositoren.*

transposition by a whole tone was required due to the difference between the *Chorton* and *Kammerton*.[22]

The other remarkable fact about the *Museum* is its emphasis on the works of older German composers – Johann Jakob Froberger, J. J. Fux, Georg Friedrich Händel, Carl Philipp Emanuel Bach – and the contrapuntally focused works of the aforementioned Seger, Brixi, Zach, Kuchař and Kopřiva. The collection is conservative in excluding pieces exhibiting any galant or classical influence, present in other works by Kuchař and Kopřiva – to say nothing of Pitsch himself, whose organ fantasias are stylistically wholly romantic. This editorial decision is understandable in the context of the rise of historicism and one of its core aspects, the conceptualization and idealization of the "old masters".

Nonetheless, the *Museum* proved its role in Bohemian and later Czechoslovak history, being heavily used as a source for organ performance and examples in musical-theoretical and educational settings for over a century after its initial publication. In this regard, it was even more successful than another Pitsch-Berra volume from 1834, *J. Seegers Bezifferte Bässe […]*, a book of figured bass and harmony exercises supposedly composed by Seger, studied throughout the 19th century at the Prague Organ School and further musical institutions.

1.6.2 The Prague Organ School

The *Kunstfreunde für Kirchenmusik in Böhmen* (The Art Lovers' Association for Church Music in Bohemia) was founded in 1826. Its original purpose was the organization of concerts of sacred music, led by its members Václav Jan Tomášek (1774–1850), a prominent composer and pianist, Jan Augustin Vitásek (1770–1839), musical director at the Cathedral of St. Vitus, and Bedřich Diviš Weber (1766–1842), director of the Prague Conservatory. The unsatisfactory level of performances by local organists, especially those from the countryside, led to the decision to establish an institution

[22] Jaroslav Smolka, "Problém autorství českých varhanních skladeb 18. století v Pitschově „Museum für Orgelspieler"", in: *Hudební věda*, XIV (1997), pp. 242–257: 243–246.

offering extended education in music theory, composition, and organ performance, which the Conservatory did not offer.

The Prague Organ School (POS), founded in 1831, initially consisted of a single year of study comprising a theoretical part including harmony, figured bass, counterpoint and modulation, and a practical part with lessons in organ performance, improvisation, liturgical singing and conducting. At the end of their studies, pupils presented their compositions in a public setting where any attendee was permitted to propose theoretical questions. The *Kunstfreunde* association provided the most successful alumni with a financial prize and, in exceptional cases, the possibility of publication of their work.

Theory and improvisation were taught in a manner suiting the late classical and emerging romantic style under the leadership of the school's first three directors, namely Vitásek (1830–39), Robert Führer (1839–40), and Weber (1840–42). Karel František Pitsch, the director in 1843, put into place reforms such as the obligatory study of his and Berra's publications of 18th century Bohemian organ music, as well as the music of Johann Sebastian Bach and Felix Mendelssohn-Bartholdy, with whom Pitsch was acquainted. Pitsch also ordered the construction of a new instrument with a fully chromatic pedalboard and manuals to accommodate performances of this repertoire.[23]

The role of the POS was as essential in allowing for the continuation of a thus far unbroken lineage of organists in Prague. The performance tradition of Černohorský's, Seger's and their successors' compositions has never required a complete renaissance, as they were still in the common repertoire of the founders of the POS, passed on through alumni such as Antonín Dvořák, Leoš Janáček or Josef Bohuslav Förster, and taught to further students – after the merging of the POS with the Conservatory in 1890 – until this very day.

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[23] For more information, read: Hora, Jan: "Pražská varhanická škola", in: *Folia Organologica* 5 (2022), pp. 97–107.

2. Manuscript CZ-Pu 59 rm 22: Description and Overview

2.1 Location and Physical Parameters

The source bearing the title *Præambula ex diversis Tonorum Modis pro Organo* (henceforth *Praeambula*) is located in the musical manuscript collection of the National Library of the Czech Republic (CZ-Pu) in Prague under the shelfmark 59 rm 22. The volume's front and back covers and original quarter-leather binding are preserved. With dimensions of 22 x 27,5 cm, the manuscript consists of a blank front page and 65 landscape-oriented folios, all containing musical notation with the exception of f. 65v. The manuscript is not dated, but is presumed to have been written around 1820–1825 according to the catalogues of the National Library and RISM.[24]

2.2 Notation, Titles and Other Inscriptions

All aspects of musical notation, including clefs, accidentals, notes and rests, are written in the same hand, excepting minor musical corrections made in graphite or red pencil and the three-measure completion of nr. 4, made in graphite pencil by a different scribe.

The front cover of the source presents the full title of the *Praeambula,* as well as an inscription of the word *Finis* at the bottom of the cover. Inscriptions of personal names and various markings are frequent throughout the manuscript. However, none of these correspond to the handwriting of the original scribe, which is consistent in the following instances: the title on the front cover, an inscription at the top of f. 1r: *Ad M.[aiorem] D.[ei] Gl.[oriam],* titles positioned to the left of the first staff of a piece, ornamentation signs, and pedal markings.

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[24] *Praeambula ex Diversis Tonorum Modis pro Organo*, musical score, CZ-Pu 59 rm 22, National Library of the Czech Republic, Prague; https://opac.rism.info/rism/Record/rism550505129?id=550505129&View=rism (accessed 4 Feb. 2024).

Inscriptions of varying authorship recurring throughout the source include the personal names Segert, Brixi and Kuchař in graphite pencil and *Mattl* and *Bart* in ink, as well as three markings with an unclear meaning. These consist of a cross sign (in graphite pencil or red ink, *Fig. 1a.*) in the vicinity of the first measure of various pieces, as well as two distinctive signatures (*Fig. 1b.* and *c.*).

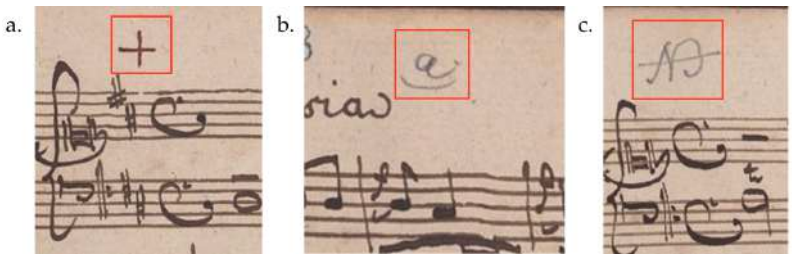

Fig. 1. Recurring signatures in the Praeambula.

Additionally, abbreviated remarks appear above the first measure of numerous pieces and seem to be referencing another source containing a copy of the same piece. The form of these references is *B. N.[umber] [x]*, in six instances followed by *in 2do transp.*, likely indicating a transposed version. There is no evident correlation between the given numbers and the position of the pieces extant in relevant contemporary manuscript copies or publications.

2.3 Authorship

Due to no occurrence of a signature in the manuscript attributable to the author of the *Praeambula*, determination of the scribe proves to be problematic. When compared with other noteworthy manuscript sources compiled in Prague, Leipzig, Dresden or Berlin between the late eighteenth and mid-nineteenth century containing music by the same or related composers as the *Praeambula*, there is not a single exemplar with equivalent or suggestively similar musical handwriting. Though the author's identity thus remains uncertain, they would've likely been an organist in one of Prague's churches with direct access to autographs of the works or their copies made by the Seger's, Brixi's or Kuchař's students.

2.4 Ownership of the Manuscript

Though there are indications in the *Praeambula* that suggest the manuscript was studied and performed by musicians other than the author, such as fingerings (nr. 34) and tonality markings in modulating pieces (nr. 18&19), the lack of signatures graphically corresponding to them in handwriting precludes any precise identification.

However, there is a possibility that the manuscript was at a certain point in the possession of Marco Berra, who would have utilized it in his publication of the *Museum für Orgelspieler*, edited by Karel František Pitsch. The edition comprises 72 preludes and fugues in total, with numerous preludes corresponding to those in the *Praeambula*.

One of the manuscript sources Pitsch and Berra certainly drew from is a collection of 84 preludes by Seger.[25] Notwithstanding the improbability that Berra copied the music himself, his ownership of the manuscript is stated on the front cover. Interestingly, cross signs in red ink identical to those in the *Praeambula* appear throughout the manuscript. (*Fig. 2a.*, compare with *Fig. 1a.*) Furthermore, inspecting the musical penmanship brings about a hypothetical correlation with the *Praeambula*: when compared with two measures on the verso side of the *Praeambula*'s title notated independently of the rest of the manuscript (*Fig. 2b.*), there appear to be graphical similarities, most notably in the representation of the C1 clef (*Fig. 2c.*), incomparable to its form in other contextually relevant sources.

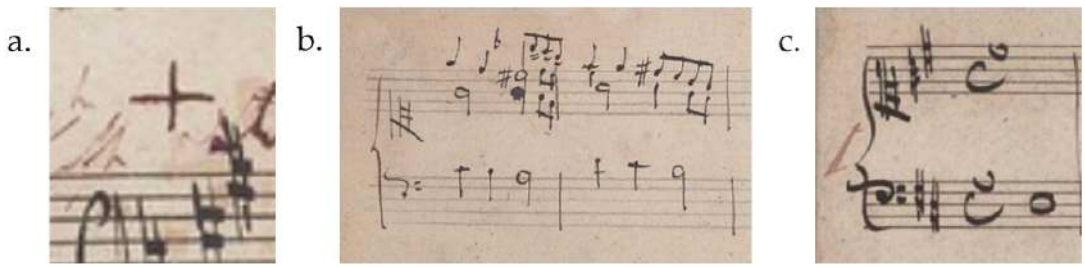

Fig. 2. a. Red cross marking in Seeger's Praeludia; *b. Two measures notated independently of the rest of the manuscript in the* Praeambula; *c. Incipit of the first piece in* Seeger's Praeludia.

[25] *Seeger's Praeludia*, CZ-Pu 59 R 62, musical score, National Library of the Czech Republic, Prague.

2.5 *Bart* and *Mattl*

In the *Praeambula*, the names *Bart* and *Mattl* appear frequently alongside those of Seger, Brixi and Kuchař. Searching in contemporary musical lexicons renders two possibly relevant entries for *Bart* in Dlabač's *Allgemeines historischer Künstler-Lexikon* Michael Barth, cantor and organist in the Bohemian town of Eger (Cheb) as of 1739; and Josef Bárta, a priest and organist who worked at the St. Salvator church of the Order of Minims in Prague until 1772 before moving to Vienna, where he gained popularity as an opera composer.[26] Perhaps the most plausible person in question, however, would be the Duchcov-born composer František Xaver Partsch (alternatively spelled *Bartsch*) who served as the director of music in the Týn church from 1795 till his death in 1822.[27]

While the pieces signed *Bart* in the *Praeambula* are all ascribed to either Seger or Brixi, it is plausible that the signature references a no longer extant or so far undiscovered manuscript by Partsch, Bart or Barta containing identical works.

While the name *Mattl* and its spelling variants do not occur as an entry in contemporary lexicons, the existence of an organ builder by the name of Jan Mátl is ascertained through his involvement with several instruments in Prague during the 1770s. Firstly, he is known to have constructed a single-manual organ with 6 registers in 1773 in the Chapel of St. Thecla of the Church of Our Lady of Sorrows belonging to the Elizabethan convent. Furthermore, Mátl repaired the Lohelius organ in the Basilica of the Assumption of Virgin Mary at the Strahov Monastery in 1778–1779. Again, all the works in the *Praeambula* bearing the inscription *Mattl* are attributed to other composers, a minor exception being nr. 6, a transposition to D major of a prelude by Seger featured later in the *Praeambula* and other sources exclusively in C major. As cross-references, *Mattl*'s and *Bart*'s hypothetical manuscript copies might

[26] The Minim Friary, located at the Old Town Square, was closed in 1784 as a result of the reforms of Holy Roman Emperor Joseph II. The church was purchased in 1863 by Czech Lutherans and is used by the Evangelical Church of Czech Brethren to this day.

[27] Dlabač, *Allgemeines historisches Künstler-Lexikon*, vol. 1, pp. 89–90; vol. 2, p. 426.

have been present and utilized in Marco Berra's publishing house during the preparation of the *Museum für Orgel-Spieler*.

2.6 Musical Contents

The manuscript of the *Praeambula* comprises 52 pieces in total, of which 35 pieces are entitled *Praeludium/Praelud.* including a *Praeludium Grave*, 8 pieces entitled *Praeambulum* (*Praeamb.*), 4 pieces entitled *Phantasia*, 3 pieces focused on modulation entitled *Transitus Tonorum*, *Transitus Tonorum per o[mn]es Tonos*, and *Mobile perpetuum,* and two unnamed pieces.

There is no stylistic distinction between the pieces entitled *Praeludium* and *Praeambulum*. The 4 *Phantasiae* and modulating pieces are conceived in a strict contrapuntal style and thus omit the free chordal introduction (including or excluding 16th/32nd note flourishes) that occurs in the majority of the *Praeludia* and *Praeambula*.

The ambitus of all the pieces ranges from C–c'''.

Ascertained composers of the works are limited to Seger, Brixi and Kuchař.[28]

2.7 List of Works in the *Praeambula*

The table on the following page (*Fig. 7*) provides general information about the works contained in the *Praeambula* in their order of appearance. For the reason of disagreement between sources as to the author of various pieces, only the signed name present in the *Praeambula* is stated.

[28] The RISM catalogue claims Matthäus Schlöger to be ascertained as the composer of nr. 4 but fails to list a source for reference. See: https://opac.rism.info/rism/Record/rism550505129?id=550505129&View=rism (accessed 4 Feb. 2024).

Number, Title, (Folio)	Signed Name	Key Signature	Time Signature	Number, Title, (Folio)	Signed Name	Key Signature	Time Signature
1. Transitus Tonorum (f.1r)	—	C major	C	27. Praelud. (f.32v)	Bart	C major	C
2. — (f.1v)	—	C major	C	28. Praelud. (f.34v)	—	Bb major	C
3. Prael. (f.2v)	—	C major	C	29. Praelud. (f.35v)	Segert	A minor	12/8
4. Praeludium Grave (f. 3v)	—	D major	C	30. Praelud. (f.36v)	Segert / Mattl	E major	C
5. Prael. (f.4v)	—	D major	C, 3/4	31. Praeludium (f.38v)	Brixi / Segert	A major	C
6. Praeamb. (f.5v)	Mattl	D major	3/8	32. Praelud. (f.39r)	—	C major	C, 3/4
7. Praelud. (f.6v)	Segert	C major	C	33. Praelud. (f.40v)	Mattl	G major	3/4
8. Praeludium (f.8v)	Segert	A major	C	34. Praelud. (f.41v)	—	Bb major	C
9. Phantasia (f.9v)	—	G major	3/8	35. — (f.43r)	—	Eb major	C
10. Praeamb. (f.10v)	Segert	C major	C, 3/4	36. Praelud. (f.43v)	—	D major	C
11. Praeamb. (f.12v)	Mattl	C major	C, 3/4	37. Praelud. (f.45v)	Brixi	A major	2/4
12. Praelud. (f14v)	Segert /	F major	C, 3/4	38. Praelud. (f.46v)	—	D major	C
13. Praeamb. (f.15)	Mattl / Bart	Eb major	C	39. Praelud. (f.48v)	—	D major	C
14. Praelud. (f.15v)	—	F major	C	40. Praelud. (f.49v)	—	D major	C, 3/4
15. Phantasia (f.17r)	Mattl	A major	3/4	41. Praeludium (f.50v)	—	C major	C, 3/4
16. Phantasia (f.17v)	Segert	D minor	3/4	42. Praelud. (f.51v)	—	C major	3/4
17. Phantasia (f.19v)	Mattl / Brixi	E major	3/8	43. Praelud. (f.52v)	Bart / Segert	Bb major	C
18. Transitus Tonorum per o[mn]es Tonos (f.20v)	Bart / Segert	C major	C	44. Praelud. (f.53v)	Segert	F major	C
19. Mobile perpetuum (f.23v)	Segert	C major	C	45. Praelud (f.55v)	Segert	A minor	C
20. Praeludium (f.25v)	Bart	F major	C	46. Praelud. (f.56v)	—	C major	C
21. Praelud. (f.26v)	Bart	C major	C	47. Praelud. (f.57v)	Segert	D major	C, 3/4
22. Praelud. (f.27v)	—	Bb major	C	48. Praeambulum (f.59v)	—	C major	3/8
23. Praeludium (f.28v)	Segert	Ab major	C, 3/8	49. Praeamb. (f.60v)	Mattl / Segert	Bb major	3/8
24. Praelud. (f.29v)	—	C major	3/4	50. Praeamb. (f.62r)	—	D major	C
25. Praelud. (f.30v)	—	F major	C	51. Praeamb. (f.63v)	Kuchař	G major	C
26. Praelud. (f.31v)	Segert	D major	C	52. Praelud. (f.64v)	—	C major	C

Fig. 3. List of works in the Praeambula.

3. Keyboard Instruments in the Context of the *Praeambula*

3.1 Relevant Organs and Their Dispositions

In order to grasp the idea of sonority that the composers of the works in the *Praeambula* had in mind, evaluating the specifications of instruments available to them is quintessential. This chapter lists some of the most significant organs used by Josef Seger, František Xaver Brixi, their contemporaries and successors, providing a concise history and overview including a list of registers for each instrument. Though a multiple century-long history of the organs has necessitated changes and renovations, a handful of the instruments surviving to this day remain more-less faithful to their original state. These include the Mundt organ at the church of Our Lady before Týn, the Starck organ at the church of St. Francis of Assisi, and the right-gallery Schwarz organ at the church of St. Nicholas. Through inspecting, playing and listening to these instruments, today's performer is led to a deeper understanding of the music of the great 18th century organists.

Fig. 4. Photograph of the Starck organ at the church of St. Francis.[29]

[29] Photograph by Štěpán Svoboda, 3/2016. Downloaded from: http://www.varhany.net/cardheader.php?lok=443 (accessed 7 Feb. 2024).

3.1.1 Church of Our Lady before Týn

The organ at the Týn church dates from 1673. Commissioned in 1670, the instrument was constructed over the span of three years by Johann (Hans) Heinrich Mundt (1632–1691), a Cologne-born builder active in Bohemia from 1668. The organ replaced a former instrument completed in 1573 by Albrecht Rudner and stands practically unmodified to this date, representing the oldest surviving organ in the city. The instrument, used in liturgy, performances and education by Josef Seger between 1741–1782, spans two manuals with a range of C–c‴ with a short octave and a pedal range of C–a with a short octave. Alongside its 29 registers, the Týn organ is furnished with two *Cymbelsterne*.

Hauptwerk	**Rückpositiv**	**Pedal**
Gedacktflöte 16′	Copula major 8′	Subbass offen 16′
Principal 8′	Principal 4′	Subbass gedeckt 16′
Copula major 8′	Copula minor 4′	Octavbass 8′
Flauta 8′	Octava 2′	Quinta 6′
Quintatön 8′	Quinta 1 1/2′	Superoctav 4′
Salicional 8′	Superoctav 1′	Mixtur 4x 2′
Octava 4′	Rauschquint 2x	Posaunbass 8′
Copula minor 4′	Mixtura 3x 1′	
Quinta major 3′		
Superoctava 2′		
Quinta minor 1 1/2′		
Sedecima 1′		
Mixtura 6x 1′		
Cembalo 4x		

Fig. 5. Disposition of the Mundt organ at the Týn church.[30]

[30] http://www.varhany.net/cardheader.php?lok=286 (accessed 7 Feb. 2024).

3.1.2 Church of St. Francis of Assisi

The other church accommodating Seger and his pedagogical activity, that of St. Francis of Assisi at the convent of the Knights of the Cross with the Red Star, houses an organ built by Abraham Starck (1659–1709) between 1701–2. Starck was also responsible for the construction of well-known organs in the church of St. Jacob (the workplace of Černohorský), the South Bohemian monastery Zlatá Koruna, and the choral organ in the Basilica of the Assumption of Our Lady in Brno. The St. Francis organ also survives in a near-original state, its most recent restoration carried out in 2016 by the Kánský and Brachtl workshop. The 14-register instrument's manuals have a range of C–c''' with a broken octave and the pedal consists of 18 notes, C–a with a short octave.

Hauptwerk	**Brustpositiv**	**Pedal**
Principal 8′	Gembshorn 8′	SubBass 16′
Copula 8′	Salicinal 8′	OctavBass 8′
Octav 4′	Fugara 4′	QuintBass 6′
Flauta 4′	Mixtur 4x 2′	SuperOctavBass 4′
Quint 3′		
Mixtur 6x 2′		

Fig. 6. Disposition of the Starck organ at the church of St. Francis.[31]

3.1.3 St. Vitus Cathedral

The history of the Metropolitan Cathedral of St. Vitus' organs is marked by unfortunate twists of fate. One of these was the near-complete destruction of the cathedral during the Prussian bombardment of Prague in June 1757, in which the monumental "Ferdinand"[32] organ, completed in 1567, burned to ashes. The organ,

[31] http://kansky-brachtl.cz/www/restaurovani/dispozice/krizovnici (accessed 7 Feb. 2024).

[32] Named after Emperor Ferdinand I., during whose reign (1556–1564) the majority of the organ was constructed.

built in the span of 12 years, comprised four manuals and a pedal, adding up to a whopping 71 registers with additional *Cymbelstern*, *Vogelgesang* and *Timpani* stops. Admired by the likes of Johann Andreas Silbermann and certainly well known to Černohorský, Seger and a young Brixi, the ill-fated instrument was followed by a new construction completed by Anton Gartner (1707–1771) in 1765. Brixi would have had an influence on the disposition of the new instrument, as he had been serving as musical director for three years by the time of its commission in 1762.
The 40-register organ, with its 2619 pipes, consisted of three manuals spanning a range of C,D–f‴, and a pedal with the common 18 note short-octave range of C–a. Out of use by the late 19th century, the organ was finally completely disassembled in 1923.

Hauptwerk	**Oberwerk**	**Brustpositiv**	**Pedal**
Principal 16′	Principal 8′	Copula major 8′	Subbass apertus 16′
Octava 8´	Copula major 8′	Principal 4′	Subbass clausus 16′
Quintatön 8′	Salicional 8′	Copula minor 4′	Octavbass 8′
Flauta dulciana 8′	Octava 4′	Octava 2′	Violonbass 8′
Gamba 8′	Copula minor 4′	Quinta 1 1/2′	Quinta 6′
Viola 8′	Waldflaute 4′	Mixtura 3x	Superoctava 4′
Quinta major 6′	Fugara 4′		Quinta minor 3′
Superoctava 4′	Quinta 3′		Mixtura 4x
Nachthorn 4′	Superoctava 2′		Bassbard 16′
Quinta minor 3′	Kleine Quint 1 1/2′		Schnarrbass 8′
Klein Octav 2′	Mixtura 4x		
Mixtura 8x			
Cembalo 4x			

Fig. 7. Disposition of the Gartner organ at the St. Vitus cathedral.[33]

[33] https://www.svatovitskevarhany.com/ (accessed 7 Feb. 2024).

3.1.4 Basilica of the Assumption of Virgin Mary, Strahov

At the time of Jan Křtitel Kuchař's appointment at the Basilica of the Assumption of Virgin Mary at the Premonstratensian monastery of Strahov, the temple contained two significant instruments: a small choral organ built by Abraham Starck in 1683 and a great organ on the west-side gallery, formerly built by František Fassmann in 1746. Both instruments were overhauled by Johann Lohelius Öhlschlägel (1724–1788) between 1765–74. The organist-composer, ordained as a priest at Strahov in 1755, functioned as the musical director from 1756 until his death. Lohelius' expertise in organ construction may be judged from his treatise on this topic, published by Antonín Hladký in 1786. The great organ, comprising 50 registers and 3177 pipes, managed to impress Wolfgang Amadeus Mozart, who performed improvisations on it during his stay in Prague in 1787.

Manual	**Pedal**
Principal 8′ (*)	Subbass gedeckt 16′
Copl major 8′	Octavbass 8′
Dulzflöte 8′ (*)	Quinta gedeckt 6′ (*)
Octava 4′	Superoctava offen 4′ (*)
Copl. minor 4′	
Quinta 3′	
Superoctava 2′	
Tertia 2′ (*)	
Rauschquimt 2x 1 1/2	(*) = registers added by
Mixtura 4x 1′	Lohelius

Fig. 8. Disposition of the choral organ by Starck/Lohelius at Strahov.[34]

[34] Johann Lohelius Öhlschlägel, *Beschreibung*, p. 86.

Hauptwerk	Brustpositiv	Rückpositiv	Pedal
Principal 8′	Principal 8′	Principal 4′	Subbass offen 16′
Bordun-Flaute 16′	Grob gedackt 8′	Copl major 8′	Untersatz in beyden Oktaven 16′
Salicional 8′	Flauta dulciana 8′	Schallmey 8′	Bombardbass 16′
Holföte 8′	Bassethorn 8′	Harmonica 8′	Possaunenbass 16′
Grob gedackt 8′	Ocatava 4′	Octava 2′	Principalbass 8′
Quinta von Metall offen 6′	Klein gedackt 4′	Copl. minor 4′	Octavbass 8′
Quinta von Holz gedeckt 6′	Quinta 3′	Quinta 1 1/2′	Fagotbass 8′
Octava 4′	Superoctava 2′	Mixtura 4x 1′	Grob gedackt 8′
Salicet 4′	Kleine Quint 1 1/2′		Quinta von Metal offen 6′
Flauta minor 4′	Kleine Superoctav 1′		Quinta von Holz offen 6′
Quinta 3′	Mixtura 6x		Trompetbass 4′
Superoctava 2′			Superoctava von Metall 4′
Kleine Quint 1 1/2′			Superoctava von Holz offen 4′
Mixtura 16x 4′			Tertian von Metall 4′
Cembalo 4x 2′			Quint minor 3′
			Kleine Octav 2′
			Mixtura 4x 2′
			Cornet 4x

Fig. 9. Disposition of the great organ by Lohelius at Strahov.[35]

[35] Ibid., p. 83–85.

3.1.5 St. Nicholas at Malá Strana

The instruments present in the church of St. Nicholas during František Xaver Brixi's and Karel František Pitsch's tenure were constructed by Thomas Schwarz (1695–1753) between 1745–7. Schwarz, formerly active in Brno and Brixen, worked throughout Jesuit colleges in Bohemia, Moravia and Silesia as an organ builder and repairer. The three instruments at St. Nicholas, consisting of a great organ on the back gallery and one on each side gallery, are considered his most significant work. The great organ and the double manual organ on the right-side gallery survive, while the smallest left-side gallery organ was transported to the church of Our Lady of the Snows before 1832 and overhauled multiple times since.

Hauptwerk	**Rückpositiv**	**Brustpositiv**	**Pedal**
Principal 8′	Principal 8′	Principal 4′	Principalbass 16′
Bordun - Flöte 8′	Flauta major 8′	Copl. major 8′	Subbass offen 16′
Quintadena 8′	Salicional 8′	Copl. minor 4′	Bordunbass 16′
Rohrflöte 8′	Gamba 8′	Waldflöte 4′	Quinta 12′
Octava 4′	Octava 4′	Octava 2′	Octavbass 8′
Nassat Quint 3′	Quinta 3′	Quinta 1 1/2′	Quintadena 8′
Nachthorn 4′	Flauta minor 4′	Superoctava 1′	Superoctava 4′
Spitzflöte 4′	Fugara 4′	Mixtura 3x	Trompetbass 8′
Quinta 3′	Quinta strepida 2x		Bumpart 16′
Sedecima 2′	Mixtura 4x		Cornet 3x
Quindecima 1 1/2′			
Superoctava 2′			
Sesquialtera 2x			
Mixtura 6x			
Cymbel 4x			

Fig. 10. Disposition of the great organ by Schwarz at St. Nicholas.[36]

[36] Ibid., pp. 91–92

Hauptwerk	Positiv	Pedal
Principal 8′	Principal 4′	Bordunbass 16′
Salicinal 8′	Copl. major 8′	Octavbass 8′
Quintadena 8′	Copl. minor 4′	Superoctava 4′
Octava 4′	Rauschquinta 3x	
Flautravers 2′		
Feldflöte 2′		
Quinta 3′		
Superoctava 2′		
Sedecima 1′		
Mixtura 4x		

Fig. 11. Disposition of the right-gallery Schwarz organ at St. Nicholas.[37]

Manual	Pedal
Principal 4′	Untersatz gedeckt 16′
Copl. major 8′	Octavbass 8′
Quintadena 8′	Superoctava 4′
Copl. minor 4′	
Fugara 4′	
Quinta 3′	
Octava 2′	
Quindecima 1 1/2′	
Sedecima 1′	
Mixtura 3x	

Fig 12. Disposition of the left-gallery Schwarz organ at St. Nicholas.[38]

[37] Ibid., p. 93.

[38] Ibid., pp. 93–94.

3.2 Other Keyboard Instruments

While the *Praeambula* and a majority of the composers' other keyboard works are clearly intended to be performed on the organ, one must take into account the presence of harpsichords and the prominence of clavichords as (not exclusively) practice instrument. In addition, the ever-growing production of fortepianos during and following the late 18th century is to be considered even in the context of organ music, as the division between organists and pianists only strengthened later throughout the 19th century.

Bohuslav Čížek, curator emeritus of the Czech Museum of Music, published two authoritative volumes on historical stringed keyboard instruments constructed between 1600–c.a. 1850 surviving in modern Czech instrument collections in 2010 and 2015 respectively. A summary of his research, taking place primarily between 1993 and 2013, assists in providing an overview of instruments relevant to the context of the *Praeambula* and the generation of the founders of the Prague Organ School.[39]

3.2.1 Harpsichords

While the number of surviving harpsichords in Czech collections is markedly limited, they represent rather unique instruments. The only preserved harpsichord of Johann Heinrich Gräbner Sr., built in 1722, is known to have been played by W. A. Mozart. A spinet from 1799 constructed by Engelberto Klinger, a builder and tuner employed by the Viennese court orchestra, has a range of C–f‴, unusual for a time when the low range of most stringed keyboard instruments reached FF. The two other 18th century harpsichords, both anonymous, are remarkable in their designs: one from the beginning of the century is built into a chest of drawers, the other from the second half of the century bears rich decoration in red and gold chinoiserie.

[39] Bohuslav Čížek, *Historické klavíry v Čechách a na Moravě*; Bohuslav Čížek, *Historické klavíry v Čechách a na Moravě II.*

3.2.2 Clavichords

According to Čížek's research, 37 surviving historical clavichords constructed between the late 17th century and the middle of the 19th century were located in Czech collections as of 2014. Among them are several instruments by well-known German and Austrian builders, including Johann Heinrich Gräbner Jr. and Johann. Five clavichords built between 1821–1850 represent the work of the Kunz family, originating in the Bohemian town of Kačerov. The brothers Ignatz (1783–?), Klemens (1786–1840), and Amand (1813–1881) Kunz are all listed as organ builders in local registers, though no organs built by either of them survive.

The only other extant clavichord by a Bohemian maker present in Czechia is the work of Tomáš Wokurka (ca. 1777–1835), a cabinetmaker and instrument builder based in Kutná Hora. The two ranges appearing in Wokurka and the Kunz brothers' clavichords are FF–a''' and FF–f''''.

3.2.3 Fortepianos

Similarly to the clavichords, Czech collections maintain a number of fortepianos by prolific foreign builders including Conrad Graf, Anton Walter, and John Broadwood & Sons. One unique instrument, a claviorganum consisting of a fortepiano and a chest organ constructed by Franz Xaver Christoph ca. 1780–1790, lies in the Moravian Museum in Brno.

By the late 18th century, a considerable number of builders had started constructing Viennese-style fortepianos in Prague. The work of six prominent makers active around the turn of the century survives, namely František Kolb, Leopold Sauer, Kašpar Schmidt, Antonín Ullrich , Jakob Weimes, Jan Michael Weiss, and Johann Bernard Herberth. Commonly appearing ranges of their instruments include FF–a''', FF–c'''', and FF–f''''.

4. Stylistic Elements of the *Praeambula*

4.1 Stylistic Roots of 18th Century Organ Music in Bohemia

As prefaced in Chapter 1, Bohemia and Prague as its centre represented a crossroads between Vienna and Dresden. In this sense, the general development of music in 18th century Prague derives from two major influences: the South German school and the Neapolitan style present in Saxony and Bohemia itself.

In his doctoral dissertation, Pavel Kohout draws attention to similarities between the three prominent genres in the organ works of Josef Seger – toccatas, fugues, and preludes – and their parallels in the compositions of the principal representatives of the South German school.[40] Johann Jakob Froberger's ricercars appear to have served as a model for fugues, Seger's toccatas contain elements traceable back to those of Johann Caspar Kerll, Froberger and Georg Muffat. The preludes also reflect various keyboard works by the aforementioned authors, as well as those of Johann Joseph Fux and Johann Pachelbel. The influence is largely limited to composers active before the generation of Gottlieb Muffat, whose heavily ornamented and French-inspired style differs from the more Italianate Bohemian music.

The formal construction of the works in the *Praeambula* suggests a compositional process based on the practice of partimento. The structure of the bass-lines provides motivic material, typical sequential patterns, and space for imitative counterpoint in the upper voices. The historical context of the pieces provides arguments for the possible influence of partimenti. Firstly, one must take into account the possibility of Černohorský studying this method during his Italian residence and passing it on after returning to his homeland. Secondly, the rising popularity of Italian opera and sacred works in Bohemia and the nearby Saxony was enforced by the presence of composers themselves in the case of Vivaldi, Tartini, Piani etc., and those educated by representatives of the Neapolitan partimento school such as Alessandro Scarlatti, who mentored the likes of Johann Adolph Hasse and Johann Joachim Quantz.

[40] Pavel Kohout, *Autentická interpretace*, pp. 79–92.

Finally, the partimento method was utilized by proponents of the South German school themselves – Georg Muffat, for instance, studied with Bernardo Pasquini, the first known author of a partimento collection.

4.2 Formal Structures in the *Praeambula*

The foundation of all the works in the *Praeambula* is a section in free counterpoint based on a short melodic or rhythmic motive that is rendered in imitation, repetition, inversion, etc. This section includes motivically related or unrelated sequences, most commonly the falling third, falling fifth, rising fifth and 7-6 sequence. The section may be preceded by an opening section containing chords (as a written-out framework for improvisation) and flourishes of 16th or 32nd notes in scales or arpeggios, commonly combined with pedal notes. The fundamental section often also contains a coda based upon a pedal point. Lastly, the *Praeambula* hold three pieces based on modulation within the fundamental contrapuntal framework.

4.2.1 The Contrapuntal Section

As stated above, every piece in the *Praeambula* either contains or consists exclusively of a free contrapuntal section with imitative elements. This section rarely begins with a single voice; in the majority of cases, one or two voices provide harmonic context to a motive first introduced most frequently in the highest voice. This motive may be melodic or rhythmic (or both simultaneously), and appears throughout the piece in different voices, at different pitches, in inversion, augmentation, or other forms of motivic transformation. (*Figure 13*)

A stricter, pseudo-fugal kind of imitation may be found in multiple pieces, though it does not follow proper fugue-writing principles in that the motive is not introduced by a single voice, and at times the *dux* presented in a voice is immediately followed by the *comes* in the same voice. (*Figure 14*)

Longer motives built of fast rhythmical values only appear in one voice at a time while the other voices move in counterpoint in slower values. (*Figure 15*)

The majority of pieces include a coda built upon a pedal point in the bass which utilizes the primary motive in the upper voices. (*Figure 16*)

Sequences either make use of the primary motive or introduce their own melodic or rhythmic material.

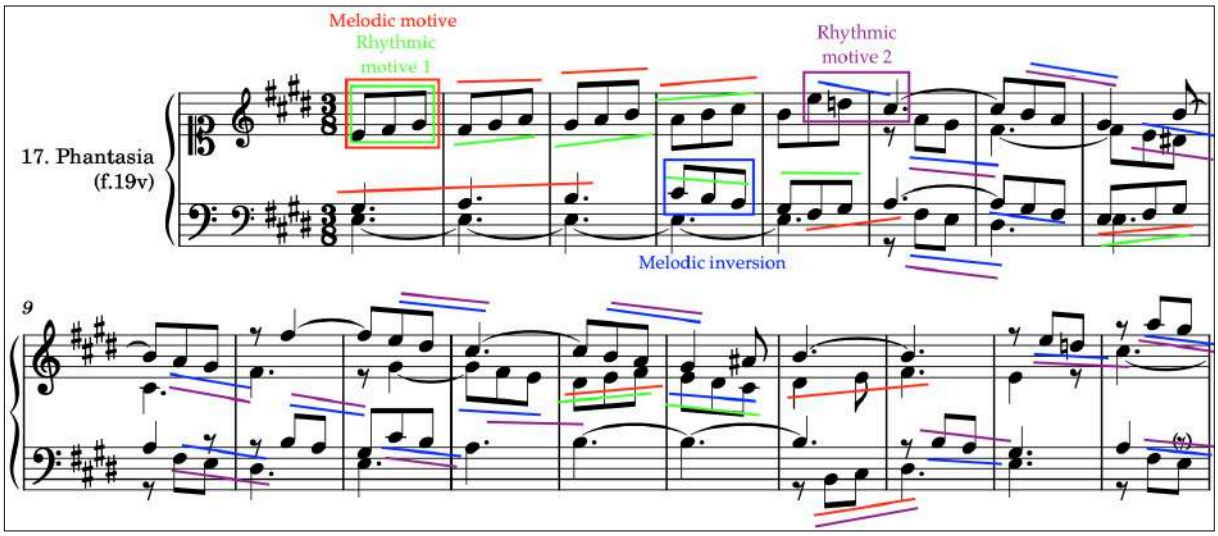

Fig. 13. Analysis of mm. 1–18 of nr. 17 based on melodic and rhythmic motives.

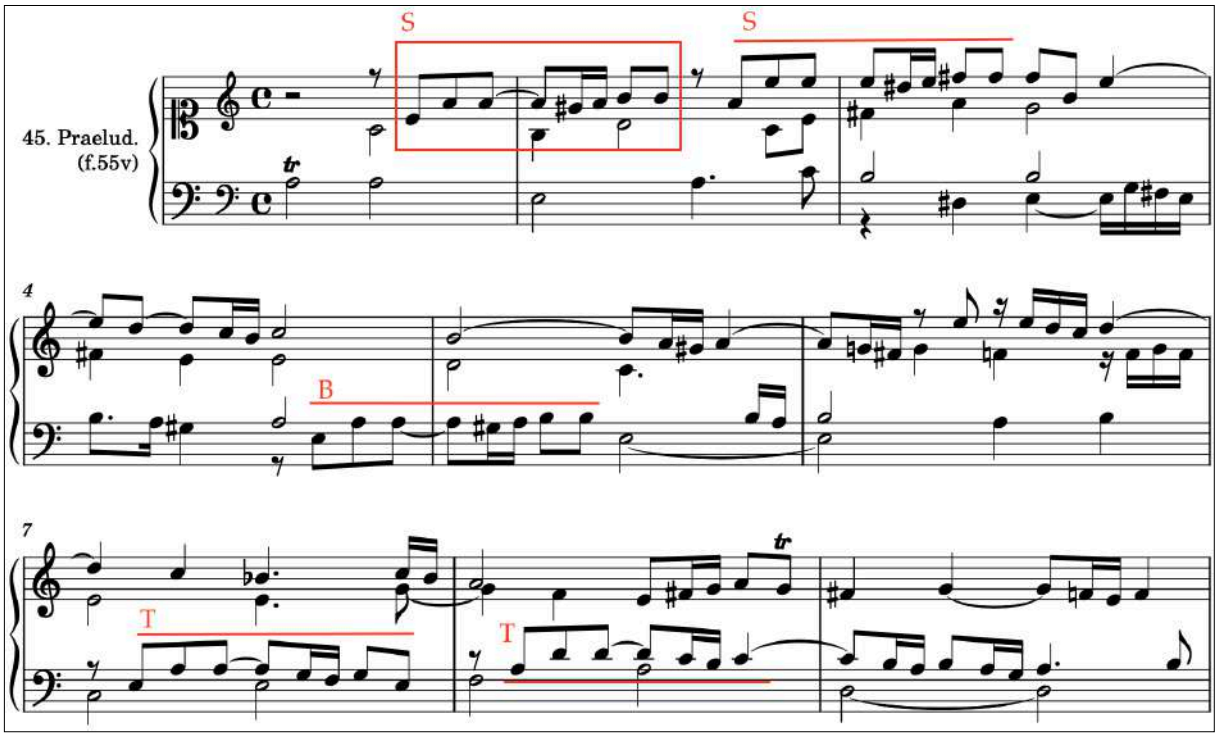

Fig. 14. Pseudo-fugal imitation of principal motive in mm. 1–9 in nr. 45.

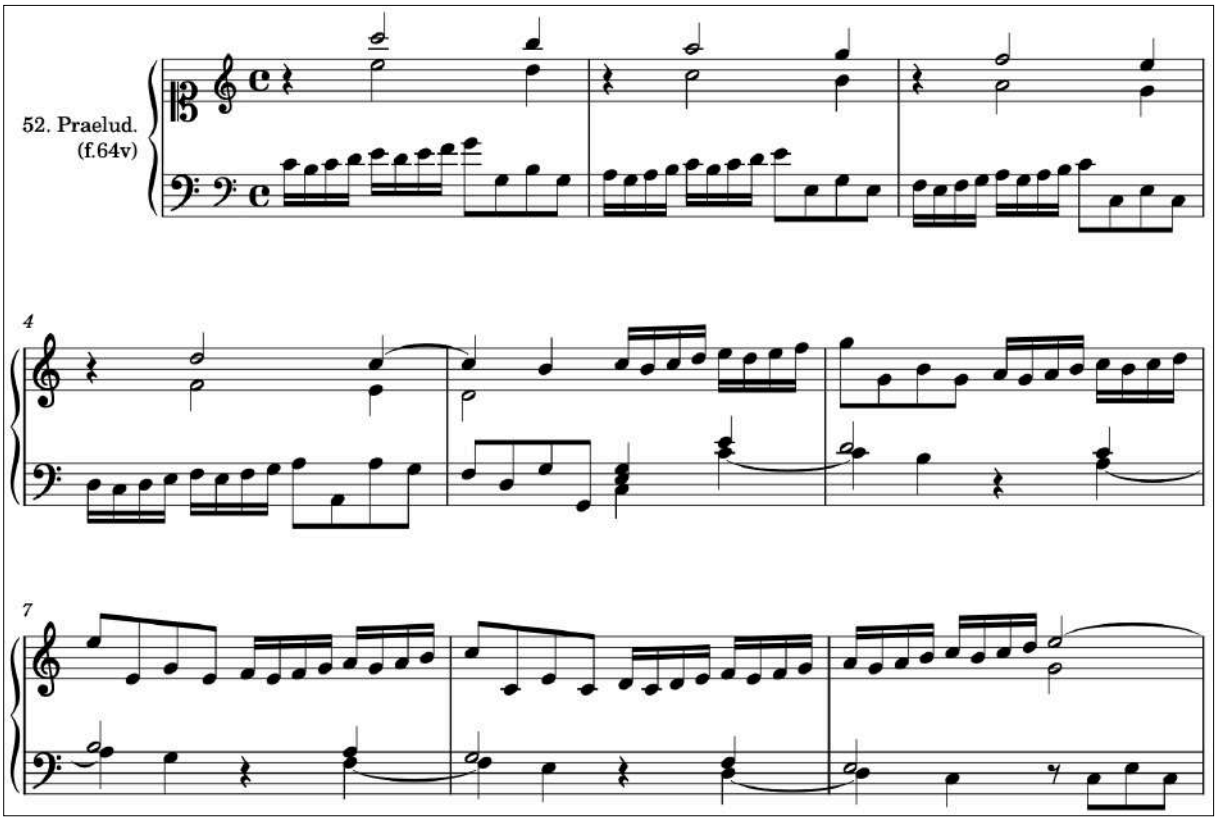

Fig. 15. Note value distribution in case of fast-value motives, mm. 1–9 in nr. 52.

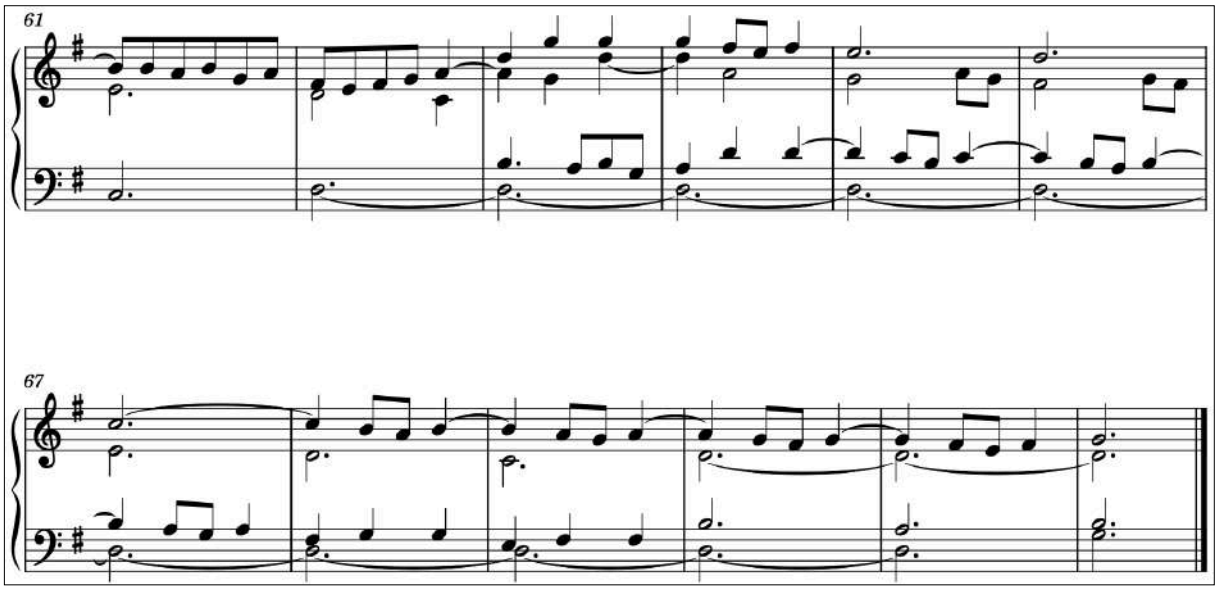

Fig. 16. Pedal point coda featuring principal motivic elements, mm. 62–72 in nr. 33.

4.2.2 The Opening Improvisation-Based Section

A defining feature of the style in the *Praeambula* is the opening section featured in the majority of pieces. Its length varies from a few measures (nr. 26, *Fig. 17*) to fifty (nr. 36). The section always includes chordal passages, considered by Kohout to be written-out frameworks for a performer's improvisation executed in the form of scales or arpeggios.[41] This begs the question, however, why the indication *Harp.*, denoting the arpeggiation of a chord and the following chords, sometimes appears multiple measures into the piece, e.g. in nr. 7, where it is only stated in m. 13. (*Fig. 18*) Whatever the case may be, a guide to the style of improvisation, should its execution be desired, is represented by the flourishes of 16th- or 32nd-note scales and arpeggios present in numerous pieces. These virtuosic passages are underlaid by a sustained pedal note in most cases. (*Fig. 19*)

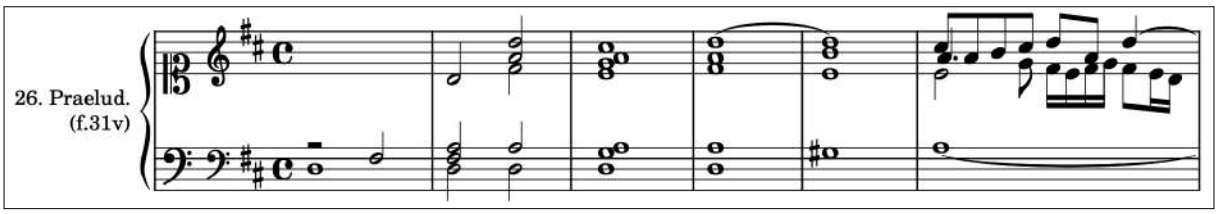

Fig. 17. Short chordal opening of nr. 26, mm. 1–5

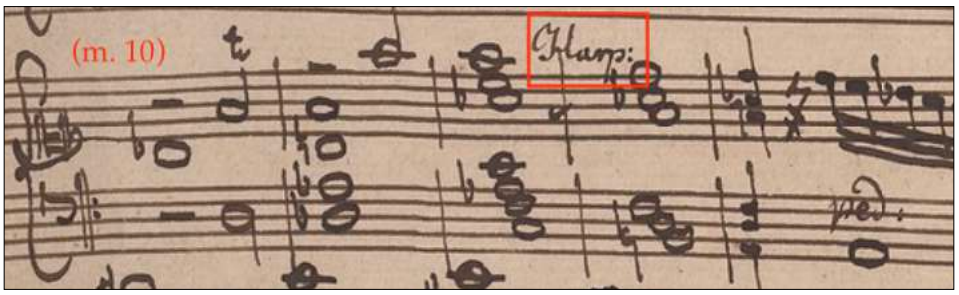

Fig. 18. Harp. *indication appearing in m. 13 of nr. 7. (f.6v in the manuscript)*

[41] Ibid., pp. 44–47.

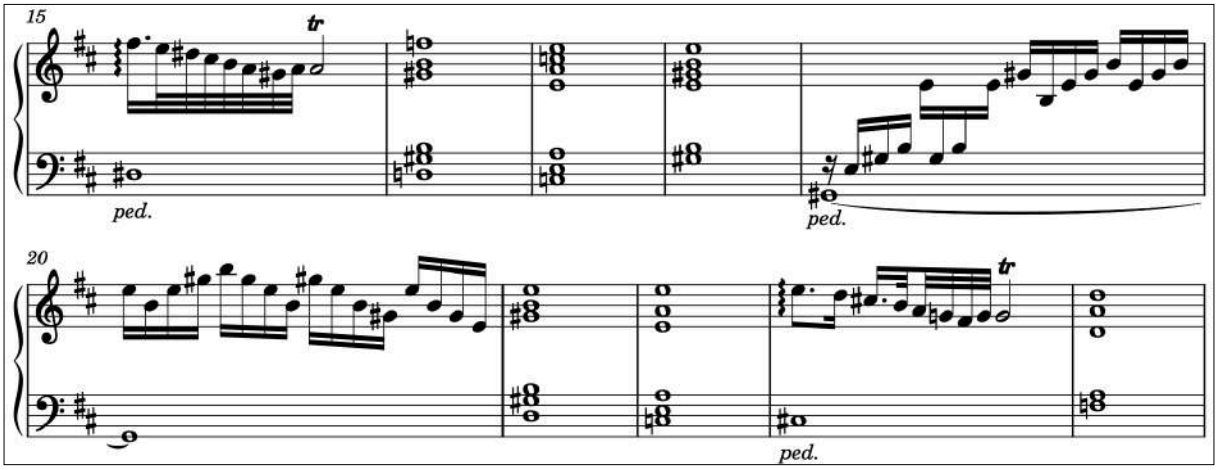

Fig. 19. Scalar and arpeggiated passages in mm. 15–24 of nr. 36.

4.2.3 Modulating Pieces

Four pieces in the *Praeambula,* composed within the general framework of the contrapuntal section described above, bear titles that indicate a composition based on modulation: *Transitus Tonorum* (nr. 1 and its extended version, nr. 27), *Transitus Tonorum per o[mn]es Tonos* (nr. 18), and *Mobile perpetuum* (nr. 19). An argument for the use of the *Praeambula* in a pedagogical, autodidactic or analytical setting are the tonality markers present at numerous cadences in nr. 18 and 19, though it is important to note that their placement is not systematic, i.e. they do not appear at every cadence or at a specific interval between cadences. Despite the presumed date of the source, the author of the tonality markers used old German organ tablature-based nomenclature. Chromatic notes are thus denoted as *Cis*, *Dis*, *Fis*, *Gis*, and *B*.

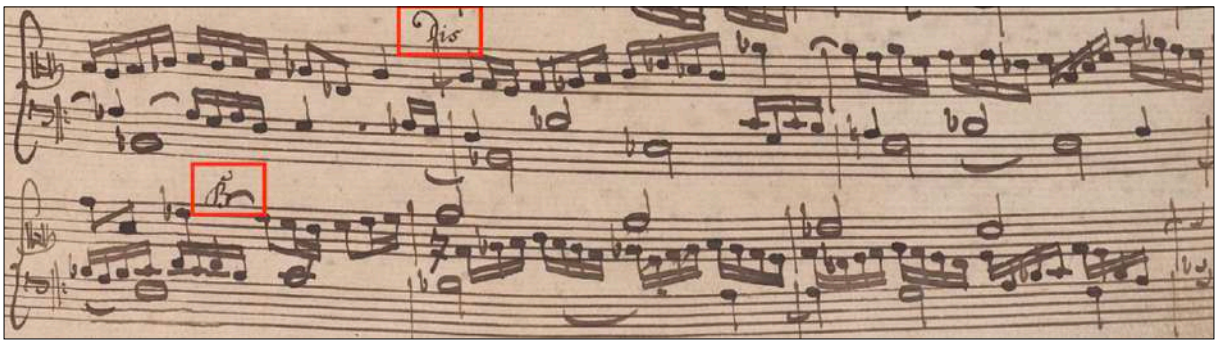

Fig. 20. Tonality markers in nr. 18 (f. 22r in the manuscript).

4.3 Ornamentation

The occurrence of ornamentation signs is rather infrequent in the *Praeambula*. The three kinds that are present include trills (marked *t.*), mordents, and arpeggios. Arpeggios are marked either using the *Harp.* indication or a slash placed next to or passing through a chord.

The former is described in Daniel Gottlob Türk's *Klavierschule* with the comment that the musical execution is left up to the caprice (*Willkühr*) of the player, recommending multiple arpeggiated iterations of the same chord, should the tempo allow.[42]

In the case of the slash, the precise meaning is ambiguous. Türk explains that it may be interpreted either the same way as other arpeggiation signs, or alternatively as an acciacatura, with the position of a slash within a chord determining between which two notes a passing note – ideally a half step under the higher note according to Türk – should be struck at the same time as the rest of the chord and immediately released.[43]

4.4 Stylistically Relevant Didactic Sources

When discussing the possible didactic context of the *Praeambula*, it is necessary to view the manuscript not only as a collection of pieces to study for performance, but also consider its potential use as a practical guide or source of inspiration for improvisation and composition of one's own preludes.

For a suggestion of what may have been transmitted in the improvisation and composition lessons of Černohorský, Seger, Brixi, and their contemporaries, three South German sources serve as relevant examples. The *Rottenbucher Orgelbuch* and Johann Baptist Anton Vallade's *Dreyfaches Musicalisches Exercitium* and *Der praeludierende Organist* represent schools of improvisation in a style comparable in various elements to that of Bohemian organ music, thus providing a didactic insight into the compositional process.

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[42] Daiel Gottlob Türk, *Klavierschule*, p. 330.

[43] Ibid., p. 314.

4.4.1 The *Rottenbucher Orgelbuch*

The first source worth inspection is the *Rottenbucher Orgelbuch* (1760), an as yet unedited manuscript originating from the Rottenbuch Abbey, possibly authored by Johann Ernst Eberlin. The first part of the source deals with different possibilities of figuring figured bass in common sequences and cadences in a bass-line. The following part demonstrates the varied possibilities of improvisation in up to three voices above a simple bass-line, as well as diminutions in the bass-line itself. The third part is a short guide to the form of the verset, explaining the principles of imitation in a four voice setting. The penultimate section contains fully composed preludes with figured bass and other markings, some of which are strikingly similar in style to those contained in the *Praeambula.* (*Fig. 21*), others composed in the more modern *galant* style. The final section of the *Rottenbucher Orgelbuch* presents additional preludes, paired with versets in the respective mode.

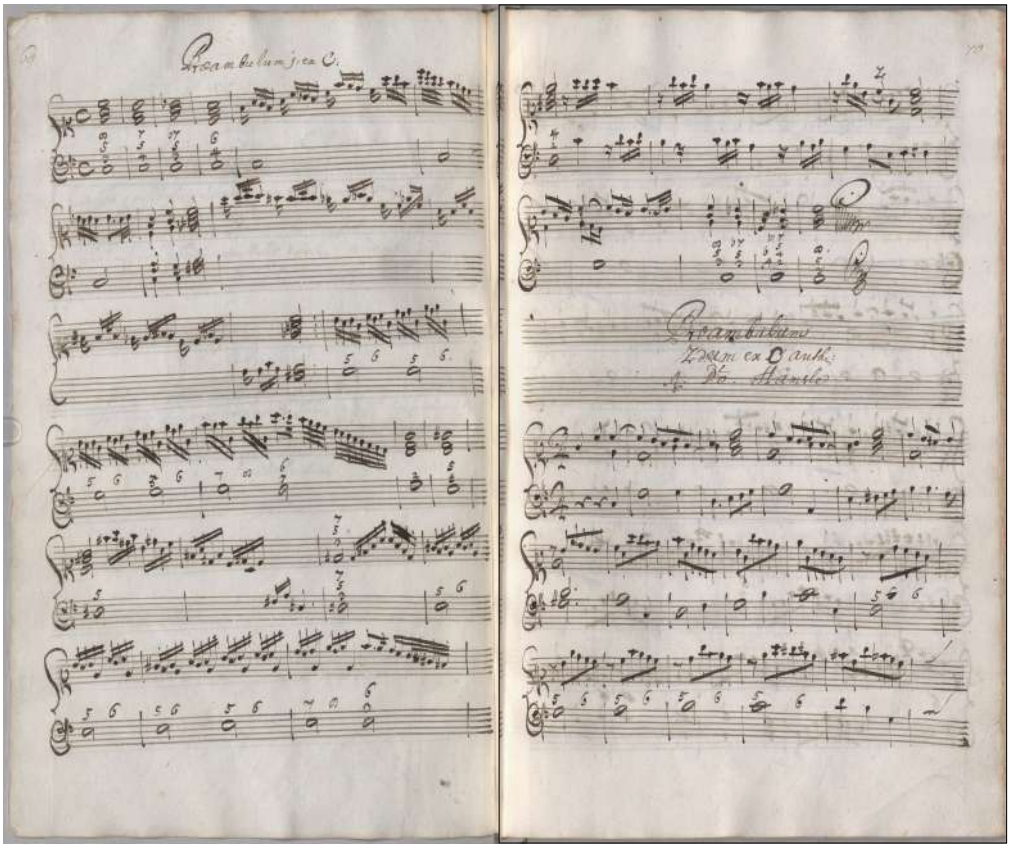


Fig. 21. Two pieces in the Rottenbucher Orgelbuch *stylistically comparable to the* Praeambula.[44]

[44] *Rottenbucher Orgelbuch*, BSB Mus.ms.261, pp. 69–70.

4.4.2 Vallade's Didactic Publications

Little is known of Johann Anton Baptist Vallade (c. 1722–c. 1780) except for his employment as organist in Mendorf and four published works, including the *Dreyfaches Musicalilsches Exercitium* (Augsburg, 1755) and *Der praeludierende Organist* (Augsburg, 1757). The former is a collection of seven prelude and fugue pairs, each prelude presented first as a written-out composition and then in the form of a partimento. This system allows the student to eventually improvise alternative contrapuntal and melodic figurations. In *Der praeludierende Organist*, Vallade provides a prelude in every major and minor key, separated into sections of a few measures each, followed by cadences that may be played at the end of each section. The aspiring improviser thus learns how to combine various bass-lines, melodic and imitative patterns to form a complete piece of any required length.

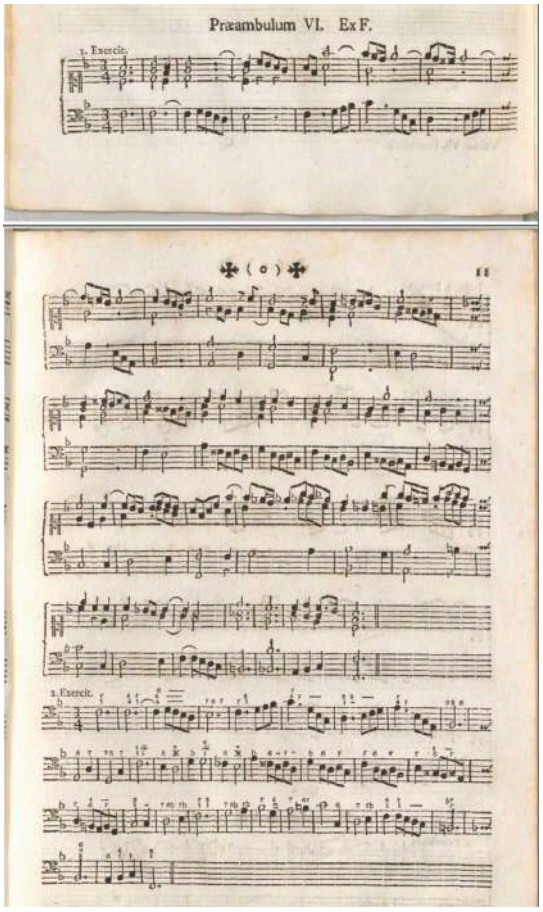


Fig. 22. A praeambulum *and its partimento in Vallade's* Dreyfaches Musicalisches Exercitium.[45]

[45] Johann Anton Baptist Vallade, *Dreyfaches Musicalisches Exercitium*, pp. 10–11.

5. Summary

In conclusion, the value of the manuscript CZ-Pu 59 rm 22 lies in its quantity and quality of copies of 18th century Bohemian organ works in the *praeambulum* form. The fact that it represents a contextually relatively late copy, along with its numerous markings indicating practical use, makes the source a significant document of the musical spirit of its time. Furthermore, it supports the ever more present emphasis in contemporary musically-theoretical thought on the relevance and influence of historical contrapuntal models and partimento on education, composition and improvisation well into the 19th century.
However, the *Praeambula ex diversis Tonorum Modis* is by far not the only significant collection of the music of Seger and his contemporaries. Other manuscript copies of identical and related works may be found in libraries and archives all around Europe and the United States. My hope is that the present thesis and the included edition spark interest in this topic outside of the Czech Republic, as it appears to merit further research: there are uncertainties surrounding the attribution of various compositions, one must consider historical sources elaborating on the method of executing improvisational sections in the preludes, the connection to the South German school and partimento-based composition requires more detailed study, etc. Additionally, the edition potentially provides keyboard players with new repertoire suitable for liturgical use, performance in concert settings (e.g. as preludes or interludes for vocal music), or the expansion of one's vocabulary in historical improvisation.

Lastly, I would like to thank Prof. Jörg-Andreas Bötticher for his trust, pedagogical guidance and never-ending support over the last years. I would also like to thank my grandfather Jan for teaching me to love classical music in general and appreciate early music in particular, and for giving me the impulse and courage to study abroad. Děkuji, dědo!

Critical Apparatus

Sources

This edition is based solely on the manuscript CZ-Pu 59 rm 22, located in the National Library of the Czech Republic. However, multiple manuscript sources and publications contain identical pieces, often with differing attributions. To aid in finding cross references and enabling further research, a list of the most comprehensive sources with a concise description of each follows:

- A manuscript in the National Library of the Czech Republic, CZ-Pu 59 R 3876, contains 26 pieces attributed to Josef Seger and František Xaver Brixi. The title page bears the inscription *Pro Anno 1773* and the signature *Strachota*, revealing its date as well as the potential copyist, Jakub Erhard Strachota.

- Another source from the National Library, CZ-Pu 59 R 62, bears the title *Seeger's Praeludia*. Containing 84 preludes, the collection was owned by the publisher Marco Berra, whose signature can be found on the title page. See ch. 2.4 for more information.

- *Ein Hundert acht und vierzig Praeludien, Fantasien und Fugen für die Orgel von Joseph Francisc. Seeger*, Leipziger Stadtbibliothek (D-LEm), Becker III.8.63. This manuscript, formerly owned by the organist and music researcher Carl Ferdinand Becker, contains 150 pieces in total. The entire compilation is attributed to Josef Seger. Copied in the late 18th century, it became part of Becker's collection by 1842, a date provided on the title page along with Becker's signature.

- One of the earliest prints containing Josef Seger's music is the *Sammlung von Präludien, Fugen, ausgeführten Chorälen*. Published in 1795 in Leipzig by Breitkopf, this edition contains a prelude identical to nr. 38 in the *Praeambula* along with two

other compositions by Seger. Interestingly, the compilation also comprises pieces by Dietrich Buxtehude, Johann Sebastian Bach, Johann Gottfried Walther, Georg Friedrich Kauffmann and Friedrich Wilhelm Zachow.

- The *Museum für Orgelspieler*, published between 1832—1834 by Karel František Pitsch and Marco Berra, contains 154 pieces in three volumes. 21 authors, including Seger, Brixi, and Jan Křtitel Kuchař, are represented in this compilation of preludes and fugues, though a significant quantity of the pieces appear to be misattributed. See ch. 1.6.1 for further information.

- *Josef Ferdinand Norbert Seger: Composizioni per organo*, a two-volume publication edited by Vratislav Bělský and Jan Racek, represents the most comprehensive modern publication of Seger's works. Published in 1961 (vol. 1) and 1962 (vol. 2) by Supraphon as part of the *Musica antiqua bohemica* series, the *Composizioni* comprise 57 preludes, toccatas and fugues. Though no unoriginal features such as dynamics, fignerings, etc. were added, the publishers chose to notate the music in three staves instead of two, with the bass permanently notated in the pedal staff. Considering the disposition of relevant historical organs (see ch. 3.1), namely the lack of chromatic notes in the bottom range of a short octave pedal and the upper limit of *a*, this editorial decision proves questionable in the context of a historically informed performance.

Critical Report

In the original manuscript , the right hand staff utilises the C1 clef, the left hand staff utilises the F4 clef. The editorial decision to change the C1 clef to a G2 clef has been made in order to comply with the modern standard of keyboard notation.
Following the manuscript, notation in two staves is retained in pieces that include pedal notes. These are marked *pedal* or *ped.* according to the manuscript.

Editorial changes in note duration and pitch are marked by a smaller note size and round brackets.
The original notation of rests, including their absence in empty measures and half-measures, is retained in the edition. Suggested rests provided for improved legibility are marked in round brackets.
Abiding by the modern standard, accidentals apply for the length of a measure or until changed. Courtesy accidentals present in the manuscript are retained. All editorial accidentals are marked in round brackets.
The real value of measures outside of the time signature is not explicitly indicated, following the ms. For further detail, see the list below.
Original beamings are retained. In the case of voice distribution between the two staves, the editorial freedom has been taken to diverge from the manuscript in certain cases in order to improve legibility and accommodate for the G1 clef in the right-hand staff (see above).
Except for the title of each piece, any text present in the manuscript is notated in italics. This includes personal names and inscriptions specifically related to musical notation, i.e. pedal, tonality, tempo and ornamentation markings. Unclear inscriptions (see ch. 2.2) are marked by an asterisk and introduced as a footnote.
All original text, including abbreviations, is written exactly as in the ms.
Any added editorial text, such as folio numbers, is notated in round or square brackets.
The following list contains editorial changes made in each specified piece, excluding suggestions for accidentals and rests, which are clearly marked in round brackets in the edition itself.

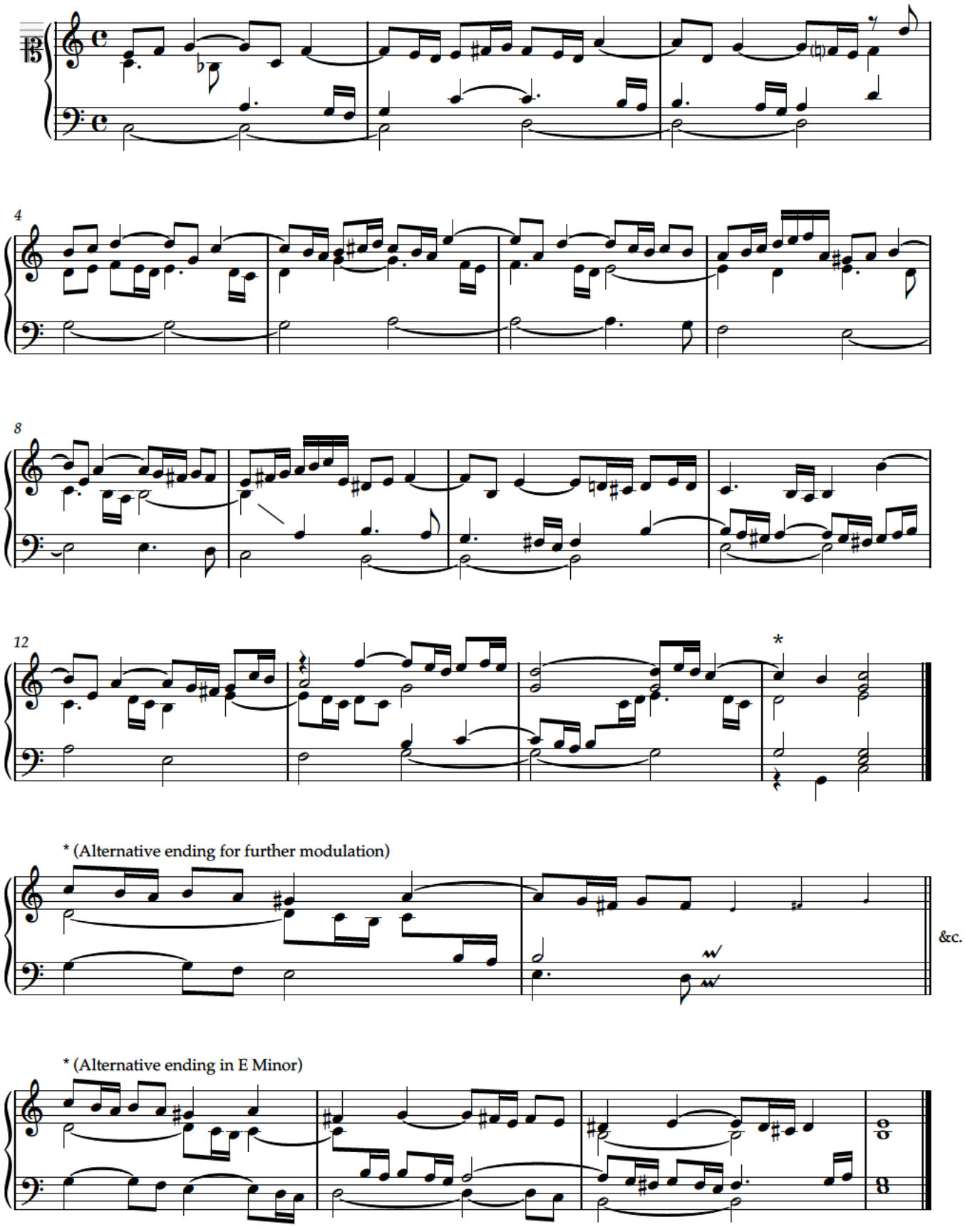
Nr.	Remarks
1	Short version of nr. 27.
3	Real value of m. 20 = 6/4.
6	Transposition in D major of nr. 48.

7	Real value of m. 9 = 5/4.
8	Real value of m. 15 = 2/4.
11	M. 37: suggested additional bar at the bottom of f. 13v included.
14	Real value of m. 30 = 2/4; real value of m. 45: 6/4.
15	Mm. 43–44: tie suggested in top voice.
19	Mm. 46–47: tie suggested in bass; m. 54: *a* in alto voice changed from a crochet (in the ms.) to a minim in order to continue the sequence.
20	Real value of m. 25 = 6/4.
23	Mm. 78–79: suggested tie in tenor.
26	Real value of m. 21 = 2/4.
27	Extended version of nr. 1; mm. 42–43: suggested tie in tenor voice; real value of m. 49 = 2/4; real value of m. 54 = 2/4.
28	Real value of m. 8 = 2/4; three unrelated measures written in graphite pencil follow the end of the piece in the ms. (f. 35r).
29	Real value of m. 18 = 6/8; real value of m. 23 = 6/8; m. 30: tie suggested in middle voice; m. 34: tie suggested in middle voice.
32	M. 72: alto voice originally dotted minim *f'*, bass voice originally dotted minim *a*..
35	Real value of m. 14 = 2/4.
38	Mm. 14-16: ties suggested in middle voices; real value of m. 32 = 6/4, extension of the E# in the bass by a half note suggested in place of an absent note or rest in the ms.
39	Real value of m. 27 = 2/4
40	Mm. 12–13: tie present in the r.h. in the ms. removed, as the chord is followed by a rest.
41	Mm. 75–76: tie between a-g# moved to mm. 74–75 to form a more logical tie between two same notes.
44	M. 11 contains 21 notes (of 32nd) value within beats 2-3, retained in the edition; real value of m. 16 = 5/4; real value of m. 27 = 7/16.
45	Mm. 18: *d'* suggested in middle voice to compensate for a seemingly missing beat.
47	Mm. 122–123: suggested tie in the bass.
48	Transposition in C major of nr. 6; mm. 18-19: suggested tie in middle voice, mm. 54-55 likewise.
49	M. 31: additionally inscribed note + marking *"vel f"* suggests an *f* instead of the *d'* in the bass.
52	M. 31-32: suggested tie in the alto voice.

1. Transitus Tonorum

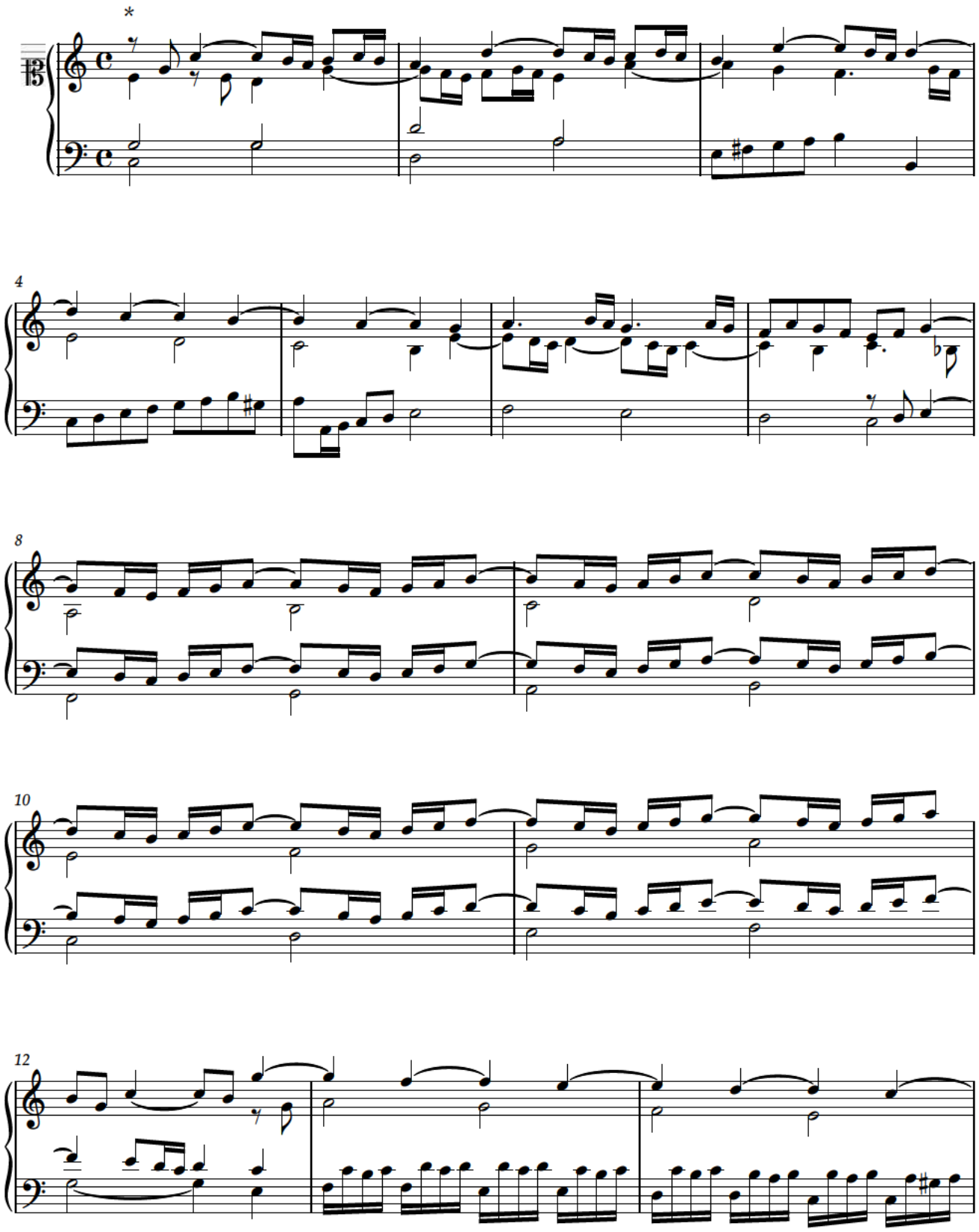
(f. 1r)

Ad M.[aiorem] D.[ei] Gl.[oriam]

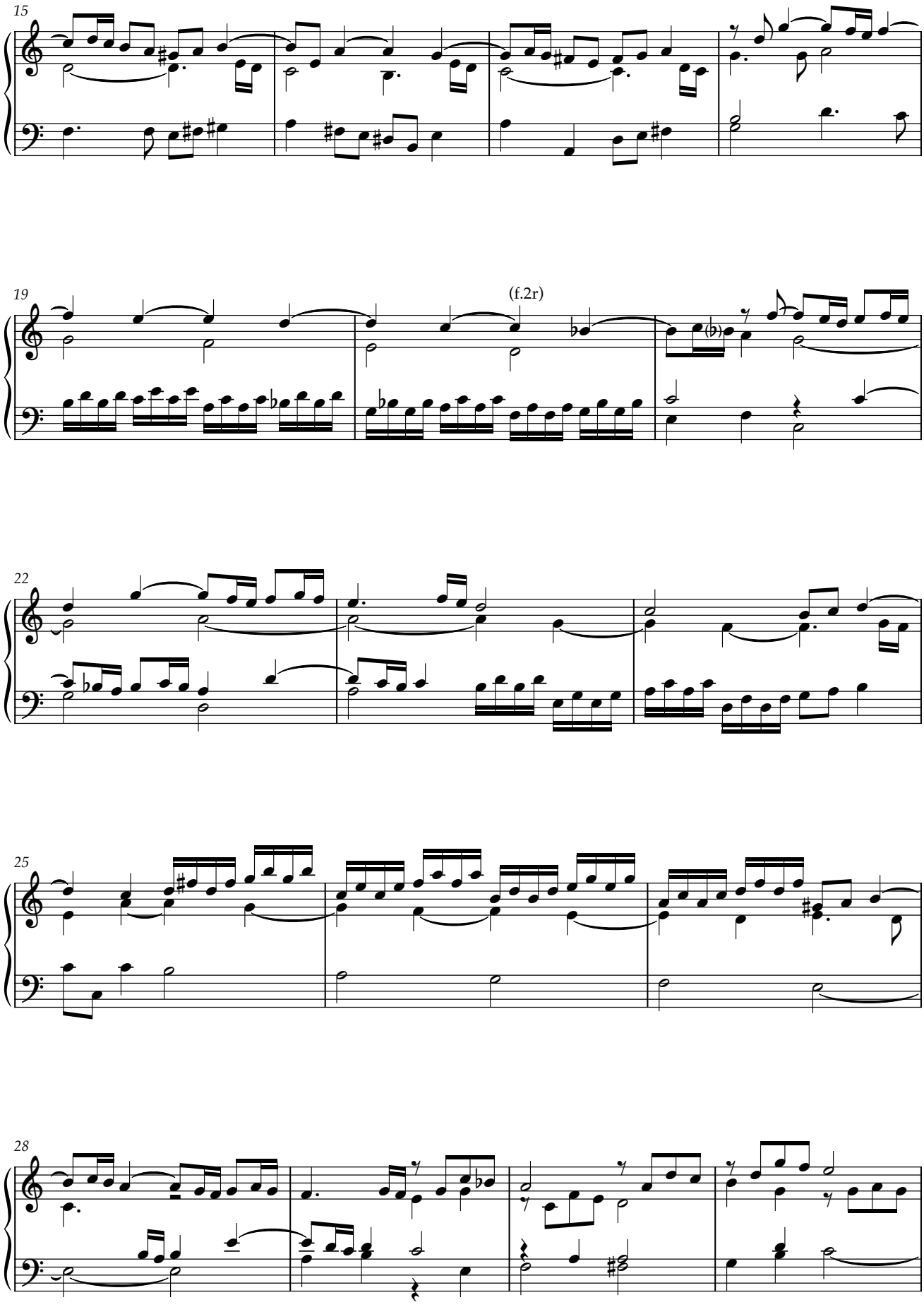


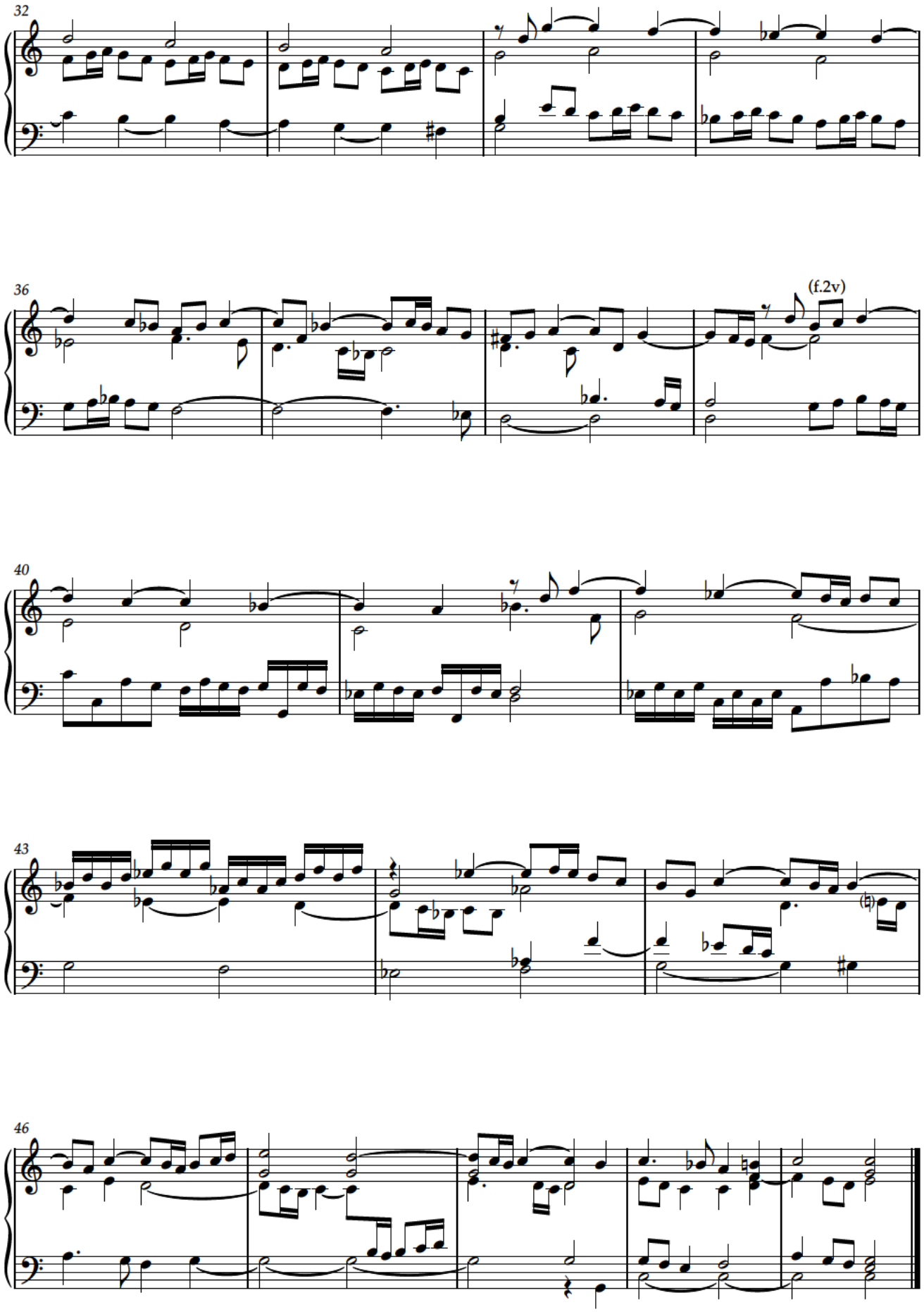
2.

(f. 1v)



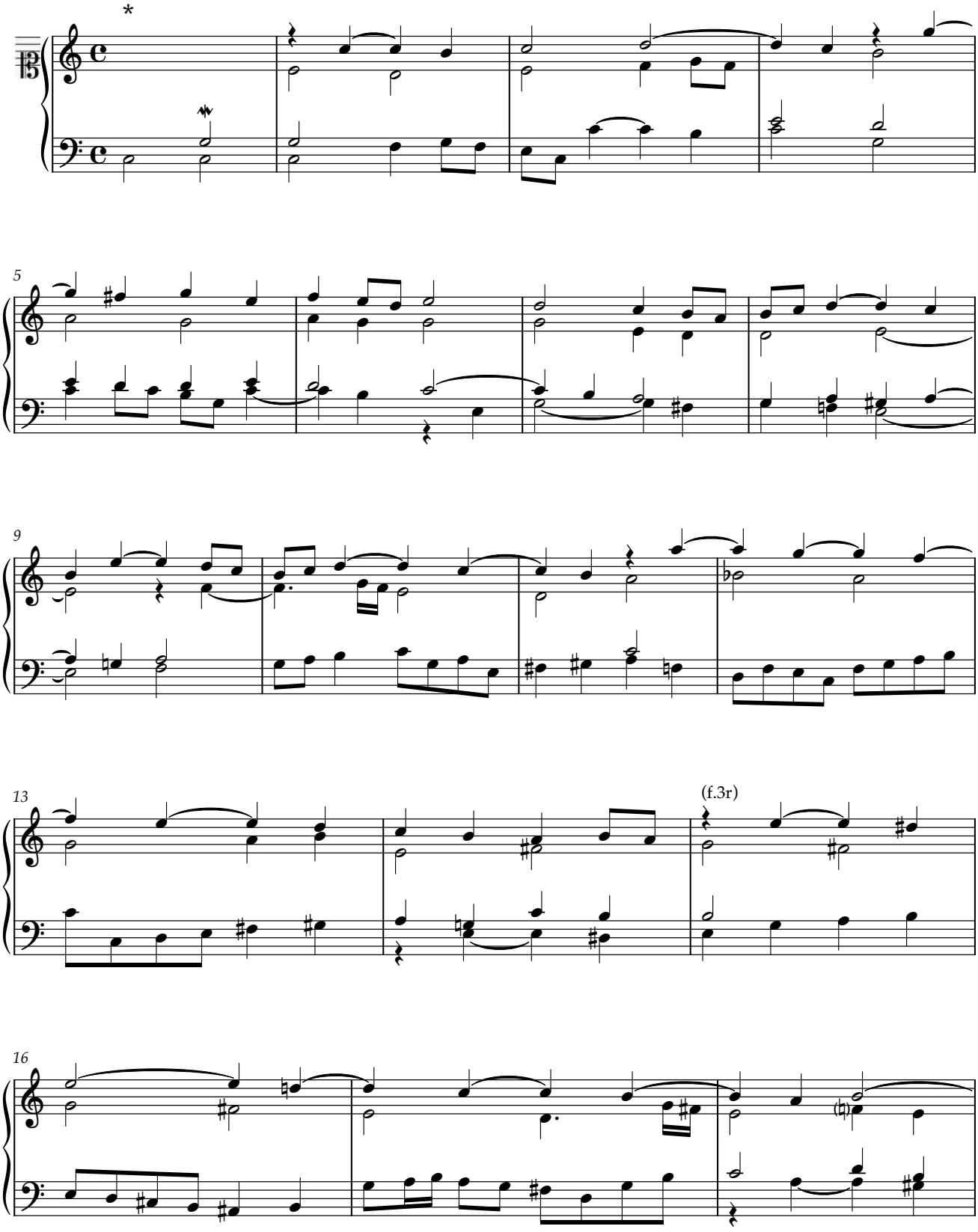
* Inscription in ms.: *B. N. 3 Zweyt transp.* (transposed by a second)


15
19
(f.2r)
22
25
28


32
36
(f.2v)
40
43
46

3.

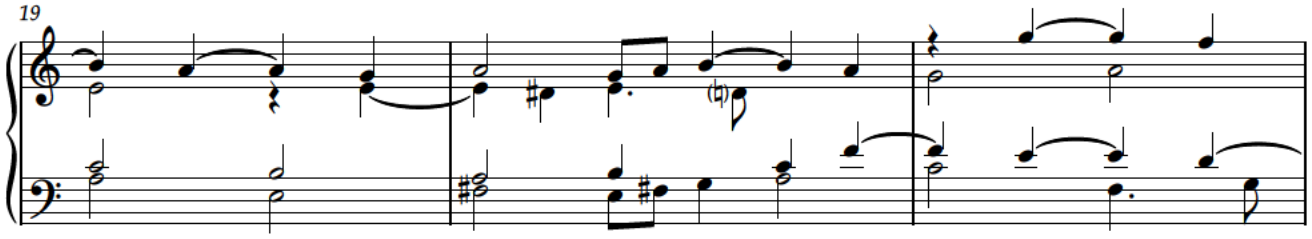
(f. 2v)



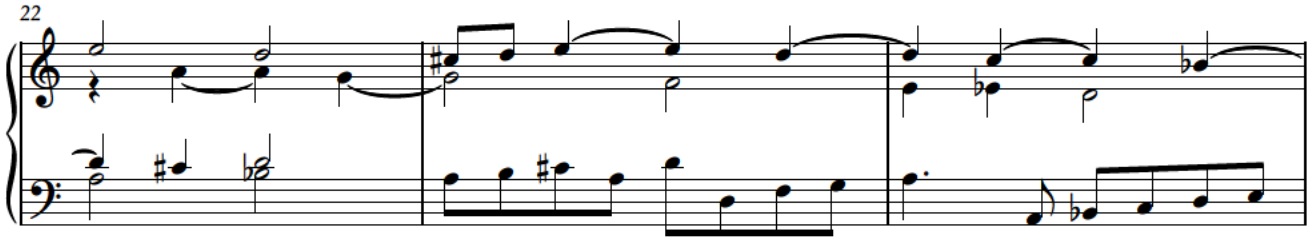
*Inscription in ms.: *B. 2*

2

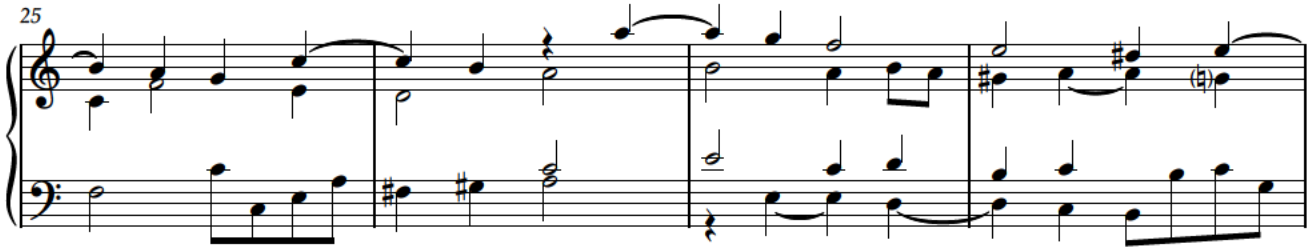
19



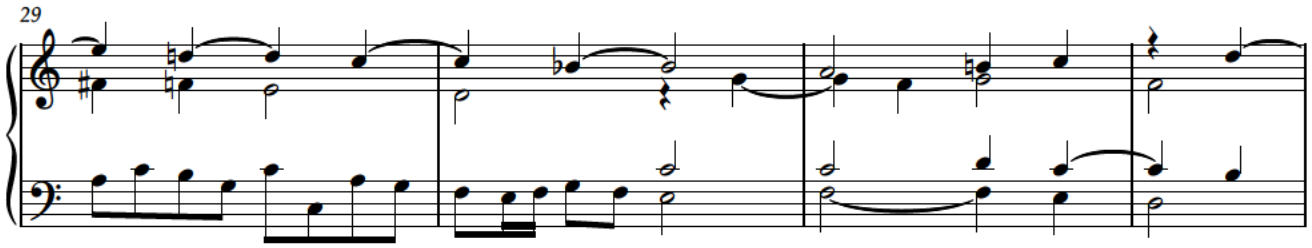
22



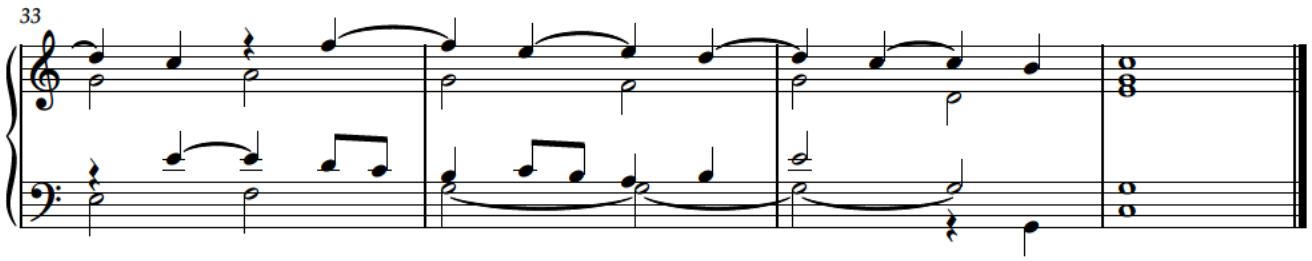
25



29

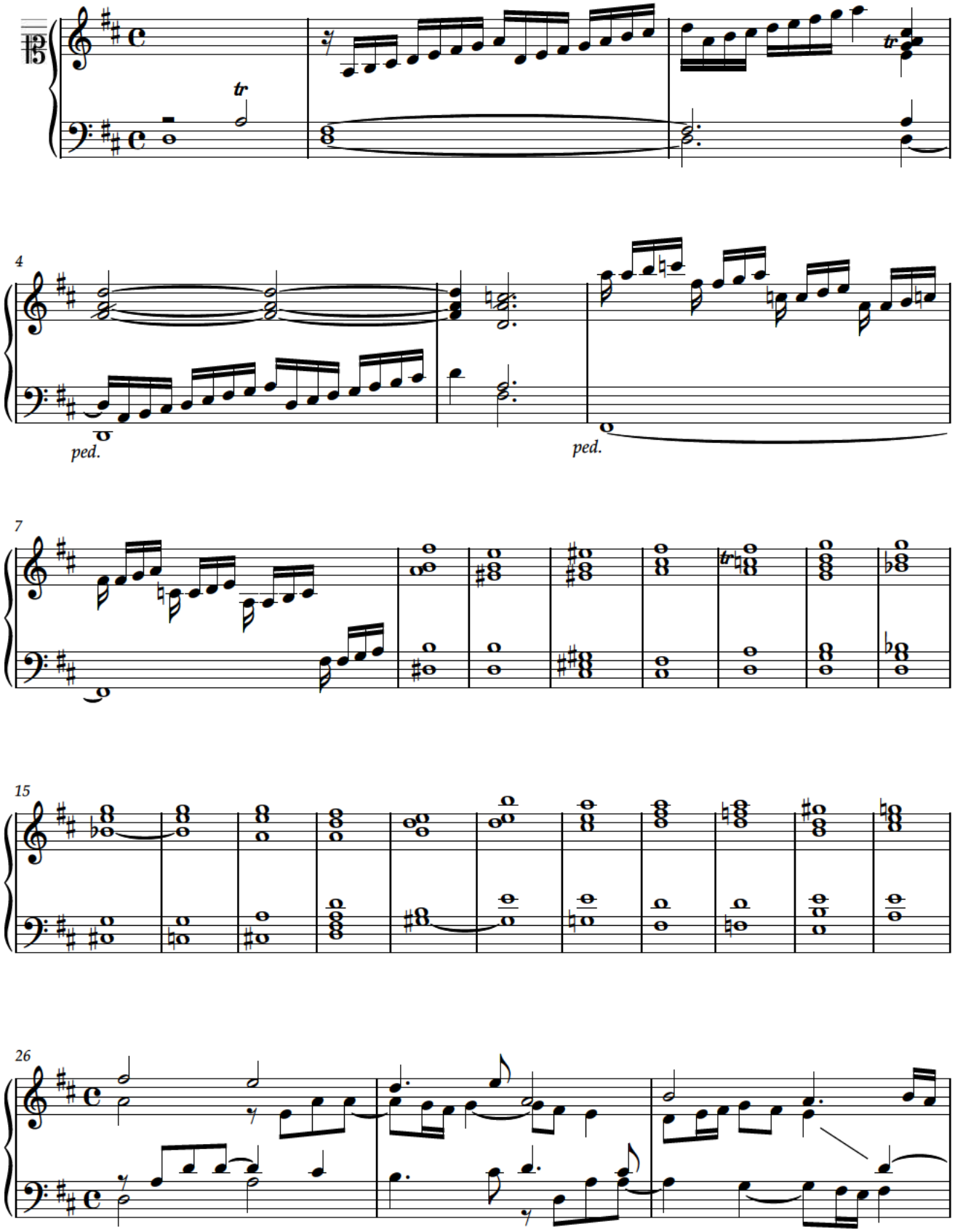


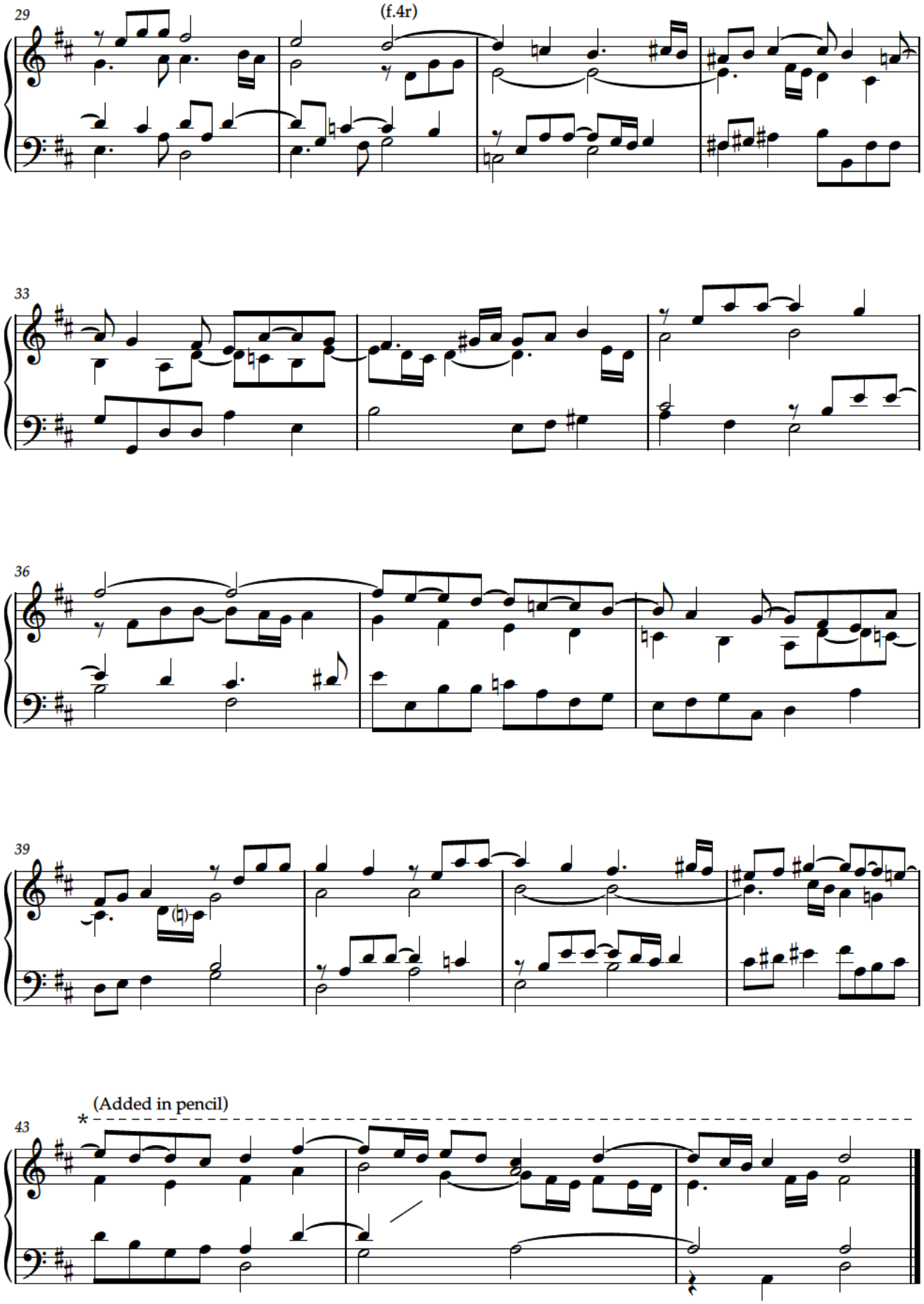
33



4. Praeludium Grave

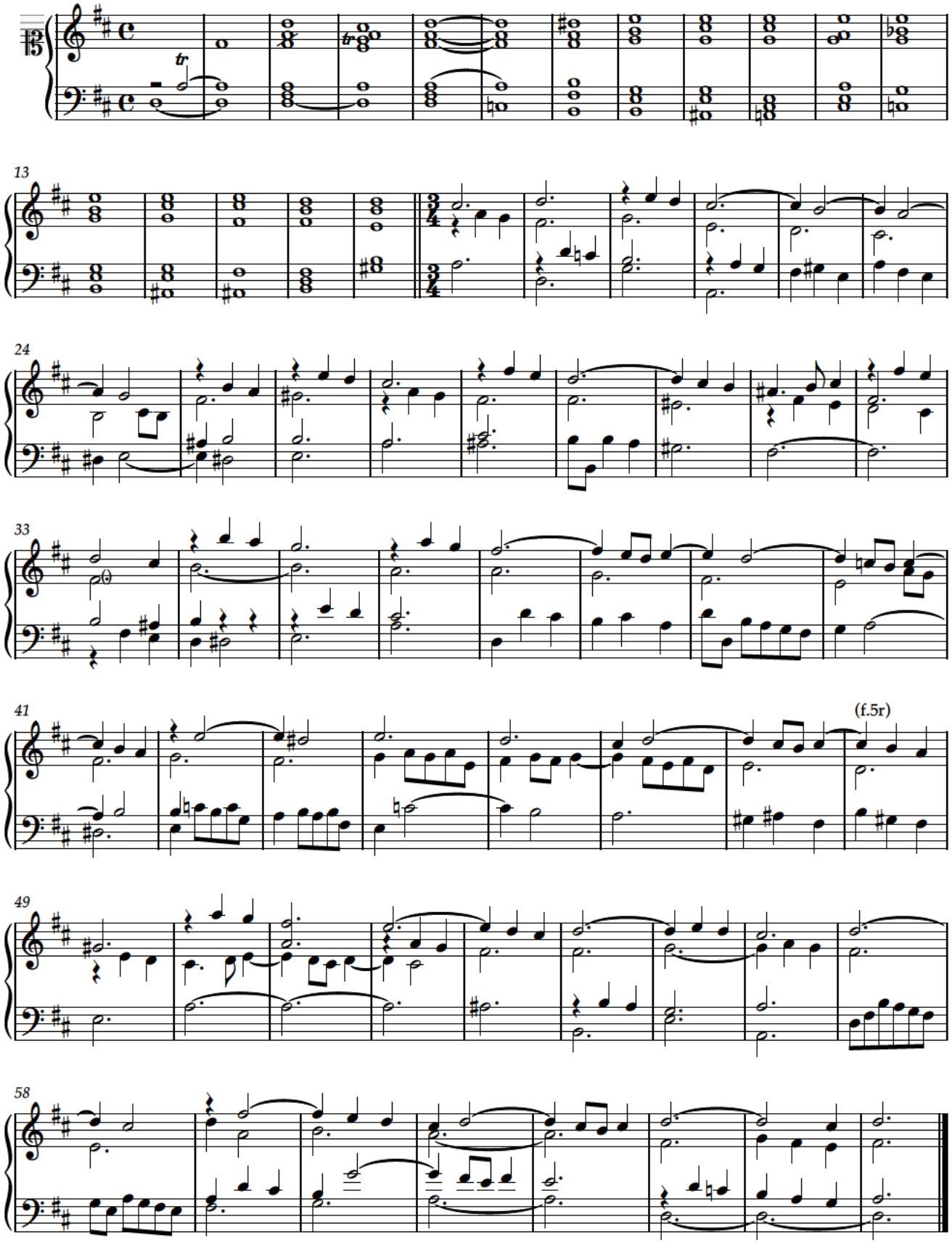
(f. 3v)




29
(f.4r)
33
36
39
(Added in pencil)
*
43

5. Prael.

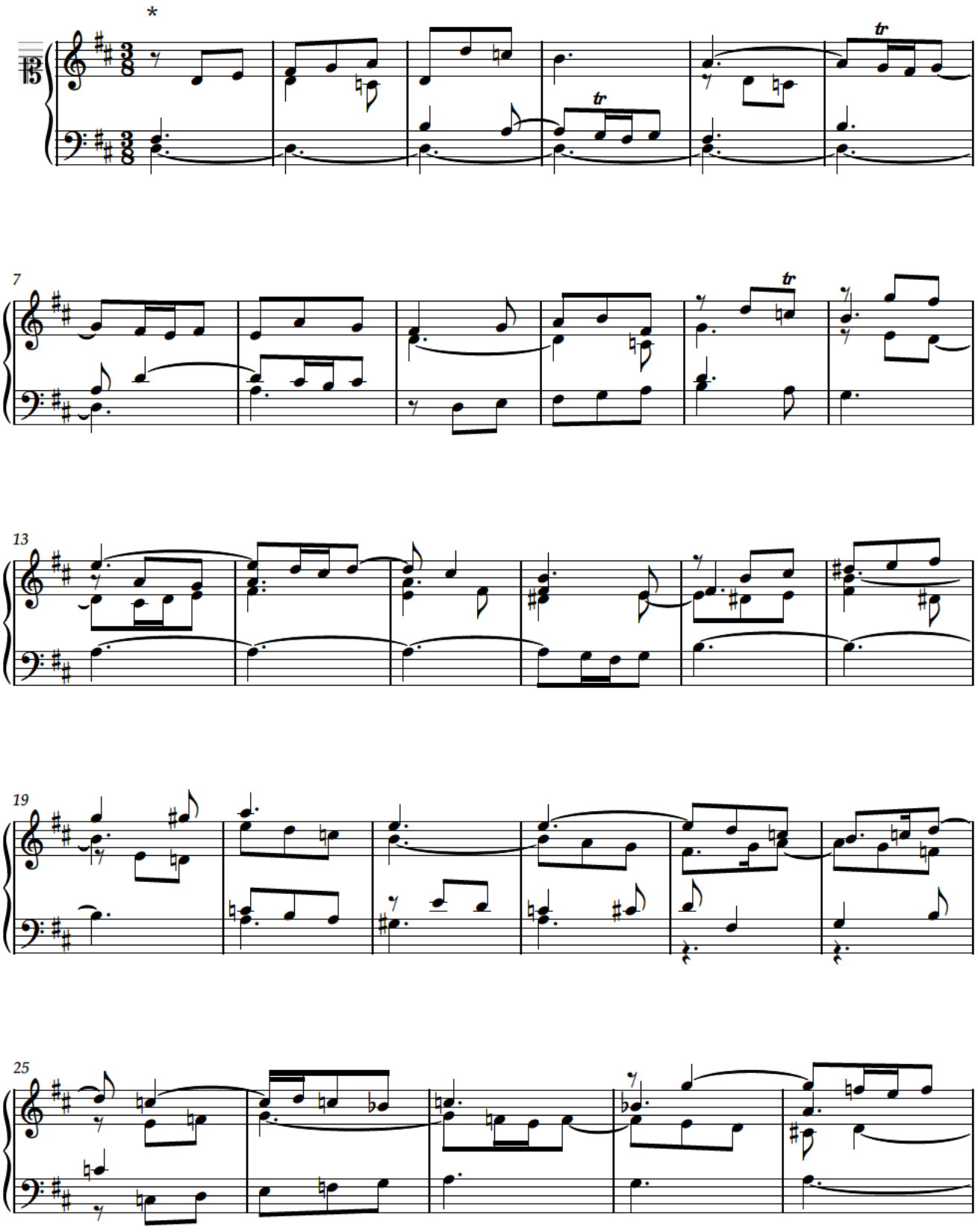
(f. 4v)



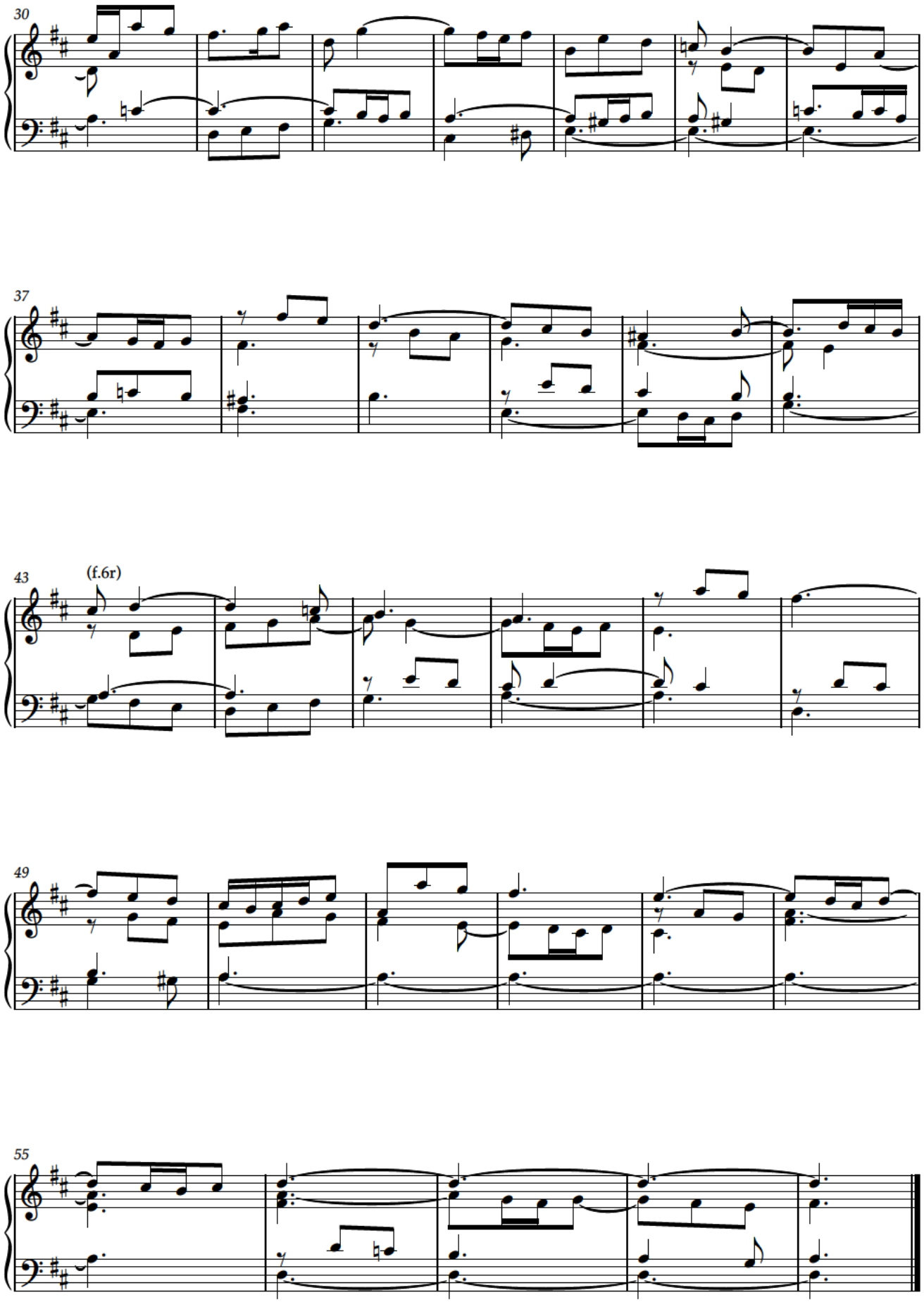
6. Praeamb.

(f. 5v)

Mattl



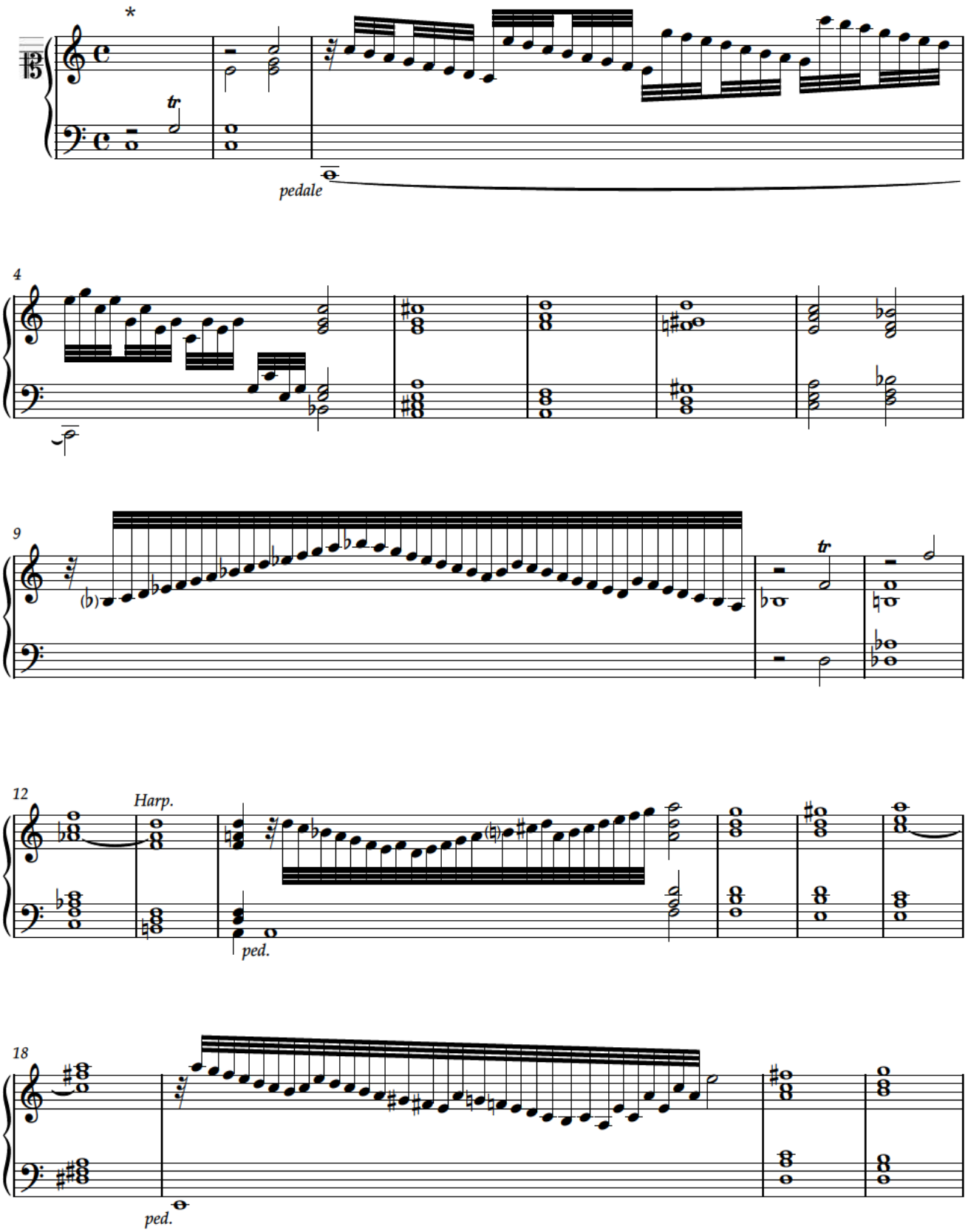
*Inscription in ms.: *B. N. III*


30
37
43
(f.6r)
49
55

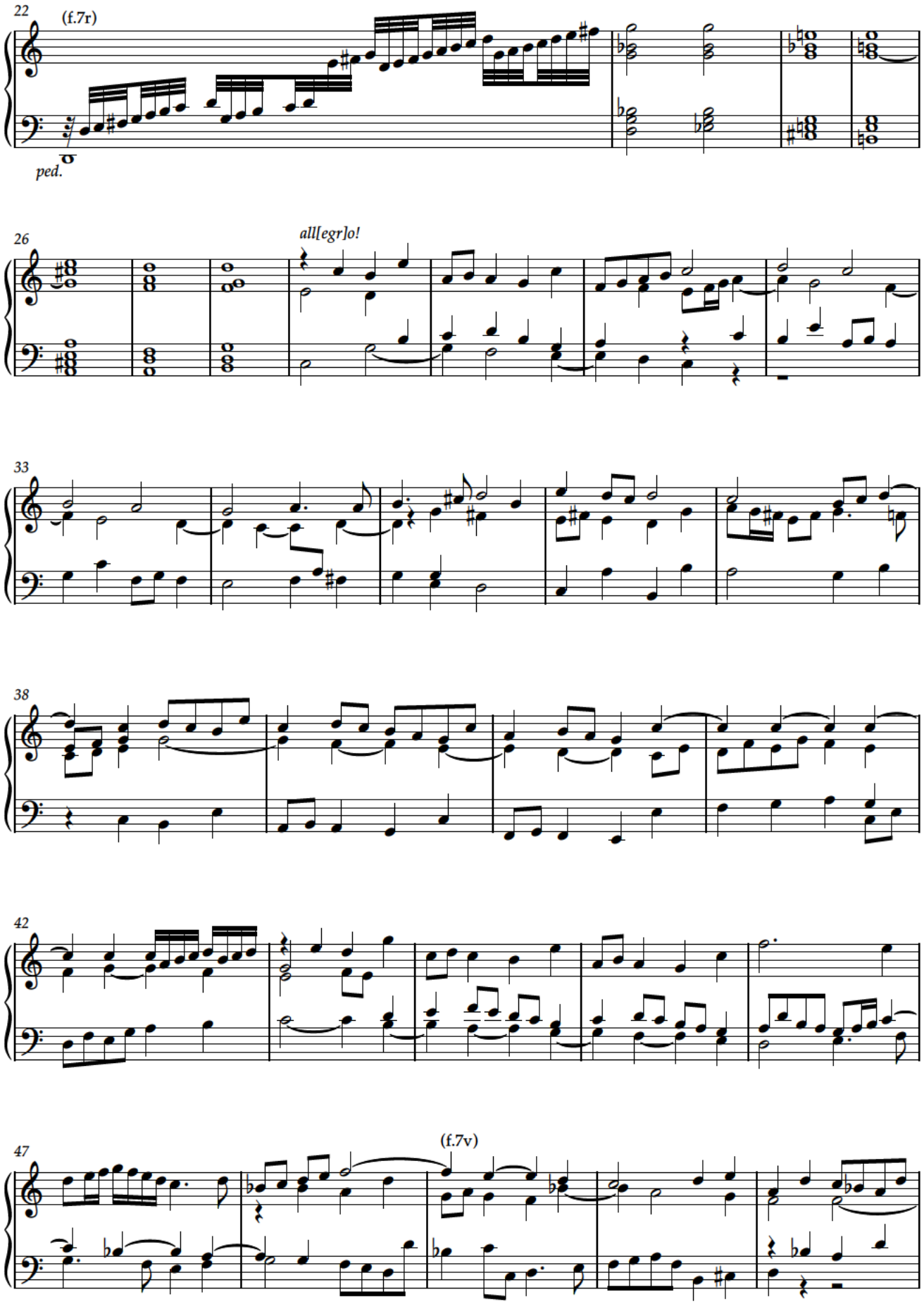
7. Praelud.

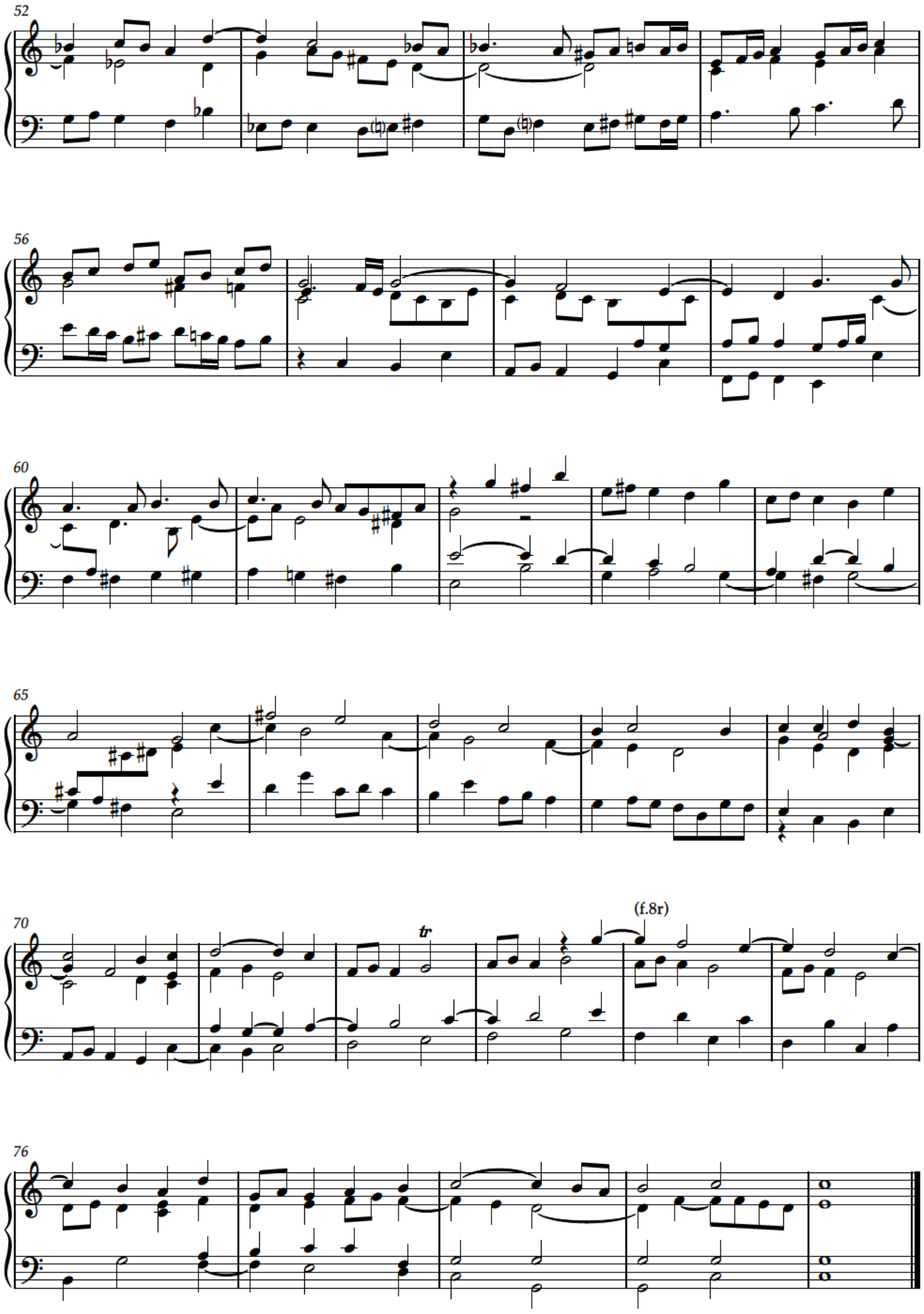
(f. 6v)

(Josef) *Segert*



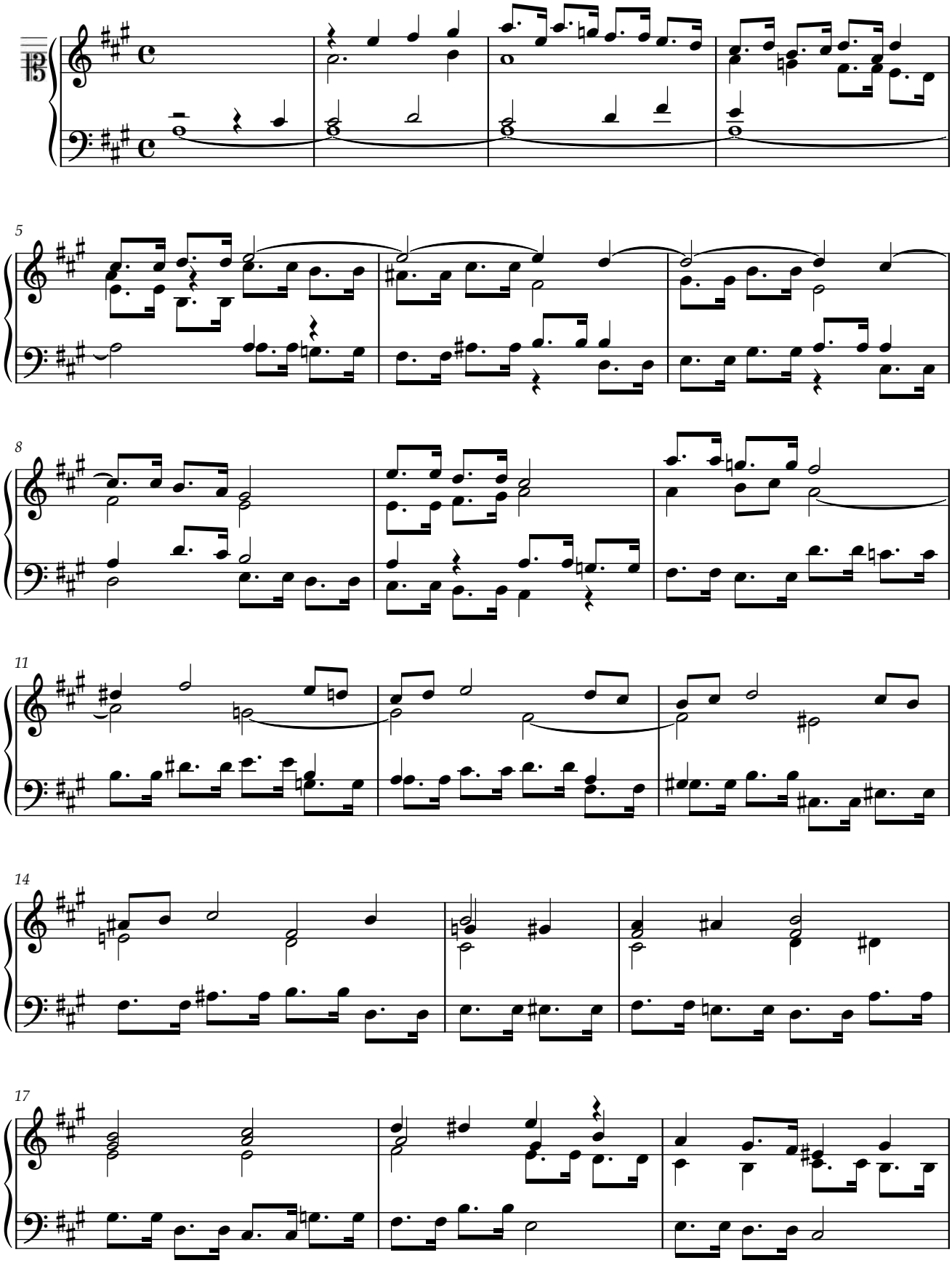
* Inscription in ms.: *B. 1 2^do transport.*
solummodo grave in thema

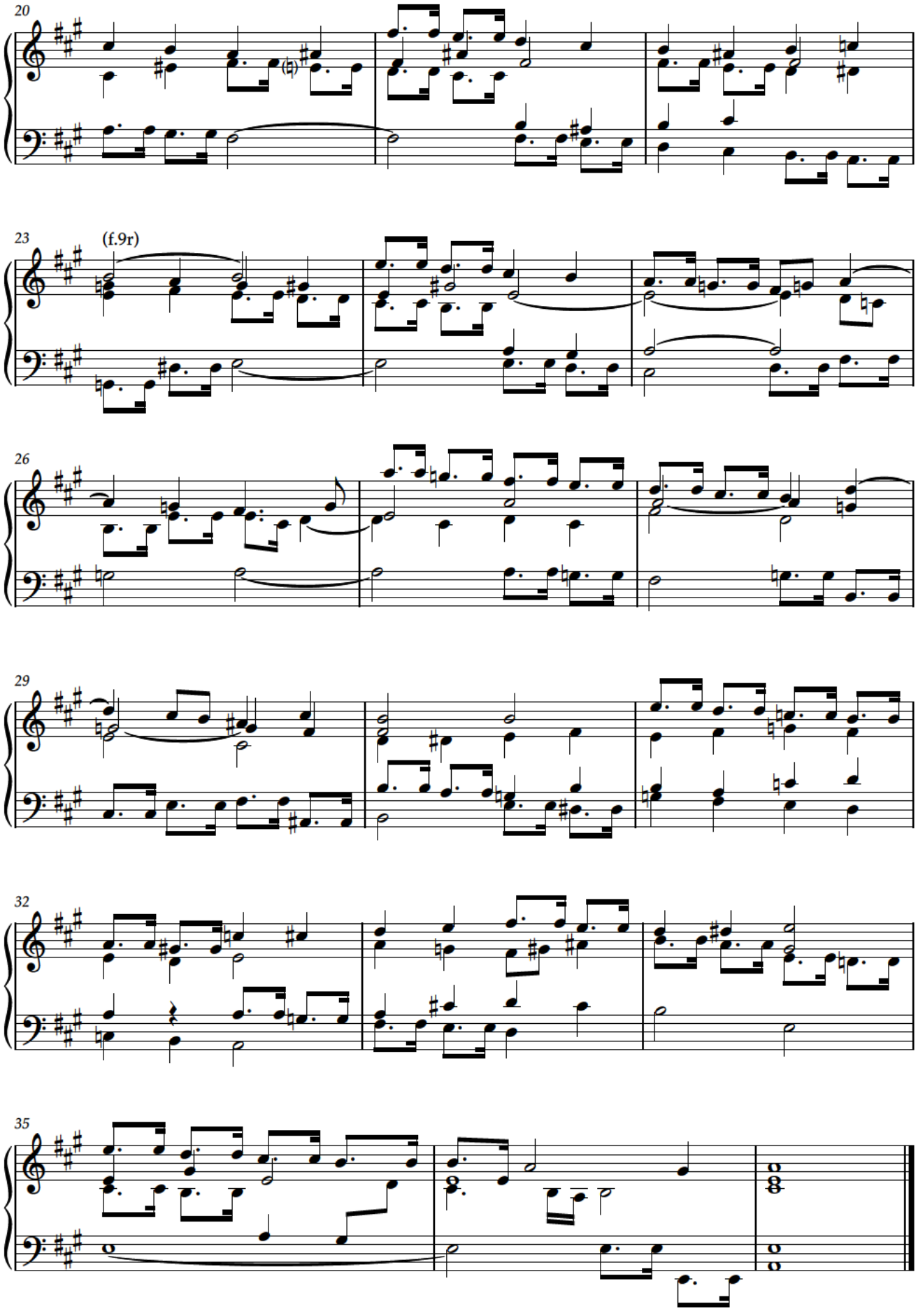

22
(f.7r)
ped.
26
all[egr]o!
33
38
42
47
(f.7v)


52
56
60
65
70
tr
(f.8r)
76

8. Praeludium

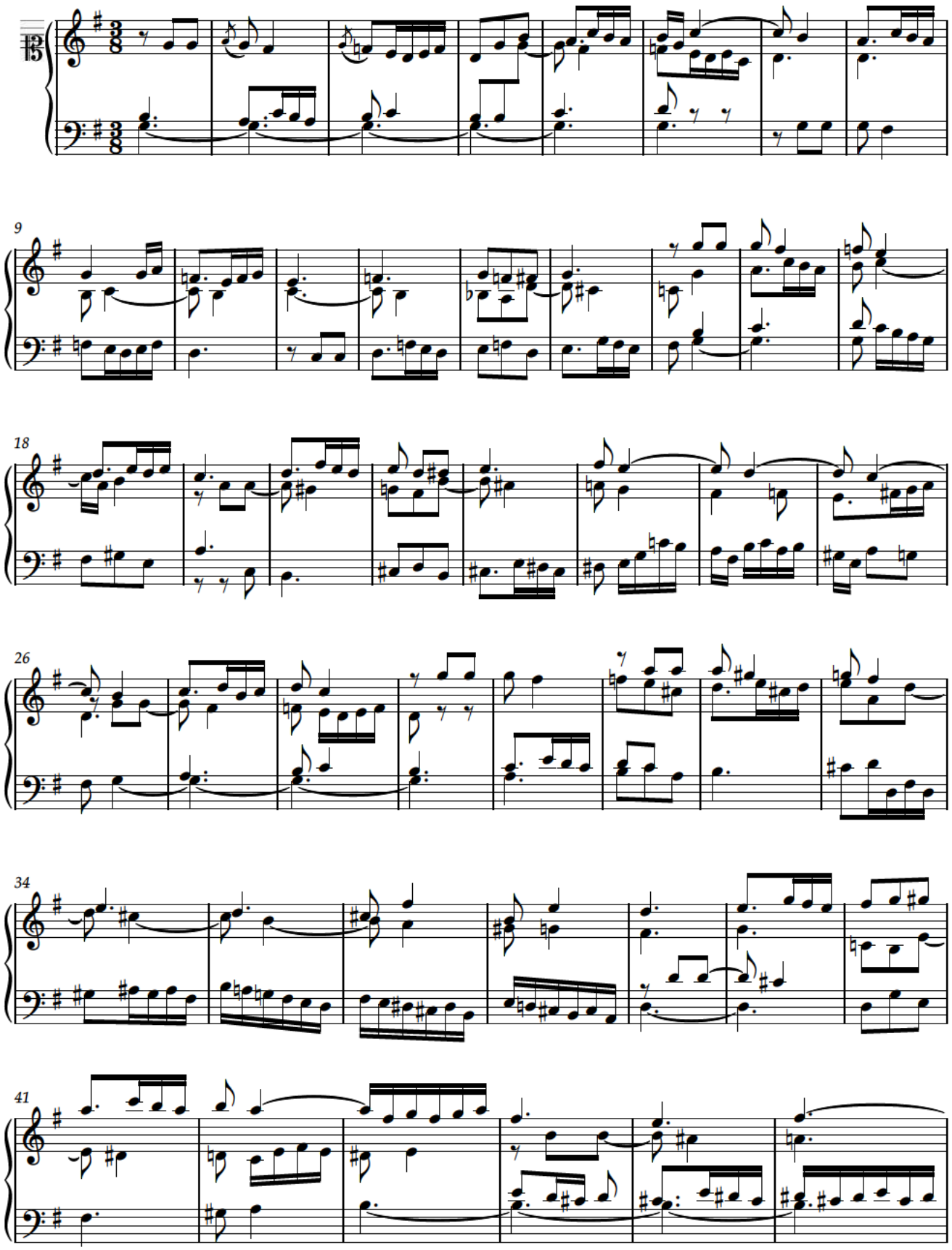
(f. 8v)

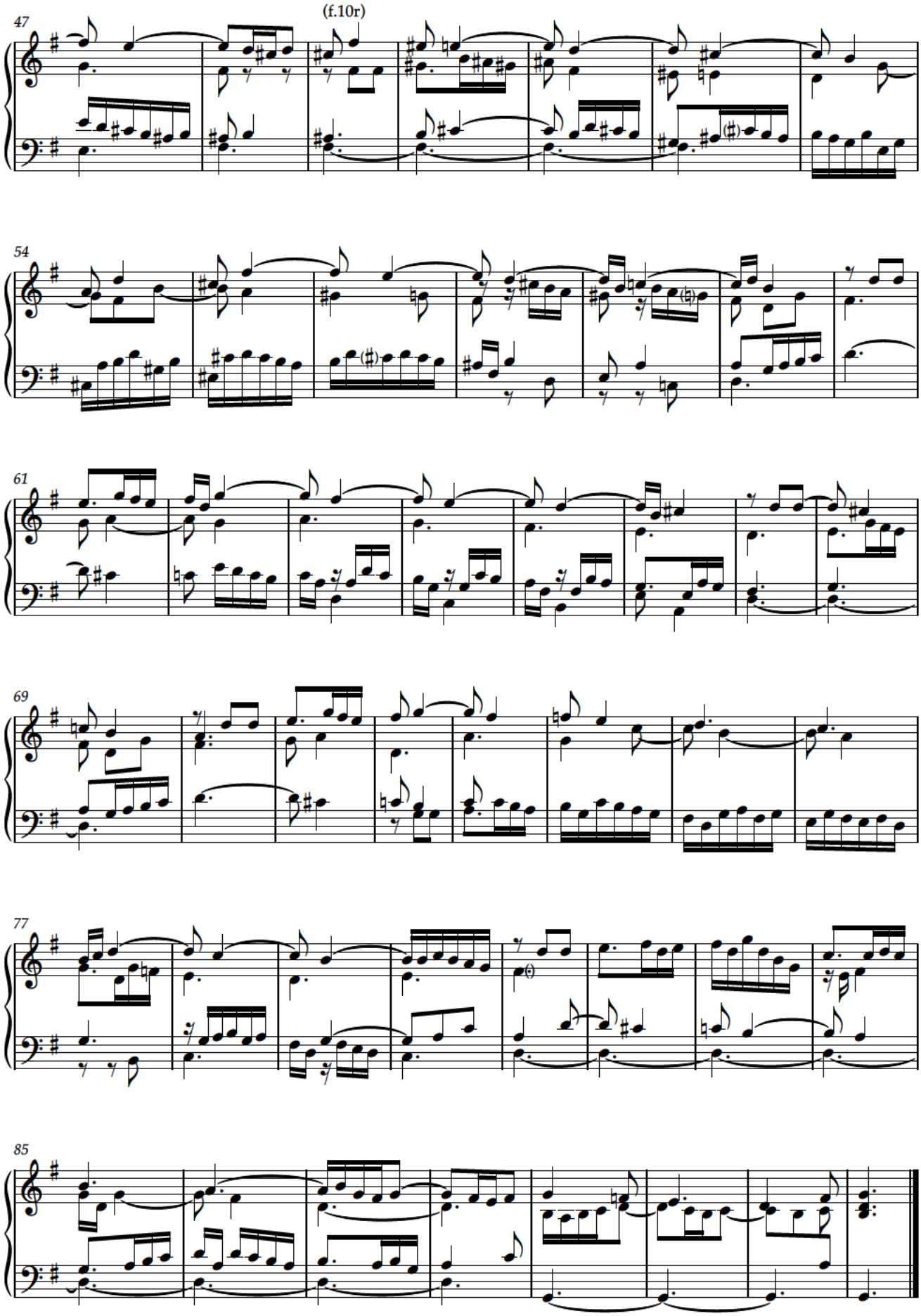



20
23
(f.9r)
26
29
32
35

9. Phantasia

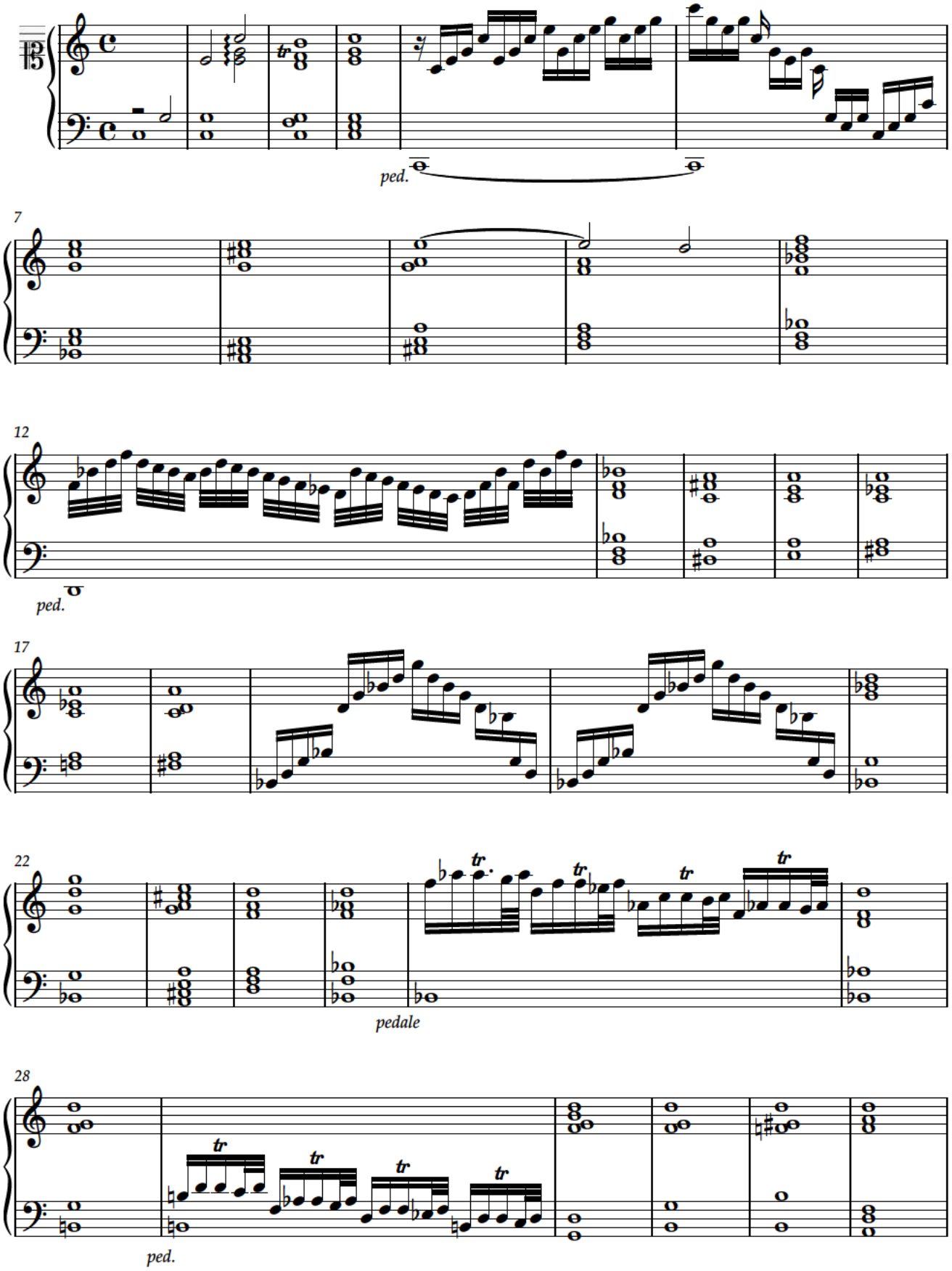
(f. 9v)

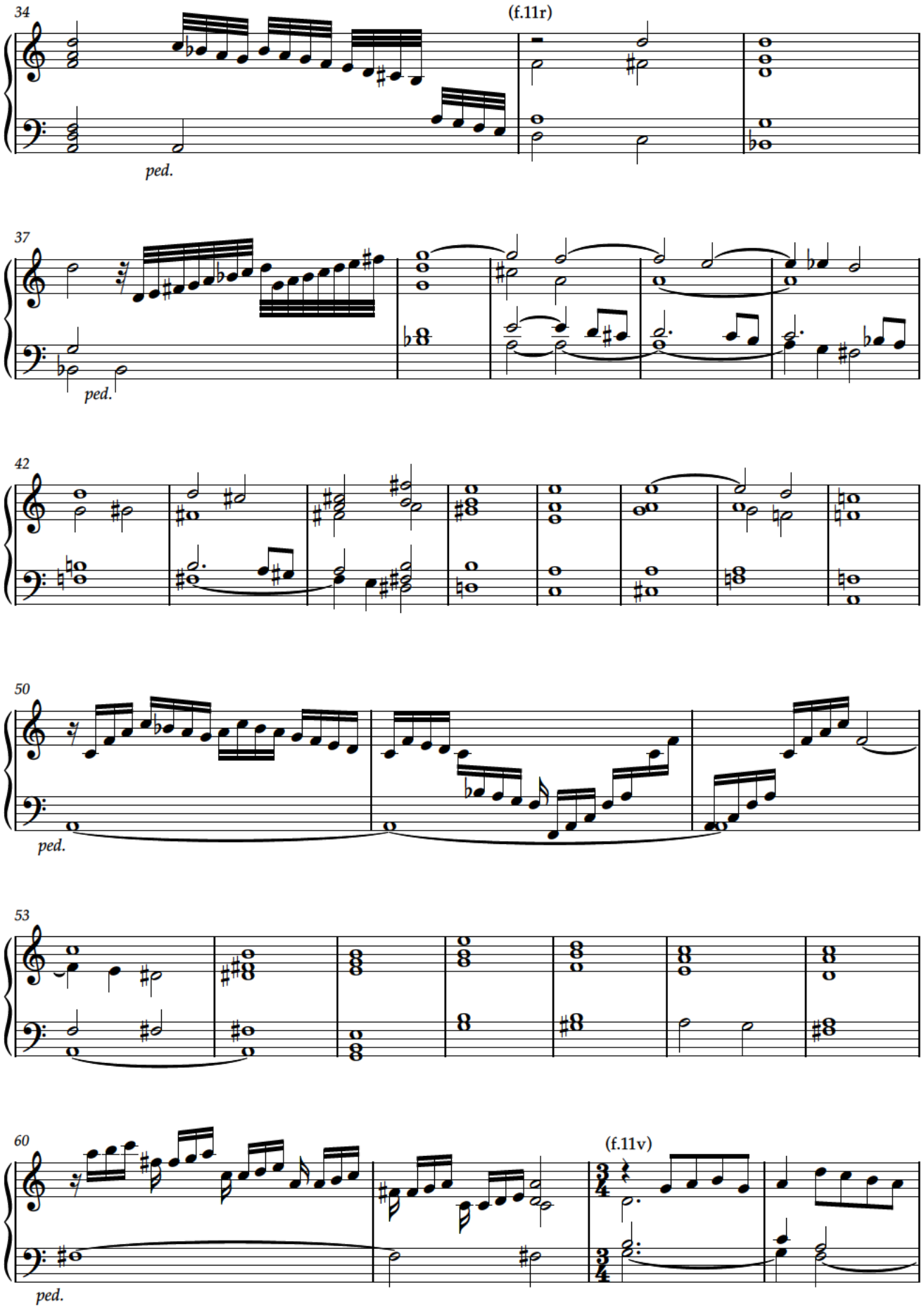


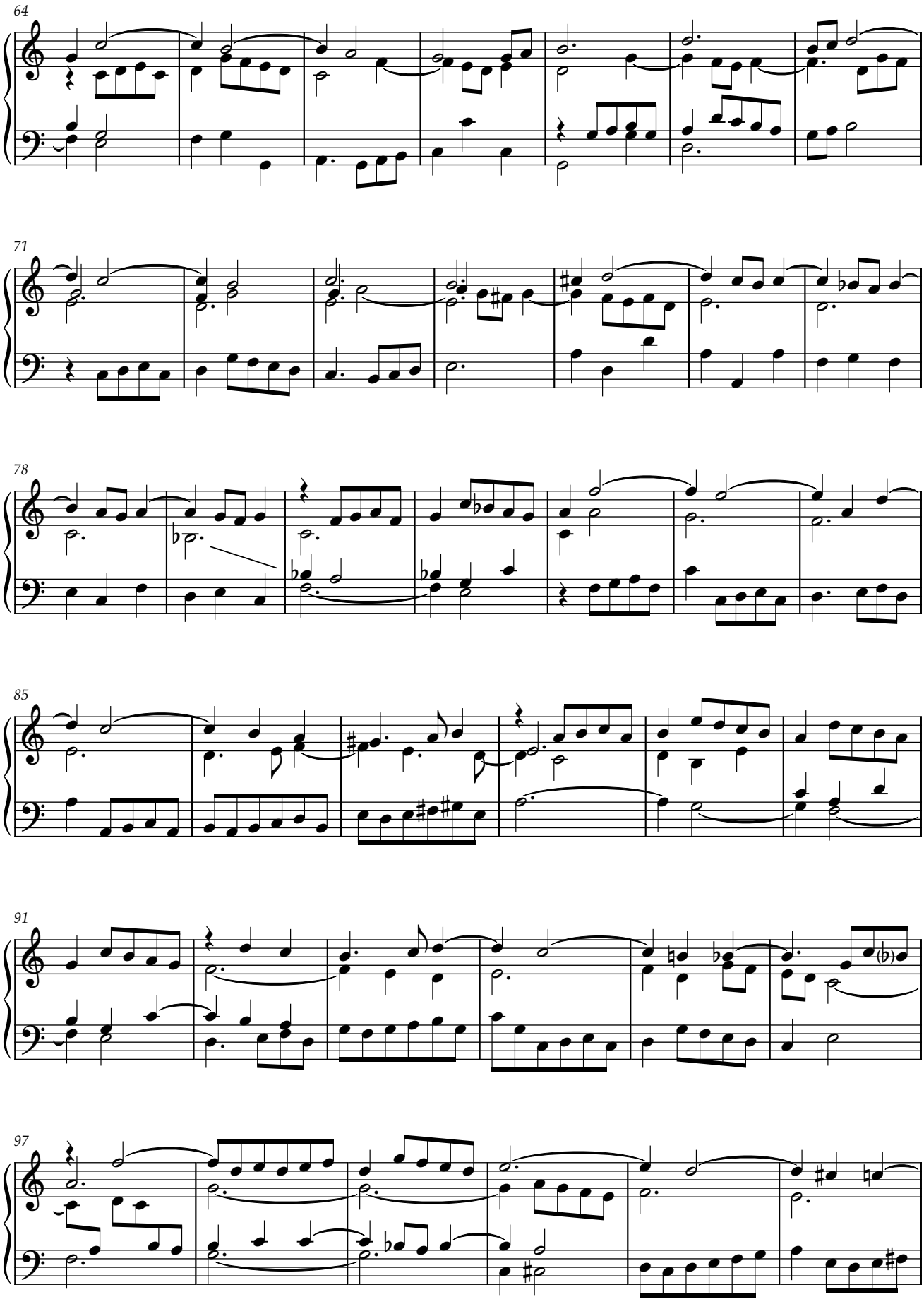

(f.10r)
47
54
61
69
77
85

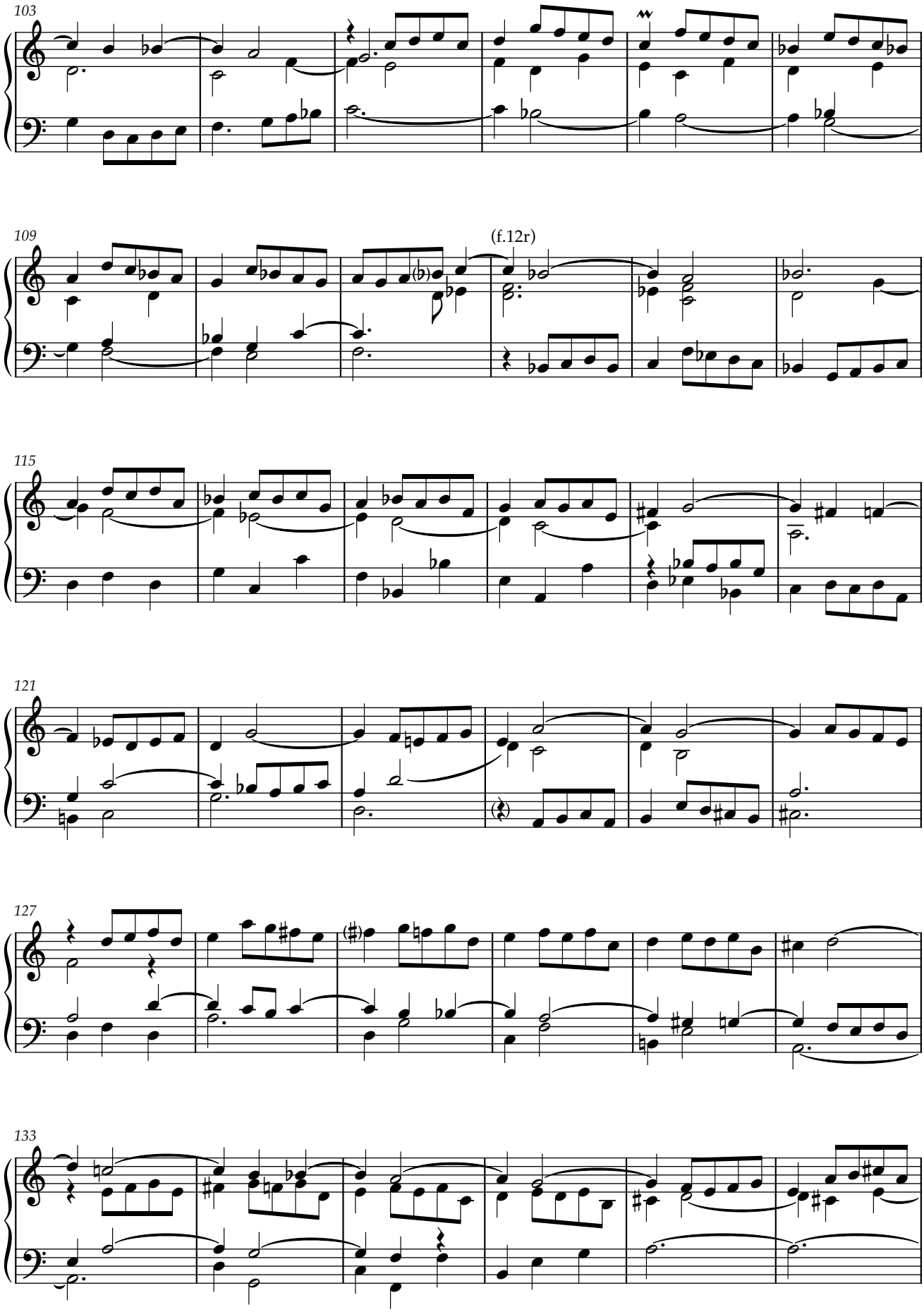
10. Praeamb.

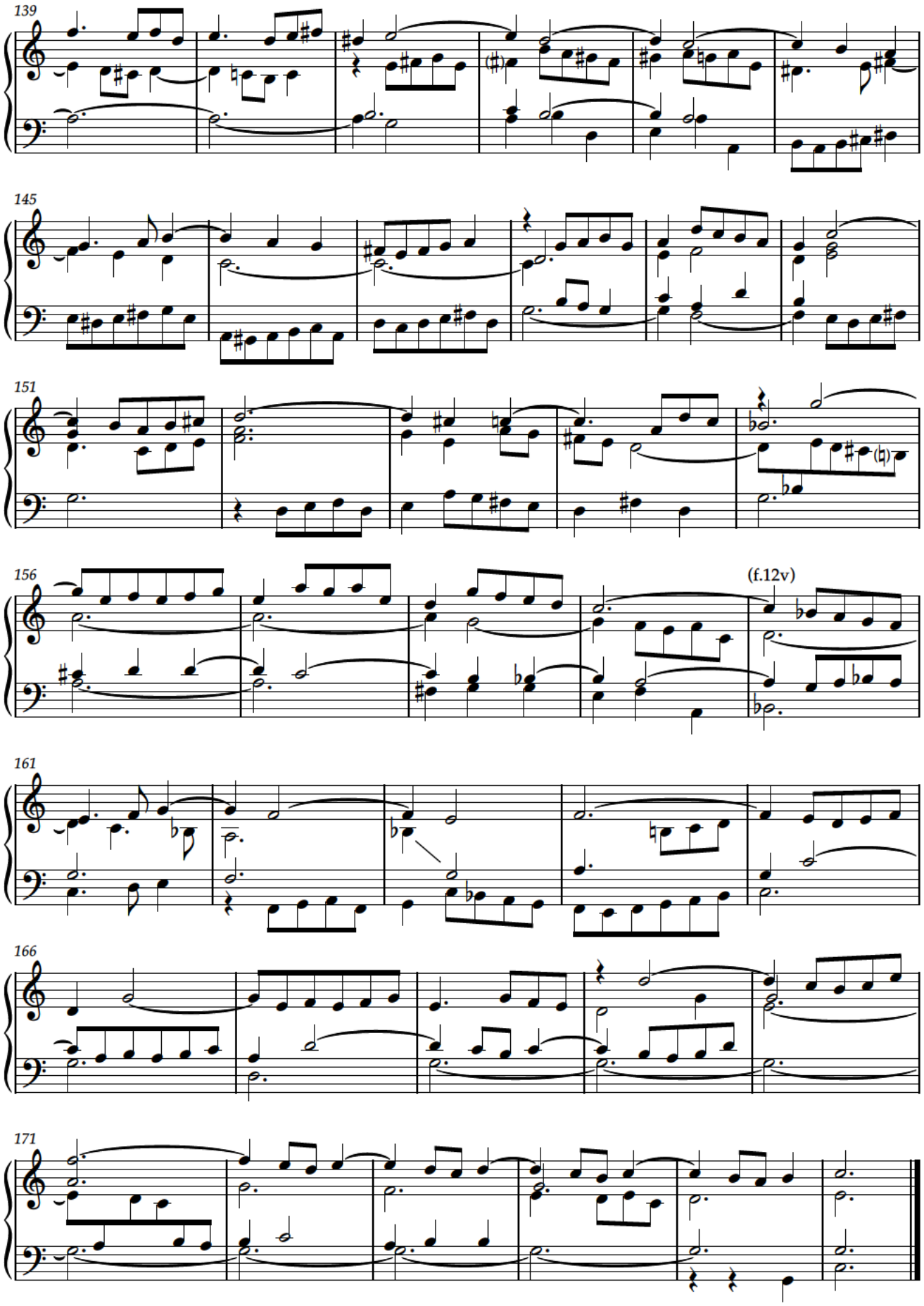
(f. 10v)




34
(f.11r)
ped.
37
ped.
42
50
ped.
53
60
(f.11v)
ped.


64
71
78
85
91
97

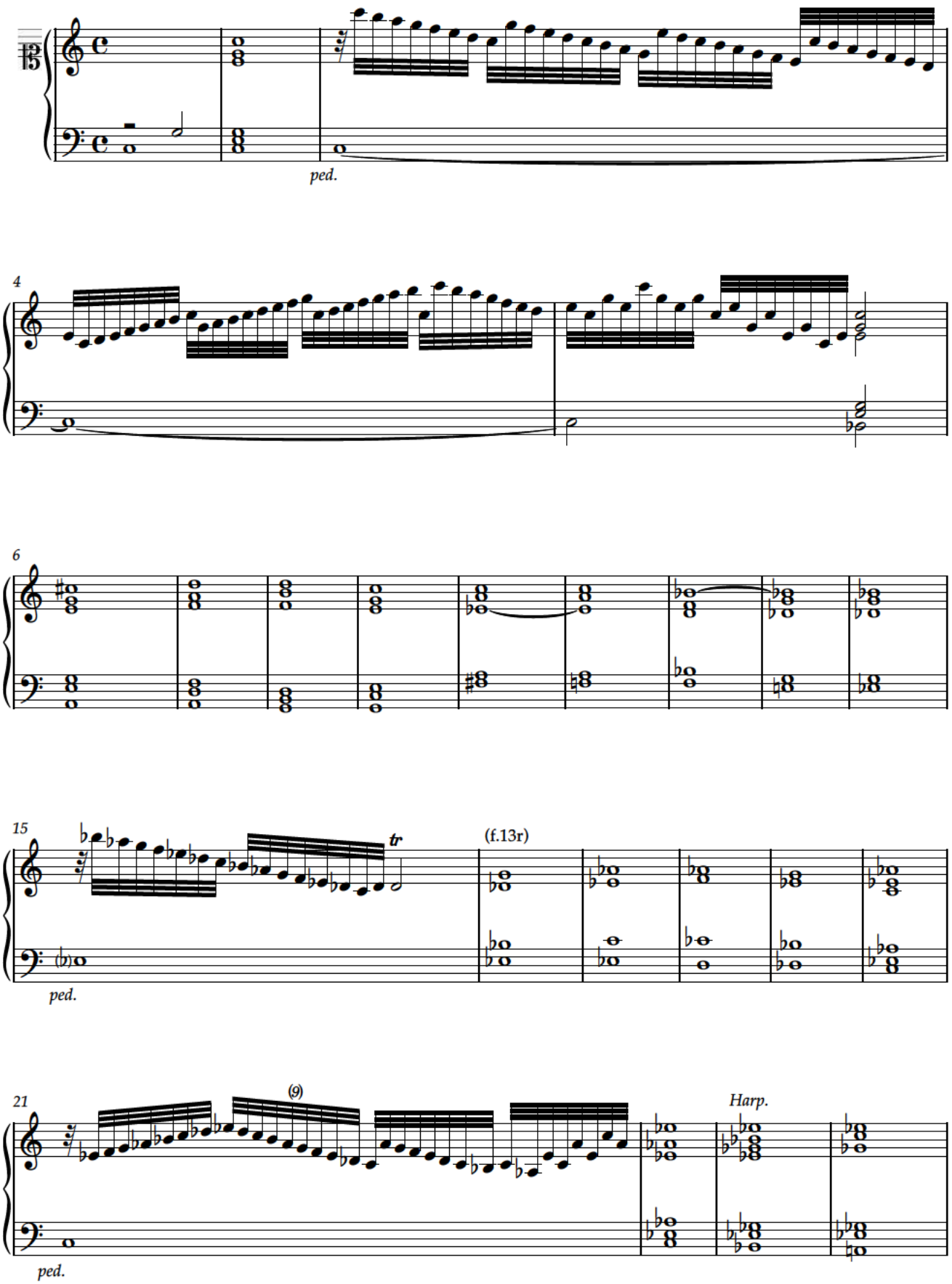

103
109
(f.12r)
115
121
127
133

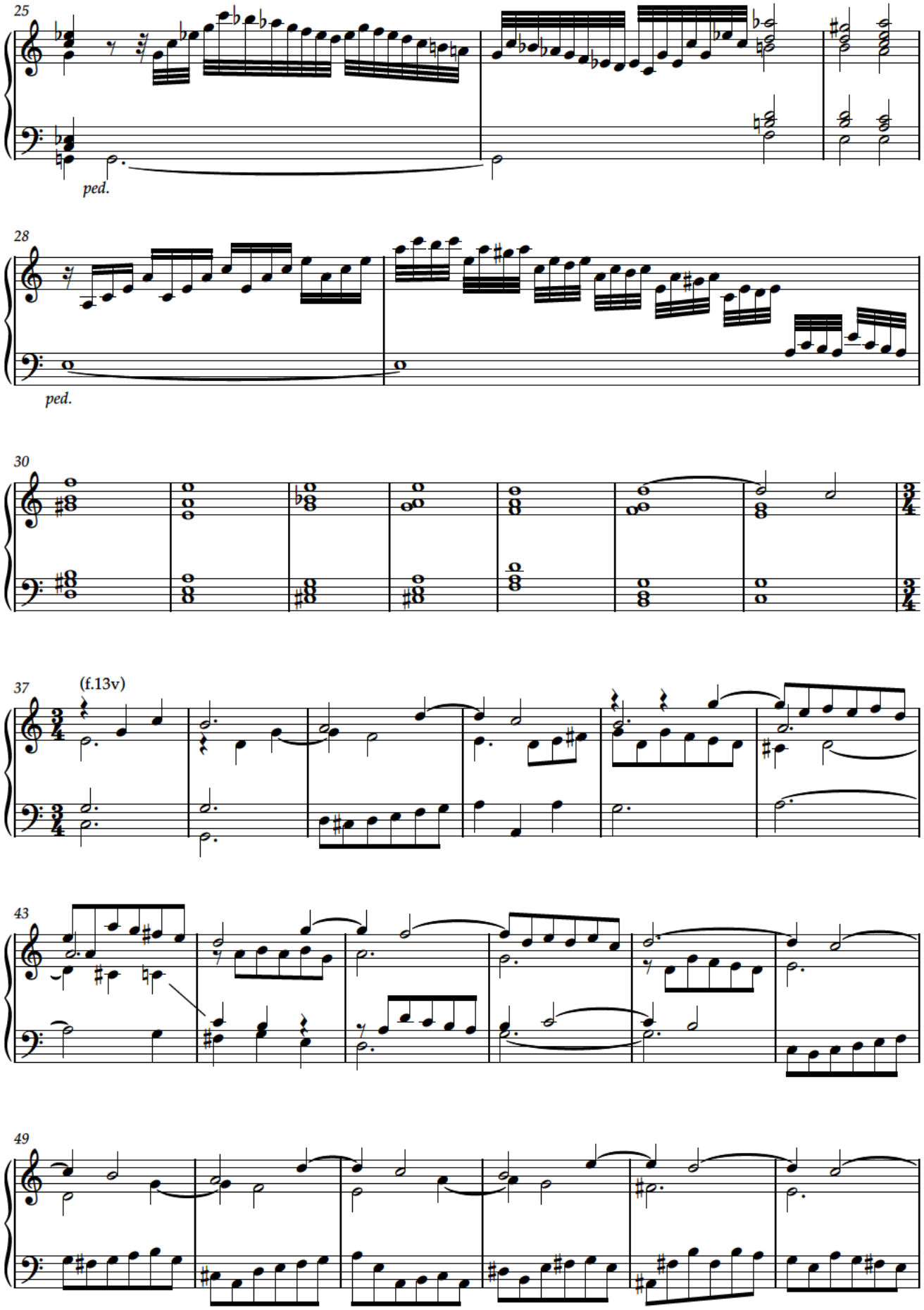

139
145
151
156
(f.12v)
161
166
171

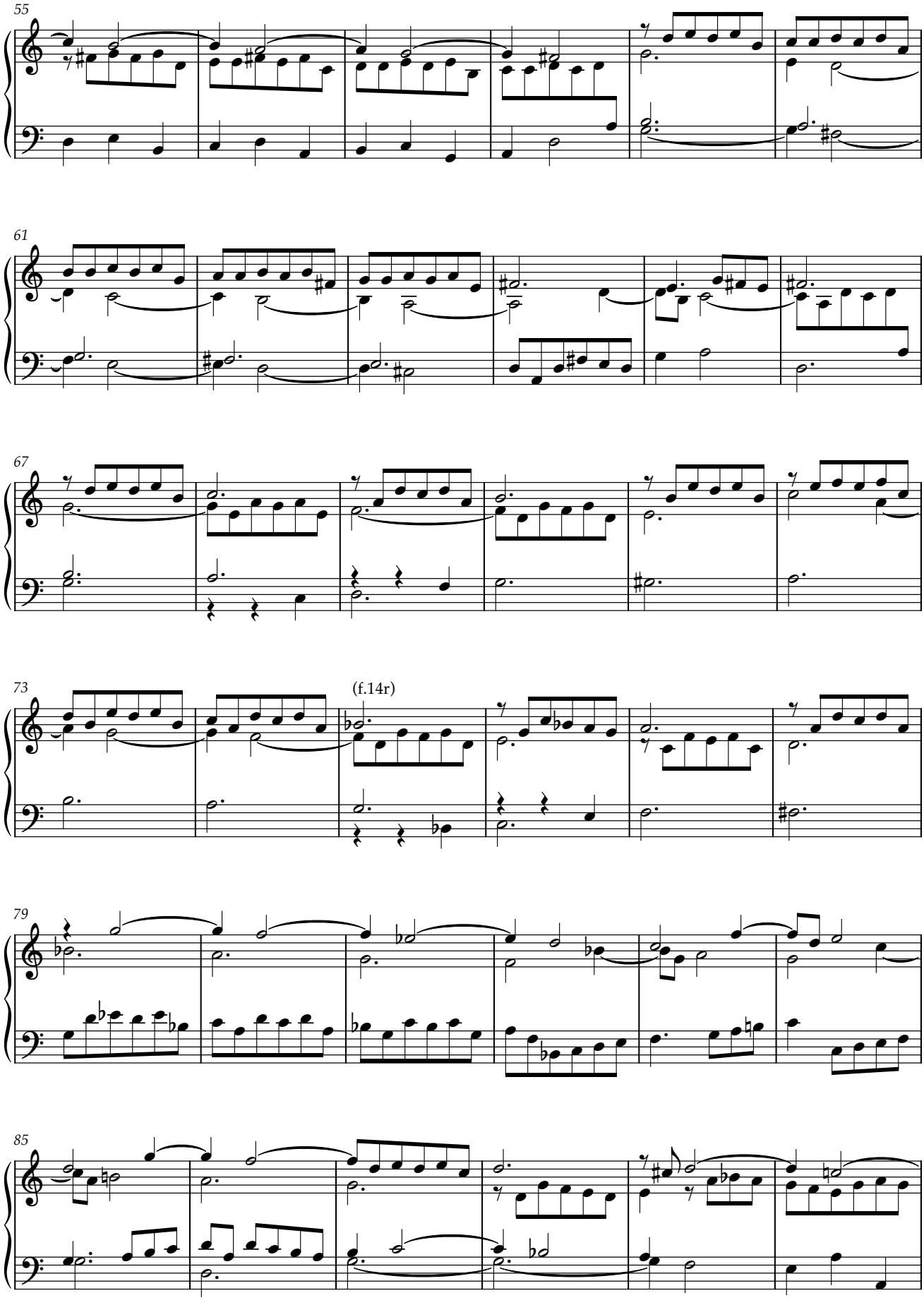
11. Praeamb.

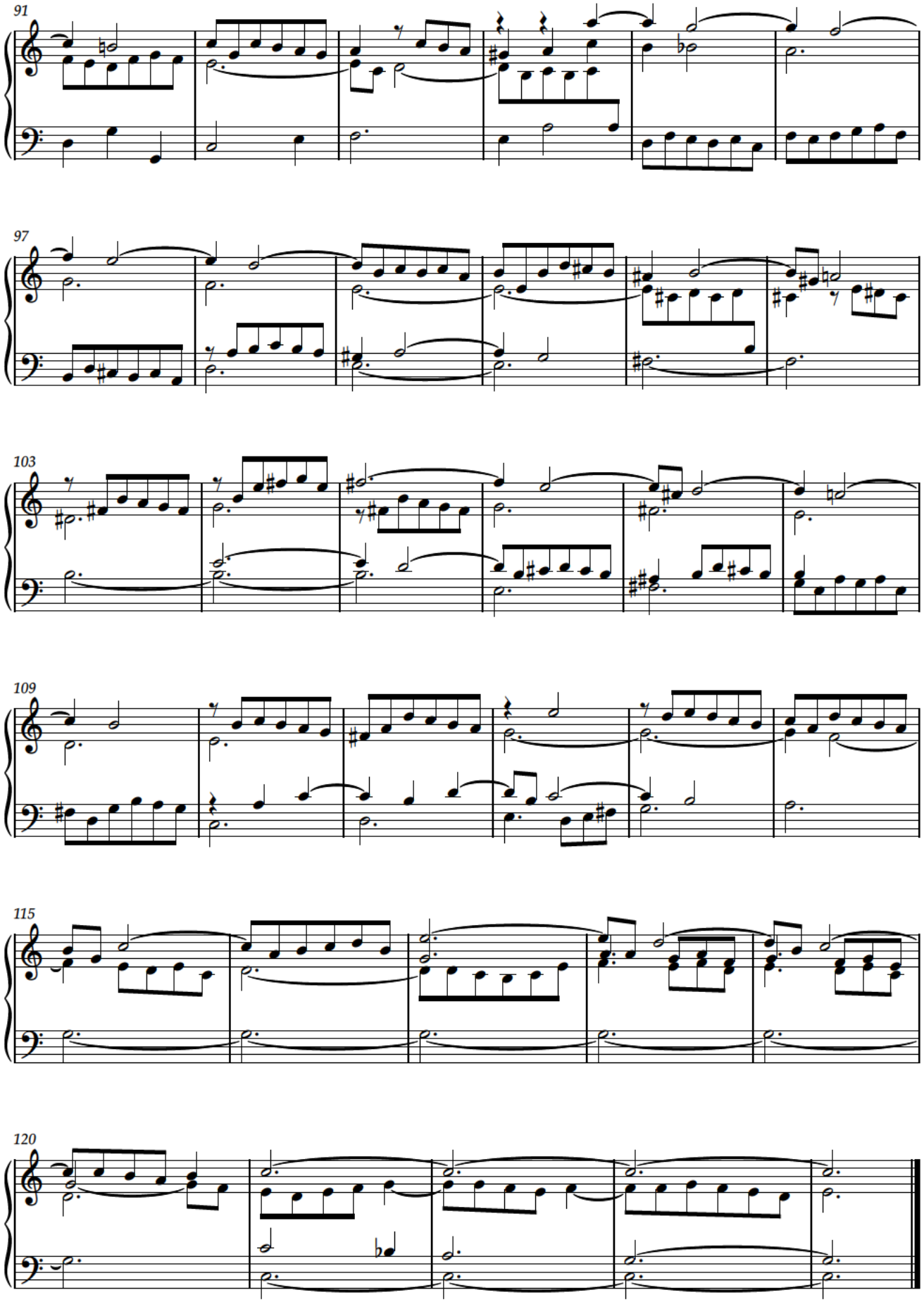
(f. 12v)

Mattl




25
ped.
28
ped.
30
37
(f.13v)
43
49

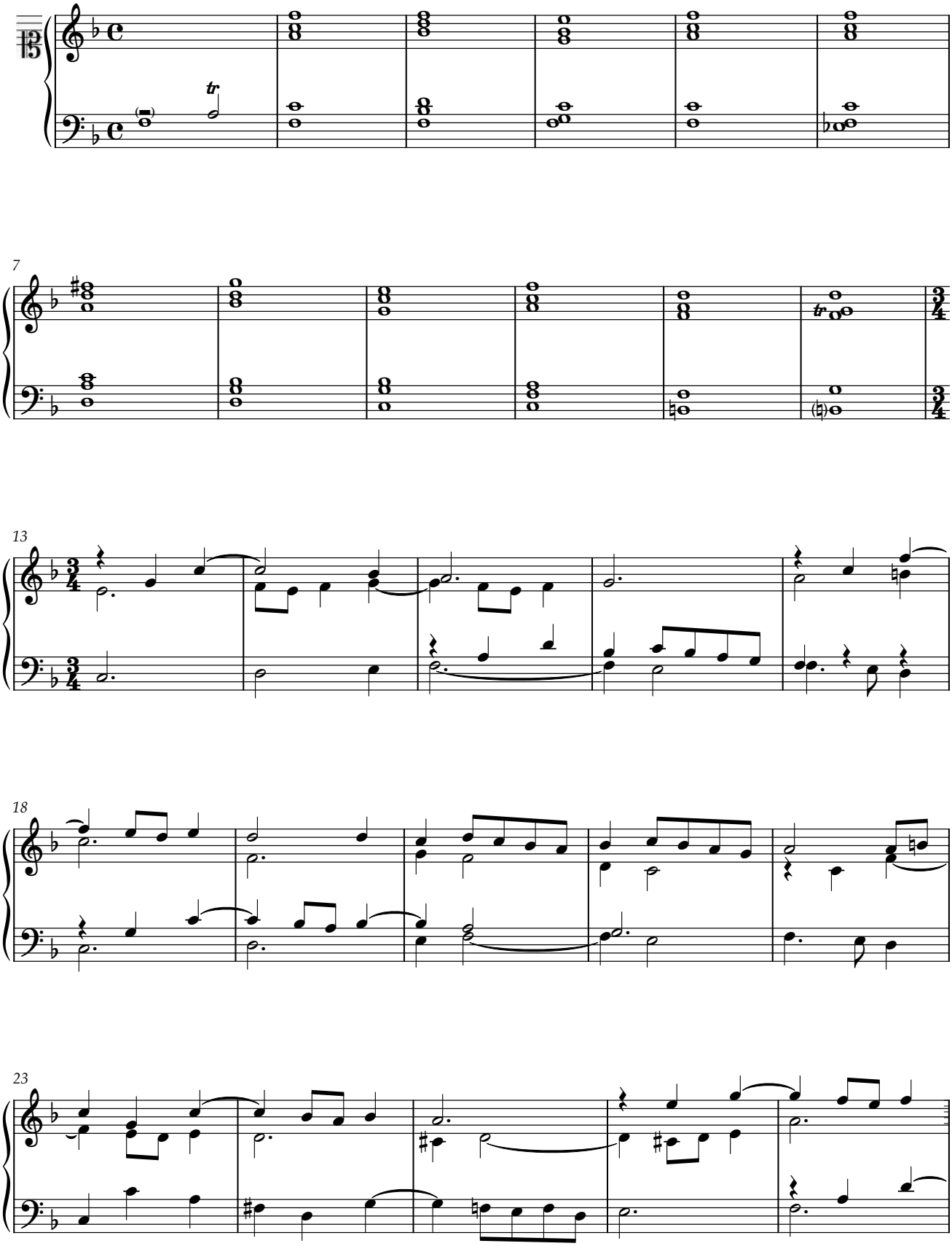

55
61
67
73
(f.14r)
79
85


91
97
103
109
115
120

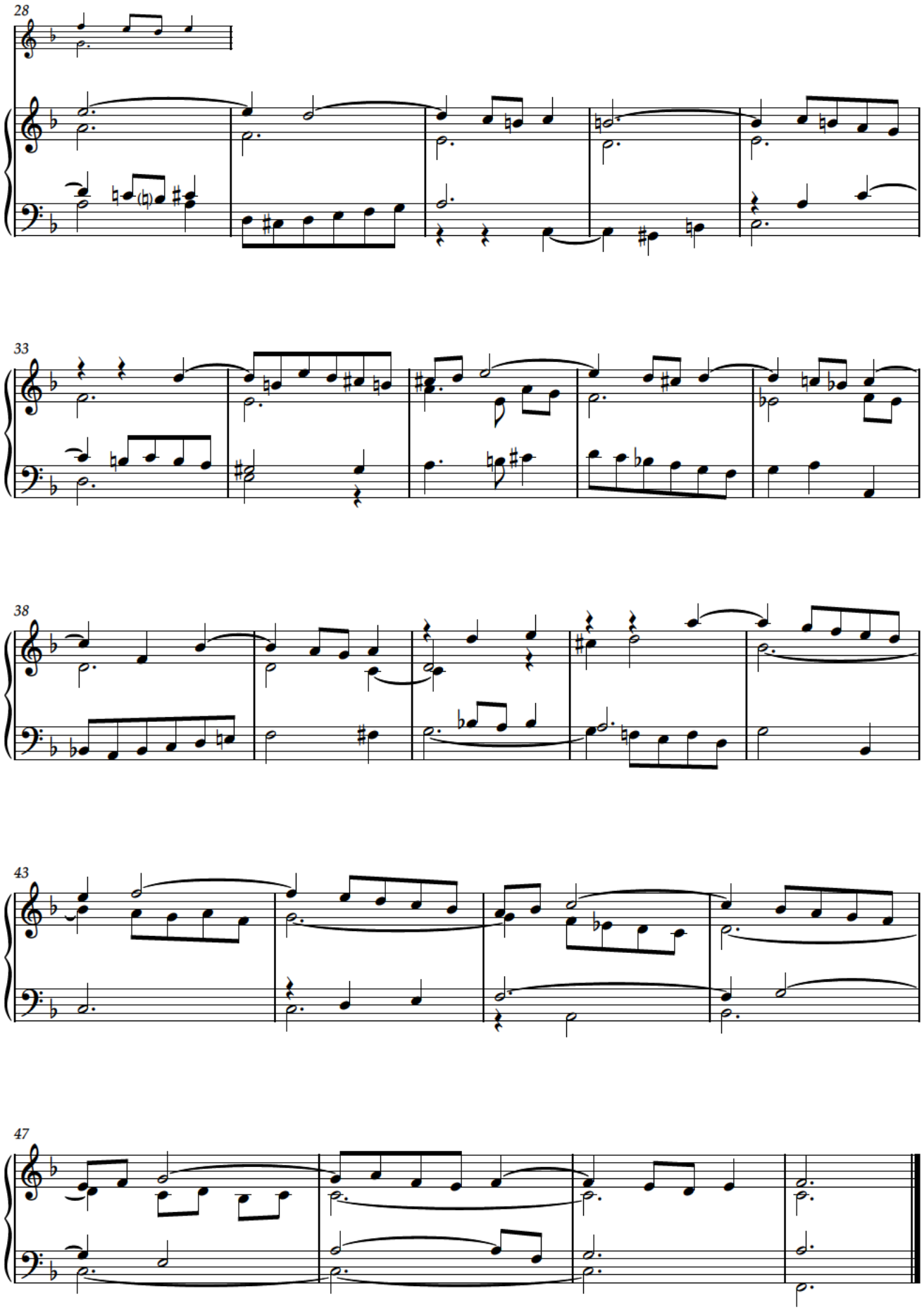
12. Praelud.

(f. 14v)

(Josef) *Segert*
/Mattl



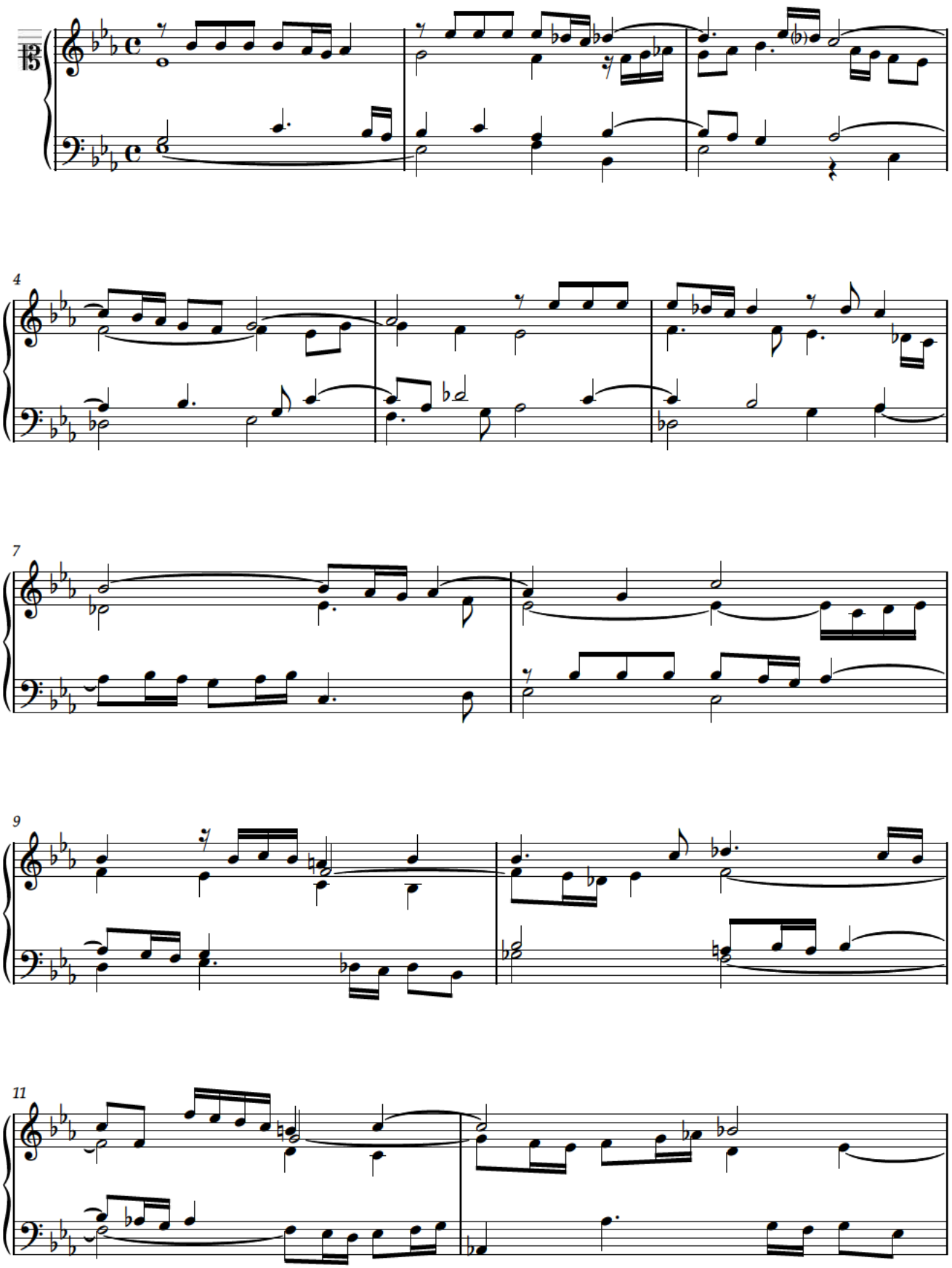
2

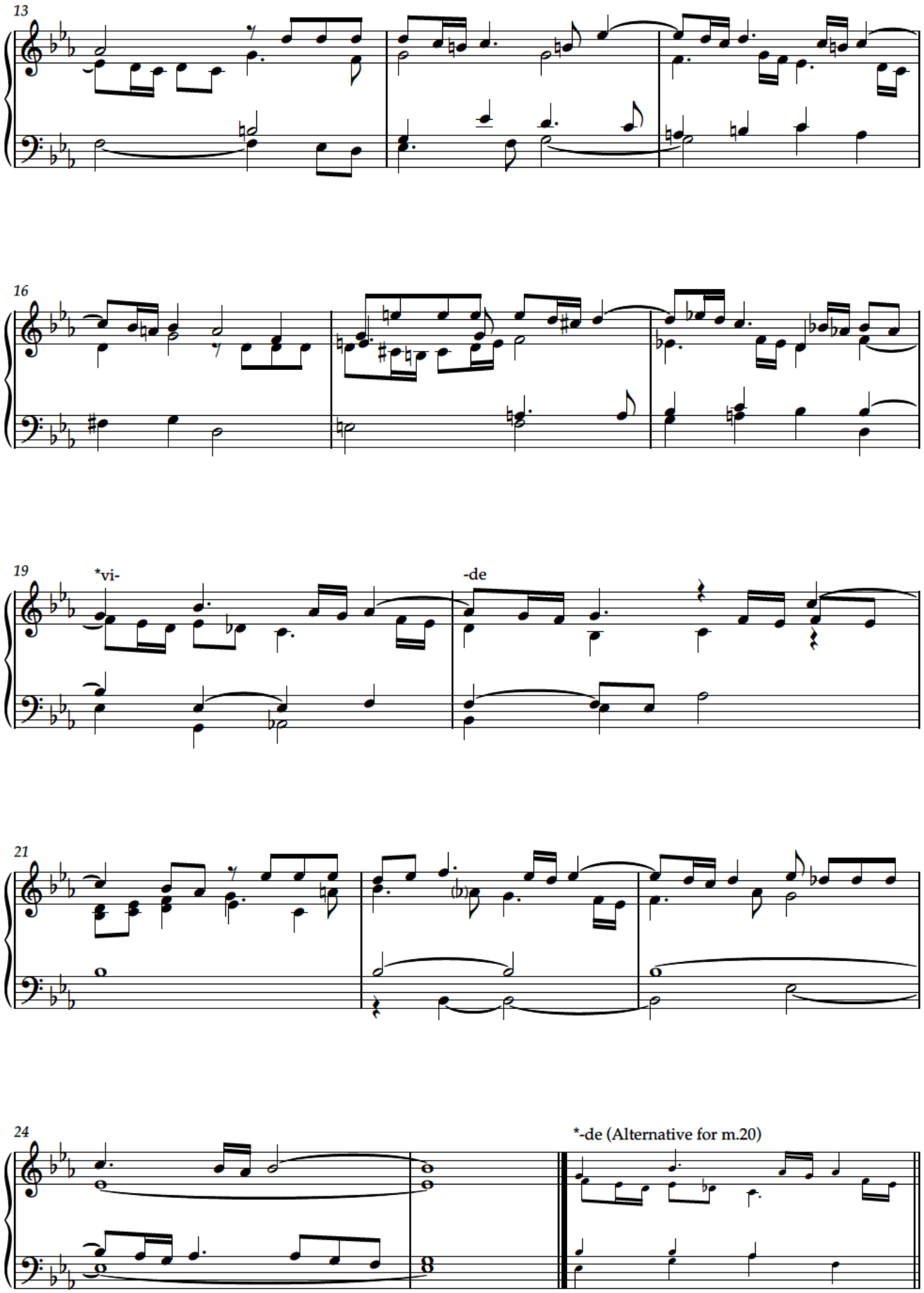


13. Praeamb.

(f. 15r)

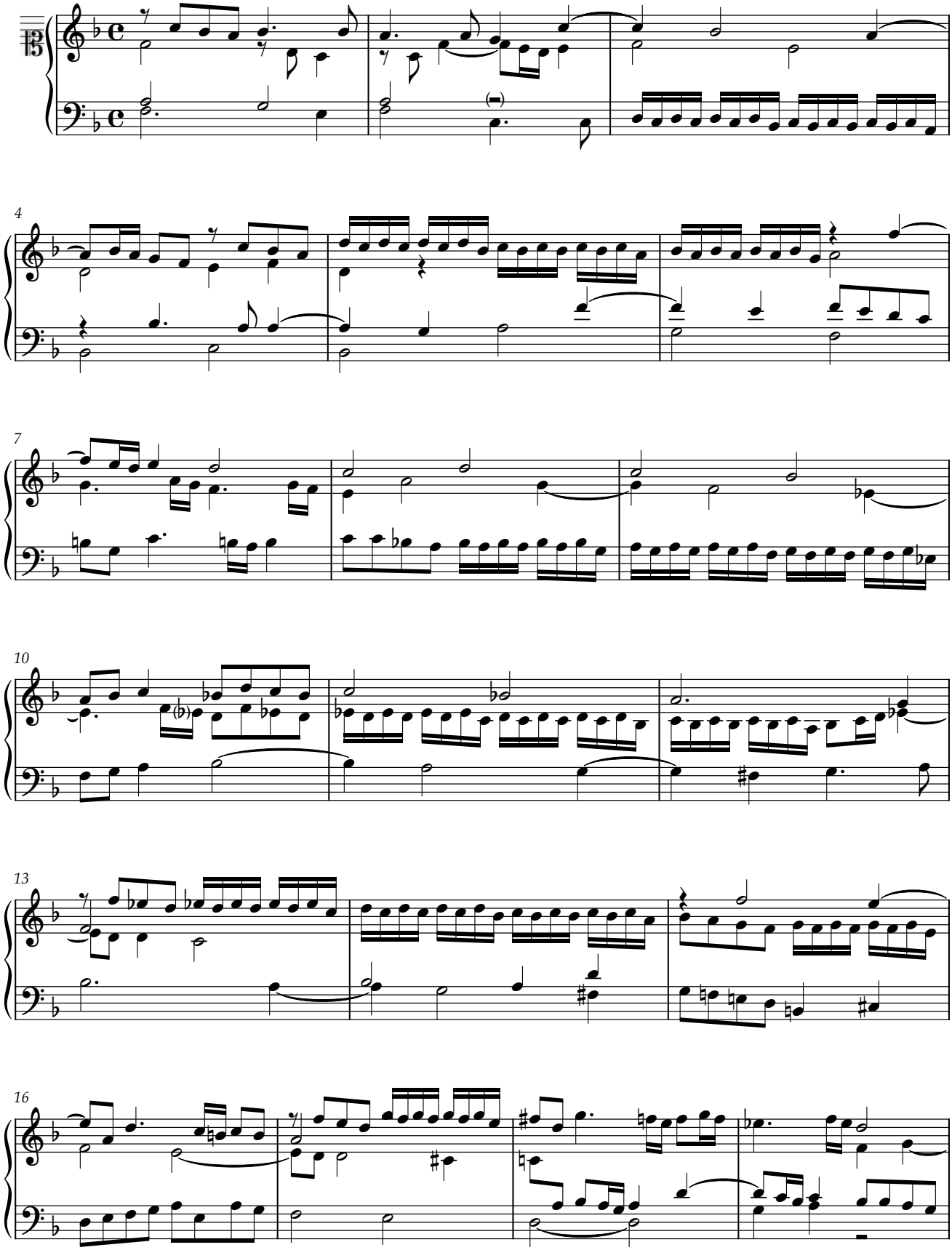
Mattl / Bart

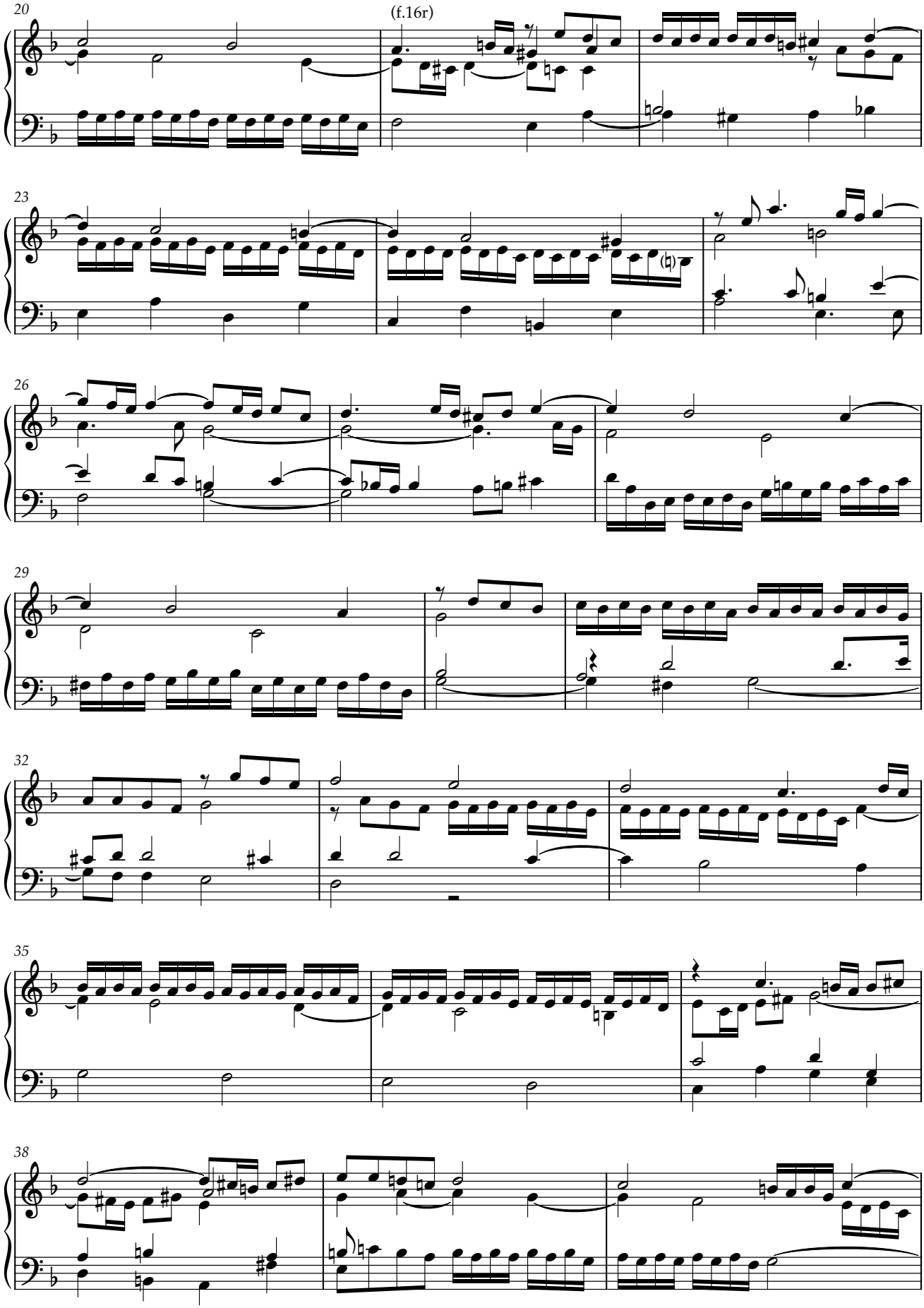


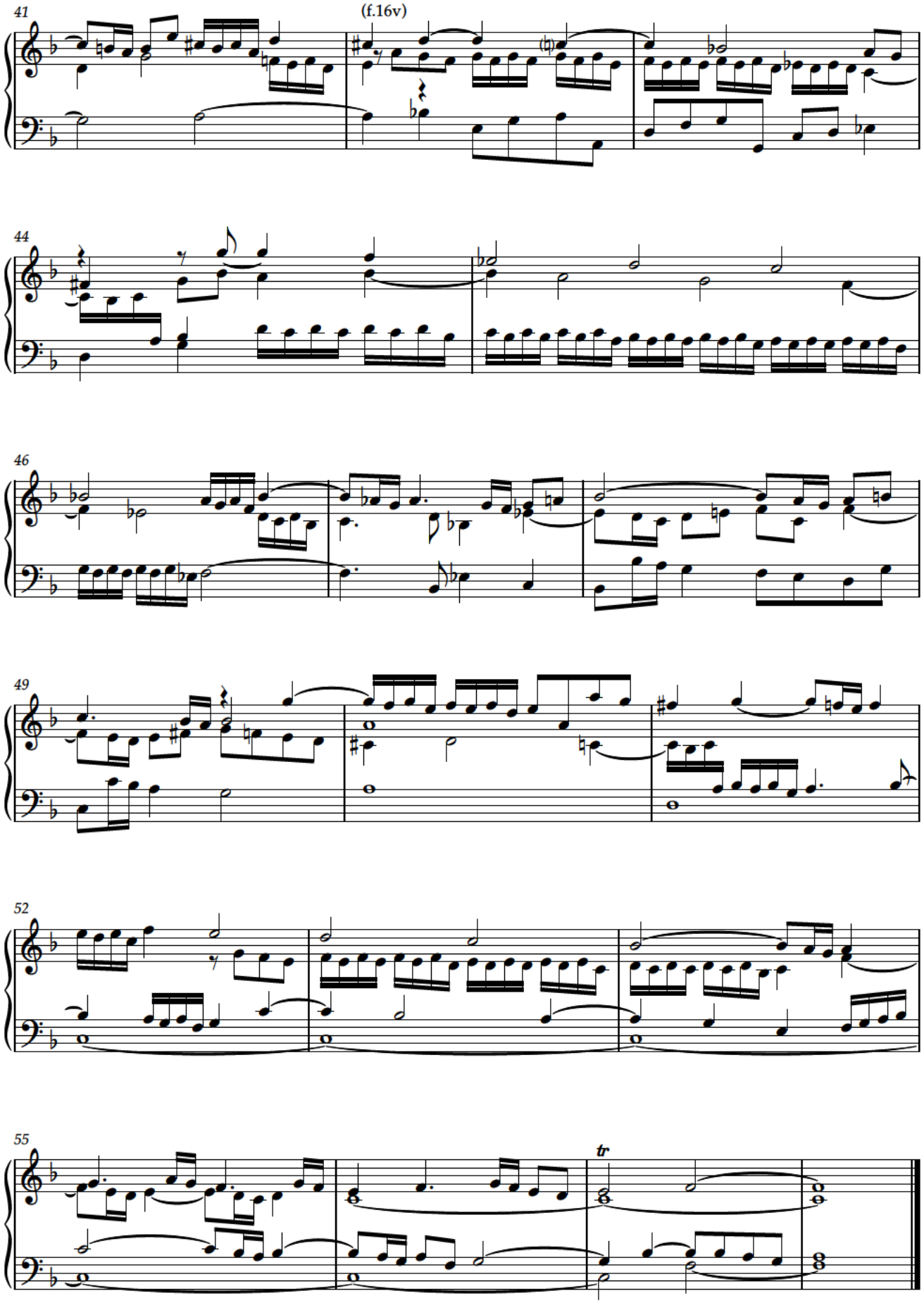

13
16
19
*vi-
-de
21
24
*-de (Alternative for m.20)

14. Praelud.

(f. 15v)



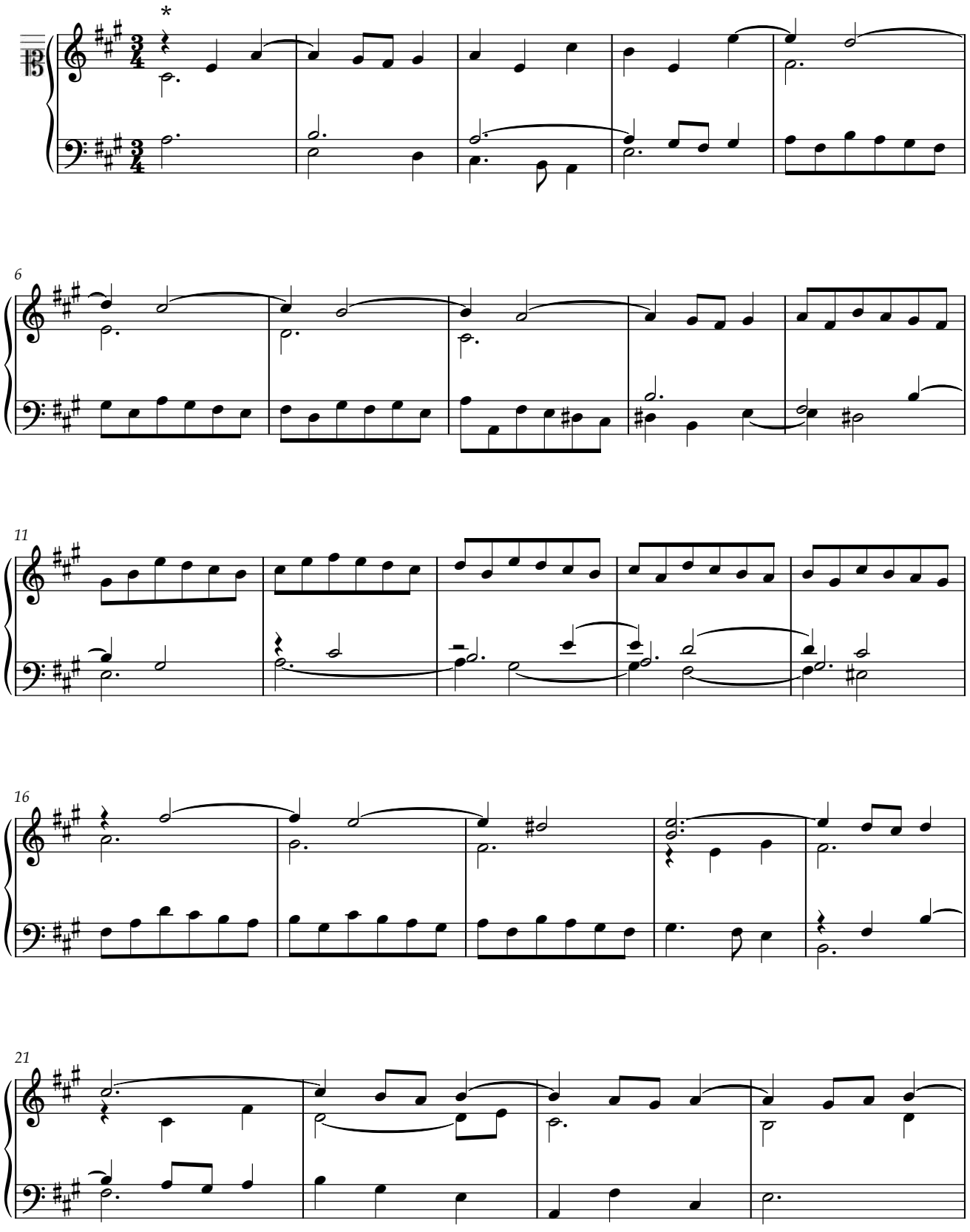

20
(f.16r)
23
26
29
32
35
38


41
(f.16v)
44
46
49
52
55
tr

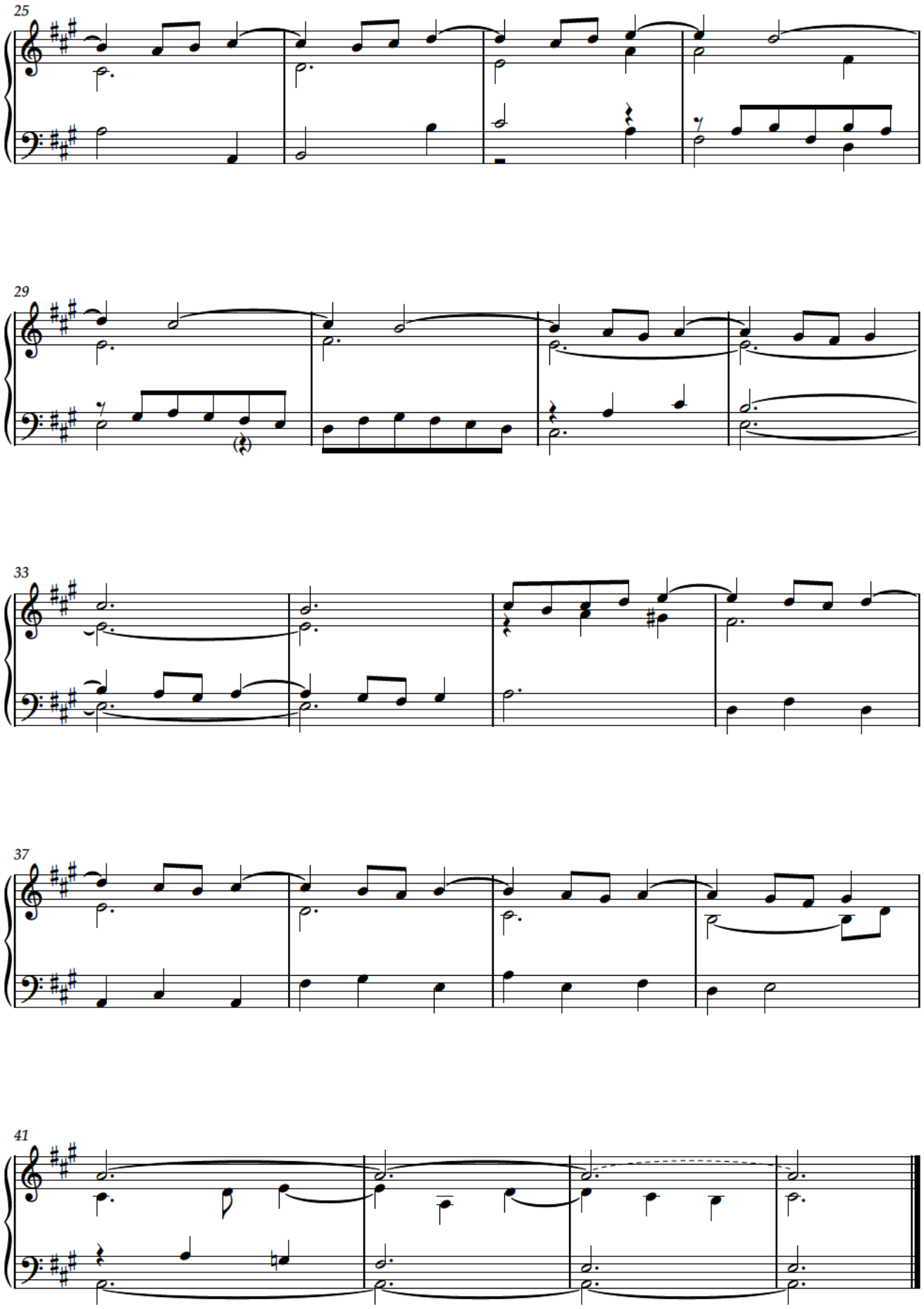
15. Phantasia

(f. 17r)

Mattl



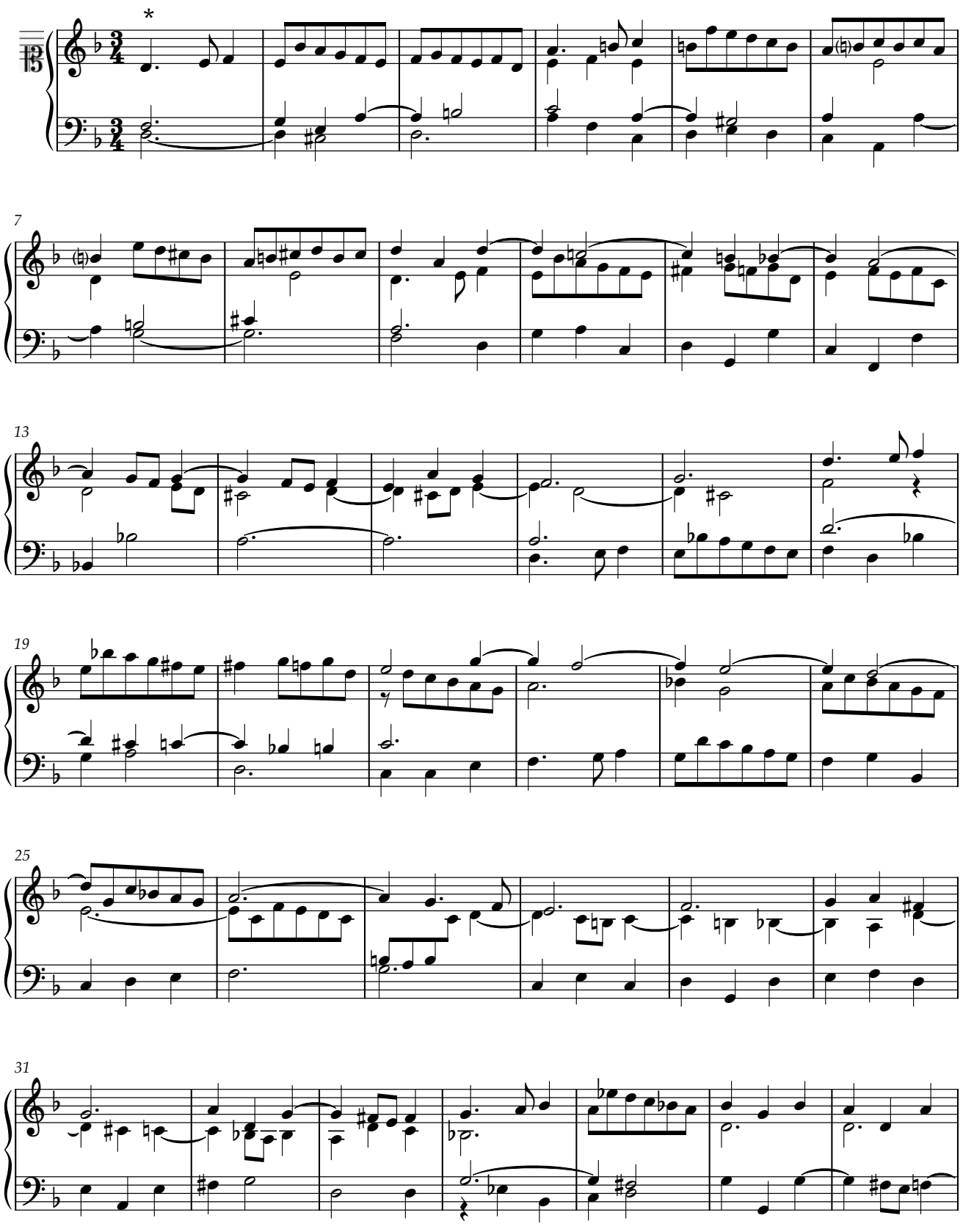
*Inscription in ms.: *B. N. IV*


25
29
33
37
41

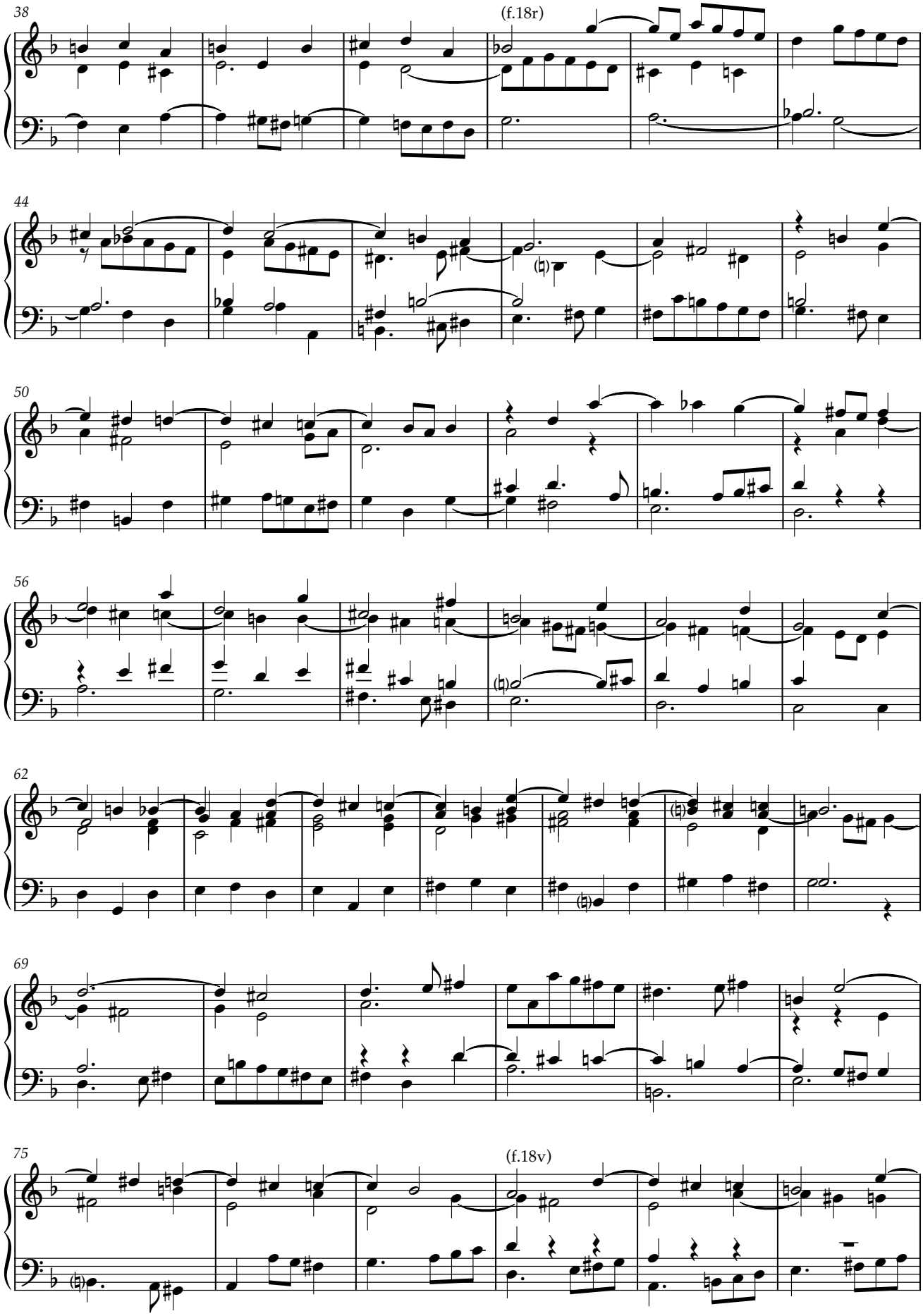
16. Phantasia

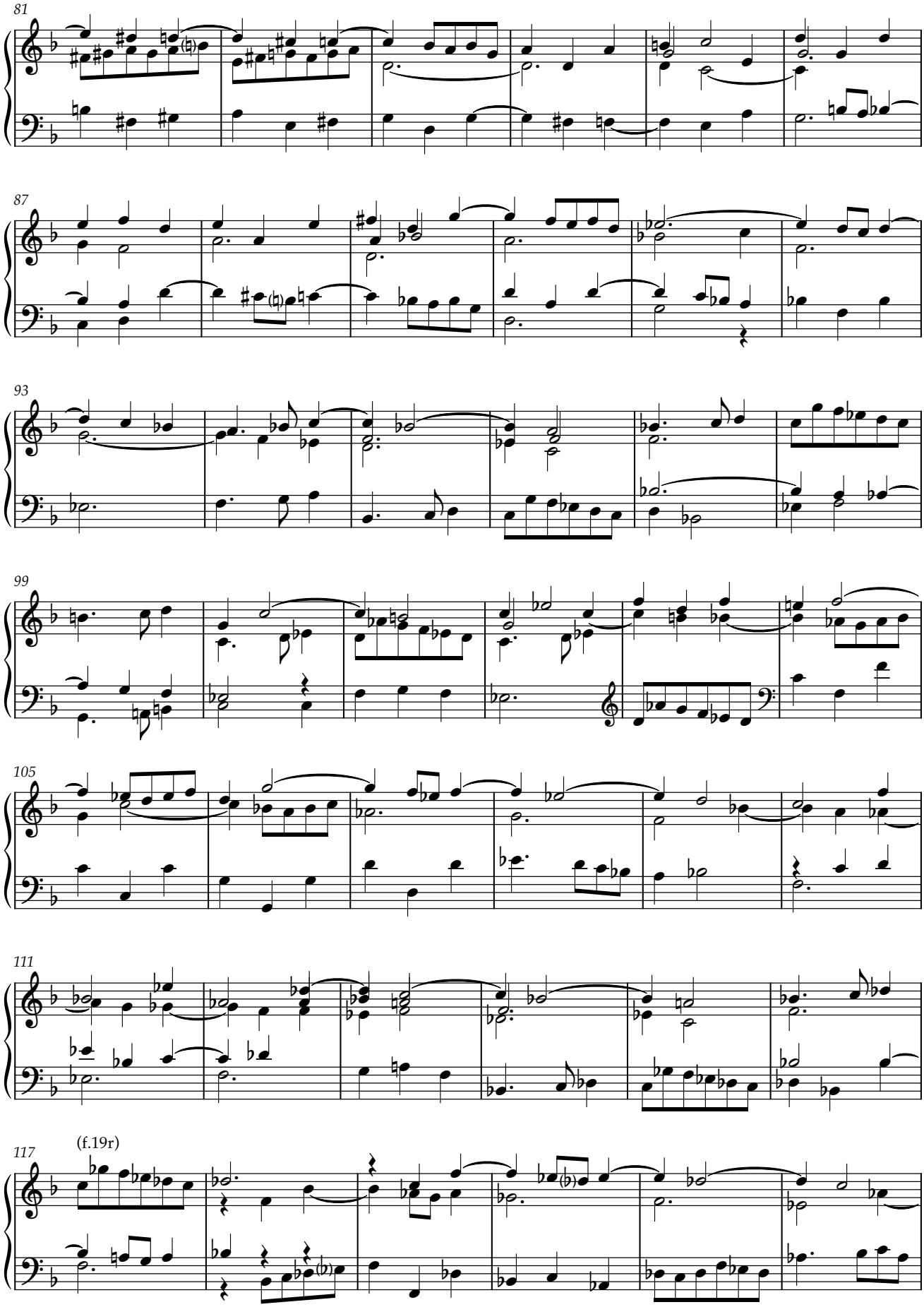
(f. 17v)

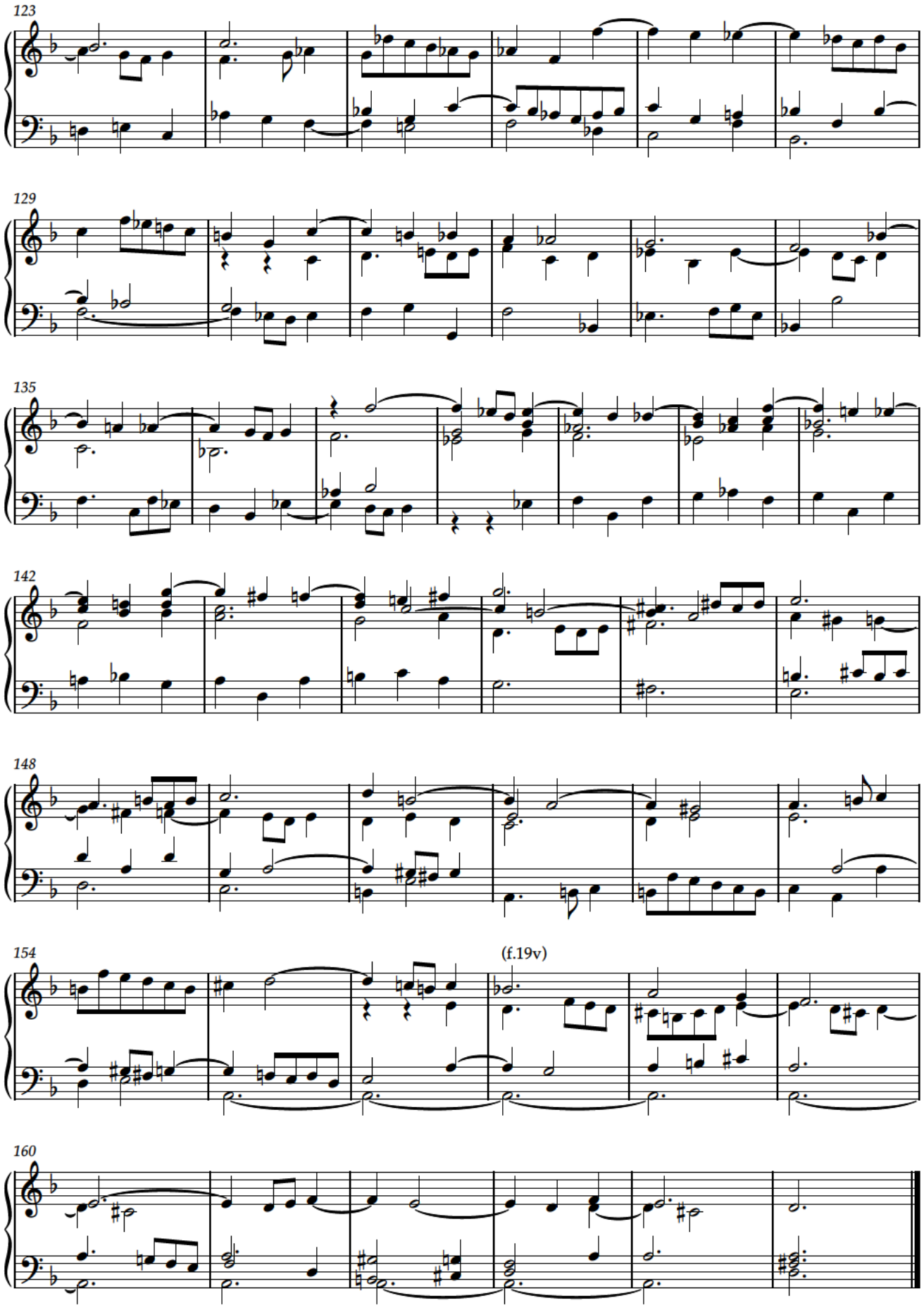
(Josef) *Segert*



*Inscription in ms.: *B. N. 6 2*[do] *tp.*


38
(f.18r)
44
50
56
62
69
75
(f.18v)

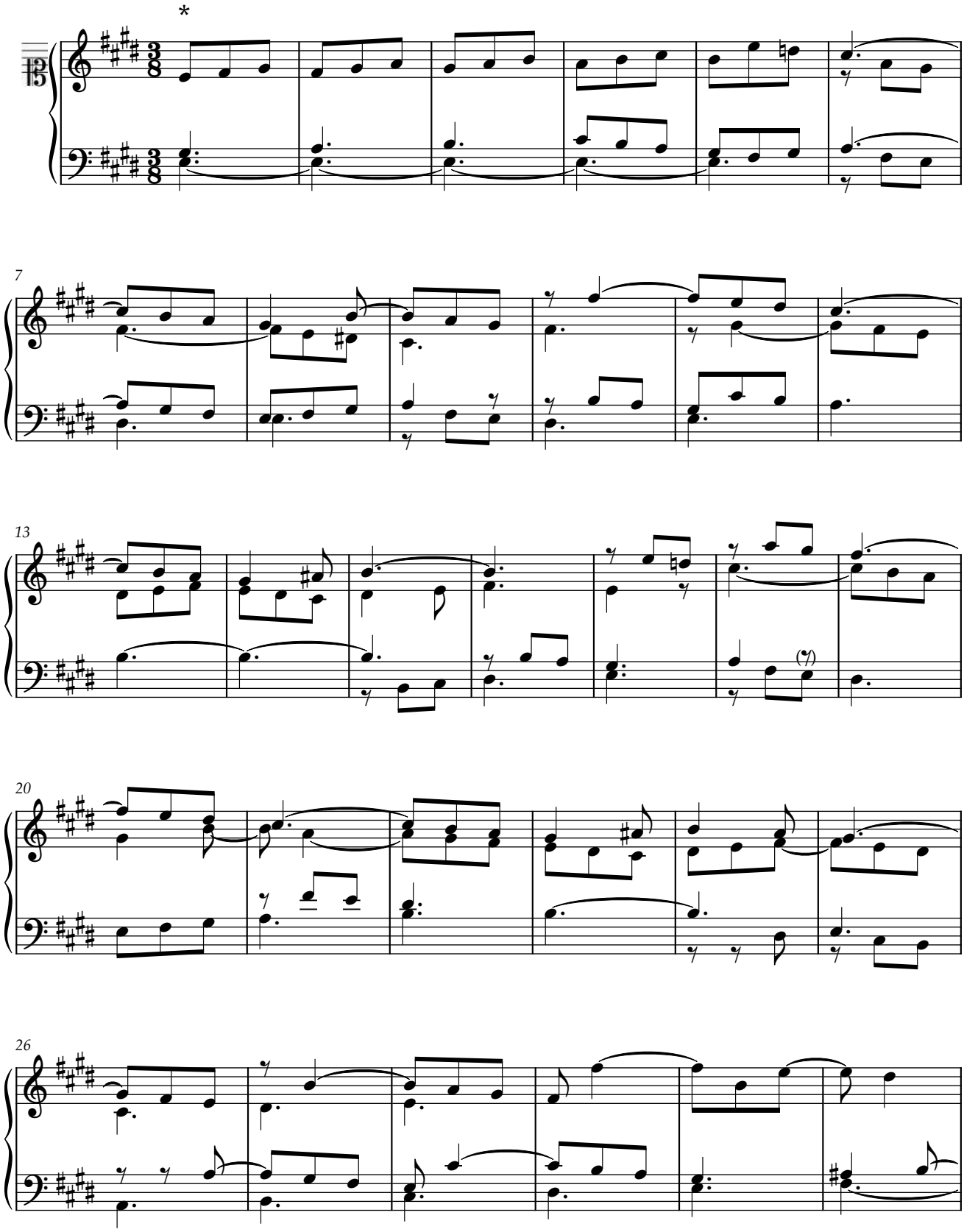

81
87
93
99
105
111
117
(f.19r)


123
129
135
142
148
154
(f.19v)
160

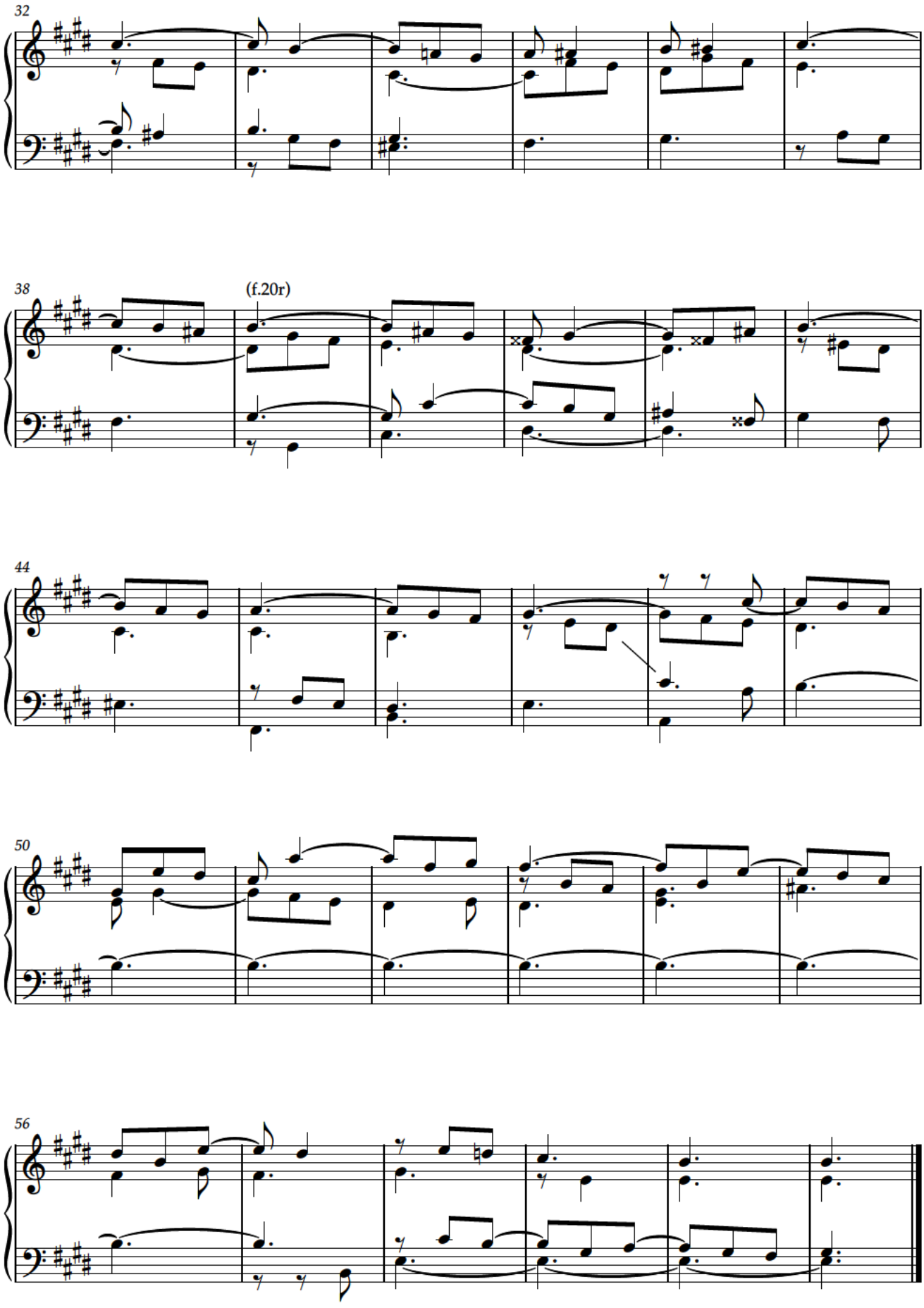
17. Phantasia

(f. 19v)

Mattl /
(František Xaver) *Brixi*



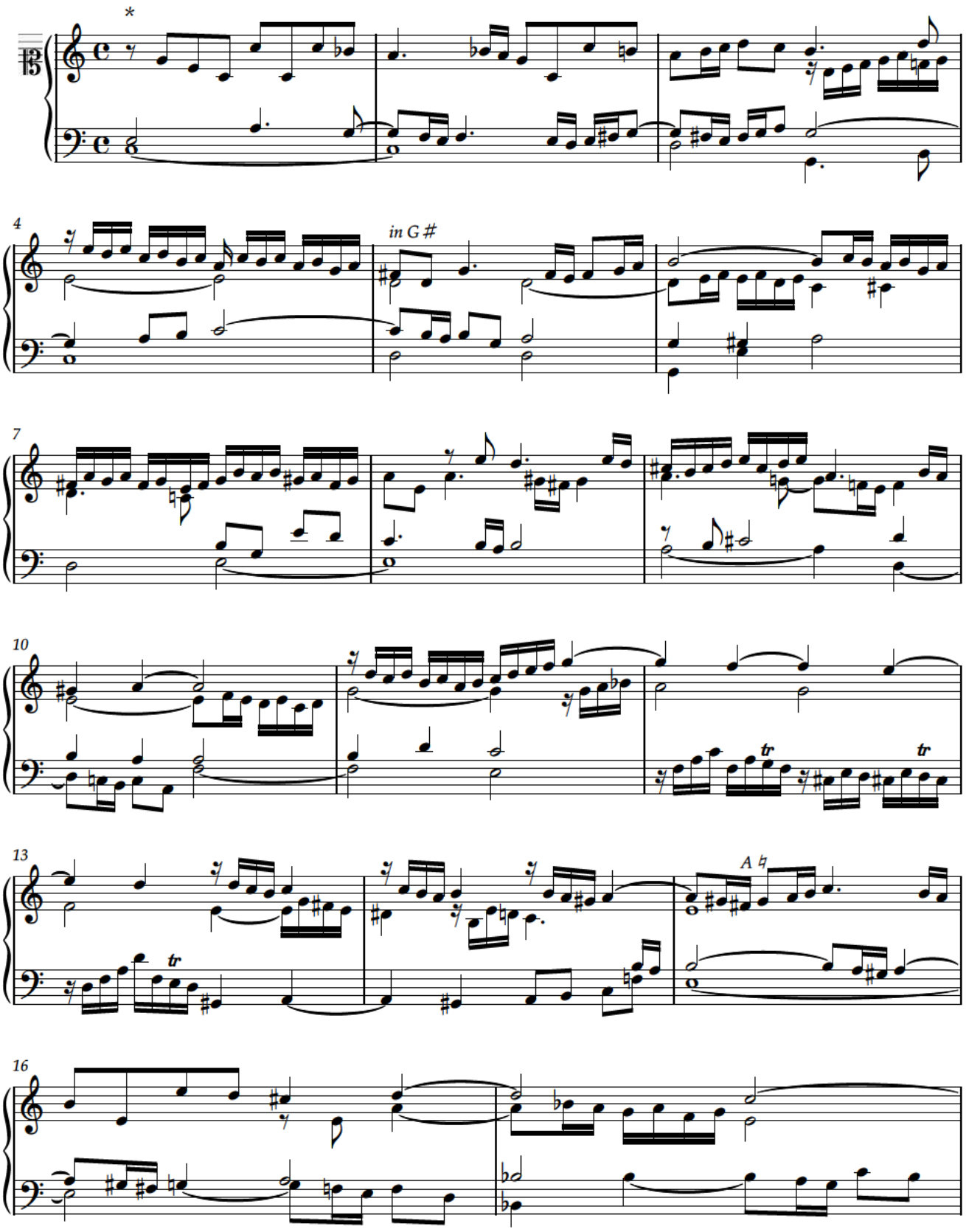
*Inscription in ms.: *B. N. V*


32
38
(f.20r)
44
50
56

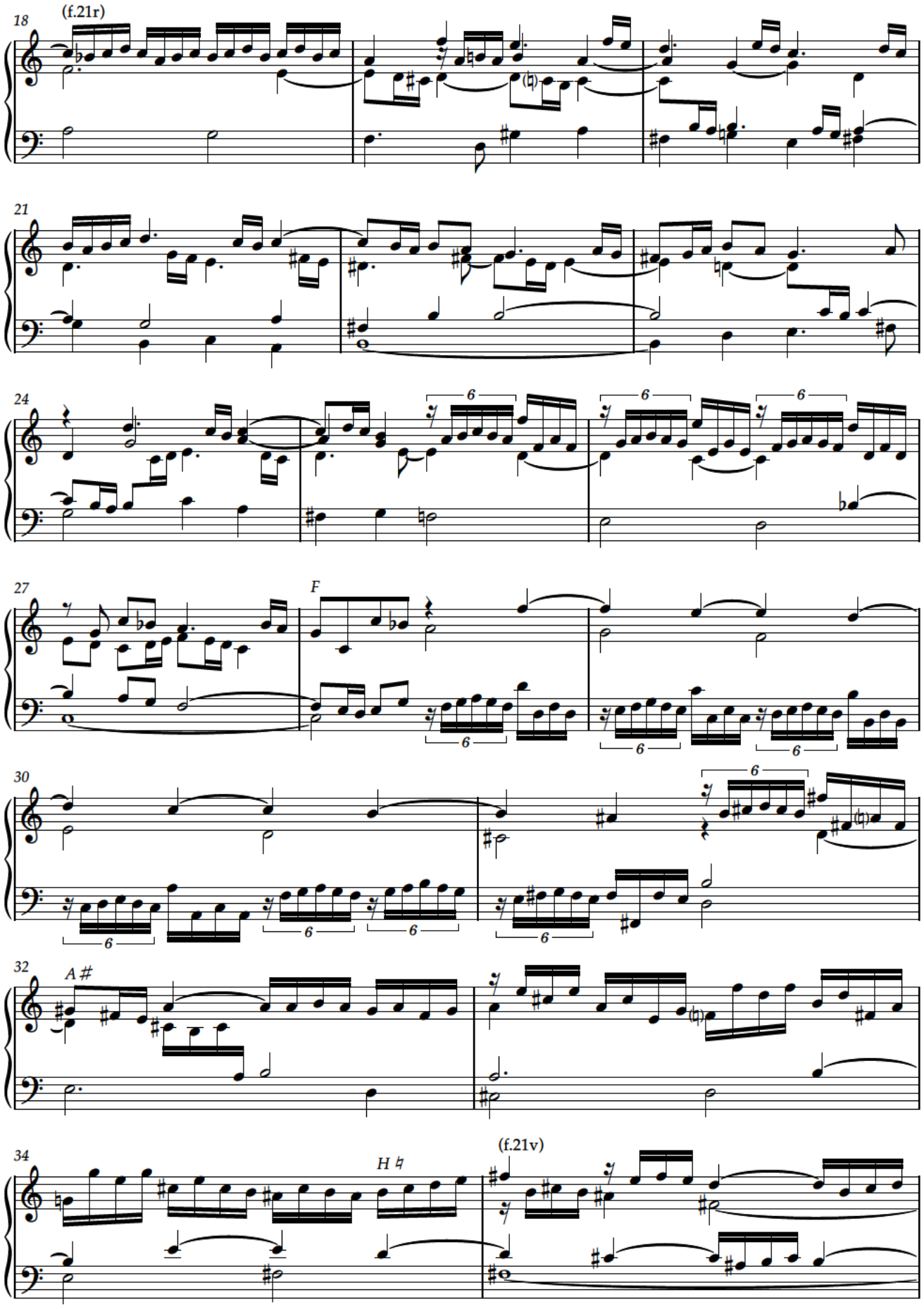
18. Transitus per o[mn]es Tonos

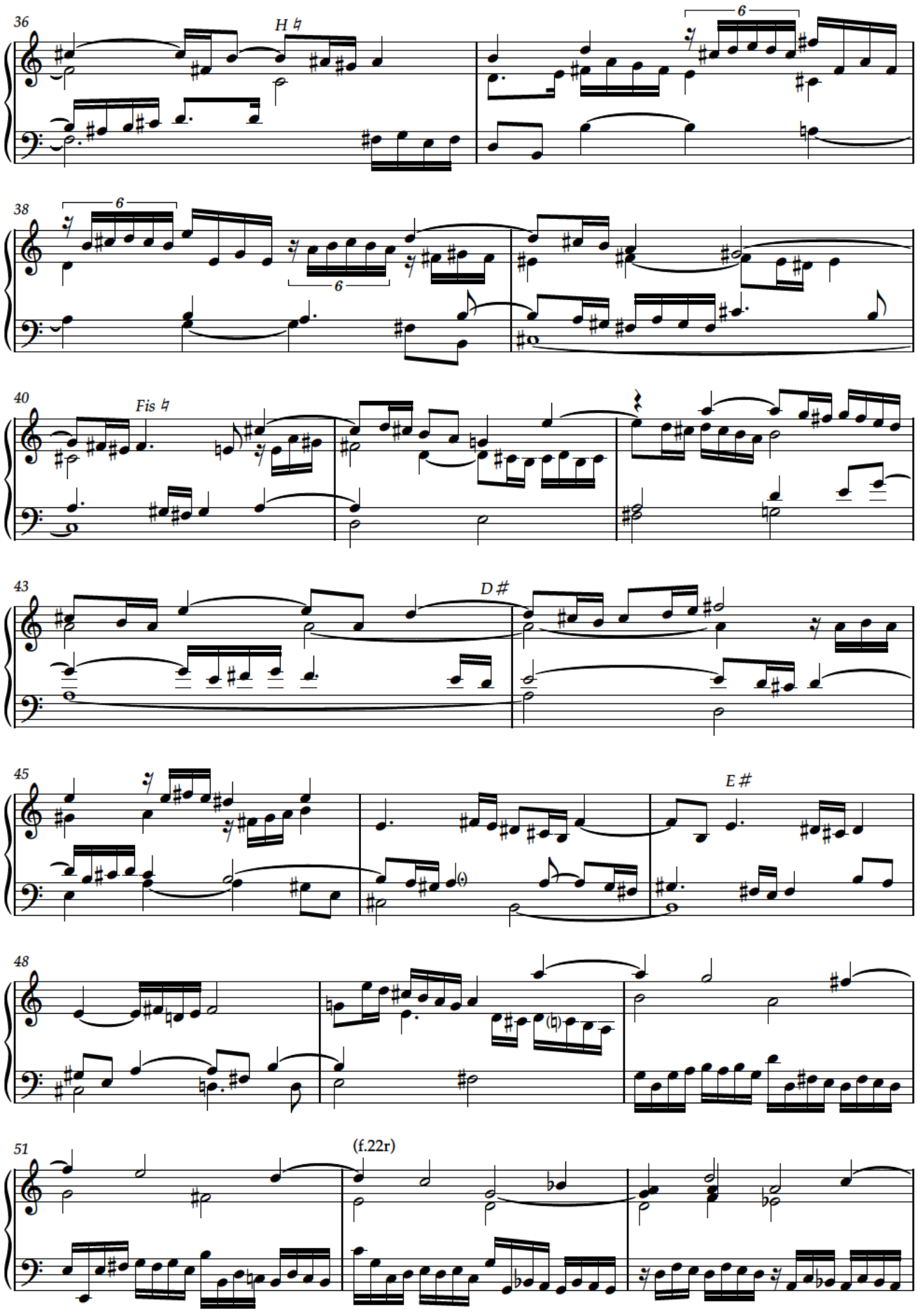
(f. 20v)

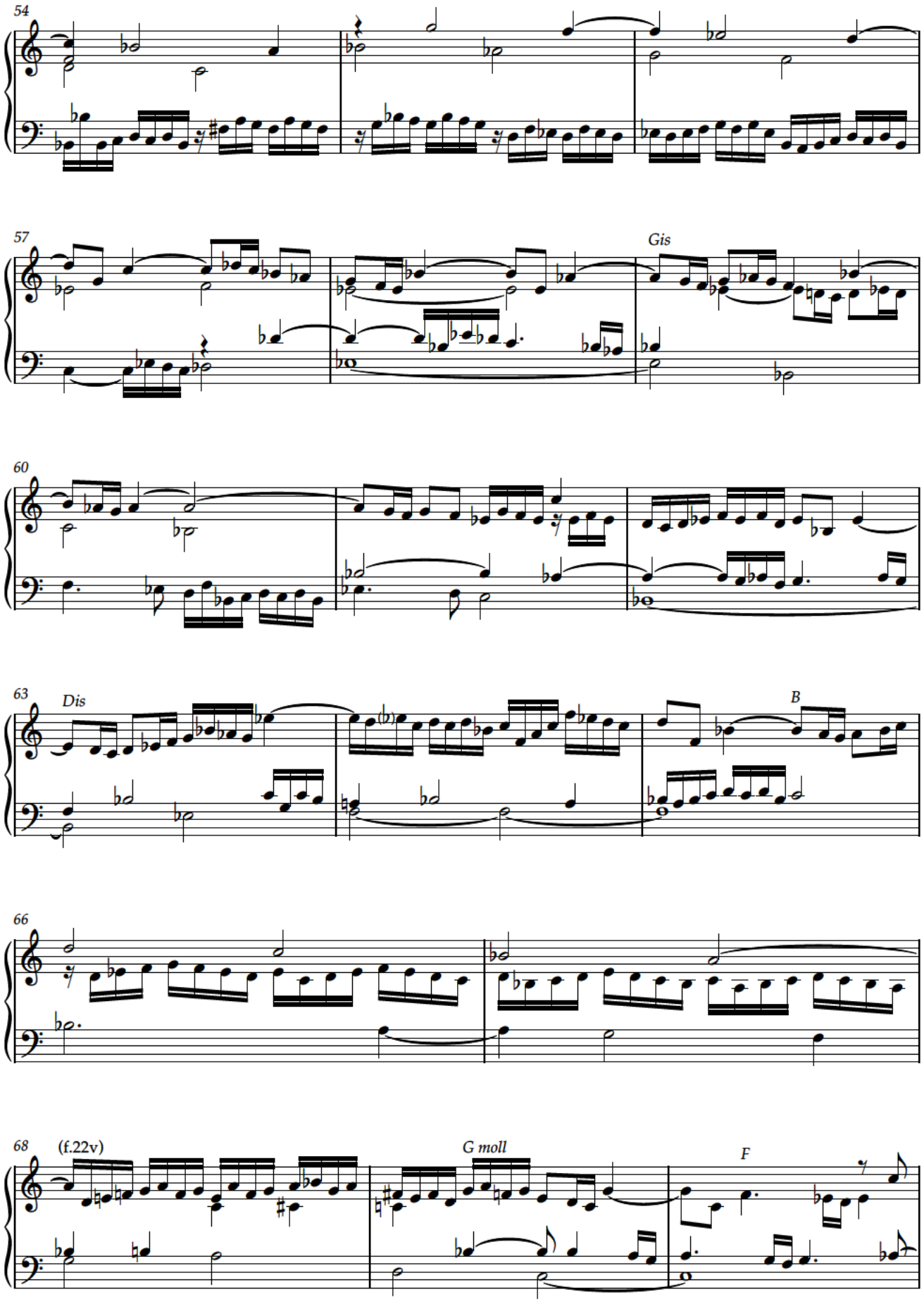
Bart/
(Josef) *Segert*

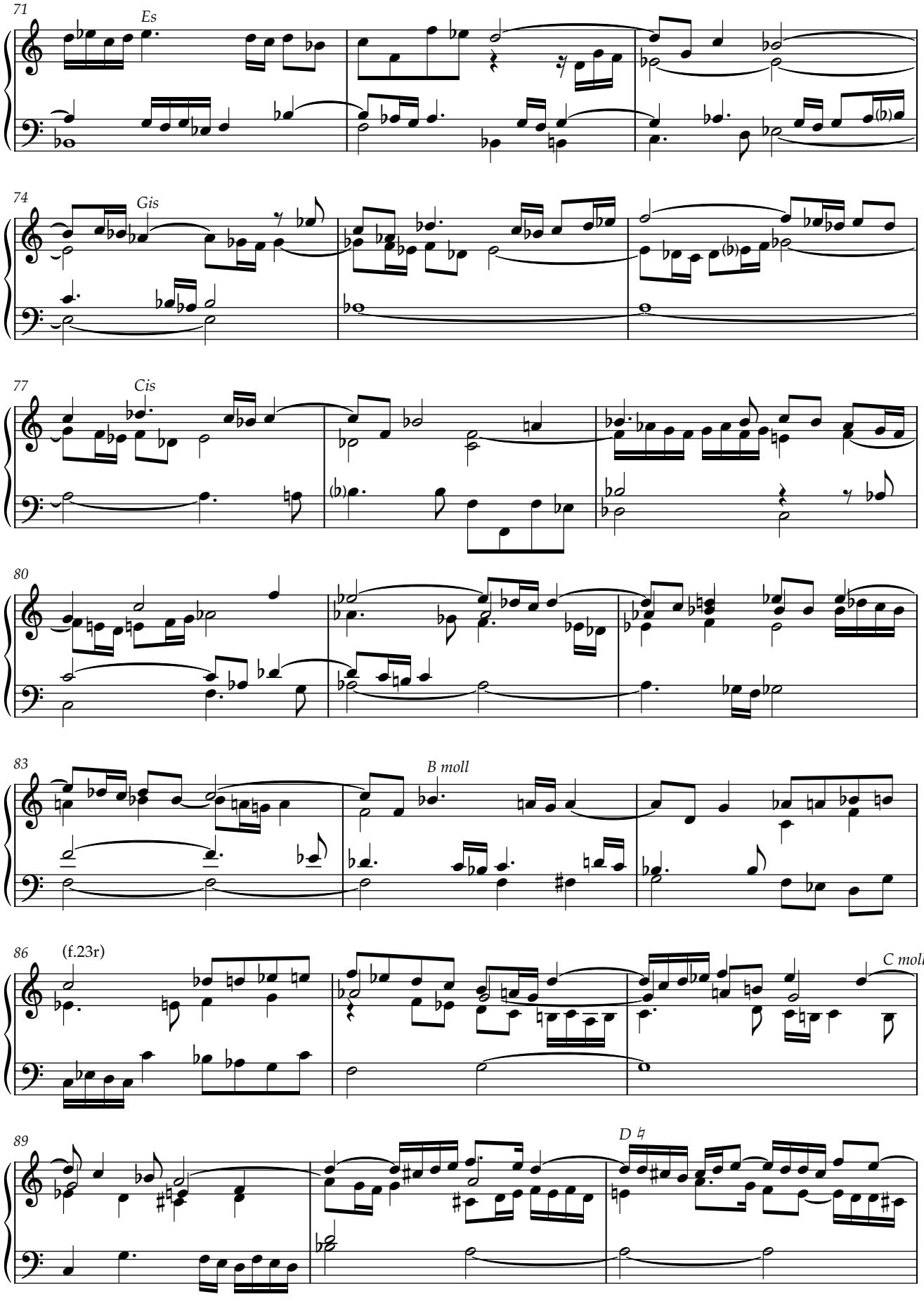


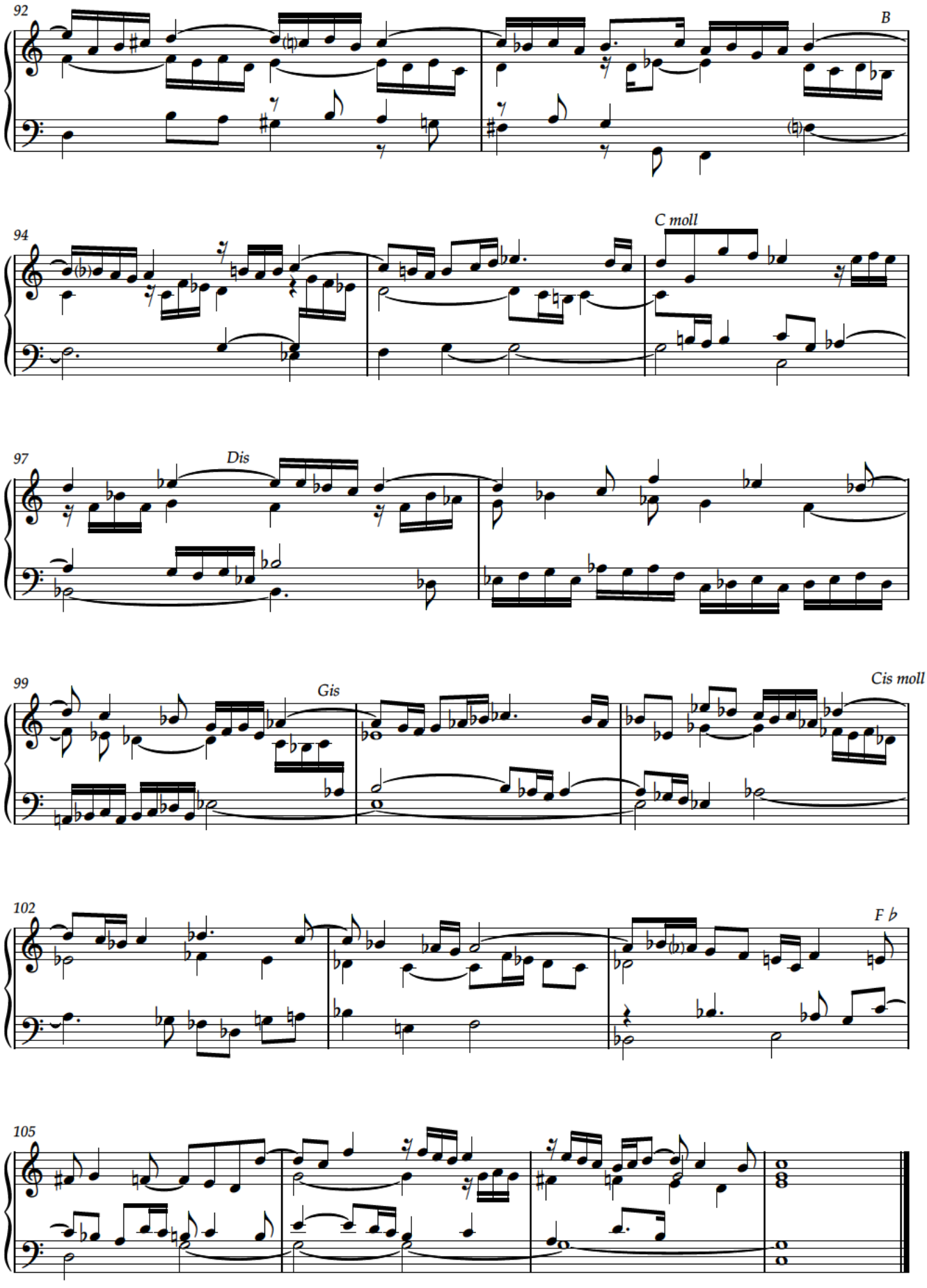
*Inscription in ms.: *B. N. 3 in 2^do transp.*


18
(f.21r)
21
24
6
27
F
30
32
A #
34
H ♮
(f.21v)


36
H ♮
6
38
6
6
40
Fis ♮
43
D #
45
E #
48
51
(f.22r)


54
57
Gis
60
63
Dis
B
66
68
(f.22v)
G moll
F

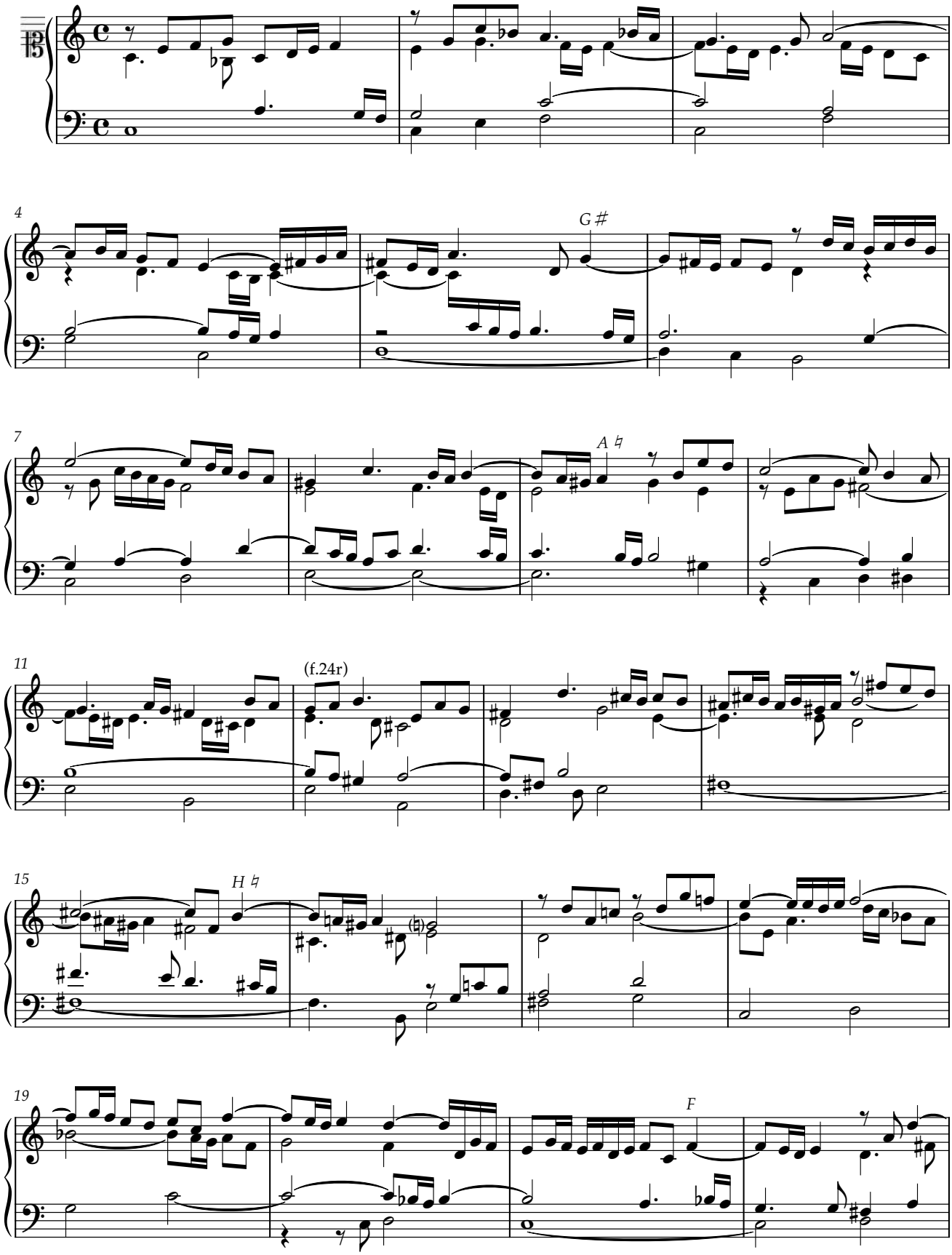

71
Es
74
Gis
77
Cis
80
83
B moll
86
(f.23r)
C moll
89
D ♮

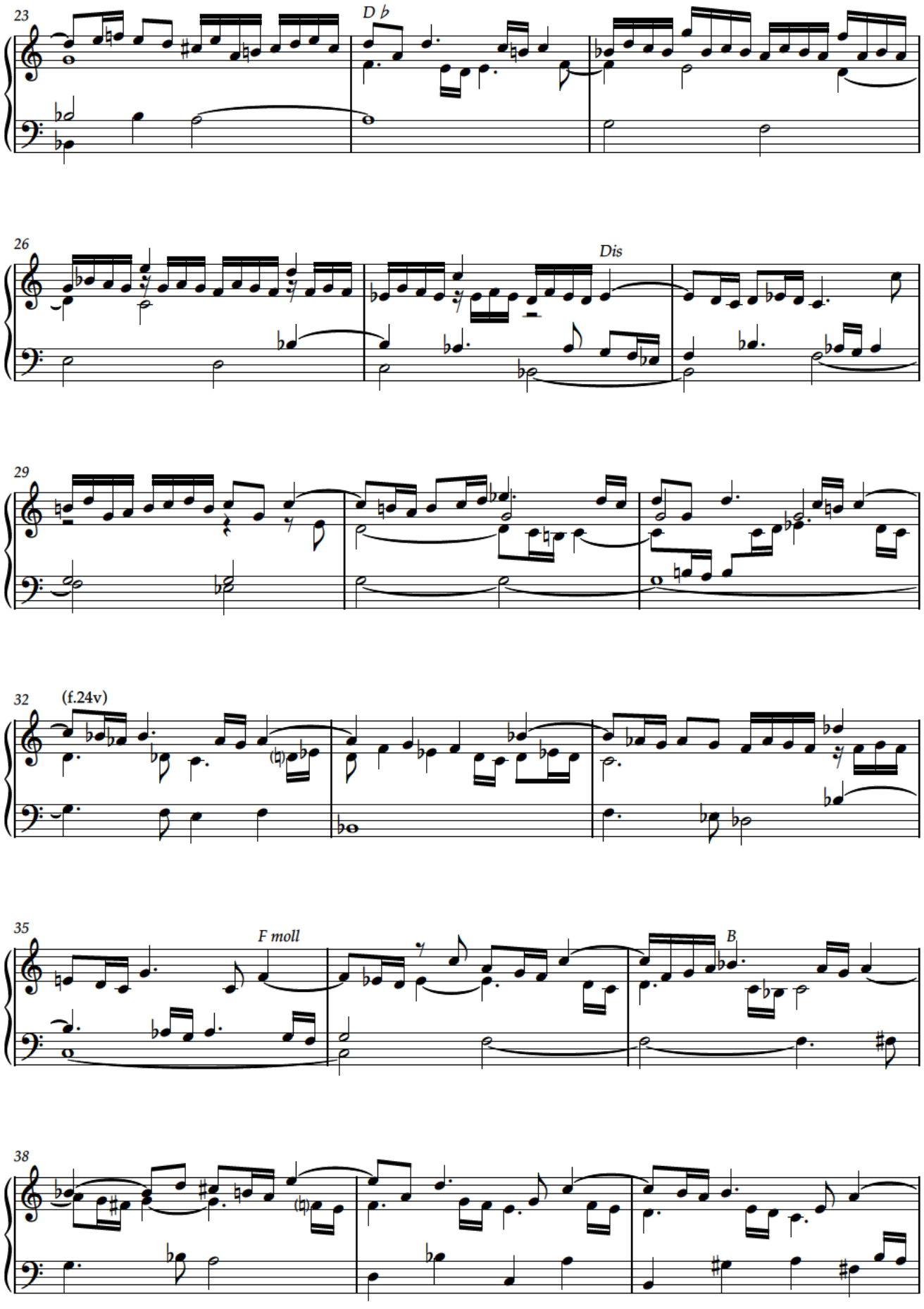

92
B
94
C moll
97
Dis
99
Gis
Cis moll
102
F b
105

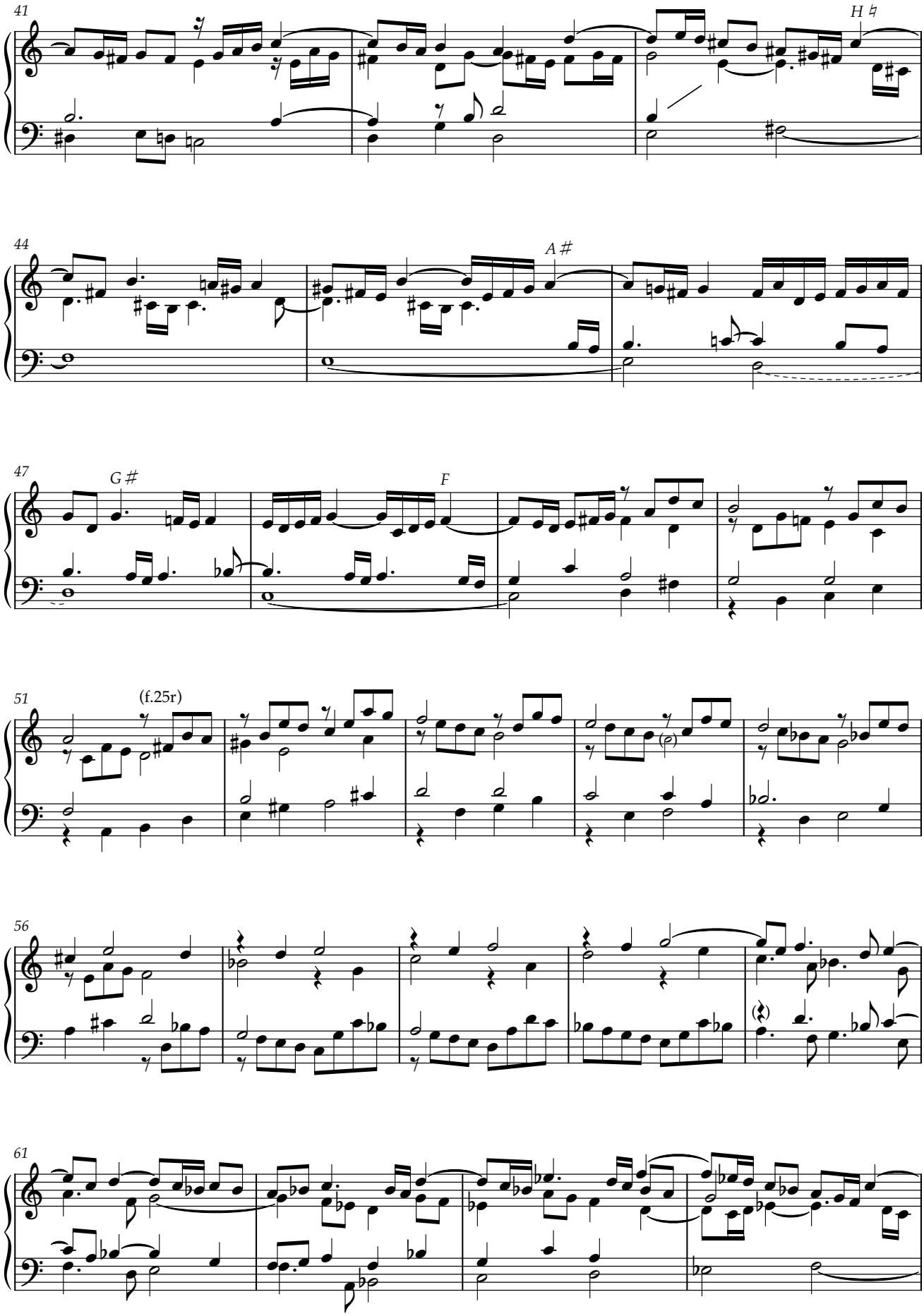
19. Mobile perpetuum

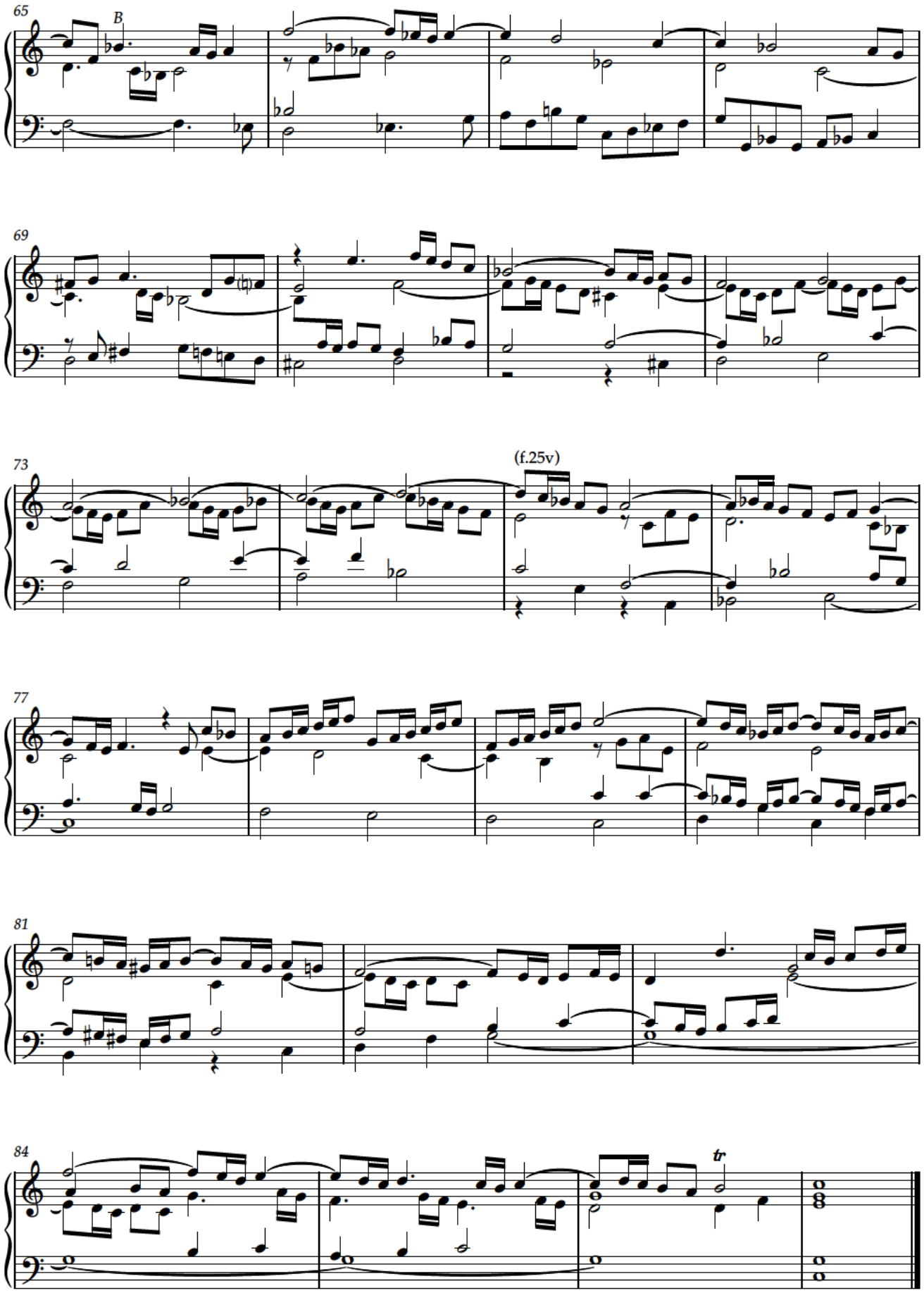
(f. 23v)

(Josef) *Segert*




23
D ♭
26
Dis
29
32
(f.24v)
35
F moll
B
38

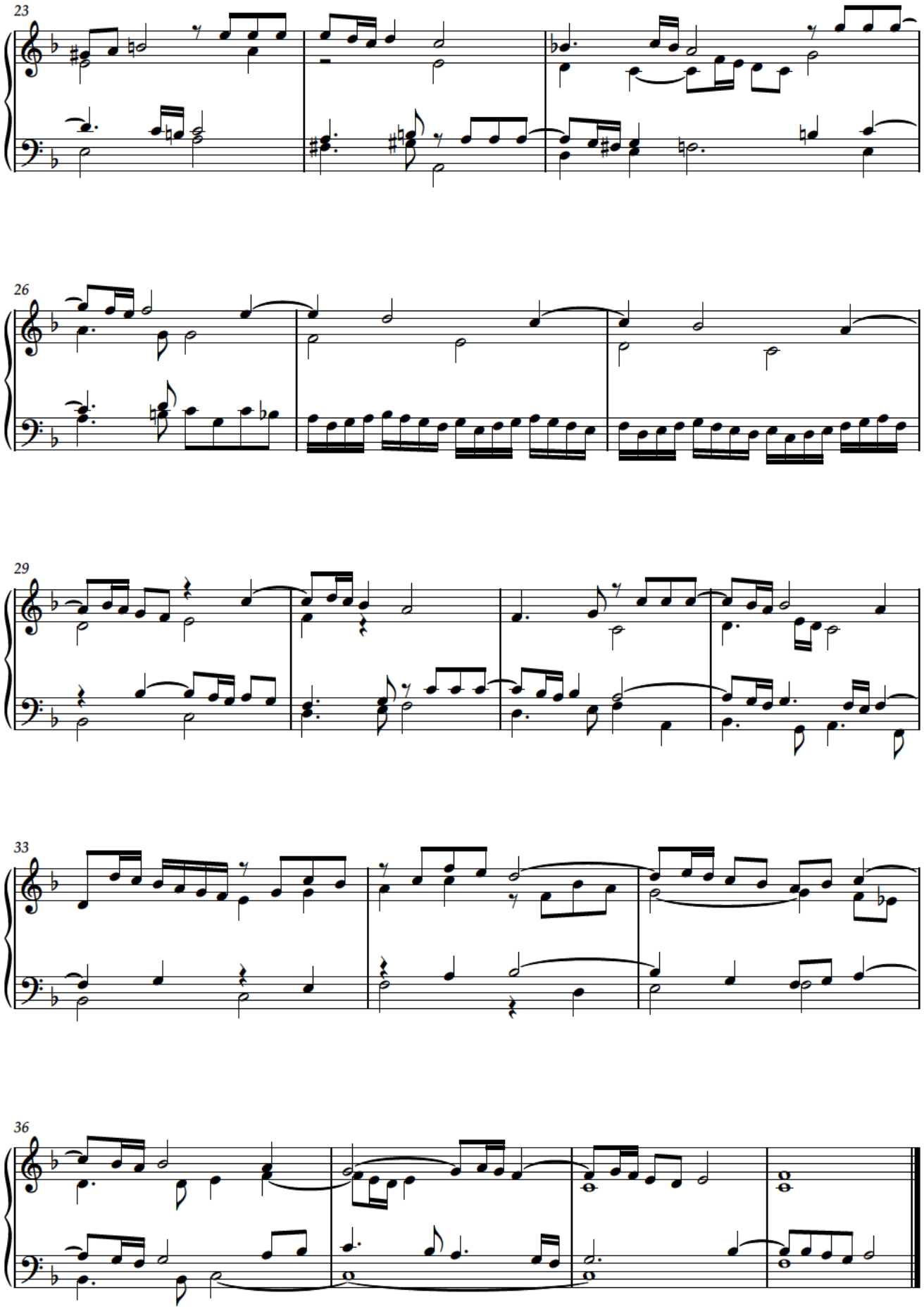

41
H ♮
44
A #
47
G #
F
51
(f.25r)
56
61


65
B
69
73
(f.25v)
77
81
84
tr

20. Praeludium

(f. 25v)

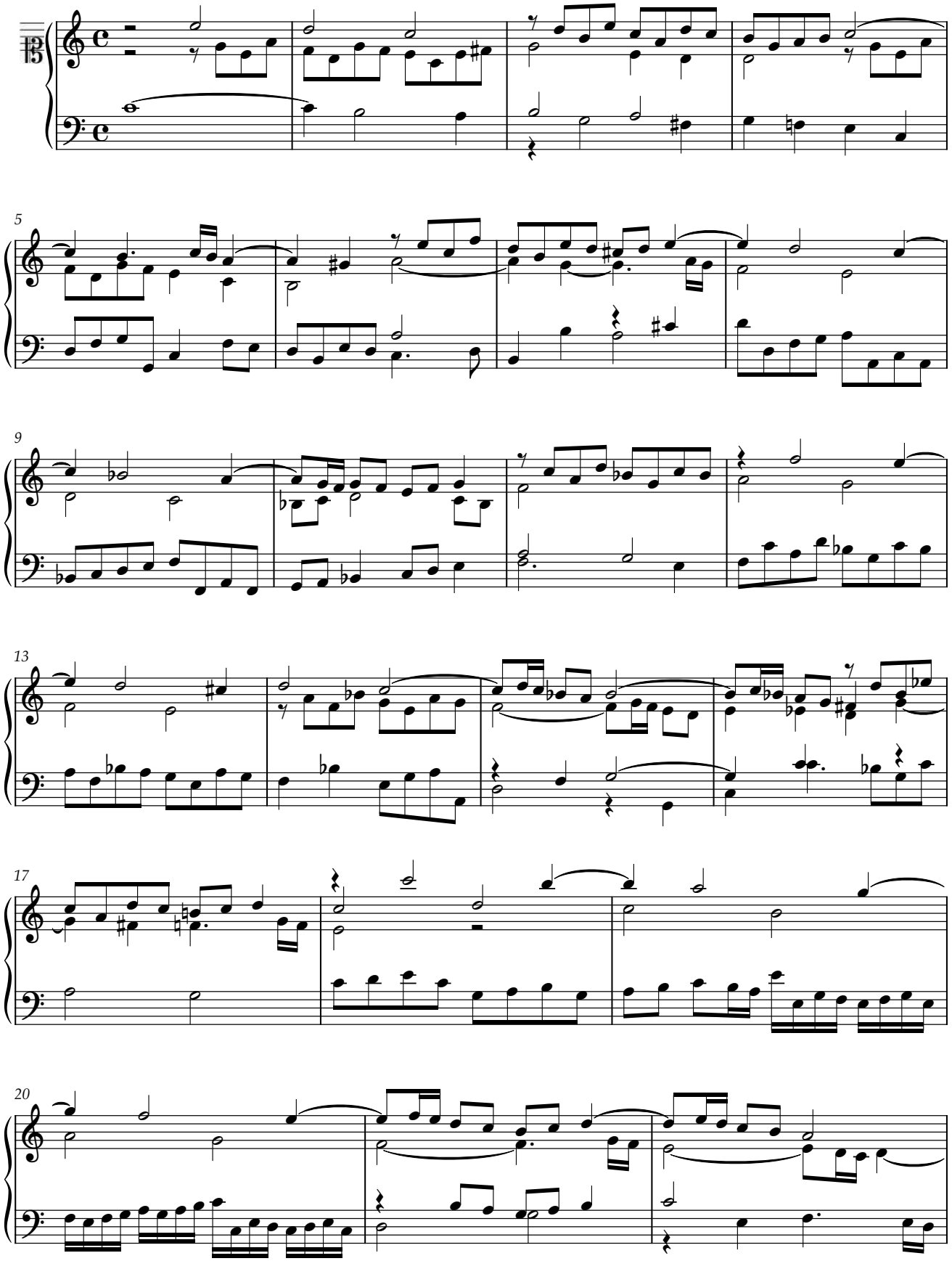
Bart

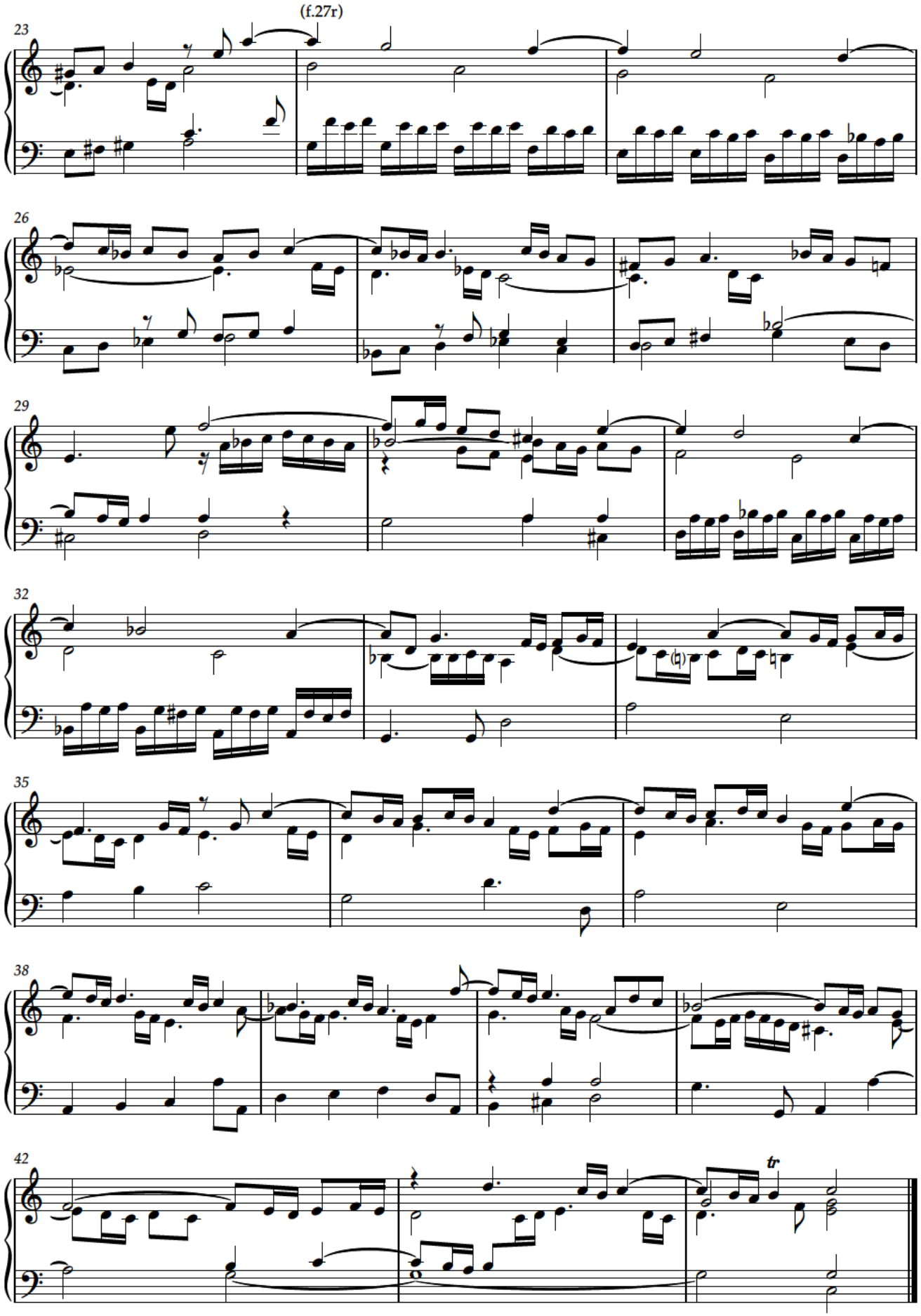

23
26
29
33
36

21. Praelud.

(f. 26v)

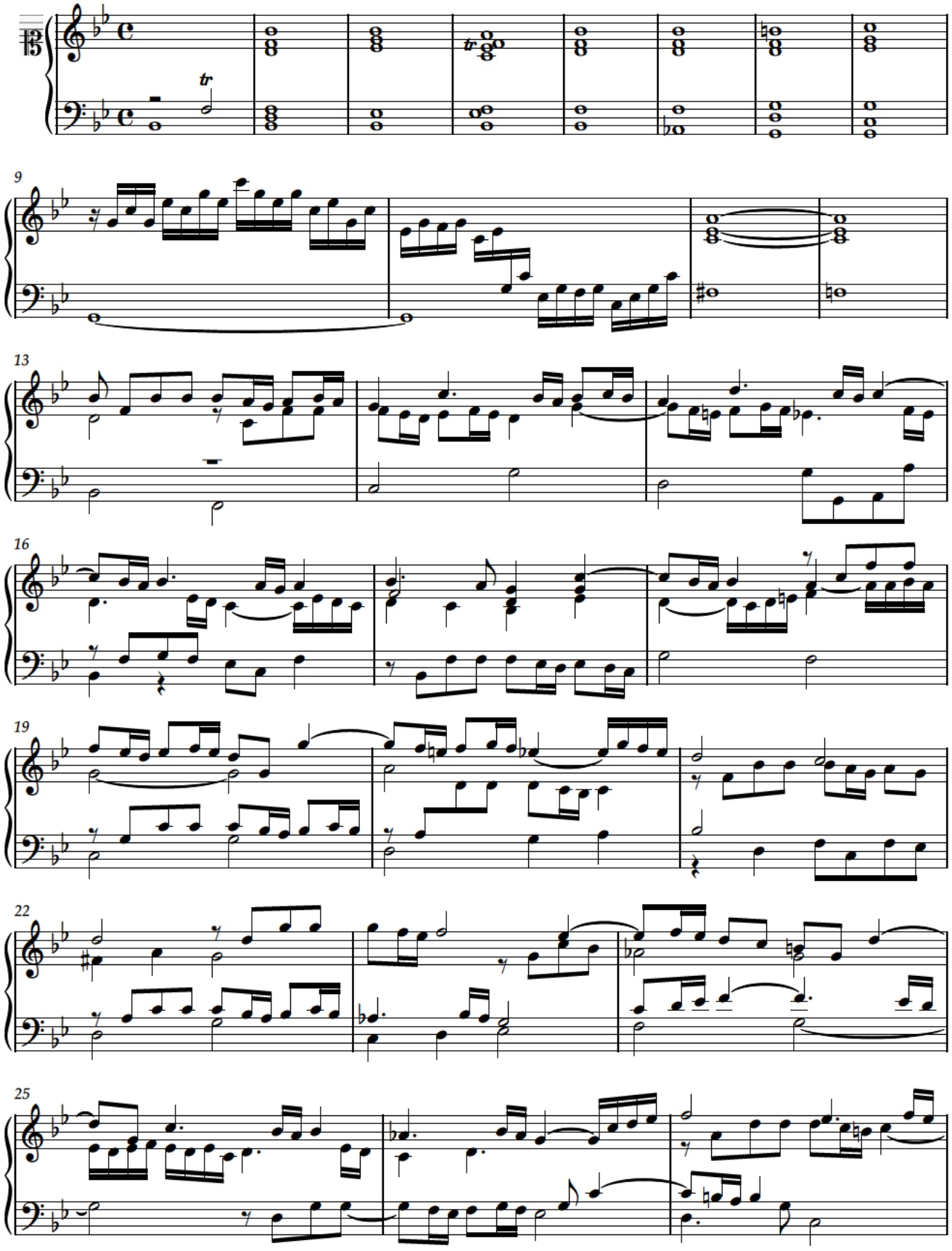
Bart

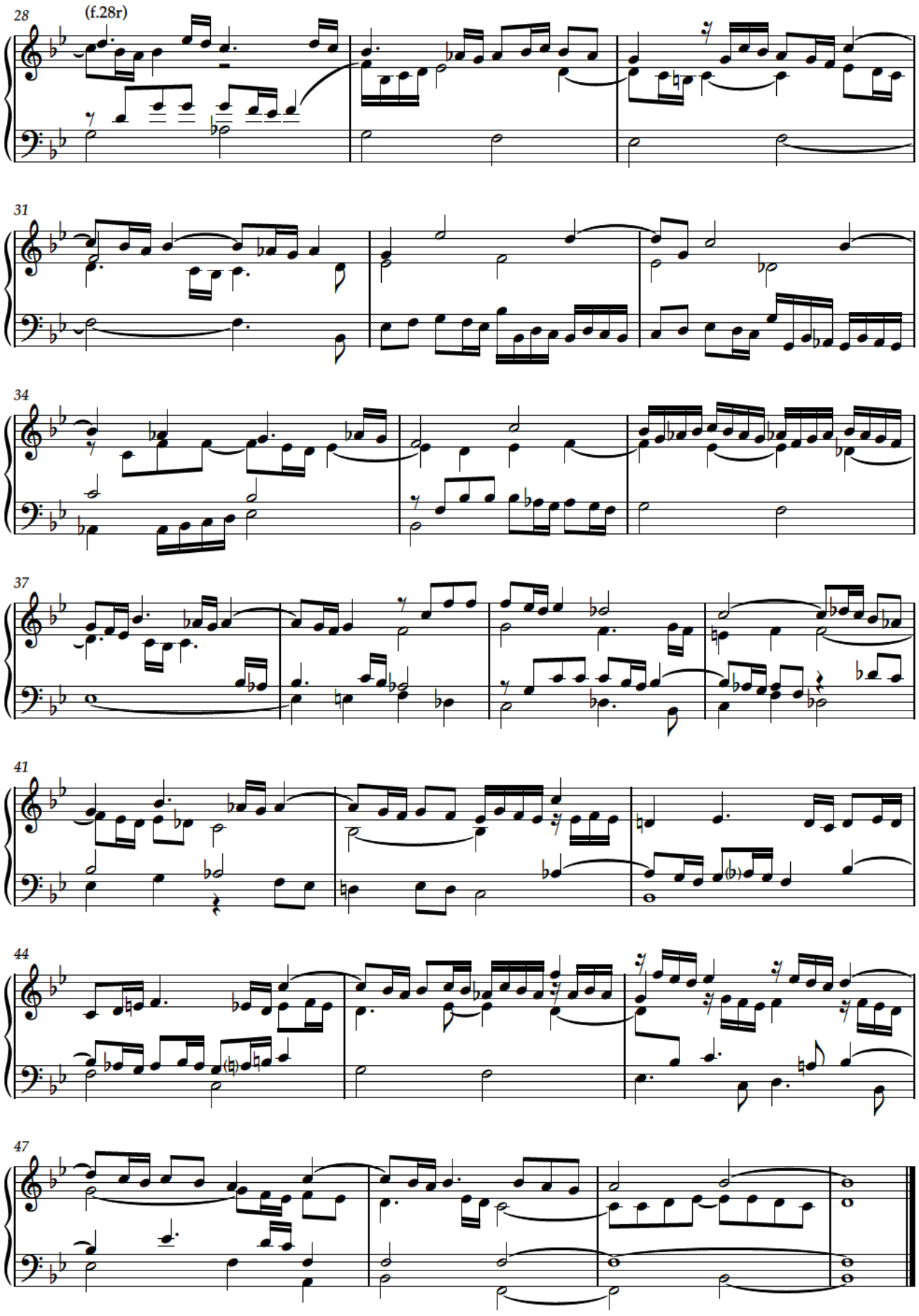



(f.27r)
23
26
29
32
35
38
42
tr

22. Praelud.

(f. 27v)

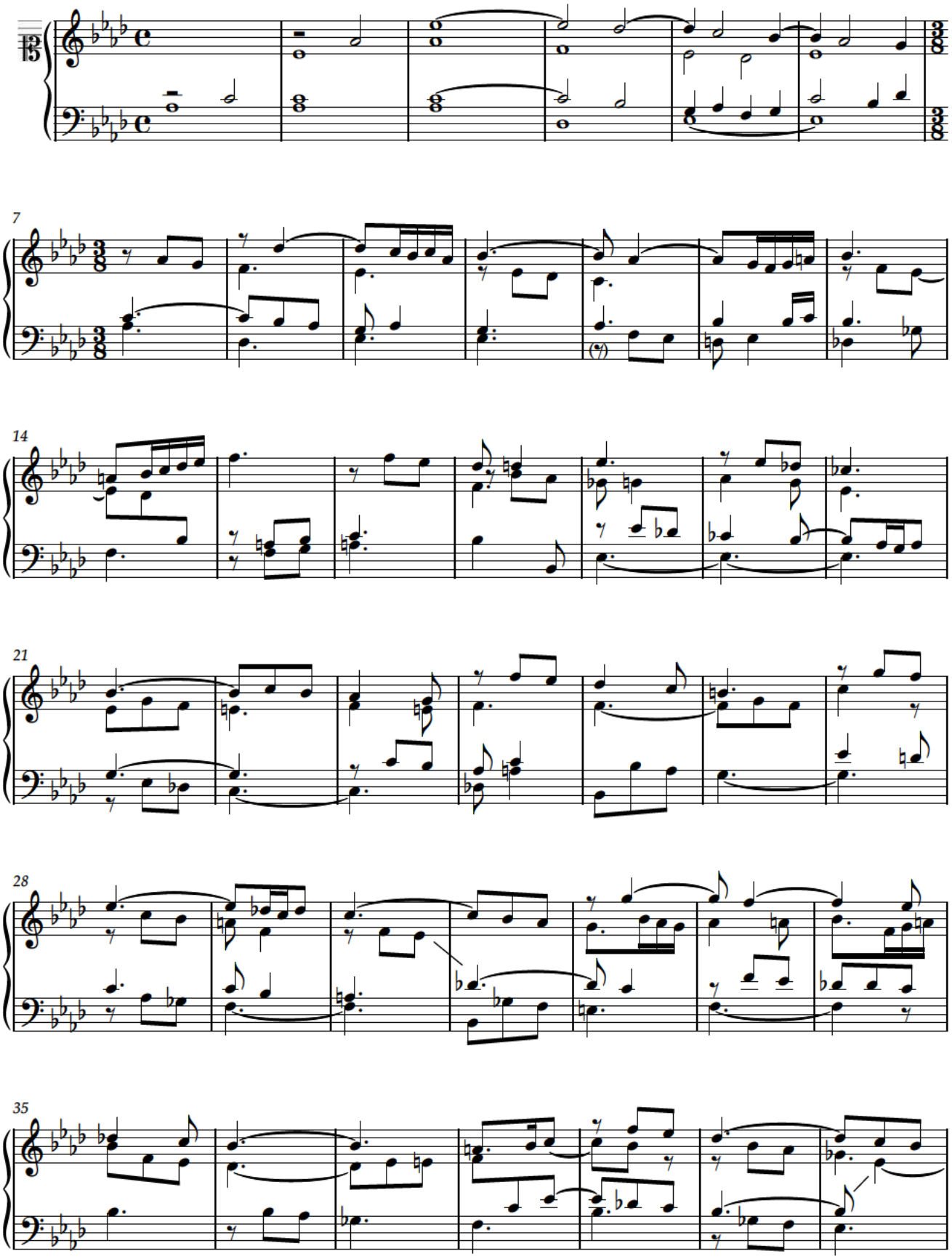


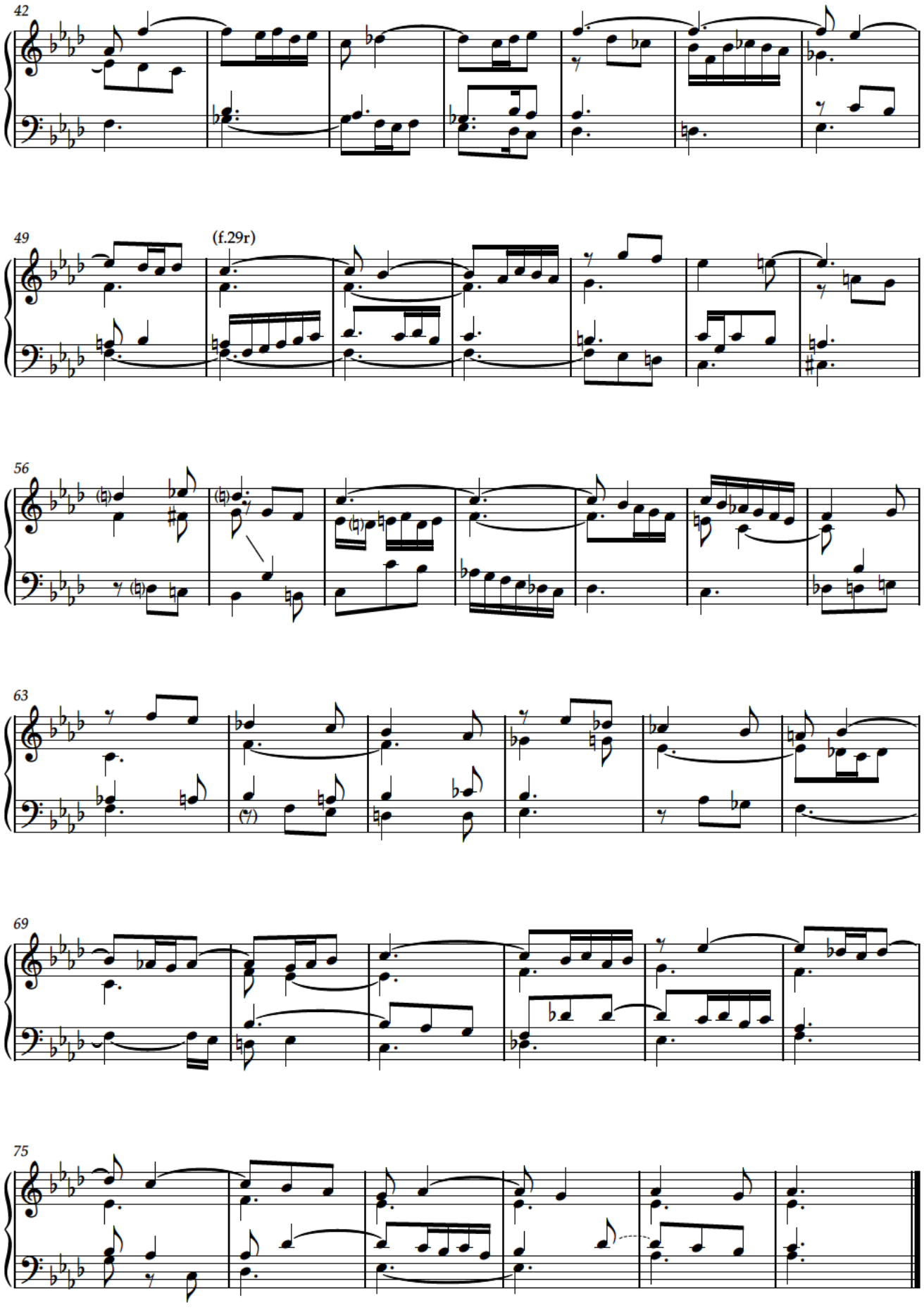

28
(f.28r)
31
34
37
41
44
47

23. Praeludium

(f. 28v)

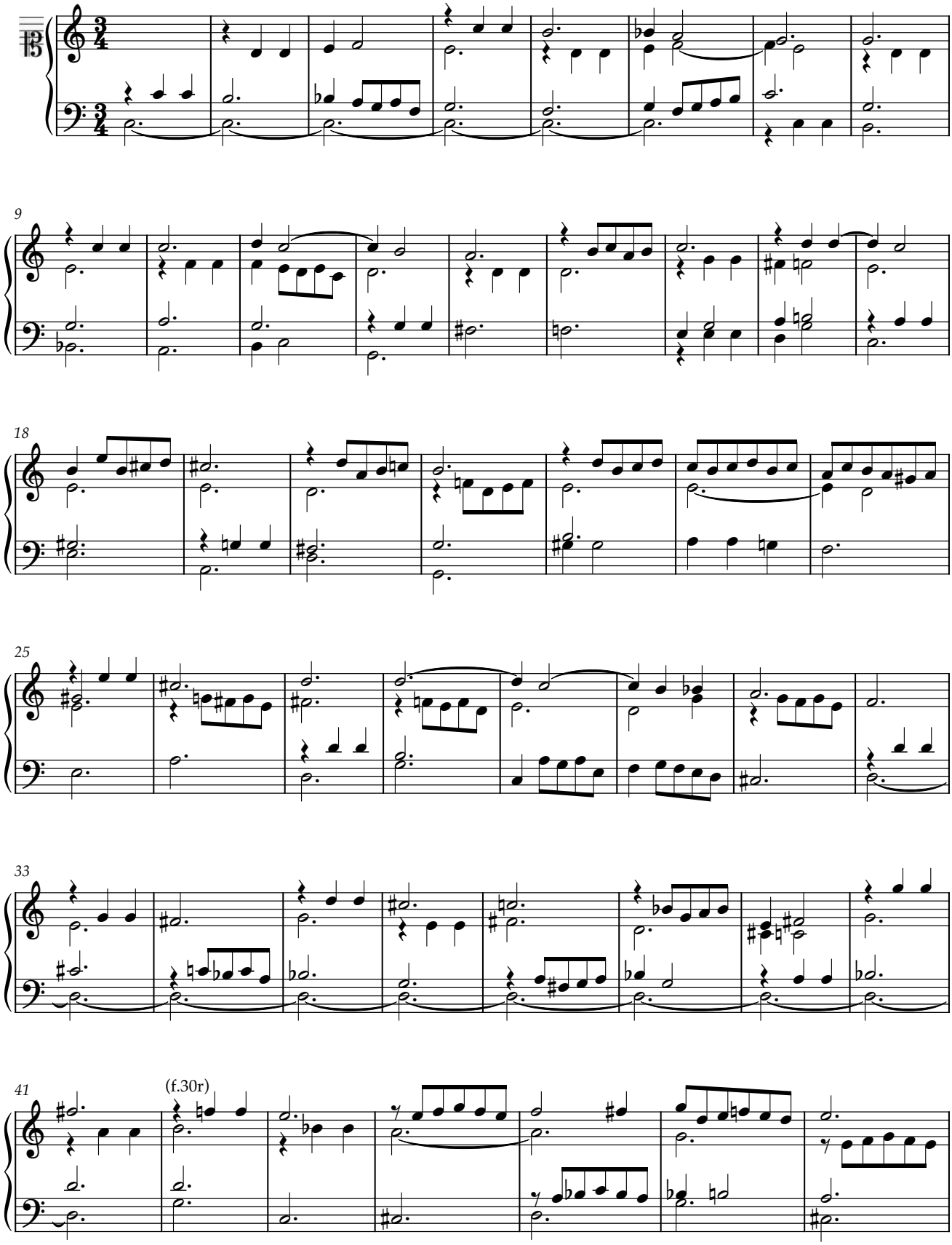
(Josef) *Segert*

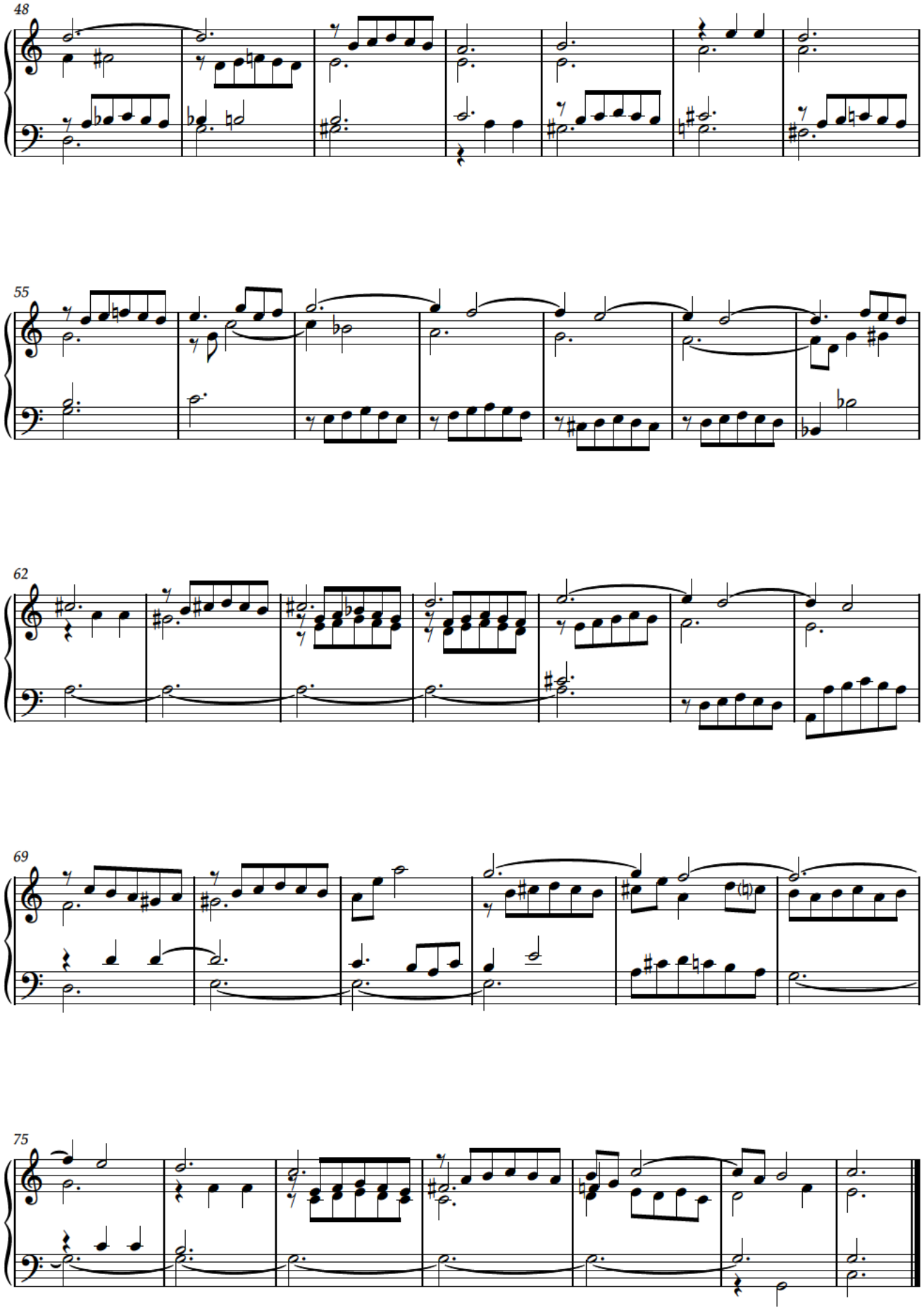



42
49
(f.29r)
56
63
69
75

24. Praelud.

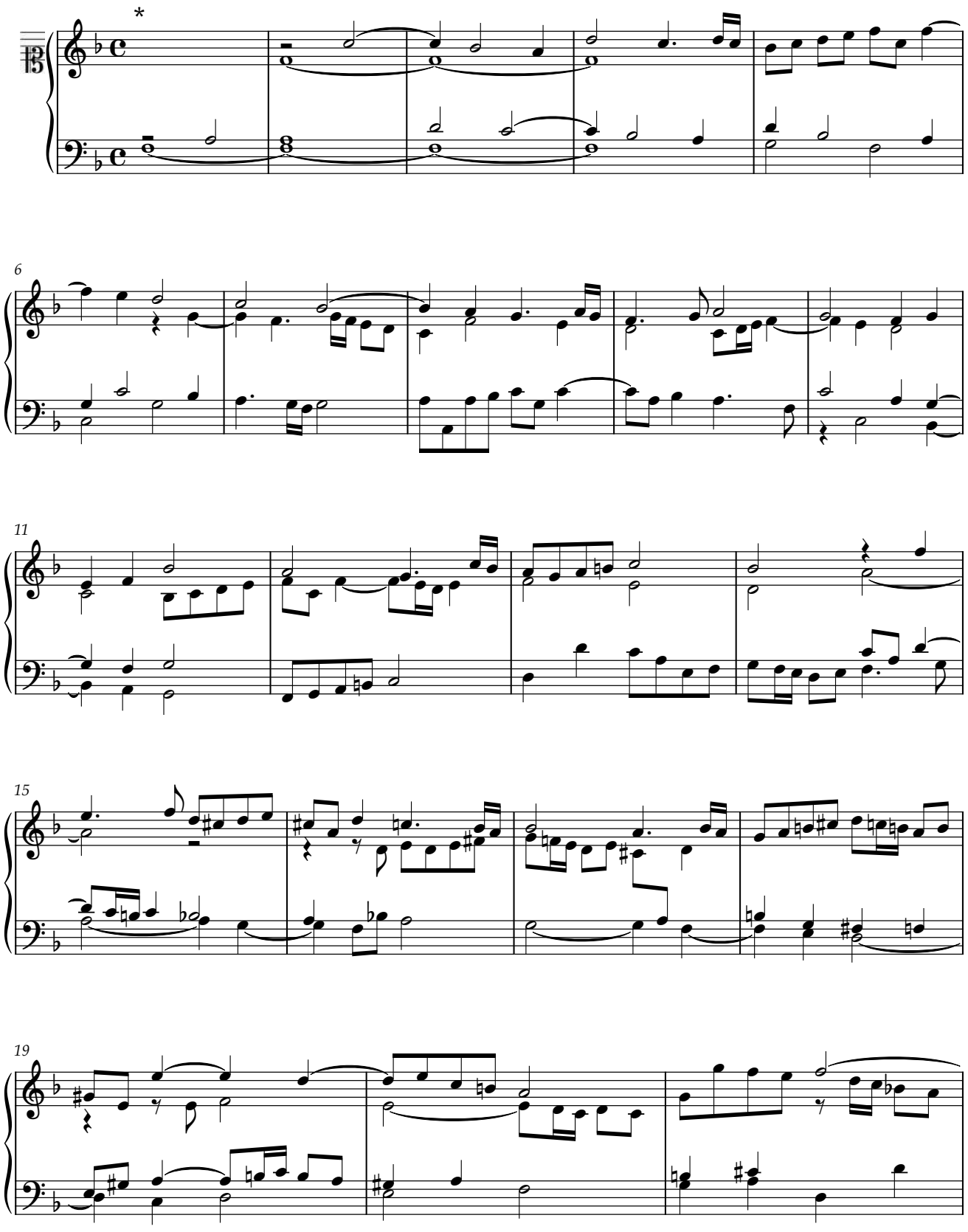
(f. 29v)



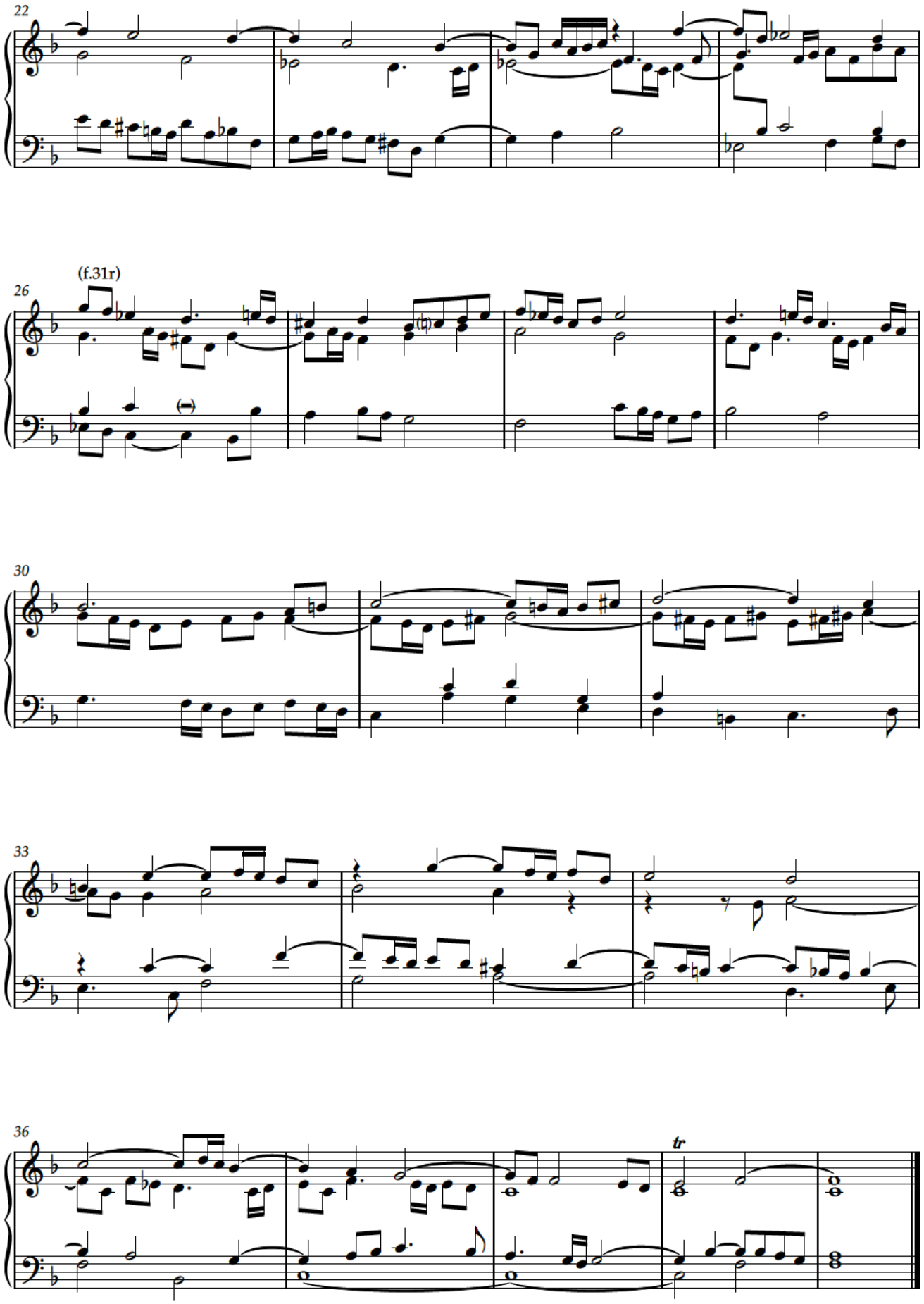

48
55
62
69
75

25. Praelud.

(f. 30v)



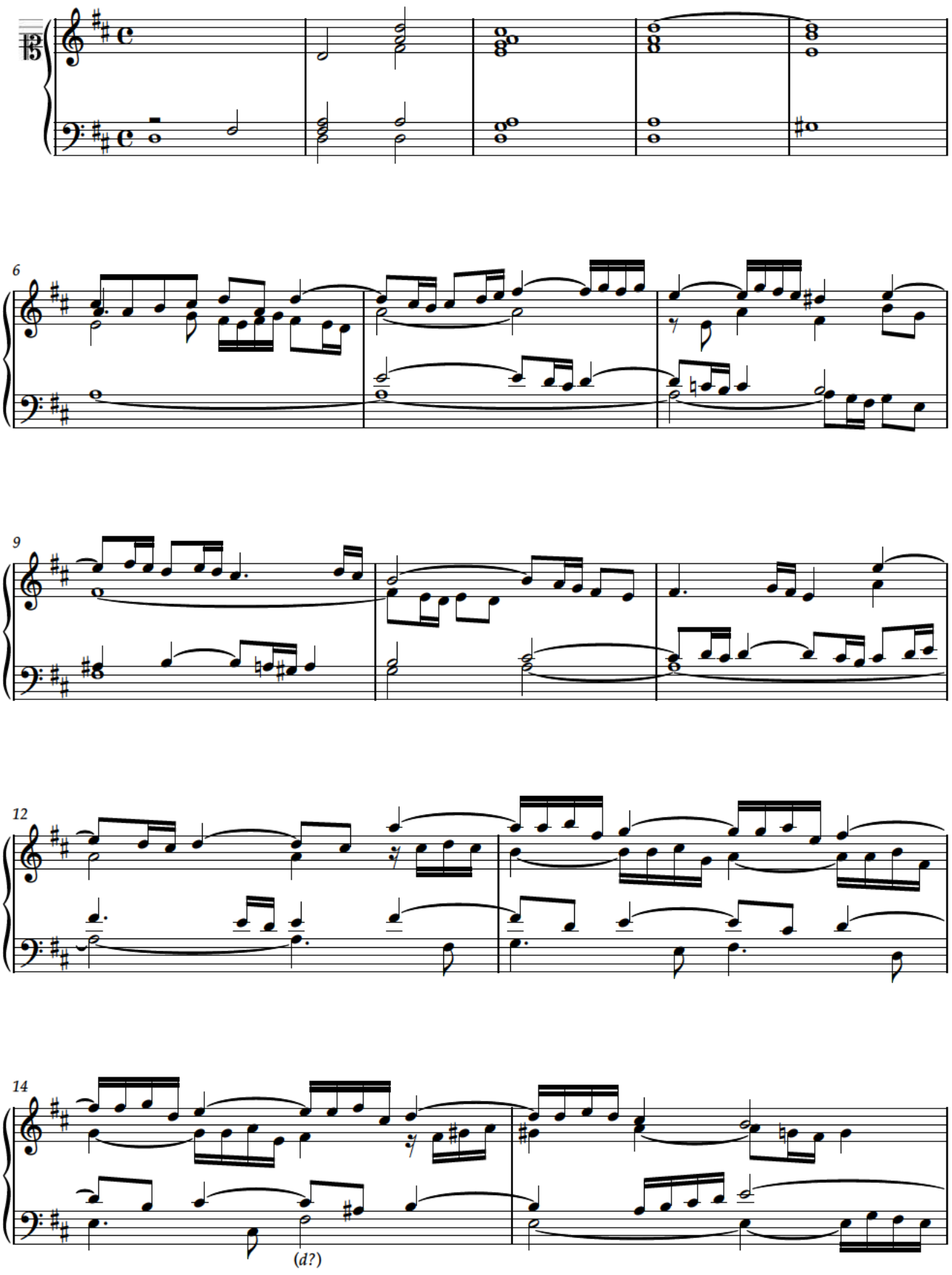
* Inscription in ms.: *B. N. VI et ultim. cum 4 Fugis*

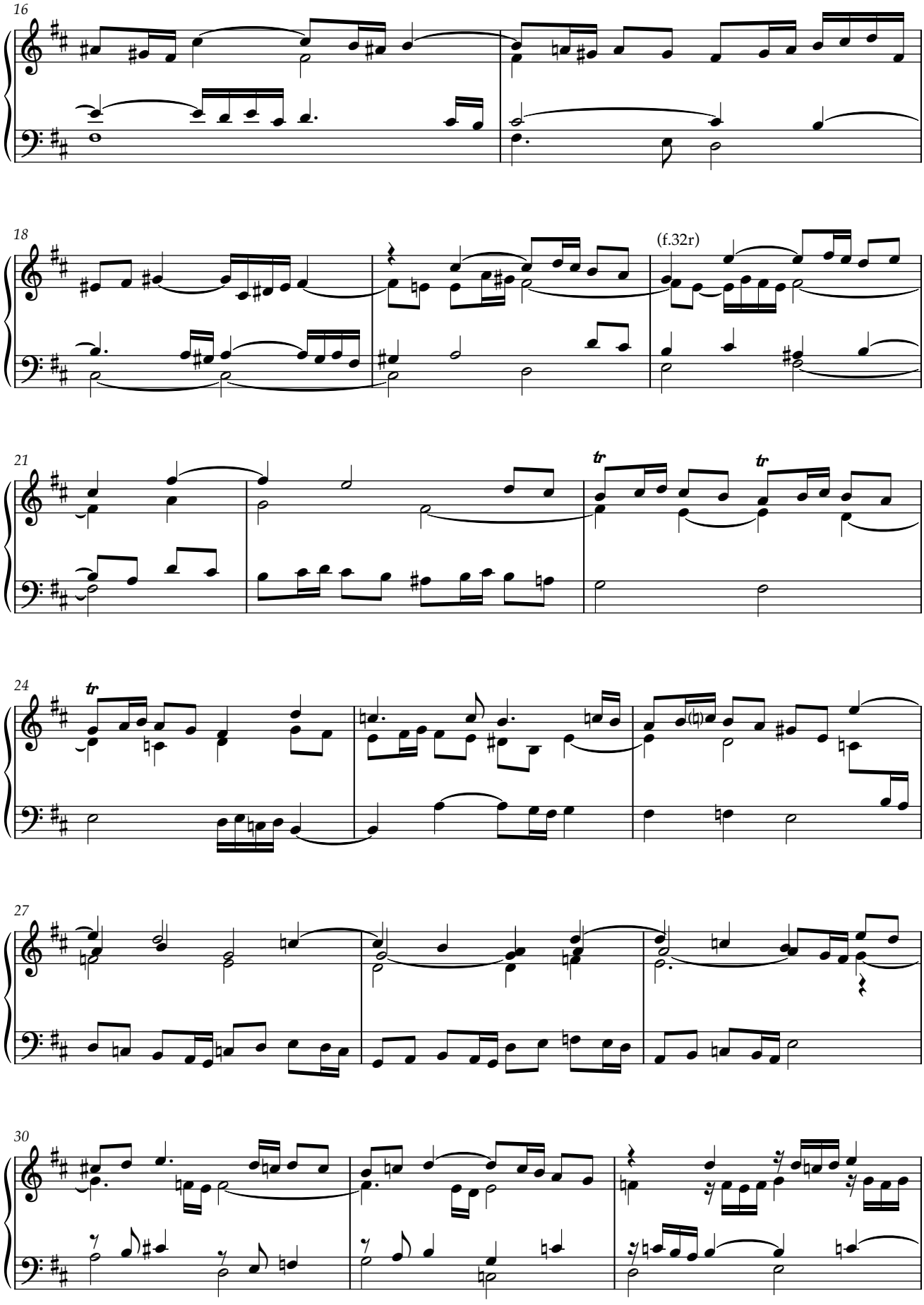

22
(f.31r)
26
30
33
36
tr

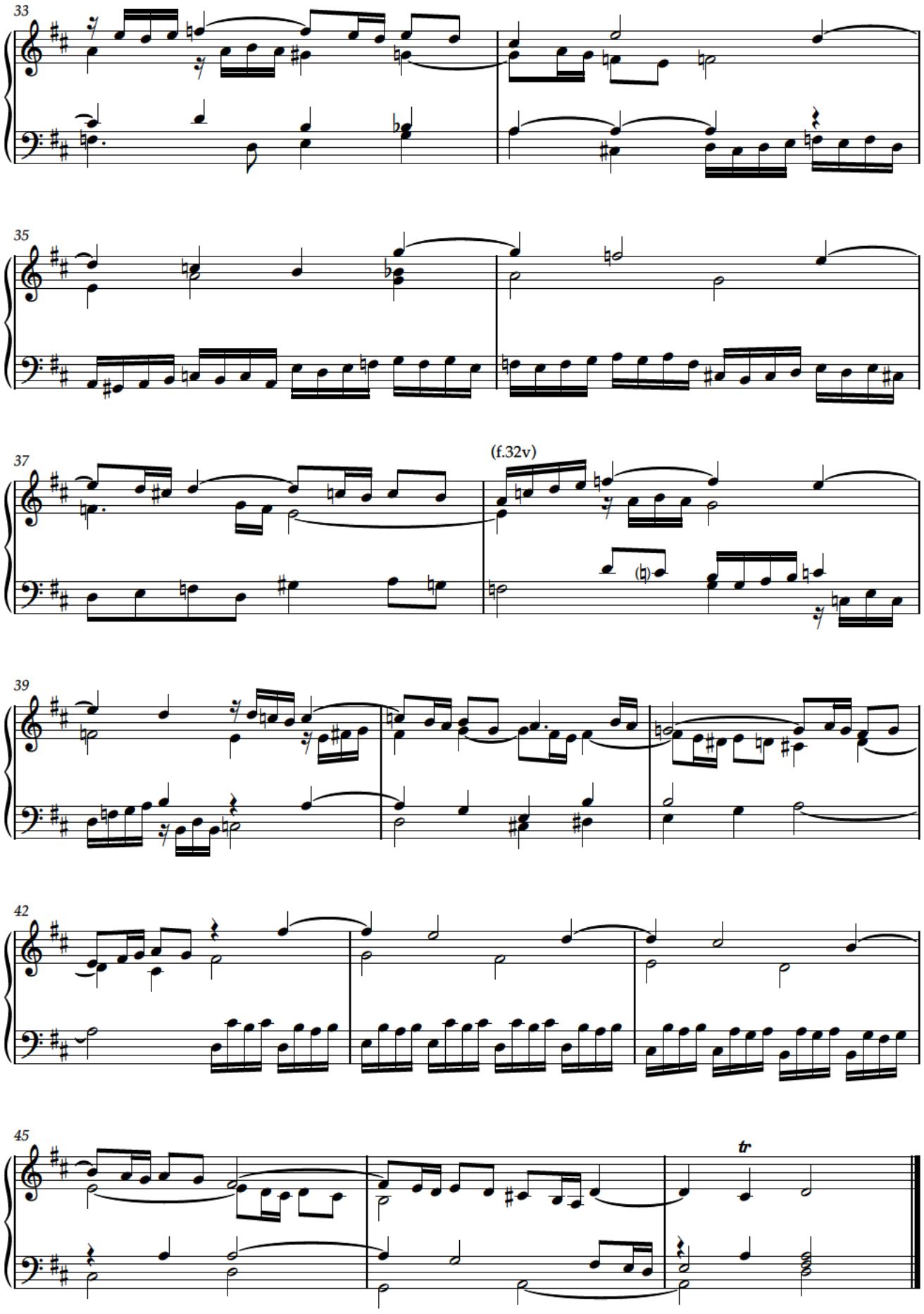
26. Praelud.

(f. 31v)

(Josef) *Segert*



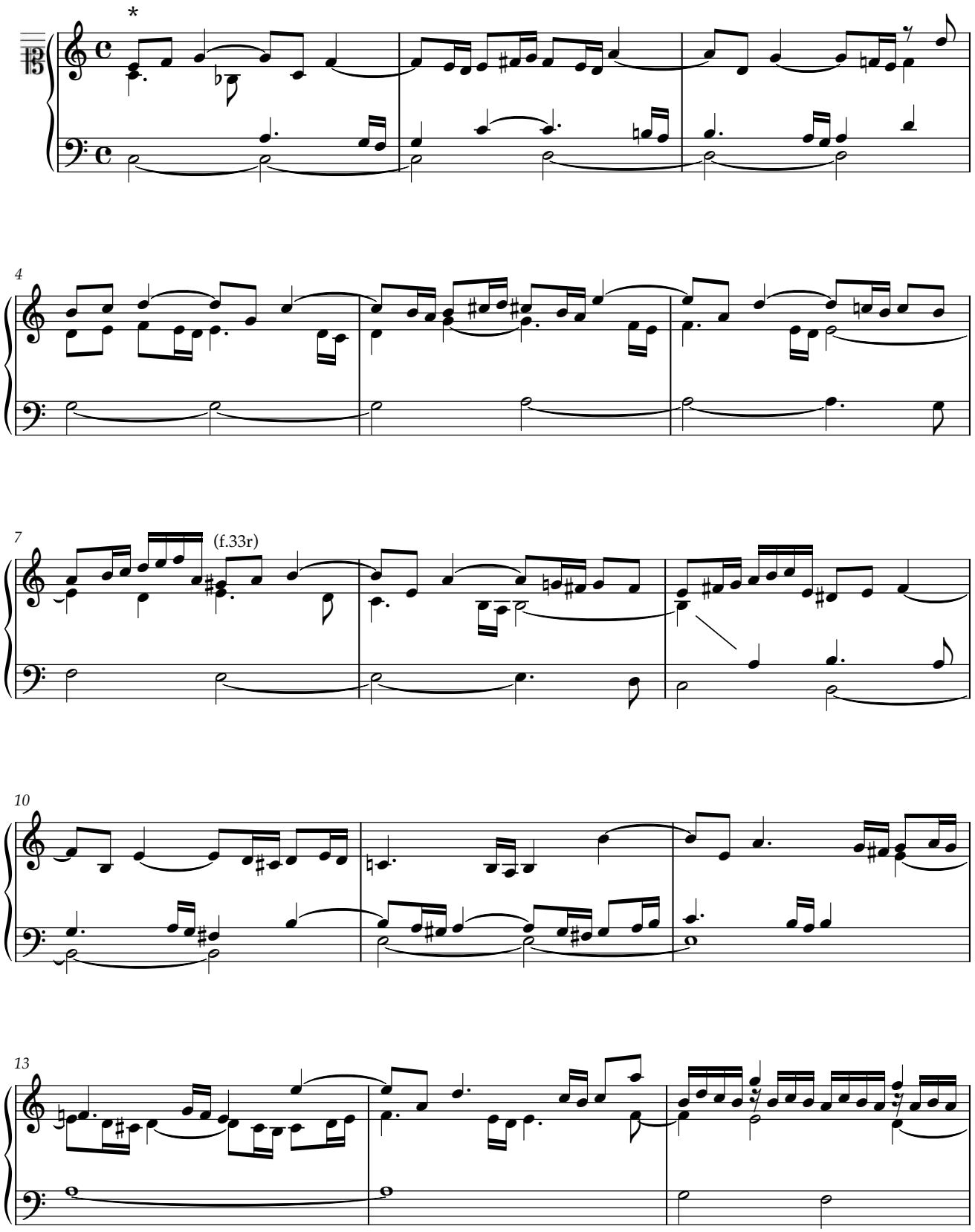

16
18
(f.32r)
21
tr
tr
24
tr
27
30


33
35
37
(f.32v)
39
42
45
tr

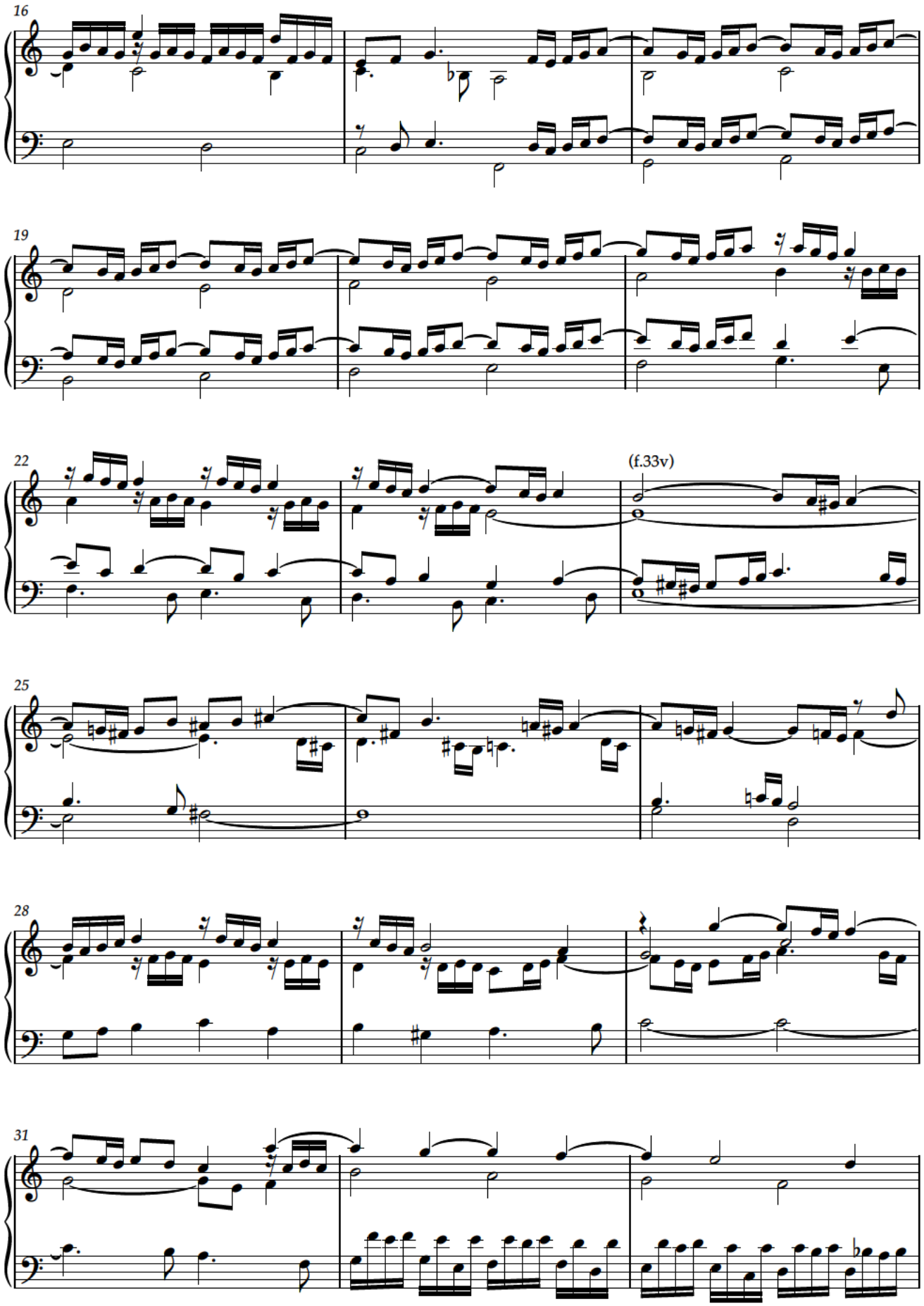
27. Praelud.

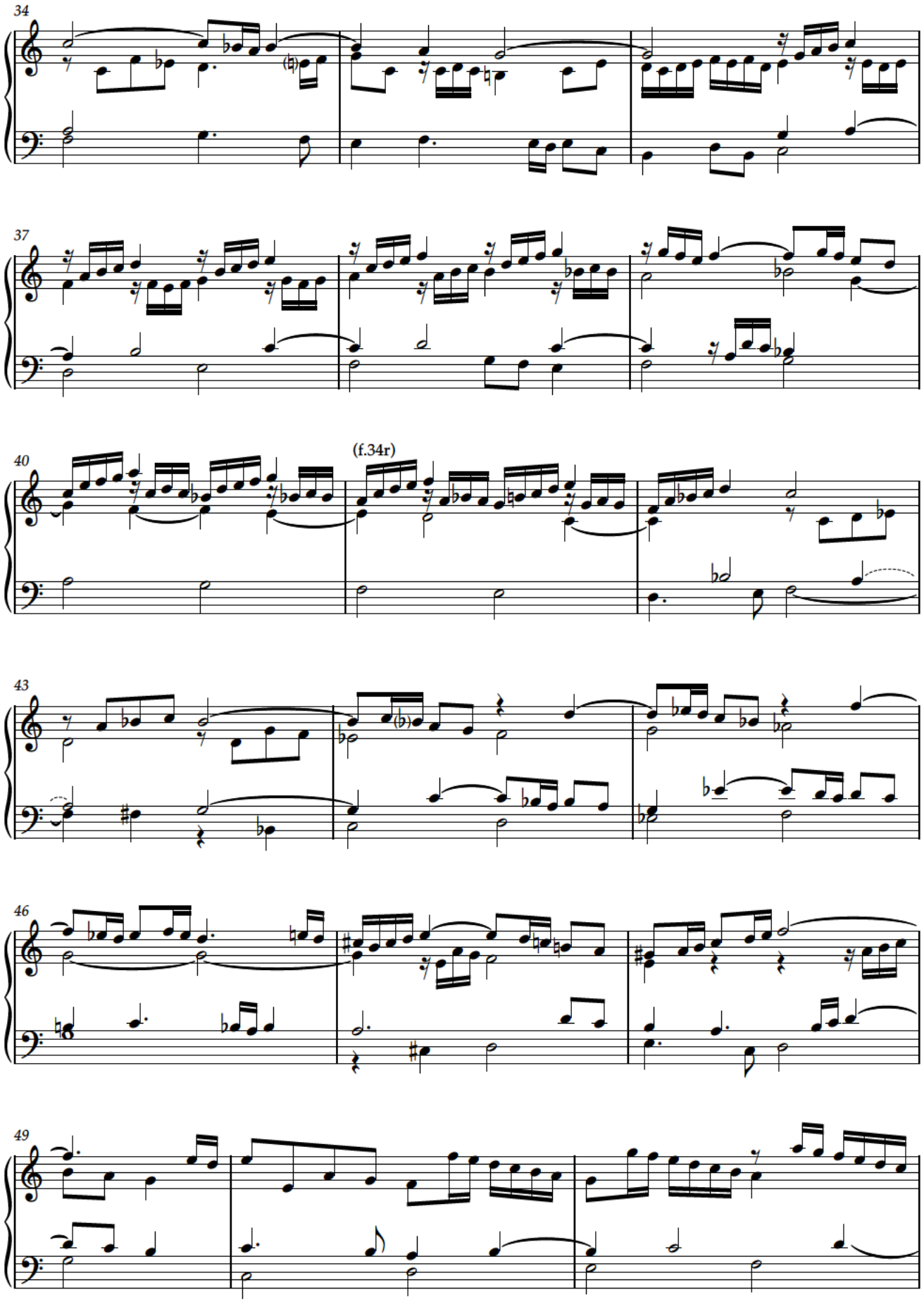
(f. 32v)

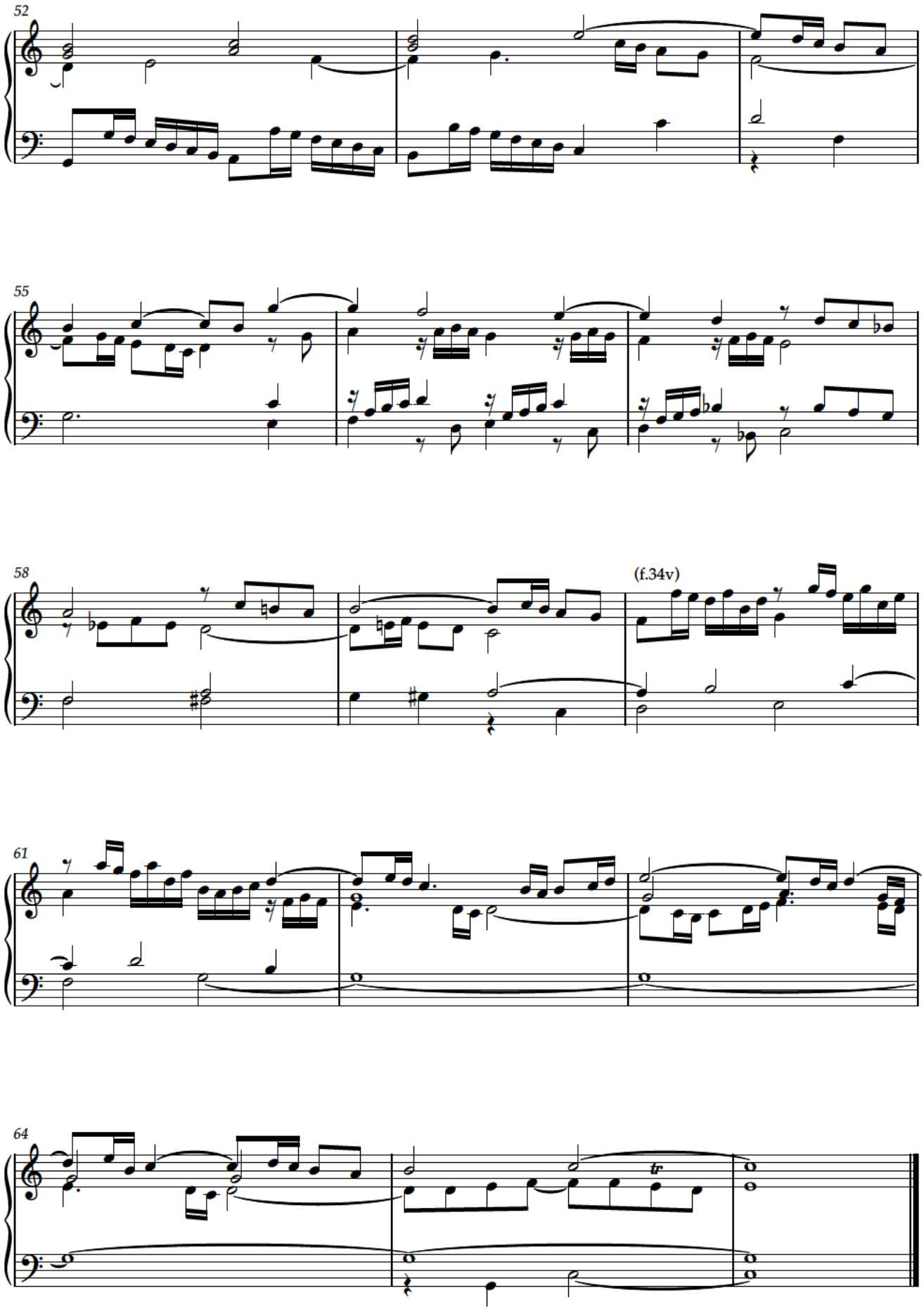
Bart



* Inscription in ms.: *B. N. 1*

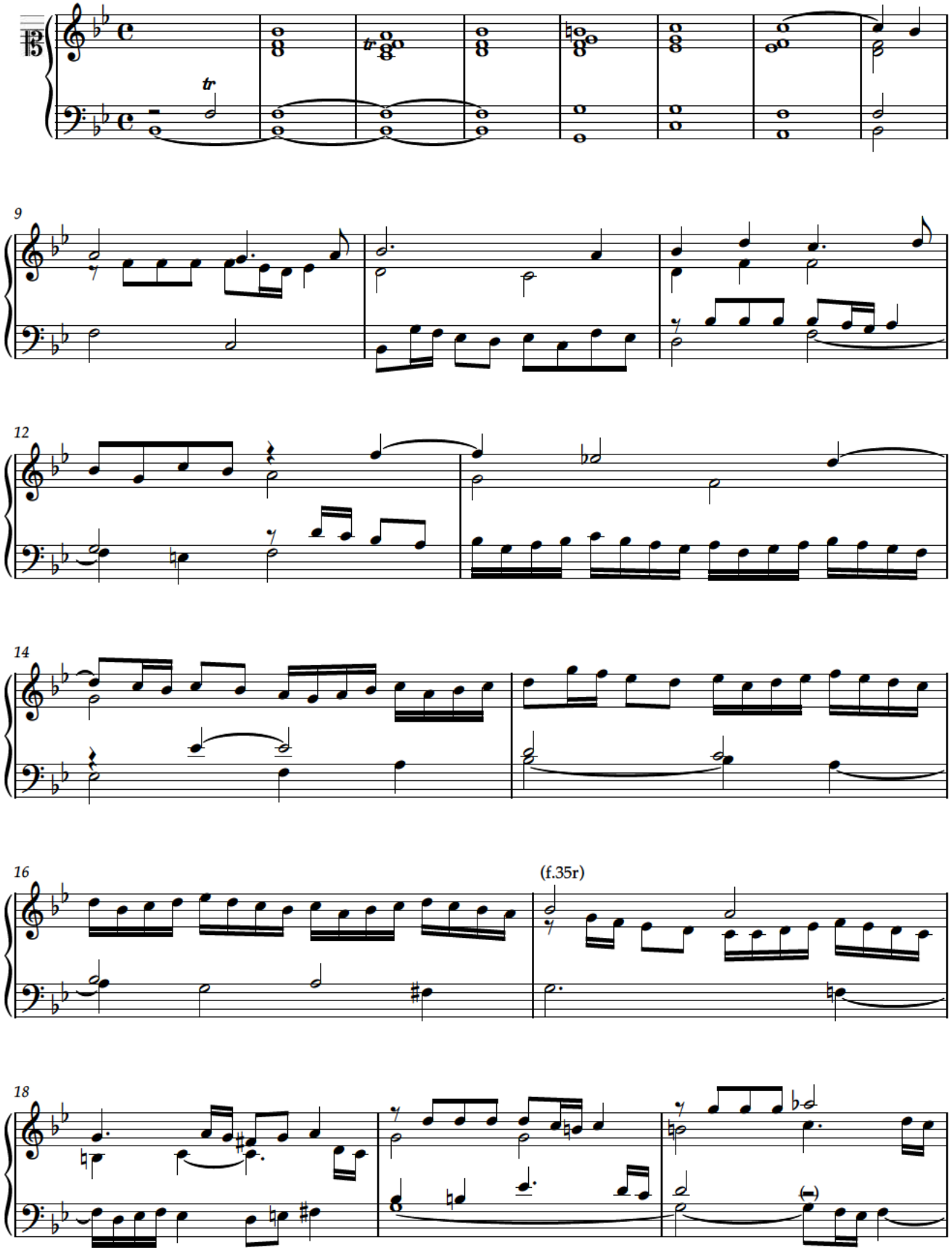

16
19
22
(f.33v)
25
28
31

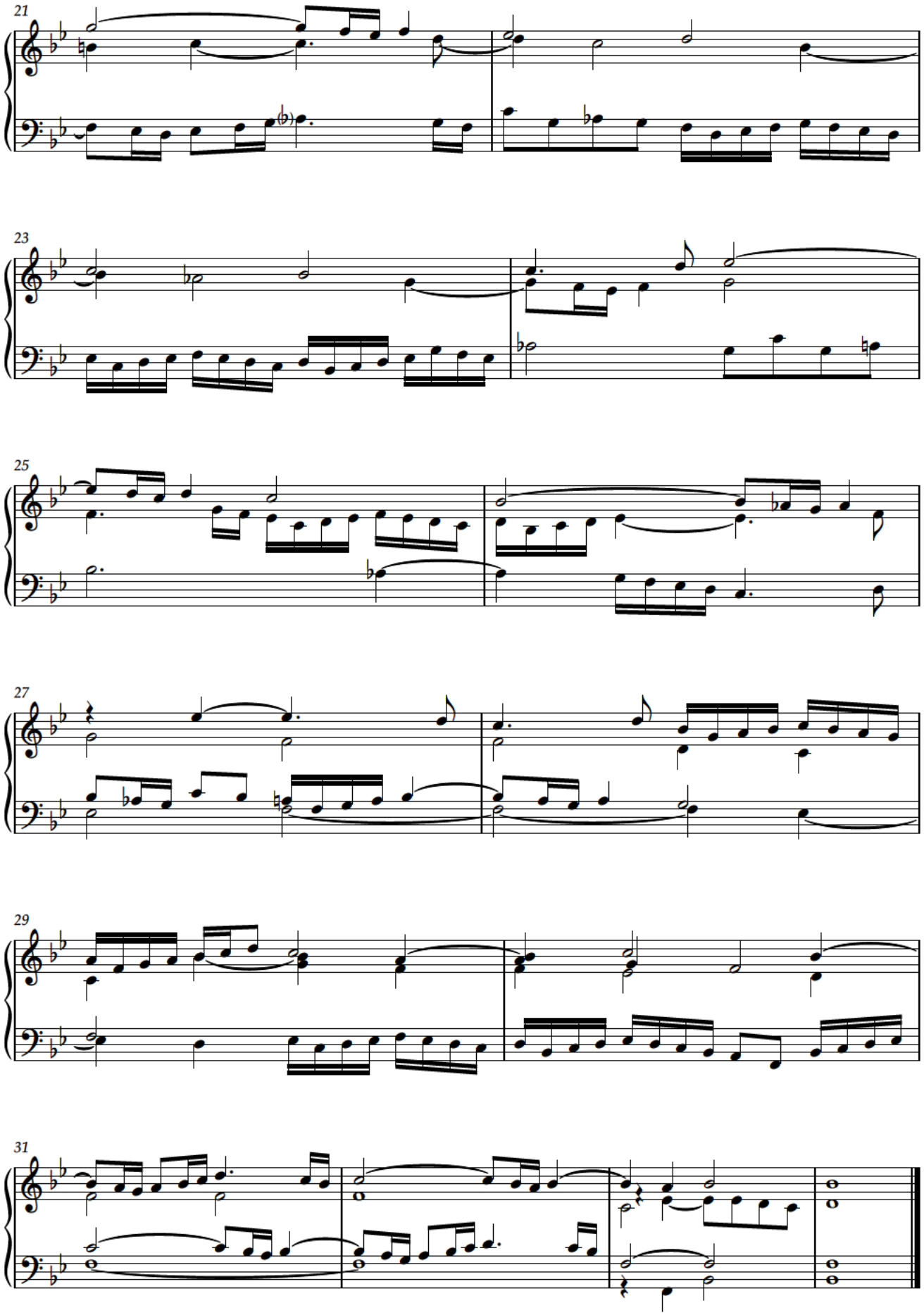

34
37
40
(f.34r)
43
46
49


52
55
58
(f.34v)
61
64
tr

28. Praelud.

(f. 34v)

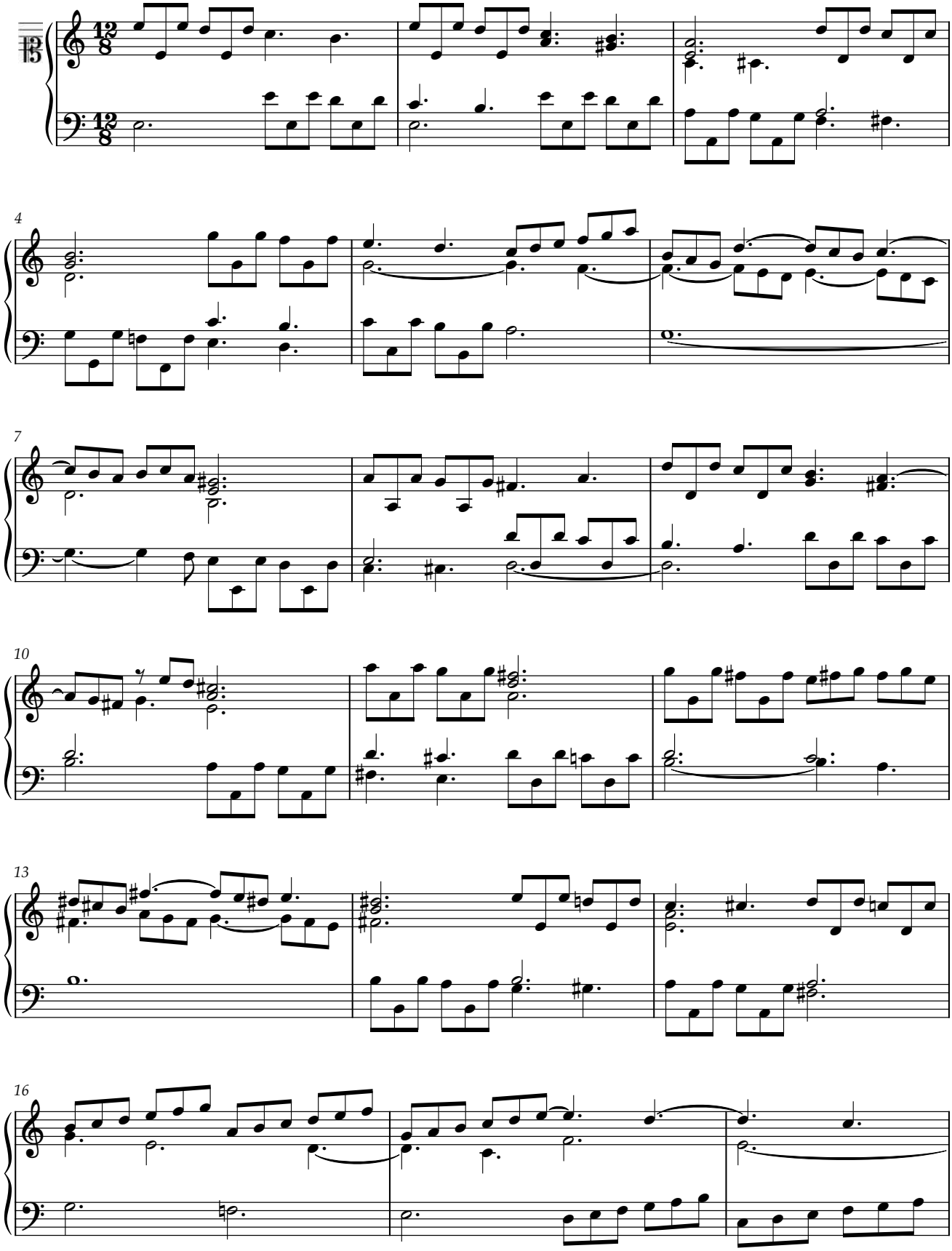


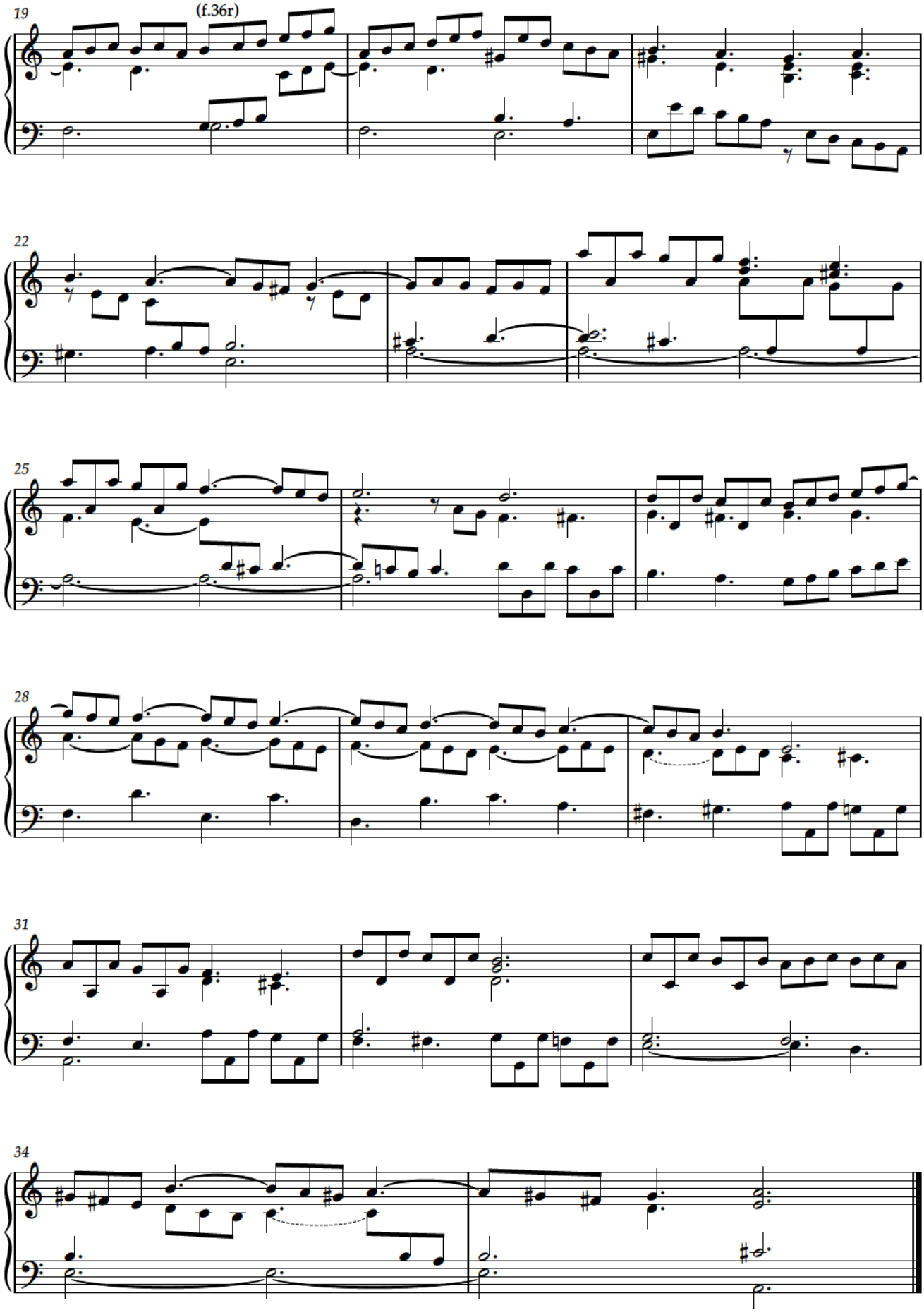

21
23
25
27
29
31

29. Praelud.

(f. 35v)

(Josef) *Segert*

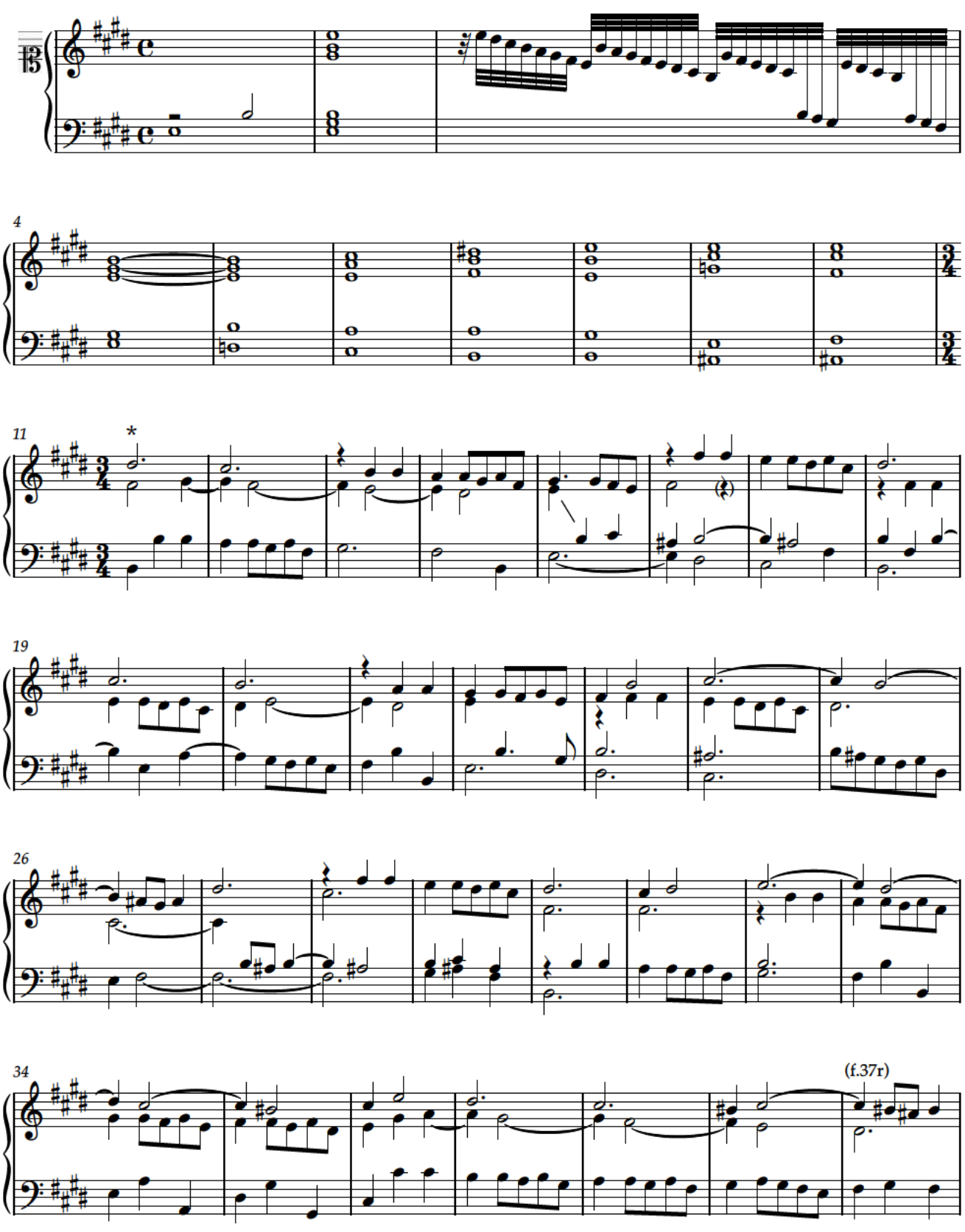



19
(f.36r)
22
25
28
31
34

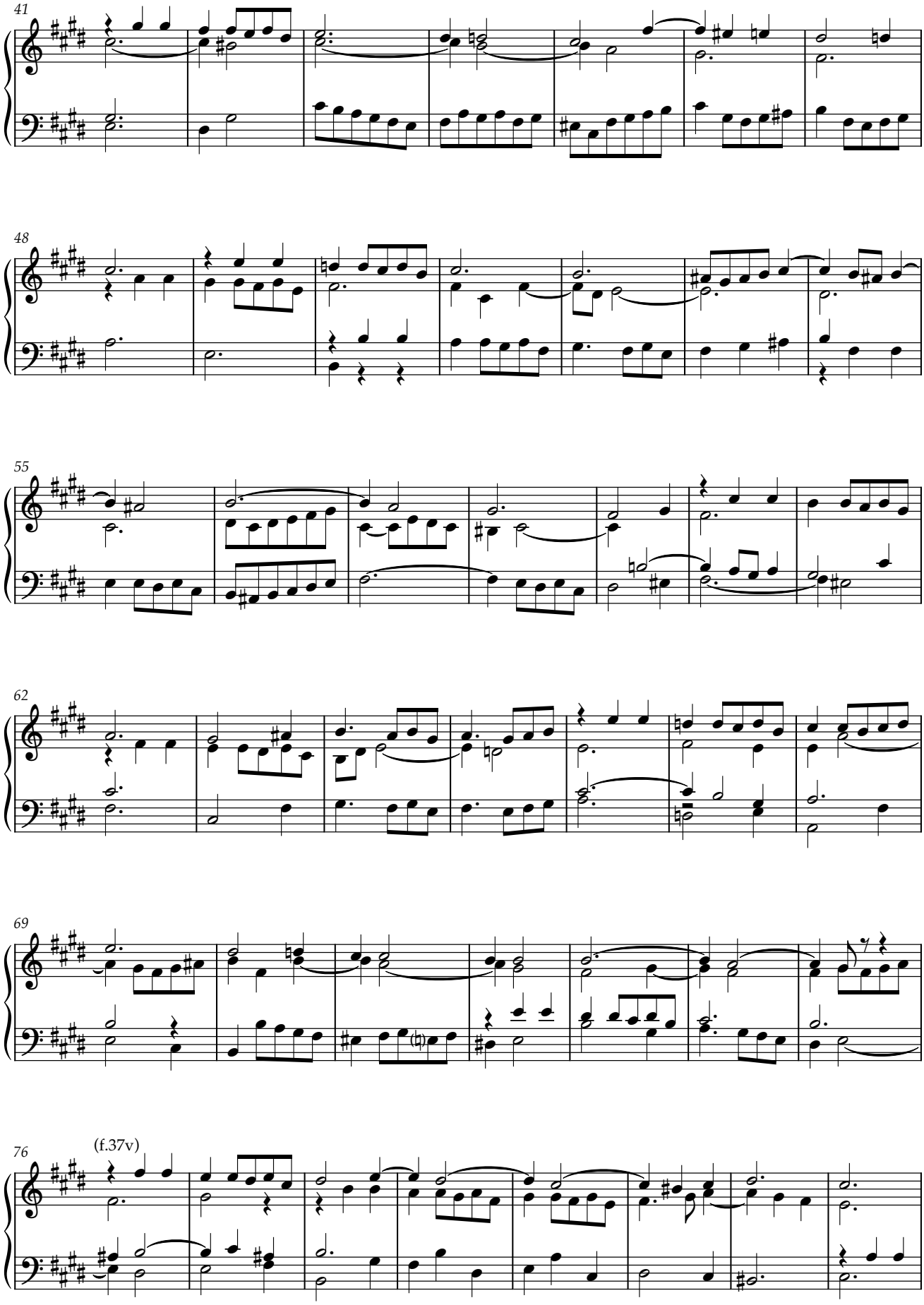
30. Praelud.

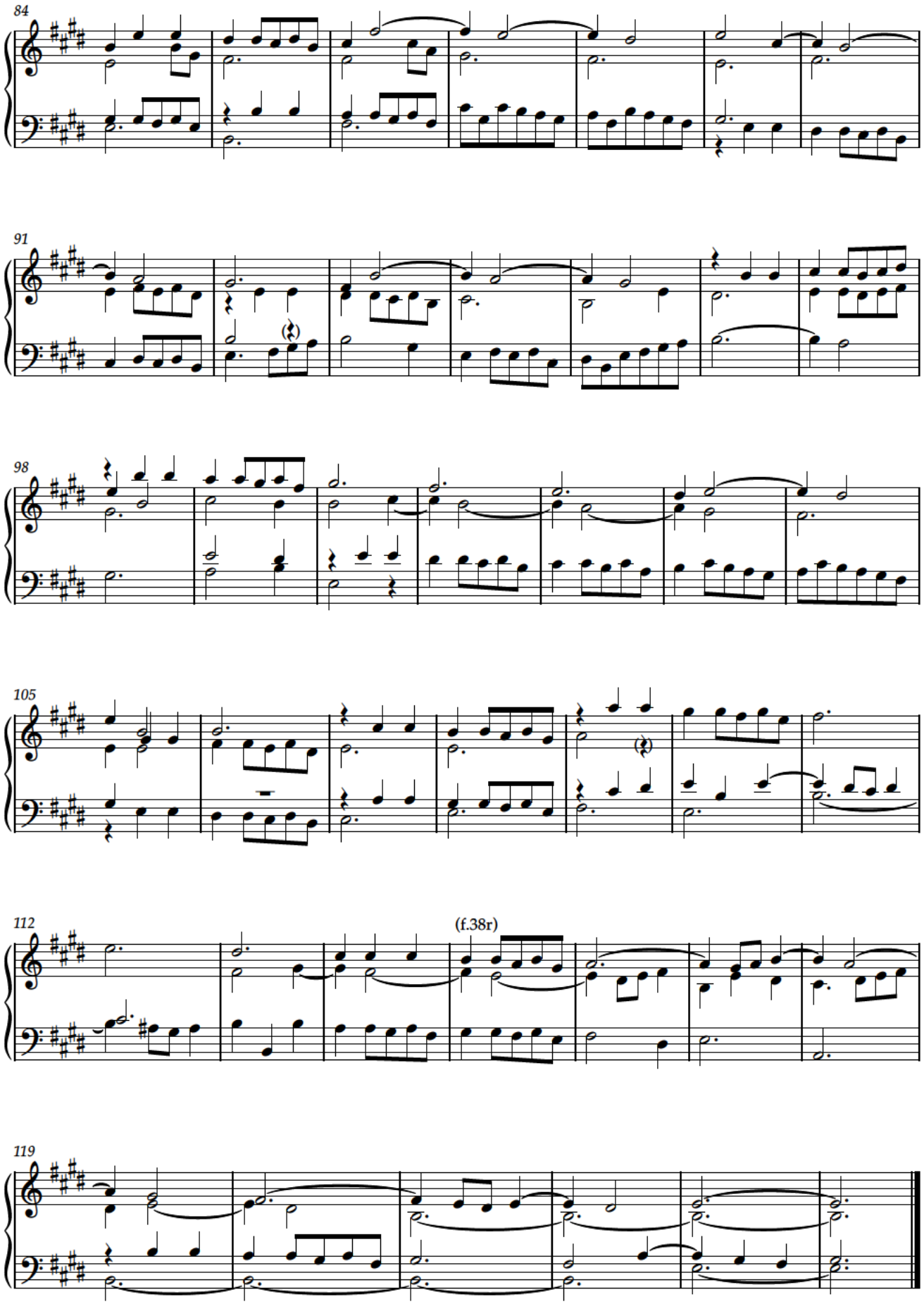
(f. 36v)

(Josef) *Segert/ Mattl*



* Inscription in ms.: *pro Mattl in Dis n° autem totum*

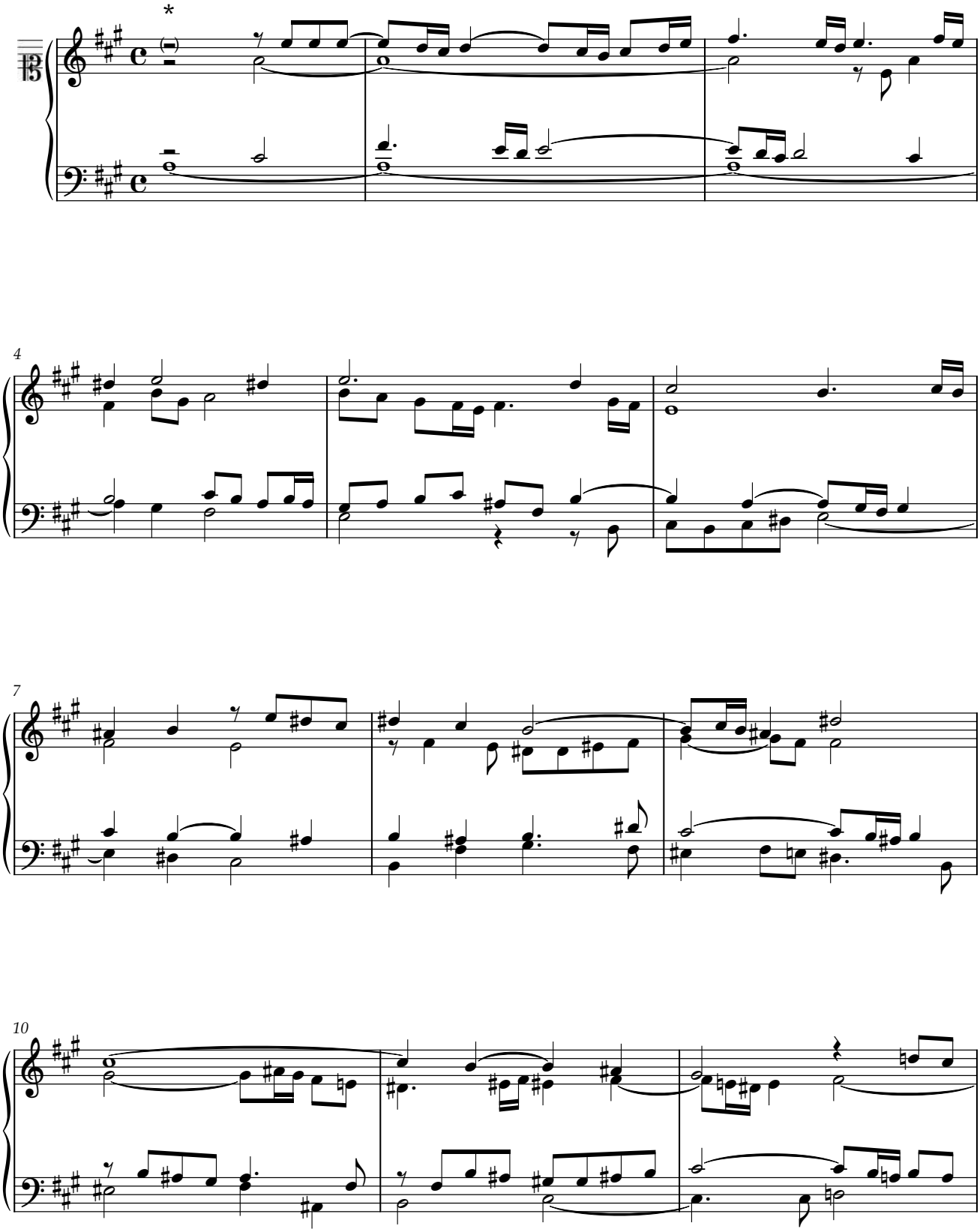

41
48
55
62
69
76
(f.37v)


84
91
98
105
112
(f.38r)
119

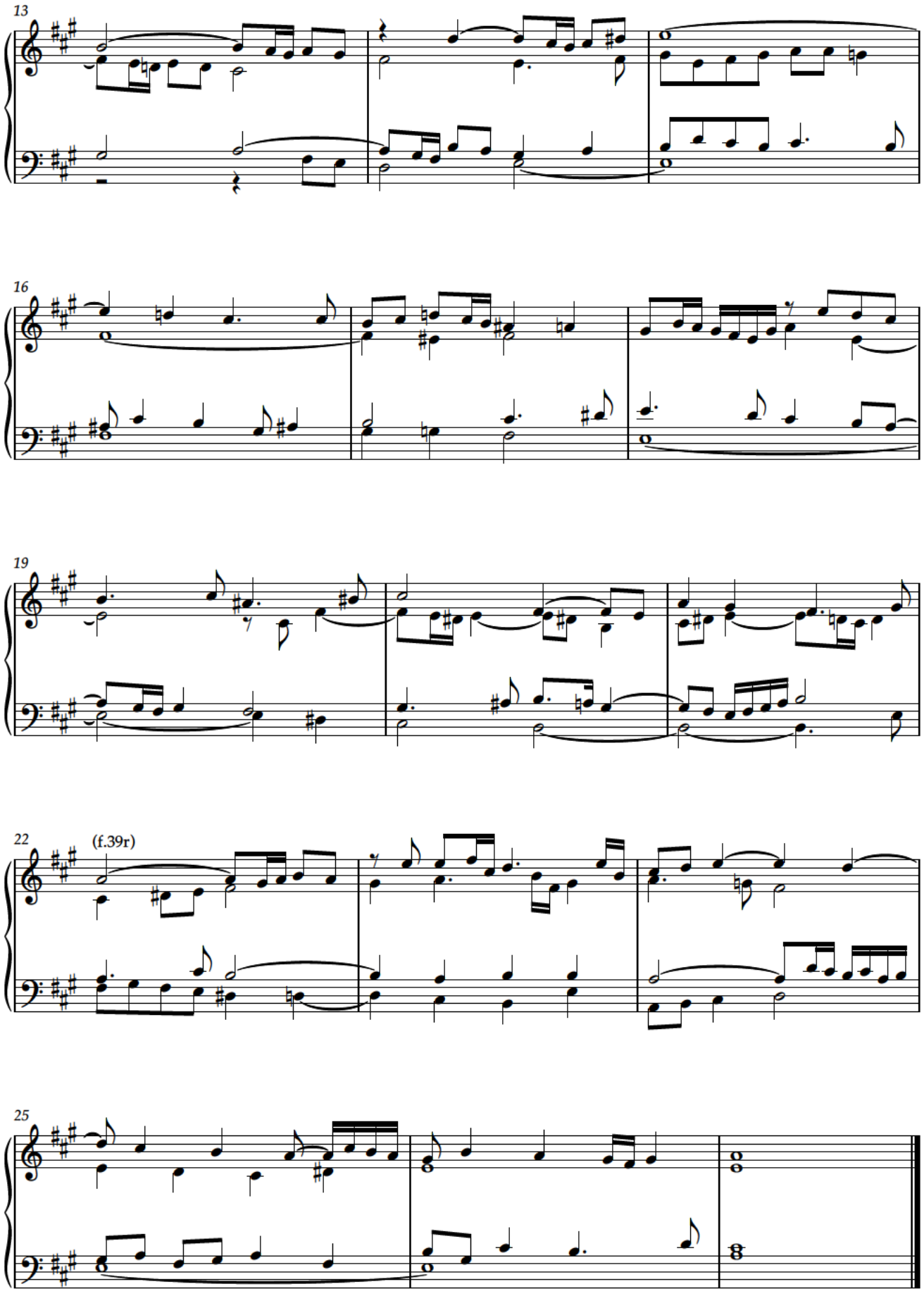
31. Praeludium

(f. 38v)

(František Xaver) *Bryxi*/
(Josef) *Segert*

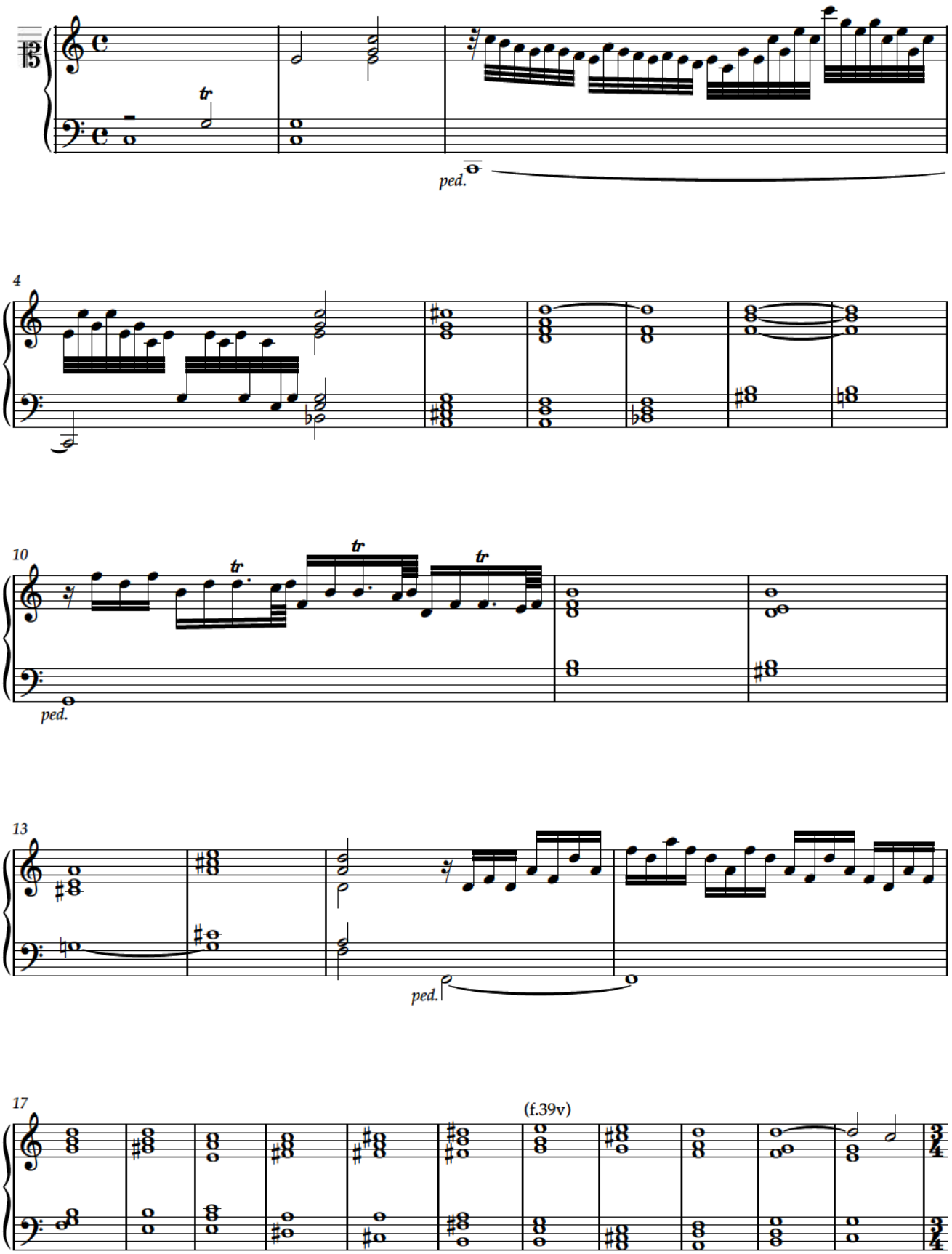


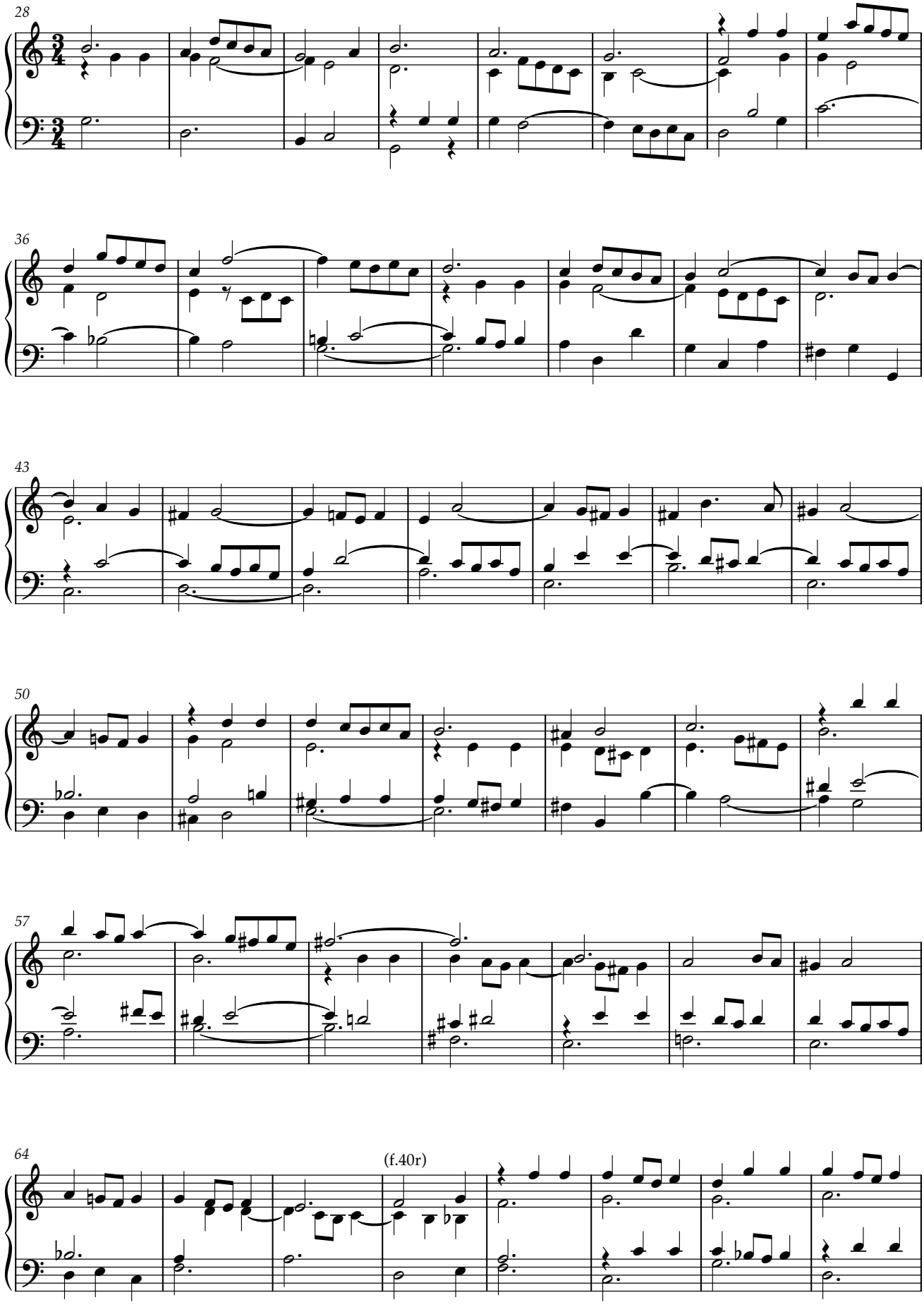
* Inscription in ms.: *N. 2*[do] *de Bryxi*

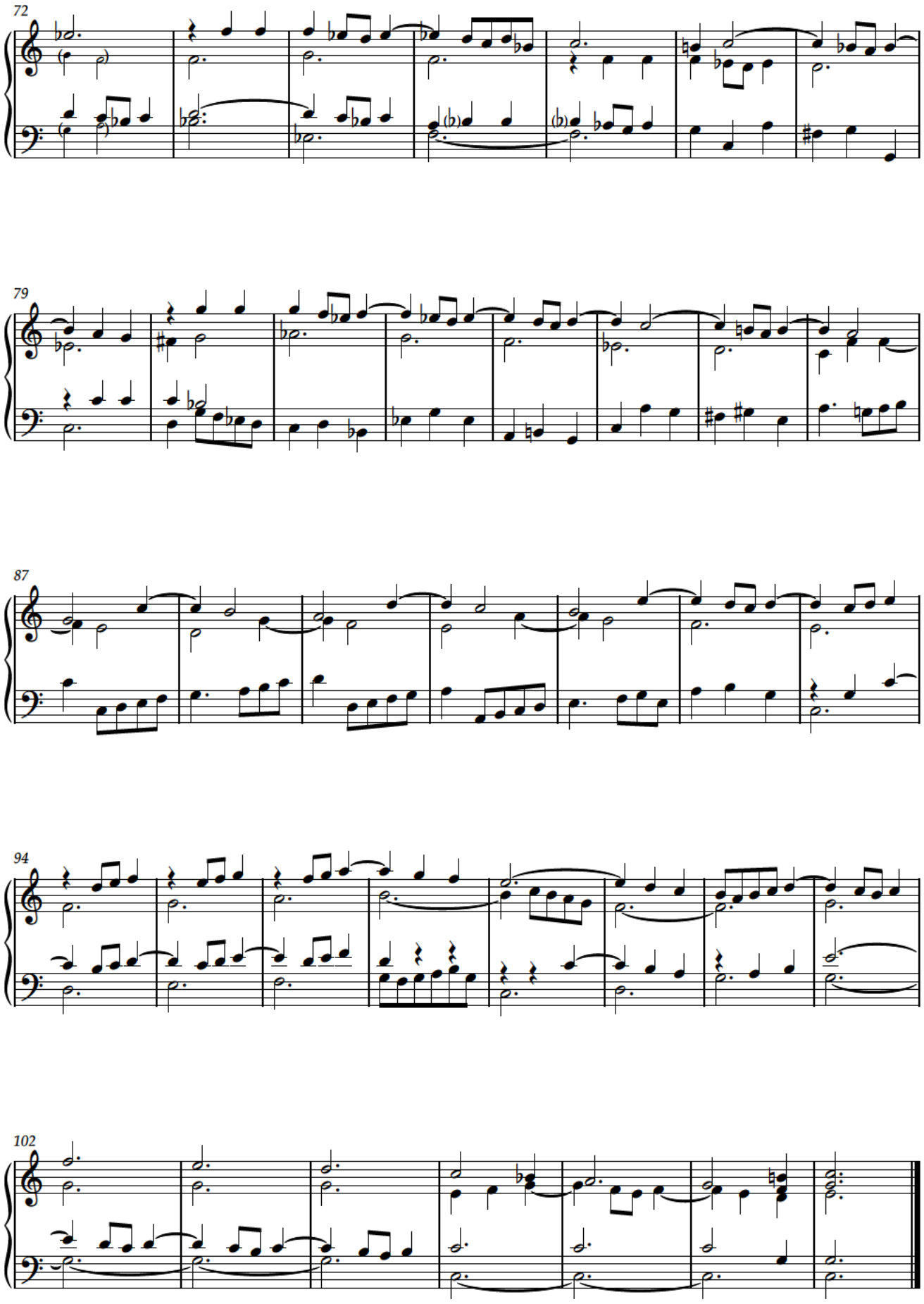

13
16
19
22
(f.39r)
25

32. Praelud.

(f. 39r)



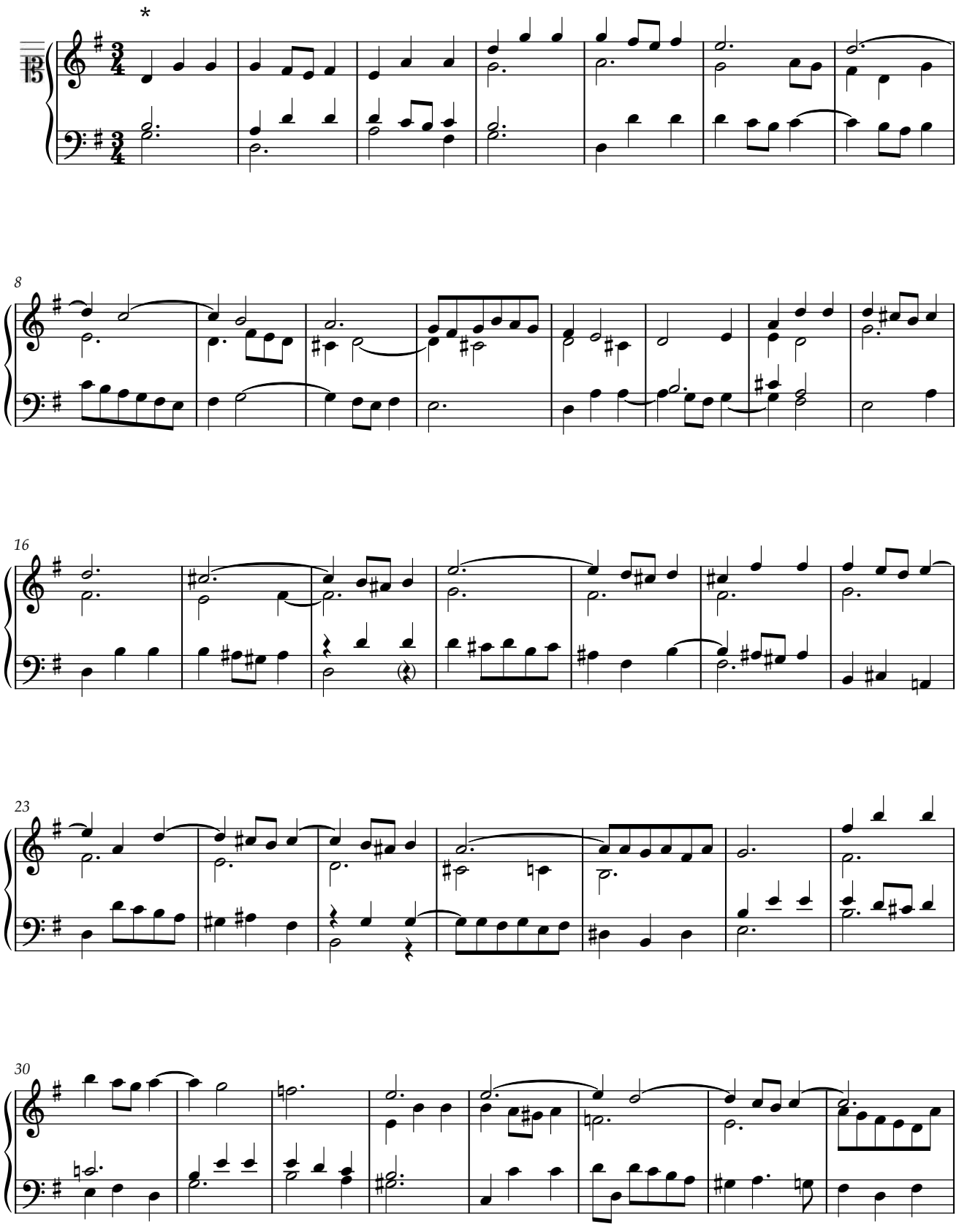

28
36
43
50
57
64
(f.40r)


72
79
87
94
102

33. Praelud.

(f. 40v)

Mattl

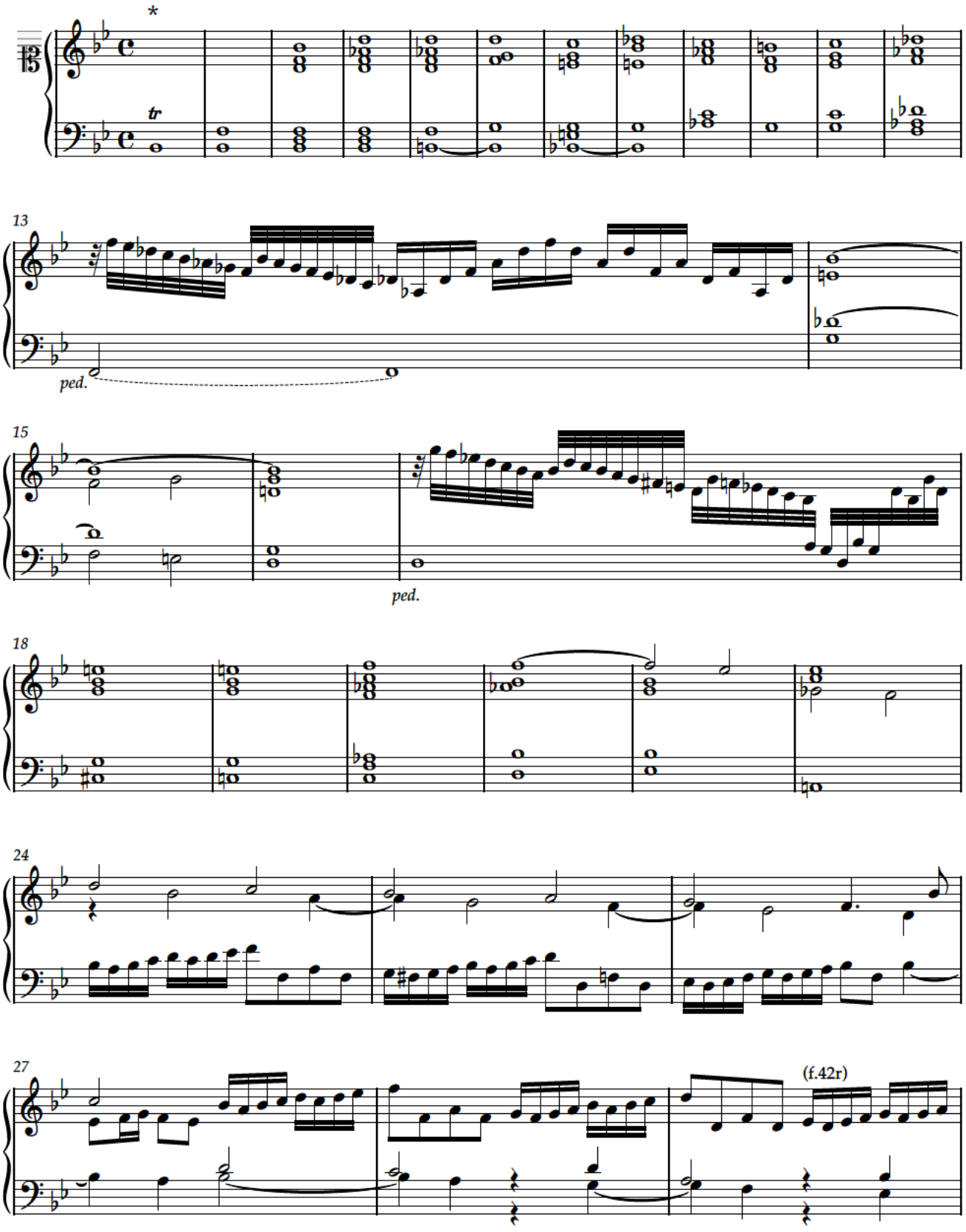


* Inscription in ms.: *B. N. 2*

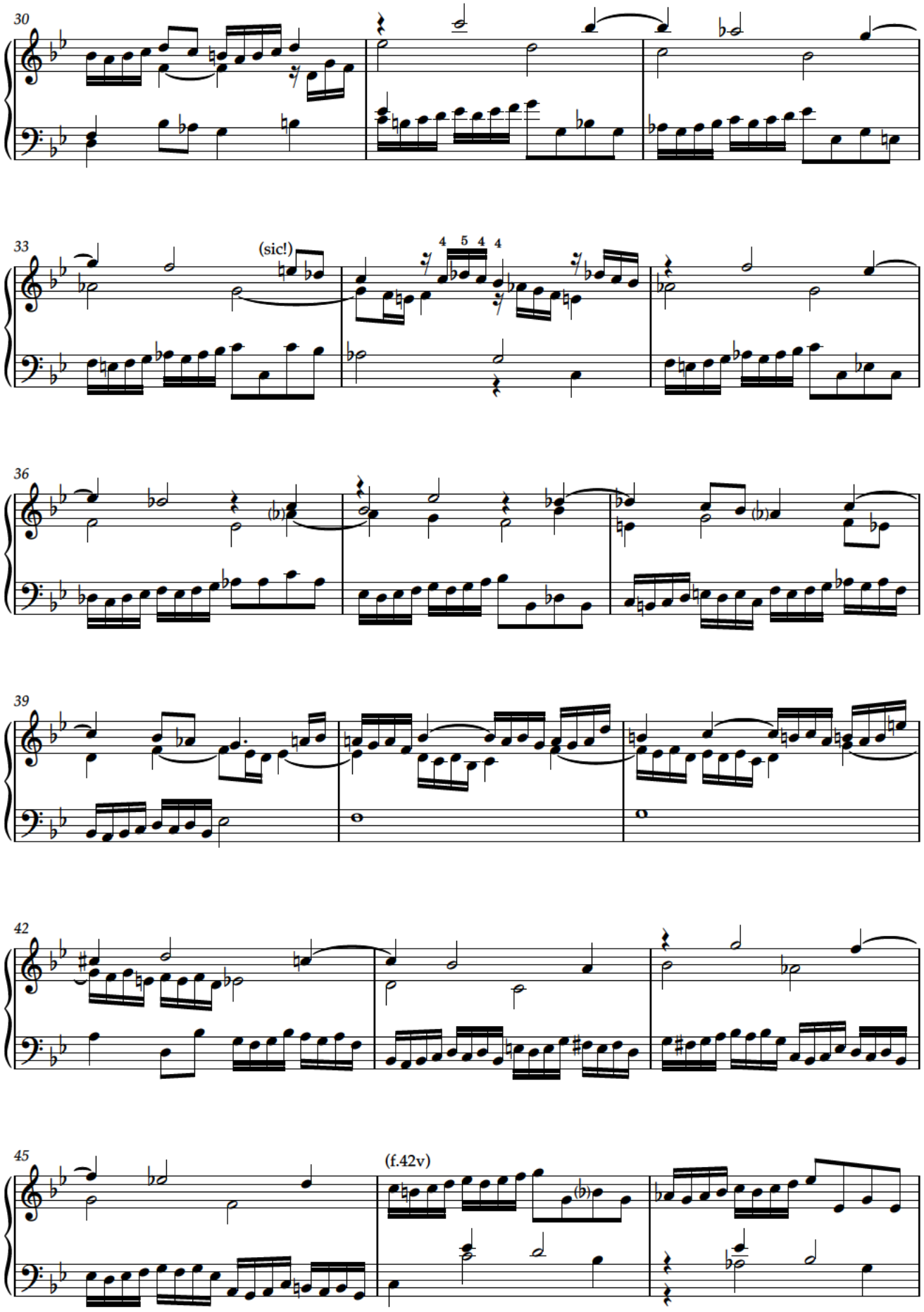
38
(f.41r)
45
52
59
66

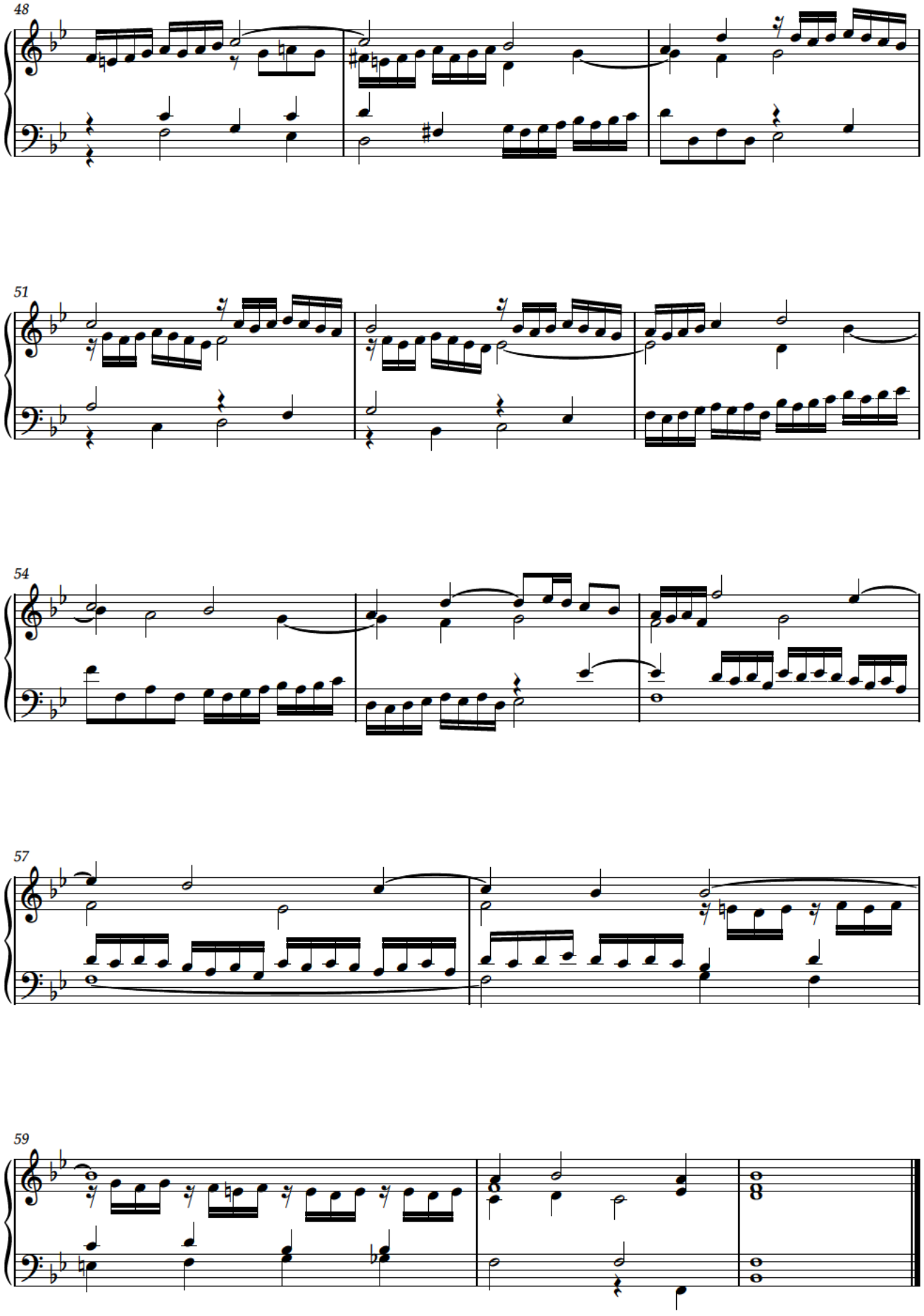
34. Praelud.

(f. 41v)



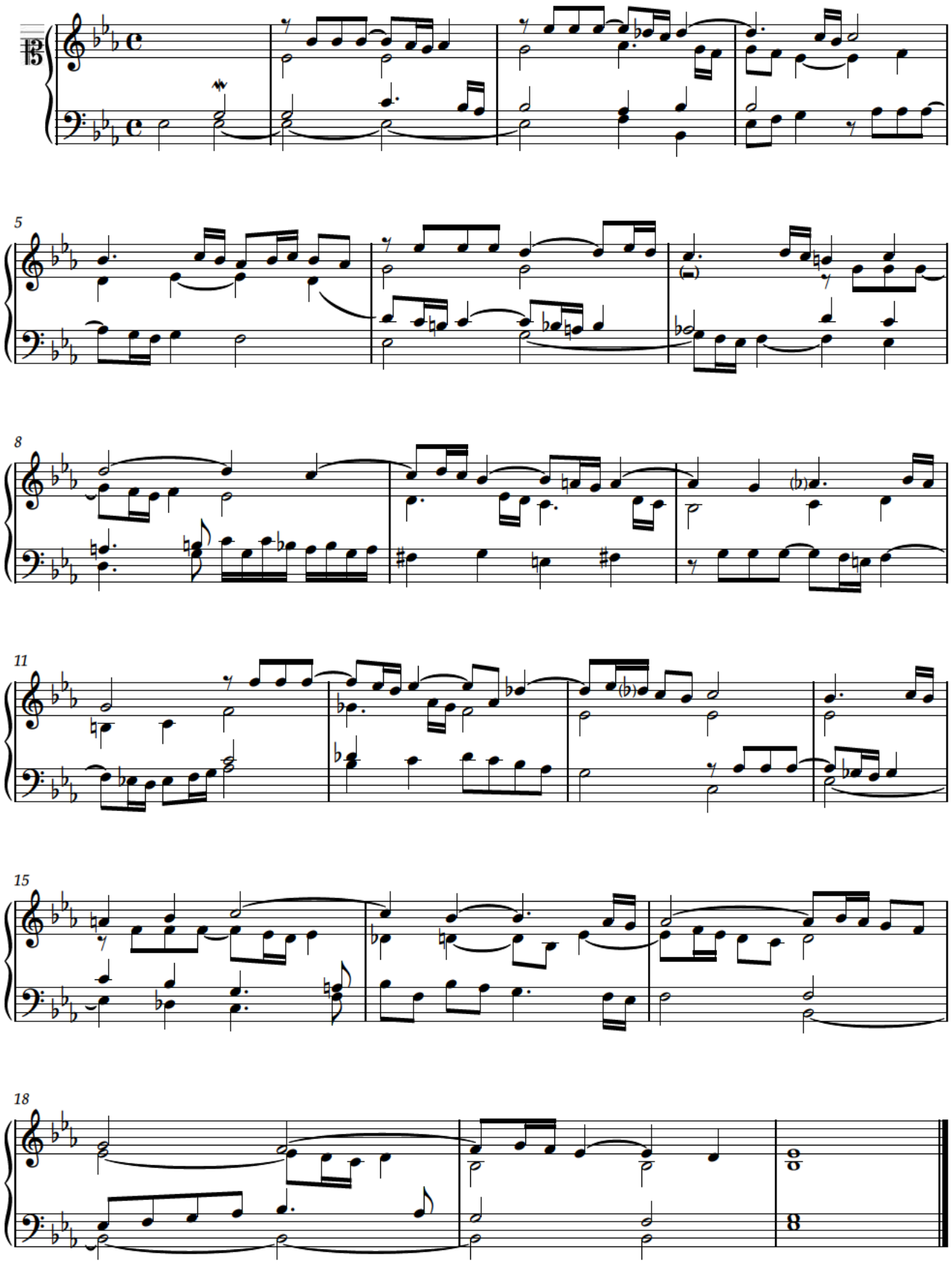
* Inscription in ms.: *B. N. 7 in* 2^do *transp.*


30
33
(sic!)
4 5 4 4
36
39
42
45
(f.42v)


48
51
54
57
59

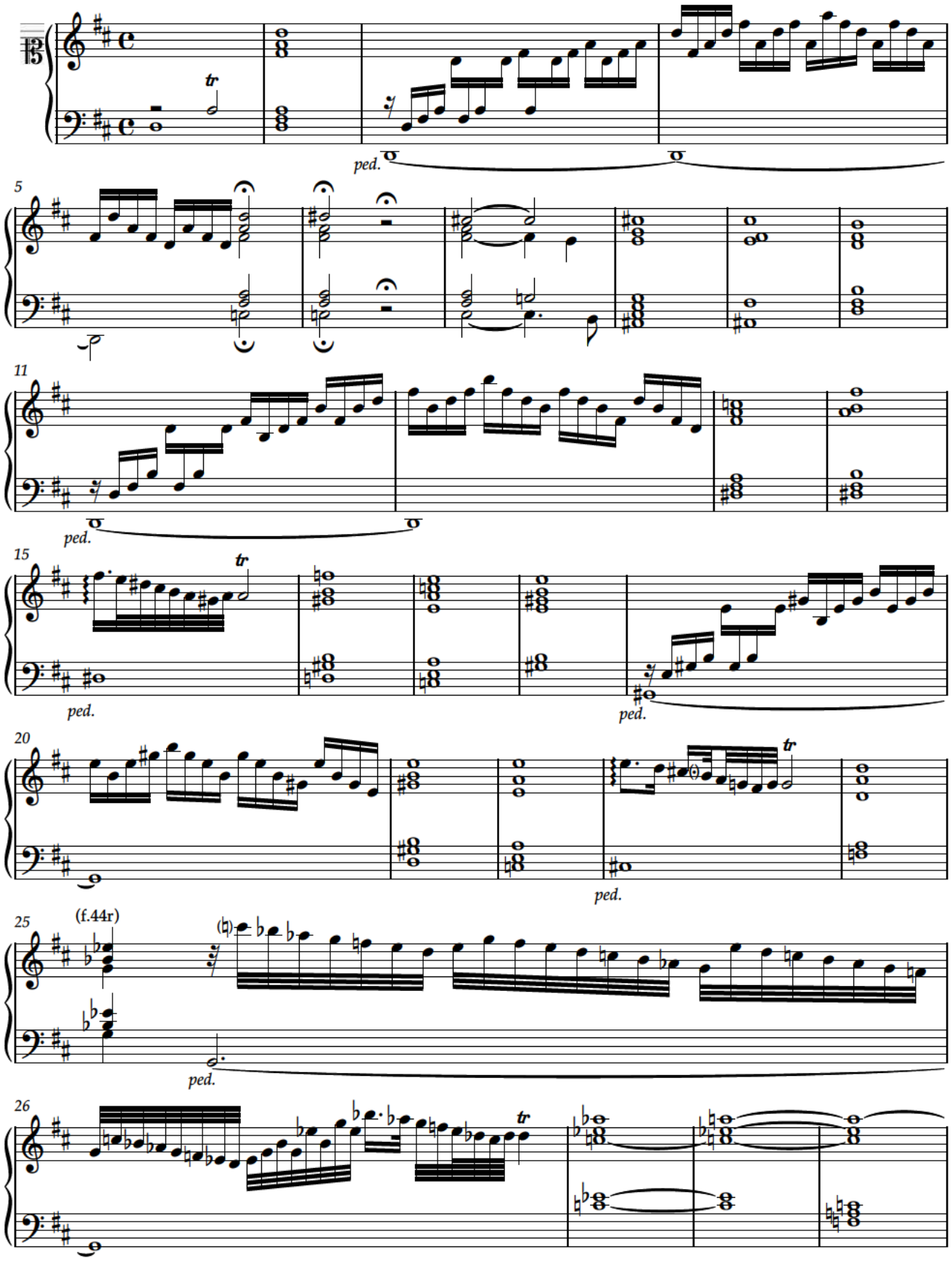
35.

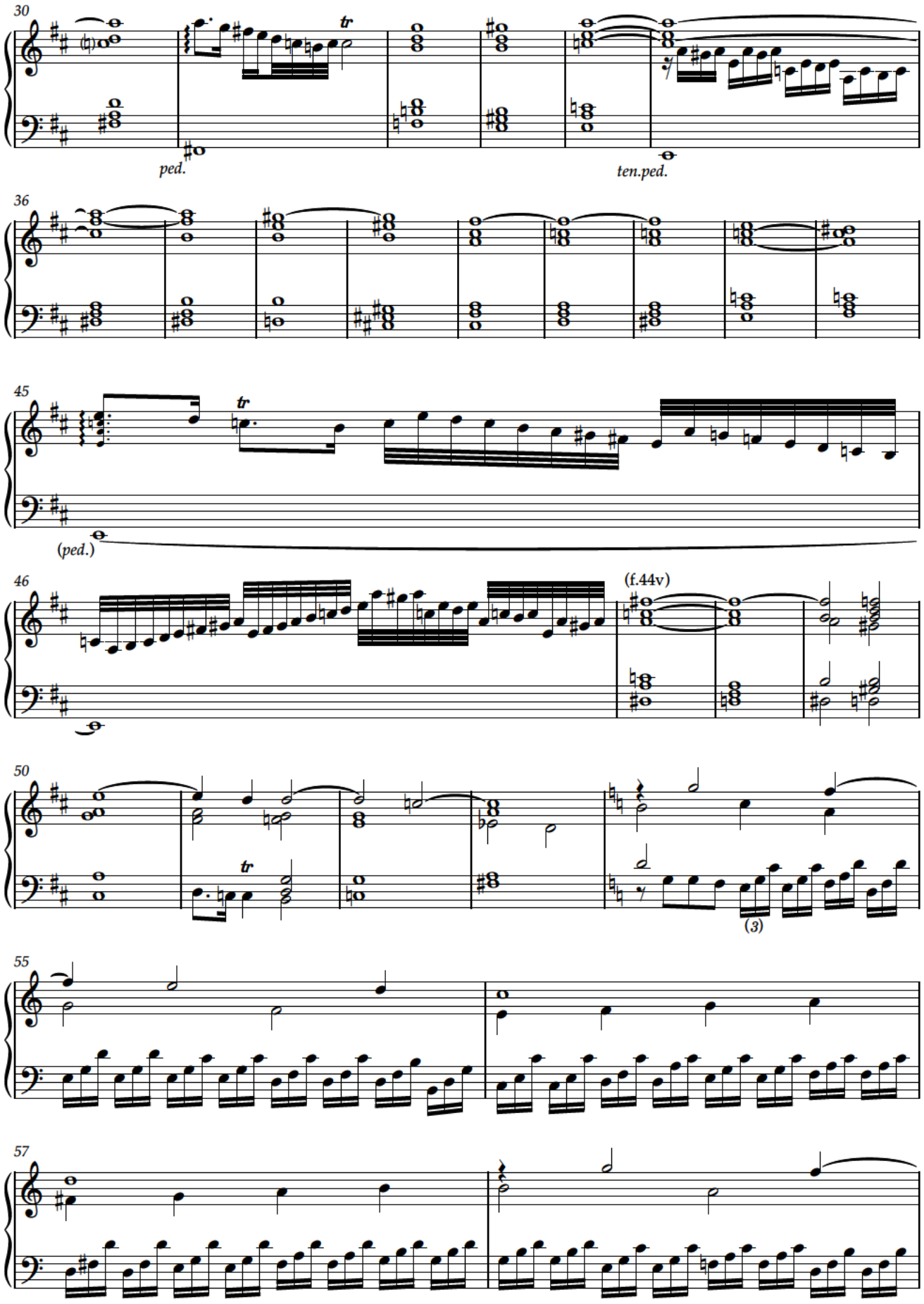
(f. 43r)

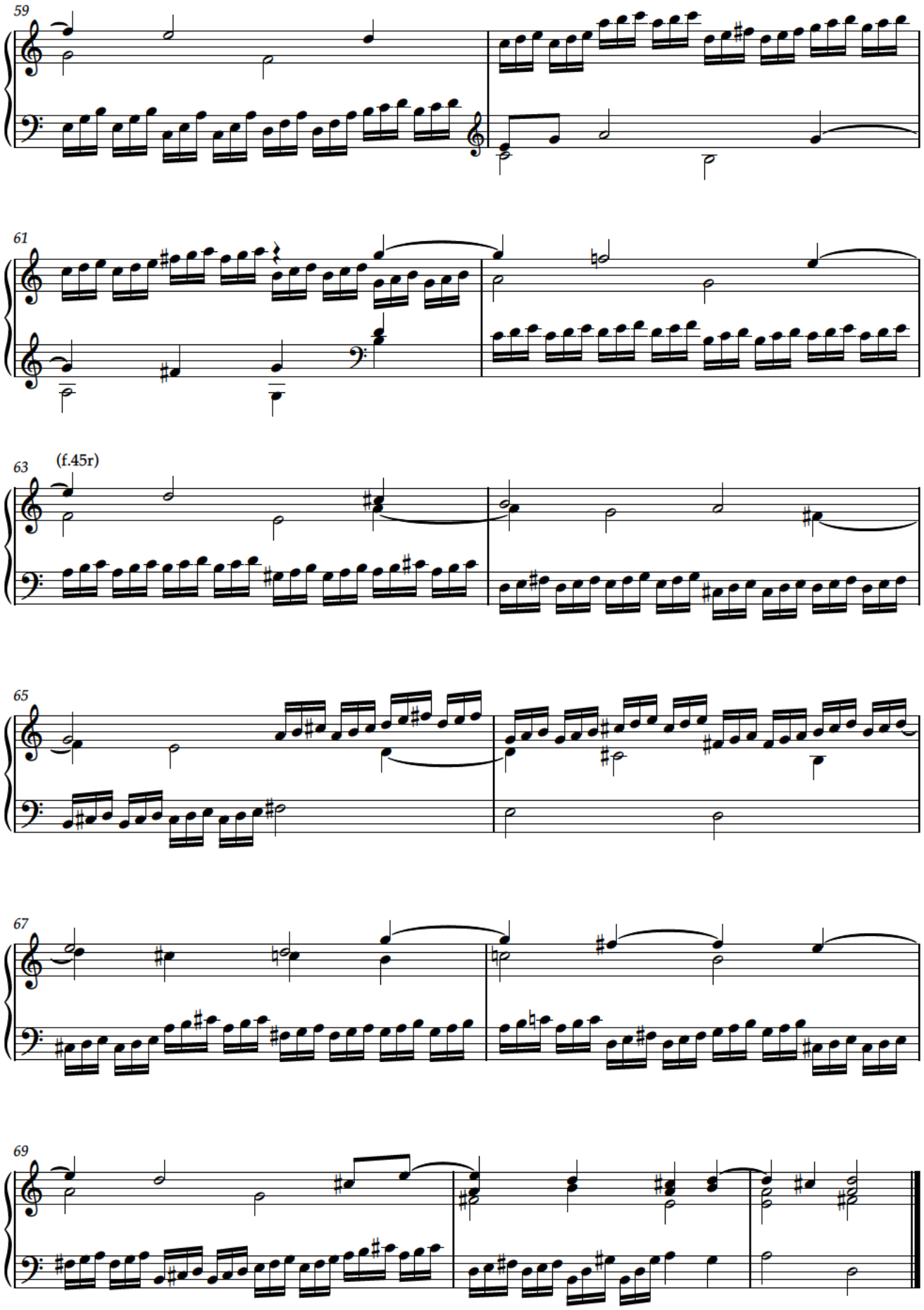


36. Praelud.

(f. 43v)



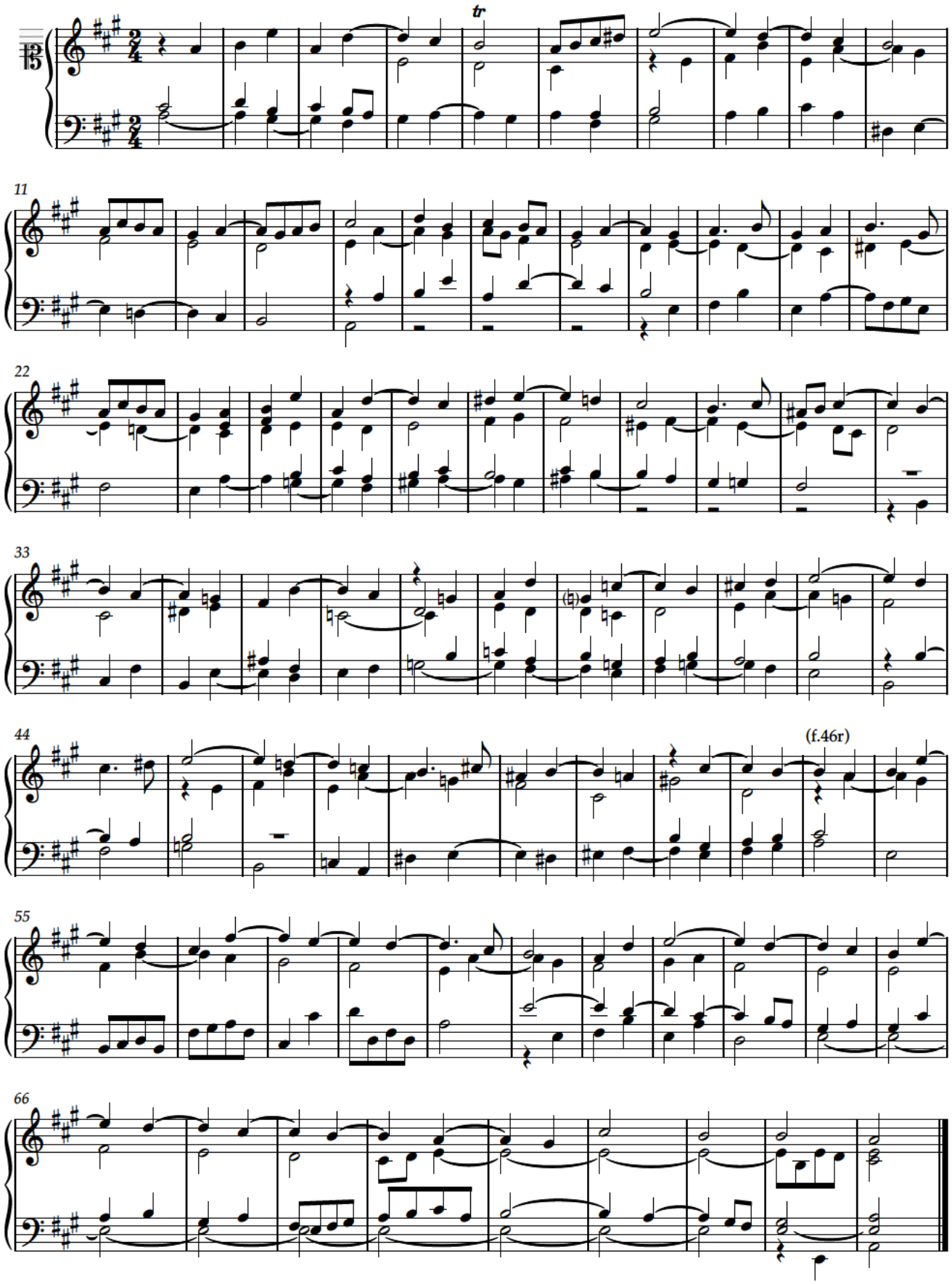

30
tr
ped.
ten.ped.
36
45
tr
(ped.)
46
(f.44v)
50
tr
(3)
55
57


59
61
63
(f.45r)
65
67
69

37. Praelud.

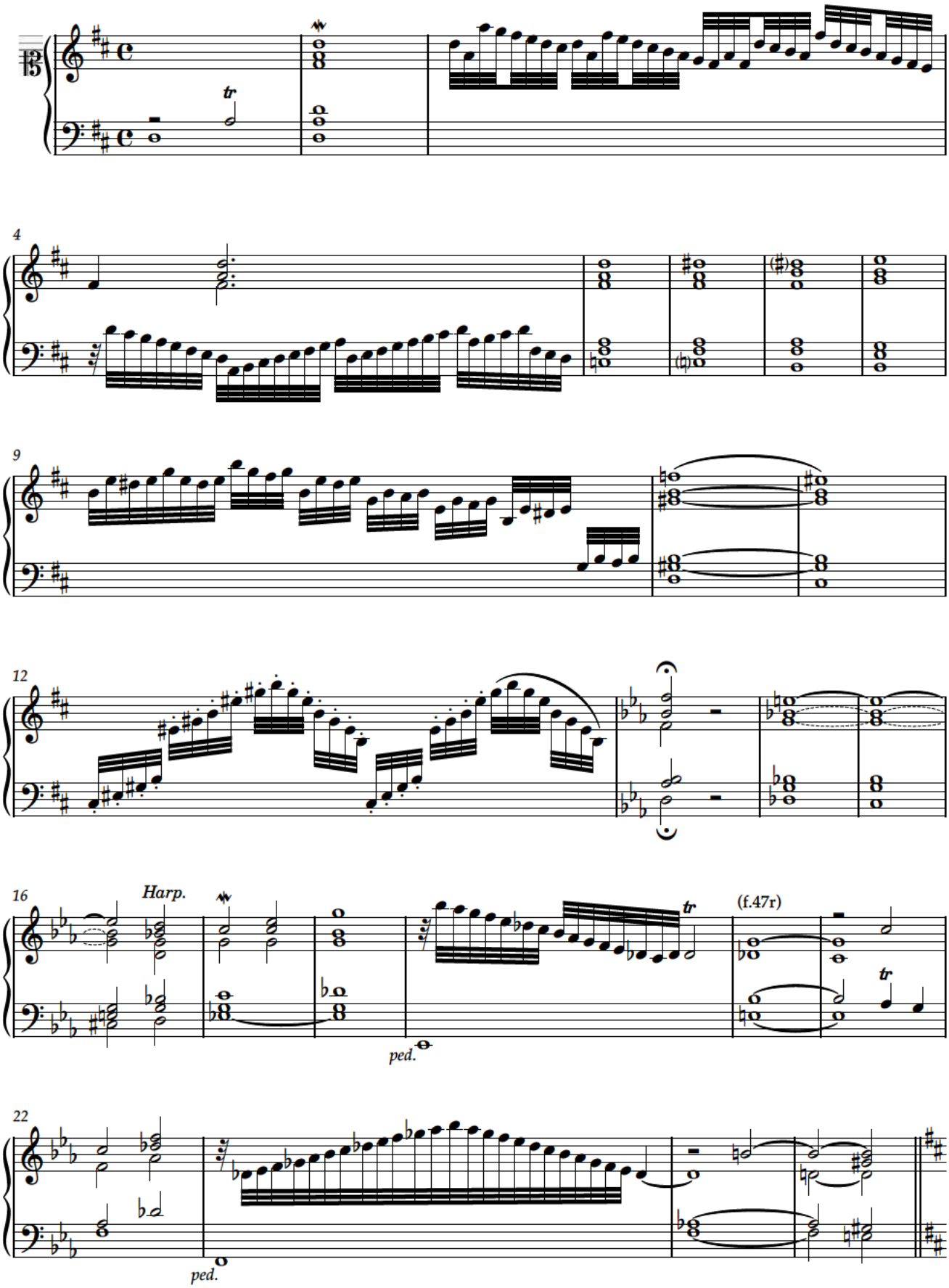
(f. 45v)

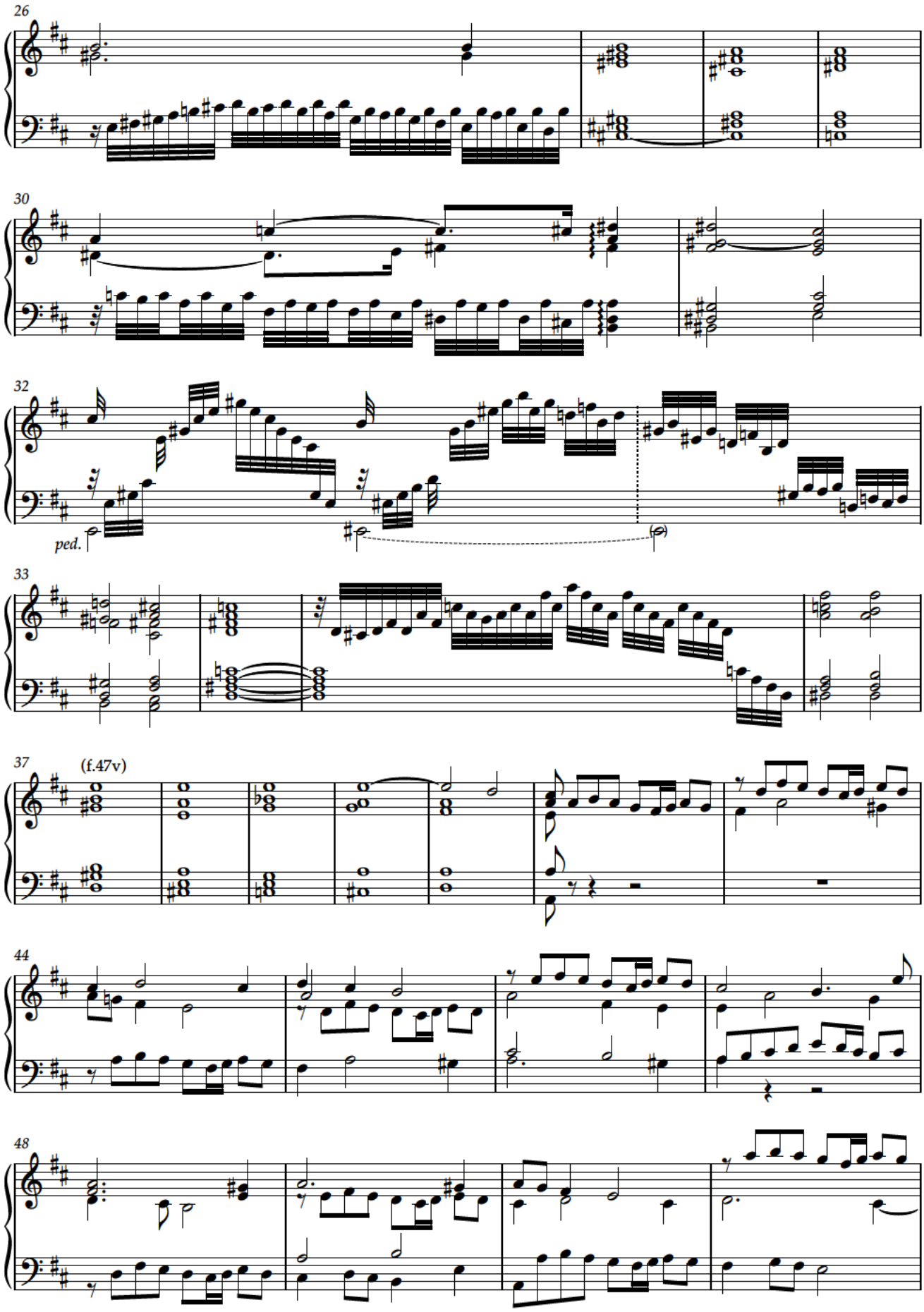
(František Xaver) *Brixi*

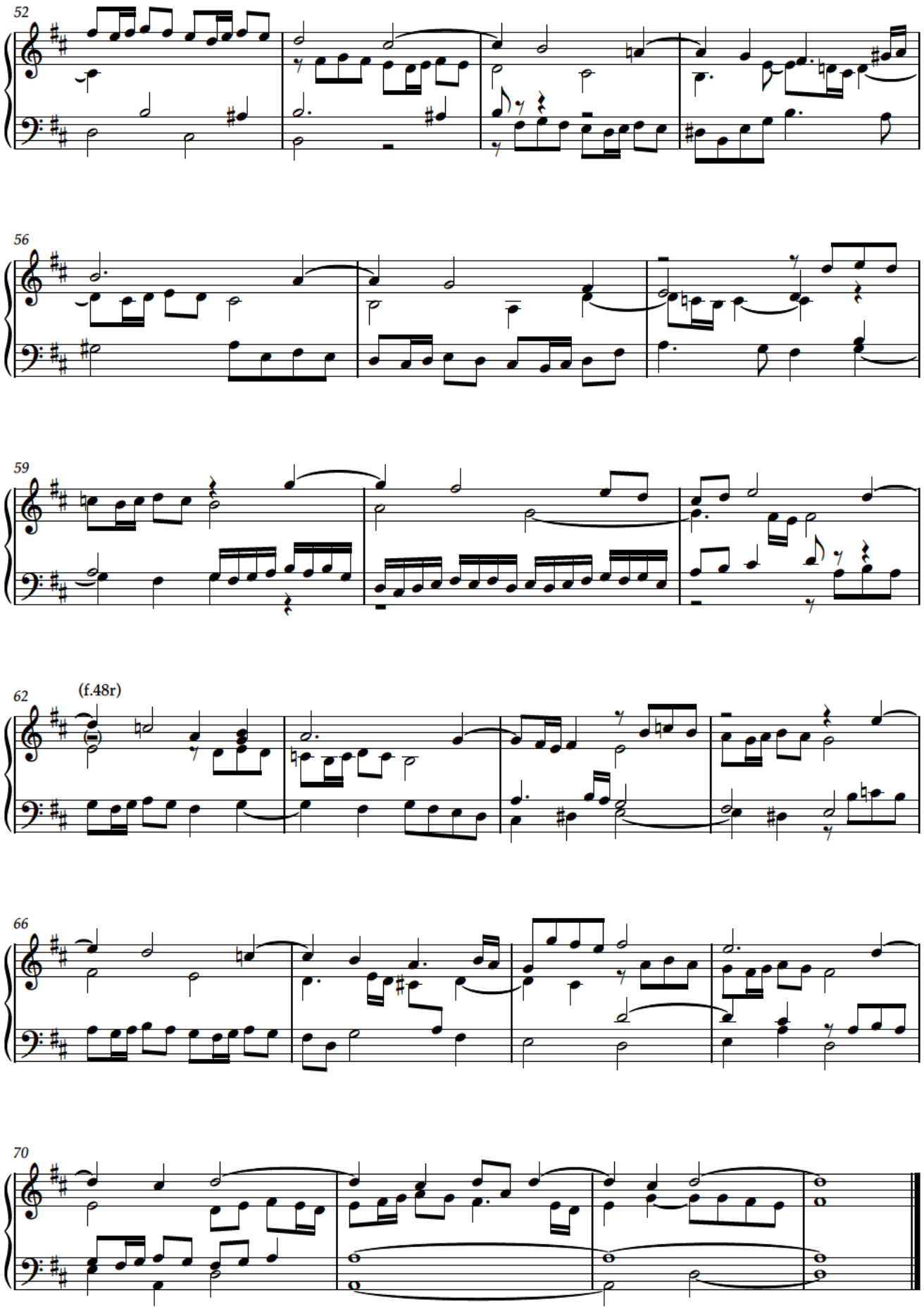


38. Praelud.

(f. 46v)

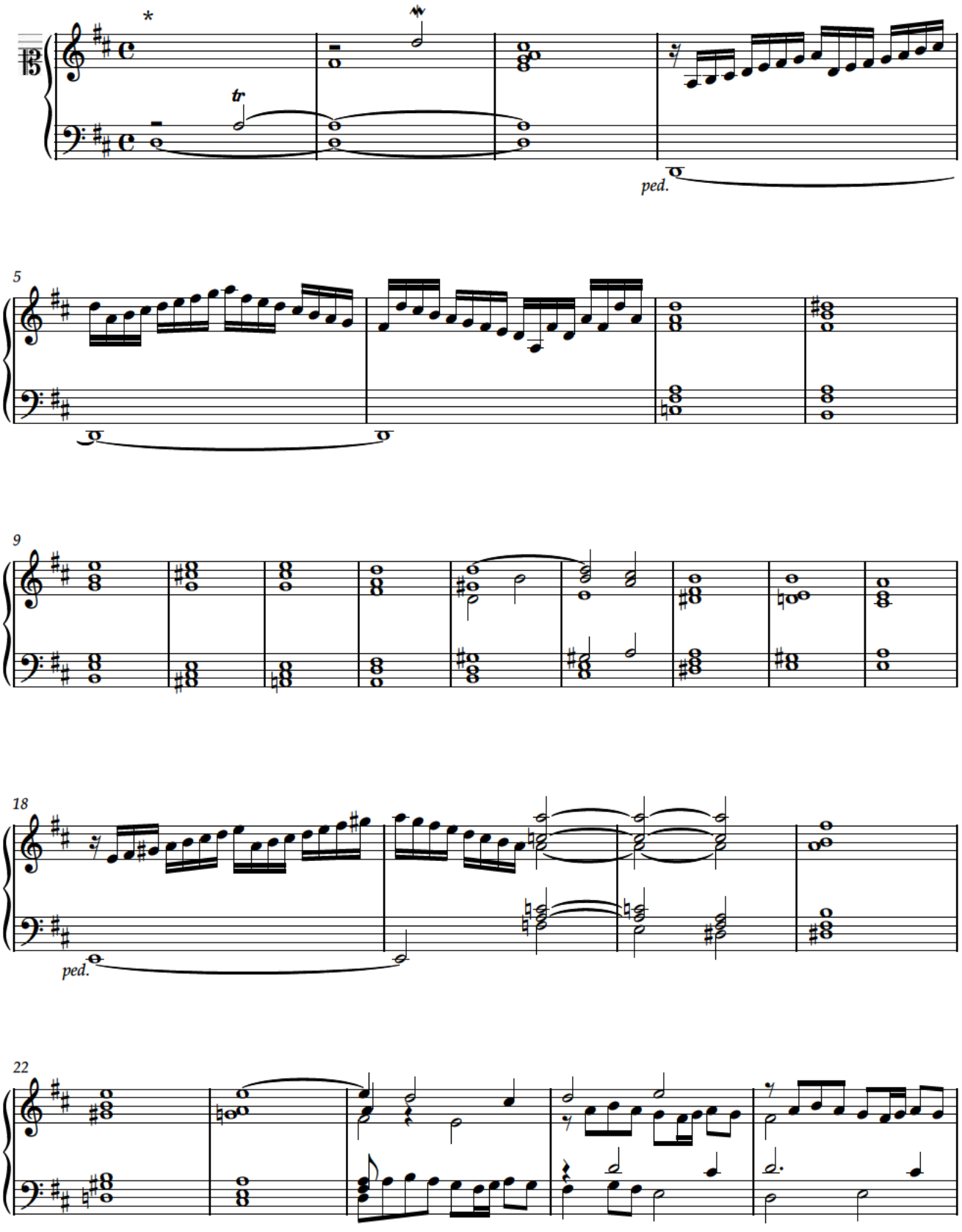



26
30
32
ped.
33
37
(f.47v)
44
48

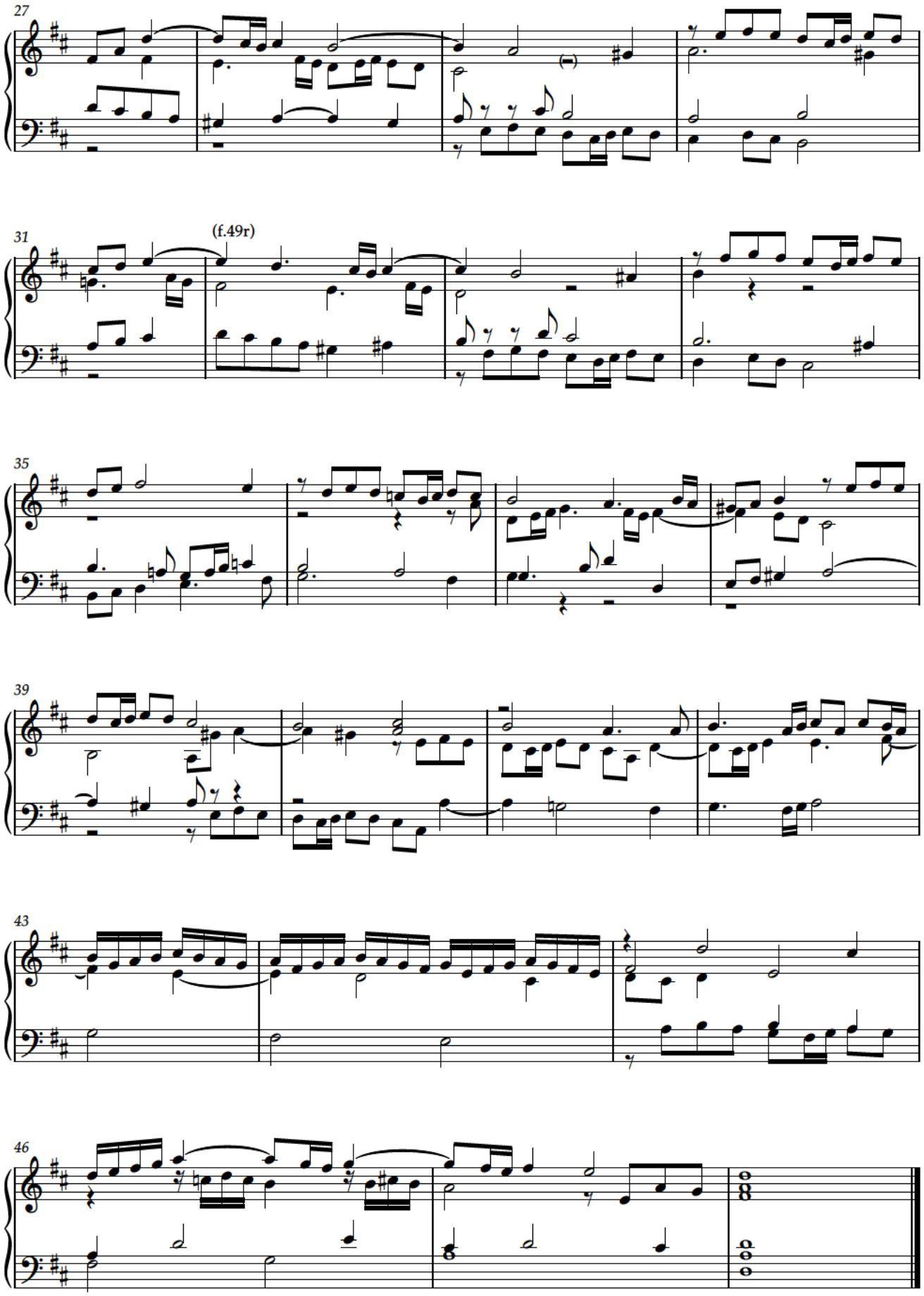

52
56
59
62
(f.48r)
66
70

39. Praelud.

(f. 48v)

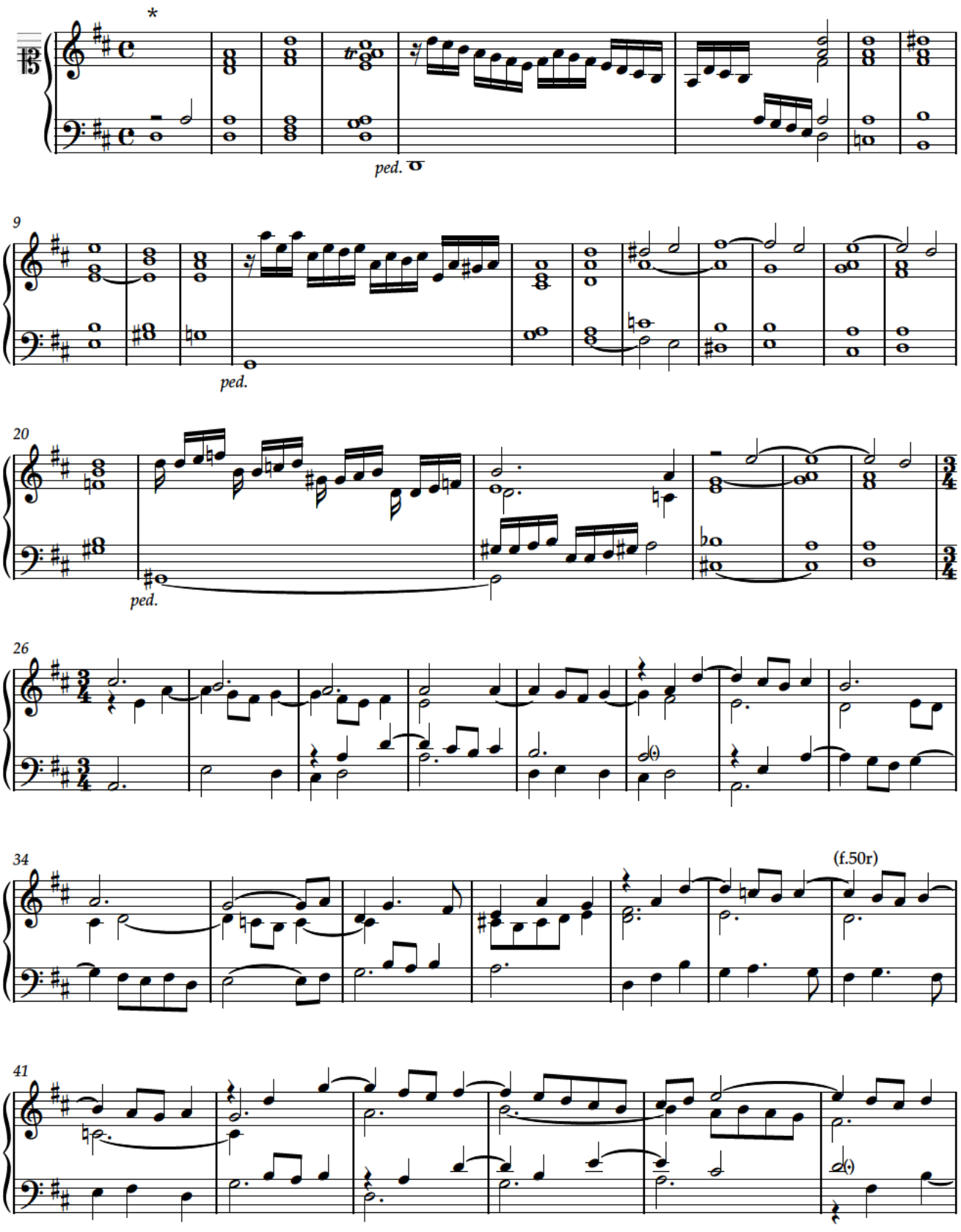


* Inscription in ms.: *B. N. 5 2do trp.*


27
31
(f.49r)
35
39
43
46

40. Praelud.

(f. 49v)



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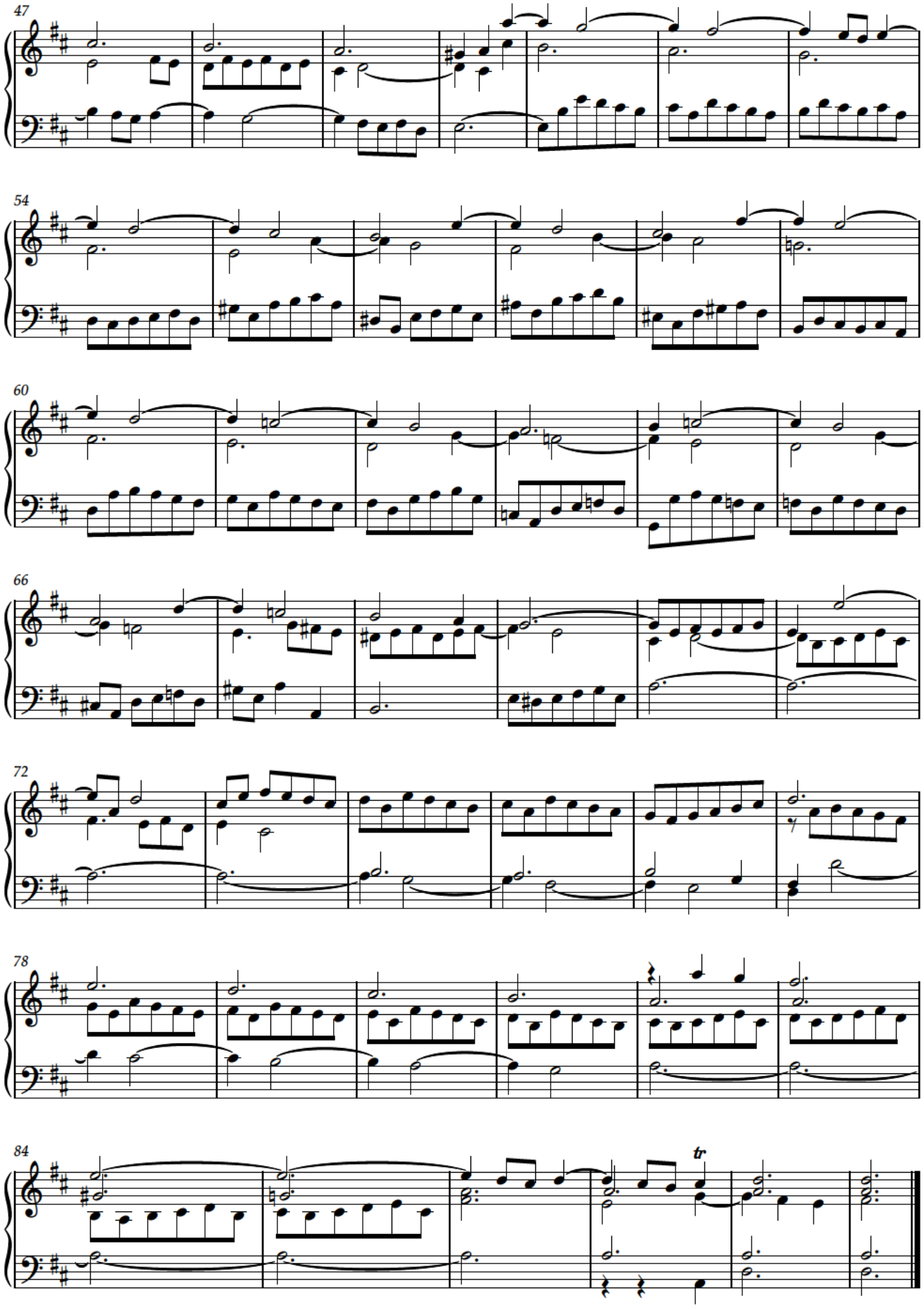
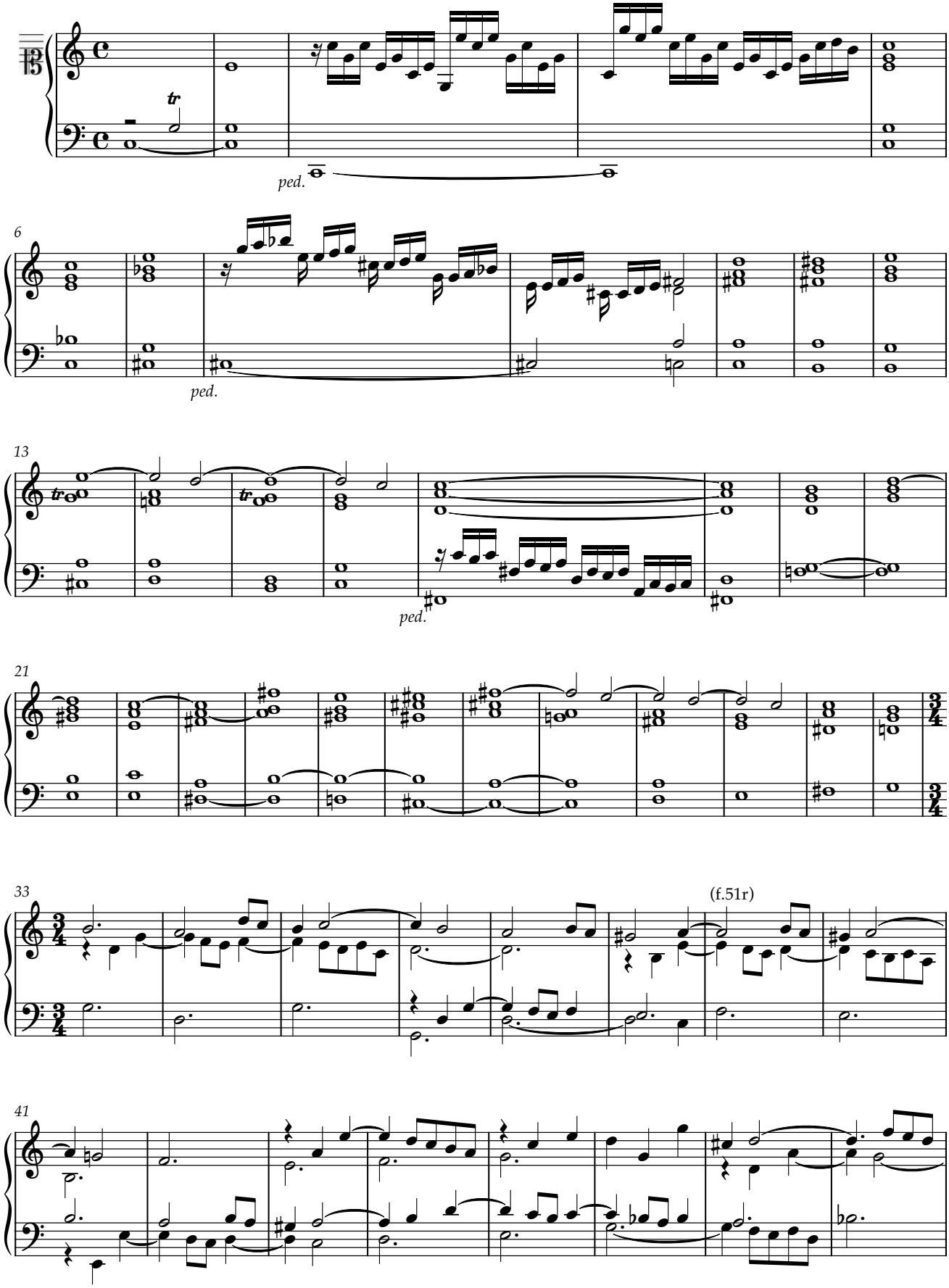
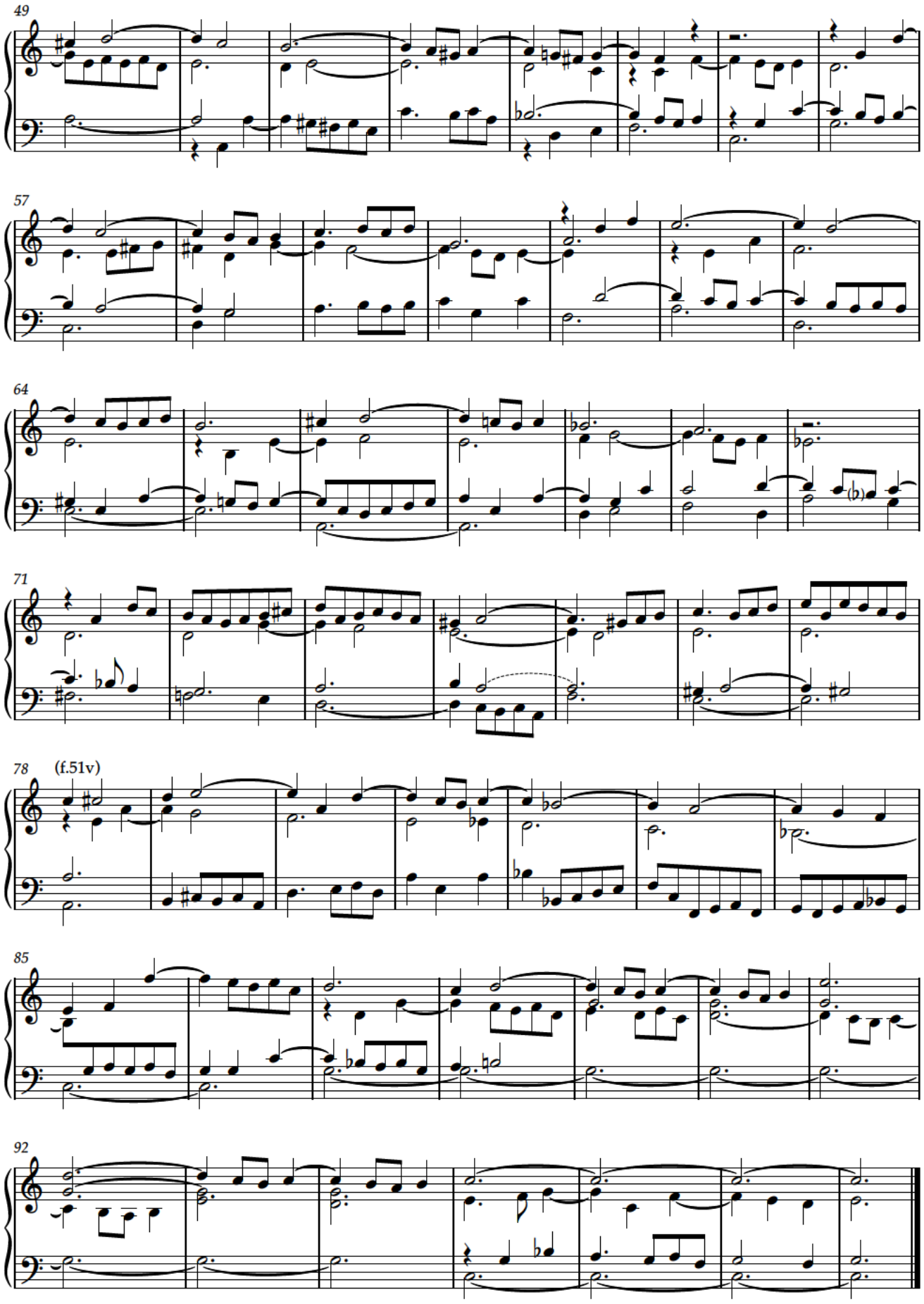

47
54
60
66
72
78
84
tr

41. Praeludium

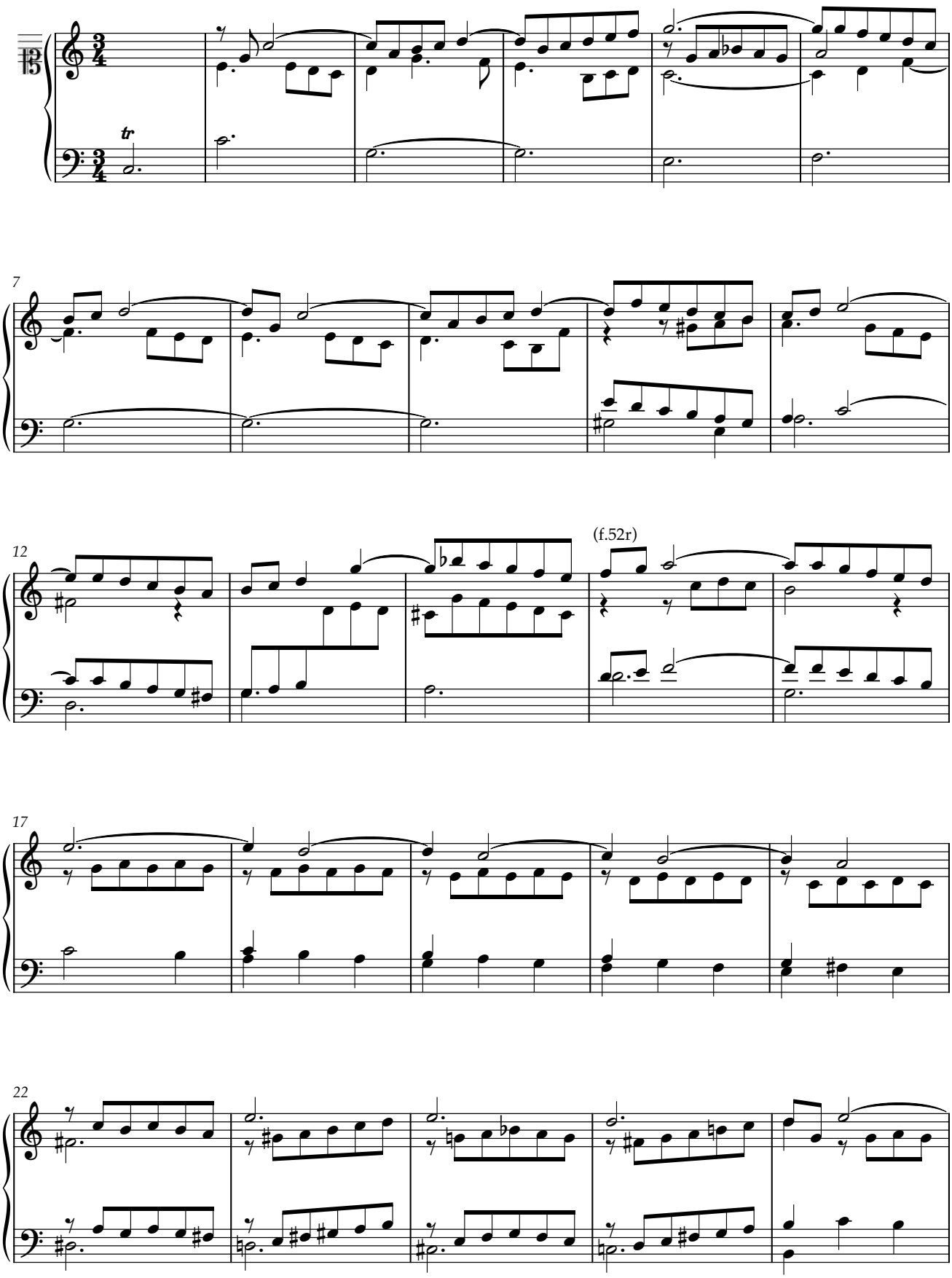
(f. 50v)

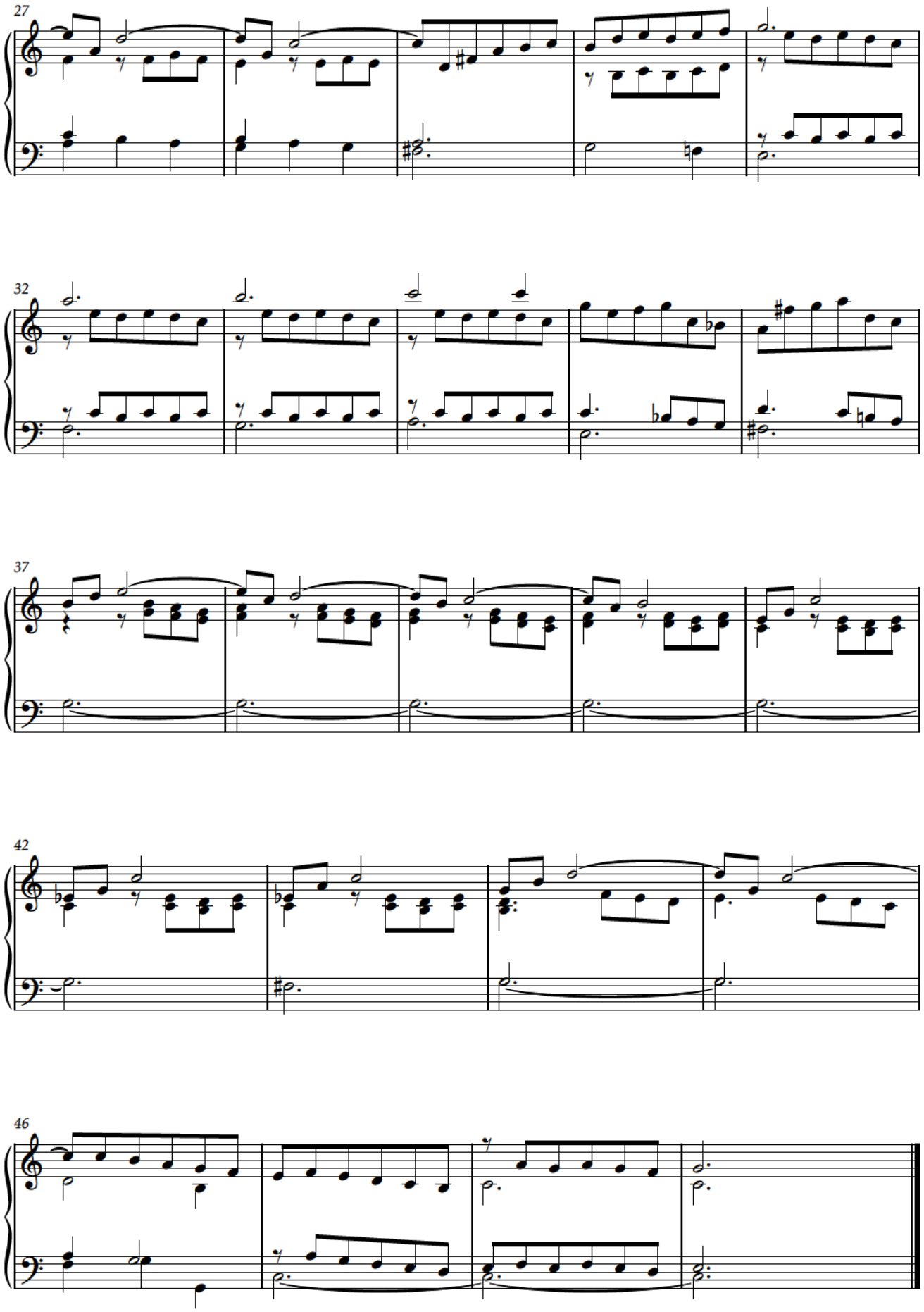



49
57
64
71
78
(f.51v)
85
92

42. Praelud.

(f. 51v)

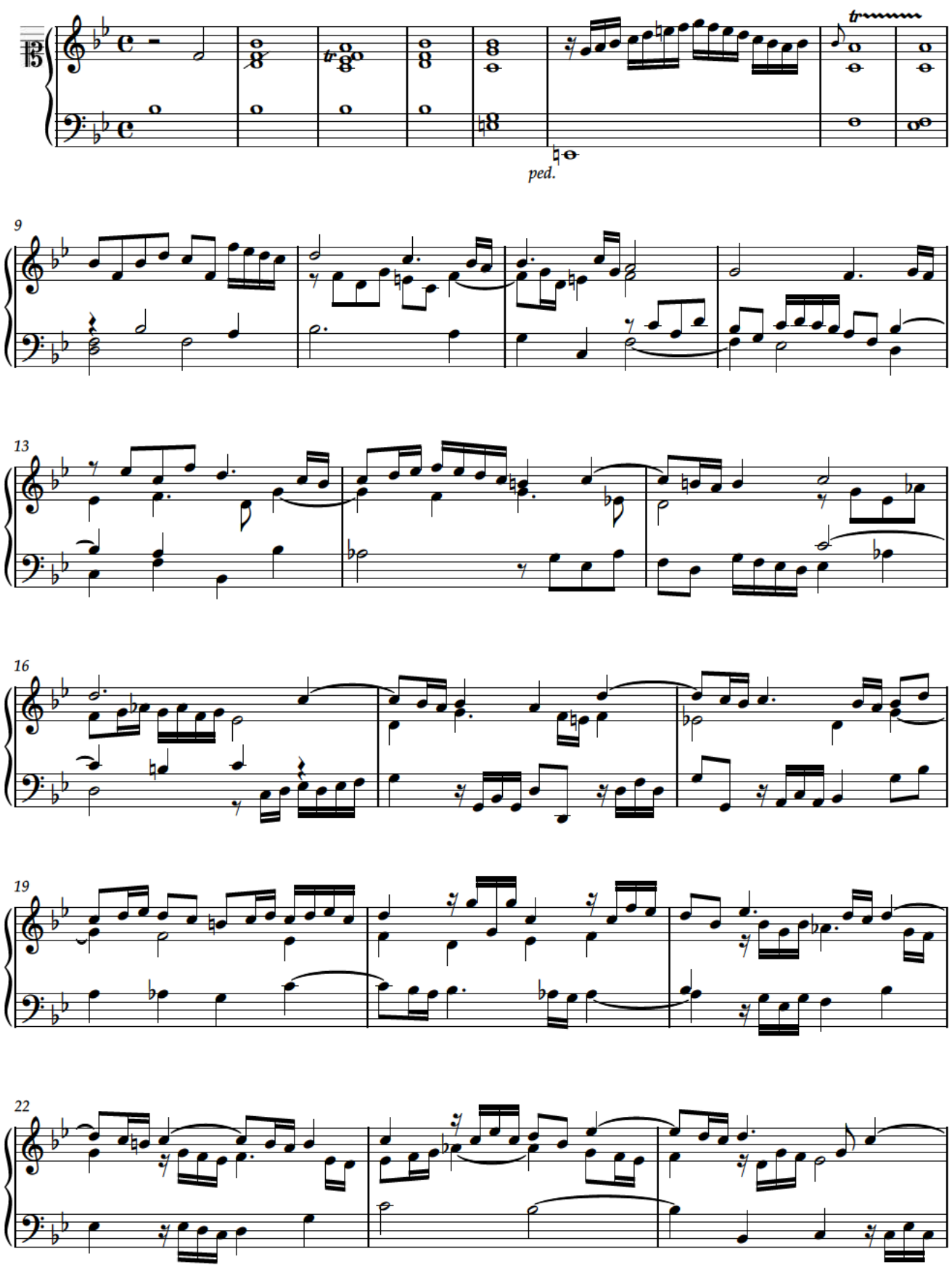


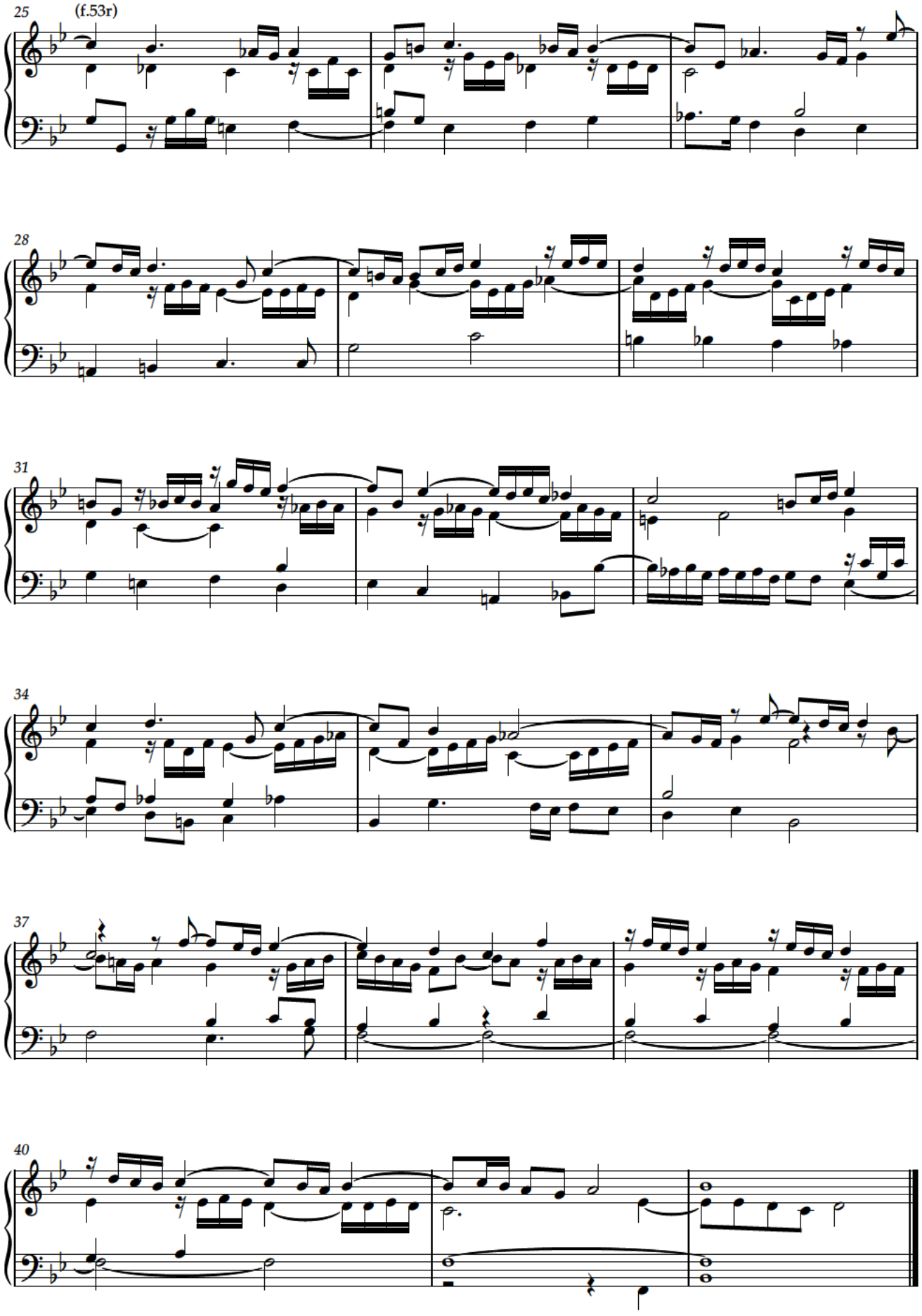

27
32
37
42
46

43. Praelud.

(f. 52v)

Bart /
(Josef) *Segert*

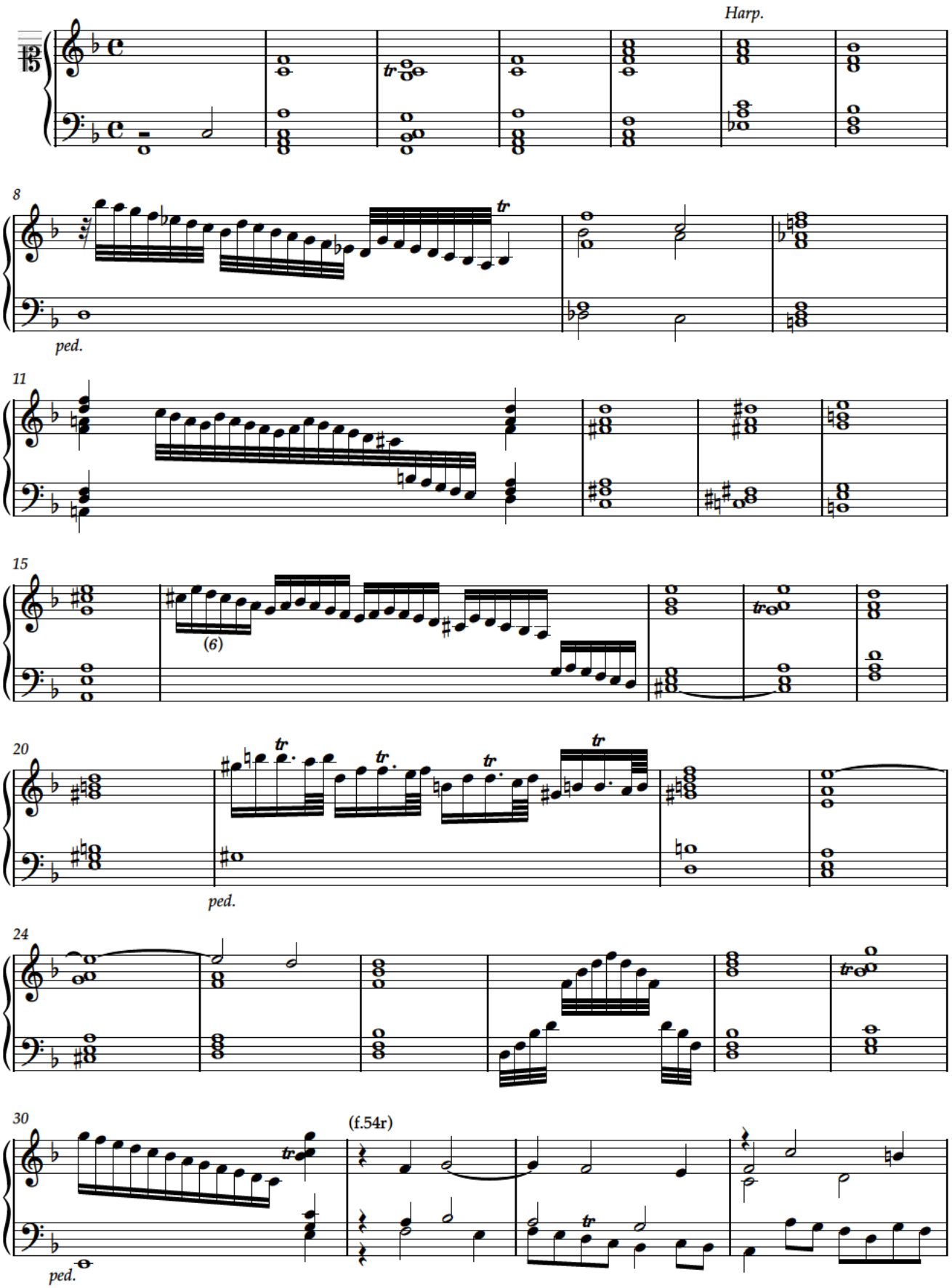


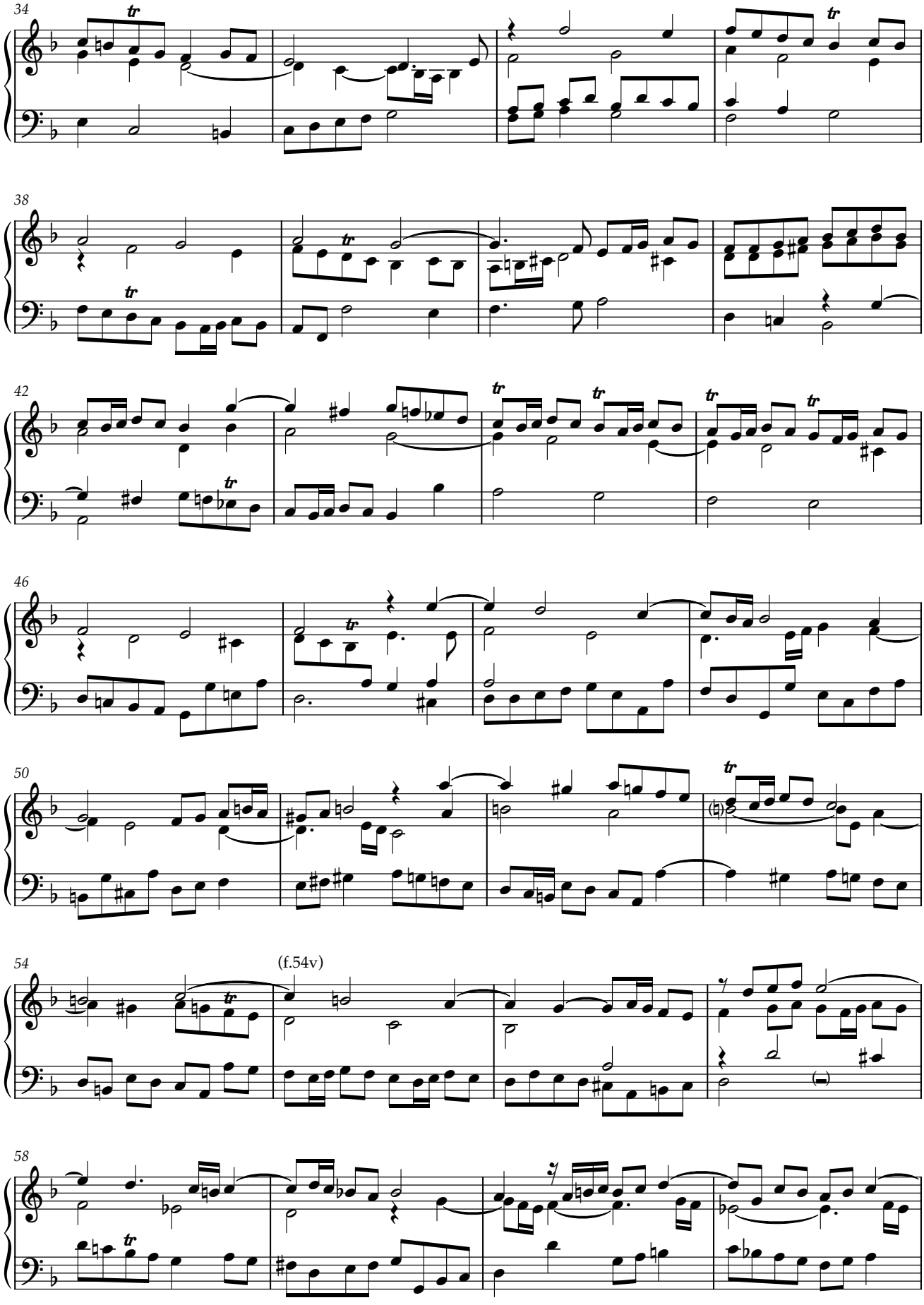

25
(f.53r)
28
31
34
37
40

44. Praelud.

(f. 53v)

(Josef) *Segert*

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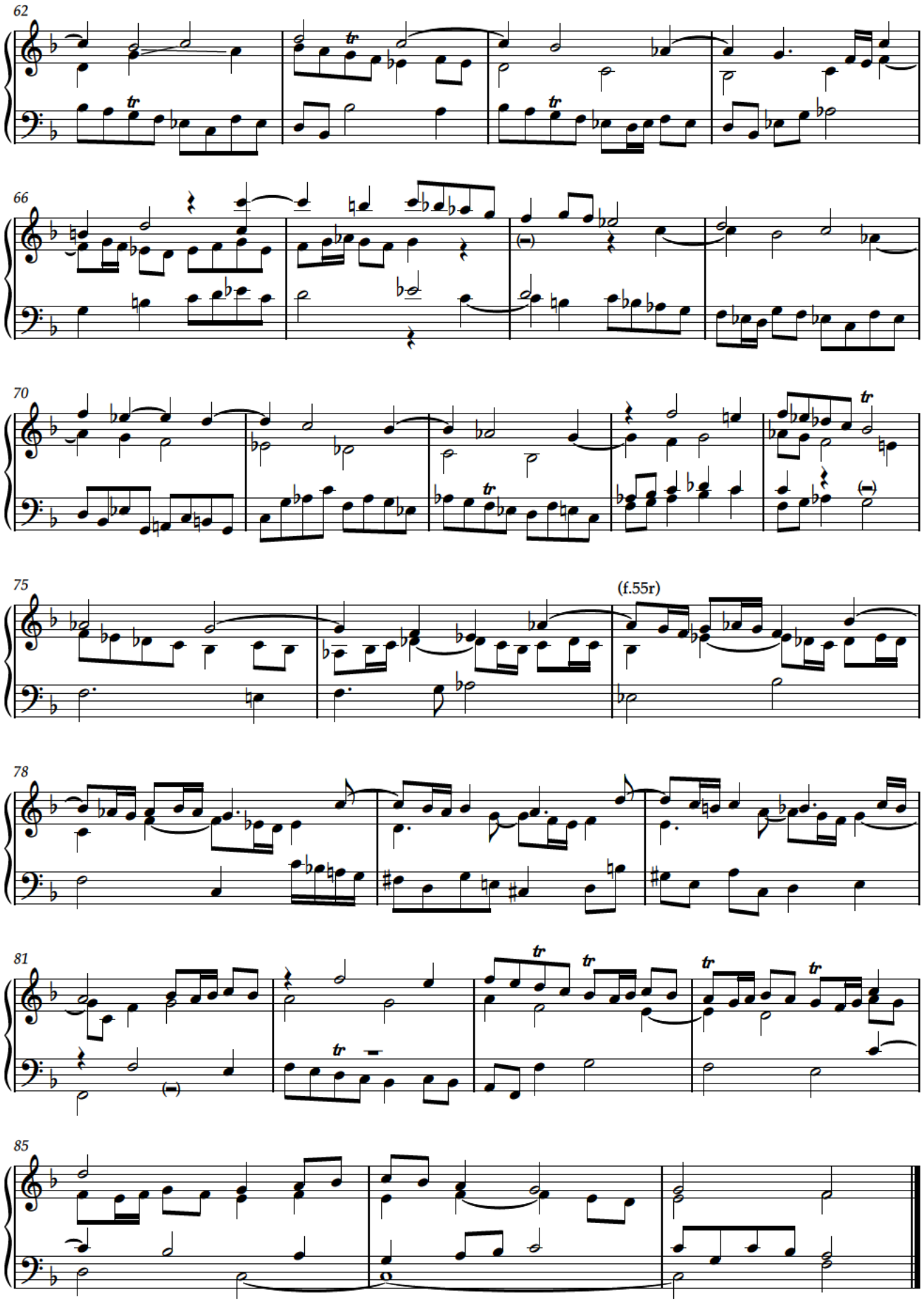
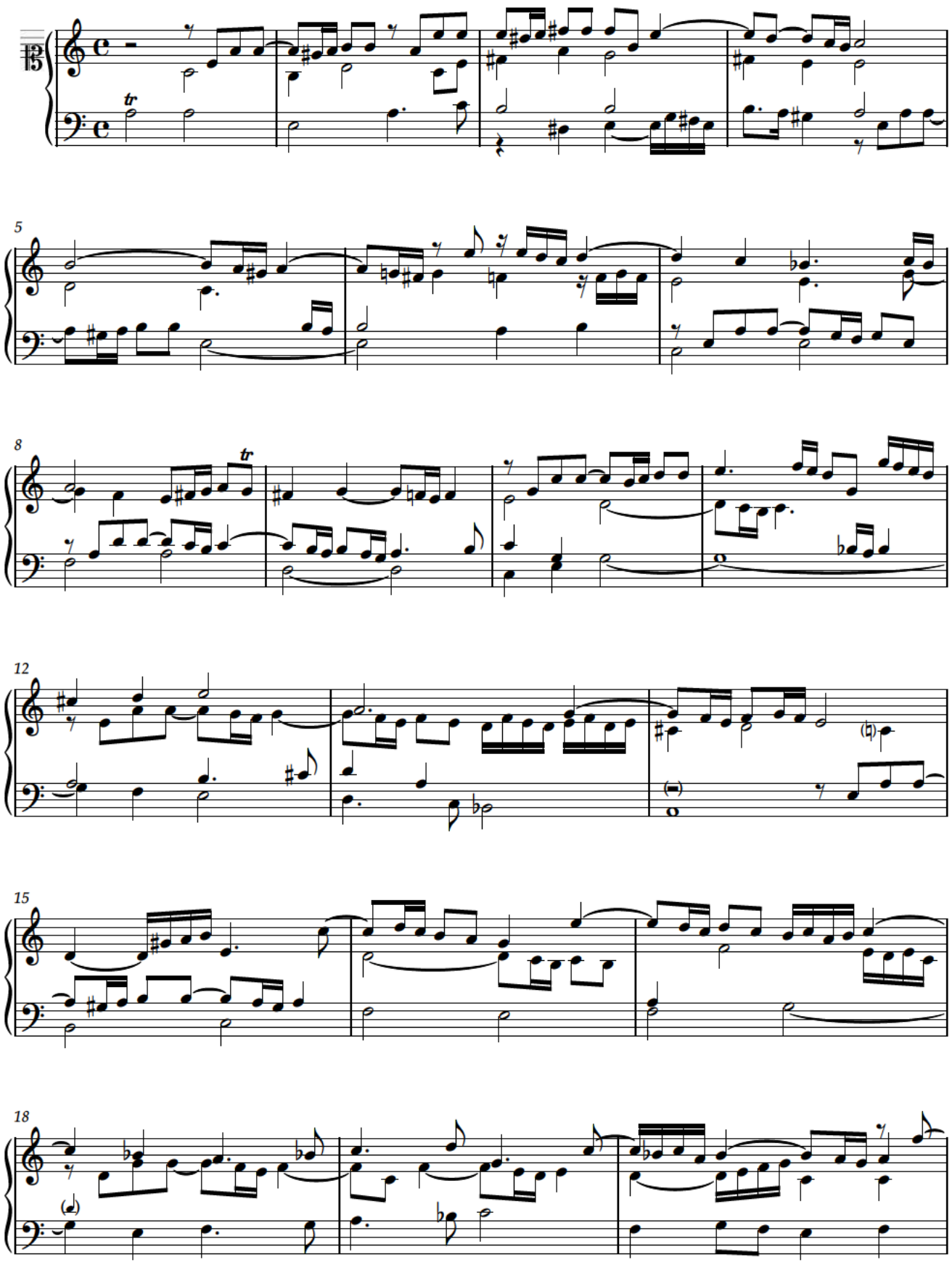
38
42
46
50
54
(f.54v)
58

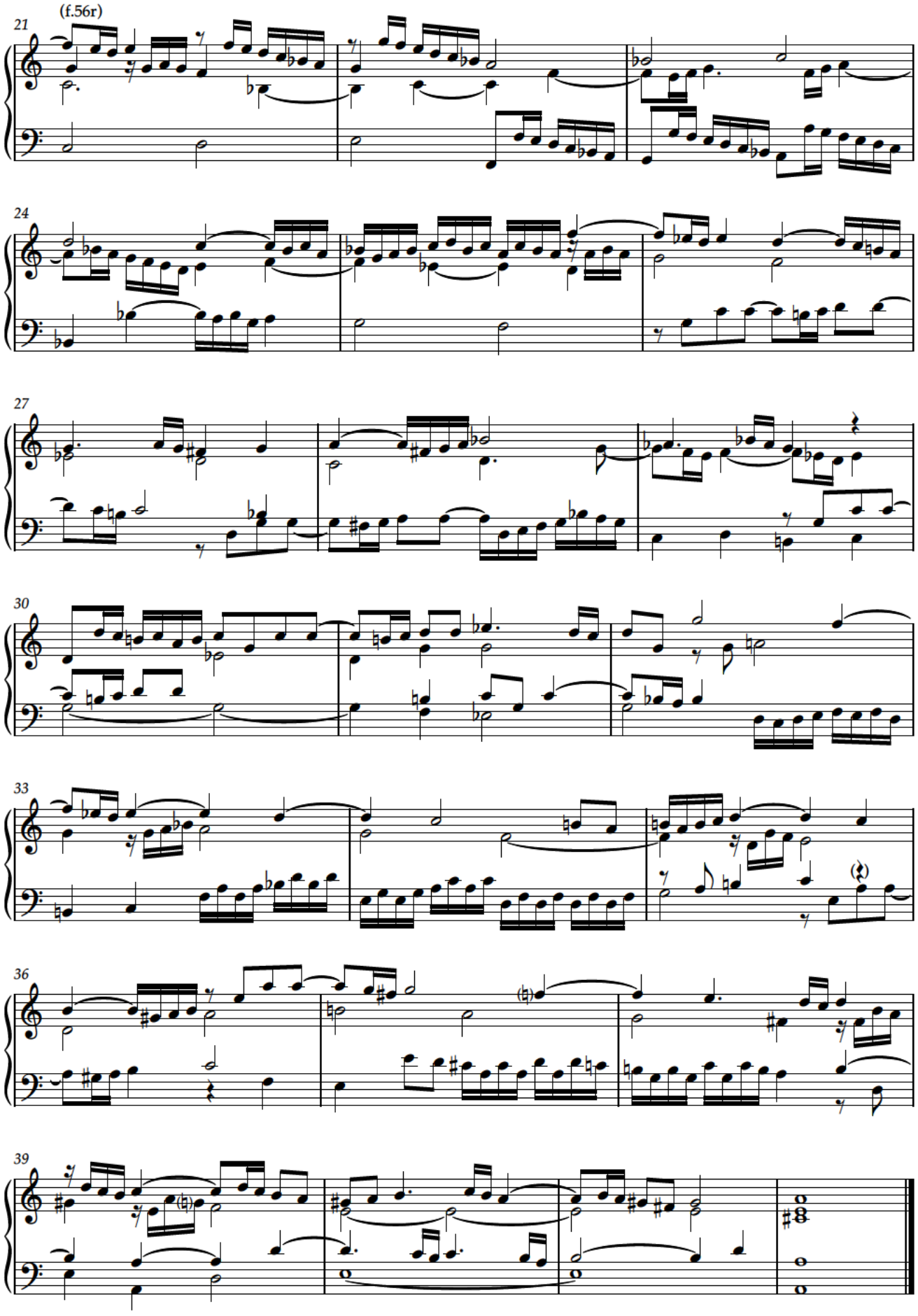

62
66
70
75
(f.55r)
78
81
85

45. Praelud.

(f. 55v)

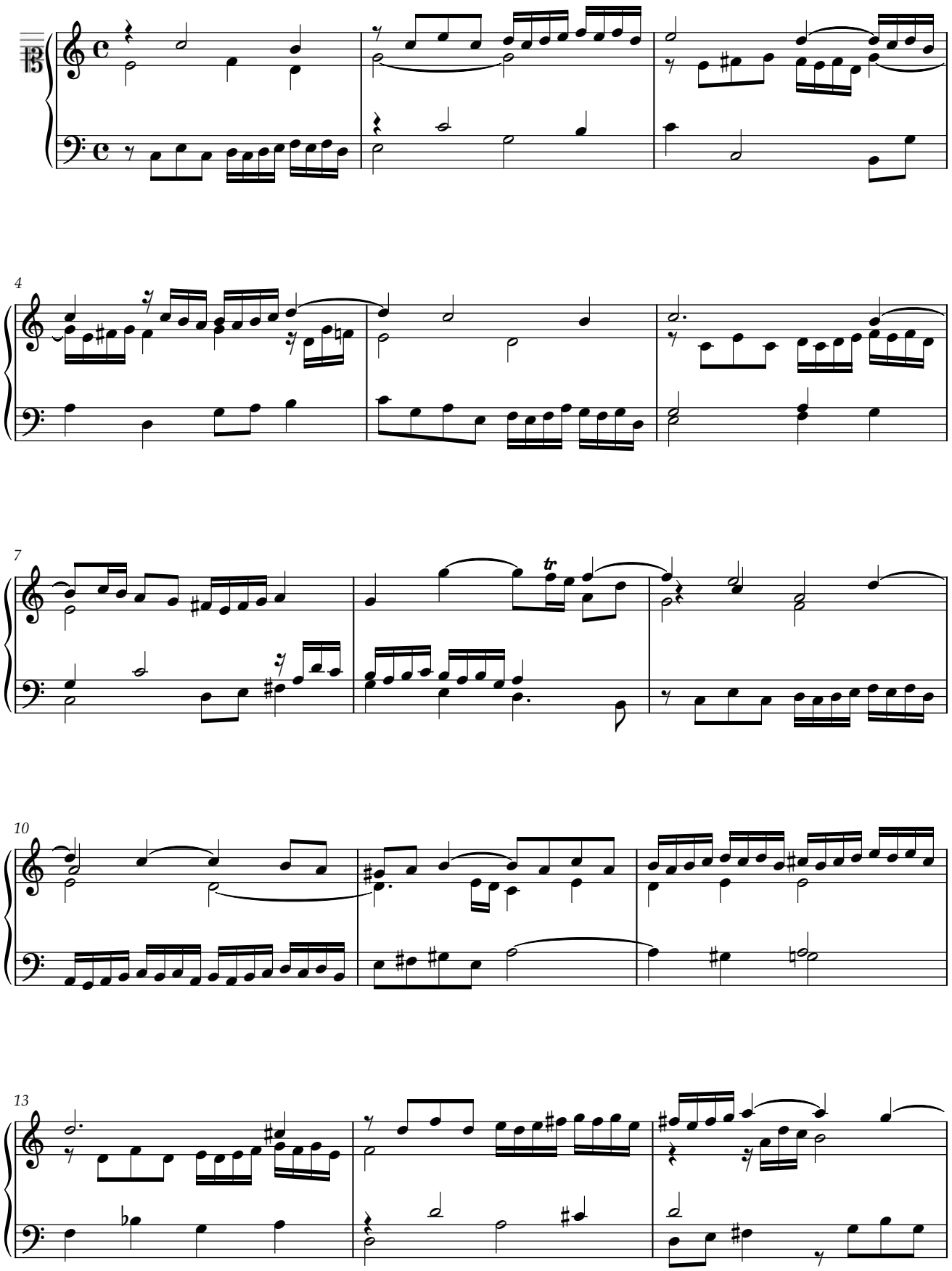
(Josef) *Segert*

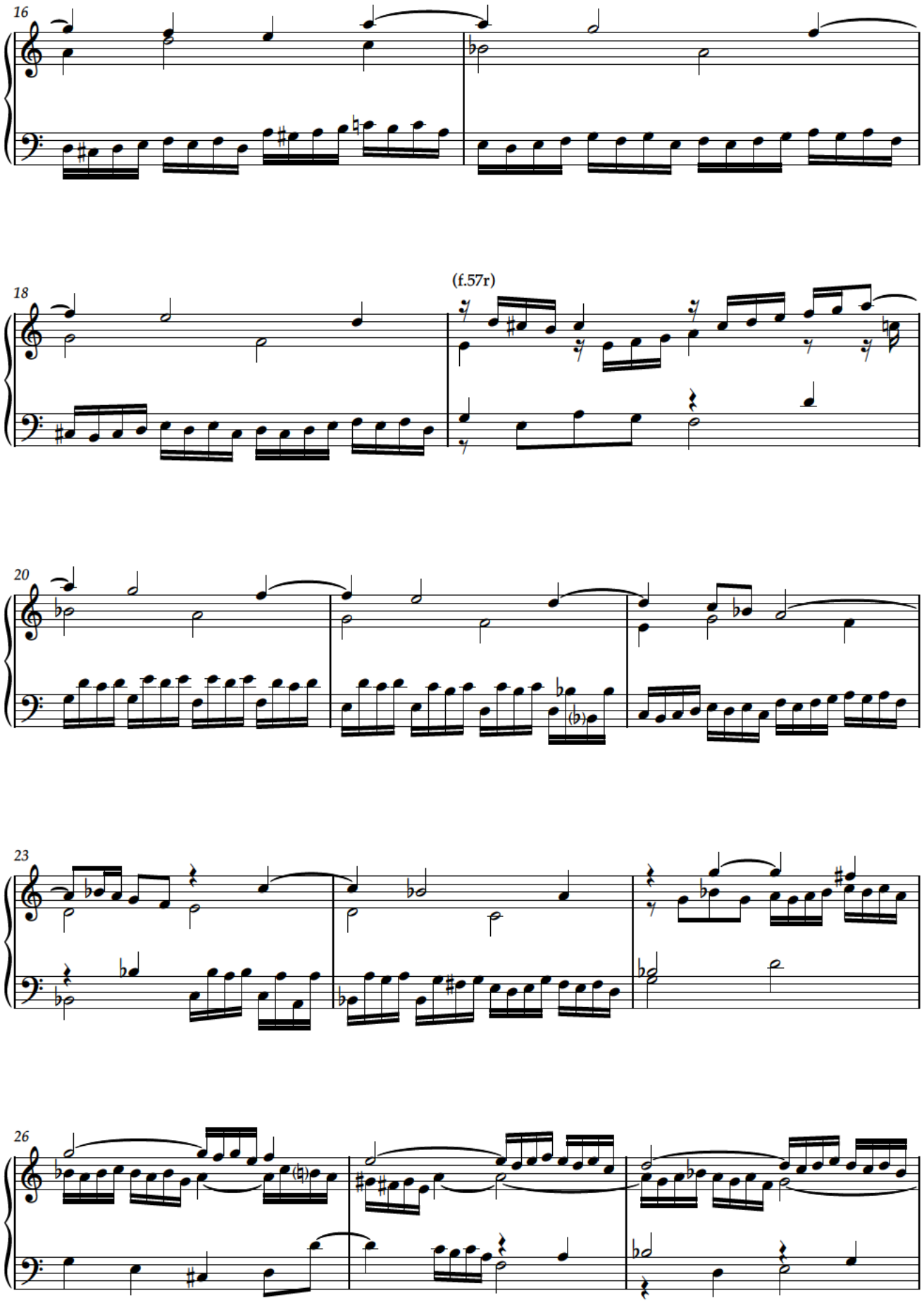


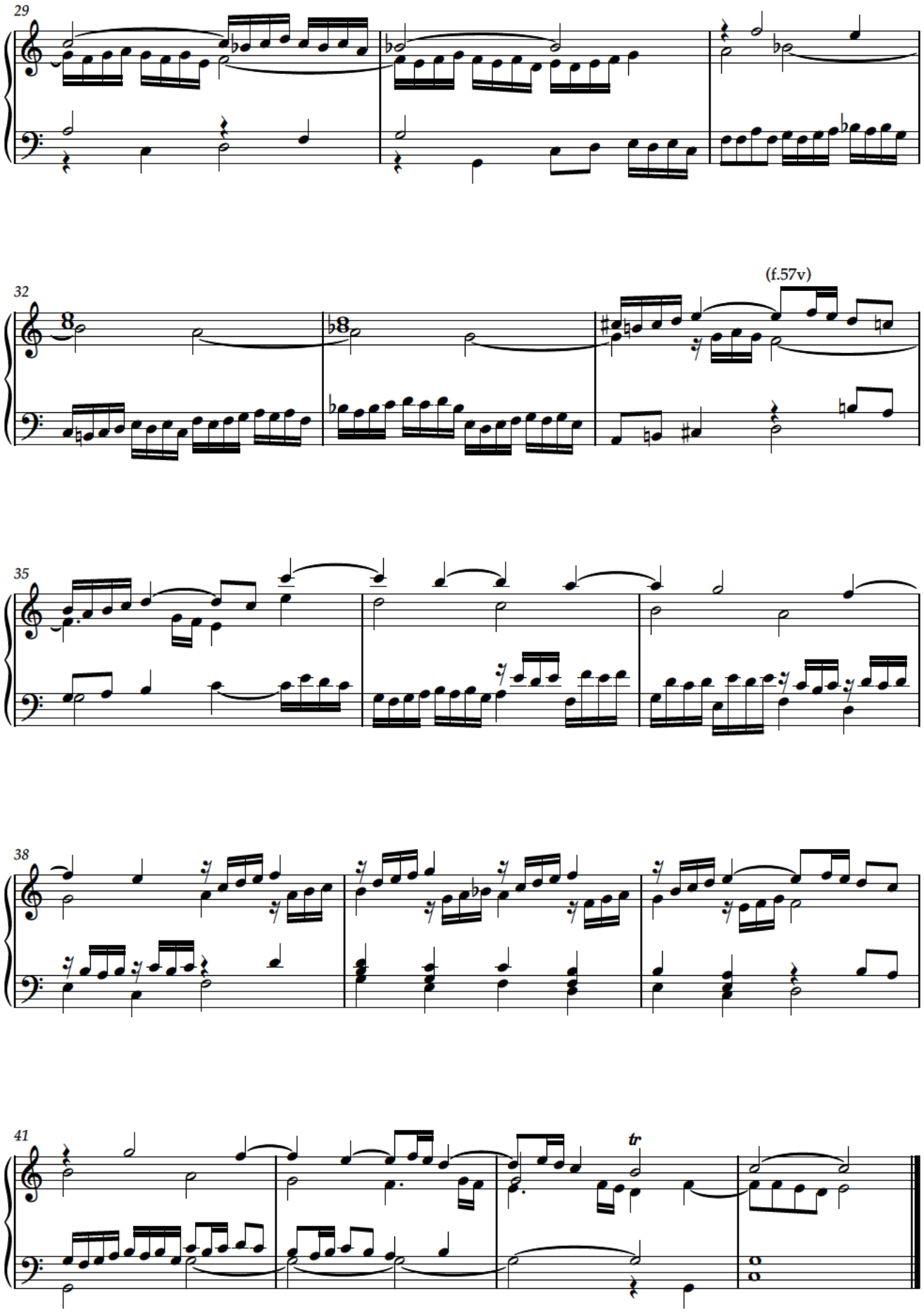

(f.56r)
21
24
27
30
33
36
39

46. Praelud.

(f. 56v)



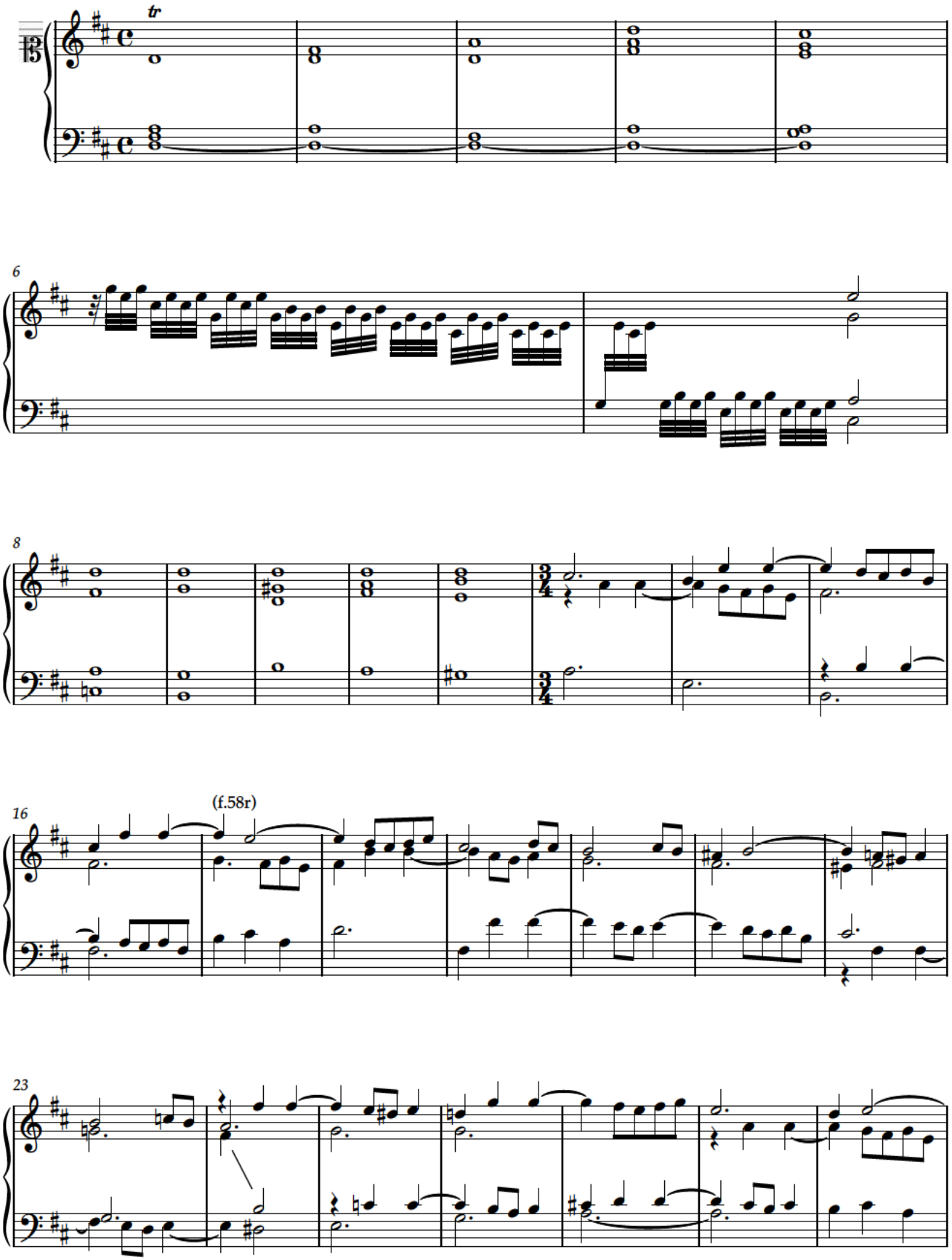

16
18
(f.57r)
20
23
26

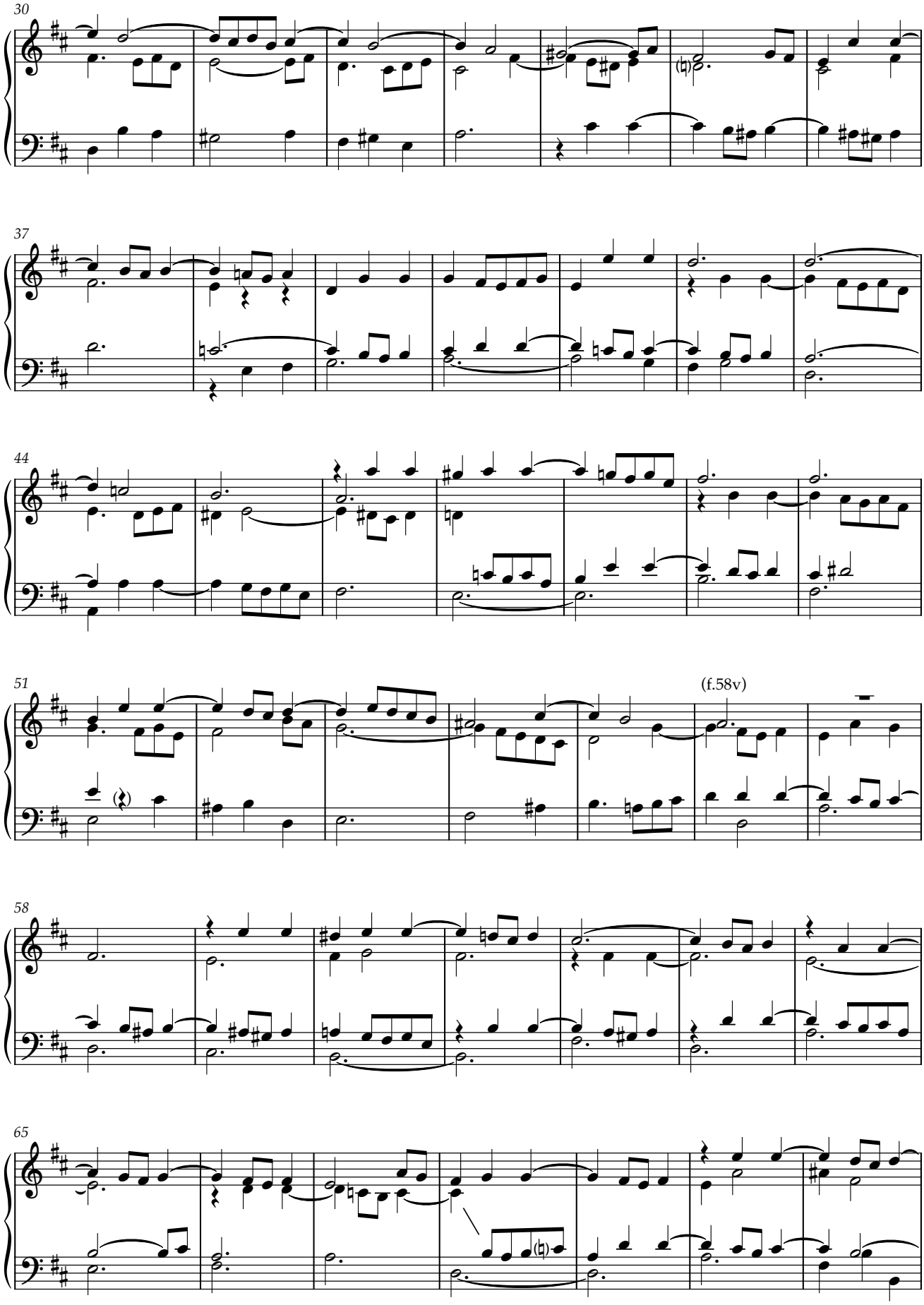

29
32
(f.57v)
35
38
41
tr

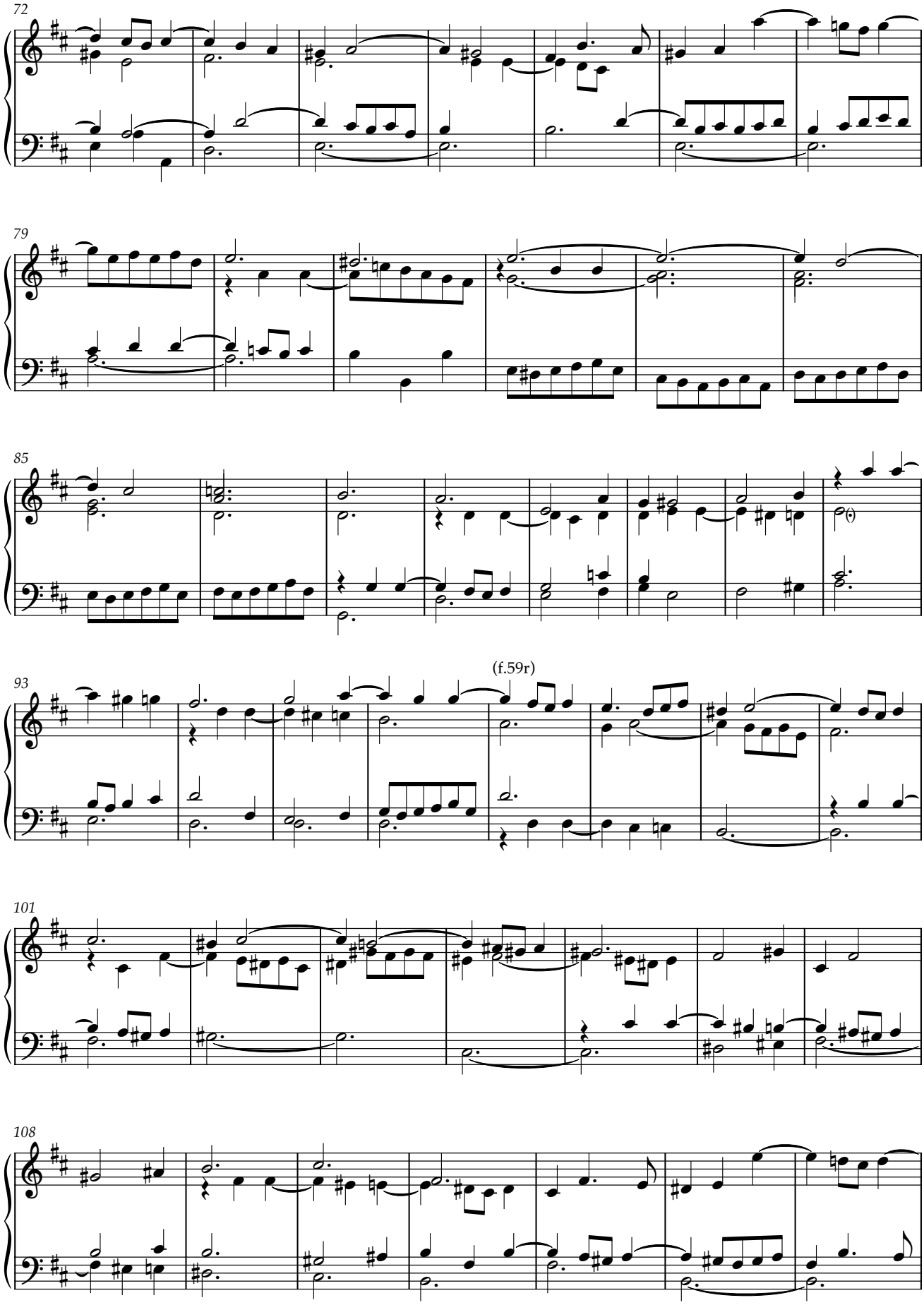
47. Praelud.

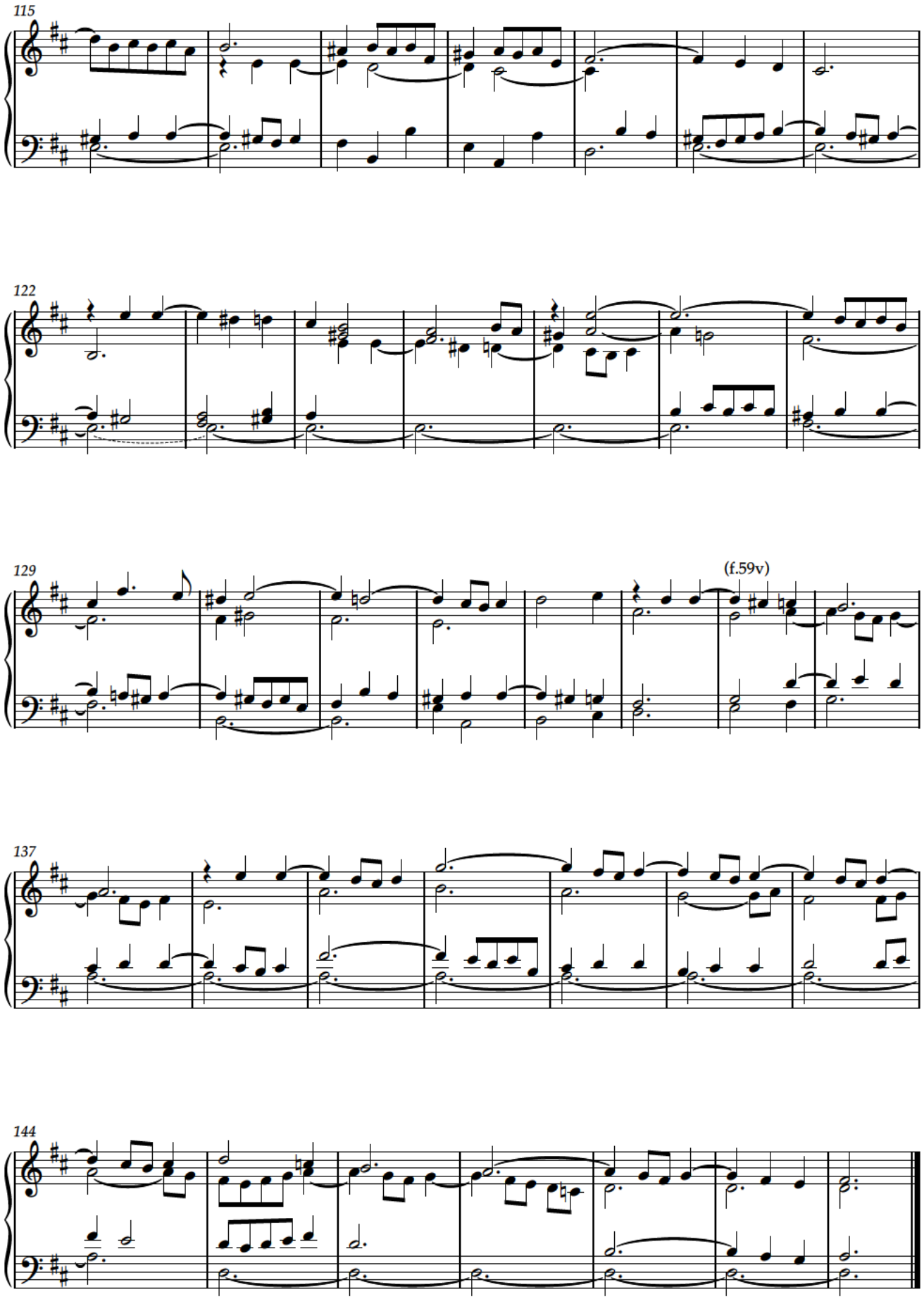
(f. 57v)

(Josef) *Segert*



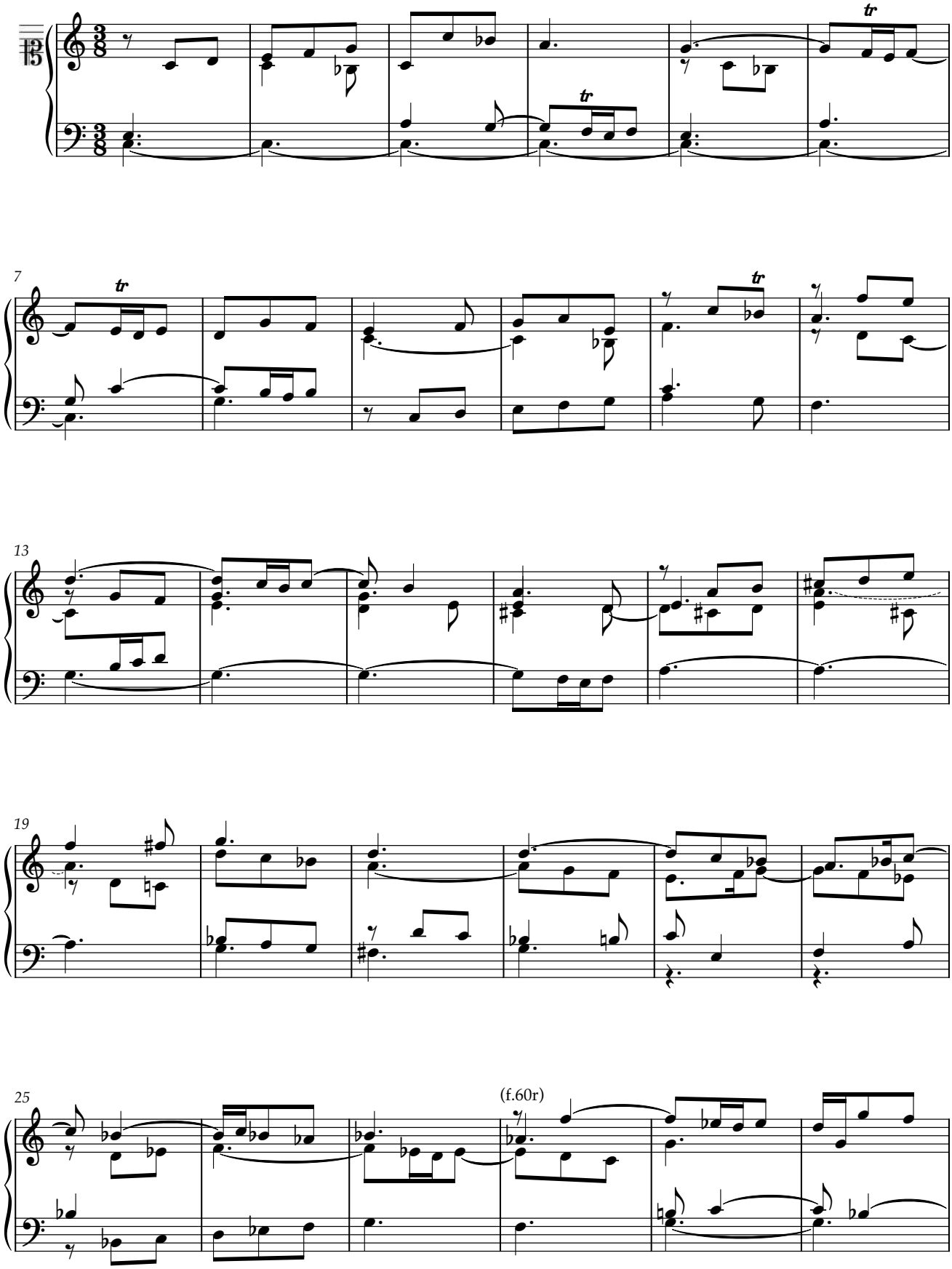

30
37
44
51
(f.58v)
58
65

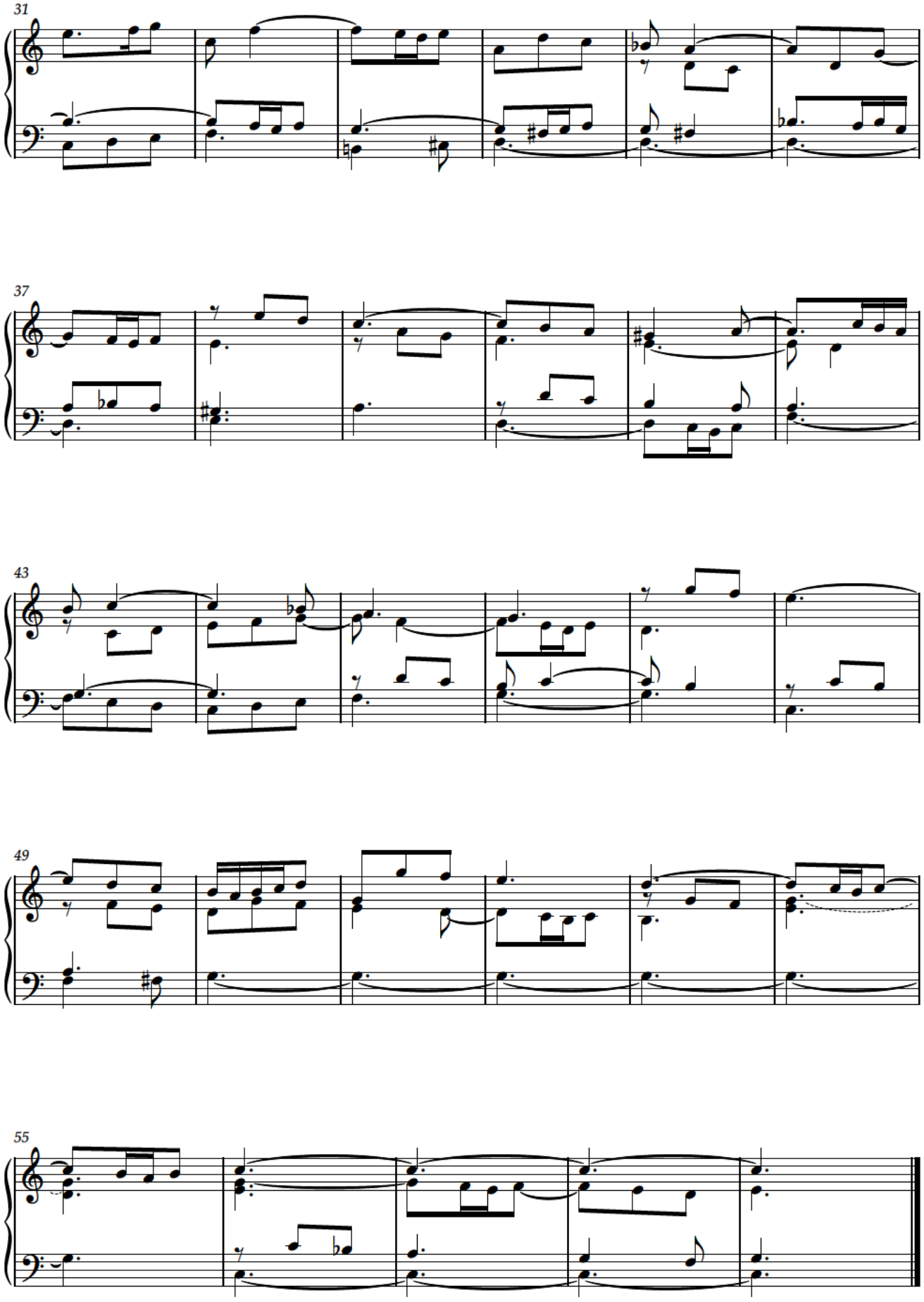

72
79
85
93
(f.59r)
101
108


115
122
129
(f.59v)
137
144

48. Praeambulum

(f. 59v)

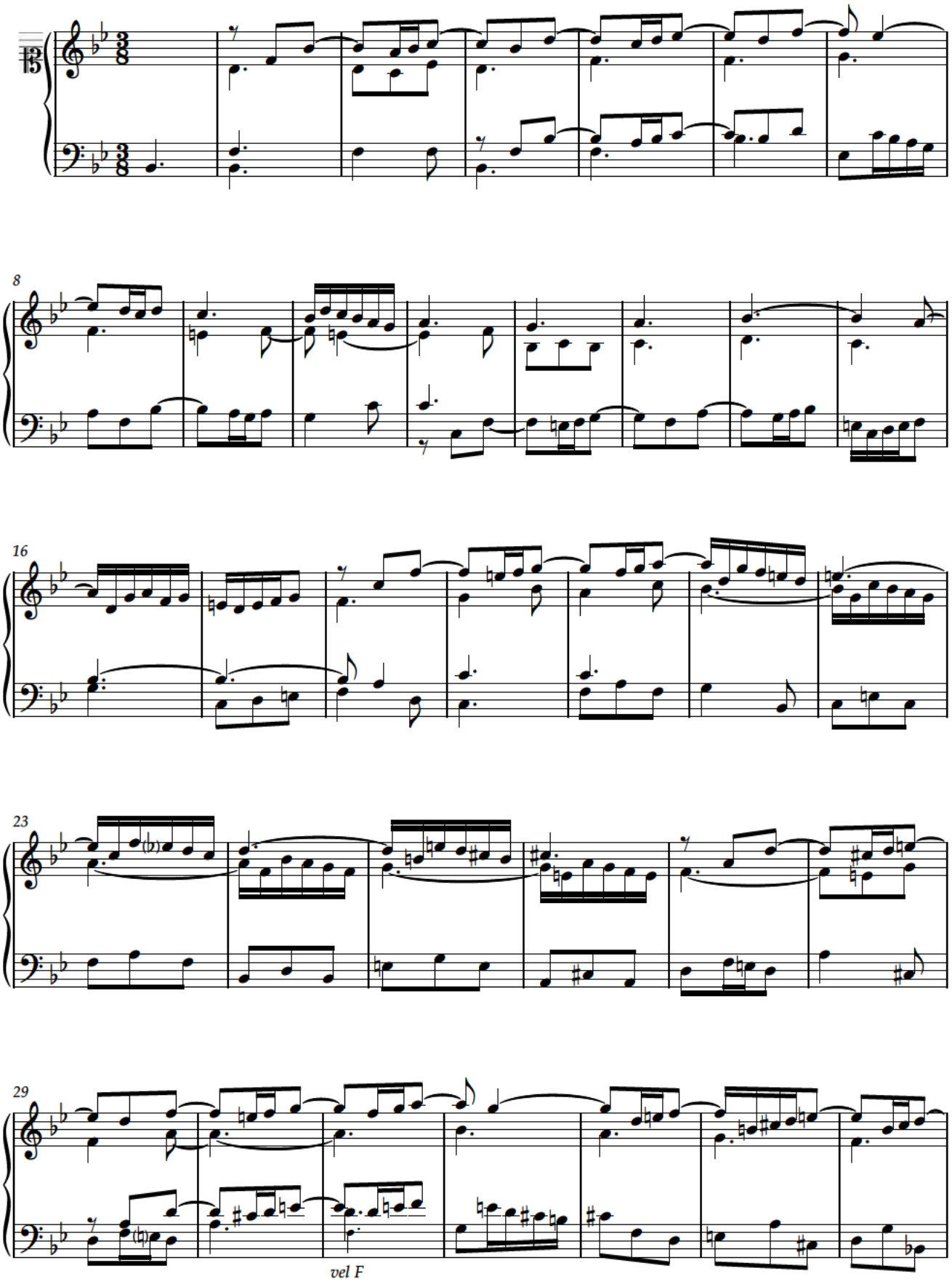


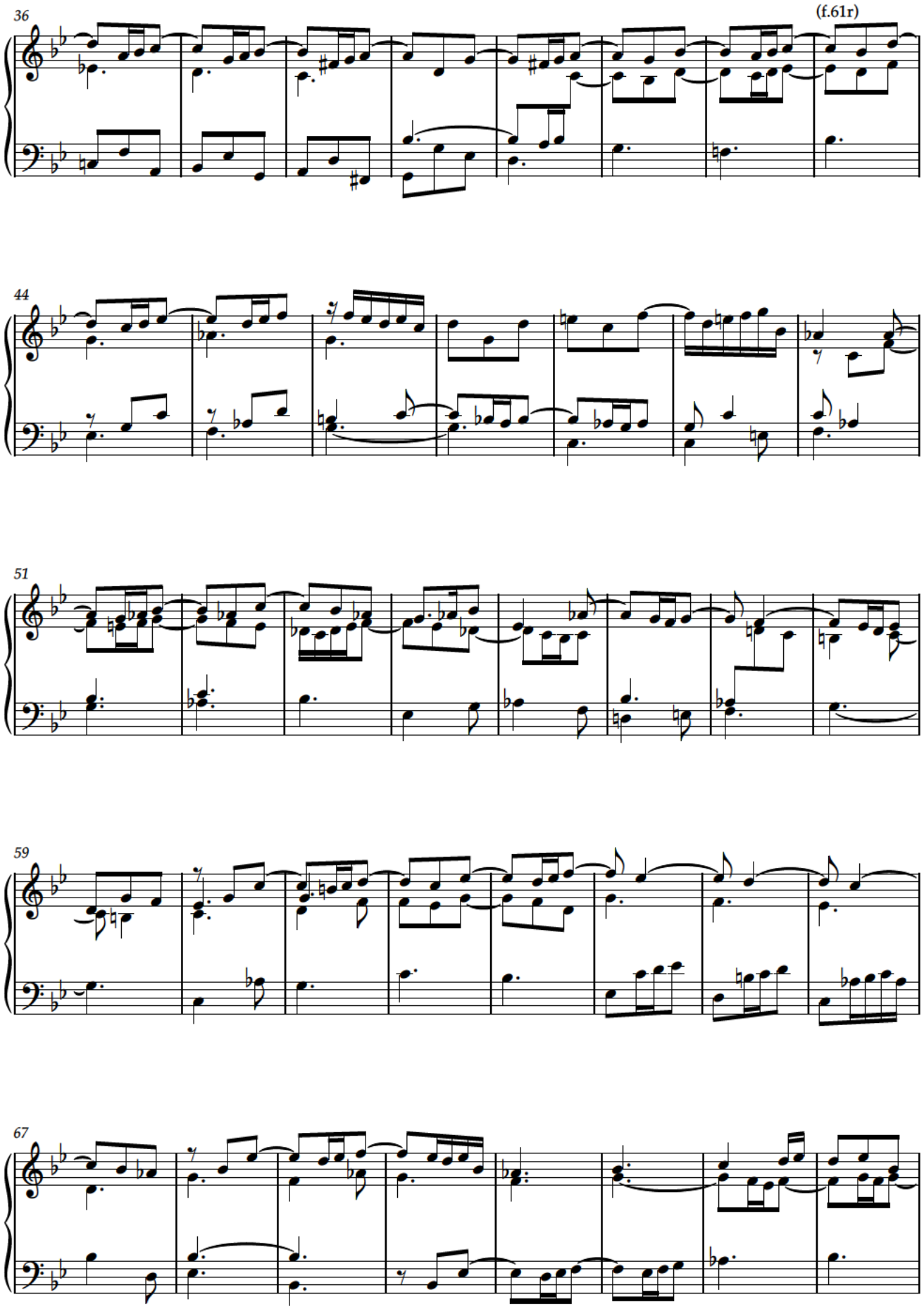

31
37
43
49
55

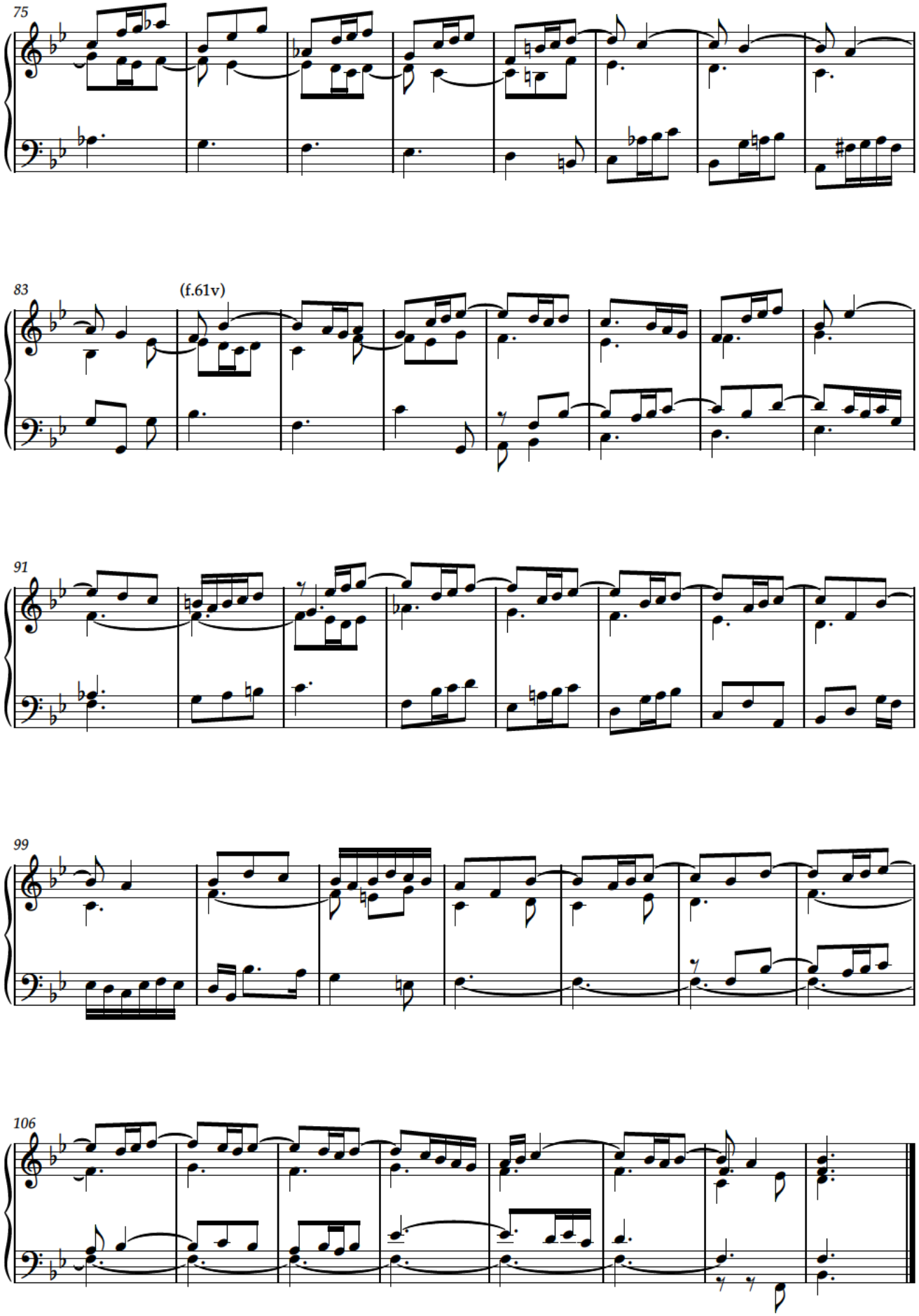
49. Praeamb.

(f. 60v)

Mattl/
(Josef) *Segert*

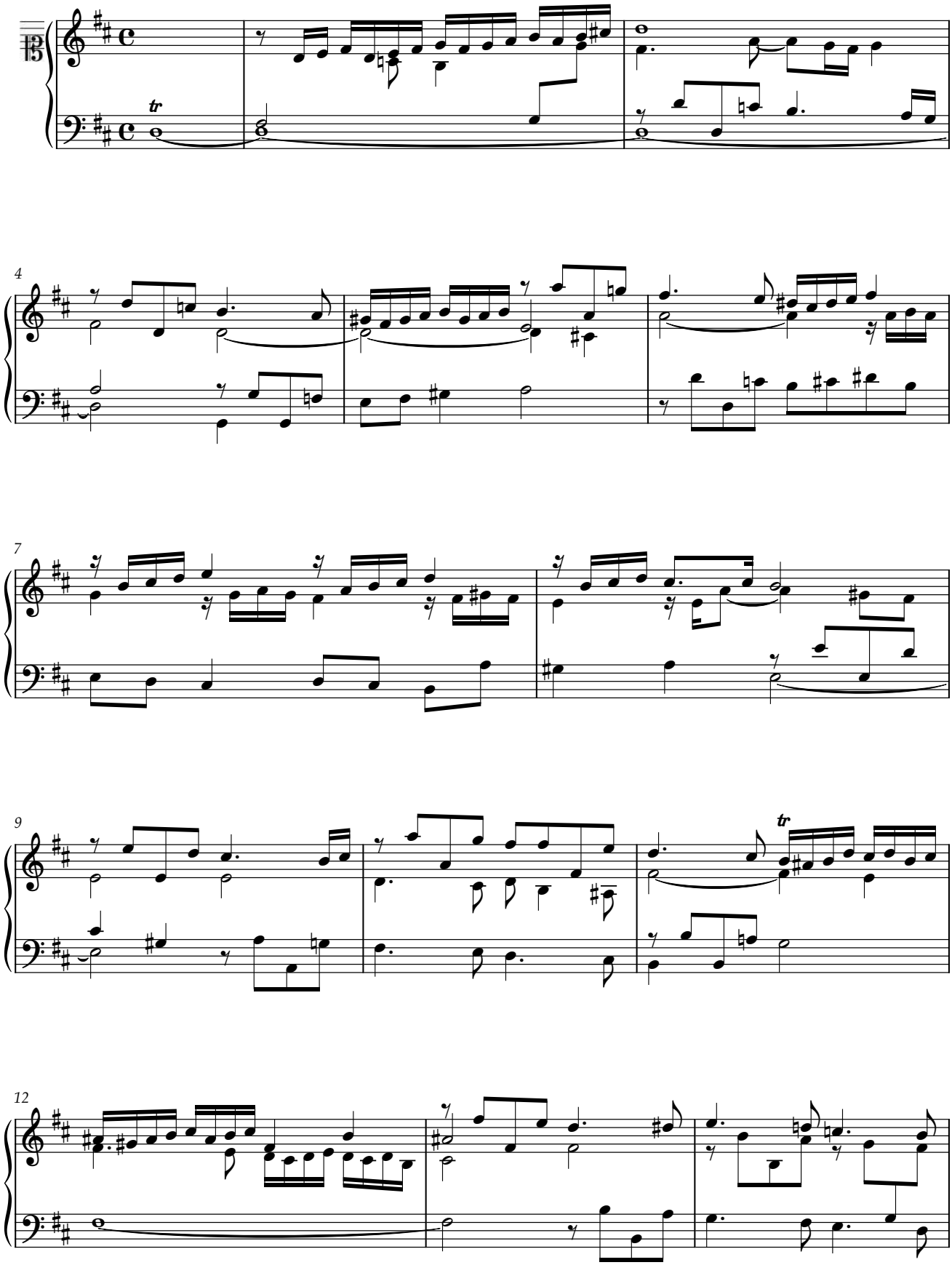


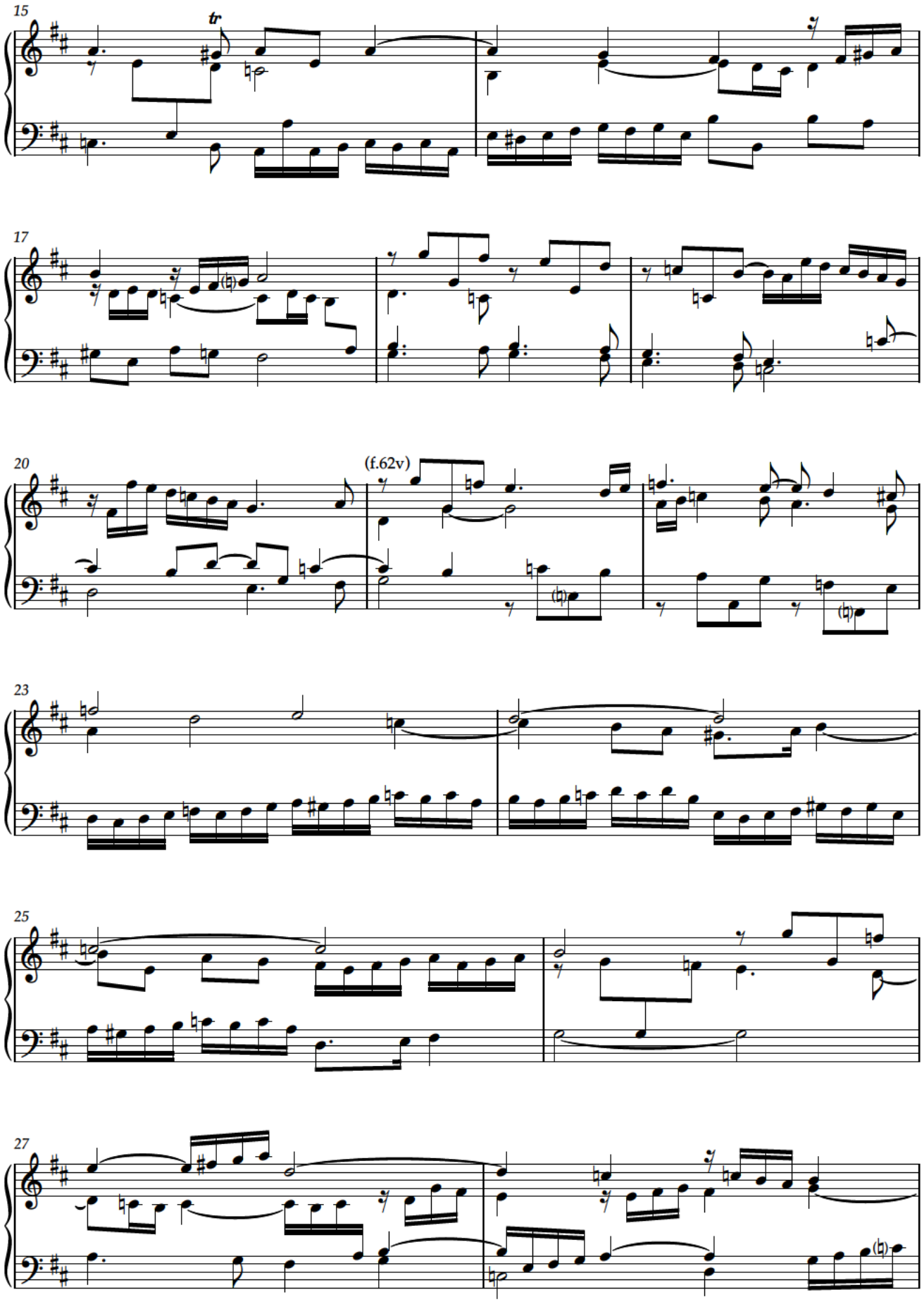

36
(f.61r)
44
51
59
67

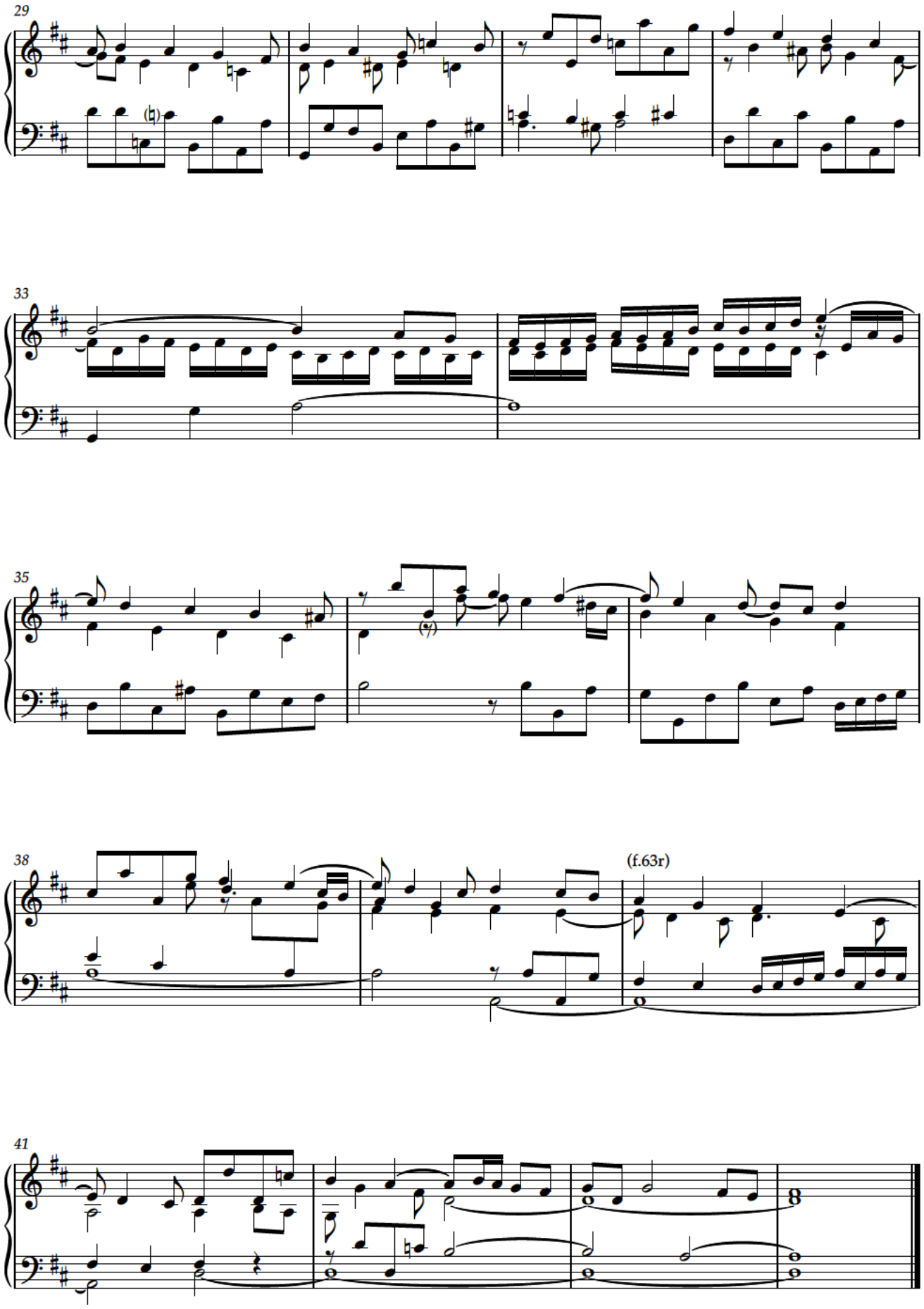

75
83
(f.61v)
91
99
106

50. Praeamb.

(f. 62r)



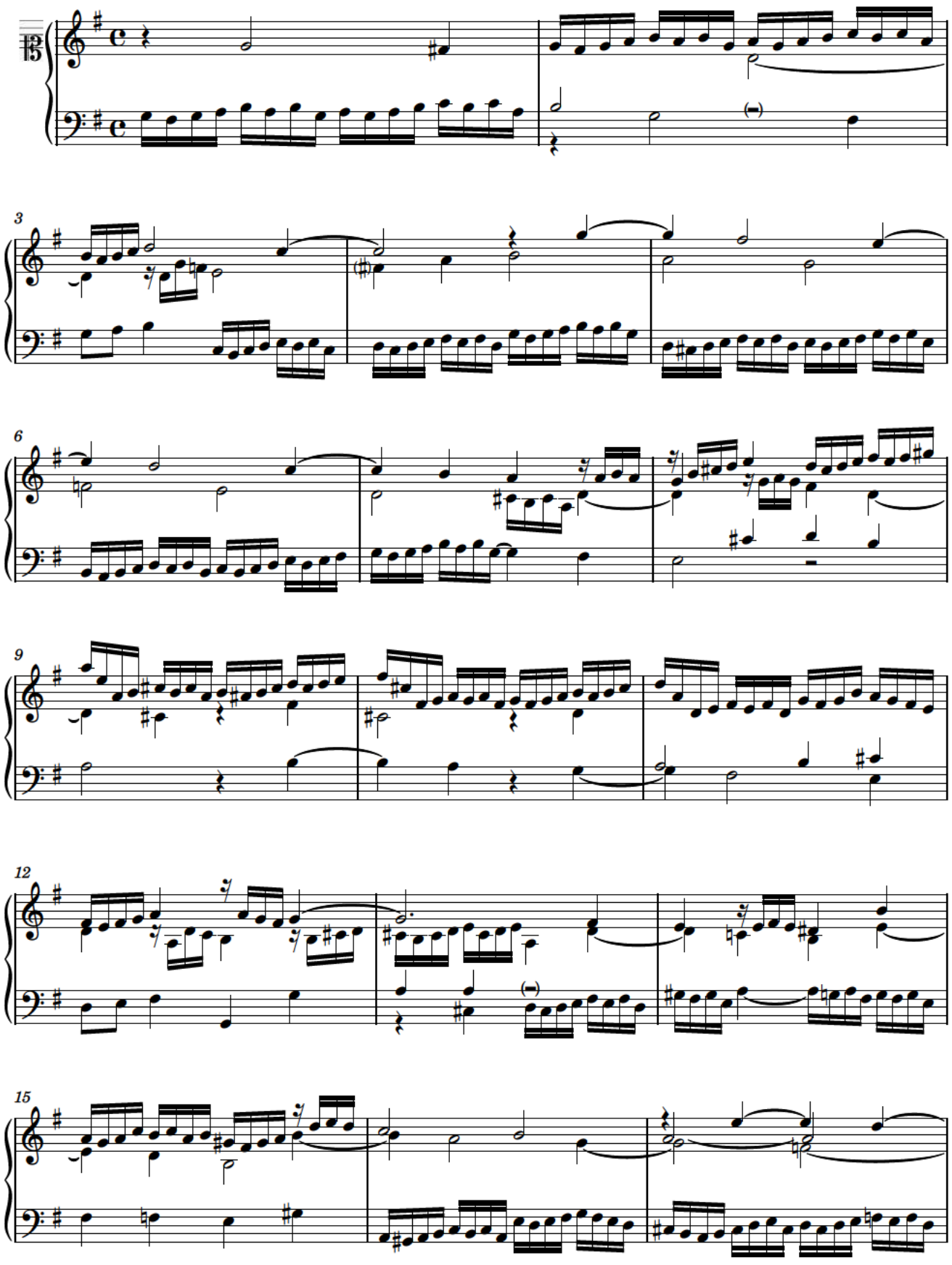

15
tr
17
20
(f.62v)
23
25
27

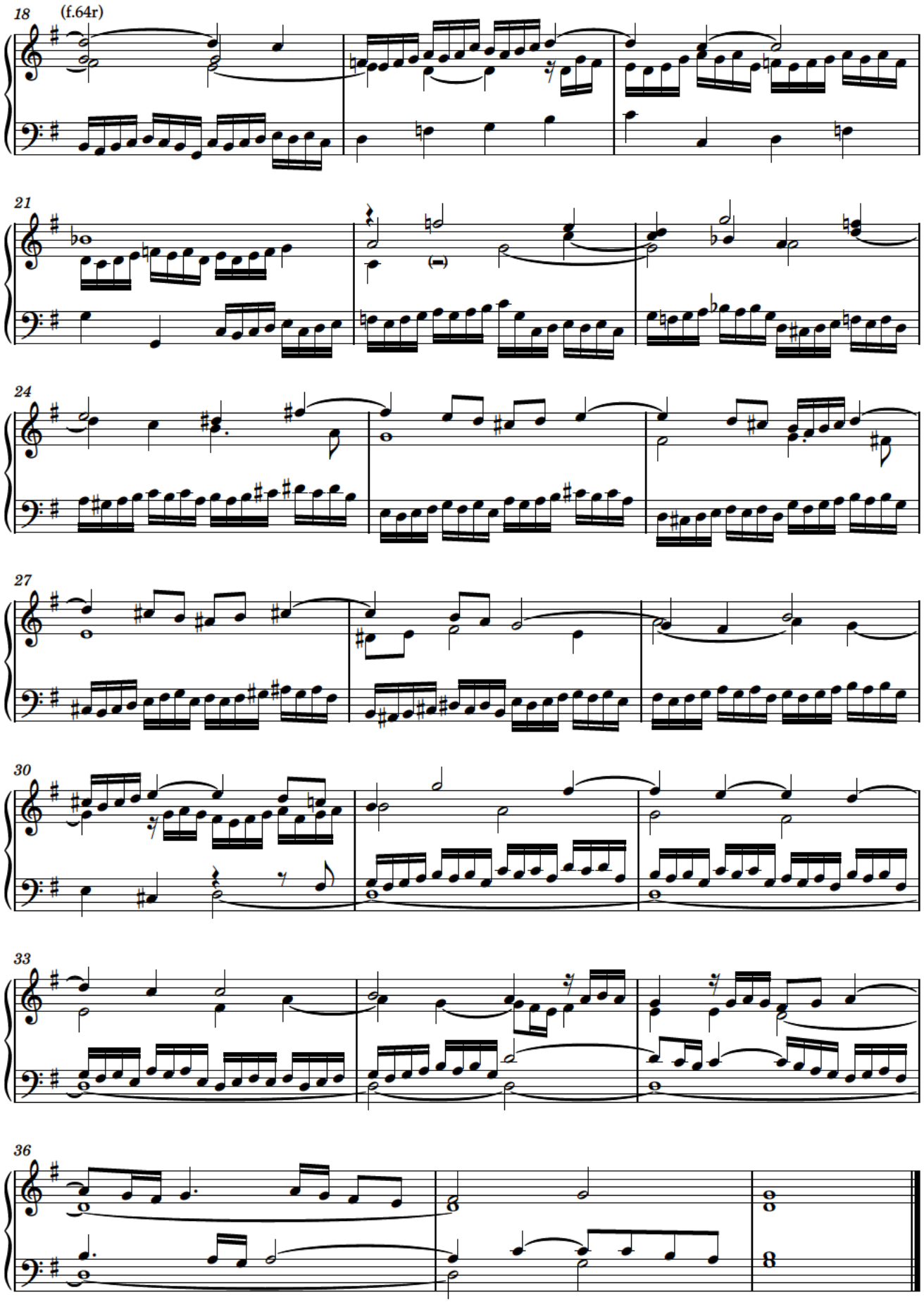

29
33
35
38
(f.63r)
41

51. Praeamb.

(f. 63v)

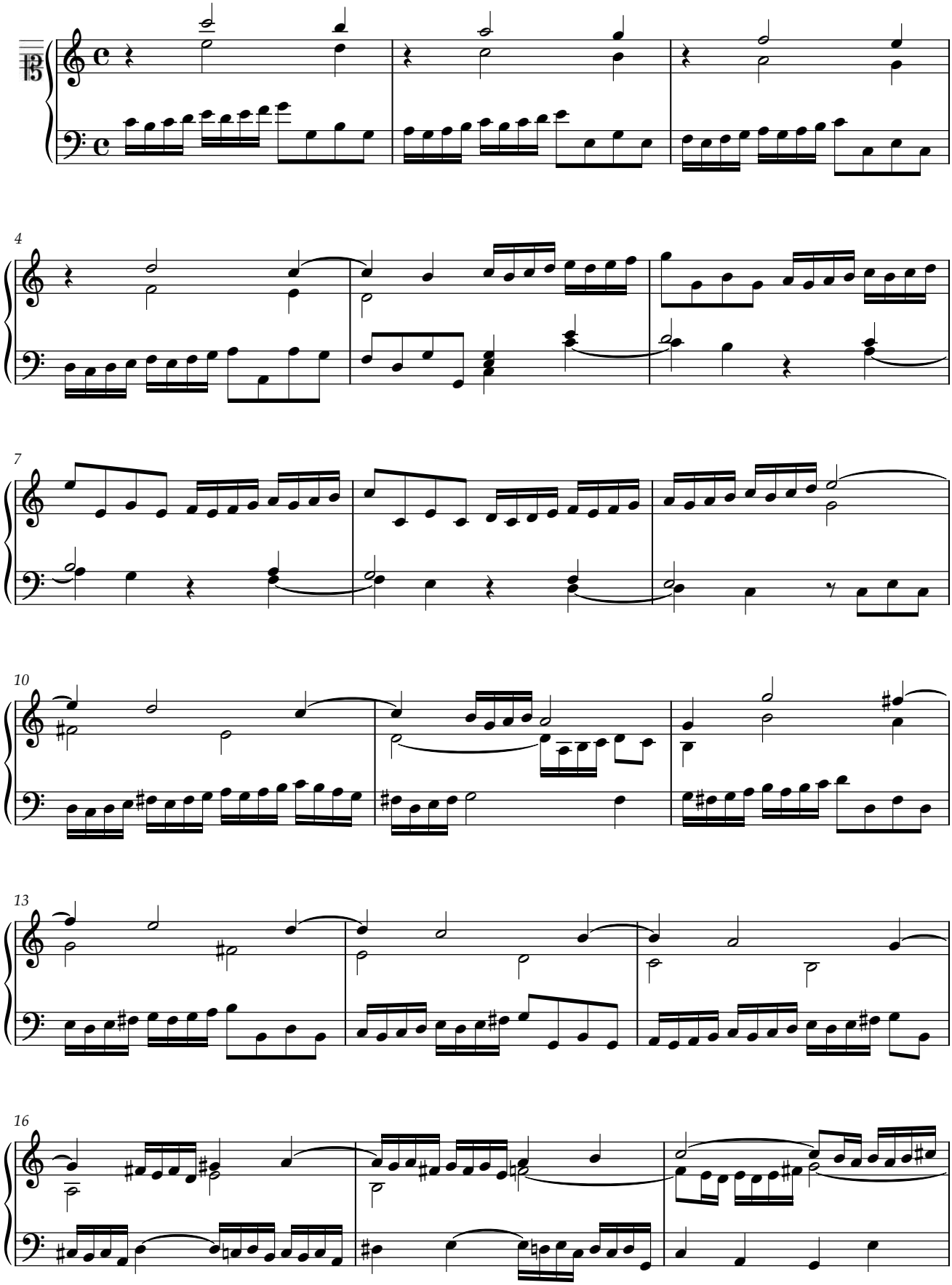
(Jan Křtitel) *Kuchař*

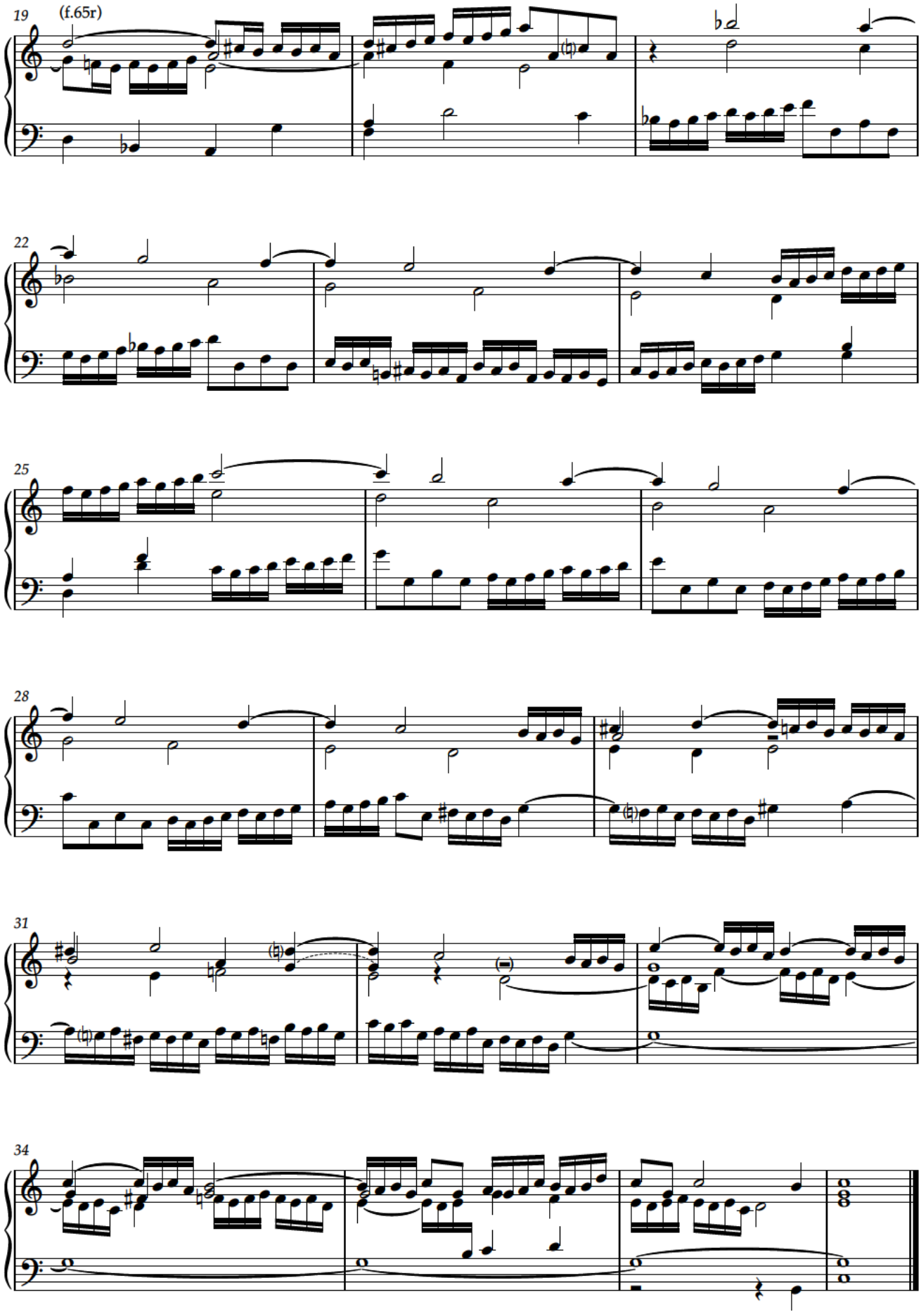



18
(f.64r)
21
24
27
30
33
36

52. Praelud.

(f. 64v)




19
(f.65r)
22
25
28
31
34

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Vorname _____

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Errata:

p. 11, ch. 1.5, last paragraph, last sentence: "…authors present in **Austrian and German archives**, as well.."

p. 16, ch. 1.6.2, last paragraph, 1st sentence: "The role of the POS was ~~as~~ essential…"

p. 20, ch. 2.5, 1st paragraph, 2nd sentence: "…*Allgemeines historischer Künstler-Lexikon***:** Michael…"

p. 31, ch. 3.2, 1st sentence: "…the prominence of clavichords as (not exclusively) practice instrument**s**"

p. 32, ch. 3.2.2, 1st paragraph, 2nd sentence: "…Johann Heinrigh Gräbner Jr. and Johann **Christoph Georg Schiedmayer**"

(Filip Hrubý, Brno, 24. 2. 2024)