

ANTONIO CHEMOTTI
KU LEUVEN, ALAMIRE FOUNDATION, KBR
ORCID 0000-0002-8279-7265

WRITING NAMES IN MUSIC BOOKS. CASE STUDIES FROM
THE VIADRINA COLLECTION HELD IN THE MUSIC DEPARTMENT
AT UNIVERSITY OF WARSAW LIBRARY

ABSTRACT The Music Department at University of Warsaw Library houses a corpus of musical sources originating from the library of Viadrina University in Frankfurt an der Oder, predominantly comprising musical prints from the late sixteenth to early seventeenth century. The present article offers an overview and inventory of this corpus. Furthermore, it delves into four case studies, examining sources with annotations containing personal names. These annotations provide insights into the social context surrounding these sources, contributing both to the study of the musical culture of early modern Central European universities, and to the investigation of annotations in music books.

KEYWORDS music prints, annotations, gift, Frankfurt an der Oder, Viadrina University, early modern Central Europe

ABSTRAKT *Zapisywanie nazwisk w książkach muzycznych. Studia przypadków z kolekcji Viadriny w Gabinetzie Zbiorów Muzycznych Biblioteki Uniwersyteckiej w Warszawie.* Gabinet Zbiorów Muzycznych Biblioteki Uniwersyteckiej w Warszawie przechowuje zbiór źródeł muzycznych pochodzących z biblioteki Uniwersytetu Viadrina we Frankfurcie nad Odrą, głównie w postaci druków muzycznych z końca XVI i początku XVII wieku. Niniejszy artykuł przedstawia przegląd i inwentarz tego zbioru. Ponadto zawiera cztery studia przypadków, poświęcone analizie źródeł z inskrypcjami zawierającymi nazwiska osób. Adnotacje te informują o kontekście społecznym funkcjonowania tych źródeł, dostarczając danych zarówno do studiów nad kulturą muzyczną wczesnonowożytnych uniwersytetów w Europie Środkowej, jak również do badań nad inskrypcjami w książkach muzycznych.

SŁOWA KLUCZOWE druki muzyczne, inskrypcje, dar, Frankfurt nad Odrą, Uniwersytet Viadrina, wczesnonowożytna Europa Środkowa

The holdings of the Music Department at the University of Warsaw Library (Biblioteka Uniwersytecka w Warszawie, hereafter PL-Wu) include a small but fascinating corpus of musical sources from an historical academic library now dispersed, that of Viadrina University in Frankfurt an der Oder. This corpus, which I will refer to as the ‘Viadrina Collection’, mainly consists of musical prints produced between the second half of the sixteenth century and the first half of the seventeenth century. All the prints are preserved in their original bindings, still bearing the bookplate of Viadrina University, allowing their identification as a distinct corpus within the holdings of the PL-Wu.

Despite the significance of Viadrina University for the intellectual and musical history of Brandenburg in particular and Central Europe in general, the sources at the PL-Wu have attracted little attention in recent years. With this article, I intend to address this scholarly gap. In the first part, I provide a general overview of the corpus, complemented by an inventory of the collection which identifies the sources, lists the printed editions contained therein, and notes any significant handwritten additions. The second part focusses on case studies of sources that contain annotations mentioning personal names, enabling one to trace them back to specific individuals in and around Viadrina University. By doing so, this article aims to detail the social context in which such sources were used, while at the same time contributing to the study of annotations in early modern music books.¹

FROM VIADRINA UNIVERSITY IN FRANKFURT AN DER ODER
TO UNIVERSITY OF WARSAW LIBRARY

Viadrina University is known to musicologists specialising in the early modern era primarily for the so-called Viadrina Codex (PL-WRu I F 428), an early sixteenth-century

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- 1 While the scientific literature on annotations in early modern printed books is substantial and continues to grow, the literature specifically dedicated to music books is limited. For a discussion and catalogue of annotated English prints, see David Greer, *Manuscript Inscriptions in Early English Printed Music*, London 2015. Interesting annotations in music sources across the confessional divide are discussed in Christian Thomas Leitmeir, ‘Beyond the Denominational Paradigm: The Motet as Confessional(ising) Practice in the Later Sixteenth Century’, in: *Mapping the Motet in the Post-tridentine Era*, eds. Esperanza Rodríguez-García and Daniele V. Filippi, London 2019, pp. 154–192. For a study of manuscript additions to music prints, see Elisabeth Giselbrecht, ‘Manuscript and Print Combined: Re-discovered Manuscript Additions in the Kraków Copy of Peter Schöffer’s Third Songbook (1536)’, in: *Teutsche Liedlein’ des 16. Jahrhunderts*, eds. Susanne Rode-Breyman and Achim Aurnhammer, Wiesbaden 2018, pp. 117–136. I have contributed to this research with a study of an annotated hymnbook in Antonio Chemotti, ‘Used Hymnbooks. An Annotated Copy of Valentin Triller’s *Ein Christlich Singebuch* (University of Warsaw Library, Music Department, SDM 93)’, *Hudební věda* 57 (2020) no. 4, pp. 449–472.

manuscript with polyphony that belonged to that institution. Some may also recall that the preeminent humanist Jodocus Willich (d. 1552), who maintained connections with the composer and theorist Adrianus Petit Coclico (1499/1500–after 1562) and founded one of the earliest documented *convivia musica* in German-speaking lands, taught at Viadrina University.² Viadrina University is also known as the alma mater of composers such as Bartholomäus Gesius (1555/62–1613) and Michael Praetorius (1572–1621), who were active as cantor and organist, respectively, at the university church, the Marienkirche.³ On the other hand, it is less well known that a significant portion of the sixteenth- and seventeenth-century music prints that belonged to Viadrina University are still preserved and identifiable, now housed in the PL-Wu.

To explain this state of affairs, it is useful to briefly summarise the history of Viadrina University.⁴ It was founded in 1506, on the initiative of the local territorial lord. The transition to Lutheranism occurred around 1539, with Calvinism being increasingly relevant after c.1613.⁵ The most flourishing period for early modern Viadrina University was between the late sixteenth and early seventeenth century, when it became one of the most-attended universities in German-speaking lands, attracting students from Brandenburg and the neighbouring regions.⁶ From the 1630s onwards, Frankfurt an der Oder felt the negative consequences of the Thirty Years' War, with an obvious impact on cultural and academic life.⁷ Overcoming various challenges, the university functioned nonetheless for over three centuries, until 1811. In that year, due to financial and administrative difficulties, it was decided to close Viadrina University in Frankfurt an der Oder and transfer it to Wrocław (Ger. Breslau), where it merged with the local university.⁸ This led to the transfer of archival and library materials as well. Numerous musical prints that belonged to Viadrina University thus became part of the library of the Königliche Akademische Institut für Kirchen-

2 On Willich, see Clement A. Miller, 'Willich [Wilcke, Wild], Jodocus [Jobst]', *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic>, accessed 29 January 2024.

3 Andreas Waczkat, 'Gesius, Bartholomäus', *MGG Online*, <https://www.mgg-online.com>, accessed 29 January 2024, and Arno Forchert, 'Praetorius (Komponisten), Michael', *MGG Online*, <https://www.mgg-online.com>, accessed 29 January 2024.

4 Among the overviews on the history of the institution, see most usefully Irina Modrow, *Wonach in Frankfurt jeder, der nur wollte, gute Studien machen konnte...: eine kleine Geschichte der Viadrina anlässlich ihres 500. Jubiläums*, Schöneiche 2006; also Ulrich Knefelkamp, 'Die alte Viadrina (1506–1811). Ein Rückblick auf ihre Geschichte, herausragende Professoren und Studenten', in: *Die Viadrina: eine Universität als Brücke zwischen Deutschland und Polen*, eds. Richard Pyritz and Matthias Schütt, Berlin 2009, pp. 29–42.

5 Nadine Jaser, 'Die Viadrina um 1600. Konfessionalisierung und Koexistenz', in: *Bürger, Pfarrer, Professoren. St. Marien in Frankfurt (Oder) und die Reformation in Brandenburg*, eds. Maria Deiters and Gotthard Kemmether, Frankfurt an der Oder 2017, pp. 124–131.

6 I. Modrow, *Wonach in Frankfurt*, p. 18.

7 U. Knefelkamp, 'Die alte Viadrina', p. 31.

8 I. Modrow, *Wonach in Frankfurt*, pp. 125–132.

musik (Royal Academic Institute for Church Music) of the University of Wrocław, later known as the Musikalisches Institut (Music Institute). This is confirmed by the catalogue published by Ernst Kirsch in 1922, which identifies the collections from Frankfurt an der Oder through the presence of the aforementioned bookplates.⁹

It was at the library of Wrocław University where Heinrich Grimm studied a group of prints from Viadrina University for his monograph *Meister der Renaissancemusik an der Viadrina*, published in 1942.¹⁰ Grimm listed and briefly discussed a selection of prints, noting that before the transfer to Wrocław a significant number of music sources belonging to Viadrina University must have been stored at the Marienkirche, which served as the university church, rather than in the academic library at the Kollegienhaus. This, according to Grimm, explains why most of the Viadrina University music sources then in Wrocław are not found in the catalogue of Frankfurt University Library compiled by Johann Christoph Beckmann (1641–1717), which is otherwise very detailed and includes some sixteenth- and seventeenth-century musical publications.¹¹ Be that as it may, when Wrocław came under Polish jurisdiction, in 1945, the volumes at the former Musikalisches Institut were administered by the newly founded Zakład Muzykologii (Department of Musicology),¹² until the decision was made, in 1952, to relocate them to the university library of Warsaw, where they remain to this day.

Thanks to the invaluable assistance of the Music Department staff at the PL-Wu, I was able to identify 34 music sources from Viadrina University that reached Warsaw via Wrocław. Note, however, that these sources do not represent all the sources of a musical nature that belonged to Viadrina University. The university library certainly possessed treatises on music theory, which, so far, have not been traced at the PL-Wu.¹³ It must also have had musical manuscripts in the strict sense – in addition to the aforementioned Viadrina Codex – as well as liturgical manuscripts. Moreover, not all the prints identified by Kirsch in 1922 as coming from Frankfurt an der Oder have been tracked down at the PL-Wu: two are still at Wrocław University Library,¹⁴ others seem

9 Ernst Kirsch, *Die Bibliothek des Musikalischen Instituts bei der Universität Breslau. Ein Beitrag zur Kenntnis von dem Anteil Schlesiens an den musikalischen Strömungen des 16.–18. Jahrhunderts*, Breslau 1922, p. 7.

10 Heinrich Grimm, *Meister der Renaissancemusik an der Viadrina. Quellenbeiträge zur Geisteskultur des Nortosten Deutschlands vor dem Dreißigjährigen Kriege*, Frankfurt an der Oder 1942.

11 Johann Christoph Beckmann, *Catalogus bibliothecae publicae Universitatis. Francofurtanae*, Frankfurt an der Oder 1706. See H. Grimm, *Meister der Renaissancemusik*, pp. 113–116.

12 See Agnieszka Drożdżewska, 'The Cataloguing of Musical Sources in Silesia by German Musicologists from the University of Wrocław during the First Half of the Twentieth Century', *Interdisciplinary Studies in Musicology* 11 (2012), pp. 30–31 and the literature quoted there.

13 The catalogue by Beckmann, for instances, lists a *Compendium Musices* by Heinrich Faber (Wrocław 1582) and a *Compendium Musicae* by Sethus Calvisius (Leipzig 1602). See J.C. Beckmann, *Catalogus*, p. 101 and p. 55 respectively.

14 These are PL-WRu 51267-51268 Muz. (olim Ad 46) and PL-WRu 51216-51218 Muz. (olim Ad 49), two incomplete sets of partbooks with works by Johannes Eccard and Thomas Elsbeth respectively. I would like to thank Mirosław Osowski (Wrocław University Library) for this information.

to be dispersed or not identified.¹⁵ A reconstruction of Viadrina University's music library, understood as all sources of a musical or liturgical-musical nature that belonged to the university, therefore goes beyond the scope of this contribution, which focuses solely on the music sources that merged into the Music Department of the PL-Wu in 1952. However, this is still a significant corpus, and it can provide a first step for a broader investigation of the musical culture of early modern Frankfurt an der Oder.

THE VIADRINA COLLECTION AT THE PL-WU

In the Appendix, I list 34 sources from the library of Viadrina University, which I have identified at the PL-Wu.¹⁶ They all carry the Viadrina University bookplate – a Virgin Mary and Child and the inscription 'Liber. Biblioth. Academ. Francof.' – and the shelf-mark of the Wrocław Musikalisches Institut (AD, for 'alte Drucke', i.e. old prints), confirming the scenario described above. These sources mostly consist of sets of partbooks: each can thus be composed of multiple volumes, although many sets are incomplete. The majority of sources are composite volumes, combining up to five editions together.

Considering the editions individually, the Viadrina Collection includes a total of 72 publications, printed between 1561 and 1658, with a greater concentration between the 1570s and the 1610s. As observed above, this time span corresponds to the most thriving years of Viadrina University, before the crisis caused by the Thirty Years' War. Regarding print locations, Frankfurt an der Oder itself, which was an important centre for book production, predominates with thirteen editions, followed by Nuremberg with twelve. It is otherwise surprising that there is not a single edition of Italian origin, despite an evident interest in Italian music. It might be that reprints of Italian music from Nuremberg or Antwerp were more readily available (see Appendix nos. 8, 10 and 12).

The most represented authors are Orlando di Lasso, Bartholomäus Gesius and Michael Praetorius. The first, an internationally renowned composer whose works had a gigantic circulation in print, is a constant presence in any late sixteenth-century music library, and the Viadrina Collection is no exception. The strong representation of Gesius and Praetorius instead seems directly related to their biography. As mentioned above, Gesius studied at Viadrina University and worked for 20 years as cantor of the Marienkirche. Praetorius was also an alumnus of Viadrina University and, although his musical service at the Marienkirche was rather short (only three years), this personal link could have contributed to the interest in his publications in Frankfurt an der Oder.

Regarding the featured genres, most editions align with what one would expect from a Protestant academic environment in early modern German-speaking lands.

15 The sources that carried the shelf marks Ad 34, 127, 175 and 200.

16 Note that, for convenience, in this article I use abbreviated call numbers. For the full call numbers of each source, see the Appendix.

The vast majority of the music is sacred, including Latin motets and German-texted hymns, which could have been performed in a variety of contexts. Considering that the music books were likely stored at the Marienkirche, the presence of some secular music may appear surprising, such as Lasso's chansons (Appendix no. 2), Elsbeth's Lieder (Appendix no. 16), and several editions of Italian madrigals and canzonettas (Appendix nos. 8, 10 and 12). However, given the proximity to the academic and student environment, it is easy to imagine a recreational use for these collections. Moreover, private bequests, as discussed below, were merged into the library of the Marienkirche, which could explain the presence of music books not immediately useful for liturgical ceremonies. At any rate, the presence of Italian secular music aligns with the great popularity that the madrigal and related genres enjoyed in Central Europe from the late sixteenth century onwards.¹⁷

Although some editions seem to have ended up in Viadrina University by chance – such as a print of English hymns published in London (Appendix no. 18) – all in all the collection appears as a coherent entity, providing a glimpse into the circulation of musical prints in early modern Frankfurt an der Oder. What makes the Viadrina Collection even more fascinating is the survival of its historical bindings and the significant presence of handwritten additions in the sources. These range from brief annotations to entire fascicles of manuscript music bound together with the prints.¹⁸ In some cases, the bindings and/or the annotations make it possible to trace a source back to particular individuals, giving a fairly specific picture of the musical culture of staff and students gravitating around the local university and its church. In a forthcoming study, I examine PL-Wu SDM 8–36 (Appendix no. 12), a collection of madrigal partbooks printed in Antwerp, the covers of which bear personal names stamped on the front pastedowns.¹⁹ I was able to identify all the persons mentioned in this source as a professor, four students, and a citizen of Frankfurt an der Oder close to academic circles. I argue that they might have formed a sort of musical association

17 The literature on the European circulation of the madrigal is vast. For a bibliographical orientation, see Susan Lewis Hammond, *The Madrigal: A Research and Information Guide*, New York 2011, pp. 69–87. In particular for the regions discussed here, see Tomasz Jeż, *Madrygał w Europie północno-wschodniej: dokumentacja – recepcja – przeobrażenia gatunku* [The madrigal in North-Eastern Europe. Documentation – reception – transformations of the genre], Warsaw 2003; also Susan Lewis Hammond, *Editing Music in Early Modern Germany*, London 2007.

18 Particularly interesting is PL-Wu SDM 73 (Appendix no. 8), an incomplete set of three partbooks binding printed canzonettas by Costantino Ferrabosco with more than 50 handwritten compositions by different hands. These include *Ich will den Herren loben allezeit*, a contrafactum of Palestrina's *Vestiva i colli* (no. VII, labelled 'Joan de Palestino'), and a hitherto unknown copy of the six-part *Veni sancte spiritus* attributed to Josquin des Prez (no. 36, labelled 'Josquin de Prees à 6'). Note that this motet's attribution to Josquin has widely been regarded as spurious. See most conveniently Jesse Rodin, 'The Josquin Canon at 500, with an Appendix Produced in Collaboration with Joshua Rifkin', *Early Music* 49 (2021) no. 4, pp. 473–498, section IV no. 104.

19 Antonio Chemotti, 'The Partbooks University of Warsaw Library, SDM 8–36: Madrigals at Viadrina University, Frankfurt an der Oder', in: *Madrigal Collections from the Low Countries in Central Europe*, ed. Antonio Chemotti, Leuven forthcoming.

akin to the *convivium musicum*, and the binding of the partbooks fulfilled a symbolic function, commemorating their musical gatherings.

In this article, I would instead like to focus on different case studies from the Viadrina Collection, studying four sets of partbooks that carry handwritten annotations: PL-Wu SDM 85, PL-Wu SDM 92, PL-Wu Inv. 562 and PL-Wu SDM 83 (Appendix nos. 6, 7, 14 and 2, respectively). These enable the identification of a constellation of individuals who owned, gifted, received and annotated the volumes, revealing the social function of the music book beyond the practical purposes of collecting and performing music.

A PROFESSOR, HIS BROTHER AND A FRIEND: PL-WU SDM 85
AND PL-WU SDM 92

PL-Wu houses three music sources (Appendix nos. 6, 7 and 17) that can be traced back to a professor of Viadrina University, Christoph Pelargus (a Hellenisation of the surname 'Storch', 1565–1633), an important figure in the political, religious and cultural history of early modern Brandenburg.²⁰ Born in Schweidnitz (Pol. Świdnica, Lower Silesia) in 1565, he entered the Elisabeth Gymnasium in Wrocław in 1581. He likely attended music lessons there, as the 1570 statutes of the gymnasium prescribe the teaching of both plainchant and polyphony.²¹ Enrolled at Viadrina University in 1583, he spent his entire career in Frankfurt an der Oder, taking on significant academic roles as a professor and rector, as well as religious-political ones as superintendent of Brandenburg (from 1595) and Oberpfarrer (head pastor) of the Marienkirche (from 1614). Upon his death, in 1633, his rich library was bequeathed to the Marienkirche,²² which explains how some musical sources that belonged to him ended up in the Viadrina Collection at the PL-Wu.

His relationship with music would deserve in-depth investigation, considering his numerous writings,²³ his activities as a liturgical reformer,²⁴ and his social network. He was in contact with composers such as Nicolaus Zangius (c.1568–1617)²⁵ and Bartholomäus Gesius. As mentioned above, Gesius had studied at Viadrina University and was cantor of the Marienkirche from 1593 until his death in 1613.²⁶

20 See Lothar Noack and Jürgen Splett, *Bio-Bibliographien. Brandenburgische Gelehrte der Frühen Neuzeit. Mark Brandenburg mit Berlin-Cölln 1506–1640*, Berlin 2009, pp. 480–485.

21 Klaus Wolfgang Niemöller, *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600*, Regensburg 1969, p. 10.

22 L. Noack and J. Splett, *Bio-Bibliographien*, p. 485.

23 For a bibliography of his works, see *ibid.*, pp. 486–554.

24 *Ibid.*, p. 482.

25 Zangius' *Schöne neue auferlesene geistliche und weltliche Lieder*, Frankfurt an der Oder 1594 (RISM Z 31) contains a poem by Pelargus dedicated to the composer (fol. [A3]4). The relationship between Zangius and Pelargus is discussed in Vladimír Mañas, *Nicolaus Zangius: hudebník přelomu 16. a 17. století: na stopě neznámému*, Brno 2020, pp. 20–21, 62 and 96. Note, however, that Mañas mistakenly refers to Christoph Pelargus as 'Christian Pelargus'.

26 A. Waczkat, 'Gesius'.

Pelargus praised him in a few celebratory poems that were printed in Gesius' publications, such as the *Geistliche Deutsche Lieder* (Frankfurt an der Oder 1601).²⁷ A copy of the latter, now at the PL-Wu, was gifted to Pelargus by the composer himself.²⁸

Pelargus' love of music is highlighted also in his funeral oration.²⁹ Among other things, it recalls his passion for singing, as well as his expressed wish to have the Kantorei perform at his deathbed, so that the singers could 'lull him into the gentle sleep of death'.³⁰ According to the funeral oration, however, this desire was not fulfilled.³¹

Let us now turn our attention to two sets of partbooks in the Viadrina Collection that belonged to this music-loving theologian: PL-Wu SDM 85, containing motets by Gallus, and PL-Wu SDM 92, containing motets by Lasso. Both display handwritten and signed annotations that reveal how the partbooks could be imbued with an emotional function, becoming a token of remembrance of a friend (PL-Wu SDM 85) and a relative (PL-Wu SDM 92).

PL-WU SDM 85

PL-Wu SDM 85 is a complete series of eight partbooks containing three motet collections by Jacobus Gallus (Handl) printed in Prague between 1586 and 1587 (Appendix no. 6). The binding is made of blind-tooled pigskin and manuscript waste painted in green, a very popular style in sixteenth-century German-speaking lands. On the first title page of each partbook appears a Latin ownership note that translates as 'Magister Jacobus Staius, Secretary of the City of Frankfurt an der Oder, possessor of this work', followed by the date 1588 (Fig. 1).³² This is to be identified with Jacob Staius senior (1550–1606), a notary, poet and musician active in Frankfurt an der Oder,³³ himself an alumnus of Viadrina University.³⁴ Staius must have owned

27 See the poem on fol. [A4]v of this publication, dedicated 'to Mr Bartholomäus Gesius, famous and excellent musician of our time' ('Ad Musicum nostri seculi praestantem & celebrem, Dn. Barthol. Gesium').

28 See the handwritten annotation on the title page of PL-Wu SDM 294–295 (no. 17 in the Appendix).

29 Theophil Ebert, *Christianum Moriendi Artificium. Das ist: Christliche SterbeKunst*, Frankfurt an der Oder 1633 (<http://www.vdl7.de>, no. VD17 7:703951Z).

30 Ibid., fol. B3r: 'ihn in einen sanfften Todtes-Schlaff eingesungen'.

31 See in particular *ibid.*, fols. B2r–B3v.

32 'M. Jacob. Staius, Urbis Francoford. cis Viadrum Secretarius, operis huius possessor' (PL-Wu SDM 85, Cantus, title page of RISM H 1980). The same ownership note appears, with minor variants concerning abbreviations, on each partbook.

33 On Staius, see the biographical sketch in his funeral oration, published in Georg Stampel, *Magnificus Academiae Francofurtanae Rector*, Frankfurt an der Oder 1607 (<http://www.vdl7.de>, no. VD17 1:049204A), and signed 'C. P.', arguably Christoph Pelargus. See also Johann Christoph Wilcken, *Zullichographia*, Züllichau 1753, pp. 29 and 36, and John Flood, *Poets Laureate in the Holy Roman Empire: A Bio-bibliographical Handbook*, Berlin 2006, vol. 4, p. 977.

34 The matriculation book records him in the summer semester of 1565 as 'Jacobus Stau Zolchensis' (later corrected as 'Staius'). See *Aeltere Universitäts-Matrikeln. I. Universität Frankfurt a. O.*, vol. 1, 1506–1648, ed. Ernst Friedlaender, Leipzig 1887, p. 185.

the partbooks for over a decade until, in 1601, he gifted them to Christoph Pelargus. His ownership note is crossed out, very carefully, in each of the eight volumes of the set. On the verso of each title page, the same hand that had inscribed the ownership note – hence, likely, Staius’ – copied a long dedication in Latin, with small variations in content. We can refer to the tenor partbook (Fig. 2), which reads as follows:

To the revered and most illustrious man, Mr Christoph Pelargus, Doctor of Sacred Theology, General Superintendent of the whole March, and Public Professor and Maecenas of the Academy of Frankfurt, his patron, promoter and kinsman, worthy of respect and honour, Master Jacobus Staius Senior, attorney, notary public by papal and imperial authority, registered in the Chamber of Speyer, a music lover, gave this musical work by Jacobus Handl, as a reminder of himself and his family, on Palm Sunday, in the year of reigning grace 1601.³⁵

It is interesting to note the variations in the way Staius qualifies himself: in the cantus and bass partbooks, for example, he defines himself only as a notary (‘notarius’); in the alto, as both a notary and musician (‘notarius et musicus’); while in the tenor, as a notary and music lover (‘notarius musicae addictus’). In partbooks 5–8, Staius’ appointments are omitted, as if he had grown tired of copying the same lengthy dedication over and over again. In any case, he certainly devoted some time to the creation of this gift, delivered to Pelargus on a festive day. The handwritten dedication moreover explicitly transforms the books into a keepsake: note the expression ‘for the remembrance of himself and his family’. Why precisely the motets of Gallus were chosen is not known, but given that both Staius and Pelargus loved music and resided in the same city, it is plausible that they had, in the past, performed some of these motets together.³⁶ The partbooks were certainly used, although it is not clear when or by whom: in the bass partbook, one notices handwritten annotations summarising the scoring of the different sections of the motets, as if it had served a cantor or a keyboardist who performed the *basso seguente* and should therefore know who sang what.³⁷ In various places of the entire set, moreover, one can observe handwritten corrections as well as numbers for counting longer rests.³⁸

35 ‘Reverendo et clarissimo viro, Domino Christophoro Pelargo Sacrosanctae Theologiae Doctorj, Marchiae totius Superattendentj generalj, et Academiae Francofurtanae professorj publico et Mecoenatj, patrono, promotorej, ac adfjni suo observando, colendo, Hoc opus Musicum Jacobj Händlij, M. Jacobus Stajus Senior, Caussarum patronus, Apostolica et Imperialj auctoritatibus publicus, nec non in Camera Spirensj Immatriculatus Notarius, Musicae addictus, dedit in sui et suorum memoriam, Dominica Palmarum, Anno regnantis gratiae 1601.’ (PL-Wu SDM 85, Tenor, verso of the title page of RISM H 1980).

36 Note, moreover, that Gallus’ music was very popular in this area. For its reception in nearby Silesia, see Tomasz Jeż, ‘Twórczość Jacoba Handla w źródłach proveniencji śląskiej’ [The works of Jacob Handl in the sources of Silesian provenance], *Muzyka* 49 (2004) no. 4, pp. 27–62.

37 See e.g. the annotation ‘2 A. 2 T. 2 B.’ (i.e. two altos, two tenors, and two basses) on the motet *Utinam dirumperes caelos* (no. 13 in RISM H 1980), which is indeed scored for six voices a voci pari (C3 C3 C4 C4 F4 F4).

38 See e.g. PL-Wu SDM 85, Quinta, RISM H 1981, fols. Gg2v and Gg3r.



Fig. 1. Warsaw, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych, SDM 85 (PL-Wu SDM 85), Cantus, title page

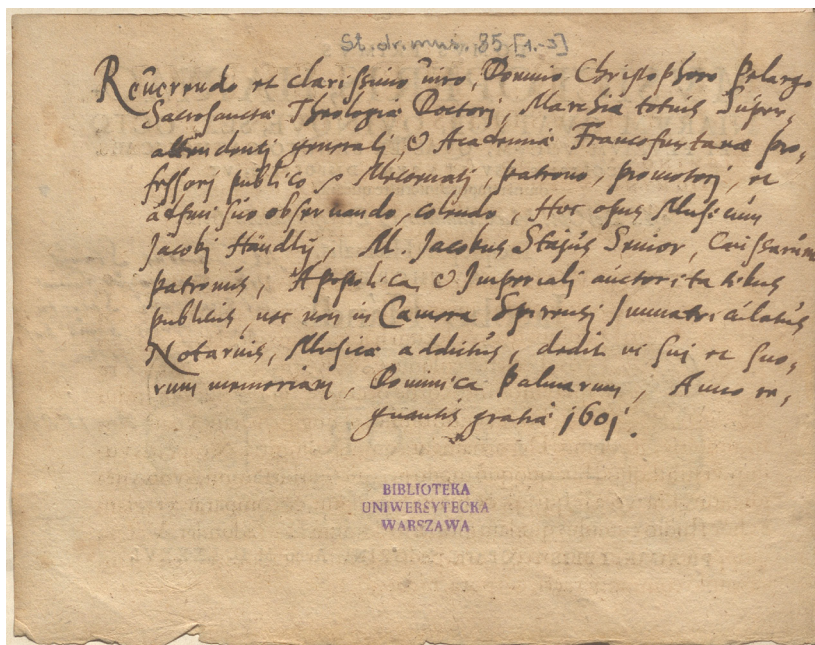


Fig. 2. Warsaw, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych, SDM 85 (PL-Wu SDM 85), Tenor, verso of the title page

PL-WU SDM 92

PL-Wu SDM 92 is a complete series of six partbooks bound with blind-tooled pigskin and manuscript waste painted in green, containing motet collections by Lasso printed in Nuremberg in 1582 and 1587 (Appendix no. 7). On the back endleaves, two Latin motets were copied by two different hands, a six-part *Scio quod redemptor meus vivit* by Alexander Utendal (c.1530/40–1581), and a five-part *Non homo sed vermis* by Joachim Belitz (c.1550–92). The hand which copied this last motet can be identified as that of a younger brother of Christoph, Daniel Pelargus (1568/1569–1600), who also studied at Viadrina University. In the tenor partbook, right after the music he copied, he wrote out the entire text of *Non homo sed vermis* (Fig. 3), with the correct versification as elegiac couplets and supplying the name of the poet, the theologian Johann Major (1533–1600):

I. Majoris. D.

Non homo, sed vermis videor cui purpura nomen
 Illita, de cujus sanguine lana rubet:
 Sic tu Nate DEI quereris, cum crimine nostro
 Squallidus, et multo sanguine sparsus eras.
 Quid miser ipse querar? proprio qui crimine foedus
 Ante homines jaceo vermis, et ante DEUM.
 Aspice quam tristi moriens me torqueo flexu
 Quam tremulo pulsu tabida fibra micat:
 O AMOR; O PIETas caeli; Nam nulla per orbem est
 Quae velit aerumnis aequa venire meis.
 Tu me Christe juva, et vermis ne desere vermem
 Sed vivum vivo sanguine redde tuo.

Dr Johannes Major

Not a man I seem, but a being called a worm, from whose blood a smeared purple woollen cloak is stained red.
 Such was your cry of sorrow, o Son of God, when you were made filthy by our sin and bespattered with much blood.
 Why should I then complain like a wretch, who lie prostrate like a worm before men and God, befouled by my own offence?
 Behold how I, dying, twist myself into sad coils, and with what trembling shudders my entrails waste away and flash with pain.
 O love, o faithfulness of heaven! For there is none such on earth that might come close to matching my hardships.
 Come to my aid, o Christ. Since you were a worm, do not desert your own worm, but grant him life again through your life-giving blood.³⁹

39 I would like to thank Grantley McDonald for providing the English translation of this poem.

This poem, which circulated also in print,⁴⁰ has a strong penitential character, drawing on Psalm 22 and likening man to a worm in the sight of God. The annotation is accompanied by a signed dedication dated 1591 (Fig. 3), which enables the identification of the hand as that of Daniel. The dedication, written in Latin and Greek, reads:

To his brother, Mr Christoph Pelargus, Doctor of Sacred Theology and professor in the illustrious university of the Mark [i.e. Viadrina University], his brother Daniel left this as a souvenir. At Frankfurt [an der Oder], in the year 1591, on the day before the Kalends of April [i.e. 31 March 1591].⁴¹

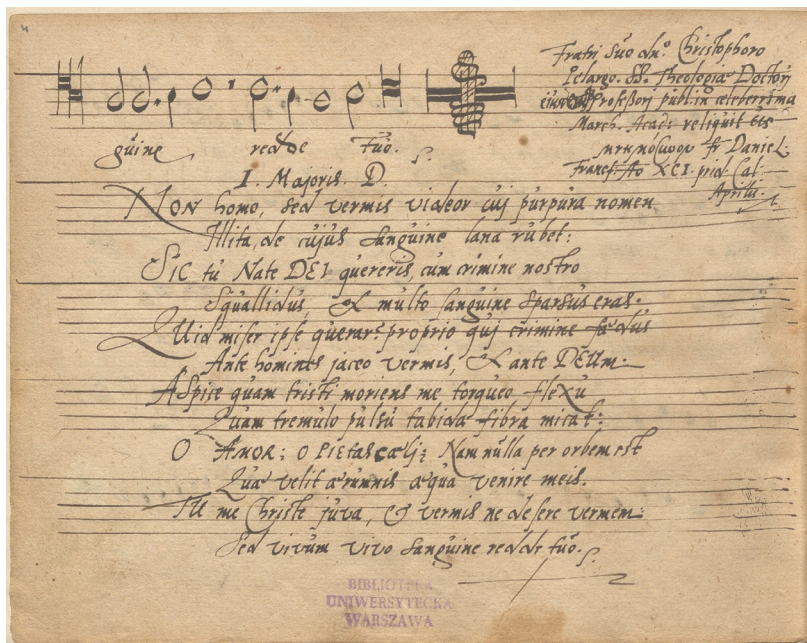


Fig. 3. Warsaw, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych, SDM 92 (PL-Wu SDM 92), Tenor, back endleaf

This dedication has a humanistic flavour, and Daniel even used the Greek alphabet for the word ‘mnemosynon’. Considering its position – the back endleaves of the tenor partbook – it is likely that the dedication referred only to the handwritten addition of Belitz’s motet, not to a hypothetical gift of the entire set. Accordingly,

40 See e.g. *Scriptorum publice propositorum a gubernatoribus doctrinae in Academia VVitebergensi. Tomus septimus*, Wittenberg 1572 (see *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts*, no. VD16 ZV 15570), p. 723; also Johann Major, *Liber poematum*, Wittenberg 1576 (ibid., no. VD16 M 321), fol. M2v-M3r.

41 ‘Fratri suo dn.o Christophoro Pelargo .SS. Theologiae Doctori eiusdem Profefiori publ. in celeberrima March. Acad: reliquit εις μημόσυνον fr Daniel Francf. Ao XCI. prid. Cal. Aprilis.’ (PL-Wu SDM 92, Tenor, back endleaves).

I would argue that the set belonged to Christoph Pelargus,⁴² and his brother Daniel just copied a composition with dedication in it. Why inscribe the dedication only in the tenor partbook, however, and not in each partbook, like Staius did? In printed partbooks, it is not uncommon for important paratexts, such as dedication letters, to be placed only in the tenor, in accordance with the tradition that identifies it as the most important voice in the polyphonic texture. In this case, however, I believe that the explanation lies elsewhere. I would suggest that Christoph Pelargus had a tenor register, and therefore Daniel added the dedication precisely in that voice, so that it would be seen by his brother every time he used the partbooks. Why he chose specifically Belitz's *Non homo sed vermis* is unclear. The composition does not seem to have been particularly popular: as far as I know, this copy is an *unicum*. However, considering its function as a keepsake, a 'mnemosynon' to use Daniel's words, it seems likely that the motet was dear to Christoph and/or to Daniel; perhaps they enjoyed singing it together. In this regard, it should be noted that the composer Joachim Belitz had studied at Viadrina University in the 1570s,⁴³ and it is therefore unsurprising that his works circulated in the academic environment of Frankfurt an der Oder.

With regard to the occasion of this dedication, it might be connected with the departure of Daniel Pelargus from Frankfurt an der Oder. Daniel obtained the title of magister at Viadrina University in 1591, when he was about 22 years old, later assuming a position at a school in Landsberg.⁴⁴ It is possible, therefore, that it was precisely in 1591 or around that date that he left Frankfurt. The copy of the motet might have been made on this occasion, leaving a musical souvenir, albeit a sombre one, for his brother.

A FEW STUDENTS: PL-WU INV. 562

The example just discussed reveals the practice of copying and signing music in order to leave a written memory of oneself. This emerges also from another source now in the Viadrina Collection, PL-Wu Inv. 562 (Appendix no. 14).⁴⁵ This is a single partbook, bound with blind-tooled pigskin in a style similar to other books in the Viadrina Collection, including PL-Wu SDM 85 and 92. It bears the indication '2. Altus' and, judging from the music it contains, it was part of a large set, probably consisting of eight

42 Note, however, that although there are some handwritten pages not by Daniel Pelargus (the motet *Scio quod redemptor meus vivit* and a replacement page in the alto partbook), I could not confidently identify in PL-Wu SDM 92 Christoph Pelargus' hand, which is known from numerous annotations in *alba amicorum* (see the *Repertorium Album Amicorum*, <https://raa.gf-franken.de>). Nevertheless, despite contributions from different scribes, the dedication from the brother Daniel seems a reasonable indication that the partbooks, at some point in their history, belonged to Christoph, or at least were accessible to him.

43 See Martin Ruhnke, 'Belitz, Joachim', *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic>, accessed 21 January 2024.

44 For a brief biography of Daniel Pelargus, see Theodor Krausen, *Literati svidnicenses, oder Historische Nachrichten von gelehrten Schweidnitzern*, Leipzig 1732, p. 83.

45 I would like to thank Ewa Hauptman-Fischer for bringing this source to my attention.

to ten partbooks. At the PL-Wu, however, there is no trace of the other volumes. The direct connection with Viadrina University is apparent from the print that opens the volume, a composition by Bartholomäus Gesius, *Qualia jam resonet*, printed in Frankfurt an der Oder by Andreas Eichorn in 1597.⁴⁶ As is evident from the title page of this publication, *Quam jam resonet* is an echo motet for ten voices celebrating the conferral of the doctorate of both laws ('gradus in utroque iure'; i.e. both civil and canon law) on Joachim Gobijs and Justus Brüning.⁴⁷ As mentioned above, the Marienkirche served as the university church, and its cantor was often engaged in academic ceremonies.⁴⁸

Quam jam resonet consists only of a bifolio: the numerous subsequent pages in PL-Wu Inv. 562 are made up of printed manuscript paper,⁴⁹ on which different scribes have inscribed over 30 compositions, for a total of 60 pages of music. It is not clear what type of source we are dealing with: perhaps it was an institutional collection of the Marienkirche, or perhaps it belonged to the church's cantor Gesius, or another unidentified individual who later left it at the Marienkirche. This aspect is important, as four of the compositions in the manuscript section of this source are signed by the same respective hands that copied them:

- No. 24,⁵⁰ [Jacobus Gallus],⁵¹ *Domine quinque talenta tradidisti mihi*, signed 'H.H. R. S.'⁵² (Fig. 4a)
- No. 28, Hieronymus Praetorius, *Factum est silentium in caelo*, signed 'For the sake of gratitude, Gottfried Wagner, a Silesian from Wroclaw, student of sacred theology in Frankfurt, inserted this noble song in his memory in the year 1604, on the 19th of October'⁵³ (Fig. 4b)
- No. 29, Hieronymus Praetorius, *Surge prospera amica mea*, signed 'For the sake of gratitude, Paul Nissel, a Silesian from Glatz, inserted this song on December sixteenth, in the year 1605'⁵⁴ (Fig. 4c)
- No. 30, Melchior Vulpus, *Exsultent et laetentur in te omnes*, signed 'Georg Zeutschner, 18 October 1606'⁵⁵ (Fig. 4d)

46 RISM G 1687. In the partbook in PL-Wu Inv. 562, the year of print is misprinted as 'Anno 79', but the correct date 'Anno 97' appears on other partbooks of the copy at D-Rp. I would like to thank Raymond Dittrich (Bischöfliche Zentralbibliothek Regensburg) for this information.

47 On this composition and its dedicatees, see H. Grimm, *Meister der Renaissancemusik*, p. 115 n. 142.

48 K.W. Niemöller, *Untersuchungen zu Musikpflege*, pp. 62–63, especially n. 103.

49 On printed paper with staves see John Milsom, 'Printed Music Papers: Research Opportunities and Challenges', in: *Early Printed Music and Material Culture in Central and Western Europe*, eds. Andrea Lindmayr-Brandl and Grantley McDonald, London 2021, pp. 41–62.

50 The numbering follows that provided in the source, although it is not always accurate.

51 The motet is anonymous in PL-Wu Inv. 562, but it appears in Jacobus Gallus, *Quartus tomus musici operis* (Prague 1590), RISM H 1985.

52 PL-Wu Inv. 562, fol. [23]v.

53 'Nobilem hanc cationem in sui memoriam inseruit gratitudinis ergo Godefridus Wagner V.S. [Vratislaviensis Silesius] & SS. Th. Stud. Franc. Anno 1604 19 Oct', PL-Wu Inv. 562, fol. [28]r.

54 'Canticum hoc gratitudinis ergo inserebat Paulus Nisselius G.S. [Glacensis Silesius] 16 Dec Ao 1605', PL-Wu Inv. 562, fol. [29]v.

55 'G. Zeutschnerus 18 Oct 1606', PL-Wu Inv. 562, fol. [30]v.

24

2. Altus. A. s. ad equales.

Domine, quing' talenta tradidisti mihi, ecce, alia quinq'
 Superflua habui sum, ... Serve
 bone et fide-ly intra in gau'dium dñi tui.
 dñi tui.

H. H. R. S.

Fig. 4a. Warsaw, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych, Inv. 562 (PL-Wu Inv. 562), fol. [23]v

decies centena milli a, assistebant e i *And.*
 ta e usq, milliamillium, *And.* dicentium,
 Laus honor & virtus, *Omni po.*
 senti Deo *And.* *And.* *And.*
 mpotenti Deo, Deo.

Nobilem hanc cantionem, in sua
 memoriam in scriptis gratia dimis ergo,
 godefridus Wagner. v. s. 1855.
 Th. Stud. Franc. Ann. 180419. Ost.

Fig. 4b. PL-Wu Inv. 562, [28]r



Fig. 4c. PL-Wu Inv. 562, [29]v

per sum Deus Deus adjuva me Deus
 adjuva me Adjuutor meus & liberator meus
 es tu Domine ne moreris Domine
 ne moreris Adjuutor meus &
 liberator meus es tu Domine ne mo-
 reris Domine ne moreris.

1806.

Fig. 4d. PL-Wu Inv. 562, [30]v

The other handwritten compositions are not signed, but we must not forget that we have only one of the several partbooks that probably constituted PL-Wu Inv. 562. It is therefore not to be excluded that the other compositions also represented similar examples of handwritten musical memorials, but not all scribes placed their signature also in this specific partbook. In any case, except for the scribe who signed with initials, the other three are all identifiable in the matriculation book of Viadrina University, in years close to the date in which they copied music in PL-Wu Inv. 562. Gottfried Wagner (1583–1643), a Silesian from Wrocław, matriculated at Viadrina University in the summer semester of 1603.⁵⁶ When he copied the motet in PL-Wu Inv. 562, he was around 21 years old. Later he became cantor of St Elisabeth's in Wrocław.⁵⁷ Paul Nissel and Georg Zeutschner both matriculated in the summer semester of 1605, and they were both from Glatz (now Klodzko in Poland).⁵⁸ Not only were they fellow countrymen, but their names appear next to each other in the matriculation book, suggesting that they registered together and might have been friends. In Frankfurt an der Oder, Georg Zeutschner also befriended the above-mentioned Gottfried Wagner: in the latter's *album amicorum*, one finds an annotation signed by Zeutschner 'for the sake of friendship and memory': the hand is unmistakably the same that copied the motet in PL-Wu Inv. 562.⁵⁹ Note also that this Georg Zeutschner is probably to be identified as the son, born c.1584, of the pastor of Glatz, the homonymous Georg Zeutschner (1559–1609).⁶⁰ Thus, he was around 22 years old when he copied the motet in PL-Wu Inv. 562, pretty much the same age as his friend Gottfried Wagner. The Zeutschner family's connection to music is further evident from the career of one of Georg's nephews, Tobias Zeutschner (1621–75), who became an organist and composer primarily active in Wrocław.⁶¹

The words chosen by Wagner and Nissel for their annotation in PL-Wu Inv. 562 mention two motives for copying and signing music, namely *gratitudo* and *memoria*,

56 *Aeltere Universitäts-Matrikeln*, ed. E. Friedlaender, p. 470: 'Godefridus Wagenus', recorded under 'Vratislavienses' and 'Silesii'. I would like to thank Tomasz Jeż and Katarzyna Spurgjasz for their essential help in correctly identifying this Gottfried Wagner.

57 Barbara Wiermann, *Die Entwicklung vokal-instrumentalen Komponierens im protestantischen Deutschland bis zur Mitte des 17. Jahrhunderts*, Göttingen 2005, p. 342.

58 *Aeltere Universitäts-Matrikeln*, ed. E. Friedlaender, p. 492: 'Paulus Nisselius Glacensis' and 'Georgius Zeutschnerus Glacensis'.

59 See Weimar, Herzogin Anna Amalia Bibliothek, Stb 394, fol. 237v: 'amicitiae & memoriae ergo'. This entry has been identified thanks to the *Repertorium Album Amicorum*, <https://raa.gf-franken.de>, accessed 24 January 2024.

60 On this Georg Zeutschner, see Paulina Halamska, 'Protestant Elite Milieu in the Seventeenth-century County of Klodzko/Glatz as Exemplified by the Family of the Wrocław/Breslau Organist Tobias Zeutschner. Gloss to the Biography', in: *The Musical Culture of Silesia Before 1742. New Contexts – New Perspectives*, eds. Paweł Gancarczyk, Lenka Hlávková-Mráčková and Remigiusz Pośpiech, Frankfurt am Main 2013, pp. 183–184 (there identified as Georg Zeutschner III).

61 On Tobias Zeutschner, see Paulina Halamska, 'The Activity of Tobias Zeutschner (1621–1675) at St. Mary Magdalene Church in Wrocław: A Composing Career in Protestant Breslau', *Musicology Today* 6 (2009), pp. 153–177.

expressing gratitude and evoking one's own memory through the manuscript addition. We do not know with certainty the owner of PL-Wu Inv. 562, so it is not clear to whom this gratitude was directed and by whom the scribes wished to be remembered. However, considering the relationship with Gesius suggested by the print that opens the volume, it is possible that PL-Wu Inv. 562 represented a kind of musical repository for the musicians active around the Marienkirche. The individuals who copied and signed the compositions in PL-Wu Inv. 562 were evidently students of Viadrina University who, thanks to a solid musical education, likely served as singers at the university church.⁶² Once their studies were completed and they embarked on a career elsewhere, these student-musicians were destined to leave Frankfurt an der Oder and the musical practice at the Marienkirche. This may have provided the incentive to leave a written trace of themselves in a music book intended to remain in Frankfurt an der Oder, and through that homage be remembered by the cantor and their former colleagues. Regarding Wagner, he continued his studies in Wittenberg, where he matriculated in May 1605,⁶³ just a few months after signing PL-Wu Inv. 562. Georg Zeutschner also relocated to Wittenberg, where he matriculated in April 1608.⁶⁴

Taken together, PL-Wu SDM 92 – with the musical dedication by Daniel Pelargus to his brother – and PL-Wu Inv. 562 suggest that leaving a written memory of oneself by copying music was a common practice among the musically-educated students and alumni gravitating around Viadrina University and its church. It is likely that the choice of the music to copy could have had symbolic or affective functions, but this is an aspect that is difficult to reconstruct with the sources at my disposal. It is also worth remembering that such a practice was obviously not limited to Frankfurt an der Oder. We find a similar musical memorial in a set of printed partbooks belonging to a certain Hermann Lemke from Rostock (Appendix no. 3). On the back endleaves, a handwritten motet is accompanied by annotations indicating that it was copied in Rostock in 1585, 'for the sake of memory' ('memoriae ergo'), by a scribe who unfortunately signed only with initials. Although frustrating for the modern scholar, the use of initials is telling. It indicates that what mattered to this scribe was to be recognised not by anyone using the partbooks, but rather by a specific person, arguably the Hermann Lemke to whom the partbooks belonged, evoking a time and place Lemke and the unknown scribe shared.

62 The musical activity at the Marienkirche could also be a way to support oneself while studying, as was the case with Michael Praetorius. See A. Forchert, 'Praetorius (Komponisten), Michael'.

63 B. Wiermann, *Die Entwicklung*, p. 342 n. 16. See also the *Corpus Inscriptorum Vitebergense*, Sommersemester 1605, no. 33 (<https://www.civ-online.org>, accessed 1 February 2024).

64 See *Corpus Inscriptorum Vitebergense*, Wintersemester 1607/08, no. 219 (<https://www.civ-online.org>, accessed 1 February 2024).

A FATHER AND HIS SON: PL-WU SDM 83

PL-Wu SDM 83 (Appendix no. 2) is a complete set of five partbooks, bound in brown leather, containing motets and chansons by Orlando di Lasso printed in Paris in 1571. Accordingly, it appears to be the result of a coherent project. Note that the quinta partbook is entirely handwritten by multiple scribes, evidently to replace a printed volume that got lost or damaged. However, the handwritten partbook does not contain the chansons: either no antigraph for them was found, or perhaps they aroused less interest in the German-speaking environment where these partbooks were used, and no effort was made to transcribe them to reconstitute the set.

PL-Wu SDM 83 belonged to Valentin Becker (Latinised as Pistorius, 1559–1607), as indicated by the ownership note ‘M. Valentinus Becker’ on the front pastedown of the quinta partbook. Two further annotations on the alto partbook – apparently by different hands from the ownership note – suggest early use in Frankfurt an der Oder (Fig. 5). One is the Latin motto ‘Nympha, calix, pietas, Musica noster amor’ (‘nymphs, cup, piety, music, this is what we love’), which circulated in student environments in the spirit of *convivium musicum*.⁶⁵ The other annotation reads ‘Frankfurt in the Mark, in the year 1581, in the month of March’.⁶⁶ In this period, Valentin Becker was just over 20 years old. He was certainly close to Viadrina University, where he began his studies in 1578, graduating the following year.⁶⁷ His ownership note must postdate this event, since he signed using the title of magister. He became a deacon at the Unterkirche in 1583 and then a deacon and archdeacon of the Marienkirche,⁶⁸ thus remaining close to the academic circles of Frankfurt an der Oder.⁶⁹

At some point, Valentin decided to give the partbooks to his son, Gottfried, as indicated by handwritten annotations on the front pastedowns of all the partbooks. The hand of these annotations shows some differences from Valentin’s ownership note, but the divergences could be due to the passage of time or a different quill. On discantus, alto, quinta and bass, we find the annotation ‘a book of Gottfried Pistorius

65 See e.g. the annotation of this motto accompanying a depiction of a group of musicians around the dining table in the *album amicorum* of David Brentel; Walter Salmen, ‘Geselliges Musizieren “auff allerley Instrumenten” um 1600’, *Tibia* 8 (1983), p. 322.

66 ‘Francofod. March. Anno 1581. Mense Martis’ (PL-Wu SDM 83, Alto, front pastedown).

67 *Ad exequias funebres ... M. Valentini Pistorii*, Frankfurt an der Oder 1607 (<http://www.vd17.de>, no. VD17 125:013436L), fol. A3r. However, his name does not appear in the matriculation book for the year 1578.

68 *Ad exequias funebres*, fol. A3v. See also Johann Christoph Beckmann, *Kurtze Beschreibung der alten löblichen Stat Franckfurt an der Oder*, Frankfurt an der Oder 1706, p. 61.

69 Note also that, through his first marriage, Becker became the son-in-law of Matthäus Host (1509–87), a professor of Greek at Viadrina. Host authored a biography of Jodocus Willich, including a detailed chapter on Willich’s *convivium musicum*, and Becker edited it for publication. See Matthäus Host, *Narratio De vita, Studiis, Scriptis ac morte ... Iodoci Willichii Reselliani Borussiaci*, Frankfurt an der Oder 1607 (<http://www.vd17.de>, no. VD17 23:257438L). The *convivium* is discussed at fols. F3v–[F4]v.

by paternal gift' ('Liber Gotfredi Pistorij ex donatione paterna', see Fig. 5). On the tenor partbook, meanwhile, there is a longer annotation (Fig. 6):

The father Valentin gave these music books, made of five parts, as a gift to his only and most beloved son Gottfried Pistorius, out of paternal affection.⁷⁰



Fig. 5. Warsaw, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych, SDM 83 (PL-Wu SDM 83), Alto, front pastedown

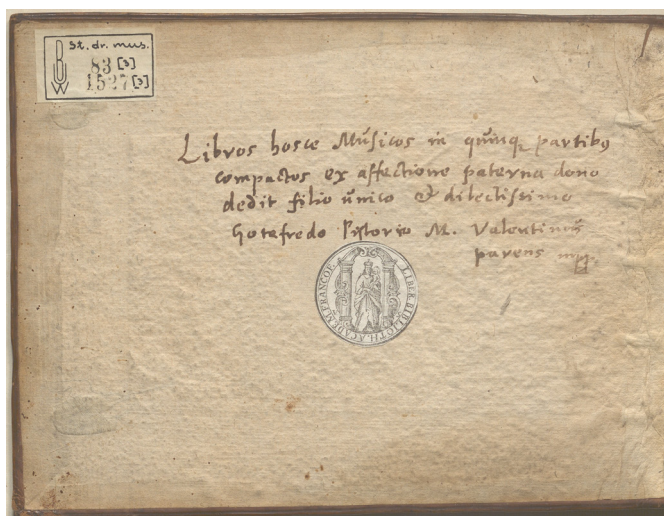


Fig. 6. Warsaw, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych, SDM 83 (PL-Wu SDM 83), Tenor, front pastedown

⁷⁰ 'Libros hosce Musicos in quinque partibus compactos ex affectione paterna dono dedit filio unico et dilectissimo Gotafredo Pistorio M. Valentinus parens mpp' (PL-Wu SDM 83, Tenor, front pastedown).

We do not know much about this Gottfried Becker (Latinised as Pistorius), except that he was born from Valentin's second marriage, celebrated with Hedwig Bolfras (1575–1602) in 1591.⁷¹ In 1596, while still a child, Gottfried was matriculated at Viadrina.⁷² It was common practice to reserve a place at the university until the child reached the appropriate age and completed lower studies.⁷³ Since the marriage took place in 1591, and Gottfried was the third son, he should have been born around 1593–96. As recalled in the funeral oration for his mother, he was the only surviving male child, which explains the notation 'only and most beloved son' in the handwritten dedication in the partbooks.

The partbooks were thus given from a father to a young son, the only male heir and destined to attend university. This shows that the music book was recognised as having value, even sentimental, and could be passed on across generations, perhaps with the notion that it could serve the son as it had served the father during his studies. This was despite the fact that the music contained in the partbooks grew old: as mentioned above, all the editions in PL-Wu SDM 83 date back to 1571. Nevertheless, the volumes must have been used: in the quinta partbook, another hand wrote 'they were singing in the month of April 1617' on an endleaf facing the first motet, *Confitemini domino*, and the date 1 April just above it.⁷⁴ If the partbooks remained in Gottfried's possession since his father gifted them to him, these annotations could have been made by Gottfried or one of his associates. During this period, Gottfried should have just completed his studies at Viadrina, as suggested by a note added in 1616 next to his name in the matriculation book.⁷⁵ As in the examples discussed above, the user annotating this music book seems to have been a young man in his twenties, connected to academic environments.

CONCLUSIONS

The analysis conducted in this contribution has allowed for the identification of a small but fascinating corpus of printed musical sources from the library of Viadrina University in Frankfurt an der Oder. Moreover, the examination of handwritten annotations uncovered the names of those who owned or used these books, revealing their socio-cultural background and their relationship with Viadrina University.

71 Information on the couple and their offspring can be found in the funeral oration for Hedwig, *Leichpredigt Bey dem Begrebnüs der Erbarñ und Tugentreichen Frauen Hedwigis Bolfrasin*, Frankfurt an der Oder 1602 (<http://www.vd17.de>, VD17 7:666900Q), fol. D3r.

72 See *Aeltere Universitäts-Matrikeln*, ed. E. Friedlaender, p. 399: 'Jan. 2. 1596. Godfridus Becker Francofordianis, domini magistri Valentini Becker superioris ecclesie diaconi filius puer non iuravit' ('2 January 1596. Gottfried Becker, son of Mr Valentinus Becker, master, deacon of the Oberkirche [i.e. the Marienkirche] in Frankfurt. A boy, did not take the oath').

73 L. Noack and J. Splett, *Bio-Bibliographien*, p. 98.

74 '1617 mense Aprili Cantabant' and '1. Apr.' (PL-Wu SDM 83, Quinta, fols. [3]v and [4]r).

75 *Aeltere Universitäts-Matrikeln*, ed. E. Friedlaender, p. 399: 'iuravit et complevit ... 16. Aprilis 1616'.

This deepens our understanding of the musical culture of Viadrina University and, more generally, of academic environments in early modern Central Europe, complementing the study of other types of sources, such as last wills and inventories of professors and students.⁷⁶ A fairly precise profile emerged of the owners and annotators of the music sources in the Viadrina Collection, in various cases young men in their twenties associated with university environments. It became clear how a music book could be invested with sentimental value, being preserved and passed on many years after its acquisition. Examples of this include the partbooks that belonged to Jacobus Staius and Valentin Becker, who gifted them to a younger friend and a son, respectively. This also exposes the role of the music book as a gift – a topic that musicology has more commonly addressed in the context of luxurious manuscripts and prominent patrons.⁷⁷ In the era of music printing and increased musical literacy, however, it is important to consider a broader segment of society.⁷⁸ The examples discussed here are more modest but equally interesting and, on a smaller scale, reveal the desire to personalise the book to turn it into a gift. It is also noteworthy that the gifted books were already old when gifted. The recipient must have been aware of this, since it was evident from material features like pre-existing ownership notes. Rather than suggesting stinginess on the part of the donor, this indicates the longevity of music prints as well as the sentimental value recognised in the music book. The ‘lived-in’ character of the book might have been precisely what made it a suitable gift, carrying with itself the memory of the donor.⁷⁹

It has also become clear that there were different reasons for putting one’s own name or someone else’s on a music book. The handwritten annotation could serve a symbolic and emotional function alongside the legalistic one of ownership, as seen in the examples of music copied and signed as a token of memory in a volume that belonged to someone else. This calls for caution in the study of the circulation and ownership of musical sources: lacking more precise contextual information, it is simplistic to identify any name written in a source as an ownership note. Some users

76 Inga Mai Groote, ‘Transmission and Adaption of Musical Knowledge in Sixteenth-century German Universities: Professors, Students, and their Books’, in: *Music in Schools from the Middle Ages to the Modern Age*, ed. Paola Dessì, Turnhout 2021, pp. 62–72.

77 E.g. Tim Shephard, ‘Constructing Identities in a Music Manuscript: The Medici Codex as a Gift’, *Renaissance Quarterly* 63 (2010) no. 1, pp. 84–127. See also Giovanni Zanovello, “‘You Will Take This Sacred Book’: The Musical Strambotto as a Learned Gift”, *Journal of the Royal Musical Association* 141 (2016) no. 1, pp. 1–26. More generally on music as a gift in the Renaissance, see Rob C. Wegman, ‘Musical Offerings in the Renaissance’, *Early Music* 33 (2005) no. 3, pp. 425–437. On books as gifts, see Natalie Zemon Davis, ‘Beyond the Market: Books as Gifts in Sixteenth-Century France’, *Transactions of the Royal Historical Society* 33 (1983), pp. 69–88.

78 On this general issue, see Paweł Gancarczyk, *Muzyka wobec rewolucji druku. Przemiany w kulturze muzycznej XVI wieku* [Music and the printing revolution. Transformations in the musical culture of the sixteenth century], Toruń 2011, pp. 100–104.

79 Davis reaches similar conclusions in her study of sixteenth-century France; Davis, ‘Beyond the Market’, p. 82.

wrote their names simply to leave a trace of themselves, a kind of graffiti, regardless of whether they owned the book or not.⁸⁰

Finally, I would like to add something about the quantitative relevance of handwritten annotations in the sources of the Viadrina Collection. For a corpus of about 30 sources, the number of those with annotations appears to be quite substantial. Especially so when compared to the holdings of other libraries, where copies of printed music are often untouched, as if just out of the printer's workshop. In my view, the inclination towards annotating that is apparent in the Viadrina Collection can be attributed to the particular cultural context to which this collection belonged: namely, that of an early modern university environment. In such a context, annotating books was a common practice, and it was also common to leave a memory of oneself with handwritten dedications. This is precisely the region and the period of the greatest diffusion of the *album amicorum*.⁸¹ It is therefore natural that these people treated the music book in a similar manner, sometimes using the very same rhetorical patterns one encounters in *alba amicorum*, such as the reference to *memoria*. Conversely, given the importance of music in academic environments, it is not rare to encounter music in *alba amicorum* either, with dedications accompanied by notation.⁸²

All in all, however, we still know too little about the practice of annotating musical sources to understand whether what we find in the Viadrina Collection is to be attributed to its specific German-speaking academic context, or whether this was part of broader trends in the relationship between users and music books at the turn of the seventeenth century.⁸³ There might be an undiscovered world of annotations in music books, waiting to be mapped and interpreted.

80 Jason Scott-Warren, 'Reading Graffiti in the Early Modern Book', *Huntington Library Quarterly* 73 (2010) no. 3, pp. 363–381.

81 For guidance in the vast literature on *alba amicorum*, see the introductory bibliography on the website of the *Repertorium Album Amicorum*, <https://raa.gf-franken.de/de/faq-lesen/wo-kann-ich-naeheres-erfahren.html>, accessed 31 January 2024.

82 See e.g. the dedication left by the composer Nicolaus Zangius (c.1568–1617) in the aforementioned *album amicorum* of Gottfried Wagner; Weimar, Herzogin Anna Amalia Bibliothek, Stb 394, fols. 88v–89r. See the *Repertorium Album Amicorum*, <https://raa.gf-franken.de>, accessed 24 January 2024. On Zangius, see V. Mañas, *Nicolaus Zangius*. For other examples of music in *alba amicorum*, see Paola Dessi, 'The Musical Training of University Students in the Sixteenth Century and the *libri amicorum*', in: *Music in Schools from the Middle Ages to the Modern Age*, ed. Paola Dessi, Turnhout 2021, pp. 88–102.

83 In this regard, compare the liturgical manuscript S 110 from the National Library of Sweden, which belonged in the first half of the seventeenth century to a pastor from the diocese of Uppsala and presents annotations somewhat similar to those discussed in this article. Cf. Sanna Raninen, 'The Musical, Material and Social Networks of Swedish Clergy in the Early Seventeenth Century: A Case Study of Manuscript S 110 from the National Library of Sweden', in: *Networks, Poetics and Multilingual Society in the Early Modern Baltic Sea Region*, eds. Kati Kallio, Tuomas M. S. Lehtonen, Anu Lahtinen and Ilkka Leskelä, Leiden, forthcoming. I would like to thank Sanna Raninen for sharing her contribution with me before publication.

APPENDIX

THE VIADRINA COLLECTION IN THE MUSIC DEPARTMENT OF THE
UNIVERSITY OF WARSAW LIBRARY

The appendix lists the sources preserved at the Music Department of the University of Warsaw Library which I have identified as originating from the library of Viadrina University in Frankfurt an der Oder, thanks to the presence of the Viadrina's bookplate. For each source I indicate the call number used at the PL-Wu, followed by the old signature used at the Musikalisches Institut of Wrocław (AD, i.e., 'alte Drucke'). Sources are listed according to the publication date of the most recent print contained therein, which provides a generic *terminus post quem* for the binding. I indicate the prints contained, following the binding order, and I note other aspects of interest, such as set composition (complete or incomplete), ownership notes, annotations, and consistent additions of handwritten music. Part names are standardized as cantus, alto, tenor, bass, quinta etc. regardless of the variants used in the volumes.

1) SDM 76 (olim AD 209)

a) Lossius, Lucas, *Psalmodia* (Wittenberg: heirs of G. Rhau, 1561), RISM L 2875

Annotation on front pastedown 'Munus D. Nicolai Lindenbergij Anno 67', that is 'A gift of Mr Nicolaus Lindenberg in the year [15]67'. On fol. [1]r, annotation by a different hand 'Hieronymus. Melior est Unius Psalmi cum vera animi devotione, quam totius Psalterij sine cordis affectu modulatio' ('It is better to sing one psalm with true devotion of the soul than the entire Psalter without the affection of the heart').

2) SDM 83 [1-5] 1527 [1-5] (olim AD 100)

a) Lasso, Orlando di, *Primus liber modulorum* (Paris: A. Le Roy and R. Ballard, 1571), RISM L 845

b) Lasso, Orlando di, *Secundus liber modulorum* (Paris: A. Le Roy and R. Ballard, 1571), RISM L 847

c) Lasso, Orlando di, *Moduli quinis vocibus* (Paris: A. Le Roy and R. Ballard, 1571), RISM L 843

d) Lasso, Orlando di, *Livre de chansons nouvelles* (Paris: A. Le Roy and R. Ballard, 1571), RISM L 848

Complete set of five partbooks (quinta entirely handwritten). On quinta partbook, handwritten note of possession by Valentin Becker (Valentinus Pistorius, 1559–1607). On alto partbook, annotations 'Nympha, calix, pietas, Musica noster amor' and 'Fra[n]cofod. Marc Anno 1581. Mensi Martis'. The set was later gifted by Valentin to his son Gottfried Becker (handwritten annotations on each partbook). Further annotation dated 1617 on quinta partbook. For details see the present article.

3) SDM 56 [1-3] (olim AD 45)

a) Dressler, Gallus, *Sacrae cantiones quatuor, quinque et plurium vocum* (Nuremberg: D. Gerlach and W. Kirchner, 1574), RISM D 3521

Incomplete set of three partbooks. Note of possession 'Hermannus Lemke R.' blind-tooled on front covers. Note of possession 'Ex libris Hermanni Lemchen. Rostochiensis' ('from the books of Hermann Lemchen from Rostock') on the last folio of the cantus part-

book. I have not been able to identify this person with certainty or explain how the partbooks came into the Viadrina Collection. However, it should be noted that there were numerous individuals from Rostock who studied in Frankfurt an der Oder, and this may also be the case with this Hermann, although I could not trace him in the matriculation books of Viadrina University.

Handwritten scheme for solmization ('Mutatio clavium in cantu') on front endleaf of the cantus partbook. On back endleaves, seven handwritten compositions by different hands. One of these, the motet *Alleluia vox laeta personat* attributed to Orlando di Lasso, is signed 'M N I L scribe. Rostochij 85' and 'M NIC. I. scripsit memoriae ergo'. Possibly to be interpreted as 'magister N.I. from L. was writing in Rostock, [15]85' and 'Magister NIC. I. wrote as a memorial'.

4) SDM 62 [1-7] SDM 1523 [1, 3, 5, 7] (olim AD 52)

a) Figulus, Wolfgang, *Cantionum sacrarum, octo, sex, quinque, quatuor vocum, primi tomi: decas prima* (Frankfurt an der Oder: J. Eichhorn, 1575), RISM F 721

b) Figulus, Wolfgang, *Vetera nova, carmina sacra et selecta* (Frankfurt an der Oder: J. Eichhorn, 1575), RISM F 722

Incomplete set of seven partbooks.

5) SDM 59 [1-2] 59a (olim AD 265)

a) Bertrand, Antoine de, [*Premier livre de sonets chrestiens*] ([Lyon: S. Goulart, C. Pesnot, 1580]), RISM B 2411

b) Bertrand, Antoine de, *Second livre de sonets chrestiens* ([Lyon: S. Goulart, C. Pesnot, 1580]), RISM B 2412

c) Lasso, Orlando di, *Sex cantiones* (Munich: A. Berg, 1573), RISM L 860

One partbook (incomplete set). Missing title page in RISM B 2411.

6) SDM 85 (olim AD 76)

a) Gallus (Handl), Jacobus, *Tomus primus operis musici cantionum* (Prague: G. Nigrinus, 1586), RISM H 1980

b) Gallus (Handl), Jacobus, *Secundus tomus musici operis* (Prague: G. Nigrinus, 1587), RISM H 1981

c) Gallus (Handl), Jacobus, *Tertius tomus musici operis* (Prague: G. Nigrinus, 1587), RISM H 1982

Complete set of eight partbooks. On each partbooks' title page of RISM H 1980, crossed-out notes of possession by Jacob Staius senior (1550-1606), followed by the date 1588. Gifted by the latter to Christoph Pelargus (1565-1633) in 1601 (annotations on verso of the title page of RISM H 1980). Several signs of use. See the present article for further details.

7) SDM 92 [1-6] 92a [1-6] (olim AD 101)

a) Lasso, Orlando di, *Orlandi Lassi musici praestantissimi fasciculi* (Nuremberg: K. Gerlach, 1582), RISM L 937

b) Lasso, Orlando di, *Selectissimae cantiones* (Nuremberg: K. Gerlach, 1587), RISM L 976

c) Lasso, Orlando di, *Alter pars selectissimarum cantionum* (Nuremberg: K. Gerlach, 1587), RISM L 977

Complete set of six partbooks. Two compositions copied by two different hands on the back endleaves: *Scio quod redemptor meus vivit* by Alexander Utendal and *Non homo sed vermis* by Joachim Belitz. The second scribe can be identified as Daniel Pelargus (1568/1569-1600),

who also copied in the tenor partbook the text of the poem *Non homo sed vermis*, provided with a dedication to his brother Christoph Pelargus, dated 1591. See the present article for further details.

8) SDM 73 [4-1], [4-2], [4-3] (olim AD 51)

a) Ferrabosco, Costantino, *Canzonette a quattro voci ... liber quarto* (Nuremberg: K. Gerlach, 1590), RISM F 258

Incomplete set of three partbooks. More than fifty compositions copied by different hands, bound together with the print RISM F 258.

9) SDM 63 [1-5] SDM 1524 [1-4] (olim AD 79)

a) Harnisch, Otto Siegfried, *Fasciculus novus selectissimarum cantionum quinque, sex et plurium vocum* (Helmstedt: J. Lucius, 1592), RISM H 2035

b) Steuerlein, Johann, *Sieben und zwentzick neue geistliche Gesenge mit vier Stimmen componiret* (Erfurt: G. Baumann, 1588), RISM S 6036

Complete set of five partbooks. On the back endleaves, five handwritten compositions by different hands.

10) SDM 74 [1-2] 75 (olim AD 163)

a) Vecchi, Orazio, *Piu è diversi madrigali è canzonette* (Nuremberg: T. Gerlach, 1594), RISM V 1047

b) Vecchi, Orazio, *Canzonette a quattro voci* (Nuremberg: T. Gerlach, 1593), RISM V 1029

Incomplete set of two partbooks. Handwritten Latin contrafactum (*Virgo blanda ac veneranda*) copied on no. 23 (*Cicirlanda che comanda*) in RISM V 1047.

11) SDM 107 [1-5] (olim AD 63)

a) Gesius, Bartholomäus, *Hymni* (Frankfurt an der Oder: J. and F. Hartmann, 1595), RISM G 1683

Complete set of five partbooks.

12) SDM 8-36 (olim AD 187)

a) *Melodia olympica* (Antwerp: Phalèse and Bellère, 1594), RISM 1594⁷

b) *Symphonia angelica* (Antwerp: Phalèse and Bellère, 1594), RISM 1594⁸

c) *Musica divina* (Antwerp: Phalèse and Bellère, 1595), RISM 1595⁴

d) Marenzio, Luca, *Madrigali a cinque voci* (Antwerp: Phalèse and Bellère, 1593), RISM M 572

e) Marenzio, Luca, *Madrigali a sei voci* (Antwerp: Phalèse and Bellère, 1594), RISM M 522

Complete set of six partbooks. Date 1601 on front covers. Names stamped on front pastedowns: 'Melchior a Rintorf M' (cantus), 'Georgius ab Eichstedt P E' (alto), 'Chrysostomus Pelargus S S' (tenor), 'M Georgius Stampelius S P P' (bass), 'Andreas [unreadable family name and abbreviations]' (quinta), 'Henricus Pape Hamb' (sexta). On Georg Stampel (1561-1622) see L. Noack and J. Splett, *Bio-Bibliographien*, pp. 618-622. For the identification of the other persons and further details see A. Chemotti, 'The Partbooks University of Warsaw'.

13) SDM 79 [1-2] (olim AD 76)

a) Eccard, Johannes, *Der erste Theil* (Königsberg: G. Osterberger, 1597), RISM E 173

b) Eccard, Johannes, *Der ander Theil* (Königsberg: G. Osterberger, 1597), RISM E 174

Incomplete set of two partbooks.

14) Inv. 562 (olim AD 64)

a) Gesius, Bartholomäus, *Echo in honorem clarissimorum & doctissimorum virorum, dn. m. Joachimi Gobbii Anclamensis & dn. Iusti Bruningii Halensis VWestphali* ([Frankfurt an der Oder]: A. Eichorn, 1579 [recte 1597]), RISM G 1687

One partbook (incomplete set). A two-folio print bound together with several pages of printed music sheets. On these, more than thirty compositions were copied by different hands. Few are signed, by 'H.H.R.S.' (no. 24), Gottfried Wagner (1604, no. 28), Paul Nissel (1605, no. 29), and Georg Zeutschner (1606, no. 30). See the present article for further details.

15) SDM 44-55 (olim AD 176)

a) Wert, Giaches de, *Modulationum sacrarum quinque et sex vocum* (Nuremberg: C. Gerlach and heirs of J. Berg, 1583), RISM W 853

b) *Cinquante pseumes de David, avec la musique a cinq parties* ([Heidelberg]; J. Commelin, 1597), RISM 1597⁶

Complete set of six partbooks.

16) SDM 201-203 [1-2] (olim AD 44)

a) Elsbeth, Thomas, *Selectissimae & novae cantiones sacrae* (Frankfurt an der Oder: F. Hartmann, 1600), RISM E 656

b) Elsbeth, Thomas, *Neue geistliche zu christlicher Andacht bewegende Lieder* (Frankfurt an der Oder: F. Hartmann, 1599), RISM E 655

c) Elsbeth, Thomas, *Neue ausserlesene weltliche Lieder* (Frankfurt an der Oder: F. Hartmann, 1599), RISM E 654

Incomplete set of two partbooks.

17) SDM 294-295 (olim AD 5)

a) Gesius, Bartholomäus, *Geistliche deutsche Lieder* (Frankfurt an der Oder: J. Hartmann, 1601), RISM G 1690

One volume (complete). On the title page, annotation 'Reverendo et clariss. Viro Dn: Christoph: Pelargo S. Theologiae Docti professori, ac Universae Marchiae Superintendenti, d. d. Autor' ('To the revered and distinguished man, Mr Christoph Pelargus, learned professor of Sacred Theology, and superintendent of the entire Mark, given by the author'). Gifted to Christoph Pelargus by Bartholomäus Gesius. This must have happened in or after 1601, when the book was newly printed, possibly as thanks for Pelargus's endorsement of the publication (see the celebratory poem on fol. [A4]v).

18) SDM 292 (olim AD 8)

a) *The whole booke of Psalmes. Collected into English meeter by Thomas Sternh. Iohn Hopkins and others* (London: J. Windet, R. Daye, 1602)

One volume (complete). Binding waste from a collection of prayers published in London in 1602. The handwritten name 'Thomas Sternehold' (one of the authors of the publication) appears on the binding. The handwritten name 'William Crouch' (an owner?) appears in different parts of the book.

19) SDM 304 (olim AD 9 [?])

a) Gesius, Bartholomäus, *Enchiridium etlicher deutschen und lateinischen Gesengen mit 4. Stimmen* (Frankfurt an der Oder: F. Hartmann, 1603), RISM G 1694

One volume (complete).

- 20) SDM 199–200 [1–3] (olim AD 30)
 a) Aichinger, Gregor, *Ghirlanda di canzonette spirituali a tre voci* (Augsburg: J. Praetorius, 1603), RISM A 530
 b) Aichinger, Gregor, *Divinae laudes ex floridis Iacobi Pontani potissimum decerptae* (Augsburg: J. Praetorius, 1602), RISM A 525
 Complete set of three partbooks.
- 21) SDM 319 (olim AD 159)
 a) Thyselius, Benedictus, *Tractationes musicae* (Wittenberg: L. Säuberlich, P. Helwig, 1604), RISM T 763
 Incomplete set of two partbooks.
- 22) SDM 188–190 [1–8] (olim AD 190)
 a) *Florilegium selectissimarum cantionum* (Leipzig: A. Lamberg, 1603), RISM 1603^t
 b) Praetorius, Hieronymus, *Cantiones sacrae de praecipuis festis totius anni* (Hamburg: P. de Ohr, 1599), RISM P 5336
 c) Colerus, Valentin, *Liber primus cantionum sacrarum* (Frankfurt am Main: C. Sutor, J. L. Bütsch, 1604), RISM C 730
 Complete set of eight partbooks. One handwritten composition on back endleaves.
- 23) SDM 291 (olim AD 6)
 a) Gesius, Bartholomäus, *Ein ander new Opus geistlicher deutscher Lieder* (Frankfurt an der Oder: J. Hartmann, 1605), RISM G 1691
 One volume (complete).
- 24) SDM 293 (olim AD 7)
 a) Gesius, Bartholomäus, *Geistliche deutsche Lieder* (Frankfurt an der Oder: J. Hartmann, 1601), RISM G 1690
 b) Gesius, Bartholomäus, *Ein ander new Opus geistlicher deutscher Lieder* (Frankfurt an der Oder: J. Hartmann, 1605), RISM G 1691
 Handwritten annotations (partially unreadable) on both title pages of the two editions. The first reads ‘Von Johan Hartman Buchbinder, und Hendlr, Seinen gebietenden Herrnn, der löblichen universideth [trimmed] zu franckfurt an der oder’ (‘by Johan Hartman, bookbinder, and merchant, to his commanding lords of the honorable university [trimmed] in Frankfurt an der Oder’). The annotation on the title page of RISM G 1691 is largely unreadable but seems to match the wording of the first one. Evidently, the two publications were donated by the printer Johann Hartmann (1537–1607) to Viadrina University.
- 25) SDM 238 [1–2] 239 [1–2] (olim AD 106)
 a) Lasso, Rudolph di, *Selectae aliquot cantiones quatuor vocum* (Munich: H. Nikolaus, 1606), RISM L 1037
 b) Franck, Melchior, *Contrapuncti compositi. Deutscher Psalmen und anderer geistlichen Kirchengesäng* (Nuremberg: K. Dietrich, K. Baur, 1602), RISM F 1643
 Incomplete set of two partbooks.
- 26) SDM 280 [1.1–4.8] (olim AD 120)
 a) Praetorius, Michael, *Musae Sioniae* [part 1] (Regensburg: B. Gräf, M. Praetorius, 1605), RISM P 5348

b) Praetorius, Michael, *Musae Sioniae* [part 2] (Jena: C. Lippold, M. Praetorius, 1607), RISM P 5349

c) Praetorius, Michael, *Musae Sioniae* [part 3] (Helmstedt: J. Lucius, M. Praetorius, 1607), RISM P 5350

d) Praetorius, Michael, *Musae Sioniae* [part 4] (Helmstedt: J. Lucius, M. Praetorius, 1607), RISM P 5351

Complete set of eight partbooks.

27) SDM 159 [1-4] 329 [1-4] (olim AD 85)

a) Hassler, Hans Leo, *Psalmen und christliche Gesäng* (Nuremberg: P. Kauffmann, 1607), RISM H 2330

b) Hassler, Hans Leo, *Kirchengesäng* (Nuremberg: P. Kauffmann, 1608), RISM H 2332
Complete set of four partbooks.

28) SDM 280 [8.1-9.3] (olim AD 122)

a) Praetorius, Michael, *Musae Sioniae* [part 8] (Wolfenbüttel: Fürstliche Druckerei, M. Praetorius, 1610), RISM P 5357

b) Praetorius, Michael, *Musae Sioniae* [part 9] (Wolfenbüttel: Fürstliche Druckerei, M. Praetorius, 1610), RISM P 5359

Complete set of four partbooks.

29) SDM 204-208 [1-8] (olim AD 123)

a) Praetorius, Michael, *Musarum Sioniar* (Nuremberg: A. Wagenmann, M. Praetorius, 1607), RISM P 5361

b) Praetorius, Michael, *Hymnodia Sionia* (Hamburg: M. Hering, M. Praetorius, 1611), not in RISM

c) Praetorius, Michael, *Missodia Sionia* (Wolfenbüttel: Fürstliche Druckerei, M. Praetorius, 1611), RISM P 5362

d) Praetorius, Michael, *Megalynodia Sionia* (Wolfenbüttel: Fürstliche Druckerei, M. Praetorius, 1611), RISM P 5365

e) Praetorius, Michael, *Eulogodia Sionia* (Wolfenbüttel: Fürstliche Druckerei, M. Praetorius, 1611), RISM P 5364

Complete set of eight partbooks.

30) SDM 307 (olim AD 13)

a) *Harmoniae sacrae, vario carminum Latinorum & Germanicorum genere* (Görlitz: J. Rhamba, 1613), RISM 1613^{6a}

One volume (complete). Notes of possession crossed out and unreadable on front pastedown and endleaf. On front pastedown, fragment of a dedication: '[unreadable] vale et me ama Tuus Opt. frater scripsisset' ('farewell and love me, your excellent brother would have written). Signs of use: see, e.g., the handwritten table of contents, and the handwritten solmization syllables on p. 70.

31) SDM 231 [1-5] (olim AD 90)

a) Hoepner, Stephan, *Neue deutsche und lateinischen geistliche Lieder* (Frankfurt an der Oder: F. Hartmann, 1614), RISM H 5726

Incomplete set of five partbooks.

- 32) SDM 274–276 (olim AD 68)
 a) Gumpelzhaimer, Adam, *Wirtzgärtlins, teutsch und lateinischer geistlicher Lieder* (Augsburg: J. U. Schönigk, 1619), RISM G 5135
 b) Gumpelzhaimer, Adam, *Wirtzgärtlins, teutsch und lateinischer geistlicher Lieder ander Teil* (Augsburg: J. U. Schönigk, 1619), RISM G 5136
 c) Hagijs, Konrad, *Neue deutsche Tricinien* (Frankfurt am Main: W. Richter and J. Spiess, 1604), RISM H 1730
 d) Gumpelzhaimer, Adam, *Neue Teutsche geistliche Lieder mit dreien Stimmen* (Augsburg: V. Schönigk, 1591), RISM G 5129
 Complete set of four partbooks.
- 33) SDM 216 [3] 217 (olim AD 71)
 a) Hammerschmidt, Andreas, *Musicalischer Andachten dritter Theil* (Freiberg: G. Beuthern, 1642), RISM H 1929
 b) Hammerschmidt, Andreas, *Dialogi, oder Gespräche zwischen Gott und einer gläubigen Seelen* (Dresden: G. Bergen, 1645), RISM H 1940
 One partbook (incomplete set).
- 34) SDM 158 [2], [3] (olim AD 41)
 a) Crüger, Johann, *Psalmodia sacra* (Berlin: C. Runge, 1658), RISM CC 4571A
 Incomplete set of two partbooks.

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ZAPISYWANIE NAZWISK W KSIĄŻKACH MUZYCZNYCH. STUDIA PRZYPADKÓW
Z KOLEKCJI VIADRINY W GABINECIE ZBIORÓW MUZYCZNYCH BIBLIOTEKI
UNIWEKSYTECKIEJ W WARSZAWIE

Gabinet Zbiorów Muzycznych Biblioteki Uniwersyteckiej w Warszawie przechowuje niewielki zbiór druków muzycznych, powstałych na przełomie XVI i XVII w., pochodzący z dawnej, obecnie rozproszonej ksiąźnicy akademickiej, należącej do Uniwersytetu Viadrina we Frankfurcie nad Odrą. Niniejszy artykuł przedstawia przegląd tego zbioru, wskazując na obecność muzyki religijnej z tekstami łacińskimi i niemieckimi takich kompozytorów

jak Orlando di Lasso, Bartholomäus Gesius i Michael Praetorius, a także muzyki świeckiej z tekstami włoskimi (madrygały i canzonetty). Ogólnie rzecz biorąc, repertuar ten doskonale wpisuje się w to, co wiemy o kulturze muzycznej krajów niemieckojęzycznych przełomu XVI i XVII wieku. Artykuł zawiera cztery studia przypadków dotyczące źródeł z odręcznymi inskrypcjami zawierającymi nazwiska osób, które można skojarzyć z konkretnymi postaciami. Są to mianowicie druki należące do Christopha Pelargusa, profesora uniwersytetu, z adnotacjami jego przyjaciela, Jacobusa Staiusa, oraz jego młodszego brata Daniela Pelargusa. Poza tym artykuł omawia źródło z Marienkirche, kościoła uniwersyteckiego, z inskrypcjami studentów muzyków, takich jak Gottfried Wagner, późniejszy kantor we Wrocławiu. Artykuł zawiera również analizę zestawu książek głosowych podarowanych przez Valentina Beckera, absolwenta Viadriny i urzędnika kościelnego, jego synowi i jedynemu spadkobiercy, Gottfriedowi. W ten sposób tekst szczegółowo opisuje kontekst społeczny, w którym używane były te źródła muzyczne, stanowiąc jednocześnie przyczynek do badań inskrypcji we wczesnonowożytnych książkach muzycznych. Z tych odręcznych dopisków wyłania się wyraźny profil ich autorów: zwykle są to młodzi mężczyźni związani z uniwersytetem. Jest też oczywiste, że książka muzyczna mogła mieć wartość sentymentalną i dzięki odpowiedniej adnotacji stać się znakiem pamięci. Artykuł rozważa również aspekt kwantytatywny inskrypcji w zbiorze Viadriny, sugerując, że ich obecność można powiązać z kontekstem kulturowym uniwersytetów w krajach niemieckojęzycznych, gdzie praktyka adnotowania książek była we wczesnej nowożytności powszechna. Ponadto artykuł podkreśla istotne podobieństwa między inskrypcjami w książkach muzycznych a tradycją *album amicorum*.

Przełożył Paweł Gancarczyk

Antonio Chemotti is assistant professor of musicology at the University of Leuven (in association with the Alamire Foundation) and work leader at the Royal Library of Belgium in the context of the FED-tWIN programme *From Script to Sound*. From 2016 to 2021 he was based at the Institute of Art at the Polish Academy of Sciences in Warsaw (IS PAN) as a postdoctoral researcher in the HERA project 'Sound Memories: The Musical Past in Late Medieval and Early Modern Europe'. At IS PAN, he investigated the musical culture of early modern Silesia. The research resulted in the monograph *The Hymnbook of Valentin Triller (Wrocław 1555): Musical Past and Regionalism in Early Modern Silesia* (Warsaw 2020).
antonio.chemotti@kuleuven.be
