

MUSICAL LINKS BETWEEN MORAVIA AND THE SLOVENIAN LANDS IN THE BAROQUE PERIOD

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Izvleček: Razprava se ukvarja z glasbenimi stiki med Moravsko in slovenskimi deželami v prvi polovici 18. stoletja. Kulturna izmenjava je v tem času potekala predvsem po zaslugi povezave med bratoma Wolfgangom Hannibalom in Sigmundom Felksom, grofoma Schrattenbach. Njuno skupno zanimanje je med drugim predstavljala glasba, s čimer se ukvarja pričujoča razprava, in sicer na podlagi korespondence iz časa, ko je starejši, Wolfgang, služboval v Italiji, medtem ko je bil njegov mlajši brat v Salzburgu. Wolfgangovi premetitvi na Moravsko je sledila Sigismundova v Ljubljano. Dokumentacija iz zadnjega obdobja je še bogatejša, saj so poleg pisem na voljo tudi dokumenti o osebnih obiskih ter samo v Ljubljani ohranjena na moravskem tiskana operna besedila. Drugi del razprave glavno pozornost namenja gostujočim italijanskim opernim skupinam v Brnu in Ljubljani, predvsem skupnim pevcem in glasbenem repertoarju.

Ključne besede: Moravska, slovenske dežele, italijanska baročna opera, Wolfgang Hannibal Count Schrattenbach, Sigmund Felix Count Schrattenbach, Angelo Mingotti

Abstract: This study considers musical links between Moravia and the Slovenian lands in the first half of the eighteenth century. Significant cultural exchange took place during this period, thanks especially to the brothers Wolfgang Hannibal and Sigmund Felix Counts Schrattenbach. Their common interest in music is investigated on the basis of correspondence from the time when the elder brother worked in Italy, while the younger was in Salzburg. Following Wolfgang's move to Moravia and Sigmund's to Ljubljana, these links became deeper, as documented not only in the records of personal visits but also by Moravian librettos uniquely preserved in Ljubljana. The second part focuses on contacts based on Italian opera companies active in Brno and Ljubljana, for instance singers engaged by both companies and exchange of musical repertoire.

Keywords: Moravia, Slovenian lands, Italian Baroque opera, Wolfgang Hannibal Count Schrattenbach, Sigmund Felix Count Schrattenbach, Angelo Mingotti

Introduction

Within the Habsburg lands during the Baroque period the Margraviate of Moravia and the Inner-Austrian Duchy of Carniola, which represented the major part of present-day Slovenia, were small, marginal regions with a predominance of Slavic inhabitants. One would imagine that cultural exchange between these lands was minimal, but the opposite is true: in the 1730s an interesting connection manifested itself in the area of music and

especially Italian opera, which entered the cultural life of both these lands as a foreign but very positively accepted element.

The Two Schrattenbach Brothers and Their Correspondence

The main protagonists in this music-related contact were two brothers who held the office of bishop in, respectively, Olomouc and Ljubljana: Wolfgang Hannibal and Sigmund Felix Counts Schrattenbach. The elder brother, Wolfgang, was born on 12 September 1660 at Lemberg castle near Hoehenegg (today, Vojnik in Slovenian Styria). His parents were the Imperial Chamberlain Johann Balthazar Schrattenbach and Maria Anna Elisabeth née Countess of Wagensperg.¹ After studying theology and law in Rome (1677–1682) Wolfgang became, in 1682, a canon of Olomouc and Salzburg (he held the office of canon in Salzburg until 1728, when he resigned in favour of his nephew Leopold of Wildenstein). Wolfgang became dean of Salzburg Cathedral in 1699; as a holder of this office, he was responsible for, among other things, liturgy and music in the cathedral. He was elected bishop of Olomouc in 1711 and one year later became a cardinal. He lived in Italy from 1714 and held the office of viceroy of Naples from 1719 to 1721. There, he became acquainted with the best of contemporary music and, following his return to Moravia in 1722, established a large court that contained a significant contingent of Italians. At the episcopal palaces in Kroměříž and Vyškov he hosted operatic performances twice a year (on the occasions of his birthday on 12 September and his name-day on 31 October); at his Brno residence he had Italian oratorios performed during every week of Lent. He died in Brno on 22 July 1738.²

His younger brother, Sigmund Felix Count Schrattenbach, was born on 10 January 1679 at the family castle of Lemberg. He studied theology in Rome from 1698 to 1701. Like his brother, Sigmund began his church career in Salzburg, where he worked as a canon from 1696 and as dean of the cathedral from 1718. On 14 July 1727 the Emperor appointed him bishop of Ljubljana; his consecration took place on 25 February 1728. He died in Gornji Grad (Ger. Oberburg; the Ljubljana bishop's residence) on 12 June 1742.³

Both brothers were well-known music-lovers, as can also be seen from their correspondence preserved in the archdiocesan archives in both Olomouc and Ljubljana. Wolfgang Schrattenbach's correspondence from the depository of the Olomouc archives remains bound in convolutes marked with Roman numerals dating from the eighteenth century. With regard to the topic at hand, convolutes XII and XXV are of greatest importance, since they contain the brothers' correspondence from the period 1714–1722: that

¹ This work has been financially supported by the Ministry of Education, Youth and Sport, with a grant received from IGA (IGA_FF_2020_011), and by FF UP Olomouc for the years 2019–2022, via the Research Support Fund (FPVC2019/10).

The birth and death dates of Johann Balthasar (1547–1618) given by Wurzbach and others are obviously incorrect. Wurzbach, *Biographisches Lexikon*, 268–272. For biographical information, see Zuber, *Osudy moravské církve*, 108–129. Other sources are cited in Spáčilová, *Hudba na dvoře*. On the Schrattenbach family, see also Höfflinger, “Eine Chronik”.

² For more information about music at his court, see Spáčilová, *Hudba na dvoře*.

³ Lavrič, *Upodobitve ljubljanskih škofov*, 43–44.

is, the time when Wolfgang was in Italy, and Sigmund in Salzburg.⁴ The letters provide many interesting details about musical life in Rome and Naples. In addition, there are also important records of the bilateral exchange of musical scores. Wolfgang's letters from Rome contain records of music performances in the homes of the local clerical nobility. In a letter of 16 April 1721 the cardinal mentions a "small celebration" (*kl[eine] festin*) involving a serenata and fireworks that was hosted by Cardinal Ottoboni. In a letter of 16 August 1721 he writes that on the previous Sunday Cardinal Colonna had hosted "a wonderfully charming serenata" (*eine vortreffliche] schöne Serenata*). An accident occurred during the fireworks, and one member of Schratzenbach's entourage, Abbé Marc'Antonio Cappelli, was injured as a result.⁵

Leaving aside records of music events, Wolfgang also sent his brother copies of compositions performed in Rome. In 1715 arias from an oratorio performed at Ruspoli's residence were "highly applauded" (*sehr applaudirt*) in Salzburg.⁶ The letter does not name the work or its author, but it is probable that the oratorio in question was *La ribellione d'Assalone* by Antonio Caldara, which was premiered during Lent at Ruspoli's house and subsequently performed in its entirety in Salzburg, according to a preserved (undated) libretto.⁷ In April 1717 the cardinal sent Sigmund arias from an unnamed opera.⁸ That year's Carnival included performances of Francesco Gasparini's operas *Il Trace in catena* and *Pirro* at the Teatro Capranica,⁹ an anonymous *Circe in Italia* at the Teatro alla Pace and *Ariodante* (possibly by Carlo Francesco Pollarolo) at the puppet theatre, the Teatro dei Granari. The exchange of musical scores was bidirectional, since there is a record dating from November 1720 of an "copy of the Salzburg opera" (*exemplar von der Salzburgerische Opera*).¹⁰ This was in all probability a score (or perhaps a libretto) of the opera *L'inganno tradito dall'amore* by Antonio Caldara, performed at the Salzburg court theatre on the occasion of the birthday of archbishop Franz Anton von Harrach on 4 October.¹¹

The cardinal continued to send regular messages about musical life to Salzburg even after his appointment as viceroy and captain-general of the kingdom of Naples in August 1719. In a letter of February 1720 he informs his brother of the prohibition of "all operas, comedies and balls" (*alle operen, comedien und balle*) during Carnival on account of the

⁴ Opava Provincial Archives, Olomouc branch (Zemský archiv Opava, pobočka Olomouc), collection AO (Arcibiskupství Olomouc), convolut XII, sign. 3268, cart. 1420; convolut XXV, sign. 3281, cart. 1433. In the following references only the abbreviated form (AO), the number of the convolute and the date of the letter are provided.

⁵ AO, convolut XXV, letters of Wolfgang Hannibal from Rome to Salzburg (16 April 1721, 16 August 1721).

⁶ AO, convolut XII, letter of Sigmund Felix from Salzburg to Rome (27 April 1715).

⁷ Libretto *La ribellione d'Assalone*, A-Su, 4041.

⁸ AO, convolut XII, letter of Sigmund Felix from Salzburg to Rome (15 April 1717).

⁹ Arias from these operas are also the most likely candidates for the particular musical scores sent by the cardinal, because the same Teatro Capranica was the source of the later acquisition of *Astarto* in a setting by Giovanni Bononcini performed at Kromčříž.

¹⁰ AO, convolut XXV, letter of 26 November 1720. The rest of the message is illegible on account of the tight binding.

¹¹ Rainer, "Fürsterzbischof Harrach", 265.

death of the dowager empress.¹² In October of the same year he mentions the opera and “comedies in prose” (*comedi in prosa*).¹³ In a letter written in February 1721 Wolfgang reports that, despite the bad weather, Carnival has included many operas, comedies and other celebrations.¹⁴ The cardinal’s most important undertaking was producing the serenata *Scherzo festivo fra le ninfe di Partenope* by Domenico Sarro on the occasion of the reigning empress’s birthday in 1720.¹⁵ Unfortunately, the music of this serenata has been lost; only a printed libretto has been preserved. An important ancillary source, however, is the printed description of the celebration, which includes a remarkable depiction of an ephemeral *apparato* in the main hall of the Palazzo Reale.¹⁶ Wolfgang sent a detailed description of the preparations to his brother in a letter of 27 August 1720.¹⁷

The music-related correspondence continued even after the cardinal’s move to Moravia in 1722. There are unfortunately no direct records of it in the letters, but it may be assumed from several preserved scores of the oratorios that music was heard in the Brno bishop’s residence every week during Lent. Two of these scores – *Il trionfo della croce* by Giacomo Cesare Predieri and *Morte, e sepoltura di Christo* by Caldara – come originally from Salzburg, since they were written out by a local copyist, Johann Jacob Rott. The performances in Brno took place in 1730. The first oratorio mentioned above was performed in Salzburg before 1724, and the second later than that year (the librettos do not give the year of publication; approximate dates can be determined only by reference to the printer’s name). Italian oratorios were performed in Salzburg every Sunday of Lent in the cathedral, where the dean, Sigmund Felix Count Schrattenbach, was a prominent supporter. The minutes of a meeting of the Salzburg chapter in September 1727 even document Sigmund’s special request for a bonus payment to the Viennese court composer Antonio Caldara in respect of musical scores the Venetian had provided.¹⁸ It is of interest that one of the copies of the libretto *Morte, e sepoltura* from Salzburg is preserved in Ljubljana: it was undoubtedly brought there thanks to Sigmund Schrattenbach.¹⁹

Two other musical scores travelled in the opposite direction: they found their way from Brno to Salzburg, where they are preserved in the Mozarteum library. These are *La deposizione dalla croce* and *Christo nell’orto* by Johann Joseph Fux; the former work was

¹² He is referring to Eleonore Magdalene of Neuburg, widow of Leopold I, who had died on 19 January 1720. The operas performed were *Ginevra, principessa di Scozia* (Domenico Sarro) and *Teuzzone* (Francesco Feo). AO, convolut XXV, letter of Wolfgang Schrattenbach from Naples (23 February 1720).

¹³ AO, convolut XXV, letter of 29 October 1720. The opera mentioned is *Tito Manlio* by Carlo Francesco Pollarolo.

¹⁴ AO, convolut XXV, letter of 18 February 1721. One of the operas was *La fortezza al cemento* by Francesco Mancini.

¹⁵ The birthday of Empress Elisabeth Christine, wife of Charles VI, was celebrated on 28 August. An opera or serenata was given annually in Naples on this occasion.

¹⁶ Spáčilová, *Hudba na dvoře*, 53.

¹⁷ AO, convolut XXV, letter of Wolfgang Schrattenbach (27 August 1720).

¹⁸ Rainer, “Fürsterzbischof Harrach”, 265.

¹⁹ Semeniška knjižnica Ljubljana (SI-Lsk), AE 40/12. Another piece traceable to Sigmund Schrattenbach’s activity in Salzburg is the libretto for *Il finto Policare* (SI-Lsk, AE 61/5, music by Caldara, produced in Salzburg on 4 October 1724).

performed in Brno in 1729, the latter in 1731. The fact that the score of *La deposizione* originated in Brno is inferrable from the names of the singers, who belonged to the court ensemble of the Olomouc bishop; the place of origin of *Christo nell'orto* was worked out via an analysis of its copyists. Since both these oratorios were performed in Brno subsequent to Sigmund Schrattenbach's appointment as prince-bishop of Ljubljana, their acquisition must be attributed to someone else – perhaps the nephew of both brothers, Christoph Count Schrattenbach (1698–1771), who worked from 1731 onwards as a canon in Salzburg, where he was also appointed archbishop in 1753.

Contacts between Moravia and Ljubljana in the Late 1720s

The contact between the Schrattenbach brothers following Felix's appointment in Ljubljana in 1727 can be followed in detail via their recently discovered correspondence. This consists of forty-one letters spanning the period 1730–1736 that were sent by Wolfgang Schrattenbach to Ljubljana and are today housed in the local archdiocesan archive.²⁰ Their content deals in particular with ecclesiastical and social matters, as well as giving news about members of the extended family; other frequent topics are the weather and the deteriorating health of the bishop of Olomouc. In a letter dating from February 1731 Wolfgang writes that because of the brevity of the Carnival season no ball night would be held that year, but he was prepared “throughout the Lenten period to indulge the local nobility with [his] very fine oratorios”.²¹ Two weeks later he mentions “small music and game” (*kleine Musique und Spiel*) on the occasion of a visit from field marshal Joseph von Harrach.²² In a letter dating from early September of the same year Wolfgang mentions preparations for the celebration of his birthday, when he regularly hosted opera performances; that year, however, this project was complicated by the illness two of his musicians.²³

The year 1733 was dedicated to preparations for Sigmund's visit to Moravia (see below). In a letter from January of this year, Wolfgang mentions his friends who came from Vienna to see Italian operas that had recently begun to be performed in Brno by Angelo Mingotti's opera company.²⁴ In August, he wrote from his castle in Vyškov that

²⁰ Nadškofijski arhiv Ljubljana (SI-Lna), Škofijski arhiv, Škofje, sign. Šal/Šk., fasc. 5, Sigmund Schrattenbach 1728–1742. I owe thanks to Vladimír Mañas for his help with processing these sources. From this point onwards in the present text the letters are identified only by their dates.

²¹ Letter of 8 February 1731: “[...] und werde Ich statt des aussgelassenen fashings baal den hiesigen Adel durch die gantze Fasten mit haubt schönen Oratoriis bedienen.”

²² Letter of 22 February 1731: For that occasion the cardinal hosted a lunch for forty-two people; they were subsequently invited to dinner by the provincial governor, Maxmilian Kaunitz.

²³ Letter of 5 September 1731: “Schliesslichen befinde ich mich Gott lob zimlich wohlauf und erwarte viele Gäste, von meinen Musicis aber seynd mir zwey auff das hierohrts sehr grassierende fieber erkranket, ich verhoffe aber ihre genösung [...]” The opera in preparation was *Coronide* by Francesco Peli.

²⁴ Letter of 8 January 1733: “[...] zu anhörung d[er] hier producirenden haubtschönen Operen von Wien gekom[m]en seynd.” During the 1733 Carnival, the opera pasticcios *Argippo* and *Gli amori amari* by Antonio Costantini were performed; the performances took place in the temporary wooden theatre in the Estates riding hall.

so many visitors came for the summer celebrations and comedies that he could barely accommodate all of them.²⁵ He even mentions the Brno opera company in January of the following year, 1734 – their new opera was allegedly so beautiful that he was fully intending to see it.²⁶ Another source indicates that he rented a theatre box in Teatro della Taverna from Count Althann.²⁷

Interesting insight into the brothers' shared musical interests may be obtained from letters dating from November 1734. As usual, the cardinal was preparing an opera performance in Vyškov on the occasion of his name-day, namely *Alessandro nell'Indie* by Leonardo Vinci. This performance received unprecedentedly high attendance; there were more than one hundred guests (again, he mentions some of them by name). The main attractions were two virtuosos, the castrati Antonio Fornarini and Santo Lorenzini from Urbino, who had arrived from Italy shortly before the celebration (see Figure 1).²⁸ The Ljubljana bishop even lent them twenty-five ducats for travel expenses, for which his older brother wholeheartedly thanked him and sent the money back via the main postal office in Vienna.²⁹

Letters from the following years are preserved only incompletely, but even here occasional references to music can be found. On the feast of St Joseph (19 March) in 1735, the first mass celebrated by the cardinal's nephew Ferdinand Count Wildenstein took place at the Brno Minorites; the cardinal's court ensemble played here. The ceremony took forty-five minutes and was followed by a banquet (letter from 24 March 1735). In December of the same year, the bishop complained that due to deteriorating health he could not attend an opera at the Brno city theatre.³⁰ However, he still thoroughly enjoyed the banquets during

²⁵ Letter of 19 August 1733: “[...] bey haltung einer recht schön und divertisenten com[m]edie continuirlich mit neu- und neunnen Gästen, deren zu weilen so viele kom[m]en, dass ich sie zu logiren fast kein platz habe.” From another letter we know that the cardinal's “Hofstaat” alone numbered 170 persons.

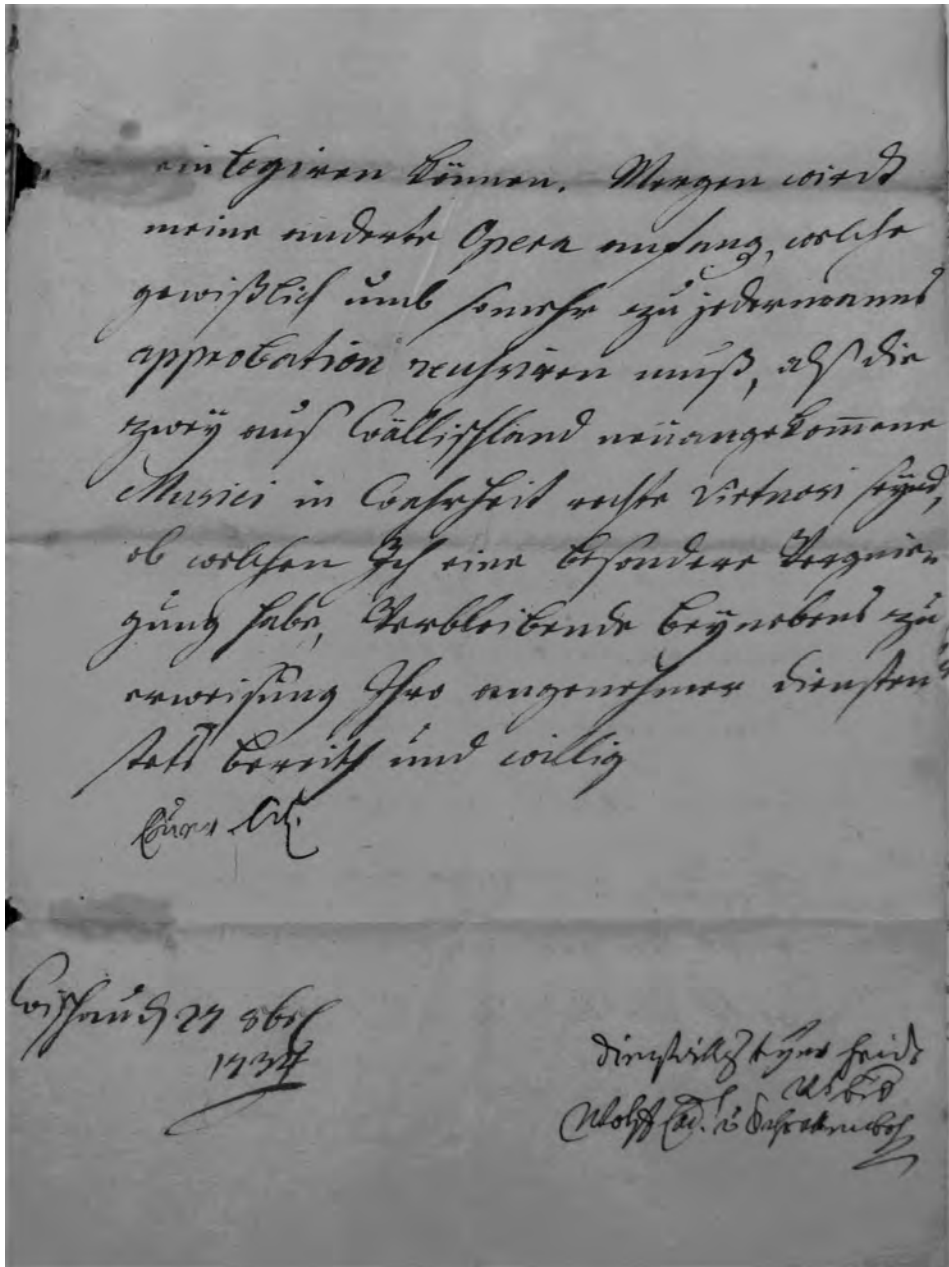
²⁶ Letter of 28 January 1734: “[...] weilen deren hiesigen Operisten hier bereits producirende anderte Opera dem Vernohmen nach über die massen schön seye, so werde ich gantz gewiss einmahl dahin gehen.” The opera mentioned here was *Argenide*, premiered two days earlier, on 26 January.

²⁷ Spáčilová, *Hudba na dvoře*, 97.

²⁸ Letter of 27 October 1734: “Morgen wird meine anderte Opera anfang, welche gewisslich um so mehr zu jedermannes approbation reusiren muss, als die zwey aus Wällischland neuangekommene Musici in Wahrheit rechte Virtuosi seynd, ob welchen ich eine besondere Vergneigung habe.” For more on both singers, see Spáčilová, “Soloists of the Opera Productions”, 265–266.

²⁹ Letter of 3 November 1734: “[...] e[uer] E[xcellenz] belieben hier 25 stuck dukaten zuempfangen welche von die meinen zwey Musicis vorgestreckte 1000 fl. Seyn sollen und bedanke mich hiemit nochmahls vor die Ihnen gethane vorschliessung.” The return of the loan is confirmed in a letter of 24 November 1734: “[...] vor welcher beliebige herschiessung meinen auff das reis gewesten zweyen Musicis mich hiemit nochmahls gantz dienst. bedanke [...].”

³⁰ Letter of 8 December 1735: “Die hier producirende Operen obwohlen Ich, wie schon vormahls geschrieben, nicht frequentire, sollen dem Vernehmen nach über die massen schön seyn.” The name of the opera is unknown.



einigen Tönen. Wegen wird
meine andrer Opera ausung, welche
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approbation reussieren muß, als die
zwey aus Wallisland zuangekommene
Musici in Consertio unser Virtuosi sind,
ob wolten Sie eine besondere Begün-
stung haben, hablicende Begünstung zu
erweisung des angestimmten Dienstes
Soll bereit und willig
Ihrer etc.

Wolfgang 27 Oct
1734

Direktor des Hofes
M. F. Schratzenbach

Figure 1

A letter from Wolfgang Hannibal Schratzenbach to Sigmund Felix Schratzenbach, dated 27 October 1734, which mentions two newly arrived Italian singers. SI-Lna, Škofijski arhiv, Škofje, sign. Šal/Šk., fasc. 5, Sigmund Schratzenbach 1728–1742.

the Carnival period, when he hosted “astonishing novelties” (*merkwürdigen Neuigkeiten*), and oratorios performed at his palace during Lent.³¹

Visits of the Ljubljana Prince-Bishop to Moravia and Librettos Preserved in Ljubljana

Among the most important part of the mutual culture-related contacts are Sigmund Felix Schratzenbach’s visits to Moravia. Two visits have been thus far documented, but it is possible that the two brothers met in person in Moravia more often (of course, they also used to meet in Salzburg where both of them held clerical offices in 1696–1728).

Sigmund’s first stay in Moravia took place in 1727. There is only one record documenting this fact – a note in the chronicles of the Piarist College in Kroměříž *Continuatio Annalium Domus Cremsiriensis ab Anno 1725*.³² According to this record, Sigmund Felix attended several ceremonial services, accompanying his older brother to the church of the Kroměříž Piarists, while he was staying in Moravia. These were specifically the feast of St John the Baptist (24 June), the Dedication of the Temple (25 October), the Visitation (2 July), the Assumption (15 August), the Holy Name of the Virgin Mary (12 September), and the feast of St Catherine (25 November). It is unclear, however, whether he was present on all these occasions. Regarding the fact that he is still referred to as the Salzburg dean in the chronicles, 14 July should be considered the *datum ante quem* of his visit. However, it is almost certain that together with other noble guests, he attended performances of three oratorios (or at least some of them) performed by Piarist students in cooperation with the Italians from the cardinal’s court.³³ This is attested to by a reference made by the rector of the college, Franz Ignaz Tschammler, to his acquaintance with the Ljubljana bishop – a reference made in connection to a dispute between the Piarists and the cardinal’s court in autumn 1728.³⁴

³¹ Letter of 24 March 1734: “[...] mir dermahlen zur grösten diversion meine all wochentliche recht schöne Oratoria.” Letter of 16 February 1736: “Werde aber durch diese gantze Fasten meine gewöhnliche Geistl. Oratoria halten.”

³² Národní archiv Praha, Department I, fond ŘPi – Piarists (40), book number 325.

³³ “Gratiam praeterea hoc eodem anno Ecclesiae nostrae multoties exhibuit Eminentissimus, dum eandem in Festo S. Joannis Bapt[istae], Dedicationis, B. Virginis Visitantis, in Coelos assumptae, S[anctissimi]mi Nominis, et S. Catharinae comitante tota Aula praesentia sua decoravit, Sacraque Purpura exornavit Pontificante bis sub Infula III[ustrissimi]mo et R[everen]dissimo Felice a Schratzenbach Decano Salisburgiensi fratre Eminentissimi, tertio vero etiam sub Infula R[everen]dissimo et III[ustrissimi]mo Comite a Cinsendorff Canonis Olomucensi Filio Supremi Cancellarii Aulici. Insuper Eminentissima sua Celsitudo tria oratoria musica per seminaristas nostros musicosque aulicos vere virtuosos, quia Italos, in ecclesia nostra produci fecit tempore vespertino circa horam sextam, quibus alte dicta Eminentia cum magna exterorum magnatum copia maiorique animi consolatione interfuit, quibus finitis non solum gratias egit, sed seminaristas [prae]posse insuper ob vocis suavitatem et canendi dexteritatem dilaudare studuit.” *Continuatio Annalium*, fol. 1v. I owe thanks to Jiří Kroupa for his help with processing the text.

³⁴ “Pro cuius rei veritate comprobanda testimonio mihi erunt celsissimus princeps et episcopus Labacensis [...]” *Continuatio Annalium*, fol. 12v. Cf. Spáčilová, *Hudba na dvoře*, 313.

Felix's second visit to Moravia took place in 1733, when Wolfgang invited him for the consecration of the new Minorite church of St Johns in Brno, which he could not perform himself due to his deteriorating health. This visit is described in detail in the chronicles of the Brno Minorite order.³⁵ The consecration ceremonies began on Saturday 20 July at 5:00 a.m. and lasted until 9:30 a.m., as by noon a solemn mass was to be celebrated to consecrate the church, as well as eight other masses on other newly consecrated altars. In the afternoon, a programme common for a festive occasion followed with sung vespers, a sacramental blessing, and litanies. The following day saw the beginning of the octave to celebrate the five-hundredth anniversary of the arrival of the order in Brno.³⁶ It is not documented precisely how long Sigmund stayed in Moravia, but it is certain that he left before 19 August, since a letter bearing this date, written from Vyškov to him by the cardinal, has been preserved.

During the time that the Ljubljana bishop stayed with his brother, he certainly attended some of the musical performances that the latter hosted at his residences. This fact is documented in a unique way by a number of librettos, most of them preserved as *unica*, in a collection of around three hundred Italian opera texts in the Semeniška knjižnica in Ljubljana.³⁷ At least some of these librettos are materials originating directly from the visit of 1733 described above (see Table 1).

Table 1

Librettos from Moravia in Semeniška knjižnica in Ljubljana

Title in Italian / German	Place and date of production	Call mark (language)
<i>Faramondo</i>	Kromčříž, 12 September 1729	AE 66/3 (It.)
<i>Antioco</i>	Kromčříž, 31 October 1729	AE 59/3 (It.)
<i>Astarto</i>	Kromčříž, 12 September 1730	AE 86/3 (It.) AE 65/4 (It.)
<i>Griselda</i>	Kromčříž, 31 October 1730	AE 60/1 (It.)
<i>Argippo</i>	Brno, Carnival 1733	Z.VII.6/3 (It./Ger.)
<i>Sant' Elena al Calvario</i>	Brno, Lent 1733	Z.VII.2/13 (It.)
<i>Giasone / Jason</i>	Kromčříž, summer 1733	AE 85/1 (It.) AE 85/2 (It.) AE 69/3 (Ger.)
<i>Il Demetrio / Demetrius</i>	Kromčříž, 12 September 1733	AE 86/4 (It.) AE 69/1 (Ger.)
<i>Ezio / Aëtius</i>	Kromčříž, 31 October 1733	AE 85/5 (It.) AE 69/2 (Ger.)

The collection includes fourteen preserved librettos of eight operas and one oratorio. The operas *Ezio*, *Il Demetrio* and *Giasone* appear in two versions: the original Italian text and a German translation. It was common at the Olomouc bishop's court as elsewhere in

³⁵ *Manuale*, Moravská zemská knihovna, Rkp. Mn 60.

³⁶ Mañas, "Přítahovat hudbou".

³⁷ On this collection, see Kokole, "Italian Operas in Ljubljana", 270–275. This article also contains a catalogue of the librettos on pages 278–287.

German-speaking areas to print librettos in both these languages, so that guests could make a choice between them to suit their own preferences. The librettos of *Faramondo*, *Astarto*, *Giasone*, *Argippo* and *Sant'Elena* are unique: no examples have been found anywhere other than Ljubljana. Moreover, *Sant'Elena al Calvario* is the only known Brno oratorio from the year 1733. For these reasons, the collection is of great importance for the musical history of Moravia.

All the works mentioned above were commissioned by Cardinal Schrattenbach – with one exception: the opera *Argippo*, performed at the 1733 Carnival in Brno by Mingotti's Italian company and sponsored by Michael Hermann Joseph Count Althann. The number of pieces from the year 1733 corresponds to the hypothesis advanced above: that Sigmund brought the librettos – or at least those performed during the first half of the year – with him when he came. Librettos dating from 1729 and 1730 and the autumn of 1733 could have been the object of postal exchange. There are pencilled annotations inscribed in one of the examples of the libretto *Giasone* that testify to someone's personal attendance at a performance of the opera: a note is made of the instrumentation for all the arias and *recitativi accompagnati* (“Violini”, “Corni e oboè”, “Trombe” etc.; see Figure 2). It is particularly interesting that the serenata *Giasone*, performed in the summer of 1733, makes an exception to the regular rhythm of two opera performances per year that was normal for the Olomouc bishop's court. Its staging could perhaps have been a mark of respect towards a beloved younger brother and his love of music.

Italian Opera Companies in Transit between Moravia and Ljubljana

The connection established by the Schrattenbach brothers was not the sole shared link between Ljubljana and the Czech Lands during the first half of the eighteenth century. Another link arose from the travels of Italian opera companies active in the Kingdom of Bohemia since 1724, when the impresarios Antonio Maria Peruzzi and Antonio Denzio began their activities in Prague.³⁸ The former moved as early as spring 1725 to Wrocław (Ger. Breslau), where Italian opera performers were active until 1734.³⁹ The third operatic centre in the Czech Lands was Brno.⁴⁰ Here, the impresario Mingotti began his activity in autumn 1732 in the riding hall's wooden theatre built specifically for this purpose (Teatro alla Cavallerizza); one year later, the performances were moved to the city's newly adapted Teatro della Taverna.⁴¹ During the summer members of Italian opera companies performed in the theatre of Count Franz Anton von Rottal's palace in Holešov.⁴² Mingotti stayed in Brno until the end of the 1736 Carnival; he subsequently moved via Vienna to

³⁸ Freeman, *Opera Theater*.

³⁹ Borchardt, “Geschichte der italienischen Oper”; Spáčilová, “Počátky opery ve Slezsku”.

⁴⁰ Spáčilová, *Catalogue*.

⁴¹ Havlíčková, *Berufstheater in Brünn*.

⁴² Jurášková and Spáčilová, *Italská opera na holešovském zámku*.

Figure 2

Handwritten comments on instrumentation in the libretto *Giasone* (Kroměříž, 1733), SI-Lsk, AE 85/1



Graz, where his brother Pietro had been working as an operatic impresario since spring 1736.⁴³ Both Mingottis also travelled later to Ljubljana (1740–1742).⁴⁴

Early operatic life in Ljubljana has been mapped in multiple studies by Metoda Kokole;⁴⁵ for this reason the present study summarizes only the most important facts. The oldest-known opera to date is *Il Tamerlano*, performed in autumn 1732 in the palace of the territorial governor, Franz Anton Siegfried Thurn-Valsassina.⁴⁶ The music was composed

⁴³ The exact date of Angelo Mingotti's retirement from Vienna to Graz is mentioned in Perutková, *Der glorreiche Nahmen Adami*, 205.

⁴⁴ Müller von Asow, *Angelo und Pietro Mingotti*; for details, see Kokole, "Mingotti Opera Company"; or Kokole, "Two Operatic Seasons". For other possible productions by Mingotti outside Graz, see also Kokole, "Italijanska opera v notranjeavstrijskih središčih".

⁴⁵ Kokole, "Italian Operas in Ljubljana"; Kokole, "Italijanska opera v notranjeavstrijskih središčih"; Kokole, "Earliest Operas in Ljubljana"; Kokole, "Najzgodnejše opere na Slovenskem"; and Kokole, "Mingotti Opera Company".

⁴⁶ Libretto, SI-Lsk, ZIV 1/3. For further analysis, see Kokole, "Earliest Operas in Ljubljana", 60–66.

by Thurn-Valsassina's *maestro di cappella*, Giuseppe Clemente Bonomi.⁴⁷ In the ensuing Carnival of 1733 the auditorium of the Landhaus hosted *Euristeo* by Johann Adolf Hasse.⁴⁸ This opera was performed together with two intermezzos, *Li Birbi* by Michele Fini (named Nicolò Fini in the libretto) and an anonymous *La Contadina*, perhaps composed by Hasse.⁴⁹ While *Il Tamerlano* may be considered a private performance for the nobility (the composer as well as two of the singers were members of Thurn-Valsassina's court ensemble), *Euristeo* was already a product of the *teatro impresariale* system: the theatre was open to the public, and the performing company apparently accepted liability for the commercial risk.

With regard to contact with Moravia, it is noteworthy that of the ten singers who performed in the operas mentioned above,⁵⁰ six were members of Italian opera companies active in Prague, Wrocław and Brno either before or after these events.⁵¹ The most interesting personality among these singers is perhaps the tenor Giuseppe Nicola Alberti (Cisseo in *Euristeo* 1733). He came from Padua, and his first stage appearances occurred in the second half of the 1720s in Wrocław and Prague. He subsequently returned to Italy, where, among other things, he sang in 1730 in the first known *stagione* of the Mingotti family in Vicenza. In 1733 he performed at three different locations: at the Ljubljana Carnival in the opera *Euristeo*; in the spring in Padua in the opera *Gli eccessi della tirannide gelosa*, for which he also composed the music; and in August in Trieste in *L'Eggeste*.⁵² The librettos of the latter two operas are currently housed in the library of the Kroměříž palace; they were apparently brought to Moravia by Alberti.⁵³ From autumn 1733 he was engaged by Angelo Mingotti as a singer in Brno; he remained there until the Carnival of 1736. Alberti also worked in Holešov as musical director (*maestro di musica*) for Count Franz Anton Rottal. At the latter's court he wrote several operas,⁵⁴ and records in local church registers

⁴⁷ The soloists were the following: Giuseppe Cabbati, Rosa Poshin (both of them “attuale virtuosi di Sua Ecc.za il Conte della Torre”), Carlo Amaini, Maria Cittadini and Paolo Vida. On Bonomi, see also Kokole, “Bonomi, Giuseppe Clemente”.

⁴⁸ Librettos: SI-Lsk, AE 45/5; I-Mb, Racc.dramm.3621. The singers were the following: Giuseppe Nicola Alberti, Barbara Bianchi, Marina Cittadini, Madalena Carrara, Paolo Vida and Chiara Orlandi. For further analysis, see Kokole, “Najzgodnejše opere na Slovenskem”, 240–243.

⁴⁹ Librettos of the intermezzos *Li Birbi* and *La Contadina* containing only the title page and the names of the soloists, Anna Isola and Carlo Amaini, are bound in with a copy of *Euristeo* in I-Mb, Racc.dramm.3621. *Li Birbi* (sung by Anna Isola and Domenico Cricchi) was premiered at the Carnival of 1732 in Venice. *La Contadina* was premiered in 1728 in Naples; the Ljubljana production was preceded by ones in Venice Sant'Angelo (Isola and Cricchi, autumn 1731) and Trieste (Isola and Amaini, 1731; incorrectly dated 1721 on the title page). Sartori, *I libretti italiani*, cat. nos. 4100, 4101, 6264, 6265, 6266.

⁵⁰ In alphabetical order: Giuseppe Nicola Alberti, Carlo Amaini, Barbara Bianchi, Madalena Carrara, Maria Cittadini, Giuseppe Cabbati, Anna Isola, Chiara Orlandi, Rosa Poshin and Paolo Vida.

⁵¹ Biographical information about the singers discussed below is taken (except for the main literature, i.e. Freeman, *Opera Theater*; and Sartori, *I libretti italiani*) from my as yet unpublished catalogue (Spáčilová, *Catalogue*).

⁵² Sartori, *I libretti italiani*, cat. nos. 9419, 8624, 8669.

⁵³ *L'Eggeste*: CZ-KRa, N/a IX/2 95, adl.3; *Gli eccessi*: CZ-KRa, N/a IX/2 95, adl.10.

⁵⁴ *Amore e pace* (1734), *Astianatte* (1735), *Venere placata* (1735).

document his residence there, together with his wife, until October 1736.⁵⁵ In autumn 1736 Alberti was engaged as a singer by the company of the Mingotti brothers in Graz, where his opera *La fede ne' tradimenti* had been performed in spring of the same year.⁵⁶ In 1742 he appeared again on stage in Ljubljana, among other places. His last appearance was in 1749 in Venice.

Alberti's regular singing partner was the mezzo-soprano Chiara Orlandi (Glaucia in *Euristeo* 1733). Her birthplace was Mantua – which is how she received her nickname of “La Mantoanina”. Her career began in 1717 in Venice, and she later sang in Ferrara, Vicenza and other places. As a favourite singer of Vivaldi, she appears as “Orlando” on the title page of the satirical treatise *Il teatro alla moda* by Benedetto Marcello (Venice, 1720). In 1725 Vivaldi recommended her for Prague, but she actually initiated her transalpine career in Wrocław, where she stayed until 1729, together with her husband Gaetano (like Alberti, she spent a single season in Prague). From 1729 to 1732 she performed in Venice, and, following an engagement in Padua, she accompanied Alberti via Ljubljana and Trieste to Brno, Holešov and Graz. At the time of her second period spent north of the Alps she was apparently already widowed.

The falsetto singer Paolo Vida (Andronico in *Il Tamerlano* 1732 and Ormonte in *Euristeo* 1733), a native of Capo d'Istria (today Koper/Capodistria in Slovenia), sang from 1716 onwards in various Italian cities. He went to Prague with Peruzzi and Denzio's original company in 1724. He worked in Wrocław during the following season, where he collaborated with Alberti and Orlandi; he subsequently returned to Prague, and also sang in chamber music performances in Kuks. He later returned to Italy; for instance, in 1730 he cooperated with Alberti in Antonio Mingotti's company in Vicenza. In 1733, both singers met in Trieste, performing *L'Egese*. In addition to his operatic career, Vida was also employed between 1720 and at least 1754 as a singer at the ducal church of San Marco in Venice.

Like Vida, Barbara Maria Bianchi from Genoa was a member of Denzio's first Prague company. She came to Bohemia in 1724 accompanied by her father Francesco, who died in October 1725 in Kuks. Although she intended to stay in Prague for three years, she eventually left Prague and moved to Wrocław because of a love affair with Baron von Selb; she sang there from autumn 1727 until summer 1730.⁵⁷ During the Carnival of 1731 she was a member of Angelo Mingotti's company in Vicenza; she later sang in some smaller Italian cities. Aglatida in Hasse's *Euristeo* was her last role: on 31 January 1733 she died in Ljubljana at the age of only twenty-one.⁵⁸ The loss of its *prima donna* inevitably brought about an interruption in the performances of this opera (and perhaps the end of this Italian *stagione* in Ljubljana).

The last-named pair of singers appeared in Moravia over a longer time span than

⁵⁵ Spáčilová, “Soloists of the Opera Productions”.

⁵⁶ This was a pasticcio formed from arias by Italian masters plus one aria by Ignaz Beyer. The opera was performed together with an anonymous *Ipermestra* between March and May 1736. Batchvarova Schweitzer, “Mingotti Opera Company”, 39–40.

⁵⁷ Freeman, *Opera Theater*, 303–304.

⁵⁸ Škerlj, *Italijansko gledališče v Ljubljani*, 148.

that of their Ljubljana engagement. Count Thurn-Valsassina's "virtuoso" Cabiati, who sang the title role in *Il Tamerlano*, is undoubtedly identical with the Giuseppe Gabiati who appeared in 1738 in Vicenza singing the role of Andronico in the opera *Il Bajazette*, which is merely an alternative name for *Tamerlano*. In the autumn of the same year he performed in Holešov; apart from that, he was engaged in Brno during the 1738/1739 season. In Holešov he also performed in operas staged during July and October 1739: in the libretto of *Sesostri, rè d'Egitto* he is identified as "a Venetian" (*ein Venetianer*). In autumn 1739 he was engaged by Pietro Mingotti in Graz for the opera *Lucio Papirio dittatore* (its title role sung by Giuseppe Nicola Alberti). After this engagement all traces of him disappear.

In contrast, the intermezzo singer Anna Isola from Genoa came to Brno via Graz, where she had formed a comic pair with Pellegrino Gaggiotti lasting from autumn 1737 until Easter 1739. In Brno the pair were engaged for intermezzos during the season 1739/1740; they subsequently returned to Italy.

What remains unclear is who performed the role of impresario (i.e. the company director) in Ljubljana for the staging of *Euristeo*. It might have been Pietro Mingotti – this hypothesis is supported by the fact that singers were engaged who later appeared either with his brother in Brno or with his own company in Graz.⁵⁹ The Mingotti family activities began in 1730 in Vicenza with a production of the opera *L'amor della patria*, whose dedication was signed by the impresario Antonio [!] Mingotti.⁶⁰ This Antonio's relationship to Angelo and Pietro is unclear (unless it is a printer's error): his name is not found in any later sources. In the 1731 Carnival the librettos were already being signed by Angelo Mingotti; the soloists include some of the names given above.⁶¹ Angelo subsequently moved to Prague, as documented in his letter of 2 April 1732, in which he, as a representative of "a sizable Italian opera company, which is ordinarily located in the city of Prague",⁶² asked the Leipzig City Hall for permission to perform operas during the following autumn season. Instead of opting for Leipzig, however, he subsequently left for Brno, where he began performing in the riding hall on 13 October 1732. His ensemble consisted of singers formerly attached to Denzio, who at that time was already experiencing great financial difficulties. It is not known what his brother Pietro was doing concurrently, for there is no mention of him in any of the documents from Prague or Brno. It is therefore possible that Pietro was attempting to establish his own company in Ljubljana in January 1733 (unless the impresario was one of the singers, which was also common practice at that time).

⁵⁹ This possibility is also suggested in Theobald, *Die Opern-Stationen*, 18.

⁶⁰ This libretto is in the private collection of Rainer Theobald. The listed artists include Giuseppe Alberti and Paolo Vida, supported, among others, by Anna Maria Peruzzi and Teresa Peruzzi, *detta la Denzia*. See Theobald, *Die Opern-Stationen*, 16.

⁶¹ Barbara Bianchi, intermezzi by Anna Isola and Giovanni Micheli.

⁶² Letter of 2 April 1732: "[E]iner ansehnlichen Compagnie Italienischer Operisten, welche ordentl. in der Stadt Prag befindlich [...]."

The Exchange of Musical Repertoire

With regard to repertoire, a direct exchange between Moravia and Ljubljana occurs in the case of Hasse's intermezzo *La Contadina*, performed during Carnival 1733 in Ljubljana and in July 1735 in Holešov (see Figure 3).⁶³ Since this intermezzo was performed together with the opera *Astianatte* by Giuseppe Nicola Alberti, who was certainly resident in Holešov at that time, it is highly probable that these were music materials acquired from Ljubljana. It is unfortunately impossible to investigate the relationship of these two settings in greater detail, since only the title and cast list have been preserved from the Ljubljana libretto of *La Contadina*.

Regarding the Schrattenbach brothers' shared contacts, it is important to mention the opera *Bajazet*, performed in Kroměříž on the occasion of Bishop Schrattenbach's name-day at the end of October 1728. Unfortunately, only a German-language version of the libretto has been preserved. The music of the opera has been attributed to Francesco Gasparini; however, the staging was not a revival of Gasparini's first opera based on this libretto, which was performed under the title of *Tamerlano* in Venice in 1711: it was a revival of his second version performed under the name of *Bajazet* in Reggio Emilia in 1719 (text adapted by Ippolito Zanelli). Since the anonymous *Tamerlano* performed in Ljubljana (1732) used the libretto of the first version dating back to the year 1711, no obviously shared features have been found.

Regarding the fine network of interpersonal relationships, it is also relevant to investigate other individual librettos for the possibility of shared "travelling" arias (*arie di baule*) that the singers would have sung both in Ljubljana and in Moravia. It is a well-known fact that the repertory of travelling Italian companies consisted to a great extent of pasticcios, where singers were allowed to sing arias they had learnt in other operas.⁶⁴ The arias contained in the Moravian librettos include several ones previously performed in Ljubljana, particularly in the opera *Euristeo* performed at the Carnival of 1733. These include notably "Scherza il nocchier talora" (*Il Demetrio*, Kroměříž 1733, later used in *Penelope la casta*, Brno 1739) and "Che mi giova esser regnante" (as "Che mi giova esser costante", *Venere placata*, Holešov 1735). In both instances, however, the arias were taken from librettos in which they had already been included in Moravian productions – so, in fact, these arias were included in *Euristeo* as comparable insertions.

The only candidate for a direct connection could be the aria "Che mi giova esser regnante". In the Ljubljana *Euristeo* this was sung by Giuseppe Nicola Alberti, who is subsequently identified as the author of the music for the entire opera *Venere placata* performed in Holešov in 1735. Additionally, it was probably Alberti who had the idea of using the aria "Con dolce tuo riposo" from the Ljubljana *Euristeo* (sung by Maria Cittadini) in the pasticcio opera *La pravità castigata* performed in Brno during the 1734 Carnival. The aria belongs there to the role of Don Giovanni, taken by Rosa Cardini, whereas Alberti sang that of Don Alvaro. The poetic texts are slightly different (see Table 2), but it is highly

⁶³ The libretto for *La Contadina* (Holešov 1735) survives in the private collection of Rainer Theobald in Berlin. The singers for this intermezzo were Cecilia Monti and Bartolomeo Cajo.

⁶⁴ Spáčilová, "Das Pasticcio"; Kokole, "Italijanska opera v notranjeavstrijskih središčih".



Figure 3
Title page of the libretto *La Contadina* (Holešov, 1735), Berlin, Rainer Theobald's private collection, without shelfmark

likely that their music was the same.⁶⁵ Unfortunately, the state of the preserved sources (especially the missing librettos from the beginning of this Italian operatic *stagione* in Brno) does not permit any more precise conclusions regarding the “travelling” arias.

Table 2

A comparison of the aria texts

<i>Euristeo</i>, Ljubljana 1733 (III/3, Maria Cittadini)	<i>La pravità castigata</i>, Brno 1734 (II/9, Rosa Cardini)
Con dolce tuo riposo Pensa all'amata sposa, L'abbraccio coll desio; Già solo il vanto è mio E paventar non sò. Ti vedo in sen gli ardori, In fronta i bei sudori Che un fato avventuroso, Mai più iradir non può.	Per dolce tuo riposo Pensa, che non hai sposo: è vano il tuo dolore Il Rege è a mio favore E paventar non sò. In vano tu sospiri Lagnandoti deliri: Che un fallo avventuroso Farmi terror non può.

Conclusions

Music-related links between Moravia and Carniola in the Baroque period were at their most intensive in the 1730s. Their main protagonists were the Schrattenbach brothers, who exchanged librettos and musical scores, recommended singers, provided each other with information about new pieces of music, and much more. A tangible outcome of their shared love of music is the unique collection of Moravian librettos in the Semeniška knjižnica in Ljubljana. These librettos, as well as the correspondence preserved in the archdiocesan archives in Ljubljana, allow a more precise insight especially into music at the court of the bishop of Olomouc, Cardinal Wolfgang Hannibal Count Schrattenbach. Unfortunately, no information regarding musical life at the court of the prince-bishop of Ljubljana, Sigmund Felix Count Schrattenbach has to date been found.

Another form of bilateral contact occurred with regard to the Italian opera companies that initiated their activities in Ljubljana and Brno at about the same time: in 1732 and 1733, respectively. These companies consisted essentially of singers collaborating with impresarios from the Mingotti family, who thereby became the most prominent personalities promoting Italian opera in the peripheral areas of the Habsburg lands. On the basis of travels by vocal soloists across Europe, it is possible to investigate particular instances of repertoire exchange between Moravia and Ljubljana. While the insufficient quantity of musical materials prevents us from investigating these relations in greater detail, it can already be taken as certain that the two regions had a great deal in common, and that the subject needs to be considered from a wider perspective.

⁶⁵ In the original Prague version, with music by Antonio Caldara, the aria “Se sperì d’aver me” appeared in this place. See Spáčilová, *Catalogue*.

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GLASBENE POVEZAVE MED MORAVSKO IN SLOVENSKIMI DEŽELAMI V OBDOBJU BAROKA

Povzetek

V dobi tako imenovanega baroka sta bili Moravska in del Notranje Avstrije, predvsem Kranjska, obrobni deželi Habsburške monarhije s pretežno slovanskim prebivalstvom. V dvajsetih in tridesetih letih 18. stoletja viri beležijo zanimivo povezavo teh dežel na področju glasbe, predvsem italijanske opere. Za to sta bila zaslužna predvsem brata grofa Schrattenbach, ki sta takrat vodila škofiji v Olomucu in Ljubljani, Wolfgang Hannibal (1660–1738) in Sigmund Feliks (1679–1742). Bila sta velika ljubitelja glasbe, kar razberemo iz njenega dopisovanja. Ohranila se je korespondenca iz let 1714–1721, iz časa, ko je Wolfgang Hannibal bival v Italiji (najprej v Rimu ter med 1719 in 1721 v Neaplju) in Sigmund Felix v Salzburgu. Naslednja skupina pisem izhaja iz let 1730–1736, ko je bil starejši brat na Moravskem in mlajši v Ljubljani. V pismih si poročata o glasbenih dogodkih, iz njih pa razberemo tudi, da sta si pošiljala glasbeno gradivo, med drugim note. Wolfgang je mlajšemu bratu na primer pošiljal librete oper in oratorijev, ki so jih izvedli v njegovih rezidencah v Kroměřížu, Vyškovu in Brnu. Skupaj 14 tiskanih besedil (osem opernih in eno oratorijsko; nekateri so unikati) se je ohranilo v Semeniški knjižnici v Ljubljani. Poleg tega je Sigmund Feliks v letih 1727 in 1733 obiskal Moravsko in leto zatem (1734) je osebno posredoval za zaposlitev dveh italijanskih pevcev iz Urbina – Santa Lorenzinja in Antonia Fornarinija – v kapeli starejšega brata.

Nadaljnje glasbene povezave med Moravsko in slovenskimi deželami izkazujejo gostovanja italijanskih potujočih opernih skupin. V čeških deželah so bile prisotne od leta 1724 (na Moravskem med 1732 in 1740), v Ljubljani pa sta dokumentirani sezoni v letih 1732 in 1733; večina pevcev je prihajala iz opernih skupin impresarijev iz družine Mingotti. Od skupaj desetih jih je šest predtem zabeleženih v predstavah italijanskih oper v Pragi, Vroclavu in Brnu. Najzanimivejša oseba je bil tenorist in skladatelj Giuseppe Nicola Alberti, ki je sodeloval v predstavah v vseh že omenjenih mestih ter tudi v Holešovu. Ostali s predstavami na češkem povezani pevci v Ljubljani so bili Chiara Orlandi, Paolo Vida, Barbara Maria Bianchi, Giuseppe Gabbiati in Anna Isola. Skupaj s pevci je potoval tudi glasbeni repertoar, ne le operne arije, temveč celotna dela, kot na primer intermezzo *La Contadina* Johanna Adolfa Hasseja, ki je bil najprej leta 1732 izveden v Ljubljani in nato leta 1735 še v Holešovu. Čeprav nezadostno ohranjeni glasbeni viri ne dopuščajo podrobnejše analize odnosov, lahko z gotovostjo trdimo, da sta imeli obe geografski področji mnogo skupnega in ju je treba obravnavati v širšem kontekstu.