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The cataloguing of musical sources in Silesia by German musicologists from the University of Wrocław during the first half of the twentieth century

ABSTRACT: The most important task undertaken by German musicologists in Wrocław during the first half of the twentieth century was to catalogue the musical sources of the whole of Silesia, supervised by the Institute of Music (Seminar of Musicology) at the University of Wrocław, which arose out of the former Royal Academic Institute of Music, established in 1812. The Institute of Music was the first centre to catalogue local musical sources in Wrocław and the whole region. The Institute's library was founded during the secularisation process of 1810, and large collections of musical sources were transferred there from regional Catholic churches and monasteries. Thanks to the efforts of Otto Kinkeldey and his doctoral student Hans Erdmann Guckel, the library's stock was set in order for the first time at the beginning of twentieth century, with clear, uniform shelf-marks given to individual items. In the late 1920s, complex cataloguing was established by Max Schneider and four of his students, Heribert Ringmann, Fritz Koschinsky, Fritz Feldmann and Josef Wittkowski, who searched for unknown and uncatalogued musical sources in the provinces of Silesia. Cooperation with Berlin's Central Catalogue led to the preparation of detailed descriptions of sources in the form of index cards, though unfortunately only one copy of each card was made and they are now believed to be lost. More detailed evidence was recently found in Schneider's papers, including reports and correspondence. This enables us to partially reconstruct the scope of the cataloguing campaign, the localities visited and the repertoire that was found. Some of the collections discovered during that campaign and taken to Wrocław have survived, giving us the possibility of further research orientated towards reconstructing the picture of musical life in Silesia.

KEYWORDS: musicology, cataloguing, musical sources, Wrocław, Silesia, university

Present-day research into the history of Silesian music would not be possible without the continuous expansion of our knowledge concerning extant sources, although the picture of the region's musical culture is impaired by the depletion, migration and dispersal of collections during and after World War Two and the change to Silesia's national status. The first centre for the cataloguing of local musical sources was the Royal Academic Institute of Church Music (Königliche Akademische Institut für Kirchenmusik), established in 1812 at the University

of Wrocław, later superseded by the Institute of Music (Seminar of Musicology).¹ During the secularisation process of 1810, it was decided that all musical sources would be transferred from regional Catholic monasteries and churches to Wrocław and collected in the Institute's library.² That library was founded on the initiative of Carl Friedrich Zelter, the government's advisor in Berlin, with a substantial contribution from Johann Gustav Gotlieb Büsching, supervisor of the centralisation of ecclesiastical moveable property in Silesia. The Institute's first librarian was the famous local composer, conductor and teacher Friedrich Wilhelm Berner, who was charged with preparing a catalogue of post-monastic musical manuscripts, which is known to have contained around 1000 items.³ In subsequent years, Berner was succeeded by Carl Georg Vivigens von Winterfeld, the Institute's new director, who may have prepared the catalogue of old music prints that is now held in Berlin, comprising over fifty items, mostly complete editions of polyphonic compositions from the end of the sixteenth and the seventeenth century, published in many European cities, especially in Bohemia and Germany. The names of the most important composers include eminent local musicians of that time: Thomas Elsbeth and Johannes Nucius. The collection of monastic music prints also contained several songbooks, including books written or compiled by local composers.⁴ The Institute's music library was continuously expanded over subsequent decades of the nineteenth century, with musical manuscripts among the acquisitions, as was systematically noted in the inventory book.⁵

¹ For more on the Institute's activities, see Maria Zduniak, 'Muzyka i historia muzyki na Uniwersytecie Wrocławskim' [Music and music history at Wrocław University], in Maciej Gołąb (ed), *Muzykologia we Wrocławiu. Ludzie – historia – perspektywy* [Musicology in Wrocław. People, history and perspectives] (Wrocław, 2005), 11–44; Agnieszka Drożdżewska, *Życie muzyczne na Uniwersytecie Wrocławskim w XIX i I połowie XX wieku. Edukacja muzyczna – badania naukowe – ruch koncertowy* [Musical life at Wrocław University during the nineteenth century and the first half of the twentieth century. Musical education, scholarly research and concert life] (Wrocław, 2012).

² There is also information about Carl Friedrich Zelter taking away the most valuable manuscripts and prints to the Royal Library in Berlin (Königliche Bibliothek). See Elżbieta Wojnowska, 'Rozproszenie i przemieszczenia dawnych źródeł muzycznych (problem polskiego muzykologa i bibliotekarza)' [The dispersal and migration of old music sources (a problem for the Polish musicologist and librarian)], in Jolanta Guzy-Pasiakowa et al. (eds.), *Staropolszczyzna muzyczna. Księga konferencji. Warszawa 18–20 października 1996* [Old Polish music. Book of conference. Warsaw 18–20 October 1996] (Warsaw, 1998), 51.

³ Fritz Feldmann, *Der Codex Mf. 2016 aus dem Musikalischen Instituts bei der Universität Breslau*, i (Breslau, 1932), 23. According to Feldmann, Berner's catalogue was said to be lost already in the early 1900s.

⁴ *Verzeichniß A. der aus den Klosterbibliotheken Schlesiens gesammelten, vollständig vorhandenen Tonwerke. B. der aus den Klosterbibliotheken Schlesiens gesammelten unvollständig vorhandenen Tonwerke* [Catalog Der Musikalien in der Bibl. des Königl. Akad. Instituts für Kirchenmusik] [MS, D-Bds Mus. ms. theor. kat. 161].

⁵ *Katalog der Bibliothek des akademisches Instituts für Kirchenmusik an der Königl. Universität in Breslau* (1896) [MS, Pl-WRu 64011].

The collections of manuscripts and old prints from Silesia remained forgotten and neglected on the shelves of the Institute's library for almost one hundred years. Although the librarian Julius Schäffer showed a brief interest in them in the 1870s, preparing a catalogue of music from Silesia to a commission from Robert Eitner, to be published as an appendix to the periodical *Monatshefte für Musikgeschichte*, his work was never completed.⁶ Another person to try to set the collection in order was Emil Bohn, who was interested in particular works, such as the famous Breslauer Codex Mf 2016 (now BUW RM 5892), as is evidenced by his attempts at scoring chosen compositions and pencil paginations.⁷ However, Bohn was much more interested in other musical collections held in Wrocław, and he set about listing old prints and manuscripts housed in Wrocław Municipal Library (Stadtbibliothek), the catalogues of which he subsequently published.⁸ Two other catalogues of famous Silesian collections were also published at that time (the 1880s and the 1890s): Ernst Pfuđel's catalogue of musical sources from the Bibliotheca Rudolphina in Legnica (Liegnitz)⁹ and Friedrich Kuhn's from the gymnasium school in Brzeg.¹⁰

Particularly important in this context is the work of Otto Kinkeldey, on whose initiative, at the beginning of the twentieth century, the collections of manuscripts and old musical prints held in the Institute were eventually ordered and given clear, uniform shelf-marks. The work was supervised by Kinkeldey's doctoral student, Hans Erdmann Guckel, author of a monumental volume devoted to the music of the Catholic Church in Silesia, in which new shelf-marks were used for the first time. All the items from the Institute's collection were placed in uniform, carefully annotated envelopes. Up to 1912, as many as 1450 works by known composers, comprising a total of about 14,000 separate parts, had been catalogued. Work on the 900 anonymous compositions continued the following year. Unfortunately, the outbreak of World War One and Kinkeldey's resulting departure from Wrocław put an end to the further cataloguing of the library's stock, although the core collections had been set in order.¹¹

⁶ *Monatshefte für Musikgeschichte*, 18 (1886).

⁷ Feldmann, *Der Codex*, 23.

⁸ Emil Bohn, *Bibliographie der Musik-Druckwerke bis 1700, welche in der Stadt-Bibliothek, der Bibliothek des Akademischen Instituts für Kirchenmusik und der Königlichen und Universitäts-Bibliothek aufbewahrt werden* (Berlin, 1883); Emil Bohn, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau. Ein Beitrag zur Geschichte der Musik im XVI. und XVII. Jahrhundert* (Breslau, 1890).

⁹ Ernst Pfuđel, 'Die Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz', *Monatshefte für Musikgeschichte*, 18 (1886), supplement; *Monatshefte für Musikgeschichte*, 21 (1889), supplement.

¹⁰ Friedrich Kuhn, 'Beschreibendes Verzeichnis der Alten Musikalien – Handschriften und Druckwerke des Königlichen Gymnasiums zu Brieg', *Monatsheften für Musikgeschichte*, 19 (1897), supplement.

¹¹ Agnieszka Drożdżewska, 'Otto Kinkeldey i narodziny wrocławskiej muzykologii' [Otto Kinkeldey and the birth of Wrocław musicology], *Muzyka*, 56/3 (2011), 14–15.

Due to the prevalent tendency for revising knowledge on musical sources during the 1920s, particularly in Germany, extensive cataloguing work was conducted, especially in lesser known or unexplored localities. It was then that sources were first described according to the present-day convention. Attention was now extended beyond the format of the paper, encompassing its exact measurements, any watermarks present and biographical information about the composers, with Robert Eitner's lexicon of musical sources serving as a reference. Also in Wrocław, there was heightened awareness of the need to explore as many musical resources as possible, held in various localities, as it helped expand knowledge of the repertoire.

The most important scholarly undertaking from this period, although little is known about it today, was a regional cataloguing campaign encompassing all musical sources in Silesia dating up to the beginning of the nineteenth century, conducted as part of work on the Berlin Central Catalogue (Berliner Zentralkatalog), commissioned by the Committee of Music History (Musikgeschichtliche Kommission), a department of the Ministry of Science, Art and Education (Ministerium für Wissenschaft, Kunst und Volksbildung).¹² The initiator of the campaign was Max Schneider, head of the Wrocław Musicological Seminar (Musikwissenschaftliches Seminar), who undertook comprehensive work on local collections, including those that remained uncatalogued. Because of his numerous administrative and didactic duties, as well as his poor physical condition, he delegated these tasks to his students (later his assistants). The cataloguing campaign and its results are poorly documented, although our current knowledge extends far beyond the laconic remarks in Fritz Feldmann's publications, in which he admits not knowing what had happened to catalogue cards and other documents after World War Two.¹³ Fortunately, some remarks preserved in Schneider's private collection shed new light on this issue.¹⁴

The cataloguing campaign started probably in the summer of 1925, when Schneider's student Heribert Ringmann was active in many localities in Silesia. There are no extant primary sources concerning the results of his efforts. The only evidence comes in his article 'Unbekannte Musikschätze in Schlesien', where he describes the effects of his campaign. The greatest effort was made in Legnica (Liegnitz) and the surrounding area, where Ringmann prepared almost 3000 index cards. A set of very important sources also came from libraries in Cieplice (Warmbrunn), Jelenia Góra (Hirschberg), Głogów (Glogau) and Lwówek Śląski

¹² Feldmann, *Der Codex*, 7; Remigiusz Pośpiech, *Muzyka wielogłosowa w celebracji eucharystycznej na Śląsku w XVII i XVIII wieku* [Part music in Eucharistic adoration in Silesia during the seventeenth and eighteenth centuries] (Opole, 2004), 19–20.

¹³ Feldmann, 'Das Hochschulinstitut für Kirchen- und Schulmusik in Breslau. Parallelen und Abweichungen im Hinblick auf das Königsberger Institut', *Musik des Ostens*, 8 (1982), 170.

¹⁴ Nachlaß Max Schneider (NMS), held in the Staatliches Institut für Musikforschung in Berlin (not explored widely by researchers).

(Löwenberg).¹⁵ One of the most important effects of his work is a lute tablature from the Catholic parish church in Jelenia Góra, later described in detail by Schneider.¹⁶

Further information concerning the cataloguing campaign in Silesia comes in a report from June 1926 by Fritz Koschinsky, a student of musicology.¹⁷ Koschinsky had worked on the musical collections in Wrocław for at least a year, when in the summer of 1925 he compiled a catalogue of compositions held in St Elisabeth's church.¹⁸ It is worth noting here that the majority of items formerly held there, comprising mainly early music, were merged in the 1860s with the collections from other Evangelical churches in Wrocław and catalogued by Bohn, as mentioned above. Koschinsky's catalogue describes only the items left in the church, mostly for liturgical use.¹⁹ According to his information, a complete pack of index cards was sent in 1925 to Berlin and then passed on to Hermann Abert in Halle.²⁰ At St Mary Magdalene's, Koschinsky found only a cupboard containing nineteenth-century compositions, mostly copies of works by Mendelssohn. In total, he prepared there ninety-nine index cards, which were also sent to Berlin.

In 1926, Koschinsky's duties were taken over by another skilled student of musicology – Fritz Feldmann. His first task was to finally order the Institute's post-monastic collection, on the basis of Guckel's existing catalogue.²¹ Feldmann set down accurate descriptions of sources, which, besides establishing the name of the composer and the title, included the provenance and date of the composition. He

¹⁵ Heribert Ringmann, 'Unbekannte Musikschätze in Schlesien', *Schlesische Monatshefte*, 5 (1928/8), 333–335.

¹⁶ Max Schneider, 'Eine unbekannte Lautentabulatur aus den Jahren 1537–1544', in Walter Lott and Helmut Osthoff (eds.), *Festschrift für Johannes Wolf zu seinem sechzigsten Geburtstage* (Berlin, 1929), 176–178.

¹⁷ Fritz Koschinsky, *Bericht über die bisherige Inventarisierung von älteren Musikalien in Breslau*, 1926 [MS, D-Bim, Nachlaß Max Schneider SM 27/67].

¹⁸ Fritz Koschinsky, *Katalog der alten Musikalien in der Elisabethkirche zu Breslau. Aufgestellt Juni 1925* [Pl-WRu Akc. 1968/N1]. On the edition of the catalogue, see Eberhard Möller, 'Der handschriftliche "Katalog der alten Musikalien in der Elisabethkirche zu Breslau" (Breslau, 1925) von Fritz Koschinsky', in Helmut Loos and Eberhard Möller (eds.), *Musikgeschichte in Mittel – und Osteuropa. Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig*, xi (Leipzig, 2006), 281–316.

¹⁹ Many sources listed in Koschinsky's catalogue were probably taken to the Institute marked 'SnE' and are now held in the BUW.

²⁰ During the cataloguing campaign in Silesia, unfortunately no copies of index cards were prepared, which was the greatest oversight of the Wrocław supervisor Schneider and his co-workers (Fritz Feldmann's letter to Max Schneider from 1933, D-Bim, Nachlaß Max Schneider SM 27/67). The loss of the cards during the Battle of Berlin hinders all further research for the historian. Some cards may have survived through Abert, which would shed new light on the matter.

²¹ Fritz Feldmann's reports on the cataloguing of musical manuscripts held in the library of the Institute of Music at the University of Wrocław (1927–1928) [MS, D-Bim Nachlaß Max Schneider, SM 27/67].

compared every work with Eitner's lexicon, as well as with local lists of musicians²² and Guckel's dissertation. Feldmann worked meticulously, four hours every day. Within a few months, he was able to list 620 compositions, although his task was not an easy one. Separate parts were still found in other works, mostly in prints. Feldmann's statistics testify the specific character of the Institute's manuscript collection: only two per cent of the works had been noted by Eitner, twenty-eight per cent might have been placed there under different names, but so far seventy per cent were unknown to Eitner. Feldmann's work in the Institute's library continued over subsequent months, probably into 1927, as was described in another report to Schneider. In all, close to 1750 works by known authors were catalogued. Feldmann also catalogued anonymous masses, requiems, vespers and litanies, 250 items in total, for fifteen of which it was possible to establish the composer's name, mainly thanks to a sheet music catalogue from the Church of the Virgin Mary on the Sands. Later, a further 750 or so anonymous compositions were catalogued. In comparison to Kinkeldey's time, the number of listed compositions increased by 400. In total, including Koschinsky's work, some 2750 catalogue cards were made in the Institute's library.

In the autumn of 1928, Feldmann set off from Wrocław for the provinces, searching for musical collections held in ecclesiastical (mainly Protestant), court and municipal centres, about which there was no previous knowledge. The most valuable collections were to be borrowed and sent to Wrocław for precise cataloguing and further research. By 15 December 1928, Feldmann had prepared approximately 950 catalogue cards of compositions that remained in place, although the cards bore no references to Eitner's lexicon, as the books were 'too difficult to carry [...] to such inaccessible places'.²³ A few musical collections found by Feldmann were taken to Wrocław around the turn of 1929 as deposits or were even purchased for the Institute's library, such as the collection from the Evangelical church in Feldmann's hometown, Boguszów (Gottesberg). At that time, the total number of sources transferred to Wrocław reached approximately 320 items.²⁴

At the same time, another of Schneider's students, Josef Wittkowski, was working in a different part of Silesia, visiting mostly Catholic centres. The extant evidence of his work (a report for Schneider and a sketchy handwritten map) gives only general information on the results. The largest amount of work was done by

²² Carl Julius Adolph Hoffmann, *Die Tonkünstler Schlesiens* (Breslau, 1830); Carl Koßmaly and Carl Heinrich Herzel, *Schlesisches Tonkünstler-Lexikon, enthaltend die Biographien aller Schlesischen Tonkünstler, Componisten, Cantoren, Organisten, Tongelehrten, Textdichter, Orgelbauer, Instrumentenmacher etc. Nebst genauer Angabe aller Schlesischen musikalischen Institute, Vereine, Musikschulen, Liedertafeln etc.*, i–iv (Breslau, 1846–1847).

²³ Fritz Feldmann's reports on cataloguing musical manuscripts in Silesia (1927–1928) [MS, D-Bim Nachlaß Max Schneider, SM 27/67].

²⁴ Josef Wittkowski's reports on cataloguing musical manuscripts in Silesia (1928) [MS, D-Bim Nachlaß Max Schneider, SM 27/67].

Wittkowski in Kłodzko (Glatz), where he listed almost 500 items, including the collection from the Jesuit church, preserved to our time and recently re-catalogued and described by Rudolf Walter and Tomasz Jeż.²⁵ The collection was to be lent to the Institute, and the manuscripts were officially stamped.²⁶ The research in Kłodzko culminated in the discovery of Mass music by Franz Joseph Otto, which was subsequently performed by Wittkowski's choir and broadcast live.²⁷ He also worked in Opole (Oppeln), where he listed manuscripts in the parish church of the Cross,²⁸ as well as in Nysa (Neisse), completing the cataloguing in the Church of SS Jacob and Agnes, as well as the Jesuit Carolinum *boarding school* – 300 sources in total.²⁹ In 1929, he catalogued a large collection from the Church of SS Peter and Paul (later the Curatial-Kirche), which might have been transferred to Wrocław and then returned.³⁰ Several items are now held in the Institute's collection at the BUW, which means that they might have not been sent back to Nysa before World War Two, although that is only a supposition.³¹ Wittkowski also

²⁵ Rudolf Walter, 'Kirchenmusikalienbestand in Glatz aus den Jahren 1730–1830', in *Jahrbuch der Schlesischen Friedrich-Wilhelm-Universität zu Breslau*, 36/37 (1995/1996), 151–177; Tomasz Jeż, 'Muzykalia kościoła pw. Wniebowzięcia NMP w Kłodzku; unikatowa kolekcja repertuaru proveniencji jezuickiej na Śląsku' [Musical items from the Church of the Assumption in Kłodzko; a unique collection of repertoire of Jesuit provenance in Silesia], in Zofia Fabiańska et al. (eds.), *Muzykolog wobec świadectw źródłowych i rękopisów. Księga pamiątkowa dedykowana profesorowi Piotrowi Poźniakowi w 70. rocznicę urodzin* [The musicologist, source testimony and manuscripts. Festschrift for Professor Piotr Poźniak on his seventieth birthday] (Kraków, 2009), 241–260.

²⁶ This information is given thanks to Dr Tomasz Jeż.

²⁷ *Schlesische Funkstunde*, 6 (1929/7), 9; 7 (1929/8), 4.

²⁸ See also Remigiusz Pośpiech, 'Das Inventarium von Bernhard Kothe als Quelle für Forschungen des Musiklebens der Pfarrkirche Hl. Kreuz zu Oppeln', in Helmut Loos (ed.), *Musikgeschichte zwischen Ost – und Westeuropa. Symphonik – Musiksammlungen* (Sankt Augustin, 1997), 351–356.

²⁹ 'Josef Wittkowski's reports'.

³⁰ This information is not mentioned in Wittkowski's report, but each source from the Church of SS Peter and Paul in Nysa was stamped; several of them were also given the shelf-mark NKK + number and the date 1929. For more details on this collection, see Pośpiech, 'Die Musikaliensammlung der Kreuzherren in Neisse: Das Inventar des 19. Jahrhunderts und die aktuellen Bestände', in Erik Fischer (ed.), *Musik-Sammlungen – Speicher interkultureller Prozesse* (Stuttgart 2007), 485–493; Pośpiech, 'Muzykalia kościoła świętych Piotra i Pawła w Nysie przed i po sekularyzacji' [Musical items from the Church of SS Peter and Paul in Nysa from before and after secularisation], in Franciszek Wolnik (ed.), *Sekularyzacja dóbr kościelnych na Górnym Śląsku w 1810 roku* [The secularisation of church property in Upper Silesia in 1810] (Opole, 2011), 59–84. On the title page of Joseph Eybler's *Graduale*, old shelf-mark M160, Wittkowski placed a stamp with the date 1929 and the shelf-mark NKK 100 and wrote in pencil '100! Deo gratias! J. W.' [PL-OPsm, without shelf-mark].

³¹ See, for example, Aloys Bach, *Lytania in a-moll*, Pl-Wu RM 9886 [official stamp with shelf-mark NKK 114 and date 1929 on the title page]. Cf. reproduction of title pages in Pośpiech, 'Muzykalia', 70–84.

transferred to the Institute the small collection from Glucholazy (Ziegenhals), consisting of fifty items.³²

Feldmann calculated that he had prepared almost 500 catalogue cards. Wittkowski listed approximately 770 items in Kłodzko and Nysa alone, which in total gives over 1200 sources. By adding the 3000 items prepared by Ringmann, the campaign reaches a total of approximately 4200, not counting small sets and noting that only part of the original material exists. As already mentioned, the most important collections from Silesia were transferred to the Institute, prior to which each item was officially stamped with the date, and some were given a shelf-mark.³³ The record of the localities visited by Schneider's team is not complete, but no other documents from the campaign have been found to this day. Unfortunately, only one copy was made of each source description, and all of them were sent to Berlin. This caused many problems for musicologists in Wrocław, especially for Feldmann, who was planning to prepare a musical map of Silesia. He reported the following to Schneider in 1933:³⁴

I still regret how stupid it was of me not to make copies of those cards in Wrocław. For a long time I have been planning a cartographic presentation of the locations of musical sources in Silesia. The influence of the main composers, groups of composers and selected compositions is very easy to present in the form of a map. Unfortunately, without those cards I am unable to do anything. As far as was possible, I tried to continue the cataloguing work, which brought me some interesting new discoveries. If Berlin lends me the cards, I can later send them copies back.

Feldmann's request for the cards was probably unsuccessful, although he planned to make photocopies, paying out of his own private funds. There are no other remarks about this case in subsequent articles. The complete set of catalogue cards was kept until World War Two at the Institute of Musicological Research (Institut für Musikforschung) in Berlin. Unfortunately, it is likely that they were destroyed during the war.

The tangible effects of the campaign are the small fonds of musical sources held in the Institute's library, which survived the war in Wrocław almost complete and were later administered by the School of Musicology (Zakład Muzykologii) in Wrocław up to 1952, when all the School's property was taken to Warsaw.³⁵ A large

³² 'Josef Wittkowski's reports'

³³ Stamps were applied when materials were borrowed or catalogued. Their full text read as follows: 'Amtlich aufgenommen unter der Nr. im Jahre 19... Sichere Aufbewahrung erbeten!' or 'Amtlich eingetragen unter der Nr. im Jahre 19... Sichere Aufbewahrung erbeten!'

³⁴ Letter from Fritz Feldmann to Max Schneider, 1933 [MS, D-Bim Nachlaß Max Schneider, SM 27/67].

³⁵ Adam Ugrewicz, 'Zakład Muzykologii Uniwersytetu Wrocławskiego w latach 1945–1952' [Wrocław University's School of Musicology 1945–1952], in Teresa Kulak and Wojciech Wrzeński (eds.), *Studia i materiały z dziejów Uniwersytetu Wrocławskiego* [Studies and materials from the history of Wrocław University], v (Wrocław, 2004), 131–146; see also Adam Mrygoń,

part of the musical materials is now held in the University Library in Warsaw, including the items found in the provinces during the cataloguing campaigns of the late 1920s. The fact that some collections had not been returned to their owners before World War Two probably saved them from disappearance or damage. The University Library in Warsaw now holds sources from Boguszów (probably Gd, Gh), Glucholazy (Zls), Świebodzice (Freiburg, Frb), Wałbrzych (Waldenburg, Wa), Mieroszów (Friedland, Fnd) and Słupiec (Schlegel, Schl). In the early 1930s, the Institute's music library was also enlarged by collections from Miskowice (Micheldorf), consisting of 200 items, and later by the approximately 600-strong set of sources from the former Moravian Brethren congregation in Herrnhut, held in the Lusatian town of Niesky (Niska), and a small collection from Piława Górna (Gnadenfrei).³⁶ There are also several compositions from other locations, in relation to which it has not been established to what locations the shelf-mark abbreviations of provenance refer.

According to the conclusions reached by Feldmann and Wittkowski, the catalogued sources are dominated by religious compositions from the turn of the nineteenth century, mostly written by composers from Wrocław. Particular attention was paid to the case of Johann Heinrich Quiel and his pupil Johann Georg Hoffmann, both from the region of Niemcza (Nimptsch), as well as composers from the Kłodzko region: Johann Franz Otto and Johann Georg Pausewang. Occasionally, items of secular music were found, such as the Waldenburger Bergkapelle's collection from Wałbrzych (Waldenburg) and that of the Collegium Musicum in Wambierzyce (Albendorf). Rarely discovered were occasional prints, missals, antiphoners and songbooks, mainly from the first half of the eighteenth century.³⁷ It will be possible to draw detailed repertoire conclusions when further research into the preserved collections is complete.

Field work continued in 1930, under the direction of the new head of musicology in Wrocław, Arnold Schmitz. For the purposes of the Ostpolitik programme pursued by the Nazi government, a new cataloguing plan was prepared for Silesia, mainly for those regions which were still uncatalogued. The planned catalogue of musical sources in Silesia was to be kept not in Berlin, but in Wrocław, and the

'Dolnośląskie rękopisy muzyczne w zbiorach Biblioteki Uniwersyteckiej w Warszawie' [Music manuscripts from Lower Silesia held in the University Library in Warsaw], in Jarosław Stępowski and Helmut Loos (eds.), *Beiträge zur Musikgeschichte Schlesiens. Musikkultur – Orgellandschaft. Tagungsbericht Liegnitz 1991* (Bonn, 1994), 285–300; Maria Burchard, 'Losy wrocławskich kolekcji muzycznych po 1945 r.' [The fortunes of music collections from Wrocław after 1945], in Gołąb (ed.), *Muzykologia we Wrocławiu*, 91–99.

³⁶ Burchard, 'Losy wrocławskich kolekcji', 93. On the collection from Niesky, see also Ewa Hauptmann-Fischer, 'Kolekcja osiemnastowiecznych rękopisów muzycznych Braci Czeskich z Niesky' [The collection of eighteenth-century music manuscripts left by the Moravian Brethren of Niesky], in Stanisław Hrabia and Andrzej Spóz (eds.), *Biblioteka Muzyczna. Music Library 2007–2009* (Warsaw, 2010), 57–67.

³⁷ For details of the repertoire, see Table.

cards were to be written in duplicate. During the programme, Schmitz planned to cooperate with local academic units, such as the Historical Commission in Wrocław, and also with the university's palaeography and geography departments, art history seminar and German Institute.³⁸ No reports on the results of the programme have been preserved in the archives. It is known only that c.1935 Schmitz and Feldmann ordered the mediaeval sources and rendered them secure, with the most valuable manuscripts being transferred to the university library.³⁹

Today, it is very difficult to estimate the scholarly achievements of the cataloguing work carried out by the Wrocław musicologists, since the main effects of their work are lost. Only the collections brought to Wrocław and scholarly works written on the basis of those sources show the progress in creating a portrait of musical life in Silesia, especially with regard to small localities. Feldmann wrote several articles about the work of Christian Gottlob Wecker in Świdnica and Quiel in Przerzeczyn Zdrój.⁴⁰ The cataloguing of mediaeval music led him to his greatest achievement – a monograph of mediaeval music in Silesia.⁴¹ Joseph Wittkowski was preparing a doctoral dissertation about Franz Joseph Otto and music in Klodzko, and he also performed some of the compositions.⁴² Koschinsky wrote a PhD that included repertoire from St Magdalene's church and published some compositions in score.⁴³

This little known aspect of the work of Wrocław musicologists sheds new light on the state of musical life in Silesia and on the extant repertoire, constituting a starting point for further research, both detailed and systematic, referring in particular to the localities from which collections have been preserved to the present day. Despite the absence of detailed source descriptions, the surviving materials from the pre-war cataloguing campaigns provide basic information on

³⁸ Geheimes Staatsarchiv Preußischer Kulturbesitz: I. HA Rep. 76 Kultusministerium, Va Sekt. 4 Tit. IV Nr 48 Bd. 11, 46–50.

³⁹ Arnold Schmitz, 'Die Breslauer Universität als Stätte der Musikforschung – und Erziehung', *Der Ruf zum XII deutsches Sängerbundesfest*, 1 (1936/1937/9), 166.

⁴⁰ Feldmann, 'Christian Gottlob Wecker, ein Schüler Bachs als schlesischer Kantor', *Bach Jahrbuch*, 31 (1934), 89–100; Feldmann, 'Evangelische Kirchenmusik in schlesischer Landstadt. Von der Persönlichkeit und dem Wirken J. Heinr. Quiels', in Hans Joachim Zingel (ed.), *Festschrift Max Schneider zum 60. Geburtstag* (Halle, 1935), 10–25.

⁴¹ Feldmann, *Musik und Musikpflege im mittelalterlichen Schlesien* (Breslau, 1938; repr. Aalen, 1973).

⁴² Letter from Peter Epstein to Max Schneider of 7 May 1929 [MS, D-Bim Nachlaß Max Schneider, SM 27/67]. See also Josef Wittkowski, 'Schlesien und die kirchenmusikalische Bewegung', *Musica Sacra. Kirchenmusikalische Monatsschrift*, 65 (1935/7), 137–140.

⁴³ Fritz Koschinsky, *Das protestantische Kirchenorchester im 17. Jahrhundert, unter Berücksichtigung des Breslauer Kunstschaffens dieser Zeit* (Breslau, 1931); Martin Mayer *Das Weihnachtsevangelium. Dialog für Sopran, Alt mit 2 Violinen und Orgel (1676)*, herausgegeben von Fritz Koschinsky (Breslau, 1931). One should mention that the repertoire explored by Koschinsky in his research was included in Bohn's catalogues, not in Koschinsky's own catalogue, compiled in 1925.

the distribution of individual collections and enable us to verify the current situation. Numerous compositions discovered in the provinces have given rise to further research, in many cases constituting the only source of information contributing to the picture of musical culture in Silesia.

Table 1.

Abbreviations:

FF – Fritz Feldmann

HR – Heribert Ringmann

JW – Josef Wittkowski

BWT UO – Biblioteka Wydziału Teologii Uniwersytetu Opolskiego [Library of the Department of Theology at the University of Opole]

BUW – Biblioteka Uniwersytetu Warszawskiego [Library of the University of Warsaw]

Locality	Cataloguer	Number of works	Repertoire profile	Annotations
Baborów (Bauerwitz)	JW?	?	–	–
Bardo Śląskie (Wartha)	FF (JW?)	5	–	–
Bierutów (Bernstadt)	JW	?	–	–
Boguszów (Gottesberg)	FF	c.80	Johann Georg Mehnert, Ernst Richter, Johann Christian Heinrich Rinck, Andreas Romberg	2 boxes of items, (probably marked 'Gd', 'Gh'; owner of almost all MSS: Johann Gottfried Mehnert); collection now held in BUW
Brzeg (Brieg)	JW	?	–	–
Bystrzyca Kłodzka (Habelschwerdt)	FF	20	Bernhard Hahn, Joseph Ignaz Schnabel	–
Bytom (Beuthen)	JW	?	–	–
Cieplice (Warmbrunn), Schaffgotsch Library	HR	?	Carl Ditters von Dittersdorf, Ludwig Töpfer, guitar music	–
Cieplice (Warmbrunn), Catholic church	HR	?	Karl Heinrich Graun, Johann Adolph Hasse	–

Locality	Cataloguer	Number of works	Repertoire profile	Annotations
Dobrodzień (Guttentag)	JW	?	–	–
Domaszków (Ebersdorf)	FF	0	–	–
Duszniki Zdrój (Bad Reinerz)	FF	40	Carl Ditters von Dittersdorf, Franz Otto, Franz Patzak, Johann Georg Pausewang, Eduard Tauwitz	–
Dzierżoniów (Reichenbach)	JW	?	–	–
Gliwice (Gleiwitz)	JW	?	–	Music locked in a cupboard in the organ-loft
Głogów (Glogau), Catholic parish church	HR	?	Pasquale Anfossi, Baldassare Galuppi, Giovanni Paisiello, Antonio Sacchini, Tommaso Traetta (<i>contrafacta</i>)	Sheet music inventory found
Głogówek (Oberglogau)	JW	?	–	–
Głubczyce (Leobschütz)	JW	?	–	–
Głuchołazy (Ziegenhals)	FF (JW?)	c.50	Joseph Blahack, Franz Danzi, Ignatz Kobas, Kriesten, Leopold Mozart, Johann Baptist Pokorny, Carl Gottlieb Reissiger	Marked 'Zls'; collection taken to the Institute for further cataloguing; now held in BUW
Głuszycza (Wüstegiersdorf)	FF	0	–	–
Gorzanów (Grafenort)	FF	0	–	–
Grodków (Grottkau)	JW	?	–	–

cont. tab. 1

Locality	Cataloguer	Number of works	Repertoire profile	Annotations
Jedlina Zdrój (Charlottenbrunn)	FF	3	Friedrich Wilhelm Berner, Ignaz Reimann	—
Jelenia Góra (Hirschberg), Catholic church	HR	?	—	—
Kamieniec Ząbkowicki (Kamenz)	JW	?	—	—
Kluczbork (Kreuzburg)	JW	?	—	—
Kłodzko (Glatz), Church of the Assumption	JW	218	—	—
Kłodzko, Franciscan church	JW	136	—	Collection marked 'Mx', now held in BWT UO
Kłodzko, Jesuit boarding school	JW	120	repertoire described recently by Rudolf Walter and Tomasz Jeż	30 items found with old shelf-marks; 49 sources taken to Wrocław; now held in Jesuit church in Kłodzko
Koźle (Cosel)	JW	40	—	collection prepared for further cataloguing
Krapkowice (Krappitz)	JW	?	—	—
Księginice Wielkie (Groß Kniegnitz)	JW	?	—	—
Łagiewniki (Heidersdorf)	FF	0	—	—
Legnica (Liegnitz), whole region	HR	c.3000	—	—
Leśnica (Lissa), now in Wrocław, Catholic church	FF/JW?	5	Joseph Ignaz Schnabel, Friedrich Wilhelm Berner, Bernhard Hahn	—
Lewin Kłodzki (Lewin)	FF	32	—	—

Locality	Cataloguer	Number of works	Repertoire profile	Annotations
Lwówek Śląski (Löwenberg), Catholic church	HR	?	Carl Ditters von Dittersdorf	—
Lwówek Śląski, collection of Gottfried Samuel Beer	HR	?	Gottfried Samuel Beer, Valentin Rathgeber	—
Międzyzlesie (Mittelwalde)	FF	9	—	—
Mierzósów (Friedland)	FF	?	Johann Friedrich Doles, Friedrich Ludwig Aemilius Kunzen, Johann Heinrich Rolle, Ernst Wilhelm Wolf	MSS marked 'Fnd'; collection now held in BUW
Mrozów (Nipporn)	FF/JW?	6	music from Joseph Ignaz Schnabel's time	—
Namysłów (Namslau)	JW	?	—	—
Niemcza (Nimptsch), Evangelical church	FF	23	Friedrich Wilhelm Berner, Ignaz Reimann	—
Niemodlin (Falkenberg)	JW	?	—	—
Nowa Ruda (Neurode), Catholic church	FF	70	Joseph Leopold Eybler, Joseph Küffner, Joseph Klingohr	—
Nysa (Neisse), Church of SS Jacob and Agnes; Jesuit church and boarding school (Carolinum)	JW	300 in total	Church of SS Jacob and Agnes: 12 liturgical books from 17 th c.; anonymous polyphonic song-book from 1582, music by Lodovico Viadana; Carolinum repertoire unknown	Carolinum marked 'C'; described as large and valuable, prepared for further cataloguing in Wrocław, stamped and ordered

Locality	Cataloguer	Number of works	Repertoire profile	Annotations
Nysa, Church of SS Peter and Paul	JW?	?	repertoire described recently by Rudolf Walter and Remigiusz Pośpiech	Manuscripts marked 'NKK'; collection now held in BWT UO; currently approx. 900 sources
Oława (Ohlau)	JW	?	—	—
Oleśnica (Oels)	JW	?	—	—
Olesno (Rosenberg)	JW	0	—	—
Olszyna (Langenöls)	FF	0	—	—
Opole (Oppeln)	JW	?	—	small, damaged collection in Evangelical church; large collection in parish church, stamped, probably catalogued in Wrocław and then returned, now held in Opole parish church
Otmuchów (Ottmachau)	JW	?	—	—
Paczków (Patschkau)	JW	?	—	—
Przerzeczyn Zdrój (Dirsdorf), Evangelical church	FF	52	compositions from c.1740: Johann Georg Hoffmann, Johann Heinrich Quiel, Ignaz Pleyel	J. H. Quiel cantatas described by Feldmann
Prudnik (Neustadt)	JW	?	—	—
Puszyna (Eulenburg)	JW	?	—	—
Racibórz (Ratibor), Dominican church	JW	2	songbook in Polish	music collection from parish church sold before cataloguing
Radków (Wünschelburg)	FF	0	—	—

Locality	Cataloguer	Number of works	Repertoire profile	Annotations
Ratajno (Panthenau)	FF	0	–	–
Rybnica Leśna (Reimswaldau)	FF	?	–	–
Ścinawka Dolna (Niedersteine), Catholic church	FF	32	Anton Diabelli, Joseph Leopold Eybler, Bernhard Hahn	–
Ścinawka Średnia (Mittelsteine)	FF	?	–	–
Słupiec (Schlegel), now in Nowa Ruda, Catholic church	FF	16	antiphoner from 1725, Joseph Leopold Eybler, Hahn, Johann Georg Pausewang	marked 'Schl', several items now held in BUW
Sobótka (Zobten)	FF	0	–	–
Środa Śląska (Neumarkt)	FF/JW?	?	–	collection in Evangelical church noted, but uncatalogued due to cantor's absence from town
Strzelce Opolskie (Groß-Strehlitz)	JW	?	–	–
Świebodzice (Freiburg)	FF	10	Evangelical church: prints with librettos of oratorios by Carl Eberwein, Carl Loewe and Johann Heinrich Rolle; Catholic church: Johann Melchior Dreyer, Wolfgang Joseph Emmerig, Joseph Leopold Eybler, Bernhard Hahn, Joseph Ignaz Schnabel	music from Catholic church marked 'Fr̄b', taken to Wrocław, now held in BUW
Świdnica (Schweidnitz)	JW	?	–	music catalogued in basilica church and monastery

Locality	Cataloguer	Number of works	Repertoire profile	Annotations
Szczawienko (Nieder-Salzbrunn)	FF	?	–	–
Wałbrzych (Waldenburg), Miners' Orchestra (Waldenburger Bergkapelle)	FF	23	Orchestral music by Adalbert Gyrowetz, Joseph Haydn, Adolph von Maersch, Etienne Nicolas Mehul, Antonio Salieri, Cesare Pugni, Carl Gottlieb Reissiger, Andreas Rombert, Pavel Vranický (Wranitzky)	MS marked 'Wa'; now held in BUW
Wałbrzych, pastor Hellwig's private collection	FF	4	–	–
Wałbrzych, Evangelical church	FF	18	Friedrich Wilhelm Berner, Christian Gottlob August Bergt, Johann Heinrich Rolle, Johann Christian Heinrich Rinck, Christian Weinlig	–
Wałbrzych, gymnasium school	FF	5	–	–
Wałbrzych, Church of St Mary	FF	2	–	–
Walim (Wüstewaltersdorf)	FF	0	–	–
Wambierzyce (Albendorf), sanctuary	FF	62	Amand Bach, Anton Diabelli, Bernhard Hahn, Sigismund Neukomm, Joseph Ignaz Schnabel	–

Locality	Cataloguer	Number of works	Repertoire profile	Annotations
Wambierzyce, Cecilian Society	FF	25	Mostly secular music by Carl Ditters von Dittersdorf, Karl Keller, Andreas Romberg, Johann Rudolf Zumsteeg	–
Wilków Wielki (Groß Wilkau)	FF	1	–	–
Wolibórz (Volpersdorf)	FF	0	–	–
Ząbkowice Śląskie (Frankenstein)	FF	80	–	collection taken to Wrocław in 1929 for further cataloguing
Ziębice (Münsterberg)	JW	?	–	music collection from Catholic church thrown away; also mentioned, private collection of Mayor Gross
	Number of catalogued items in total:	c.4644		