

Preface

The 'Partie de l'Année 1720 a l'honneur L.C.J. de M. GA Kalivoda' (in F major) is part of the so-called Buenos Aires manuscript (RISM VII, p. 67: Biblioteca Nacional, Arg-BA Ms 236R, p. 120 ff.). The musicologist Paul Nettl¹ has been the last known private owner of the manuscript. He had to immigrate to the United States in September 1939 together with members of his family because of his Jewish family background, after the army of Nazi-Germany had occupied Prague, the Bohemian political and cultural metropolis. Following W. Boetticher,² the National Library in Buenos Aires acquired the ownership of the manuscript in 1941 (RISM VII, p. 68). The circumstances of the acquisition are unknown. That the manuscript is still preserved in the National Library – or somewhere else in Buenos Aires – has not been confirmed.

The manuscript, written around 1720³ in different periods and hands, includes around 150 pieces in different keys for 11- and 13-courses Baroque Lute, in French tablature. Some pieces, originally written down for the 11-courses lute, have been corrected in the bass line for the use of a 13-courses instrument. The stylistic character of the music in the first quarter and of some pieces close to the end is French: 'brisé' (or 'rubato'⁴). The rest can be called a mixture of French 'brisé'/'rubato' with Italian 'cantabile', characteristic for lute music in the (Austrian) Habsburger lands (including the Kingdom of Bohemia and the Duchy of Slesia) at that time. Some of the pieces seem to be a form of simple accompaniment (realised basso continuo), but an additional manuscript (or print) with staff notation or tablature for a melody instrument and/or further instruments did not appear until now. Other compositions in the manuscript for lute solo are of high standard, without any doubt.

Only some biographical hints do exist about Georg Adalbert Kalivoda. He has not been mentioned by Ernst Gottlieb Baron in his 'Historisch-theoretische und practische Untersuchung des Instruments der Lauten' (Nürnberg 1727), which includes amongst other things more or less useful information about lutenists from European countrys, regions and cities. From Bohemia are listed Count Losy, his servant Huelse, Schlinsky, Häußler Eckstein, Dix and others. Kalivoda must have been a commoner living in Prague,⁵ working as horn-player and lutenist (exactly: it seems, he has written some music for the lute.⁶ If he was performing the lute, is unknown). As one of four commoners he signed a petition addressed to the government of Prague on 27th of March 1713, aiming to found a music academy ('Musikalische Akademie'), taking the one already existing in Wroclaw/Slesia as a pattern. Setting in Count Ludwig Joseph von Hartig (* 1685; † 17. January 1735) as director and protector of the music academy,⁷ the government followed the petition. May be, the four commoners G.A. Kalivoda, A.J. Proessler, P.F. Kreutzberger and J. Žwiný only have been lay figures for the nobility in Prague, as supporting a chapel was expensive, being member of the musical academy much cheaper and not connected with the finan-

¹ See T. ATCHERSON, *Ein Musikwissenschaftler in zwei Welten. Die musikwissenschaftlichen und literarischen Arbeiten von Paul Nettl*, Wien 1962; R.H. MATTEWS, *Nettl, Paul*, in S. SADIE/J. TYRELL (eds.), *The New Grove*^{II}, Vol. 17, London/New York 2001, p. 779.

² Wolfgang Boetticher's career as musicologist is linked to his NSDAP (Nazi party) membership in Germany during the so called 'III. Reich'. That he could continue his career in the Federal Republic of Germany after the II. World war at the University of Göttingen (starting 1958 until he was pensioned regularly), is the second scandal (see W. de VRIES, *Sonderstab Musik – Organisierte Plünderungen in Westeuropa 1940-1945*, Koeln 1998, p. 255 ff.).

³ The estimation is based on the information in the title of the 'Partie ...'. The music in French style in the first quarter of the ms. close to the end could have been written down earlier (end of 17th century) others – written for the 13-courses lute – later.

⁴ See J. DUGOT, Preface for the CD *Les Luthistes Français au XIIème siècle. Pièces de différents modes - Claire Antonini* (SFL 0701).

⁵ See T. VOLEK, *Hudba u Furstenbergu a Waldsteinnu*, in *Miscellanea Musicologica*, Vol. VI, 1958, pp. 119-120, and J. ZUTH, *Handbuch der Laute und Gitarre*, Wien 1928, p. 152.

⁶ Besides the music published in this edition we know a Prelude ('Prelude du Ton F..GAK') in a ms. for lute and mandora, which could have been composed by Kalivoda (Ms. Ex Woodford Green - R. Spencer, probably Prague, c.1715-1723; RISM, B/VII, p. 366). The ms. unfortunately is in private hands (Germany) and not open for the public or research.

⁷ Following the report of G.H. Staelzel about L.J. von Hartig in J. MATTHESSON, *Grundlage einer Ehrenpforte ...*, Hamburg 1740 (Reprint ed. by M. Schneider, Berlin 1910), p. 102 f., Hartig has been the director of the 'Musikalische Akademie' for three years: 1715-1717.