

FEATURES

‘Gigue qui imite Kuku’, a puzzle, by Bernhard Fischer

From time to time journals of lute studies have included papers on puzzles concerning the related questions of attribution, *imitatio*, ‘cut and paste’ compositional techniques evidently considered acceptable in the historical past, ‘ghost writing’, and even plagiarism in lute sources, and this short paper considers such a case.

Nearly every baroque lute player knows the famous ‘Gigue qui imite KuKu’, composed by Jan Antonin Losy—if we are to believe the attribution in the manuscript A-KR L 83 (first part) at Kremsmünster Abbey.

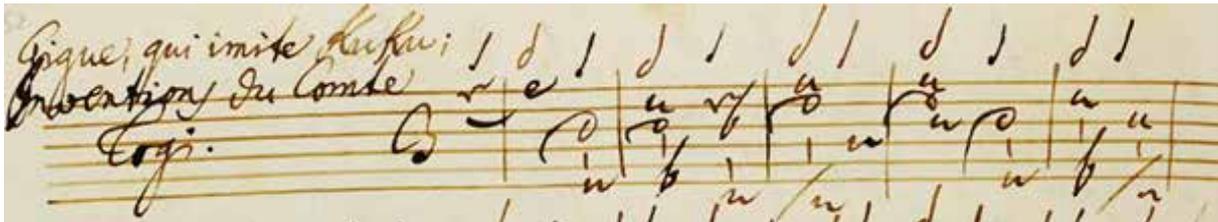


ILLUSTRATION 1: First line of the ‘Gigue qui imite KuKu; Invention du Comte Logy’ (A-KR83a / 43^v, Kremsmünster Abbey)

Nearly all the pieces from Kremsmünster Abbey were collected, copied from various sources, and safely conserved by Pater Ferdinand Fischer. Pater Fischer was active at the Abbey from 1677 to 1693, then retiring as a priest to Buchkirchen near Wels.² Chronicles from as late as 1777 recall his mastery in solo lute playing, which sweetened the monk’s cell.

The manuscript A-KR L 83a was written on paper from the local paper mill; a paper in use from 1669 until 1703. The Kremsmünster baroque lute manuscripts include pieces by Bittner, Reussner, Muffat, Losy, Hinterleithner, Berhandzky, Gallot and many others. Several pieces differ from the versions we know in other sources. It would appear that Pater Fischer, a trained lute player, modified and adapted some pieces according to his needs. Pater Fischer’s instrument survives at Kremsmünster Abbey.

Johann Theodor Herold (born 1650) was Chancellor from 1680, and from 1696 until his death Court Kapellmeister, in the Electorate of Mainz. Herold was active as composer and played the baroque lute.³ It is also recorded, in a volume of the works of German poetesses, that his daughter played the lute very well.⁴

Deutschlands
Galante
Poetinnen

Ihren sinnreichen und netten

Proben;

Viehl einem Anhang

Ausländischer Dames /

Es sich gründlich durch

Schöne Poetien

Bei der curieuses Welt bekannt gemacht,
mit einer Vorrede.

Daß das Weibliche Geschlecht so
geschickt zum Studiren / als das

(Männliche)
ausgerichtet

von
Georg Christian Lehmann.

Frankfurt am Main

Zu finden bey Samuel Tobias Bodt.
Verkauft bey Johann Christoph F. Anno 1715.

25. Mademoiselle Heroldin / des Churfürstl.
Maynzischen Capellmeister Herolds ge-
schickte Tochter / so eine vortrefliche Laute
spielet.

ILLUSTRATION 2: Left: title page of *Teutschlands Galante Poetinnen*, (Frankfurt am Main, 1715);
right: reference to Mademoiselle Heroldin as a lute player, from the preface, p. 63.

The Austrian National Library owns the valuable baroque lute manuscript 'Harmonia quadripartita' (A-Wn Mus.Hs.18760) written by Johann Theodor Herold in his own hand and dedicated to the Roman King Joseph (1678–1711) who later became Holy Roman Emperor Joseph I and ruler of Habsburg Austria from 1705 until his death in 1711. (King of the Romans was the title of the Holy Roman Emperor between election and coronation.) The watermarks of the manuscript pages show the coat of arms of Mainz.

The work consists of three parts. The title 'Harmonia quadripartita' refers to the four parts derived from the normal French suite: Allemande, Courante, Sarabande and Gigue. On page 3 of the manuscript there is another paragraph entry, a dedication not written in Herold's hand.



Dem Aller Durchleuchtig-

sten Großmächtigsten Fürsten und Herrn, Herrn Josepho erwählten Römischen auch zu Hungarn König, Erz Herzogen zu Österreich, Herzogen zu Burgund, zu Brabant, zu Staÿr, zu Kärnden, zu Crain, zu Lützenburg, zu Württemberg, in Schlesiens, Fürsten zu Schwaben, Marggraffen des Heÿligen Römischen Reichs zu Burgau, zu Mähren, Ober- und Niederlausnitz, Gefürsten Graffen zu Hapsburg, zu Tirol, zu Pfird, zu Kyburg und Görz, Landgraffen im Elsaß, Herrn auf der Windischen Marck, zu Portenau und Salins &c. Meinem Allerdurchleuchtigsten Großmächtigsten König und Herrn.

Dediciret dieses in aller unterthänigkeit
Johann Theodorus Herold
Churfürstlich Maintzischer Capel Meister.

Harmonia quadripartita

*Serenissimi et Potentissimi Romanorum Regis auribus,
in Arce Suiccardiana suaviter insonans, post
felicem et gloriosam Landavij Expugnationem*

Anno quo

*ReX JosephVs atqVe Regina pLaVDente JMperIo
aVstrIaCas terras bonIs aVIbVs repetVnt.*

ILLUSTRATION 3: 'Harmonia quadripartita', top: photograph of title page; middle: black letter transcription; bottom, transcription of the Latin dedication on p. 3

The Latin dedication may be translated as follows:⁵

For the ears of the most Serene and Potent King of the Romans, in the 'Arce Suiccardiana',
sounding more softly, after the successful and glorious conquest of [the Fortress] Landau.

The 'Arce Suiccardiana' refers to a Palace on the banks of the Main built by Archbishop Johann Schweikard von Kronberg (Regent 1604–1626) in Aschaffenburg, near the city of Mainz. Today, the 'Arce Suiccardiana' (from Suicardus, a German rendering of the Archbishop's surname Schweikard), is today known as the Johannesburg Palace.



ILLUSTRATION 4: Drawing of the Aschaffenburg Palace (Schweikard Palace, c.1611) with the name of the Archbishop in Latin (Suiccrudus) in the inscription

The last two lines of the chronostichon in the dedication refer to the date of capture of Fortress Landau, that is 1702, if one takes together all the capital letters. In English these lines read: 'In the year, in which King Joseph and the Queen to the applause of the Empire under good auspices returned to Austria'. The capture of Fortress Landau by Austrian Habsburg troops took place on 12 September 1702. To further establish the local historical context, the museum department of Johannesburg Palace were able to retrieve a letter dated 15 October 1702, handwritten and originally signed by the Roman King Joseph, which indeed refers to Joseph's stay in the Palace of Schweickhard.

Accordingly, the baroque lute music of the 'Harmonia quadripartita', composed by the Court Kapellmeister Herold was performed in front of King Joseph in 1702 in the Schweikard Palace. At that time the palace served as a summer residence for the Archbishop of Mainz, so it is quite logical that the Mainz Court Kapellmeister, Johann Theodor Herold, should himself entertain their Austrian royal guest. It is well known that Joseph loved lute music, and some of his own lute compositions survived have survived.

The fifth piece of the 'Partia prima' is a Gigue in F major:

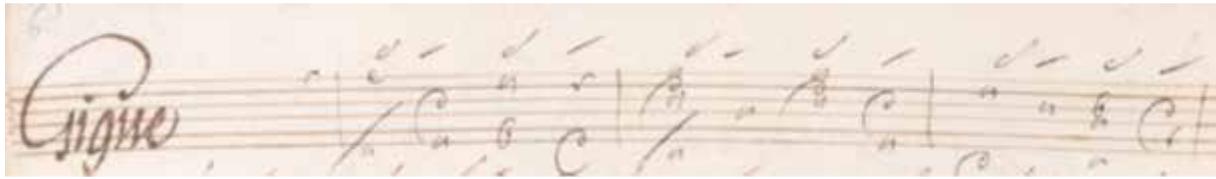


ILLUSTRATION 5: First line of the Gigue of the 'Partia prima' from the 'Harmonia quadripartita'

On playing through Herold's Gigue the present author noticed both similarities and differences in comparison with the famous 'Gigue qui imite KuKu'. Overleaf is a line-by-line comparison of the two pieces, on parallel staves. Sections with close similarities are marked with capital letters A to E. The first part of the Gigue exhibits three sections, A, B and C, and the second part two sections, D and E, which are more or less congruent with each other.

How can these similarities be explained? Is it pure coincidence? Did either Herold or Losy know the other's composition and rework it in his own? Herold never left the Electorate of Mainz, while the Bohemian aristocrat Losy did not travel to Mainz, in the Rhenish Palatinate. Could it be that Losy studied Herold's Gigue in Vienna, when King Joseph returned there with the MS 'Harmonia quadripartita'?

Although no longer serving in the Kremsmünster Abbey, Pater Fischer continued copying baroque lute pieces until his death. The lute pieces in the MS A-KR L 83a have no chronological order. Like other Kremsmünster manuscripts, individual loose pages which today form the MS L 83a were compiled into the manuscript book after the death of Pater Fischer in 1725.

The Kremsmünster MS also contains various pieces by the Bavarian Court lutenist Rochus Berhandtzky.⁶ From 1686 onwards Berhandtzky styled himself 'Camer Lauttenist' (Chamber Lutenist). In that same year he followed the Bavarian King Maximilian II Emanuel to Austria and Hungary.⁷ He was released from the Bavarian Court in 1689 but shortly after re-admitted, in 1690. One of his daughters became a servant to Eleanore Maria of Austria (1653–97) at the royal court in Innsbruck (Tirol).

Eventually Berhandtzky followed his daughter to Innsbruck. It has also been speculated that Berhandtzky was lute teacher to Pater Fischer during the latter's education in Salzburg.

Besides other pieces, MS A-KR L 83a contains a 'Tombeau du feu son E. Monsgr Le General Sereni Allemande de C. Berhandski' (A-KR L 83a, f. 47^v). Koczirz established the date of the death of General Serini as year 1705.⁸ Accordingly, individual pieces of in A-KR L 83a could have come to the notice of Pater Fischer between his release from the Abbey in 1693 and his death in 1725. This at least makes possible the hypothesis that Losy could have known Herold's compositions, by then kept in the imperial treasury in Vienna, and subsequently made use of Herold's Gigue when creating the 'Gigue qui imite KuKu'.

Another theory comes to the mind of the present author. A person, a lutenist-composer with a thorough knowledge of the music tastes of the Roman King Joseph would have been of an immense advantage. According to legend, Johann Theodor Herold asked for a 'ghost composer' close to the Vienna Court to prepare the Vienna-style 'Harmonia quadripartita'. Could Losy have been such a 'ghost-composer'?

To date, the names of more than 20 lute players active in the immediate vicinity of the imperial court in Vienna are known. Many of them also composed. The circles around Johann Anton Losy, the nobles Lobkowitz, Adlersfeld and Questenberg, the lutenists Aureus Dix and Antony Eckstein and last but not least Pater Ivan Jelinek not only left an extensive repertoire for their instrument,

A **B** **C**

D

1: Gigue qui imite ku ku; Invention du Comte Logy
A-KR 83a/43v

2: Gigue; Harmonica quadrupata, Partita prima; Johann Theodor Herdd
A-Wu 18760/6v 1702?

but were also responsible for the development of lute style in the entire German-speaking territory. Wenzel Ludwig Radolt was a quite influential and active lute composer at the Vienna imperial court at that time. Or was it Pater Fischer himself who copied Herold's Gigue, adapted it to his taste and added the name of Losy for some reason?

Philipp Franz Lesage de Richée's *Cabinet der Lauten* first published in 1695 includes a 'Tombeau de son Alt. Ellectoralle Madame L'Electzice de Baviere Alle d Lesage d. R.' (*Cabinet der Lauten*, p.22). Unfortunately, we do not know the biography of Lesage de Richée. Berhandtzky also composed a 'Tombeau de feu Madame la Daufine. Allemande de R. Berhandtzki' (A-KR L 83a, f.51^v) in honour of Electress of Bavaria Maria Antonia.¹⁰ Why would Lesage de Richée in the far away Breslau (today Wrocław, Poland) compose a tombeau in honour of a Bavarian Electress? Was he the 'ghost composer'—if such there was?

Besides the 'Harmonia quadripartita', lute compositions by Johann Theodor Herold have survived in the manuscript D-Bsa SA4060 (Berlin State Library, Prussian Cultural Heritage). Herold's compositions are found among pieces by de Launay, Default, Gallot, Strobel, Mouton, Gaultier, Gumprecht, du Faut, etc.

This is solid evidence that Herold was indeed capable of baroque lute composition and that he was recognised among the most prestigious composers of his time for the instrument. And this is a strong argument against the idea of any 'ghost composer'.

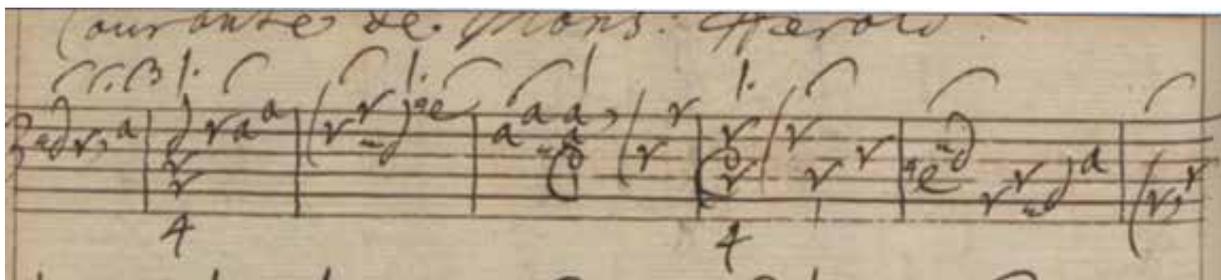


ILLUSTRATION 7: First line of the 'Courante de Mons: Herold' (D-Bsa4060, f.103^v)

Thus, the initial question as to whether the similarities between the two Gigues are pure coincidences, whether either Herold or Losy knew about the composition of the other master, or whether a 'ghost composer' close to the Viennese court supported Herold, cannot be answered at present. I would like to close this short paper with a friendly appeal to my fellow baroque lute players to keep their eyes and ears open for compositional similarities between pieces in the 'Harmonia quadripartita' and pieces from other lute masters of the turn of the seventeenth and eighteenth centuries, in Vienna, Habsburg territory and Europe.

Notes

The author would like to thank Dr. Susanne Hoppe, Museumsabteilung der Bayerischen Schlösserverwaltung in Aschaffenburg, and Prof. Dr. Gottfried E. Kreuz, Salzburg, for their excellent support in identifying historical materials and sources, as well with Latin language translations.

1 Jan Antonín Losy, Count of Losinthal (in German, Johann Anton Losy von Losinthal); also known as Comte d'Logy (Losi or Lozi), 1650–1721, was a Bohemian aristocrat, lute player and composer mainly resident in Prague. Losy frequently traveled to the Imperial court in Vienna to play the lute and to fulfil his aristocratic duties.

2 Hubert Hoffmann, *From Heaven on earth. Lute music from Kremsmünster Abbey*, booklet to Audio CD (2021).

- 3 Rudolf Flotzinger, 'Herold, Johann Theodor', in *Oesterreichisches Musiklexikon online*, ed. Barbara Boisis (last updated 25/4/2003, accessed 14/7/2023), <https://dx.doi.org/10.1553/0x0001d13a>.
- 4 Georg Christian Lehms, *Teutschlands Galante Poetinnen* (Frankfurt am Main, 1715), preface or contents page:
Mademoiselle Heroldin / des Churfürstl. Mayntzischen Capellmeister Herolds geschickte Tochter / so eine vortreffliche Laute spielet.
- 5 Or in German 'Für die Ohren des durchlauchtigsten und mächtigsten Römischen Königs, süß ertönend auf dem Schloss des Schweickhard, nach der glücklichen und ruhmvollen Eroberung von Landau'.
- 6 Bernhandtzky was born about 1660 in Schwalbach, Bavaria. On 1 September 1682 he became lutenist at the Bavarian Court in Munich.
- 7 The royal entourage of the Elector of Bavaria for the journey from Munich to Austria and Hungary included 797 persons and 1,044 horses and nearly 100 carriages.
- 8 Koczirz, Adolf, *Denkmäler der Tonkunst in Österreich*, vol 50 (Vienna, 1918), p. 92.
- 9 Le Sage de Richée, Philipp Franz, French-born German lutenist and composer who flourished at the close of the seventeenth century. He published a notable collection of 98 pieces engraved in French lute tablature and arranged in 12 suites as *Cabinet der Lauten, in welchem zu finden 12 neue Partien, aus unterschiedenen Tönen und neuesten Manier so aniezo gebräuchlich* (Breslau, 1695).
- 10 Maria Antonia Josepha Benedicta Rosalia Petronella of Austria (1669–92) was an Electress of Bavaria as the wife of Maximilian II Emanuel, Elector of Bavaria. She was the eldest daughter and only surviving child of Holy Roman Emperor Leopold I and his first wife Margaret Theresa of Spain.