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The Collection of Manuscripts of Carl Ditters von Dittersdorf's Symphonies from Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden

Abstract

Dresden played no role in Carl Ditters von Dittersdorf's life, but history made this city one of the most significant places regarding preserved sources of his works. In the Department of Special Collections (German: Sondersammlungen) of the Sächsische Landesbibliothek — Staats- und Universitätsbibliothek in Dresden (English: Saxon State and University Library Dresden, abbr.: SLUB), there are, among others, more than thirty archival sources containing Carl Ditters von Dittersdorf's symphonies. That makes it the third richest collection of symphonic works by this composer. The majority of them come from court's theatre of Duke Frederick Augustus Braunschweig-Oels in Oels (Öls, Polish: Oleśnica). It is one of the most representative collections of Dittersdorf's symphonies from all known archives. There are several composer's holographs, partial holographs, a large variety of works from all periods of his activity, and a few

unique copies of symphonies as well. A minor body of Dittersdorf's symphonies comes from two different sources, until recently unknown. One group is the set of partbooks (contemporary with Dittersdorf), including—apart from Dittersdorf's works—several dozen movements of serenades, symphonies, string quartets etc. of G.B. Sammartini, J.G. Graun, J.-Ph. Rameau, the Stamitz family and J. Haydn, apparently used in performances on the occasion of court activities, not in concerts. The second, from 1860s, is the set of scores, prepared by C. Mehner.

Keywords

Carl Ditters von Dittersdorf, symphony, Dresden, Oels

Dresden did not play any role in the life of Carl Ditters von Dittersdorf (1739–1799), but just after the composer's death the surprising course of history made this city one of the richest in terms of different kinds of memorabilia after him.¹ The Department of Special Collections (Sondersammlungen) at the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden (English: Saxon State and University Library Dresden)² is particularly important in the perspective of the research on the Dittersdorf's output. There are 124 archival units containing composer's works stored there—complete or in fragments. Over ten holographs can be distinguished from this group. In addition, some of the compositions kept in Dresden are preserved in unique copies or have only single concordances with other archives. Confining the research only to the study on Dittersdorf's symphonic music, SLUB turns out to have the richest collection, with the majority of works from this group having Silesian provenance.

¹ O. Landmann, *Dittersdorffiana in Dresden*, [in:] H. Unverricht, *eadem*, *Carl Ditters von Dittersdorf 1739–1799. Der schlesische Opernkomponist*, Würzburg 1991, p. 23.

² In the further part of the paper I am going to use the abbreviation SLUB when mentioning the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden.

The main part of sources containing Dittersdorf's music kept in the Library in Dresden is so-called "Oels collection", from the court's theatre of Duke Frederick Augustus Brunswick-Oels (1740–1805), who ruled the Duchy of Oels in years 1792–1805. Until today, the following issues have been described in scientific literature: history of the theatre, its specifics, repertoire and the most important artists connected with it, including Dittersdorf as the main composer collaborating with the theatre in Oels.³ Hitherto written analyses have focused mainly on his stage music. It is not surprising—in the activity of a private opera theatre, the main focus must have been on staging operas, singspiels or theatrical plays. They had the best documentation, they were scrupulously announced and commented in the local press, and, thanks to titles given, they are easily identified today. However, even from the first glimpse on the collection of Oels, that gives the best (although not full) view on the repertoire of the court of Oels, it is clearly visible that the stage art was not the only element of the vivid cultural life of this place.

The aim of this article is to describe, characterize and evaluate a fragment of the collection of musical sources from Oels, containing symphonies by Carl Ditters von Dittersdorf, that is kept in SLUB. In the second part of considerations, other symphonies by Dittersdorf will be described, which are kept in the same library but have a different provenance.

History

Prince Frederick Augustus Brunswick-Wolfenbüttel-Oels, through a marriage with Princess Sophie Charlotte Auguste,⁴ became the landowner of Oels land. Oels was the capital of a small duchy located

³ Compare: A. Drożdżewska, *Muzyka w teatrze dworskim księcia Frederica Augusta Brunszwickiego w Oleśnicy*, "Muzyka" 2007, No. 3, pp. 49–74.

⁴ Sophie Charlotte Auguste (1751–1789) was a daughter and the only heir of the Duke Carl Christian Erdmann from Oels. Her marriage with Frederick Augustus took place in 1768. Compare: J.Ch.B. Regehly, *Geschichte und Beschreibung von Carlsruhe in Oberschlesien von seinem ersten Entstehen im Jahr 1748 bis auf das erste fünfzigjährige Jubeljahr 1798 nebst einigen genealogischen Nachrichten des Durchlauchtigsten Herzoglichen Hauses Württemberg*, Nürnberg 1799, p. 33.

in the eastern part of Silesia, under the authority of the Kingdom of Prussia. The Prince himself was a close relative of the Prussian king Frederick II, called the Great.⁵ In 1792, along with the death of the father-in-law of Frederick Augustus, Carl Christian Erdmann, the dynasty of Württemberg died out and the times of the Brunswick line started in Oels. Despite divergent assessments in literature, the reign of the new Prince (1793–1805) should be assessed favourably for Oels—as the time of a thriving development of the cultural life.⁶ The new ruler commissioned the further building of the city, and also significantly enlarged the collections of the castle library, which he connected with the library of the castle's church.⁷ Prince Frederick was also a great enthusiast of music and theatre. His artistic interests developed in the 1760s and the 1770s, when he was in Berlin at the court of his uncle Frederick II the Great. As a ruler, Frederick Augustus desired to make the artistic undertakings in his duchy be of Berlin's quality.⁸ Thanks to his artistic sensitivity, and also due to the considerable financial resources, he managed to achieve the intended goal to some extent.

However, the most important achievement of Frederick Augustus in the field of art development in Oels was the creation of a separate building for the needs of the theatre. For this purpose, a manorial grove was adapted, which was built in 1662.⁹ The ruler's intention was to provide theatrical entertainment not only to the court elite, but also

⁵ Duke Frederick Augustus of Brunswick was a direct (on his spear side) heir of the king of Prussia, Frederick Wilhelm I—his mother Filipina Charlotta (1716–1801) was a founder of the Kingdom of Prussia and a sister of Frederick II.

⁶ There are also opinions according to which Oels lost its importance during the reign of Prince Frederick Augustus, and the aristocrat did not feel well in the uncomfortable castle there, which could not be rebuilt into a comfortable residence. Hence, he became interested in the extension of the palace in nearby Szczodrze (German: Sibyllenort). However, the fact of building a theatre in such a small town as Oels contradicts the conviction of “the decline of the significance of a place”. Compare: M. Nienaltowski, *Zamek książęcy w Oleśnicy. Od czasów piastowskich po współczesność*, Katowice 2017, pp. 158–161.

⁷ *Oleśnica. Monografia miasta i okolic*, ed. S. Michalkiewicz, Wrocław 1981, p. 85.

⁸ A. Drożdżewska, *op. cit.*, p. 51 (ref. 11).

⁹ *Ibid.*

to a wider audience—the citizens of Oels and neighboring towns. The confirmation of these intentions may be the sentence that Frederick Augustus denounced at the beginning of building of the new theatre: “Ich will es nicht für mich, sondern für Andere” (“I want this not for myself, but for others”).¹⁰ The theatre’s activity was initially based on cooperation with Maria Caroline Wäser and her theatre troupe located in Wrocław. In order to acquire these artists, a very favourable contract for them was signed, ensuring the whole team, among others, the transport from Wrocław to Oels and back to Wrocław, accommodation at the Prince’s cost, scenography accessories, lighting and generous payment.¹¹ The first performance in this formula took place on the 23rd of November 1793. It was a comedy entitled *Liebhaber und Nebenbuhler in einer Person*, written by Friedrich Wilhelm Ziegler (1761–1827). However, it turned out that cyclical visits of the Wrocław troupe cost too much and do not provide such prestige as having a permanent music ensemble. Already in spring of the next year, Frederick Augustus proposed to some of the artists of Lady Wäser much more favourable financial conditions, in exchange for a permanent residence in Oels. Thus, the Prince led to a conflict in the cast and to terminating the contract. However, he gained a few artists, who became the base for the cast kept in the following seasons.¹²

The instrumental group, performing music at the court in Oels in the first years of the reign of Prince Frederick Augustus, consisted of about twenty to twenty-two musicians.¹³ Almost the whole time of the ensemble’s activity—that is in the years 1794–1805—the function

¹⁰ Transl. of a citation from: C.J.A. Hoffmann, *Die Tonkünstler Schlesiens. Ein Beitrag zur Kunstgeschichte Schlesiens, vom Jahre 960 bis 1830. Enthaltend biographische Notizen über schlesische Komponisten, musikalische Schriftsteller und Pädagogen, Virtuosen, Sänger, Kantoren, Kammermusiker, Instrumentenmacher, so wie über Beförderer und Liebhaber der Tonkunst*, Breslau 1830, pp. 119–120. Compare: A. Drożdżewska, *op. cit.*, p. 52.

¹¹ Full text of the contract is presented by Hubert Unverricht in the article *Dittersdorf und Oels*. See: *idem*, O. Landmann, *op. cit.*, pp. 16–17.

¹² *Ibid.*, p. 17. See also: A. Drożdżewska, *op. cit.*, pp. 52–56.

¹³ A. Drożdżewska, *op. cit.*, pp. 56–57.

of the Kapellmeister was performed by Adolph Friedrich Metke.¹⁴ Unfortunately, the exact names and positions of the members of the orchestra are unknown. We only know about individuals associated with this ensemble, but often we do not even have information about the name or instrument, on which the musician played. The first violinist was Trachndorff (Trahdorff, Trahdörf) of the unknown first name, and among the musicians—without indicating the instrument—a husband of a singer named Wotruba was outstanding.¹⁵

The close cooperation with the troupe of Maria Caroline Wäser turned out to be less than a six-month episode, during the several years of the Oels theatre's activity. It is worth emphasizing, however, that the 1780s and the 1790s were the time of the greatest prosperity of this group—whose members also formed the core of the Oels theatre after terminating the contract—which raises the importance of Frederick Augustus' undertaking. What is more, this group contributed to the cooperation with Carl Ditters von Dittersdorf. The repertoire of the group did not lack works of the composer, already famous at that time. In the 1793/1794 season, the troupe of Maria Caroline Wäser introduced the following works to the theatre of Oels: *Hieronimus Knicker* (premiere on 14 December 1793), *Betrug durch Aberglauben* (21 December 1793), *Das rothe Käppchen* (18 January 1794), *Der Apotheker und der Doktor* (1 February 1794) and *Der Schiffspatron* (4 March 1794).¹⁶ The fame of Dittersdorf, gained thanks to these stage works, encouraged Frederick Augustus to establish direct cooperation. It is considered the top artistic achievement of the Oels court theatre.¹⁷

¹⁴ Adolph Friedrich Metke (3.04.1772, Berlin—after 1827, Oels) also known as Mettke, was a conductor, composer and cellist. He was the son of an artillery sergeant. At the age of 14, he joined the artillery regiment stationing in Berlin. At the same time, he studied flute, oboe, violin and cello. When in summer 1789 the regiment was relocated to Wrocław, Metke continued his musical education there, taking composition classes under guidance of Bernhard Förster (1750–1816) and studying cello. He twice performed in Wrocław in the presence of the king of Prussia, Frederick Wilhelm II. Probably under these circumstances Duke Frederick Augustus took notice of Metke, and, remembering his talent, he employed him in the position of Kapellmeister in his ensemble. Compare: L. Hoffman-Erbrecht, *Metke, Adolph Friedrich*, [in:] *Schlesisches Musiklexikon*, ed. *idem*, Augsburg 2001, p. 457.

¹⁵ A. Drożdżowska, *op. cit.*, p. 57.

¹⁶ *Ibid.*, p. 60.

¹⁷ *Ibid.*, p. 59.

The duke probably found out about Dittersdorf as early as in 1770, so only a few months after the composer arrived in Silesia. We know that in 1776 Dittersdorf and Frederick Augustus corresponded with each other. There is also a likelihood that the Prince and composer met at the royal court in Berlin, where the latter made efforts to become the court Kapellmeister.¹⁸ The prospect of closer cooperation between Dittersdorf and the Oels court in the middle of the 1790s seemed very attractive to both sides. Dittersdorf enjoyed great recognition in the music environment and the presence of his compositions in the repertoire of the Oels theatre would significantly raise the prestige of the stage. The composer, on the other hand, fell at disgrace with Bishop Schaffgotsch, who in 1794 closed his theatre at the Janowa Góra Castle in Javorník due to the deteriorating health condition. After the death of his patron, Dittersdorf, with only a modest pension, was forced to seek a new source of income. The help came at the good time, although—as it turned out later—on a smaller scale than the composer expected.

According to certain researchers, Prince Frederick Augustus bought for the needs of Oels a collection of scores kept at the Javorník castle, which core repertoire, of course, were the compositions of the local Kapellmeister.¹⁹ He also commissioned works from Dittersdorf. In spring of 1794, along with the new order in theatre management, another series of premieres of Dittersdorf's stage works began—including works written especially for the Oels stage. In just four years, it was up to eleven titles.

Dittersdorf visited Oels several times—first from September to November 1795, then in June 1796 and April 1797.²⁰ During his first

¹⁸ More about the face-to-face relation of Frederick Augustus and the composer, see: O. Landmann, *Bemerkungen zu den Dittersdorf-Quellen der Sächsischen Landesbibliothek und zu deren Geschichte*, [in:] *Carl Ditters von Dittersdorf. Leben—Umwelt—Werk. Internationale Fachkonferenz in der Katholischen Universität Eichstätt vom 21.-23. September 1989*, ed. H. Unverricht, Tutzing 1997, pp. 23–38.

¹⁹ Compare: K. Weber, *Geschichte des Theaterwesens in Schlesien. Daten und Fakten, von den Anfängen bis zum Jahre 1944*, Dortmund 1980, pp. 54, 56; A. Drożdżewska, *op. cit.*, p. 60. See also: O. Landmann, *Bemerkungen zu den Dittersdorf-Quellen...*, *op. cit.*, p. 27.

²⁰ A. Drożdżewska, *op. cit.*, pp. 62–64.

stay, the earliest opera composed specially for the order of the Prince was performed under his guidance, entitled *Sultan Wampun oder die Wünsche*, better known under the later title *Der Schach von Schiras* (premiere on 15 September 1795). Subsequent premieres took place with high frequency. Dittersdorf evidently hoped to take the position of the Kapellmeister of the Oels court, but for some unknown reasons the Prince did not submit this proposal to the composer. In the growing misunderstanding, the figure of Adolf Friedrich Metke could have played a significant role. Thirty-two years younger than Dittersdorf, an energetic musician took composition lessons with him when Dittersdorf resided in Oels. Metke's compositional talent, however, turned out to be much smaller than his teacher's, as evidenced by the almost immediate disappearance of stage works by Oels Kapellmeister from the posters. Attempts to rearrange the works of Dittersdorf and display them under his name only brought a conflict between the Austrian composer and the Prince—and the outcome of this dispute was predetermined.²¹ Disgrace, in which Dittersdorf fell, did not lead to definitive end of contacts, but limited cooperation in terms of delivering scores of new operas and singspiels to Oels. Ortrun Landmann supposes that the fact of completely omitting the Oels episode in the Dittersdorf's autobiography dictated to his son before the death of the composer should be explained by the resentment of the composer against the Prince.²²

The Oels chapter in the Dittersdorf's life is underestimated or even overlooked not only by himself but also by many researchers. However, he turned out to be one of the most prolific regarding stage works. In this history (as well as in literature concerning it), no information about the symphonies that are the most interesting for us can be found. However, it is hardly surprising, when we consider the completely different function of instrumental music, which at that time still remained the private entertainment of the court,²³ or possibly

²¹ Compare: *ibid.*, p. 67.

²² O. Landmann, *Bemerkungen zu den Dittersdorf-Quellen...*, *op. cit.*, p. 27.

²³ O. Landmann, *Dittersdorffiana in Dresden...*, *op. cit.*, p. 23.

functioned as a kind of prelude or interlude of the staged theatre plays. As a result, these works were not so meticulously recorded by press, they were not commented on artistic values or the high technique of individual instrumentalists. Therefore, secondary sources documenting musical life in Oels very scarcely give us information about performed symphonies, and even if there is information about the work, it is so general that the identification of a particular composition is impossible.²⁴

It does not mean, however, that instrumental music was not present in the repertoire at the court of Prince Frederick Augustus. According to Landmann and Drożdżewska, Dittersdorf's instrumental works were performed at the Oels court besides the stage works. Among them, the most important are symphonies and, moreover, chamber music (quartets and quintets), serenades and ballet music. Also, after the time of the collaboration with the Oels court, the composer rarely wrote instrumental music. These were usually earlier works—it is known that the particular materials were imported and copied for use of the court as they were commissioned by the Prince.²⁵

Most likely, Dittersdorf did not compose only one symphony for the court of Oels. According to the catalogue of his symphonies, written by Margaret Grave,²⁶ the last piece in this genre was written by him in 1793, six years before his death and a year before cooperating with the ensemble in Oels. This fact may arouse reflection, but in the light of the composer's biography it is understandable. After the death of his patron—the Duke Bishop Philipp Gotthard Schaffgotsch—on the 5th of January 1795, the composer lost his source of income and feverishly search for further opportunities to earn a living. Having received orders for over ten theatre plays, tormented by progressing arthritis,

²⁴ One of a few comments on the concerts in the theatre of Oels is the note from the 1st of Augustus 1795, that describes performance of the opera *The Magic Flute* by Wolfgang Amadeus Mozart with participation of the orchestra and singers. Compare: A. Drożdżewska, *op. cit.*, pp. 71–72.

²⁵ *Ibid.*, p. 66.

²⁶ M. Grave, *First-movement Form As a Measure of Dittersdorf's Symphonic Development*, PhD dissertation, New York University, New York 1977, pp. 378–541.

the composer, already in his fifties, wrote what he had to write—and thus stage music. Composing the symphonies at that time and in his position was too unprofitable.²⁷

And yet, although opera music forms the core of the repertoire from the preserved Oels collection and constitutes its value, from the point of view of the research on the work of Dittersdorf, it is part of this collection containing symphonies that remains probably the most valuable source material. It not only includes the composer's holographs and copies, to which he had direct access, but also provides an overview of the symphonic works created during almost the entire period of his creative activity. Thanks to this, based on the analysis of the sound material recorded in the sources from Oels, one can observe the evolution of the musical language of Dittersdorf over almost all of his artistic path.

Collection Oels

The collection from Oels is one of the four big collections of musical sources preserved in Silesia after the court—beside the collections from Leignitz, Bad Warbrum and Militsch. The crucial factors influencing the shape of this kind of a collection were personal preferences of a patron.²⁸ In the case of Oels, the preferences of the Prince Frederick Augustus concentrated around the stage music. It was visible in gaining the particular repertoire, the choice of musicians that specialized in it, building the rooms for the use of theatre and music or even the cooperation with particular composers.

²⁷ At this moment, we should refer to Hubert Unverricht's views on the dating of Dittersdorf's symphonies. The researcher claims that Dittersdorf wrote works of this genre throughout his life, until 1799, and the last composition that can be accurately placed is a piece cataloged by Margaret Grave under the D-20 position from 1793. It seems, however, that Unverricht's thesis is in essence a hypothesis difficult to support with any hand-written musical sources or even correspondence. Compare: *idem*, *Das bekannte und zugleich unbekannte Werk des Carl Ditters von Dittersdorf*, [in:] *idem*, *De musica in Silesia. Zbiór artykułów*, ed. P. Tarliński, Opole 2007, pp. 314–315; M. Grave, *op. cit.*, pp. 10–11.

²⁸ S. Wronkowska, *Muzyka na dworze rodziny Maltzan w Miliczu w XVIII i XIX wieku w kontekście zachowanego repertuaru. Katalog kolekcji*, MA thesis, Institute of Musicology of Adam Mickiewicz University, Poznań 2014, p. 10.

The collection of the compositions of Dittersdorf kept at the castle of Oels consisted of dozens of items with catalogue numbers (preceded by the word “Oels”) given by the court Kapellmeister—Friedrich Adolf Metke. This Kapellmeister was also the author of a catalogue of pieces belonging to the Prince Frederick Augustus. Probably, the document was an inventory—it was prepared, as it is assumed, in 1806, after the closing of the Prince’s opera stage, in aim to sell the musical sources from Oels.²⁹

When in 1884 Prince Wilhelm, the last from the line of Brunswick-Oels, died without leaving an heir, the Duchy of Oels became—in the whole, not only in terms of feudality—the part of the Kingdom of Prussia. Under the will of the Prince, his movable properties, including the musical sources from Oels, were forwarded to the Royal Library of Saxony,³⁰ that further became a part of the Saxon National Library (nowadays SLUB). The collection was partly destroyed during the Second World War in 1945, when Dresden was bombarded.³¹

The collection of musical sources from Oels was catalogued and described by Ortun Landmann, the German musicologist, who at the end of the 20th century was a curator of the special collection of the Saxon National Library. Her work was published as a supplement to the exact catalogue of the exhibition entitled *Carl Ditters von Dittersdorf 1739–1799. Mozarts Rivale in der Oper* that took place in SLUB in the summer of 1991.³² It is divided into eight parts and gives us information about 116 archival units, including:

- 44 singspiels—in fragment or complete,
- 7 other stage works or collections of arias,
- 3 mass cycles,
- 30 symphonies,

²⁹ A. Drożdżewska, *op. cit.*, p. 66.

³⁰ O. Landmann, *Dittersdorffiana in Dresden...*, *op. cit.*, p. 23.

³¹ *Ibid.*, p. 26.

³² H. Unverricht, O. Landmann, *Carl Ditters von Dittersdorf 1739–1799*, *op. cit.*

- 4 concertato compositions,
- 3 remaining instrumental pieces for ensemble,
- librettos to stage compositions.

Even now, when the collection is incomplete, it is visible that symphonies are the second largest group of the Oels repertoire.

Landmann notes that the body of musical sources kept in the SLUB is not largely compared to the manuscripts of the works written by other composers (such as Carl Maria von Weber) that are kept there, while its value is evidenced by variability of compositions. The collection contains both manuscripts created for the purposes of Oels's court and those obtained from external sources. Regarding symphonies, the group of archival units associated with Oels is the majority of the collection—it includes over 20 of the total number of 32 compositions. It is easy to isolate it on the basis of an identical font and type of paper, and above all—thanks to the old catalogue numbers placed on the title cards, in the form of a number preceded by the word “Oels”. On the title cards, we can also find other signatures, resulting from two subsequent cataloging attempts. The list of manuscripts containing catalogue numbers *olim* is listed in *Apx. II*.

In his catalogue, Landmann distinguishes at least three scribes of the manuscripts of works written by Dittersdorf. Unfortunately, the copyist who wrote most of them remains unidentified (later in the article he will be called “scribe A”). There is a vague assumption that he could have been of a Polish origin. This suspicion is based on the fact that the Polish form “[...] i Basso” was used several times (not German “und Bass” or Italian “e Basso”). This kind of inscription appears on the title cards of manuscripts of two symphonies: Mus. 3411-N-3,4 and Mus. 3411-N-3,6. In addition, among the manuscripts one can find a hand-writing of Friedrich Adolf Metke (hereinafter: F.A.M.) and a hand-writing of the musician who usually writes bass voices (hereinafter referred to as “scribe B”).

The description of the manuscripts of symphonies should be started with the most famous cycle in the Dittersdorf's symphonic output,

namely *Symphonies after Ovid's Metamorphoses*.³³ Among twelve composed pieces creating the whole cycle, only the first six have been preserved until today: Symphony No. 1 in C major, Kr.73 *Die vier Weltalter*, Symphony No. 2 in D major, Kr.74 *Der Sturz Phaëtons*, Symphony No. 3 in G major, Kr.75 *Verwandlung Actaeons in einen Hirsch*, Symphony No. 4 in F major, Kr.76 *Die Rettung der Andromeda durch Perseus*, Symphony No. 5 in D major, Kr.77 *Die Versteinerung des Phineus und seiner Freunde*, Symphony No. 6 in A major, Kr.78 *Verwandlung der lycischen Bauern in Frösche*. The Oels collection is, according to the current state of knowledge, the only collection containing all six pieces. This cycle was created around 1782, as we know from the correspondence between Dittersdorf and the Viennese publishing house Artaria.³⁴ In the collection from Oels it is placed under one catalogue number, Mus. 3411-N-3, however, in separate files, numbered from 1 to 6. Based on the watermark ("CAMMERPAPIER SCHMARSE"), it is possible to accurately date these manuscripts on the last decade of the 18th century. Considering the circumstances of cooperation between the composer and the court in Oels, and the fact that the individual parts were written by the Kapellmeister Metke (who was active in Oels from 1794), it can almost certainly be narrowed down to 1794–1796. In the manuscript of each symphony, in the part of the first violin, at the beginning of each movement, a verse from Ovid's *Metamorphoses* is written down, illustrated by Dittersdorf's music. All these manuscripts in a fundamental shape were copied by the already mentioned scribe A—most likely under the supervision of the author himself. Moreover,

³³ Of all the Dittersdorf symphonies, generally forgotten, the six above-mentioned gained the greatest fame; in fact, they are the only ones that are commonly performed today. The source of their specific success is seen in the subordination of sound material to extra-musical contents—the verses taken from the famous *Metamorphoses* by Ovid. As a result, Dittersdorf breaks with the order of the sonata cycle, e.g. placing a slow part in the first or last place. He also quite freely treats elements of a form inside the individual parts of the cycle. Such an approach to sound material could have influenced the popularity of compositions in the following decades, as it was close to romantic aesthetics and the assumptions of the program symphony. See more: e.g. H. Unverricht, *Dittersdorfs Metamorphosen-Sinfonien*, [in:] *idem, Demusica in Silesia...*, *op. cit.*, pp. 367–377.

³⁴ H. Unverricht, *Carl von Dittersdorf. Briefe, ausgewählte Urkunden und Akten*, "Studien zur Musikwissenschaft" 54 (2008), pp. 22–28.

additional voices (usually the first violin) were supplemented by F.A.M. Scribe B also took part in this process, copying bass voices. Analyzing the hand-writing and watermarks, we are able to determine, that at the same time other symphonies were copied: Eb-13 (cat. No.: Mus. 3411-N-17),³⁵ Eb-19 (cat. No.: Mus.3411-N-18)³⁶ and A-16 (cat. No.: Mus. 3411-N-12).³⁷

Many manuscripts have another copy of the bass voice. The copyist of the additional voices has not been identified so far, but it is confirmed that they were written by the same person. Among the manuscripts that have the second bass part, there are holographs and partly holographs: Mus. 3411-N-8, Mus. 3411-N-9, Mus. 3411-N-10, Mus. 3411-N-11, as well as Mus. 3411-N-3,3, Mus. 3411-N-3,4, Mus. 3411-N-3,5, Mus. 3411-N-3,6, Mus. 3411-N-13.

It is crucial to discover how many manuscripts are holographs of Dittersdorf. Margaret Grave says³⁸ that SLUB keeps four archival units written by the composer himself: D-6,³⁹ D-8,⁴⁰ D-16⁴¹ and D-20.⁴² Moreover, according to Dr. Wolfram Steude, a former director of the Department of Musical Sources SLUB, symphonies E \flat -8 and A-19 are also regarded as holographs.⁴³ However, Grave indicates that the state of preserved units is so bad that it almost makes it impossible

³⁵ Symphony in E \flat major (Eb-13, Kr. 91), D-DI, cat. No. Mus. 3411-N-17, RISM ID 210022098. Symbols in brackets mean the number in the catalogue of Margaret Grave and the number in the catalogue of Carl Krebs. The symbol after the brackets refers to the siglum of the place used by the RISM database where the manuscript is kept.

³⁶ Symphony in E \flat major (Eb-19, Kr. 125), D-DI, cat. No. Mus. 3411-N-18, RISM ID 210022103.

³⁷ Symphony in A major (A-16, Kr. 119), D-DI, cat. No. Mus. 3411-N-12, RISM ID 210022101.

³⁸ M. Grave, *op. cit.*, p. 12.

³⁹ Symphony in D major (D-6, Kr. 118), D-DI, cat. No. Mus. 3411-N-10, RISM ID 211007148.

⁴⁰ Symphony in D major (D-8, Kr. 89), D-DI, cat. No. Mus. 3411-N-11, RISM ID 211007146.

⁴¹ Symphony in D major (D-16), D-DI, cat. No. Mus. 3411-N-8, RISM ID 211007149.

⁴² Symphony in D major (D-20, Kr. 92), D-DI, cat. No. Mus. 3411-N-9, RISM ID 211007147.

⁴³ M. Grave, *op. cit.*, p. 12.

to recognize the hand-writing.⁴⁴ There is no doubt when it comes to copies of two Symphonies in D major: D-6 and D-8 from 1788 and 1789 respectively. They are preserved in good condition, enabling reconstruction of the score and recognition of the composer's hand-writing. The Dittersdorf's writing is quite distinctive—the letters are written vertically, without the slanting in the right direction, so typical for the time of his life. It is the hand-writing that calls into question the findings of researchers regarding the alleged holograph of the D-16 symphony⁴⁵ from 1791. Perhaps two or three years that have elapsed since writing previous holographs may have slightly changed the composer's hand-writing, but in the opinion of the author who writes these words, the changes seem too large. However, an interesting case is the manuscript of the Symphony in D major, kept under the cat. No. Mus. 3411-N-9.⁴⁶ It is a partial holograph, in which, apart from Dittersdorf, two scribes were also clearly involved. What is particularly important, watermarks on paper written by Dittersdorf (parts of string instruments) and the second scribe (parts of wind instruments) are identical. Thanks to this, we know that the manuscript was created at the same time, partially prepared and partly supervised by the author himself. This in turn leads to the assumption that the last symphony of Dittersdorf, dated on around 1793, was composed—as the only piece of this genre—precisely for the needs of the court in Oels. This hypothesis is supported by the fact that (as in the case of stage works) the manuscript of this symphony is kept only in Dresden, without any copies in other centers.

In the author's opinion, into the group of alleged holographs we should include the manuscript Mus. 3411-N-14 (Symphony F-17), as well as Mus. 3411-N-16 (Symphony Eb-8). They are characterized by almost identical handwriting as Mus. 3411-N-10 Mus. 3411-N-11, which are considered indisputable as holographs.

One of the few examples in this collection of sources, coming from the outside and not prepared on the spot for the needs of the Prince's

⁴⁴ *Ibid.*, p. 503.

⁴⁵ See: ref. 41 in this paper.

⁴⁶ See: ref. 42 in this paper.

theatre is the manuscript of the Symphony in E \flat major (Eb-6, Kr. 6).⁴⁷ This is the second, next to the manuscript from the monastery of the Order of the Holy Sepulchre in Nysa (now kept at the Faculty of Theology of the University of Opole),⁴⁸ well-known copy of this work of Silesian provenience. Although it is difficult to date it accurately, it is certainly a later manuscript than the one from Nysa, considered the oldest manuscript of the symphony in Silesia, on which the daily date of its completion was written (23 September 1764).⁴⁹ The subsequent creation of the Oels-Dresden manuscript also provides a more detailed elaboration in terms of performance remarks—there are many more dynamic and articulation remarks, introduced with great meticulousness, while in the Nysa-Opole manuscript they appear rarely in all parts. The origin of this manuscript is not established—its relationship with the source from Nysa is likely, although not indisputable. The inscription on the title card (bottom-left corner: *Pos. | Gottfried Matzcke*) does not give us any further information. The name of Gottfried Matzcke is not recorded in any manuscripts, dictionaries of Silesian musicians, inventories and other documents.⁵⁰ As for the composition itself, Eb-6 is one of the most popular symphonies written by Dittersdorf, and its copies are altogether in seven centers.⁵¹ In addition, the publication

⁴⁷ Symphony in E \flat major (Eb-6, Kr. 6), D-Dl, cat. No. Mus. 3411-N-15, RISM ID 211007141.

⁴⁸ Symphony in E \flat major (Eb-6, Kr. 6), PL-OPsm, without. cat. No, RISM ID 303000045.

⁴⁹ Compare: M. Kula, *Stan zachowania rękopisów symfonii Carla Dittersa von Dittersdorfa w Polsce – rekonesans*, “Kwartalnik Młodych Muzykologów UJ” 2016, No. 2 (29), p. 103.

⁵⁰ O. Landmann, *Dittersdorffiana in Dresden...*, *op. cit.*, p. 55. The information was confirmed based on the new lexicons. Compare: *Lexikon zur deutschen Musikkultur. Böhmen—Mähren—Sudetenschlesien*, ed. T. Fuchs *et al.*, vol. 2 (M-Z), München 2000; *Schlesisches Musiklexikon*, *op. cit.*

⁵¹ Beside mentioned D-Dl and PL-OPsm, the manuscripts of this symphony are kept in: (1) entralbibliothek, Musikabteilung, Zürich (CH-Zz), cat. No. AMG XIII 7131 & a-g (Ms.618), RISM ID 400007926, (2) Chorherrenstift, Vorau (A-VOR), cat. No. 929, RISM ID 600055215, (3) Benediktinerstift Musikarchiv, Kremsmünster (A-KR), cat. No. H 33/296, RISM ID 600171943, (4) two copies in Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek Regensburg (D-Rtt) under the same cat. No. Dittersdorf 1, RISM ID 450009364 and 450009365, (5) Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek, Bad Berleburg (D-BE), cat. No. BE 0215, RISM ID 450003552.

of this work in the printing house of Johann Julius Hummel⁵² around 1770 definitely contributed to its spread in Europe. What helps in the research for the origin of the Oels-Dresden manuscript is the fact of placing natural trumpets (*clarini*) instead of horns in the ensemble. An analysis of ensembles in Silesia or other indirect sources could help in determining where trumpeters actually appeared, not horn players, or possibly which patrons were particularly fond of the natural trumpet. This issue, however, is beyond the scope of these considerations.

Symphony in C major (C-7, Kr. 32), which copies can be found in ten places,⁵³ is a comparatively easily accessed composition of Dittersdorf. Also in this case, the manuscript from Oels was obtained from the other collection, from unknown baron von Bode. It is indicated by the title card, which, rewritten diplomatically, would be as follows: “SJNFONJA | a | Violino Primo | Violino Secundo | Oboe Primo | Oboe Secundo | Corno Primo | [...]Secundo | Viola e Basso | dall Sigr. de Dittersdorff | CP[?] A Baron v. Bode”. Later, the original possession note was crossed out and replaced with the word “Herzoglich”.

In previous studies, the claim was made that the Duke of Brunswick, Frederick Augustus, after the death of the Prince Bishop Ph. G. Schaffgotsch bought musical manuscripts kept at the Janowa Góra Castle in Javorník. Analyzing the collection focusing on symphonies, it is difficult to support this hypothesis

⁵² On the title card of this edition: “SIMPONIE | PERIODIQUE | a | Deux Violons, Taille, & Basse. | Flutes ou Hautbois & Cornes de Chasse. | COMPOSÉE | Par | Sr C. Ditters | a Vienne | N° XII | A AMSTERDAM | chez J.J. Hummel, Marchand & Imprimeur de Musique”.

⁵³ Beside SLUB, the manuscripts of Symphony in C major (C-7, Kr. 32) can be found in following institutions: (1) Biblioteka Diecezjalna w Sandomierzu (PL-SA), cat. No. A I 1 No. 1, (2) Biblioteka Klasztoru oo. Paulinów na Jasnej Górze (PL-CZ), cat. No. III-132, RISM ID 600500993, (3) Prämonstratenser-Stift, Musiksammlung, Schlägl (A-SCH), without cat. No. (4) Herzog Augustus Bibliothek, Wolfenbüttel (D-W), cat. No. Cod. Guelf. 52 Mus. Hdschr., (5) Benediktinerstift, Musikarchiv, Kremsmünster (A-KR), cat. No. H 34/316, (6) Püspöki Papnevelő Intézet Könyvtára, Győr (H-Gc), cat. No. D 30, (7) Národní muzeum, Hudebníoddělení, Praha (CZ-Pnm), cat. No. XXII C 9, (8) Moravské muzeum, Hudebně historické oddělení, Brno (CZ-Bm), cat. No. A 12.219, (9) Městskýarchív, Košice (SK-Ba), without cat. No.

without doubtfulness. The Javorník provenance—and only in the form of assumptions⁵⁴—can be attributed to only one source: the manuscript of the Symphony in C major (C-4).⁵⁵ Thus, on the one hand, the claim about the purchase of musical sources from Javorník cannot be excluded, on the other—we cannot confuse a transfer of a single archival unit with the purchase of a larger collection.

In the Oels collection there are also unique sources, such as Mus. 3411-N-16 (Symphony in E \flat major, Eb-8) or Mus. 3411-N-14 (Symphony in F major, F-17). Both objects are written by the same hand and are so similar that they must have been created at the same time. Landmann states that the manuscripts were written by a scribe “having much in common with Dittersdorf, who was even identified with him”.⁵⁶ As a result, these manuscripts were mistaken for holographs. Indeed, the handwriting is extremely similar to that belonging to the composer.

A common manifestation of the 18th-century notation practice is the transposition of parts of timpani, consisting of bringing sounds down to the height of *c* and *G*. This is visible in almost all manuscripts belonging to the collection that contain this part.

The condition of the collection is very diverse. Beside objects preserved in good and very good condition, there are heavily damaged sources, mainly due to flooding, which affected many Dresden collections during the bombing of the city by the Allies in 1945.⁵⁷ Some manuscripts have edges chipped from moisture, in others the ink was

⁵⁴ The assumption about the Javorník provenience is made by O. Landmann in the catalogue of Dittersdorf's works from Dresden. Compare: *eadem*, *Katalog des Dresdener Dittersdorf-Bestandes*, [in:] *Carl Ditters von Dittersdorf 1739–1799...*, *op. cit.*, p. 54.

⁵⁵ Symphony in C major (C-4, Kr. 116), D-DI, cat. No. Mus. 3411-N-5, RISM ID 210022099.

⁵⁶ “Da der Schreiber mehrfach mit Dittersdorf gemeinsam kopiert hat [...], ist er mit diesem wohl gleichgesetzt und die Vorliegende Abschrift irrtümlich als Holograph angesehen worden”, Compare: O. Landmann, *Katalog des Dresdener Dittersdorf-Bestandes*, *op. cit.*, p. 56.

⁵⁷ *Ibid.*, p. 26.

rinsed out, especially the one that was applied to the staff. Because of that reconstruction of the material is highly difficult or even impossible. It is regrettable that these damages were most severely affected by individuals considered as Dittersdorf's holographs. The collection contains a manuscript, the use of which in any form—and especially in aim to create a reproduction—is strictly prohibited.⁵⁸ Another manuscript, containing the Symphony in E \flat major (Eb-13),⁵⁹ could only be examined under close observation of an employee of the Department of Special Collections at SLUB. A sad case is the manuscript of the above-mentioned Symphony in F major (F-17, cat. No.: Mus. 3411-N-14),⁶⁰ which is the only known copy of the composition. Unfortunately, the scale of damage (ink rinsing, total blurring of the staves) excludes the possibility of reproducing musical material. Beside this, almost all manuscripts contain all parts. The exception is the object under the catalogue number Mus. 3411-N-20, where the part of the first oboe is missing.⁶¹

Until now, it was only cautiously indicated that instrumental music also appeared at the court of Frederick Augustus. Meanwhile, even the analysis of the physical features of individual manuscripts from the fragment of the source collection studied here shows clearly, that, apart from the scores of stage works (operas and singspiels), Frederick Augustus commissioned the numerous symphonies especially for his court. It is difficult to say exactly how many of the strictly instrumental compositions were in the collection of Oels musical sources—such conclusions go beyond the scope of this study. However, based on the symphonies of Dittersdorf, it is easy to state that the demand for instrumental music at the court in Oels was comparable to the demand for stage compositions.

⁵⁸ Symphony in A major (A-19, Kr. 120), D-DI, cat. No. Mus. 3411-N-13, RISM ID 211007151.

⁵⁹ See: ref. 35 of this work.

⁶⁰ Symphony in F major (F-17, Kr. 121), D-DI, cat. No. Mus. 3411-N-14, RISM ID 210022102.

⁶¹ Symphony in D major (D-34, Kr. 5, 43), D-DI, cat. No. Mus. 3411-N-20, RISM ID 210022085.

Remaining Manuscripts

The hand-written sources of the Dittersdorf's symphonies of provenance different from the Oels are in the vast minority in the discussed collection. Until today, origin of only single manuscripts have been proven. Ortrun Landmann points out that some sources come from the Saxon Ducal School (Sächsischen Fürstenschule) or from nearby Zittau. An important event in the history of the Royal Public Library (Königliche Öffentliche Bibliothek) was a donation made up of private collections of Saxon kings from 1896, which could also contain manuscripts interesting for us.⁶²

One of a few 19th-century copies of the composer's symphonies (which also prove the reception of his works even several dozen years after his death) is the collection of nine works of this genre under the catalogue number Mus. 3411-N-2. In the entire Dittersdorf's symphonic output in Dresden, these are the only manuscripts in which the material is written in similar to contemporary score layout. These half-bound copies are included in two volumes (in volume I, respectively: C-19,⁶³ D-15,⁶⁴ a-2,⁶⁵ in volume II: F-18,⁶⁶ Bb-13,⁶⁷ Bb-2,⁶⁸ Eb-13,⁶⁹ Eb-15,⁷⁰ Eb-10⁷¹). They were prepared by unknown by the first name C. Mehner, based on the material from the Königliches Hausbibliothek in Berlin,

⁶² O. Landmann, *Dittersdorffiana in Dresden...*, *op. cit.*, p. 25.

⁶³ Symphony in C major (C-19, Kr. 93), D-Dl, cat. No. Mus. 3411-N-2,1, RISM ID 211007137.

⁶⁴ Symphony in D major (D-15, Kr. 62), D-Dl, cat. No. Mus. 3411-N-2,2, RISM ID 211007138.

⁶⁵ Symphony in A minor (a-2, Kr. 68), D-Dl, cat. No. Mus. 3411-N-2,3, RISM ID 211007139.

⁶⁶ Symphony in F major (F-18, Kr. 70), D-Dl, cat. No. Mus. 3411-N-2,4, RISM ID 211007140.

⁶⁷ Symphony in B \flat major (Bb-13, Kr. 122), D-Dl, cat. No. Mus. 3411-N-2,5, RISM ID 211007141.

⁶⁸ Symphony in B \flat major (Bb-2, Kr. 48, 123), D-Dl, cat. No. Mus. 3411-N-2,6, RISM ID 211007142.

⁶⁹ Symphony in E \flat major (Eb-13, Kr. 91), D-Dl, cat. No. Mus. 3411-N-2,7, RISM ID 211007143.

⁷⁰ Symphony in E \flat major (Eb-15, Kr. 24, 96), D-Dl, cat. No. Mus. 3411-N-2,8, RISM ID 211007144.

⁷¹ Symphony in E \flat major (Eb-10, Kr. 124), D-Dl, cat. No. Mus. 3411-N-2,9, RISM ID 211007145.

commissioned by Moritz Fürstenau.⁷² They were kept in Königliche Privat-Musiksammlung in Dresden, as their old catalogue number indicates (KPMS Mus.c.Cs 4—common for both volumes). These manuscripts are dated on 1860–1870. Among the scores, the Eb-13 symphony belonging to the Oels collection is doubled.

An interesting sources, indirectly providing knowledge about performance practice and the function of instrumental music in 18th-century cultural life, are two collections of partbooks, containing dozens of loosely compiled fragments of cyclic compositions by various composers (cat. No. Mus. 2-N-13,1 and Mus. 2-N-13,7⁷³). Many of them have not been identified so far, among others we find—except for single movements of Dittersdorf's symphonies—string quartets, divertimenti, serenades and symphonies of such composers as: Joseph Haydn, Giovanni Battista Sammartini, Jean-Philippe Rameau, Johann Gottlieb Graun, the Stamitz family and many others. This is most likely an example of a collection arranged for the needs of performing music for the court. The juxtaposition of individual movements of different compositions without a noticeable guideline, such as the choice of specific tempos or keys, indicates that they were rather the background music of court parties and entertainment than concert programs in the strict sense.

In determining the provenance of the sources discussed above, their old catalogue numbers⁷⁴ may help, but at present it is unfortunately impossible. It is known, however, that the manuscripts were prepared by Johann Gottlieb Haußstädler (ca. 1720–ca. 1800).⁷⁵ However, based on this information, it is difficult to clearly determine their origin,

⁷² Moritz Fürstenau (1824–1889) was a curator of musical sources in Königliche Privat-Musiksammlung (KPMS). Compare: O. Landmann, *Über das Musikerbe der Sächsischen Staatskapelle. Drei Studien zur Geschichte der Dresdner Hofkapelle und Hofoper anhand ihrer Quellenüberlieferung in der SLUB Dresden*, Dresden 2010, p. 18, [online] <http://nbn-resolving.de/urn:nbn:de:bsz:14-qucosa-38515>, [accessed: 6.07.2017].

⁷³ D-Dl, cat. No. Mus. 2-N-13, RISM ID 212003143.

⁷⁴ The old catalogue numbers are: Schrank II/29/1 and Mus.c.Cx 1169 for Mus. 2-N-13,1 (RISM ID 21200316), and Schrank II/30/5 and Mus.c.Cx 1177 for Mus. 2-N-13,7 (RISM ID 212003364).

⁷⁵ Johann Gottlieb Haußstädler (ca. 1720–ca. 1800) was a Dresden scribe. In the years 1764–1769 he was a copyist at the local Comédie Française. After its dissolution, he kept odd jobs. Despite the exceptionally shapely and aesthetic handwriting, he never gained a reputation among the Dresden scribes. Compare: O. Landmann, *Über das Musikerbe der Sächsischen Staatskapelle...*, *op. cit.*, pp. 27–28.

because this scribe most of the time made copies of the composition only on a casual basis.

Both sets of parts are dated on the last years of the 18th century. They were not included in the Landmann catalogue. Probably until its preparation (that is until 1991) fragments of the works of Dittersdorf from these collections were not identified.

The value of the collection of symphonies by Carl Ditters von Dittersdorf stored in the SLUB is determined by several factors. In the quantitative sense, we are dealing with the third richest collection of the creator's works.⁷⁶ In terms of heuristics, this is one of two places where the holographs of this composer's symphonies are kept.⁷⁷ On the other hand, from the point of view of the musical sources of Silesian provenance, this is the only significant collection of Dittersdorf symphonies from the area of his constant and long-lasting activity. The entire collection presents pieces from almost every period of the composer's work—from the 1760s to the 1790s. It contains both sources created during the life of Dittersdorf, as well as proofs of the vivid reception of his compositions in the later decades of the 19th century. One can even say that the hypothetical limitation of the study on the musical language of Dittersdorf symphony only to the Dresden collection of sources would lead to satisfying conclusions. All these circumstances make the collection of symphonies stored in Dresden en bloc perhaps the most interesting material for the research on music of Carl Ditters von Dittersdorf, providing a cross-sectional picture of his artistic achievements.

⁷⁶ The richer collections of Dittersdorf's symphonies can be found only in Bernese Schweizerische Nationalbibliothek (CH-BE) and the Prague Národní muzeum (CZ-Pnm). It should also be mentioned that the Bern collection contains only 19th-century copies made by Josef Liebeskind. Thus, taking into account the paleographic criteria, the second richest collection is stored in Dresden.

⁷⁷ In addition to SLUB, holographs of symphonies are stored by Staatsbibliothek zu Berlin, Preußischer Kulturbesitz (D-B). Compare: M. Grave, *op. cit.*, p. 12.

**Appx. I. Manuscripts of the symphonies by Carl Ditters von Dittersdorf kept in
Sächsische Landesbibliothek—Staats- und Universitätsbibliothek Dresden**

No.	Number in the catalogue of Grave	Number in the catalogue of Krebs	Number in the catalogue of Land-mann	RISM ID	Cat. No.	Date of preparing the manuscript	Key	Physical description of a source	Notes
1.	C-4	116	63	210022099	Mus. 3411-N-5	2nd half of the XVIII c.	C major	9 parts (2 vn, 2 vle, b, 2 cl, 2 cr); 28 folio; 33 × 22,5 cm; conservation status—MEDIUM	M. Grave doubts the authorship of Dittersdorf
2.	C-6	117	64	210022100	Mus. 3411-N-4	1793–1800	C major	10 parts (I vn × 2, II vn, vle, b × 2, 2 ob, 2 cr); 59 folio; I: 31, 5 × 22 cm, II: 33 × 22 cm; conservation status—BAD	manuscript written by three different scribes on two different types of paper
3.	C-7	32	61	210022088	Mus. 3411-N-6	1790–1799	C major	8 parts (2 vn, vla, b, 2 ob, 2 cr); 11 folio; 34 × 22 cm; conservation status—MEDIUM	bought to the collection of the Duke from the private collections
4.	C-15	2	deest	212001855	Mus. 2-N-13.5	1761–1770	C major	13 parts (vn I × 2, vn II × 2, vla, b, cemb (=b), fl I e II, ob I, ob II, fg (=b), cr I, cr II); conservation status—MEDIUM	a part of a collection, material ordered in parts containing e.g. compositions of J Haydn; only <i>Andante</i> from this symphony (No. 15)
5.	C-19	93	62	211007137	Mus. 3411-N-2,1	1860–1870	C major	score; 28 folio; 25 × 17 cm; conservation status—VERY GOOD	in the common cover as one object together with D-15 and a-2
6.	C-23	73	55	210022092	Mus. 3411-N-3,1	1790–1799	C major	15 parts (vn I × 2, vn II, vle, b/vc, fl, 2 ob, 2 fg, 2 cr, 2 cln, tmp); 36 folio; 36,5 × 22,5 cm; conservation status—GOOD	from the cycle of symphonies based on <i>Metamorphoses</i> by Ovid

No.	Number in the catalogue of Grave	Number in the catalogue of Krebs	Number in the catalogue of Land-mann	RISM ID	Cat. No.	Date of preparing the manuscript	Key	Physical description of a source	Notes
7.	a-2	68	82	211007139	Mus. 3411-N-2,3	1860–1870	A minor	score; 17 folio; 25 x 17 cm; conservation status—VERY GOOD	in the common cover as one object together with C-19 and D-15
8.	G-26	75	57	210022094	Mus. 3411-N-3,3	1790–1799	G major	10 parts (2 vn, vle, b x 2, fl, 2 ob, 2 cr); 28 folio; 36 x 22 cm; conservation status—GOOD	from the cycle of symphonies based on <i>Metamorphoses</i> by Ovid
9.	D-1	74	56	210022093	Mus. 3411-N-3,2	1790–1799	D major	14 parts (2 vn, vle, b x 2, fl, 2 ob, 2 fg, 2 cr, 2 clni); 33 folio; 36,5 x 22,5 cm; conservation status—MEDIUM	from the cycle of symphonies based on <i>Metamorphoses</i> by Ovid; lack of timpani part
10.	D-6	118	69	211007148	Mus. 3411-N-10	1788	D major	16 parts (2 vn, vle, b, b rep., 2 fl, 2 ob, 2 fg, 2 cr, 2 clni, tmp); 66 folio; 31,5 x 22,5 cm; conservation status—GOOD	HOLOGRAPH
11.	D-8	89	67	211007146	Mus. 3411-N-11	1789	D major	16 parts (2 vn, vla, b, b rep., 2 fl, 2 ob, 2 fg, 2 cr, 2 tr, tmp); 65 folio; 22,5 x 31,5 cm (b rep: 32,5 x 23,2 cm); conservation status—BAD	HOLOGRAPH
12.	D-15	62	66	211007138	Mus. 3411-N-2,2	1860–1870	D major	score; 22 folio; 25 x 17 cm; conservation status—VERY GOOD	in the common cover as one object together with C-19 and a-2
13.	D-20	92	68	211007147	Mus. 3411-N-9	1793	D major	13 parts (2 vn, vla, b x 2, 2 fl, 2 ob, 2 fg, 2 cr); 61 folio; 31,5 x 23 cm (b rep: 32,5 x 23 cm); conservation status—BAD	

No.	Number in the catalogue of Grave	Number in the catalogue of Krebs	Number in the catalogue of Land-mann	RISM ID	Cat. No.	Date of preparing the manuscript	Key	Physical description of a source	Notes
14.	D-34	5, 43	65	210022085	Mus. 3411-N-20	after 1765	D major	7 parts (2 vn, vla, b, ob ll, 2 cr); 18 folio; 23 x 30,5 cm; conservation status—MEDIUM	incomplete manuscript—lack of ob. I
15.	D-53	77	60	210022096	Mus. 3411-N-3,6	1790–1799	D major	15 parts (2 vn, vle, vc/b, b, fl, 2 ob, 2 fg, 2 cr, 2 clni, tmp); 38 folio; 35,5 x 22 cm; conservation status—GOOD	from the cycle of symphonies based on <i>Metamorphoses</i> by Ovid
16.	A-10	78	59	210022097	Mus. 3411-N-3,5	1790–1799	A major	10 parts (2 vn, vle, b/vc, b, 2 fl, fgtti, 2 cr); 35 folio; 36 x 22 cm; conservation status—GOOD	from the cycle of symphonies based on <i>Metamorphoses</i> by Ovid; parts of two bassoons are written in one part
17.	A-16	119	80	210022101	Mus. 3411-N-12	2nd half of the XVIII c.	A major	9 parts (vn I x 2, vn II, vle, b/vc, 2 ob, 2 cr); 33 folio; 34,2 x 23 cm; conservation status—BAD	
18.	A-19	120	81	211007151	Mus. 3411-N-13	2nd half of the XVIII c.	A major	12 parts (2 vn, vla, b x 2, fl, 2 ob, 2 fg, 2 cr); folio ?; 32 x 23 cm; conservation status—VERY BAD	due to conservation status the manuscript cannot be used in any way
19.	F-8	76	58	210022095	Mus. 3411-N-3,4	1790–1799	F major	8 parts (2 vn, vle, b, 2 ob, 2 cr); 27 folio; 36 x 22 cm; conservation status—MEDIUM	from the cycle of symphonies based on <i>Metamorphoses</i> by Ovid

No.	Number in the catalogue of Grave	Number in the catalogue of Krebs	Number in the catalogue of Land-mann	RISM ID	Cat. No.	Date of preparing the manuscript	Key	Physical description of a source	Notes
20.			deest	212003166	Mus. 2-N-13,1	before 1800	F major	12 parts; 33 x 22 cm; conservation status—GOOD	
	F-15	4							
21.			deest	212003364	Mus. 2-N-13,7	before 1800	F major	11 parts; 33 x 22 cm; conservation status—GOOD	
22.	F-17	121	79	210022102	Mus.3411-N-14	ca. 1770–1799	F major	9 parts (2 vn, vla, b, 2 ob, fg obi, 2 cr); 25 folio; 32 x 23 cm; conservation status—VERY BAD	alleged HOLOGRAPH; the only known manuscript of the piece; reconstruction based on this manuscript is impossible
23.	F-18	70	78	211007140	Mus. 3411-N-2,4	1860–1870	F major	score; 16 folio; 25 x 17 cm; conservation status—VERY GOOD	in the common cover as one object together with Bb-13, Bb-2, Eb-13
24.	Bb-2	48, 123	84	211007142	Mus. 3411-N-2,6	1860–1870	Bb major	score; 14 folio; 25 x 17 cm; conservation status—VERY GOOD	in the common cover as one object together with F-18, Bb-13, Eb-13
25.	Bb-13	122	83	211007141	Mus. 3411-N-2,5	1860–1870	Bb major	score; 9 folio; 25 x 17 cm; conservation status—VERY GOOD	in the common cover as one object together with F-18, Bb-2, Eb-13
26.	Eb-6	6	71	210022086	Mus. 3411-N-15	2nd half of the XVIII c.	Eb major	8 parts (2 vn, vla, b, 2 ob, 2 clni); 11 folio; 35,7 x 23 cm; conservation status—MEDIUM	clarini instead of horns in the parts

No.	Number in the catalogue of Grave	Number in the catalogue of Krebs	Number in the catalogue of Land-mann	RISM ID	Cat. No.	Date of preparing the manuscript	Key	Physical description of a source	Notes
27.	Eb-8	126	77	211007150	Mus. 3411-N-16	2nd half of the XVIII c.	Eb major	11 parts (2 vn, vle, b, fl, 2 ob, 2 fg, 2 cr); 51 folio; 32,3 x 23,2 cm; conservation status - BAD	alleged HOLOGRAPH; the only known manuscript of the piece; re construction based on this manuscript is almost impossible
28.	Eb-10	124	75	211007145	Mus. 3411-N-2,9	1860–1870	Eb major	score; 13 folio; 25 x 17 cm; conservation status—VERY GOOD	
29.	Eb-13	91	74	210022098	Mus. 3411-N-17	1790–1799	Eb major	11 parts (2 vn, vle, b, 2 ob, 2 fg, 2 cr); 47 folio; different formats; conservation status—VERY BAD	the manuscript has three parts, detailed description in the article
			72	211007143	Mus. 3411-N-2,7	1860–1870		score; 12 folio; 25 x 17 cm; conservation status—VERY GOOD	
30.			73	211007144	Mus. 3411-N-2,8	1860–1870	Eb major	score; 18 folio; 25 x 17 cm; conservation status—VERY GOOD	
31.	Eb-15	24, 96	76	210022103	Mus. 3411-N-18	1782–1800	Eb major	15 parts (2 vn, vla, vc solo, b, fl, 2 ob, 2 cr, 2 clni, tmp); 52 folio; conservation status—MEDIUM	a part of viola contains two parts <i>divisi</i>
32.	Eb-19	125							

Symphony	Present cat. No.	Cat. No. from the 19th century (olim)	Cat. No. of F. A. Metke (olim)	Cat. No. in red crayon, unknown origin (olim)
<i>Symphony in C major</i> (C-7, Kr. 32)	Mus. 3411-N-6	Oels 365 (crossed out)	–	2
<i>Symphony in F major</i> (F-17, Kr. 121)	Mus. 3411-N-14	Oels 366	Nº 1	–
<i>Symphony in C major</i> (C-4, Kr. 116)	Mus. 3411-N-5	Oels 370 (crossed out)	Nº 2	3
<i>Symphony in C major</i> (C-23, Kr. 73) <i>Les quatre âges du monde</i>	Mus.3411-N-3,1	Oels 490	Nº 6	6
<i>Symphony in D major</i> (D-1, Kr. 74) <i>LaChûte de Phaëton</i>	Mus.3411-N-3,2	Oels 491 (crossed out)	Nº 7 (crossed out)	7
<i>Symphony in G major</i> (G-26, Kr. 75) <i>Actéon changé en Cerf</i>	Mus.3411-N-3,3	Oels 492	Nº 8	8
<i>Symphony in F major</i> (F-8, Kr. 76) <i>Andromede sauvée par Persee</i>	Mus.3411-N-3,4	Oels 481	Nº 11	11
<i>Symphony in D major</i> (D-53, Kr. 77) <i>Phineè avec ses amis changes en rochers</i>	Mus.3411-N-3,6	Oels 493	Nº 9	9
<i>Symphony in A major</i> (A-10, Kr. 78)	Mus.3411-N-3,5	Oels 494	Nº10	10
<i>Symphony in D major</i> (D-16)	Mus.3411-N-8	Oels 482	Nº 12	12
<i>Symphony in E^b major</i> (Eb-8, Kr. 126)	Mus. 3411-N-16	Oels 483	Nº 13	13
<i>Symphony in A major</i> (A-16, Kr. 119)	Mus.3411-N-12	Oels 487 (crossed out)	Nº 17	–
<i>Symphony in A major</i> (A-19, Kr. 120)	Mus. 3411-N-13	–	Nº 18	–
<i>Symphony in E^b major</i> (Eb-6, Kr. 6)	Mus.3411-N-15	Oels 421	–	7

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