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The Compositions of Johann Anton Losy in Lute Tablatures from Krzeszów

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The hand-copied set of lute tablatures from the Cistercian Abbey in Krzeszów (German: Grüssau), dating from the first half of the eighteenth century, provides one of the indications of a rich and varied musical life which was developing in Silesia at that time. It contains at least eleven books¹ which, in spite of currently being dispersed between the National Library in Warsaw, Warsaw University Library and Wrocław University Library, demonstrate their common origin in the abbey library through the owner's inscriptions present in the majority of the preserved volumes that testify to their provenance. Additional evidence for the existence of a link between the tablatures and the abbey is provided by the title, given in two of the volumes², which explains their content, and names a Cistercian monk, Hermann Kniebandl, a member of the Krzeszów convent, as the person instrumental in the creation of the manuscripts. The tablatures contain an enormous quantity of material which includes over 1500 compositions of various kinds. For the most part these are dances, sequenced freely or ordered into tonal groups or into suites and *parties*. A smaller part of the collection contains transcriptions of German and Latin religious chants. One might hypothesize that these were written down in about 1745, by a terminally ill monk towards the end of his life, as he reminisced about the past while thinking about his future salvation and life eternal to the accompaniment of his favorite instrument. The majority of the compositions is for solo lute, although there are some for lute accompanied

by other instruments and others adapted for two lutes. Compositions by two musicians from the German-speaking area stand out from among the rest. The first, whose identity is disguised by the anagram “Melante”, is Georg Philipp Telemann, who was musical director of the chapel at the court of Count Erdmann Promnitz in Żary (Sorau) in Silesia during the years 1704–1708. The manuscript containing compositions for two lutes includes two suites by this composer, *Partie Polonoise*³ being one of them. The second composer is Silvius Leopold Weiss from Wrocław, whose compositions, taken from the Krzeszów books, were used before the Second World War as a source for an edition of lute music from the turn of the seventeenth and eighteenth centuries⁴. Apart from German music, the set of tablatures from Krzeszów includes works attributed to other composers, mainly Austrian, Bohemian and Silesian. For the most part, however, this instrumental repertory, imported to cater for local needs and testifying to the indigenous creative activity and the musical interests of the community, does not give names of composers. The identification and investigation of particular parts of this historical resource (which has not been edited in detail so far, perhaps because its value has been underestimated) requires complex comparative research devoted to finding their counterparts in other sources⁵.

As an initial step towards discovering the links and convergences between the Krzeszów collection and other anthologies, and as a possible direction of research, the decision was taken to choose the anonymously transmitted compositions of the Bohemian lutenist, Johann Anton Losy, as the subject of investigation. This musician was born around 1650 into a rich family from Switzerland, at the family castle near Strakonice in southern Bohemia, and died in Prague in 1721. From his father, who distinguished himself in the 30-year war during the defence of Prague against the Swedes, he inherited the title of Count von Losinthal together with an enormous fortune⁶. Articles published in the *Journal of the Lute Society of America* attempted to create an index of the composer’s works, scattered throughout the early eighteenth-century sources of lute music⁷. The scholars emphasised the difficulties this project posed, since the lutenist’s music has not survived to our day “in his own hand”, but in the form of copies written by other musicians or collec-

tors. Manuscript sources, like the Krzeszów tablatures, often do not attribute authorship to him in the title of the composition. On the other hand, concordances at times relate to two authors, and thus provide conflicting information. Only one of Losy's works was published during his lifetime: *Courante extraordinaire*, included in the collection *Cabinet der Laute* by Philipp Franz Le Sage de Richée⁸, dating from 1695. The latter, a lutenist and composer of French extraction, working in Wrocław, included in his collection his own compositions as well as works of prominent French lutenists. The composition by Losy was included as an example and an ornament to the collection, as was emphasised in the introduction. The striking frontispiece of the printed volume showed angels lifting a curtain, behind which appeared books with the names Mouton, Dufaut, Gaultier; the Bohemian composer was particularly distinguished by having his name, Losy, appear on the volume placed at the top. The Wrocław edition of this printed volume and its contents also provide evidence that at the end of the seventeenth century playing artistic lute music began to be concentrated in Central Europe, and thus mainly in the German-speaking countries, in Austria, Bohemia and Silesia. The Krzeszów tablature currently held at Wrocław University Library also contains a copy of performance instructions from the printed collection of Ph. F. Le Sage de Richée⁹.

German theorists — contemporaries of the musician from Bohemia — attempted to evaluate his work. Ernst Gottlieb Baron, in a work published in Nuremberg six years after Losy's death, *Historisch-theoretische und praktische Untersuchung des Instruments der Lauten*, perceived in the works of the "famous maestro" — as he referred to Losy — a combination of Italian elements, such as the pleasant-sounding *cantabile*, and new French elements, full of depth and artistic qualities¹⁰. Gottfried Heinrich Stölzel, in his report published in 1749 in the work by Johann Mattheson *Grundlage zu einer Ehrenpforte*, described this style as full-sounded playing¹¹. The Bohemian composer thus modified the *brisé* style, characteristic of the structure of lute and French music, based on spaced chords and arpeggios, in favour of a clearer melody and bass line.

In addition to over 100 works by J. A. Losy identified by Emil Vogl¹² and

the 50 compositions added to this list by Tim Crawford¹³, the Krzeszów tablatures were found to contain 19 of his works. They are mainly contained in two manuscripts: National Library in Warsaw, ref. no. Mus. 396 Cim., and Warsaw University Library, ref. no. Ms. RM 4139 (*olim* Ms. Mf. 2006). Additionally, two other volumes of Krzeszów tablatures¹⁴, held at Warsaw University Library, repeat the minuet in C major from the manuscript held at the National Library. The compositions are notated using French tablature notation for the 11-course lute, tuned in a manner which took its shape in the middle of the seventeenth century: *f' d' a f d A*, extended by a further five courses descending diatonically to *C*, retuned in accordance with the tonality of the composition.

Compositions in the tablature held at the National Library

The greatest number of works by J. A. Losy were found in the tablature held at the National Library. It is not surprising that the most frequently represented composition among them is the minuet, which was regarded as the most tasteful, and therefore became the most often copied dance form at the beginning of the eighteenth century. Other compositions include: the air, the bourrée, the echo, the gavotte, the chaconne and the rondo. These are small compositions, from 12 to 86 bars. The dances usually have a two-part construction, where each part is included within a repetition sign and realizes the harmonic plan in which the first part finishes with a dominant and the second returns to the basic mode. The first parts are almost always constructed from two identical four-bar segments, differing only in the ending. The second parts are usually larger and at times contain segments of irregular, odd construction which results from stylization. The structure of the compositions is simple, usually two-voice, with the melodic line located in the higher plane and the accompanying bass line strengthened by chords at accented points and cadences. The chaconne is a theme with nine variations in the form of a characteristic constant melodic-harmonic formula. The differences between variations consist mainly in speeding up or slowing the movement and in transposing the octaves. The form closest to the pure Italian style seems to

be the rondo, with recurring sections of the composition in a flowing crotchet rhythm which seems to be an attempt to imitate on the lute the single voices of string instruments with irregularly spaced chords. The symmetrical refrain in the basic key is divided by two longer and tonally differentiated couplets. The Bohemian lutenist's enthusiasm for French music, and particularly for the art of J. B. Lully, is apparent in the three-part form of the echo, where the first part returns as the third. The work is characterised by motifs of various lengths, repeated by the lute and an undefined bass instrument, as indicated by the performance notes present in the manuscript.

These compositions, depending on their tonality, were placed in different parts of the tablature, where the division into tonal groups is strictly observed. This might be regarded as evidence of the practical character of the manuscript. Biographical facts from the life of Hermann Kniebandl¹⁵, for whom the tablature was probably written, testify to the interest in listening to and in performing music of such kind in this area. In 1729 he was designated abbot of the provostship of the Cistercian monastery in Cieplice Śląskie (Warmbrunn), not far from Krzeszów. His interest in lute music can be guessed at on the basis of events which took place in 1734, when he was publicly admonished for loose discipline, worldly intercourse with the visitors, unworthy of a monk, and holding holy day feasts in the monastery refectory with musical accompaniment. The aristocratic Schaffgotsch family, one of the most influential families in the principality of Świdnica-Jawor, with whom the Cistercian monk had contacts, may have provided another centre of interest in lute music in this area. Evidence for this is provided by his participation in the first Mass of Count Philipp Gotthard Schaffgotsch. Moreover, traces of lute tablature were found later in the library of the Schaffgotsch family who, after the dissolution of the monastery in Cieplice in 1810, moved to the premises vacated by the Cistercians.

During the baroque period, compositions for solo lute or for two lutes usually circulated as manuscripts. In order to confirm the authorship of the compositions of Count Losy, and at the same time to discover the possible sources of their reception, a search was carried out for analogous works in

music anthologies of similar type. I would like to draw attention to the most important collections of such kind:

	Number in index V (Vogel's) C (Crawford's)	Tablatures from Krzeszów	Title	Key	Number of bars	Concordances
1.	V 109	<ul style="list-style-type: none"> • PL-Wn 396, f. 18v-19 	<i>Aire</i>	C	19	<ul style="list-style-type: none"> • S-Klm 21.072, f. 73v-74 (<i>Gavott de comte Loge</i>) • S-K 4a, f. 8v-9 (<i>Gavotte de Mons^r CL</i>) • S-Sk S 174, f. 25-26 (<i>Aria</i>)
2.	C 21	<ul style="list-style-type: none"> • PL-Wn 396, f. 89v-90 	<i>Bourrée</i>	d	16	<ul style="list-style-type: none"> • S-Klm 21.072, f. 79 (<i>Bourree de comte Loge</i>)
3.	V 45 V 103	<ul style="list-style-type: none"> • PL-Wn 396, f. 199-200 	<i>Echo</i>	g	48	<ul style="list-style-type: none"> • A-KR L 83, f. 48v-49 (<i>Echo de Monseur Comte Logi</i>) • A-KN 1255, f. 61-62 (<i>Echo</i>) • D-B 40077 • CZ-Bm A 3329, f. 30 (<i>Echau de M le Comte Logis</i>) [angelica]
4.	V 74	<ul style="list-style-type: none"> • PL-Wn 396, f. 122v-123 	<i>Gavotte</i>	F	12	<ul style="list-style-type: none"> • CZ-Pu II.Kk.77, f. 102-103 [guitar] • CZ-Pnm X Lb 209, f. 12v [guitar]

5.	V 46	<ul style="list-style-type: none"> • PL-Wn 396, f. 123v-125 	<i>Chaconne</i>	F	41	<ul style="list-style-type: none"> • A-Wn 17706, f. 50-51 (<i>Chaconne du C. Logis</i>) • A-KR L 78, f. 7v (<i>Ciacona</i>) • D-B 40068, f. 29v-30v (<i>Chaconne</i>) • S-Klm 21.068, f. 9 (<i>chiaconne</i>) • S-Klm 21.072, f. 79v (<i>chiacone</i>) • S-L Wenster G 34, f. 10 (<i>chaccon</i>) • S-Sk S 174, f. 31
6.	C 6	<ul style="list-style-type: none"> • PL-Wn 396, f. 32v-33 • PL-Wu RM 4140 (olim MF. 2008), f. 50 • PL-Wu RM 4141 (olim MF. 2009), f. 61 	<i>Menuete</i>	C	24	<ul style="list-style-type: none"> • D-Gs 84k, f. 41v-42 (<i>Menuet de Logy</i>) • S-Klm 21.072, f. 63 (<i>Menuett du Comte de Logij</i>) • S-K 4a, f. 6 • US-Nyp *MYO (Music Reserve), f. 6v
7.	V 32	<ul style="list-style-type: none"> • PL-Wn 396, f. 96v-97 	<i>Menuete</i>	d	22	<ul style="list-style-type: none"> • US-Nyp *MYO (Music Reserve), f. 78 (<i>Menue C. Logi</i>)
8.	V 31	<ul style="list-style-type: none"> • PL-Wn 396, f. 113v-114 	<i>Menuete</i>	F	16	<ul style="list-style-type: none"> • A-Gö II, f. 52v (<i>Menuet du C. Logij</i>)
9.	C 44	<ul style="list-style-type: none"> • PL-Wn 396, f. 179v-180 	<i>Menuete</i>	G	20	<ul style="list-style-type: none"> • A-Etgoëss V, f. 24v-25 (<i>Menuet C:L:</i>) • A-Wn 18761, f. 10v (<i>Menuette</i>)

10.	V 62	<ul style="list-style-type: none"> • PL-Wn 396, f. 258v-259 	<i>Menuete</i>	a	24	<ul style="list-style-type: none"> • D-B 40627, f. 3v-4 (<i>Menue</i>) • CZ-Pu II.Kk.77, f. 74-75 • PL-Kj 40633, f. 8 (<i>Menuet</i>) • A-GÖ II, f. 93v (<i>Menuet</i>)
11.	V 112	<ul style="list-style-type: none"> • PL-Wn 396, f. 15v-16 	<i>Rondeau</i>	C	86	<ul style="list-style-type: none"> • F-B 279.152, f. 23 (<i>Rondeau du Comte de Logies</i>) • D-Gs 84k, f. 40 (<i>Rondeaux</i>) • GB-Hadolmetsch II.B2, f. 181 (<i>Rondeau par Weiss</i>) • S-Klm 21.072, f. 77v78 (<i>Rondeau du meme Losy</i>) • S-L Wenster G 37, f. 21 (<i>Rondeau</i>) • US-Wc M. 2 1.T2.18B, f. 36 • S-K 4a, f. 5v-7 (<i>Rondeaux d' Comte Logie</i>) • CZ-Bm D 189 [mandora]

Concordances of the Krzeszów compositions have mainly been found in manuscript tablatures of Austrian-Bohemian provenance. In the Bohemian manuscripts the works of Losy have been preserved mainly in the form of transcriptions for the guitar or other plucked instruments¹⁶. Musical counterparts of these compositions have also been found in guitar tablatures from the old collection of the Lobkowitz family. An important element in establishing the authorship of the dances turned out to be in this case the fact that the works were grouped under a common title: *Pièces composée par le Comte Logis*. Compositions from the Krzeszów manuscript correspond also to the equivalent transcriptions for the angelica and the mandora from the Moravian

Benedictine monastery in Rajhrad¹⁷. The contents of the Krzeszów book also show links with two lute manuscripts of Bohemian provenance, at present held outside the Czech boundary¹⁸. The earlier one of the two, held in Berlin, is a tablature written in the years 1694–1695 by a Cistercian monk, Bernhard Zwixtmeyer, who probably came from the monastery in Vyšší Brod (Alto vadus, Hohenfurth) in southern Bohemia. The monk, who lived in a Prague seminary close to the palace of Count Losy, might have been a member of a group of lute-playing friends centred around the Bohemian musician¹⁹. The second tablature, from the years ca. 1710–1735, purchased at an auction after the Second World War by the Public Library in New York, comes from the already mentioned Moravian monastery in Rajhrad. It contains single concordances of minuets with the composer's name in the title of the work. It should be emphasised that both the lute manuscripts and the Krzeszów book are linked by the person of the Prague composer and lutenist Anton Eckstein, a few of whose works are found precisely in these sources. He had connections with the house of Count Losy, not only family ones but also, perhaps like the Cistercian monk Zwixtmeyer, through participation in concerts given at the palace of the Bohemian composer²⁰.

Among Austrian manuscripts, repertory analogies with the Krzeszów book are mainly apparent in lute tablatures originating from local monasteries. Among them are compositions from the books of the Benedictine abbey at Kremsmünster²¹, from the Augustinian library in Klosterneuburg²² and the Benedictine monastery in Göttweig²³. The minuet recorded in the last mentioned tablature, like the one from the Moravian Benedictines, is the only source of this work attributed to the composer so far located. For this reason the compositions of Count Losy transmitted through the records of some of the dances in the tablature from Ebenthal, from the library of Count Goëss²⁴ and from the Austrian National Library²⁵, are of significance.

The best documented composition of Count Losy is the rondo, for which eight concordances have been found, among them three with composer attribution. The range within which we find the composition is not limited to the Austrian-Bohemian region, but spreads to the west to French sources, and to the north to British and Swedish collections. Among the French con-

cordances there is a manuscript dating to 1699, copied by a great enthusiast of the lute and the theorbo, Jean-Etienne Vaudry de Saizenay²⁶, a pupil of the French lutenist Robert de Visée, who had connections with the French court. The way in which the compositions of the Bohemian lutenist have been widely scattered might have been caused by the travelling he undertook after finishing his studies at the University of Prague when, as was the custom, he probably visited Italy, France, the Netherlands and in particular Germany, where he excelled at the art of lute improvisation. However, the dispersal of Count Losy's work throughout various parts of Europe seems more likely to be the result of his great popularity among his own social group, as well as among other aficionados or enthusiasts of the lute. Numerous preserved transcriptions of his work, not only for plucked instruments but for keyboard ones as well, testify to this fact. For this reason the compositions contained in the Swedish lute and keyboard tablatures²⁷ deserve particular attention. Among the lute sources, one should mention the tablature from 1715, bought by Otto Frederik Stålhammar from Stockholm, with the music already notated. It contains mainly Austrian-Bohemian repertory, in which concordances with composer attribution have been found for four compositions from the Krzeszów book. This manuscript, like the tablature from Wrocław University Library, contains a copy of performance instructions from the Wrocław printed volume of Ph. F. Le Sage de Richée. Keyboard transcriptions of Count Losy's lute compositions, intended for performance at home, probably on a harpsichord or a clavichord, were noted in Stockholm tablatures. Of particular interest is the manuscript of Matthias Silvius Svenonis from about 1721. Compositions of the Bohemian lutenist have been juxtaposed there with, among others, the works of Anders Düben the younger, from a well-known family of musicians who came from Bohemia to Germany, and then to Sweden. Düben, who during the years 1699–1726 directed the court chapel there, was instrumental in bringing the works of many foreign composers into the Swedish collections.

A decisive majority of the sources containing works by Count Losy which provide concordances for the compositions in the Krzeszów tablatures is older than the manuscripts from the Cistercian abbey in Silesia. The most recent

source where a concordance was found is a record of composition in a tablature from Haslemere dating from around 1750–1770, belonging to the private library of the Dolmetsch family (characteristically, with an attribution to Weiss)²⁸.

Compositions in the tablature from Warsaw University Library

Another important source from Krzeszów containing Losy's compositions is the tablature from Warsaw University Library, entitled: *Concertus diversi / Pro Testudine / cui accedunt varia instrumenta: chalameau / Viole a'Amour, Hautbois Viol: / et Basson / Authorum diversorum*. It contains cycles of chamber compositions for the lute with other instruments, such as viola d'amore, chalumeau, oboe and bassoon. The records of these compositions for ensembles are limited to notating the lute part and giving general information about the set of players needed for a performance. Making a record of the composition in such manner did not, however, make it impossible for the manuscript to function as an independent musical source. The lute part in these compositions was a complete musical source, from which it could be performed as a solo. The existence of a set of instrumental voices was not a condition of performance in this case, although one cannot exclude the possibility that records of such voices did exist but were lost long ago. In performance practice, depending on the make-up of the group of musicians in a given centre, such compositions were arranged through adding other instruments to the lute, e.g., doubling the part of the lute in the upper octave, which might have constituted a normal procedure in an ensemble of this kind.

The cycle without composer attribution which is ascribed to Count Losy, placed as the last part of the collection, has a note: *Z/Concertus 15/NB vio. dgab.*, and thus one may suppose it was intended for the lute and the viola da gamba. The parts are arranged in a suite in A major with the classical arrangement *allemande–courante–sarabande–gigue*, supplemented by *bourrée*, *echo*, *minuet* and *passepied ad libitum* as the trio for the minuet. Out of the two kinds of *courante* in the suite we have the Italian kind, which is testified

to by such features as: fast tempo, using chords above all in the cadences, and holding the longer parts of the composition in a uniform quaver movement.

In view of the lack of composer attribution, and the unusual grouping of these parts, a number of doubts arise as to the authenticity of authorship of particular sections. For the majority of lute manuscripts of that time it was characteristic to link into a cyclical composition those dances written in the same key. S. L. Weiss can serve as an example of a composer who organised works he wrote earlier in this manner. One cannot exclude the possibility that the same method was employed in arranging the suite by Count Losy, whom Weiss admired very much (N.B. he wrote a very expressive *tombeau* in Losy's honour). Compilers of anthologies often went so far as to juxtapose suites from the works of different composers. For this reason the minuet and the *passepied* from the Krzeszów suite, in view of the lack of concordances with other sources, may temporarily be ascribed to the composer until other transmissions have been found. We have greater certainty as to the authorship in the case of the *allemande*, the *courante* and the *echo*, which carry composer attributions in the Swedish keyboard tablature of M. S. Svenonis and in a later lute tablature of the Dolmetsch family from Haslemere. Concordances of the *allemande*, the *sarabande* and the *echo* from the Krzeszów suite are also to be found in manuscripts written on the initiative of members of aristocracy of that time²⁹. An example of this can be the tablature of Lord Danby, identified with William Henry Osborne, a young enthusiastic lutenist, who, with his brother, received music lessons and participated in chamber concerts in the intellectual circles of Hanover and Hamburg during the years 1706–1711. These parts appear in this tablature in juxtaposition with another *courante*, *minuet* and *bourrée*, following the practice of creating suites which has been discussed earlier. The last part of the cycle in this anthology is a *gigue* by Count Losy but, again, a different one from that in the Krzeszów tablature. Since the *bourrée*, the *sarabande* and the *gigue* have no composer attribution in any of the related sources, one has to rely mainly on the context for ascribing authorship in this case as well.

	Number in index V (Vogel's) C (Crawford's) (?) attribution dubious	Tablatures from Krzeszów	Title: <i>Z/Concertus</i> <i>15/NB</i> <i>vio. dgab</i>	Key	Number of bars	Concordances
12.	V 107	<ul style="list-style-type: none"> PL-Wu RM 4139 (olim Mf 2006), k. 24 	<i>Allemande</i>	A	18	<ul style="list-style-type: none"> US-R Vault M2.1.D 172, f. 61 A-Harrach, f. 52 S-Sk 4a, f. 23v (<i>Suite de Mons Comte Logie, Allemande</i>) [G major]
13.	V 23	<ul style="list-style-type: none"> PL-Wu RM 4139, k. 24v 	<i>Courante</i>	A	51	<ul style="list-style-type: none"> A-Wn 18761, f. 14 (<i>Courrente</i>) GB-Hadolmetsch II.B2, f. 32 (<i>Courante Logi</i>)
14.	C 24 (?)	<ul style="list-style-type: none"> PL-Wu RM 4139, k. 25 	<i>Bourrée</i>	A	24	<ul style="list-style-type: none"> D-Gs 84k, f. 3v
15.	C 3 (?)	<ul style="list-style-type: none"> PL-Wu RM 4139, k. 25 	<i>Sarabande</i>	A	24	<ul style="list-style-type: none"> US-R Vault M2.1.D 172, f. 64 A-Harrach, f. 55
16.	V 113	<ul style="list-style-type: none"> PL-Wu RM 4139, k. 25v 	<i>Echo</i>	A	57	<ul style="list-style-type: none"> US-R Vault M2.1.D 172, f. 67 A-Harrach, f. 54 S-Sk 4a, f. 22v (<i>Echo de Mons. Comte Logie</i>) [G major]

17.	C 25 (?)	<ul style="list-style-type: none"> • PL-Wu RM 4139, k. 26 	<i>Menuet</i>	A	21	-
18.	C 25a (?)	<ul style="list-style-type: none"> • PL-Wu RM 4139, k. 26 	<i>Passepied ad libitum</i>	A	22	-
19.	C 26 (?)	<ul style="list-style-type: none"> • PL-Wu RM 4139, k. 26v- 27 	<i>Gique</i>	A	101	<ul style="list-style-type: none"> • A-Wn 18761, f. 16v

Work on identifying the repertory of the Krzeszów tablatures allows one to put forward the hypothesis that the group of Silesian manuscripts contained another book which has been preserved. Our attention was drawn to the lute tablature at present held in Stockholm in the collection of Stiftelsen Musikkulturens Främjande, described in the Swedish thematic catalogue by J. O. Rudén as the second manuscript (without shelf number) from the first half of the eighteenth century, probably of Austrian provenance³⁰. It contains repertory similar to that contained in the Krzeszów tablature, with compositions for two lutes³¹ among other suites bearing the names of the composers: Richter, Martin Prantl, Thielli and Melante. A number of dances common to both sources are recorded twice, in another place in the collection, as is the case with compositions from the tablature held at the National Library, in the two Krzeszów volumes already referred to³². Perhaps in both cases the repetition concerned the most popular compositions. The tablature held now in the Swedish collection also has the same manner of writing as the Krzeszów tablature. The manuscript, like the lute tablature of the monk Bernhard Zwixmeyer, was found before the Second World War in Berlin in the private collection of music documents collected and given a bibliographic

description by Werner Wolffheim³³. In June 1929 it was offered as lot No. 64 at an auction during which music libraries and owners of private collections could enrich their holdings with the music manuscripts and prints being sold off. From there the tablature made its way to Sweden, to Rudolf Nydahl's institute, which collected musical archive material. One cannot thus exclude the possibility that the manuscript containing the minuet by J. A. Losy is of Krzeszów provenance. Detailed source investigation may confirm this hypothesis.

	Number in index V (Vogel's) C (Crawford's)	Tablature from Krzeszów	Title	Key	Number of bars	Concordances
20.	V 34	S-Smf b.s., f. 58v	<i>Menuet</i>	c	23	<ul style="list-style-type: none"> • A-KR L 78, f. 47 (<i>Menuet dal Loggi</i>) • A-Wn 18761, f. 27v (<i>Menuette</i>) • PL-Kj 40620, f. 129

This small part taken from the Krzeszów repertory, seen through the prism of the compositions of one musician from Bohemia, points to the presence of foreign music in Silesia, which was subject to a variety of influences. All it can provide is a point of departure for further work on the whole set of tablatures from Krzeszów in the context of other similar instrumental collections. Only such studies may reveal the criteria for selecting compositions for Cistercian lute manuscripts from the European music repertory at the turn of the seventeenth and eighteenth centuries.

Index of manuscripts:

A-KN 1225 – Klosterneuburg, Bibliothek des Augustiner Chorherrenstifts, Ms. 1225, ca. 1700-1710.

A-KR L 78 – Kremsmünster, Benediktinerstift, Ms. L 78, ca. 1700;

A-KR L 83 – Kremsmünster, Benediktinerstift, Ms. L 83, ca. 1700;

A-Wn 17706 – Vienna, Österreichische Nationalbibliothek, Ms. Mus. 17706, 1690-1700;

- A-Wn 18761** – Vienna, Österreichische Nationalbibliothek, Ms. Mus. 18761, 1720;
- A-GÖ II** – Göttweig, Benediktinerstiftsbibliothek, Musikarchiv, Ms. Lautentabulatur Nr. 2, 1715–1725;
- A-ETgoëss V** – Ebenthal, Grafen Goëss'sche Primogenitur – Fideikommiss – Bibliothek, Ms. V, 1675–1700;
- A-Harrach** – Vienna, Allgemeines Verwaltungsarchiv des Österreichischen Staatsarchivs, Archiv Graf Harrach, Nr 120, 1710–1737;
- CZ-Bm D 189** – Brno, Oddelení Hudebne Historické Moravského Muzea, Ms. D 189 (mandora), 18th-Century;
- CZ-Bm A 3329** – Brno, Oddelení Hudebne Historické Moravského Muzea, Ms. A 3329 (angelica), 18th-Century;
- CZ-Pu II.Kk.77** – Prague, Národní knihovna CRS - Universitní knihovna, Ms. II.Kk.77 (guitar), 18th-Century;
- CZ-Pnm X Lb 209** – Prague, Hudebni oddeleni Narodni Museum, Ms X Lb 209 (guitar), 18th-Century;
- D-B 40068** – Berlin, Preußische Staatsbibliothek Mus. Ms 40068, (Christoph Franz von Wolkenstein-Rodenegg), late 17th-Century;
- D-B 40077** – Berlin, Deutsche Staatsbibliothek, Mus. Ms. 40077 (missing);
- D-B 40627** – Berlin, Deutsche Staatsbibliothek, Mus. Ms. 40627, 1695;
- D-Gs 84k.** – Göttingen, Göttingen Niedersächsische Staats- und Universitätsbibliothek, Ms. Philos. 84k, ca. 1710;
- F-B 279.152** – Besançon, Bibliotheque municipale, Ms. 279.152 (Saizenay I), 1699;
- GB-HAdolmetsch II.B2** – Haslemere, The Dolmetsch Library, Ms. II.B2, ca. 1750–1770;
- PL-Kj 40620** – Kraków, Biblioteka Jagiellońska, Mus. Ms. 40620 (*olim* Berlin, Preußische Staatsbibliothek), 1702;
- PL-Kj 40633** – Kraków, Biblioteka Jagiellońska, Mus. Ms. 40633 (*olim* Berlin, Preußische Staatsbibliothek), ca. 1750;
- S-Klm 21.068** – Kalmar, Kalmar läns museum, Ms. 21.068, ca. 1715;
- S-Klm 21.072** – Kalmar, Kalmar läns museum, Ms. 21.072, ca. 1715;

- S-L Wenster G 37** – Lund, Universitetsbiblioteket, Ms. Wenster G 37, 1712;
- S-K 4a** – Kalmar, Stangeliusskolan (Stangelius School), Musikhandskrift 4a, 1721;
- S-Sk S 174** – Stockholm, Kungl. biblioteket (Royal Library), ca. 1700 (keyboard instrument);
- S-Smf b.s.** – Stockholm, Stiftelsen Musikkulturens Främjande, first half of the 18th-Century;
- US-Wc M. 2 1. T2. 18B** – Washington, Library of Congress, , D.C., Music Division Ms. M. 2. 1. T2. 18B, ca. 1706–1711 (Lord Danby);
- US-R Vault M2.1.D 172.** – Rochester (N.Y.), Sibley Music Library Eastman School of Music Ms. Vault M 2.1 D 172, ca. 1706–1711 (Lord Danby);
- US-Nyp *MYO (Music Reserve)** – New York (N.Y.), New York Public Library at Lincoln Center, Music Division, Ms. US- Nyp *MYO (Music Reserve), 1710–1735;

Notes

- 1 PL-Wu: Ms. RM 4135 (*olim* Ms. Mf. 2001 a+b), Ms. RM 4136 (*olim* Ms. Mf. 2003), Ms. RM 4137 (*olim* Ms. Mf. 2004), Ms. RM 4138 (*olim* Ms. Mf. 2005), Ms. RM 4139 (*olim* Ms. Mf. 2006), Ms. RM 4140 (*olim* Ms. Mf. 2008), Ms. RM 4141 (*olim* Ms. Mf. 2009), Ms. RM 4142 (*olim* Ms. Mf. 2010), Ms. RM 4143 (*olim* Ms. Mf. 2011); PL-WRu 60019 Odds. Mus. (*olim* Ms. Mf. 2002); PL-Wn Mus. 396 Cim.
- 2 PL-WRu 60019 Odds. Mus. (*olim* Ms. Mf. 2002); PL-Wn Mus. 396 Cim.
- 3 Krystyna Wilkowska-Chomińska, 'Suita polska Telemanna', *Muzyka* 4:2 (1959), pp. 57–64.
- 4 'Lautenmusik des XVII/XVIII Jahrhunderts', in *Das Erbe deutscher Musik*, Bd. 12, hrsg. von Hans Neemann, Braunschweig 1939.
- 5 The work will be made easier by the catalogues published in recent years by Ch. Meyer. These give the current location of the manuscripts, their external description, notation characteristics, comments on their origin and a content inventory, also taking into account sources from the territory of Poland: *Sources manuscrites en tablature. Luth et theorbe (c. 1500–c. 1800). Catalogue descriptif*. Publié par Christian Meyer, in *Collection d'Études Musicologiques*, Vol. 87 *Bundesrepublik Deutschland (D)*, Baden-Baden 1994, Vol. 90 *Österreich (A)*, Baden-Baden 1997, Vol. 93 *Republique Tchèque (CZ)*, *Hongrie (H)*, *Lituanie (LT)*, *Pologne (PL)*, *Federation de Russie (RF)*, *Slovaquie (SK)*, *Ukraine (UKR)*, Baden-Baden 1999.

- 6 Emil Vogl, 'Johann Anton Losy: Lutenist of Prague', *Journal of the Lute Society of America* XIII (1980) pp. 58–86.
- 7 Emil Vogl, 'The lute music of Johann Anton Losy', *Journal of the Lute Society of America* XIV (1981), pp. 5–58; Tim Crawford, 'New Sources of the Music of Count Losy', *Journal of the Lute Society of America* XV (1982), pp. 52–83.
- 8 Philipp Franz Le Sage de Richée, *Cabinet der Lauten*, [...], [Breslau] 1695 (2. ed. 1735).
- 9 PL-WRu 60019 Odds. Mus. (*olim* Ms. Mf. 2002).
- 10 Ernst Gottlieb Baron, *Study of the Lute (1729)*, transl. by D. A. Smith, Redondo Beach 1976, p. 68.
- 11 E. Vogl, 'The lute music...', op. cit., p. 15.
- 12 Ibidem, pp. 20–31.
- 13 T. Crawford, op. cit., pp. 58–62, 70–71.
- 14 Ms. RM 4140 (*olim* Ms. Mf. 2008); Ms. RM 4141 (*olim* Ms. Mf. 2009).
- 15 Ambrosius Rose, *Profeßbuch von Grüssau*, Köln 1990, p. 66; Rudolf Walter, 'Musikgeschichte des Zisterzienserklosters Grüssau', Kassel 1996, pp. 160–161 (*Musik des Ostens*, 15).
- 16 CZ-Pu II.Kk.77; CZ-Pnm MS X Lb 209; Jan Antonín Losy, *Pièces de guitarrre*, ed. Jaroslav Pohanka, Praha 1958, pp. 4, 10 (*Musica Antiqua Bohemica*, 38).
- 17 CZ-Bm 3329; CZ-Bm D 189.
- 18 D-B 40627; US-NYp *MYO (Music Reserve); Emil Vogl, 'Z loutnovych tabulatur ceskeho baroka', Prague 1977, p. 42 (*Musica Viva Historica*, 40).
- 19 E. Vogl, 'The lute music ...', op. cit., p. 11.
- 20 Emil Vogl, 'Aureus Dix und Antoni Eckstein, zwei Prager Lautenisten', *Die Musikforschung* XVII (1964), pp. 41–45.
- 21 A-KR L 78; A-KR L 83; Rudolf Flotzinger, *Die Lautentabulaturen des Stiftes Kremsmünster. Thematischer Katalog*, Wien 1965, pp. 95, 104, 179 (*Tabulae Musicae Austriacae*, Bd. II).
- 22 A-KN ms. 1255; E. Vogl, 'Z loutnovych tabulatur...', op. cit., p. 53.
- 23 A-GÖ II; E. Vogl, 'Z loutnovych tabulatur...', op. cit., p. 40.
- 24 A-Etgoëss V; Douglas Alton Smith, 'The Ebenthal Lute and Viol Tablatures', *Early Music* 10:4 (1982), pp. 462–467.
- 25 A-Wn 17706; Elisabeth Meier, 'Die Lautentabulaturhandschriften der Österreichischen Nationalbibliothek 17. Und 18. Jahrhundert', Vienna 1974 (*Tabulae Musicae Austriacae*, Bd. VIII.); E. Vogl, 'Z loutnovych tabulatur...', op. cit., pp. 55–57; A. Koczirz, 'Wiener Lautenmusik im 18. Jahrhunderts, in *Das Erbe deutscher Musik* Bd. II/1, Wien-Leipzig 1942, pp. 4–5.
- 26 *Manuscrit Vaudry de Saizenay – Tablature de luth et de théorbe de divers auteus, 1699. Fac-similé des ms. 279.152-279.153 de Besançon*, Bibliothèque de la Ville, introduction de Claude Chauvel, Geneve 1980; E. Vogl, 'Z loutnovych tabulatur...', op. cit., pp. 50–51.
- 27 S-Klm 21.068; S-Klm 21.072; S-K 4a; S-L Wenster G 34; S-Sk S 174; Jan Olof Rudén, *Music in tablature. A thematic index with source descriptions of music in tablature notation in Sweden*, Stockholm 1981, pp. 109, 166, 123, 127, 130, 132, 142, 203 (*Musik i Sverige*, Vol. 5).
- 28 GB-Hadolmetsch II.B2.; T. Crawford, op. cit., p. 70.

- 29 A-Harrach; US-R Vault M2.1.D 172; Tim Crawford, ‘Lord Danby, Lautenist of “Quality”’, *Journal of the Lute Society* 25:2 (1985); also by the same author: *New sources...* p. 58ff.
- 30 J. O. Rudén, op. cit., pp. 39–41.
- 31 PL-Wu RM 4135.
- 32 Ms. RM 4140 (*olim* Ms. Mf. 2008); Ms. RM 4141 (*olim* Ms. Mf. 2009).
- 33 Werner Wolffheim, *Versteigerung der Musikbibliothek des Herrn Dr Werner Wolffheim*, vol. 2, Berlin 1929, p. 35.