

Placidus Partsch, the *Liedersammlung für Kinder und Kinderfreunde* and Mozart's Last Three Songs¹

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The *Liedersammlung für Kinder und Kinderfreunde am Clavier* (Vienna: Ignaz Alberti, 1791) is the first collection of children's songs published in Vienna, and is the publication for which Mozart composed his final three lieder (K. 596-8).² At least ten other composers participated in this large-scale project, comprising four volumes, each representing a season of the year.³ The composers included Viennese musicians of distinction in 1791: Mozart, Wenzel Müller (Kapellmeister at the Theater in der Leopoldstadt), Johann Wanhal, and probably Leopold Hofmann, Kapellmeister at the Cathedral of St. Stephan. Each of the two surviving volumes, devoted to spring and winter, contains exactly thirty songs, suggesting that the entire set would have included some 120 songs.

One of the decisive individuals behind this project, the editor and poet Placidus Partsch, whose name appears on the dedication page printed in the *Frühlingslieder*, has remained shrouded in mystery to musicological investigators. Otto Erich Deutsch referred to him merely as an "unbekannten Amateur."⁴ As late as 1980, Renate Schusky⁵ had found no further information on Partsch, but offered the dubious proposition that he might be Franz Xaver Partsch, a composer from Dux (now Duchcov, Czech Republic, b. 30 January 1760, d. Prague, 6 April 1822), who spent most of his career in Prague and who would soon publish his *12 Lieder für das schöne Geschlecht, mit Melodien* (Prag: Verfasser, 1792). Schusky never explained how the poet Partsch, who composed no music in the Viennese *Liedersammlung*, could transform himself in one year into a composer in Prague. After Schusky's study, few scholarly discussions of the *Liedersammlung* even bother to mention Partsch (see below). Moreover, because scholars

¹ The present article first appeared as "Placidus Partsch, die *Liedersammlung für Kinder und Kinderfreunde* und die letzten drei Lieder Mozarts," in *Acta Mozartiana* 59/1 (2012): 5-24. I would like to thank Dr. Michael Lorenz for locating some important publications, for finding and reviewing Partsch's *Adelsakt* in the Austrian State Archives, and for his enlightening conversations about Placidus Partsch and various archival and ecclesiastical matters for which his expertise is unmatched. Dr. David Black also brought two important sources to my attention (see below).

² Wolfgang Amadeus Mozart, "Lieder, mehrstimmige Gesänge, Kanons." In *Neue Ausgabe Sämtlicher Werke*, Serie III, Werkgruppe 8, ed. Ernst August Ballin (Kassel: Bärenreiter, 1963). Ballin never discusses Partsch in the *Kritische Berichte* but refers to the "editor of the first print" ("Herausgeber der Erstdrucks") in passing on p. 159.

³ Partsch's dedication of the set was printed in the *Frühlingslieder* (see Figure 4), where he dedicates "these four booklets" ("diese vier Bändchen"), and hence seems to indicate that all four volumes were published.

⁴ Otto Erich Deutsch, "Zur Geschichte der Frühlingslieder." In Wolfgang Amadeus Mozart, *Drei Lieder für den Frühling* (Wien: Herbert Reichner, 1937) [not paginated].

⁵ Renate Schusky, "Illustrationen in deutschen Liederbüchern für Frauen und Kinder." In *Die Buchillustration im 18. Jahrhundert: Colloquium der Arbeitsstelle 18. Jahrhundert, Gesamthochschule Wuppertal. Universität Münster* (Heidelberg: Carl Winter, 1980), 328.

never analyzed the *Liedersammlung* beyond the three songs composed by Mozart, we lack even a basic understanding of the context of the songs. That context would lead directly to individuals like Partsch.

While there is much that remains unknown about Placidus Partsch's precise role in producing the *Liedersammlung*, he can be identified and his distinctive career outlined.⁶ A number of publications have mentioned him, starting in the early nineteenth century and continuing through 1989. Certain aspects of his career offer possible connections to Mozart's situation in 1790 and 1791, suggesting directions for further research needed to illuminate the circumstances of the commission of Mozart's last three songs and the composer's activity and aspirations in the final year of his life.

Placidus Aloysius Thomas Engelbert Partsch was a teacher, poet, humanities scholar and Catholic priest, who held various positions as a canon throughout his impressive career in the church: he served as chaplain, cathedral rector, archdeacon, vicar capitular, mitered prelate, consistorial assessor, and school superintendent for the Brno Episcopal diocese. Partsch apparently had a strong interest in childhood education during his entire working life. He later established and directed the Pension Institute for the Widows and Orphans of Teachers in Moravia and Silesia, which survived until World War II⁷ along with his Adelstern Mass foundation to support continued church services (Adelstern was the name he took when he was ennobled in 1811).

Another significant person in the production of the *Liedersammlung* was the publisher Ignaz Alberti (1760-94), an engraver and book dealer.⁸ By 1791, Alberti had a thriving publishing business and numerous large-scale projects in process. He had not ventured much into publishing music however, although he had created engraved illustrations for Artaria,⁹ a leading Viennese music publisher, and he collaborated on

⁶ Two cards for Alois Engelbert Partsch von Adelstern exist in the Portheim-Katalog. The original file cards of Max von Portheim are located in the Wienbibliothek im Rathaus, as well as the microfiche edition, shelf mark Portheim-Katalog, Personen, Wien, 1987. These cards provide a number of important printed citations and references to Partsch's various positions. Portheim apparently did not know that Alois Engelbert Partsch was in fact Placidus Partsch.

⁷ Anonymous, "Mährisch-Schullehrer-Witwen und Waisen-Versorgungs-Institut zu Brünn in Mähren," *Vaterländische Blätter für die österreichischen Kaiserstaat* 21 (12 March 1814): 121-23.

⁸ For some recent publications on Alberti, see my "Newly-identified Engravings of Scenes from Emanuel Schikaneder's Theater auf der Wieden 1789-1790 in the *Allmanach für Theaterfreunde* (1791)." In *Theater am Hof und für das Volk. Beiträge zur vergleichenden Theater und Kulturgeschichte. Festschrift für Otto G. Schindler zum 60. Geburtstag*, ed. Brigitte Marschall (Wien: Böhlau, 2002), 343-69. Also see Ursula Kohlmaier, "Der Verlag Franz Anton Schramble" (PhD dissertation, Universität Wien, 2001). While Johanna Senigl offers the first broad overview of Alberti's career based on archival sources, her article contains some errors and misattributions of those sources. Senigl, like some other scholars, confuses Ignaz Alberti with the engraver Ignaz Albrecht, and her list of Alberti's publications is understandably incomplete. In her discussion of the *Liedersammlung*, Senigl never mentions Partsch, and asserts that Alberti commissioned Mozart to compose his three songs, a claim made without supporting evidence. See Johanna Senigl, "Ignaz Alberti, privil. Buchdrucker, Buchhändler und akad. Kupferstecher. Samt Bibliographie seines Lebenswerkes," *Mitteilungen der Internationalen Stiftung Mozarteum* 49 (2001): 102-25.

⁹ The words "I. Alberti Sc[ulpsit]." appear on the engraving of the cover of Antonio Capuzzi, *Sei Quartetti, Op. 11* (Wien: Artaria, n.d.), copy in Wienbibliothek im Rathaus, Musiksammlung, M. 13858 a 1123 (second edition).

publishing an older keyboard method book in the same year as the *Liedersammlung*.¹⁰ Alberti's role in producing the *Liedersammlung* comes at a key point in his short but productive career. Much has been made of his connection to Mozart through their common Masonic Lodge. Yet these volumes have little trace of Freemasonry in them; other poetic and pedagogical aims dominate the collection, more consistent with Partsch's interests. It is Partsch and not Alberti who humbly dedicated the volumes to the archduke and archduchess of Austria. The hypothesis of Partsch's central role in the project is supported further by a review of his career, in which he emerges as a man of significant initiative, enterprise, achievement and character, and someone distinctly suited to shape the *Liedersammlung* of 1791.

Partsch's Origins and Early Life

Partsch's origins were modest. According to his *Taufschein* prepared for Brno and dated 25 May 1811 (see Figure 1), Partsch was born and baptized on 12 October 1757 in Sternberg, Moravia (today, Šternberk, Czech Republic).¹¹ He was a commoner, the son of Sebastian and Anna Paulina Partsch; Sebastian was a master locksmith (*Schlossermeister*). Master weaver Thomas Grosmann and Catharina Koenig were the godparents. Aloysius Doleator baptized the child, hence the given names Aloysius Thomas. Grosmann's profession reveals the thriving economic base of Sternberg's wealth in the second half of the century: textiles.

¹⁰ Franz Xaver Rigler, *Anleitung zum Klavier für musikalische Lehrstunden von Franz Rigler, öffentl[icher] Tonlehrer der k[öniglichen] Haupt-Nationalschule zu Pressburg. Erster Theil. Zweite Auflage. Preßburg, bey Johann Schauff, und bey Ignaz Alberti in Wien 1791* [RISM, R 1698].

¹¹ This document is contained among Partsch's survival materials in the Archiv biskupství brněnského, fond Kapitula sv. Petra a Pavla v Brně, inv. č. 172, sg. II B—Osobní spisy kanovníků—Alois Partsch z Adelsternu, kart. 58. [= Diocesan Archive of the Brno Bishopric, Archives fund St. Peter and Paul Chapter Brno, inv. N. 172, Sg. II. B – Personal documents of the capitularies, Alois Partsch von Adelstern, Karton 58.] I wish to thank Michaela Freemanova for her help in contacting the Brno Bishopric archivist, Dr. Marie Plevová, who provided a detailed listing and review of these documents. I also wish to express gratitude to the equally kind Moravian Regional Archive archivist, Dr. Eva Tichomirovova, who directed us to Dr. Plevová, and to the Brno Bishopric Diocesan Archives for their kind permission to reproduce the documents in Figures 1 and 2.



Figure 1 Partsch's *Taufschein*. Diocesan Archive of the Brno Bishopric, Archives fund St. Peter and Paul Chapter Brno, inv. N. 172, Sg. II. B – Personal documents of the capitularies, Alois Partsch von Adelstern, Karton 58

Partsch's early years are recounted in a biographical sketch by Christian d'Elvert published in 1870.¹² While the facts presented in most biographies of this period are not always trustworthy, most of d'Elvert's statements are confirmed by surviving primary sources, such as Partsch's *Taufschein*, ordination certificates, and the *Adelsakt* in the Austrian State Archives.¹³ D'Elvert recounts that Partsch attended the *Gymnasium* in Aufpitz, Moravia (today Hustopeče, Czech Republic), then studied philosophy at the University of Olmütz (today Olomouc, Czech Republic). Partsch left for Vienna in 1778, the same year that the university moved to Brno. He entered the Montserrat Benedictine monastery (the monks were called *Schwarzspanier* for their black dress and Spanish home monastery, Montserrat) on 6 November 1780, embarking on religious studies leading to ordination. Partsch must have added the name Placidus during his period as a

¹² Christian Ritter d'Elvert, "18. Aloys Partsch Ritter von Adelstern." In *Geschichte der k. k. mähr[sch]-schles[ischen]. Gesellschaft zur Beförderung des Ackerbaues, der Natur- und Landeskunde mit Rücksicht auf die bezüglichen Cultur-Verhältnisse Mährens und Österr[eich]. Schlesiens* (=Bildet den 4. Band seiner Beiträge zur Cultur-Geschichte Mährens und Schlesiens) (Brünn: Verlag der genannten Gesellschaft. Druck von Rudolf M. Rohrer, 1870), 138-40. Also in *Notizen-Blatt der historisch-statistischen Section der kaiserlich-königlichen Mährisch-Schlesischen Gesellschaft zur Beförderung des Ackerbaues, der Natur- und Landeskunde* (Brünn: Rohrer, 1870), Band 20, Beilage.

¹³ Österreichisches Staatsarchiv, Allgemeines Verwaltungsarchiv, Adelsakt "Partsch, Ritter von Adelstern, Alois Engelbert Ritterstand und Incolat in Böhmen 3 October 1811." This large file contains the application, some seventeen testimonies and the Adelstern coat-of-arms.

novice monk, when he would have received his habit, new name (*Ordensname*), and tonsure. The name he chose is appropriate to his order: St. Placidus, a disciple of St. Benedict, accompanied his master to establish the great Monte Cassino monastery, an estate reputedly given to Benedict by St. Placidus's father.

D'Elvert recounts that when the Montserrat monastery in Vienna was closed,¹⁴ Partsch entered the Benedictine Schottenstift in Vienna with three other priests. One year later, Partsch was attending the General Seminary in Vienna, where apparently he had preparation in childhood education and began delivering sermons.¹⁵ Among the documents in Brno (see n. 11) is Partsch's ordination as a lower deacon at St. Stephan's cathedral in Vienna in 1781; his full deacon's ordination at the same church in the following year is also preserved (see Figure 2; Partsch possibly brought both certificates to Brno when he moved there to assume his new position). D'Elvert's biographical sketch indicates that Pater Partsch officiated at his first Mass on Easter Sunday 1782, the same day that Pope Pius VI held High Mass at St. Stephens. It also indicates that Partsch was the last person admitted to the priesthood who did not complete his theological studies (he would do so in the period of his life that followed, and would also continue his secular studies).

**NOS EDMUNDUS MARIA, DEI
ET APOSTOLICÆ SEDIS GRATIA EPISCOPUS TEJENSIS, S.R.I.
COMES AB ARTZ ET VASSEG, SS. THEOLOGIÆ DOCTOR, SAC. CÆS. REG.
APOST. MAJEST. CONSILIARIUS, ECCLESIÆ METROPOLITANÆ VIENNENSIS PRÆPOSITUS
ET CANONICUS, DECANUS KIERENBERGENSIS, ANTIQUISSIMÆ AC CELEBRISSIMÆ UNIVERSITATIS
VIENNENSIS CANCELLARIUS, EMINENTISSIMI AC CÆLSSIMI S. R. E. TITULO SS. QUATUOR CORONATORUM PRESBYTERI
CARDINALIS A MIGAZZI DE WAAL ET SONNENTHURM, ARCHIEPISCOPI VIENNENSIS, S. R. I. PRINCIPIS, PERPETUI AD-
MINISTRATORIS EPISCOPATUS VACZIENSIS, INSIGNIS ORDINIS S. STEPHANI REGIS APOSTOLICI MAGNÆ CRUCIS EQUITIS,
SAC. CÆS. NEC NON CÆS. REG. APOST. MAJESTATUM ACTUALIS CONSILIARII INTIMI SUFFRAGANEUS, IN
PONTIFICALIBUS ET SPIRITUALIBUS VICARIUS GENERALIS ET OFFICIALIS**



idem facimus, Nos anno salutis millesimo septingentesimo octogesimo secundo, die vigesimo tertio
mensis Februarii, qui dies fuit *Abbatum quatuor temporum Quadragesima*

servato ritu sanctæ Romane Ecclesiæ, dilecto Nobis *Rel. Placido Partsch Ord. S. Bened. in monast.
monij serrati Prof. Subdiacon*
in *metropolitana ecclesia S. Stephani* assistente Nobis Spiritu sancto *Secundæ Diocesis
Ordinem* contulisse. Quam in rem has litteras manus nostre subscriptione, ac sigillo corroboratas
dedimus. Viennæ Austria anno Domini MDCCLXXXII, die *XXII* mensis *Februarii*.

Edmundus Cyprianus Tejus

*Johannes Baptista de Jauer
Canonikus*

¹⁴ Vienna's Montserrat order moved from the *Schwarzspanierkloster* in the Alsergrund to the *Jesuitencollegium* in 1780.

¹⁵ Anonymus, "Chronik der Bildungs-Anstalten in den deutschen, böhmischen und galizischen Provinzen des österreichischen Kaiserstaates. Dezember 1811 Mähren." In *Vaterländische Blätter für die österreichischen Kaiserstaat* 26 (28 March 1812), 154. See below.

Figure 2 Partsch's Ordination from 1782. Diocesan Archive of the Brno Bishopric, Archives fund St. Peter and Paul Chapter Brno, inv. N. 172, Sg. II. B—Personal documents of the capitularies, Alois Partsch von Adelstern, Karton 58

In his article on the history of the Benedictine monastery in Vienna,¹⁶ the longtime Schottenstift archivist Cölestin Roman Rapf states that Partsch came to the Schottenstift in Vienna in 1783 as one of five Montserrat Benedictines. Rapf is incorrect in recounting that Partsch remained there until 1786, when he became chaplain (*Cooperator*) of the Pulkau parish in Lower Austria (*Wienviertel*). This parish had recently been incorporated into the abbey as a result of Joseph II's severe monastery reforms. These dates are in conflict with Partsch's own *Adelsakt* documents and d'Elvert's account, according to which Partsch was appointed in 1788 as chaplain in Stammersdorf, a village just north of Vienna (today a part of Floridsdorf, the 21st district of Vienna). He remained there for three years before moving on to Pulkau in 1790, where he stayed until 1792 (some accounts erroneously have him there for five years). All these dates are confirmed by the *Adelsakt* documentation compiled and submitted by Partsch for his ennoblement.

Rapf was unable to determine if and how Partsch obeyed the surviving archbishop's consistory order of 26 October 1786 (see Figure 3),¹⁷ directing Partsch—like other clerics in his position—to be employed as a catechist in the schools of St. Ulrich, a parish in today's 7th district of Vienna, which was also incorporated into the Schottenstift. If he did follow the order, it would be the first indication of Partsch's work in education, a vocation documented in the *Adelsakt* testimonies and apparent in many of the poetic texts in the *Liedersammlung*, including that of his own song (see below). An article published in 1812 announcing Partsch's appointment in Brno, indicates the priest's background in childhood education:

In allen Dienstkategorien, welchen v. Adelstern bisher vorstand, beweis derselbe, daß er seine vormahls in dem k. k. Generalseminarium zu Wien erhaltenen Kenntnisse in der Katechetik und Pädagogik zur wahren Bildung der Jugend in religiöser und politischer Hinsicht, um aus ihr fromme Christen, und echt patriotische Unterthanen zu bilden, rühmlich anzuwenden bemüht sey.¹⁸

[In all the categories of service that von Adelstern directed until now, he proved that he laudably endeavored to apply his knowledge of the catechism and pedagogy received in the Imperial General Seminary in Vienna, for the true education of youth in religious and political respects, in order to make them pious Christians and loyal patriotic subjects.]

¹⁶ Cölestin Roman Rapf, "Das Benediktinerstift zu Wien 'Unserer Lieben Frau von Monte serrato'—Schwarzspanierkloster." In *Studien und Mitteilungen zur Geschichte des Benediktiner-Ordens und seiner Zweige* 77 (1966): 15-73, this at pp. 54-55. I wish to thank Mag. Maximilian Alexander Trofaier of the Stiftsarchiv der Schottenabtei for the scans of the two documents Rapf consulted in his study, Vienna, Schottenstift Archiv, Scrin. 90 Nr. 1r and Scrin. 80 Nr. 12d¹, and for kind permission to reproduce these documents.

¹⁷ Vienna, Schottenstift Archiv, Scrin. 90 Nr. 1r.

¹⁸ "Chronik der Bildungs-Anstalten" (see n. 15), 154.

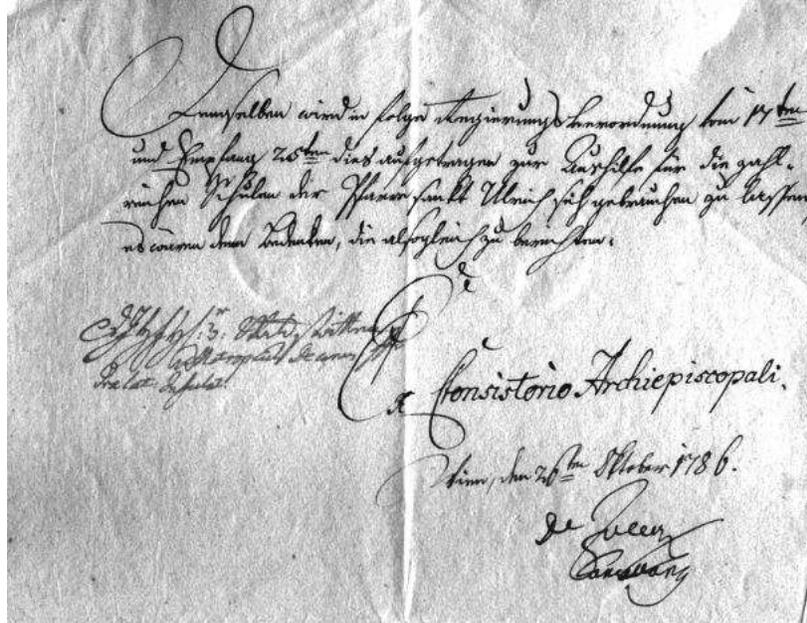


Figure 3 The Archbishop's Consistory Order of 26 October 1786 (Vienna, Schottenstift Archiv, Scrin. 90 Nr. 1r)

Partsch and the *Liedersammlung*

The testimonies in Partsch's *Adelsakt* also make it clear that he was consistently teaching children in his various positions at least until 1811. In the smaller parishes of Stammersdorf, Pulkau and Wiener-Neustadt, he was responsible for Latin and liberal arts in addition to religious instruction. It was apparently during the Pulkau period that Partsch edited the *Liedersammlung* volumes, which could be considered a logical consequence of his pedagogical duties, with children's songs serving as an instructional tool.¹⁹

The reference to *Kinderfreunde* in the title of the volumes is revealing of Partsch's pedagogical views. The term was used in connection with the Enlightenment's educational reform movement, known in German-speaking lands as philanthropinism (*Philanthropismus*). The philanthropinists (*Philanthropen*) were also called *Menschenfreunden*. The movement was inspired by Friedrich Eberhard von Rochow (1734-1805), whose school textbook *Der Kinderfreund* (2 vols., Brandenburg & Leipzig, 1776, 1779, with many later editions and translations) would prove one of the most influential in Europe. The favored poet of Partsch's *Liedersammlung*, Christian Felix Weisse (1726-1804), was philosophically aligned with the philanthropinists. He produced

¹⁹ The use of children's songs in teaching appears to have been a part of the monarchy's educational reforms of the period. See Anton Weiss, *Geschichte der thesesianischen Schulreform in Böhmen: Zusammengestellt aus den halbjährigen Berichten der Schulen-Oberdirektion 17. September 1777-14. März 1792*, Vol. 1 (Wien und Leipzig: Carl Fromme, 1905), 17, 98, 421-22, and Ernst Wangermann, *Aufklärung und staatsbürgerliche Erziehung: Gottfried van Swieten als Reformator des österreichischen Unterrichtswesens 1781-1791* (München: Oldenbourg, 1978), 66-67. The *Liedersammlung* song texts are consistent with those reforms.

a weekly publication for children entitled *Der Kinderfreund* (24 volumes, 1775-84); several poems in the *Liedersammlung* come from this source. At least two other important poets in the collection were philanthropists, Christian Gotthilf Salzmann (1744-1811) and Joachim Heinrich Campe (1746-1818). Moreover, Partsch borrowed two anonymous poems for his collection from the *Handbuch eines Zöglings des Dessauischen Philantropins*. Precedents for Partsch's title may be found in the title of Salzmann's *Unterhaltungen für Kinder und Kinderfreunde* (8 vols., Leipzig: Siegfried Lebrecht Crusius, 1778-87) and three volumes of the Viennese edition of Campe's *Kleine Kinderbibliothek*, the *Bibliothek für Kinder und Kinderfreunde* (k.k. Taubstummen-Institut, 1789).

Philanthropinism is a method of child-centered learning, influenced by the ideas on natural education of John Locke and Jean-Jacques Rousseau. Johann Bernhard Basedow (1723-90) founded the movement and established the first philanthropinum, a progressive experimental boarding school in Dessau (1774). Surprisingly modern in their outlook, philanthropinists advocated a calm and pleasant treatment of children, avoidance of hurt and cruelty, physical and emotional development, appreciation of nature and animals, religious tolerance, ethical and moral precepts, language as a practical study rather than rote learning of classical texts, applied arithmetic, geometry, and natural science along with music, drawing, and vocational training. The philanthropinists also had influence outside of German lands: Mary Wollstonecraft translated Salzmann's *Moralische Elementarbuch* (1782-84) as *Elements of Morality* (1790).

The texts in the *Liedersammlung* are entirely consistent with the pedagogical, moral, religious and ethical goals of philanthropinism. Of course, Partsch is selective in his choice of texts, and he emphasizes ideas that are consistent with Catholic teachings. Partsch and Alberti probably believed that schools interested in modern teaching methods would use the *Liedersammlung*, for, like the philanthropinists, Catholic reformers in the Habsburg lands included music in their curriculum.

In his dedication of the collection to the archduke Franz and his new wife, Maria Theresia of Sicily (who married on 15 September 1790 and started their family the following year), Partsch lavished praise on Franz's father, Emperor Leopold II, who had school-aged children at the time (see Figure 4). Not only would the Imperial family have an interest in a collection directed to children and parents, but one of the dedicatees, Marie Theresia, was also a passionate music lover and an amateur singer and pianist.²⁰ As a new mother and singer, she might have had a strong personal interest in this collection of children's songs. Partsch and Alberti probably knew this, and it may have influenced their decision to produce the *Liedersammlung*.

²⁰ See John A. Rice, *Empress Marie Therese and Music at the Viennese Court, 1792–1807* (Cambridge: Cambridge University Press, 2003), 69ff.

LIEDERSAMMLUNG
FÜR
KINDER UND KINDERFREUNDE
AM CLAVIER.
FRÜHLINGSLIEDER.
WIEN,
GEDRUCKT BEY IGNAZ ALBERTI, K. K. PRIV. BUCHDRUCKER. MDCCXCI.

[Dedication Page and Dedicatory Poems]

IHREN KÖNIGLICHEN HOHEITEN
FRANCISCUS UND THERESIA,
ERZHERZOGEN ÖSTERREICHS,
WIDMET MIT TIEFESTER EHRFURCHT
DIESE VIER BÄNDCHEN LIEDER ÜBER DIE VIER JAHRZEITEN
DER UNTERTHÄNIGST GEHORSAMSTE HERAUSGEBER,
PLACIDUS PARTSCH.

[Two dedicatory poems follow on the next two pages:]

Das Herz der Unterthanen ist Fürstenschatz:
Ein tief von weisen Fürsten gefühltes Wort!
Und Segen des Unterthans ist hinwieder
Ein Vaterhuld quellendes Herz des Fürsten.

Dess freut sich Österreichs Sommer ^{a)} in LEOPOLD;
Dess wird in FRANZEN einst sich sein Frühling ^{b)} freun.
O welches Entzücken, des Vaters Urbild,
So weise, so gross, auch im Sohne lieben! –

a) Das männliche gegenwärtige. b) Das gegenwärtige jugendliche Alter.

[Poem on following page:]

Des Landes Wohlfahrt ist denn gesichert. Auf,
Ihr Herzen[s]fessler! sichert den Fürsten auch
Den Reichthum der Herzen von ihren Völkern!
Dass nirgend den Vater im Sohn verkenne! –

Dass einst in ihrem Sommer die Jugend, der
Ihr Lenz nun aufgeht, DICH so verehere, PRINZ!
Drum gleiten ihr – lass denn sie DIR geweiht seyn –
Ins Herz hier die schmelzenden Frühlingsliedchen.

SONG COLLECTION
FOR
CHILDREN AND THE FRIENDS OF CHILDREN
AT THE KEYBOARD.
SPRING SONGS.
VIENNA,
PRINTED BY IGNAZ ALBERTI, ROYAL IMPERIAL BOOKPRINTER, 1791

[Dedication Page and Dedicatory Poems]

TO YOUR ROYAL HIGHNESSES
FRANZ AND THERESIA,
ARCHDUKES OF AUSTRIA,
DEDICATED WITH THE DEEPEST REVERENCE
THESE FOUR SMALL VOLUMES OF SONGS ABOUT THE FOUR SEASONS
BY YOUR MOST HUMBLE AND OBEDIENT EDITOR,
PLACIDUS PARTSCH.

[Two dedicatory poems follow on the next two pages:]

The Prince's treasure is the heart of his subjects:
A word deeply felt by a wise Prince!
And blessings of the subject is ever and anon
a paternal benevolence from the willing heart of the Prince.

Therefore, whoever rejoices in LEOPOLD as Austria's summer ^{a)}:
Will some day rejoice in FRANZ as its spring. ^{b)}
Oh what rapture, at the Father's image,
so wise, so grand, also love [it] in the son! –

a) The manly presence. b) The present youthful age.

[Poem on following page:]

The land's welfare is then secured. Arise,
ye that chain the heart! Insure for the Princes also
the wealth in the hearts of your people!
So that nowhere [will anyone] fail to recognize the father in the son! –

That at once in his summer the youth, with whom
your spring now begins, YOU so revered, PRINCE!
So enter in ye– so let it be dedicated TO YOU–
in the heart here, the mellow little spring songs.

Figure 4 Partsch's Dedication and Dedicatory Poems in *Frühlingslieder*

While mentioning Partsch's authorship of several song collections and cantatas without specifying the *Liedersammlung für Kinder und Kinderfreunde*, there can be little doubt that d'Elvert is referring to this particular collection: "Außer der musterhaften Erfüllung seiner Berufspflichten verfaßte derselbe in frühern Jahren mehrere Liedersammlungen und Cantaten, welche er Sr. Majestät Franz I.—damals noch Erzherzog-Kronprinz—dedicirte" (p. 139). Indeed, Partsch appears to have been an "author" in more than just providing some of the poems and the dedication of the *Liedersammlung*. As the editor, Partsch was almost certainly responsible for gathering the song texts (some of which date back to at least 1744) from approximately twenty-five diverse German poets and a variety of publications. He assembled the texts in a collective cycle of seasons, treating the subject matter in chronological and thematic order. Indeed, the winter and spring collections were divided into logical segments, starting with introductory songs on the approach of the season, followed by songs on the season's arrival, then songs on general topics (moral reflections, appropriate pastimes, etc.). The *Frühlingslieder* conclude with a song about the end of the season, and the *Winterlieder* end with a thanksgiving prayer that anticipates the coming spring. Individual songs seem to have been modified editorially to fit into the cycle. For example, in Mozart's three songs, the texts of which appear to be drawn from the same source²¹ (a copy of which was owned by the composer), there are a number of small textual changes.²² One of these songs, No. 14, "Erwacht zum neuen Leben," has been given a new and more appropriate title so as to fit better into Partsch's sequence: "Dankesempfindung gegen des Schöpfer des Frühlings" instead of "Der Frühling." It would appear that Partsch, as the editor, had a substantial role.

The editor also likely had the main responsibility of assigning the texts to the different composers. All these tasks required an editor with substantial knowledge of children's songs, a degree of literary skill and imagination, and connections to the suitable composers at hand.²³ Partsch evidently possessed knowledge and imagination, but what of his acquaintance with Viennese composers? What we know of Partsch's life in Vienna brings to mind at least three possible institutional links to some of these composers, namely the Schottenstift, the Theater auf der Wieden and the cathedral of St. Stephan. The organist at the Schottenkirche was either one of the composers of the *Liedersammlung*, Johann Baptist Henneberg, or his father Andreas, from whom he

²¹ Johann Heinrich Campe, *Kleinen Kinderbibliothek*, 2 Auflage (Hamburg, 1782-83). The text first appeared in Christoph Christian Sturm, *Lieder und Kirchengesänge* (Hamburg, 1780), 74-77. In his *Kritische Bericht* to Mozart's *Lieder*, Ballin (p. 162) mentions that the poem was printed in the second edition (Auflage) of Johann Heinrich Campe's *Kleine Kinderbibliothek*, Teil 4 (Hamburg, 1783), 208-210, but not in the first edition. He claims that this was Mozart's textual source. However, the identical poem appeared in the first edition, in Bändchen 8 (Hamburg: Herold, 1782), 106-108.

²² See Mozart, *Lieder*, ed. Ballin, *Kritische Berichte*, 159-66.

²³ The most direct precedent for the *Liedersammlung* is Franz Stiasny, *Sammlung einiger Lieder für Jugend bei Industrialarbeiten mit den hiezu gehörigen Melodien. Gesammelt und herausgegeben von Franz Stiasny, Mädchenlehrer an der kais. kön. prager Normalschule. Prag, in der k. k. Normalschull=Buchdruckerey, 1789*, 222 pages. Copy in Wien, Österreichische Nationalbibliothek, Archiv des Österreichischen Volksliedwerkes, shelf mark R 21. This collection of eighty-two songs contains seventeen devoted to the four seasons. Like Partsch, Stiasny was a schoolteacher who edited a large collection of songs, finding local composers to write music. It is plausible that Partsch knew of this collection; perhaps it even inspired the *Liedersammlung*.

assumed the position. The younger Henneberg was also Kapellmeister at the Theater auf der Wieden, where Mozart had recently been involved in composing Henneberg's collaborative opera *Der Stein der Weisen* (September 1790),²⁴ and would soon receive the commission for *Die Zauberflöte*. A number of people in Mozart's circle were working at this theater, including his sister-in-law Josepha Hofer. Thus, Ignaz Alberti need not have "commissioned" Mozart at all. As for St. Stephan's, the Kapellmeister there was Leopold Hofmann, likely the composer named "Hoffmann" in the *Liedersammlung*.²⁵ At about the same time that he provided three songs to Partsch (early 1791),²⁶ Mozart was also applying for the position of Hofmann's assistant Kapellmeister at the *Stephansdom*; the application was granted in May 1791. Perhaps Mozart's contribution to the *Liedersammlung* is further evidence of the composer's growing interest in securing connections to the Viennese Catholic church in this period.²⁷ In any event, Mozart had already composed the music for three children's songs in 1787 and 1788, "Es war einmal, ihr Leute" (K. 529, *Das kleinen Friedrichs Geburtstag*), "Was spinnst du?" (K. 531, *Die kleine Spinnerin*), and the jingoistic "Lied beim Auszug in das Feld" (K. 552).²⁸ Partsch may have known these splendid pieces and hence valued Mozart's participation in his project. Moreover, the poets of "Es war einmal, ihr Leute," Johann Friedrich Schall and Joachim Heinrich Campe, were both philanthropinists at Dessau, and their text was composed for the birthday of the archduke Friedrich of Anhalt-Dessau.

A review of the named composers and the number of songs they contributed indicates that Johann Wanhal has almost twice the number (17) as the composer in second place, Wenzel Müller (9). Johann Henneberg (8) and Hoffmann (5) are next, followed by Carl Ferdinandi (4). The others, Franz Fraundorfer (3), Krickel (3), Mozart (3), P. Stephan (2), Madame Müller (2) and Joseph Schmidt (1) all made relatively small contributions. Three songs in the *Winterlieder* have no composer attributions. It seems significant that the first song of what appears to be the initial volume, the *Frühlingslieder*, was composed by Mozart, the composer with arguably the most prestige

²⁴ See my *Der Stein der Weisen, Mozart, and Collaborative Singspiels at Emanuel Schikaneder's Theater auf der Wieden*. In *Mozart Jahrbuch 2000*, 89-124.

²⁵ See A. Peter Brown, "Joseph Haydn and Leopold Hofmann's Street Songs." In *Journal of the American Musicological Society* 33 (1980): 356-83. Although the identification of Leopold Hofmann has not been proven conclusively, it should be noted that Partsch did not use a first name in this attribution. Like Mozart, there was perhaps no need to specify the first name as it was so well known at the time. However, there were a number of other musicians named Hoffmann in Vienna, for example Ferdinand, Anton, Johann and Joseph Hoffmann, all orchestral musicians at the *Stephansdom*.

²⁶ Mozart entered the three songs in his thematic catalogue, the *Verzeichniß aller meiner Werke*, as "3 teutsche lieder" (ff. 24v-25r), dated 14 January 1791.

²⁷ David Ian Black, "Mozart and the Practice of Sacred Music, 1781-91," PhD dissertation (Harvard University, 2007).

²⁸ The latter two songs were published in a children's magazine edited by the k. k. Taubstummeninstitut in Vienna: *Angenehme und lehrreiche Beschäftigung für Kinder. Erstes Bändchen. Auf Kosten der Herausgeber, in Kommission bei F. A. Schraembl, Buch- und Kunsthaendler in dwer Kaernthnerstrasse N^o 1053. Wien 1787*, and *Angenehme und lehrreiche Beschäftigung für Kinder in ihren Freystunden. Viertes Bändchen. Wien. / auf Kosten der Gesellschaft 1788*. While they are not strictly children's songs, Mozart's two small church songs, K. 343 (336c), "O Gotteslamm," and "Als aus Ägypten Israel," were included in the second edition of the *Lieder zur öffentlichen und häuslichen Andacht, mit Melodien größtenteils von den besten vaterländischen Meistern. Herausgegeben auf Veranlassung der k. k. Normalschuldirektion. Mit Bewilligung der k. k. Censur. Prag, in der k. k. Normalschulbuchdruckerey* (circa 1784-87), edited and published by the primary school administration in Prague.

among this group at this time.²⁹ Mozart's two other songs are placed in the middle (No. 14, in a group of songs celebrating the arrival of spring) and toward the end of the volume (*Das Kinderspiel*, No. 24, in a group of songs about various delights of the season), so as to be represented in three distinct segments of the book. Some of the other composers appear to be relatively minor figures: Fraundorfer,³⁰ Ferdinandi, Krickel, Madame Müller and P. Stephan.³¹

A good number of the texts have distinctly Christian topics, particularly charity and the acceptance of God's will. A few are even cast as prayers (e.g. Spring No. 3 and Winter No. 30). One of the texts set by Mozart, the previously mentioned spring song No. 14, "Erwacht zum neuen Leben," is Pastor Christoph Christian Sturm's song of praise to God. There is nothing new in the religious emphasis of children's texts. For several decades, children's songs³² had employed religious concepts in their pedagogical function to instruct children in moral values, and Sturm was a prominent poet of such children's songs. However, as editor of the collection, Partsch seems to have chosen a significant number of these more religious texts to go alongside the songs that laud nature and seasonal pleasures or pastimes. In his own poem, set to music by "Hoffmann" as No. 14 in the *Winterlieder* (see Figure 5), Partsch informs his "brothers" that the Creator's intention is to cover the world with snow to protect and prepare it for His spring awakening.³³ Thus, the *Liedersammlung* seems to bear witness to Partsch as a teacher of children, and his later position as a school superintendent testifies to an interest in childhood education that continued for the rest of his life.

²⁹ In the *Rapport von Wien*, XVIII Stück, Samstags des 29ten November 1788, p. 276, an announcement of the issuing of the *Angenehme und lehrreiche Beschäftigung für Kinder in ihren Freystunden* boasts that the magazine "enthält Fabeln, Erzählungen, Rätsel, kleine Korrespondenzen, verschiedene Erfindungen, illuminierte Kupfer, Lieder mit Musik von dem berühmten **Mozart** [the famous **Mozart**]."

³⁰ This Fraundorfer may have been the composer of a Mass in B flat, copied in the early nineteenth century (Kremsmünster, Benediktinerstift, Musikarchiv, shelf mark K 51/3, RISM ID no. 600172535). The cover page of the surviving parts gives the following attribution: "Del Riv. D. Giuseppe Fraundorfer Parocho in Ebersdorf" This composer was a pastor in nearby Ebersdorf, where Partsch later helped to fund the military hospital; moreover, this music is preserved in a Benedictine monastery. Both facts suggest potential connections to Partsch.

³¹ For more detailed information on the *Liedersammlung*, its music, texts and composers, see my forthcoming edition of the *Winterlieder* and *Frühlingslieder*, published by A-R Editions.

³² The classic (and now outdated) study on eighteenth-century German song remains Max Friedlaender, *Das deutsche Lied in 18. Jahrhundert. Quellen und Studien*, 3 vols. (Stuttgart und Berlin: J.B. Cotta'sche Buchhandlung; rpt. Hildesheim: Georg Olms, 1962). For a general discussion of children's songs in the period, see Katharina Schilling-Sandvoss, "Kinderlieder des 18. Jahrhunderts als Ausdruck der Vorstellungen vom Kindsein." In *Geschlechtsspezifische Aspekte des Musikhierarchens*, ed. Hermann J. Kaiser, (=Arbeitskreis Musikpädagogische Forschung Tagungsband 17) (Essen: Die Blaue Eule, 1996), 170-89; Thomas Freitag, *Kinderlied: von der Vielfalt einer musikalischen Liedgattung* (Frankfurt am Main, etc.: Peter Lang, 2001). Like many sources, Freitag's book never mentions Partsch in his discussion of the *Liedersammlung*. On p. 105 he even attributes the collection to Alberti.

³³ At least one additional poem in the winter collection may have been written by Partsch: No. 7, *Allmählich zunehmende Kälte*, with the first line "Ach! täglich rücket sie schon immer." This poem, set to music by Wenzel Müller, has an attribution at the end with the single initial P. Of course, this might not refer to Partsch but to another poet. In the spring volume, No. 11 is attributed merely to the initial Y, and is actually the poet Friedericke Magdalena Jerusalem (1759-1836).

14. **Fritzchens Freude über das Schneien.**

Auf, Brüder, kommt und lasst uns freuen!
Schon steh'n in unsrer Lustrevier
Hellgraue Wolken; gleich muss's schneien,
Wir kommen kaum zur Gartentür.—
Schon fallen Flocken hin und wieder:
Wie Sternchen sind sie hell und rein:—
Sie häufen sich, —ach! jauchzet, Brüder!
Sie hüllen sicher alles ein. —

Wie herrlich ist's nicht anzusehen
Dies schöne Schauspiel der Natur!
Da kommen Flöckchen aus den Höhen,
Und reizend wird die öde Flur. —
Es werden alle Dinge weißer:
Die Felder, Wiesen, Gärten, Wald,
Die Flüsse, Berge, Täler, Häuser,
Ach! all's wird schöner an Gestalt!

All's glänzet bei dem Schein der Sonne,
Wie neugeschliffenes Krystall;
Und, Freunde! Was nicht unsre Wonne
Vermehret, ist der Flocken Fall:
Seht! Sanft und freundlich fall'n sie nieder,
Erheben sich gleich hier und dort
Auf's neue, küssen sich wie Brüder,
Und fall'n, und scherzen wieder fort!

Der Schöpfer deckt mit Schnee die Erde,
Zu schützen unsre liebe Frucht,
Dass ihr der Frost nicht schädlich werde,
Wenn er in all's zu dringen sucht.
Er bleibt dann auf den Feldern liegen,
Bis ihn die Sonn' zerfließen macht,
Damit die Saaten Nässe kriegen,
Wenn die Natur vom Schlaf erwacht.

D'rum jauchzet, Brüder, vor Vergnügen,
So oft es tüchtig um euch schnei't;
Denkt an den Nutzen, an's Vergnügen,
So euch der Flockenmann bereit't.—
Schnee lässt sich balgen, haushoch rollen;
Zum Männchenducken ist er lind.
Wir können traben, wie wir wollen;
Und Schlitten fliegen wie der Wind!

P. Partsch.

14. **Little Fritz's Joy over the Snow.**

I.
Get up, brothers, come and let us rejoice!
Already in our playgrounds
are pale gray clouds; soon it must snow,
we come barely to the garden gate.—
[Snow] Flakes already fall now and then:
how bright and pure are little stars:—
they pile up, —ah! Rejoice brothers!
They certainly engulf everything. —

II.
How splendid is it to watch
this beautiful spectacle of nature!
Here come flakes down from above,
and the barren field will be charming. —
It will make all things white:
the fields, meadows, gardens, woods,
the rivers, mountains, vales and houses,
ah, all will become more lovely.

III.
Everything is dazzling in the sunshine,
like newly cut crystal;
and friends, does not our bliss
increase with the falling of the flakes?
Behold! Soft and friendly they fall down,
now lifting themselves here and there
anew, they kiss like brothers,
and fall and frolic forth again!

IV.
The creator covers the earth with snow,
to protect our beloved fruit,
the frost will not damage it
when he wants it to penetrate everything.
Then, it remains there lying on the field,
until the sun melts it,
so that the seeds get moisture
when nature awakes from its sleep.

V.
Rejoice for it, brothers, in pleasure,
whenever it soundly snows around you;
think of the uses, of the pleasures,
the Snowflake man has prepared for you. —
Snow lets us wrestle, to roll tremendously;
in making snow angels it is gentle.
We can trot as we wish;
and sleighs fly like the wind.

Figure 5 *Winterlieder*, No. 14: Fritzchens Freude über das Schneien

One additional aspect of Partsch's situation may have played a part in his editing the collection, namely the aftermath of Joseph II's monastic reforms.³⁴ The reforms certainly changed Partsch's life, as they did the lives of most clerics in the empire. For many monks it meant secularization or teaching duties, and required service to the state through the church. Joseph died in February 1790, and Leopold, Grand Duke of Tuscany, arrived in Vienna on 12 March 1790 to succeed his brother. As early as 21 March, Cardinal Christoph Anton Graf Migazzi, the Archbishop of Vienna, presented him with an assessment of the depressed situation of the Austrian Church, citing thirteen "grievances," including the General Seminaries and the "Religious Commission" that judged the bishops and their rights. Almost immediately, Leopold began to ease the restrictions and reforms, abolishing Joseph's General Seminaries, allowing the return of novices to the monasteries, and permitting a restoration of their previous life and style of worship. When Partsch's dedicatory poem praises Leopold's wisdom and greatness, one wonders if this is an expression of gratitude for these reversals; similarly the mentioning of Franz's following his father's model seems an expression of a hope for continuing Leopold's policies:

Dess freut sich Österreichs Sommer ^{a)} in LEOPOLD;
Dess wird in FRANZEN einst sich sein Frühling ^{b)} freun.
O welches Entzücken, des Vaters Urbild,
So weise, so gross, auch im Sohne lieben!

a) Das männliche gegenwärtige. b) Das gegenwärtige jugenliche Alter.

[Whoever rejoices in LEOPOLD as Austria's summer ^{a)}:
Will at once rejoice in FRANZ as its spring. ^{b)}.
Oh what rapture, at the Father's image,
so wise, so grand, also loves [it] in the son! –

a) The manly presence. b) The present youthful age.]

However, this is merely informed speculation on my part; until we can locate more precise information about Partsch's activities in 1786-91, we cannot surmise much more about the intentions of the individuals who produced the *Liedersammlung*.

Partsch's Later Career

At the beginning of 1792, Partsch submitted a request to the Schottenstift Abbot, Benno Pointer, asking to become a secular priest.³⁵ Pointer had no objection since Partsch had

³⁴ See Derek Beales, *Prosperity and Plunder: European Catholic Monasteries in the Age of Revolution, 1650-1815* (Cambridge: Cambridge University Press, 2003), Chapter 8, "The Austrian Monarchy: The Josephist Solution," 179-228.

³⁵ Vienna, Schottenstift Archiv, Scrin. 80 Nr.12d¹.

not yet taken vows at the Schottenstift as a Benedictine priest. This set Partsch on a new course in his career, one that eventually would lead to further achievements for this intelligent and ambitious man. In the years 1792-1806 he worked in Wiener-Neustadt in Lower Austria, initially as the third chaplain (an assistant priest or *Curat*) in the main parish. D'Elvert mentions that Partsch was instrumental in establishing the *Gymnasium* at Wiener-Neustadt. In a glowing testimony included in Partsch's *Adelsakt*, the Wiener-Neustadt parish priest Leopold von Heymerle states his wish that "Curat und Prädiger Partsch" would be his successor.

During this period, Partsch had been continuing his secular studies at the University of Vienna and was advanced in rank to Doctor of Philosophy on 14 June 1798.³⁶ Partsch would now be referred to as "der Weltweisheit Doctor,"³⁷ and "der freien Künste und Weltweisheit Doctor."³⁸ He apparently dropped his *Ordensname* Placidus during this period and added the name Engelbert, perhaps taken from the martyred Saint Engelbert of Cologne. At the beginning of the new century, Partsch was one of several clerics who applied and were rejected for the position of court chaplain in the Hofkapelle.³⁹

Partsch continued to write poetry to be set to music. A description of an Imperial celebration on 16 December 1804 in Wiener-Neustadt indicates that Partsch had authored an allegorical, patriotic cantata:

Abends ward im Redoutensaale zur Feier des österreichischen Erbkaiserthumes eine von dem Prediger und der Philosophie Doctor Alois Partsch verfaßte, und von dem k. k Hauptmann der Militär-Akademie Joseph Chevalier von Mark de Lumen in Musik gesetzte Cantate aufgeführt [. . .]. Der Ertrag dieser Cantate wurde an die Armen vertheilet. (Böheim, ed., *Chronik II*, 1830, 189)

[To celebrate the Austrian Hereditary Emperorship there was a cantata in the evening performed in the Redoutensaal, written by one of the clerics and the Doctor of Philosophy Alois Partsch, and set to music by the Royal Imperial Captain of the Military Academy Joseph Chevalier von Mark de Lume [. . .]. The proceeds of this cantata were given to the poor.]

³⁶ Archiv der Universität Wien, Protokoll Ph 22, Doktorenmatrik der philosophischen Fakultät, folio 211v. I wish to thank Mag. Martin G. Enne of the Archiv der Universität Wien for sending me this information and a scan of the document, which reads: "1798. Die 14te Junii [in Doctorum promotus], Soluta consueta Taxa Sessionem cepit Admodum Reverendus, ac Clarissimus Dominus Aloysius Partsch, Concionator, et Curatus [in coetu academico] in Praepositura Neostadii in Austria."

³⁷ Rapf, *Das Benediktinerstift* (see n. 16), p. 54, uses the term "der Weltweisheit Doctor" and gives the date 1804. This date is possibly drawn from the account of the 1804 festivity, described in *Chronik von Wiener-Neustadt*, ed. Ferdinand Carl Böheim (Wien: Druck und Verlag M. Chr. Adolph, 1830), Vol. 2, p. 189, where Partsch is described as a "Prediger und Philosophie Doctor." (I wish to thank David Black for bringing this source to my attention.) The title "Dr. phil. und Curat in Wiener-Neustadt" is also given in Heinrich Kadich & Conrad Blazek, *Der mährische Adel* (Nürnberg: Bauer & Raspe, 1899), 97-98.

³⁸ *Mährisch-Schullehrer-Witwe- und Waisen-Versorgungs-Institut* (see n. 7), p. 123: "Director des Instituts ist der obengenannte verdienstvolle Herr Alois Engelbert Partsch, Ritter v. Adelstern, der freyen Künste und Weltweisheit Doctor, des königl. Domstiftes in Brünn Dom- und Capitular-Herr, des Brünner Herrn Fürstbischofs Rath, des Consistoriums Beysitzer, und Oberaufseher der Diöcesan-Schulen."

³⁹ Cölestin Wolfsgruber, *Die k.u.k. Hofburgkapelle und die k.k. geistliche Hofkapelle* (Wien: Mayer, 1905; Rpt. Nabu Press, 2010), 345.

Various testimonies in his *Adelsakt* commend Partsch for his indefatigable work for charitable causes, for example supporting the military hospital in Ebersdorf (today Kaiserebersdorf) in 1806. On 22 April 1806, Partsch officially left Wiener-Neustadt to become a member of the St. Pölten Cathedral Chapter as a cathedral canon (*Domherr*), invested by the bishop of St. Pölten, Gottfried Crüts von Creits. This was not his final move. The Brno church records state that, on 25 August 1811, he became canon of the Royal Residential Chapter at the St. Peter and Paul Cathedral in Brno, and that he assumed the position of consistorial assessor (*Canonicat*) in Brno four days later. As required for this position, he was knighted and took the name Adelstern.⁴⁰ The “Partsch Aloys-Ritterstand” coat-of-arms, with blue and gold colors, has a central shield that shows a spruce tree growing on a rocky cliff with two stars on either side. Above this are two elaborately crowned and bedecked helmets. One has a black eagle rising out of it and the other has three ostrich feathers.

On 1 January 1812, he established his Pension Institute for the Widows and Orphans of Teachers and, on 16 January of the same year, the Brno diocese appointed him inspector of primary schools.⁴¹ A few months later, he published an article (dated 1 August 1812) with a detailed proposal for an institute devoted to the recognition of meritorious teachers and school administrators.⁴² According to the documents in Brno (see n. 11), on 6 January 1816 Partsch suggested a consistory to set up an institution to care for elderly and ailing priests; this was declined for fear of offending the state.

Once more, we read of Partsch's interest in music and poetry: an on-the-scene journalist lavishly extols Partsch in a communication to the journal *Hesperus* in 1820, concerning festivities arranged for a visit to Brno by the Imperial family. Partsch, the “universally honored” and learned Doctor of Philosophy, then Cathedral curator and

⁴⁰ The *Adelsakt* includes Partsch's five-page application written in his own hand, dated 14 February 1811. The application was sent to the Commission Staatsrat, where it was approved on 30 May and signed by the High Chamberlain Count Johann Wenzel Ugarte. Partsch was granted tax exemption owing to his poverty and that of his parents, for whom he was providing. The Emperor signed the document in Baden on 21 June. Although the official date of his knighthood was 3 October 1811, the newspapers already were publishing the ennoblements in August. The *Wiener Zeitung* 65 (14 August 1811), 2921 recounts: “Wien, vom 14 August. Se. k. k. Majestät haben [. . .] dem Aloys Engelbert Partsch, Domkapitularen in St. Pölten, rücksichtlich seiner in der Seelsorge und im Studienfache erworbenen Verdienste, das in Brünn erledigte Kanonikat, sammt dem erbländischen Ritterstande, mit dem Prädicate: von Adelstern, und dem mährischen Incolate, allergnädigst zu verliehen geruhet.” Other newspapers repeated this information, for example, the *Preßbürger-Zeitung* 64 (16 August 1811), 723, and the *Intelligenzblatt der Jenaischen Allgemeine Literatur-Zeitung* 17 (14 March 1812), Literarische Nachrichten, 132. Kadich and Blazek, *Der mährische Adel* (see n. 37), pp. 97-98, describes the Adelstern coat of arms, gives the correct date of ennoblement, and provides a short biographical paragraph: *Gesamtindex of the Adelslexikon des österreichischen Kaisertums 1804–1918*, ed. Peter-Frank Döfering (Wien: Herder, 1989), cites Partsch Ritter von Adelstern, Brünn, Böhmen, 1811, in the Gesamtindex.

⁴¹ His position as *Diözesan-Oberaufseher* was announced in the *Chronik der Bildungs-Anstalten* (see n. 15), p. 154.

⁴² Alois Engleb. von Adelstern. Domkapitular und Oberaufseher der Diözesanschulgen. “Vorschlag zu einem Belohnungsinstitute für tüchtige, eifrig, gutgesittete Schulmänner gemacht, 1812. Anwendbar für alle Diözesen.” In *Hesperus. Encyclopaedische Zeitschrift für gebildete Leser*, No. 70-71 (November 1812), 553-62.

Capitular Master of Brno, organized and directed the celebration for the Empress in the Ursuline convent, which included a elaborate cantata.⁴³ Who wrote the text of this cantata with its appropriate strophes for the trio of schoolgirls? One has to wonder if this was a poetic text by the highly praised Partsch, since the audience and participants acknowledged and applauded him for his leading role in the production. One striking locution uses the word *Kinderfreunde*, a reminder to us of Partsch's pedagogy and the *Liedersammlungen* from thirty years before.

Partsch continued to assume new responsibilities in Brno. On 24 January 1821, he became second archdeacon and prelate, with the right to use infula and crosier. He was the Cathedral Rector of St. Peter and Paul in the 1822 clergy catalogue in Brno, and is listed in the *Schematismus* of that year as one of four cathedral canons (*Domherren*) serving Bishop Wenzel Urban von Stuffer and the Cathedral Dean (*Domdechant*) Aloys von Ruprecht.⁴⁴ Partsch died on 14 December 1824, leaving a large bequest to his Pension Institute.⁴⁵ He had established himself as a force for good in his world and a man who had earned the praise of his contemporaries as much for his accomplishments as for his character.

⁴³ Anonymous, "Fest der Ursulinerinnen für Ihre Majestät die Kaiserin. Brünn 11 May 1820." In *Hesperus. Encyclopaedische Zeitschrift für gebildete Leser*, Part 1. *Beilage Nr. 7 zum 26sten Band. Juny 1820*, 49. *Correspondenz und Neuigkeiten*:

Es ward in dem Kloster der Ursulinerinnen von der Schuljugend begangen, und von dem so allgemein verehrten Hrn. Alois Partsch Ritter von Adelstern *) der Weltweisheit Doctor, dann Domkustos und Kapitular-Herrn v. Brünn, als Brünner Diözes-Schul-Oberaufseher veranstaltet, und unter seiner Leitung auch ausgeführt.

Ihre Majestät der Kaiserin ward um 10 Uhr Morgens von den gesammten Nonnen und dem Hrn. Canonicus von Adelstern ehrerbietigt empfangen, und in das Refectorium geführt, wo sich die festlich gekleidete Jugend versammelt befand, wo ein Podium angeschlagen und eine passende Decoration mit den Bildnissen beider k. k. Majestäten, und eine brennende urne angebracht waren. Nachdem die allerhöchsten Herrschaften Sitz genommen, hielt ein Mädchen eine, an Ihre Majestät der Kaiserin gerichtete, von allen bei ähnlichen Gelegenheiten üblichen Schmeicheleien völligfreie, reinwahre Anrede, dann ward eine Cantate angestimmt, während den passenden Stroffen des Terzetts ein Blumenkranz geflochten, und nebst verschiedenen Früchten von den Schulmädchen Ihre Majestät der Kaiserin überreicht. [. . .] Die drei Mädchen, welche das Glück hatten, diesen Befehl zu vollziehen, empfangen von Ihrer Majestät der Kaiserin jede eine goldene Halskette und Kreuz, welche Sie ihnen eigenhändig umhing and dadurch die Kinder, ihre Eltern, und die Klosterfrauen entzückte, so wie dem würdigen Adelstern ihren Beifall für seine Aufmerksamkeit zu erkennen gab.

Ich habe schon mehrmalen in diesen Blättern den seltenen Verdiensten dieses würdigsten Seelenhirten, dieses Versorgers der Wittwen und Waisen, dieses Menschen- und Kinderfreundes, dieses gewissenhaften und kenntnißreichen Oberleiters des Schulwesens in der Brünner bischöflichen Diözes gehuldigt. Mit Freuden bringe ich seinen Namen und Charackter in das erneuerte Andenken aller Guten.

I would like to thank David Black for bringing this source to my attention.

⁴⁴ Anonymous, *Hof- und Staats-Schematismus des österreichischen Kaiserthums*. II Teil (Wien: k. k. Hof- und Staats-Aerarial-Druckerey, 1822), 25.

⁴⁵ Anton Weiss, *Geschichte der österreichischen Volksschule 1792-1848*. I. Band. Graz: Verlagsbuchhandlung Styria (Wien: Wilhelm Braumüller, 1904), 890: Bei seinem Tod hinterließ er dem Institute, welches schon 222 Witwen mit 12,038 florens W. W. beteilte, ein Stammkapital von 222,125 florens W. W. und aus seinem Vermögen ein Legat von 19,864 florens 14 crowns W. W. als Denkmal seiner Wirksamkeit.

Many questions about Placidus Partsch remain unanswered. Did he and Alberti receive financial support for the *Liedersammlung*? How did Partsch select the composers involved in the project and were they paid? Did he know Mozart and, if so, did he approach him directly to write songs for the collection? Are there more materials on Partsch in the archives of Vienna and Brno that might illuminate the development of the *Liedersammlung*? It is to be hoped that future investigations can tell us more about this chapter in Partsch's long and varied career, as well as a little more about the last year of Mozart's all-too short life.