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The mysterious provenance and uncommon repertoire of the music collection belonging to the Dominican Pius Hancke

ABSTRACT: Father Pius Hancke's music collection includes numerous pieces written for harp. Its outstanding repertoire and provenance distinguishes it from other monastic collections. Hancke expanded it throughout his life and took it with him when moving home. He spent the last thirty years of his life in the Dominican monastery in Nysa. Music for the liturgy contained in his collection (masses, litanies) was certainly used there and is currently the only testimony of that monastery's musical culture. Besides liturgical compositions, Hancke's collection includes a number of instrumental pieces for harp with the accompaniment of other instruments and *contrafacta* of operatic arias. The latter often include parts arranged for harp, probably by Hancke himself. The scriptors' names link this collection to a unique manuscript containing a Credo ascribed to Antonio Vivaldi.

KEYWORDS: Nysa, Antonio Vivaldi, Pius Hancke, Dominicans, harp

The collection of music discussed in this paper, which once belonged to Father Pius Hancke, is held in the Music Department of the University Library of Warsaw. The oldest music manuscripts held in this Department originate from Silesia and are commonly known as the 'Breslau (Wrocław) collection', having been described by Ernst Kirsch, Maria Burchard and Agnieszka Drożdżewska, among others.¹ The history of the Dominican monastic libraries of Silesia has been

¹ See Ernst Kirsch, *Die Bibliothek des Musikalisches Institut bei der Universität Breslau* (Wrocław, 1922). The post-war history of the collection has been described by Maria Burchard, 'Losy wrocławskich kolekcji muzycznych po 1945 roku' [The fortunes of Wrocław music collections after 1945], in Maciej Gołąb (ed.), *Muzykologia we Wrocławiu. Ludzie, historia, perspektywy* [Musicology in Wrocław. People, history and perspectives] (Wrocław, 2005). The most recent research into the history of this collection was conducted by Agnieszka Drożdżewska, *Życie muzyczne na Uniwersytecie Wrocławskim w XIX i I połowie XX wieku. Edukacja muzyczna – badania naukowe – ruch koncertowy* [Musical life at the University of Wrocław during the nineteenth century and the first half of the twentieth century. Musical education, academic research and concert life], published by the University of Wrocław. I would like to express my deep gratitude to Agnieszka Drożdżewska for offering me access to the chapter of her book devoted to the history of music collections.

documented by Krystyna Zawadzka,² but she focuses on core library collections supervised by lectors, abbots or preachers, while Dominican liturgical and choir books and music were usually kept in separate collections supervised by cantors.³ The library collections of individual monasteries became scattered: the most valuable books were transferred to public and school libraries, whilst many others were recycled as waste paper.⁴ The eighteenth-century collection of music belonging to the Dominican Pius Hancke is an extremely interesting set of documents, due to its repertoire and its unresolved provenance. Moreover, its scriptors' names relate it to a unique manuscript of a Credo ascribed to Antonio Vivaldi. Below, some basic facts about Hancke's collection are followed by a presentation of the results of research into the music it contains.

The collection

At present, the collection consists of 55 manuscripts signed by the Dominican Pius Hancke, most often in the following form: 'Rerum patris/fratris Pii Hancke S.Ord. Praed^m' (see Figure 1). They include 126 pieces of music, many of them with harp as one of the instruments; one small-sized manuscript contains 46 pieces written for harp or solo harpsichord.⁵ The abundance of harp repertoire

The collections of individual monastic centres probably became scattered when the Royal Academic Institute for Church Music began gathering Silesian music documents. Manuscripts were arranged not according to their place of origin, but according to genre or composer. That arrangement was transferred, with all the collections, to the then Music Institute at the University of Wrocław (Musikalisches Institut bei der Universität Breslau). This assumption is confirmed by the old shelf-marks Mf and Mq. The first stage in the scattering of the manuscripts involved their arranging according to format: folio or quarto. This arrangement was retained by the Music Department of Warsaw University Library, which in 1952 received a deposit consisting of collections from the Musicology Division of Wrocław University, which in 1945 replaced the above-mentioned German Music Institute. Many manuscripts lack indications of provenance, so the opportunities for discovering the history of the collections of individual monasteries or parishes have been irrevocably lost.

² Krystyna Zawadzka, *Biblioteki klasztorne Dominikanów na Śląsku (1239–1810)* [Dominican monastery libraries in Silesia (1239–1810)], (Wrocław, 1999).

³ *Ibid.*, 92.

⁴ *Ibid.*, 87.

⁵ BUW, RM 5896. Since all the manuscripts discussed in this paper are held in Warsaw University Library, the abbreviation BUW that usually precedes the shelf-marks of that library's manuscripts is omitted from the remaining part of the paper. The headings of the works in question do not reveal the instruments for which they were written. However, in some pieces it is possible to recognise harpsichord texture, with an oft-repeated left-hand bass. Moreover, the harpist **Maria Christina Cleary** found fingering notation typical of the harp in other pieces. Here, I would like express my sincere acknowledgements to Ms **Cleary** for our conversation and her valuable observations.

distinguishes Hancke's collection among other collections of church provenance. The old shelf-marks prove that the whole collection was more extensive, although Hancke did not enumerate all his manuscripts, assigning shelf-marks only to some. The highest shelf-mark is 157, which confirms that at least that many manuscripts were signed with Hancke's name. Two copies of Hancke's manuscripts later became the property of a certain Weisse, who, in unknown circumstances, acquired several music sources previously belonging to various monasteries and parishes. Unfortunately, Weisse bound most of his music manuscripts with new uniform covers bearing titles and his name, thereby destroying any traces of the sources' original provenance. Weiss's copies of Hancke's manuscripts received the shelf-marks RM 5462 and MS RM 5119; the former was given a new cover with the inscription 'Weisse / Rerum Hancke', whilst the latter bears Hancke's signature on the cover of the organ part. Even if his collection includes any more of Hancke's manuscripts, Weisse irrevocably erased all traces of their first owner.

Provenance

The main objective of the current research was to establish the provenance of Hancke's collection, by discovering the monastic centre with which its owner was associated. Such research was postulated in 2004 by Piotr Maculewicz,⁶ who hoped that it might help establish the provenance of the unique source of a Credo ascribed to Antonio Vivaldi held at Warsaw University Library as MS RM 5046.⁷ The cover of that manuscript was made and signed by the aforementioned Weisse, whose name, together with those of the scriptors, relates the manuscript in question to Hancke's collection. Those relations were analysed by Maculewicz, who hypothesised that the Credo manuscript was produced probably at the Dominican monastery in Wrocław.⁸ This paper completes and verifies Maculewicz's hypotheses and adds new doubts to several questions he posed.

⁶ Piotr Maculewicz, 'Unicum Vivaldiego w zbiorach Biblioteki Uniwersyteckiej w Warszawie' [A unique Vivaldi source at Warsaw University Library], in Szymon Paczkowski (ed.), *Muzyka wobec tradycji. Idee – dzieło – recepcja* [Music and tradition. Ideas, the work and reception] (Warsaw, 2004), 283.

⁷ Researchers continue to discuss the attribution of this work. Peter Ryom considers the Credo to be a piece with established authorship and includes it with the number RV 592 in his catalogue of Vivaldi's works, see Peter Ryom, *Verzeichnis der Werke Antonio Vivaldis*, (Leipzig, 1974), 105. Michael Talbot, on the other hand, questions the attribution of this piece to Vivaldi; see Michael Talbot, *Vivaldi* (Oxford, 2000), 151n.

⁸ Maculewicz, 'Unicum Vivaldiego', 282. Maculewicz attempts to establish the place of origin or activity of the source's owner – Weisse. The only clues were the town of Nysa (due to Hancke's ownership mark on RM 5896, 'Pertinet Patri Pio Hancke Ordinis Prædicatorum Nissensis', and the scriptor's signature on RM 5375, 'Spribille a Nissae') and the Dominican Order (on account of Hancke's religious vows). However, Maculewicz doubted that a musical work of such importance

The provenance of a given source is most often marked with a signature on the title page. In the case of Hancke's collection, all marks of ownership (except for one manuscript) lack information on the place (town or monastery) for which the manuscripts were copied. This is the second characteristic of Hancke's collection that differentiates it from other eighteenth-century collections of religious music documents. A typical provenance note begins 'Pro choro', followed by the name of the town, sometimes accompanied by the name of a monastery⁹ or a parish¹⁰. If a personal name appears here, it is often followed by a function, which usually involved collecting music;¹¹ provenance markings include the names of choirmasters (regens chori) and organists. Monastic manuscripts rarely bear the owners' personal names, as they simply belonged to the monastery.

Hancke's collection offers several hints to the place with which its owner could have been associated. A single geographical annotation is placed on manuscript RM 5896: 'Pertinet Patri Pio Hancke Ordinis Prædicatorum Nissensis'. That phrase encouraged me to browse the subject literature in search of that Dominican monastery. Valuable information found in a work published by the historian and priest Kazimierz Dola, in 2009,¹² covers the history of the monastery and contains short biographical notes on the monks, including the abbot Pius Hancke:¹³

- Pius Hancke was born between 1711 and 1715, in Witków, near Kamienna Góra;
- in 1734, he entered a Dominican monastery;
- in 1737, he took religious vows and holy orders at the Church of Saint Giles in Wrocław (8 September 1737);
- from 1756 to 1757, he was a castle chaplain on the Larisch family estate in Kamień Śląski;
- in 1761, he worked as a sacristan at the Dominican monastery in Opole;
- on 29 September 1764, he was appointed abbot of the Nysa monastery and arrived in Nysa, where he stayed until his death, in 1798.

This information rectifies Maculewicz's hypothesis that Hancke, initially associated with the town of Nysa, later moved to a larger Dominican centre (e.g.

could have been performed at the rather small monastery in Nysa. Based on the current state of research, he hypothesised that Pius Hancke came from Nysa but was later associated with some larger Dominican convent, for instance in Wrocław, where he encountered the scribes who copied the alleged Vivaldi manuscript. In fact, it is the Dominican monastery in Wrocław that Maculewicz identifies as the place of origin of the source of Vivaldi's Credo.

⁹ For instance, RM 4457/8: 'Chori Lubensis'.

¹⁰ RM 5048: 'Chori S: Mathia'.

¹¹ For instance, copies of title pages: RM 4208/1, 'Comparavit pro Choro BVM Fran: Xav: Nitsche pt: R[egens] Ch[ori]. 1768'; RM 4454, 'Ex partibus: G.[edeon] R[iedel]. Rect. Music. Chor. Trebnicens'.

¹² Kazimierz Dola, *Dominikanie w Nysie 1749–1810* [The Dominicans in Nysa 1749–1810] (Opole, 2009).

¹³ *Ibid.*, 116–117.

Wrocław). In fact, it was Nysa which the monk was associated with for thirty years until his death.

Other provenance information indirectly proves that Hancke stayed for some time in Opole. Two manuscripts bear the following annotation (postdating their titles): ‘Ad usum Chori Oppoliensis ad S.S. N.N. Georgi et Adalberti’.¹⁴ This means that Hancke borrowed this music for the Opole monastery either while he was staying there or on some later occasion.¹⁵

The last little hint comes from the back of the title page of manuscript RM 6681: a hay collection receipt, issued in 1746, in Karlubitz.¹⁶ This manuscript might date from the period when Pius Hancke was staying at the Larisch palace in Kamień Śląski.¹⁷

Hancke’s service on the Larisch estate extended the hypothesised time-frame of Hancke’s stay in Opole beyond the originally postulated year of 1761 – the only date confirmed in historical sources at that time.¹⁸ In 1743, Magdalena Engelburg-Kriszkowitz von Larisch, the owner of the palace in Kamień Śląski, signed a contract with Father Gonzales Schreinitzer, prior of the Dominican monastery in Opole, for a Dominican monk to work on the estate as a chaplain, his duties to include the daily celebration of a mass in the palace chapel. Both the monk and the monastery were paid 30 guildens a year,¹⁹ and the chaplain lived at the palace. It is highly likely that Kamień Śląski hosted a monk from Opole, as it was Opole monastery that received payment for sending a priest to the Larisch palace. It may be assumed, then, that Pius Hancke went from Opole to Kamień Śląski and returned to Opole when his contract with the Larisch family expired. Later, he may have left Opole monastery for Nysa.

Dating of manuscripts

Provenance signatures placed in the bottom right corner of the manuscripts reflect the following stages of Dominicans’ monastic life:

– frater (brother – a monk before taking holy orders)

¹⁴ RM 4993 and RM 5514.

¹⁵ Warsaw University Library is in possession of the title page of a manuscript without any shelf-mark that was owned by Johannes Georg Hancke. It bears the identical phrase ‘Ad usum Chori Oppoliensis ad S.S. N.N. Georgi et Adalberti’. Johann Georg Hancke might have been related to Pius Hancke.

¹⁶ Karlubitz (now Karlubiec) is a district of the town of Gogolin, 30 kilometres from Opole and 10 kilometres from Kamień Śląski.

¹⁷ I would like to offer my sincerest gratitude here to Aleksander Larysz for his consultation concerning the Larisch estate during the eighteenth century.

¹⁸ Dola, *Dominikanie*, 117.

¹⁹ Franciszek Grabelus, *Dzieje parafii św. Jacka w Kamieniu Śląskim* [History of the parish of Saint Hyacinth in Kamień Śląski] (Opole, 2005), 62, 84–85.

- pater (father – a monk after taking holy orders)
- profes (a monk who took religious vows, usually followed by holy orders)

Unfortunately, despite the known date when Pius Hancke took his religious vows and holy orders (1737), the dating of the manuscripts from his collection cannot be based on the word ‘pater’ or ‘frater’. The music owned by **frater** Hancke includes manuscripts made later than 1737, when he might have signed them ‘pater’; for instance, the ownership marking on RM 5454 reads ‘Fratris Pij Hancke Ordinis Praed^m 1769’. In this context, the words ‘pater’ and ‘profes’ may only be used to establish the year 1737 as the *terminus post quem*. It became possible to establish the *terminus post quem* for eleven manuscripts containing operatic arias by Hasse, Giacomelli and Graun when the dates of the composition or first staging of individual operas became known.

Only five manuscripts bear original dates:

- RM 5632 (1737)
- RM 5285 (1764)
- RM 5165 (1767)
- RM 5454 (1769; scriptor Spribille [from Nysa]²⁰)
- RM 4488 (1771; corrector Joseph Wolf, associated with Wrocław)

Researchers consider sources produced after 1764 to be particularly important, as that was the year Pius Hancke became superior of Nysa monastery (vicariate).²¹ The vocal and instrumental repertoire recorded in those manuscripts was intended to be performed during the liturgy, and it was probably used for that purpose. Thus the manuscripts in question become direct, though previously unknown, testimony of musical culture at the eighteenth-century Dominican monastery in Nysa.

Analysis of the title pages resulted in the further identification of eleven of Hancke’s ‘Nysa manuscripts’ (produced while he was living there). His collection is divided into two subsets based on the handwriting used in the provenance notes, the difference being clearly visible not in individual letter strokes but in the duct itself. The title pages of seven other manuscripts are written with an identical duct to that of two manuscripts discussed above: RM 5165 (dated to 1767) and RM 5285 (1764),²² and so one can hypothesise that all these manuscripts were produced during the same period, after 1764, when Pius Hancke was resident in Nysa.

²⁰ This scriptor signed his name in RM 5375 (not included in the Hancke collection) as ‘Spribille a Nissae’.

²¹ Throughout its existence (1749–1810), Nysa monastery was dependent on the Dominican monastery in Wrocław. It was not an independent monastery, but a vicariate, and the father superior was subordinate to the Wrocław prior. See Dola, *Dominikanie*, 59.

²² RM 5298, RM 5465, RM 5518, RM 4457/22, RM 5442, RM 5496 and most importantly RM 5302.

Scriptors

Hancke's manuscripts were compiled by a considerable number of scribes, fourteen of whom signed the sources they copied. Some manuscripts also bear the signatures of proofreaders. The three most intriguing names of proofreaders of RM 5302 (probably produced in Nysa after 1764) are Johannes Böhm, Michael Krusche and Joseph Piechatzeg.²³ Identical names appear on the copy of Vivaldi's Credo (RM 5046).²⁴ However, all attempts at discovering who they were and where they worked have come to nought.²⁵ The only possible hypothesis at present is that they were related somehow to Nysa during the last thirty years of the eighteenth century. It is also worth noting here that the harp manuscript RM 5650 was owned by Michael Krusche (Joannes Michael Krusche).²⁶ The fact that both Hancke and Krusche owned pieces written for harp may confirm their shared interest in that instrument, which was rather uncommon in monasteries.

The last interesting 'Nysa' manuscript (RM 4488) may prove that Pius Hancke ordered copies of music in Wrocław. This manuscript was corrected by Joseph Wolff, scant information on whom is included in some other manuscripts, unrelated to Hancke's collection. Those sources confirm Wolff's activity as a scribe and editor for nearly twenty years. His first manuscripts, dated 1753–1755, are related to St Matthias's church,²⁷ at a time when Wolff was studying at the nearby Jesuit academy. In 1755, he was a second-year student in philosophy and a violinist at St Matthias's.²⁸ Subsequent manuscripts produced by Wolff appear in the years 1770–1771, and they are associated with the following:

- the Augustinian Church 'on the sands' in Wrocław,²⁹
- the Norbertine church of St Vincent in Wrocław,³⁰
- Hancke's collection³¹.

²³ Those three names appear in three manuscripts: RM 5302, from the Hancke collection; RM 5360 and RM 5046, not belonging to that collection.

²⁴ The remaining names are Simon Lamatz, Johannes Furoschek, Peter Kreitzer and Anton Voitala.

²⁵ In order to consider this research complete, Silesian archives should be searched as well. The scribes in question might have performed other functions in the monastery or the parish, with writing out music an additional task; this might be reflected in archival documents. This research will be conducted when the Weisse collection has been fully catalogued in the RISM.

²⁶ RM 5360. RM 5375, copied by Spribille of Nysa, was proofread by 'J. M. K.', possibly Johannes Michael Krusche. This might be proof that Krusche worked in Nysa.

²⁷ RM 4380, RM 4726, RM 4770, RM 5241, RM 4165, RM 5338.

²⁸ RM 5338, signature beneath the second violin part: 'Descriptit Josephus Wolff. Fidicen ad S. Mathiam. Ph[ilosoph]us in annum 2dum. Anno 1755'.

²⁹ RM 4978 dated to 1770,

³⁰ RM 4606, dated to 1771. The Norbertine church of St Vincent was located near the Dominican monastery of St Adalbert.

³¹ RM 4488, dated to 1771.

Pius Hancke must have visited Wrocław regularly, due to his function in the Nysa monastery and his dependence on the prior of Wrocław monastery. During those visits, he probably ordered copies of music he wished to include in his own collection.

Hypothetical Nysa manuscripts

Sources most probably copied when Pius Hancke was father superior of Nysa vicariate complete the information gathered by Father Kazimierz Dola. Based on a report from c.1800 on musicians' remuneration, he concluded that the monastery ensemble comprised ten-twelve people, besides the organist and the cantor.³² Father Dola also lists all the forms of worship performed in Nysa monastery, the most important of which were as follows:

- a solemn chanted mass accompanied by the musicians and followed by a procession, celebrated twice a week, on Tuesdays and Saturdays,
- a solemn rosary prayer led by the cantor and sung by two alternating choirs on Sundays and feast days,
- chanted devotions composed by Saint Vincent Ferrer,³³
- a mass with solemn requiem for all deceased Dominican sisters and brothers, celebrated once a month,
- the Compline (particularly important in the Dominican Rite) – an evening breviary prayer with the focus on its ending (usually sung), that is, the antiphon *Salve Regina*. If monks were unable to sing in the Compline choir, they tried to arrive at least for the antiphon. Many Dominican monasteries rang their bells before *Salve Regina* was sung.³⁴

The extant manuscripts are mostly connected with the liturgy; some of them have two different texts written under the melody. The repertoire covers the following:

- 3 Litanies of Loreto,
- 2 masses,
- an Epiphany offertory,
- 4 antiphons *Salve Regina*,

³² The organist received 8 thalers, the cantor 6 thalers, and the remaining musicians shared 52 thalers. See Dola, *Dominikanie*, 77.

³³ In 1773, Father Pius Hancke wrote that these devotions had a very long tradition in Nysa: 'a multis annis cantatur'. See Dola, *Dominikanie*, 78. They consisted of the rosary, sung in front of the Holy Sacrament, a sermon and a mass, and they were performed on seven successive Fridays preceding a liturgical recollection of St Vincent.

³⁴ Bogusław Prawdota, *O Liturgji Dominikańskiej* [On the Dominican liturgy] (Lviv, 1931), available online: <http://www.dominikanie.com/olitop.htm>, accessed 28 November 2011.

– 2 arias de tempore (*O quam suavis, Domine*, an antiphon sung on Corpus Christi before the Magnificat during first Vespers; *Hic Deum adorete devoti clientes*, probably a free paraphrase of a biblical text),³⁵

– an aria with double text (the Latin antiphon *Veni sancte Spiritus, reple tuorum corda fidelium*; the German passion cantata *Wo bleibst du denn so lange*),

– an aria for a name-day, with non-liturgical text in German.

The relatively scarce sources do not allow the researcher to establish the line-up of the ensemble, in particular in its chronological aspect, but it is possible to list the instruments used for individual works. Most manuscripts were written for just a few instruments:

- voice or choir, two violins and organ (so-called **Kirchentrio**):

- 3 litanies written in three manuscripts: RM 5285, dated 1764, RM 5302, RM 5298,

- an occasional aria from RM 5518,

- two manuscripts for a small line-up plus **viola**:

- RM 5465, containing the antiphon *Salve Regina*,

- RM 4457 /22 (two arias de tempore),

- the basic line-up plus **cello** is used in a source dated to 1769, RM 5454, with two antiphons *Salve Regina*,

- the classical *Kirchentrio* plus two **clarino trumpets** is used in RM 5165 (dated to 1767), which includes a solemn mass,

- the above-mentioned line-up plus **kettledrums** appears in RM 5442, which includes an Epiphany offertory,

- the small line-up plus two pairs of wind instruments – clarino trumpets and **horns** – is used in the mass from RM 4488, dated to 1771,

- a very unusual line-up is found in RM 5496, with a double-text aria written for soprano, viola, **violone**, **bassoon**, **two flutes** and **two harps**.

Conclusions regarding the instruments owned by the Nysa monastic ensemble may only be reached on the basis of manuscripts bearing dates. The ensemble had a basic line-up, called ‘small’ in this paper, consisting of organ and two violins. The manuscript dated to 1769 contains cello parts, and the source dated to 1771 shows the small line-up extended with two pairs of wind instruments – horns and clarino trumpets; these forces are typical of an eighteenth-century monastic ensemble. It may be assumed, then, that during the 1770s the Dominican monastery in Nysa finally acquired a full-scale ensemble with forces typical of eighteenth-century monastic ensembles.

The manuscript RM 5496 is interesting for other reasons, too. The instruments used here indicate that this work was played in the monastery, but not during the liturgy. The parts for two harps are particularly surprising. One may assume that Father Hancke was one of the harpists, but who was the other? Another monk,

³⁵ Both arias are *contrafacta* of operatic arias by C. H. Graun; see RISM A/II:300.510.991.

possibly the owner of the harp manuscript mentioned earlier, Johannes Michael Krusche?

Most of the musical works in the manuscripts in question are anonymous; only two arias from RM 4457/22 have been identified, both written by C. H. Graun, and both *contrafacta* of operatic arias, the operas in question being *Demofonte* and *Catone in Utica*.

The remaining manuscripts

Many of the manuscripts collected by Father Pius Hancke are written for harp.³⁶ RM 5896 contains forty-six small pieces, some written for that instrument.³⁷ Moreover, Hancke's collection includes nine manuscripts with instrumental sonatas and concertos written for a chamber ensemble of up to six instruments including harp. Unfortunately, none of them has been identified in the RISM database. The earliest manuscript in the collection, RM 5632, is dated 1737 by the scribe and, interestingly, contains a very simple part for harp compared to similar parts in other manuscripts clearly requiring more advanced skills of the musician. In general, the right-hand parts are far more difficult than the left-hand parts. The melodic line is played with the right hand, with a relatively simple left-hand accompaniment. In some cases, the left-hand part duplicates the basso continuo part.³⁸ The most demanding left-hand part, found in an anonymous *Concerto ex C*,³⁹ is independent of the organ's basso continuo part and is rhythmically diversified, with a number of semiquaver passages of a few bars each. In the instrumental pieces, the harp is treated as a solo instrument, sometimes even a leading one. In a *Concerto ex D*,⁴⁰ the harp and the violin have interesting equivalent parts, played mostly in unison, but the harp is assigned a number of solo parts several bars long while the first violin pauses. RM 6681 shows a very interesting line-up of solo instruments: harp, transverse flute and horn. It is the only piece where the left hand of the harp plays basso continuo. The harp and flute parts resemble each other; in many places, the instruments play in unison. However, in places where the flute part has passages in a lower register and longer rhythmic values, the harp

³⁶ The extant manuscripts contain two names: 'harpa' and 'cithara' or 'cythara'. Doubts in the case of the second instrument are dispelled by the sources which bear the name 'cithara' on their title page, while the 'harpa' part may be found inside; for example, RM 5616, RM 6681. It is certain that Hancke used both names to describe one instrument only: the harp.

³⁷ The collection consists of a number of minuets, fantasias, preludes, fugues, polonaises, arrangements of German church chants, two sonatas, one concerto and an arrangement of the third part of a Symphony in D major by C. F. Abel (the only work identified by the author).

³⁸ See, for instance, RM 4490: a sonata for harp, violin and basso continuo.

³⁹ RM 5636, a concerto for harp, two violins, viola, cello obligato and basso continuo.

⁴⁰ RM 5637, a concerto for harp, two violins and basso (basso voice lost).

is treated as a solo instrument. Interestingly, the horn does more than just provide an harmonic outline; it is a fully independent part, requiring advanced skills of the musician. Did Pius Hancke have specific musicians in mind when ordering copies of this music? Was the manuscript produced when Hancke was staying on the Larisch estate and playing music for the Larisch family?

The presence of the harp is not surprising in the case of instrumental pieces that originally may have been works for harp or – as is more probable – original arrangements by Pius Hancke or the scribes he commissioned. The nature of these arrangements indicates that they are adaptations of the part played by another instrument, probably a keyboard instrument.

Similar arrangements can be found in the vocal-instrumental music, in particular opera arias and *contrafacta*. In the manuscripts where the basso continuo part was not copied, it was replaced by the harp. For instance, in RM 5664 and RM 5665, with Italian arias by Geminiano Giacomelli from the opera *Nitocri regina d'Egitto*, the harp's left hand plays basso continuo and the right duplicates the part of the violin. The only enhancement of the melody is its moving in parallel (mostly upper) thirds.⁴¹

In the sources where the basso continuo instruments were copied out, the arrangements of the harp part take on various forms. The simplest of them is found in RM 5661, with a *contrafactum* of an aria from Johann Adolf Hasse's opera *Alfonso*.⁴² The harp's right hand duplicates the violin and the left duplicates the basso continuo, executed here by the organ.

Very rarely in Hancke's collection is the harp reduced to the role of a chordal instrument with the task of providing harmonic outline. The first such case is found in RM 5342, where the line-up has solo violin as the leading instrument, accompanied by harp. The second case is RM 5496, discussed earlier, which has parts for two harps, the second providing a simple chord accompaniment and the first playing as a melodic instrument, often in unison with the flute. The left hand of the first harp duplicates the basso continuo played by the bassoon and the violone.

The most interesting harp part appears in another arrangement of a Giacomelli aria from *Nitocri regina d'Egitto* (RM 5515). Although the left hand duplicates the bass voice here, the right hand is a successful addition to the violin part. At first, the harp provides harmonic chord accompaniment for the concertante violin, but gradually it becomes an equivalent instrument, playing the same melody as the violin, sometimes raised by a third. In addition, the harp often plays harmonic intervals or complete chords here.

Hancke's collection stands out from other church collections due to the numerous pieces written for the harp – an instrument rarely used in monasteries. Also

⁴¹ The RISM database contains approximately thirty copies of extracts from the opera in question. None of them includes a harp part.

⁴² There is no harp in the opera; see RISM A/II: 270.000.668.

interesting is the way this music was acquired. Father Hancke copied or ordered copies of music written originally for the harp, and some works without harp in their original forces were arranged with the addition of harp parts. Copying out only those parts that it was possible to perform in a given monastery was a usual practice during the eighteenth century, as the acquisition of music was an expensive, time-consuming and laborious procedure. In this context, Hancke's collection shows that he used carefully selected and usable repertoire only. It is highly likely that he played the harp and that the manuscripts belonged to him, not the monastery, which is yet another distinguishing feature of this collection compared to other collections of monastic provenance.

To conclude, it is worth noting the operatic arias included in the collection, not only *contrafacta*, common in eighteenth-century church repertoire, but also original arias with Italian text, written by such composers as the following:

- Carl Heinrich Graun: *Ifigenia in Aulide*,⁴³ *Demofonte*,⁴⁴ *Catone in Utica*,⁴⁵
- Geminiano Giacomelli: *Nitocri regina d'Egitto*,⁴⁶
- Johann Adolf Hasse: *Alfonso*,⁴⁷ *Didone abbandonata*,⁴⁸ *Ipermestra*,⁴⁹ *Semiramide riconosciuta*,⁵⁰ *Cajo Fabricio*,⁵¹
- Francesco Feo: *Siface re di Numidia*⁵².

Contrafacta of Italian operatic arias are found very often in Silesian church music collections. Tomasz Jeż notes approximately 200 sources containing repertoire associated with the Neapolitan school.⁵³ Hancke's collection adds another eight manuscripts to that number.⁵⁴ Half the arias in this collection have the original Italian text. Did Father Hancke use them for domestic, amateur music making? Another possibility is that he copied the secular repertoire that he was interested in and later enhanced it with new texts, turning them into works that could be performed in a liturgical context. One example of this is an aria from J. A. Hasse's opera *Ipermestra*, where the soprano part was copied without the text.⁵⁵

⁴³ RM 4401/1 – *contrafactum*.

⁴⁴ RM 4457/22 – *contrafactum*.

⁴⁵ RM 4457/22 – *contrafactum*.

⁴⁶ All the manuscripts contain original arias with Italian text: RM 5529, RM 5664, RM 5665, RM 5341, RM 5515.

⁴⁷ RM 5661 – double text: original text in Italian and Latin *contrafactum*.

⁴⁸ RM 4457/20 – *contrafactum*.

⁴⁹ RM 5601 – soprano part without text.

⁵⁰ RM 4457/13 – *contrafactum*.

⁵¹ RM 4453/8 – *contrafactum*.

⁵² RM 4177 – aria.

⁵³ Tomasz Jeż, 'The reception of Neapolitan music in the monastic centres of baroque Silesia', in *Pergolesi Studies*, 8 (2012), 341–368. I would like to express my deep gratitude to Tomasz Jeż for offering me access to this paper before its publication.

⁵⁴ During research conducted on Hancke's collection, the following anonymous copies were identified: five arias by Giacomelli, two by Hasse and one by Feo.

⁵⁵ RM 5601.

An example of a dual function in the repertoire – secular and sacred – is RM 5661, which contains an aria from Hasse's opera *Alfonso*.⁵⁶ Here, the original Italian text is accompanied by a Latin religious text.

Besides the pieces discussed above, Hancke's collection includes works by local composers associated with Silesian religious centres, such as Carl Sedlack, associated with Trzebnica, inter alia, the little-known Cistercian Edmund Szlabon and the Dominican Pius Simon. There is also highly specific occasional repertoire; for instance, arias for name-days, some probably written by Father Hancke.⁵⁷ The repertoire of this collection certainly demands further research.

Hancke's collection was expanded over many years and signed in a uniform manner. There are a number of arguments that may support the claim that the collection was Hancke's private property, which he built up throughout his whole life and took with him wherever he moved. The results of research conducted by Father Kazimierz Dola provide information on the last centre where Hancke was active, but they do not answer the question as to which centre the manuscript of the Credo attributed to Vivaldi was copied for. However, Hancke's collection remains extremely interesting for researchers. As Dola writes: 'The extant documents do not provide information on everyday tasks performed by the monks; no diary was left, and there is no trace of the library'.⁵⁸ The music belonging to the superior of Nysa monastery remained there for thirty years and was probably used both in the monastery and in the church during worship. The manuscripts that survived became testimony to Father Pius Hancke's musical taste and skills.

⁵⁶ RM 5661.

⁵⁷ RM 5533 – a copy of the title page: 'Applausus Onomasticus [...] Rerum Fratris Pij Hancke S: Ord: Praedm mp [manu propria]'.
⁵⁸ 'Nie pozwalają zachowane materiały wejść w szczegóły codziennych zajęć zakonników, nie zachował się żaden diariusz i nie ma śladu po bibliotece'; Dola, *Dominikanie*, 6.

