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The Music Collection of Johann (Ján) Kusser (1626–1695): A Hungarian Émigré in Seventeenth-Century Stuttgart

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Abstract

In June 1695, Maria Elisabeth Kusser offered the Duke of Württemberg her late husband's music collection, describing it as consisting partly of works "*from the imperial and other electoral and princely court musical establishments, composed by the best and most celebrated Kapellmeister, and partly also by many superb Italians*". Having held major positions in both Pressburg (now Bratislava) and Stuttgart, the extant inventory of Johann Kusser's private music collection (today held in Stuttgart's Landeskirchliches Archiv) features listings for more than 483 individual compositions. This paper examines this important document, which offers valuable clues regarding the ways in which a wide range of sacred music – by both Lutheran and Catholic composers – was disseminated throughout the Holy Roman Empire during the second half of the seventeenth century.

Keywords

music inventories, Holy Roman Empire, seventeenth-century sacred music, Italian music, Lutheran church music, Johann Kusser

In June 1695, Maria Elisabeth Kusser wrote to Duke Eberhard Ludwig of Württemberg-Stuttgart (1676–1733) offering her late husband's music collection in return for a small annual pension. In addition to a substantial selection of Johann (Ján) Kusser's own sacred compositions, she described the scores and parts as consisting partly of works "from the imperial and other electoral and princely court musical establishments, composed by the best and most celebrated Kapellmeister, and partly also by many superb Italians".¹ Fortunately, the catalogue of Kusser's music collection that originally accompanied his widow's letter has survived to the present day, and is now held in Stuttgart's Landeskirchliches Archiv.² A close examination of this important source reveals valuable information regarding the ways in which sacred music by a wide range of composers – both Lutheran and Catholic – was disseminated throughout the Holy Roman Empire during the second half of the seventeenth century and the varied settings in which such music was performed. Furthermore, the thorough listing of Kusser's own sacred vocal compositions within this inventory – numbering a total of 226 works – provides a rare example from this time of a document that records details of a composer's collected oeuvre.

Johann (Ján) Kusser (1626–1695)

In the words of Johann Gottfried Walther, Johann Kusser was a "renowned cantor and composer" based in Pressburg, Hungary (today Bratislava).³ Born in November 1626, in the town of Ödenburg (now Sopron), the details of his musical training are no longer known, although Kusser himself later recalled "having survived various travels undertaken for the purpose of study" in his youth.⁴ In the late 1640s, Kusser returned to Hungary, working initially as an assistant teacher at the Latin school in Kremnitz. He was then employed in Rust as head teacher ("Rector") and organist from 1653, and, following that, as cantor in his birthplace, Ödenburg, from 1655 until 1657.⁵

1 I would like to thank Ladislav Kačič (Slovak Academy of Sciences, Bratislava), Vladimír Maňas (Masaryk University, Brno), Marc Niubo (Charles University, Prague) and Peter Wollny (Bach Archive, Leipzig) for their valuable suggestions concerning various aspects of this research.

Landeskirchliches Archiv Stuttgart (hereafter D-Slka), A29, Bund 4427, letter of Maria Elisabeth Kusser to Duke Eberhard Ludwig of Württemberg, 18 June 1695: "auß d. Kayserlichen, und andern Chur- und Fürstl. Capellen von dem besten und berühmtesten Capellmeistern componirt, theils auch von viel vortrefflichen Italiäner".

2 D-Slka, A29, Bund 4427, *Catalogus deren von Joh. Kußern Sel. gewes. Rectore Musices in allhiesiger Stifts-Kirch, hinterlaßenen Musicalisch. Stücke*, undated.

3 WALTHER, Johann Gottfried. *Musicalisches Lexicon*. Leipzig: Wolfgang Deer, 1732, p. 189: "renommirten Cantoris und Componisten". This section of the present article is based partly on pp. 9–13 of OWENS, Samantha. *The Well-Travelled Musician: John Sigismond Cousser and Musical Exchange in Baroque Europe*. Woodbridge: Boydell Press, 2017.

4 D-Slka, A29, Bund 4420, letter of Kusser to Duke Eberhard III of Württemberg, c. 2 May 1674: "ich in der Jugend, nach unterschiedlichen, Studirens halber überstandenen Reisen ..." Regarding Ján Kusser's date and place of birth, see his Latin test paper completed in Stuttgart, c. 16 June 1674, in D-Slka, A29, Bund 4420, KUSSER, Johann. *Wann der zornige Gott/Numen Divinum iratum*.

5 Letter of Kusser, c. 2 May 1674, op. cit. See also the report of Stuttgart consistorial councillors to Duke

A particularly significant step in Kusser's career took place sometime before March 1657, when he was called from his post in Ödenburg to replace Samuel Capricornus as music director to the Lutheran churches of the Royal Free City of Pressburg, which was home to a sizeable German-speaking community.⁶ Capricornus had been strongly influenced by the compositions of Heinrich Schütz and Giacomo Carissimi, as well as by the imperial *Kapellmeister* Giovanni Valentini and Antonio Bertali during a period spent in Vienna in the late 1640s, so that the music collection of the main Lutheran church in Pressburg included an impressive selection of masses, sacred concertos and psalm settings by both German and Italian composers.⁷ Not long after arriving in Pressburg, Kusser also took up a concurrent teaching post at the local Lutheran *Gymnasium* and, according to his own report, went on to serve diligently in both positions for more than fifteen years.⁸

By the early 1670s, however, there were to be dramatic changes in store for all Lutherans living in Hungary. In 1670, a group of local noblemen was charged with leading a planned uprising against imperial domination and its members executed. In a harsh reaction to the ongoing unrest in the region, the emperor in Vienna suspended the Hungarian constitution and ordered the confiscation of Lutheran and Calvinist churches across the kingdom.⁹ In line with these drastic reforms, the Lutheran churches and *Gymnasium* in Pressburg were taken over by Catholic religious orders in July 1672.¹⁰ Along with many others, Kusser, his wife and two teenage children fled the city, spending a short period in the village of Sankt Georgen before receiving a summons from local authorities in Rust some time in 1673.¹¹ After only one year, however, Rust too was forced to halt its Protestant worship and in March 1674, Kusser was supplied with a reference and the family made their way to the Imperial Free City of Regensburg, a popular refuge for Protestants fleeing Hungary during the 1670s.¹²

Eberhard III of Württemberg, 8 May 1674, in D-Slka, A29, Bund 4420; RYBARIČ, Richard. Ján Kusser Starší. In *Hudobný život Bratislavy od stredoveku po barok*. Katarina Horváthová (ed.). Bratislava: Mestský Dom Kultúry a Osvety, 1989, p. 89–96; and KORMOS, Gyula. Sopron és környéke evangélikusainak orgonái – III. A Fertő-tó menti települések. *Magyar Egyházzene*, 13, 2005/2006, p. 95–120; 100; cited in FERENCZI, Ilona. Rust – Regensburg – Ödenburg. Die Stationen eines Exulantenschicksals aus der zweiten Hälfte des 17. Jahrhunderts. In *Kulturelle Identität durch Musik?: Das Burgenland und seine Nachbarn*. Karl Aringer (ed.). Vienna: Kliment, 2009, p. 37–46; 37.

6 SCHOLZ, Hans. *Johann Sigismund Kusser (Cousser): sein Leben und seine Werke*. Leipzig: C. G. Röder, 1911 [Dissertation, Universität München, 1910], p. 8; FÓRIŠOVÁ, Marta. Der Anteil der deutschen Kommunität an der Entwicklung mancher Aspekte der Buchkulturgeschichte des 17. Jahrhunderts in Pressburg. In *Deutsche Sprache und Kultur im Raum Pressburg*. Wynfrid Kriegleder – Andrea Seidler – Jozef Tancer (eds.). Bremen: Edition Lumière, 2002, p. 85–93; 85.

7 SNYDER, Kerala J. and SHERIDAN, John. Capricornus, S. In *Grove Music Online*. [cit. 2018-01-23]. URL: <www.oxfordmusiconline.com>. SITTARD, Josef. *Zur Geschichte der Musik und des Theaters am württembergischen Hofe*, vol. 1. Stuttgart: W. Kohlhammer, 1890, p. 56.

8 Letter of Kusser, c. 2 May 1674, op. cit.

9 MURDOCK, Graeme. Responses to Habsburg Persecution of Protestants in Seventeenth-Century Hungary. *Austrian History Yearbook*, 40, 2009, p. 37–52; 40.

10 SCHOLZ, op. cit., p. 8; FÓRIŠOVÁ, p. 86.

11 D-Slka, A29, Bund 4420, letter of Rust civic authorities, 24 March 1674.

12 Ibid. FERENCZI, p. 40.

A little over a month later, Kusser and his son travelled some 300 km south-west to Stuttgart. In a letter addressed to the local ruler, Duke Eberhard III of Württemberg, Kusser requested work, strategically referring to Capricornus, who had died in 1665 while serving the duke as *Kapellmeister*.¹³ By June 1674, Kusser had been appointed “*In-formator und Director musices*”.¹⁴ As had been the case in Pressburg, his new position as music director at the local *Stiftskirche* was combined with teaching at the Stuttgart’s Latin school (the *Pädagogium*). Accordingly, on 16 June 1674, Kusser was examined officially by two of the school’s senior teachers and judged able to teach the third or fourth class – his Latin test paper remains in the collection of the Landeskirchliches Archiv in Stuttgart.¹⁵ By his own testimony, however, he was initially assigned the second class, before being promoted as teacher of the third class, a position he held for nine years.¹⁶

Once the Kusser family were established in Stuttgart, Johann Kusser set in motion plans to raise the level of musical performance at both the *Pädagogium* and in the *Stiftskirche*. These included providing a daily hour-long music lesson to talented and keen students from the fifth and sixth classes, so that the *Stiftskirche* choir could be strengthened and the quality of music improved.¹⁷ It is clear, however, that not all proceeded smoothly. In 1677, disorder reportedly reigned in the church’s organ loft, with all manner of extra people taking up the valuable space needed for the musicians. These interlopers spent the services talking, reading newspapers, gambling and drinking, all the while making so much noise that members of the congregation below complained about the frequent interruptions to the sermon.¹⁸ Yet despite such difficulties, Kusser was able to make some advances, including the purchase of a selection of new instruments for the church: three sackbuts and a string bass (“*Violonbaß*”) in 1679, and two violins and three violas (“*Viola Brazzi*”) in 1681.¹⁹

Kusser’s methods appear not to have achieved much success, however, with the poor standard of vocal performance in the *Stiftskirche* prompting the head teacher Johann Georg Essich to intervene. In 1684, Essich ordered that in addition to the usual hour-long rehearsals on weekdays and Saturday, further practices were to be held on Thursday afternoons, at which the choir would be joined by the organist Johann Caspar Kessler and instrumentalists (generally the chief town musician, the *Stadtzinckenist*, with four to five of his assistants).²⁰ That same year Kusser’s musical instruction began to be

13 Letter of Kusser, c. 2 May 1674, op. cit.

14 BOPP, August. Beiträge zur Geschichte der Stuttgarter Stiftsmusik. In *Württembergische Jahrbücher für Statistik und Landeskunde 1910*. Stuttgart: W. Kohlhammer, 1911, p. 211–250; 226.

15 KUSSER, *Wann der zornige Gott*, op. cit. D-Slka, A29, Bund 4420, letter of Erasmus Wilhelm Schabhard to Duke Eberhard III of Württemberg, 16 June 1674.

16 SCHOLZ, op. cit., p. 197–198.

17 D-Slka, A29, Bund 4420, resolution of Duke Eberhard III of Württemberg, 13 June 1674.

18 BOPP, op. cit., p. 226.

19 Ibid., p. 226–227.

20 D-Slka, A29, Bund 4420, letter of Johann Georg Essich to Duke Friedrich Carl of Württemberg-Winnental, 22 January 1684. On the *Stiftskirche*’s organists during this period (including Philipp Friedrich Bödecker and Philipp Jacob Bödecker), see BOPP, op. cit., p. 227–228.

supplemented by lessons provided by musicians from the Württemberg court, with *Vicekapellmeister* Johann Albrecht Kress (1644–1684) receiving regular payments for giving private tuition to five or six of the most gifted boys.²¹ Following Kress's sudden death, in August 1684, this role was taken over by another court musician, Andreas Fischer. He was paid 25 *Gulden* per annum to instruct eight boys for one to two hours on Mondays and Tuesdays, plus two to three hours on Thursdays and Saturdays.²²

By now in his late 50s, the situation for Kusser appears to have shifted from bad to worse, for at some point in around 1685 – the year in which the school was elevated to the status of *Gymnasium* – he was relieved of his duties teaching the third class, and was instead reduced to instructing the youngest boys in the “*alphabet, spelling and reading*”.²³ For at least a short period, Kusser was also no longer required to provide basic musical instruction to the bulk of the school's pupils, a duty he had apparently been finding particularly taxing.²⁴ By December 1685, however, Kusser had apparently resumed this responsibility and his wages were adjusted accordingly, standing at an annual salary of 110 *Gulden* (plus payments-in-kind), with an additional allowance of 25 *Gulden* from the *Stiftsmusic's* coffers.²⁵ By way of comparison, local court *Kapellmeister* Johann Friedrich Magg earned 200 *Gulden* (plus payments-in-kind) per annum.²⁶

Yet despite these difficulties, and in the face of ongoing disputes with several of his colleagues (including *Vicekapellmeister* Kress and the organist Kessler), some time during the early 1680s Kusser turned down a request to resume his former position as musical director in Pressburg.²⁷ The offer presumably came in the wake of the minor concessions granted to Lutherans by Emperor Leopold I at the Hungarian *Landtag* held in Ödenburg in 1681, such as the right for every Hungarian comitatus (county) to build two Protestant churches.²⁸ Other exiled Hungarians saw these developments as offering favourable conditions for their return home. In March 1686, for example, Kessler requested his release in order to return to Hungary in what he described as the “*calmer times now occurring*”.²⁹ That same month Kusser's relative Johann Wohlmuth also received a request to return to Hungary and took up the position of organist and director

21 D-Slka, A29, Bund 4420, letter of Johann Georg Essich to Duke Friedrich Carl of Württemberg-Winnental, 4 August 1684; at least one of these boys, Johann Eberhard Hildebrand, later became a Württemberg court musician, see OWENS, Samantha, Theodor Schwartzkopff and French Music at the Court of Württemberg-Stuttgart in the 1680s. *Musik in Baden-Württemberg Jahrbuch*, 20, 2013, p. 31–43; 38.

22 D-Slka, A29, Bund 4420, *Actum Im Kirchenrath den 15. Augusti Anno. 1684*.

23 SCHOLZ, op. cit, p. 198: “*Alphabet, buchstabiren und lesen*”.

24 *Actum Im Kirchenrath*, op. cit.

25 D-Slka, A29, Bund 4420, letter of church treasurer Ferdinand Friderich Hoffstetter, 30 December 1685.

26 Hauptstaatsarchiv Stuttgart (hereafter D-Sha), A21, Büschel 607, *Specificatio der gesambten Hof-Musicorum Besoldung*, 1684.

27 D-Slka, A29, Bund 4420, decree of Duke Friedrich Carl, 31 August 1686.

28 STEINACKER, Roland and ALEXY, Desider. *350 Jahre Evangelische Kirche in Preßburg*. Stuttgart: Hilfskomitee für die Evangelisch-Lutherischen Slowakeideutschen, 1956, p. 23.

29 BOPP, op. cit., p. 227: “*nunmehr eingetretenen ruhigen Zeiten*”. Before seeking employment in Stuttgart – incidentally at the same time as Kusser, in May 1674 – Kessler had served as cantor in Sankt Georgen.

of music in Ödenburg.³⁰ Perhaps Kusser simply felt too old to return home to Pressburg to resume such a demanding role. His health was certainly an ongoing problem. In 1686, in addition to failing eyesight, Kusser described himself as having suffered from birth a condition that required him to avoid sitting still for long periods of time, at the risk of fainting or causing a stroke.³¹ Strikingly, however, in September 1694 – by then in his late 60s – Kusser continued to give general musical instruction at the *Gymnasium* for two hours per day and was actively complaining that the best choirboys trained by him were being “stolen” for the *Hofkapelle* by the ducal *Kapellmeister*.³²

Johann Kusser’s Music Collection

Personal enmities and trying employment conditions aside, over the course of the two decades that Johann Kusser lived and worked in Stuttgart he appears to have thrown a considerable amount of effort into music making at the *Stiftskirche*, at least judging by the substantial amount of music he amassed. Information on the size, scope and origins of Kusser’s personal music collection is provided by a twenty-two-page catalogue of his “complete musical pieces” that accompanied the letter written by his widow in mid-June 1695.³³ As mentioned earlier, in offering the music to Duke Eberhard Ludwig, Maria Elisabeth described the collection’s contents as comprising partly of works “from the imperial and other electoral and princely court musical establishments, composed by the best and most celebrated *Kapellmeister*, and partly also by many superb Italians”.³⁴ Added to these were a substantial number of her late husband’s “own compositions comprising of all sorts of beautiful psalms and other sacred texts, which he prepared for the local choir, above all for high feast days, specially to suit the trebles and his colleagues”.³⁵

In response to Maria Elisabeth’s request a panel of experts was called in to assess the financial and practical worth of the collection. By August 1695, *Kapellmeister* Theodor Schwartzkopff, *Stiftsorganist* Philipp Jacob Bödecker and teacher Johann Heinrich Faber had confirmed that the catalogue supplied corresponded to the extant music,

30 FERENCZI, op. cit., p. 41. Wohlmuth had also been among those who made Regensburg their new home in the 1670s, remaining there in exile for almost twelve years.

31 SCHOLZ, op. cit., p. 198. Many thanks to Konstanze Musketa and Barbara M. Reul for their assistance with translating the passage in question.

32 D-SIka, A29, Bund 4420, letter of Kusser to Duke Eberhard Ludwig of Württemberg, 24 September 1694: “hinweggefischt”; see also the response of the consistorial councillors, 27 September 1694, loc. cit.

33 *Catalogus*, op. cit.; letter of Maria Elisabeth Kusser, 18 June 1695, op. cit.: “*samtliche Musicalische Stueckh*”. Eitner’s assertion that Kusser died in 1696 is incorrect, see EITNER, Robert. *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhundert*, vol. 5. Leipzig: Breitkopf und Härtel, 1901, p. 481; a letter by Andreas Fischer dated 30 March 1695 refers to Kusser as deceased, while another in Kusser’s own hand is dated 9 February 1695 (both in D-SIka, A29, Bund 4420).

34 See fn. 1.

35 Letter of Maria Elisabeth Kusser, 18 June 1695, op. cit.: “*seiner eigenen composition von allerley schönen Psalmen und andern Geistl. Texten bestehend, die Er auf den alhiesigen Chor, vornemlich aber auf die hohe Fest, nach den Discantisten und Collegis gericht*”.

but reported that the pieces were “for the most part, according to their art, of a middling and similar type, set in the old style, after a fashion, simple and lightweight; especially suited for budding trebles, as well as also for other ordinary, mediocre musicians”.³⁶ As they also noted, much of the music had already served the *Stiftskirche* for a period of some twenty years and, as such, they chose to set the monetary value of the collection at approximately 100 *Gulden*.³⁷ The former *Stiftsmusic* director’s diligence was acknowledged, however, with the trio remarking:

“[...] that Kusser composed and wrote out most of these pieces himself with a great deal of effort and industry, while the remainder he collected and had copied at his own expense; all of them he brought with him in his exile from Pressburg, that is over 100 miles away, not without considerable expense; [the pieces] were lent out to the *Stiftsmusic* for many years with any remuneration, and in this way the church treasury saved a considerable amount rather than having to purchase other musical works.”³⁸

Their final recommendation was that Maria Elisabeth be accorded the customary benevolence shown to deserving “impoverished widows and orphans left behind by church and school employees”, although it is not known whether or not her request was granted.³⁹ She was no doubt aware that only the year before, in April 1694, the widow of court secretary Caspar Kirchner had been paid 600 *Gulden* for his music collection.⁴⁰

The catalogue of Kusser’s music collection supplied by Maria Elisabeth bears out this official assessment, comprising a selection of music that was, for the most part, rather old-fashioned by the mid-1690s. Nevertheless, it provides valuable insight into the repertoire performed under Kusser’s direction in Stuttgart’s *Stiftskirche* between 1674 and his death in 1695. It also offers an important overview of the sacred works known to his son, Johann Sigismund Cousser, who surely participated in performances of much of this material in both Pressburg and Stuttgart.⁴¹ Indeed frequent references to works as existing “together with the *ripieno parts*” or “together with the *ripieno parts along with a score*” point to this music having been used in performance.⁴² That this was by no means

36 D-Slka, A29, Bund 4427, report of Theodor Schwartzkopff, Philipp Jacob Bödecker and Johann Heinrich Faber to Duke Eberhard Ludwig of Württemberg, 12 August 1695: “*seynd sie meistens, der Kunst nach, mittlern u. gleichen Schlags, noch auff die alte manier, schlecht u. recht, einfältig u. leicht gesetzt; demnach auff angehende Discantisten, wie auch andere gemeine mittelmäßige Musicos, sonderheit: eingerichtet*”.

37 Ibid.: “*schon auff die 20. Jahr her sich meistens bedient*”.

38 Ibid.: “*... daß d. Kußer solche Stuck grösten theils, mit großer Müh u. Fleiß selbst componirt und geschrieben, die übrige auff seine eigene Spesen collivirt u. abschreiben laßen; allesamt aber in seinem exilio, von Preßbourg, also über 100. Meil Wegs, nicht ohne schwere Unkosten mit sich herauffgeführt; so viel Jar her zum Gebrauch der Stifts-Music, ohn einig Entgelt, hergeliehen, u. hierdurch dem Kirchen-Kasten, wegen sonst nothwendig Erkauffung anderer Musicalisch Operum, ein zieml. erspahret.*”

39 Ibid.: “*armen Kirchen- u. Schul-diener hinterlaßene Wittiben u. Waisen*”.

40 BOPP, op. cit., p. 229.

41 For a transcription of the entries for the five works in the collection by Cousser (Nos. 360–364), see BOPP, op. cit., p. 245. See also OWENS, *Well-Travelled Musician*, p. 13.

42 *Catalogus*, op. cit.: “*Sampt denen Ripien stimmen*”; “*Sampt den Ripien auch einer partitur*”. These include entries for works by Giovanni Valentini, Antonio Bertali, Samuel Capricornus, Johann Kusser, “*Hülscheri*” (see

standard is highlighted by a description of the music collection of the late *Vicekapellmeister* Kress dating from 1687: “of these compositions a large part is still in score, and as such are not able to be used, they need to be written out in parts”.⁴³ Perhaps not surprisingly, all of Johann Kusser’s own compositions are listed in the catalogue as existing with *ripieno* parts.⁴⁴

Kusser’s collection consisted almost exclusively of manuscript copies of sacred vocal music, generally with instrumental accompaniment. Title, instrumentation and, in almost all cases, author’s name are provided for 479 individually itemized pieces.⁴⁵ While the majority of the works are settings of psalms, other common texts include the Kyrie (59 settings) and the Magnificat (36 settings). Roughly 200 items feature German texts, with the remainder being Latin settings. At the very end of the inventory a small handful of printed items are also listed, including three (unidentified) publications by Capricornus (along with “21 psalm settings in manuscript”), two by Kress (presumably his *Der süsse Name Jesu oder teutscher Jubilus Bernhardi* and *Musicalische Seelen-Belustigung oder geistliche Concerten*, both published in 1681) and one by Andreas Hammerschmidt (including four mass settings).⁴⁶ It is probable that a further entry, for “*Battistæ Chinelli 4 Messen*”, refers to Giovanni Battista Chinelli’s *Il secondo libro delle messe concertate*, op. 8 (Venice, 1648; reprinted in Antwerp, 1651) – a copy of this publication is known to have been among the collection of Pressburg’s main Lutheran church in 1657, when Kusser took over as musical director.⁴⁷

The catalogue opens with a selection of works by Italian composers active at the imperial court in Vienna: Giovanni Valentini (16 works), Antonio Bertali (8) and Giovanni Felice Sances (2). Other Italians who spent periods working north of the Alps are represented by Stefano Bernardi, who worked in Breslau (now Wrocław in Poland) and Salzburg during the 1620s and 1630s (2 works), as well as Marco Scacchi (1) and Tarquinio Merula (1 or 2), both employed in Warsaw by King Sigismund III of Poland in the 1620s.⁴⁸ A further selection of music by Italian composers is headed by Giovanni

below), Giovanni Rovetta and “the former *Kapellmeister* at the electoral Saxon court” in Dresden (probably compositions by Giacomo Carissimi, see the discussion of *Audite sancti* and *Militia est vita* below).

43 D-Sha, A21, Büschel 629, KIRCHNER, Caspar, *Unterthänigste Relation betr: die bey der Hoff Capell befindliche musicalische Stück, und daß darüber aufgerichtete und übergebene Inventarium*, 9 February 1687, point 2: “von solchen Compositionen noch ein großer theil in denen partituren steckt, und solche nicht gebraucht werden können, sie werden dann in stimmen außgeschrieben”. In this particular case it was suggested that a certain “boy, who is lame” (“*Knab, welcher lahm ist*”) be employed as a copyist to remedy the situation.

44 *Catalogus*, op. cit.: “*Sampt bey ligenden partituren und Ripienen*”.

45 *Ibid.* This number does not include the section for published works on the inventory’s last page. A further four works, Nos. 414–6 and 477, are described as “*Incerti Auth.*” and “*Incerti Composition*”. The majority of the inventory was transcribed by BOPP, op. cit., p. 243–246; see Tables 1 and 2 for a transcription of the missing portions.

46 *Ibid.*: “21 geschrieben. Psalmen”. The entry for Hammerschmidt’s “*Messen*” is followed by a listing for “*litanies that one sings on Friday*” (“*die Lýtani: am Freytag zu singen mann pflegt*”), after which is a further phrase that was not included in the transcription by BOPP, op. cit.: “*also various arias*” (“*auch unterschittliche [sic.] Arien*”).

47 KALINAYOVÁ, J. (ed.). *Hudobné inventáre a repertoár viachlasnej hudby na Slovensku v 16. a 17. storočí*. Bratislava: Slovenské Národné Múzeum – Hudobné Múzeum, 1994, p. 62. This particular inventory, dated 7 April 1657, was signed by both Samuel Capricornus (who was soon to take up the position of Württemberg court *Kapellmeister*) and by Kusser, who wrote: “*Es die alles bey der Kirche von mir gefunden worden, bezeuget meine eigne Handschrift. Johannes Kusser*”, *ibid.*, p. 65.

48 BOPP, op. cit. p. 246, ascribes three works to Bernardi; however, there are only two (“460. *Natus est Chris-*

Rovetta (11 works), Giovanni Antonio Rigatti (7) and Alessandro Grandi (5), followed by the less well known Pietro Vertini (4).⁴⁹ Both the Roman Francesco Foggia and the *maestro di cappella* at Carpi cathedral, Marcello Minozzi, are represented by two pieces each, with single works also included by Gasparo Casati, Paolo Cornetti, Giovanni Battista Chinelli, Andrea (or Giovanni) Gabrieli and Galeazzo Sabbatini.⁵⁰ A further single work, by Francesco Maria Mazini, the alto solo *Caro mea vere est cibus*, appears to have been a particularly widely disseminated composition.⁵¹

It is worth noting that in 1657, the main Lutheran church in Pressburg owned significant amounts of repertoire (including published collections) by Bernardi, Grandi, Merula, Rovetta, Rigatti and Valentini.⁵² Also held in the church's collection was a copy of Claudio Monteverdi's *Messa a 4 voci et salmi* (Venice, 1650); however, the inclusion of one work by this composer in Kusser's *Catalogus* appears to suggest that he had copied repertoire from the widely disseminated anthologies of church music assembled by Ambrosius Profe, organist of the Elisabethkirche in Breslau.⁵³ All three volumes of Profe's *Geistliche Concerten und Harmonien* (Leipzig, 1641–1642) were held in the Pressburg collection in the 1650s.⁵⁴ "Pascha concelebranda", a contrafacta of Monteverdi's madrigal *Altri canti di Marte e di sua schiera* (8th book, 1638) was published in the second volume of Profe's publication. Two further compositions are also described in the *Catalogus* as stemming from Monteverdi's pen: "Venite gentes a 3 C.A.T. 4 Viola" and "Domine quinque a 3 Canto."

Among the music originating from composers based at Catholic German courts was a *Salve mi Jesu* (soprano, alto, tenor and 3 sackbuts) by "Gesneri", presumably Vitus Albert Gessner, who is known to have been a priest with the Viennese house of the Holy Martyr St Pancras in 1632.⁵⁵ The Bavarian court was represented by three Latin motets by Johann Caspar Kerll, while two pieces described as being by the "the former Kapellmeister at the electoral Saxon court" in Dresden may actually be versions of works

tus" and "461. O, dies Laetitiaë"), as the following entry ("462. Kyrie a 6 con 2 Violin 4 Viola") is actually listed under the heading "vom Monochi cujusdam". The identity of this composer is unclear; cf. the entry for Virgilio Manocchi in EITNER, op. cit., vol. 6, 1902, p. 304 (which may, in fact, relate to Virgilio Mazzochi). The composition listed under Mazzochi's name by BOPP, loc. cit, is, in fact, by Alberik Mazak; the relevant entry in the *Catalogus* actually reads "vom Mazzak 463. Fasciculus Myrhae Canto solo 4 Viola." Regarding this composition, see NIEMETZ, Alois. *800 Jahre Musikpflege in Heiligenkreuz*. Mödling: Heiligenkreuzer Verlag, 1977, p. 34.

49 As noted by EITNER, op. cit., vol. 10, 1904, p. 68, a *Laudate dominum* (for alto, six-part strings and basso continuo) by Vertini is among the holdings of Uppsala Universitetsbiblioteket, Vok. mus. i hs. 79:39; Vok. mus. i hs. 37:10 (in Gustaf Düben's hand).

50 The entry for Cornetti is not included in Bopp's transcription, see BOPP, op. cit., p. 246. It reads "Vom Cornetti. 452. Quo pro grediar a 5. C.A.T.T.B. 3 Viola."

51 See WOLLNY, Peter. *Studien zum Stilwandel in der protestantischen Figuralmusik des mittleren 17. Jahrhunderts*. Beeskow: Ortus Verlag, 2016, p. 53, 82 and 103.

52 KALINAYOVÁ, p. 51, 53–55.

53 Ibid., p. 61.

54 Ibid., p. 39–40 and 54.

55 See EITNER, op. cit., vol. 4, 1901, p. 218; Gessner's published collection *Psalmi, Magnificat, Antiphonae, cum adjunctis litanijs* (Vienna, 1632) was also among the music owned by the main Lutheran church in Pressburg, see KALINAYOVÁ, p. 35 and 52.

by Giacomo Carissimi.⁵⁶ Listed as *Audite sancti* (for 2 sopranos, bass and “4 Viola”) and *Militia est vita* (2 sopranos, bass and “3 Viola”), respectively, the latter is also identified in a contemporaneous Stuttgart inventory as the work of “*Charissimj*”, albeit with a slightly different scoring.⁵⁷ Both motets were performed in Dresden in 1662, thanks to the close links between the composer and musicians working in the Saxon capital, such as Christoph Bernhard (who made several trips to Italy), Vincenzo Albrici and Marco Giuseppe Peranda.⁵⁸ Among those German musicians who had studied in Rome during the 1600s was Johann Caspar Prentz (1634–1717), a pupil of Kerll with whom, in turn, Johann Pachelbel later studied.⁵⁹ Sent to Italy in around 1652 by his patron, Prince-Bishop Marquard II of Eichstätt, Prentz was later music director of Regensburg cathedral before returning to Eichstätt as court *Kapellmeister* in 1685. Kusser’s collection contained one of Prentz’s Latin motets – perhaps the two men had met while the Kusser family was in Regensburg in 1674.⁶⁰ A single work by the Silesian-born Alberik Mazak points to the flourishing musical life of the Cistercian Abbey at Heiligenkreuz, near Vienna.⁶¹

A handful of pieces by composers hailing from Eastern Europe testify to the flourishing traditions of Lutheranism in certain centres in that region. These include 1 Magnificat, 12 Kyrie (1 in German) and 2 Miserere settings by Johann Wohlmuth in Ödenburg and 15 works by one “*Hülscheri*”, described in the catalogue as a town judge in Pressburg.⁶² Oddly, the entries for these compositions were omitted from August Bopp’s transcription of the catalogue published in 1911 (see Table 2).⁶³ A selection of five Latin motets for alto, tenor, bass and strings by “*Georgi Fuxii*” were presumably the compositions of Georg Fuchs, the Prettin-born musician who died as cantor in Greiffenberg (now Gryfów Śląski, Poland) in 1591.⁶⁴ While, finally, “*Reinhardi*”, the author of a pair

56 *Catalogus*, op. cit.: “*geweßener Cappelmeister am Cursexischen [sic.] Hoff*”.

57 D-Slka, A29, Bund 4427, *Catalogus deren jenigen Musicalischen Stücken, welche theils aus dem erkaufften Kirchenrischen corpore, theils aus der Hoff-Capell außgeschossen., und krafft ergangenen Gdigt: Befehls zur Stifts Music geliefert worden. 4. Novemb. Anno 1695*, where it is listed as “*Militia est vita ho[mi]nis. à 8. 3.Voc. C.C.B. 2. Vlin. 2. Viol. ad plac. Fagotto. Charissimj*”.

58 FRANDSEN, Mary. *Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden*. New York: Oxford University Press, 2006, p. 149 fn. 140 and p. 199.

59 NOLTE, Ewald V., BUTT, John and BUTLER, H. Joseph. Pachelbel family. In *Grove Music Online*. [cit. 2018-01-23]. URL: <www.oxfordmusiconline.com>.

60 AUBURGER, Leopold. “*Authore Casparo Prentz, Berlachense Bojo*”: Johann Caspar Prentz (1635–1717), Fürstbischöflicher Hofkapellmeister – Perlacher Bayer. In *Osterpfarrbrief 2009. Pfarrei St. Michael Perlach mit St. Georg Unterbiberg*. Munich: Katholische Pfarrgemeinde St. Michael Perlach, 2009, p. 4–6; 5. Bopp’s transcription of the entry for Caspar Prentz (loc. cit.) lists three works, whereas, in fact, only the first (“*464. Justus ut palma*”) is under his name; the next entries read: “*465. Ljntania a 5 voc. C.C.A.T.B. vom Merulae*” and “*466. O Domine a 8. C.C.A.A.T.T.B.B.*” (the latter is presumably also by Merula, rather than Prentz).

61 See fn. 48.

62 “*Hülscheri stattrichterß in Preßburg*”. EITNER, op. cit., vol. 5, 1901, p. 225, recorded the existence of Latin sacred works in the Darmstadt court library by “*Hulscher*”, although it is possible that these may be by Christian Hilscher (1620–1671), since a number of his compositions were among the Pressburg Lutheran church collection in 1657, see KALINAYOVÁ, p. 61.

63 BOPP, op. cit.

64 HOFFMANN, Carl Julius Adolf. *Die Tonkünstler Schlesiens. Ein Beitrag zur Kunstgeschichte Schlesiens, vom Jahre 960 bis 1830*. Breslau: G. P. Aderholz, 1830, p. 123. BOPP, op. cit., p. 245, identifies “*Georgii Fuxii*” as

of Latin motets (*Quemadmodum desiderat cervus* for ATB and four-part strings, and *Intenderunt arcum*, SATB) along with a rather more opulent German setting, *Und es erhob sich ein Streit* for SSAATTBB, 2 clarino trumpets and five-part strings, was surely Johann Reinhard, the successor to Heinrich Abert as organist at the cathedral in Kneiphof (later part of Königsberg, Prussia; now Kaliningrad, Russia) in around 1651.⁶⁵ Repertory possibly gathered following Kusser's move to Stuttgart in 1674 included six works by his colleague *Vicekapellmeister* Kress (3 in German, 3 in Latin), whereas at least 15 of the 17 German motets by Strasbourg-based Christoph Thomas Walliser (1568–1648) are from his published collection *Ecclesiodiae: Das ist Kirchen Gesäng* (Strasbourg, 1614) and were perhaps copied by Kusser from the exemplar held by Pressburg's Lutheran church.⁶⁶

The sizeable component of music written by Samuel Capricornus, 105 works in total (88 in Latin, 17 in German), was surely not all brought by Kusser from Pressburg, despite the statement made to that effect by Schwartzkopff, Bödecker and Faber (referred to above).⁶⁷ It is possible that some of these were copies made from Capricornus' own music collection, which had been given to the Württemberg court following his death in 1665. In exchange for this valuable bequest, his wife and son received a pension and a "*handsome benefice*", respectively.⁶⁸ Totalling 584 pieces, an inventory made in 1666 divided the *Kapellmeister's* collection into four sections: 367 sacred works and sonatas by Capricornus and other composers; 56 secular pieces of table music ("*Tafelstück*"); 129 scores ("*Partituren*") and a further 32 pieces in a bound score book.⁶⁹ In addition to the music from the estate of Caspar Kirchner (mentioned earlier), similarly sizeable music collections that were sold to the court during the second half of the seventeenth century included those of *Vicekapellmeister* Kress (c. 530 works) and of the former court violinist Georg Murr, who had studied in Vienna with Johann Heinrich Schmelzer (252 pieces, for which he received 25 *Reichsthaler*).⁷⁰ No doubt Maria Elisabeth Kusser knew of these precedents.

Also listed in the catalogue are entries for 226 of Johann Kusser's own compositions. Remarkably, virtually all of these were omitted from Bopp's transcription of the document.⁷¹ They feature 66 Latin and 160 German settings, including 12 described as "*Kyrie germanicum*", and are scored for between one to eight voice parts supported by various instrumental combinations (see Table 1). The most frequently occurring scor-

Johann Joseph Fux, but this seems rather unlikely given the incompatible first name, together with the scoring and the chronological range of the remainder of the works in Kusser's collection.

65 EITNER, op. cit., vol. 8, 1903, p. 180.

66 KALINAYOVÁ, p. 56; Nos. 417–431 in Kusser's *Catalogus* are from Walliser's *Ecclesiodiae*.

67 For a survey of the music held by the Lutheran churches in Bratislava during the seventeenth century, see KORBAČKOVÁ, Ivana. Repertoár evanjelického kostolav Bratislave. In *Hudobné tradície Bratislavy a ich tvorcovia*. Katarína Horváthová (ed.). Bratislava: Mestský Dom Kultúry a Osvety, 1989, p. 58–70.

68 KIRCHNER, op. cit., point 1: "*ansehnliche beneficia*".

69 Ibid. Kirchner also reported that by 1687, 159 of Capricornus's original 584 pieces of music were already missing from the court's collection.

70 Ibid., points 2 and 3. SACHS, Curt. Die Ansbacher Hofkapelle unter Markgraf Johann Friedrich (1672–1686). *Sammelbände der Internationalen Musikgesellschaft*, 11, 1909/10, p. 105–137; 132.

71 BOPP, op. cit., p. 245, simply notes: "[Nos.] 137–359: *durchweg Kirchenstücke für 4, 5 u. 6 Singstimmen mit Instrumentalbegleitung*".

ings are SSATTB, SATTB or SSATB, accompanied by four or five instruments (generally violins and “Viola” or trombones), presumably joined also by continuo. Very occasionally other instruments are also featured, with trumpets employed for particularly festive settings, such as *Lobet den Herren in seinem Heiligtum* (Psalm 150), scored for SSATB, strings and “2 Clarin” (see Table 1, No. 228). Similarly, recorders are sometimes added for a softer affect, as in *Dein’ Lieb, o süsßer Jesu Christ* for alto, 2 recorders and trombone (No. 266). Elsewhere references to bassoon (“Fagotto”), cornettos and “Trombeta” also appear. In the short list of printed works that appears towards the end of the catalogue a single published collection of music by Kusser also appears, listed somewhat cryptically as “one by the late Kusser”.⁷² This was presumably his *Concentuum sacrorum 4 et 5 vocibus decantandorum op. 1 continens XII Psalmos et VII Magnificat*, published in Pressburg in 1669 by Gottfried Gründer, who was also among those Lutherans forced to flee the town in 1673.⁷³ Comprising 12 psalm settings and 7 Magnificats for four and five voices (although now missing the Cantus part), this is one of the small handful of Johann Kusser’s compositions that survive today.⁷⁴ Further (undated) sacred works exist in manuscript copies in libraries in Dresden, Luckau and Berlin.⁷⁵

Further analysis of Kusser’s compositional output as revealed in this *Catalogus* has yet to be undertaken, but would, no doubt, uncover many fresh insights. It is clear, however, that over the course of a lengthy and geographically varied career, a music director such as Kusser, working in the Holy Roman Empire during the second half of the seventeenth century, was able to amass a substantial and wide-ranging private music collection. Impressively in the case of Kusser, this was to include the work of some twenty different Italian composers. This is all the more significant when one considers that the musical settings in which Kusser worked were outside the elite courtly sphere but, rather, in the rather more humble environments of town churches (particularly while in Pressburg), where the ordinary church musicians (both vocalists and instrumentalists) under his direction (and members of the local congregations) were thus able to experience at first hand a wide range of music by both Lutheran and Catholic composers drawn from across the Holy Roman Empire and Italy.

72 *Catalogus*, op. cit.: “Eins vom Kusser Seelig”.

73 See GERBER, Ernst Ludwig. *Historisch-biographisches Lexicon der Tonkünstler*, vol. 1. Leipzig: Johann Gottlob Immanuel Breitkopf, 1790, col. 772. On Gründer, see FÓRIŠOVÁ, op. cit., p. 86 and 88, and LICHNEROVÁ, Lucia. Deutschsprachige Drucke aus Pressburg im 17. Jahrhundert. In *Deutsche Sprache und Kultur im Raum Pressburg*. Wynfrid Kriegleder – Andrea Seidler – Jozef Tancer (eds.). Bremen: Edition Lumière, 2002, p. 95–110; 100–7.

74 The collection was rediscovered by MOSER, Hans Joachim. Lutheran Composers in the Hapsburg Empire 1525–1732: I. *Musica Disciplina*, 3, fasc. 1, 1949, p. 3–24; 22.

75 *Wohl dem der den Herren fürchtet*, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden (hereafter D-DI), Mus.1-E-28 (provenance: library of the Dukes of Braunschweig-Oels), with a further partbook in this set held in Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung (hereafter D-B), Mus. ms. 40261; *In te Domine speravi*, D-DI, Mus.1754-E-500 (provenance: Landeschule Grimma); *Laudate Dominum*, Stadtkirche St. Nikolai, Kantoreibibliothek, Luckau, 3481B; Magnificat in D major, D-B, Mus. ms 12370; not all complete. A further selection of sacred settings for voices and instruments (including *Wie der Hirsch schreyet*, *Warum toben die Heyden* and two Magnificat settings) was formerly in Darmstadt, see EITNER, op. cit., vol. 5, 1901, p. 481. For Scholz’s assessment of the last-named group of works, see SCHOLZ, op. cit., p. 9.

[p. 13r:] *Folgen deß Seelig Verstorbne Johan Cussers Composition gewefßner Music Director in Stuttgart*

No.	Title and Instrumentation	Commentary on Text
137.	<i>Es stehe Gott auff</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 68
138.	<i>Gott mein Vatter zehlt</i> [zähl in Gnaden]: a 5. von: C.A.T.T.B. 2 Violin 3 Viola.	Justus Gesenius or David Denicke, from <i>Das Hannoverische ordentliche vollständige Gesangbuch</i> (Lüneburg, 1657; hereafter <i>HGB</i> , 1657), No. 211 ⁷⁶
139.	<i>Herr, schaffe mir recht</i> a 6. C.C.A.T.T.B. 2 Violin 3 Viola.	Ps. 26
140.	<i>Wohl denen, die ohne Wandel</i> [leben] a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 119
141.	<i>Nicht Unß Herr nicht Unß</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 115
142.	<i>Gott sey mir gnädig</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 51; cf. No. 200
143.	<i>Du Hirt Israel hörrer</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 80
144.	<i>Herr wie lang</i> a 5. C.C.A.T.B. 2 Violin 2 Viola.	Ps. 13; cf. No. 230
145.	<i>Ich freye</i> [freue] <i>mich daß</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	
146.	<i>Herr Unßer Gott</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Possibly Valentin Thilo, <i>Herr, unser Gott, wenn ich betracht</i> (<i>HGB</i> , 1657, No. 152) ⁷⁷
147.	<i>Wohl dem dir nicht wandelt</i> a 6 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 1; cf. Nos. 231 and 478
148.	<i>Lobe den Herrn</i> a 2. A.B. 2 Violin 3 Viola.	Ps. 103; cf. No. 162
149.	<i>Ich habe</i> [hebe] <i>meine augen auff.</i> a 5. A.C.C.T.B. 2 Violin 3 Trombon.	Ps. 121; cf. No. 168
150.	<i>Wo der H[err]: nicht daß Hauß bauet</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 127
151.	<i>Der Herr erhöre dich in der Noth</i> a 4. C.A.T.B. 2 Violin 3 Trombon.	Ps. 20
152.	<i>Du Gott bist außser alle[r] Zeit</i> a 6. C.C.A.T.T.B. 2 Violin 4 Viola	Simon Dach (<i>HGB</i> , 1657, No. 257)
153.	<i>Ach Herr wie sindt meiner feindt</i> [so viel] a 4. C.A.T.B. 2 Violin 4 Viola.	Ps. 3; cf. No. 235
154.	<i>Wann</i> [Wenn] <i>der Herr die gefangen</i> a 5. C.A.T.T.B. 2 Violin 3 Viola.	Ps. 126
155.	<i>Gott Es ist mein rechter Ernst</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 108
156.	<i>Herr Du erforschest mich</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 139
157.	<i>Du liebest gerechtigkeit</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 45:8; cf. No. 214
158.	<i>Wer under den schirmm</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 91

⁷⁶ See DRÖMANN, Hans-Christian, KADELBACH, Ada and LUFF, Alan. *Das Hannoversche Gesangbuch 1646. Jahrbuch für Liturgik und Hymnologie*, 27, 1983, p. 164–192; 178.

⁷⁷ Or, perhaps, *Herr, unser Gott, laß nicht zuschanden werden*, Johann Heermann (1585–1647), 1630.

No.	Title and Instrumentation	Commentary on Text
159.	<i>Warumb toben die Heÿden</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 2
160.	<i>Wann [Wenn] Ich ruffe zu dir Herr</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 28
161.	<i>Lobet den Herrn in seinem [Heiligtum]</i> a 6. C.C.A.T.T.B. 2 Cornnet: 2 Violin 3 Viola.	Ps. 150; cf. No. 228
162.	<i>Lobet den H[errn]: meine seele</i> a 4. C.A.T.B. 2 Cør. Violin 3 Viola.	Ps. 103; cf. No. 148

[p. 13v:]

163.	<i>Daß ist mir lieb</i> a 6. C.C.A.T.T.B. 2 Violino 3 Trombon.	Ps. 116
164.	<i>Ich traue auff den Herrn</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 11
165.	<i>Kompt herzu mir laß Unß</i> a 5. C.A.T.B.B. 1 Violin 3 Viola.	Ps. 95
166.	<i>Wo der Herr nicht beÿ Unß wehr</i> a 4. C.A.T.B. 2 Violin 3 Viola.	Ps. 124
167.	<i>Erhöre mich Gott</i> a 5. C.A.T.T.B. 2 Viola 4 Viola 3 Trombon.	cf. Ps. 4
168.	<i>Ich hebe meine augen auff</i> a 5. C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 121; cf. No. 149
169.	<i>Auß der tüffe [Tiefe] ruffe Ich</i> a 5. C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 130
170.	<i>Die Toren sprechen Ihn [in] Ihrem Hertzen</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 14
171.	<i>Gott schweige doch nicht also</i> a 6. C.C.A.T.T.B. 2 Violino 3 Trombon.	Ps. 83
172.	<i>Herr, Gott du bist Unßer [Zuflucht]</i> a 6. C.C.A.T.T.B. 2 Violino 3 Trombon.	Ps. 90
172.	<i>Meine augen sehn stets zum H[errn]:</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 25:15; cf. No. 196
173.	<i>Wohl dem der sich deß türfftigen [Dürftigen]</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 41
174.	<i>Bewahre mich Gott</i> a 6. C.C.A.T.T.B. 3 Violin 3 Trombon.	Ps. 16
175.	<i>Jauchzet dem H[errn]: alle Welt</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 100
176.	<i>Ich will den Herrn loben</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 146:2
177.	<i>Ich halte uber [sic.] dem recht</i> a 5. C.C.A.T.B. 2 Violin 2 Viola.	Ps. 119:121
178.	<i>Dein Wort ist meines füßes [Leuchte]</i> a 5. C.C.A.T.B. 2 Violin 2 Viola.	Ps. 119:105
179.	<i>Wie hab ich dein gesetz so lieb</i> a 5. C.C.A.T.B. 2 Violin 2 Viola.	Ps. 119:97
180.	<i>Meine seele verlanget [nach deinem Heil]</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 119:81
181.	<i>Die großen verfolgen mich</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 119:161 ⁷⁸
182.	<i>Herr, du bist gerecht</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 119:137
183.	<i>Deine Zeignuß sindt Wunder[barlich]</i> a 5. C.C.A.T.B. 2 Violin 2 Viola.	Ps. 119:129

78 In Luther's 1545 translation, "Die Fürsten verfolgen mich".

The Music Collection of Johann (Ján) Kusser (1626-1695): A Hungarian Émigré ...

184.	<i>Ich haße die Flader geister</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 119:113
185.	<i>Eyle mich Gott zu erretten</i> a 5. C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 70
186.	<i>Wie der hirsch schreyet</i> a 5. C.A.T.T.B. 4 Viola.	Ps. 42
187.	<i>Herr, warumb trittestu so [ferne]</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 10
188.	<i>Herr mein Hertz ist nicht hoff fertig [hoffärtig]</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 131
189.	<i>Wohl dem der sich fürcht [und scheuet]</i> a 5. C.A.T.T.B. 2 Violin 2 Trombon.	based on Ps. 112 ⁷⁹

[p. 14r:]

190.	<i>Groß ist der Herr</i> a 5. C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 48
191.	<i>Sie haben mich oft getrenget [gedrängt]</i> a 5. C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 129
192.	<i>Die Himmel erzehlen die Ehre [Gottes]</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 19
193.	<i>Siehe wir fein und liebliche [ist's]</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 133
194.	<i>Ich ruffe zu dem Herrn</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 120
195.	<i>Der Herr sprach zu meinem [Herrn]</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 110
196.	<i>Nach dir Herr verlanget mich</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 25; cf. No. 172
197.	<i>Der H[err]: ist meinen Licht</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 27
198.	<i>Meine Seele ist stulle [stille] zu Gott</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 62
199.	<i>Lobest [Lobet] ihr Knächte [Knecht des Herrn]</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 113
200.	<i>Gott sey mir gnädig</i> a 6. C.C.A.T.T.B. 2 Violin 5 Viola.	Ps. 51; cf. No. 142
201.	<i>Schaffe in mir Gott [ein reines Herz]</i> a 6. C.C.A.T.T.B. 2 Violin 3 Viola.	Ps. 51:12; cf. Nos. 142 and 200
203. [sic.]	<i>Gott mann lobet dich</i> a 5.C.C.A.T.B. 2 Violin 3 Viola.	Ps. 65
204.	<i>Warumb soll ich mich fürchten [in bösen Tagen]</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 49:6
205.	<i>Preiße Jerußalem [den Herrn]</i> a 6. C.C.A.T.T.B. 2 Violin, 3 Viola oder Trombon.	Ps. 147:12
206.	<i>Freüet Euch deß Herrn</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 33
207.	<i>Singet den Herrn ein neues [Lied]</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Ps. 98

79 See this version of the first line in the Ratzeburger Gesangbuch of 1727, as noted in SCHULZ, Otto (ed.). *Paul Gerhards Geistliche Andachten in hundert und zwanzig Liedern*. Berlin: Nicolaischen Buchhandlung, 1842, p. 306.

208.	<i>Herr, dein Wort bleybet Ewiglich</i> a 5. C.C.A.T.B. 2 Violin 3 Viola.	Ps. 119:89
209.	<i>Dein[e] Handt hat mich gemacht</i> a 5. C.C.A.T.B. 2 Violin 3 Viola.	Ps. 119:73
210.	<i>Ich hab gesagt</i> a 5 C.C.A.T.B. 2 Viola 2 Violin.	Ps. 119:57; or, possibly, Ps. 16:2
211.	<i>Gedenck Herr deinem Knächt</i> [Knechte] a 5. C.C.A.T.B. 2 Violin 2 Viola.	Ps. 119:49
212.	<i>Gott ist unßer zuversicht</i> a 8. C.C.A.A.T.T.B.B. 2 Violin 3 Viola.	Ps. 46
213.	<i>Wohl dem der den Herrn fürchtet</i> a 6. C.C.T.T.B. 2 Violin 3 Trombon.	Ps. 112; cf. No. 237
214.	<i>Mein Hertz dichet ein feines Liedt</i> a 5. C.C.A.T.B. 4 Viola.	Ps. 45; cf. No. 157
215.	<i>An dem Waßer zu Babel</i> a 6. C.C.A.T.T.B. 4 Viola.	Ps. 137
216.	<i>Wohl dem[, dem] die über trettung</i> [Übertretungen vergeben sind] a 6. C.C.A.T.T.B. 2 Violin 3 Viola oder Trombon.	Ps. 32
217.	<i>Herr wer wirt wohnen</i> [in deiner Hütte] a 5. C.C.A.T.B. 2 Violin 3 Viola.	Ps. 15; cf. No. 224
218.	<i>Herr Gott meine stimme</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Possibly Ps. 64, <i>Höre Gott meine Stimme</i> ; cf. No. 219

[p. 14v:]

219.	<i>Höre Gott meine stime</i> a 6. C.C.A.T.T.B. 2 Violin 3 Viola.	Ps. 64; cf. No. 218
220.	<i>Ich dancke dir von gantzen Hertzen</i> a 5. C.C.A.T.B. 2 Violin 2 Viola.	Ps. 138
221.	<i>Seÿ mir gnädig, Gott</i> a 6. C. C. A. T. T. B. 2 Violin 3 Trombon.	Ps. 57
222.	<i>Wie lieblich sindt deine:</i> [Wohnungen] a 6. C.C.A.T.T.B. 2 Violin [1] Viola.	Ps. 84
223.	<i>Gedencke Herr an Davit</i> [David] a 6. C.C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 132
2 2 3 .	<i>Hilfft mir Gott durch deine[n] Namen</i> a 5. C.A.T.B.B. Violino 3 Viola. [sic.]	Ps. 54
224.	<i>Herr wer wirt wohnen</i> [in deiner Hütte] a 4. C.A.T.B. 2 Violino 3 Viola.	Ps. 15; cf. No. 217
225.	<i>Freüe dich deß Weibs</i> a 4. C.A.T.B. 2 Violino Fagotto.	Proverbs 5:18 ⁸⁰
226.	<i>Die auff den Herre</i> [sic.] <i>hoffen</i> a 5. C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 125
227.	<i>Der Herr ist mein Hirt</i> a 5. C.A.T.T.B. 2 Violin 3 Trombon.	Ps. 23; cf. No. 229
228.	<i>Lobet den H[errn]: in seinem Heÿlig[tum]:</i> a 6. C.C.A.T.B. 4 Viola 2 Clarin.	Ps. 150; cf. No. 161
229.	<i>Der Herr ist mein Hirt</i> a 4. C.A.T.B. 2 Violin 3 Trombon.	Ps. 23; cf. No. 227
230.	<i>Herr wie lang wiltu</i> [mein so gar vergessen] a 5. C.C.A.T.B. 2 Violin 2 Viola.	Ps. 13; cf. No. 144
231.	<i>Wohl dem der nicht wandelt</i> a 5. C.A.T.B.B. 4 Viola.	Ps. 1; cf. No. 147
232.	<i>Hilff Herr die heÿlichen</i> [Heiligen] a 5. C.C.A.T.B. 2 Viola 2 Trombon.	Ps. 12
233.	<i>Sie ist fäst</i> [fest] <i>gegrindet</i> [gegründet] a 5. C.C.A.T.B. 2 Viola 2 Violino.	Ps. 87

80 Cf. settings of this text by Johann Hermann Schein and Heinrich Schütz.

The Music Collection of Johann (Ján) Kusser (1626–1695): A Hungarian Émigré ...

234.	<i>Ich dancke dir Herr Könnig</i> a 3. C.C.B. 4 Viola.	Ecclesiastes 51
235.	<i>Ach Herr seindt meiner Feindte</i> a 4. C.A.T.B. 2 Violin 3 Trombon.	Ps. 3; cf. No. 153
236.	<i>Dancket dem Herrn</i> a 7. C.C.A.T.T.B.B. 2 Cornet 2 Violin.	Ps. 136
237.	<i>Wohl dem der den Herrn fürchtet</i> a 5. C.A.T.B.B. 2 Clarin 2 Violin.	Ps. 112; cf. No. 213
238.	<i>O Jesu hilfz zur letzten Zeit</i> a 5. C.C.A.T.B. 5 Viola.	cf. stanza 5 ("O Jesu, hilf zur selben Zeit") from Bartolomäus Ringwaldt's 1586 hymn, <i>Es ist gewisslich an der Zeit</i>
239.	<i>Confitebor tibi Domine</i> a 4. C.A.T.B. Violino 3 Viola.	Ps. 111
240.	<i>Amor Jesu Dulcissimus</i> a 2 C.C. 4 Viola. ⁸¹	from the <i>Jubilus Bernhardi</i> (the widely disseminated medieval hymn, <i>Jesu dulcis memoria</i> ⁸²); cf. Latin version in Johann Arndt's <i>Paradiß Gärtlein</i> (1612), 621
241.	<i>Jesu Decus angelicum</i> a 2 C.C. 4 Viola.	from the <i>Jubilus Bernhardi</i> ; cf. version in Johann Arndt's <i>Paradiß Gärtlein</i> (1612), 623
242.	<i>Ich freüe mich im Herrn</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon.	Isaiah 61:10
243.	<i>Und es erhuh sich ein streit</i> a 7. C.C.A.T.T.B.B. 4 Trombete 2 Violin 3 Viola.	Revelation 12:7

[p. 15r:]

244.	<i>Zweyerley bitt ich von dir</i> a 5. C.A.T.B.B.	Proverbs 30:7
245.	<i>Bringet her dem Herrn</i> a 5. C.A.T.B.B.	Ps. 29
246.	<i>Meine [Seele] ligt ihm [im] staub [Staub]</i> a 5. C.C.A.T.B. 2 Clarin 2 Viola	Ps. 119:25
247.	<i>Jesu du Blumme</i> [Blume jungfräulicher Tugend]. Canto Solo. Violino Viola Trombon	from the <i>Jubilus Bernhardi</i> ; cf. version in Johann Arndt's <i>Paradiß Gärtlein</i> (1612), 632: stanza 13
248.	<i>O Jesu du mein süßigkeit</i> . Canto Solo Violino Viola Trombon	from the <i>Jubilus Bernhardi</i> ; cf. version in Johann Arndt's <i>Paradiß Gärtlein</i> (1612), 630: stanza 9
249.	<i>Lauda Jerusalem</i> a 4. C.A.T.B. 2 Violino 3 Viola	Ps. 147
250.	<i>Dixit Dominus</i> a 4. C.A.T.B. 2 Violino 3 Viola	Ps. 110
251.	<i>Beati omnes</i> a 4. C.A.T.B. 2 Violin 2 Viola	Ps. 128 [or 112?]
252.	<i>Confitebor</i> a 4. C.A.T.B. 2 Violin 3 Viola 1 Trombon	Ps. 111
253.	<i>Laudate pueri</i> a 4. C.A.T.B. 2 Violin 3 Viola	Ps. 113
254.	<i>Laudate Dominum</i> a 3. A.T.B. 4 Viola	Ps. 117 or 147

81 For further background on this mystical text (including a setting by Stephan Faber, in his collection *Cantiones aliquot sacrae trium vocum*, Nuremberg 1607), see FRANDSEN, Mary. Music and Lutheran Devotion in the Schütz Era. *Schütz-Jahrbuch*, 33, 2017, p. 41–73; 46–47.

82 On this text, see also FRANDSEN, *Crossing Confessional Boundaries*, op. cit., p. 125. In 1680, the Württemberg court *Kapellmeister* Samuel Capricornus published a setting of the *Jubilus Bernhardi* (Stuttgart: Michael Ender) in twenty-four movements, scored for ten voices (five soli; five ripieni), four-part viol consort and continuo.

255.	Trans fig. a 3. A.T.B. 2 Violino 3 Viola.	possibly "Transfigite latus", the opening text of the second stanza of Giuseppe Peranda's sacred concerto <i>Fasciculus myrrhae</i> ⁸³
256.	Laetatus sum. Tenore Solo 2 Violino 2 Viola	Ps. 122
257.	Beatus vir a 4. C.A.T.B. 2 Violino 2 Viola	Ps. 1 or 112
258.	Laudate Dominum a 4. C.A.T.B. Violin 3 Viola	Ps. 117 or 147
259.	Laetatus sum a 4. C.A.T.B. 2 Violin 2 Viola	Ps. 122
260.	Nisi Dominus a 4. C.A.T.B. 2 Violin 2 Viola	Ps. 127
261.	In Convertento Dominus a 4. C.A.T.B. 2 Violin 2 Viola.	Ps. 126
262.	Crediti [Credidi, propter quod locutus sum] a 4. C.A.T.B. 2 Violin 2 Viola	Ps. 116:10
263.	O Dulce Nomen Jesu. Alto Solo 3 Viola A Fagott [sic.]	
264.	Quem ad motum a 3. C.A.B. 2 Flauto Violin Trombon	Ps. 42
265.	Alme Deus. Alto Solo 4 Viola	cf. Orlando di Lasso's motet setting of <i>Alme Deus qui cuncta tenes</i> (first published in 1555)
266.	<i>Dein Lieb o süsser</i> [Jesu Christ] Alto Solo 2 Flauto 1 Trombon	from the <i>Jubilus Bernhardi</i> ; cf. version in Johann Arndt's <i>Paradiß Gärtlein</i> (1612), 629: stanza 5
267.	Cantate Domine a 2. Canti 2 Violin 2 Viola	Ps. 96
268.	<i>Jesu du quel der gütigkeit</i> . Alto Solo 3 Viola	from the <i>Jubilus Bernhardi</i> ; cf. version in Johann Arndt's <i>Paradiß Gärtlein</i> (1612), 629: stanza 4
269.	<i>Siehe daß ist mein Knächt</i> [Knecht]. Canto Solo 5 Viola	Isaiah 42

[p. 15v:]

270.	Veni sancte spiritus a 4. Con A.A.T.B. 2 Violin 2 Viola	Hymn for Pentecost
271.	Veni sancte spiritus a 6. C.C.A.T.T.B. 4 Viola	
272.	Veni sancte spiritus a 6. C.C.A.T.B.B. 2 Clarino 4 Viola	
273.	<i>Ein Kindelein so löbelich</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon	stanza 2 of <i>Der Tag der ist so freudenreich</i> (Luther's translation of the Catholic Christmas hymn, <i>Dies est laetitiae</i>)
274.	<i>Wie die Sonn[e] durchscheidt</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon	stanza 3 of <i>Der Tag der ist so freudenreich</i>
275.	<i>Der Tag [der] ist so freudenreich</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon	see above, No. 273
276.	<i>Ein Kindelein so löbelich</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon	cf. No. 273
277.	<i>Wie die Sonn druchscheidt</i> a 6. C.C.A.T.T.B. 2 Violin 3 Trombon	cf. No. 274
278.	<i>Freüe dich du Tochter Ziehon</i> [Zion] a 6. C.C.A.T.T.B. 2 Violin 3 Viola	Christmas hymn based on Zachariah 2:10
279.	<i>Unß ist ein Kindt geboren</i> a 6. C.C.A.T.T.B. 2 Violin 2 Viola	Isaiah 9:6

83 See FRANSEN, *Crossing Confessional Boundaries*, op. cit., p. 431–432.

The Music Collection of Johann (Ján) Kusser (1626-1695): A Hungarian Émigré ...

280.	<i>Und daß Wort wart [ward] Fleisch</i> a 6. C.C.A.T.T.B.	John 1:14
281.	<i>Hoßianna</i> a 5. C.C.A.T.B. 2 Violin 3 Trombon	
282.	<i>Ehre sey Gott [in der Höhe]</i> a 5. C.C.A.T.B. 2 Cornet [sic.] 2 Violin 3 Viola	Luke 2:14 (Gloria in excelsis Deo)
283.	<i>Unß ist ein Kind</i> a 6. C.C.A.T.T.B. 2 Violin 2 Trombon	cf. No. 279
284.	<i>Der Tag der ist so freyden:</i> a 6. C.C.A.T.T.B. 2 Violin 2 Trombon	cf. No. 275
285.	Alleluia, Triumphum canite [Deo nostro] 8. C.C.A.A.T.T.B.B. 2 Violin 3 Trombon	cf. BB (under No. 331)
286.	Alleluia, der Todt ist verschlung[en in dem Sieg] 8. C.C.A.A.T.T.B.B. 2 Violin 3 Trombon	I Corinthians 15:55; cf. No. 316
287.	<i>Wer ist dieser von Edon</i> [Edom kommt] a 4. C.A.T.B. 4 C.A.T.B. 4 Viola	Isaiah 63:1
288.	<i>Gelobet sey der Herr</i> a 6. C.C.A.T.T.B. 2 Violin 2 Trombon	<i>Gelobet sei der Herr, mein Gott</i> (Johann Olearius, 1665), or Ps. 68:20 (“Gelobet sei der Herr täglich”)
289.	<i>Herr nun lästestu [lässet du] deinen Diener</i> [im Frie- de fahren] a 6. C.C.A.T.T.B. 2 Violin	Luke 2:29
290.	Haecloquutus [Haec locutus] sum vobis a 5. C.C.A.T.B. 2 Violin 3 Trombon 1 Viola ⁸⁴	John 16:33
291.	<i>Komet [Kommet] herr [her] zu mir alle</i> a 5. C.C.A.T.B. 2 Violin 2 Trombon	Matthew 11:28
292.	<i>Wiltu dir mein seel mit</i> 5. C.C.A.T.B. 2 Violin 2 Trom- bon	
293.	<i>Ich ruffe von gantzen [gantzem] Hertenzen</i> a 5. C.C.A.T.B. 2 Violin 2 Viola	Ps. 119:145
294.	<i>Kommet heyllicher Geist</i> a 7. C.C.A.T.T.B. 2 Violin 3 Viola	probably Luther’s hymn (<i>Komm, Heilige Geist, Herre Gott</i>) for Pentecost based on <i>Veni Sancte Spiritus</i> (see Nos. 270–2 above); cf. No. 315
295.	<i>Herr du hast meine Nieren</i> a 5. C.C.A.T.B. 2 Violin 2 Viola	possibly Ps. 139:13 (“Denn du hast meine Nieren in deiner Gewalt”)
296.	<i>Die güte deß Herrn</i> a 5. C.C.A.T.B. 4 Viola.	Lamentations 3:22
297.	<i>Daß weiß ich für Wahr</i> a 5. C.C.A.T.B. 2 Violin 2 Viola.	Tobias 3:22
298.	<i>Eines bitte ich vom H[errn]:</i> a 5. C.C.A.T.B. 2 Violin 2 Viola	Ps. 27:4
299.	<i>Deß Königs Tochter ist</i> [ganz herrlich inwendig] a 5. C.C.A.T.B. 2 Violin 2 Viola	Ps. 45:14
300.	Jerusalem gaude a 6. C.C.A.T.T.B. 2 Violin 3 Viola	
301.	Dominus regnavit a 6. C.C.A.T.T.B. 2 Violin 3 Viola	Ps. 93
302.	Vidi Dominus a 5. C.A.T.T.B. 2 Flauti 2 Violin	possibly “Vidi Dominum sedentem”, Isaiah 6:1

84 “1 Viola” may belong to No. 289, above.

[p. 16r:]

303.	<i>Zeige mir Herr deinen Weg</i> a 5. C.A.T.T.B.2 Viola 3 Trombon	Ps. 89:11/Ps. 25:4
304.	<i>Du dust [tust] gut[e]s deinem Knächt [Knecht]</i> a 5. C.C.A.T.B. a 4 instr. 2 Violin 2 Viola	Ps. 119:65
305.	<i>Thue wohl deinem Knächt [Knecht]</i> a 5. C.A.T.B. 2 Viola 3 Trombon	Ps. 119:17
306.	<i>Siehe mein Ehendt [Elend] u[nd]: errette mich</i> a 5. C.C.A.T.B. 2 Violin 2 Viola	Ps. 119:153
307.	<i>Herr laß meine Klage</i> a 5. C.C.A.T.B. 2 Violin 3 Viola	Ps. 119:169
308.	<i>Corde natus est [ex parentis]</i> a 8. C.C.A.A.T.T.B.B. 2 Violin 3 Viola	from the 9th hymn of the <i>Liber Cathemerinon</i> by Aurelius Prudentius (b. 348); cf. No. 318
309.	<i>Surrexit Christus [hodie]</i> a 8. C.C.A.A.T.T.B.B. 2 Violin 3 Trombon	14 th -century hymn for Easter
310.	<i>Solches hab ich zu euch [geredet]</i> a 3. A.T.B. Violin 3 Viola	John 16:1
311.	<i>Exaltasti super terram</i> a 4. C.A.T.B. Violin 3 Viola	Ecclesiastes 51:13
312.	<i>O vos omnes, qui transitis [per viam]</i> a 5. C.C.A.T.B.	Lamentations 1:12
313.	<i>Jesu mi bone sentiam</i> a 3. T.T.B. 2 Fletu [<i>sic.</i>]	from the <i>Jubilus Bernhardi</i> ; cf. version in Johann Arndt's <i>Paradiß Gärtlein</i> (1612), 622
314.	<i>In te Domine speravi</i> a 3. A.T.B. 2 Violin 2 Viola Fa-gott	Ps. 31
315.	<i>Kom[m] heyliger [Heiliger] geist</i> a 6. C.C.A.T.B.B. 2 Clarin 4 Viola.	cf. No. 294
316.	<i>Alleluia der Todt ist verschlungen [in dem Sieg]</i> a 7. C.C.A.T.T.B.B.2 Clarin 4 Viola	cf. No. 288
317.	<i>Hodie Christus natus est</i> a 8. C.C.A.T.T.B.B. 2 Clarin 2 Violin 2 Viola	Gregorian chant antiphon for the Magnificat for the second vespers on Christmas Day
318.	<i>Corde natus</i> a 8. C.C.A.A.T.T.B.B. 2 Clarin 2 Violin 2 Viola	cf. No. 308
319.	<i>Miserere [sic.]</i> a 7. C.C.A.T.T.B.B. a 4 Viola	Ps. 51
320.	<i>Miserere</i> a 7. C.C.A.T.T.B.B. a 4 Viola	cf. No. 319
321.	<i>Mangnificat</i> ⁸⁵ a 5. C.A.T.B.B. 2 Viola 3 Trombon	Luke 1:46
322.	<i>Mangnificat</i> a 5. C.A.T.B.B. 2 Viola 3 Trombon	
323.	<i>Mangnificat</i> a 5. C.A.T.B.B. 2 Violin 3 Trombon	
324.	<i>Mangnificat</i> a 5. C.A.T.B.B. 2 Violin 3 Trombon	
325.	<i>Mangnificat</i> a 6. C.C.A.T.T.B. 2 5 Violin 2 Clar[in] 3 Trombon	
326.	<i>Mangnificat</i> a 5. C.C.A.T.B. 2 Violin 2 Viola	
327.	<i>Mangnificat</i> a 5. C.C.A.T.B. 2 Violin 2 Trombon	
328.	<i>Mangnificat</i> a 5. C.C.A.T.B. 2 Violin 2 Trombon	
329.	<i>Mangnificat</i> a 5. C.C.A.T.B. 2 Violin 2 Trombon	
330.	<i>Mangnificat</i> a 4. C.A.T.B. 2 Violin 3 Trombon	
331.	<i>Mangnificat</i> a 4. C.A.T.B. 2 Violin 3 Viola	

85 Regarding the spelling of *Magnificat*, cf., for example, CHEMNITZ, Martin. *Postilla, oder Auflegung der Evangelien*. Frankfurt am Main: Johann Spieß, 1593, p. 88: “Maria singet für grosser Frewde, so der heylige Geist in ihrem Herten erwecket, einen Herrlichen schönen Lobegesang, das liebe Mangnificat.”

The Music Collection of Johann (Ján) Kusser (1626–1695): A Hungarian Émigré ...

AA. ⁸⁶	<i>Also hoch hat Gott</i> a 5 2 Violin 3 Tromb.	cf. <i>Also hoch hat Gott geliebet</i> from Johann Crüger's <i>Newes vollkörnliches Gesangbuch</i> (Berlin, 1640), No. 83
BB.	Alleluja triumphum canite a 7. C.C.A.T.T.B.B. 2 Clar. 2 Viol.	cf. No. 285

[p. 16v:]

332.	Mangnificat a 4. C.A.T.B. a 2 Violin 3 Viola	
333.	Mangnificat a 5. C.A.T.T.B. a 2 Violin 3 Trombon	
334.	Mangnificat a 5. C.C.A.T.B. a 2 Violin 3 Viola	
335.	Mangnificat a 4. C.A.T.B.B. 2 Violin 3 Trombon	
336.	Mangnificat a 5. C.A.T.B.B. 2 Violin 3 Trombon	
337.	Mangnificat a 5. C.A.T.B.B 2 Violin 3 Trombon	
338.	Mangnificat a 5. C.C.A.T.B. 2 Violin 3 Viola	
339.	Kýrie a 4. C.A.T.B. 2 Violin 3 Trombon	
340.	Kýrie a 6. C.C.A.T.T.B. 2 Violin 3 Trombon	
341.	Kýrie a 5. C.C.A.T.B. 2 Violin 3 Trombon	
342.	Kýrie a 6. C.C.A.T.T.B. 2 Violin 2 Clarin 3 Trombon	
343.	Kýrie a 7. C.C.A.T.T.B.B. 2 Clarin 5 [?] Viol.	
344.	Kýrie a 4. C.A.T.B. 2 Violin 3 Trombon	
345.	Kýrie a 5. C.C.A.T.B. 2 Violin 3 Trombon	
346.	Kýrie a 7. C.C.A.T.T.B.B. 2 Violin 2 Clarino 2 4-[4 crossed out] Viola	
347.	Kýrie a 4. C.A.T.B. 2 Violin	
348.	Kýrie germanicum a 5 ⁸⁷ 2 Violin 3 Trombon	
349.	Kýrie germanicum a 5 Voc. 2 Viola 3 Trombon	
350.	Kýrie germanicum a 5 Voc. 2 Violin 2 Cornet	
351.	Kýrie germanicum a 5 Voc. 2 Violin 2 Cornet	
352.	Kýrie germanicum a 6 Voc. 2 Violin 2 Cornet 2 Viola ⁸⁸	
353.	Kýrie germanicum a 5 Voc. 2 Violin 2 Cornet	
354.	Kýrie germanicum a 6 Voc. 2 Violin 3 Trombon	
355.	Kýrie germanicum a 5 Voc. 2 Violin 2 Viola	

[p. 17r:]

356.	Kýrie germanicum a 6. C.C.A.T.B.B. 2 Violin 2 Viola	
357.	Kýrie germanicum a 6. C.C.A.T.T.B. 2 Violin 2 Viola	
358.	Kýrie germanicum a 6. C.C.A.T.B.B. 2 Violin 2 Cornet	
359.	Kýrie germanicum 5 [sic.]. C.C.A.T.B. 2 Violin 2 Viola	
	<i>Sampt bey ligendten partituren und Ripienen</i>	

86 Entries AA and BB are in a different hand.

87 For Nos. 348–55, “a 5”, “a 6 Voc.” and so on have been written in later in the same hand that completed the entries for AA and BB (see under No. 331).

88 “2 Viola” added later in the AA/BB hand, see fn. 85.

[p. 20r:]

478.	<i>Wohl dem der nicht wandelt.</i> Ten. solo. 3 Viol. Kus- sers	cf. Nos. 147 and 231
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Tab. 1 Compositions by Johann (Ján) Kusser listed in the *Catalogus deren von Joh. Kußern Sel. gewes. Rectore Musices in allhiesiger Stifts-Kirch, hinterlaßenen Musicalisch. Stücke*, undated (Landeskirchliches Archiv Stuttgart A29, Bund 4427).

N.B. In the first two columns of this Table (which contain transcriptions of text as provided in the source, italics are used to signify German *Kurrentschrift*. References to the Bible in the third column are to Martin Luther’s *Biblia: das ist: Die ganzte Heilige Schrift Deudsch* (Wittenberg, 1545).

[p. 17r:] *Johan Wohlmuths* Composition *Ehrtenburg* Ödenburg rector Musicus

No.	Title and Instrumentation
365.	Mangnificat a 5. C.C.A.T.B. 2 Violin 3 Trombon
366.	Kýrie a 5. C.C.A.T.B. 2 Violin
367.	Kýrie a 5. C.C.A.T.B. 2 Violin
368.	Kýrie a 5. C.C.A.T.B. 2 Violin
369.	Kýrie a 5. C.C.A.T.B. 2 Violin
370.	Kýrie a 5. C.C.A.T.B. 2 Violin
371.	Kýrie a 5. C.C.A.T.B.

[p. 17v:]

372.	Kýrie a 4 Voc. C.A.T.B. 2 Violin
373.	Kýrie a 4 Voc. C.A.T.B. 2 Violin
374.	Kýrie German: a 5. C.C.A.T.B. 2 Violin
375.	Kýrie a 5. C.C.A.T.B. 2 Violin
376.	Kýrie a 5. C.C.A.T.B. 2 Violin
377.	Kýrie a 5. C.C.A.T.B. 2 Violin
378.	Miserere a 4. C.A.T.B. et 2 Violin
379.	Miserere a 7. C.C.A.T.T.B.B. 2 Violin 3 Viola
	Hülscheri <i>stattrichterß</i> [Stadtrichter] in Preßburg Composition
380.	Mangnificat a 8. C.C.A.A.T.T.B.B. 2 Cornet 2 Violin
381.	Beati ertis, cum maledixerint a 4. C.A.T.B. 2 Violin 3 Trombon ⁸⁹
382.	Miserere a 5 voc. C.C.A.T.B. 2 Violin 2 Viola
383.	Miserere a 4. C.A.T.B. 2 Violin 2 Viola 3 Tromb ⁹⁰
384.	Miserere a 4. C.A.T.B. 2 Violin 2 Viola
385.	Miserere a 5. C.A.T.T.B. 2 Violin 3 Trombon
386.	Miserere a 5. C.A.T.T.B. 2 Violin 3 Trombon
387.	Miserere a 4. A.T.T.B. 2 Violin 3 Trombon
388.	Miserere a 5. C.C.A.T.B. 2 Violin 3 Trombon

89 Luke 6:22.

90 “3 Tromb” added later in a different hand.

389.	Miserere a 4. C.A.T.B. 2 Violin 2 Viola
390.	Patrem a 4 Voc. C.A.T.B. 2 Violin
391.	Kýrie a 7. C.C.A.T.T.B.B. 2 Clarin 2 Viola 3 Tromb ⁹¹
392.	Kýrie a 4. C.A.T.B. 2 Violin
393.	Kýrie a 8. C.C.A.A.T.T.B.B. 2 Cornet 2 Violin 3 Trombon
	<i>Sampt Ripien stümmen</i> [Stimmen]

Tab. 2. Compositions by Johann Wohlmuth and “Hülscheri” listed in the *Catalogus deren von Joh. Kußern Sel. gewes. Rectore Musices in allhiesiger Stifts-Kirch, hinterlaßenen Musicalisch. Stücke*, undated (Landeskirchliches Archiv Stuttgart A29, Bund 4427).

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A29, Bund 4420, letter of Rust civic authorities, 24 March 1674.

A29, Bund 4427, report of Theodor Schwartzkopff, Philipp Jacob Bödecker and Johann Heinrich Faber to Duke Eberhard Ludwig of Württemberg, 12 August 1695.

A29, Bund 4427, letter of Maria Elisabeth Kusser to Duke Eberhard Ludwig of Württemberg, 18 June 1695.

91 “3 Tromb” added later in a different hand.

A29, Bund 4427, *Catalogus deren von Joh. Kußern Sel. gewes. Rectore Musices in allhiesiger Stifts-Kirch, hinterlassenen Musicalisch. Stücke*, undated.

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