

## **CONTRAFAC TA IN THE ARCHIVE OF THE ABBEY AND PARISH CHURCH OF ST DANIEL IN CELJE**

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**Izyleček:** Članek predstavlja zbirko kontrafaktur, ohranjenih v arhivu opatijske in župnijske cerkve sv. Danijela v Celju. Podaja vpogled v uporabljene predloge, metode in rezultate preoblikovanja ter sugerira morebitno vlogo repertoarja v kulturnem prostoru Celja v prvi polovici 19. stoletja.

**Ključne besede:** kontrafakture, Celje, Benedikt Schluga, cerkvena glasba, 19. stoletje

**Abstract:** The article presents the collection of contrafacta preserved in the archive of the abbey and parish church of St Daniel in Celje. It provides an overview of the models used, the modes and outcomes of the transformations and the possible position of the repertoire in the cultural space of Celje in the first half of the nineteenth century.

**Keywords:** contrafacta, Celje, Benedikt Schluga, church music, nineteenth century

The act of borrowing has been ever-present throughout the history of Western music. Various interrelations between individual music pieces have arisen by incorporating elements of pre-existing music in new compositions at different levels and, equally, have attracted varying degrees of research interest. Regarding the *contrafactum* as “in vocal music, the substitution of one text for another without substantial change to the music”,<sup>1</sup> the last few decades have seen a rise in focused research uncovering evidence that *contrafactum* technique was far from exceptional in the regions of modern Austria, the Czech Republic, Germany, Poland and Switzerland, among other places. This is steadily changing our understanding of this phenomenon, which had previously been thought to have become less prevalent, on one hand through the advent of the new aesthetic perceptions of the nineteenth century, with their emphasis on individual creativity and originality (plus the view that a *contrafactum* was an almost blasphemous negation of the genius of

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<sup>1</sup> Falck and Picker, “Contrafactum”.

the composer), and on the other hand through the influence of the Caecilian movement in church music.<sup>2</sup>

Until recently, the phenomenon of the *contrafactum* had remained a mere footnote in research activity into music in the Slovenian Lands. As of April 2022, among thirty-seven archives and libraries recorded in the Online Directory of RISM Library Sigla, eighteen have entries in the RISM Catalogue of Musical Sources.<sup>3</sup> In addition to the collection of music manuscripts and prints of the Abbey and Parish Church of St Daniel in Celje, four include *contrafacta* listed in this database. The archives of the cathedral choir in Ljubljana (Stolnica, Arhiv stolnega kora [SI-Ls]) have one record (a music manuscript); the music collection of the National and University Library in Ljubljana (Narodna in univerzitetna knjižnica, Glasbena zbirka [SI-Lng]) has three (printed music scores);<sup>4</sup> the library of the Franciscan convent in Novo mesto (Frančiškanski samostan, Knjižnica [SI-Nf]) has two (music manuscripts);<sup>5</sup> and the musical archive of Maribor Cathedral (Stolnica, Glasbeni arhiv [SI-Ms]) has nine individual entries (of which seven are music manuscripts and two are records of printed music).<sup>6</sup> One collection yet to be recorded in RISM is that of the Church of St George in Ptuj, which also includes a number of *contrafacta*, the majority by the composer and copyist Carl Franz Rafael (c. 1795–1864).<sup>7</sup> Although one should avoid

<sup>2</sup> Among the latest published research of the phenomenon of *contrafacta* in Europe, specifically in the eighteenth and nineteenth centuries, are Jež, “*Contrafacta* of Operatic Arias”; Jochymczyk, “*Oratorios* by Amandus Ivanschiz”; Jonášová, “Kontrafakturen”; Hanke Knaus, “‘Theaterstyl’ und ‘Kirchenstyl’”; Rajeczky, “Kontrafaktur in den Ordinarium-Sätzen”; Wagner, “Vom Drama per musica zur kirchenmusikalischen Praxis”.

<sup>3</sup> The information was retrieved through the Online Directory of RISM Library Sigla, accessible at <https://rism.info/community/sigla.html>.

<sup>4</sup> Three *contrafacta* of excerpts from *Thamos, König in Ägypten* by Wolfgang A. Mozart: one published by N. Simrock and two by Breitkopf & Härtel in Leipzig.

<sup>5</sup> In his article “P. Mauritius Pöhm and His Contribution to Musical Life in Novo mesto”, Radovan Škrjanc mentions a manuscript copy of the recitative “*Congregavit Deus aquas*” (plus aria) by François Scolla for the feast of the Immaculate Conception (Ms. mus. 113a). The copyist is Andreas Pitter. Another text was added under the original, possibly by Mauritius Pöhm: a sacred *contrafactum* based on the antiphon *Tota pulchra es Maria*. This line has no mention in the RISM database, nor is the keyword *contrafacta* added to the entry. To judge from this lacking information, there may well be further *contrafacta* in the SI-Nf collection. Škrjanc, “P. Mauritius Pöhm”, 240–241; SI-Nf, Ms. mus. 113a (RISM ID no. 540000773, <https://opac.rism.info/search?id=540000773&View=rism>).

<sup>6</sup> These specific entries have all been recorded in the RISM database, with the addition of the keyword “*contrafacta*” in the Genre section. The paucity of *contrafacta* entries may result from past research and cataloguing practices (a combination of, *inter alia*, the limitations of previous RISM software and a lack of indicators for determining the status of a composition as a *contrafactum*); however, it could equally reflect actual historical circumstances – a loss of interest in producing *contrafacta* or even a revulsion, as expressed in both papal and imperial interventions during the second half of the eighteenth century that attempted to reduce the amount of vocal-instrumental music in churches and especially the influence of elements taken from secular music in the sacred repertoire generally. See the papal encyclical “*Annus qui hunc*” in: *Magnum bullarium Romanum*, 9–24; and Pauly, “Reforms of Church Music”.

<sup>7</sup> For more information regarding *contrafacta* in the archive of the Church of St George in Ptuj, see Motnik, “Z opernega odra na cerkveni kor” in the present publication.

any premature conclusions, the sources do seem to suggest a greater proclivity towards the practice under discussion in the ecclesiastical centres of the Duchy of Styria – namely, in Maribor, Ptuj, and Celje – in the long nineteenth century. Despite the geographical proximity of these centres, one can observe diverse modes of transformation within the prevalent secular-sacred direction of transfer.<sup>8</sup>

The aim of this article is to provide an overview of the collection preserved in the archive of the Celje abbey and parish church, focusing on the modes of this music's use and transformation and positioning it in local musical life.

With one exception, the items are in manuscript form. The manuscript collection contains a total of seventy sacred *contrafacta* in Latin and one in German. Out of altogether fifty-eight “models”,<sup>9</sup> eleven have been used to produce two individual *contrafacta*, two for producing three, and the rest for a single *contrafactum*. All these items conform to the narrow sense of that term, as used in relation to a vocal-instrumental composition, by exchanging the original text for a new one, thereby “transforming” it and giving it a new context and function. The resultant work belongs predominantly to the realm of sacred music.<sup>10</sup>

The production of publishing houses, among them that of Johann Jakob Lotter & Sohn in Augsburg, likewise contributed to the dissemination of *contrafacta* at the turn of the nineteenth century. The two best known printed collections of *contrafacta* by Lotter are the 1795 collection of works by Carl Ditters von Dittersdorf (1739–1799) *Praeclari viri Domini Ditters, nobilis de Dittersdorff* [...] and the 1798 *XXVIII. Ariae selectissimae praeclarorum virorum* [...], which includes *contrafacta* of works by fifteen composers – among them Mozart, Martín y Soler and Salieri.<sup>11</sup> The 1795 print is preserved in Celje. The models used are excerpts from three Dittersdorf singspiels: *Der Apotheker und Doktor* (1786), *Hieronymus Knicker* (1789) and *Das rothe Käppchen* (1790). Handwritten annotations in the organ part indicate that the music may have been performed at some point. The exact time or manner of the acquisition of this print is unknown.<sup>12</sup>

The title and cover pages of the manuscript *contrafacta* reveal as much as they obscure. In the past, too heavy a reliance on the information conveyed in this way has sometimes led to mistaken attributions and misconceptions regarding the overall impression of the repertoire.<sup>13</sup> Unavailability of modern tools, such as the RISM database and digitized

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<sup>8</sup> On the collection of the St John the Baptist Cathedral of Maribor, see Markovič, “Glasbeni arhiv starejših muzikalij”.

<sup>9</sup> One “model” means one piece of music or an excerpt from one parent work (e.g., an opera). This term for the composition used as the starting point for the procedure of retextualization, resulting in a *contrafactum*, is borrowed from Toffetti, “*Contrafacere*”.

<sup>10</sup> A few examples of “secular-secular” *contrafacta* are present, revealing the work of local authors, who were probably the copyists themselves. The present article will focus exclusively on “secular-sacred” and “sacred-sacred” adaptations.

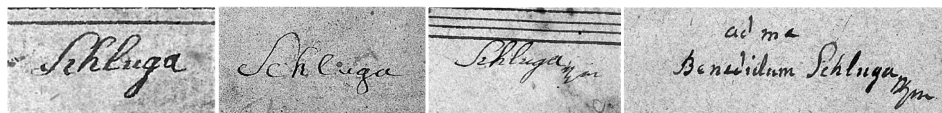
<sup>11</sup> See Scuderi, *Ariae selectissimae*.

<sup>12</sup> Dittersdorf, *Praeclari viri domini Ditters*.

<sup>13</sup> Danilo Pokorn, the first researcher to arrange and study the Celje collection as a whole, created a catalogue of works by listing the pieces by the titles as they appeared in the sources, thus limiting the possibility of verifying the accuracy of the available information. Pokorn, “Glasbena zbirka”, 114–119.

sources published online, readily available for conducting comparative analyses, has prevented the correct attribution of many works. Today, such tools are transformational in helping to detect inaccuracies in the recorded authorship of manuscripts, facilitating the identification of works as in reality not originals but *contrafacta*.<sup>14</sup>

The borrowed models for the *contrafacta* divide into two groups. The larger group comprises arias, duets, trios and choral excerpts (in a few instances including even their introductory recitatives) mostly taken from favourite operas of the time premiered during the last three decades of the eighteenth century and the beginning of the nineteenth – except for Gioachino Rossini's *Tancredi*, first performed in 1813. In instances where the original libretto survives, this is either in the original language (Italian, also German) or in translation (into German from Italian or French). The second group consists of excerpts from the oratorio *Die Schöpfung*, Hob. XXI:2 (1796–1798), the *Messe de Chimay* (1808–1809) and the offertory *Exsultate Deo* (before 1822), composed respectively by Joseph Haydn (1732–1809), Luigi Cherubini (1760–1842) and Alexius Pařízek (1742–1822).



**Figures 1a–1d (from left to right)**

Signatures of Benedikt Schluga appear in a few distinct forms on selected manuscripts (Celje, Opatijska cerkev, glasbeni arhiv [SI-Co], Mss. mus. 30/1, 154, 7, and 9c; used by permission).

A considerable number of manuscript copies are connected to a single person named Benedikt Schluga. Schluga (in the sources also with the spelling Benedict or Benedictus Schluga, and in one manuscript as Slugga),<sup>15</sup> who was born in Carinthia, most likely in Saifnitz (today, Camporosso in Valcanale in Italy) in 1745.<sup>16</sup> Immediately before the intro-

<sup>14</sup> There are several such cases in the SI-Co collection. For instance, a comparison of the musical incipit of Ms. mus. 7 with other RISM entries revealed its true author to be Pierre Gaveaux (1760–1825), not “Cherubini”, as written on the manuscript’s title page. The music of the *Aria de Resurrectione Domini* comes from his opera *Le petit matelot, ou Le mariage impromptu*, premiered in 1795. The music in Ms. mus. 8 originates from the same Gaveaux opera; however, this time, the manuscript includes copied parts transmitting the German-language version of the original duet “Schwester! Sieh wie voll Pracht, Glühn der Morgenröthe Strahlen”, whereas there is no similar pointer to provenance on the first-mentioned Gaveaux copy. SI-Co, Mss. mus. 7 and 8.

<sup>15</sup> The last spelling appears as part of an annotation “ad me Benedictum Slugga 1779” on the title page of a manuscript copy of a Mass in C major (MH 15) by Michael Haydn. This item can provisionally be regarded as the oldest preserved copy made by Benedikt Schluga, since all the others appear to be of later date. SI-Co, Ms. mus. 32.

<sup>16</sup> The known information regarding Schluga’s date and place of birth appearing in the various sources (death register, school chronicles etc.) is somewhat contradictory. In the preface to his article “Über das Volksschulwesen um 1800” Johann Schmut explains that Schluga, by his own account, was born in Saifnitz in Carinthia in 1745. This claim is still to be confirmed, since Schmut found no entries in the parish records for any children having as first name “Benedikt”

duction of mandatory public primary education by Maria Theresia and the establishment of the local *Hauptschule*, Schluga was the sole teacher of fifty children in a small house neighbouring the parish church in Celje.<sup>17</sup> We know little of his life before this point in time. He became a teacher in 1772, possibly in Celje.<sup>18</sup> On 27 October 1777 he was appointed one of the staff members at the newly established public school, and would even be promoted to headmaster in 1810, a position he would occupy until his retirement in 1820.<sup>19</sup> Alongside his pedagogical vocation he served as *regens chori*, organist and music copyist at the abbey and parish church of St Daniel from no later than 1777. He temporarily maintained and supported a *cantor* (most likely a church singer), the thirty-seven-year-old Josephus Caulerio, who also served as a caretaker at the *Hauptschule*.<sup>20</sup> On the occasion of Schluga's retirement in 1820 the Emperor awarded him on 5 May the "small golden civilian medal of honour with eye and ribbon" ("kleine goldene Civil-Ehren-Medaille mit Ohr und Band"), recognizing his contribution to education during his fifty years of service.<sup>21</sup> Schluga died on 14 April 1834 at the age of eighty-nine.<sup>22</sup>

His signature appears on over a third of the manuscripts in the entire collection. As can be deduced from a comparison of hands, more may actually have been copied by him without bearing his signature. Eighteen manuscript units with *contrafacta* bear his name – among them Mss. mus. 56, 57a, 73a, 100, 154 and 155, which are copies most likely made by other hands that eventually came into his possession and which he himself probably subsequently reworked as *contrafacta*. Five manuscripts with the original operatic excerpts were bought from elsewhere. These items are the aria "Parto, ma tu, ben

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or "Vinzenz" (which he uses as an alternative) born with the family name "Schluga" between the years 1740 and 1750. The stated year of Schluga's birth is corroborated, however, by information in the Celje parish death register (Nadžkofija Maribor, Celje – Sv. Danijel, Mrliška knjiga, 354). Interestingly, the school chronicle of the Celje public primary school ("Chronik der Cillier Hauptschule") describes him as being aged thirty-four on 27 October 1777 and born in "Tarvis in Kärnten" – although it is indeed recorded on a later occasion that he was born in "Safnitz in Kärnten". Until birth or baptismal records provide a certain answer, this aspect of Schluga's biography needs to be kept under review. Schmut, "Über das Volksschulwesen", 25.

<sup>17</sup> "Die Jugend der Stadt Cilli erhielt den Unterricht in den *principiis* von einem einzigen Lehrer in einem kleinen Hause nächst der Stadtpfarrkirche. Das war der öffentliche Lehranstalt in Cilli, welche 50 Kinder besuchten und wo zuletzt Benedikt Schluga als Schulmeister fungierte." "Chronik der Cillier Hauptschule", [1].

<sup>18</sup> Schluga begins his "Einige Anmerkungen über den hiesigen Schulunterricht", starting on 22 September 1806, by giving the length of his teaching career as thirty-four years. Schluga, "Einige Anmerkungen über den hiesigen Schulunterricht", fol. 5r.

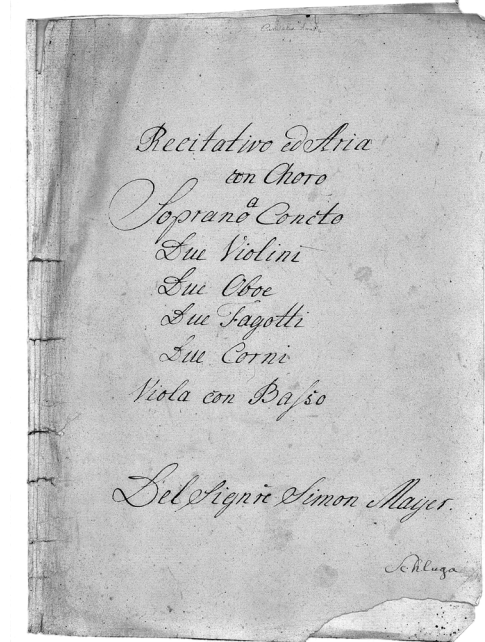
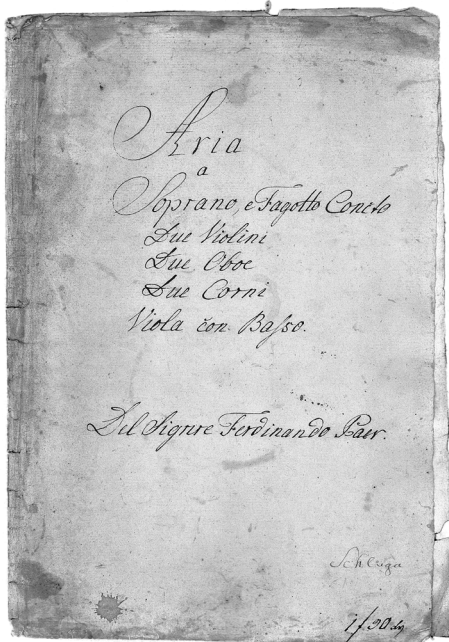
<sup>19</sup> "Chronik der Cillier Hauptschule", [1777], [1810] and [1820]; Schmut, "Über das Volksschulwesen", 49.

<sup>20</sup> "Chronik der Cillier Hauptschule", [1781]. Josephus Caulerio was born in Mauthen, Carinthia, on 12 March 1744 as Gregorius Josephus Caulerio. Kärnten, Rk. Diözese Gurk, Mauthen, Geburtsbuch III, fol. 79.

<sup>21</sup> The news item was published in: "Wien, den 1. Juli", Österreichischer Beobachter, 1 July 1820, 885–886, <https://anno.onb.ac.at/cgi-content/anno?aid=obo&datum=18200701&zoom=33>. The paragraph was also copied in the school chronicle for the year 1820. "Chronik der Cillier Hauptschule", [1820].

<sup>22</sup> Nadškofija Maribor, Celje – Sv. Danijel, Mrliška knjiga, 354.

mio” (Ms. mus. 57a) and “Deh, per questo istante solo” (Ms. mus. 57c)<sup>23</sup> from Mozart’s *La clemenza di Tito*, K. 621 (1791), the duet “Dolce dell’anima speme e diletto” (Ms. mus. 73a) from *Sargino* (1803) by Ferdinando Paër (1771–1839), the aria “Sucht immerhin, ihr Herren” (Ms. mus. 100) from *Die beyden Füchse* by Joseph Weigl (1766–1846) and the aria “Non temer gli sdegni suoi” (Ms. mus. 154), attributed to Paër.<sup>24</sup> These all have prices written on the title pages, indicating the work of a professional copyist or copy shop. Unfortunately, no names are preserved. The handwritings are clearly different from that of Schluga, but as regards the examples lacking a written price, the possibility that these were of local origin cannot be excluded. Mss. mus. 52b, 58b, 66, 70, 74, 90, 93, 104, 155, 155 and 158 are definitely by other, unknown copyists.



**Figures 2a (left) and 2b (right)**

Examples of title pages by an unknown (but most likely the same) copyist, signed by Benedikt Schluga. These pieces later became models for *contrafacta* (SI-Co, Mss. mus. 56 [left] and 154 [right]; used by permission).

Such a plentiful collection of operatic excerpts in a relatively small town is at first glance surprising. After 1750 Celje became the official seat of the district office and was livelier for it. But especially from the very beginning of the nineteenth century, musical

<sup>23</sup> This aria was enclosed in a cover bearing the title “Deh! Se piacer mi vuoi” taken from the same opera. Either the copyist wrote the wrong title or the aria once formed part of the collection.

<sup>24</sup> The aria “Non temer gli sdegni suoi” has also been attributed to Sebastiano Nasolini (c. 1768–c. 1799) and Giovanni Paisiello (1740–1816). See RISM ID nos. 450010179 and 550040318.



**Figures 3a (left) and 3b (right)**

Copy of the aria “Per queste amare lagrime” by Johann Simon Mayr (left), chosen as a model for two contrafacta by Benedikt Schluga (right) (SI-Co, Ms. mus. 56; used by permission).

life in Celje seemed to gain greater traction. As early as 1801 a cultural stimulus induced by the arrival of a new century animated the minds of the citizens of this Styrian town, resulting in the first formally constituted music society. The general proliferation of music societies in Austria at this time brought together both officials and enthusiastic citizens, and intertwined individuals from different institutions, sacred and secular alike.<sup>25</sup> Benedikt Schluga, himself already associated with the secular realm through his educational profession and with the sacred realm through his position as organist and choirmaster, was probably also actively involved with the local amateur musical and theatrical endeavours. Not much is known of its activities or members before the society was dissolved in 1807 “on account of the regrettable circumstances of the times” – most likely, a reference to the hardships caused by the events of the Napoleonic wars.<sup>26</sup> Nevertheless, some sources insist that its musicians remained active after the formal dissolution of the society and even collaborated with the local theatrical association. From 1822 at the very latest,

<sup>25</sup> Orožen, *Celska kronika*, 182; Gubo, *Geschichte*, 332.

<sup>26</sup> The wars against the French took a great toll on the lives of the common folk in Celje between 1797 and 1815. The hardship imposed by the various taxes was aggravated by the soldiery, whether Austrian (or allied) or French, which frequently travelled through the city, burdening its population by demanding accommodation, food, horses and other goods. Orožen, *Zgodovina Celja*, 662–664; Gubo, *Geschichte*, 332.

on 1 September of each year, a newly founded theatrical association under the guidance of Johann Jeretin, the owner of a local printing press (and later of his son Eduard), issued an appeal to men and women alike to take part in amateur theatrical performances, which were to be performed every fortnight during the autumn and winter months. Both young and old are said to have taken part, reportedly even staging multiple performances of Franz Grillparzer's *Die Ahnfrau*. Andreas Gubo writes there was at least one instance of a collaboration with the remaining musicians, which on 21 April 1823 staged the popular opera *Die Schweizer Familie* by Josef Weigl.<sup>27</sup> Its music is not preserved.

The music society was formally revived possibly as early as 1832 (and no later than 1836) as the Lavanter Musikverein by the public elementary school headmaster Simon Rudmasch and the abbot<sup>28</sup> and priest Franz Xaver Philipp Schneider, under the patronage of the prince-bishop Ignaz Zimmerman of the Diocese of Lavant, again demonstrating the interconnectedness of the *Hauptschule* and the church.<sup>29</sup> This association was dissolved on 18 December 1846.<sup>30</sup> Its collection of music as well as its instruments were given to the parish church for safekeeping and use.<sup>31</sup>

Twenty-seven manuscripts from the SI-Co collection are marked with the annotation "Gesellschaft" and "Gesellschaft Zilli". Since it is not clear when these annotations were added to the copies, all that can be inferred is that they were formerly owned by one (or possibly both) of the two formally constituted societies during the first half of the nineteenth century. The manuscripts were even assigned shelfmarks, and the missing numbers today inform us of a once even greater number of items (see Table 1). Despite this ambiguity Schluga's identifiable handwriting and signatures undoubtedly date the corresponding manuscripts containing excerpts from Haydn's oratorio *Die Schöpfung*, the aria "Fin ch'han dal vino" from Mozart's *Don Giovanni*, K. 527 (1788), the aria "Parto, ma tu, ben mio" from his *La clemenza di Tito*, all four excerpts from *Die Insel der Liebe* (a German version of *L'isola del piacere* of 1795) by Vicente Martín y Soler (1754–1806), the quartet and chorus "Liebe, du Göttin der Herzen" by Johann Baptist Henneberg (1768–1822), the canon "Im Finstern schleicht der Bösewicht" from *Die Löwenritter* (1799) by Ferdinand

<sup>27</sup> A seat at the front is said to have cost 30 kreutzers, and one at the rear 10 kreutzers. Gubo, *Geschichte*, 348.

<sup>28</sup> The title of Abbot was first given to the parish priest in Celje as an honorary title (i.e. one not identifying a clergyman as the actual head of a monastery) on 15 January 1761, when it was transferred by pope Clement XIII from the parish of St Martin near Slovenj Gradec at the request of the Celje priest Martin Jožef Sumpichler. Thenceforth, all Celje priests received the honorary title of Abbot until 2021, when the title was officially abolished by the Bishop of Celje. Richter, "Savinjski arhidiakonot", 108.

<sup>29</sup> Both the manuscript "Chronik der Cillier Hauptschule" and the "Protokoll der Verordnungen in Schulsachen für die k. k. Hauptschule CILLI 1831–1847" cite 1832 as the year of the establishment of the Lavanter Musikverein. However, Ignacij Orožen (also cited by Gubo) gives the year 1836. "Chronik der Cillier Hauptschule", [1846]; "Protokoll der Verordnungen in Schulsachen für die k. k. Hauptschule CILLI 1831–1847", Ljubljana, Slovenski šolski muzej (SŠM), Inv. 79-2, 295; Orožen, *Celska kronika*, 198; Gubo, *Geschichte*, 356.

<sup>30</sup> Gubo, *Geschichte*, 356, 363.

<sup>31</sup> "Protokoll der Verordnungen in Schulsachen für die k. k. Hauptschule CILLI 1831–1847", Ljubljana, SŠM, Inv. 79-2, 295.



Kauer (1751–1831) and the aria “Più dell’onde, e più del vento” from *La vendemmia* (1778) by Giuseppe Gazzaniga (1743–1818) to a period before the formation of the Lavanter Musikverein.<sup>32</sup> The activities of the “Gesellschaft”, this being either the music society or the theatrical association, were possibly the reason for such a sizable stockpile of pieces, readily available for use as models.

**Table 1**

Manuscripts in SI-Co marked with the annotation “Gesellschaft” or “Gesellschaft Zilli” plus an accompanying shelfmark. The order in the table (first column on the left) follows that numbering.

Old signature	Composer	Model (original excerpt and work)	SI-Co
10	Joseph Haydn	Aria “Rollend in schäumenden Wellen” from <i>Die Schöpfung</i>	Ms. mus. 30/2
11	Joseph Haydn	Aria “Nun scheint in vollem Glanze der Himmel” from <i>Die Schöpfung</i>	Ms. mus. 30/4
12	Joseph Haydn	Aria “Auf starkem Fittige schwinget sich der Adler stolz” from <i>Die Schöpfung</i>	Ms. mus. 156
13	Joseph Haydn	Duet “Holde Gattin, dir zur Seite” from <i>Die Schöpfung</i>	Ms. mus. 30/8
14	Joseph Haydn	Duet with choir “Von deiner Güt’, o Herr und Gott” from <i>Die Schöpfung</i>	Ms. mus. 30/7
15	Wolfgang A. Mozart	Aria “Fin ch’han dal vino” from <i>Don Giovanni</i>	Ms. mus. 58a
16	Wolfgang A. Mozart	Aria “Madamina, il catalogo è questo” from <i>Don Giovanni</i>	Ms. mus. 58b
17	Wolfgang A. Mozart	Aria “Parto, ma tu, ben mio” from <i>La clemenza di Tito</i>	Ms. mus. 57a
18	Wolfgang A. Mozart	Aria “Deh, per questo istante solo” from <i>La clemenza di Tito</i>	Ms. mus. 57c
20	Wolfgang A. Mozart	Recitative and aria “Zum Leiden bin ich auserkoren” from <i>Die Zauberflöte</i>	Ms. mus. 92/1
21	Franz Xaver Süßmayr	Recitative and aria “Sein’ Liebe war mein Glück” from <i>Der Spiegel von Arkadien</i>	Ms. mus. 92/2
22	Franz Xaver Süßmayr	Aria “Er eilet fort” from <i>Der Spiegel von Arkadien</i>	Ms. mus. 161a

<sup>32</sup> A detailed study of Ms. mus. 3, containing Giuseppe Gazzaniga’s aria “Più dell’onde, e più del vento” from *La vendemmia*, has been made by Metoda Kokole. Her findings are published in the present issue. See Kokole, “Užaljena gospa Artemizija”.

**Table 1**  
(continued)

Old signature	Composer	Model (original excerpt and work)	SI-Co
23	Franz Xaver Stußmayr	Aria “Der Tag der Rache ist erschienen” from <i>Der Spiegel von Arkadien</i>	Ms. mus. 158
24	Vicente Martín y Soler	Quintet “Wahre Freundschaft ist nur Liebe” from <i>Die Insel der Liebe</i> (German version of <i>L’isola del piacere</i> )	Ms. mus. 55
25	Vicente Martín y Soler	Duet “Ich hörte einen Kuckuck schrein” from <i>Die Insel der Liebe</i> (German version of <i>L’isola del piacere</i> )	Ms. mus. 53
26	Vicente Martín y Soler	Aria “Bald wird des Glückes Fahn sich drehn” from <i>Die Insel der Liebe</i> (German version of <i>L’isola del piacere</i> )	Ms. mus. 52a
29	Vicente Martín y Soler	Aria “Ich bin Cythere! Mutter des Amors” from <i>Die Insel der Liebe</i> (German version of <i>L’isola del piacere</i> )	Ms. mus. 160
30	Franz Anton Hoffmeister	Aria “Der Mensch entbehret alle Freuden” from <i>Telemach, der Königssohn aus Ithaka</i>	Ms. mus. 144
31	Franz Anton Hoffmeister	Aria “Doch Liebe läßt sich nicht erzwingen” from <i>Telemach, der Königssohn aus Ithaka</i>	Ms. mus. 44
32	Marcos António Portugal	Aria “Saria pur la bella cosa” from <i>La donna di genio volubile</i>	Ms. mus. 78
33	Sebastiano Nasolini	Aria “Piano entrar nel sangue”	Ms. mus. 66
34	Vittorio Trento	Recitative and aria “Con tutta indifferenza” from <i>I capricci</i>	Ms. mus. 93
38	Johann Baptist Henneberg	Quartet and choir “Liebe, du Göttin der Herzen”	Ms. mus. 39
41	Ferdinando Paër	Aria “Wer seines Lebens satt in jungen Jahren” from <i>Der lustige Schuster oder Die Weibercur</i> (German version of <i>Poche ma buone, ossia Le donne cambiate</i> )	Ms. mus. 72
42	Ferdinando Paër	Duet “Voi non vedeste mai” from <i>Sargino</i>	Ms. mus. 74
43	Ferdinand Kauer	Canon “Im Finstern schleicht der Bösewicht” from <i>Die Löwenritter</i>	Ms. mus. 45
44	Giuseppe Gazzaniga	Aria “Più dell’onde, e più del vento” from <i>La vendemmia</i>	Ms. mus. 3



**Figure 4**

The title page of the *contrafactum* of the aria “Amour, quelle est ta puissance” from the opera *Le petit matelot* by Pierre Gaveaux. The intended context of performance is evident from the title, *Aria de Resurrectione Domini* (SI-Co, Ms. mus. 7; used by permission).

We are able to observe different approaches to the borrowing and transformation of the original compositions, since there are several copies of the original models preserved. Certain copies transmit both the original text and the *contrafactum* in Latin, with sometimes as many as three texts competing for space beneath the staff.<sup>33</sup> Additionally, there are some sources that transmit manuscripts with the original and the new Latin text or texts placed on separate folios. Items in the third group unambiguously communicate their intended purpose with such titles as *Aria de Resurrectione Domini* (Ms. mus. 7), *Stabat Mater* (Ms. mus. 10), *Regina caeli* (Mss. mus. 30/1, 76, 83a, 83b), *Aria de Festo* (Mss. mus. 30/3, 57b, 102/1), *Duetto de Festo* (Ms. mus. 102/2), *Offertorium de Festo* (Mss. mus. 30/6, 82a, 82b), *Offertorium de Tempore* (Ms. mus. 104), *De Nativitate Domini* (Mss. mus. 64a and 64b), *Duetto de Beata* (Ms. mus. 73b) and *Tantum ergo* (Ms. mus.

<sup>33</sup> Not only do the preserved copies for soprano and tenor of the trio “Perch’ella chiude in petto” from *I fratelli rivali* (1793) by Peter Winter (1754–1825) each transmit three texts on the same folio – the original in the middle, almost certainly copied first (this is confirmed by the title of the original piece on the cover), plus the two *contrafacta* with the Latin texts respectively opening “Quis sicut Deus noster” and “Surrexit sicut dixit” – but further copies of the same parts include yet another *contrafactum*, the Marian hymn *Sub tuum praesidium*. SI-Co, Ms. mus. 102/3.

The image shows a page of handwritten musical notation on aged paper. At the top, the title "Gagionzio" is written in a decorative font. Below it, there are four systems of musical notation, each consisting of a vocal line and a lute line. The first system is labeled "Recitvo" and includes the tempo marking "Alla.". The lyrics are written below the notes in a cursive hand. The second system continues the text. The third system has the lyrics "rida. festeggi in lieta Compagnia". The fourth system ends with the tempo marking "Larghetto". The paper shows signs of age, including some staining and a slightly irregular edge.

**Figure 5**

An example of a regular *contrafactum* of a recitative and aria: “Con tutta indifferenza” from the opera *I capricci* by Vittorio Trento (SI-Co, Ms. mus. 93; used by permission).

84). The latter almost always contain only the new Latin text. Some *contrafacta* are even fashioned from two or more individual operatic excerpts that in the original work are separated. Such examples are the excerpts taken from *Tancredi* to form two *contrafacta* retexed with the words of the Marian antiphon *Regina caeli* (Mss. mus. 83a and 83b).<sup>34</sup>

In accordance with the classification system devised by Friedrich Gennrich, the collection can be divided into two categories: the so-called “regular” and “irregular” *contrafacta*.<sup>35</sup> The category of regular *contrafacta* (meaning a note-for-note copy) is very much linked to the particular way in which the transformation of the model has been realized. It comprises manuscripts that have both the text of the original piece and the

<sup>34</sup> With the exception of the *Tantum ergo*, a *contrafactum* of “Più dolci e placide spirano l’aure” (Ms. mus. 84), the manuscript copies of excerpts from *Tancredi* are signed by Benedikt Schluga (“ad me Benedictum Schluga”). On the basis of the handwriting, however, all five copies are most likely his work: SI-Co, Mss. mus. 82a, 82b, 83a, 83b, 84.

<sup>35</sup> In *Die Kontrafaktur im Liedschaffen des Mittelalters* (1965) Friedrich Gennrich developed four categories for (medieval) *contrafacta*, among which are the “regular”, designating those that share melody and rhyme scheme with their models, and the “irregular”, which display some limited variation – however, not so much as to alter the work structurally to a significant degree. The classification system is outlined by Nicole Schwindt-Gross in chapter v of her article “Parodie um 1800”. Classen, *Handbook of Medieval Studies*, 1479; Schwindt-Gross, “Parodie um 1800”, 25–33.

new, sacred text copied out on the same folio. If the new text has been added under the original at a later date, the music has accordingly not been subjected to change (see Figure 5). The second, irregular category comprises *contrafacta* with slight adjustments made to the rhythmic and/or melodic design, though without significant structural alteration.

However, the threshold between the two categories can sometimes be faint. If a *contrafactum* has even a single, minor modification in the rhythmic, melodic or sound design – for example, the division of a quaver into a pair of semiquavers so as to make a better fit with the syllabic flow of the new text in the target language – it will be considered to belong automatically to the category of irregular *contrafacta*. Changes in this category also include modifications pertaining to the local instrumental availability (by exchanging certain instruments for others or omitting some altogether), and even, to some degree, tailoring the vocal parts to the technical abilities of local singers by simplifying or even omitting virtuosic passages).<sup>36</sup> Unlike in other contemporary sources transmitting the original form of the borrowed pieces, Lise’s cadenza at the end of her aria “Amour, quelle est ta puissance sur des amans ingénus!” from *Le petit matelot ou Le mariage impromptu* (1796) by Pierre Gaveaux<sup>37</sup> is omitted from the *contrafactum* (Ms. mus. 7) employing the text “Intonuit da caelo dominus”.<sup>38</sup> Sometimes, whole sections of pieces are omitted, as is the case with Amenaide’s “Come dolce all’alma mia” (from *Tancredi*), which leaves out the entire first part of the cavatina and transmits only the part starting from “E tu, quando tornerai” for the text of “Regina caeli laetare alleluia”.<sup>39</sup> Although some embellishments are retained, this aria, too, is simplified.<sup>40</sup>

Most of the *contrafacta* are believed to have been produced by Benedikt Schluga. Even in instances where the manuscript of the model might suggest a different origin (through either a clearly different handwriting or an indication of price on the title page), the subsequently prepared *contrafactum* usually betrays the handiwork of Schluga. Mss. mus. 57a and 57b offer a glimpse into his transformation practice. The first manuscript, containing the original aria for Sesto “Parto, ma tu, ben mio” from Mozart’s *La clemenza di Tito*, is signed on the title page by Schluga, but its different handwriting, together with the presence of a price, points to another writer. The soprano part consists only of the incipit “Caeli cives accurrite” (see Figure 7). Schluga may have first hit on the idea of using the music through the syllabic correspondence of “Caeli cives” with the music’s opening rhythm, but on reflection decided that he would have to make some modifications to the continuation, which were then worked out in Ms. mus. 57b (see Figure 8). A similar relationship is evident between the manuscripts Mss. mus. 73a and 73b, the first being the model for the latter. Interestingly, the manuscript Ms. mus. 73a shows some calligraphic

<sup>36</sup> Similar adjustments are also described as being the norm in other comparable institutions of the time. Jonášová, “Kontrafakturen”, 121–122.

<sup>37</sup> Gaveaux, *Le petit matelot*, 101–113.

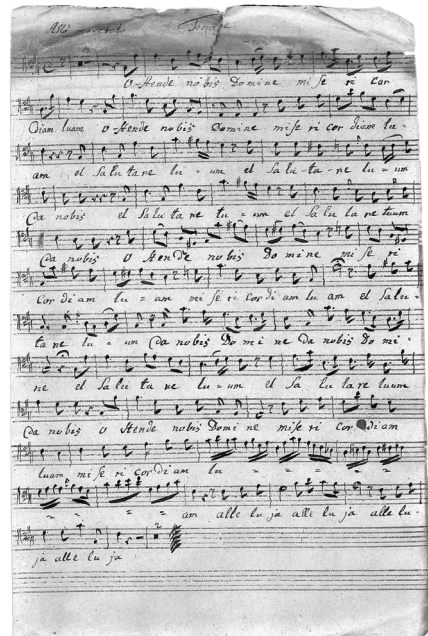
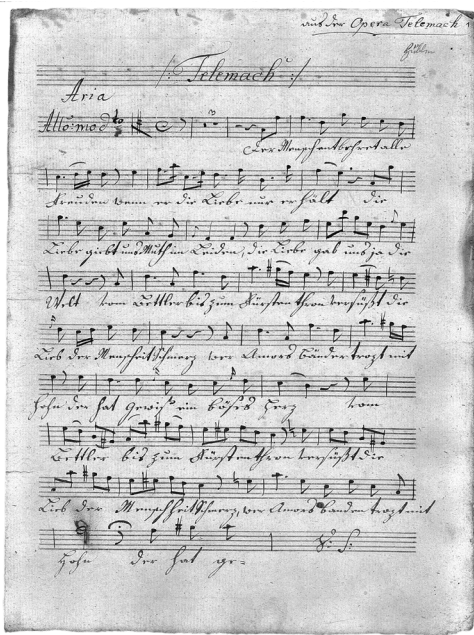
<sup>38</sup> The text comes from Ps. 17:14–16. It occurs in the sources mostly as an offertory for Easter Tuesday and Pentecost Monday.

<sup>39</sup> The Marian antiphon *Regina caeli* is used in the liturgy during Eastertide.

<sup>40</sup> The sources consulted for the *Tancredi* cavatina were manuscripts from Florence, Biblioteca del Conservatorio di musica Luigi Cherubini (I-Fc), B.59, B.I.87–88; and from Parma, Sezione musicale della Biblioteca Palatina (I-Pac), Borb.55; both accessed online.

similarities to Ms. mus. 57a. Both may have been bought at the same time from the same copyist and used subsequently as models for the two different *contrafacta*.

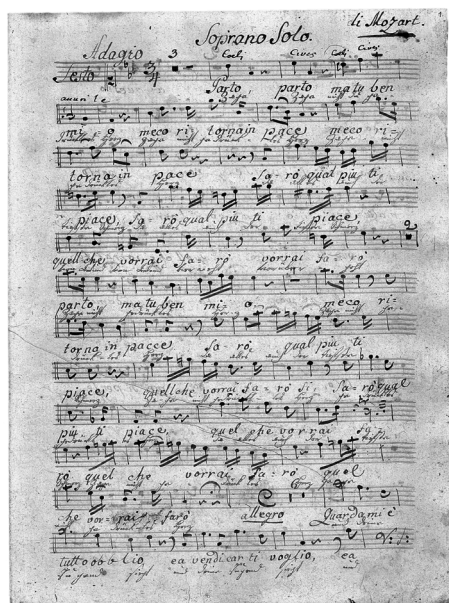
The *contrafactum* texts used and adapted are liturgical and devotional (psalms, hymns, sequences etc.) and either follow the original word order, often with abundant repetition of words, or are newly fashioned by means of combining different Latin devotional texts. The typical practice seems to have been to take a well-known textual incipit and then either paraphrase the borrowed lines or combine them with others, or to borrow only those verses from a hymn that could be suitably fitted to the chosen music. Changes to the music, predominantly concerning rhythms in the vocal parts, are more common in manuscripts that were copied from the start to be performed as *contrafacta*, thereby following more closely the syllabic structure of the new text. If, however, the manuscript source contains both the text of the original aria (especially when copied first) and the new Latin text, the music generally remains unaltered. There seems to be no observable relationship (semantic, textual or otherwise) between the two texts (the original and the *contrafactum*), the only commonality between them being the use of the same music. It does seem that the selection process of the arranger entailed first and foremost the establishment of a satisfactory correspondence between the musical and textual incipits, after which the process could proceed more freely.



**Figures 6a (left) and 6b (right)**

The original aria, “Der Mensch entbehret alle Freuden”, for the title role of the opera *Telemach, der Königsson von Ithaka* by Franz Anton Hoffmeister, written out by an unidentified copyist (left), was adapted by Benedikt Schluga to make an irregular *contrafactum* (right) to the psalm verse (Ps. 84:8) “Ostende nobis, Domine, misericordiam tuam, et salutare tuum da nobis” (SI-Co, Ms. mus. 144; used by permission).

Interestingly, the collection also includes a certain Mass in which every single part of the Ordinary is adapted from individual partsongs by Leonhardt von Call (1767–1815). In contrast, the music for the (final) blessing (*Segen*) of the Mass is an adaptation of an excerpt from the quartet “Ach! Bald trocknet das Verhängnis” from the opera *Marie von Montalban* (1800) by Peter Winter (1754–1825), while the model for the Offertory, if any, is unknown. The author of this copy and adaptation is unknown. Operatic pieces were rarely used to create an entire Mass or Litany cycle, but such a practice was not altogether unknown during the nineteenth century. Even Anton Martin Slomšek, bishop of the Lavantine diocese between 1846 and 1862, was aware of the frequent use of such techniques in Catholic church music up to as late as the 1860s, mentioning it in his manuscript draft for lectures on Church art and music for theology students in Maribor, written shortly before his death in 1862.<sup>41</sup>

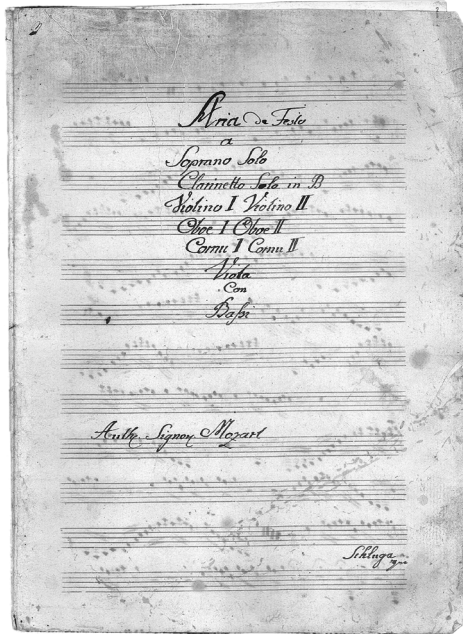


**Figures 7a (left) and 7b (right)**

Title page and a copy of Sesto’s aria “Parto, ma tu, ben mio” from *La clemenza di Tito*. Above the original Italian text appear five words of the Latin *contrafactum* (SI-Co, Ms. mus. 57a; used by permission).

The contribution of Benedikt Schluga is undoubtedly central to the collection of *contrafacta*, preserved in the archive of the abbey and parish church of St Daniel. Considering his lifespan and the era in which the musicians of the first music society were active (both formally and informally), the time-frame in which the corresponding adaptations were created can be limited to the period from c. 1801 to 1834 or even earlier, if Schluga’s

<sup>41</sup> Schwindt-Gross, “Parodie um 1800”, 19; Slomšek, “Ueber die Kirchenkunst”.



**Figures 8a (left) and 8b (right)**

Title page and Sesto's aria “Parto, ma tu, ben mio” from *La clemenza di Tito*, copied by Benedikt Schluga. The title *Aria de Feste* clearly indicates the intended sacred function of the music. The part is probably copied from Ms. mus. 57a (SI-Co, Ms. mus. 57b; used by permission).

retirement in 1820 is taken into consideration. Sporadic examples may have been produced or even reproduced at a later time, a case in point being a copy of a *contrafactum* by Benedikt Schluga that is dated 12 July 1842.<sup>42</sup> We can only speculate how he came to be familiar with this technique. Perhaps he was inspired by the Lotter printed collection of Dittersdorf *contrafacta* from 1795. At any rate, the value of single-person collections for the study of *contrafacta* is undeniable and has been previously highlighted as a unique opportunity to observe the processes of transformation associated with this technique.<sup>43</sup>

Even if one does not completely exclude the possibility that some examples were produced after 1850, with each passing decade in the second half of the nineteenth century this appears increasingly unlikely, considering the growing influence of the Caecilian movement, which favoured simplicity and the ideal of a church music devoid of “unnecessary” instrumental participation and all manifestations of theatrical music. Moreover, there is no convincing evidence that either of the known successors of Schluga as organist and choirmaster at the church of St Daniel – Karl Köppel (1785–1850)<sup>44</sup> and

<sup>42</sup> The soprano part was copied by “Joh. Miglitsch” in “Zilli” on “12. Juli 842”, while “Caroline Stibeneg” was probably the dedicatee and singer. SI-Co, Ms. mus. 11.

<sup>43</sup> See Jež, “*Contrafacta* of Operatic Arias”.

<sup>44</sup> None of the manuscripts in the SI-Co collection bears any indication of being connected to Karl Köppel.



Anton Zinauer – had any role in producing *contrafacta*. The second man copied at least thirty-one manuscripts, and according to the dates and years marked on some of them was active as copyist from at least 1839 to 1853. None of his copies are *contrafacta*. The ideals of the Caecilian movement finally triumphed in the last few decades of the century, as becomes evident from the collection in Celje, which includes manuscript copies of works by Franz Xaver Witt, Robert Burgarell, Emil Nikel, Anton Foerster, Danilo Fajgelj and Anton Trepal, among others.

Apart from the issues of creativity and appropriateness, the *contrafacta* of the nineteenth century were (and are) burdened by the question of legitimacy arising from the dissociation of the music and the (original) text. Or, better, from the question of the interrelationship of the two elements. In that regard, can we even still speak of the “Mozart aria” or “Paër duetto” after the addition of the new text? If a musical setting is made in order to give the original text a meaning, how can this meaning be transmitted or even transmissible after retexting? And if the original meaning is lost in the process of adaptation, can the music remain as effective as before? Furthermore, to our modern sensibilities a reuse of (say) the music of Leporello’s enumeration of Don Giovanni’s romantic conquests as a complement to the text of “O quam suavis est, Domine, spiritus tuus” seems odd and completely disconnected from the original meaning of the music. Or maybe it is precisely our modern sensibilities, affected by the superabundance of readily available information, that condition our view, whereas the nineteenth-century public would in fact – especially given the indistinct boundary between the sacred and secular repertoire at the time – not have minded, or even been aware of, a (dis)connection.

However this may be, it does not diminish the fact that the Celje *contrafacta* collection is uncommonly generous in size. To ascribe the large number of examples to pure convenience seems reasonably plausible, even in the light of the system of classification devised by Gennrich. There are, after all, no instances of melodies that change the models in the various more complex ways classified by Gennrich as “Initialkontrafaktor” and “Grundlagenkontrafaktor”. Schluga and the others responsible for providing church music in Celje did not need to draw on their own compositional skills when such popular and readily available material was at hand, having been purchased originally for the purposes of the lay musical or theatrical bodies. Whenever there was an immediate need of music for a liturgical occasion, the adaptation could – and would – be completed swiftly. The chosen liturgical and devotional texts are quite freely set, and one cannot speak of any specific, observable care given to the new text, which suggests that it was probably not quite as important to churchgoers as the use of the well-liked music itself. Concerning the general population, it is also reasonable to assume that the same musicians performed at sacred and secular occasions. If the pieces had already been performed at a secular event, these musicians would have had useful prior experience in performing the chosen pieces. Moreover, by using familiar pieces that had already proved their worth, the arranger could have the satisfaction of widening the audience for the works of masters.

The importance of the Celje collection for the study of the process of musical borrowing throughout the history of music in the Slovenian Lands is undeniable. It constitutes the most extensive collection of *contrafacta* found up till now in this region and demonstrates once again how this technique, far from being little known, penetrated even into minor centres of music.

## Appendix

Table 2

Collection of sacred *contrafacta* in SI-Co.

SI-Co sig.	<i>Contrafacta</i> *	Model (original excerpt and work)	Composer
Ms. mus. 3	<i>Christus natus est</i>	Aria “Più dell’onde, e più del vento” from <i>La vendemmia</i>	Giuseppe Gazzaniga
	<i>Ascendo ad Patrem meum</i>		
Ms. mus. 7	<i>Aria de Resurrectione Domini (Intonuit de caelo dominus)</i>	Aria “Amour, quelle est ta puissance” from <i>Le petit matelot ou Le mariage impromptu</i>	Pierre Gaveaux (name written on the cover: Cherubini)
	<i>Veni sancte spiritus</i>		
Ms. mus. 8	<i>Ostende nobis Domine misericordiam tuam</i>	Duet “Schwester! Sieh wie voll Pracht, Glühn der Morgenröthe Strahlen” from the <i>Die kleine Matrose</i> (German version of <i>Le petit matelot ou Le mariage impromptu</i> )	Pierre Gaveaux (name written on the cover: Cherubini)
Ms. mus. 9a	<i>Adoramus te Christe et benedicimus tibi</i>	“Benedictus” from Mass in F major (1810)	Luigi Cherubini
Ms. mus. 9b	<i>Da pacem Domine in diebus nostris</i>	“Laudamus te, benedicimus te” from Mass in F major	Luigi Cherubini
Ms. mus. 9c	<i>Lauda Sion Salvatorem</i>	“Qui tollis” from Mass in F major	Luigi Cherubini
Ms. mus. 10	<i>Stabat Mater</i>	“Agnus Dei” from Mass in F major	Luigi Cherubini
	<i>Dies irae</i>		
Ms. mus. 11	<i>Super omnes gentes Dominus</i>	Aria “Cara voce del mio bene” from <i>Il convito</i> (1782)	Domenico Cimarosa
Ms. mus. 30/1	<i>Regina caeli</i>	Aria for soprano and choir “Mit Staunen sieht das Wunderwerk” from <i>Die Schöpfung</i>	Joseph Haydn
	<i>Dem Schöpfer alles Guten</i>		
Ms. mus. 30/3	<i>Aria de Festo (Quis sicut Deus Dominus)</i>	Aria “Nun beut die Flur das frische Grün” from <i>Die Schöpfung</i>	Joseph Haydn
Ms. mus. 30/4	<i>Laudate Dominum de Caelis</i>	Aria “Nun scheint in vollem Glanze der Himmel” from <i>Die Schöpfung</i>	Joseph Haydn

Ms. mus. 30/6	<i>Offertorium de Festo (Te Christe Rex piissime)</i>	Trio “Zu dir, o Herr, blickt alles auf” from <i>Die Schöpfung</i>	Joseph Haydn
Ms. mus. 30/8	<i>Sacris sollemniis juncta sint gaudia</i>	Duet “Holde Gattin, dir zur Seite” from <i>Die Schöpfung</i>	Joseph Haydn
Ms. mus. 52b	<i>Pange lingua gloriosi</i>	Aria “In quegli anni in cui soleva” from <i>Una cosa rara, ossia Bellezza ed onestà</i> (1786)	Vicente Martín y Soler
Ms. mus. 56	<i>Haec dies quam fecit dominus</i>	Recitative and aria with choir “Per queste amare lagrime”	Johann Simon Mayr
	<i>Veni sancte Spiritus</i>		
Ms. mus. 57a	<i>Caeli cives accurite</i>	Aria “Parto, ma tu, ben mio” from <i>La clemenza di Tito</i>	Wolfgang Amadeus Mozart
Ms. mus. 57b	<i>Aria de Festo (Caeli cives accurite)</i>	Aria “Parto, ma tu, ben mio” from <i>La clemenza di Tito</i>	Wolfgang Amadeus Mozart
	<i>Terra tremuit et quievit</i>		
Ms. mus. 57c	<i>Exultemus et laetemur</i>	Aria “Deh, per questo istante solo” from <i>La clemenza di Tito</i>	Wolfgang Amadeus Mozart
Ms. mus. 58a	<i>O Deus ego amo te</i>	Aria “Fin ch’han dal vino calda la testa” from <i>Il dissoluto punito ossia il Don Giovanni</i>	Wolfgang Amadeus Mozart
Ms. mus. 58b	<i>O quam suavis est Spiritus</i>	Aria “Madamina, il catalogo è questo” (“Gnädiges Fräulein! Sehen Sie hier das Verzeichnis aller Damen”) from <i>Il dissoluto punito ossia il Don Giovanni</i>	Wolfgang Amadeus Mozart
Ms. mus. 61a	<i>Aurora Caelum purpurat</i>	Trio <i>Mandina amabile</i> (KV 480, 1785)	Wolfgang Amadeus Mozart
Ms. mus. 61b	<i>Ostende nobis domine</i>	Trio <i>Mandina amabile</i> (KV 480, 1785)	Wolfgang Amadeus Mozart
Ms. mus. 64a	<i>Arietta de Nativitate Domini (Laetentur caeli et exsultet terra)</i>	Arietta “Er hat so was Gewißes” from pasticcio <i>Liebe macht kurzen Prozeß oder Die Heyrath auf gewisse Art</i> (1798)	Joseph Wölfl (name written on the cover: Müller)

**Table 2**  
(continued)

SI-Co sig.	<i>Contrafacta*</i>	Model (original excerpt and work)	Composer
Ms. mus. 64b	<i>Arietta de Nativitate Domini (Verbum caro factum est)</i>	Arietta “Mein Vater hat gewonnen?” from pasticcio <i>Liebe macht kurzen Prozeß oder Die Heyrath auf gewisse Art</i> (1798)	Johann Baptist Henneberg (name written on the cover: Müller)
Ms. mus. 66	<i>Tibi Christe Splendor Patris</i>	Aria “Piano entrar nel sangue”	Sebastiano Nasolini
Ms. mus. 70	<i>Ostende nobis Domine</i>	“Voi pur foste o care piume” from <i>La virtù al cimento</i> (1798)	Ferdinando Paër
Ms. mus. 73a	<i>Laudate Dominum omnes gentes</i>	<i>Duettino</i> “Dolce dell’anima speme e diletto” from <i>Sargino ossia L’allievo dell’amore</i> (1803)	Ferdinando Paër
Ms. mus. 73b	<i>Duettino de Beata (Salve mundi domina caeli Regina)</i>	<i>Duettino</i> “Dolce dell’anima speme e diletto” from <i>Sargino ossia L’allievo dell’amore</i> (1803)	Ferdinando Paër
Ms. mus. 74	<i>Tota pulchra es amica mea</i>	Duet “Degl’occhi quest’ il mio nome” from <i>Sargino ossia L’allievo dell’amore</i> (1803)	Ferdinando Paër
Ms. mus. 76	<i>Regina Caeli</i>	Offertory <i>Exsultate Deo</i>	Alexius Pařizek
Ms. mus. 82a	<i>Offertorium de Festo (Exultemus et laetemur)</i>	Aria for soprano and choir “Plaudite, o popoli” from <i>Tancredi</i> (1813)	Gioachino Rossini
Ms. mus. 82b	<i>Offertorium de Festo (Salvum fac populum tuum Domine)</i>	Choir “Regna il terror nella città” from <i>Tancredi</i> (1813)	Gioachino Rossini
Ms. mus. 83a	<i>Regina Caeli</i>	Soprano and choir “Più dolci e placide speranno l’aure” and “E tu quando tornerai” from “Come dolce all’alma mia” in <i>Tancredi</i>	Gioachino Rossini
Ms. mus. 83b	<i>Regina Caeli</i>	Choir “Pace, onore, fede, amore”, duet and choir “Se amistä verace e pura” and duet and choir “Sì, giuriam” from <i>Tancredi</i>	Gioachino Rossini

Ms. mus. 84	<i>Tantum ergo</i>	Choir “Più dolci e placide speranno l’aure” from <i>Tancredi</i>	Gioachino Rossini
Ms. mus. 85	<i>Ostende nobis Domine</i>	Aria “Nacqui all’aura dolce e cara” from <i>Annibale in Capua</i> (1801)	Antonio Salieri
Ms. mus. 90	<i>Te Christe rex piissime</i>	Aria “Horcht im Donner der Kartaunen tönen schmetternde Posaunen” from cantata <i>Lob der Musik</i> (1784)	Joseph Schuster
Ms. mus. 93	<i>Ecce quomodo moritur iustus</i>	Recitative and aria “Con tutta indifferenza” from <i>I capricci</i> (1795)	Vittorio Trento
Ms. mus. 100	<i>Ostende nobis Domine</i>	Aria “Sucht immerhin, ihr Herren” from <i>Die beyden Fuchse</i> (?)	Joseph Weigl
Ms. mus. 101	<i>Ostende nobis domine</i>	Aria “Das Reich der Einigkeit”	Peter Winter
Ms. mus. 102/1	<i>Aria de Festo (Haec dies quam fecit Dominus)</i>	Aria “Ah, sposo, vieni” from <i>Belisa ossia La fedeltà riconosciuta</i> (1794)	Peter Winter
Ms. mus. 102/2	<i>Duetto de Festo (Haec dies quam fecit Dominus)</i>	Duet “Vi consiglio a usar giudizio” from <i>Belisa ossia La fedeltà riconosciuta</i> (1794)	Peter Winter
Ms. mus. 102/3	<i>Quis sicut Deus noster</i> <i>Surrexit sicut dixit</i> <i>Sub tuum praesidium</i>	Trio “Perch’ella chiude in petto” from <i>I fratelli rivali</i> (1793)	Peter Winter
Ms. mus. 104	<i>Offertorium de Tempore (Ave Jesu Rex virtutum)</i> <i>Qui diceris paraclitus</i>	Quartett “Su via state allagamente” from <i>I fratelli rivali</i> (1793)	Peter Winter
Ms. mus. 121	<i>Regina caeli</i>	Finale “Tra quei soavi palpiti” from <i>Tancredi</i>	Gioachino Rossini
Ms. mus. 144	<i>Ostende nobis Domine</i> <i>Salve virgo florens</i>	Aria “Der Mensch entbehret alle Freuden” from <i>Telemach, der Königsson von Ithaka</i> (1796)	Franz Anton Hoffmeister
Ms. mus. 153	<i>Cara anima cogita salvatorem</i> <i>Celebrate foestum [sic] diem</i>	Rondo “Come lasciar poss’io l’anima mia” from <i>Armida</i> (1777)	Gennaro Astarita

**Table 2**  
(continued)

SI-Co sig.	<i>Contrafacta</i> *	Model (original excerpt and work)	Composer
Ms. mus. 154	<i>Laudate Dominum omnes gentes</i>	Aria “Non temer gli sdegni suoi”	Ferdinando Paër
Ms. mus. 155	<i>Haec dies quam fecit dominus</i>	Recitative and aria “Tamburri, trombe, timpani e corni” from <i>I fuorusciti di Firenze</i> (1802)	Ferdinando Paër
Ms. mus. 158	<i>Diem festum celebrate</i>	Aria “Der Tag der Rache ist erschienen” from <i>Der Spiegel von Arkadien</i> (1794)	Franz Xaver Süßmayr
Ms. mus. 160	<i>O bone Jesu Redemptor mundi</i>	Aria “Ich bin Cythere! Mutter des Amors” from <i>Die Insel der Liebe (L'isola del piacere, 1795)</i>	Vicente Martín y Soler
Ms. mus. 182	Kyrie	Partsong <i>Wenn die Nacht mit süßer Ruh'</i>	Leonhard von Call
	Gloria ( <i>Et in terra pax</i> )	Partsong <i>Alles was die Erd' enthält</i>	
	Credo ( <i>Patrem omnipotentem</i> )	Partsong <i>Viel tausend Sterne prangen</i>	
	Et incarnatus est	Partsong <i>Ich ging im Mondenschimmer</i>	
	Sanctus	Partsong <i>Sei sanft wie ihre Seele</i>	
	Agnus Dei	Partsong <i>O! Mensch bedenk, du bist aus Staub</i>	
	Dona nobis pacem	Partsong <i>Unter deinem Fensterlein Liebchen bin ich wieder</i>	
	Segen	Aria “Ach! Bald trockenet das Verhängnis” from <i>Marie von Montalban</i> (1800)	Peter Winter
Offertorium	(?)	(?)	

\* The titles and text incipits (initial words) of the *contrafacta* are copied exactly as they appear in the manuscript sources.

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## KONTRAFAKTURE V ARHIVU OPATIJSKE IN ŽUPNIJSKE CERKVE SV. DANIJELA V CELJU

### Povzetek

Izposojanje in prirejanje že obstoječe glasbe za nove kompozicije se je skozi zgodovino pojavljalo v raznolikih oblikah. Proučevanju kontrafaktur, ki jih lahko najožje definiramo kot opuščanje starega besedila in nadomeščanje z novim že obstoječi glasbi, so raziskovalci na Slovenskem pričeli intenzivneje posvečati pozornost šele nedavno, predvsem zaradi odkritja bogatih zbirk na Štajerskem. Poleg arhiva opatijske in župnijske cerkve v Celju hrani v Sloveniji kontrafakture v rokopisni in tiskani obliki še pet arhivov in knjižnic. Doslej se je za najbogatejšo izkazala prav celjska zbirka, kjer so vse kontrafakture, razen ene, v rokopisni obliki. Najpogosteje gre za predelave posvetnih skladb – arij, duetov, tercetov in zborovskih odsekov iz tedaj priljubljenih oper, ki so bile premierno izvedene v obdobju zadnjih tridesetih let 18. stoletja in prvih dveh desetletij 19. stoletja. Manjši delež prevzetih glasbenih predlog izhaja iz del duhovnega oz. liturgičnega izvora. Razpoložljivost večjega števila opernih odlomkov lahko pripišemo lokalnemu interesu, ki se je od samega začetka 19. stoletja pričel kazati z ustanovitvijo prvega celjskega ljubiteljskega glasbenega društva leta 1801. Kljub razpustitvi leta 1807 so glasbeniki ostali aktivni in so se tudi povezovali z lokalnim gledališkim društvom. Z glasbenim društvom je bil najverjetneje povezan tudi Benedikt Schluga (1745–1834), organist in *regens chori* v cerkvi sv. Danijela ter učitelj na lokalni glavni šoli (*Hauptschule*). Med svojim dolgoletnim službovanjem je bodisi prepisal ali kupil mnogo glasbenih rokopisov, ki so bili naknadno uporabljeni kot osnova za kontrafakture. Te so se ohranile v več različnih oblikah. Rokopisi, ki ohranjajo sled izvirne predloge, so ohranjeni bodisi kot foliji, ki združujejo izvirno besedilo in kontrafakturo (ali več kontrafaktur), bodisi kot prepisi na ločenih folijih. Pri nekaterih tako naslovi, ki sporočajo liturgični namen (npr. *Offertorium de Festo*), kot tudi odsotnost prvotnega besedila zabrišejo sledi za predlogo, s tem pa tudi dejstvo, da gre za kontrafakturo, in ne izvirno cerkveno skladbo. Avtorji kontrafaktur v izposojeno glasbo niso posegali ali pa so jo priredili le minimalno (prve v klasifikacijskem sistemu Friedricha Gennricha imenujemo regularne kontrafakture, druge pa iregularne). Med slednje štejemo predvsem prilagajanje ritmičnega poteka zlogovanju novega besedila, nekatere prilagoditve pa se nanašajo na lokalne izvajalske sposobnosti (menjava ali izpuščanje določenih instrumentov, prilagajanje virtuosnih vokalnih odsekov itd.). Nova besedila so liturgična in nabožna v latinščini (psalmi, himnosi itd.). Če sledijo izvirnemu poteku besedila, so pogosto dopolnjena z mnogimi ponovitvami posameznih besed, s čimer jih je avtor prilagodil glasbi, pogosto pa je bilo prirejenih in združenih tudi več različnih besedil. Razen Benedikta Schluge so avtorji kontrafaktur neznani. Četudi se je praksa ponekod v Evropi ohranila še globoko v drugo polovico 19. stoletja, v Celju vsi podatki kažejo na to, da je po smrti Benedikta Schluge leta 1834 zanimanje za kontrafakture upadlo, po letu 1850 pa tovrstnih kompozicij ne zasledimo več.