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The Dissemination of Polyphonic Compositions through Gifts across Central Europe, ca. 1550–1630

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ABSTRACT

This study investigates the presentation of musical compositions to town councils, rulers, abbots, and bishops in various Central European towns. Based on archival documentation (ledgers, correspondence, cartularies, music inventories) and, in exceptional cases, extant musical sources or fragments, it presents key findings and draws attention to similarities.

Keywords: gift, presentation, Renaissance, composers, town council

IZVLEČEK

Članek opazuje podarjanje glasbenih del mestnim svetom, vladarjem, opatom in škofom v različnih srednjeevropskih mestih. Na podlagi arhivskega gradiva (knjig, korespondenc, kartularijev, glasbenih inventarjev) ter, v izjemnih primerih, ohranjenih glasbenih virov ali fragmentov, predstavlja ključne ugotovitve in opozarja na podobnosti.

Ključne besede: darilo, posvetilo, renesansa, skladatelji, mestni sveti

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One of the key questions music historians consider when researching the musical culture of the Renaissance is how polyphonic repertoire spread across regional borders. Several factors influenced the import of new polyphonic repertoire across Central Europe, including the migration of musicians, occasional visits by rulers accompanied by their ensembles, and the development of the book trade.¹ New polyphonic compositions were most often acquired using the resources of the given institution (parish church, cathedral, monastery, town council, royal court, etc.) or those of an individual (cantor, organist, music-loving burgher, etc.). Another way in which musical repertoire could be disseminated was through copying. The copying of music books was a common means of acquiring new compositions and led to the creation of manuscripts containing repertoires tailored to specific institutions. Musical compositions were also disseminated through various forms of gift-giving. These included bequests in the wills of the dying, who chose to leave music from their estates either to another musician or directly to a specific institution (most often a parish church); donations from music-loving burghers or members of town councils, who, on their own initiative, purchased music and donated it to the church.²

A specific area of research concerns the presentation of musical compositions as gifts – whether in manuscript or printed form – by composers, music printers, or copyists, most frequently directed to town councils, rulers, or abbots. The terminology used to describe this practice is, however, often imprecise. Within the early modern context of the dissemination of musical compositions in the sixteenth and seventeenth centuries, it is necessary to draw a clear distinction between the terms *dedication* and *presentation* (in the contemporary terminology of the German-language sources: *dediciren* and *praesentiren*).³

- 1 The dissemination of musical repertoire is a highly popular topic in music historiography. See, for example Jane A. Bernstein, *Print Culture and Music in Sixteenth-Century Venice* (Oxford University Press, 2001); Jolanta Guzy-Pasiak and Aneta Markuszewska (eds.), *Music Migration in the Early Modern Age: Centres and Peripheries – People, Works, Styles, Paths of Dissemination and Influence* (Warsaw: Liber Pro Arte, 2016); Erik Kjellberg (ed.), *The Dissemination of Music in Seventeenth-Century Europe* (Bern: Peter Lang, 2006); Mary S. Lewis (ed.), *Sources and the Circulation of Renaissance Music* (New York: Routledge, 2023); Gesa zur Nieden and Berthold Over (eds.), *Musicians' Mobilities and Music Migrations in Early Modern Europe: Biographical Patterns and Cultural Exchanges* (Bielefeld: Transcript, 2016).
- 2 For more on the acquisition of new polyphonic repertoire, with a particular focus on Moravian royal towns, see Hana Studeničová, *Kantorři, varhaníci, trubáci: hudební kultura moravských královských měst v letech 1500–1620* (Brno: Statutární město Brno, Archiv města Brna, 2023), 156–175; Hana Studeničová, “Testamente und Nachlassverzeichnisse als wertvolle Belege für Erforschung der städtischen Musikkultur in der frühen Neuzeit (an Beispielen von Brünn, Znaim und Olmütz)”, *Musicologica Olomucensia* 34, no. 2 (2022): 71–87, <https://doi.org/10.5507/mo.2022.010>; Hana Studeničová, “From Moravská Třebová to Klosterneuburg: to the Fate of One Part Book”, *Musicologica Brunensia* 58, no. 2 (2023): 79–92, <https://doi.org/10.5817/MB2023-2-7>.
- 3 On the understanding of the gift and contemporary terminology, see Stephen Rose, “The Mechanism of the Music Trade in Central Germany, 1600–40”, *Journal of the Royal Musical Association*

Whether the gift consisted of a unique manuscript or a copy of a printed edition, such acts of presentation by composers, copyists, or music printers often represented a strategic and economically motivated act embedded in systems of reciprocity. Beyond monetary remuneration, these individuals also benefited from self-promotion, as the presented work could quickly circulate among singers and musicians in practical use.

The primary aim of this study is to present further findings on the dissemination of musical compositions through gifts in the mid-sixteenth to early seventeenth centuries, taking into account newly identified references in both primary sources and the scholarly literature from several Central European institutions, primarily in the present-day Czech Republic, Slovakia, Austria, Germany, and Poland.⁴ Thanks to comparative research, it is now possible to identify not only a much larger number of seemingly insignificant records, but also to investigate the subject more deeply and from a new perspective.⁵ It is thus possible to describe how the entire process of sending musical compositions as gifts by individuals took place. This includes the initial creation of the compositions, their distribution to individual institutions, their practical use within these institutions, and their preservation up to the present day. It also allows for a more detailed examination of social aspects. In this context, it is possible to attempt to answer questions such as the following: who most frequently appears in the role of sender (well-known figures versus local composers), and who as recipient (rulers, bishops, abbots, or town councils)? To what extent could a composer's status and popularity influence the amount of financial remuneration, and might the choice of recipient also have had an effect? The method of delivery – for instance, via messengers – can likewise be taken into consideration.

A secondary aim was to collect all information discovered to date on gifts of musical manuscripts or printed editions. For this purpose, a catalogue was compiled and is included in the appendix of the study. Its purpose is to

130, no. 1 (2005): 1–37, <https://doi.org/10.1093/jrma/fki004>; Natalie Zemon Davis, *The Gift in Sixteenth-Century* (Oxford: Oxford University Press, 2000); Rob C. Wegman, “Musical Offerings in the Renaissance”, *Early Music* 33, no. 3 (2005): 425–437, <https://doi.org/10.1093/em/cah102>. Careful attention to terminology is also crucial when interpreting account book entries, which distinguished between expenses for purchased musical materials and those for gifted ones (most often indicated in German as *geben* vs. *verehren*).

4 The first part of the research concerning the dissemination of musical compositions through gifts was presented on the example of Moravian royal towns, Hana Studeničová, “... *einem ersamen Rath verehrt*: über Widmungen der Musikalien an mährische Städte ca. 1560–1620”, *Musicologica Brunensia* 55, no. 1 (2020): 15–37, <https://doi.org/10.5817/MB2020-1-2>.

5 This study employs a comparative method, systematically analyzing the dissemination of musical compositions across different regions and periods in order to identify patterns, divergences, and contextual factors that shaped the transmission and reception of music in early modern Europe. This approach also allows the conclusions presented here to be expanded and enriched with new findings in the future.

present all current findings from both original research and the literature in one place, and to facilitate the identification of similar records in sources by other researchers.

Sources

The process by which music was presented and delivered can be reconstructed on the basis of surviving sources and literature from various localities. Among the more informative documents are letters from the senders, which often contained details about the compositions sent and expressed the hope that the recipients would receive them favourably. These letters, together with the compositions, were typically sent via messengers or merchants, who delivered them to the given town or institution. The letters contain valuable information about specific musical manuscripts or prints, but they are also important for understanding the sender's linguistic skills and their ability to present the gift in a way that would secure the highest possible financial reward. The content of such letters is indisputable and is of great significance. A number of such letters are preserved, for example, in the archives of the towns of Cheb, Jihlava, Kremnica, Toruń, and Gdańsk.⁶ Particularly valuable information about the time span between the writing of a letter and its delivery to the town council is provided by the surviving Augsburg letters, which often include a clerk's note indicating the exact date on which the letter and the music sent with it were presented.⁷

Similar evidential value can also be found in books of outgoing correspondence (so-called *Copiar*, or copybooks), which contain copies of letters sent from

- 6 Letters by Daniel Reinisch, Valentin Hausmann and other composers, see Karl Riess, *Musikgeschichte der Stadt Eger im 16. Jahrhundert* (Brünn: Rudolf M. Rohrer, 1935), 117–123; letters by Franz Salles and Johannes Wircker, see Studeničová, *Kantoři*, 163, 191; several letters are held in the Kremnica archive, for example a letter by Johann Knöfel from 1576, see Ernest Zavorský, "Příspěvek k dějinám hudby v Kremnici od nejstarších čias do roku 1650", *Hudobný archiv* 2 (1977): 9–122; letters from Georg Förster, Arnold Grothuisius, Michael Praetorius, and others, see Agnieszka Leszyńska, "W poszukiwaniu hanzeatyckiego sponsora: listy muzyków z przełomu XVI i XVII wieku do rad miejskich Torunia i Gdańska", in *Complexus effectuum musicologiae; studia Mirosłao Perz septuagenario dedicate*, ed. Tomasz Jeż (Kraków: Rapid, 2003), 239–247; a letter written by Johann Walther the Elder, when he sent his Magnificat to Duke Christoph in 1554, has also survived; for a transcript, see Gustav Bossert, "Die Hofkantorei unter Herzog Christoph von Württemberg", *Monatshefte für Musikgeschichte* 31 (1899): 12–13; Gustav Bossert, "Die Hofkantorei unter Herzog Christoph", *Württembergische Vierteljahrshefte für Landesgeschichte* 7 (1898): 156. Bossert further discusses the history of the court cantorate under Dukes Ludwig, Christoph, and Friedrich, as well as presentations of compositions to these dukes, in two additional studies (cf. Gustav Bossert, "Die Hofkantorei unter Herzog Ludwig von Württemberg", *Monatshefte für Musikgeschichte* 33 (1901): 21–29; Gustav Bossert, "Die Hofkantorei unter Herzog Friedrich 1593–1608", *Württembergische Vierteljahrshefte für Landesgeschichte* 19 (1910): 317–374).
- 7 Hans Michael Schletterer, "Aktenmaterial aus dem städtischen Archiv zu Augsburg", *Monatshefte für Musikgeschichte* 25, no. 1 (1893): 1–14; Hans Michael Schletterer, "Aktenmaterial aus dem städtischen Archiv zu Augsburg", *Monatshefte für Musikgeschichte* 25, no. 2 (1893): 19–34.

the institution.⁸ These sources contain responses to the gift and provide information regarding its nature (that is, the musical collection involved) as well as the amount of remuneration associated with it.

Further evidence of presented musical compositions is provided by ledgers, which record the payments made to the senders (or messengers). Although these are the most commonly preserved sources, their evidential value directly depends on the practices of the scribes who compiled them. In some towns, the account books record not only the names of composers but also the titles of specific compositions, while in other institutions the scribes were content with anonymous entries. In such cases, the use of the comparative method proves essential: by analysing records from one town in relation to others, it is possible to identify the presenters and, in some instances, the specific musical collection. While these identifications are not always certain, their plausibility increases when a larger dataset is compared.

Occasionally, music inventories can also provide information about presented compositions. To date, only two such inventories have been identified, specifically those from Olomouc and Locket.⁹ These are inventories of music held at town schools, containing particularly valuable notes indicating that certain compositions were presented to the town council. In Olomouc, these notes even record the specific year in which the gift was presented.

Finally, the gifted music manuscripts themselves represent sources that can contribute to a more comprehensive understanding of the topic. These are rather exceptional cases, exemplified by the two copyists Johannes Wircker and Johannes Sdunek, who recorded on some of their manuscripts the identity of the recipient. In these instances, the gift can be understood as a unique work, created with a specific purpose and presented to a particular individual.¹⁰

Presenters and Recipients of Musical Sources

In general, it can be stated that music manuscripts and printed collections were most frequently presented by composers, copyists, and music printers. A closer analysis of the senders, however, reveals the need to distinguish between

8 These records have survived not only in cartularies of towns but also in those of abbots and cardinals. Copies of letters sent to Handl or Lasso can be found in the cartularies of Brno, Olomouc, and Jihlava, cf. Studeničová, *Kantori*, 162, 166, 185, 195, as well as in the cartularies of Abbot Sebastian Freytag of Louka near Znojmo, to whom Handl presented his collection *Selectiores quaedam missae* in 1581, cf. Studeničová, "... *einem ersamen Rath*", 20. In Cardinal Franz von Dietrichstein's cartularies, there is a record from 1606 documenting the gift of the collection *Magnum opus musicum*; cf. Studeničová, "... *einem ersamen Rath*", 24.

9 For further information, see the chapter "Subsequent Fate of Presented Music," especially notes 62 and 64.

10 In this way, it was possible to identify, for example, Wircker's manuscript Mus. Ms. 59, now held in Munich (Bayerische Staatsbibliothek), which bears a note indicating that it was presented to the town council of Augsburg. For the activities of this copyist, see the subsequent text.

different tiers of individuals. The highest tier is represented by well-known Renaissance composers who held prominent positions at the courts of rulers or bishops. The most representative example is provided by the composer Orlando di Lasso. Between 1561 and 1591, records mention compositions that were presented, although it is often impossible to determine whether they were manuscripts or printed collections.¹¹ A significant change occurs after 1604. Lasso's sons, Ferdinand and Rudolph, built upon their father's fame and contributed to the dissemination of his posthumously published collection *Magnum opus musicum* (Munich: Nikolaus Heinrich, 1604). From 1604 to 1609, they systematically presented this collection to town councils, rulers, bishops, and abbots across Central Europe. Presumably, it was precisely due to Orlando di Lasso's popularity that the remuneration paid for these presentations was exceptionally high. Bishop Franz von Dietrichstein of Olomouc paid the di Lasso brothers thirty guilders, as did the Brno town council or Kremsmünster Abbey.¹² The highest payment for this collection was made to them in Graz (50 thalers).¹³

Among the better-known composers who presented their works are the imperial musician Franz Sales, Jacobus Handl Gallus, closely associated with the Czech lands, as well as the Kapellmeisters Matthias Le Maistre and Nicolaus Zangius. Well-known cantors also frequently sent their compositions, including Christoph Demantius, Johann Knöfel, David Thusius, and others.¹⁴ All of the composers mentioned frequently relied on personal contacts to maximize the dissemination of their works and to secure the highest possible remuneration. They deliberately chose abbots or rulers with whom they had prior professional or personal connections.

This strategy is particularly evident in the case of Jacobus Handl Gallus, who had especially close ties with Moravia. He served as Kapellmeister to the Olomouc bishop Stanislav Pavlovský approximately between 1579 and 1585, after which he moved to Prague. Just one year after moving to Prague, he sent his collection *Opus musicum* to Pavlovský and received an exceptionally

11 See Appendix.

12 Studeničová, "... einem ersamen Rath", 34; Altman Kellner, *Musikgeschichte des Stiftes Kremsmünster: nach der Quellen dargestellt* (Kassel: Bärenreiter, 1956), 172. By comparison, the same collection earned them only six guilders in Freiberg and ten guilders in Augsburg, see Studeničová, "... einem ersamen Rath", 35.

13 Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich: 1564–1619* (Mainz: B. Schott's Söhne, 1967), 244.

14 For further information regarding the dissemination of compositions by individual composers see Vladimír Maňas, *Nicolaus Zangius: Hudebník přelomu 16. a 17. století; na stopě neznámému* (Brno: Masarykova univerzita, 2020); Adriana Grešová (ed.), *David Thusius ex Comitatu Mansefeldico (16. – 17. storočie / 16th – 17th Centuries) Magnificat octavi toni (a 5)* (Bratislava: STIMUL, 2019); Marko Motnik, *Jacob Handl-Gallus: Werk – Überlieferung – Rezeption; mit thematischem Katalog* (Tutzing: H. Schneider, 2012).

high remuneration – fifty guilders.¹⁵ The same payment received Philippe de Monte in 1569, when he presented his mass to Maximilian II.¹⁶ In both cases, however, the payment was more likely a form of patronage between employer and employee.

The importance of personal relationships and of the gift as a unique item for the recipient is illustrated by an example from Nuremberg. In 1598, Franz Sales presented his Mass and motets to the town council; however, he received only four or five guilders in return, as the collection had already been published in print and dedicated [*dedicirt*] to others.¹⁷

The highest remuneration recorded to date was paid to Pietro Giovanelli, who had originally requested a different form of financial compensation. Giovanelli was particularly active in distributing the newly published collection *Novi Thesauri Musici* (Venice, 1568).¹⁸ The preface of the print is dated 10 August 1568, and already in the following month, on 20 September 1568, Giovanelli personally delivered the recently printed volume to Ferdinand II, Archduke of Austria, in Innsbruck, during his journey from Venice.¹⁹ Ferdinand was among the rulers to whom the print was dedicated. Instead of a monetary reward, Giovanelli asked for lifelong exemption from customs duties on sixty pieces of cloth imported from Italy and transported through Tyrol to the imperial court. This request was denied. He subsequently applied for a reduced privilege – customs exemption for forty pieces of cloth for a period of ten years – but this too was rejected. Ultimately, as Giovanelli had pressed his case for an extended period, he was granted a payment of seventy guilders.²⁰

Another group of individuals who presented their own compositions consists of lesser-known or local composers, who frequently served as cantors at town schools or as organists. They most often presented their compositions to town councils or to the institutions with which they were affiliated. An

15 Zemský archiv Opava, fond Arcibiskupský archiv Kroměříž, kopiář č. 13, f.139v-142r; Motnik, *Jacob Handl-Gallus*, 56. Handl also sent the fourth part of *Opus musicum* to Pavlovský in 1590 for which he received ten ducats, see *ibid.*

16 Albert Smijers, "Die kaiserliche Hofmusik-Kapelle von 1543–1619; IV. Schlußteil", *Studien zur Musikwissenschaft* 9 (1922): 48. References to gifts of music to Holy Roman Emperors Maximilian II and Rudolf II are also found in two other inventories by Smijers; cf. Albert Smijers, "Die kaiserliche Hofmusik-Kapelle von 1543–1619; II. Teil", *Studien zur Musikwissenschaft* 7 (1920): 102–142; Albert Smijers, "Die kaiserliche Hofmusik-Kapelle von 1543–1619; III. Teil", *Studien zur Musikwissenschaft* 8 (1921): 176–206.

17 Adolf Sandberger, "Bemerkungen zur Biographie Hans Leo Haßlers und seiner Brüder sowie zur Musikgeschichte der Städte Nürnberg und Augsburg im 16. und zu Anfang des 17. Jahrhunderts", in *Denkmäler der Tonkunst in Bayern*, vol. 5: *Werke Hans Leo Haßlers; Zweiter Teil, Lieferung 1* (Leipzig: Breitkopf & Härtel, 1904.): CIX.

18 To date, nine records documenting the presentation of this collection between 1568 and 1571 have been identified. See Appendix.

19 Walter Senn, *Musik und Theater am Hof zu Innsbruck: Geschichte der Hofkapelle vom 15. Jahrhundert bis zu deren Auflösung im Jahre 1748* (Innsbruck: Österreichische Verlagsanstalt, 1954): 156.

20 *Ibid.*

illustrative example is provided by the composer Abraham Nymphaeus, who served for several years as cantor at the parish church of St Maurice in Olomouc.²¹ During his tenure, Nymphaeus presented three of his compositions to the Olomouc town council: in 1615, a Mass for twenty-four voices; in 1616, a *Te Deum laudamus* hymn, intended for the ceremonial renewal of the town council; and in 1620, a collection of his polyphonic motets.²² In this instance, however, the gift should be interpreted not as part of a broader strategy of dissemination, but rather as a unique work – specifically composed for the needs of the institution in question (the parish church) and presented to its patron (the town council).²³

In the case of printers, the presentation of newly published music prints to town councils or rulers was relatively uncommon. To date, only three printing-house owners have been identified as having actively contributed to the dissemination of newly published music prints in this manner. By far the most active was Adam Berg, court printer in Munich and one of the most important music printers in late sixteenth-century Germany. His name is closely associated with the dissemination of the works of Orlando di Lasso, in particular the renowned multi-volume collection *Patrocinium musices*, which he published successively between 1573 and 1580. Individual volumes were presented to rulers and town councils immediately after publication. The first two volumes were sent to the Nuremberg town council in 1573. A year later, Berg gifted another volume of the collection, sending four copies so that each could be distributed to one of the four town churches in Nuremberg.²⁴ In 1574, Berg also sent Lasso's collection to Archduke Ferdinand II of Austria in Innsbruck. In the accompanying letter, Ferdinand is described as a lover and patron of music ["Liebhaber und Befürderer der Musicen"].²⁵ The gift most likely comprised the first two or three volumes of *Patrocinium musices*, and Berg added that he would be pleased to send the remaining volumes once they were published.²⁶

21 For his currently known biographical details, see Studeničová, *Kantoři*, 277.

22 Státní okresní archiv Olomouc, fond Archiv města Olomouc, Knihy 1343–1945, sign. 71 (Knihy městských počtů), f. 99r (28. 8. 1615: "*Abraham Nimphaeo cantori apoud d. Mauritium weg dedicirung eines offcj mit 24.stimm*"); f. 123v (26. 8. 1616: "*Abraham Nimpeo cantori zu s. Mauriz wegen dedicirung Te Deum laudamus bey verneuerung des raths*"); f. 225v (11. 9. 1620: "*Abraham Nimffeo wegen dedicirung dem rath ettlicher muteten*"). Sources held in archives or libraries are cited in their original language throughout this study. To trace a particular source within a given institution, it is necessary to refer to these original citations, as an English translation would render the reference untraceable.

23 Besides Abraham Nymphaeus, individual compositions were likewise presented to town councils by Benedict Lelkowitz, cantor in Znojmo, and Johann Adelsbach, cantor in Naumburg an der Saale. Many further examples of this practice are documented among local cantors, see Appendix.

24 Sandberger, "Bemerkungen zur Biographie", XXVIII.

25 Senn, *Musik und Theater*, 172.

26 Ibid. In 1592, Berg also sent two books of Masses to Innsbruck, most likely the *Missale secundum ritum ecclesiae Brixinensis*, see Senn, *Musik und Theater*, 172.

In 1575, Berg likewise presented Lasso's collection to Emperor Maximilian II. The three songbooks ["drei Gesangbücher"] mentioned in the source most probably refer to the first three volumes of the series.²⁷

An interesting example of the dissemination of a single collection is provided by the printer Nicolaus Strauss of Prague.²⁸ He presented a collection of Masses by Charles Luython and a *Magnificat* by Nicolaus Zangius (published in 1609) to the town council of Zwickau, and most likely also to the Brno town council.²⁹ The final example from this group is offered by the printer Salomon Richtzenhan (active in Jena 1599–1605 and in Magdeburg 1606–1608), who presented his newly printed motets to the town council of Naumburg an der Saale on 31 July 1602.³⁰ The gift presumably referred to Melchior Vulpus's *Cantionum sacrarum*, published in the same year.³¹

A separate group is formed by copyists who presented musical manuscripts to town councils or rulers. These cases should not be understood as the activity of a court-employed musician or of a cantor from the town school creating a manuscript with a specific repertoire for the needs of a given institution, but rather as economically motivated actions by musicians who sought to improve their financial situation through copying compositions and presenting them.³²

To date, this activity has been documented for two such individuals: Johannes Wircker and Johannes Sdunek.³³ The most extensive documentation

27 Smijers, "Die kaiserliche Hofmusik-Kapelle", 121.

28 The workshop of Nicolaus (Mikuláš) Strauss in Prague is documented from 1590 to 1622. Strauss sort of replaced Georgius Nigrinus, but never became as famous as him. For further information on his biography, see Petr Voít, "Mikuláš Štraus ze Štrausenfeldu", in *Encyklopedie knihy* (online), https://encyklopedieknihy.cz/index.php?title=Mikul%C3%A1%C5%A0_Štraus_ze_%C5%A0trausenfeldu&oldid=14827.

29 Gregor Hermann, *Die mehrstimmigen Musikhandschriften des 15. bis 17. Jahrhunderts der Ratschulbibliothek Zwickau* (Baden-Baden: Tectum Verlag, 2023), 26–27. For a transcript of Strauss's letter of 24 June 1609, see Otto Clemen, "Dedikationsexemplare an den Rat der Stadt Zwickau", *Zeitschrift des Deutschen Vereins für Buchwesen und Schrifttum* 6 (1923): 16. A record in the 1616 ledger of the town of Brno mentions a payment to a Prague printer, which likely refers to Nicolaus Strauss and his collections; cf. Archiv města Brna, fond A 1/3, Sbírka rukopisů a úředních knih, rkp. č. 501, f. 12v (28. 3. 1616). For more on Charles Luython's collection of Masses, see Petr Daněk, "Labutí píseň rudolfinské polyfonie: Liber I. missarum Charlese Luythona", *Clavibus unitis* 10, no. 1 (2021): 1–10.

30 Arno Werner, "Die alte Musikbibliothek und die Instrumentensammlung an St. Wenzel in Naumburg a. d. S.", *Archiv für Musikwissenschaft* 8, no. 4 (1927): 401.

31 Melchior Vulpus: *Cantiones Sacrae* (Jena: Salomon Richtzenhan, 1602); RISM A/I: V 2569; VV 2569.

32 A necessary prerequisite for defining this group is the copying of works by other composers; only in this way is it possible to discuss copyists' activities, rather than the presentation of manuscripts containing works composed by the musicians themselves. Although this was not the case in every instance – particularly in the case of Johannes Wircker – see the subsequent text.

33 I am grateful to Hein Sauer for providing information on the Sdunek's manuscripts. These gifted manuscripts will not be presented in detail in this study; it will be published in the forthcoming study by Hein Sauer, "The Dissemination of Repertoire by the Scribe Johann Sdunek".

in the Central European context pertains to Johannes Wircker.³⁴ Although a local musician, Wircker's significance is underscored by his presentations of musical manuscripts. He distributed copied compositions by selected composers and his own works to town councils and rulers across Central Europe as identical manuscripts of large-format, parchment choirbooks.³⁵ He himself referred to this type of manuscript as a Cantional ["nach Art und Weise der Cantionalen"].³⁶

His manuscripts can be divided into two groups. The first group consists of manuscripts he presented approximately between 1556 and 1559. These manuscripts contained works by other composers, most frequently two Masses (H. Finck: *Missa Ave praeclara*; C. de Morales: *Missa Mille regretz*), as well as motets by T. Crequillon, J. Clemens non Papa, P. Verdelot, and D. Phinot. The second group includes manuscripts with his own compositions, which he began distributing from 1560 onwards. These manuscripts most often contained the hymn *Te Deum laudamus*, the motet *Domine dirige gressus meos*, the Mass *Missa castigans castigavit*, and other, as yet unidentified motets. In this second phase, Wircker was much more active: while between 1556 and 1559 he presented only about seven manuscripts, at least twenty-two were distributed between 1560 and 1565.³⁷

The final example is highly specific: it concerns the presentation of music books sent from Prague to the Augustinian monastery in Klosterneuburg. In 1602, the imperial singer David Hermann sent Philipp de Monte's three six-part Masses and Andreas Pevernage's newly published collection *Cantiones sacrae* to Thomas von Rueff, then Prior of the monastery.³⁸ In the accompany-

34 The figure of Johannes Wircker – singer, teacher, composer, and above all copyist active between 1548 and 1572 – is currently the subject of scholarly research. A study on his life and dissemination of his manuscripts by the author of this paper is forthcoming.

35 A summary of the current knowledge on the figure of Johannes Wircker, including an overview of the available bibliography, can be found in Eva Veselovská, Eduard Lazorík and Hana Studeničová, *Catalogus fragmentorum cum notis musicis medii aevi e civitate Cremnicini* (Bratislava: Ústav hudobnej vedy SAV, v. i., 2024), 120–123.

36 To date, a total of five letters have been discovered: 2x Jihlava – see Studeničová, “...einem ersamen Rath”, 18–19; 1x Toruń – see Agnieszka Leszyńska, “W poszukiwaniu”, 240; 3x Königsberg (Kaliningrad) – see Marie Federmann, *Musik und Musikpflege zur Zeit Herzog Albrechts* (Kassel: Bärenreiter, 1932), 150–151.

37 This information is available not only through the surviving manuscripts and through references to lost manuscripts in the literature, but also through archival sources (account books or letters). The question therefore arises to what extent this type of presentation of musical manuscripts can be regarded as a unique gift intended for a specific institution (in some of the surviving manuscripts, information is provided regarding their intended recipient), and to what extent it represented a calculated economic strategy, whereby the copying of identical compositions enabled him to present a large number of similar manuscripts within a very short period of time. A comprehensive summary of all the gifted manuscripts will be published by the author of the study in the future.

38 Stiftsarchiv Klosterneuburg, Briefe Propst Thomas von Rueff 1600–1612, no. 43; Hana Studeničová, “What Happened to the Disused Renaissance Sheet Music in Klosterneuburg?

ing letter, Hermann describes the Prior as a lover of music [“ein Liebhaber der Musica”], and hopes he would receive the compositions favourably.³⁹

A crucial role in the process of delivering presented music played also messengers.⁴⁰ It is necessary to consider how the delivery itself was likely organized. Given economic constraints, it is difficult to imagine that messengers would deliver only a single composition to a single location. Composers probably either took advantage of existing itineraries or deliberately sent messengers with multiple compositions to several institutions. This hypothesis is supported by very similar records in geographically proximate locations and closely corresponding dates. Such patterns become evident when comparing Moravian royal towns, mining towns in present-day Czechia, or certain towns in Saxony. For example, in September 1592, Johann Knöfel sent his collection *Novae melodiae* to Moravská Třebová and Cheb, and in October of the same year to Olomouc; in Brno and Znojmo, records of this gift appear in May 1593.⁴¹ A similar pattern is observed in the presentation of music by Giovanni Battista Pinello, a Dresden Kapellmeister and singer at the court of Rudolf II.⁴² Pinello likewise sent his compositions to town councils in Bohemia and Saxony around the same time: Naumburg (1583), Zwickau (1583, 1584), Cheb (1583), Loket (undated), and to Rudolf II (1584).⁴³

Polyphonic Prints, Manuscripts, and their Fragments in the Abbey Library and Archive”, in *Studien zur Alten Musik in klösterlichen Archiven: Jahrbuch des Stiftes Klosterneuburg, Neue Folge* 25 (2023), 56–57, <https://doi.org/10.7767/9783205219538.45>.

- 39 This represents the second documented case in which the sender describes the recipient as a lover of music. The first such instance was recorded by Adam Berg in a letter addressed to Archduke Ferdinand II of Austria in Innsbruck (see note 25). This is not yet a typical definition of the concept as we know it from eighteenth-century musical aesthetics, but rather an expression of recognition and an awareness that the recipient was known as a supporter of music.
- 40 A record of remuneration paid to a messenger for delivering sheet music is preserved for example in a ledger of the town of Brno from 1590, which notes that, in addition to twelve guilders paid to the composer Jacobus Handl Gallus, the messenger received eight groschen for its delivery from Prague. Cf. Archiv města Brna, fond A 1/3, rkp. č. 451, f. 19r (12. 12. 1590: “dem Jacob Händl so mey von herrn die Partes von Prag vor send und zugesickt Ihme wird derumb vor erdt 12 fl.” + “dem Potten so die Partes von Prag pracht zum trinckgeltt geben 8 gr.”).
- 41 Studeničová, “... einem ersamen Rath”, 30. For further examples of Knöfel’s gifts to town councils or rulers, see Christian Thomas Leitmeir, “Lutheran Propers for Wrocław/Breslau: The Cantus Choralis (1575) of Johann Knöfel”, in *The Musical Culture of Silesia Before 1742: New Contexts – New Perspectives*, eds. Paweł Gancarczyk, Lenka Hlávková-Mráčková and Remigiusz Pośpiech (Frankfurt am Main: PL Academic Research, 2013), 92.
- 42 On Pinello’s activities at the court of Rudolf II, see Michaela Žáčková-Rossi, *The Musicians at the Court of Rudolf II: The Musical Entourage of Rudolf II (1576–1612); Reconstructed from the Imperial Accounting Ledgers* (Praha: KLP, 2017), 26–27, 141; on his activities in Dresden, see Moritz Fürstenau, *Beiträge zur Geschichte der königlichen sächsischen musikalischen Kapelle* (Dresden: Meser, 1849), 28–29.
- 43 Riess, *Musikgeschichte*, 120–121; for the latest on repertoire parallels, see Jan Bilwachs, “Vier Musikalieninventare aus dem Chor der St.-Niklas-Kirche in Eger (Westböhmen): Ein Beitrag zur Geschichte der Repertoire-Migration an der Wende vom 16. zum 17. Jahrhundert”, *Bohemia* 64, no. 2 (2024): 199–228; Alfred Herr, “Das Elbogener Schulinventar aus dem Jahre 1593”, *Mittheilungen des Vereins für Geschichte der Deutschen in Böhmen* 54, no. 4 (1915): 365–369; Hermann,

Several documented cases show that prominent composers personally dispatched their own messengers. For example, the collection *Magnum opus musicum* was delivered to the Vienna town council by Hanns Müllner from Munich in 1605, with the messenger receiving an additional personal fee for the delivery.⁴⁴ He was probably a personal servant of the di Lasso brothers, as the same name appears the following year in connection with the delivery of the collection to Kremsmünster monastery (Hanns Müller).⁴⁵ In the same way, Pietro Giovannelli writes in a letter addressed to the town council in Brieg in 1569 that he is sending his collection of motets (*Novi thesauri musici*) through his own messenger [“durch diessen meinen eigen Poten”].⁴⁶

In the context of presenting music, it is noteworthy that composers and copyists were not always successful. This is demonstrated, for example, by a record from the town of Cheb. In 1559, the aforementioned copyist Johannes Wircker sent a manuscript to the local town council, but the council refused the gift, stating that the local school already possessed many similar figural Masses and did not require another.⁴⁷ A second example can be found in the case of the unknown musician Georgius Ortosko of Wrocław, who presented his compositions to the Zwickau town council; they were likewise rejected and returned to the composer.⁴⁸ A similar case occurred in 1579, when the German Passions by Michael Achtzenicht were declined by the town council of Naumburg; he was awarded a payment of one thaler, and the works were returned on the grounds that the council already possessed comparable compositions.⁴⁹ These three cases are, to date, the only known instances in which a gift was declined.

Forms of Presented Musical Sources

When comparing individual sources, the question of the form in which music was presented also emerges as an interesting aspect. That is, whether it was in the form of a manuscript or a print, and whether it was bound or unbound.⁵⁰

Die mehrstimmigen Musikhandschriften, 130; Max Gondolatsch, “Das Convivium musicum (1570–1602) und das Collegium musicum (um 1649) in Görlitz”, *Zeitschrift für Musikwissenschaft* 3 (1920/21): 594.

44 Wiener Stadt- und Landesarchiv, Oberkammeramtsrechnungen, sign. B 1/1: 131, Anno 1605, f. 106rv.

45 Kellner, *Musikgeschichte*, 172.

46 Archiwum Państwowe we Wrocławiu, Księstwo Brzeskie, sygn. 82/1/0/288 (I would like to thank Vladimír Mañas for drawing my attention to this source).

47 Riess, *Musikgeschichte*, 38; Riess does not cite a primary source in this instance. Given the nature of the reference, it can reasonably be assumed that the information derives from a Cheb cartulary dated 1559, currently held in the town archive.

48 Hermann, *Die mehrstimmigen Musikhandschriften*, 27.

49 Werner, “Die alte Musikbibliothek”, 390–415, 397.

50 The distribution of unbound sheet music was generally the more common method of disseminating compositions, a fact also evident in literature on the early modern book trade. Sources also

As already indicated above, in the case of well-known Renaissance composers, the case was mostly newly published printed collections.⁵¹ These composers most often sent their sheet music in unbound form and the responsibility for binding lay with the institutions that received the gift. Consequently, not long after the expense for the presented sheet music, there are often entries in the ledgers noting payments to bookbinders for binding the newly acquired sheet music. An illustrative example comes from Brno: in 1593, sheet music was sent to the Brno town council by an unnamed composer from Prague (probably Franz Sales and his print *Sacrarum cantionum liber I.*).⁵² For the binding of this sheet music, the town of Brno had to pay additional remuneration to the bookbinder.⁵³

On the contrary, references to the presentation of already bound music are relatively rare in the sources. The collection *Novi Thesauri musici* by Pietro Giovanelli (Venice: Antonio Gardano, 1568) was presented in bound form. In 1569, Giovanelli sent this anthology to Moravia, specifically to Znojmo and Brno. In the ledger of the town of Znojmo, there is a record of a collection of his six-voice motets, beautifully bound and embellished with gold.⁵⁴ It is possible that an identical gilded binding of Giovanelli's collection is referenced in an entry from a 1591 music inventory from Roudnice nad Labem ("Thesaurus Venetiis impressus 6 vocum pozlacený").⁵⁵ On the other hand, it appears that only the printed copies sent by Giovanelli as gifts were distributed in bound form. An example from the town of Borna shows that in 1579 the town council purchased the collection on its own initiative and subsequently paid a bookbinder in Altenburg to have it bound in white leather.⁵⁶

The second example is represented by the prints of Jacobus Handl Gallus, which were also disseminated in bound form. Archival sources contain similar

document the purchase of sheet music that subsequently required binding; for example, references exist to the binding of purchased sheet music at the court of Charles of Liechtenstein by the Mikulov-based bookbinder Christoff Bernhardt. Cf. Mañas, *Nicolaus Zangius*, 131.

51 It can only rarely be assumed that renowned composers presented their compositions in manuscript form. One such instance is the motet *Undique flammatis* by Jacobus Handl Gallus, which he sent to the Brno town council in 1580. Studeničová, "... einem ersamen Rath", 20; Vladimír Mañas, "Chrámová hudba v Brně na přelomu 16. a 17. století", in *Dějiny Brna 3: Město v raném novověku*, eds. Bronislav Chocholáč and Tomáš Knoz (Brno: Statutární město Brno, Archiv města Brna, 2024), 214.

52 Archiv města Brna, fond A 1/3, rkp. č. 455, f. 17r; Studeničová, *Kantorůi*, 190.

53 Studeničová, *Kantorůi*, 190.

54 "sechs vocum schene einbundene und mitt gollt gezierte motetenn". Státní okresní archiv Znojmo, fond Archiv města Znojma, Nejstarší knihy a rukopisy, sign. AMZ-II 252, f. 32r. The same collection was also presented to the Brno town council in the same year, although no information regarding its binding has survived. Cf. Studeničová, *Kantorůi*, 183.

55 Jonáš Hájek, "Archa, jež se nepotopila: mše k svátku Nanebevzetí Panny Marie z rkp. B roudnického probošství", *Hudební věda* 44, no. 2 (1997): 127–152; transcript of the musical inventory on p. 141 (I would like to thank Vladimír Mañas for pointing out this occurrence).

56 Johannes Rinckefeil, *Das Schulwesen der Stadt Borna bis zum Dreissigjährigen Kriege* (Dresden: Rammingsche Buchdruckerei, 1916), 90.

references to uniform bindings, specifically partbooks bound in red and green leather.⁵⁷ Similarly, a collection of Masses by Charles Luython and a *Magnificat* by Nicolaus Zangius, published by Nicholaus Strauss in Prague in 1609, was probably uniformly bound immediately after printing and distributed in this bound form.⁵⁸

Musical manuscripts could also be presented in bound form. Two isolated cases of bound manuscripts compositions are documented in Leipzig and in Naumburg an der Saale. In 1583, Giovanni Battista Pinello, Kapellmeister in Dresden, presented a bound manuscript *Magnificat* for 5 voices to the town council of Naumburg).⁵⁹ Another musician from Dresden, Wenzel Hübner, in 1620 presented copied and already bound compositions to the Leipzig town council.⁶⁰

Subsequent Fate of Presented Music

Given that most of the presented musical manuscripts or prints have not survived to the present day, it is rather difficult to trace their fate in the subsequent years or centuries. Typically, these polyphonic pieces were passed on to local schools, and they were performed in churches under the patronage of the associated institutions. However, this practice can only be inferred, as very little particular evidence of such use has survived. One of the few extant records is found in the Viennese ledgers, which document the presentation of Georg Posse's compositions to the town council of Vienna in 1608. The same entry further notes that the council subsequently transferred the presented collection to Wolf Köberle, cantor at St. Stephen's.⁶¹

57 On the dissemination of Handl's collections, see Motnik, *Jacob Handl-Gallus*, 50–60. Handl's music, bound in red leather, is mentioned: 1) in his estate inventory from 1591; most recently, see Marc Desmet, "Jacobus Handl Gallus' Inventory: New Suggestions about the Music Books Found in the Composer's Belongings", *Hudební věda* 54, no. 4 (2017): 441–454; 2) in a monastic musical inventory from Zlatá Koruna, see Martin Horyna, "Inventář z roku 1608 jako svědectví o hudebním životě zlatokorunského kláštera", in *Klášter Zlatá Koruna: dějiny, památky, lidé*, ed. Martin Gaži (České Budějovice: Národní památkový ústav, územní odborné pracoviště v Českých Budějovicích, 2007), 395–405; 3) in a musical inventory from the town of Scheenberg in Saxony, see Motnik, *Jacob Handl-Gallus*, 57; 4) in the ledgers of the town of Naumburg an der Saale, see Motnik, *Jacob Handl-Gallus*, 53 or Werner, "Die alte Musikbibliothek", 399.

58 This hypothesis, proposed by Petr Daňek and Petr Voit, will be published in an upcoming multi-authored monograph, *Hudební kultura v zemích Koruny české za Rudolfa II.*

59 "etzliche eingebundene und geschriebene Magnificat auf 5 Stimmen". Cf. Werner, "Die alte Musikbibliothek", 401.

60 "geschriebene und gebundene Partes und Selectanea". Cf. Rudolf Wustman, *Musikgeschichte Leipzigs: in drei Bände. Erster Band: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 130–131. The author refers on several pages to the presentation of music by well-known, but primarily local, composers – often cantors or organists affiliated with smaller schools – and provides detailed identifications of these individuals.

61 Wiener Stadt- und Landes Archiv, Oberkammeramtsrechnungen, sign. B 1/1: 134, Anno 1608, f. 145rv.

The senders themselves were also interested in ensuring that the gifted music was actually used in the church. In his letter to the town council of Brieg (1569), Pietro Giovanelli stated that the motets sent were intended for all the feasts of the year [“auf alle Feste des ganzen Jahres”] and could therefore be used in the church.⁶² Similarly, Jacob Scholz, a citizen of Wrocław (played a key role in presenting the Giovanelli’s anthology *Novi Thesauri musici* in Toruń and Gdańsk in 1571) notes that the motets could be used in Gdańsk’s church as well as in the school, through the cantorate (Kantorei) and the *musica* (the instrumental ensemble).⁶³

Another example is found in the inventory of music from the Church of Saint Maurice in Olomouc, compiled in 1594 with later additions from 1602 and subsequent years. This inventory constitutes a unique document – not only for its record of the repertoire performed, but also for its references to the transfer of presented music.⁶⁴ In addition to listing liturgical codices and printed polyphonic works by composers popular in Central Europe at the time, the inventory includes notes indicating the dates on which particular prints were presented to the Olomouc town council. These annotations render the inventory an exceptional source for comparative research, as they can often be corroborated by entries in the town’s ledgers.⁶⁵

From the Czech context, the music inventory from Loket dated 1596 is comparable to the Olomouc inventory. Although the original source is currently inaccessible, it has been preserved in older literature.⁶⁶ Its transcription made by Alfred Herr in the early twentieth century clearly identifies the music presented to the town council. It includes a setting of the Passion by Daniel Reinisch, organist in Horní Slavkov, a setting of the *Magnificat* by Giovanni Battista Pinello, the collection *Sacrarum cantionum* presented in 1593 by Franz Sales, and two manuscript Masses by Valentin Judex.⁶⁷

It remains unclear how long such presented music remained in use or under what circumstances it was eventually discarded. In the ideal scenario, music was handed over to the library of the respective institution (school, church, or monastery). This situation is well illustrated by the case of the

62 See note 46.

63 Archiwum Panstwowe w Gdansk, 300, 36/57, f. 1; Leszyńska, “W poszukiwaniu”, 240–241.

64 SOkA Olomouc, fond Farní úřad sv. Mořice Olomouc, neevidované dodatky, Fundationsbuch der Kirche St. Maurit, f. 658r–659r; for more details on this inventory (references to older literature and pictures of this inventory), see Studeničová, *Kantori*, 170–174.

65 For detailed information on individual items from the inventory and the corresponding records traced in the ledgers of the town of Olomouc and also for the copy of this inventory, see Studeničová, *Kantori*, 171–173, 181–206.

66 Herr, “Das Elbogener Schulinventar”, 365–369.

67 Herr, “Das Elbogener Schulinventar”, 366–369. Moreover, the presented compositions are very similar to those in Cheb (where both Pinello and Sales sent their compositions). Cf. Riess, *Musikgeschichte*, 120, 123.

music department of the Ratsschulbibliothek in Zwickau. In this library, it is possible to trace the fate of some books of music from the time they were sent to the Zwickau town council by the composers up to the present day. Some of them were recorded in the library's inventories over the centuries and, above all, some of them have survived to this day. Among these is the *Zehen Psalmen Davids*, a collection of psalm settings by David Köler, a cantor, organist, and composer active primarily in Zwickau, but also in Horní Slavkov and Jáchymov.⁶⁸ In 1554, Köler presented this collection to the Zwickau town council, and it remains preserved in the local library's music department to this day.⁶⁹ Also a manuscript choirbook by the copyist Johannes Wircker has been preserved in Zwickau, which he sent to the local town council in 1556.⁷⁰ In addition to this Zwickau manuscript, four other complete autograph manuscripts by Wircker have survived: in Freiberg (MS 11 fol.), Munich (Mus. ms. 58 and Mus. ms. 59), and Berlin (Mus. ms. 40012).⁷¹ In some cases, the specific year and the institution to which Wircker presented the manuscript are also known.

Wircker's autographs are also preserved in fragmentary form in Kremnica, Košice, Bratislava, Göttingen, and Wolfenbüttel. In each case, these are fragments of his composition *Te Deum laudamus*.⁷² In the case of the Kremnica fragments, it has even been possible to identify a specific entry in the town's ledger from 1563 documenting the presentation of the complete manuscript.⁷³

68 Winfried Richter and Martin Ruhnke, "Köler, David", in *Die Musik in Geschichte und Gegenwart*, Personenteil 10, ed. Ludwig Finscher (Kassel: Bärenreiter, 2003), 449; Walter Blankenburg, "Köler, David", in *The New Grove Dictionary of Music and Musicians* 13, eds. Stanley Sadie and John Tyrell (Oxford: Macmillan Publishers Limited, 2001), 752.

69 Ratsschulbibliothek Zwickau, Musikabteilung, Mus 52.1; Stadtarchiv Zwickau, Kammerbuch 1553/1554, f. 98r; see Hermann, *Die mehrstimmigen Musikhandschriften*, 25.

70 The record of these presentation is preserved in the archival books of the town of Zwickau, Stadtarchiv Zwickau, Ratsrechnungen 1556/1557, f. 36v ("einem cantor zu Oschatz zu verherung geben, das Botenlohn mit eingerechnet, das er dem Rath ein Cantional geschenkt bat"). The presented manuscript is still preserved as a composite volume under shelfmark Mus.96.1, 1. Teil (Ratsschulbibliothek Zwickau, Musikabteilung); Hermann, *Die mehrstimmigen Musikhandschriften*, 25; *Reperitorium*, 338–340.

71 Freiberg, Erweiterte Oberschule "Geschwister Scholl", Musiksammlung, MS 11 fol.; Reinhardt Kade, *Die älteren Musikalien der Stadt Freiberg in Sachsen* (Leipzig: Breitkopf & Härtel, 1888), 25–26; München, Bayerische Staatsbibliothek, Musiksammlung, Mus.ms.58; Mus. ms. 59. Accessible digitally at <https://www.digitale-sammlungen.de/de/view/bsb00079042?q=%28Mus.ms.+58%29&page=2,3>; <https://www.digitale-sammlungen.de/de/view/bsb00078963?page=,1>; Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, sign. Mus. ms. 40012; accessible online at: https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN872256227&PHYSID=PHYS_00038&view=overview-toc.

72 For a detailed description of all the fragments, see Veselovská, Lazorík, and Studeničová, *Catalogus fragmentorum*, 115–118, 120–124.

73 Ministerstvo vnútra Slovenskej republiky, Štátny archív v Banskej Bystrici, pracovisko Archív mesta Kremnica, fond Magistrát mesta Kremnica, Účtovná kniha z roku 1563–1564, bez foliace (27. 8. 1563: "von einem Cantional gen Preslau verehrt 6 fl.").

Conclusion

The theme of the presentation of musical compositions across the Central European space remains insufficiently explored. Individual scholars have occasionally encountered this type of evidence in research focused on specific institutions or have referred to such records in studies concerning the reception of a particular composer's oeuvre. Nevertheless, it appears essential to pursue this subject through comparative research, as only in this way can seemingly unremarkable entries in institutional ledgers be at least partially identified or connected with musical sources preserved in archives – such as the fragments from Kremnica. The aim of this study was to outline the advantages of such research; however, it is based on only a limited selection of sources and locations and does not constitute a systematic investigation of the dissemination of musical repertoire through gifts across Central Europe.

This research presents numerous challenges, particularly in terms of personnel. A significant number of archival sources from the period in question remain unprocessed – not only in smaller towns but also in major centres such as Vienna, Prague, and Wrocław. In these prominent Central European cities, archival material from the sixteenth and seventeenth centuries has yet to be comprehensively studied and is currently accessible only through fragmented investigations into individual topics. Nevertheless, in many towns, these unprocessed archives likely contain valuable information that could offer more nuanced insights into the performance and transmission of Renaissance musical repertoire, even where the musical sources themselves have not survived.

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Appendix: Inventory of Donations of Musical Compositions or Entire Collections by Well-Known and Local Composers from the Period c. 1550–1630⁷⁴

Who?	What? ⁷⁵	When?	To whom?
Achtzenicht, Michael	Gesenglein (6v)	–.–.1576	Naumburg – town council
	Deutsche Passion	–.–.1579	Naumburg – town council
Adelsbach, Johann	Meß	–.–.1574	Naumburg – town council
Agricola, Johann	?	–.–.1609	Zwickau – town council
Agricola, Philipp	Gesang von des Bapsts Untergang	17.11.1587	Naumburg – town council
Altenburg, Michael	Etzliche Gesenge	–.–.1618	Naumburg – town council
	Kirchen und Hausgesänge	8.8.1620	Leipzig – town council
Amon, Blasius	Introitus	19.12.1579	Wien – town council ⁷⁶
	Cantiones sacrae	–.–.1590	Ferdinand II, Archduke of Austria
Aurora, Wolfgang	?	–.8.1597	Cheb – town council
Bauer, Christoph	Gesang	–.–.1584	Ludwig III, Duke of Württemberg
	Orlandinischen Muteten	19.11.1573	Nürnberg – town council
Berg, Adam	Patrocinium musices I, II	1.2.1574	Ferdinand II, Archduke of Austria
	Patronicium musices III	28.1.1574	Nürnberg – town council
	Drey Gesangpuecher	–.–.1575	Maximilian II, Holy Roman Emp.
	2 gedruckte Meßbücher Brixner Bisthumbs	–.–.1592	Ferdinand II, Archduke of Austria
Bergen, Gimel	Etliche Gesenge	1592 / 1593	Zwickau – town council
Bessler, Samuel	Gesenge	10.4.1612	Görlitz – town council
	Etzliche Canciones	8.9.1599	Leipzig – town council
	Drey Magnificat	–.–.1599	Naumburg – town council
Bodenschatz, Erhard	Geschriebenen Gesang	18.7.1603	Leipzig – town council
	Etzliche Canzoni	10.10.1618	Leipzig – town council
	2. Teil Florilegiums	17.1.1621	Leipzig – town council

74 The inventory comprises data collected by the author during her archival research in Moravia, Slovakia, Vienna, and Klosterneuburg. Additional information is drawn from the literature on musical culture in Central European towns. To preserve clarity, source and literature citations are not provided for each item. In fact, most of the literature has already been pointed out in the previous text and can be found in the final bibliography: Brno, Olomouc, Znojmo, Jihlava, Moravská Třebová, Klosterneuburg, Louka u Znojma – Studeničová; Cheb – Riess; Loket – Herr; Kremnica – Zavarský; Zwickau – Hermann + Otto; Toruń, Gdańsk – Leszczyńska; Borna – Rinckefeil; Augsburg – Schletterer; Nürnberg – Denkmäler der Tonkunst in Bayern; Görlitz – Gondolatsch; Leipzig – Wustman; Kremsmünster – Kellner; Naumburg (an der Saale) – Werner; Jakob Handl Gallus – Motnik; Albert Frederick (Duke of Prussia) – Federmann; Christoph, Ludwig III, (Dukes of Württemberg) – Bossert; Friedrich I (Duke / Emperor of Württemberg) – Bossert; Maximilian II, Rudolf II (Holy Roman Emperors) – Smijers; Ferdinand I (Holy Roman Emperor), Ferdinand II (Archduke of Austria) – Senn. Any sources or literature not yet cited will be indicated in new footnotes.

75 Most of the entries in the sources are in German; the titles of compositions have not been revised in any way for the purposes of this inventory. If a work has already been identified, its title has been given.

76 Wiener Stadt- und Landes Archiv, Oberkammeramtsrechnungen, sign. B 1/1: 109, Anno 1579, f. 72v.

Who?	What?	When?	To whom?
Brawe, Hans (Matthias)	Zwei Introitus	3.5.1560	Leipzig – town council
	Etliche Gesäng (Responso- ria, Hymnen)	11.7.1562	Leipzig – town council
Brouck, Jacob de	Officium missae	15.8.1567	Ferdinand II, Archduke of Austria
	Meß	-.9.1578	Klosterneuburg - Abbey
	Magnificat	-.1583	Rudolf II, Holy Roman Emp.
Cammerhuber, Johann	Etliche Gesänge	11.11.1567	Leipzig – town council
Campius, Marultus	Te Deum laudamus	1.9.1590	Znojmo – town council
Capeller, Mathias	Meß mit sechs Stimmen	-.1582	Rudolf II, Holy Roman Emperor
Castiletti, Johann	Mespuech	-.1564	Maximilian II, Holy Roman Emp.
Castro, Johann de	Drei Gesang	3.9.1584	Nürnberg – town council
Celscher, Johannes	14stimmige Motette	-.1602	Gdańsk – town council
Choyne, Johann	Meß	-.1571	Maximilian II, Holy Roman Emp.
Cleve, Johan de	Offerirte Gesang	18.3.1580	Augsburg – Cathedral Chapter ⁷⁷
	Opus und Music	5.9.1580	Ferdinand II, Archduke of Austria
Comis, Michael	6 Bücher Musik	30.7.1580	Ferdinand II, Archduke of Austria
Court, Antoine de la	Meß	-.1574	Maximilian II, Holy Roman Emp.
	Composition	-.12.1588	Rudolf II, Holy Roman Emp.
Court, Heinrich de la	Muteten	-.1564	Maximilian II, Holy Roman Emp.
Cornichius, Johan	Messe	27.11.1585	Cheb – town council
Crüger, Johann	?	-.1631	Zwickau – town council
Daminger, Bartlmeus	Composition	-.1592	Rudolf II, Holy Roman Emp.
Daser, Ludwig	Paßion secundum Joannem	15.3.1578	Cheb – town council
Dedekind, Hennig	Verehrte Musicen	25.9.1590	Naumburg – town council
Demantius, Christoph	Etliche Gesänge	18.5.1594	Leipzig – town coucil
	Gesang	3.5.1595	Leipzig – town coucil
	Etliche Gesänge	29.5.1596	Leipzig – town coucil
	?	5.4.1600	Leipzig – town coucil
	Gesenge	22.9.1600	Görlitz – town council
	Trias precum vespertinar.	2.10.1602	Leipzig – town coucil
	Trias precum vespertinar.	1.11.1602	Zwickau – town council
	Trias precum vespertinar.	28.7.1603	Wien – town council ⁷⁸
	Trias precum vespertinar.	2.8.1603	Znojmo – town council
	Trias precum vespertinar.	15.11.1603	Brno – town council
	Trias precum vespertinar.	28.11.1603	Olomouc – town council
	Gesenge	19.6.1610	Görlitz – town council
	Etliche geistliche Geseng	27.6.1610	Zwickau – town council
	Etlicher Cantiones	20.2.1620	Leipzig – town coucil
Desseleus, Johann	Etliche Gesang	14.9.1616	Leipzig – town council
Duc, Philip de	Zwey Meß	-.1577	Rudolf II, Holy Roman Emp.

77 Sandberger, “Bemerkungen”, LIV.

78 Wiener Stadt- und Landes Archiv, Oberkammeramtsrechnungen, sign. B 1/1: 129, Anno 1603, f. 100v.

Who?	What?	When?	To whom?
Dulichius, Philipp	?	-.1603	Zwickau – town council
	?	-.1613	Zwickau – town council
Dulingius, Ant.	Operis Musici Cithara Medica	28.4.1620	Leipzig – town council
Eichelborn, Johannes	Gesang	?	Naumburg – town council
Eichhamer, Michael	Messe auf Regal Papier	-.1574	Naumburg – town council
Elsbeth, Thomas	? (six times)	1601–1621	Borna – town council
	Motetas	-.1613	Znojmo – town council
Emering, Erasmus	Musica	-.1582	Rudolf II, Holy Roman Emp.
Faber, Johannes	Harmoniam	20.8.1610	Gdańsk – town council
Falless, Franciscus	Meß	-.1582	Rudolf II, Holy Roman Emp.
Feseing, Johann	Meß mit acht Stimmen	-.1570	Maximilian II, Holy Roman Emp.
Figulus, Wolfgang	Tricinia	?	Leipzig – town council
Filsacken, Zaharias	Etzl. Kirchengeseng	27.8.1597	Leipzig – town council
Flecha, Matthes	Meß	-.1576	Maximilian II / Rudolf II
	Meß	-.1576	Maximilian II / Rudolf II
Florius, Georg	Meß	-.1577	Rudolf II, Holy Roman Emp.
	? (two times)	?	Ludwig III, Duke of Württemberg
Florius, Jacob	Meß	-.1574	Maximilian II, Holy Roman Emp.
	Etliche gesang	3.10.1590	Nürnberg – town council
Fossa, Joann	Meß	-7.1570	Maximilian II, Holy Roman Emp.
	Messe	22.8.1569	Leipzig – town council
	Geschriebene Messe	-.1570	Naumburg – town council
	Geschriebene Passion	-.1576	Naumburg – town council
	Geschriebene Missa	-.1578	Zwickau – town council
Forster (Förster), Georg	Passio Jesu Christi 8 voc.	23.2.1579	Leipzig – town council
	Meße	-.1579	Borna – town council
	Mutette	15.1.1582	Leipzig – town council
	Neue Musica 6 voc.	23.5.1583	Gdańsk – town council
	Gesang	7.1.1587	Leipzig – town council
	Motetten	10.11.1601	Nürnberg – town council
	Cantus contrapunctos compositos + Deutsche Psalmes + Geistliche Lieder	16.2.1602	Nürnberg – town council
	Gesenge	4.8.1602	Nürnberg – town council
Franck, Melchior	Secundum tomum Motetorum	27.1.1604	Nürnberg – town council
	Sacrae Melodiae	1.2.1604	Nürnberg – town council
	Deutsche weltliche Gesäng und Tänze	27.7.1604	Nürnberg – Paul Bernhard
	Neuen Band Melodiae Sacrae	-.1607	Nürnberg – town council
	40 neue Deutsche lustige musikalische Tänze	-.1623	Nürnberg – town council
Freudlinger, Joan	Cantilen	28.12.1578	Cheb – town council
Freund, Cornelius	Etliche Gesänge	11.9.1568	Leipzig – town council

Who?	What?	When?	To whom?
Fritsch, Martin	Etliche gesenge	1592 / 1593	Zwickau – town council
	Etzliche Cantiones	28.9.1593	Leipzig – town council
	Messe	30.6.1599	Leipzig – town council
	Gesenge	–.1600	Naumburg – town council
Galliculus, Georgius ⁷⁹	Etliche Gesänge	29.6.1576	Leipzig – town council
Galliculus, Christophorus	2 Messe	26.10.1576	Görlitz – town council
	?	22.12.1576	Görlitz – town council
Gastritz, Mathias	Novae harmonicae cantiones	14.9.1569	Augsburg – town council
Gaucquier, Alardus	Officium missae 5 voc.	–.1570	Maximilian II, Holy Roman Emp.
	Gesang	–.1574	Maximilian II, Holy Roman Emp.
Gerlach, Elias	Gesenge	–.1613	Naumburg – town council
Gesius, Bartholomäus	Passion	15.4.1588	Görlitz – town council
	Messe und Passion	22.3.1613	Görlitz – town council
Gethman, Bartholomeus	Gesang	16.7.1608	Leipzig – town council
Geua, Baptista von	Gesang	7.12.1570	Ferdinand II, Archduke of Austria
Giglio, Ottavio	8 partes Gesangpuecher	–.1594	Ferdinand II, Archduke of Austria
Giovannelli, Pietro	Novi Thesauri musici	20.9.1568	Ferdinand II, Archduke of Austria
	Novi Thesauri musici	21.6.1569	Brno – town council
	Novi Thesauri musici	28.7.1569	Brieg – town council
	Novi Thesauri musici	13.8.1569	Znojmo – town council
	Novi Thesauri musici	–.3.1570	Olomouc – town council
	Novi Thesauri musici	25.5.1570	Prachatice – town council ⁸⁰
	Novi Thesauri musici	24.4.1571	Toruń – town council
	Novi Thesauri musici	26.7.1571	Gdańsk – town council
	Novi Thesauri musici	4.5.1571	Görlitz – town council
Godelius, Johann	Teutzsch Gesang	18.2.1611	Leipzig – town council
	Musickstücke	–.1611	Gdańsk – town council
Goßwinus, Anthonius	Zwo componierte Meß	–.1574	Maximilian II, Holy Roman Emp.
	Meß	–.1576	Maximilian II / Rudolf II
	Etliche neue Gesänge	7.12.1580	Nürnberg – town council
	Meß	–.1582	Rudolf II., Holy Roman Emp.
Göldeln, Johann	Gesenge	3.12.1610	Görlitz – town council
Graff, Joachim	?	21.6.1606	Leipzig – town council
Grammatorius, Martin	?	–.1612	Zwickau – town council
Grau, Johannes	Etliche Partes	18.5.1614	Leipzig – town council
Greco, Anthonius	Etliche Muteten und Meß	–.1571	Maximilian II, Holy Roman Emp.
Grosch, Mathias	21. Psalm Davids	–.1593	Gdańsk – town council

79 Given their dates, it seems likely that the references to Galliculus, Christoph x Galliculus, Georg refer to the same individual, and that the discrepancy is merely a mistake in the first name.

80 Václav Starý, “Materiály k hudebním dějinám města Prachatic do roku 1620”, *Hudební věda* 9, no. 1 (1972): 60–67.

Who?	What?	When?	To whom?
Grothusius, Arnold	?	12.9.1588	Gdańsk – town council
Gruner, Anders	Gesang	-.1570	Naumburg – town council
Grunewald, Martin	Etzliche Exemplaria	-.1596	Naumburg – town council
	Dialogo Christiani	22.6.1607	Naumburg – town council
Günther, Philippo	Gesang - geschrieben	7.1.1598	Leipzig – town council
Habermel, Heinrich	Latinische Messe 6 voc.	-.1572	Ludwig III, Duke of Württemberg
	?	-.1575	Ludwig III, Duke of Württemberg
Hagius, Johann Caspar	Gesang	26.1.1605	Kremsmünster – Abbey
Hagius, Konrad	Gesang 5 voc.	-.1593	Gdańsk – town council
	Komposition 8 voc.	-.1603	Friedrich I, Elector of Württemberg
Handl Gallus, Jacobus	Selectiores quaedam missae	22.11.1580	Louka u Znojma – Abbey
	Undique flammatis	17.12.1580	Brno – town council
	Selectiores quaedam missae	14.2.1581	Jihlava – town council
	?	-.1582	Nový Jičín – town council ⁸¹
	Selectiores quaedam missae	-.1583	Olomouc – town council
	Opus musicum	15.11.1586	Stanislav Pavlovský, Bishop ⁸²
	Opus musicum	27.1.1587	Görlitz – town council
	Opus musicum	18.9.1587	Görlitz – town council
	Opus musicum	-.10.1587	Brno – town council
	Opus musicum	28.11.1587	Rokycany – town council
	Kirchengeseng	8.1.1588	Leipzig – town council
	Opus musicum	12.1.1588	Olomouc – town council
	Etzliche Partes	-.1588	Naumburg – town council
	?	29.3.1589	Augsburg – Cathedral Chapter ⁸³
	Opus musicum	12.12.1590	Brno – town council
	Opus musicum	19.12.1590	Rakovník – town council
	Opus musicum	24.12.1590	Stanislav Pavlovský, Bishop ⁸⁴
	Opus musicum	1.1.1591	Olomouc – town council
	Opus musicum	31.1.1591	Kremsmünster - Abbey
	Gedruckte Partes	3.7.1591	Leipzig – town council
	?	17.8.1591	Rokycany – town council
	Partes	7.3.1596	Naumburg – town council
Hartman, Christian	Gesang von der Auferstehung Christi	22.3.1600	Leipzig – town council
Hassler, Hans Leo	Etliche welsche und deutsche Kompositionen	-.1596	Friedrich I, Duke of Württemberg
	Teutschen Psalmen	19.2.1608	Nürnberg – town council
Hauillo, Adrianus	Ettwas in musicis	-.1574	Maximilian II, Holy Roman Emp.

81 Josef Beck, *Geschichte der Stadt Neutitschein und deren Umgebung* (Neutitschein: Schnellpressendruck von J. R. Enders, 1854), 233.

82 Studeničová, “... einem ersamen Rath”, 20.

83 Sandberger, “Bemerkungen”, LIV.

84 Studeničová, “... einem ersamen Rath”, 20.

Who?	What?	When?	To whom?
Haupt, Jacobus	Passio	29.1.1564	Leipzig – town council
	Passion	–.1565	Borna – town council
	Gesang De resurrectione	8.3.1566	Leipzig – town council
	Passion und Auferstehung Christi	20.3.1566	Augsburg – town council
Haussmann, Valentin	Erhalt uns Herr mit 8 stimmen	–.1591	Cheb – town council
	Kompositionen	–.1598	Gdańsk – town council
Hayn, Gerhard	Meß	–.1570	Maximilian II, Holy Roman Emp.
Häckl, Georg	Ein melody 5 voc.	19.11.1580	Znojmo – town council
Hebler, Johannes	Motetas	21.7.1574	Kremnica – town council
	Partes 5 vocum	11.12.1574	Banská Bystrica – town council ⁸⁵
Heiland, Maximilian	Te Deum	6.1.1589	Zwickau – town council
Heisius, Caspar	Carmen aliquod musicum	–.1608	Gdańsk – town council
Helbig, Mathes	Etliche Rhythmos auß d. 91. Psalm	–.1592	Cheb – town council
Herman, David	3 Masses (Monte) + Sacrae cantiones (Pevernage)	19.11.1602	Klosterneuburg – Abbey
Heubach, Johan	Madrigalien	9.8.1623	Leipzig – town council
Hildebrand, Johann	?	5.10.1597	Cheb – town council
Hofkuntz, Tobias	Gesang	26.7.1595	Leipzig – town council
Hofmann, Johann	Gesang	–.1571	Naumburg – town council
	Gesang	1594 / 1595	Zwickau – town council
	Etliche Kompositionen	–.1601	Friedrich I, Elector of Württemberg
Hofmann, Paul	?	–.1590	Zwickau – town council
Hormotopieus, Johann	Etliche Carmina unnd Mutetten	–.1576	Maximilian II / Rudolf II
Horologio, Alexander	Welsche madrigalia	12.5.1587	Rudolf II, Holy Roman Emp.
Hoyul, Balduin	2 Compositiones (8v, 6v)	11.12.1584	Ferdinand II, Archduke of Austria
Hoyul, Johann Ludwig	Komposition	30.12.1603	Friedrich I, Elector of Württemberg
Huß, Johan de la	Musiken oder Concents	–.1575	Maximilian II, Holy Roman Emp.
Hübner, Wenzel	Geschriebene und gebundene Partes und Selectanea	–.1620	Leipzig – town council
Isaak von Rosenbergk, ?	1 Gesang	–.12.1593	Cheb – town council
Judex, Valentin	Zwei geschriebene Messe	?	Loket – town council
Keckriczius, Christoph	Introitus	27.8.1582	Kremnica – town council
	?	–.1.1584	Olomouc – town council
	Passion, missa 7 vocum, mutet 8 vocum	12.3.1584	Kremnica – town council
Kerle, Jakob de	Meßpuech	–.1584	Rudolf II, Holy Roman Emp.
	Meßbuech	–.1586	Rudolf II, Holy Roman Emp.
Keßler, Paul	Gesang	27.10.1617	Naumburg – town council
Klapperbein, Thomas	Gesang	18.7.1603	Leipzig – town council
Klein, Erasmo de	Messe	7.5.1597	Leipzig – town council

85 Magistrát mesta Banská Bystrica, Account book 1574, škatuľa 12, sign. 80, f. 102.

Who?	What?	When?	To whom?
Kneß, Georg	Geschriebene Passionsbuch	-.1583	Ferdinand II, Archduke of Austria
Knöfel, Johann	Dulcissimae quaedam Cantiones	18.9.1574	Znojmo – town council
	Cantus Choralis	-.1575	Vratislav – town council
	Missa „Wir glauben“ 5v	24.11.1576	Kremnica – town council
	Officium	15.12.1576	Banská Bystrica – town council ⁸⁶
	Meß	-.1577	Rudolf II, Holy Roman Emp.
	Meß	3.7.1579	Nürnberg – town council
	Gesänge	-.1579	Ludwig III, Duke of Württemberg
	? Neue teutsche Liedlein	20.9.1583	Görlitz – town council
	Novae melodiae	7.3.1592	Rokycany – town council
	Novae melodiae	13.9.1592	Cheb – town council
	Novae melodiae	-9.1592	Moravská Třebová – town council
	Novae melodiae	1592 / 1594	Olomouc – town council
	Novae melodiae	14.5.1593	Brno – town council
	Novae melodiae	15.5.1593	Znojmo – town council
	?	-.1617	Klagenfurt – town council ⁸⁷
Kolb, Simon	Kompositionen	-.1588	Ferdinand II, Archduke of Austria
Köler, David	Zehen Psalmen Davids	-.1554	Zwickau – town council
Kretzschmar, Johann	Etliche Gesang	1594 / 1595	Zwickau – town council
Lang (Lange, Langius), Balthasar	Gesang	28.3.1605	Naumburg – town council
	Gesang	20.4.1608	Naumburg – town council
	?	-.1609	Zwickau – town council
	Gesang	23.9.1614	Naumburg – town council
	?	-.1614	Zwickau – town council
Langner, Andreas	?	1609–1618	Borna – town council
	?	1609–1618	Borna – town council
Langner, Andreas	Motette	24.7.1587	Ferdinand II, Archduke of Austria
Langreder, Martin	Motete	22.2.1592	Znojmo – town council
Lasso, Ferdinand di	Gesänge	-.1588	Ludwig III, Duke of Württemberg

86 Magistrát mesta Banská Bystrica, Account book 1576, škatuľa 13, sign. 83, f. 163. It was most likely a manuscript, as the musical inventory from Banská Bystrica dating from 1581 records “written for five voices by Joani Knefelij” [“partes 5 vocum Joani Knefelij geschrieben”], see Jana Kalinayová, *Hudobné inventáre a repertoár viachlasnej hudby na Slovensku v 16. – 17. storočí* (Brislava: Slovenské národné múzeum, 1994), 17.

87 Hellmut Federhofer, “Italienische Musik am Hofe des Fürstbischofs von Gurk, Johann Jakob von Lamberg (1603–1630)”, in *Collectanea Historiae Musicae*, ed. Leo S. Olschki, (Florentiae: Leonis S. Olschki, 1956), 166.

Who?	What?	When?	To whom?
Lasso, Orlando di	Psalmen	16.10.1561	Christoph, Duke of Württemberg
	?	-.1564	Christoph, Duke of Württemberg
	Das französische Vogl	23.3.1568	Christoph, Duke of Württemberg
	Etliche Gesang	-.3.1570	Maximilian II, Holy Roman Emp.
	Meß und etliche Gesan- gbuecher	-.1571	Maximilian II, Holy Roman Emp.
	Zahlreiche Kompositionen	1571–1576	Ludwig III, Duke of Württemberg
	Partibus	-.1573	Borna – town council
	Dedicierten Gesenng	19.2.1582	Nürnberg – town council
	Offerierte Cantional	9.9.1587	Augsburg – Cathedral Chapter ⁸⁸
	Missae aliquot quinque volum	23.6.1589	Augsburg – Cathedral Chapter ⁸⁹
	Selectissimae Cantiones	-.1589	Olomouc – town council
	Etliche Teutsche Gesang	13.2.1591	Nürnberg – town council
	Magnum opus musicum	22.5.1604	Nürnberg – town council
	Magnum opus musicum	25.8.1604	Graz – Ferdinand II., Archduke of Inner Austria ⁹⁰
	Magnum opus musicum	-.1604	Friedrich I, Elector of Württemberg
	Magnum opus musicum	21.10.1605	Wien – town council ⁹¹
	Magnum opus musicum	19.8.1606	Brno – town council
	Magnum opus musicum	23.8.1606	Olomouc – Franz von Dietrichstein, Cardinal ⁹²
	Magnum opus musicum	25.8.1606	Olomouc – town council
	Magnum opus musicum	-.1606	Kremsmünster – Abbey
	Magnum opus musicum	-.1607	Klagenfurt – town council ⁹³
	Magnum opus musicum	9.5.1609	Zwickau – town council
	Magnum opus musicum	14.6.1609	Freiberg – town council ⁹⁴
	Magnum opus musicum	17.6.1609	Leipzig – town council
	Magnum opus musicum	-.1609	Naumburg – town council
	Magnum opus musicum	?	Schweinfurt ⁹⁵
	Magnum opus musicum	?	Bayreuth ⁹⁶
Lasso, Rudolph di	Cantiones sacrae	12.12.1607	Kremsmünster – Abbey
Leisentritt, Johann	Geistliche Lieder und Psalmen	15.2.1568	Ferdinand II, Archduke of Austria

88 Sandberger, “Bemerkungen”, LIV.

89 Ibid.

90 Federhofer, Musikpflege, 244.

91 Wiener Stadt- und Landesarchiv, Oberkammeramtsrechnungen, sign. B 1/1: 131, Anno 1605, f. 106rv.

92 Studeničová, “... einem ersamen Rath”, 34.

93 Federhofer, “Italienische Musik”, 166.

94 Wolfgang Boeticher, *Orlando di Lasso und seine Zeit 1532–1594: Repertoire – Untersuchungen zur Musik der Spätrenaissance: mit 317 Notenbeispielen* (Kassel: Bärenreiter-Verlag, 1958), 809.

95 Susan Lewis Hammond, *Editing Music in Early Modern Germany* (London: Routledge, 2016), 167.

96 Ibid.

Who?	What?	When?	To whom?
Le Maistre, Matthias	Te Deum	17.7.1559	Leipzig – town council
	1 Messe + 2 Psalmen	27.8.1563	Leipzig – town council
	Geschriebene Gesang	–.–.1563	Zwickau – town council
	Etzlich Gesang	–.–.1571	Zwickau – town council
	Gesang De ascensione domini	13.5.1572	Leipzig – town council
	Gesenge auff Weinachtsfest	16.12.1574	Naumburg – town council
	Kyrie Angelicum und andere Weihnachtgesenge	–.–.1574	Borna – town council
Lechner, Leonhard	Tricinia	–.–.1576	Naumburg – town council
	Etliche Gesänge	1.1.1599	Friedrich I, Elector of Württemberg
	?	–.–.1599	Friedrich I, Elector of Württemberg
	?	–.–.1600	Friedrich I, Elector of Württemberg
Leißniger (Leißring), Volkmar	?	–.–.1601	Friedrich I, Elector of Württemberg
	Gesang mit 8 St.	20.1.1608	Naumburg – town council
	Etzl. Gesenge	8.6.1611	Leipzig – town council
	Gesänge	10.6.1612	Naumburg – town council
Lelkowitz, Benedict	Büchlein	9.2.1616	Naumburg – town council
	Motete von der Geburt Jesu Christi	11.1.1592	Znojmo – town council
Leutgebe, Heinrich	Eucharisticum canticum B.M.V.	4.10.1589	Augsburg – Cathedral Chapter ⁹⁷
Lichius, Joannes	Teutzsch Gesang	24.9.1608	Leipzig – town council
Lindener, Bartel	Gesang	7.1.1609	Leipzig – town council
Lindner, Friedrich	Cantionalbuch	4.6.1567	Christoph, Duke of Württemberg
	Passion	5.4.1568	Augsburg – town council
	Passion Christi	–.3.1570	Christoph, Duke of Württemberg
	Passion	6.4.1571	Cheb – town council
	Passion Christi	–.4.1572	Christoph von Württemberg
	Messe	6.2.1574	Ludwig III, Duke of Württemberg
	Groß Gesangbuech von drey Meßen	–.8.1576	Maximilian II, Holy Roman Emp.
	Etliche Meßen	28.5.1578	Wien – town council ⁹⁸
	Etliche Muteten	23.10.1585	Leipzig – town council
	Etzliche Gesenge	1587 / 1588	Zwickau – town council
	Etliche Gesänge	29.4.1588	Leipzig – town council
Lindner, Thomas	Mutetatum	28.3.1575	Kremnica – town council
Lobwaßern, Fab.	etzl. deutsch Geseng	7.9.1594	Leipzig – town council
Lodensack, Erhard	Gesang	27.10.1609	Naumburg – town council
Loessener, Abraham	Etliche Gesenge	1563 / 1564	Zwickau – town council
Lohet, Ludwig	?	19.1.1598	Friedrich I, Duke of Württemberg
Lohet, N?	?	–.–.1582	Ludwig III, Duke of Württemberg

97 Sandberger, “Bemerkungen”, LIV.

98 Wiener Stadt- und Landes Archiv, Oberkammeramtsrechnungen, sign. B 1/1: 108, Anno 1578, f. 164r.

Who?	What?	When?	To whom?
Lottinus, Johann	Passionalbuechlein	-8.1588	Rudolf II, Holy Roman Emp.
Ludwig, Johann	Gesangbuch	9.11.1607	Friedrich I, Elector of Württemberg
Luython, Charles	Meß	-.1576	Maximilian II / Rudolf II
Maier, Rudolph	?	-8.1597	Cheb – town council
Marschal (Marchalck), Jonas	Messe	11.4.1580	Leipzig – town council
	Mese	-.1584	Naumburg – town council
	Motette	9.8.1588	Leipzig – town council
	Etzliche Geseng	2.12.1592	Leipzig – town council
	Ein Komponiertes Stücklein	-.1597	Naumburg – town council
	Gesang vo 5 Stimmen	-.1599	Naumburg – town council
	Gesang	26.7.1600	Leipzig – town council
	Gesang	-.1600	Naumburg – town council
	?	-.1603	Zwickau – town council
	Canticum musicale	-.1605	Naumburg – town council
Martin, Nikolas	?	-.1602	Friedrich I, Elector of Württemberg
Martinengo, Gabriele	Sechsstimmige Motette	15.8.1567	Ferdinand II, Archduke of Austria
Meiland, Abraham	Gesang	-11.1567	Zwickau – town council
Meiland, Jakob	Etzlich Gesang	-12.1568	Zwickau – town council
	Passion	-.1571	Zwickau – town council
Misogorgio, Joannes	Etzliche Geseng	20.11.1591	Leipzig – town council
Monte, Philippe de	Meß	-11.1569	Maximilian II, Holy Roman Emp.
	Messe	7.12.1570	Ferdinand II, Archduke of Austria
	Zwei Messen	9.4.1582	Ferdinand II, Archduke of Austria
	Gedruckte puech mit funf stimen	-.1582	Rudolf II, Holy Roman Emp.
Mordente, Fabritio	Etliche Sachen	-.1594	Rudolf II, Holy Roman Emp.
Mosto, Johan Baptistae	2 Meßen	-6.1594	Rudolf II, Holy Roman Emp.
Mulich, Daniel	Etliche Gesäng	27.10.1565	Leipzig – town council
Musculus, Balthasar	Etzliche Partes	-.1579	Naumburg – town council
Müllen, Wilhelm (von der)	Muteten 6 voc.	-.1566	Maximilian II, Holy Roman Emp.
	Puech von 12 Messen	-11.1569	Maximilian II, Holy Roman Emp.
Mülphordius, Adam	Gesang wieder den Turcken	2.8.1598	Jihlava – town council
Mülsner, Georg	Gesang	-6.1572	Zwickau – town council
Nanquetus, Johann	Eine 5- und eine 6 stimmige Komposition	21.4.1580	Ludwig III, Duke of Württemberg
Neander, Jan Günther	Etliche Geseng	28.8.1598	Nürnberg – town council
Neander, ?	?	5.3.1617	Leipzig – town council
Nenino, Joanni	?	27.6.1601	Leipzig – town council
Neulau, Felix	Gesang	-.1575	Maximilian II, Holy Roman Emp.
Nicolo (?), Andreas	Gesang	1.10.1579	Naumburg – town council
Nymphaeus, Abraham	Oficii mit 24 Stimm	28.8.1615	Olomouc – town council
	Te Deum laudamus	26.8.1616	Olomouc – town council
	Ettliche Muteten	11.9.1620	Olomouc – town council
Opilius, Georg	Muteten	-.1606	Gdańsk – town council

Who?	What?	When?	To whom?
Opitzius, Georg	Etzl. Cantiones Sacras	8.5.1619	Leipzig – town council
Ortosko, Georgius	Gesenge	1593 / 1594	Zwickau – town council
Ostermayer, Andreas	Magnificat	–.1590	Ludwig III, Duke of Württemberg
	?	–.1598	Friedrich I, Duke of Württemberg
Otto, Jakob	Lateinische Messe	21.2.1559	Leipzig – town council
Otto, Georg	opera musica 5, 6, 8 St.	–.1605	Naumburg – town council
Paix, Jakob	Orgelbuch	–.1583	Ludwig III, Duke of Württemberg
	Etliche Gesänge	24.10.1587	Ludwig III, Duke of Württemberg
Paminger (Päminger), Sophonias	Christlichen khirchen Gesänge meines Vaters Lorentz Päminger	18.7.1573	Augsburg – town council
	Geistliche Gesänge (seines Vaters)	–.1573	Ludwig III, Duke of Württemberg
	Lateinische Gesänge	–.1576	Ludwig III, Duke of Württemberg
	Offeriertes Cantional	23.12.1596	Nürnberg – town council
Petiřka, Johann	Messe	?	Leipzig – town council
Pinello, Giovanni Battista	Eine Komposition	–.1577	Albert V, Duke of Bavaria ⁹⁹
	Etzliche eingebundene und geschriebene Magnificat auf 5 Stimmen	6.7.1583	Naumburg – town council
	Deuczsch Magnificat auf die 8 tonos + eine Messe	–.1583	Cheb – town council
	Etzlich Gesang	–.1583	Zwickau – town council
	Etlicher teutschen Gesang	–.7.1584	Rudolf II, Holy Roman Emp.
	Etzliche Geseng	1583 / 1584	Zwickau – town council
	Etliche Gesänge	1.5.1587	Görlitz – town council
	Teuzschen Magnificat	?	Loket – town council
Poduano, Hannibal	Meß	–.1571	Maximilian II, Holy Roman Emp.
Polester, Reymundt	Partes	15.12.1611	Wien – town council ¹⁰⁰
	Gesang	7.5.1597	Leipzig – town council
	?	28.10.1605	Naumburg – town council
	Deutsch Gesang	4.4.1607	Leipzig – town council
	Ein gedruckt Gesang	20.11.1607	Leipzig – town council
	Gedruckte zwölfstimm. Harmoniae	18.5.1608	Gdańsk – town council
Poss, Georg	12 Partes	8.10.1608	Wien – town council ¹⁰¹
Praetorius, Hieronymus	Partes 8 vocum	–.1603	Olomouc – town council
	?	–.1626	Zwickau – town council
Praetorius, Johann	Pittmeß	7.10.1586	Naumburg – town council

99 Senn, *Musik und Theater*, 122.

100 Wiener Stadt- und Landes Archiv, Oberkammeramtsrechnungen, sign. B 1/1: 137, Anno 1611, f. 143rv.

101 Wiener Stadt- und Landes Archiv, Oberkammeramtsrechnungen, sign. B 1/1: 134, Anno 1608, f. 145rv.

Who?	What?	When?	To whom?
Praetorius, Michael	Gedruckte Gesänge	3.10.1607	Leipzig – town council
	Musae Sioniae	4.12.1607	Gdańsk – town council
	Musiae Sioniae	1.10.1608	Gdańsk – town council
	?	–.1609	Zwickau – town council
	Gesänge	11.6.1610	Görlitz – town council
	Motetten	30.1.1611	Leipzig – town council
	?	–.1611	Zwickau – town council
	?	29.3.1612	Görlitz – town council
Primavera, Leonardo	?	12.8.1620	Leipzig – town council
	?	–.1627	Zwickau – town council
Primavera, Leonardo	Motetten und Dialoge	?	Ferdinand II, Archduke of Austria
Puechler, Johann	Gesang	–.1570	Maximilian II, Holy Roman Emp.
	Etliche Gesang	–.1571	Maximilian II, Holy Roman Emp.
Pufler, Theophil (Gotlieb)	8 gedrucketen Exemplaren	6.1.1584	Naumburg – town council
Rab, Valentin	Etliche Gesenge	–.1555	Zwickau – town council
	Eine Messe componirt auff den deutschen Psalm Bewar mich Herr	–.1555	Leipzig – town council
	Gesang	17.7.1559	Leipzig – town council
	Gesang	3.8.1566	Leipzig – town council
	Gesang	7.1.1580	Leipzig – town council
Rabbero, Rudolpho	1 geschr. Gesang	17.4.1596	Leipzig – town council
Regnart, Jacob	Meß	–.1571	Maximilian II, Holy Roman Emp.
	Etliche muttettenpuecher	–.1576	Maximilian II / Rudolf II
	Mariale	–.1588	Ferdinand II, Archduke of Austria
Reichitzsch, Michel	Etzliche teutzsche Geseng	27.3.1597	Leipzig – town council
Reinisch, Daniel	Paßion	18.3.1577	Cheb – town council
	Paßion	?	Loket – town council
Richtzenhan, Salomon	Neue Muteten	31.7.1602	Naumburg – town council
Rigelius, Iodocus	Messe	–.1570	Borna – town council
Rinckhammer, Martin	Gesang	27.10.1590	Naumburg – town council
Rivander, Paul	?	–.1609	Zwickau – town council
	Messe	23.2.1596	Leipzig – town council
Rogier, Michael	Geschriebene Cantional – Introitus	23.3.1599	Christian II., Elector of Saxony
	Etliche Gedruckte Cantiones	21.9.1603	Christian II., Elector of Saxony
	Etzliche Historien (...) auff groß Regal Pappier geschrieben	7.4.1606	Christian II., Elector of Saxony
	Gesang	15.5.1609	Leipzig – town council
Rosenberger, Andreas	Gesang	1583 / 1584	Zwickau – town council
Rosetti, Stefano	Novae quaedam sacrae cantiones	26.10.1580	Ferdinand II, Archduke of Austria
Rost, Nicolaus	Gesang 8 Vocum	20.7.1593	Naumburg – town council

Who?	What?	When?	To whom?
Rotenfels, Joanni Philippo a	Gesang de Sancto Spiritu	11.5.1588	Leipzig – town council
Rothmann, Bartholomaeus	Zwei geistliche Brautlieder 5 voc.	10.11.1609	Gdańsk – town council
Ruepl, Johann	Meß	–.1575	Maximilian II, Holy Roman Emp.
Rufaldt, Johann	Gesang	–.1570	Maximilian II, Holy Roman Emp.
Rühling, Johann	Orgeltabulaturbuch	13.6.1583	Leipzig – town council
	Orgelbuch	–.1583	Naumburg – town council
Sagittarius, Albert	?	–.1609	Zwickau – town council
Sales, Franz	Sechsstimmige Messe + 2 achtstimmige Motetten	30.12.1580	Ferdinand II, Archduke of Austria
	Sechsstimmige Carmina	17.5.1581	Ferdinand II, Archduke of Austria
	?	–.1584	Ludwig III, Duke of Württemberg
	Komposition 24 voc.	–.1585	Ludwig III, Duke of Württemberg
	Etlich dedizierte Bücher	–.1586	Ferdinand II, Archduke of Austria
	Patrocinium Musices	–.1589	Wolf Dietrich von Raitenau, Archbishop of Salzburg ¹⁰²
	Sacrarum cantionum lib.I.	15.2.1593	Brno – town council
	Meß	–.1593	Rudolf II, Holy Roman Emp.
	Partes	5.3.1593	Görlitz – town council
	Sacrarum cantionum lib.I.	8.5.1593	Znojmo – town council
	Etl. Geseng	30.6.1593	Leipzig – town council
	Sacrarum cantionum lib.I.	18.7.1593	Jihlava – town council
	Sacrarum cantionum lib.I.	21.8.1593	Cheb – town council
	Sechsstimmiges Cantional	–.1593	Salzburg – Cathedral Chapter ¹⁰³
	?	–.1593	Friedrich I, Duke of Württemberg
	Sacrarum cantionum lib.I.	?	Loket – town council
	Partes	11.1.1594	Olomouc – town council
	Officium missa. liber II.	–.1594	Stanislav Pavlovský, Bishop ¹⁰⁴
	?	–.1595	William V, Duke of Bavaria ¹⁰⁵
	5 partes	24.1.1596	Brno – town council
	Tripartiti operis Officior.	–.1597	Kremsmünster – Abbey
	Meß + Motetten	27.4.1598	Nürnberg – town council
	Etliche Partes	2.5.1598	Brno – town council
	?	6.5.1598	Olomouc – town council
	Salutationes Beatae Mariae Virginis	–.12.1598	Kremsmünster – Abbey
	Tricinia	–.1599	Friedrich I, Elector of Württemberg

102 Senn, *Musik und Theater*, 125.

103 Ibid.

104 Scott Edwards, "Repertory Migration in the Czech Crown Lands, 1570-1630" (PhD diss., University of California, 2012), 66. Moravský zemský archiv, fond G 83 – Matice moravská, karton 58, inv. č. 33, f. 2-3.

105 Senn, *Musik und Theater*, 125.

Who?	What?	When?	To whom?
Salomo, Tobias	Gesang	29.12.1600	Friedrich I, Elector of Württemberg
	Komposition	-.1.1606	Friedrich I, Elector of Württemberg
	Komposition 10 voc.	16.2.1607	Friedrich I, Elector of Württemberg
	Etliche Kompositionen	10.4.1607	Friedrich I, Elector of Württemberg
Sayve, Lamberto de	Meß	-.10.1577	Maximilian II, Holy Roman Emp.
Scandello, Antonio	3 Messen	3.5.1576	Leipzig – town council
	?	22.12.1576	Görlitz – town council
	?	-.1577	Borna – town council
Sdunek, Johannes ¹⁰⁶	Motets	-.1564	Wrocław – town council
	Lamentationes Hieremiae	27.3.1571	Leipzig – town council
	Chorbuch (De Monte: Missa Sexti Toni)	-.1594	Wrocław – town council
	Motets (Gallus, Marenzio, Orologio, Zanotti, ...)	-.1594	Kassel – Electoral Chapel
	Mass (De Monte)	-.1596	Weißenfels – town council
	2 Passions (Walter), Historia (Scandello), Prayer (Le Maistre)	-.1597	Gotha
	Mass	-.1599	Zeititz – town council
	Mass	?	Naumburg – town council
Schack, Wolfgang	Gesang	1.1.1601	Friedrich I, Elector of Württemberg
Scheidt, Samuel	Composition	10.7.1620	Naumburg – town council
	Gesenge	9.1.1631	Naumburg – town council
Schein, Johann Herman	Muteten	15.7.1616	Naumburg – town council
	Gesenge	12.3.1624	Naumburg – town council
Scheffer, Martin	Gesang	1592 / 1593	Zwickau – town council
Schichius, ?	?	-.1627	Zwickau – town council
Schiltelius, Johann	130. Psalm	7.5.1563	Leipzig – town council
Schoenorff, Philipp	Meß	-.2.1587	Rudolf II, Holy Roman Emp.
Schulze, Valentin	Etzl. Partes	25.10.1600	Leipzig – town council
Schumman, David	Meß	6.1.1578	Naumburg – town council
Schüz, Johannes	Komposition	7.1.1604	Friedrich I, Elector of Württemberg
	5 Partes	?	Friedrich I, Elector of Württemberg
Scrolieres, Peter de	Meß	-.1571	Maximilian II, Holy Roman Emp.
	Meß	-.1575	Maximilian II, Holy Roman Emp.
Selich, Daniel	Weihnachtsgesang	4.12.1615	Naumburg – town council
Silvius, Johann	Muteten	-.1574	Maximilian II, Holy Roman Emp.
Sommer, Johann	2 Psalmen	12.6.1611	Gdańsk – town council
Sorano, Friderico	4 Modulationes 8 voc.	30.10.1597	Leipzig – town council
Spindler, Heinrich	?	-.1615	Zwickau – town council
Stadlmayer, Johann	Etliche Partibus	15.12.1611	Wien – town council ¹⁰⁷
Stembder, Ambrosius	Etzliche Cantiones	27.8.1613	Naumburg – town council

106 Thanks to Hein Sauer for the kind information, more details will be published in the forthcoming study Hein Sauer, “The Dissemination of Repertoire by the Scribe Johann Sdunek”.

107 Wiener Stadt- und Landes Archiv, Oberkammeramtsrechnungen, sign. B 1/1: 137, Anno 1611, f. 143rv.

Who?	What?	When?	To whom?
Stephani, Clemens	Biblische Tragödie	1557	Nürnberg – town council
	Gesang	15.9.1569	Nürnberg – town council
	?	–.1569	Cheb – town council
	Passion	17.4.1570	Nürnberg – town council
Stiefel, Laurentius	Geschriebenes Stück	29.6.1585	Naumburg – town council
Strauss, Nicolaus	Zangius: Magnificat Luython: Liber I. missar.	24.6.1609	Zwickau – town council
	?	28.3.1616	Brno – town council
Stumpfelfeld, Joachim	Messe	5.9.1572	Görlitz – town council
	?	16.2.1582	Görlitz – town council
Thusius, David	Meß	–.1590	Klosterneuburg – Abbey
	Muteten	–.1591	Český Krumlov – town council ¹⁰⁸
	?	14.7.1594	Görlitz – town council
	Muteten de Passione Do- mini 8 voc.	–.1594	Český Krumlov – town council
	Officium 6 voc.	26.8.1600	Rokycany – town council ¹⁰⁹
	?	20.4.1601	Görlitz – town council
	Mutet auf sechs Stimmen	12.3.1604	Zwickau – town council
	Moteta	20.8.1605	Rokycany – town council ¹¹⁰
Tribauer, Blasius	?	–.1606	Gdańsk – town council
	Sechsstimmige Gesänge	–.1581	Ludwig III, Duke of Württemberg
Utendal, Alexander	Meß	–.1582	Rudolf II, Holy Roman Emp.
	Gesänge	13.2.1570	Nürnberg – town council
	Etliche Gesang	–.8.1570	Maximilian II, Holy Roman Emp.
	Zwei verehrte Messen	–.6.1576	Maximilian II, Holy Roman Emp.
Vaet, Jakob de	3 neukomponierte Messen	2.11.1564	Ferdinand II, Archduke of Austria
	eine Motette	21.11.1565	Ferdinand II, Archduke of Austria
Vecchi, Horatio	Canzonette	4.12.1590	Ferdinand II, Archduke of Austria
Victoria, Ludovico Thomaso de	Großen Band mit Messen	14.9.1591	Ferdinand II, Archduke of Austria
Vinārius, Jacob	Meß	–.1585	Rudolf II, Holy Roman Emp.
Vintz, Georg	Geschriebene Gesenge	15.7.1630	Naumburg – town council
Voes, Walthaser	Meß	–.1574	Maximilian II, Holy Roman Emp.
	?	–.1607	Zwickau – town council
	?	–.1611	Zwickau – town council
Volckmar, Leisring	?	–.1627	Zwickau – town council
	Ein Cantus	13.2.1591	Leipzig – town council
Vulpus, Melchior	Muteten	6.8.1602	Naumburg – town council
	Gesang	4.3.1606	Naumburg – town council
Wagner, Gregorius	Etzliche Psalmen Davidis	3.9.1565	Augsburg – town council

108 Martin Horyna, “Hudba a hudební život v Českém Krumlově v 15. a 16. století” (Master Thesis, Praha: Univerzita Karlova, 1980), 67.

109 Hana Hrachová and Kateřina Maýrová, “Intelektuál a hudba: Příspěvek k dějinám hudby v raně novověkých Rokycanech”, *Documenta Pragensia* 27 (2008): 650.

110 Ibid., 651.

Who?	What?	When?	To whom?
Walther, Johann (older)	Magnificat	30.3.1554	Christoph von Württemberg
	Magnificat	-.1556	Christoph von Württemberg
	Etliche Gesänge	6.7.1562	Christoph von Württemberg
Wang, Richard von Aachen	Komposition	-.1604	Friedrich I, Elector of Württemberg
Weber, Georg	Etliche Gesänge	6.8.1574	Leipzig – town council
	Etzliche Geseng	6.5.1594	Leipzig – town council
	Etzliche Geseng	9.4.1597	Leipzig – town council
	Gesang	13.2.1598	Naumburg – town council
	Geschriebene Passion	2.4.1609	Naumburg – town council
	Gesange	20.3.1618	Naumburg – town council
Wehner, Johann	Gesang	4.9.1602	Leipzig – town council
	Motetten	30.1.1611	Leipzig – town council
	Fasciculo Musico	23.2.1611	Naumburg – town council
Weidemann, Jacobus	Gaistliche Lieder	30.5.1597	Cheb – town council
Weissensee, Friedrich	Opera Musica	-.1618	Borna – town council
Wener, Johann	?	-.1610	Zwickau – town council
Werner, Georg	1 Gesang	22.1.1603	Leipzig – town council
Wesselius, Johann	Etliche Muteten	-.1567	Maximilian II, Holy Roman Emp.
Widemann, Georg	1 geschr. Gesang	29.3.1609	Leipzig – town council
Willichius, Georg	?	7.4.1608	Naumburg – town council
	Teutisch Gesang	3.8.1608	Leipzig – town council
Winßheim, Johan	Etzliche Cantiones	20.4.1624	Leipzig – town council
Wircker, Johannes	Cantional (Finck: Missa Ave praeclara + motets)	-.1556	Zwickau – town council
	Finck: Missa Ave praeclara + Morales: Missa Mille regretz	-.1556	? (Berlin, Mus. ms. 40012)
	Cantional (Finck: Missa Ave praeclara)	-.1557	Freiberg – town council
	Cantional mit 2 geschriebene officia	1556 / 1557	Leipzig – town council
	Cantional	25.6.1559	Cheb – town council
	Te Deum laudamus	1.3.1560	Leipzig – town council ¹¹¹
	Cantional (Te Deum + etliche Muteten)	31.5.1561	Christoph, Duke of Württemberg
	Cantional (Te Deum + Domine dirige gr. meos)	24.6.1561	Ferdinand I, Holy Roman Emperor
	Cantional	13.9.1561	Znojmo – town council
	Cantional (Te Deum + Domine dirige gr. meos)	18.3.1562	Toruń – town council
	Cantional (Te Deum + Domine dirige gr. meos)	9.4.1562	Jihlava – town council
	Cantional	-.1562	Borna – town council

111 Written here as “Johann Weger”.

Who?	What?	When?	To whom?
Wircker, Johannes	Cantional (Te Deum)	14.8.1563	Banská Bystrica – town council
	Cantional (Te Deum)	27.8.1563	Kremnica – town council
	Cantional (Muteten)	12.10.1563	Jihlava – town council
	Cantional (Te Deum + etlichen Muteten 5-6voc.)	1.11.1563	Albert Frederick, Duke of Prussia
	Cantional (Te Deum)	16.11.1563	Levoča – town council ¹¹²
	Cantional	20.11.1563	Znojmo – town council
	Cantional (Te Deum)	16.4.1563	Zikmund II August ¹¹³
	Cantionalbuch	–.–.1563	Banská Štiavnica – town council ¹¹⁴
	Cantional (3 Moteten)	–.–.1563	Vratislav – Nicolas Rödiger
	Cantional (etliche Mute-ten 4 und 6 voc.)	17.4.1564	Albert Frederick, Duke of Prussia
	Cantional (Missa Castigans castigavit)	12.9.1565	Albert Frederick, Duke of Prussia
	Cantional (Te Deum + Muteten)	–.9.1571	Ludwig III, Duke of Württemberg ¹¹⁵
	Cantional (Finck: Missa Ave praeclara + motets)	?	Vratislav – town council
	Te Deum laudamus	?	Vratislav – Joachim Maltzan
Zachino, Julio	Finck: Missa Ave praeclara + motets	?	Augsburg – town council
	Missa Castigans castigavit + Viri diligite uxores vestras	?	?(Munich, Mus. ms. 58)
	Motetten	4.10.1580	Ferdinand II, Archduke of Austria
	Gesang	–.–.1582	Rudolf II, Holy Roman Emp.
	Offerierten Gesang	12.10.1592	Augsburg – Cathedral Chapter
	Ingrossirtes Magificat	28.3.1603	Nürnberg – town council
	Gedruckte Komposition	17.10.1603	Friedrich I, Elector of Württemberg
	?	21.8.1604	Brno – town council
	Dedizierte Officii	14.10.1616	Olomouc – town council
	Madrigal	–.12.1587	Rudolf II, Holy Roman Emp.
Zängel, Narciss	Kompositionen	–.–.1592	Ludwig III, Duke of Württemberg
	Cantiones Sacrae	7.9.1602	Wien – town council ¹¹⁶
Zengl, Michael	Muteten	–.–.1574	Maximilian II, Holy Roman Emp.
Zwinckher, Martin	Magnificat	29.4.1597	Cheb – town council

112 Janka Petőczová, *Polychorická hudba I v európskej renesancii a baroku, v dejinách hudobnej kultúry na Slovensku* (Prešov: František Matúš, 1998), 88.

113 Archiwum Skarbu Akt Dawnych w Warszawie, Archiwum Skarbu Koronnego, Rachunki królewskie 161, f. 55v; Elżbieta Głuszczyńska, *Muzyka nadworna ostatnich Jagiellonów* (Kraków: Polskie Wydaw. Muzyczne, 1988), 64, 129.

114 János Breznay, *A Selmebányai Ágost. Hitv. Evang. Egyház és lyceum története a 16. sz.* (Banská Štiavnica, 1883), 333.

115 Written here as “Hymaturgus”.

116 Wiener Stadt- und Landes Archiv, Oberkammeramtsrechnungen, sign. B 1/1: 128, Anno 1602, f. 104rv.

SUMMARY

The presentation of musical compositions to town councils, rulers, abbots, or bishops represented one of the key mechanisms through which new polyphonic repertoire was disseminated and put into practice during the Renaissance. Across Central Europe, more or less detailed records of this method of repertoire dissemination have survived to the present day. Evidence is found in archival sources such as ledgers, letters, cartularies, and music inventories. In exceptional cases, surviving musical sources or fragments thereof also provide evidence. Thanks to comparative research, it is now possible to compare findings from multiple sources, particularly across various locations, and thus to present how the entire process of sending musical compositions as gifts by individuals took place. This includes the initial creation of the compositions, their distribution to individual institutions, their practical use within these institutions, and their preservation up to the present day. Reports of the presentation of musical compositions are associated not only with renowned Renaissance composers—such as Lasso, Handl, Gallus, Knöfel, Sales, Praetorius, and Demantius—but also with lesser-known, regionally active figures. This study aims to summarize the current state of knowledge regarding the dissemination of musical repertoire through gifts from several Central European institutions, primarily from the Czech Republic, Slovakia, Austria, Germany, and Poland, and to highlight noteworthy cases of convergence. The study also includes an inventory of presentations of musical compositions from the period circa 1550–1620. This inventory aims to compile as many records of music presentations as possible, from both original research and available literature. This inventory may thus serve other researchers and contribute to the identification of previously unexplained data.

POVZETEK

Širjenje večglasnih skladb s pomočjo daril po Srednji Evropi, okoli 1550–1630

Podarjanje glasbenih skladb mestnim svetom, vladarjem, opatom ali škofom je bila eden od ključnih mehanizmov, prek katerih se je v renesansi širil in izvajal nov polifonski repertoar. Po vsej Srednji Evropi so se do danes ohranili bolj ali manj podrobni zapisi o tem načinu razširjanja repertoarja. Dokaze najdemo v arhivskih virih, kot so poslovne knjige, pisma, kartulariji in glasbeni inventarji. V izjemnih primerih so lahko dokaz tudi ohranjeni glasbeni viri ali njihovi fragmenti. Zahvaljujoč opravljenim primerjalnim raziskavam je zdaj mogoče vzporejati ugotovitve iz več virov, zlasti med različnimi lokacijami, in tako prikazati, kako je potekal celoten proces pošiljanja glasbenih del kot daril. Pri tem je upoštevano izhodiščno ustvarjanje skladb, njihovo posredovanje posameznim institucijam, njihova praktična uporaba znotraj teh institucij ter njihovo ohranjanje do danes. Poročila o podarjanju glasbenih skladb niso povezana le z znanimi renesančnimi skladatelji – kot so Lasso, Handl, Gallus, Knöfel, Sales, Praetorius in Demantius –, temveč tudi z manj znanimi, regionalno dejavnimi osebnostmi. Namen te študije je povzeti trenutno stanje vedenja o širjenju glasbenega repertoarja prek daril iz več srednjeevropskih institucij, predvsem iz Češke, Slovaške, Avstrije, Nemčije in Poljske, ter izpostaviti pomembne primere konvergence. Študija vključuje tudi seznam predstavitev glasbenih skladb iz obdobja okoli let 1550–1620. Namen tega seznama je zbrati čim več zapisov o glasbenih predstavitvah, tako iz lastnih raziskav kot iz dostopne literature. Ta seznam lahko tako služi drugim raziskovalcem in prispeva k identifikaciji doslej nepojasnjenih podatkov.

ABOUT THE AUTHOR

HANA STUDENIČOVÁ (hana.studenicova@savba.sk) studied musicology at Masaryk University in Brno (PhD degree in 2019 – *Urban Music Culture in Moravia ca 1500–1620: Royal Towns in Central European Context*). Since September 2019, she has been working at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava as a researcher of music history. Her field of research is the musical culture of towns and institutions in the sixteenth and the seventeenth centuries in the Central European area, mainly in Slovak, Moravian and Austrian towns, based on extant musical and non-musical sources.

O AVTORICI

HANA STUDENIČOVÁ (hana.studenicova@savba.sk) je študirala muzikologijo na Masarykovi univerzi v Brnu (doktorski naziv leta 2019 – *Urbana glasbena kultura na Moravskem okoli leta 1500–1620: kraljevska mesta v srednjeevropskem kontekstu*). Od septembra 2019 dela na Inštitutu za muzikologijo Slovaške akademije znanosti v Bratislavi kot raziskovalka na področju zgodovine glasbe. Njeno raziskovalno področje je glasbena kultura mest in institucij v 16. in 17. stoletju na območju Srednje Evrope, predvsem v slovaških, moravskih in avstrijskih mestih, pri čemer se opira na ohranjene glasbene in neglasbene vire.