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From Gdańsk to Kromiěříž or, the Story of Heinrich Döbel and His Music for the Violin

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In his musical monograph about Gdańsk, Hermann Rauschnig devoted a few paragraphs to Heinrich Döbel, and quoted from a number of documents, by now no longer extant. They revealed a number of interesting biographical details, as well as providing grounds for suggestions about Döbel's compositional skills. However, Rauschnig said nothing about Döbel's compositions, which leads one to the conclusion that he cannot have known them. For him, Heinrich Döbel was primarily the organist of the large organ at the St Mary's Church in Gdańsk, where he played during the years 1679–1693, and the grandson of the famous citizen of Gdańsk, Paul Siefert¹.

The compositional output of Heinrich Döbel which is known to us is quite small, but has special historical value. This is because of the compositions for solo violin and *basso continuo*, unique in the Old Polish repertory, probably all written in the 1770s. These are four sonatas and five dances — *Sarabanda*, *Couranto* and three “Gzyga's” [giguas]. Their only manuscript transmissions are held at Kromiěříž². There they form a part of the musical collection of the *cappella* of the Bishop of Olomunec, Carl Lichtenstein-Castelcornio. Manuscripts with Döbel's compositions were recorded by Jiří Sehnal in the catalogue of this collection³, and in the RISM database⁴. The compositions themselves have also by now appeared in a critical edition by Charles E. Brewer⁵.

Heinrich Döbel's compositions were written when violin music was undergoing a period of unprecedented development. On the one hand, it was characterized by a search for experimental solutions in the area of playing techniques; on the other hand, by the consolidation of some clearly idiomatic structures and textures. Solo violin music initiated and encouraged these processes. Italian musical centres, where violin music was undergoing intensive development from the beginning of the seventeenth century, were joined by the middle of the century by other centres, mainly Central European ones, where German composers, with Heinrich Biber, Johann Heinrich Schmelzter and Johann Jacob Walther in the forefront, played a leading role⁶. Until now, no questions had been asked about the development of seventeenth-century solo violin music in Old Poland, since there did not seem to be any reason to ask such questions. However, the works of such a composer as Hans Döbel from Gdańsk make us aware that the development of this type of music in Poland merits our interest.

Initial research into this topic has been limited to tracing the sources described in the literature. The most valuable information on the subject is to be found in the Kraków inventory⁷. In the list of sonatas, arias and canzoni we find the following note: "Sonata Cervienciana Solo Violino H.R."⁸. The monogram decoded, in accordance with the suggestion by Tadeusz Maciejewski, as referring to "Jacek Różycki", signifies that at least one composition for solo violin was written in the Polish composers' community. There are two other notes relating to solo violin sonatas, whose authorship is anonymous (and which may thus also be of native origin), and a reference to a solo sonata by S. Nidebrandi. Tadeusz Maciejewski, when discussing the Kraków inventory, did not offer a solution as to the identity of the person referred to by this name. He did remark that this might be Signior Aldebrandi, whose other two violin compositions are also present in the Kraków inventory. It was Raoul Paciaroni who identified the Italian composer⁹. This was the prominent violin player Aldebrando Subissati, who was a member of the *cappella* of Jan Kazimierz until 1654. As a brilliant virtuoso he received high remuneration, and his duties included didactic work. Court accounts show that during the years 1650–1652 he had 3–4 pupils per year. One of them was called Mikołaj¹⁰.

Sources suggest that Subissati may also have become a musician at the court of Emperor Leopold after leaving Poland¹¹. Who knows whether Heinrich Döbel might not have encountered Aldebrando Subissati at the imperial court during his trip to Vienna? The suggestion is faint and cannot be confirmed, but such a possibility does exist.

On the basis of the literature available at present, not much can be said either about the native compositions for solo violin, or about the presence of solo violin repertory in seventeenth-century Poland. The meagre information about sources is supplemented by Zofia Stęszewska, who mentions a manuscript dating from about 1670 for one or two violins, which is supposed to contain dance repertory¹². And that is all.

Of course, one can make suggestions and guesses. There are quite a few pieces of evidence testifying to reasonably strong interest in solo violin music. We have the permanent presence of Italian virtuoso violinists in the royal cappellas of consecutive Vasas¹³. Visits by famous violinist — the Italian Carlo Farina and the Englishman Valentine Flood — might have had seminal influence on the musical community in Gdańsk where Heinrich Döbel had his roots¹⁴. Evidence of familiarity with contemporary violin technique is provided by the understanding of technical skills demonstrated by Kasper Förster Junior¹⁵, and above all by Marcin Mielczewski¹⁶.

In the context of the juxtaposed comments and remarks, Heinrich Döbel's limited compositional output gains in significance. Of importance are both the four sonatas, since no composition of this kind has survived in Poland to the present day, and the dances, which have no analogous counterparts among Old Polish compositions in terms of instrumental casting, clearly defined in Döbel's works.

It is time to pay some attention to the question of how Heinrich Döbel's compositions came to be in Kromiěřiz. The composer's biography provides some highly probable explanations of this fact. Although it is incomplete and leaves many issues unresolved, there is enough information to encourage forming what seems a reasonable hypothesis.

It turned out to be possible to establish the following: Heinrich Döbel's father was called Hans, and his mother was Maria Siefert. Their wedding took

place in Gdańsk, in Marienkirche, on 25 October 1640¹⁷. Heinrich was also likely to have been born in Gdańsk, probably in the second half of December 1650, as the child was baptised at St Catherine church on New Year's Day 1651¹⁸.

Döbel became a pupil at the Gdańsk Gymnasium in 1658¹⁹. In the years 1652 and 1656 two other pupils from Gdańsk with the same name were admitted to the Gymnasium — Jacobus and Johannes, Heinrich's brothers²⁰. Johannes died in 1658 (and was buried on 4 January)²¹. However, Jacob's name appears in a later document, which tells us that Heinrich also had two sisters: Catharine Elisabeth and Adelgunda²².

Undoubtedly Heinrich received his musical education from his grandfather, Paul Siefert. The results must have been very successful, as Siefert had sufficient confidence in the fifteen-year old youth to propose him as his "substitute" to Gdańsk City Council. In a letter from 18 November 1665, which has not been preserved but was quoted by Herman Rauschning, old Siefert writes about a lad who has been assisting him with the organ. Siefert asks the Council for financial support and a ruling about employing the boy. He recalls a similar situation 55 years earlier, when he himself helped the frail Cajo Schmiedlein, and the esteemed Council assigned to him a remuneration of 100 Polish florins.²³ Paul Siefert's concern for Heinrich Döbel resulted not only from the family ties which bound them, but also from the obligations of legal guardianship which Siefert held over Heinrich and his siblings. When Siefert died in May 1666, six months after writing the quoted letter, the Lay Judges Court in Gdańsk appointed another guardian for the Döbel minors²⁴.

Some time after Siefert's funeral but not more than a year later, Döbel left Gdańsk, to try his luck as a musician elsewhere. This is the start of that period of Heinrich Döbel's life which is of greatest interest to our topic. All that we know about it comes from a letter written by Döbel to Gdańsk City Council in March 1679²⁵. In it he requested to be awarded the position of organist "in der Kirchen zu S. Marien" — vacant at that time after the death of Thomas Strutius. He described his twelve-year peregrinations, after which he had just returned to his beloved "Vaterland". He mentioned spending three years at the court of Jan Kazimierz, where the local maestro di cappella (Jacek Różycki)

taught him the art of composition. He was planning a trip to Italy. Later, after the King “laid down his crown and mace” (1668), Döbel spent the next seven years serving the “most respected Sir Potocki”, the Kiev voivode (died 1691)²⁶. He was the director of the voivode’s cappella which, as he remarked, comprised 20 people. Later he found himself in Kraków “at the coronation”. He thus took part in the celebrations of the coronation of Jan Sobieski (February-April 1676). Döbel confirmed his two-year apprenticeship with Paul Siefert, but informed the Council that he had learnt to play other instruments as well. During his numerous journeys he had listened to many famous artists’ playing. He wrote that he himself had also been listened to during his travels. At the end he mentioned the countries and cities which he had visited. He came to know Wrocław, Leipzig, Prague, Augsburg, Nürnberg, Ulm, Vienna, Paris and London.

This detailed letter, no longer extant but quoted in full by Hermann Rauschnig, provides superb testimony to the career possibilities for a musician in the Commonwealth of Poland and Lithuania, a description of the opportunities for gaining education and finding work. There is no reason to doubt Döbel’s truthfulness, although it is impossible to verify some of the information he gives. This is the case with Döbel’s stay at the royal court, where he went after he left Gdańsk. It is not possible to establish with accuracy the make-up of the cappella of Jan Kazimierz after the Swedish invasion. It is difficult even to hypothesize as to when the ensemble, dispersed by the war, was assembled again. However, it will be necessary to add the citizen of Gdańsk, Heinrich Döbel, to the list of the musicians of the last Vasa which is being compiled by researchers²⁷.

Literature of the subject which has been available to me makes no mention of the cappella of the Kiev voivode Andrzej Potocki, where Döbel found himself after the abdication of Jan Kazimierz and where, moreover, he directed a 20-strong ensemble. The musicians probably gathered at Stanisławów in the Halicki region, as the voivode had his main residence there²⁸. Comments about the musical aspect of the celebrations accompanying the coronation of Jan Sobieski in the spring of 1676 are also sparse and generalised, although it is obvious that music must have been part of the feasts and balls organised

on that occasion. This is noted by researchers such as Karolina Targosz in an article about the Kraków premières of Molière and Racine²⁹.

As far as Heinrich Döbel's travels are concerned, the planned Italian trip was confirmed by the Gdańsk chronicler Stephan Grau in a note reporting the musician's death. Grau mentioned the cities visited by Döbel during his journey through Italy — Rome, Padua, Milan and Venice³⁰. So far there has been no additional confirmation of the journey to Vienna, the more important one in view of the location of Döbel's manuscript. It is likely that the musician stopped in Kromiěříž on his way to the Empire's capital, hence the presence of his compositions in the collection of Prince-Bishop Carl Lichtenstein-Castercorno.

Kromiěříž, which lies on the route Vienna-Kraków, in the second half of the seventeenth century was the seat of the Bishop of Olomunec, Prince Carl Lichtenstein-Castercorno, famous for his love of music. Jiří Sehnal has provided an extensive description of the Prince's cappella and his rich musical collection³¹. The numerous archival sources quoted by the author provide no information as to Döbel's visit to the Prince-Bishop's court. However, in the context of the letter discussed earlier, such a visit seems possible, and in those circumstances the presence of his solo violin compositions in the collection should not come as a surprise. There was enormous interest in and admiration for violin music at the prince's court. Heinrich Biber was maestro di cappella at Kromiěříž for two years (1668-1670). The ensemble employed many violinists, and instruments were imported from Jacob Steiner. Close contact was maintained with the Vienna court, where the prominent artist Johann Schmeltzer had been active for many years. Among the manuscripts belonging to the cappella there are many compositions for solo violin.

A large part of the repertory which served the needs of the cappella was copied by Pavel Josef Vejvanowsky, who took over as maestro di cappella after the departure of Heinrich Biber. Researchers do not have a clear idea as to where Vejvanowsky obtained the originals for copying. It might have been through the link with Vienna, or perhaps contacts with musicians from nearby Olomunec might have sufficed. Charles E. Brewer, after consulting Jiří Sehnal, claims that Veyvanowsky did not copy the works of Heinrich Döbel and that

we are probably dealing with autographs³². However, all our answers to the question: how did the compositions come to be in Kromeriz? are still hypothetical. Either they were borrowed from Vienna, which Döbel passed through, or the author left them in Kromiěříž on his way to Vienna. The period under discussion was, as is well known, exceptionally favourable to the development of German violin playing, and Kromiěříž, mainly because of the presence of Heinrich Biber, played a significant part in this development. The presence of Heinrich Döbel's solo violin compositions in the collection of the cappella of Prince-Bishop Carl Lichtenstein-Castelcorno is thus an appropriate location for them.

After years of wanderings, in 1679, Heinrich Döbel decided to return to his native city. The City Council gave a positive answer to his written request for employment, supported by a recommendation from the authorities in charge of the St Mary's Church³³. Döbel obtained the position of chief organist at the Marienkirche in Gdańsk. He was awarded an annual salary of 800 marks, and living quarters, which were usually part of the remuneration of the chief organist of that church³⁴. Additional quarterly remuneration, to the sum of 75 marks, is confirmed by a later archival item dated 27 April 1686³⁵.

Heinrich Döbel lived to the age of 42. He died in January 1693 and was buried at the St Mary's Church cemetery on 30 January³⁶. The funeral sermon during the Mass was given by one Constantit Schutz³⁷.

The initial analytical commentary on the extant compositions of Heinrich Döbel will be limited to a few basic remarks about their structure and the violin technique employed.

The sonatas are of the *da chiesa* type. Three of them are in three parts, one has a four-part structure. A characteristic feature of each of them is the presence of triple metre, which points to their being related to the canzona form. The triple metre parts have important significance for the structure of the composition. In the first two sonatas they are exceptionally expanded and form a clear structural axis of the ABC type. In the third sonata the part in the odd metre has more modest dimensions and functions as an interlude in relation to the neighbouring, more expanded end parts whose character is clearly improvisory. In the last composition we are faced with a four-part

structure, which in addition is preceded by a chord introduction, while the part in triple measure appears in the third place, as should be the case in a Baroque sonata.

An interesting, although characteristic for the period, formal device employed by Döbel in the first two sonatas was to base the triple measure part on ostinato schemas. In the first sonata the ostinato formula, which fills an octave, with a descending melodic line closed by a cadence deviation, is repeated 22 times in the bass part. The violin part which develops against this background is a variation treatment of the theme, which in its basic version consists of four sequentially juxtaposed motifs (see figure 1.1).

The musical score consists of three systems, each with a treble clef staff (violin) and a bass clef staff (bass). The key signature is two sharps (F# and C#). The time signature is 3/8. The bass part features a repeating ostinato pattern of sixteenth notes: G2, A2, B2, C#3, D3, E3, F#3, G3. The treble part contains three systems of music. The first system (bars 45-48) shows a violin part with rests. The second system (bars 49-52) shows a violin part with a descending melodic line and a trill. The third system (bars 53-56) shows a violin part with a descending melodic line and a trill. The bass part continues the ostinato pattern throughout.

Fig. 1.1. Sonata I, bars 45–56.

In the second sonata, the ostinato formula, limited to one bar with an ascending melodic contour, is repeated 25 times. The violin part in this section is so abundant in figurations that it is difficult to distinguish the links between their consecutive forms and the initial thematic phrase. As we know, ostinato shapings in the sonata *da chiesa*, interpreted as evidence of strong influence of the model of the sonata *da camera*, were quite common. The fact that ostinato is used twice in Döbel's sonatas clearly confirms that this was a widespread practice.

The collection of five dances left by Heinrich Döbel may be treated as one of the versions of the suite, with the structure: Courante, Sarabande and three "Gzyga's". The dances, in accordance with the practice of the period, are two-part ones, and the second part gives variation treatment to the first part. The intriguing name "Gzyga", used by Döbel on three occasions, is undoubtedly an Old Polish-sounding variant of the English *gigue*.

In evaluating the violin technique, the issues considered concern chiefly the ambitus of the violin part, the participation of particular strings in the course of the composition or, in other words, making use of the instrument's register, the arrangements of the left-hand positions and the use of idiomatic structures³⁸

As far as the first issue is concerned, the situation in Döbel's compositions is as follows:

Composition	Scale	Composition	Scale
Sonata I	$gis - e^3$	Sarabande	$g - h^2$
Sonata II	$g - d^3$	Couranto	$g - h^2$
Sonata III	$g - d^3$	Gzyga I	$g - h^2$
Sonata IV	$g - d^3$	Gzyga II	$a - h^2$
		Gzyga III	$a - h^2$

The ambitus used by Döbel in the sonatas is limited on the one side by g , the lowest note of the violin, and by e^3 , more frequently d^3 , on the other. This indicates that the composer did not dare use the violin's high notes, employed by some prominent musicians of the period. A scale extended to

g^3 had been used by Marco Ucellini as early as 1649³⁹, and compositions of Heinrich Biber and Johann Walther reach up to a^{340} . However, many other respected Italian composers, such as Biagio Marini, Giovanni Bonaventura Viviani, Antonio Pandolfi Meali working in Innsbruck, Aldebrando Subissati working in Poland, or lastly Arcangelo Corelli, in their works went up the scale to e^3 , at the most to d^{341} . Döbel thus made use of the gamut of the violin which was most often employed in the second half of the seventeenth century. In the dances the scale is limited to h^2 ; however, this was typical for repertory of this kind.

Another problem related to the ambitus employed is the frequency of use of particular strings, or the ability to use registers. Although g is the lowest note in Döbel's compositions, he does not use G all that often. In this Döbel follows the majority of composers of the period, who were still not satisfied with the colour of the G string. As David Boyden puts it: "The weak reaction of the lowest G string must have been an obstacle to using it effectively, and thus almost until the end of the seventeenth century that string was employed extremely rarely"⁴². In Döbel's compositions we thus most often hear the loud sound of strings A and E . Note d^3 (the highest in the three sonatas) is reached at the entry (moving) of the hand into the third position. The appearance of note e^3 in the first sonata does not require moving to the fourth position. It is sufficient to stretch the finger to reach that note, which even now is the method in general use. Many fragments of Döbel's sonatas need to be played in the third position. The necessity for the violinist to move in that position signifies that only an accomplished musician could perform these works. The level of the violinist's accomplishment relates of course to the standards of the given period.

The use of the left hand in the group of dances is a somewhat different matter. Since in a popular repertory violinists did not make use of the full range of sophisticated technical devices, among which one can count movement within the higher positions, in his dances Döbel also does not require the violinist to move beyond the first position.

From among numerous idiomatic structures characteristic of violin technique of the second half of the seventeenth century, Heinrich Döbel's compo-

sitions include playing multiple notes, sixteen and thirty-two configurations, ornamentation (trill, tremolo), fast jumping over the strings, i.e. change of registers, two-plane presentation of phrases, the so-called register “exchange”, imitating dialogue, and wide linking of phrases.

The examples given here (see figures 1.2–1.8) do not illustrate the full range of technical devices employed by Heinrich Döbel. However, they are sufficient to convince one that he was fully familiar with contemporary developments in the violin technique of his day.

Döbel’s compositions deserve both a more extensive analytical description, and a comparative study. The fundamental question which needs to be asked in this area should concern their repertory context. In view of the author’s life experiences, one should take into account the two strongest communities of European violin music in the second half of the seventeenth century. This includes both the Italian community — since Italians were present in the royal cappella, and Döbel travelled to Rome, Milan, Padua and Venice — and the German community, since he also made a journey in the opposite direction, to Vienna, Ulm and Augsburg, the lasting mementoes of which are the autographs(?) of the four sonatas and the dances: Courante, Sarabande and three Giguas, preserved at the palace at Kromiěříž.



Fig. 1.2. Playing multiple notes: a) Sonata IV, bars 1–6.



Fig. 1.3. Playing multiple notes: b) Couranto, bars. 1–8.

Fig. 1.4. Sixteen configurations based on quadruple groups: Sonata IV, bars 20–24.

Fig. 1.5. Trill, tremolo: Sonata I, bars 64–70.

The image shows two systems of musical notation for Sonata IV, bars 40-43. Each system consists of a treble clef staff and a bass clef staff. The top staff (treble clef) contains a complex melodic line with many sixteenth and thirty-second notes, creating a fast, jumping effect. The bottom staff (bass clef) contains a simple accompaniment of quarter and eighth notes. A finger number '6' is written above the first note of the bass line in both systems. The first system covers bars 40 and 41, and the second system covers bars 42 and 43.

Fig. 1.6. Fast jumping over the strings: Sonata IV, bars 40–43.

The image shows two systems of musical notation for Sonata II, bars 30-33. Each system consists of a treble clef staff and a bass clef staff. The top staff (treble clef) contains a complex melodic line with many sixteenth and thirty-second notes, creating a fast, jumping effect. The bottom staff (bass clef) contains a simple accompaniment of quarter and eighth notes. A finger number '6' is written above the first note of the bass line in both systems. The first system covers bars 30 and 31, and the second system covers bars 32 and 33.

Fig. 1.7. Two-plane phrases: Sonata II, bars 30–33.

Fig. 1.8. Wide linking of phrases: Sonata II, bars 26–28.

Notes

- 1 H. Rauschnig, *Geschichte der Musik und Musikpflege in Danzig*, Danzig 1931, pp. 207–208, 278–279, 315, 420 (Quellen und Darstellungen zur Geschichte Westpreußens, 15).
- 2 CZ KRa: A637.
- 3 J. Sehnal, J. Peškova, *Caroli de Liechtenstein-Castelcornio Episcopi Olomucensis operum artis musicae collectio Cremsiri Reservata*, Praha 1997, No. 171 (Artis Musicae Antiquioris Catalogorum Series, Vol. 1).
- 4 RISM, Series A/II: *Musikhandschriften nach 1600*, 8. CD-ROM (10. Ausgabe 2002).
- 5 *Solo Compositions for Violin and Viola da Gamba with Basso Continuo: from the Collection of Prince-Bishop Carl Lichtenstein-Casternorn in Kromiěřiz*, ed. Ch. E. Brewer, Madison Wis. 1997. I would like to thank my colleague Jakub Kubieniec for allowing me access to this edition.
- 6 D. D. Boyden, *Dzieje gry skrzypcowej od początków do roku 1761 oraz jej związek ze skrzypcami i muzyką skrzypcową*, Kraków 1980, pp. 152–164, 234–262.
- 7 T. Maciejewski, 'Inwentarz muzykaliów kapeli karmelickiej w Krakowie na Piasku z lat 1665–1684', *Muzyka*, No. 2, 1976, pp. 77–99.
- 8 *Ibid.*, p. 87.
- 9 R. Paciaroni, 'Skrzypek kapeli Jana Kazimierza Aldebrando Subissati', *Muzyka*, No. 3, 1980, pp. 118–122.
- 10 A. Szweykowska, 'Kapela królewska Jana Kazimierza', *Muzyka*, No. 4, 1968, pp. 45–46.

- 11 Doubts regarding this are discussed by Raoul Paciaroni. See R. Paciaroni, 'Skrzypek kapeli Jana Kazimierza...', op. cit., p. 121.
- 12 Z. Stęszewska, 'Muzyka taneczna jako źródło badań międzynarodowych kontaktów kulturalnych na przykładzie Polski i Francji', *Muzyka*, No. 2, 1972, pp. 48, 50, 51. The information given is not precise and I have not succeeded in identifying the manuscript any further on its basis.
- 13 Apart from Subissati mention is made of Jacopo, Alfonso Pagani, Antonio Farinacci and Giacomo Grandi. Cf. A. and Z. Szwejkowscy, *Włosi w kapeli królewskiej polskich Wazów*, Kraków 1997, pp. 120–123.
- 14 H. Rauschnig, *Geschichte der Musik...*, op. cit., pp. 154–158, 190, 195, 215, 221, 223–224.
- 15 B. Przybyszewska-Jarmińska, 'Sonaty Kaspra Förstera Juniora', in: *Muzyka w Gdańsku wczoraj i dziś II*, Gdańsk 1992, pp. 135–150 (Kultura Muzyczna Północnych Ziem Polski, 6).
- 16 R. Pośpiech, 'Canzony Marcina Mielczewskiego w aspekcie idiomu skrzypcowego', in: *Affetti musicologici*, Kraków 1999, pp. 183–190; P. Wilk, 'Idiom skrzypcowy w utworach Marcina Mielczewskiego', in: *Marcin Mielczewski. Studia*, ed. Z. M. Szwejkowski, Kraków 1999, pp. 187–204.
- 17 PL GDap: 354/329, f.154^r.: "Der Erb. Hans Döbel. mit d tugendreichen Jungfr. Maria, des Erb. / vnd kunstreichen Pauli Siefert, dieser Pfarrkirchen bestalter / Organiste Ehel. tochter".
- 18 PL GDap: 353/41, f.131^r.: "ad Hans Debel, Maria Festo / Heinrich".
- 19 Z. Nowak, P. Szafran, *Księga wpisów uczniów Gimnazjum Gdańskiego. 1580–1814*. Gdańsk – Poznań 1974, p. 188: "1658, Mai / Henricus Döbelius, Ged."
- 20 Ibid., p. 175, 185. Döbeliuses from other areas also studied at the Gdańsk Gymnasium: those from Bergen (Rugia) and Rostock. Cf. Z. Nowak, P. Szafran, *Księga wpisów...*, op. cit., pp. 172, 176, 176, 195, 267.
- 21 PL GDap 354/349, p. 3 "Hans Döbels Sohn 9. J.[J.] K. am altar fray alles".
- 22 I am very grateful to my colleague Jerzy M. Michalak for informing me about the existence of this document and its content. The document in question is a report from a Lay Judges Court in Gdańsk — PL GDap. 300,43/68, f. 23^r. The Court assigned legal guardians to Jacob, Catharine Elisabeth, Adelgunda and Heinrich — the orphans of Hans Döbel. Adelgunda Döbel later married a citizen of Warsaw, Adam Cieszkowitz. On 28.08.1671 the Lay Judges Court in Gdańsk heard a case involving Adelgunda's property. Cf. PL GDap: 300,43/73, f. 94^v–95^r.
- 23 H. Rauschnig, *Geschichte der Musik...*, op. cit., pp. 207–208.
- 24 PL GDap: 300, 43/68, f. 23^r.
- 25 H. Rauschnig, *Geschichte der Musik...*, op. cit., pp. 278–279.
- 26 A. Przyboś, *Potocki Andrzej h. Pilawa*, in: *Polski Słownik Biograficzny*, vol. 27, Wrocław 1983, pp. 773–778.
- 27 At present we know of about 20 musicians employed at the court of Jan Kazimierz after peace treaty was signed in Oliwa. These were, among others: Różycki Jacek, Cesari Hieronim, Karczewski Jan Baltazar, Crati Pietro, Sisini Bartolomeo, Busler, Krepel Baltazar, Paszkowski Benedykt, Hyawarth Michał, Strodwnicki Szymon, Fontoni Lodovico, Farinacci Antonio, Gisleni Giovanni Battista, Jarzębski Szymon, Paradisi Aleksander, Schmidt Jan Krzysztof, Delicki Aleksander, Knefell Andrea,

- Chrostowski Albertus, Gross Franciscus, cf. the latest texts on this subject: A. and Z. Szweykowscy, *Włosi w kapeli królewskiej...*, op. cit., pp. 113–123; B. Przybyszewska-Jarmińska, ‘Muzyka i finanse. Nieznane źródła do dziejów życia muzycznego na dworze królewskim polskich Wazów’, *Muzyka*, No. 3, 1999, pp. 82–92 and the bibliography therein.
- 28 A. Przyboś, *Potocki Andrzej...*, op. cit., pp. 778–777.
- 29 K. Targosz, ‘Krakowskie premiery Moliera i Racine’a w 1676 r. oraz inne nieznanne fakty z teatru Sobieskich’, *Pamiętnik Teatralny* nos. 3–4, 1990, pp. 293–304.
- 30 PL GD: Ms 54, f. 441v: “auch zu Rom, Padua, Mayland auch in Venedig gewesen war”. The Italian journey is also mentioned by G. Döring *Zur Geschichte der Musik Preussen*, Elbing 1852, p. 200.
- 31 J. Sehnal, ‘Die Musikkapelle des olomutzer Bischofs Karl Lichtenstein-Castelcorn in Kremsier’, *Kirchenmusikalisches Jahrbuch* 51 (1967), pp. 79–123; also J. Sehnal, J. Peškova, *Caroli de Liechtenstein-Castelcorno Episcopi Olomucensis...*, op. cit., pp. 16–28 and the literature quoted therein.
- 32 Cf. *Solo Composition for Violin and Viola da Gamba...*, op. cit., p. IX.
- 33 H. Rauschnig, *Geschichte der Musik...*, op. cit., pp. 278–279.
- 34 *Ibid.*, p. 279.
- 35 PL GDap: 300, 12/120, f. 8^v.
- 36 PL GDap: 354/49, p. 84.
- 37 PL GD: Ms 54, f. 441^v.
- 38 D. D. Boyden, *Dzieje gry skrzypcowej...*, op. cit., pp. 141–152, 165–210, 275–334.
- 39 *Ibid.*, p. 146.
- 40 *Ibid.*, p. 246.
- 41 P. Wilk, *Sonata na skrzypce solo w siedemnastowiecznych Włoszech — jej forma i styl*, chapter III, *Technika skrzypcowa*, doctoral thesis, Jagellonian University 2000.
- 42 D. D. Boyden, *Dzieje gry skrzypcowej...*, op. cit., p. 104.