

TABULATURAE BRAUNSBURGENSES-OLIVENSES, ED. MARCIN SZELEST
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The three-volume critical edition of *Tabulaturae Braunsbergenses-Olivenses* prepared by Marcin Szelest is one of the numerous critical editions of music sources published in the series *Fontes Musicae in Polonia* (available online at <<http://fontesmusicae.pl/notes-editions-c-series/>>), as part of the project ‘Repertuar muzyczny Towarzystwa Jezusowego w Rzeczypospolitej Obojga Narodów (1565–1773)’ [The Music Repertoire of the Society of Jesus in the Polish-Lithuanian Commonwealth (1565–1773)]. This edition comprises two manuscripts, in the newer-type German (letter) notation, written between 1610 and c.1630 at the Jesuit college in Braunsberg (now Braniewo, Warmia-Masuria Voivodeship, northern Poland) and at the Cistercian Monastery in Oliwa (Oliwa, Pomerania Voivodeship, also northern Poland). These tablatures (held in the Lithuanian Academy of Sciences under shelf-marks F15-284 and F15-286), along with the Pelplin Organ Tablature, are among the main sources of organ practice in Royal and Ducal Prussia during the early seventeenth century. Like other handwritten tablatures from c.1600 – not only organ tablatures, but also lute manuscripts, such as the Emanuel Wurstisen Tablature CH-Bu F IX 70, and the codices of Jan Arpinus and Bohuslav Strialius, D-Z Mus. 115.3 and CZ-Pu 223-20 [olim CZ-Pu 59r 469] – the Braunsberg-Oliwa manuscripts represent a *summa* of practice, a collection of considerable size (184 folios in all) written over several decades and by several scribes. A specific feature of such collections is that they were continuously supplemented and edited even at their time of origin and therefore directly reflect practice in all its aspects. That makes it all the more essential to conduct comprehensive research into

these codices as a whole – combined with studies of scribal features and palaeography, the genesis of the fragmentary surviving folios and parts, the repertoire, and the instrumental techniques and practices of the period – and also into all the textual entries they contain.

This edition addresses these issues in detail and offers a profound new exploration of the material from historiographical, palaeographical and performance-related perspectives. It is the first complete, comprehensively researched edition of the Braunsberg-Oliwa tablatures, since the detailed research into this corpus that began in 1990 was limited to the initial description, localisation and editing of individual pieces (I, 6–7¹). The three volumes of the edition have a clear structure that enhances their functionality. The first volume is devoted to expert analysis of the manuscripts (after a description of both parts of the tablature, it then refers to their provenance, structure and scribes, as well as issues relating to repertoire and performance practice), comprising ‘Editorial principles’, a detailed ‘Critical commentary’ and bibliographic information. The second volume contains transcriptions of the complete corpus (for organ) in modern notation. The third volume comprises transcriptions of the vocal originals of the intabulations. The entire edition is bilingual (Polish and English). Orientation in the corpus and in the edition is facilitated by a new editorial indexing of the codex, tables that contain all existing foliations (I, 10), and the entire index (‘Inventory’, I, 66–118). In the ‘Critical commentary’, all

1 Roman numerals indicate the volume of the edition and Arabic numerals – the page numbers of the relevant volume.

text entries are transcribed and, if necessary, supplemented, which is indispensable and enriching in view of the codex's specificity (see below). The third volume, with the vocal originals, makes it possible to closely follow the intabulation procedure. Readers also have the opportunity to view the original facsimile on the Internet, thanks to links given in the edition (I, 5).

Looking more closely at the first volume, we see detailed palaeographic research that provides an overview of the complex structure of the two complementary parts of the codex (T1 and T2). In the chapter 'The provenance of the two manuscripts', the history of the codex is reconstructed on the basis of earlier research and new documents. Two essential aspects of the corpus stand out. First, it is of a functional character. The collection accompanied its main scribe (scribe A), Jacobus Apfell, from his years of study at the Jesuit college in Braunsberg and the time of his membership of the Marian sodality to his activity at the Cistercian Monastery in Oliva. It is assumed that Apfell himself played the organ in Oliva, and possibly taught organ there (I, 15–16). It has been established that Apfell was in contact with at least two other scribes (B and C), with whom he supplemented the tablatures, possibly also in the role of a teacher. The second characteristic feature of the collection is that 'collective production', which opens up several perspectives for research into these manuscripts. Already on the title page, the editor indicates that the entries were made at different times and that the barely visible date 1619 is only when the manuscript was completed and adapted for another user (I, 14). Thus work on the text and notation also took place retrospectively and referred to earlier practices. This interactive cooperation of several hands is wonderfully shown in the edition (see the chapter mentioned above and 'The structure of the manuscripts. The scribes'). In addition, the editor hypothesises the relationship be-

tween Jacobus Apfell and his network in a broad historical context, not excluding the possibility that the calligraphic titles and the verbal texts in the Pelplin Tablature (from the neighbouring Cistercian monastery of Pelplin) were made by Apfell in the 1620s (I, 28).

The edition might even inspire another research perspective to be developed in the future: a comparison of the Braunsberg-Oliva tablatures, especially their earliest, student-period 'Braunsberg section', bearing Apfell's inscription 'Studiosus Vormditensis', with other student collections in the form of handwritten lute tablatures from the extensive German and Polish-Lithuanian area of the second half of the sixteenth and early seventeenth centuries (such as the Kraków Tablature UKR-LVU 1400/I and the Emanuel Wurstisen Tablature CH-Bu F IX 70). Only at first glance do they seem unconnected to T1. What they have in common is their adherence to the educational tradition of that time: several hands inscribed here maxims from classical literature, which may be interpreted as mottos of the entire collections and may even reveal relations between different scribes (see, for instance, the maxim by Michele Verino on the title page of T1, transcribed in vol. I, p. 11). These maxims were widespread in the German-speaking area and used extensively as *loci communes* (see, for instance, Heinrich Bebel *Proverbia Germanica*, first printed in 1508). As in the aforementioned lute tablatures, quotations from Ovid's *Ars amatoria* are interposed, which reflects the 'non-liturgical' side of T1. In this context, the question of the coexistence of two repertoire areas is of interest. The editor encourages that discussion by analysing the repertoire in detail and by setting out and substantiating a number of theses ('The repertoire').

Despite the monastic localisation of both manuscripts, the Braunsberg-Oliva tablatures contain both sacred and secular repertoire (totalling 328 musical items; I, 31).

The editor has identified 84 pieces and 30 composers from a total of 175 attributed pieces and 60 composers, building on his own earlier research and supplementing it with attributions of works to the composers Diomedes Cato, Andreas Hakenberger, Antonio Marissal, Nikolaus Zangius and Giovanni Battista Cocciola.²

The sacred repertoire is represented by pieces that were used at the monasteries, the Jesuit college or the Marian sodality in liturgical and paraliturgical services, processions, theatrical plays, etc. (I, 46–47). An essential part of this repertoire consists of motets in different variants, such as double-choir or solo (I, 33). The secular repertoire consists of Italian *canzoni*, *canzonette* and madrigals, French chansons, German Lieder, English ballets, secular motets by Orlando di Lasso and 68 dances. Overall, a picture emerges of the dense interconnection of this repertoire, only to be found in the (student) ‘Braunsberg section’ of T1, with sources from Gdańsk, Pelplin, Elbing (Elbląg) and Königsberg. Furthermore, it is only in this section that the repertoire goes back to the sixteenth century and shows particularly close links to southern Germany (Augsburg, Nuremberg) and northern Italy (Venice) (I, 33, 41). Several dances refer to Nuremberg prints by Valentin Haussmann (including *Venusgarten...* 1602 and *Rest von polnischen und andern Tänzten...* 1603), who had just travelled to the northern part of the Polish-Lithuanian Commonwealth in 1598–1600 (I, 42–44). The connection of T1 to the German-speaking area, centred on Munich and Augsburg, is also confirmed by analysis of the watermarks (I, 17).

This analysis fuels considerations of the exchange of secular repertoire between the

‘Braunsberg section’ and tablatures from southern German-speaking areas, including lute tablature CH-Bu F IX 70, which itself has several connections to Poland.³ The issues related to the investigation of the secular repertoire in the Braunsberg-Oliva tablatures also open up new avenues for research. The editor introduces this topic with the remark that, in view of the monastic localisation, ‘the repertoire performed at the collegium was censored’ (I, 47). This, however, should concern the texts rather than the music (I, 48). The transcriptions of all the textual entries in the Braunsberg-Oliva tablatures as provided in the ‘Critical commentary’ pave the way for future interdisciplinary research into possible connections between the musical and textual entries (i.e. maxims on music). At which point it should be noted that the textual entries also indicate just how closely these collections were modelled on the traditions of lute tablatures around 1600, even to the point of the literal adoption of such literary genres specific to the German-speaking world as the German priamel: ‘Hüpsch were ich gern, das bin ich nicht...’ in CH-Bu F IX 70 (1591–c.1619, p. 260), and ‘Hibsch wer ich geren d(as) bin ich nicht...’ (T1 fol. 64r; I, 249, no. 137). The same quotation from German-language fool literature (*Das Lalen-Buch* 1597) occurs in CH-Bu F IX 70 (p. 61) and T1 (fol. 97v; I, 307–308, no. 201), in T1 connoted with the German Lied *Feines Lieb*. More sources for these textual entries (possibly the originals they were copied from) can be found than are mentioned in the edition.

The edition explains aspects of compositional and performance practice (on the organ). One of the main topics concerns the techniques and practices of intabulation. By reference to two of its main types – free intab-

2 Marcin Szelest, ‘The Repertoire of the Braunsberg/Oliva Organ Tablatures and its Sources’, in: *Universalis et particularis. Ars et praxis Societatis Jesu in Polonia*, eds. Bogna Bohdanowicz and Tomasz Jeż, Warsaw 2018, pp. 149–197 (= *Fontes Musicae in Polonia*, B/III); in the edition I, 32.

3 Agnieszka Leszczyńska, ‘Emanuel Wurstisen, His Tablature and Links to Poland. Lute Music with Medicine in the Background’, *Muzyka* 65 (2020) no. 2, pp. 3–24.

ulation or improvisation (I, 35) and “score intabulation” (I, 38) – the editor shows the dynamics that emerge in the corpus: from student intabulations displaying limited embellishment to highly ornamented, ‘idiomatically keyboard-oriented’ later arrangements. Especially interesting topics are the otherwise little explored techniques of the intabulation of double-choir originals (I, 36), consideration of earlier intabulation techniques in relation to the practices of the Braunsberg college (I, 34), and also the new intabulation techniques that appeared c.1600, in which the copying of a piece started with the bass or was confined to it alone (I, 30). The editor also offers deeper insight into the practice of intabulation through the analysis of ‘mistakes’ made by the scribes, which allows him to attribute the originals and the scribes’ working procedures more precisely (I, 37). The specification of the instruments for which the Braunsberg-Oliva tablatures could have been written is not known (I, 49–50), so the edition leaves the performer some freedom as to the use of the pedal or one or more manuals.

In the editorial methods, the editor follows the principles of diplomatic transcription. The rhythmic values are not reduced when the pieces are transferred to 1–4 staves. To enable the reader to follow the scribe’s working procedure, all variants are presented and described in detail in the ‘Critical report’. One special attribute of this edition consists in the reconstruction of fragmentary entries from the Braunsberg-Oliva tablatures and the contextualisation of those pieces which have survived in their entirety and whose originals have only been preserved in incomplete copies (such as compositions by Petrus Drusina, some Lieder by Jacob Regnart (no. 24) or motets by Gregorio Zucchini (nos. 306, 307)).

Overall, the critical edition of *Tabulaturae Braunsbergenses-Olivenses* provides a fundamental insight into the manuscript and can be used as the basis for further research and for historically informed performance of the music from this corpus.

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PAWEŁ GANCARCZYK, PETRUS WILHELMI DE GRUDENCZ I MUZYKA
EUROPY ŚRODKOWEJ XV WIEKU

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Niniejszą recenzję pozwolę sobie rozpocząć od osobistej refleksji na temat Petrusa Wilhelmi de Grudencz (1392–po 1452), środkowoeuropejskiego kompozytora, odkrytego równie pięćdziesiąt lat temu przez Jaromíra Černého¹. Z jednej strony

to postać fascynująca: tajemniczy twórca podpisujący się akrostychem (PETRVS), którego dzieła były zaskakująco popularne nie tylko w jego czasach, ale w niektórych kręgach również dziesiątki lat później. Z drugiej strony postrzegalem tę twórczość zawsze jako mało porywającą, nie do końca szczęśliwie „stojącą w pół drogi” pomiędzy ambitną polifonią początku XV w. a bardziej „ludycznymi” środkowoeuropejskimi *cantiones* i *rotulami* (kanonami kołowymi). Dlatego też, gdy poszukując nowego repertuaru we fragmentarycznych źródłach

1 Wyniki swoich badań Černý opublikował jednak dopiero w 1975 r. na łamach czasopisma *Hudební věda*, zob. Jaromír Černý, „Petrus Wilhelmi de Grudencz – neznámý skladatel doby Dufayovy v českých pramenech”, *Hudební věda* 12 (1975) nr 3, s. 195–235.