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Discovered music collection of Friedrich Wilhelm Jüncke (1842–1897) as the beginning of research into the reconstruction of the old musical inventory

Abstract: This article attempts to determine the function of the discovered small collection of 19 pieces of music, owned by Friedrich Wilhelm Jüncke (1842–1897) stored in the Library of the Stanisław Moniuszko Academy of Music in Gdańsk. In the face of limited knowledge about the life of this merchant from Gdańsk, and then from Sopot, the discovery that, apart from numismatic items and so-called Gdansk door, he also collected musical items was a big surprise for the employees of the Art Inkubator, an institution that, since 2019, has been taking care of, e.g. Jüncke's villa and cherishes the memory of the former owner of the building. The musical and bibliological characteristics of the music prints showed that Jüncke gathered them for collecting rather than for utilitarian purposes. The provenance entries found in two prints prove that Jüncke was not their first owner. In addition, the entries found in the next five prints may prove that after Jüncke's death some items were in the possession of the Gdańsk NSDAP, and after the war they ended up in the aMuz Library. Undoubtedly, finding this small book collection contributes to supplementing the information about Jüncke and – indirectly – to expanding knowledge about the musical culture of Gdańsk in the period 1939–1945.

Keywords: Jüncke Friedrich Wilhelm (1842–1897) – music collections – Library of the Stanisław Moniuszko Academy of Music in Gdańsk – provenance studies

Słowa kluczowe: Jüncke Friedrich Wilhelm (1842–1897) – zbiory muzyczne – Biblioteka Akademii Muzycznej im. Stanisława Moniuszki w Gdańsku – badania proveniencyjne

Introduction

Searching at the beginning of 2023 the section with the oldest and most valuable music scores stored in the Library of the Stanisław Moniuszko Academy of Music in Gdańsk (hereafter: aMuz Library), I became interested in an old signature written in Schwabach left in several dozen copies. It consists of an uppercase letter A, a lowercase letter (so far found: a, e, g, k, m) and the following number in the inventory. The lowercase letters indicate the type of music or cast and, at the same time, the section (see Figure 1):

- a – music on piano solo,
- e – (only one item: duet on 2 flutes, 2 violins or 2 recorders)¹,
- g – music on solo instrument with piano accompaniment,
- k – early music,
- m – chamber music on various ensembles, larger than a duet.

Figure 1. Call number Aa 427 indicating the section with music on piano and the register number.



Source: aMuz Library, Call No.: CZ 78(0.068) Liszt F – Somna/fanta². Photo by: Marta Walkusz

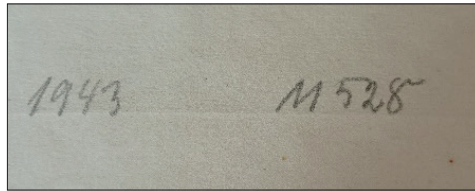
1 G.P. Telemann, *Sechs Duette* für zwei Flöten oder zwei Geigen oder zwei gleiche Blockflöten (1727), Wolfenbüttel-Berlin : Georg Kallmeyer Verlag, 1934. Reg. No.: N 4291, call no.: CZ 78(0.068) Telem GP – 6 Duett.

2 F. Liszt, *Fantaisie sur des motifs favoris de l'opéra Somnambula de Bellini*, composée pour le Piano par F. Liszt. Seconde édition nouvelle et corrigée, Hambourg-Leipsic : propriété des Editeurs Schuberth & Comp., 1842 (Hamb. : Stich u. Druck v. J. Schulze). Reg. no.: N 3218, call no.: CZ 78(0.068) Liszt F – Somna/fanta.

There is uncertainty as to the manner of number continuity, whether the numbering is applied within a particular department or continuously, as the inventory number of the next copy in the entire stock.

As the construction of these signatures indicates an intentional ordering of the works by department and performance cast, it is my intention to reconstruct this catalogue. So far I have not been able to determine which institution gave the A-signatures. Among the stamps of the institutions, the Gaumusikschule Danzig-Westpreußen, which has the most representation, should be mentioned first and foremost. Also appearing are the Landeskulturkammer der Freien Stadt Danzig³, and the Cölner Tonkünstler-Verein⁴. However, it is not known whether the signature was already given during the Reichsgau Danzig-Westpreußen period or earlier. In all the scores containing this signature, another one can be found, written in pencil, consisting of the annual date and the subsequent inventory number (see Figure 2). In my opinion, these notes were subjected to extensive recording, as evidenced by the high inventory number, e.g. 11528. The entries date from 1942 or 1943. Research on them is still in progress.

Figure 2. Date and inventory number found in the scores with the call number A.



Source: aMuz Library, call No.: CZ 78(0.068) Liszt F – Somna/fanta⁵. Photo by: Marta Walkusz

Alongside the stamps of the aforementioned institutions, there are other various provenance entries: from handwritten signatures and ownership stamps to various notes and the stamps of Danzig and German bookshops. From the ownership marks, I have read the signatures and stamps of Friedrich Wilhelm Jüncke, who is the subject of this article, as well as, in greater numbers, Paul Friedrich Damme (1864–1925)⁶, and also handwritten signatures: Siewert –

3 The organisation established in 1935 to restore the German culture in Gdańsk, see W. Diewerge, *Der neue Reichsgau Danzig-Westpreußen. Ein Arbeitbericht vom Aufbauwerk im deutschen Osten*, [online] <https://www.wintersonnenwende.com/scriptorium/deutsch/archiv/reichsgaudanzigwp/nrdw11.html> [accessed 29.06.2023].

4 The association of musicians established in 1847, see D. Hewig, *Ist die Bezeichnung «Tonkünstlerverband» noch zeitgemäß?*, [online] <https://www.nmz.de/nmz-verbaende/deutscher-tonkuenstlerverband/ist-die-bezeichnung-tonkuenstlerverband-noch> [accessed 29.06.2023].

5 F. Liszt, *Fantaisie...*, op. cit.

6 Doctor of laws and banker, son of Richard Theodor Damme (1826–1916), see M. Gliński, *Paul Friedrich Damme, bankowiec, radny*, [in:] *Gedanopedia*, [online] https://gdansk.gedanopedia.pl/gdansk/?title=DAMME_PAUL_FRIEDRICH_bankowiec_radny [accessed 24.03.2023].

Benjamin Gotthold Siewert (1740–1811)⁷ and Johanna Schmidt⁸, as well as Ida Dolle and W. Brauer (unidentified persons), while among the booksellers the stamps: C.F. Schmidt Musikalienhandlung u. Verlag; Heilbronn a. N.; Constantin Ziemssen and Musikalien – u. Pianofortehandlung; Musikalien – u. Bucher-Leihhandtalt Danzig. Chronologically, last are the stamps of the Library of the State School of Music [Biblioteka Państwowej Szkoły Muzycznej, hereafter: PSM] and the State Higher School of Music [Państwowa Wyższa Szkoła Muzyczna, PWSM] in Sopot⁹.

I began my provenance research of the found collection with the entries of F.W. Jüncke. After studying his biography and visiting his villa at 3 Goyki Street in Sopot, it turned out that there was no information to date that Jüncke collected music, so my discovery is a contribution to complement the very scarce knowledge of the former owner.

In this article, I have characterised Jüncke's found book collection from a bibliological and musical point of view, and I have drawn up a catalogue in alphabetical order according to the composers' names, considering provenance records, concordances, and any relevant notes allowing the dating of the prints to be established. I have also attempted to establish the function that these prints may have had in Jüncke's collection, whether they had a utilitarian function or were merely of collector value. This primarily involved establishing the path of the copies before they reached Jüncke and what happened to them after his death.

The Tower Villa in Sopot

At 1–3 Jakub Goyki Street in Sopot there is a historic villa and park complex designed by Karl Hofacker (life dates unknown), built between 1877 and 1903 by Johann Heinrich Prochnow (1847–1927) and financed by Friedrich Wilhelm Jüncke (1842–1897)¹⁰.

7 E. Cieślak, *Stare druki muzyczne w bibliotece gdańskiej Akademii Muzycznej im. S. Moniuszki*, "Biblioteka Muzyczna" 2000–2006, p. 79.

8 This is most likely Johanna Schmidt (née Wolff, 1805–1864?), a singer, wife of the violinist Simon Georg Schmidt (1801–1861), who travelled with him throughout Europe for concert and teaching purposes, see Schmidt, George, [in:] *Encyclopädie der gesammten musikalischen Wissenschaften oder Universal-Lexicon der Tonkunst*. Bd. 6, ed. G. Schilling, Stuttgart 1838, pp. 216–217, [online] <https://books.google.de/books?id=S7kZAAAAYAAJ&pg=PA217#v=onepage&q&f=false> [accessed 27.06.2023]; perhaps she not only sang but also accompanied her husband, hence her signature in the notes.

9 In 1946 the Gdańsk Institute of Music [Gdański Instytut Muzyczny] was divided into a lower and a higher school. On the basis of the higher school, the State Higher School of Music in Sopot was established [PWSM], comprising three schools: the lower school under Zofia Heinrich, the secondary school under Stefan Tarkowski, and the higher school under S. Śledziński, see A. Michalska, *Prekursorzy gdańskiej pedagogiki wokalne XX wieku*, "Musica Vocale" 2012, [Vol.] 1, p. 49.

10 M. Gliński, *Jüncke Friedrich Wilhelm, kupiec, radny*, [in:] *Gedanopedia*, [online] https://gdansk.gedanopedia.pl/gdansk/?title=J%C3%9CNCKE_FRIEDRICH_WILHELM_kupiec_radny [accessed 15.06.2023].

F.W. Jüncke, son of Friedrich Anton Johann Jüncke (1809–1860)¹¹, was a councillor of Danzig between 1891 and 1897, and from 1893 also headmaster of the Corpus Christi church and Corpus Christi hospital in Danzig. Together with his brothers Albert Theodor Heinrich (1835–1898)¹² and Louis Eduard (1838–1900)¹³, he ran the wine trade company F.A.J. Jüncke, taken over from his father. At first he lived in Danzig: in 1875 at 13 Langgasse Street (today Długa Street), in 1892 at 11 Jopengasse Street (today Piwna Street), then in Sopot, in a newly built villa at Schefflerstrasse 1/3¹⁴ (today Goyki 3 Street). Unfortunately, he died during his treatment in Berlin.

Little more is known about Jüncke's life. In his house in Danzig he received guests, including musicians¹⁵. He was a collector and art lover¹⁶; in the rooms of his villa in Sopot the original doors, the so-called Danzig doors, have been preserved – purchased as artefacts, he also collected numismats, and he prepared cellars for storing wine in the villa. After his death, his wife Amanda Hermine Agnes née Claaszen (Claassen, 1845–1928) rented the villa to tenants¹⁷, and then bequeathed it to her grandson Hans Acker (1902–1940)¹⁸, who moved in with his wife Elsa Johanna Amanda née Bertling (1900-?). Acker committed suicide in 1940, and his widow sold the villa to the Danzig NSDAP (Gauschutzamt der NSDAP) in 1942, nevertheless retaining the right to continue living there.

After the war, a nursery was in operation from 1945 to 1957, then the building was renovated and eight council flats were set aside, where the tenants lived

11 Idem, *Jüncke Friedrich Anton Johann, kupiec, radny*, [in:] ibidem [online] https://gdansk.gedanopedia.pl/gdansk/?title=J%C3%9CNCKE_FRIEDRICH_ANTON_JOHANN,_kupiec,_radny [accessed 15.06.2023].

12 Idem, *Jüncke Albert Theodor Heinrich, kupiec*, [in:] ibidem [online] https://gdansk.gedanopedia.pl/gdansk/?title=J%C3%9CNCKE_ALBERT_THEODOR_HEINRICH,_kupiec [accessed 15.06.2023].

13 Idem, *Jüncke Louis Eduard, kupiec*, [in:] ibidem [online] https://gdansk.gedanopedia.pl/gdansk/?title=J%C3%9CNCKE_LOUIS_EDUARD,_kupiec [accessed 15.06.2023].

14 Also given is the address where Jüncke lived before moving into the villa at 3 Goyki Street – Rickerstrasse street (Obrońców Wybrzeża), see idem, *Jüncke Friedrich Wilhelm*, [in:] *Encyklopedia Gdańska*, Gdańsk 2012, p. 429.

15 F. Overbeck, H. Köselitz, *Briefwechsel*, Berlin-Boston 2012, p. 322.

16 Among other things, he funded the paintings that adorn the walls of the Gdańsk City Hall, see J.N. Pawlowski, *Geschichte der Provinzial-Hauptstadt Danzig von den ältesten Zeiten bis zur Säcularfeier ihrer Wiedervereinigung mit Preußen 1893*, Danzig 1893, p. 323; M. Gliński, J. Kukliński, *Kronika Gdańska: 997–2000*. Vol. 1: 997–1945, Gdańsk 1998, p. 179.

17 Among others, between 1922 and 1936, the lawyer, politician-diplomat and consul-general of Denmark in the Free City of Danzig, Harald Koch (1878–1936), husband of Ruth Claaszen (1907–1995), lived in the Hunting Lodge, see J. Dargacz, *Historia rodziny Claaszenów*, “Rocznik Sopotki” 2000/2002, vol. 15, p. 93.

18 *Hans Gerhard Ernst Eduard Willy Fritz Acker*, [in:] GEDBAS, [online] <https://gedbas.genealogy.net/person/show/1408719498> [accessed 4.07.2023].

until 2013¹⁹. Between 2015 and 2018, the villa hosted various cultural events and after extensive renovation, the Tower House and the surrounding Grodowy Park took over in 2019 by Art Incubator, an institution dedicated to supporting artists, conducting cultural research, and looking after the entire residence. A tower refurbishment has been carried out and the whole building has been revitalized, making it largely open to the public²⁰.

The book collection characteristics

In view of the very scant biographical information on Jüncke and his family, the news that he collected music prints came as a great surprise to the Art Incubator staff. The authenticity of the autograph was confirmed by comparing it with Jüncke's signature on the villa construction project (see Figure 3 A–E).

Figure 3 A–E. Comparison of F.W. Jüncke's signatures.



Construction project's source: Portal Regionalny trojmiasto.pl²¹.

Covers' source: aMuz Library. Covers photo by: Marta Walkusz

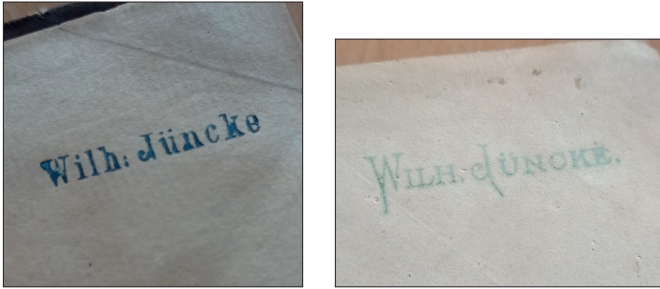
19 M. Buchholz-Todoroska, *Dom Wilhelma Jünckego*, [in:] *Architektura willi i rezydencji sopockich. Projektanci, inwestorzy, użytkownicy w latach 1870–1945*. Vol. 1, ed. by M. Buchholz-Todoroska, Sopot 2017, p. 69.

20 *O nas. Kim jesteśmy*, [online] <https://goyki3.pl/o-nas-2/> [accessed 30.06.2023].

21 M. Mielke, *Art Inkubator Goyki 3. Historia i przyszłość willi Jünckego*, [online] <https://kultura.trojmiasto.pl/Art-Inkubator-Goyki-3-Historia-i-przyszlosc-willi-Junckego-n154317.html?strona=0#gallery1photo511472> [accessed 16.06.2023].

Another type of Jüncke ownership mark is stamps set in blue or green (see Figure 4 A–B).

Figure 4 A–B. F.W. Jüncke’s stamps.



Source: aMuz Library. Photo by: Marta Walkusz

The number of prints in question with Jüncke’s ownership marks is small – 19 titles (19 volumes, including one block consisting of the main document and one adligat) have so far been found in the aMuz Library. A relevant search in the Gdańsk Library of the Polish Academy of Sciences did not return any results. Thus, there is currently no information on whether any music scores from this collection are still stored.

The prints are in good condition. Each has a wrapper. Several types of covers should be distinguished:

1. Plain, cardboard, blue folders, with a specified space for inscribing the title, certainly dating from before or after Jüncke’s time, as they bear his stamp or autograph; see Figure 5).

Figure 5. Blue folders for music scores in the Jüncke collection.



Source: aMuz Library. Photo by: Marta Walkusz

2. Thick cardboard bindings, plain or so-called marbled, dating from the 19th century; a copy of the title page pasted on some (see Figure 6 A–B).

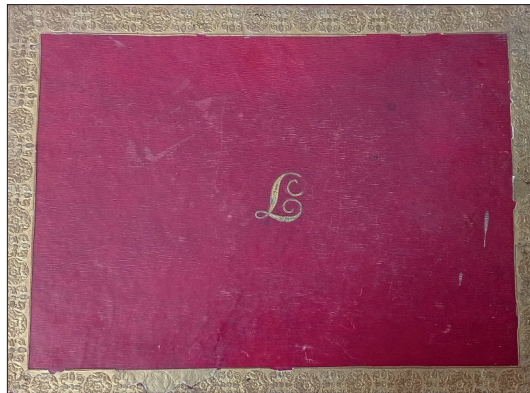
Figure 6 A–B. Thick, rigid cardboard binding.



Source: aMuz Library. Photo by: Marta Walkusz

3. One print has a different type of binding, also made of thick cardboard (in red), but with added gold framed paper pastedowns. On the first page is the capital letter L (see Figure 7). The composer's name and the title of the work: Gluck, *Alceste*²² embossed on the spine.

Figure 7. Red binding of Gluck's *Alceste*, framed in gold, the L capital letter in the center.



Source: aMuz Library, call No.: CZ 78(0.068) – Schulz JAP-Athal²³. Photo by: Marta Walkusz

22 C.W. Gluck, *Alceste : eine große ernsthafte Oper in 3 Acten*. Musik von Ch. Ritter von Gluck ; nach der italienischen und französischen Partitur für Piano Forte bearbeitet von C. D. Stegmann, Bonn : bei N. Simrock, [1815]. Reg. no.: N 2100, call no.: CZ 78(0.068) – Gluck ChW-Alces. Dating based on Simrock's list of publication marks, see O.E. Deutsch, *Musikverlags Nummern, eine Auswahl von 40 datierten Listen 1710–1900*, Berlin 1961, p. 26.

23 J.A.P. Schulz, *Chöre und Gesänge zur Athalia von Racine*. Clavierauszug der Partitur von J.A.P. Schulz, Capellmeister Sr. Königlichem Hoheit des Prinzen Heinrich von Preussen ; herausgege-

All the notes are first editions. Only one work, *Athalie* by Johann Abraham Peter Schulz (1747–1800)²⁴, was published in the 18th century and will be discussed more extensively in the following. The remaining works were published in the nineteenth century:

- In Germany: Breitkopf & Härtel (Liepzig) – four titles; N. Simrock (Bonn) and Schubert & Co. (Hambourg-Liepzig-New York) – two titles each; the other publishers are represented by single titles: A. Kühnel (Liepzig); Bote & Bock (Berlin-Poznań); C.F. Meser (Berlin-Dresden) – one title in two volumes; C.F.W. Siegel (Liepzig); Fr. Kistner (Liepzig); M. Bahn Verlag (Berlin); B. Schott (Mainz); fils B. Schott (Berlin) and A. Schott (Antwerp) and Verlag von Ad. Mt. Schlesinger (Berlin),
- In Austria: in the Wiener company S. A. Steiner und Comp. – one title²⁵.

In terms of the nationality of the composers, the most represented are Germans – eight composers living in the 18th, late 18th/early 19th, and 19th centuries; followed by Italians – two composers, from the 18th/19th and 19th centuries; one Frenchman – 18th/19th century; one Czech – 18th/19th century; and one Hungarian – 19th century, a composer of four titles.

Among the types of work, piano reductions of stage works dominate – ten titles and piano works – six titles. The remaining works represent chamber music, two titles; the collection also includes one piano reduction of a mass²⁶.

The oldest and most valuable print in the book collection is the piano reduction of J.A.P. Schulz's opera *Athalie*, published in 1786 in Kiel by Carl Friedrich Cramer (1752–1807)²⁷. The print is unique in several respects. In the Jüncke collection, it is the only music score still published in the 18th century and printed on handmade paper using the movable type technique by Benjamin

ben von C.F. Cramer, Kiel-Hamburg : bey dem Herausgeber und in Hamburg in Commission dey Herrn Hofmann, Buchhandler, 1786. Reg. no.: N 4359, call no.: CZ 78(0.068) – Schulz JAP-Athal.

24 Ibidem.

25 G. Onslow, *2te. grosse Sonate* für das Piano-Forte : mit Begleitung einer obligaten Violine : 11tes Werk, no. 2, von Georg Onslow, Wien : S. A. Steiner und Comp., [1817]. Reg. no.: 1682, call no.: CZ 78(0.068) Onslow G – Sonat 11/2 Es.

26 L. van Beethoven, *Messe solennelle* : à quatre parties solo et chœur avec accompagnement à grand orchestre : oeuvre 123, par Louis van Beethoven ; arrangée pour le piano par Ch. G. Rinck, Mayence-Paris : chez les fils de B. Schott ; Anvers : chez A. Schott, [1826]. Reg. no.: N 3419, call no.: CZ 78(0.068) Beeth L-Msza S.

27 German linguist, publisher, music critic and composer. Beginning in 1782, he edited a series of vocal scores (piano reductions) and collections of songs and keyboard pieces, especially by composers such as Carl Philipp Emanuel Bach (1714–1788) and C.W. Gluck. He was also editor of the journal “Magazin der Musik” where, in addition to compilations of new publications by genre, concert criticism, and essays in music theory, he included descriptions of concert programmes and performers in various European cities, as well as the composition of several contemporary orchestras from Bonn, Kassel and Dresden, see S. Davis, *Cramer, Carl Friedrich*, [in:] *Grove Music Online*, [online] <https://doi.org/10.1093/gmo/9781561592630.article.06776> [accessed 23.06.2023].

Gottlob Hoffmann (1748–1818)²⁸. The work is accompanied by a six-page editorial commentary and a synopsis and libretto of the opera.

The work is bound in a blue cover, which bears the autograph ‘FW Jüncke’, while the title page bears the handwritten signature “Siewert”²⁹. As mentioned above, this is about Benjamin Gotthold Siewert, in 1767 a singer at St John’s Church and from 1782 Kapellmeister at the Church of the Blessed Virgin Mary in Danzig³⁰. It is known that J.A.P. Schulz was in Poland in the 1770s and in Danzig precisely in 1771³¹. He may have met Siewert at that time and then dedicated the work or donated a print to him. It is not known from where Jüncke obtained this copy. Since the records of the receipt of music scores up to inventory number N 5865 have disappeared, it is also not known by what route this copy came to the aMuz Library.

The remaining prints in the collection are made using the engraving method. The oldest of this group were published up to the 1830s while the composers were still alive:

- F. Lauska, *Sonate pour le pianoforte composée et dédiée à Mr. Heim Conseiller privé : Oe 20, par Fr. Lauska, Leipzig : chez A. Kühnel, [between 1806 and 1813],*
- C.W. Gluck, *Alceste : eine große ernsthafte Oper in 3 Acten. Musik von Ch. Ritter von Gluck ; nach der italienischen und französischen Partitur für Piano Forte bearbeitet von C. D. Stegmann, Bonn : bei N. Simrock, [1815],*
- L. van Beethoven, *Fidelio, Oper in Zwey Aufzügen, nach dem französischen bearbeitet von Fr. Treitschke ; in Musik gesetzt von Lud. van Beethoven, Bonn : bey N. Simrock, [1815],*
- G. Onslow, *2te. grosse Sonate für das Piano-Forte : mit Begleitung einer obligaten Violine : 11tes Werk, no. 2, von Georg Onslow, Wien : S. A. Steiner und Comp., [1817],*
- L. van Beethoven, *Messe solennelle : à quatre parties solo et chœur avec accompagnement à grand orchestre : oeuvre 123, par Louis van*

28 German bookseller, publisher and printer active in Hamburg: independently between 1775 and 1810, then with his son-in-law bookseller August Campe under the name Hoffmann & Campe, see O. Beneke, E. Kelchner, *Hoffmann, Benjamin Gottlob*, [in:] *Allgemeine Deutsche Biographie*. Bd. 12, Leipzig 1880, pp. 573–574, [online] <https://www.deutsche-biographie.de/pnd116950781.html#adbcontent> [accessed 23.06.2023]. B.G. Hoffmann was not only the bookseller, but also the printer, see e.g. J.G. Büsch, *Mathematik zum Nutzen und Vergnügen des bürgerlichen Lebens*, Hamburg : bei Benjamin Gottlob Hoffmann, 1799, [online] <https://fbc.pionier.net.pl/details/nhXdsb2> [accessed 23.06.2023].

29 The materials to which I have access (microfilmed manuscripts of selected Siewert cantatas) do not help to determine whether this is his autograph.

30 D. Sobieniecka, *Siewert Benjamin Gotthold*, [in:] *Encyklopedia Gdańska*, Gdańsk 2012, p. 929.

31 R.A. Barr, *Schulz [Schultz], Johann Abraham Peter*, [in:] *Grove Music Online*, [online] <https://doi.org/10.1093/gmo/9781561592630.article.25146> [accessed 16.06.2023].

- Beethoven ; arrangée pour le piano par Ch. G. Rinck, Mayence-Paris : chez les fils de B. Schott ; Anvers : chez A. Schott, [1826],
- D.F.E Auber, *Fra Diavolo ou l'Hôtellerie de Terracine*, opéra comique en 3 Actes = Fra Diavolo oder Das Gasthaus in Terracina, komische Oper in 3 Aufzügen. Paroles de Mr. Scribe, Musique de D. F. E. Auber = von Scribe, Deutsch von Carl Blum, Musik von D. F. E. Auber, Mayence : Schott, [1830],
 - V. Bellini, *I Montecchi e i Capuleti: Romeo und Julie*. Grosse Oper in vier Aufzügen, musik von V. Bellini, Leipzig : Breitkopf & Härtel [1833].

The others were written between 1842 and 1892. Of these titles, only two were not published during the composers' lifetime but included as volumes four and five of the five-volume publication *Die Oper von ihren ersten Anfängen bis zur Mitte des 18. Jahrhunderts*³²:

- G.C. Schürmann, *Die Oper von ihren ersten Anfängen bis zur Mitte des 18. Jahrhunderts*, vol. 4 nach einer im eigenen Besitze befindlichen Handschrift herausgegeben und mit Klavier-Auszüge versehen von Hans Sommer, *Ludovicus Pius oder Ludewig der Fromme aufgeführt in Braunschweig 1726, 1727, 1734*, Georg Caspar Schürmann, Leipzig : Breitkopf & Härtel 1890,
- *Die Oper von ihren ersten Anfängen bis zur Mitte des 18. Jahrhunderts*. vol. 5 nach der in der Kgl. Bibliothek zu Berlin befindlichen Handschrift herausgegeben von Friedrich Zelle, *Die lächerliche Prinz Jodelet*, Reinhard Keiser, Leipzig : Breitkopf & Härtel 1892.

The biographies of F.W. Jüncke makes no mention of his interest in music, let alone that he collected music documents in a systematic way, and it is difficult to establish the function that musical prints played in his life. Considering the types of pieces, as well as the performance texture (piano pieces, piano reductions of operas and masses, a chamber piece with preserved instrumental voices), it can be inferred that Jüncke bought or received music scores for concert purposes. On the other hand, the excellent state of preservation and the absence of notes by nineteenth-century performers (with the exception of the volume of G. Donizetti's *L'Elisire d'amore*, discussed below) indicates that Jüncke may only have kept the scores for collecting purposes or because he received them as a gift, for sentimental reasons. All the works are original compositions, requiring professional training and, in the case of the works of Ferenc Liszt (1811–1886), virtuosity. It is also not known when Jüncke became the owner

32 *Die Oper von ihren ersten Anfängen bis zur Mitte des 18. Jahrhunderts (Various)*, [in:] *IMSLP*, [online] [https://imslp.org/wiki/Die_Oper_von_ihren_ersten_Anf%C3%A4ngen_bis_zur_Mitte_des_18._Jahrhunderts_\(Various\)](https://imslp.org/wiki/Die_Oper_von_ihren_ersten_Anf%C3%A4ngen_bis_zur_Mitte_des_18._Jahrhunderts_(Various)) [accessed 4.07.2023].

of the music scores; most likely it happened while he was still living in Danzig. It is possible – based on a stamp left behind (see Figure 8 A-B) – that Jüncke bought *Zwei Transcriptionen: «Confutatis et Lacrymosa» aus Mozart's Requiem für Piano*³³ from Constantin Ziemssen, who had been running bookshops and music score rental shops in Danzig and Sopot since 1861³⁴.

Figure 8 A–B. The cover of F. Liszt, *Zwei Transcriptionen: «Confutatis et Lacrymosa» aus Mozart's Requiem für Piano...* and C.F.W. Ziemssen's bookshop stamp.



Source: aMuz Library, call no.: CZ 78(0.068) Liszt F – 2 Trans³⁵. Photo by: Marta Walkusz

Presumably also Jüncke (or the person who gave him this copy) may have bought L. van Beethoven's *Messe solennelle*³⁶ from the bookshop of Carl Friedrich Schmidt (life dates unknown) in Heilbronn³⁷.

33 F. Liszt, *Zwei Transcriptionen: «Confutatis et Lacrymosa» aus Mozart's Requiem für Piano*, von F. Liszt, Leipzig : C.F. W. Siegel, [1865]. Reg. no.: N 3220, call no.: CZ 78(0.068) Liszt F – 2 Trans.

34 Constantin Friedrich Wilhelm Ziemssen (1832–1912), zob. M. Gliński, *Ziemssen Constantin Friedrich, księgarz, fortepianmistrz*, [in:] *Gedanopedia*, [online] https://gdansk.gedanopedia.pl/gdansk/?title=ZIEMSEN_CONSTANTIN_FRIEDRICH_ksi%C4%99garz_fortepianmistrz [accessed 20.06.2023]; see A. Kubiak, *Gdańscy wydawcy nut w XIX i pierwszej połowie XX wieku, "Libri Gedanenses"* 2021, vol. 38, pp. 205–206. The Ziemssen bookshop in Sopot was located at Monte Cassino street, see H. Domańska, *Sopockie łóża wolnomularskie i pokrewne*, "Rocznik Sopocki" 2004, vol. 17, p. 136.

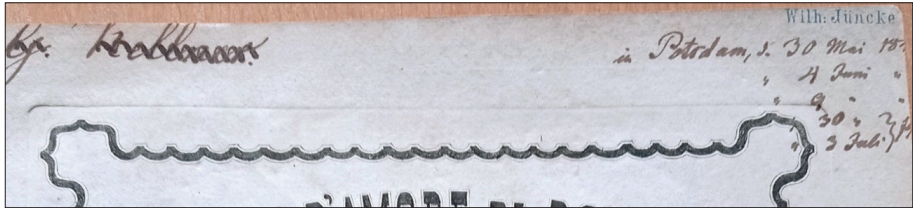
35 F. Liszt, *Zwei Transcriptionen...*, op. cit.

36 L. van Beethoven, *Messe solennelle...*, op. cit.

37 Publishing house, antiquarian shop and bookshop operating under the name C.F. Schmidt Musikalienhandlung u. Verlag, Heilbronn a. N from 1855 to 1989, see *Die Geschichte des Ver-*

There is an interesting entry in the work *L'Elisire d'amore* by G. Donizetti³⁸. This is the only copy with rich performance notes made, judging by the different writing styles, by different people. The largest number of entries is those of the person who left a note on the title page (G. Kellmer? see Figure 9) and recorded performance dates for himself; he signed the text in notes on many pages and also noted the instrumental cast, so presumably this was the conductor³⁹. The copy also shows numerous deletions, made rather contemporaneously (as evidenced by the deletions made in red crayon and pencil), when the music score was already in the possession of the PSM or PWSM Library in Sopot. *L'Elisire d'amore* was therefore a rather frequently performed work just from this copy, but it is not known how this copy came into Jüncke's hands.

Figure 9. The signature and the note on the title page of *L'Elisire d'amore* of G. Donizetti.



Source: aMuz Library, call no.: CZ 78(0.068) Doniz G – Elisi⁴⁰. Photo by: Marta Walkusz

The other prints are 'clean', with no signs of use or with single graphic remarks, belonging in my opinion to the post-war artist (so-called ticks, arrows, minor deletions of text).

It is not known what happened to the collection after Jüncke's death. Only five copies were found with the call number A discussed in the Introduction, as well as the year 1943 and the register number. Referring to the history of the tenement house at 3 Goyki Street, it is reasonable to assume that after the NSDAP took over the building, these notes, as they did not contain Polish music, were

lages beginnt 1855... Musikverlag C.F. Schmidt – Edition CEFES, [online] <https://www.cefes.de/i/ueber-uns> [accessed 29.06.2023].

38 G. Donizetti, *L'Elisire d'amore* di Donizetti ; opera buffa in due atti : partizione completa con parole italiane e tedesche dedicata al compositore del Torneo, Eros di Lancastro, la Fedra etc. Conte di Westmorland = Der Liebestrank : komische Oper in 2 Akten, G. Donizetti, Berlin : Verlag von Ad. Mt. Schlesinger, [1843]. Reg. no.: 1525, call no.: CZ 78(0.068) Doniz G – Elisi.

39 Unfortunately, the sheet is truncated, the final digits of the annual date have not survived; the texts in the scores are written in the same handwriting and ink in German, so the work must have been performed several times in Potsdam. A query to the Universitätsbibliothek Potsdam, Stadt – und Landesbibliothek im Bildungsforum Potsdam and the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg has failed.

40 G. Donizetti, *L'Elisire d'amore*..., op. cit.

inventoried by the Germans. However, none of the prints in Jüncke's collection bear the stamp of any German cultural institution, so it is not clear where the A call numbers came from. The remaining volumes do not contain any twentieth-century markings, except for the stamps of the PSM and PWSM in Sopot. Protocols for the receipt of music scores up to register number N 5865 have disappeared, while a register of music scores established by the PWSM Library in Sopot in 1951, covering the range of register numbers from N 1 to N 6040, does not record where the PSM and PWSM acquired the copies. My guess is that someone simply found them in an abandoned NSDAP building on Goyki Street and brought them to the nearby Sopot Music School. An exception is the later copy N 35796⁴¹ (given after the PWSM moved to Gdańsk at 3 Łagiewniki Street and changed its name to the Stanisław Moniuszko Academy of Music)⁴², for which a receipt has survived: the music score was bought in 1984 from Mrs Aniela Zabłocka, who lived in Gdańsk-Wrzeszcz⁴³.

The catalogue

Research into the prints found provided an opportunity to revise their bibliographic descriptions. All the notes were catalogued in the NUKAT Central Catalogue and in the local catalogue of the aMuz Library – Prolib. First of all, it was necessary to establish the dating of most of the publications, which in many cases was the result of several parameters: the dates of the composer's life and the year of composition, the period of the publisher and/or printer activity, and the provenance marks left behind. The only certainty was the date of Jüncke's death, 1897, indicating that no print with his stamp or signature could have been published later.

The table below (see Table 1) presents the catalogue of the prints found that allows an orientation of the contents. It includes information on how the dates or date ranges of the editions enclosed in square brackets were determined and other findings that are important in my opinion. The concordances made have shown that the music scores preserved in the collection are not particularly rare

41 F. Kiel, *Zwei Trios für Pianoforte, Violine und Violoncell* : Op. 65 no. 2 G-moll, von Friedrich Kiel, Berlin-Posen: Ed. Bote & G. Bock, [między 1875 i 1876]. Reg. no.: N 35796, call no.: CZ 78(0.068) – Kiel F-Trio 65/2.

42 I. Czarnecka, *Biblioteka Główna*, [in:] *Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku 1947–1997. Księga jubileuszowa*, ed. by J. Krassowski, Gdańsk 1997, p. 104.

43 The receipt numbered N-40/84, 31 May 1984 Aniela Zabłocka, library worker at the Feliks Nowowiejski General Music School I and II Grade in Gdańsk [Ogólnokształcąca Szkoła Muzyczna I i II Stopnia im. Feliksa Nowowiejskiego w Gdańsku], 1955–1987, see *60-lecie Ogólnokształcącej Szkoły Muzycznej I i II Stopnia w Gdańsku*, [online] <http://gdansk.naszemiasto.pl/artykul/60-lecie-ogolnoksztalcacej-szkoly-muzycznej-i-i-ii-stopnia,422086,art,t,id,tm.html> [accessed 30.06.2023].

editions and are shown in the catalogues of European libraries (in the table, in addition to the aMuz Library, I have listed up to three other libraries with copy numbers).

Tab. 1. The catalogue of music prints stored in the aMuz Library with preserved F.W. Jüncke's provenance entries. Compiled by: Marta Walkusz

	No.; Bibliographic Description	aMuz Library Register Number	Provenance
1	AUBER, DANIEL FRANÇOIS ESPRIT (1782–1871): <i>Fra Diavolo ou l'Hôtellerie de Terracine</i> , opéra comique en 3 Actes = <i>Fra Diavolo oder Das Gasthaus in Terracina</i> , komische Oper in 3 Aufzügen. Paroles de Mr. Scribe, Musique de D.F.E. Auber = von Scribe, Deutsch von Carl Blum, Musik von D.F.E. Auber, Mayence : Schott, [1830 ⁴⁴]. Biblioteka aMuz, call number: CZ 78(0.068) – Auber DFE-Fradi Berliner Stadtbibliothek, call number: No 220 Au 2 a Landesbibliothek Coburg, call number: TB Op 113(K 2)	N 2821	Stamp: Wilh. Jüncke
2	BEETHOVEN, LUDWIG VAN (1770–1827): <i>Messe solennelle</i> : à quatre parties solo et chœur avec accompagnement à grand orchestre : oeuvre 123, par Louis van Beethoven ; arrangée pour le piano par Ch. G. Rinck, Mayence-Paris : chez les fils de B. Schott ; Anvers : chez A. Schott, [1826 ⁴⁵]. aMuz Library, call number: CZ 78(0.068) Beeth L-Msza S Koninklijke Bibliotheek van België, call number: 7 B 2674 MUS	N 3419	Stamp: Wilh. Jüncke ; C.F. Schmidt Musikalienhandlung u. Verlag, Heilbronn a. N.
3	BEETHOVEN, LUDWIG VAN (1770–1827): <i>Fidelio</i> , Oper in Zwey Aufzügen, nach dem französischen bearbeitet von Fr. Treitschke ; in Musik gesetzt von Lud. van Beethoven, Bonn : bey N. Simrock, [1815 ⁴⁶]. aMuz Library, call number: CZ 78(0.068) – Beeth L-Fidel Bayerische Staatsbibliothek, call number: 4 Mus.pr. 19964 Staatsbibliothek zu Berlin, call numbers: Mus. Kb 273/12; Mus. Kb 273/18; N.Mus. 544 Universitätsbibliothek J. C. Senckenberg, Zentralbibliothek (Frankfurt): call number: Mus. pr. Q 18/247	N 4342	Stamp: Wilh. Jüncke

44 Dating based on the publishing mark of the Schott company: 3287, see *Fra Diavolo* (Auber, Daniel François Esprit), [in:] *International Music Score Library Project (IMSLP) / Petrucci Music Library*, [online] [https://imslp.org/wiki/Fra_Diavolo_\(Auber,_Daniel_Fran%C3%A7ois_Esprit\)](https://imslp.org/wiki/Fra_Diavolo_(Auber,_Daniel_Fran%C3%A7ois_Esprit)) [accessed 26.06.2023].

45 Date determined on the basis of the publisher's mark – matrix number 2582, see *Schott/List of Plate Numbers*, [in:] *IMSLP*, [online] https://imslp.org/wiki/Schott/List_of_Plate_Numbers [accessed 20.06.2023], comp. O.E. Deutsch, op. cit., p. 23.

46 Dating based on the publisher's mark found in the literature – matrix number no. 1136, see *Fidelio, Op.72* (Beethoven, Ludwig van), [in:] *IMSLP*, [online] https://imslp.org/wiki/Fidelio_

	No.; Bibliographic Description	aMuz Library Register Number	Provenance
4	BELLINI, VINCENZO (1801–1835): <i>I Montecchi e i Capuleti: Romeo und Julie</i> . Grosse Oper in vier Aufzügen, musik von V. Bellini, Leipzig : Breitkopf & Härtel [1833 ⁴⁷]. aMuz Library, call number: CZ 78(0.068) – Belli V-Romeo Bibliothèque des Conservatoires royaux de Bruxelles, call number: BV-10–2631 Musik Akademie Basel, call number: Rara MAB O 2 Universitäts – und Landesbibliothek Bonn, call number: PGB 2 ⁷ 1092 Q0001	N 4341	Stamp: Wilh. Jüncke
5	DONIZETTI, GAETANO (1797–1848): <i>L'Elisire d'amore</i> di Donizetti ; opera buffa in due atti : partizione completa con parole italiane e tedesche dedicata al compositore del Torneo, Eros di Lancastro, la Fedra etc. Conte di Westmorland = Der Liebestrank : komische Oper in 2 Akten, G. Donizetti, Berlin : Verlag von Ad. Mt. Schlesinger, [1843 ⁴⁸]. aMuz Library, call number: CZ 78(0.068) Doniz G – Elisi	N 1525	Stamp: Wilh. Jüncke Signature: “G. Kellmer[?]” Handwritten note: “in Potsdam, d. 30 Mai 18[...], 4 Juni 18[...], 9 [Juni 18...], 30 [Juni], 3 Juli [last two dates bracketed by year 1...]”
6	GLUCK, CHRISTOPH WILLIBALD (1714–1787): <i>Alceste : eine große ernsthafte Oper in 3 Acten</i> . Musik von Ch. Ritter von Gluck ; nach der italienischen und französischen Partitur für Piano Forte bearbeitet von C. D. Stegmann, Bonn : bei N. Simrock, [1815]. aMuz Library, call number: CZ 78(0.068) – Gluck ChW-Alces University of Łódź Library, call number: M 4059 Landesbibliothekszenrum Rheinland-Pfalz, call number: Mus. 26255 R0003 Bayerische Staatsbibliothek, call number: 4 Mus.pr. 17112	N 2100	Stamp: Wilh. Jüncke

Op.72_(Beethoven,_Ludwig_van)#IMSLP327862 [accessed 20.06.2023]; O.E. Deutsch, op. cit., p. 26. Notes N 4342 were printed from the matrix no. 1137.

47 Approximate dating, based on publisher’s mark – matrix number 5409, see *I Capuleti e i Montecchi* (Bellini, Vincenzo), [in:] *IMSLP*, [online] [https://imslp.org/wiki/I_Capuleti_e_i_Montecchi_\(Bellini%2C_Vincenzo\)](https://imslp.org/wiki/I_Capuleti_e_i_Montecchi_(Bellini%2C_Vincenzo)) [accessed 20.06.2023]. Also found was a later publication mark 5469 dated 1833 and earlier marks 5243–5305 dated 1832, see O.E. Deutsch, op. cit., p. 9.

48 Dating according to “Wiener Allgemeine Musik-Zeitung” 1843, vol. 3, p. 468.

	No.; Bibliographic Description	aMuz Library Register Number	Provenance
7	KIEL, FRIEDRICH (1821–1885): <i>Zwei Trios</i> für Pianoforte, Violine und Violoncell : Op. 65 no. 2 G-moll, von Friedrich Kiel, Berlin-Posen : Ed. Bote & G. Bock, [między 1875 i 1876] ⁴⁹ . aMuz Library, call number: CZ 78(0.068) – Kiel F-Trio 65/2 Bayerische Staatsbibliothek, call number: 4 Mus.pr. 24100–2 Universitätsbibliothek J. C. Senckenberg, Zentralbibliothek, call number: Mus. pr. Q 54/1361 Bd. 1	N 35796	Stamp: Wilh. Jüncke
8	KIEL, FRIEDRICH (1821–1885): <i>Variationen und Fuge</i> für das Pianoforte op. 17, von Friedrich Kiel, Neue Ausgabe, Berlin : M. Bahn Verlag [1861] ⁵⁰ . aMuz Library, call number: CZ 78(0.068) – Kiel F-Varia 17 Bibliothek der Universität der Künste Berlin, call number: B 170 Basel – UB Hauptbibliothek, call number: UBH kk XVIII 910	N 3255	Signature: FW Jüncke Stamp: Wilh. Jüncke Former call number: Aa 437
9	LAUSKA, FRANTIŠEK (1764–1825): <i>Sonate</i> pour le pianoforte composée et dédiée à Mr. Heim Conseiller privé : Oe 20, par Fr. Lauska, Leipzig : chez A. Kühnel, [between 1806 and 1813] ⁵¹ . aMuz Library, call number: CZ 78(0.068) – Lausk F-Sonat 20 Národní knihovna ČR, call number: 59 A 005542	N 1747	Handwritten signature: FW Jüncke

49 This is the only complete chamber piece in the collection. Published as a score (which also serves as the piano voice) and violin and cello voices. Date range of publication established from the list of Bote & Bock publishing marks, see O.E. Deutsch, op. cit., p. 8.

50 Dating based on the publisher's mark 1283, see *Variationen und Fuge, Op.17 (Kiel, Friedrich)*, [in:] *IMSLP*, [online] [https://imslp.org/wiki/Variationen_und_Fuge%2C_Op.17_\(Kiel%2C_Friedrich\)](https://imslp.org/wiki/Variationen_und_Fuge%2C_Op.17_(Kiel%2C_Friedrich)) [accessed 26.06.2023]. German libraries date on [approximately 1875], which in my opinion is incorrect, comp. Bibliothek der Universität der Künste Berlin, call no. B 170.

51 Národní knihovna ČR does not provide an exact date of publication; I determined the range 1806–1813 from the following information: „1 grudnia 1800 r. drygient i kompozytor Franz Anton Hoffmeister (1754–1812) zawarł spółkę z księgarzem i organistą Ambrosiusem Kühnelem (1770–1813) w celu założenia «Bureau de Musique» w Lipsku. W 1805 r., po rezygnacji Hoffmeistera, firma stała się wyłączną własnością A. Kühnela. W wyniku nagłej śmierci Kühnela, rok później – w 1814 r. firma została przejęta przez lipskiego księgarza Carla Friedricha Petersa (1779–1827)” [On 1 December 1800, the conductor and composer Franz Anton Hoffmeister (1754–1812) entered into a partnership with the bookseller and organist Ambrosius Kühnel (1770–1813) to found the «Bureau de Musique» in Leipzig. In 1805, following Hoffmeister's resignation, the company became the sole

	No.; Bibliographic Description	aMuz Library Register Number	Provenance
10	LISZT, FERENC (1811–1886): <i>Fantaisie sur des motifs favoris de l'opera Sonnambula de Bellini</i> , composée pour le Piano par F. Liszt, Seconde édition nouvelle et corrigée. – Hambourg-Leipzig : propriété des Editeurs Schubert & Comp., 1842 (Hamb. : Stich u. Druck v. J. Schulze ⁵²). aMuz Library, call number: CZ 78(0.068) Liszt F – Somna/fanta Bayerische Staatsbibliothek München, call number: 4 Mus.pr. 39973	N 3218	Signature: FW Jüncke Round stamp: Schubert [...], further stamp illegible Former call number: Aa 427
11	LISZT, FERENC (1811–1886): <i>God save the Queen</i> : 4ème grande paraphrase de concert pour piano, par F. Liszt, Hambourg-Leipzig-New-York : Schubert & Co., [1850 ⁵³]. aMuz Library, call number: CZ 78(0.068) Liszt F – Godsa European Register of Microform and Digital Masters (call number missing) Biblioteca Nacional de Portugal, call number: V.M. 2551	N 3219	Handwritten signature: FW Jüncke Former call number: Aa 422

property of A. Kühnel. As a result of Kühnel's sudden death, a year later – in 1814 – the company was taken over by the Leipzig bookseller Carl Friedrich Peters (1779–1827)], see *Edition Peters Company History*, [online] <https://www.wisemusicclassical.com/edition-peters-company-history/> [dostęp 15.12.2023]; R. Eitner, *Kühnel Ambrosius*, [w:] *Allgemeine deutsche Biographie*. Bd. 17: *Krabbe – Lassota*, Leipzig 1883, s. 353, [online] <https://www.digitale-sammlungen.de/en/view/bsb11574810?page=363> [dostęp 15.12.2023].

52 The printer J. Schulze (dates of life unknown) collaborated with the publisher, among others, in the publication of Chopin's first editions, see *Annotated Catalogue of Chopin's First Editions*, ed. by C. Grabowski, J. Rink, Cambridge 2010, p. 340.

53 The publication dates given by libraries of [1841] or [1849] are incorrect, as these are the marginal dates of the work itself. The exact date of composition of the work is undetermined and the range 1841–1849 is given, comp. D. Pesce, M. Eckhardt, R.C. Mueller, *Liszt, Franz [Ferenc]*, [in:] *Grove Music Online*, [online] <https://doi.org/10.1093/gmo/9781561592630.article.48265> [accessed 27.06.2023]. Considering the publisher's mark 1235 and the New York date given in the publisher's address, the date of publication cannot be earlier than 1850. In that year, the publisher Ferdinand Georg Schubert (1804–1875) opened a new office in New York (earlier, in 1826, he had established a publishing house in Hamburg, then in 1832 in Leipzig), see *Katalog des Musikalien-Verlags von J. Schubert & Co.*, Leipzig 1906, p. 2, [online] https://s9.imslp.org/files/imglnks/usimg/0/02/IMSLP96710-PMLP25529-Katalog_des_Musikalien_Verlags_von_J_Schubert_1906_Harvard.pdf [accessed 27.06.2023], comp. *Schubert & Co.*, [in:] *IMSLP*, [online] https://imslp.org/wiki/Schubert_%26_Co. [accessed 27.06.2023].

	No.; Bibliographic Description	aMuz Library Register Number	Provenance
12	LISZT, FERENC (1811–1886): <i>Zwei Transcriptionen: «Confutatis et Lacrymosa» aus Mozart's Requiem für Piano, von F. Liszt, Leipzig : C.F.W. Siegel, [1865⁵⁴].</i> aMuz Library, call number: CZ 78(0.068) Liszt F – 2 Trans Österreichische Nationalbibliothek, call number: MS5144–4 ^o /4,1 Musik Akademie Basel, call number: MAB A 1046	N 3220	Stamp: Wilh. Jüncke Signature in pencil: [unreadable, ?Herr?] W. Jüncke Stamp: Constantin Ziemssen, Musikalien – u. Pianofortehandlung, Musikalien – u. Bucher-Leihandtalt Danzig Former call number: Aa 421
13	LISZT, FERENC (1811–1886): <i>Isolden's Liebes-Tod. Schluss-Scene aus Richard Wagner's «Tristan und Isolde» für das Pianoforte, bearbeitet von Franz Liszt, Leipzig : Breitkopf & Härtel, [1868⁵⁵].</i> aMuz Library, call number: CZ 78(0.068) Liszt F – Isold 447	N 591	Podpis: FW Jüncke Former call number: Aa 426
14	ONSLow, GEORGE (1784–1853): <i>2te. grosse Sonate für das Piano-Forte : mit Begleitung einer obligaten Violine : 11tes Werk, no. 2, von Georg Onslow, Wien : S. A. Steiner und Comp., [1817⁵⁶].</i> aMuz Library, call number: CZ 78(0.068) Onsl G – Sonat 11/2 Es Bibliotheca Mozartiana, call number: M.N. 281,1	N 1682	Deleted signature: Johanna Schmidt Handwritten signature: FW Jüncke

54 Dating also shown in other libraries, determined by the publisher's mark 2966 C.F.W. Siegel, see *C.F.W. Siegel* [in:] *IMSLP*, [online] https://imslp.org/wiki/C.F.W._Siegel [accessed 27.06.2023].

55 The work composed in 1867, this edition is the first printing with publisher's mark 11665, see D. Pesce, M. Eckhardt, R.C. Mueller, op. cit.; *Collection of Liszt editions*. Vol. 4: (*Dana, Ruth*), [in:] *IMSLP*, [online] [https://imslp.org/wiki/Collection_of_Liszt_editions%2C_Volume_4_\(Dana%2C_Ruth\)](https://imslp.org/wiki/Collection_of_Liszt_editions%2C_Volume_4_(Dana%2C_Ruth)) [accessed 27.06.2023].

56 Dating according the Bibliotheca Mozartiana catalogue, [online] <https://permalink.obvsg.at/ism/AC09201064> [accessed 27.06.2023]. Unfortunately, the violin voice was lost.

	No.; Bibliographic Description	aMuz Library Register Number	Provenance
15	SCHULZ, JOHANN ABRAHAM PETER (1747–1800): <i>Chöre und Gesänge zur Athalia von Racine</i> . Clavierauszug der Partitur von J.A.P. Schulz, Capellmeister Sr. Königlichen Hoheit des Prinzen Heinrich von Preussen; herausgegeben von C.F. Cramer, Kiel-Hamburg: bey dem Herausgeber und in Hamburg in Commission deyh Herrn Hofmann, Buchhandler, 1786. aMuz Library, call no: CZ 78(0.068) – Schulz JAP-Athal Hochschule für Musik und Tanz Köln, call no: R 1175 Z9038 Universitäts- und Landesbibliothek Bonn, call number: PGB 2' 1578 Q0001 Österreichische Nationalbibliothek, call no: MS28849-qu.4 ^o	N 4359	Handwritten signatures: FW Jüncke; Siewert
16	SCHUMANN, ROBERT ((1810–1856): <i>Der Rose Pilgerfahrt</i> . Märchen nach einer Dichtung von Moritz Horn für Solostimmen, Chor und Orchester op. 112, componirt von Robert Schumann, Leipzig: bei Fr. Kistner, [1852 ⁵⁷]. Österreichische Nationalbibliothek, call number: SH.Schumann.161 Bibliothèque Nationale de France, call number unknown	N 4336	Stamp: Wilh. Jüncke
17	SCHÜRMAN, GEORG CASPAR (około 1672–1751): <i>Die Oper von ihren ersten Anfängen bis zur Mitte des 18. Jahrhunderts</i> . T. 4 nach einer im eigenen Besitze befindlichen Handschrift herausgegeben und mit Klavier-Auszuge versehen von Hans Sommer, <i>Ludovicus Pius oder Ludewig der Fromme aufgeführt in Braunschweig 1726, 1727, 1734</i> , Georg Caspar Schürmann, Leipzig: Breitkopf & Härtel 1890. aMuz Library, call number: CZ 78(0.068) – Oper 4 Universitätsbibliothek Bayreuth, call no: 00/LU 41800 L9.890 Stadtbibliothek Hannover, call number: No 1 PGM/17 The work cobound with: KEISER, REINHARD (1674–1739): <i>Die Oper von ihren ersten Anfängen bis zur Mitte des 18. Jahrhunderts</i> . T. 5 nach der in der Kgl. Bibliothek zu Berlin befindlichen Handschrift herausgegeben von Friedrich Zelle, <i>Die lächerliche Prinz Jodelet</i> , Reinhard Keiser, Leipzig: Breitkopf & Härtel 1892. aMuz Library, call number: CZ 78(0.068) – Oper 4 Universitätsbibliothek Bayreuth, call no: 00/LU 39400 L1.892 Bibliothek der Universität der Künste Berlin, call no: DU 0527-18	N 3551 N 60035	Stamp: Wilh. Jüncke

57 Work published one year after composition as the first edition in the world, see *Der Rose Pilgerfahrt, Op.112 (Schumann, Robert)*, [in:] *IMSLP*, [online] [https://imslp.org/wiki/Der_Rose_Pilgerfahrt%2C_Op.112_\(Schumann%2C_Robert\)](https://imslp.org/wiki/Der_Rose_Pilgerfahrt%2C_Op.112_(Schumann%2C_Robert)) [accessed 28.06.2023].

	No.; Bibliographic Description	aMuz Library Register Number	Provenance
19	WAGNER, RICHARD (1813–1883): <i>Rienzi</i> : der letzte der Tribunen : grosse tragische Oper in 4 Acten. Bd. 1, von Richard Wagner, Berlin ; Dresden : C.F. Meser, [1844 ⁵⁸]. aMuz Library, call number: CZ 78(0.068) Wagne R – Rienz 1 Bibliotheca Mozartiana, call number: RaraDru Wag 3	N 4347	Stamp: Wilh. Jüncke
20	WAGNER, RICHARD (1813–1883): <i>Rienzi</i> : der letzte der Tribunen : grosse tragische Oper in 4 Acten. Bd. 2, von Richard Wagner, Berlin ; Dresden : C.F. Meser, [1844]. aMuz Library, call number: CZ 78(0.068) Wagne R – Rienz 2 Bibliotheca Mozartiana, call number: RaraDru Wag 3	N 4348	Stamp: Wilh. Jüncke

Conclusions

The search for music scores in the holdings of the aMuz Library in order to reconstruct the catalogue on the basis of the former call number A unexpectedly shed light on new facts regarding the knowledge of the life and activities of the Danzig-Sopot merchant F.W. Jüncke, who, as it turned out, also collected music documents in addition to numismats and Danzig doors. Due to the small number of other provenance marks and lost receipt records, in many cases it is impossible to reconstruct the full path of these prints from publisher to library shelves. There is also uncertainty about the function of music scores in Jüncke's collection, i.e. it is not known whether he acquired them purely for collecting purposes or whether they were used in concerts as part of bourgeois social gatherings. However, undoubtedly, due to the former call number and register numbers from 1943 found in the five copies, their discovery is not only a contribution to supplement Jüncke's biographical data, but also a further step in the research into the fate of the musical culture of Gdańsk, especially in the years 1939–1945.

58 Dating based on the publisher's mark 276, see *C.F. Meser*, [in:] *IMSLP*, [online] https://imslp.org/wiki/C.F._Meser [accessed 28.06.2023]. The earlier dating given by European libraries is incorrect, as publisher's marks 274 and 275 by C.F. Meser are also date to 1844, see *Der fliegende Holländer, WWV 63 (Wagner, Richard)*, [in:] *IMSLP*, [online] [https://imslp.org/wiki/Der_fliegende_Holl%C3%A4nder%2C_WWV_63_\(Wagner%2C_Richard\)](https://imslp.org/wiki/Der_fliegende_Holl%C3%A4nder%2C_WWV_63_(Wagner%2C_Richard)) [accessed 28.06.2023]. The publisher was the first to publish such operas by R. Wagner as *Rienzi*, *Der fliegende Holländer*, or *Tannhäuser*.

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