Foreword

This database itemizes the music collection of Dresden's Catholic court church (the *Hofkirche*) as it was catalogued in 1765. The collection, parts of which Johann Sebastian Bach would have known through the connections he established with Dresden court composers, comprised works that either were collected or composed for use in the royal chapel of a court renowned for its musical taste and the excellence of its musical establishments.

The patrons and their Catholic court churches

On Maundy Thursday 1708 a Catholic chapel, open for public worship and dedicated to the Most Holy Trinity, was inaugurated in the renovated theatre 'Am Taschenberg' of the Dresden palace of the Elector of Saxony and King of Poland, August II (1670–1733) known as 'August the Strong'. The successor to August II was his sole legitimate son, Saxon Electoral Prince Friedrich August II (1696–1763), who became August III following his election as King of Poland in October 1733. The coronation of August III took place in Cracow on 17 January 1734. Both father and son had converted to Catholicism in 1697 and 1712 respectively and in so doing, each became eligible to stand as a candidate for election to the crown of Poland. Soon after his succession, August III initiated the building of a magnificent replacement Catholic court church in Dresden: the *Hofkirche*. The consecration of this royal church, which also was dedicated to the Holy Trinity, took place on the feast day of SS Peter and Paul, 21 June, in 1751. Today, this building, the *Kathedrale Sanctissimae Trinitatis*, serves as the Catholic Cathedral of the Diocese of Dresden-Meissen. Thus, the collection of sacred music that was catalogued in 1765 encompasses the sacred music heard in two quite different buildings, each with dissimilar acoustics.[1] The development of the repertoire, instrumentation, and the number of parts once kept with scores reflect the evolving taste and changing performance conditions of Catholic sacred music in Dresden between the years 1708 and 1765.

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[1] A diary entry on Pentecost Sunday 1741 by Johann Andreas Silbermann in Dresden suggests (rather surprisingly, and perhaps erroneously) that the original Catholic court church could accommodate up to seventy musicians: 'Pfingst d 21 May Morgens um 8 Uhr gieng ich aufs schloß, und sahe den Hoff in Galla, um 9 Uhr gieng der Gottesdienst in der HoffCapelle an, sobald der König in dieselbe kam, fieng der lermen mit Paucken und Trompetten an und so gleich wurde vom Capellmeister Haasen die Musique auf geführt, es war dieselbe ungemein besetzt, und bestunde das gantze Orchestre aus 70 Personen. Es war das gantze Amt hindurch Musique, und vortreflich anzuhöhren wegen der besondern accuratesse und schönen Composition. einer von denen Castraten liesse sich gantz vornemblich biß ins g''' höhren. Unter der Verwandlung spielte der Virtuose Cataneo ganz allein ohne accompagnement ein Solo auf der Violin. Zu mittag speißte ich bey dem Clavesin Macher Gräbner zu mittag.' (digital.slub-dresden.de/werkansicht/dlf/111740/187/0/).

The *Catalogo* (1765)

This database is based upon the *Catalogo [Thematico] dell Musica di Chiesa [Catholica in Dresda] composita Da diversi Autori – secondo le Alfabetto 1765* with inserts in the hand of Georg Poechau, the former collector and owner of this catalogue: D-B Mus. ms theor Kat. 186. This thematic catalogue is the most complete remaining inventory of the music collection held in Dresden's *Hofkirche* of the eighteenth century. In 1765, following the Seven Years' War (1756–1763, a conflict that led to the devastation of Dresden and financial ruin of Saxony), the former *Kapellknabe* (and almost certainly a student of Zelenka) Johannes Georg Schürer (*c*1720 –1784) who became a Dresden court *Kirchen-Compositeur* in 1748, undertook responsibility for the systematic organization of the church's sacred music collection and its safe-keeping. His signed statement at the conclusion of the *Catalogo (1765)* confirmed that on 9 March 1765 his work was finalised, and the musical repertoire of the church was in his care. At the conclusion of the listings, Schurer wrote: 'Daß ich Endes benenter angemerckte *Musicalien* dieses *Catalogi* in meinem Beschluß habe, wird hiermit bescheiniget. Dreßden den 9. Martii 1765. Ioannes Georgius Schürer'. Earlier, in November 1764, Schürer submitted a document to the Dresden court itemising the sums of money required to bring the music collection of the *Hofkirche* (excluding his own compositions) into order.[2] His account began with the presentation of two costs (each 1. *Thlr,* 8. *Gr*) for the transport of an unspecified number of music cupboards from the rooms of the late Queen-Electress, Maria Josepha (1699–1757), via a connecting passage (the *Gallerie*) into the *Hofkirche*.[3] These cupboards were to be placed behind the choir at the upper area at the East end of the church where the musicians performed and the Silbermann organ stood.[4] Further costs itemised by Schürer involved repairs to these cupboards, and to their locks and snibs. Additional items included quantities of various types of paper, bookbinder's glue, thread, and inks, items suggesting the preparation of secure storage for the collection and its systematic cataloguing. One or more catalogue labels (*Titel Etiketten*) often are affixed to the grey-blue wrapper (*Kapellarchiv-Umschlag*) that once enclosed scores or sets of parts of the music, and these labels correspond to items entered in the music catalogues of the *Hofkirche*.

Schürer's inventory was compiled at the time when Dresden was beginning to recover from the Seven Years' War. More than 800 entries of mainly manuscript autographs and copies are entered into the *Catalogo* (1765). A single entry, however, might include multiple works as, for example, one listing which comprises

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[2] Sächsisches Hauptstaatsarchiv, Dresden (D-Dla), 10026, Geheimes Kabinett (Geh. Kab.), Loc. 910/1, 'Acta, das Chur-Fürstl. Orchestre und dessen Unterhaltung ingleichen das grosse Opern-Haus und andere zum Departement des Directeur des Plaisirs gehörige Angelegenheiten betr. Anno [1711, 1717] 1764/ 65/ 66/ 67/ 68', f. 59.

[3] 'Die *Musical*[ischen] Schräncke aus dem Zim[m]er der Königin auf die *Gallerie* zu *transportir*en.'

[4] 'Die nehml[ichen] Schräncke von der *Gallerie* in die Kirche hinter d[en] Chor zu bringen.'

seventeen masses of Palestrina (c1525–1594). Another listing encompasses thirty-three psalm settings by Jan Dismas Zelenka (1679–1745), his special project titled 'Psalmi insieme' which comprises three cycles encompassing almost every psalm required for the Office of Vespers. These works, which were composed by Zelenka over three years between mid 1725 and early 1729, lead to the assumption that this collection of psalm settings was a well-considered and deliberate plan. Several publications of music are listed in the *Catalogo* of 1765. These include, for example, Benedetto Bellinzani's *Salmi brevi per tutto l'anno* (Bologna, 1718) which contains eighteen items: 'Domine ad adjuvandum'; 'Dixit Dominus'; 'Confitebor tibi Domine'; 'Beatus vir'; 'Laudate pueri'; 'Laudate Dominum'; 'In exitu Israel'; 'Laetatus sum'; 'Nisi Dominus'; 'Lauda Jerusalem'; 'Credidi'; 'In convertendo'; 'Domine probasti me'; 'Beati omnes'; 'De profundis'; 'Memento Domine David'; 'Confitebor Angelorum'; 'Primo Magnificat'; 'Secondo Magnificat'.[5] Thus, the number of entries in this *Catalogo* does not reflect the actual number of sacred items of music available to serve the royal chapel in 1765.

Apart from the inclusion of published music (which almost certainly was acquired for use by the musical ensemble of mainly Bohemian boys and young men who musically served Dresden's royal chapels, the *Kapellknaben*), the growth of the important library of Catholic music in Dresden was due to the resourcefulness of the wife of August III, Queen and Electress Maria Josepha (1699–1757). It was she who came to hold responsibility for the music of the royal chapel, a duty that subsequently passed to her highly talented niece and daughter-in-law, Maria Antonia of Bavaria (1724–1780). This is known from a report from Ulrich von König (†1792), *Directeur des Plaisirs* of the Dresden court, in a document dated 26 March 1765, soon after Schürer completed the *Catalogo* on 9.March 1765: 'I have handed to Her Royal Highness [Maria Antonia] a clean copy of the recently-completed two catalogues because she holds in her personal [locked] collection all other music that was held by Her Majesty, The Most Blessed Queen [Maria Josepha].'[6] At Maria Josepha's instigation the Dresden court acquired the musical estates of (among others) *Kapellmeister* Johann David Heinichen (1683–1729), the Dresden court church composer Father Michael Breunich (1699–1755, whose masses were admired by August III for their brevity)[7] and the Dresden court church composers Zelenka and

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[5] D-Dl, Mus. 2431-E-1. These settings for Vespers were almost certainly used by the *Kapellknaben*, the music ensemble of Dresden's Catholic court church.

[6] 'Ich habe von denen neuerlich verfertigten 2. *Catalogis* des Churfl. Kirchen Music-Vorraths eine sauber geschriebene Cop[ey] Ihrer Königl. Hoheit der Churfürstin übergeben, weil Höchstdieselben alle übrige Music, welche sonst bey Ihro [Maiest.?] der Höchstseeligen Königin gestanden, in Höchst dero Selbsteigenen Beschluß haben.' D-Dla, 1006, Geh. Kab. Loc. 910/1, f. 82v.

[7] On 15.1.1741 the Dresden *Diarium Missionis* reported that the sung mass, which had been performed three times, was produced at the King's request by Michael Breunich, a priest of the church of Moguntinus (Mainz) which pleased greatly because of [?] and its brevity.

Giovanni Alberto Ristori (1692–1753).[8] The core of the collection catalogued in 1765 was formed by the compositions and collections of Zelenka, and Ristori. Other notable collections in the *Catalogo* (1765) include fifty-one sacred works composed by the Dresden *Kapellmeister* Johann Adolph Hasse (1699–1783), music for the church collected in Italy during the 1738–1739 grand tour of Saxon Prince Christian Friedrich (1722–1763),[9] and the incomplete sacred works of Heinichen, whose relatively small contribution as listed by Schürer resulted from the action of a Dresden court *Bettmeister* who sold much of the music of Heinichen that remained stored in the apartments of the late Queen Maria Josepha after her death in 1757. Scattered items from Heinichen's musical estate were later rescued by Joseph Schuster Sr. (1722–1784).[10]

A major contribution to this sacred repertoire came from the Venetian copying house of Iseppo Baldan, a priest known for intellectual plagiarism and forgery. Seventy-three settings attributed to Baldassarre Galuppi (1706–1785) came in the the *Catalogo* (1765), among which have been identified works by Antonio Vivaldi (five), Florian Leopold Gassmann (three), and Hasse (two).[11] This collection of manuscripts came in a series of consignments from Venice to Warsaw where August III lived in exile during the Seven Years' War. With the Peace of Hubertusburg (1763), which brought peace to Saxony, August III returned to Dresden. The sacred music

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(Cantatum ((….ter)) Expositum produxit e voluntate Serissim**i** Regis R. D. Michael Breunich Sacerdos Ecclesiasticus Moguntinus, quod ob ((..tem)) et brevitatem mire placuit). Gerhard Poppe, 'Ein weiterer Faszikel aus dem *Diarium Missionis Societatis Jesu Dresdae* wiederaufgefunden,' *Die Oberlausitz – eine Grenzregion der mitteldeutschen Barockmusik*, Jahrbuch: *Ständige Konferenz Mitteldeutsche Barockmusik* 2006, ed. Peter Wollny. Beeskow: Ortus, 2007, 193–204.

[8] On Maria Josepha's influence in securing the estates of these composers for the Dresden court, see Moritz Fürstenau, *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden,* 2 vols. Vol. 1, *Zur Geschichte der Musik und des Theaters am Hofe der Kurfürsten von Sachsen, Johann Georg II., Johann Georg III. und Johann Georg IV* (Dresden: Kuntze, 1861, repr. Leipzig: Edition Peters, 1971), 181.

[9] Claudio Bacciagaluppi, *Rom, Prag, Dresden: Pergolesi und die Neapolitanische Messe in Europa*. (Kassel: Bärenreiter, 2010); Claudio Bacciagaluppi and Janice B. Stockigt, 'Italian Manuscripts of Sacred Music in Dresden: The Neapolitan Collection of 1738–1740.' *Fonti Musicali Italiane* 15 (2010): 141–80.

[10] Gerhard Poppe, 'Über historisches gedächtnis in der Kirchenmusik', 139, citing Moritz Fürstenau, *Beiträge zur Geschichte der königlich-sächsischen musikalischen Kapelle* (Dresden: Meser, 1849), 144.

[11] On incorrect attributions by Baldan, see Ines Burde, *Die venezianische Kirchenmusik von Baldassare Galuppi.* (Frankfurt am Main: Peter Lang, 2008); Peter Ryom, 'Vivaldi ou Galuppi: Un cas de doute surprenant', in *Vivaldi. Vero e falso. Problemi di attribuzione*, ed. Antonio Fanna and Michael Talbot. (Florence: Olschki, 1992. 25–41; Michael Talbot, 'Recovering Vivaldi's Lost Psalm.' *Eighteenth-Century Music* 1 (2004): 61–77; Stockigt and Michael Talbot. 'Two More Vivaldi Finds in Dresden.' *Eighteenth-Century Music* 3 (2006): 35–61; Michael Talbot, 'Another Vivaldi work Falsely attributed to Galuppi by Iseppo Baldan.' *Studi Vivaldiani* 17 (2017), 103–19.

provided by Baldan was among the musical items returned to Dresden and placed into the collection of the *Hofkirche*.[12]

Organisation of the *Catalogo* (1765)

The *Catalogo* of 1765 falls into three volumes. Volume I includes the composers whose surnames begin with the letters A–K; composers whose surnames begin with the letters L–R are found in Volume II; Volume III begins with the letter S and concludes with a section titled 'Musica senza nome dell'Autore', a collection of anonymous music ordered according to *genre*. Each volume represents the contents of one of the three large cupboards (*Schränck*) that in 1765 held the music collection. Over the years, however, more cupboards became needed to hold the growing collection. Thus, the title page of a later catalogue of sacred music composed by former Dresden *Kapellmeister* Johann Adolf Hasse reported that the contents were kept in the sixth cupboard which was titled 'Amaro sesto'.[13]

Each page of each volume of Schürer's *Catalogo* (1765) is organized in six columns. Three columns on the left indicate

- the initial of the composers' surname,
- the compartment number of the cupboard (*Fach*),
- the vertical stack position (*Lage*) within the compartment of the cupboard.

The principal central column gives the Schrank number, the composer's name, the *genre* of the work ('Messe', for instance), scoring, and a music incipit (with the occasional text incipit also).

Two columns on the right indicate the materials held for each work:

- the score ('Partitura') and
-.performance materials ('Parti').

A dash indicates the presence of a score and/or parts: a dot that signifies such materials were not held in 1765. Pagination begins anew with each volume.

The *Catalogo* (*c*1784)

In 1780 Johann Georg Schürer was released from service to the *Hofkirche*.[14] The end of his tenure dovetailed with the earlier appointments of 1772 of composers of Latin church music and music directors, Joseph Schuster (1748–1812) and Franz Seydelmann (1748–1806). In 1776 Johann Gottlieb Naumann (1741–1801)

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[12] A detailed account of the history of this Galuppi collection is given by Jóhannes Ágústsson in 'Il grosso pacco della Musica': The Galuppiana consignments for August III and Count Heinrich von Brühl in Warsaw, 1757–1761', *Musyka* 2 (2020), 62–104 .

[13] 'Catalogo della Musica di Chiesa composta di Giovanni Adolfo Hasse. Amaro VI'. D-Dl, Bibl. Arch. III H 790.

[14] In 1767 Schürer sold the manuscript parts for his church compositions to the court, followed in 1770 by 522 scores. The thematic catalogue of this collection is titled 'Catalogo della Musica di Chiesa composta da Giovanni Giorgio Schürer', D-Dl, Bibl. Arc. III Hb 790.

joined these two composers as second church composer (*Kirchen-Compositeur*), then as *Kapellmeister* in 1776 before being raised to the distinguished position of *Oberkapellmeister* of the Dresden court in 1786. During this time, another catalogue was compiled of which only the final volume of three survives. It is organized in the same manner as the *Catalogo* of 1765.

Titled *Catalogo della Musica di Chiesa, composta da diversi Autori secondo l'alfabetto. Armaro IIIzo, principiando dalla littera S sino al Z con con l'aggiunta degl'Autori senza Nome*, this volume must have been compiled during the years following Schürer's retirement from his duties as church composer, and the death of Carl Uhle, the Dresden court copyist of Volume III who died on 5 March 1784,[15] thus providing a *terminus ante quem*, at least for the extant volume. Hence, the proposed date of *c*1784 has used throughout the items listed in the data base which follows. Today, this incomplete catalogue is held by the Sächsische Landesbibliothek — Staats- und Universitätsbibliothek Dresden (D-Dl).[16]

From *Hofkirche* to SLUB

In 1896 King Albert of Saxony (1828–1902) presented the Royal Private Music Collection (Königliche Privat-Musikaliensammlung) to the Royal Public Library in Dresden (Königliche Öffentliche Bibliothek). In 1908 a large portion of sacred music from Dresden's *Hofkirche* entered the collection of this Royal Public Library which in 1917 was re-named the Royal State Library (Königliche Landesbibliothek). Following World War I, the Royal State Library became the Saxon State Library (Sächsische Landesbibliothek [SLB]). Today this is known as the Saxon State and University Library Dresden (Sächsische Landesbibliothek — Staats- und Universitätsbibliothek Dresden: SLUB) and the collection of sacred music from the *Hofkirche* now is housed there.

Deterioration of the collection of 1765

Losses to Dresden's collection of sacred Catholic music as catalogued in 1765 are extensive. As indicated above, movement between collections of the Saxon ruling family and the royal chapel are apparent. Stamps seen on the music and the card catalogue of the SLB give evidence of these migrations from the court church to royal libraries and vice versa. In the nineteenth century the demands of collectors left holes in the collections catalogued in the eighteenth century. Most manuscript parts from the Palestrina ('Prenestini') collection, which must have been considered

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[15] Alina Żórawska-Witkowska, *Muszyka na Polskim Dworze Augusta III* (Lublin: Wydawnictwo Muzyczne Polihymnia, 2012), 200.

[16] D-Dl, Sign. Bibl. Arch. III H 788, 3. A facsimile of the entries of Zelenka's works in this volume of this catalogue is reproduced in *Zelenka-Dokumentation Quellen und Materialen,* compiled by Wolfgang Horn, Ortrun Landmann, Wolfgang Reich and Thomas Kohlhase*,* 2 vols. (Wiesbaden: Breitkopf und Härtel 1989), vol. 2, 227–76.

obsolete (they reflected the practice in Dresden's Catholic court church of supporting *a cappella* voices with *colla parte* instruments[17]), were probably abandoned when published editions became available in the nineteenth century. Entire groups of solo motets for soprano and alto voice from the collections of Hasse and Galuppi have disappeared, as has also the greater part of Ristori's huge output of sacred music. Losses and damage caused in 1945 by the Allied bombing of Dresden are evident in many remaining sources, especially the water damage caused to many manuscripts when the cellar walls of their home within Dresden's Japanese Palace broke.[18] The greatest losses, by far, are the sets of performance parts that once accompanied the scores. Apart from occasional examples remaining in Dresden, these are almost certainly held in the former Soviet Union.[19]

Organization of the database

The accompanying database is organized into five principal fields with sub divisions:

1. The uppermost field provides the present-day **Call Number** for works that survive in the Sächsische Landesbibliothek — Staats- und Universitätsbibliothek Dresden (D-Dl) from the collection of the court church as catalogued in 1765. Great caution is necessary because, as already noted, works moved between Dresden collections either in the form of original sources, or as copies. The composer's name is given as it appears in the 1765 catalogue. Leaving aside rare exceptions, names are arranged in alphabetical order. Exceptions include the 1765 listing of Hasse before those of Harrer (who is followed by one listing of a work by 'Hendel'), while the name Seppi (Paul Sepp) precedes Schütze. The term 'Attributed to' might have been more appropriate here because errors occur. Some misattributions, especially in the collection of works supplied by Baldan which he claimed to be by Galuppi, are

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[17] On 19.6.1726 (*In Vigilio Corporus Christi*), the Superior of Dresden's Catholic court church recorded his displeasure at the Dresden practice of instruments doubling *a cappella* music when he wrote: 'Initium devotionis pro hac Octava hodie fuit factum in Litaniis de Sanctissimo Sacramento hora quarta; fuerunt Litaniae choraliter sine organo, sine aliis instrumentis procuratae from; si aliis placent, mihi certe non arrident.' *Diarium Missionis* (1710-1738). MSS held at D-BAUd, with excerpts published by Wolfgang Reich, 'Exzerpte aus dem *Diarium Missionis S.J. Dresdae*', in: Gatterman, Günter – Reich, Wolfgang (eds.): *Zelenka-Studien II. Referate und Materialien der 2. Internationalen Fachkonferenz Jan Dismas Zelenka (Dresden und Prag 1995)* [= Deutsche Musik im Osten, 12], Sankt Augustin: Academia, 1997, pp. 315-75, at p. 346.

[18] Anecdotal verbal advice to the author given by the late Dr Wolfgang Reich.

[19] Karl Wilhelm Geck, Helmut Hell, Ingo Kolasa, 'Spuren: auf der Suche nach Musikhandschriften deutscher Provenienz in der Handschriftenabteilung der Russischen Staatsbibliothek in Moskau.*' SLUB-Kurier* 12 (1998): 12–14. At the Fourth Zelenka Symposium held in Prague in 2018, Maria Sawenkova (Moscow) drew attention to sets of parts (some are incomplete) for three settings from the collection of Zelenka that are now held by the State Library in Moscow: 'Credo' by Aldrovandini; 'O Quam Suavis' by Ariosti; Allegri's 'Miserere' setting.

deliberate attempts to deceive. For example, as noted above, within the Galuppi collection, psalm settings composed or reworked by Vivaldi were deliberately concealed by Baldan.[20] This also is the case with two masses and a Te Deum attributed to Galuppi that have been identified by Ines Burde as compositions by the German-speaking Bohemian composer Florian Leopold Gassmann. Baldan even had the audacity to supply motets under Galuppi's name that were composed by Dresden's *Kapellmeister*, Johann Adolph Hasse.[21] The sub-division titled 'Uniform Composer' is my attempt to correct misattributions and standardize spellings of names. (The latter are mainly based upon spellings given in *The New Grove Dictionary of Music and Musicians,* 2001). Where known, dates of the composer are given.

2.   The second field presents the **Title** of the work as it is given in the *Catalogo* of 1765; the location (*Schrank* I, *Schrank* II, or *Schrank* III); the composer's initial (except for anonymous works); *Fach*; and *Lage*. Cross-referencing between entries is given according to the system of *Schränke*; Composer's initial; *Fach*; *Lage*: I/A/1/1, for example. Scoring as given in the *Catalogo* is reproduced; materials held in 1765 are shown: score (*Partitura*) and/or parts (*Parti)*.

3.   The third field reproduces the **Incipit** given in the *Catalogo* (1765). An incipit can cause great problems of identification arising from whether it was taken from a vocal or instrumental part. Problems also result when a composer (Zelenka in particular) added an instrumental flourish (usually for violins) to accompany an opening chordal choral statement. Such an embellishment became the incipit given in the *Catalogo* of 1765, thereby distorting identification of a work. A good example of the confusion this can cause is seen with the incipit for a mass in A Major by Caldara (D-Dl, Mus. 2170-D-14), a work Zelenka revised for Dresden conditions naming it *Missa 'Quid mihi et tibi'*. The catalogue incipit is taken from existing violin parts with Zelenka's newly composed passage for violins, whereas Prague sources

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[20] 'Dixit Dominus' (RV 807); 'Beatus vir' (RV 597); 'Laetatus sum' (RV 827); 'Nisi Dominus' (RV 803); 'Lauda Jerusalem' (RV Anh. 35a), an arrangement by Vivaldi of an anonymous setting of the psalm 'Lauda Jerusalem' in his personal collection (RV Anh. 35, preserved in Turin), which he later re-worked, with the addition of original material, and retexted to make the psalm 'Credidi' (RV 605, also in Turin).

[21] 'Quae Columna' by Hasse is similarly presented as a work of Galuppi in the Baldan collection (D-Dl, Mus. 2973-E-16). The incipit given by Sven Hansell for Hasse's setting for soprano of 'Quae columna luminosa' agrees with that given for Galuppi's presumed setting in Dresden. See Sven Hansell, 'The Solo Cantatas, Motets, and Antiphons of Johann Adolf Hasse' ('The Solo Cantatas, Motets, and Antiphons of Johann Adolf Hasse.' PhD diss., University of Illinois, 1966), App. B, No. 101. Also App. A, 424, where footnote 39 states: 'A musical setting of the motet text in [D-Dl Mus. 2973-E-5] attributes the music to Galuppi. However, this motet is assigned to Hasse in Paris BN [Ms. 2093], on the autograph score, and in Washington LC'.

take the incipit from either the uppermost vocal part and/or the *colla parte* or accompanying instrumental materials.[22]

4.　　The fourth field shows works identified by the **Caption Title** of the source, the **Thematic Index** (if one exists), **Uniform Title** (Masses, Mass movements; Motets; Hymns, etc.), **Date** of composition (where known), and **Link to a RISM number**.[23]

5.　　Former owner (**Provenance**). If a work listed in the *Catalogo* (1765) is also entered in Zelenka's *Inventarium*, the owner is regarded as Zelenka (not subsequent owners of the source). I propose that the letters 'Oss:' (or similar) and 'P' which accompany many of Zelenka's I*nventarium* listings of works in his collection might suggest the source of Zelenka's acquisition: the Cistercian monastery at Osek or an unknown collection in Prague.[24]

6.　　The field titled **Remarks** is where my own observations are made about each surviving work. A very general description of the source is given with title, followed by caption titles (where available). Surviving parts are itemized, the purpose of a composition is provided and, where known, the occasion of performance is given. Dedications (especially those penned by Zelenka) are reproduced, and selected concordances (especially of Bohemian sources) are listed.

7.　　The post-1765 history of a work and/or migration of a work from the royal collection is traced through library **Stamps** and other signs of transmission; entries given by **Robert Eitner** in his *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*; remarks in the Sächsische Landesbibliothek card catalogue (*Zettel Katalog*) of works that entered the Sächsische Landesbibliothek; and the **Current Status** of each work. The final **Summary** shows what remains in Dresden today, and what has been lost since 1765.

'Musica senza nome dell'Autore'.

　　Of the ninety or so anonymous works listed at the conclusion of the *Catalogo* (1765), approximately two thirds now are identified.[25] These represent at least three strands:

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[22] See, for example, the copy titled 'Missa Sanctis Michaelis Archangeli' in the Kreuzherren collection. CZ-Pkřiž, XXXV C 124.

[23] Dresden's collection of sacred Catholic music has been systematically investigated and digitized by SLUB. Where available, a RISM link leads directly to the digitized version of the work

[24] Janice B. Stockigt, 'Transmission of sacred music between Bohemia and Dresden as seen in the collection of Jan Dismas Zelenka', Sammeln – Musizieren – Forschen. Zur Dresdner höfischen Musik des 18. Jahrhunderts (Collecting – Music Making – Research. On the Dresden Court Music of the 18th century), a conference hosted by the Music Department of the Saxon State and University Library Dresden (SLUB): January 21–23, 2016. https://nbn-resolving.org/urn:nbn:de:bsz:14-qucosa2-712718

[25] Janice B. Stockigt, '*Musica senza nome dell'Autore*: anonymous works in the Catalogo of the music collection of the Dresden Hofkirche, 1765.' *Studi vivaldiani 7* (2007): 3–52.

1.	Numerous remnants from the musical estate of Zelenka (especially sets of parts that became separated from scores they were meant to accompany); items whose title pages were missing; scores drawn up from sets of parts that had been borrowed or exchanged with Zelenka's Bohemian colleagues.

2.	Occasional items from the estate of Alberto Giovanni Ristori which are listed as anonymous works.

3.	Performance parts without title pages that became separated from scores or publications they were meant to accompany. This is suggested by numerous *Dubletten* (duplicates) that probably accompanied the collection of printed partbooks of the *Hofkirche*. These additional materials (scores and/or performance materials) for publications of Giovanni Battista Bassani, and Vesper psalm settings by Paola Benedetto Bellinzani and Antonio Giannettini indicate the growth in the number of church musicians – an augmentation that would have become necessary after the move from the original Catholic court church into the much more spacious *Hofkirche*.

Copyists

A major study of the Dresden court copyists was undertaken by Ortrun Landman and is available online.[26] The RISM project of this collection of sacred music, 'Die Notenbestände der Dresdner Hofkirche und der Königlichen Privat-Musikaliensammlung aus der Zeit der sächsisch-polnischen Union', includes identification of hands of the copyist of many listed item. Wolfgang Horn's study of the hands of Zelenka's copyists identified three main hands of anonymous scribes: ZS 0 (c1725–early 1730s); ZS 1 (post 1730); ZS 2 (post ZS 0, from early 1730s).[27] The person who originally catalogued the collection supplied by Iseppo Baldan was the Dresden court copyist Carl Gottlob Uhle who, together with two assistants, was based in Warsaw during the period of exile of August III (1756–1763). Items collected by or presented to Saxon Electoral Prince Friedrich Christian during his Grand Tour are mainly in the hands of Italian copyists. These have been catalogued by Claudio Bacciagaluppi.[28]

Conclusion

[26] Ortrun Landmann, *Über das Musikerbe der Sächsischen Staatskapelle: Drei Studien zur Geschichte der Dresdner Hofkapelle und Hofoper anhand ihrer Quellenüberlieferung in der SLUB Dresden*. (Dresden: Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden [Qucosa], 2010). http://nbn-resolving.de/urn:nbn:de:bsz:14-qucosa-38515.
[27] Wolfgang Horn, 'Die wichtigsten Schreiber im Umkreis Jan Dismas Zelenkas. Überlegungen zur Methode ihrer Bestimmung und Entwurf einer Gruppierung der Quellen', *Zelenka-Studien I*, ed. Hubert Unverricht, Thomas Kohlhase, (Kassel: Bärenreiter, 1993), 141–210. An unpublished paper of Jóhannes Ágústsson given at the 2021 Zelenka Conference, Prague, identifies copyists ZS 1 and ZS 2 as 'Scheffler and Seipt'.
[28] Claudio Bacciagaluppi, *Rom, Prag, Dresden.*

The late Barry Brook summarized the value of eighteenth-century thematic catalogues thus:

> *In the eighteenth century the contents of many large church, court and private music collections were catalogued thematically for the purpose of facilitating the location and identification of works. Such catalogues could be arranged by date of acquisition, by composer's name, or by storage shelf [. . .] When such catalogues list works that have since been lost, as they often do, they may prove useful in the identification of anonymous works or those of disputed authorship and in tracing patterns of music dissemination.*[29]

The *Catalogo* (1765) of the Dresden Catholic court church music collection presents such an example. It is a thematic inventory with listings that once facilitated the location and identification of the repertoire held by the church. Evidence of compositions now lost has become available. The extent of loss among performance materials once held in Dresden is apparent, and a great many anonymous works have been identified. The attempt to identify works with disputed authorship will be an ongoing task, as will recovery, identification, and cataloguing of accompanying performance materials of Dresden's collection of sacred Catholic music thought to be in Russian custody. Detection of patterns of music dissemination in Bohemia, and deeper investigation of the repertoire that moved from Dresden to Berlin is a study yet to be taken.[30] Above all, the sacred music once heard by members of the ruling Wettin family, the Catholic congregation of Dresden, and the Jesuits who served the church, becomes known.

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[29] Barry Brook, 'Thematic Catalogues', *The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie (2001).

[30] Janice B. Stockigt, 'Transmission of sacred music between Bohemia and Dresden as seen in the collection of Jan Dismas Zelenka', *Sammeln – Musizieren – Forschen. Zur Dresdner höfischen Musik des 18. Jahrhunderts* (Dresden: QUCOSA, 2020), 115–33. https://nbn-resolving.org/urn:nbn:de:bsz:14-qucosa2-712718