

ELŻBIETA WOJNOWSKA, THEMATIC CATALOGUE OF 17TH-CENTURY
ORGAN TABLATURES FROM THE LIEGNITZ BIBLIOTHECA RUDOLPHINA
= KATALOG TEMATYCZNY UTWORÓW W SIEDEMNASTOWIECZNYCH
TABULATURACH ORGANOWYCH Z LEGNICKIEJ KOLEKCJI BIBLIOTHECA
RUDOLPHINA

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During the seventeenth century, the court of Liegnitz was one of the main music centres in Silesia. Duke Georg Rudolf was interested in music from a young age and collected manuscripts and prints. His music collection was listed in contemporary catalogues from 1618 onwards.¹ Its first modern description, by Ernst Pfudel, dates from 1886–89.²

During the Second World War, the Liegnitz music collection became heavily dispersed, and since then several musicologists have tried to reconstruct it.³ Parts of the collection are now held in Wrocław University Library, the National Library in Warsaw and Lublin University Library. The catalogue at hand focuses on the organ tablatures of the Liegnitz collection, to

¹ See Aniela Kolbuszewska, *Katalog zbiorów muzycznych legnickiej biblioteki księcia Jerzego Rudolfa 'Bibliotheca Rudolphina'* [Catalogue of the music collection from the Liegnitz library of Duke Georg Rudolf, 'Bibliotheca Rudolphina'], Legnica 1992, pp. 5–6; Elżbieta Wojnowska, *Thematic catalogue of 17th-century organ tablatures from the Liegnitz Bibliotheca Rudolphina*, Warsaw 2016, p. 17.

² Ernst Pfudel, 'Die Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz', *Monatshefte für Musikgeschichte* 18 (1886), suppl., pp. 3–58,

21 (1889), pp. 59–74. In 1822, Friedrich Schultze discussed the collection in *Über die Bibliothek der Königl. R.-Akademie zu Liegnitz* (Liegnitz 1822, pp. 26–34; Liegnitz 1824, pp. 14–58).

³ Jerzy S. Golos, 'Tre Intabulature manoscritte di musica vocale rintracciate in Italia', *L'Organo* 3 (1962), pp. 123–148; A. Kolbuszewska, *Katalog*, op. cit.; Hubert Unverricht, 'Der Musikbestand der Liegnitzer Bibliotheca Rudolphina', *Zeitschrift für Ostforschung* 44 (1995) no. 1, pp. 92–96. For further publications, see E. Wojnowska, *Thematic Catalogue*, op. cit., pp. 19–20.

which the late Elżbieta Wojnowska (1949–2012) dedicated many years' work. She not only prepared the respective records for the RISM – later published by her successor, Sonia Wronowska – but also wrote several articles on the music and the context of the manuscripts in question.⁴

After Wojnowska's untimely death, her unfinished work was taken up by the Silesian music history expert Tomasz Jeż, whose commitment brought about the publication of the results of Wojnowska's lengthy research.

The catalogue is divided into four parts 1) a historical introduction to the Liegnitz music collection; 2) a description of the cataloguing principles; 3) the catalogue per se; 4) the annexes.

In the introduction, Wojnowska deals with the formation of the music collection, its prints and manuscripts, and especially its

organ tablatures. The starting point consists of various extant historical catalogues. In a penetrating discussion of the manuscripts, Wojnowska convincingly argues that many of the items originally did not belong to the collection of Duke Georg Rudolf (pp. 25ff.). This is also true for the tablatures, which are first mentioned in a catalogue of 1687 – thirty-four years after the duke's death. According to the author, the collection was first depleted during the nineteenth century, when duplicates and other prints were sent to larger libraries, such as in Wrocław and Berlin, before the collection was decimated during the Second World War. After discussing post-war stock-securing, Wojnowska focuses on the reconstruction of the collection, outlining how many music prints and manuscripts can be identified in different Polish libraries today, pointing out the gaps in our knowledge of the whereabouts of many materials and showing that much further research is still needed. Since this introduction goes far beyond the four tablatures subsequently described in depth, it would have been helpful to have primed the reader in the current state of cataloguing for the music prints and manuscripts discussed here. For example, the author mentions many interesting details about different manuscripts without giving at least the valid call numbers of the material. Overall, however, Wojnowska's introduction offers many interesting perspectives for further studies of the Liegnitz print and manuscript repertoire.

In the last part of the introduction (pp. 29ff.), Wojnowska leads into a general description of the four tablatures (old call numbers Libr. Mus. No. 98–101), three of which survive in the National Library in Warsaw (Libr. Mus. No. 98, now PL-Wn: 327 Cim; Libr. Mus. No. 100, now PL-Wn: 326 Cim) and the Library of the Society for the Friends of Learning in Legnica (Libr. Mus. No. 101, PL-LEtpn S/5). It is not known whether the fourth tablature (Libr.

4 Elżbieta Wojnowska, 'Repertoire und Niederschrift: Ein Chorbuch/Partitur und drei Orgeltabulaturen aus der Liegnitzer Bibliotheca Rudolphina', *Slovenská hudba: Revue pre hudobnú kultúru* 22 (1996) no. 3–4, pp. 406–415; Elżbieta Wojnowska, 'Musikhandschriften der Liegnitzer Bibliotheca Rudolphina: Entstehungsorte, Konkordanzen', in: *Musikgeschichte zwischen Ost- und Westeuropa: Symphonik-Musiksammlungen*, ed. Helmut Loos, Sankt Augustin 1997 (= Deutsche Musik im Osten 10), pp. 371–377; eadem, 'Legnicka tabulatura organowa Mus. 326 Cim. w Bibliotece Narodowej/Die Liegnitzer Orgeltabulatur Mus. 326 Cim. in der Nationalbibliothek', in: *Beiträge zur Musikgeschichte Schlesiens: Musikkultur-Orgellandschaft*, eds. by Jarosław Stępowski and Helmut Loos, Bonn, 1994 (= Deutsche Musik im Osten 5), pp. 239–262; eadem, 'Bemerkungen über das musikalische Repertoire einiger schlesischer Städte im Licht der Handschriftensammlung aus der Liegnitzer Bibliotheca Rudolphina', *Studia musicologica Academiae Scientiarum Hungaricae* 46 (2005) no. 1–2, pp. 21–38; eadem, 'Meandry i granice atrybucji dzieła muzycznego: Transkrypcje muzyki wokalne w tabulaturach legnickich (I połowa XVII wieku)' [The complexities and limits to the attribution of a musical work: Transcriptions of vocal music in the Liegnitz tablatures (first half of the seventeenth century)], *Polski Rocznik Muzykologiczny* 7 (2009), pp. 123–140.

Mus. No. 99) still exists. Wojnowska discusses here the different origins and characters of the tablatures, their different types of use, the variety of their repertoire, the different ways in which they are ordered and the different types of intabulation.

In the catalogue itself (pp. 55ff.), the records offer an in-depth description of the three surviving manuscripts. For each tablature, the author begins with information on the material, provenance, scribes, notation and conservation, before discussing the repertoire itself, pointing out connections to contemporary music prints, which most likely served as master copies. After these initial remarks, the works are listed with uniform title, diplomatic title, forces, bibliographical information, modern editions, concordances in selected manuscripts or prints, and also notes on the type of intabulation. Of special value are the incipits, which show all the voices of the tablature.

For manuscript *Libr. Mus. No. 99*, Jeż mainly copied the information from Pfuldel's catalogue, giving a list of intabulated pieces with references to printed concordances and modern editions. The annexes (pp. 456ff.) contain a bibliography of all cited historical prints, modern editions and literature, as well as indices of composers and their works, arranged alphabetically first by author, and then by title.

The catalogue thus offers comprehensive and reliable descriptions of three surviving manuscripts and basic information on the tablature *Libr. Mus. No. 99*, the location of

which is not known. It is a valuable basis for many further studies on the repertoire, aspects of music dissemination during the sixteenth and seventeenth centuries, music and liturgy, and performance practice.

This manifold information shows the natural limitation of the medium of a printed book.

The four tablatures are presented as items of the former Liegnitz library, which is one snapshot from the manuscripts' histories. Yet there is sparse information on the musical environments in which the tablatures were produced, which for *Libr. Mus. No. 98* and *Libr. Mus. No. 100* is probably Wrocław (St Mary Magdalene's) and for *Libr. Mus. No. 101* is St John's in Liegnitz. To enhance understanding of the manuscripts, we should try to present them in multidimensional contexts, thus giving musicologists the opportunity to look at them from many perspectives. It is very much in this sense that the digital world offers many new opportunities for music cataloguing. It should be our goal to visualise paths of provenance, dependences between manuscripts and prints, concordances, repertoire overlaps and so on, in order to stimulate our understanding of musical networks during former times.

Regardless of this vision of a more digital musicology, Elżbieta Wojnowska's catalogue is a precious book with a highly appealing layout, so it is a pleasure to open it.

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