

1. INTRODUCTION

The subject of this publication is a unicum on a global scale: a collection of music-related sources brought together in the 17th century in Wrocław's (Breslau's) *Gymnasium Elisabetanum*. The collection, which consists of 399 music prints published in 1606–1665 and five manuscripts dated to the same period, has attracted the keen interest of musicologists and musicians working in many countries of the world. However, it has never been a subject of a comprehensive monograph. The vast repertoire of works contained in this collection (more than 8,000 pieces) has been presented here in the form of a catalogue, preceded by a rather more-detailed-than-usual historical-cultural introduction. We hope that the present publication will support more comprehensive research on Wrocław's musical culture and on the reception of the Italian *Seicento* heritage in Central Europe, as well as facilitating the future editions of selected repertoire from this collection and restoring this repertoire to contemporary music life through concert performances and recordings.

The body of music sources in question is usually referred to as the collection of Daniel Sartorius (1612–1671) – professor at Wrocław's St Elisabeth *Gymnasium*, because it was Sartorius who had this collection under his care, added numerous notes and revisions, and made many handwritten copies of the repertoire from the collection. After Sartorius' death, the collection was incorporated into the famous *Bibliotheca Rhedigeriana* of Wrocław, and came to be referred to by that wider name, but preserved its separate status with regard to provenience. The library owes its name to its founder – Thomas Rhediger (1540–1576), a Wrocław patrician and owner of a large collection of books, manuscripts, coins, precious stones and works of art, which he bequeathed in his last will to his home city, so as to make them accessible to a wide audience:

„Libros meos, quos ego magno labore et sumptu acquisivi, una cum Numismatibus aureis, argenteis, aeneis, stautis, picturis, et reliquis Bibliothecae ornamentis minime vulgaribus cupio et volo quam diligentissime Vratislaviae in uno Conclavi ad id praedictis duobus heredibus instructo adservari et omnia in eo suis locis distincte et ordinate disponi: ut illa Bibliotheca cum suis

ornamentis non tantum Rhedigerianae Familiae (penes quam perpetuo esse volo) honori, verum etiam aliis usui et voluptati esse possit¹.

In 1589 the library was deposited in part of Wrocław's St Elisabeth's Church (*Elisabethkirche*), and in 1645 it was formally donated to the city, through the establishment of the city's first public library². Thomas Rehdiger himself learnt in his youth in the *gymnasium* connected with St Elisabeth's Church³, and Daniel Sartorius was for many years a teacher at that school⁴. The distinctly Italian character of the collection is associated with the work of Ambrosius Profe (1589–1661) – a *Gymnasium Elisabetanum* graduate and teacher, later – an organist at St Elisabeth's Church and publisher of several anthologies of contemporary Italian music⁵. The music sources collected by Profe and Sartorius formed a collection separate from that of St Elisabeth's Church Library. Their collection was most likely meant for the use of the *gymnasium* of the same name. Sartorius' music collection retained its separate character for the next two hundred years, as part of the *Bibliotheca Rhedigeriana*. It was only in 1865–1867 that – in the context of the establishment of the new municipal library – the collections were mixed or merged. This also concerned the music sources, which were merged and catalogued in this form by Emil Bohn (1839–1909)⁶.

Nevertheless, before the music sources of varying provenience were incorporated into one whole, the new library's resources were described separately by Siegfried Wilhelm Dehn (1799–1858), curator of the music collec-

¹ Quoted after: Albrecht Wilhelm Jakob Wachler, *Thomas Rehdiger und seine Büchersammlung in Breslau: Ein biographisch-literarischer Versuch*, Breslau: Gräson 1828, pp. 70–71.

² State Archive in Wrocław (referred to hereinafter as APW), coll. 28: Acts of the City of Wrocław – Documents, 13170 [olim: Priv 296; B. 36].

³ Aniela Kolbuszewska, *Zbiory muzyczne kościoła św. Elżbiety we Wrocławiu* [*The Music Collection of St Elisabeth's Church in Wrocław*], [in:] *Z dziejów wielkomejskiej fary. Wrocławski kościół św. Elżbiety w świetle historii i zabytków sztuki* [*Toward a History of a Metropolitan Parish Church. Wrocław's St Elisabeth's Church in the Light of History and Monuments of Art*], ed. Mieczysław Zlat, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 1996, p. 234.

⁴ Hans-Adolf Sander, *Beiträge zur Geschichte des lutherischen Gottesdienstes und der Kirchenmusik in Breslau. Die lateinischen Haupt- und Nebengottesdienste im. 16. und 17. Jahrhundert*, Breslau: Priebsch 1937 (*Breslauer Studien zur Musikwissenschaft*, 1), p. 90.

⁵ Reinhold Starke, *Ambrosius Profe*, "Monatshefte für Musikgeschichte" 34/11 (1902), pp. 189–196; 34/12 (1902), pp. 199–215; Adam Adrio, *Ambrosius Profe (1589–1661) als Herausgeber italienischer Musik seiner Zeit*, [in:] *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag am 7. Juli 1962*, ed. Heinrich Hüschen, Regensburg: Bosse 1962, pp. 20–27.

⁶ *Bibliographie der Musik-Druckwerke bis 1700 welche in der Stadtbibliothek, der Bibliothek des Akademischen Instituts für Kirchenmusik und in der Königlichen- und Universitätsbibliothek zu Breslau aufbewahrt werden*, ed. Emil Bohn, Berlin: A. Cohn 1883, hereinafter as BohnD.

tions of the Königlische Bibliothek in Berlin⁷. Thanks to his catalogues we can now study the various collections separately and define the specific qualities of each of them⁸. The largest of these is the *Bibliotheca Rhedigeriana*, which comprises 404 items in Dehn's catalogue. It is the collection as described in Dehn's catalogue that is the subject of this publication. Dehn's list is the oldest that we know today, and is therefore a major source for the study of the historical reception and dispersion of the music repertoire. Unlike the collections that served the practical needs of music ensembles in Wrocław's major Protestant churches (*Hauptkirchen*): St Elisabeth's, St Mary Magdalene's and St Bernardine's⁹, the *Rhedigeriana* comprise a mixed repertoire assembled for didactic and erudite purposes. It is nevertheless a collection of great importance to 17th-century music culture – not only on the local, but also on the European scale. It is for this reason that we have decided to follow Thomas Rehdiger's last will by familiarising a wide circle of readers with his collection.

⁷ Barbara Wiermann, *Die Musikaliensammlungen und Musikpflege im Umkreis der St. Elisabethkirche Breslau. Kirchliches und bürgerliches Musikleben im Kontrast*, "Schütz-Jahrbuch" 30 (2008), pp. 93–109.

⁸ Now kept at D-Bds (library sigla can be found in the List of abbreviations), Mus. ms. theor. kat. 161–167. They contain the catalogues of the following seven separately distinguished library collections:

- B 2. (Mus. ms. theor. kat. 161) – music sources from the Royal Academic Institute of Church Music (Königliche Akademische Institut für Kirchenmusik), which originally came from dissolved monasteries;
- B 3. (Mus. ms. theor. kat. 162) – treatises on music theory from the University of Wrocław Library;
- B 4. (Mus. ms. theor. kat. 163) – music sources from St Mary Magdalene's Church in Wrocław;
- B 5. (Mus. ms. theor. kat. 164) – music sources from *Bibliotheca Rhedigeriana*;
- B 6. (Mus. ms. theor. kat. 165) – music sources from St Bernardine's Church in Wrocław;
- B 7. (Mus. ms. theor. kat. 166) – music sources from St Elisabeth's Church in Wrocław;
- B 8. (Mus. ms. theor. kat. 167) – music sources from SS Philip and James's Church in Żory (Sohrau), deposited at that time in the Königlische Bibliothek in Berlin.

⁹ The contents of these collections are described by Allen Scott in a sister catalogue, now in preparation.

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