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Introduction

THE GIEDDE COLLECTION (named after its founder, W. H. R. R. Giedde) in the music department of the Royal Library in Copenhagen, which for several years has already been attracting musical scholars from all over the world, is here presented with all the facts available so far, assembled in a printed catalogue. It is a fairly comprehensive collection, mostly of flute music from the second half of the 18th century.

Until the middle of the 1950's its contents were partly known only through Eitner¹. Then, when the extensive work on RISM² started and a more detailed catalogue system was adopted in the Royal Library's music department, Mr. Sven Lunn, then head of the department, gradually began to put together the pieces of what had once been a closed private collection, but was by that time spread throughout the library.

The first thing to catch the eye was a very neat signature plus a number on every piece of music belonging to the collection. An early handwritten catalogue in the library's possession (S. A. E. Hagens Samling 26,4^o: "Fortegnelse paa . . . Kammerherre Gjeddes efterladte Musikalia, f 1816") was the foundation on which the whole collection was built up again. It consisted of 12 systematic groups, numbered I-XII, the first being confined to "Solos" for the flute, the second to "Duetter", the third to "Trios" etc. - the last ones containing symphonies and vocal music, which is by far the most insignificant part of the collection. Within these systematic groups the works were numbered, with a rough indication of title and composer, which made it possible to find the vast majority of them. Sometimes there would be several identical works, but only one with the conspicuous signature and number. Sometimes, although the work existed, there was no signature or number to be seen. It might not even have the right appearance. When not quite certain of the Giedde provenance the work was excluded. These conditions have been strictly adhered to throughout the reconstruction, so there is a possibility that there are works having once belonged to Chamberlain Giedde still among the main music collection of the library.

1. R. Eitner: Biographisch-Bibliographisches Quellen-Lexikon. Lpz. 1900.

2. Repertoire International des Sources Musicales. Publie par la Societe Internationale de Musicologie et l'Association Internationale des Bibliotheques Musicales. 1960 -

Of the 1230 items in the collection 665 are printed. The rest are in manuscript, including the anonymous works. Most of the composers represented are German or Italian, many belonging to the Mannheim School (Cannabich, A. Fils, I. J. Holzbauer, F. X. Richter, A. Stamitz, C. Stamitz and Toeschi) or the Neapolitan School (P. Anfossi, D. Cimarosa, G. Paisiello, G. B. Pergolesi, N. Piccinni, N. Porpora, G. Sarti and J. A. Hasse). Others represent the so called "gallant style" (G. C. Fischer, G. P. Telemann, G. Platti, Rutini, A. Scarlatti). With the exception of the works of A. Corelli and A. Scarlatti which appear to be the oldest specimen of the collection, the acquisitions have been fairly up to date, all more or less within the latter part of the 18th century. They reflect clearly the musical taste of the day, with a variety of composers from all over Europe.

In the original catalogue from 1816 some names are underlined (e. g. Zielche, Ræhs, Sarti, Hartmann, Foltmar, Scheibe, Kuntzen, Degen and Bardt) which is presumably a later addition. With few exceptions they appear to be Danish or in some way involved with Denmark. These constitute about 7% of the works and are mostly in manuscript.

The Danish publishers (there are only four represented) seem to have concentrated more on the great foreign masters (Haydn, Pergolesi and Sarti) which economically must have had its obvious advantages. Among the foreign prints the Hummel editions, both Berlin and Amsterdam, are by far the most frequent (57). There are various Hoffmeister (Wien) prints as well, 15 complete ones, but a further 17 without a titlepage³ The French prints are numerous and among these Boyer is the most prevalent name.

The handwriting in the manuscript copies of Giedde's collection cannot be seen in contemporary Danish music as far as I know, so they have probably been bought directly from German or Dutch music dealers. Giedde has certainly bought some of them through a Danish music dealer, as there are written Danish monetary abbreviations on several of them, e. g. Mezger (Giedde IV, 23): 2 Rigsdaler 4 Mark 4 Skilling. Also on many printed parts the Danish prices are to be found, e. g. A. Besozzi (Giedde I,22) and J. G. Metzger (Giedde I,25). Some of the manuscripts seem to be copied from French editions, such as De la Chevardiere: Simphonies periodiques. But Giedde's hand is nowhere to be seen. Everything points to the manuscripts having been copied by professional music copyists. There are no signatures either, to indicate where or by whom they have been copied.

When looking for material concerning Giedde, two additional catalogues were found in the manuscript department of the Royal Library (Ny kgl. S. 3503 I-II, 4°). The date of acquisition is unknown, but one of them (I), carries the date 1826 on the cover, and there is a note from the 1930's indicating, that "it has for a long

3. These have been verified with the plate numbers through A. Weinmann: Die Wiener Verlags-werke von Franz Anton Hoffmeister... Wien. Cop. 1964. Universal Edition.

time been in the possession of the library". It contains a.o. a list of music from the Royal "Hofarkiv" some of which had belonged to Chamberlain Gjedde⁴.

On examining these two catalogues more closely, there is very little doubt that one is copied from the other, only with a few errors in writing and omissions here and there. List "I" is incomplete. There is wild confusion in the order of the systematic groups compared with the earlier "Giedde catalogue" from 1816. The explanation is probably that not enough care has been taken when moving the collection. (The relation between the different catalogues was examined by the Danish musicologist, Mr. Erling Winkel, in the 1940's, but his manuscript has unfortunately disappeared). There are 25 groups, very likely corresponding to 25 parcels of music made up when moved to the Chape. The pile must have been turned upside down, right to left and vice versa before being listed. Among these there are also works inserted, not belonging to Giedde's collection at all, e.g. a considerable number of compositions (to a great extent chamber music and symphonies) by Domingo S. del Croebelis⁵. Some of these works are dedicated to Giedde, but as they are to be found neither in the early catalogue nor in these two later ones, they most likely belong to "Hofmusikarkivet".

If we follow the works from the "Giedde catalogue, 1816" - through "I" and "II" from 1826 - to the Royal Library today, there are some inconsistencies to be noted. For one thing there are already gaps in the 1816 catalogue (25 numbers, cf. same, p.) which make it impossible to guess the composer - there might never have been a composition. And so far, only one work has been found that was not listed in this catalogue: i.e. (Giedde III, 6) - Gyrowetz, Trois trios (IV-VI) . . . Oeuvre VI. Liv. II.

Then there are a few works deleted from this 1816 catalogue. They had probably disappeared already during Giedde's lifetime or shortly afterwards (e.g. (I, 41) - Fürstenau, Variationen for Flautrav., (I, 43) - Caprice de Flute par Hoffmeister and (I,44) - 6 Solos par Tromlitz).

There are examples of works not found in the 1826 catalogues and for the most part consequently not in the final collection in The Royal Library either. There are, however, some exceptions - four numbers have appeared again, so they might just have been neglected in the 1826 catalogues. They are: (III, 9) -1 Terzetto af Weiss, (III, 34) - 6 do [Sonaten] af Abel, (X, 21) - Artaserse and (X, 22) - [Sinfonie] af Hasse.

4. "Fortegnelse over endeel Musikker, tilhørende det kongelige Hofarkiv; kjøbte efter afdøde Kammerherre Gjedde". "II" has the almost identical title: "Fortegnelse over endeel Musikker tilhørende det kongelige Hofarkiv".

5. For a long time he was thought to be something of a great mystery, as he could not be found in any reference books. Finally he turned up as a real person in RISM and also figures in a Berault catalogue found in Giedde's Collection.

Another group of works has unfortunately vanished after the 1826 catalogues were written and has never been found. In the document regarding the donation to the Royal Library in Copenhagen (1903) it is mentioned that parts had been lent to various music societies and court musicians even during the 19th century. A few bits and pieces were found in the 1950's when the room above the Christiansborg Chapel was searched, and later on some were discovered in a delivery from the Royal Theatre in Copenhagen. Some of the missing music might be accounted for in that the works exist, but without the proper signature and number. They all belong to the vocal group which could indicate that this was a less private part of the collection and therefore without a signature. There is a possibility that "Engelske Dandse" (XII, 5) could be identical with a printed copy in the Danish department of the Royal Library. This copy is incomplete and contains only the dancing instructions, no music. There is no indication of composer in the original catalogue, and a set of twelve anglaises was not uncommon at the time. On this particular copy (P. Thræn: Tolv nye engelske Dandse med Toure . . . 1792) the lower corner is cut away with something very similar to the upper part of Giedde's signature left at the top.

To a great extent the works which have completely disappeared all belong to systematic group I, solos. These could easily have been borrowed and never returned by an enthusiastic flutist rumaging about in the archives.

By comparing the contents of the Giedde collection with the RISM-volumes printed until 1972, there is a clear indication that many of the works in the collection are rare, if not unique. Having so far had access to the volumes containing works of composers beginning with A - E, 17 works seem to be non-existent outside the Giedde collection, which with the same relative density of rare music in the last part of the collection, from F - Z, would mean something like one sixth of the collection being in some way unique. This might very well show an overstatement if further investigated.

Among these rare items, I could mention: J. A. Andre "Concerto pour la flute. . . Oeuvre 3^{me}" (VIII, 42), F. Aspelmayr "Sei serenade per flauto traverso. . . Opera I^a" (VI, 9), J. C. Baumberg "Six trios a deux flutes traversieres . . . Oeuvre premier" (III, 2), G. Böhm "Trois sonates pour la flute traversiere seule. . ." (1,27), 6 works by G. G. Cambini (VIII, 12 - VIII, 50 - X, 2 and X, 7), Chiapparelli "Six sonates pour flute . . ." (I, 18), G. Demachi "Trois sonates pour trois flutes traversieres . . ." and "Trois trios . . . dialogues pour trois flutes . . ." (III, 2 and III, 20), F. Devienne "Concert pour la flute traversiere . . . Oeuvre III livre I" (VIII, 16), J. T. Drobisch "Six duettes pour deux flutes traversieres . . . Oeuvre second" (II, 19) and 2 works by E. Eichner "Six simphonies . . . Oeuvre I^{er}" and "Six sonates pour une flute. . ." (X, 2 and 1,22).

Trois quintetti pour le clavecin, flute, violon, alto et violoncello, deux compose par I:S: Schroeter et un par G: Pugnani, Oeuvre I" (V, 10) appears to be a rarity as well.

Then there are some compositions by J. F. Klöffler (VIII, 29 - II, 18 and IV, 45), not printed, but according to U. Götze quite rare⁶.

Another rare edition is B. Marcello "XII suonate a flauto solo . . . Opera seconda" (I, 51). This work has now been found in another private collection in the Royal Library, H. & Fr. Rungs Musik-Arkiv, which is a more recent collection, not even contemplated when Giedde died, so how it happened to turn up there, is an awkward question.

This reverse provenance is also to be found in a copy of J. A. Scheibe, "Sørge-kantate, 1766" (XI, 2), in C. W. Gluck "La Contesa Dei Numi. . . 1749" (XI, 12) and in C. H. Graun "Rodelinda" (XI, 4).

Unfortunately the only existing print of Telemann's "Nouvelles sonatines a clavessin ou violon ou traversière . . ." Hamburg 1730-31, identified by Prof. Dr. Martin Ruhnke, is not complete. The piano part is missing⁷.

The anonymous works still left to identify are to a great extent concertos. There is a possible clue in the marking on the scores or parts of these with a letter, which has often proved to be the first letter of the composer's name, for instance the mark "K" stands for Klöffler, "B****" for Benda.

Although some works have disappeared, the great majority of them still exist. They form together an invaluable collection of late 18th century flute music comprising some 1230 items by 170 different composers plus 33 anonymous works. Originally many more were anonymous, especially among the manuscripts, and there were also some works attributed to the wrong composer. These have, however, to a great extent been verified lately with the kind help of librarians and scholars through correspondence, with the aid of microfilms and copies of the works concerned. There are still question marks, and I hope that by the printing of this catalogue, additional revelations will be made in the future.

Finally something should be said about the general outline of the printed catalogue. First of all there is an alphabetical list of the works contained in the Giedde Collection (prints and mss.) with the anonymous works separately and in the original writing at the end. In this part the cataloguing is rather comprehensive (a direct copy of the title, whether printed or written, followed by key and printing information). Then comes description and enumeration of instruments, kind of print, information of dates, catalogues, size and other particulars. Lastly there is the identification number and the number in the Giedde Collection in brackets. As will be seen from the systematic list, one number may contain several compositions by different composers. In order to give a precise definition of a work it would be necessary to use the identification number (as well as the Giedde number). All manuscripts and anonymous works are provided with a thematic incipit to give a definite determination of the work.

6. U. Götze: Johann Friedrich Klöffler . . . Bielefeld 1965.

7. cf. Vötterle Festschrift 1968 (RILM⁶⁸ 1889), p. 516: M. Ruhnke: Telemann als Musikverleger.

Following the alphabetical list is the original systematic list from 1816 in facsimile and then a systematic, more detailed list containing the works extant today in the Giedde Collection. In addition there is a publisher's list, which together with the three others should cover most aspects of the collection.

Some biographical notes on Giedde

Werner Hans Rudolph Rosenkrantz Giedde was born on the 4th October 1756. You would think that he must be quite an outstanding personality, having collected this remarkable collection of flute music. But apart from his being a member of the court, starting as a page to the Queen Dowager Juliana Maria at the age of thirteen and climbing through the stages of Page of the Chamber (kammerpage) to Crown Prince Frederik, Groom of the Chamber (kammerjunker), to "Taglich aufwartende Kammerherr" in 1785, which appointment he held until around 1800⁸, there is very little evidence to indicate what kind of a man he really was. Although numerous possibilities of sources have been investigated in "Rigsarkivet", "Landsarkivet", the manuscript department of the Royal Library, the library of the Royal Theatre, the archives of the Museum of Music History (all in Copenhagen), contemporary books, speeches and newspapers, I regret to say that nothing very enlightening has been found.

We know practically nothing about Giedde's musical career. He probably played the flute as a Page of the Chamber to amuse the Crown Prince and at that time had certainly started collecting music (he is listed as a subscriber e.g. in a print from C. G. Proft, 1779 and in Friedrich Hartmann Grafs "Deux quatuor . . ." s.n., s.l). Gerber, in his »Neues Lexicon«, mentions him as a "Dilettant, an able flute player«. He performed as soloist on the flute at various concerts in private musical societies in the 1780's (in "Det harmoniske Selskab, Harmonien" and in "Det Kongelige Musikalske Akademi") where also could be heard one of his own compositions "Tonekunstens Lov" with words by F. Høegh-Guldberg⁹.

Besides "Tonekunstens Lov" there exist a few other compositions by Giedde, chiefly songs printed in hymn- or song books, such as "I lyse Dal sig Lærken hæver. . .", 1793, "Ung Grete", 1798, "Alt Kjød er Hø", "Sig Skriften udlader om Noah. . .", 1794. Five German and seven Danish songs with piano accompaniment from around 1800 are to be found in ms. in the library of the Sorø Academy. "XII Angloises pour le clavecin" exist in print by N. Møller, 1788. None of these compositions is outstanding in any way and they have apparently not been part of his collection.

8. all of which can be seen in "Hof- & Statskalenderen", the official year-book, from the respective years.

9. cf. V. C. Ravn: Festskrift i Anledning af Musikforeningens Halvhundredaarsdag I, 1886.

For two years (1791-93) Giedde was Chief of the orchestra of the Royal Theatre (kapelchef), which meant dealing with personnel questions and employing new musicians. This work can be followed in his written journal from this period¹⁰ in the library of the Royal Theatre in Copenhagen. It is evident that the work was not easy and the economy not too sound, as often he had to employ new musicians "without extra cost to the Royal Funds". The fact that they had to be "of a highly moral character" is mentioned repeatedly, so this must have been quite an important quality to be expected from the employed.

This post was, however, only a temporary one, as the "Kapelchef was usually the Lord Chamberlain. Giedde still managed during these years to arrange "Hofmusikarkivet" (the music archives of the Court) with the same meticulousness as his own collection. A large room was allotted for this purpose in the Christiansborg Castle. This was quite an accomplishment, as the music had hitherto been more or less homeless, but there was the inconvenience, that during the winter it was very cold. Giedde, however, in an application pointed out where an unused stove could be found without extra cost and claimed that there would be no problem with the wood.

Fortunately he cannot have kept his own collection together with »Hofmusik-arkivet", at least not after giving up the post of "Kapelchef, for when the castle burnt on February 26th 1794, this latter valuable collection and source of older Danish music was completely destroyed in the fire. Giedde, who at that time lived in a wing of the castle, tried together with the Royal Conductor, Schulz, to rescue some of it, but without success.

A new music archive was later installed in another part of the castle, and when Giedde died on November 1st 1816, 400 Rigsdaler were granted to buy his collection in order to rebuild "Hofmusikarkivet" at the urgent request of his widow, who was left in a rather poor economic condition.

Later on, when the castle was being reconstructed, the Giedde Collection, together with part of »Hofmusikarkivet", was removed to a room above the Chapel of the Christiansborg Castle, where it remained practically untouched throughout the century, until it was entrusted to the Royal Library in 1903. There it was dispersed throughout the library, as pointed out earlier. It is possible that some of the missing items might still be found.

10. "Journal over hvad som er foregaaet siden den Tid Bestyrelsen af det musicalske Capel allernaadigst blev mig overdraget - April 1791".

Abbreviations of reference books referred to in the text:

- Br. Th. Cat. = The Breitkopf Thematic Catalogue . . . 1762-1787 ed. by Barry S. Brook. Dover Publications Inc. 1966. New York.
- BUG = The British Union Catalogue of early Music printed before 1801. Vol 1-2. (Edith B. Schnapper). 1957.
- H. Cat. them. 1800 = F. A. Hoffmeister. Catalogue thematique de tous les Oeuvres pour la Flute traversiere ... 1800.
- Hob. = A. van Hoboken: Joseph Haydn. Thematisch-bibliografisches Werkverzeichnis. Mainz. B. Schott's Sohne. 1957.
- HW = Georg Friedrich Händels Werke. Fur die deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander. Leipzig. 1850-
- RISM = Repertoire International des Sources Musicales. Publié par la Societe Internationale de Musicologie et l'Association Internationale des Bibliotheques Musicales. 1960-
- Terry = C. S. Terry: John Chr. Bach. London. Oxford University Press. 1929.
- TMW = Georg Philipp Telemann: Musikalische Werke. Herausgegeben im Auftrag des Gesellschaft fur Musikforschung. Bärenreiter-Verlag. Kassel und Basel.
- WK = W. Knappe: Bibliographisch-thematisches Verzeichnis der Kompositionen von Karl Friedrich Abel . . . Cuxhaven. Walter Knappe. (1971).
- Wq. = A. Wotquenne: Catalogue thematique des oeuvres de Chr.W. v. Gluck. Leipzig. Breitkopf & Hartel. 1904. = A. Wotquenne: Thematisches Verzeichnis der Werke von C. P. E. Bach. Leipzig. Breitkopf & Hartel. 1905.
- WVH = Wiener Verlagswerke von F. A. Hoffmeister, ed. A. Weinmann. Universal Edition. Cop. 1964.

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Abbreviations and Translations

| | | | |
|--------------|----------------|---------------|-----------------|
| A | alto | ed. | edition |
| af | from, by, of | efter | from |
| afskr., | copy | ekstra | extra |
| akt(er) | act(s) | er | is |
| alt | everything | et | one |
| andet | else | | |
| ang., | information | fag | bassoon |
| | | fl | flute |
| B | basso | fløjte | flute |
| b, bas | bass | for | for, in |
| be | basso continue | forord | preface |
| bd | volume(s) | forts. | continued |
| becifret | figured | fr. | French |
| begge | both | fra | from |
| betegnet | indicated | | |
| bind | volume(s) | G.C. | Giedde |
| bl. | leaf(ves) | Gieddes | Giedde |
| blæk | ink | | |
| | | i | in |
| cb | double bass | identificeret | identified |
| cemb., | harpsichord | iflg., ifølge | according to |
| cl | clarinet | ill. | illustration(s) |
| cor | horn | indeholder | contains |
| | | it. | Italian |
| d. | the | | |
| da. | Danish | jfr. | compare, see |
| dat, dateret | dated | | |
| defekt | defective | kat, katalog | catalogue |
| delvis | partly | kl, klaver | piano |
| dette | this | komp.,komponi | composer |
| dur | major | kun | only |

| | | | |
|-----------------|----------------|-----------------|-------------------|
| lat. | Latin | sats | movement |
| | | se | see |
| m. | with | sidste | last |
| mgl. | missing | sign. | signed, signature |
| midt i | in the middle | som | as |
| moll | minor | speciel | special |
| mrk. | marked | st., stemme(r) | part(s) |
| ms., mss. | manuscript(s) | | |
| mærket | marked | T | tenor |
| | | t.bl. | title page |
| nr. | number | tekst | text, words |
| nummerering | numbering | tidl. | earlier |
| | | til | for, to |
| ob | oboe | tilføjet | added |
| obl. | oblong | timp | timpani |
| oblig. | obligato | tr | traverso |
| og | and | tr | trumpet |
| omslag(et) | cover | tr. | print(ed) |
| opført | entered | ty. | German |
| overskrevet | written on top | typetryp | typeprint |
| | | | |
| part., partitur | score | u., uden | without |
| pl.nr. | plate number | under | under |
| pladetryk | engraving | upag. | unpaginated |
| portræt | portrait | | |
| pr | principale | vl | violin |
| på | on | vla | viola |
| påklæbet | glued on | vlc | cello |
| påskrevet | written | | |
| | | øvrige | other(s) |
| ref. | referring | | |
| | | årstal(let) | year, date |
| s. | page(s) | | |
| S | soprano | | |
| sang | voice, song | Capital letters | = major |
| | | small letters | = minor |