**Music supplement to Lute News 82 (June 2007): Complete Lute Solos ascribed to Kasper Sielicki, Petrus Konopacky and Franciszek Maffon**

The music in this supplement includes lute solos by lutenists from or resident in Poland for whom only one or a handful of ascribed works survive: Kasper Sielicki (7), Petrus Konopacky (2) and Franciszek Maffon (1). The music shares characteristics with that of the better known composers originating from or resident in Poland, Diomedes Cato,[[1]](#endnote-1) Albert Dlugoraj,[[2]](#endnote-2) Valentin Greff-Bakfark,[[3]](#endnote-3) and Jacob Polak.[[4]](#endnote-4) Though skilfully composed, none of the music is easy to play and so four more manageable but anonymous Polish dances are included as page fillers.

The lute solos ascribed to *Casparo Poloni* or *Pollach* (nos. 8-14 here)[[5]](#endnote-5) are probably by Kasper Sielicki who is recorded as lutenist during 1588-91 at the Kraków court of the Vasa King Sigismund III of Poland (ruled 1587-1632).[[6]](#endnote-6) He is also most likely the boy Kasper recorded in documents from 1583-6 who was learning the lute at the court of the previous Polish King Stefan Batory (reigned 1576-86), and if so then he was probably taught by Albert Dlugoraj (1557/8->1619) who was court lutenist 1583-6. It is difficult to determine the lute Kasper played, because the fantasia of 119 bars is a for 6-course lute and the galliards include two for a lute with 7th course tuned to F, two with a 7th course in D, and two more for 8-course lute, with 7th in F and 8th in D (although the cognate versions are for 6-course lute or 8-course with 7th in D and 8th in C). The different requirements for diapasons almost certainly reflect adaptations to the music made by or for the owners of the manuscripts into which they were copied. Three of the galliards have three (nos. 9 & 10) or two (no. 13) strains of 8 bars without divisions. Another (no. 11) should probably have three strains of 8 bars but is lacking a bar in the last strain. The remaining two galliards survive in two different sources and all versions are included here to allow comparison. No. 12a has three strains of 6, 7 and 8 bars, the last strain only repeated with divisions, and no. 12b has the same three strains, but of 6, 8 and 8 bars without any divisions, suggesting the second strain of no. 12a is lacking a bar. No. 14a has three strains of 11, 10 and 10 bars without divisions, and no. 14b has the same three strains, but all of 10 bars, so that an additional bar seems to have been inserted in the first strain of no. 14a.

The fantasia-fuga (no. 3) ascribed to Maphonio in Besard’s *Thesaurus Harmonicus* is probably by Franciszek Maffon (a.k.a Giovanni Francesco Maphon *fl*1574-93), an Italian composer and organist at the Polish court in Kraków from at least 1573 to 1593.[[7]](#endnote-7) It seems likely the fantasia-fuga (32 bars) is an original organ composition arranged for a lute using a 7th course tuned in F. [Additional: GB-Och Mus.372-6, no. 2 *Francesco Mafon* [fantasia à4] - instrumental ensemble]

Nothing is known about Petrus Konopacky, who is assumed to be Polish from the ‘Pol.’ in the title of one of the fantasias ascribed to him (nos. 1 and 2). However, there is a problem with alternative ascriptions to both the fantasias, the first ascribed to Diomedes in two other sources,[[8]](#endnote-8) and the second to the French composer Vausmenil in Besard’s *Thesaurus Harmonicus* of 1603.[[9]](#endnote-9) Besard is, however, often suspected of misattributions![[10]](#endnote-10) The first fantasia (96-bars) uses a 7th course tuned to D (the closely concordant version in Schele uses a 7th course in F and 8th in D, and the cognate version in Herbert uses a 7th in F, 8th in E and 9th in D). The second fantasia (107 bars) uses a 7th course tuned to D and an 8th probably tuned to C (the quite closely concordant version in Besard - although lacking bars 71-91 – uses a 7th course tuned to F). The fantasias are similar in style suggesting composition by one person whether Diomedes or Konopacky, and the ascription to Vausmenil may be Besard’s error. And Konopacky may have performed music by Diomedes and others and not composed any himself. So whether one, both or neither of these fantasias was composed by him remains unresolved.

The anonymous items (nos. 4-7) comprise arrangements of Polish dances.[[11]](#endnote-11) The first (no. 6) is based on the Polish dance known as kowalski taniec (= Smith’s dance) and uses a 7th course tuned to F and a 9th to C.[[12]](#endnote-12) The three dances are in manuscripts originating in the Baltic region or Eastern Europe and are representative of a large body of Polish dances.[[13]](#endnote-13) No. 4 is for an 8-course lute (7th in F and 8th in D) and has two strains of 4 and 6 bars both with divisions. It is interesting that a cognate version is found in Casimir Rudomina Dusiacki’s lute book copied in Padua, although he was a lutenist composer probably of Polish origin. No. 5 is for 6-course lute and also has two strains of 4 and 6 bars in common time, but repeated in triple time. Three cognate versions are also known. Finally, no. 7 is unique to the lute book of the Danish merchant’s son Petrus Fabricius (Peter Schmidt), and has two strains of 8 bars without divisions for a lute with a 7th course in F.

The tablature is reproduced as in the original sources with minor alterations made without comment.

**Worklist**

**Petrus Konopacky**

1. I-Gu M.VIII.24, ff. 177v-178r *Fantasia / P*[etrus]*. Pol*[onus?]*. Konop*[acky?]

D-Hs ND VI 3238, pp. 42-3 *Dio*[medes?]*. Fantasia*

GB-Cfm Mus.689, ff. 74v-75r *Fantasie Diomedes*

2. D-Hs ND VI 3238, pp. 40-1 *Fantasia Petrus Konopacky*

Besard *Thesaurus Harmonicus* 1603, ff. 171v-172r *Fantasia Vaumeny*

**Franciszek Maffon**

3. Besard *Thesaurus Harmonicus* 1603, f. 26r *Fant*[asia]*. Fuga Maphonio*

**Anon**

4. D-B 4022, f. 20v (B)*.P.* cf. PL Kj 40153, f. 14v *Ballo Polaco*

5. D-Z 115.3 (Arpin), p. 24/f. 14v/15v *Tanecz Polskey*

CZ-u 59r.469, f. 19v *Tanecz polskey*; D-LEm II.6.15, p. 401 *Chorea*; Waissel *Tabulatura* 1591, sig. E1v *10. Tantz*

6. D-LEm II.6.15, pp. 520-1 *Kowaly*

7. DK-Kk Thott 841 4o, f. 83v iii *Polnisch Tantz*

**Kasper Sielicki**

8. D-Sl G.1.4 III, ff. 53v-54r *Phantasia dj S*[ignor]*. Casparo Polacho*

9. D-Sl G.1.4 III, f. 48r i *Gagliarda de Casparo Polachi*

10. I-Gu M.VIII.24, f. 127r *Caspar Polon*[us]*. G*[alliarda]*.*

11. PL-LZu M 6983, f. 86r *Galliarda Caspari*

12a. D-Sl G.1.4 III, f. 48r ii *Autre galliarde de Pollach*

12b. CH-Bu F.IX.70, p. 332 *Galliarda*

13. D-Sl G.1.4 III, f. 30r *Galliarda di Polach*

14a. I-Gu M.VIII.24, f. 128r *Gagliarda Caspari Poloni*

14b. PL-LZu M 6983, f. 83v *Galliarda Caspari*

[Additional: 15. D-BSstb C 39 2o, f. 6r *Praeambulum Caspari Sieliczkego*; 16. f. 6v *Praeambulum Caspari Sieliczkego*; 17. f. 9r *Praeambulum Sieleizkoego*]

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1. Diomedes Cato (<1570 - >1607) was a Venetian resident at the court of Sigismund III from at least 1588 to 1593, see Piotr Pozniak ‘Cato, Diomedes’ *New Grove 2* vii: 409. He composed vocal music, instrumental music for viol consort and lute solos. Modern editions: Maria Szczepanska (ed.) *Diomedes Cato: Preludia, fantazje, tance i madrygaly na lutnie*, Wydawnictwo Dawnej Muzyki Polskiej xxiv (Kraków: Polskie Wydawnictwo Muzyczne, 1953); Piotr Pozniak (ed.) *Diomedes Cato: Preludia, fantazje, tance i madrygaly na lutnie I & II,* Wydawnictwo Dawnej Muzyki Polskiej xxiv & lxvii (Kraków: Polskie Wydawnictwo Muzyczne, 1970 & 1973). [↑](#endnote-ref-1)
2. See Piotr Pozniak (ed.) *W. Dlugoraj: Fantazje i wilanele*, Wydawnictwo Dawnej Muzyki Polskiej xxiii (Kraków: Polskie Wydawnictwo Muzyczne, 2/1964); and *Lute News* 62 and 63 (June and September 2002) ‘Collected Lute Music of Albert Dlugoraj - Parts 1 and 2. [↑](#endnote-ref-2)
3. Valentin Bakfark (*c*1526-30 - 1576) was a Hungarian lutenist composer employed by the Jagiellon King Sigismund Augustus II (ruled 1548-72) at the Vilnius court for seventeen years from 1549; see Peter Király ‘Bakfark, Valentin’ *New Grove 2* ii: 504-6. [↑](#endnote-ref-3)
4. According to H. Sauval, *Histoire et recherches des antiquitiés de la ville de Paris* (Paris, 1724) vol. I, p. 322, Jakob Polak (*c*1545 or 1555 - *c*1605) a.k.a Jacques Pollonois or Jacob Reis/Retz was born in Poland but was court lutenist in Paris most of his life, attaching no importance to money, drinking heavily, which helped him play, and dying paralysed and destitute, see Piotr Pozniak (ed.) *Jakub Polak: Collected Works* (Kraków: Polskie Wydawnictwo Muzyczne, 1993) and *Lute News* 34 (May 1995) ‘Seven Lute Solos by Jacob Reis’. [↑](#endnote-ref-4)
5. Sources: Stuttgart, Bad Württenbergische Landesbibliothek [D-Sl], Ms. G.1.4/I-III, *c*1580-95; Genova, Biblioteca Universitaria [I-Gu], MS M.VIII.24, manuscript additions to a copy of Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, 1603), *c*1605 [thanks to Paul Beier for obtaining digital photographs]; Lodz, Biblioteka Uniwerytecka [PL-LZu], Ms. M 6983, c1600; and Basel, Öffentliche Bibliothek der Universität, Musiksammlung [CH-Bu], Ms. F.IX.70, Emanuel Wurstisen lute book, dated 1591 and 1594. [↑](#endnote-ref-5)
6. I am grateful to Piotr Pozniak for this information (and for comments and corrections to my text), see Piotr Pozniak, ‘Kasper Sielicki, lutnista-kompozytor i jego twórczosc*’* *Saeculum Christianum* ix (2002) no. 2, pp. 131-150; Piotr Pozniak, 'Kaspar Sielicki ein polnischer Lautenspieler-Komponist' *Die Laute* XII (2017), pp. 39-61. He also suggests that the three items ascribed ‘C.S.’ in CH-Bu F.IX.70, refer to Caspar Sielicki: p. 120 *Passomezo C.S.*; p. 238 *Ach hertziges hertz mit schmertz C.S.* and p. 303 *Galliarda C.S.*, as well as the possibility that *Passomezo C.P.R./Saltarello* on pp. 198-9 could refer to him too. [↑](#endnote-ref-6)
7. Piotr Pozniak, ‘Maffon, Giovanni Francesco’ *New Grove 2* xv: 578. Modern edition: Piotr Pozniak (ed.) *Franciszek Maffon, Madrygal I greghesca. Fantazja*, Zródla C Historii Muzyki Polskiej xx (Kraków, Polskie Wydawnictwo Muzyczne, 1970). The lute CD by Michal Gondko and Marcin Zalewski ‘If lute could speak’ DUX 0408A06948 (Warszawa, 2003) includes Maffon’s lute fantasia; see http://www.kamertonet.republika.pl/lutnia\_dux.html [↑](#endnote-ref-7)
8. Cambridge, Fitzwilliam Museum [GB-Cfm], Mus. Ms. 689, Herbert of Cherbury lute book, *c*1624-40; and Hamburg, Stadt- und Universitätsbibliothek [D-Hs], Ms. M B/2768, Ernst Schele lute book, *c*1615, facsimile: Glinde: Jarchow, 2004. Paul O’Dette plays the quite different version from Herbert on the CD ‘Lord Herbert of Cherbury’s Lute Book’ (Harmonia Mundi HMU 907068, 1992), where the fantasia is appended ‘Sopra la canzon degli Ucelli’. [↑](#endnote-ref-8)
9. Jean-Baptiste Besard*, Thesaurus Harmonicus* (Köln, 1603). Facsimile: (Genève: Minkoff Éditions, 1975). [↑](#endnote-ref-9)
10. André Souris, Monique Rollin and Jean-Michel Vaccaro (eds.) *Corpus des Luthistes Français: Oeuvres de Vausmenil, Edinthon, Perrichon, Raël, Montbuysson, La Grotte, Saman, Le Barre* (Paris: Éditions du Centre National de la Recherche Scientifique, 1974), list the following works by Vausmenil: **1)** Besard 1603, ff. 171v-172r *Fantasia* *Vausmenil*; **2)** CZ-Pnm G.IV.18, ff. 116v-117r *Gailliarde*; D-Ngm 33748/I, ff. 17v-18r *Galiarda*; D-W Guelf 18.8, ff. 187v *Gagliarda* [Johannes?] *Bocfart, Hungarus*; D-W Guelf 18.8, ff. 181v-182r *Gagliarda francese molto gioconda m: de vaumenij*; additional concordances in Joachim Lüdtke, *Die Lautenbücher Philipp Hainhofers, 1578-1647* (Göttingen: Vandenhoeck & Ruprecht, 1999), p. 287: B Br 16.663, f. 8r [untitled]; DL-DHnmi Kluis A.20 (Siena), f. 113r [untitled]; GB-HAdolmetsch II.B.1, ff. 6v-9r *Galliarda*; I-Fn Gal 6, p. 269 *Gagliarda*; PL-Kj 40032, p. 323 *Gagliarda Romano*; US-BEm 757, f. 20v *Una Galarda di uno ebreo*; US-BEm 761, f. 6v [untitled]; Besard 1603, f. 111v *Galliarda*. Additional items probably by Vaumenil: **3)** I-BDG w.s. (Chilesotti MS), p. 222 *Gagliarda nova de monsieur de Vaumenil*, edited in Dick Hoban (ed.) *Oscar Chilesotti’s Da un Codice Lauten-buch in Lute Tablature* (Fort Worth: Lyre Music, 1994), no. 80; **4)** B-Br 26.369, f. 16v *Courante Vommenay*; **5)** NL-Lu 1666 (Thysius), f. 21r *Gaillarde Vommenij*. [↑](#endnote-ref-10)
11. Sources: Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz [D-B] (formerly Danzig), MS 4022, *c*1615-20; Kraków, Biblioteka Jagielloñska [PL-Kj] (*olim* Berlin, Preußischer Staatsbibliothek), Mus. Ms 40153: Casimir Rudomina Dusiacki lute book, *c*1620; Zwickau Ratsschulbibliothek [D-Z], Ms. 115.3, Tabulaturbuch des Johannes Arpin, *c*1590-1600 [facsimile edition: Leipzig: Zentralantiquariat der Deutschen Demoktaischen Republik, 1983]; Leipzig, Musikbibliothek der Stadt [D-LEm], Ms. II.6.15, 1619, copied by a German Protestant student in Leipzig, but incorrectly known as the Albert Dlugoraj lute book, facsimile edition: Lübeck: Tree Edition, 2001; Praha, Národni knihovna CSR, Universtní knihovna [CZ-Pu], Ms. 59r.469, Bohuslav Strialy a Pomnaus lute book, dated 1592; Kobenhavn, Det Kongelige Bibliotek [DK-Kk], Ms. Thott 841.4°, Petrus Fabricius lute book, c.1604-8; Waissel *Tabulatura Allerley künstliche* 1591. [↑](#endnote-ref-11)
12. Nos. 4 and 5 will be familiar to some from the LP by Konrad Ragossnig, ‘Music für Laute: Polen-Ungaren’ (Archiv 2533-294, 1975), tracks 5 and 14. [↑](#endnote-ref-12)
13. A draft list of anonymous lute music with Polish associations in the title: Prints: Hans Neusidler *Das Ander Buch* 1544, sigs. F4v-G1r *Nun volgen etlich tentz Welisch Teutsch* [index: *Der Polnisch Tantz*]/ *Der Hupff auff*]; Barbetta *Intavolatura di Liuto* 1585, p. 24 *Balletto Polaco/ Gagliarda del Ballo Polaco*; Waissel *Tabulatura Allerley künstliche* 1591, sigs. D4v-F1r includes 36 Tantz in a section headed ‘Folgen Polnische Tentze’; Waissel *Lautenbuch Darinn von der Tabulatur* 1592, sigs. D2r-D3r includes 12 Tantz in a section headed ‘Folgen Polnische Tentze’; Terzi *Il Secondo Libro de Intavolatura di Liuto* 1599, p. 106 *Ballo Polaco*; Vallet *Secretum Musarum* 1615, p. 94 *Chanson a la Polonoise A.8. Susannesco / Autre Tanied Spolski*. Manuscripts: CH-Bu F.IX.70, p. 237 III *Ein Polischer Tantz / Sprünckh*; CZ-Pu 59r.469, f. 19v *Tanecz polskey* = D-Z 115.3, f. 14v *Tanecz Polskey*; CZ-Pu 59r.469, f. 20r *Tanecz polskey* = D-Z 115.3, f. 15r *Tanecz Polskey*; CZ-Pu 59r.469, ff. 29v-30r *Polskey Tanecz* = D-Z 115.3, f. 22r *Polskey tanecz welmi Pékney*; CZ-Pu 59r.469, f. 40v *Polskey Tanecz* = D-Z 115.3, f. 31r *Polskey Tanecz*; CZ-Pu 59r.469, ff. 139v-140r *Cantate Polonicum*; D-B Hove 1 includes 10 *Poolser dans* and 1 *Poolser Almande* on ff. 77r-81r; D-B 4022 includes 39 items titled *B. P.* [Ballo Polacho?] between ff. 14v and 32r; D-B 40141, f. 38v *Ein Polnischer Tantz*; D-B 40141, f. 44v *Pollnisch Tantz*; D-Dl 1-V-8 (lost Joachim Loss LB), f. 20r *Polenscher Dantz*; D Dl 1-V-8, f. 36r *Polenschr Dantz*; D-Dl 1-V-8, f. 47r *Ein Polnischer tantz*; D-LEm II.6.15, p. 489 *Cantio Polonica*; D-LEm II.6.15, p. 505 *Polonicum*; D-LEm II.6.15, pp. 520-1 *Kowaly*; D-W Guelf. 18.8, ff. 263v-264r *Pollnischer dantz Albertus Dlugorat/ Nachdantz* = D-DEl BB 12150, ff. 70v-71r *Das Pollnischer Fürtzlin/ Nachtantz*; DK-Kk Thott 841,4o (Petrus Fabricius MS) f. 77v *Polnisch Tantz*; DK-Kk Thott 841,4o, f. 83v ii *Polnisch Tantz*; DK-Kk Thott 841,4o, f. 83v iii *Polnisch Tantz*; GB-HAdolmetsch II.B.1, ff. 144v-145r *Intrada polonica*; GB-HAdolmetsch II.B.1, ff. 247v-248r *Taned Spolike*; I-BDG w.s. (Chilesotti MS), p. 15 *Polnischer Tanz*; I-Gu M.VIII.24 includes 3 *Chorea Pol.* ff. 138r-139r; LT-Va 285-MF-LXXIX (Königsberg) includes 4 *Polnischer Tantz* on f. 18v; PL-Kj 40032, p. 321 *Gagliarda Polnesca*; PL-Kj 40153, f. 12v *Ballo Polaco*; PL-Kj 40153, f. 14v *Ballo Polaco* = D-B 4022, f. 20v [B]*.P.*; PL-Kj 40153, f. 30 *Polonij* = PL-Kj 40641, f. 10v *Courant*; S-B 2245 (Lucas Beckman LB), f. 15v *Polnisch tantz*; S-B PB fil.172 (Per Brahes LB), f. 31v *Polensk dantz*. For modern editions of many of these including my nos. 5-7 see Z. Steszewska (ed.) *Tance polskie z tabulatur lutniowych I & II,* Zródla do Historii Muzyki Polskiej ii/ix (Kraków: Polskie Wydawnictwo Muzyczne, 1962/1966). For a modern edition of my no. 4 see Zofia Steszewska (ed.), *Tance polskie z tabulatury gdanskiej* Wydawnictwo Dawnej Muzyki Polskiej xxx (Kraków: Polskie Wydawnictwo Muzyczne, 1965). [↑](#endnote-ref-13)