

skansts muižas viesi dzirdēja mežraga skaņas (TÜR KHO, 9-14-9: 124–125, 129). Veselavas muižas īpašnieks Johans Kristofs fon Kampenhauzens (*Johann Christoph von Campenhausen*, 1780–1841) mēdzis uzspēlēt flautu gan savā namā, gan parkā, tikmēr viņa sieva devusi priekšroku klavīram (Vegesack 1961: 196).

Noslēgums

Iespējams, ka no kungu namu telpām izskanējusi mūzika atstāja zināmu iespaidu arī uz muižas kalpotājiem un apkārtējiem iedzīvotājiem, kuri savukārt iepazīna Eiropas mūzikas aktualitātes. 19. gadsimta pirmajā pusē mājmusicēšanas tradīcijas jau kļuva populārākas ne tikai dižciltīgo muižās un pilīs, bet arī pilsoņu namos un vēlāk pat lauku sētās (Lippus 2012: 12–15).

Pētījums par mājmusicēšanu un kamermusicēšanu Vidzemes muižās 18. gadsimta otrajā pusē vēl turpinās. Šajā rakstā kopaina ir tikai ieskicēta, taču tā varētu rosināt nākamos pētniekus un interesentus meklēt jaunus faktus.

DOMESTIC MUSIC-MAKING IN THE MANORS OF LIVLAND DURING THE SECOND HALF OF THE 18th CENTURY

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Summary

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During the second half of the 18th century, many landlords brought the topical trends of the European culture to their rural manors in Livland (nowadays the northern part of Latvia, or Vidzeme, and the southern part of Estonia), and the new tradition of domestic music-making became popular among them. For that reason, a rural manor became a distinctive centre of the cultural life in the countryside of Livland. It was a place where a nobleman and his family could enjoy culture, silence and harmony.

This research for the most part is based on unpublished archival documents and contemporary periodicals. While investigating the traditions of domestic music-making in the manors of Livland, three significant literary works (memoirs) were used. One of them was the diary *Wilhelms Erinnerungen* by Johann Wilhelm Krause (1757–1828) stored in the University of Tartu Library (TÜR KHO, 9: 6–15). Krause was a private tutor in several manors of Livland during the period from 1784 until 1798. The other sources were an autobiographical, culture-historical novel by Siegfried von Vegesack (1888–1974), *Vorfahren und Nachkommen: Aufzeichnungen aus einer altlivländischen Brieflade, 1689–1887* (published in 1961), and memoirs by Elisabeth Charlotte Constanzia von der Recke (1754–1833) *Herzens-Geschichten einer baltischen Edelfrau: Erinnerungen und Briefe* (published 1921).

The article discusses some characteristic types of domestic music-making and its participants in the rural manors of Livland. First of all, domestic music-making was usually directly related to the presence of a private tutor who served in the manor. These individual teachers offered their services both in cities and countryside. They advertised in periodicals, through which the wealthy families hired private teachers who taught their children languages, reading, writing, drawing and music as well. It was a wide spread custom throughout 18th century Europe. Frequently these tutors were quite skilled at playing music, typically the violin, flute or a keyboard instrument. In connection with domestic music-making, it could be assumed that such a tutor not only taught music but also performed it in order to entertain the family of a nobleman with some musical evening. Certainly the children who were trained in music were expected to participate in the musical performances in the circle of family and friends.

The second group of performers were the musicians who visited landlords as their guests and stayed with them for several days or years in the countryside. The archival documents reveal only a few concise or specific biographical facts about musicians in Livland. For example, the young composer and pianist Johann Friedrich Bonneval de La Trobe visited Liepa Manor (*Lindenhof*), Nītaure Manor (*Nitau*) and Lenči Manor (*Lenzenhof*). Unfortunately, there is no more detailed information about these musicians and their connection with some of the manors. During the second half of the 18th century, many foreign musicians travelled with the aim of giving concerts in Russia, mostly in St. Petersburg. It is possible that such travellers, staying shorter or longer periods of time, were on friendly terms with the Baltic German noblemen. And it is highly likely that these musicians used to perform some music while visiting the rural manors in Livland.

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The manor staff often participated in the ensembles of musicians. During research, particular attention is devoted to the events in Vecsalaca Manor – when its owner, Friedrich Hermann von Fersen, welcomed his guests, he conducted a musical ensemble. Likewise, von Fersen played the flute, and his subordinates, such as the accountant, secretary, private tutor and a few servants, played various musical instruments, like violin, viola and violoncello. But other landlords, like in Jaunmuiža Manor (*Neuhof*), employed several local peasants who could play some music.

Information about the specific pieces of music played in Livland is rather fragmentary. According to the diary written by Krause, in one manor the daily sacral songs of the Moravian Church (*Brüdergemeine*) were accompanied by a keyboard instrument. In another manor, the musical compositions by Carl Heinrich Graun, Johann Adam Hiller, Ignaz Joseph Pleyel, Johann Friedrich Reichardt, and Wolfgang Amadeus Mozart were performed. The music enthusiasts played works by a variety of 18th-century composers, such as Johann Friedrich Bonneval de La Trobe, Johann Sebastian Bach, Johann Christian Bach, Franz Joseph Haydn, etc. Thus, the repertoire of domestic music-making in Livland included musical compositions by widely known European composers.

Unfortunately, no sheet music used in the manors has survived. Nevertheless, contemporary periodicals reveal that the sheet music was purchased at a bookstore in Riga.

What kinds of musical instruments were used in domestic music-making? In 18th-century Europe, music lovers became very excited about keyboard instruments (*Clavier*) in private spaces. These were the most respected musical instruments both among professional artists and amateurs or dilettantes.

A keyboard instrument (*Clavier*) was purchased in order to be played mostly by women, while men used to play a violin or flute. These instruments were played at homes for the enjoyment of family and friends. With regard to the musical groups which were formed in the manors, the musicians employed both string instruments, like the violin, viola, violoncello, double bass, and wind instruments, like the flute, chalumeau and French horn. It is supposed that the string and wind instruments were easier and better suitable for transportation when the musicians travelled. A unique visual evidence of domestic music-making in a manor of Livland has survived up to this day. The picture created by Johann Wilhelm Krause in 1789 shows a musical scene in Dore Manor (*Dorismuische*): the doctor's family is playing several musical instruments, such as the clavichord and violin (the picture is stored in the University of Tartu Library: TÜR, ÜR 4010).

It could be assumed that the music played in the manor, likewise, reached the ears of the local people. In that way, quite unintentionally, they were able to get acquainted with the latest musical trends of Europe.

In this article, it was possible to give only a few highlights of domestic music-making in Livland. The theme needs further exploration. There are still many primary sources to be identified and read in the near future.

AVOTI

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199. fonds – *Vidzemes revīziju saraksti*:

199-1-10: Gaujienas draudzes Jaunmuižas dvēseļu revīzija, 1795–1858

199-1-22: Nītaures draudzes Annas muižas dvēseļu revīzija, 1795–1858

199-1-105: Kalsnavas draudzes Vietalvas muižas dvēseļu revīzija, 1795–1850

199-1-207: Mazsalacas draudzes Skulberģu privātmuižas dvēseļu revīzijas saraksti, 1782–1857

199-1-399: Vecsalacas muižas dvēseļu revīzija, 1811–1858

199-1-480: Trikātas mācītājmuižas dvēseļu revīzija, 1795–1850