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*Hudebníci ve službách Rudolfa II. (1576-1612):
rekonstrukce na základě císařských účetních knih*

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V Praze, dne

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Charles University in Prague

Faculty of Arts

Institute of Musicology

Subject: Musicology

Dissertation

The Musical Entourage of Rudolf II (1576-1612)

reconstructed from the Imperial Accounting Ledgers

Supervisor: doc. PhDr. Petr Daněk Ph.D.

2016

Michaela Žáčková Rossi

“I hereby declare that this dissertation is the result of my own work and that I wrote it independently, using only duly listed and properly cited sources and references; and that it has not been submitted in connection with any other university course or in fulfilment of the requirements of the same degree or of any other.”

Prague,

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*This dissertation is dedicated to the memory of my father,
in gratitude for instilling in me his passion for history and art.*

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¹ The research presented in this dissertation is going to be published in two volumes' monograph granted by the Czech Science Foundation GAČR (Projects Nr. 408/06/0449 and P409/10/1028 related to the first volume with the reconstructed complete list of RudolFINE musicians based on the regular salaries, *Hofbesoldung*) and by the GAUK Charles University Science Foundation (Project Nr. 1288213, supporting the second part of the research, based on the other standard payments to musicians documented in the imperial account ledgers).

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I. The Imperial accounting ledgers from a musical perspective

1. The current state of research on the music at the court of Rudolf II

The culture of the Rudolfine era, including its art and literature, has been extensively studied.² Nevertheless, in order to have a complete understanding of this period a more precise definition of the Rudolfine music is necessary. Studies of important figures from the milieu of this Court more often than not raise questions such as: Who were the less known Rudolfine musicians? In which years did they stay and work in Prague? What were their actual activities in the Bohemian environment within and outside the Imperial Court? Which musical compositions could and could not be included in the so-called Rudolfine productions? Due to the lack of biographical data of many musicians, we are often unable to

² The presented volume does not aim to build selective bibliography on the topic as this is already comprised in recent publications by other authors (cf. footnotes 6, 7 and 8); essential titles are referred to in the critical apparatus. To quote the most significant works, irreplaceable Evans's monographs and now legendary titles related to major expositions are mentioned: ROBERT JOHN WESTON EVANS, *Rudolf II and His World. A Study in Intellectual History, 1576-1612*, Oxford: Clarendon Press 1973; ROBERT JOHN WESTON EVANS, *The Making of the Habsburg Monarchy 1550-1700. An Interpretation*, Oxford: The Clarendon Press 1979; AA. VV., *Prag um 1600. Beiträge zur Kunst und Kultur am Hofe Rudolfs II*, Freren: Luca Verlag, 1988; LUBOMÍR KONEČNÝ – BEKET BUKOVINSKÁ – IVAN MUCHKA (eds.): *Rudolf II, Prague and the World* [= Papers from the International Conference, Prague 2-4 September 1997], Prague: Artefactum 1998.

determine whether a particular work was first inspired by the Imperial Court in Vienna and later by the Court in Prague, or if it was created in an entirely different artistic context, eventually influenced by the environment of another court where the author was employed earlier in his life.

Clearly stated, the activities of the most known musicians are well-documented, however, it is seldom possible to put them in a precise chronological order and to determine in which environment their musical works were created since musicians often moved between different European courts with brief stays. It is thus very complicated and time-consuming to collect the necessary, but fragmentary biographical information from personal dedications, correspondence, testaments, court lists, and other contemporaneous materials.

The interest of researchers has until recently been primarily focused on sporadic topics. There are numerous both recent and past studies by scholars and university students devoted to selected authors, musical genres, musical prints and their editions, selected archival documents and random aspects of the Rudolfine Prague. The only existing works of monographic character are an extensive essay by Albert Smijers published in 1920s which is based on the author's detailed heuristic study of Viennese sources,³ and a more

³ ALBERT SMIJERS, *Die kaiserliche Hofmusikkapelle von 1543-1619*, Studien zur Musikwissenschaft VI (1919), p. 139-186; VII (1920), pp. 102-142; VIII (1921), pp. 176-206; IX (1922), pp. 43-81.

recent monograph by Carmelo Peter Comberiati which analyses the mass production of Rudolfine composers and includes a lengthy introductory chapter which could be considered the first, albeit partial, summary of the music in this Rudolfine environment.⁴ Unfortunately, both of the mentioned titles deal almost exclusively with musicians and the musical practice in the Imperial Chapel, and rarely with other Imperial musicians. The chamber musicians, trumpeters and drummers are only briefly mentioned. Some new evidence regarding Rudolfine Prague and its musical life was revealed in Thorsten Hindrichs's book about the Imperial Chapel Master, Philippe de Monte.⁵ Despite the growing number of studies devoted to particular topics which enable a gradual assemblage of the mosaic of the music in the Rudolfine Prague era,⁶ contemporary musicologists still encounter a lack of biographical data about the majority of its protagonists.⁷

An important stimulus and starting point for this present study

⁴ CARMELO PETER COMBERIATI, *Late Renaissance Music at the Habsburg Court. Polyphonic Settings of the Mass Ordinary at the Court of Rudolf II (1576-1612)*, New York: Gordon and Breach 1987. Comberiati also corrected and completed some of Smijers's data.

⁵ THORSTEN HINDRICH, *Philipp de Monte (1521-1603): Komponist, Kapellmeister, Korrespondent*, Göttingen 2002.

⁶ Numerous works of Robert Lindell and Czech studies of Petr Daněk and the students of his seminar at the Faculty of Arts, Charles University in Prague could be mentioned above all – see also PETR DANĚK, *Partes rozličných autorův starých aneb výsledky práce semináře renesanční a raně barokní hudby na UK FF v Praze (1991–2010)*, in: *Musicologica Brunensia* 45 (2009), 1-2, pp. 77-94.

⁷ For a selected Rudolfine musical bibliography see PETR DANĚK, *Auswahlbibliographie zur Musikkultur am Hof Rudolfs II.*, *Studia Rudolphina* 9 (2009), pp. 142-155.

were the lists of courtiers (*Hofstaats*) of the Emperor Rudolf II published by Jaroslava Hausenblasová.⁸ This modern edition not only provides access to previously unknown documents from the 1580s, but it also summarizes and completes data already known to musicologists from previous particular inventories of musicians which were, however, not always entirely complete and reliable. Descriptions of the Imperial Diets in Augsburg and Regensburg recorded in 1582 and 1594 by an Imperial herald Peter Fleischmann⁹ were – given the lack of other information – highly appreciated for a long time, although they mention only names of

⁸ JAROSLAVA HAUSENBLASOVÁ: *Seznamy dvořanů císaře Rudolfa II. z let 1580, 1584 a 1589*, *Paginae historiae* 4 (1996), pp. 39-151; all three sources are located in the Bavarian State Archives in Munich (Bay. HStA, Auswärt. Staaten Österreich, Lit. 53), their existence was pointed out by Hilda Lietzmann; for the complete edition of all known documents of this type cf. JAROSLAVA HAUSENBLASOVÁ: *Der Hof Kaiser Rudolfs II. Eine Edition der Hofstaatsverzeichnisse 1576-1612*, Prag: Artefactum 2002. See also for high-quality selective bibliography on the topic of the court and the courtiers of Rudolf II.

⁹ PETER FLEISCHMANN: *Des aller durchleüchtigsten ... Herrn Rudolffen des andern, erwölten Römischen Kaisers, ... erstgehaltenem Reichstag zu Augspurg, der sich dann vermög gethaner Proposition, den 3. Julii Anno 82 angefangen, und was darauff für Chur und Fürsten, auch andere Stendt des heiligen Röm. Reichs, so wol der Abwesenden Gesandten Rethen und Pottschaften erschienen, und was sonst in werendem Reichstag für öffentliche Actus gehalten worden. Darinnen auch ein Tittular auff alle der Kay. May. gehaime, Hof-, Landtofficier Cammer, Kriegs und andere Rethen, so wol auch was für Obristen auff den Hungerischen, Wyndischen und Crabatischen Gränitzen yetziger Zeit seyen, kurtzliche begriffen...* . Augspurg 1582; FLEISCHMANN, PETER: *Kurtze und aigentliche Beschreibung des zu Regenspurg in diesem 94 Jar gehaltenen Reichstag. Sambt einuerlebten Kay. Hofstadts und Corrigirten Tittulars auff der Kay. Mit. und deren Erb Königreich und Landen, auch auß Steyr, Kärndten, und Crain hohe und nidere Officier, Regiments Rath und Diener, so wol was auff den Hungerischen, Windischen und Crabatischen Gränitzen für Bischöfen, Prelaten, Obristen, Hauptleuth, Rittmaister und andere Beuelchhabere verhanden, und wie sie mit Namen haissen. Zugleich was die Churfürsten und Fürsten, Gaistlich und Weltlich, für statliche Fursten, Grauern, Herrn, vom Adel und andere, an ihren Höfen auff diesem Reichstag bey sich gehabt. Und dann der Abwesenden Chur und Fürsten, auch Stendt des heiligen Röm. Reichs allher gesandte fürneme Rätthe und Potschaften...* . Regenspurg 1594. Both sources cited in accordance to HAUSENBLASOVÁ 1996, pp. 43-44.

those courtiers who actually accompanied the Emperor on the above mentioned Diets.¹⁰ Nominal lists from the boundary years of the Emperor's reign, more specifically from 1576 and 1612, bear evidence of the Rudolfine Court's early likeness¹¹ as well as of the situation soon after Rudolf's death.¹² The personnel serving at the Imperial Court is documented by the *Hofstaat* beginning in 1601 and gradually updated over the following six years until 1607. This excerpt, together with an overview of the last payments made to the members of Rudolf's Chapel between January 1, 1611 and June 1, 1614, was published by Comberati.¹³ Even the accommodation

¹⁰ For the names of musicians mentioned in Fleischmann's documents cf.: GEORGES VAN DOORSLAER: *Die Musikkapelle Kaiser Rudolfs II i. J. 1582 unter der Leitung von Ph. de Monte*, Zeitschrift für Musikwissenschaft 13 (1931), 9.-10. Heft, pp. 481-491; GEORGES VAN DOORSLAER: *La Chapelle musicale de l'empereur Rudolphe II, en 1594, sous la direction de Philippe de Monte*, Acta musicologica 5 (1933), Fasc. III, pp. 148-161; GERHARD PIETZSCH: *Zur Musikkapelle Kaiser Rudolfs II.*, Zeitschrift für Musikwissenschaft 16 (1934), pp. 171-176.

¹¹ This source is stored in the Haus-, Hof- und Staatsarchiv in Vienna (Archiv des Obersthofmeisteramtes, Sonderreihe 183, No. 55) and has been published several times: J. W. RIEDLER: *Oesterreichisches Archiv für Geschichte, Erdbeschreibung, Staatenkunde, Kunst und Literatur, Jänner 1871* [sic], Wien 1831, Urkundenblatt I.-III., pp. 1-12; J. VINC. GOEHLERT: *Kaiser Rudolf II. Hofstaat und die obersten Behörden*, Mitteilungen des Vereines für Geschichte der Deutschen in Böhmen 7 (1869), pp. 112-116 (abbreviated version); THOMAS FELLNER – HEINRICH KRETSCHMAYER: *Hofstaatsverzeichnis Kaiser Rudolf II. Linz 1576 Dezember 12*, in: Die österreichische Zentralverwaltung I., 2. Band, Wien 1907, pp. 191-198 (abbreviated version). Passages dedicated to the Imperial Chapel were published already by SMIJERS 1919, pp. 152-153 and later COMBERATI 1987, pp. 198-203.

¹² JOSEPH ANTON RIEGGER: *Aula Rudolphi II. Kayserlicher Hoff Staat*, in: Archiv der Geschichte und Statistik insbesondere von Böhmen II., Dresden 1793, s. 193-262; JOSEPH ANTON RIEGGER: *Materialien zur alten und neuen Statistik von Böhmen*, 12, Leipzig – Prag 1794; a list of the Chapel members' names was provided by LUDWIG VON KÖCHEL: *Die kaiserliche Hofmusikkapelle in Wien von 1543 bis 1867*, Wien 1869, supplemented then by PIETZSCH 1934, pp. 174-176; the names of almoner and court chaplains were published only by SMIJERS 1919, pp. 156-157.

¹³ COMBERATI 1987, pp. 204-207 a 208-210. In fact, Comberati mentions the payments disbursed during the period from January 1611 to June 1614, nevertheless, late

book of the Lesser Town (*Malá Strana*) and the Hradschin Castle (*Hradčany*), and the list of tenants in the Old Town (*Staré Město*), both dating from 1608, proved to be useful for musicologists.¹⁴ To summarize the situation of published sources, researchers dealing with the Rudolfine era had available *Hofstaats*, eventually other inventories from the years 1576, 1580, 1582, 1584, 1589, 1594, 1601-1607, 1612, and fractionally from 1611-1614. Köchel's monograph on the personnel of the Imperial Court Chapel in 1543-1867¹⁵ and especially Smijers's study – including extracts from court accounting ledgers as well as from other sources deposited in the Vienna archives which contain numerous findings about musicians in the Imperial service between 1543 and 1619 – continue to be useful tools despite their incompleteness.

payments are included as well and the items stated are related to different periods, sometimes even before 1611: e.g. 440 Rhenish florins (guldens) paid in 1611 to a bass singer Georg Khness (Khneß) were actually payment for his services between the 16th August 1609 and the 15th June 1611 (HZAB 1611-1614, f. 396r). Late payments will be further discussed later in this introduction.

¹⁴ ZDENĚK HOJDA: *Hudebníci Rudolfova dvora v ubytovací knize Malé Strany a Hradčan z roku 1608*, *Hudební věda* 24 (1987), pp. 162-167; JAROSLAV ČECHURA – ZDENĚK HOJDA – MARTINA NOVOZÁMSKÁ: *Nájemníci na Starém Městě pražském roku 1608* [= *Documenta Pragensia Monographia* 3], Praha: Scriptorium 1997; ZIKMUND WINTER: *Pokojníci Staropražští r. 1608*, *Květy* 1886, p. 650-659; 1887, pp. 15-26.

¹⁵ KÖCHEL 1869.

Image 1: *The Imperial account book (Hofzahlamtsbuch) 1577, with the original binding*



Image 2: The calligraphic front-page of the accounting ledger 1582



Image 3: Example of an Introductory list of all sections

Folgendie Rübriegen vber die
 Reuissabain der Röm: kygij: hette Hofballmeister Amots
 vber die ain Tauent hundert vber die Reuissabain die
 Far.

Reuissabain der Röm: kygij: hette Reuissabain hette Reuissabain in varem geist.	37.
Reuissabain der Röm: kygij: hette Hofballmeister Reuissabain	38.
Reuissabain der Röm: kygij: hette Hofballmeister Reuissabain	39.
Reuissabain der Röm: kygij: hette Reuissabain Amot vund Hof Stall.	40
Reuissabain der Röm: kygij: hette Hofballmeister Amot	42.
Reuissabain der Röm: kygij: hette Reuissabain Amot.	42
Reuissabain der Röm: kygij: hette Hofballmeister Reuissabain.	43.
Reuissabain der Röm: kygij: hette Hofballmeister Reuissabain.	49.

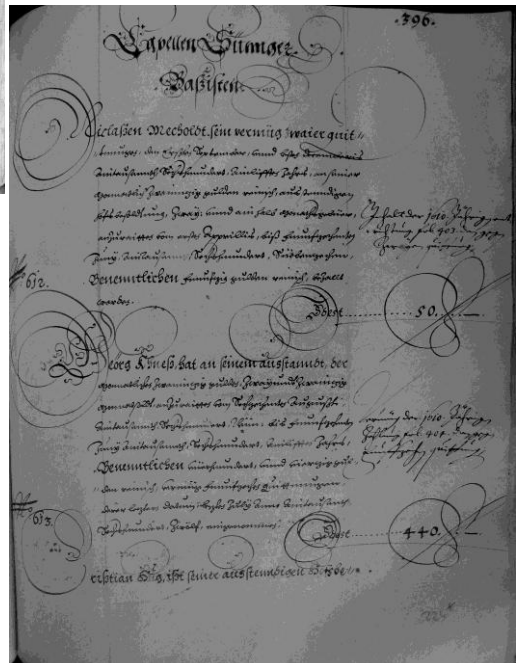
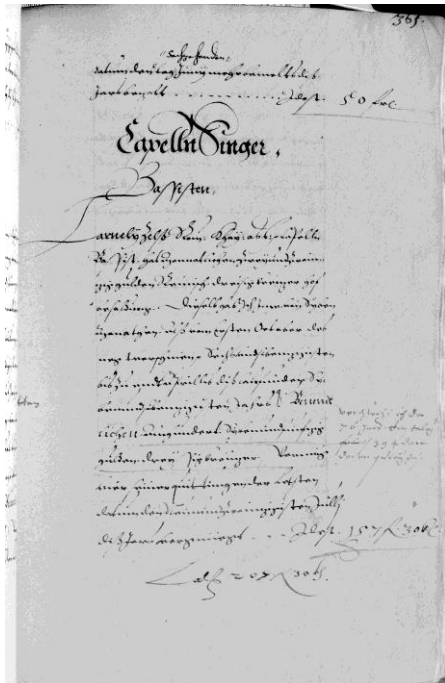
Image 4: Example of a Nominal Index

L

Jacobus	Chimorfried	Ind. d. l. u. s. 6j.
. . . . .	. . . . .	by bld. 362.
. . . . .	. . . . .	by bld. 537.
Margaretha	Cordana	by bld. 92.
Wendolph	Caratig	by bld. 147.
Wilhelm	Cyhan	by bld. and d. d. 168.
Jacobus	Castell	by bld. 186.
Anthonis	Court	by bld. 370.
Janus	Cupard	by bld. 372.
. . . . .	. . . . .	Elaidg. 487.
. . . . .	. . . . .	Wenjar 545.
Maximilian	Eijnd	by bld. 375.
. . . . .	. . . . .	Wenjar 544.
Martinus	Cuana	by bld. 374.
Ludvig	Colboud	by bld. 385.
Johann	Castell	by bld. 395.
. . . . .	. . . . .	masf. l. d. 513.
Nicolaus	Castell	by bld. 403.

Image 5: Two examples of calligraphic styles found in the imperial accounting ledgers: one from initial years and one from the end of Rudolph's reign

(HKA HZAB 1577 and 1611)



2. The accounting ledgers as an essential source for understanding Rudolfine musical environment

As a part of a long-term project, the compilation of the most possible accurate and complete chronological and personal list of musicians at the Rudolfine Court was established as the primary objective in order to found the essential basis for any further reflections on the musical life at the Rudolfine Court as well as on the musical production inspired by this milieu. The properly kept books of accounts of the Imperial Court Chamber, nowadays stored in the Austrian State Archives in Vienna (in the Aulic Chamber Archive), proved to be relatively complete and accurate source of the required biographical information. These books contain exact dates of when specific musicians arrived to the Court or eventually left it. By way of the chronologically precise records of Imperial services a catalogue of musical compositions created at the Rudolfine Court, regardless of their place of publication, could be compiled. To determine the true extent and character of the Rudolfine musical production, the Court accounting ledgers were selected as the primary source for the first phase of the systematic study of music at the Court of Rudolf II which comprises a complete list of all musicians in the years 1576-1612.

The Imperial accounting ledgers (*Hofzahlamtsbücher*) are an essential source not only for musicologists but for all researchers interested in early modern culture and Rudolfine Prague. They

provide immediate answers to numerous questions and throw light upon many uncertainties. Thirty-two surviving volumes from the reign of Rudolf II form an integral corpus, with the exception of three non-extant volumes from the years 1578, 1579 and 1580. For general considerations about the nature of this source, we refer here to authors who have already dealt with the Imperial accounts in more detail.¹⁶ This dissertation is confined only to a brief description of the structure of the ledgers.¹⁷ Orientation within individual volumes is facilitated by contemporary indices which consist of an introductory list of all sections and a nominal index. Each ledger is divided into two main accounting sections: incomes (*Empfang*) and expenses (*Ausgab*).

¹⁶ CHRISTIAN SAPPER: *Die Zahlamtsbücher im Hofkammerarchiv 1542-1825*, in: *Mitteilungen des Österreichischen Staatsarchivs* 35 (1982), pp. 404-455; JAROSLAV PÁNEK: *Knihy habsburské Dvorské pokladny (Hofzahlamtsbücher) jako pramen k dějinám předbělohorského českého státu*, in: *Pocta prof. JUDr. Karlu Malému, DrSc. k 65. narozeninám* (ed. LADISLAV SOUKUP), Praha: Karolinum 1995, pp. 173-181. MARK HENGERER: *Die Abrechnungsbücher des Hofzahlmeisters (1542-1714) und die Zahlamtsbücher (1542-1825) im Wiener Hofkammerarchiv*, in: *Quellenkunde der Habsburgermonarchie (16.-18. Jahrhundert). Ein exemplarisches Handbuch* (ed. JOSEF PAUSER – MARTIN SCHEUTZ – THOMAS WINKELBAUER), Wien – München: R. Oldenbourg Verlag 2004, pp. 128-143.

¹⁷ For the formal description of the accounting volumes see Appendix A.

3. The regular wages

The largest and the most important part of the expenses are **regular wages** (*Hofbesoldung*). Thanks to this category of payments, after having studied ca. 2850 salaries items, we were able to reconstruct in this dissertation the list of the entire musical personnel active at the court of Rudolf II in 1576-1612. Now we have evidence, for the first time, of more than 300 imperial musicians - German, Flemish, Spaniard, French, English, Czech - employed both in *Capellnparthey* and in *Stallparthey* in more than 35 years. We have defined exactly the period of their stay and the function they had at the court. Moreover, the *Hofbesoldung* category allow to observe the carrier of each servant and its evolution. The regular salaries register also payouts for the young trumpeter apprentices' sustainment (*Trometter Lehrjungen Unterhaltung*), paid directly to their teachers. Thanks to this category our list of musical personnel is complete and contain the youngest servants, too. There are, however, other notations on the expenditures for **clothing money** (*Claidergeld*) and **New year bonuses** (*Neujahrgeld*) which are often significant for our knowledge of the otherwise less documented period at the end of the 1570s in regards to those persons who entered their service at the court in those years for which the books are not extant.¹⁸ The

¹⁸ For instance, Gregorio Turini's widow received in 1598, more than one year after the musician's death, payments of seventeen New Year bonuses and it is so far only

Clothing money (*Claidergeld*) was a fix amount, paid without exception to each servant. The members of the Imperial Chapel (*Capellnparthey*) received yearly 20 Rhenish guildens for their clothing, while trumpeters and drummers in the *Stallparthey* had a contribution of 16 guildens. Another fix payment reserved to each member of the musical personnel was the **New Year bonus (*Neujahrgeld*)**. It is quite curious to observe how big is the difference between the amount paid to the *Capellnparthey* and those reserved for the *Stallparthey*: while chaplains and singers were granted for *Neujahrgeld* by approximately a month salary bonus (ca. 15-22 Rhenish guildens), for the trumpeters was reserved as New Year money only a tenth of their monthly remuneration, 1 guildens and 30 kreutzers (sometime registered as 1 Crown). The fact that the clothing money and New year bonuses were not consistently paid out in the same years as regular wages, but often considerably later and *en masse* for several years back, allows modern researchers to partially reconstruct pertinent information for those financial years where the items of regular wages are not extant (1578-1580).

Interesting information can also be found in other sections such as pensions (*Pension*), short-term commissions or life annuities (*Provision*), regular wage supplements (*Zupuessgeld*), occasional

evidence that Turini came to the Rudolf's court in ca. 1579 (HKA HZAB 1598, f. 362^v); another example is an item for Andrea Mosto's clothing of 1609, where we find the evidence of his death seven years before, on November 25, 1602 (HKA HZAB 1609, f. 272^v – see Image 6).

contributions to marriage or child's baptism (*Verehrung*), exceptional payments (*Extra Ordinari*), and various remunerations (*Gnadengeld*).¹⁹

While the regular court wages (*Hofbesoldung*) allow us to establish relatively accurate picture of the musical personnel of the court in basic chronological order, other permanent items can complement this picture with valuable missing information and eventually correct some minor inaccuracies in the records as it became evident that even in the precisely managed Habsburg administration documents minor omissions of scribes did appear. Finally, the study of occasional items, such as random remunerations, provisions and journey-money, further aid in highlighting the activities of some individuals.

¹⁹ An excellent Italian trumpet and cornetto player (*Zinckenblaser*) Francesco Mosto, a member of a branched lineage of trumpet players working in Habsburg services, is – together with the bass singer Christoph Porro and the chaplain and alto singer Evangelista Vacino – mentioned in 1591 in a high exceptional payment of 840 fl. (HKA HZAB 1591, *Zehrung und Verehrung*, ff. 360^r-361^r – see Image 7) as one of the three musicians who, at the end of 1590, came to Prague from Graz as local court Chapel was disbanded after the death of Charles II, Archduke of Austria. The only direct evidence that Francesco actually entered the Imperial service is the record of an exceptional payment to bereaved widow (HKA HZAB 1591, *Gnadengeld* f. 416v: «Item Irer Mt: gewestes Musici unnd Zingenblasers Francisco Mosto wittib [...]»). In spite of these two entries, the name of Francesco Mosto is never mentioned among regular wages. However, in August 1591, Francesco's son Marc'Antonio who was about fourteen years old was accepted into the Imperial service as a trumpet player apprentice (HKA HZAB 1591, *Unterhaltung Lehrjungen* ff. 294v-295r) – cf. also notarial deed written up after Francesco Mosto's sudden death in the study CLEMENTE LUNELLI: *Notizie di alcuni musicisti a Praga nel Cinquecento*, in: *Atti degli anni accademici 220-223 (Atti dell'Accademia Roveretana degli Agiati)*, series VI, fasc. X-XIII, f. A, 1970-1973, pp. 137-142, here p. 139. For further information on Rudolf's interest in new first-class musicians from the former Chapel of Charles II, Archduke of Austria cf. HELLMUT FEDERHOFER: *Musikpflege und Musiker am grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Österreich (1564-1619)*, Mainz: B. Schott's Söhne 1967, pp. 50, 99-100.

Tab. 1 *Typology of payments to the musicians in Imperial accounting ledgers (1576-1612)*

Typology of expenditures to the musical personnel in Imperial accounting ledgers (1576-1612)			
A U S G A	Regular payments to all servants	<i>Hofbesoldung</i> (included <i>Trommetter Lehrjungen Unterhaltung</i>) Regular personnel wages	Regular, paid to all servants
		<i>Claidergeld</i> Clothing money	Regular, paid to all servants
		<i>Neujahrgeld</i> New Year bonuses	Regular, paid to all servants
	Regular payments to selected servants	<i>Zupuessgeld</i> Regular wages supplements	Regular, but paid only to selected servants
		<i>Pension</i> Pensions	Regular, but paid only to selected servants
		<i>Provision</i> Short-term bonuses or life annuities	Regular, but paid only to selected servants or heirs
	Occasional payments to selected servants	<i>Verehrung</i> Occasional contributions to wedding or child's baptism	Occasional, paid only to selected servants
		<i>Zehrung</i> Journey money	Occasional, paid only to selected servants
		<i>Extra-Ordinari</i> Exceptional payments	Occasional, paid only to selected servants
		<i>Gnadengeld</i> Various remunerations	Occasional, paid only to selected servants

4. Other regular and irregular payments

Numerous interesting information on the importance or social conditions of individual Imperial servants can be found in sections of regular payments which were designated only to a small part of the personnel, to servants with a particular employment, who were busy in other extra functions or had officially requested a sustainment to the Emperor.

One of these regular, but strictly selected payments, were the **wage supplements (*Zupuessgeld*)**, registered initially, in 1576 and 1577, in the same category together with pensions to the servants.²⁰ In fact, the *Zupuessgeld* was a fix supplement to the regular wage, requested by servants themselves with an official letter and approved (or not) by the Emperor. During the reign of Rudolf II these supplements significantly increased, more in the *Stallparthey*, less in the Imperial Chapel. While in the 1580' the chief trumpeter Francisco Rizzo received as supplement to his regular salary of 18 Rhenish guildens, still 4 guildens and 10 kreutzer,²¹ in the last years of the Rudolfine period the chief trumpeters Lucas Zigotta and then Georg Zigotta were granted each month, besides their salary, by 12 Rhenish guildens. This let us suppose an increasing employment of

²⁰ "*Summa aller hiervorbeschriebenen bezalten Pensionen und Zuepueßgeldt [...]*", ÖstA – HKA, HZAB 1576; "*Summa der Ausgaben [...] von Irer Khay: Mt: habenden Pension oder Zuepueßgelt [...]*", ÖstA – HKA, HZAB 1577.

²¹ Rizzo's father, Juan Peter, who was until his death, in 1573, the chief trumpeter of Maximilian II (1564-1576), received monthly *Zupuessgeld* bonus of 5 Rhenish guildens and 30 kreutzer (= total 66 Rhenish guildens each year).

the chief trumpeters.²² Such a supposition can be confirmed by an exceptional, second monthly supplement to Lucas Zigotta, called also *Underhaltung* (sustainment),²³ to underline the social character of these payments.²⁴

Among the other musicians who obtained the wage supplements are trumpet players Stefano Cadenaro, Cesare Bendinelli and Domenico Gentili, chamber musicians Carlo and Giovanni Paolo Ardesi, violinist Mauro Sinibaldi, organists Paul van Winde, Carl Luython and Jacob Hassler, singers Gerhardt Martin, Lambertus Vreuen, Giovanni Battista Pinello, Bonaventura Le Febure, Georg Furtter and Peter di Nasera.

Pension

The pension was another kind of wage supplement or sustainment and, as we have seen, often was considered close to the *Zuepuessgeld* expenses. For instance, the court tenor Giovanni Battista Pinello is documented in 1586 under the *Pension* and service money (*Dienstgelt*) category with a sustainment valid until

²² The *Zuepuessgeld* record in the volume of 1601 mentions that Lucas Zigotta is teaching since many years young trumpet apprentices, ÖstA – HKA, HZAB 1601, f. 119v-120r.

²³ Starting from 1602 Lucas Zigotta was granted by a second monthly supplement of 4 guildens and 10 kreutzer (in addition to the first one of 12 guildens and to his salary of 18 guildens) for holding in his house musical instruments and books, ÖstA – HKA, HZAB 1602, f. 117v-118r.

²⁴ Also the payment to the tenorist Giovanni Battista Pinello, ÖstA – HKA, HZAB 1585, f. 98v, was defined as *Underhaltung*.

he would take care of the choirboys.²⁵ Another example is the *Stipendi geldt* for 4 years (starting from 1605), to the choirboy Hanns Wenzel Althaus, to let him continue his studies.²⁶

The *pension*, intended as money paid to the old servants after they have concluded their service, was included often under the *Provisions*.²⁷

Provision (short-term payments)

The Imperial accounting ledgers register various items of sustainment when the musicians became old, after a long service at the Emperor's or, generally, at the Habsburgs' court. *Provisions* were allowed for the rest of the servant's life²⁸ or only for a limited period, for one or more years.²⁹ Sometime a short-term payments was designated to the servant's widow. The provision was assigned during their chief trumpeter's activity to Francisco Rizzo, Lucas and Georg Zigotta. Quite exceptional is the provision to the trumpeter Leonso Cappa, promised by the Emperor in 1587 for the musician's long and diligent service: it was valid not only until Cappa's death but also his widow Catharina Cappin could profit of

²⁵ ÖstA – HKA, HZAB 1586, *Pension*, f. 73v: "[...] seiner Unterhaltung oder Zuepueßgelts in die Kai: Mat: solange Er deroselben Cappelmsinger Khnaben in seiner unterweisung hat [...]".

²⁶ ÖstA – HKA, HZAB *Pension*, 1605, f. 76; 1606, f. 74r-v; 1607, f. 88r-v; 1608, f. 59r; 1609, f. 51r – the money was paid to the boy's father, Hanns Althaus.

²⁷ Eg. The *pension* to the trumpeter Leonso Cappa (and after to his widow), ÖstA – HKA, HZAB 1587, *Provision*, f. 52v.

²⁸ "Provisionen auf Lebenlang".

²⁹ "Provisionen auf ain Anzaal Jahr".

it for the rest of her life.³⁰ More common were definitely provisions to widows only for two or three years, anyway they could be sometime renewed.³¹

Verehrung

Imperial servants received occasionally contributions to their marriage or child's baptism. These bonuses corresponded mostly to one or two months salaries, but sometime the cash contribution was replaced by a gift. Our better knowledge and precise definition of the year of birth of Imperial trumpeters' or singer's children, compared with the sustainment money (*Unterhaltung*) of the young trumpeter apprentices and *Singerknaben*, can help us to understand better the musical practice regarding their education.

Zehrung

There are only few payments to the musicians among the journey reimbursements (*Zehrung*). The first one is to the excellent Italian trumpet and cornetto player (*Zinckenblaser*) Francesco Mosto, member of a branched lineage of trumpet players working in

³⁰ "[...] *auf sein unterthenigist supplicirn, weil Er viel lange Jar heer vleysig gedient, vom Ersten tag Januarij dits [...] Jars und hinfuro Jarlich fünfzig gulden reinisch zur einer Pension, und wann gedachten Cappa mit Todt abgeet, zur handen seiner haußfrauen Catharina Cappin solang die beyleben ist [...]*", ÖstA – HKA, HZAB 1587, Provision, f. 52v.

³¹ During the Rudolf's reign provisions were given to the widows of singers Daniel de Motta, Wilhelm de La Fontaine, Sigismund Rißer, Hans de Beckher, Aluigio Fenice, Wilhelm Haan, Michael Prost / Proßman and those of trumpeters Leonso Cappa, Florindo Sertorio and Paul Zigotta.

Habsburg services, who – together with the bass singer Christoph Porro and the chaplain and alto singer Evangelista Vacino – is mentioned in 1591 in a high exceptional payment of 840 guildens. At the end of 1590 these three musicians came to Prague from Graz, as local court Chapel was disbanded after the death of Charles II, Archduke of Austria.³²

Other reimbursements were recorded in 1602³³ and in 1609³⁴ for journeys of the high appreciated composer and Imperial servant, Hans Leo Hassler.

However, there are more journey expenses in the Imperial ledgers, even if in other accounting section. A very interesting one is included in *Gnadengeld* (grace money), is dated 1577, and it documents a forthcoming journey of, in that time young trumpeter, Lucas Zigotta to Italy:³⁵ we can imagine that he hasn't brought back to the Imperial court only music and instruments but also has contacted new Italian trumpet players which moved afterwards, in April 1578, from Udine to Prague: Francesco Sagabria, Florindo Sertorio, Andrea Mosto and especially Alessandro Orologio, who

³² ÖstA – HKA, HZAB 1591, *Zehrung und Verehrung*, f. 360r-361r. For further information on Rudolf's interest in new first-class musicians from the former Chapel of Charles II, Archduke of Austria see FEDERHOFER, Hellmut. *Musikpflege und Musiker am grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Österreich (1564-1619)*. Mainz: B. Schott's Söhne, 1967, here p. 50, 99-100.

³³ ÖstA – HKA, HZAB 1602, *Zehrung*, f. 417v-418r.

³⁴ The *Zehrung* record in the volume of 1609 attests three Hassler's journeys from Ulm to Prague in 1605, 1606 and 1607. Hassler, in fact, is called in some list of court personnel as non-resident servant (*von haußbaus*) – see also in HAUSENBLASOVÁ.

³⁵ ÖstA – HKA, HZAB 1577, *Gnadengeld*, f. 659v – see Image 8.

became the vice chapel master after the death of Philipp de Monte in 1603.³⁶

***Gnadengeld* (“grace money”)**

The last category of each Rudolfine accounting volume is the “grace money”. It is quite large section and payment items in it are cumulative, more different payments together in an unique accounting record. The items are not structured, as in the rest of book, by name. Therefore, it will require a complete, separate and accurate study of entire category to extract payments on music. This category is very important from our point of view, since it documents numerous payments to those musicians who dedicated some composition to the Emperor (prints and manuscripts)³⁷ and attest a wide scale of aspects regarding the musical life at the Emperor’s court. For instance, it testify the presence in Prague of musicians who wanted to entry at the Imperial service but for some reason they haven’t concluded.³⁸

³⁶ ŽÁČKOVÁ ROSSI, Michaela. Da Udine a Praga. La crescente fortuna dei musicisti alla corte imperiale di Rodolfo II. In *Alessandro Orologio (1551-1633) musicista friulano e il suo tempo. Atti del convegno internazionale di studi.* (ed. Franco Colussi), Pordenone: Pizzicato, 2008, p. 265-276 and in the same conference proceedings, above all, COLUSSI, Franco. Scheda biografica di Alessandro Orologio e alcuni documenti inediti, p. 79-90.

³⁷ ÓstA – HKA, HZAB 1587, *Gnadengeld*, f. 268v: the item attests a payment to Alessandro Orologio for his dedication of *Il primo libro de' madrigali a cinque voci* to the Emperor Rudolf II – see Image 9.

³⁸ ÓstA – HKA, HZAB 1592, *Gnadengeld*, f. 560v: in 1592 the aulic chamber paid 116 fl. 40 kr. (= 100 *Thaler*, Dollars) to the Italian composer Tiburtio Massaino, probably for a music dedication. We can suppose that Massaino tried in some way to enter the service of the Emperor Rudolf II.

We have already mentioned the arrival of Francesco Mosto to the Imperial court from Graz in 1590. Since he died shortly after his coming to Prague and his name is never mentioned among regular wages, the only direct evidence that Francesco actually entered the Imperial service is the *Gnadengeld* record of an exceptional payment to bereaved widow.³⁹

This kind of payment, the “grace money”, could bring a new view on musicians’ compositional work, role in providing musical repertoire, musical instruments, new musicians for the court, and often also on their other activities not necessarily related to music.⁴⁰ Research into these occasional payouts is described in this dissertation only briefly, since it will be part of a separate extensive research focused on the music dedicated to Rudolf II and, together with the study of related musical manuscripts and prints, could significantly contribute in the next future to a more precise definition of the Rudolfine musical production and better knowledge of other aspects of the late renaissance and early

³⁹ ÖstA – HKA, HZAB 1591, *Gnadengeld*, f. 416v: “Item Irer Mt: gewestes Musici unnd Zingenblasers Francisco Mosto wittib [...]”. Moreover, in August 1591, Francesco’s son Marc’Antonio who was about fourteen years old was accepted into the Imperial service as a trumpet player apprentice, ÖstA – HKA, HZAB 1591, *Unterhaltung Lehrjungen*, f. 294v-295r, – see also notarial deed written up after Francesco Mosto’s sudden death in the study LUNELLI, Clemente. *Notizie di alcuni musicisti a Praga nel Cinquecento, Atti degli anni accademici 220-223 (Atti dell’Accademia Roveretana degli Agiati)*, series VI, fasc. X-XIII, f. A, 1970-1973, p. 137-142, here p. 139.

⁴⁰ Both music-related and other activities of Rudolfine musicians outside the Imperial court – in the context of Prague or the Bohemian environment in general – are understandably not recorded in the Imperial court bills. Nevertheless, they are documented in other sources and certainly are an interesting topic for further research: LUNELLI 1970-1973, pp. 137-142; FRANTIŠEK MAREŠ: *Rožmberská kapela*, *Časopis Musea Království českého* 68 (1894), pp. 209-236 etc.

baroque culture in Prague.

Image 7: The journey money (Zehrung) for Christoph Porro, Evangelista Vacino and Francesco Mosto, paid together with the exceptional bonus (Verehrung) reserved only to Francesco Mosto for the transfer from Graz to Prague

(HKA HZAB 1591, ff. 360r-360v)

Item als die Kay: Mt: Durchleuchtigste Röm
 Kaiserliche Majestät von dem Kaiserlichen Hof
 ein Zehringes Geld zu begeben
 1000 Gulden davon 500 Gulden
 für die Reise nach Prag
 500 Gulden für die Reise nach
 Wien
 Christoph Porro
 1591

Das ist die Zehrung für die Reise
 nach Prag und Wien
 für die Herren
 Christoph Porro
 Evangelista Vacino
 und Francesco Mosto
 1591

Ein Zehringes Geld
 für die Reise nach
 Prag und Wien
 1000 Gulden
 davon 500 Gulden
 für die Reise nach
 Prag
 500 Gulden für die
 Reise nach Wien
 Christoph Porro
 1591

Image 8: The Gnadengeld to Lucas Zigotta for his journey to Italy
(HKA HZAB 1577, f. 659v)

L
Herrn Lucas Zigotta. ein
Bischof. abt. Meiss. gab ihm für
seiner Abreise nach Italien. ein
Gnadengeld. von 100 Gulden.
aus dem Reichskammerkasten.
am 15ten Junij. 1577.
Zugelt. 500

Image 9: The Gnadengeld to Alessandro Orologio for his dedication of madirgas to the Emperor

(HKA HZAB 1587, f. 268v)

A
Alessandro Orologio. ein
Bischof. abt. Meiss. gab ihm
für seine Dedication der
Madirgas an den Kaiser.
ein Gnadengeld. von 100
Gulden. am 15ten Junij.
1587. Zugelt. 60

5. What the accounting ledgers tell us

Even though our knowledge of Rudolf's servants has significantly improved as a result of the chronologically clarity of the Imperial accounts, two major drawbacks have been encountered causing a gap in the accessible data and further complicated by other factors which can perhaps be explained.

Firstly is the fact that the volumes from 1578, 1579 and 1580 have not survived. These were important years when many Maximilian's musicians were released "with honour"⁴¹ from the service after the ex-Emperor's death and, likewise, new names appeared in the records. Furthermore, since the lost volumes record three consecutive years, a relatively long time period, it cannot be ruled out that they contained the names of musicians who came and left the Court, during that time span (short-term one- or two-year stays at the court were not exceptional). Finally, periods of service for which money was paid out almost never matched the calendar year of the ledger and therefore it is not clear which names and which time periods were recorded in the accounts. Payments were partial and often delayed. Almost always the payments were for less than a year's wages, but at times greater amounts were paid out *en*

⁴¹ «... mit Gnaden verlassen»; in this way, on 31st December 1576, the following musicians, mostly tenor and alto singers, left the Imperial service: M. Clericus, A. Coradino, G. Furtter, M. de La Follia, B. Le Febure, J. Lotinus, C. Luython, D. de Motta, J. von der Pruck, B. Schmidt, S. Sträels. Some of them returned to the imperial service later: Luython (on 11/01/1577!), Lotinus (on 01/06/1582), de Motta (on 01/11/1582), Le Febure (on 01/01/1586) and Furtter (on 01/02/1592).

masse. Only a superficial inspection of the ledgers by some researchers led them to the incorrect assumption that the amounts indicated for each name corresponded to their income from the calendar year of the document's date; it is often wrongly presumed that each book recorded accurately who was actually in Rudolf's service at any given year.⁴² In fact, payments which related to completely different periods can be found listed together in the same payment section and within the same accounting volume. In the reconstructed list of the Rudolfine musicians are recorded names of persons who in the ledger from 1577 earned money for a period related to Maximilian's reign with no mention of their death or retirement from the Imperial service. It is therefore more than probable that in those missing volumes those individuals were still registered and active.⁴³ The systematic work-in-progress of other accounting categories *Gnadengeld* as well as of other archival sources, will aid in gradual clarification of particular questions.⁴⁴ Documents such as wills and testaments, appeals presented by musicians for nobility status, wage increase or occasional bonus requests, often furnish biographical information about the

⁴² See footnote 13.

⁴³ For more details on musicians at the court of the Emperor Maximilian II see the monograph WALTER PASS: *Musik und Musiker am Hof Maximilians II*. [Wiener Veröffentlichungen zur Musikwissenschaft 20], Tutzing: Hans Schneider 1980 – which also presents many interesting facts about movements of musicians in the period after Maximilian's death and at the beginning of Rudolf's reign.

⁴⁴ From the section of various remunerations (*Gnadengeld*), it can be concluded that already in 1577 "J. C. M. Musicus" Lucas Zigotta earned 50 Rhenish florins (guldens) for an upcoming journey to Italy (Austrian State Archives, HKA HZAB 1577, f. 659^v), while his *Hofbesoldung* is not recorded until the 1st January 1581 – see Image 8.

musicians' family, previous remunerations and his duration at the Imperial Court.⁴⁵

The second considerable difficulty in the clear chronological definition of the time individual members of the Rudolfine personnel spent in the Imperial service is the constantly worsening regularity of both payments to musicians and the records of newly arrived servants, hence two independent issues. While the increasing delays in payments can be accounted for the Emperor's geopolitical problems, an explanation for the gradual decrease in the accuracy of reports has to be found somewhere else. The truth is that at the beginning of 1612, thus the year of Rudolf's death, many musicians received their wages only up to the years 1606-1607, whereas in 1576 when Emperor Maximilian II died, contemporary payments were in the framework of 1574-1576 and

⁴⁵ To mention one example for all: in his application from 1584, a trumpet player Andrea Mosto requested a financial contribution as he was supposed to wed his only sister. On this occasion, he stated that he had served at Rudolf's court for six years, hence since 1578, whereas in the account books – due to the three lost volumes – his name does not appear until 1580 (The Austrian State Archives, Niederösterreichische Herrschaftsakten: W 61 A 32 A, f. 136). Similarly, Alessandro Orologio's testimonium puts his arrival into the Imperial service to 1578 as well (see the document dated to the 26th of June 1587, hence to the time when Orologio left the court for the first time, found by ROBERT LINDELL in the Viennese Haus-, Hof- und Staatsarchiv, Reichshofrat, Miscellanea Gratialis, Testimoniales). Records from already known Udine sources about both Mosto's and Orologio's departure from the municipal Chapel (together with also Sertorio and Sagabria) in their native Udine, which proposed the possibility of their arrival to the Imperial court already in 1578, but – until now – lacked necessary support, correspond to the information mentioned above. For the fate of Udine musicians at the Imperial court cf. MICHAELA ŽÁČKOVÁ ROSSI: *Da Udine a Praga. La crescente fortuna dei musicisti friulani alla corte Imperiale di Rodolfo II*, in: Alessandro Orologio (1551-1633) musico friulano e il suo tempo. Atti del convegno internazionale di studi, Pordenone – Udine – S. Giorgio della Richinvelda, 15-17 ottobre 2004 (ed. FRANCO COLUSSI), pp. 265-276.

were therefore paid out in maximum two-year delay. Regarding to the registration of newly arrived servants, a brief insight into first account books from the reign of Matthias brought some considerable surprises: the summarizing account book from 1613-1614 and especially the volume from 1615 record – besides some arrears from Rudolf’s reign – also a number of so far completely unknown musicians who were at the time part of the court for already many years, but whose admission into the Imperial service had not been reported in previous regular wages sections! The two mentioned volumes from Matthias’s reign could not be therefore omitted in our complete inventory of the musical staff at the court of Rudolf II and they were included in the study at least in the category of regular wages. The book from 1613-14 deals mainly with members of the *Stallparthey* (from 1606 onwards), whereas the volume from 1615 brings new names and payments especially from the *Capellparthey*, among other information about persons who came to the court at the beginning of the century, yet who had not been mentioned in the section of regular wages ever before!⁴⁶ The delayed wages are in some case reimbursed completely for the entire period until Rudolf’s death, albeit with lower monthly rate than originally. Other musicians – and later their heirs – after years

⁴⁶ E.g. A chamber organ player Thomas Podenstein active since 1600; other chamber organ player Christoff Strauss and a descant Johann Dalwin were in the service and paid since 1601; a bass singer Georg A. Plaichshirn was at the court since 1602. Many other names of Rudolfine musicians figure in the account books from 1613-1614 and 1615, even if with a smaller delay.

exact unpaid wages relating to the service between 1608 and 1612.⁴⁷ In the accounts we can observe a kind of transitional period starting from 1st March 1612, nevertheless, the Imperial *Hofzahlamtsbücher* suggests that the real change did not come until the 1st November 1612: at this point, wages of most of the both old servants and newcomers increased or, more precisely, returned to its original Rudolfine level after a transitional period of lowered salaries.⁴⁸

If average monthly wages are taken into account, following figures summarizing the 35 years of Rudolf's reign are obtained: the chapel master earned 30 florins (guldens) per month, chaplains 15 florins (guldens) (if a chaplain was also a singer at the same time, he obtained 20 florins [guldens]), descants 20 florins (guldens), bass, tenor and alto singers 15 florins (guldens), choirboys' *praeceptors* 12 florins (guldens). In what chamber musicians concerns, their wages varied a lot, probably based on their age and mainly ability. The base salary of trumpet players was 15 guldens (though later it often increased), while trumpet player apprentices were paid probably in accordance with their age.⁴⁹

⁴⁷ Documents giving insight into the sad reality when aging musicians and later their heirs repeatedly exact unpaid wages, even in the 1630s and the 1640s, are preserved in the National Archives in Prague. The cases of a chamber musician Marc'Antonio Mosto and the vice chapel master Alessandro Orologio are the most prominent among these.

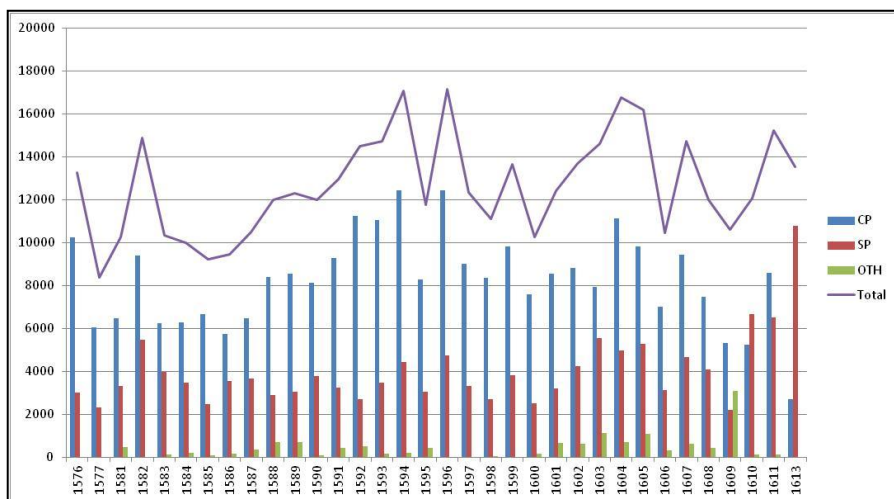
⁴⁸E.g. The trumpet players' salary went up from temporary 10 Rhenish florins (guldens) – which they received for the remaining Rudolfine period – to 19 Rhenish florins (guldens) in November 1612, while during the reign of Rudolf the usual wage was 15 and later 18 Rhenish florins (guldens).

⁴⁹ The example of an Italian Bernhardino Mosto who was born already in Prague and

The first direct result of our current research aspiring to process all regular wages of Rudolfine musicians is therefore an accurate overview of personnel in individual years as demonstrated by the following graph:

Graph 1: *Expenditures on regular wages of musicians during the reign of Rudolf II*

(*Hofbesoldung* in accordance with their actual service period, not according to annual account books)

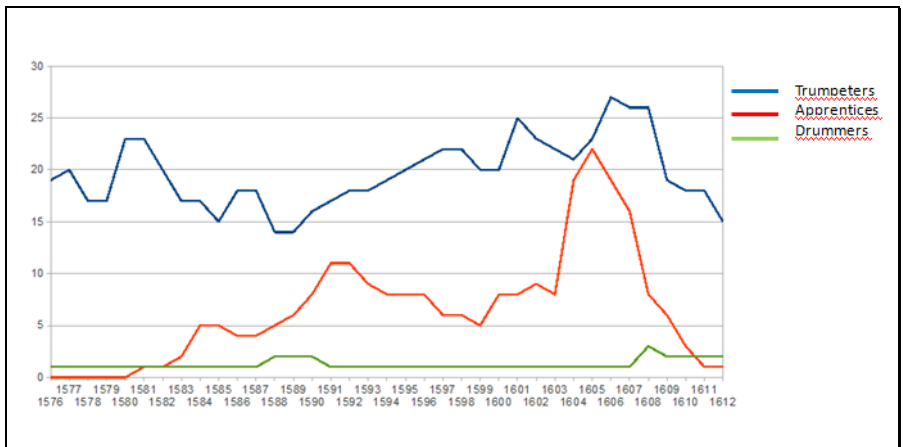


It is suitable to compare the sums of money actually spent each year on musicians' regular wages, regardless the period of service it was paid out for, with the graph above. This means, in other

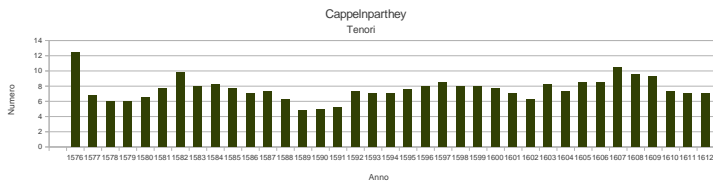
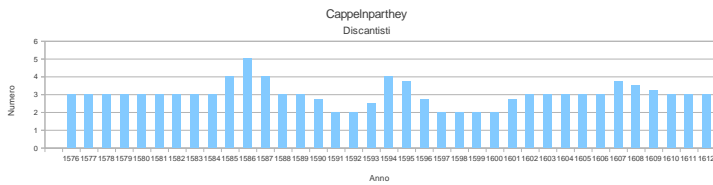
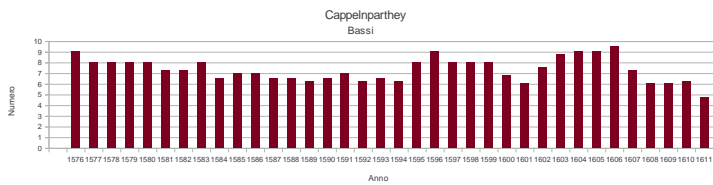
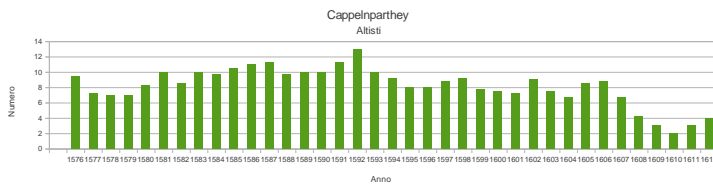
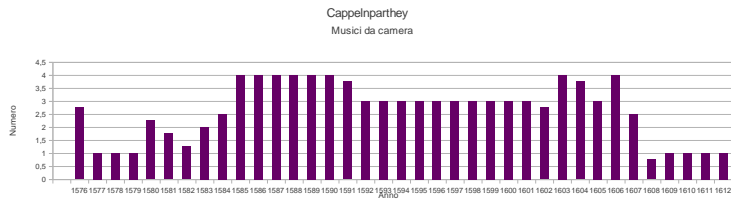
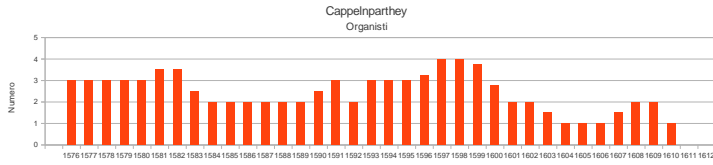
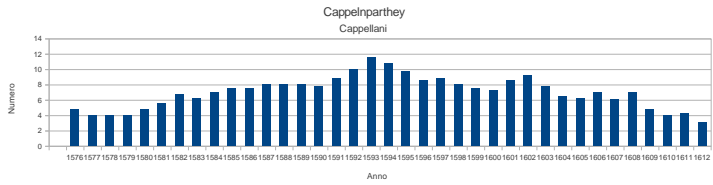
is thus recorded as a trumpet player apprentice from early childhood is a very illustrative one: his salary starts at 3 florins (guldens) per month and for years it increases only slowly due to his young age. In the end, Bernhardino Mosto became a very well-paid musician who settled permanently in Prague, commissioned a tombstone for his parents in the St Thomas Convent, received the status of burgher and in 1623 bought a house on Michalská Street.

words, how much was spent each year by the Imperial court on regular wages for musical personnel and how these amounts oscillated. This graph summarizes annual expenditures on *Capellnparthey* and *Stallparthey*, and clearly outlines how the emphasis on these two components of the musical life at Rudolf's court changed over time: while investments into the chapel operation were much greater for decades, the ratio between the two categories became gradually equal and in 1610 it even turned over.⁵⁰

Graph 2: *The musical staff during the reign of Rudolf II*
(*Hofbesoldung*, by account year)



⁵⁰ An increase in the number of the *Stallparthey* members – trumpet players and their apprentices – after 1600 deserves attention. This is probably related to the war with Turks.



On the other hand, chronological nominal graphs based on *Hofbesoldung* payments and sorted by individual functions allow us an insight into the specific staff composition in both *Capellnparthey* and *Stallparthey*⁵¹ and they also capture the gradual transformation in nationality composition of the musical personnel. Here it should be mentioned at the outset that – with rare exceptions – the Rudolfine *Hofzahlamtsbücher* never record the origin of servants. Therefore, in order to reconstruct this picture, it is necessary to employ other sources. Nonetheless, it is not always possible. It is generally known that already »during the reign of Maximilian II some task division in the musical sphere existed at the Imperial court. This is represented by the fact that Italians are found mainly among trumpet players, Flemish among singers, both nationalities then appear in the chamber music. Otherwise, also Spanish were important, especially as descants.«⁵² The fact that since the reign of Maximilian II Imperial trumpet players came mainly from Italy, more specifically from Brescia situated near the Lake Garda, was pointed out already by Walter Pass who also noted that the function of drummer had been fulfilled from the very beginning by Germans.⁵³ Upon detailed analysis of the nationality composition of Rudolf's musicians it can be concluded that his drummers were actually mostly of German origin, moreover also

⁵¹ See the chronographs in the section Lists of Musical Entourage.

⁵² ROBERT LINDELL: *Hudební život na dvoře Rudolfa II.*, in: *Hudební věda* 26 (1989), n. 2, pp. 99-111 (here p. 100-101).

⁵³ PASS 1980, p. 180.

members of the same family which passed the position of *Hörpauker* on among themselves for years.⁵⁴ At the beginning of Rudolf's reign, the nationality composition characteristic for Maximilian's era was still prevalent. The official relocation of the court from Vienna to Prague in 1583⁵⁵ did not bring any considerable changes. Until the mid 1590s arrivals of Italians, Flemish and Spanish in Prague were still common. However, as the year 1600 approached, numbers of members of these nationalities started to decrease; only older settlers, eventually younger generations of Italians and Flemish from most of which were born already in Prague, stay. It was Germans who started to clearly dominate and also many seemingly Czech names appear, however, due to their German transcript it is not always – without studying other sources – possible to prove their Czech origin with certainty. There can be no doubt about the Czech origin of names such as Caspar Trebonsky, Wenzel Plawensky or Veit Pragalis. Czech origin can be supposed also in case of people called Wenzel, eventually in cases where the first or last name corresponds to various graphical transcriptions of the name Jeník (Sebastian Genig, Georg Jänickh, Hennickh Lorenz), although we have no evidence for this.

⁵⁴ Steffan Wolff is recorded as a drummer (*Hörpaucher*) in 1580, Jacob Wolff at the Diet of Augsburg in 1582 and also in *Hofstaats* from 1584 and 1589, and finally Anthon Wolff at the Diet of Regensburg in 1594 – all the mentioned names also figure in the accounts of the court Chamber.

⁵⁵ Nevertheless, Rudolf II resided in Prague in long-term already in 1578-1581.

Another important aspect of the imperial personnel, to be investigated through the account books, is the question of musical lineages. In his study on Italians in Prague before the Battle of White Mountain, Josef Janáček notes that: “favouritism shown on the basis of family relationships appeared also at the court as local officials facilitated arrival to the court to their close relatives (cooks and pastry makers Scaiola, musicians Cicota, gem cutters Miseroni), however, it was out of the question that entire groups of people from a certain area would arrive, such as it happened in construction crafts.”⁵⁶ Our inventory reflects that often several members of the same family settled in the Rudolfine Prague at the same time for more than one generation. Janáček mentions Cicota (thus Zigotta),⁵⁷ but apart from them there was also the Mosto family from Udine, Rizzo from Brescia, Ardesi from Cremona and Cappa and de Leon as well,⁵⁸ Flemish families De Sayve and Cupers, Le Febure and de La Court, German Wolff family and others. The presence of at least two members of the same family is very common: brothers Schoendorff, Dominico Gentili and his son Dario, Sebastian and Joachim Weber, Thomas and Jacob Langhans, father and son Kaltenprunner and others. Nevertheless, the Imperial accounts also provide evidence for kin relationships which could

⁵⁶ JOSEF JANÁČEK: *Italové v předbělohorské Praze*, in: *Pražský sborník historický* 16 (1983), pp. 77-118 (here p. 97).

⁵⁷ Also Sigota, Czykota, Czygota, Zygkota, Zigetta, Zigota, Zigatto, Zigato.

⁵⁸ Cappa and De Leon are commonly regarded as two separate lineages, nevertheless some sources mention Bernhardt de Leon as Bernhart Leon de Cappa; a kinship relation between the two lineages can thus not ruled out.

not be discovered only on the basis of a mere coincidence of names: e.g. Wilhelm Ursinus Nutius was a son of a bass singer David Hörman, a daughter of a distinguished alto singer Bonaventura Le Febure Barbara married a trumpet player and a musician Dominico Gentili, another trumpet player and “musicus” Florindo Sertorio was an uncle, protector and a teacher of a trumpet player Anthonio Anthonino etc.

The List of Rudolfine musicians (1576-1612), to these musicians together with the Lists of trumpet apprentices teachers (*Lehrmeisters*) and choirboys (*Singerknaben*), together with chronographs for *Capenllnparthey* and *Stallparthey* are attached to this study. From the above-mentioned reasons, records concerning Rudolf's servants excerpted from the first two books from Matthias's reign (1613-1614 and 1615) were included as well.

Inventories of all the payment items are in the Appendices: complete list of regular wages and apprentices sustainment payments, clothing money, supplement wages, occasional bonuses for weddings and baptisms of musicians' children, pensions and of the provisions paid to the selected servants.

This research hopefully fills a gap in Rudolfine studies (not only musical) and it introduces an overview of activity of musicians in all spheres of the Imperial Court, not only in the Chapel. This inventory can be considered as a mere guide for musicologists and historians through the source, however, it also proposes many suggestions for further reflections⁵⁹. It is a necessary starting point for further research on the musical life at the Court of Rudolf II.

⁵⁹ E.g. the number of submitted quittances probably correlates with the economical situation of the applicant: the more regular payments were, the more dependent the applicant was on the wage; conversely, a smaller number of quittances would not only indicate a secure financial position, but possibly also the fact that the person may not have been a permanent resident at the court.

As we mentioned before, an analysis of the Imperial treasury expenditures to musicians who were active outside the Imperial court will also be included in the future projects.⁶⁰ This data will represent not only an important indicator of the degree and nature of Rudolf's interest in music, but also a key to the clarification of the lesser known relations between the Emperor and the musicians residing outside of his Court.

Only after this next, more musical, research has been concluded, and contextualized with that of other Courts and with the other Rudolfine patronage, can the true understanding of the Rudolfine musical production be obtained.

⁶⁰ See the paragraph on *Gnadengeld*, p. 34.

II. Basic methods of sources processing

Due to the large amount of data from more than 35 years of Rudolf's reign recorded in the account books and in accordance with the above-mentioned payment items, the study of the source, for practical reasons, was divided into three phases: the study of regular wages, the study of the other regular items such as clothing and the New Year bonuses, and, finally, the study of occasional items, various remunerations, provisions, journey-money etc.

Broadly conceived heuristic work required the regular wages section to be seen as a priority since it can be assumed that only these actually contain all Rudolf's servants. In more than **2850 Hofbesoldung or Trommetter Lehrjungen Unterhaltung items**⁶¹ held in the Imperial account books, more than **300 regularly paid musicians** or, eventually, persons involved in the musical practice are recorded. These can be split up into two categories: trumpet players and drummers belonging to the so called "groom side" (*Stallparthey*) on the one hand, and members of the court Chapel itself (*Capellnparthey*) on the other, including singers, instrumentalists, and other staff in functions associated with not only the music in the Imperial chapel – almoner (*Elemosinarius*), chaplains (*Hofcaplan*), oratory and chapel servants (*Oratori und*

⁶¹ The Appendices to this dissertation contain complete inventories of all the regular salaries, clothing money, selected supplement wages and of some other payment category.

Capelln Diener), music scribes (*Notist*), tuners (*Accordero*), choirboy's *praeceptor* (*Singerknabenpraeceptor*) and singers – but also in other spheres of the life at the Imperial court (chamber musicians, composers etc.). Musicians in other court functions – such as servants with two or more horses (*Hofdiener auf zwei Pferden*), silver servant (*Obriester Silber Cammerer*), and assistant dresser (*Under Gwardaroba*) – present only a negligible part. Nonetheless, less negligible are the names of people who served in these positions: Carl Luython, Christoph Harant, Hans Leo Hassler, Niclas Zangius, Carlo Ardesi, Aluigo Fenice. As we told, although it cannot be recognized as a wage in the true sense, even contributions to trumpet player apprentices from which other musicians could be further identified are included among the regular wages. Apprentices were not eligible to receive money yet and the amount corresponding to their experience and probably also age was usually taken over by their teachers.⁶² On the contrary, choirboys are not comprised in the regular wages section.⁶³

In order to process vast amounts of data as fast as possible, all relevant passages were – after the necessary preliminary study of books and the designation of relevant sections and items directly in

⁶² Additional information is provided in the text below as well as in a table devoted to trumpet player masters and their apprentices.

⁶³ A preliminary nominal list of choirboys with no further details is provided for completeness in the separate list here below.

the Vienna archives – digitally photographed and formatted.⁶⁴ Approximately 4600 of photos (hence more than a hundred pages per each annual volume on average) documenting items from all of the above-mentioned sections were taken overall. The amount of pages recording musical expenses varies from year to year depending on current economical and political situation at the court, growth or decline in the number of staff or, eventually, on the calligraphic style of individual scribes.

A database was subsequently compiled by processing individual payment items. Each record contains the year of the account book, folio, numbers of relevant photos, commonly established first and last names of the musician,⁶⁵ their graphic variant in the given entry, first and last names of any other eventually mentioned person, information on the authority within whose cognizance he fell as well as on the specific function he fulfilled at the court, the monthly wage in Rhenish florins (guldens) and also kreutzers, the motive of the payment and the period for which it has been paid out, the amount disbursed, the number of quittances (receipts), and the date of the last quittance.

⁶⁴ In agreement with the Austrian State Archives, the digital photos along with modern indices should be made available to other researchers in the near future.

⁶⁵ Commonly established first and last names of musicians are stated in this publication in accordance with current conventions in the scholarly lexicographic literature. In cases of less known characters, the form in which the musician signed various extant documents was selected as the preferred one. If no autograph writing is extant, the most frequent form of the name transcription was selected. In the case of Kryštof Harant, the German transcription of his name was chosen as other Czech names recorded in these account books are written in German in the same way.

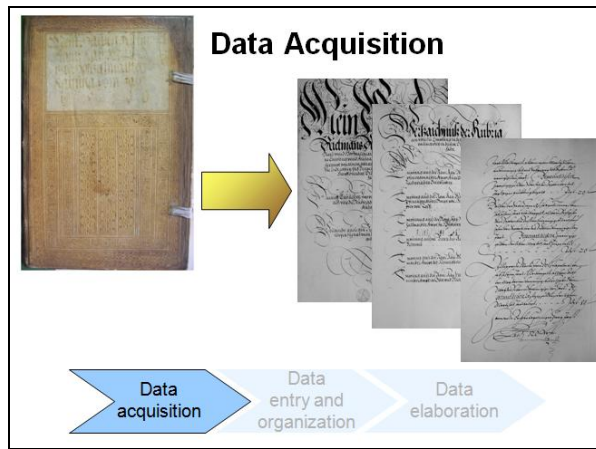
Details about the way of the source digitization and the processing of extracted information are discussed in the following paragraphs.

1.The technology, the digitization of the sources and the data elaboration

In order to illustrate the operative phases that permitted the realization of this book it's not but impossible to ignore the support provided by informatics in the execution of all the research activity. In the following paragraphs the digitization techniques, the database structure creation to support the source's examination and cataloguing, the data manipulation finalized to the creation of the tables composing this book will be described.

The style of description is deliberately simple and the elaborating processes are described at general level. One of the declared scope of the work was from the beginning to acquire easy and quick available reproductions of the sources, preserving the integrity of the original manuscripts for next generations of researchers. Thanks to the Vienna Österreichisches Staatsarchiv Senior Management, that have made available the manuscript volumes for this research, this partial goal was achieved.

Image 10: Step 1 - Data acquisition



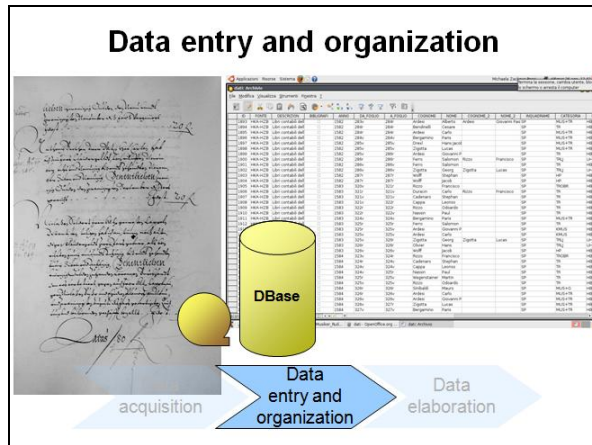
A total of 4600 pictures in RAW (RAW Image files) format in the digital definition of 3072 x 2304 Pixels and 16,7 Millions of colours has been taken. All the images has been post-elaborated in TIFF (Tagged Image File Format) format in the digital definition of 2052 x 3072 Pixels e 256 colours (grey scale) and successively renamed with a progressive number and a prefix and a suffix indicating the archive of origin, the source and the year of the book of which the picture is part, together with the indication MASTER (i.e. HKAHZB1600MASTER_0028 = Finanz und Hofkammerarchivs, account book for year 1600, picture number 28, the first image showed below).

The list of file names has been stored in a dBase table for further elaboration.

2. The source reading and cataloguing; the creation of the master table

The reading of sources and the subsequent cataloguing activity required from the very beginning a general reflection about two questions: how to organize in an efficient way the data generated and especially how to extract from the database the required details and information “automatically” or more realistically, as fast as possible.

Image 11: Step 2 - Data entry and organization



Each item of payment in the manuscript has been catalogued using a data matrix containing the following fields:

a) Population data

- Book / Year

- Name
- Surname
- Transcription form of the Name
- Transcription form of the Surname
- Category
- Organization
- Retribution
- Reference payment period
- Monthly fee
- Paid amount (for the reference period)
- Name of a related person (if mentioned)
- Surname of a related person (if mentioned)
- Number of receipts (quittances)
- Additional notes

Image 12: Snap-shot of the data input mask

The screenshot shows a web-based data entry form titled "Archivio Fonti Query" with a sub-header "HKA Libri dei Conti della Corte imperiale - Spese Musicali". The form is set against a yellow background and includes the following fields and controls:

- Navigation:** "Categorie" (dropdown: TR), "Motivazioni" (dropdown: HB), "Ricerca:" (text input).
- Basic Info:** "ID" (input: 1370), "Fonte" (input: HKA-HZB), "Descrizione" (input: Libri contabili della corte imperiale), and a "Bibliografia" checkbox.
- Metadata:** "Anno" (input: 1576), "da foglio:" (input: 442v), "a foglio:" (input: 442v), "File inizio:" (dropdown: HKAHZB1576MSTR_0041), "File fine:" (dropdown: HKAHZB1576MSTR_0041), and "N. imm.:" (input: 1).
- Personal Data:** "Cognome" (input: de Leon), "Nome" (input: Bernhardt), "Cognome 2" (input:), and "Nome 2" (input:).
- Financials:** "Categoria" (input: TR), "Motivazione" (input: HB), "Paga mens." (input: 16 fl.), "Auto (S/N)" (checkbox), "Appartenenza:" (input: SP), "Periodo contemplato:" (dal: 01/01/1575, al: 31/12/1575), "Fine servizio:" (checkbox), "Somma pagata:" (input: 216 fl.), "morte:" (checkbox), and "pagan. post" (checkbox).
- Notes and Transcription:** A large "Note:" text area, "Cognome Trascritto:" (input), "Nome Trascritto:" (input), "Data ultima quietanza:" (input: 14/12/1576), and "N° quietanze:" (input: 3).
- Footer:** "Records: 14" and "di 2974".

b) Image's reference

- Name of the “starting folio” image picture
- Name of the “ending folio” image picture
- Number of the images composing the transcription (corresponding the manuscript “folio”)

c) Boolean fields:

- Pay rise (compared with the previous Book / Year)
- End of Service payment
- Death indication
- Post-mortem payment

The activity of reading and cataloguing the items related only to the ordinary payments (*Hofbesoldung*) has involved the creation of more than 2850 records, corresponding to about 2300 manuscript pages (*RECTO+VERSO*). With all the other payment items to the musical personnel (with exception of the *Gnadengeld* category) we have analyzed about 5000 records digitalized in 4600 photos.

The following images is a snap-shot of the data input mask and one of Master table page.

Image 13: Abstract from the Master Database

ID	ANNO	DA FOGLIO	A FOGLIO	COGNOME	NOME	INQUADRAMA	CATEGORIA	MOTIVAZIONI	PAGATO DA
1866	1577	447v	448r	Cappa	Dominico	SP	MUS+TR	HB	16/06/1576
1865	1577	447r	447v	Rizzo	Odoardo	SP	TR	HB	01/12/1576
1864	1577	446v	447r	Wegenstainer	Martin	SP	TR	HB	01/07/1576
1863	1577	446v	446v	Nassin	Paul	SP	TR	HB	01/02/1575
1862	1577	446r	446r	Cappa	Leonso	SP	TR	HB	01/09/1575
1861	1577	445v	446r	Ferro	Vincenzo	SP	TR	HB	01/07/1576
1860	1577	445v	445v	Duracin	Carlo	SP	TR	HB	01/06/1576
1859	1577	445r	445r	Rizzo	Francisco	SP	TR	HB	16/10/1576
1855	1577	443v	444r	de Leon	Bernhardt	SP	TR	HB	01/01/1576
1856	1577	444r	444r	Dusinell	Joseph	SP	TR	HB	01/12/1576
1857	1577	444v	444v	Bendinelli	Cesare	SP	TR	HB	01/01/1577
1858	1577	444v	445r	Cadenaro	Stephan	SP	TR	HB	01/11/1575
2028	1581	282v	283r	de Monte	Philipp	CP	CM	HB	01/04/1580
2029	1581	283r	283v	Regnart	Jacob	CP	VCM	HB	01/06/1580
2030	1581	283v	284r	Luython	Carl	CP	KMUS	HB	01/03/1581
2031	1581	284r	284v	Celso	Cornelius	CP	B	HB	01/06/1580
2032	1581	284v	284v	Röckhl	Sebastian	CP	B	HB	01/03/1580
2033	1581	284v	285r	Hastal	Martinus	CP	B	HB	01/03/1580
2034	1581	285v	285v	Rißer	Sigismunc	CP	B	HB	01/05/1580
2035	1581	285v	286r	Gonse	Benedict	CP	B	HB	01/03/1580
2036	1581	286r	286r	Hueber von Ne	Thomas	CP	B	HB	01/04/1580
2037	1581	286r	286v	Vreuen	Lambertus	CP	B	HB	01/05/1580
1883	1581	346v	347r	Ferro	Vincenzo	SP	TR	HB	01/04/1577
1882	1581	346r	346v	de Leon	Luciano	SP	TR	HB	01/03/1580
1881	1581	346r	346r	Wegenstainer	Martin	SP	TR	HB	01/08/1579
1880	1581	345v	346r	Menn	Lucas	SP	TR	HB	01/10/1580
1879	1581	345r	345v	Nassin	Paul	SP	TR	HB	01/08/1578
1878	1581	344v	345r	Duracin	Carlo	SP	TR	HB	01/12/1580
1877	1581	344v	344v	Rizzo	Odoardo	SP	TR	HB	01/12/1580
1876	1581	344r	344v	Cappa	Leonso	SP	TR	HB	01/06/1580
1875	1581	344r	344r	Cadenaro	Stephan	SP	TR	HB	01/04/1580
1874	1581	343v	343v	Rizzo	Francisco	SP	TROBR	HB	01/03/1580
1401	1581	348v	348v	Ardesi	Carlo	SP	MUS+TR	HB	01/08/1580
2156	1581	293r	293r	Formellis	Guilhelmo	CP	ORG	HB	01/08/1580
2157	1581	293v	293v	van Winde	Paul	CP	ORG	HB	01/08/1580
2158	1581	293v	294r	Wallner	Oswald	CP	IN	HB	01/04/1580
2159	1581	294r	294r	Kaltenrunner	Isaac	CP	ACC	HB	01/04/1580
2160	1581	294v	294v	Libermeus	Johannes	CP	SKP	HB	01/03/1580
1402	1581	348v	349r	Sagabria	Francisco	SP	MUS+TR	HB	01/10/1580
1403	1581	349r	349v	Bergamino	Paris	SP	MUS+TR	HB	01/12/1580
1404	1581	349v	349v	Turini	Gregorio	SP	MUS+TR	HB	01/06/1580
1405	1581	349v	350r	Orologio	Alessandr	SP	MUS+TR	HB	01/12/1580
1406	1581	350r	350v	Sertorio	Florindo	SP	MUS+TR	HB	01/10/1580
1412	1581	353r	353r	Wolff	Jacob	SP	HP	HB	15/11/1581
1411	1581	352r	352v	Wolff	Stephan	SP	HP	HB	01/01/1580

3. The association of digital image to the manuscript's pages

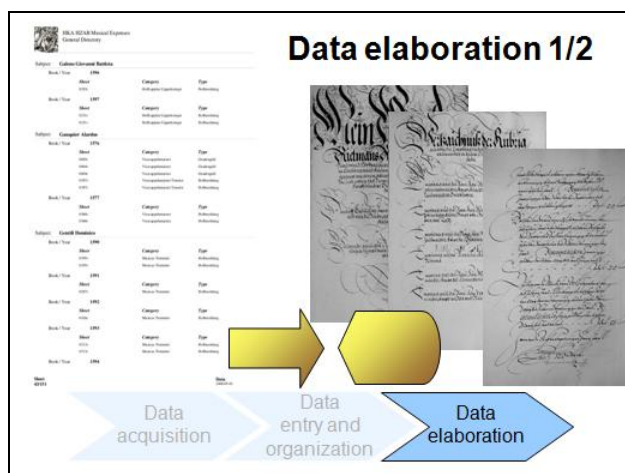
The association between the digital images and the manuscript folio was the first operative requirement to be solved. Given the substantial amount of photographic material, the manual association and the creation of a unique relationship between the

subject/person of the inscription, the database entry and its digital reproduction, would be a so time consuming activity to make it virtually impassable.

As the picture's file receives at the time of its creation a serial number that is freed from its real context (i.e. the page number of the original volume from which it was collected) the purpose of the activity was to computationally recreate the unique relationship between these two entities (the inscription and its image / images). See the following example:

Year of volume:	1589
Subject of inscription:	Lucas Zigotta
Folio where the inscription starts:	448R
Folio where the inscription ends:	449R
Name of the first picture file:	HKAHZB1589MASTER_0 076
Name of the last picture file:	HKAHZB1589MASTER_0 078
Number of the images:	3

Image 14: Step 3 - Data elaboration 1/2



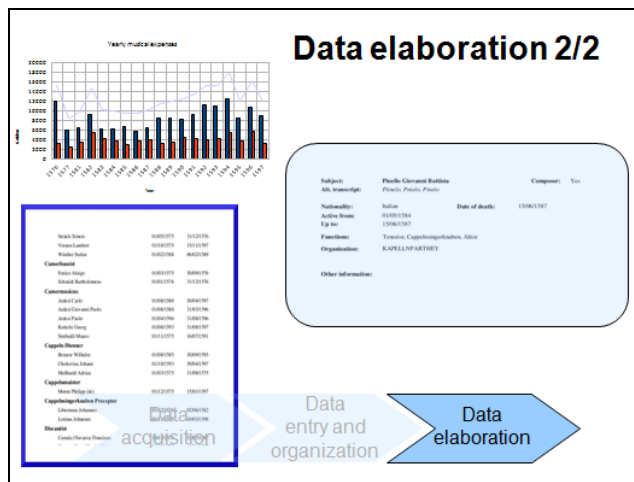
All the above information are stored in Master table. The pictures to associate are three; the second picture file, HKAHZB1589MASTER_0077, is not mentioned in Master table. After further elaborations, obtained manipulating additional support tables, the output will be the rename, with the right folio's numbers, of the inscription's images:

Name of the first picture file:	HKAHZB_1589_448R.tif
Name of the second picture file:	HKAHZB_1589_448V.tif
Name of the third picture file:	HKAHZB_1589_449R.tif

Some difficulty was hidden behind the date management: some commercial software suite still make distinguish between Julian Calendar and Gregorian Calendar, automatically subtracting ten

calendar days from any date before December 31st 1588! To work around the problem we have been obliged to treat all date fields as text fields and avoid any automatic data ordering (for example by Excel® pivot tables) but self-create all the extractions as *.csv files.

Image 15: Step 3 - Data elaboration 2/2



The complete collection of digital numbered pictures will be soon available at the Austrian State Archives in Vienna and at the library of Association for Central European Cultural Studies in Prague, ready for a digital consulting, saving the original sources.

III. Musical entourage

This dissertation is focused on the definition of a complete list of Rudolfine musicians recorded in the Imperial accounts between 1576 and 1612 and the overview of all their salaries (*Hofbesoldung*) in individual years of their service. This study comprises also the List of teachers of trumpet apprentices (*Lehrmaisters*) and choirboys (*Singerknaben*). The significance of these records for further research of Rudolfine music production as well as the way of conducting the source analysis and the data obtained are discussed in the previous paragraphs. The following text serves as a brief presentation and a guide on how to use these appendices.

1. List of Rudolfine musicians (1576-1612)

This first objective of our project was to create the list of more than 300 musicians who over the 35 years of Rudolf's reign went through his service. Researchers can consequently obtain an ideal tool for the required further research into Rudolfine music and its protagonists: some of them remained at the Imperial court for only a short spell of time, others settled there, stayed for decades and brought up their sons and often successors in their office/function/position. The acquired data provide assistance not only in clarification of our knowledge of the most significant

musical figures of Rudolfine environment, but also in gaining insight into their social life context, identification of individual musical lineages and ethnic groups which worked at the court. The inventory contains the following items:

FIRST NAME AND LAST NAME

The graphic form of the first and the last name of the same person can often differ considerably from year to year in the Rudolfine account books. Therefore the first name and the last name of each person have been “standardized” in accordance with the most frequent variant or to the musician’s autograph, if available. The nobility prefixes – von, van, di, de, dei, etc. – were put, for technical reasons, in brackets at the end of the conventional name (e.g. Philippe de Monte: “Monte, Philippe (de)”, Mathias de Sayve: “Sayve Mathias (de)” etc.).

ALTERNATIVE TRANSCRIPTIONS OF THE NAME

For further studies it seemed useful to comprise all variants of the musician’s name used in these brief biograms. All variants are recorded exactly as they appear in individual years of accounts.

ADMINISTRATIVE CATEGORY

The third column indicates whether individual musicians were administratively placed under the *Capellnparthey* or the

Stallparthey, eventually whether they were under a completely different court section as it was common in case of court servants (*Hofdiener* – Carlo Ardesi, Odd'Antonio Budi, Aluigio Fenice, Hans Leo Haßler, Niclas Zangius), chamberlains (*Cammerer* or *Obriester Silber Cammerer* – Christoph Harant), assistant dressers (*Undergardaroba* – Carl Luython) etc.

FUNCTION

Information about how particular musicians passed through several functions during their career at the court is remarkable. The following career typologies were established:

- Common career progress such as: trumpet apprentice – trumpet player/trumpeter – *musicus* and trumpet player – chief trumpet player
- Progress from minor non-musical functions to major musical positions.⁶⁶
- Simultaneous service in two different functions:⁶⁷ a tenor and a copyist, an organ player and a composer, an alto and a choirboys' *praeceptor* etc.
- Oscillation between two related functions: most commonly between a tenor and an alto. This might be also due to inaccuracies committed by scribes, occurring abundantly in the

⁶⁶ E.g. Carl Luython worked his way through from an assistant dresser through a chamber musician to an organ player and a composer at the same time.

⁶⁷ E.g. Chr. Pottuff – a tenor and a copyist, C. Luython – an organ player and a composer, B. Le Febure – an alto and a choirboys' *praeceptor* etc.

documents, nevertheless, a close observation of the graph does not rule out the possibility that altos, present at the court in high numbers, occasionally filled in for tenors

- Whole career spent in non-musical functions.⁶⁸

THE PERIOD OF SERVICE (FROM / TO)

The next two columns present the period of service as it is captured in the account books from 1576-1615⁶⁹ and the reason of the service termination (thus whether the person died or left the service and continued elsewhere):

- Conclusion of the service
- † Death
- < The musician entered the service before this date: we can conclude that the musician was in service before the date given based on the note *ut supra* on the side of his record, present either in the first volume of the period investigated (1576), or in the first extant volume after the three missing ones (1581).
- > The musician remained in service after this date, even if payments were interrupted: we can conclude that the musician remained in service after the date given if the last record does not mention the service termination (through quoting the “final document”, so-called *Abraithzettl*) or the musician’s death.

⁶⁸ E.g. Christoph Harant (in Czech known as Kryštof Harant z Polžic a Bezdružic), who was initially the Chief Chamberlain for silver and later a chamberlain.

⁶⁹ Regarding why volumes from 1613–1614 and 1615 were included in the records, see pp. 41-43.

- > The musician interrupted his service and continued in the Imperial service later with a new order/contract / in a new position/function/office (*Ordinanz*)
- >† The musician remained in service also after this date and later died in the Imperial service

Regarding the topic of Rudolfine servants' death, several different trends can be traced in musicians' payments:

- The death is often dated to the last day of the month; further research will be conducted to verify whether in such cases the court administrative let the last payment run until the end of the month for some reason, or whether the real date of death is stated.
- Approximately 30 fl., hence roughly two monthly salaries, were deducted from the deceased's salary for the burial. This sum was handed either to the/a almoner or one of the chaplains, in other cases to a different Imperial servant as well.
- After the death, widows (their first name is always stated) were allocated small provisions at their request, often for one to two years, in exceptional cases an extension was granted. In other cases, a son of the deceased father, probably the oldest one as the next breadwinner of the family, was accepted into service.⁷⁰ Again, it would be interesting to extend the research to other categories of servants and establish into which functions/positions/offices, apart from the musical ones (such as a

⁷⁰ Marc'Antonio Mosto, for example, after the death of Francesco Mosto.

- catchpoll, a mounted archer etc.), such bereaved sons entered.
- If the deceased had no relatives, the remaining amount of his unpaid salary was passed to one of local convents, monasteries or colleges.

SALARY

The salary development during the career (in Rhenish florins / guldens) appears also in the first appendix.⁷¹

NOTES

Some valuable information, obtained exclusively from the Imperial account books,⁷² is brought in biogram comments: the servant's origin or the place of his previous service, kinship relations to other Rudolfine musicians etc.

2. List of trumpet apprentice's teachers (*Lehrmeisters*) (1581-1611)

The question of educating new musical reinforcements for the Imperial court appears to be a very interesting one and deserves

⁷¹ For the standard monthly salaries in individual functions see p. 43.

⁷² Given the focus of this dissertation, biographical data available in scientific and lexicographical literature are not included in annotations / notes to the profiles / biograms from understandable reasons – only information mentioned in the payment records providing new insights are presented.

further detailed research.⁷³ The list of teachers and their trumpet player apprentices provides interesting information about this practice. While at the beginning of the Rudolfine era, apart from Lucas Zigotta also Italians (Turini, Ardesi, Sertorio, Mosto) taught the vocation, this responsible task was gradually increasingly entrusted to Lucas Zigotta and his brother Georg, and only to a very small extent to Anthon Wolff and Sebastian Weber. Apprentices did not obtain their own salaries until they reached a certain stage – it was their teacher who received an sustenance (*Unterhaltung Lehrjungen*). Once this contribution reached 10 florins (guldens), the young trumpet player usually gained his independence.

3. List of choirboys - *Singerknaben* (1576-1616)

The last appendix is represented by the list of choirboys (*Singerknaben*) which we decided to incorporate despite choirboys (as opposed to trumpet apprentices) were never included in the section of regular payments. Their names appear in a completely separate segment of the account books and only at the moment of their departure from the category, largely due to voice mutation. Therefore, they do not fall under the *Hofbesoldung* and contributions to their support were paid directly to the chapel

⁷³ An individual study about the Zigottas musical lineage was prepared by the author for the Rudolfine conference held in 2012 in Kutná Hora (Czech Republic). The proceedings are to be published in the historical review *Antiqua Cuthna*.

master. From our point of view, this inventory is interesting as it can be used to observe which ones of these boys actually entered regular music service (such cases are in bold). The fate of others, thus whether they left the court once for all or moved into other non-musical Imperial services, represents an attractive area of further research into the social environment on the Rudolfine court.

4. Chronological nominal graphs, sorted by functions

These graphs representing individual functions provide us with an insight into the specific personnel composition in both the *Capellnparthey* and the *Stallparthey*. They illustrate simultaneous activities of musicians in Rudolf's services in individual years and, also, demonstrate how many and which musicians occupied individual categories at a particular time. Furthermore, eventual periods when new musicians were recruited *en mass* and, conversely, when continuous or impetuous alterations of personnel stalled for various reasons, can be traced back.

In the graphs the dark line represents the service in the given function, whereas the light line indicates that the given person served also in other positions at the court. Arrows point out that, despite the mentioned fragmentariness in payment items at the beginning and the end of Rudolf's reign, there are sources available recording the service of the given person at the court even before or after the marked time period. A frame defines a period for which

the given person was paid in advance, but was de facto no longer in service.⁷⁴

Meaning of the colours used in the chronographs:

- The servant was in the function defined by the chronograph
- The servant was in another function in that period
- The servant was active at the Imperial Court also before / after the highlighted period
- The servant was active but we have no *Hofbesoldung* evidence due to the lost volumes 1578-1580

⁷⁴ E.g. In the specific case of the apprentice Wenzel Zigotta who received in 1609 anticipated payments until 30/04/1608 but died prematurely before this date, on 24/12/1607; the excess payment was later subtracted from the wage of his master Lucas Zigotta (HKA HZAB 1610).

IV. Abbreviations & Symbols

Abbreviations

A	<i>Altist</i>	alto
ACC	<i>Accordero</i>	tuner
B	<i>Bassist</i>	bass singer
BV	<i>Beichtvater</i>	confessor
CAM	<i>Cammerer</i>	chamberlain
CD	<i>Capelln Diener</i>	chapel servant
CL	<i>Clarunist</i>	clarion player
CLG	<i>Claidergeld</i>	clothing money
CM	<i>Capellnmeister</i>	chapel master
COMP	<i>Componist</i>	composer
CP	<i>Capellnparthey</i>	chapel
CPMUS	<i>Capellnmusicus</i>	chapel musician
CS	<i>Capellnsinger</i>	chapel singer
D	<i>Discantist</i>	discant singer
E	<i>Elemosinarius</i>	almoner
EKP	<i>Edlknaben Preceptor</i>	pages' <i>praeceptor</i>
FL	<i>Gulden reinisch</i>	Rhenish florin (gulden)
G	<i>Geiger</i>	violinist
HB	<i>Hofbesoldung</i>	salary
HC	<i>Hofcaplan</i>	court Chaplain
HD	<i>Hofdiener</i>	court servant
HKA HZAB	<i>Hofzahlamtsbücher</i>	imperial account ledgers
HP	<i>Hörpauker</i>	drummer
HPR	<i>Hofpredicant</i>	court preacher
INSTR	<i>Instrumentist</i>	instrument keeper
KB	<i>Cammerbassist</i>	chamber bass singer
KD	<i>Cammerdiscantist</i>	chamber discant singer
KMUS	<i>Cammermusicus</i>	chamber instrumentist
KORG	<i>Cammerorganist</i>	chamber organist
KR	<i>Kreuzer</i>	kreutzer
L	<i>Lautenist</i>	lutenist
MUS	<i>Musicus</i>	musician/instrumentist

N	<i>Notist</i>	music scribe
NJG	<i>Neujahrgeld</i>	New Year bonus
NORG	<i>Nebenorganist</i>	second organist
OD	<i>Oratori Diener</i>	oratory servant
OBRSC	<i>Obriester Silber Cammerer</i>	chief chamberlain for silver
ORG	<i>Organist</i>	organist
OTH	<i>Other Parthey</i>	not part of <i>CP</i> or <i>SP</i>
PRV	<i>Provision</i>	short-term payment
PS	<i>Pension</i>	pension
SK	<i>Singerknabe</i>	choirboy
SKP	<i>Singerknaben Preceptor</i>	choirboys' <i>praeceptor</i>
SP	<i>Stallparthey</i>	stables
T	<i>Tenorist</i>	tenor
TR	<i>Trometter</i>	trumpeter
TRLJ	<i>Trometter Lehrjung</i>	trumpet apprentice
TROBR	<i>Trometter Obrister</i>	chief trumpeter
UGR	<i>Under Gwardaroba</i>	assistant dresser
UH LJ	<i>Unterhaltung Lehrjungen</i>	sustenance
VCM	<i>Vicapellnmeister</i>	vice chapel master
VORG	<i>Viceorganist</i>	second organist
Z	<i>Zinckenblaser</i>	cornetto player
ZH	<i>Zehrung</i>	journey money
ZPG	<i>Zupuesgeld</i>	supplement to the wage
n.d.		not defined

Symbols

- Conclusion of the service
- † Death
- < The musician entered the service before this date, but the preceding volumes are not extant
- > The musicians remained in service after this date, even if payments were interrupted
- > The musician interrupted his service and later continued to be in the imperial service with a new decree (*Ordinanz*)
- >† The musician remained in service after this date and died in the Imperial service

V. Contemporary Currency Changes

The Imperial accounting ledgers indicate in some exceptional occasion the contemporary currency changes used and valid in that time. We consider useful to summarize these information here, since they are not commonly accessible.

1 gulden (fl.) = 60 kreutzers (kr.)

100 thalers (tl.) = 116 guldens 40 kreutzers

1 thaler = 70 kreutzers (in 1581)

1 thaler = 72 kreutzers (in 1591)

1 crown (cr.) = 1 gulden 30 kreutzers = 90 kreutzers

10 shilling (s.) = 1 gulden 15 kreutzers = 75 kreutzers

VI. List of Images

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4. Nominal Index (HKA HZAB 1581)
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15. Data Processing: Step 4 - Data elaboration 2/2

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VIII. Abstract & Keywords

Abstract:

The proposed dissertation is undertaken as an attempt to make accessible the payments of the imperial court under Rudolf II concerning its musical life. Quite a century ago Albert Smijers published payments to the imperial musicians, but only to them of the chapel, while the other categories were considered unsystematically; but even among the “trommetter”, “kammermusici” and “servants on two and more horses” we find excellent composers. This dissertation, using the known sources and on the basis of new heuristics in the State Archives of Vienna, brings for the first time a complete list of all musicians of the Rudolf’s court, including the period, function and wages development of their stay. Thanks to the extensive lists and graphs, it also present the specialization and career evolution of the Imperial musicians, number and quality of their extraordinary payments, bonuses etc.

The conception of a first global view on the Rudolfine musical entourage in Prague will be complemented in a forthcoming monograph by a complete list of (*Gnadengeld*), it means “grace payments” to the musicians for their music dedications and other

services and, consequently, by the list of musical prints which had origin in the Rudolfine Prague and compositions dedicated to the Emperor Rudolf II: only the exact chronological information on the musicians stay presented by this dissertation can help to define soon the real musical production which had origin at the court of Rudolf II. and that written in another environment of the late renaissance Europe.

Keywords:

Music – Renaissance – Rudolf II – Imperial Chapel – Trumpeters – Accounting ledgers

Abstrakt:

Tato disertační práce si klade za cíl zpřístupnit domácí i zahraniční odborné veřejnosti veškeré hudební výdaje císařské pokladny za vlády Rudolfa II. Ve 20. letech minulého století publikoval Albert Smijers výtah položek vztahujících se pouze k hudební kapele, zatímco hudebníkům působícím v jiných složkách dvora věnoval pozornost jen nahodilou; i mezi trubači a komorními hudebníky však byli skladatelé, kteří zasluhují pozornost. Cílem disertace, která na základě systematického průzkumu příslušných účetních knih (uložených ve vídeňském Hofkammerarchivu) přináší jak edici se jmény všech hudebníků Rudolfova dvora – s časovým vymezením jejich služby, s určením příslušných funkcí i pobíraného platu – tak zhodnocení těchto údajů v širěji pojaté předmluvě věnované národnostnímu složení a specializaci hudebníků, vývoji jejich kariéry, počtu a výši výjimečných plateb mimo rámec řádného platu aj.

Obsah této disertační práce bude rozšířen v plánované monografii o soupis výjimečných plateb udělených z císařovy milosti hudebníkům za věnování hudebních kompozic a jiné služby a s tím souvisejícím seznam hudebních tisků vzniklých v prostředí dvora Rudolfa II.: teprve přesné časové vymezení císařské služby jednotlivých skladatelů, které je obsahem této disertace, umožní určit skutečný rozsah “rudolfínské hudební tvorby”, tedy vymezit

hudební produkci napsanou v Praze a onu vzniklou v jiném uměleckém prostředí pozdně renesanční Evropy.

Klíčová slova:

*Hudba – Renaissance - Rudolf II. – Císařská kapela – Trubači –
Účetní knihy*

**LISTS OF
THE MUSICAL ENTOURAGE**

Lists of the Musical Entourage

- 1.** List of Rudolfine musicians (1576-1612)
- 2.** List of trumpet apprentice's teachers - *Lehrmeisters* (1581-1611)
- 3.** List of choirboys - *Singerknaben* (1576-1616)
- 4.**
 - a.** Chronograph summarizing the *Capellnparthey* musical personnel
 - b.** Chronograph summarizing musicians present in the *Stallparthey*

**List
of the Rudolphinian Musicians
(1576-1612)**

MICHAELA ŽÁČKOVÁ-ROSSI

NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Agricola Caspar		CP	<i>Bassist</i>
Ander Martin	<i>Marthin</i>	SP	<i>Trommetter Lehrjung</i>
Anthonino Anthon	<i>Anthoniano, Antoniano, Anthonino, Antonino / Anthonio, Anthonius, Antoni, Antonio</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>
Ardesi Alberto	<i>Artesis / Albertus</i>	SP	<i>Musicus Geiger → Musicus Trommetter</i>
Ardesi Carlo	<i>Ardeßius, Ardeßy / Carl, Carll</i>	SP CP Oth	<i>Musicus Trommetter → Cammermusicus → Hofdiener → Hofdiener Cammermusicus</i>
Ardesi Gioan Paolo	<i>Artesij, Ardeßius, Ardeßi / Johann Paul, Johann Paull, Johan Paul</i>	SP CP	<i>Musicus → Trommetter Cammermusicus → Musicus Trommetter</i>
Bachini Theodorus		CP	<i>Hofcaplan & Discantist → Hofcaplan & Capellnsinger</i>
Barenschein Joachim Franciscus	<i>Borenschein / Joachim Francisco, Joachim Franz, Joachimb Franz, Joachim Frannz</i>	CP	<i>Singerknaben Preceptor</i>
Baxen Adrian (von)	<i>vonn Baxen</i>	CP	<i>Hofcaplan → Beichtvater & Hofcaplan</i>
Bayr Michel	<i>Bayer, Bair, Pair / Michael, Michael</i>	SP	<i>Trommetter Lehrjung → Trommetter</i>
Beckher Anthonius	<i>Begkher, de Beckher, Beker, Becker / Anthonius, Antonius</i>	CP	<i>Hofcaplan</i>
Beckher Hans (de)	<i>de Pegkher, de Begkher, de Bekher / Hanns, Hannß, Hanß, Johanneß</i>	CP	<i>Altist / Tenorist</i>
Beghino Pascasius	<i>Beghin / Baßcasius</i>	CP	<i>Tenorist</i>
Beigler Gregor	<i>Peigler / Georg</i>	SP	<i>Trommetter Lehrjung</i>
Bendinelli Cesare	<i>Bendinel / Caesar</i>	SP	<i>Trommetter</i>
Bergamino Paris	<i>Pergamino</i>	SP	<i>Musicus Trommetter</i>
Better Paull		SP	<i>Trommetter</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/01 1589	04/05 1600 >	12-15 fl.	In the HKA HZAB 1603 (where paid till 04/05 1600) quoted as <i>gewesten</i> , but the payment is probably not final.
01/01 1604	31/08 1608 >	8-10 fl.	<i>Veldt Trometter Lehrjung</i>
01/01 1584	31/10 1608 >	3-20 fl.	
< 01/02 1575	16/03 1581 †	15 fl.	Brother of Gioan Paolo and Carlo Ardesi; last payment given to these both brothers (HKA HZAB 1582).
< 01/08 1580	31/08 1607 >	15-20 fl.	Brother of Gioan Paolo and Alberto Ardesi; from 01/11 1601 he was also <i>Hofdiener mit zway Pferden</i> with another monthly <i>Hofbesoldung</i> (20 fl.) – payment registered until 30/09 1606 (in the category <i>Kammermusicus</i> payment registered until 31/08 1607), both incomplete, Carl Ardesi continued his service also after that period.
< 01/08 1580	30/09 1604 >	8-21 fl.	Brother of Alberto and Carlo Ardesi.
01/09 1591	31/08 1594 •	20 fl.	He came in the same moment with V. Neriti and he left in the same year as Neriti did.
01/04 1605	15/08 1611 >	12 fl.	
01/01 1606	15/12 1608 >	20-50 fl.	Another von Baxen is named in the imperial books from Riga.
01/09 1591	15/11 1611 •>	6-17 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/03 1612 (HKA HZAB 1613/14).
< 01/11 1581	04/11 1599 >	15 fl.	In the HKA HZAB 1603 (where paid till 04/11 1599) quoted as <i>gewesten</i> , but the payment is probably not final.
< 01/10 1575	29/05 1593 †	15 fl.	
01/05 1587	15/08 1589 †	15 fl.	The last payment given to his widow (HKA HZAB 1589).
01/01 1604	31/10 1608 >	8-10 fl.	
< 01/11 1575	30/09 1582 •	17 fl.	He left together with Domenico Cappa.
< 01/12 1580	25/05 1587 •	15 fl.	
05/07 1610	31/05 1613 >	10 fl.	He appears for the first time in HKA HZAB 1613/14, with payment also for the precedent period.

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Biderman Thobias	<i>Piderman, Pitterman, Biederman / Tobiaß, Thobiass, Thobiaß, Tobias</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter → Musicus Clarinist</i>
Brandinus Hieronimus	<i>Brannдино, Brandino / Hieronimo</i>	CP	<i>Hofcaplan → Hofcaplan & Capellnsinger / Hofcaplan & Altist</i>
Breiter Georg	<i>Braiter, Breitter</i>	SP	<i>Trommetter Lehrjung</i>
Breurer Wilhelm	<i>Preurer / Wilhalm, Wilhalmb, Wilhelmb, Wilhelm</i>	CP	<i>Capelln Diener</i>
Breutigam Jacob	<i>Breutigamb, Breitigam</i>	SP	<i>Singerknabe → Trommetter Lehrjung</i>
Budi Odd' Antonio	<i>Budti / Ott Antonio, Ott Anthonio, Otto Anthonio, Oth Anthonio, Odd Anthoni, Odd Anthonio</i>	Oth	<i>Hofdiener & Cammermusicus</i>
Bundinger Andreas	<i>Pundtinger</i>	CP	<i>Altist</i>
Burgstaller Wenzel	<i>Purstaller, Purgkstaller, Purckh- staller, Purkhstaller, Burckhstaller, Burggstaller, Burgkstaller, Burgkh- staller, Burgstaler / Wenzl</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>
Busi Nicolaus	<i>Busse, Buse, Buße, Buze, Bussi, Busij, Busius / Niclas, Niclaß, Niclass</i>	CP	<i>Altist</i>
Cadenaro Stephan	<i>Steffann, Stefan</i>	SP	<i>Trommetter → Musicus Trommetter</i>
Cammerrath Hannß Christian	<i>Hannß\</i>	SP	<i>Trommetter</i>
Canis Peter	<i>Caniß / Petter</i>	CP	<i>Tenorist</i>
Cappa Anthonius		SP	<i>Trommetter</i>
Cappa Dominico	<i>Capa / Dominicus</i>	SP	<i>Trommetter → Musicus Trommet- ter → Musicus Geiger Zincken- blaser / Cammermusicus</i>
Cappa Leonso	<i>Cappo / Leonio, Leonzo</i>	SP	<i>Trommetter → Musicus Trommetter</i>
Caruda (Navarra) Francisco	<i>Caruda, Navarra</i>	CP	<i>Discantist</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/04 1585	15/11 1608 †	5-18 fl.	The last payment given to his widow Regina (HKA HZAB 1610).
01/01 1594	28/02 1599 >†	20 fl.	Died before 28/06 1599 – money for the burial given on 28/06 1599 to Caspar Kampus, monk in the St Jacob monastery in Prague (HKA HZAB 1599); last payment given to the Jesuits (HKA HZAB 1602).
01/01 1604	15/11 1611 >	8-10 fl.	
01/08 1585	30/09 1593 •	6 fl.	
< 01/06 1604	30/06 1608 >	7 fl.	In HKA HZAB 1604 quoted as <i>gewesten Cappel Knabe</i> .
01/11 1586	15/07 1603 >	20 fl.	He interrupted the imperial service in the period from 25/05 1595 to 31/03 1598.
01/11 1601	31/07 1603 >†	15 fl.	Bundinger died anyway in 1603. In HKA HZAB 1603 one part of payment given to the bass singer Georg Khnöß for the Bundinger's burial.
01/06 1587	15/11 1608 >	4-16 fl.	
< 01/11 1575	15/12 1608 >†	15-20 fl.	In 1612 (HKA HZAB 1611/14) quoted as <i>Weillandt</i> and the payment given to his widow.
< 01/01 1575	15/04 1584 †	18 fl.	The last payment given to his widow Appolonia (HKA HZAB 1586).
01/08 1610	31/10 1612 •>	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
< 01/06 1575	15/11 1582 >	15 fl.	
< 01/10 1575	31/07 1576 >	18 fl.	Quoted in the list of 12/12 1576 (see HAUSENBLASOVÁ 2002, p. 442) – the payment was completed probably in one of three volumes, now lost.
< 16/06 1575	30/09 1582 •	18 fl.	He left together with Cesare Bendinelli.
< 01/11 1574	08/01 1590 †	15-17 fl.	The last payment given to his widow Catarina (HKA HZAB 1590).
< 16/12 1574	31/07 1587 •	15-20 fl.	Caruda left the imperial court in 1581 (together with Flecha) to accompany the Empress to Spain – he interrupted the service from 01/08 1581 to 31/05 1586. In HKA HZAB 1587 (f. 273 ^r) written as <i>Francisco Coruta oder Navarra</i> .

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Castilian Rudolff	<i>Caſtillian, Caſtigion, Caſtilian / Rudolph</i>	SP	<i>Singerknabe → Trommetter Lehrjung</i>
Castro Johann (de)	<i>de Caſtro / Johan</i>	CP	<i>Vicecapellnmeister</i>
Celotti Protasio	<i>Zellotti, Zelloti, Zelotti / Protasius</i>	SP	<i>Musicus Trommetter</i>
Celotti Zuanjosepo	<i>Zelotti / Joseph, Johann Joseph, Johan Joseph</i>	SP	<i>Trommetter Lehrjung</i>
Celso Cornelius	<i>Zelß, Zelso, Celß / Carnelij</i>	CP	<i>Bassist</i>
Chimarhaeus Jacob	<i>Chimarcheo, Chimarrcheo, Chi- morcheo, Chimarrheus, Cymmar- cheus, Chimarcheus, Chimarheus, Chimahereus, Chimarrcheus / Jacobo, Jacobus</i>	CP	<i>Hofcaplan → Elemosinarius & Hofcaplan</i>
Choltovius Johann	<i>Coltouio, Cottovio, Chottovius</i>	CP	<i>Capelln Diener</i>
Claudero Johann		CP	<i>Oratori Diener</i>
Clericus Martin		CP	<i>Altist / Tenorist</i>
Cnauphius Johannes		CP	<i>Hofcaplan</i>
Coradino Alphonso	<i>Carodino</i>	CP	<i>Tenorist</i>
Cruciger Zacharias	<i>Cruziger / Zachariaß</i>	CP	<i>Bassist</i>
Cuenca / Lara Martin (de)	<i>de Lara, de Lare, Cuenca, de Cuenca / Marthin, Marttin</i>	CP	<i>Discantist</i>
Cupers Anshelm	<i>Cupperß, Cuperß / Anßhelmb, Annßhelmb</i>	CP	<i>Altist</i>
Cupers Hans	<i>Cuppers, Cuperß, Kuppers, Cupperß / Hanns, Hanß, Hannß, Johann</i>	CP	<i>Altist / Tenorist</i>
Cupers Hans Jacob	<i>Cuppers, Cupperß, Kupper / Hanß Jacob, Hanß Jacob, Johann Jacob</i>	CP	<i>Singerknabe → Tenorist</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/06 1602	31/08 1610 >	6-12 fl.	
01/09 1582	31/05 1584 †	17 fl.	He finished the service on 31/05 1584; he died after – payment to his widow Khattarina (HKA HZAB 1588).
01/05 1586	15/11 1592 •	15-18 fl.	Last <i>Hofbesoldung</i> does not mark the end of the service but December 5, 1592 was paid to him and to his brother Zuan-josepo an <i>Abfertigung</i> for leaving of the court (HKA HZAB 1592, <i>Gnadengeld</i>).
15/05 1590	15/11 1592 •	7-10 fl.	Last <i>Unterhaltung</i> does not mark the end of the service but December 5, 1592 was paid to him and to his brother Protasio an <i>Abfertigung</i> for leaving of the court (HKA HZAB 1592, <i>Gnadengeld</i>).
< 01/11 1575	07/04 1588 †	22 fl. 30 kr.	In HKA HZAB 1593 the payment was given to the Celso's son Ferandt while in HKA HZAB 1596 the payment was given to another his son Vincenz. The day of the death is registered in HKA HZAB 1605.
< 01/09 1575	30/06 1605 >	15-40 fl.	
01/10 1593	30/04 1598 >†	6 fl.	The last payment given to Chimarhaeus for the Choltovius's burial (HKA HZAB 1599).
< 01/03 1580	20/05 1584 †	10-12 fl.	The last payment given to his widow Ester (HKA HZAB 1589).
< 01/11 1574	31/12 1576 •	12 fl.	He left the imperial service on 31/12 1576, after the death of Maxmilian II.
01/08 1581	28/02 1583 †	15 fl.	Died on 06/02 1583, although (for some reason) paid up the end of the month – the last payment given to the <i>Elemosinarius</i> J. Chimarhaeus.
< 01/04 1575	31/12 1576 •	15 fl.	He left the imperial service on 31/12 1576, after the death of Maxmilian II.
01/08 1602	31/07 1607 >	15 fl.	
< 16/02 1575	10/02 1609 >	15-20 fl.	
< 01/10 1575	31/12 1587 >†	17 fl.	The last payment given to his widow Sara (HKA HZAB 1588).
< 01/08 1575	31/08 1608 >	12-20 fl.	
01/04 1605	30/06 1611 •>	15 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/02 1612 (HKA HZAB 1613/14).

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Cupers Maximilian	<i>Cuppers</i>	CP	<i>Singerknabe → Altist</i>
Dalwin Johann		CP	<i>Discantist</i>
Danat Paul		CP	<i>Bassist</i>
Dietman Hans	<i>Hanß, Johann</i>	CP	<i>Tenorist</i>
Dornich Matheß	<i>Dörnichh</i>	SP	<i>Trommetter</i>
Drexl Hans Jacob	<i>Dräxel, Dräxl / Hannß Jacob</i>	SP CP	<i>Trommetter → Cammermusicus Musicus Trommetter</i>
Duracin Carlo	<i>Turaßino, Duracczin, Durazzino / Carl</i>	SP	<i>Trommetter</i>
Dusinel Joseph	<i>Dusinely</i>	SP	<i>Trommetter</i>
Eggl Christoph		SP	<i>Trommetter</i>
Engelhardt Abraham	<i>Engelhart, Enngelhart / Abrahamb</i>	SP	<i>Singerknabe → Trommetter Lehrjung</i>
Enthauß Anthonius (von)	<i>von Einthauts, Enithauts</i>	CP	<i>Hofcaplan</i>
Erfurt Georg	<i>Erfurdt, Erfurth</i>	CP	<i>Tenorist</i>
Faber Balthasar		CP	<i>Tenorist</i>
Fabius Cornelius	<i>Fabiuß / Corneliuß</i>	CP	<i>Tenorist / Altist</i>
Fabius Ludwig		CP	<i>Cammermusicus</i>
Fabritius Radius Simon	<i>Fabritio Radio</i>	CP	<i>Hofcaplan</i>
Falckenstainer Christoph		CP	<i>Oratori Diener</i>
Fenice Aluigio	<i>Fenico / Aluiso, Aluige, Aluigi, Alugio, Alugie, Aluigo, Allugio</i>	CP Oth	<i>Cammerbassist & Hofdiener</i>
Ferro Salomon		SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/04 1588	20/07 1593 >	15 fl.	The end date for service is only assumed on the basis of the HKA HZAB 1596.
01/05 1601	11/10 1614 †	15 fl.	Appears for the first time, and already as <i>gewesten</i> , in the HKA HZAB 1615 with the sole voice for the payment of the previous 13 years.
01/01 1606	31/05 1615 •	15 fl.	Appears for the first time, and already as <i>gewesten</i> , in the HKA HZAB 1615 with the sole voice for the payment of the previous 8 years.
01/11 1602	31/07 1609 >	15 fl.	
15/09 1611	31/10 1612 •>	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
01/01 1576	05/11 1581 >	10-15 fl.	There are uncertainties around the end of his service – HKA HZAB 1593.
< 01/08 1575	31/07 1581 †	15 fl.	The last payments given to the <i>Obrister</i> Francisco Rizzo for Duracin's burial and other necessary expenses (HKA HZAB 1581).
< 01/12 1575	31/10 1577 >	17-18 fl.	
04/03 1611	31/10 1612 •>	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
01/10 1604	31/08 1607 †	7-10 fl.	The last payment given to his mother (HKA HZAB 1611/14)
01/07 1585	30/06 1587 †	15 fl.	The last payment given to J. Chimarhaeus (HKA HZAB 1589).
01/05 1606	30/11 1607 >	15 fl.	
15/09 1595	15/01 1606 >	15 fl.	
< 01/09 1575	26/10 1587 †	15-17 fl.	The last payment given to his son Ludwig Fabius (HKA HZAB 1605).
01/01 1603	15/08 1607 >	12-16 fl.	The son of Cornelius Fabius.
< 01/10 1575	15/05 1583 >	15 fl.	
< 01/11 1574	30/11 1576 >	12 fl.	The payment is not a final one, but he is not quoted in the list of 12/12 1576 (see HAUSENBLASOVÁ 2002)
< 01/03 1575	03/03 1592 †	15-20 fl.	The last payment given to his widow Juliana (HKA HZAB 1592).
< 01/01 1581	25/09 1584 >	6-12 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Ferro Vincenzo	<i>Vicenß</i>	SP	<i>Trommetter</i>
Flama Jacob	<i>Flamma</i>	CP	<i>Tenorist</i>
Flecha Mateo	<i>Fletscha / Matheus, Mathes, Matheß, Matheo</i>	CP	<i>Hofcaplan</i>
Formellis Guilhelmo	<i>Formeliß / Wilhalmbuß</i>	CP	<i>Organist</i>
Franz Leonhard	<i>Frantz / Leonhardt</i>	CP	<i>Singerknabe → Notist</i>
Friz Andreas		SP	<i>Trommetter</i>
Furtter Georg	<i>Fuertter, Further, Fuerter</i>	CP	<i>Altist / Tenorist</i>
Gäglmair Georg	<i>Gagelmayr, Gagelmaier, Gaglmayr, Gagelmair, Gaglmaier</i>	CP	<i>Tenorist</i>
Galeno Giovanni Battista	<i>Galleno / Johann Baptista, Johan Baptista, Johann Babtista</i>	CP	<i>Hofcaplan & Capellnsinger</i>
Gatti Andreas	<i>Gathi</i>	CP	<i>Oratori Diener</i>
Gauquier Alardus		CP	<i>Vicecapellmeister & Tenorist</i>
Genig Sebastian	<i>Genickh, Jennig / Sebaßtian</i>	SP	<i>Musicus Trommetter</i>
Gentili Dario	<i>Gentilis / Darius</i>	SP	<i>Trommetter Lehrjung</i>
Gentili Dominico	<i>Gentilis, Gentillis / Dominicus</i>	SP	<i>Musicus Trommetter → Trommetter Obriester</i>
Ghiertz Arnolt	<i>Ghierdts, Gierz, Ghierz, Görz, Gerz, Ghörtz, Ghörz, Gerzs, Göerz, Goerz / Arnold, Arnoldt</i>	CP	<i>Tenorist / Altist</i>
Gisterl Andreas	<i>Gisterll</i>	CP	<i>Singerknabe → Notist</i>
Gleichenperger Christoff		CP	<i>Hofcaplan</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
< 01/07 1575	03/08 1577 †	15 fl.	The last payment given to his widow Margaretha (HKA HZAB 1581).
< 01/03 1575	31/07 1580 †	15 fl.	The last payment given to his widow Cornelia (HKA HZAB 1581).
< 01/10 1575	30/04 1595 >	15 fl.	Flecha left the imperial court in 1581 (together with Caruda) to accompany the Empress to Spain – he interrupted the service from 01/08 1581 to 30/06 1585.
< 16/08 1575	04/01 1582 †	30 fl.	The last payment given to his widow Magdalena (HKA HZAB 1582).
01/09 1587	15/07 1599 >	8-12 fl.	
15/08 1611	31/10 1612 •>	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
< 01/11 1575	30/11 1609 >	8-20 fl.	He left the imperial service on 31/12 1576, after the death of Maximilian II, but he returned on 01/02 1592.
16/04 1592	30/06 1608 >	15-20 fl.	
01/08 1595	28/02 1606 >	20 fl.	
01/06 1605	31/05 1608 >	12 fl.	
< 16/10 1574	30/04 1576 •	20 fl.	Quoted in the list of 12/12 1576 (see HAUSENBLASOVÁ 2002, p. 384) – the payment was completed probably in one of three volumes, now lost.
01/04 1606	31/03 1609 >	12-14 fl.	His consanguinity with Georg Jänickh is conceivable.
01/03 1601	31/01 1606 >†	10 fl.	The last registered payment given to his father Dominico Gentili (HKA HZAB 1608), but probably it was not a final one; Dario Gentili is quoted in HKA HZAB 1607 and 1608 as <i>gewesten</i> , but we know from the request of nobilitation of Dario's father Dominico Gentili that his son died in Hungary.
15/06 1590	15/07 1610 •>	15-21 fl.	Father of Dario Gentili; he married Barbara, the daughter of Bonaventura Le Febure. He continued to be in imperial service with a new <i>Ordinanz</i> from 01/03 1612 (HKA HZAB 1613/14).
< 01/04 1580	04/06 1600 >	15 fl.	In the HKA HZAB 1603 (where paid till 04/06 1600) quoted as <i>gewesten</i> , but the payment is probably not a final one.
01/01 1601	31/07 1607 >	8 fl.	
01/11 1611	30/06 1613 >	12 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment.

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Gnisen Mater	<i>Gnißen</i>	CP	<i>Hofcaplan & Altist</i>
Gonse Benedict	<i>Gonsche, Gonsee, Gonße, Gonnß</i>	CP	<i>Bassist</i>
Greyl Hans	<i>Greill, Greille, Greyll, Kreil / Hanns, Hannß</i>	SP	<i>Trometter Lehrjung → Musicus Trometter → Musicus Hoerpauker</i>
Grienwaldt Andreas	<i>Greinwaldt, Grünwaldt, Grunwaldt / Andreaß</i>	SP	<i>Musicus Trometter</i>
Gruter Venradius Lambert	<i>Grutterij Venradio, Gruterus Venradius, Grutero / Lampertij, Lampertus, Lamberto</i>	CP	<i>Hofpredicant</i>
Guicciardi Giovanni Battista	<i>Guizziardi, Guicciardj, Guizzardi, Guiciardi, Guicziardij / Johann Baptista, Johan Baptista</i>	CP	<i>Altist</i>
Haan Wilhelm	<i>Han, Hann / Wilhelmb, Wilhalbm, Wilhelbm, Wilhalmb</i>	CP	<i>Tenorist</i>
Häberl Jacob	<i>Haberl, Häbrl</i>	CP	<i>Altist</i>
Haberreiner Matthes		CP	<i>Tenorist → Capellnmusicus</i>
Harant Christoph	<i>Harrandt, Harrant, Harrannt / Christoff</i>	Oth	<i>Obriester Silber Cammerer → Cammerer</i>
Harm Christian	<i>Harmb</i>	CP	<i>Hofcaplan & Tenorist</i>
Haßler Jacob	<i>Häßler, Hasler</i>	CP	<i>Cammerorganist</i>
Haßler Johann Leo	<i>Hasler / Hannß Leo, Hans Leo, Johann</i>	Oth	<i>Hofdiener</i>
Hastal Martinus	<i>Haßdael, Hastaell / Martinn</i>	CP	<i>Bassist</i>
Hauthem Libertus		CP	<i>Hofcaplan</i>
Heilegker Michael	<i>Heylegker, Haylegger, Heilegger, Heylegger</i>	SP	<i>Trometter Lehrjung</i>
Hirnschrötl Sebastian	<i>Hiernschröttl, Hiernschrötl, Hirnschrötl</i>	CP	<i>Altist</i>
Hodege Weinand (de)	<i>de Hadege, de Hadego, de Hodegge, Hodego, de Hodego / Weinendt, Weinandt</i>	CP	<i>Altist / Tenorist</i>
Holy Egidius	<i>Holli, Holly, Hollj</i>	CP	<i>Hofcaplan</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/01 1603	30/11 1607 >	20 fl.	
< 16/06 1575	31/12 1587 > †	15 fl.	In the HKA HZAB 1591 quoted as <i>seeligen</i> with the sign † (with Ph. De Monte and Eg. Plouvier as executors of the will).
22/01 1593	15/12 1608 >	6-20 fl.	
01/12 1603	31/12 1611 >	15 fl.	
< 01/12 1574	31/05 1582 •	83 fl. 20 kr.	Bishop of Neustadt.
01/04 1591	15/09 1598 •	15 fl.	
01/06 1588	31/10 1601 †	15 fl.	The last payment given to his widow Barbara (HKA HZAB 1602).
01/06 1597	30/04 1609 •	15-20 fl.	In the HKA HZAB 1611/14 (where paid till 30/04 1609) quoted as <i>gewesten</i> , but the payment is probably not a final one.
01/10 1607	31/10 1614 •	15 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the 7 years.
16/04 1600	15/05 1609 >	40 fl.	
01/08 1602	31/01 1610 >	20 fl.	
01/07 1602	31/12 1609 >	30 fl.	
01/01 1602	28/02 1610 >	15 fl.	In the external service (<i>von Hauß aus</i>).
< 01/11 1574	19/03 1581 †	15 fl.	Two months paid to Anshelm Cupers for Hastal's burial, the last payment given to his widow Veronica (HKA HZAB 1581).
01/04 1584	30/06 1584 †	15 fl.	The last payment given to the <i>Elemosinarius</i> Chimarhaeus (HKA HZAB 1584).
01/10 1599	31/08 1602 >	6-10 fl.	
01/01 1605	31/01 1609 >	15 fl.	
< 01/04 1580	15/11 1603 †	15-28 fl. 20 kr.	The last payment given to his widow Maria (HKA HZAB 1605).
01/03 1584	15/12 1593 >	15 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Holzman Melchior		CP	<i>Bassist</i>
Hopstockh Georg	<i>Hopenstogk, Hoppstockh, Hopfstockh</i>	SP	<i>Trometter Lehrjung</i>
Hörman David	<i>Herman, Heerman / Davidt, Daidt, Davit</i>	CP	<i>Bassist</i>
Hörtner Melchior	<i>Hortner, Hörttner</i>	SP	<i>Trometter → Musicus Trometter</i>
Houdemont Arnoldt (de)		CP	<i>Tenorist</i>
Hueber Georg	<i>Hüeber</i>	CP	<i>Hofcaplan & Altist</i>
Hueber von Neukirchen Thomas	<i>Hueber von Nirkerken, Hueber von Nirkhererkhen, Niekherekhen, Nickherchken, Hueber vonn Nie- kerkhen, Hueber vonn Neukirch / Tomas, Thomaß, Thomass</i>	CP	<i>Bassist</i>
Hug Christianus	<i>Hueg, Hugg, Hugk / Christian</i>	CP	<i>Bassist</i>
Hülßhortius Abraham	<i>Hülßhartius, Hülßhortius</i>	CP	<i>Hofcaplan → Hofcaplan & Edlknaben Preceptor</i>
Jahn Christoph	<i>John / Christoff</i>	SP	<i>Trometter Lehrjung → Musicus Trometter</i>
Jänickh Georg	<i>Janigk, Jännickh, Janickh</i>	SP	<i>Trometter Lehrjung</i>
Janus Thomas	<i>Jan, Januß / Thomaß</i>	CP	<i>Bassist</i>
Kaltenprunner Isaac	<i>Khalttenpruner, Kaltenpruner, Khaltenprunner, Khaltepruner, Khaltenpruner, Kaltenbrunner, Kalttenbrunner, Kaltenbruner / Isac, Isagkh, Isagck, Ißackh, Isackh, Isacc</i>	CP	<i>Accordero</i>
Kaltenprunner Wilhelm	<i>Kaltenbruner</i>	CP	<i>Accordero</i>
Kaufleutner Mathias	<i>Khaufleutner, Kaufleuttner, Khauf- leuthner, Khaufleithner, Khauf- leuttner, Khauffleutner, Khauff- leuthner, Khauffleüttner, Kauff- leuthner, Kauffleutner, Kaufleitner, Kaufleuthner / Matthiaß, Matheß, Mattheß, Mathiaß</i>	SP	<i>Trometter → Musicus Trometter</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/06 1610	30/11 1610 >	15 fl.	
01/10 1599	15/02 1607 >	6-13 fl.	
01/03 1585	31/08 1606 †	12-20 fl.	The last payment given to his son, Wilhelm Ursinus Nutius (HKA HZAB 1611/14).
01/10 1601	31/08 1611 •>	18-21 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/03 1612 (HKA HZAB 1613/14).
01/01 1603	31/03 1604 >†	15 fl.	The payment may be not a final one; the quittances were presented by <i>Rath und Hofcamer President</i> Wolf for the Houdemont's burial, the last one of 31/10 1604.
01/10 1605	30/04 1609 >	20 fl.	
< 01/06 1575	31/08 1582 >	15 fl.	In the HKA HZAB 1596 quoted as <i>gewesten</i> , but the payment is without a period definition and probably is not a final one.
01/02 1595	31/05 1608 >	15-20 fl.	
< 01/07 1575	31/07 1581 •	12-15 fl.	
01/01 1604	31/07 1611 •>	8-10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/03 1612 (HKA HZAB 1613/14).
01/10 1599	30/06 1604 •	6-10 fl.	His consanguinity with Sebastian Genig is conceivable.
01/05 1582	31/05 1584 •	10-15 fl.	
< 01/11 1575	25/09 1604 >	12 fl.	Quoted as very old and no more able to continue be an <i>Accordero</i> .
01/07 1604	31/03 1605 >	6 fl.	Cousin of Isaac Kaltenprunner; from 01/07 1604 he assist Isaac in the <i>Accordero</i> service and after the death of Isaac he had to be his substitute.
01/05 1587	30/06 1603 >	10-18 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Kerle Jacob (de)	<i>Kherle, de Kherle</i>	CP	<i>Hofcaplan & Capellnsinger</i>
Khlingler Johann		CP	<i>Altist → Capellnmusicus</i>
Khnēß Georgius	<i>Khueß, Küeß, Khüeß, Khieß, Kneß, Khneß, Khnes, Knes, Kneß / Georg</i>	CP	<i>Bassist → Notist</i>
Khreyzer Johann		CP	<i>Altist</i>
Kilianus Johann Chrisostomus	<i>Killianus / Chrisostomus, Johann Chrisostmus</i>	CP	<i>Hofcaplan & Altist</i>
Kirchmair Georg	<i>Khirschmair / Georgius, Georgiuß</i>	CP	<i>Hofcaplan</i>
Kolb Adam		SP	<i>Trometter Lehrjung</i>
Kötterle Georg	<i>Kotterle, Khetterle, Ketterle</i>	CP	<i>Musicus / Cammermusicus</i>
Kraus Jacob	<i>Krauß</i>	SP	<i>Musicus Trometter</i>
La Court Anthonius (de)	<i>de la Cuort, Delacurt</i>	CP	<i>Tenorist</i>
La Court Heinrich (de)	<i>de La Courdt / Hainrich</i>	CP	<i>Altist</i>
La Follia Michael (de)	<i>de La Folia</i>	CP	<i>Tenorist</i>
La Fontaine Wilhelm (de)	<i>de La Fontaina, de La Fontenia, de Lafonteni / Wilhalbm, Wilhelm, Wilhalmb</i>	CP	<i>Tenorist</i>
Ladrino Juan Maria	<i>Latrino, Lodrina, Lotrino, Lodrino, Lottrino / Johann Mario, Johan Maria, Johann Maria</i>	SP	<i>Musicus Trometter</i>
Lafentaller Sebastian		SP	<i>Trometter</i>
Lambert/ Lemmens Hans	<i>Lamberti oder Lemmens, Lehmmens / Hanns, Johannes</i>	CP	<i>Instrumentist & Organist</i>
Lampodinger Johann	<i>Lampottinger, Lampadinger / Johan</i>	CP	<i>Discantist</i>
Langhans Jacob	<i>Langhanß, Langhauß, Lannghannß, Langhannß, Lannghanns</i>	CP	<i>Tenorist / Altist</i>
Langhans Thomas	<i>Langhansz, Lannghannß, Langhanns, Lannghanns</i>	CP	<i>Bassist</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/09 1582	09/01 1591 †	15 fl.	The payment for the de Kerle's burial given on 09/01 1591 to the <i>elemosinarius</i> Jacob Chimarhaeus.
01/03 1600	31/12 1615 >	15 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 15 years.
01/10 1594	15/06 1611 •>	15-20 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/04 1613 as a music scribe (<i>Notist</i>) (HKA HZAB 1615).
01/11 1611	31/08 1615 >	15 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 4 years.
01/10 1600	15/04 1610 >	20 fl.	
01/01 1582	31/10 1585 •	15 fl.	
01/01 1609	30/11 1609 >	8 fl.	
01/08 1593	21/03 1602 †	15-21 fl.	The last payment given to the trade man of the imperial court, Heinrich Müller (HKA HZAB 1604), following the <i>Ceßion</i> of the heirs, dated April 17, 1602 in Günzburg, Germany.
01/01 1605	15/09 1606 †	12 fl.	In the HKA HZAB 1610 quoted as <i>gewesten</i> , the last payment (probably not a final one) given to his mother Christina.
01/09 1590	14/09 1600 †	15 fl.	The last payment given to his widow Anna (HKA HZAB 1601).
< 01/06 1575	31/03 1577 >	15 fl.	In 1577 the last payment was given to his widow Sicilia, but it seems not to be a final one
< 01/06 1575	31/12 1576 •	12 fl.	He left the imperial service on 31/12 1576, after the death of Maxmilian II.
< 01/07 1575	02/01 1583 †	15 fl.	The last payment given to his widow Katharina (HKA HZAB 1586).
15/06 1590	15/04 1597 >	10-17 fl.	The payment in HKA HZAB 1600 (till 15/04 1597) doesn't seem to be a final one.
< 21/06 1609	31/10 1612 •>	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
01/01 1585	15/09 1599 †	6-20 fl.	The last payment given to the <i>Hofdiener</i> Peter Roder for the burial (HKA HZAB 1599); the day of the death is not quoted.
01/11 1593	24/08 1595 †	15 fl.	The last payment given to his cousin Christian Moßhanner (HKA HZAB 1599).
01/05 1609	30/06 1610 •>	15 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/02 1612 (HKA HZAB 1613/14).
01/01 1602	31/08 1606 >	15 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Le Febure Bonaventura	<i>Lefebure, Lefebura, Levebura / Bonnaventure, Bonna Ventura, Bonnaventura</i>	CP	<i>Altist → Altist Singerknaben Preceptor</i>
Leon Bernhardt (de)		SP	<i>Trommetter</i>
Leon Hieronymus (de)		CP	<i>Hofcaplan → Eleemosinarius</i>
Leon Luciano (de)	<i>de Leonij, De Leonij, Leonj / Lucian, Lucion</i>	SP	<i>Trommetter → Musicus Trommetter</i>
Libermeus Johannes	<i>Libermeuß, Libermeo / Johann</i>	CP	<i>Singerknaben Preceptor in Literis</i>
Lintelen Johann		CP	<i>Hofcaplan</i>
Lippio Johann		CP	<i>Tenorist</i>
Longhin Conrad Georg (de)	<i>Conrad Georgio</i>	CP	<i>Singerknaben Preceptor & Tenorist</i>
Lopez Peter	<i>Petter</i>	CP	<i>Discantist</i>
Lorenz Hennickh	<i>Lorrenz / Hennigkh, Hennikh, Hennigkh, Hening</i>	SP	<i>Lautenist</i>
Loringkhofen Eitel Friedrich	<i>Lorinkhofen, Loringkhofer / Eitel Friderich, Eitel Fridrich, Eitel Frie- derich, Eitl Friderich, Eitl Fridrich</i>	CP	<i>Bassist</i>
Loßcos Peter (de)	<i>Loscos, Loßkhoß / Petter</i>	CP	<i>Singerknaben Preceptor & Hofcaplan</i>
Lotinus Johannes	<i>Lotthinuß, Lotinuß, Luthinuß, Lottino, Lotino, Lottinus / Johann, Johanes</i>	CP	<i>Singerknaben Preceptor in Literis</i>
Luython Carl	<i>Luithon, Luithan, Louyton, Luyton, Luiton / Carol</i>	CP	<i>Cammermusicus → Organist & Componist</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
< 01/06 1575	15/04 1607 >	12-20 fl.	Le Febure left the imperial service on 31/12 1576, after the death of Maxmilian II, but he returned on 01/01 1586. The payment after Le Febure's death given to his daughter, Barbara Gentilis (the wife of Domenico Gentili).
< 01/01 1575	31/03 1576 •	18 fl.	Quoted in the list of 12/12 1576 (see HAUSENBLASOVÁ 2002, p. 442-443) – the payment was completed probably in one of three volumes, now lost.
< 01/08 1574	31/08 1575 >	15-20 fl.	The payment is not a final one, probably he was in the service till November 1576, but he is not quoted in the list of 12/12 1576 (see HAUSENBLASOVÁ 2002, p. 374 – the first <i>Elemosinarius</i> of Rudolph II Chr. Montanus was renewed in this function on 01/12 1576).
< 01/09 1575	31/12 1583 •	8-15 fl.	
01/12 1576	02/06 1582 †	12-15 fl.	The last payment given to his widow Joanna (HKA HZAB 1582).
01/07 1596	31/08 1597 †	15 fl.	The last payment given to Eberhardt Rham, who presented the delegation with data 24/04 1602 in Horsmar, Thuringia/Germany (HKA HZAB 1603).
01/02 1607	28/02 1615 >	15 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 8 years.
16/08 1610	15/07 1615 >	20 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 5 years.
15/08 1585	31/07 1590 •	20 fl.	
01/09 1593	28/02 1608 >	15 fl.	
01/08 1608	28/02 1611 • >	15 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/02 1612 (HKA HZAB 1613/14).
01/06 1586	30/04 1590 >	15 fl.	Payments are not concluded, neither is quoted as <i>gewesten</i> .
< 01/11 1575	10/05 1598 •	12 fl.	He left the imperial service on 31/12 1576, after the death of Maxmilian II, but he returned on 01/06 1582; the last payment, but not a final one, given to the imperial Ernholdt Egidius Kei.. [?] (HKA HZAB 1599).
< 18/05 1576	30/06 1608 >	10-25 fl. / 10 fl.	Since 18/05 1576 as imperial <i>Cammermusicus</i> ; he left the imperial service with other staff on 31/12 1576, after the death of Maxmilian II, but he returned immediately on 11/01 1577! The last payments as a <i>Componist</i> (monthly salary 10 fl.) till 30/06 1608 and as an <i>Organist</i> (monthly salary 25 fl.) till 25/07 1607 surely are not the final ones (HKA HZAB 1611/14). We know that after being already the <i>Cammermusicus</i> he became an

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Luython Carl (cont.)			
Mader Hieronymus	<i>Hieronimuß, Hieronimus, Jeronimus</i>	CP	<i>Tenorist</i>
Mader Uriel	<i>Mader / Uriell</i>	CP	<i>Capelln Diener → Oratori Diener</i>
Mainard Alexander	<i>Mainardus / Alexander</i>	CP	<i>Hofcaplan & Tenorist</i>
Malonius Johannes	<i>Mallonius / Johan, Johann</i>	CP	<i>Altist</i>
Manton Adam Gall		SP	<i>Trommetter Lehrjung</i>
Marchia Reinerus (de)		CP	<i>Tenorist</i>
Marckhet Ambrosio		SP	<i>Musicus Trommetter</i>
Martin Gerhardt	<i>Gerhardten</i>	CP	<i>Altist / Tenorist</i>
Massino Thomas	<i>Masino, Maßino, Maßinus</i>	CP	<i>Singerknaben Preceptor in Literis</i>
Mayr Felix	<i>Mayer</i>	CP	<i>Altist</i>
Mecholdt Niclas	<i>Mechgoldt, Mecholt / Niclaß</i>	CP	<i>Bassist</i>
Mengacci Francesco	<i>Mengaci / Francisco</i>	CP	<i>Hofcaplan</i>
Mergot de Nova Porta Francisco	<i>Mergoth de Novaportu, Mergath / Franciße</i>	CP	<i>Hofcaplan → Eleemosinarius</i>
Merin Lucas	<i>Lucaß</i>	SP	<i>Trommetter</i>
Merlo Michelangelo	<i>Merlo / Michael Angelo</i>	CP	<i>Altist</i>
Meßhardt Adrian		CP	<i>Capelln Diener</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
			<i>Underwardaroba</i> (till 28/02 1581); unfortunately we cannot define the reason and the period because the volumes 1578, 1579 and 1580 are lost (HKA HZAB 1581).
01/05 1582	15/04 1588 †	10 fl.	The last payments given to his brother Uriel Mader (HKA HZAB 1593).
< 01/06 1575	02/12 1598 †	8-12 fl.	Brother of Hieronymus Mader; the last payments given to Georg Kirschner.
15/10 1601	31/12 1608 •	20 fl.	
01/08 1607	31/08 1609 >	15 fl.	
01/08 1611	31/01 1612 >	8 fl.	
< 01/06 1575	30/11 1576 >	15 fl.	Quoted in the list of 12/12 1576 (see HAUSENBLASOVÁ 2002, p. 385) – the payment was completed probably in one of three volumes, now lost
16/12 1609	31/03 1611 •>	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1615).
< 01/07 1575	31/12 1583 †	15 fl.	The last payments given to his widow Ester (HKA HZAB 1584).
01/01 1599	31/12 1604 >	12 fl.	In HKA HZAB 1607 quoted as <i>gewesten</i> , but still in HKA HZAB 1611/14 (where he is paid till 31/12 1604) the payment is not a final one.
01/07 1598	19/05 1600 >	15 fl.	In HKA HZAB 1603 (where paid till 19/05 1600) quoted as <i>gewesten</i> , but the payment is not a final one.
01/10 1593	15/06 1607 >	15-20 fl.	
06/09 1608	15/01 1611 >	12 fl.	Appears for the first time, and already as <i>gewesten</i> , in the HKA HZAB 1615 with the sole voice for the payment of the previous 8 years.
< 16/12 1574	20/04 1582 >	15 fl.	In HKA HZAB 1583 (where paid till 20/04 1582) as quoted as <i>gewesten</i> , but the payment is not a final one.
< 01/11 1575	30/06 1581 •	15 fl.	
01/08 1590	12/09 1590 >	15 fl.	In HKA HZAB 1596 (where paid till 12/09 1590) is quoted as <i>gewesten</i> , but the payment is not a final one.
< 01/03 1575	31/08 1575 >†	6 fl.	The payment is not a final one, probably the payment was completed in one of the volumes now lost (1578, 1579 or 1580), but he is not quoted in the list of 12/12 1576 (see HAUSENBLASOVÁ 2002, p. 379). The last payments given to the <i>Elemosinarius</i> Chr. Montanus for his burial.

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Michael Philibert	<i>Michel, Michl / Philippert, Philliperth, Philipert, Phillibert</i>	CP	<i>Tenorist</i>
Moniga Innocenzo	<i>Innocentio, Innocentius</i>	CP	<i>Hofcaplan → Hofcaplan & Capellnsinger</i>
Montanus Cristophorus	<i>Mantuanos / Christopherus</i>	CP	<i>Elemosinarius</i>
Monte Philipp (de)	<i>Philipp, Phillip, Philliph, Philippo</i>	CP	<i>Capellnmeister</i>
Moretto Marco Antonio	<i>Moretho / Marco Anthonio</i>	SP	<i>Musicus Trometter</i>
Mosto Andrea	<i>Mossto / Andree, Anndre, Andreas, Andreaß</i>	SP	<i>Musicus Trometter</i>
Mosto Bernardino	<i>Mossto / Bernhardino, Bernhartino, Bernhardtino, Berrnhart</i>	SP	<i>Trometter Lehrjung → Musicus Trometter</i>
Mosto Franz	<i>Frannz</i>	SP	<i>Singerknabe → Trometter Lehrjung</i>
Mosto Johann Baptista	<i>Johan Baptista, Joan Babtista</i>	SP	<i>Trometter Lehrjung</i>
Mosto Marc' Antonio	<i>Mossto, Mosta / Marco Anthonio, Marco Antonio, Marcusen Anthoni, Marco Anthoniano, Marc Antonio</i>	SP	<i>Trometter Lehrjung → Musicus Trometter → Cammermusicus → Musicus Instrumentist</i>
Motta Daniel (de)	<i>de Mota</i>	CP	<i>Tenorist / Altist</i>
Müllen Wilhelm (von der)	<i>von der Müln, von der Müeln, von der Mullen, vonn der Müllen, von der Mulln, von der Mülen / Wilhelbmus, Wilhalm, Wilhelmb</i>	CP	<i>Nebenorganist & Tenorist / Altist</i>
Nasera Peter (di)	<i>de Nosera, de Naßere, di Nosere, di Nagera, dy Nasera, di Nosera, de Nagera / Pietro</i>	CP	<i>Discantist → Cammerdiscantist</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/01 1581	24/12 1598 •	8-15 fl.	The last payment given to his widow Felicitas (HKA HZAB 1599).
01/09 1587	15/01 1603 >	15-20 fl.	
< 01/04 1576	31/10 1576 >	14 fl.	The payment is not a final one, probably the payment was completed in on of the volumes now lost (1578, 1579 or 1580).
< 01/12 1575	04/07 1603 †	30 fl.	The last payments given to Odd'Antonio Budi (HKA HZAB 1603) for de Monte's burial and to the imperial merchant Niclas Schnuebhardt following the <i>Cession</i> (HKA HZAB 1605, 1606).
15/12 1576	15/08 1577 >	15 fl.	The payment is not a final one, probably the payment was completed in on of the volumes now lost (1578, 1579 or 1580). He is one of the first new musicians of Rudolph II introduced in the imperial service in December 1576.
< 01/07 1580	10/11 1602 >†	15-21 fl.	The last payments given for many years to his sons, first to Bernardino and then also to Johann Baptista. The payment of <i>Hofbesoldung</i> in HKA HZAB 1610 is still not the final one (only till 10/11 1602). The death was registered in the <i>Abraith Zeitl</i> attached to the payment for <i>Claidergelt</i> in HKA HZAB 1609 (f. 272 ^r) on 25/11 1602, while on the gravestone in the St Thomas convent in Prague, provided in 1617 by Andrea's son Bernardino, is registered on 05/11 1602 [!].
01/09 1588	31/08 1610 •>	3-17 fl.	Son of Andrea and brother of Johann Baptista (not the famous one!). He was born in Prague already at the start of the 1580s. He continued to be in imperial service with a new <i>Ordinanz</i> from 01/12 1613 (HKA HZAB 1613/14).
01/08 1605	31/12 1607 >	10 fl.	Brother of Marc'Antonio Mosto.
01/07 1604	31/05 1610 >	8-12 fl.	Brother of Bernardino Mosto.
01/08 1591	28/02 1608 •>	10-18 fl.	Brother of Franz Mosto. He continued to be in imperial service with a new <i>Ordinanz</i> from 01/03 1612 (HKA HZAB 1613/14).
< 01/10 1575	01/04 1590 †	15 fl.	He left the imperial service on 31/12 1576, after the death of Maxmilian II, but he returned on 01/11 1582. The last payments given to N. Busi and B. Le Febure (HKA HZAB 1598).
< 01/03 1575	21/12 1598 †	16 fl.	The last payments given to his widow Barbara (HKA HZAB 1602).
01/03 1597	30/04 1615 >	15-25 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Nassin Paul	<i>Naßinn, Nasin / Paull, Johan Paull</i>	SP	<i>Trommetter → Musicus Trommetter</i>
Neriti Vincenzo	<i>Vincentio</i>	CP	<i>Hofcaplan & Tenorist / Hofcaplan & Capellnsinger</i>
Neukircher Martin	<i>Neukhircher, Neukhürcher, Newkhircher / Marthin</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>
Niedermayr Caspar	<i>Nydermayr, Niedermayer, Nidermair, Nidermayr, Niedermaier, Nidermayer</i>	CP	<i>Bassist</i>
Norden Carl / Cornelius (von)	<i>vonn Norden</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>
Ochoa Hieronymus (de)	<i>Hieronimus</i>	CP	<i>Discantist</i>
Olivier Hans	<i>Oliuier, Olavier / Hanns, Hanß, Hannß</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>
Orologio Alessandro	<i>Horologius / Alexander, Alexandro, Alexannder</i>	CP	<i>Musicus Trommetter → Vicecapellnmeister</i>
Oßwalder Georg	<i>Oßwaldter</i>	SP	<i>Trommetter</i>
Pantalion Augustin	<i>Panthaleon</i>	SP	<i>Trommetter Lehrjung</i>
Pantalion Haimrich	<i>Pantaleon, Panthaleon</i>	SP	<i>Trommetter Lehrjung</i>
Pergkhman Christoff	<i>Perckhman, Perckman, Pergkman, Berckman / Chirstof</i>	CP	<i>Tenorist</i>
Pica Sebastian		CP	<i>Bassist</i>
Pinello Giovanni Battista	<i>Pinelo, Piinelo / Johann Baptista, Johan Baptista</i>	CP	<i>Singerknaben Preceptor → Tenorist / Altist</i>
Plaichshirn Alsoist [!] Georg		CP	<i>Bassist</i>
Plawensky Wenzel	<i>Plawenski, Plavenßkhy</i>	SP	<i>Trommetter Lehrjung</i>
Plouvier Egidius	<i>Pluviar, Plouvier / Egidien</i>	CP	<i>Tenorist / Altist</i>
Podenstain Thomas		CP	<i>Cammerorganist</i>
Porro Christoph	<i>Porcho</i>	CP	<i>Bassist / Tenorist</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
< 01/03 1574	15/02 1587 •	15-18 fl.	
01/09 1591	30/04 1594 •	20 fl.	He came in the same moment with T. Bachini and he left in the same year as Bachini did.
01/09 1584	31/10 1597 >	5-15 fl.	
01/10 1582	28/02 1606 †	15-25 fl.	The last payment given to his widow Sara (HKA HZAB 1607).
01/03 1602	31/10 1608 >	6-13 fl.	In HKA HZAB 1608 quoted as <i>Carll oder Corneli von Norden</i> .
15/08 1585	31/03 1587 •	20 fl.	
01/01 1583	30/11 1607 >	6-21 fl.	
< 01/12 1580	31/10 1613 •	15-30 fl.	He interrupted his imperial service from 01/06 1587 (he left probably with F. Sagabria) to 31/03 1603 when he returned as <i>Vicecapellmeister</i> .
01/07 1609	31/10 1612 • >	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
01/05 1605	15/12 1607 >	7 fl.	
01/03 1604	31/08 1606 >	7-10 fl.	
01/09 1588	15/01 1606 > †	15 fl.	In HKA HZAB 1607 quoted as <i>gewesten</i> ; the last payments given to his brothers Hanns and Lorenz; in HKA HZAB 1609 the payment given to Christoff Thomas, a heir of Pergkhman.
01/02 1595	30/11 1596 >	15 fl.	
01/05 1584	15/07 1587 †	5-15 fl.	The last payments given to Ph. de Monte (HKA HZAB 1591) and to Pinello's daughter Apollonia (HKA HZAB 1602).
01/05 1602	15/08 1615 •	15 fl.	For the first time, and already as <i>gewesten</i> , in the HKA HZAB 1615 with the sole voice for the payment of the previous 13 years.
01/01 1609	15/03 1610 >	8 fl.	
< 01/10 1574	15/10 1600 >	15 fl.	
01/09 1600	31/12 1614 >	20 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 14 years.
01/09 1590	30/09 1594 •	15 fl.	Before active in Graz, came to Prague together with E. Vacino and Francesco Mosto (Mosto died suddenly between September 1590 and February 1591).

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Pottuff Christoff	<i>Potuf, Potuff, Pottuf / Christoph</i>	CP	<i>Tenorist & Notist</i>
Praetorius Heinrich	<i>Hainricheus</i>	CP	<i>Hofcaplan</i>
Pragalis Veit	<i>Progralis</i>	SP	<i>Trometter Lehrjung</i>
Prandi Christian	<i>Prandij, Brandi</i>	CP	<i>Altist / Tenorist</i>
Prost / Proßman Michael	<i>Prossman / Michel, Michl</i>	CP	<i>Tenorist</i>
Pruchman Johann Babtista		CP	<i>Hofcaplan</i>
Pruck Jacob (von der)		CP	<i>Altist</i>
Raab Andreas	<i>Raben</i>	SP	<i>Trometter Lehrjung</i>
Raickenroy Caspar	<i>Roikenroy</i>	CP	<i>Organist</i>
Ramires Hieronymus	<i>Romiro, Romero, Romiere, Romi- rez, Ramirez, Ramier, Romierz / Hieronimo, Hieronimus, Hieronimuß, Jeronimus</i>	CP	<i>Altist</i>
Regnardt Jacob	<i>Regnardt / Jacobus</i>	CP	<i>Tenorist → Vicecapelnmeister</i>
Richter Valentin	<i>Valtin, Valintin, Valenthin</i>	CP	<i>Hofcaplan</i>
Rißer Sigißmundus	<i>Riser, Rießer, Rieser, Risser / Sigmund, Sigmundt, Sigmund</i>	CP	<i>Bassist</i>
Rizzo Francisco	<i>Ritzo, Rizo / Johan Francisco</i>	SP	<i>Trometter → Trometter Obriester</i>
Rizzo Ludwig	<i>Rizzetto, Rizo, Riezo / Ludwig, Ludovico</i>	SP	<i>Trometter → Musicus Trometter</i>
Rizzo Odoardo	<i>Ritzo / Oduardo, Edoardo</i>	SP	<i>Trometter → Musicus Trometter</i>
Rizzo Jr. Odoardo	<i>Edoardo</i>	SP	<i>Singerknabe → Trometter Lehrjung</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/03 1606	31/12 1610 •>	15 fl. / 8 fl.	Payments registered as a <i>Tenorist</i> till 30/09 1610, as a music scribe (<i>Notist</i>) till 31/12 1610, both incomplete; he continued to be in imperial service as a music scribe (<i>Notist</i>) with a new <i>Ordinanz</i> from 01/02 1612 (HKA HZAB 1615).
01/06 1610	31/08 1610 >	20 fl.	
01/01 1602	31/05 1608 >	6-10 fl.	
< 01/10 1580	22/11 1592 †	15 fl.	
01/05 1592	31/07 1602 >†	15 fl.	Quoted as <i>gewesten</i> in HKA HZAB 1602 (the last payment given to his widow Maria), but the payment is probably not a final one.
15/10 1610	30/06 1613 >	12 fl.	Appears for the first time in the HKA HZAB 1613/14 with the sole voice for the payment of the previous 3 years.
< 01/10 1575	31/12 1576 •	5 fl.	He left the imperial service on 31/12 1576, after the death of Maximilian II.
01/07 1604	31/01 1609 >	8-10 fl.	
01/08 1607	15/01 1610 >	20 fl.	
< 01/09 1574	31/12 1587 •	12-15 fl.	
< 01/03 1575	16/10 1599 †	15-20 fl.	He interrupted the imperial service from 10/04 1582 to 31/12 1597; the last payment given to his widow Anna (HKA HZAB 1600).
01/01 1595	31/01 1609 >	15-20 fl.	
< 01/07 1575	17/02 1593 †	15 fl.	The last payment given to his widow Walburg (HKA HZAB 1593).
< 16/06 1575	15/09 1601 >†	18 fl.	Father of Ludwig and Peter Rizzo; the last payment given to his son Ludwig; in HKA HZAB 1603 he received the payments on the base of his own quittance of 23/12 1603.
01/01 1584	31/10 1611 >	10-20 fl.	Son of Francisco, brother of Peter Rizzo.
14/09 1575	15/07 1601 >†	8 fl. 20 kr. / 18 fl.	The last payments in 1601, 1602, and 1603 given to his widow Emilia, but also that of HKA HZAB 1604 is not a final one.
01/05 1590	30/06 1604 •	4-8 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Rizzo Peter		SP	<i>Trometter → Musicus Trometter</i>
Robazky Hans	<i>Robazkhi, Robazkhy, Robázky, Robazki / Hamß</i>	SP	<i>Trometter Lehrjung → Musicus Clarinist</i>
Robertus Aloisius	<i>Roberto / Luis</i>	CP	<i>Altist</i>
Röckhl Sebastian	<i>Röggl, Rögkhl, Rögckhl, Röggel, Rockhl, Rokhl, Reckhl / Sebastian</i>	CP	<i>Bassist</i>
Roclofs Peter	<i>Rolcofs, Rocloff / Petter</i>	CP	<i>Hofcaplan</i>
Roo Martin (de)		CP	<i>Tenorist</i>
Roriff Andre (de)		CP	<i>Tenorist → Capellnmusicus</i>
Rosen Thomas		SP	<i>Singerknabe → Trometter Lehrjung</i>
Rudner Albrecht		CP	<i>Accordero</i>
Rüeppl Johannes	<i>Rüepell / Johan</i>	CP	<i>Tenorist</i>
Ruggieri Roberto	<i>Roggieri, Raggero / Ruberto</i>	CP	<i>Hofcaplan</i>
Sagabria Francisco	<i>Franciþco</i>	SP	<i>Musicus Trometter</i>
Sale Franz	<i>Salle / Francisco, Franciscus</i>	CP	<i>Tenorist / Altist</i>
Salzman Andreas		CP	<i>Bassist</i>
Sayve Arnold (de)	<i>de Saye, de Seyve, de Saive / Arnoldt</i>	CP	<i>Singerknabe → Altist / Tenorist</i>
Sayve Jacob (de)		SP	<i>Trometter</i>
Sayve Mathias (de)	<i>de Sayue, de Saiue, de Seyue, Seyve, de Saive / Mathes, Mattheß, Matthiaß, Matthes, Matthias</i>	CP	<i>Altist → Altist & Vicecapellmeister → Capellnmusicus</i>
Sayve Jr. Mathias (de)	<i>de Seyve, de Saive / Matthias, Matthiaß, Mathiaß</i>	CP	<i>Singerknabe → Tenorist</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/09 1591	31/08 1599 †	10-15 fl.	Son of Francisco; the last payment given to his brother Ludwig Rizzo (HKA HZAB 1608).
01/10 1599	31/03 1609 >	6-15 fl.	
01/02 1593	30/11 1594 >	15 fl.	
< 01/03 1575	03/04 1594 †	17-20 fl.	The last payment given – on the base of a quitance and a regular testament – to Peter Roder, the imperial <i>Hofdiener</i> (HKA HZAB 1600).
01/04 1584	28/09 1587 >	15 fl.	The end of his service is not clear, in HKA HZAB 1593 he is no more at the court and nobody knows if he is still alive; many payments given to other persons (on the base of the Roclofs's <i>Schuldbriefe</i> , it means letters of debts).
01/10 1602	15/07 1603 >	15 fl.	
01/08 1608	30/09 1613 >	15 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 5 years.
01/01 1604	31/12 1607 >	8 fl.	
16/03 1606	15/08 1608 >	12 fl.	
< 01/11 1575	15/09 1577 •	15 fl.	Quoted in the list of 12/12 1576 (see HAUSENBLASOVÁ 2002, p. 385) – the payment was completed probably in one of three volumes, now lost
01/10 1587	31/03 1603 >	15 fl.	
< 01/10 1580	12/06 1587 •	15 fl.	He left the imperial service probably together with Alessandro Orologio.
01/05 1591	01/08 1599 > †	15 fl.	The payment of HKA HZAB 1603 is probably not a final one.
01/03 1596	30/11 1609 >	15-20 fl.	
01/02 1602	15/04 1615 >	15 fl.	There is a break in the payments from 01/07 1607 to 12/08 1610 (see HKA HZAB 1611/14, 1615).
< 23/07 1610	31/10 1612 • >	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
01/01 1590	28/02 1615 >	15 fl.	There is a break in the payments from 01/11 1607 to 31/12 1608 (see HKA HZAB 1611/14, 1615).
01/08 1603	31/07 1609 •	15 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Sazinger Balthasar		SP	<i>Trometter</i>
Schaffradt Niclas	<i>Schoffradt, Schafradt, Schafrath / Niclaß</i>	CP	<i>Capelln Diener</i>
Schartniger Hans	<i>Schardtner, Schärtner, Schar- dinger, Schärttner, Schartner, Schärtner, Schartner, Schär- tninger / Johann</i>	CP	<i>Tenorist</i>
Scheichenberger Benedict	<i>Scheihenperger, Scheienperger, Scheuhenberger, Scheihenberger, Scheuchenberger, Scheihenberger</i>	CP	<i>Tenorist</i>
Schiffel Georg	<i>Schiff</i>	CP	<i>Altist</i>
Schmidhofer Hannß		SP	<i>Trometter</i>
Schmidl Joannes Henricus	<i>Schmidel, Schmiedel, Schindl / Hans Hainrich, Hanns Hainrich, Johann Heinrich, Hannß Hainrich, Hanß Heinrich, Johann Hainrich</i>	CP	<i>Hofcaplan & Altist</i>
Schmidt Bartholomeus	<i>Schmidt / Barthlmeen</i>	CP	<i>Cammerbassist</i>
Schoendorff Andreas	<i>Schondorff, Schöndorff, Schön- dorff, Schoendorf, Schöendorff</i>	SP	<i>Musicus Trometter</i>
Schoendorff Philippus	<i>Schondorp, Schondorff, Schoenn- dorff, Schonndorff, Schöndorff, Schöendorff / Philipp</i>	SP	<i>Musicus Trometter</i>
Schultes Thomas	<i>Schulz, Schultheiß, Schulthais, Schuldhaiß, Schultes, Schulthes, Schuldthaiß, Schultes, Schulteß / Thomaß, Thomass</i>	SP	<i>Trometter Lehrjung → Musicus Trometter</i>
Seldert Niclas	<i>Seldertth / Niclaß, Niclass</i>	CP	<i>Discantist</i>
Sertorio Florindo	<i>Fiorinto, Fiorindo, Florinto</i>	SP	<i>Musicus Trometter</i>
Singer Matheus	<i>Matteß, Matheß, Mathes</i>	CP	<i>Bassist</i>
Sinibaldi Mauro	<i>Sinibaldo</i>	CP	<i>Musicus → Musicus Geiger → Cammermusicus</i>
Sixt Johann	<i>Johannes, Hans, Hanns</i>	CP	<i>Hofcaplan & Altist</i>

List of the Rudolphinian musicians (1576-1612)

FROM	To	SALARY	NOTE
< 24/10 1610	31/10 1612 •>	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
15/08 1599	15/04 1608 >	6 fl.	In HKA HZAB 1609 quoted as <i>gewesten</i> , but also the payment in HKA HZAB 1611/14 is probably not a final one.
01/05 1597	30/04 1610 >	15-20 fl.	
15/10 1582	31/08 1597 •	8-15 fl.	
01/11 1583	31/03 1584 >	12 fl.	
< 22/03 1610	21/04 1610 †	10 fl.	The last payment given to his widow Catharina (HKA HZAB 1613/14).
01/08 1601	31/03 1608 •>	20 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/09 1613 (HKA HZAB 1615).
01/01 1576	31/12 1576 •	8 fl.	He left the imperial service on 31/12 1576, after the death of Maximilian II.
01/01 1598	15/06 1607 >†	10-16 fl.	The last payments given to his brother Philippus Schoendorff, but also that of HKA HZAB 1611/14 is probably not a final one.
01/02 1590	31/08 1609 >	15-24 fl.	Brother of Andreas Schoendorff.
01/10 1590	15/10 1609 •>	4-21 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 09/11 1612 (HKA HZAB 1613/14).
< 01/03 1575	25/08 1596 >	10 fl.	He interrupted the imperial service from 01/06 1582 to 31/05 1583; in HKA HZAB 1597 quoted as <i>gewesten</i> and the payment given to N. Busi and E. Plouvier.
< 01/10 1580	05/12 1598 >†	15-18 fl.	The payment given on 11/01 1599 to his widow Anna (HKA HZAB 1599), but probably it is not a final one.
< 01/12 1575	31/10 1583 •	15 fl.	From 01/11 1583 he was employed as a <i>Thierhieter</i> by the „N“.
< 01/11 1575	16/07 1591 †	18-33 fl. 20 kr.	The last payment given to his widow Marta (HKA HZAB 1591).
16/11 1599	30/04 1602 >	20 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Stamireckh Wilhelm		CP	<i>Hofcaplan & Altist</i>
Stiasni Marx	<i>Stiaßni, Stiasdin, Stiasin, Stiasnij, Stiasny, Stiasni, Stiassin, Stiaßen / Mareusen, Marcus, Marcuß</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>
Sträels Simon	<i>Ströels / Sigmundt</i>	CP	<i>Bassist</i>
Strauss Christoff		CP	<i>Cammerorganist</i>
Tambor Joan (del)		CP	<i>Hofcaplan</i>
Tiberi Ambrosio (de)	<i>de Thiberi, de Tiberio, de Tybery</i>	SP	<i>Trommetter Lehrjung</i>
Todt Daniel		SP	<i>Trommetter Lehrjung</i>
Trampeßkha Hannß		SP	<i>Hoerpauker</i>
Trebonsky Caspar	<i>Trabannßlei</i>	CP	<i>Tenorist</i>
Tretschler Wenzel	<i>Drescher, Dretscher, Tertscher / Wennzl</i>	SP	<i>Trommetter Lehrjung</i>
Trivisano Augustino	<i>Trivisanus, Triviano, Trivisiano / Augustinus</i>	CP	<i>Hofcaplan & Tenorist / Hofcaplan & Capellnsinger</i>
Turini Gregorio	<i>Turin, Durini / Gregor, Gregorius</i>	SP	<i>Musicus Trommetter → Musicus Geiger</i>
Ursinus Nutius Wilhelmb	<i>Ursin Nutius, Ursinus / Wilhelmb Ursinus, Wilhelm</i>	SP	<i>Singerknabe → Trommetter Lehrjung</i>
Vacino Evangelista	<i>Vacin, Vacinus, Vaczinus</i>	CP	<i>Hofcaplan & Altist / Hofcaplan & Capellnsinger</i>
Vicentino Vicenzo	<i>Vicentinus / Vicentio, Vicentius</i>	CP	<i>Hofcaplan → Hofcaplan & Capellnsinger</i>
Vilhauer Urban	<i>Vielhauer</i>	CP	<i>Capelln Diener</i>
Vischer Johann Albert	<i>Johann Albertus</i>	CP	<i>Bassist & Hofcaplan</i>
Vivarius Johannes		CP	<i>Hofcaplan</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/10 1597	30/09 1598 >	20 fl.	
01/01 1589	15/04 1608 >	10-20 fl.	
< 01/05 1575	31/12 1576 •	12 fl.	He left the imperial service on 31/12 1576, after the death of Maximilian II.
25/09 1601	09/09 1614 •	20 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 13 years.
15/09 1610	31/10 1612 >	15-17 fl.	Appears for the first time in the HKA HZAB 1613/14 with the sole voice for the payment.
01/05 1595	15/10 1598 •	6-8 fl.	The last payment given to his teacher and cousin Andrea Mosto
01/09 1602	15/01 1612 >	6-13 fl.	
16/10 1608	31/10 1612 • >	10 fl.	He continued to be in imperial service with a new <i>Ordinanz</i> from 01/11 1612 (HKA HZAB 1613/14).
01/01 1607	31/08 1610 >	15 fl.	
01/07 1604	30/11 1608 >	7-10 fl.	
01/02 1593	05/11 1595 •	20 fl.	
< 01/06 1580	30/11 1596 †	15-20 fl.	Father of Francesco Turini. The last payment given to Dominico Gentili (HKA HZAB 1598).
01/06 1604	31/10 1612 • >	7-18 fl.	Son of the bass singer David Hörman; he continued his imperial service with a new <i>Ordinanz</i> as a <i>Trommetter</i> from 01/11 1612 (HKA HZAB 1613/14).
01/09 1590	28/02 1602 > †	20 fl.	= Frater Evangelista da Foligno; before active in Graz, came to Prague together with Christoph Porro and Francesco Mosto; one payment, not the last one, given to the monks of St James in Prague.
01/09 1590	31/10 1595 •	15 fl.	
01/09 1608	31/03 1610 >	6 fl.	
01/09 1610	15/05 1614 >	15 fl. / 12 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment.
< 01/04 1580	30/09 1583 †	15 fl.	The last payments given to J. Chimarhaeus for the burial (HKA HZAB 1583) and to his brother Jacob Vivarius (HKA HZAB 1585).

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NAME	ALTERNATIVE TRANSCRIPTION	ADM.	FUNCTIONS
Vreuen Jacob	<i>Freuen</i>	SP	<i>Singerknabe → Trommetter Lehrjung</i>
Vreuen Lambertus	<i>Lambert, Lambertus, Lamberto, Lambertuß, Lamprecht, Lamperto, Lampertus</i>	CP	<i>Bassist</i>
Wagner Christoff		CP	<i>Singerknabe → Altist</i>
Wagner Hans	<i>Hannß</i>	CP	<i>Altist</i>
Wallner Oswald	<i>Walner / Oßwald, Oßwaldt, Oswaldt</i>	CP	<i>Notist</i>
Wanner Jacob		CP	<i>Discantist</i>
Ward Caspar Christian		CP	<i>Bassist → Capellmusicus</i>
Weber Joachim	<i>Joachimb</i>	SP	<i>Trommetter Lehrjung</i>
Weber Sebastian		SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>
Wegenstainer Martin	<i>Wagenstainer / Martim, Marthin</i>	SP	<i>Trommetter / Musicus Trommetter</i>
Weinandt Alexander		CP	<i>Hofcaplan & Tenorist</i>
Weißbrodt Wolfgang	<i>Weißbrot</i>	CP	<i>Hofcaplan</i>
Weißhon Adolph		SP	<i>Lautenist</i>
Welzl Carl		CP	<i>Hofcaplan</i>
Wimber Stefan	<i>Widmair / Steffan</i>	CP	<i>Bassist</i>
Winde Paul (van)	<i>von der Winde, von Winde, von Win- dee, von der Windee, vonn Wünde, von Wünde, vonn Winde / Paulus, Paull</i>	CP	<i>Organist</i>
Wirligkh Steffan	<i>Wierligkh, Wirligk, Vierlickh, Vierligk, Werlich / Stefan, Stephan, Stephann</i>	SP	<i>Trommetter Lehrjung</i>
Wolff Anthon	<i>Wolf / Anthonius</i>	SP	<i>Trommetter Lehrjung → Hoerpauker</i>
Wolff Jacob		SP	<i>Hoerpauker</i>

List of the Rudolphinian musicians (1576-1612)

FROM	TO	SALARY	NOTE
01/08 1605	31/08 1608 >	10 fl.	
< 01/10 1575	03/02 1600 >†	15 fl.	The last payments given to his son Andreas (HKA HZAB 1605, 1611/14).
01/06 1611	31/05 1615 >	15 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 4 years.
01/07 1605	31/08 1606 >	15 fl.	
< 01/10 1575	19/09 1585 †	8-15 fl.	The last payment given to his heir Zacharias Portensderfer (HKA HZAB 1586).
01/05 1607	31/01 1615 >	15 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 8 years.
01/06 1603	30/06 1615 >	15 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment of the previous 12 years.
01/07 1604	15/09 1610 >	7 fl.	
01/07 1595	15/09 1609 >†	6-20 fl.	The last payment given to his father on 10/03 1612 (HKA HZAB 1611/14).
< 01/11 1575	28/02 1587 •	15 fl.	
15/10 1601	15/08 1602 >	20 fl.	
01/06 1608	31/08 1608 >	15 fl.	
01/09 1607	28/02 1608 >	12 fl.	
04/06 1608	19/10 1611 >	12 fl.	Appears for the first time in the HKA HZAB 1615 with the sole voice for the payment.
01/02 1588	06/02 1589 •	15 fl.	
< 01/11 1575	30/09 1596 †	15-40 fl.	The last payments given to his widow Lucretia (HKA HZAB from 1597 to 1604).
01/05 1605	15/06 1609 •>	8 fl.	He continued his imperial service with a new <i>Ordinanz</i> as a <i>Trommetter</i> from 01/03 1612 (HKA HZAB 1613/14).
01/10 1588	31/03 1611 •>	8-20 fl.	He continued his imperial service with a new <i>Ordinanz</i> from 01/03 1612 (HKA HZAB 1613/14).
15/11 1581	12/07 1591 >	15 fl.	

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NAME	ALTERNATIVE TRANSCRIPTION	ADML	FUNCTIONS
Wolff Stephan	<i>Steffan</i>	SP	<i>Hoerpauker</i>
Zanchi Liberale	<i>Zanchius</i>	CP	<i>Organist</i>
Zangius Niclas	<i>Zanchius, Zange / Nicolaus, Niclass, Nicolaß</i>	OTH.	<i>Hofdiener</i>
Zanotti Camillo	<i>Zannotti, Cannotij</i>	CP	<i>Vicecapellmeister</i>
Zanotti Zacharias		CP	<i>Hofcaplan & Altist</i>
Zigotta Georg	<i>Sigota, Zigota / Lucaß</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter → Trommetter Obriester</i>
Zigotta Jr. Georg	<i>Zigota</i>	SP	<i>Trommetter Lehrjung</i>
Zigotta Jacob	<i>Zigotha, Zigota</i>	SP	<i>Trommetter Lehrjung</i>
Zigotta Lucas	<i>Sigotta, Zigota / Lucaß</i>	SP	<i>Musicus Trommetter → Trommetter Obriester</i>
Zigotta Paul	<i>Zigota / Paul</i>	SP	<i>Trommetter Lehrjung → Musicus Trommetter</i>
Zigotta Rudolff	<i>Zigota / Ruedolff, Rudolph</i>	SP	<i>Trommetter Lehrjung</i>
Zigotta Wenzel	<i>Zigotha, Zigota</i>	SP	<i>Trommetter Lehrjung</i>

List of the Rudolphinian musicians (1576-1612)

FROM	To	SALARY	NOTE
< 01/01 1575	31/10 1581 †	12-15 fl.	The last payment given to his widow Margaretha (HKA HZAB 1582).
01/11 1596	15/09 1610 >	20-25 fl.	
01/10 1602	15/12 1605 >	25-25 fl.	
01/08 1586	04/02 1591 †	25 fl.	The last payment given to the chaplain Innocenzo Moniga for his burial (HKA HZAB 1591).
01/07 1593	31/08 1594 •	20 fl.	
01/04 1582	30/09 1608 >	4-28 fl.	Brother of Lucas and Paul Zigotta; the HKA HZAB 1611/14 payment was subsequently corrected with the final date 31/01 1609, anyway Georg Zigotta was in the service still in 1612.
01/10 1609	31/10 1610 >	8 fl.	
01/12 1597	30/11 1609 >	4-10 fl.	Son of Georg Zigotta.
< 01/01 1581	15/05 1610 >	15-30 fl.	Brother of Georg and Paul Zigotta. Documented in the imperial service in 1577 (HKA HZAB 1577, f. 659 ^v).
01/03 1584	30/11 1598 †	3-13 fl.	Brother of Lucas and Georg Zigotta; the last payment given to his widow Susanna (HKA HZAB 1600).
01/01 1609	31/12 1609 >	8 fl.	Son of Lucas Zigotta.
01/03 1602	30/04 1608 †	6 fl.	In HKA HZAB 1609 Wenzel Zigotta paid for a mistake till 30/04 1608, but since he died on 24/12 1607 the money were later removed from the salary of Lucas Zigotta (HKA HZAB 1610).

**List of Trumpet Apprentice's Teachers
(*Lehrmeisters*)
(1581-1611)**

List of trumpet apprentice's teachers (*Lehrmeister*) (1581-1611)

Year	<i>Lehrmeister</i>	<i>Lehrjung</i>	Year	<i>Lehrmeister</i>	<i>Lehrjung</i>
1581	Rizzo Francisco	Ferro Salomon	1591	Turini Gregorio	Wolff Anthon
1582	Rizzo Francisco	Ferro Salomon		Zigotta Georg	Schultes Thomas
	Zigotta Lucas	Zigotta Georg	Zigotta Lucas	Bayr Michel	
1583	Zigotta Lucas	Zigotta Georg		Biderman Thobias	
1584	Sertorio Florindo	Anthonino Anthon		Burgstaller Wenzel	
	Zigotta Lucas	Neukircher Martin		Stiasni Marx	
		Zigotta Paul	Zigotta Paul		
1585	Cappa Leonso	Biderman Thobias	1592	Ardesi Carlo	Mosto Marc' Antonio
	Sertorio Florindo	Anthonino Anthon		Celotti Protasio	Celotti Zuanjosepo
	Zigotta Lucas	Neukircher Martin		Mosto Andrea	Mosto Bernardino
		Zigotta Georg		Rizzo Francisco	Rizzo Odoardo jr.
Zigotta Paul	Sertorio Florindo	Anthonino Anthon			
1586	Sertorio Florindo	Anthonino Anthon	Turini Gregorio	Wolff Anthon	
	Zigotta Lucas	Biderman Thobias	Zigotta Paul	Zigotta Paul	
		Zigotta Georg	Zigotta Georg	Schultes Thomas	
1587	Sertorio Florindo	Anthonino Anthon	Zigotta Lucas	Stiasni Marx	
	Zigotta Lucas	Biderman Thobias	Bayr Michel	Burgstaller Wenzel	
		Zigotta Paul	Burgstaller Wenzel		
1588	Mosto Andrea	Mosto Bernardino	1593	Ardesi Carlo	Mosto Marc' Antonio
	Sertorio Florindo	Anthonino Anthon		Rizzo Francisco	Rizzo Odoardo jr.
	Turini Gregorio	Wolff Anthon		Turini Gregorio	Zigotta Paul
	Zigotta Lucas	Biderman Thobias		Zigotta Georg	Wolff Anthon
Zigotta Paul		Zigotta Georg	Schultes Thomas		
1589	Mosto Andrea	Mosto Bernardino	Zigotta Lucas	Burgstaller Wenzel	
	Sertorio Florindo	Anthonino Anthon	Greyll Hans	Bayr Michel	
	Turini Gregorio	Wolff Anthon	1594	Mosto Andrea	Mosto Bernardino
	Zigotta Lucas	Biderman Thobias		Rizzo Francisco	Rizzo Odoardo jr.
		Zigotta Paul		Turini Gregorio	Wolff Anthon
Burgstaller Wenzel		Zigotta Georg		Schultes Thomas	
1590	Mosto Andrea	Mosto Bernardino		Zigotta Lucas	Bayr Michel
	Rizzo Francisco	Rizzo Odoardo jr.	Burgstaller Wenzel	Greyll Hans	
	Turini Gregorio	Wolff Anthon	1595	Mosto Andrea	de Tiberi Ambrosio
	Zigotta Georg	Schultes Thomas		Mosto Bernardino	Mosto Bernardino
	Zigotta Lucas	Biderman Thobias		Rizzo Francisco	Rizzo Odoardo jr.
		Burgstaller Wenzel	Zigotta Georg	Schultes Thomas	
Stiasni Marx		Zigotta Lucas	Bayr Michel		
Zigotta Paul		Burgstaller Wenzel	Burgstaller Wenzel		
1591	Ardesi Carlo	Mosto Marc' Antonio	1596	Mosto Andrea	de Tiberi Ambrosio
	Mosto Andrea	Mosto Bernardino		Rizzo Francisco	Rizzo Odoardo jr.
	Rizzo Francisco	Rizzo Odoardo jr.		Zigotta Lucas	Burgstaller Wenzel
	Sertorio Florindo	Anthonino Anthon			Bayr Michel
				Weber Sebastian	
				Greyll Hans	

List of trumpet apprentice's teachers (*Lehrmeister*) (1581-1611)

Year	<i>Lehrmeister</i>	<i>Lehrjung</i>	Year	<i>Lehrmeister</i>	<i>Lehrjung</i>			
1606	Wolff Anthon	Pantalion Augustin	1608	Zigotta Lucas	Beigler Gregor			
	Zigotta Georg	Tretschler Wenzel			Jahn Christoph			
		Mosto Franz	Weber Sebastian	Weber Joachim				
		Ursinus Nutius Wilhelm		Wolff Anthon	Pantalion Augustin			
		Zigotta Jacob	Zigotta Georg	Zigotta Jacob				
		Vreuen Jacob		Ursinus Nutius Wilhelm				
	Zigotta Lucas	Wirlichh Steffan		Tretschler Wenzel				
		Mosto Johann Baptista		Mosto Franz				
		Rosen Thomas		Vreuen Jacob				
		Beigler Gregor	Wirlichh Steffan					
		Jahn Christoph	Zigotta Lucas	Jahn Christoph				
Pragalis Veit		Kolb Adam						
Breiter Georg		Zigotta Wenzel						
Zigotta Wenzel	Breutigam Jacob							
Zigotta Wenzel	Zigotta Rudolff							
1607	Weber Sebastian	Engelhardt Abraham	1609	Zigotta Lucas	Plawensky Wenzel			
	Wolff Anthon	Weber Joachim			Rosen Thomas			
		Pantalion Augustin			Weber Sebastian	Weber Joachim		
	Breutigam Jacob	Zigotta Georg				Wirlichh Steffan		
	Vreuen Jacob					Zigotta Jacob		
	Mosto Franz					Ursinus Nutius Wilhelm		
	Wirlichh Steffan					Tretschler Wenzel		
	Tretschler Wenzel				Mosto Franz			
	Zigotta Georg	Ursinus Nutius Wilhelm			Vreuen Jacob	1610	Zigotta Georg	Zigotta Georg jr.
		Zigotta Jacob			Kolb Adam			
		Rosen Thomas	Plawensky Wenzel					
Breiter Georg		Breutigam Jacob						
Pragalis Veit		Zigotta Rudolff						
Zigotta Wenzel	Zigotta Lucas	1611	Zigotta Georg	Weber Sebastian	Weber Joachim			
Zigotta Lucas				Weber Sebastian	Weber Joachim			
				Wolff Anthon	Wolff Anthon	Pantalion Augustin		
1608	Weber Sebastian	Weber Joachim	1611	Zigotta Georg	Mosto Franz			
	Wolff Anthon	Engelhardt Abraham			Plawensky Wenzel			
		Pantalion Augustin			Tretschler Wenzel			
	Zigotta Georg	Ursinus Nutius Wilhelm			Ursinus Nutius Wilhelm			
		Tretschler Wenzel			Wirlichh Steffan			
		Mosto Franz			Vreuen Jacob			
		Vreuen Jacob			Zigotta Georg jr.			
		Wirlichh Steffan			Zigotta Jacob			
		Zigotta Jacob			Zigotta Rudolff			
		Breutigam Jacob			Manton			
	Zigotta Lucas	Rosen Thomas			Adam Gall			
Pragalis Veit								
Zigotta Wenzel								
Zigotta Wenzel								

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Year	Lehrmeister	Lehrjung
1597	Mosto Andrea	Mosto Bernardino
		de Tiberi Ambrosio
	Rizzo Francisco	Rizzo Odoardo jr.
	Zigotta Georg	Schultes Thomas
1598	Zigotta Lucas	Weber Sebastian
		Bayr Michel
	Mosto Andrea	de Tiberi Ambrosio
	Rizzo Francisco	Rizzo Odoardo jr.
1599	Zigotta Georg	Zigotta Jacob
	Zigotta Lucas	Weber Sebastian
	Zigotta Georg	Mosto Bernardino
1600	Mosto Andrea	de Tiberi Ambrosio
		Mosto Bernardino
	Rizzo Francisco	Rizzo Odoardo jr.
1601	Zigotta Georg	Zigotta Jacob
	Zigotta Lucas	Robazky Hans
		Jänickh Georg
		Hopstockh Georg
1602	Mosto Andrea	de Tiberi Ambrosio
		Mosto Bernardino
	Zigotta Georg	Zigotta Jacob
	Zigotta Lucas	Castilian Rudolff
		Pragalis Veit
		Heilegker Michael
		von Norden Carl
Rizzo Odoardo jr.		
1603	Mosto Andrea	Zigotta Jacob
		Castilian Rudolff
	Zigotta Lucas	Pragalis Veit
		von Norden Carl
		Todt Daniel
		Rizzo Odoardo jr.
		Heilegker Michael
		Jänickh Georg
1604	Weber Sebastian	Zigotta Wenzel
		Weber Joachim

Year	Lehrmeister	Lehrjung
1604	Wolff Anthon	Pantalion Hainrich
		Breutigam Jacob
	Zigotta Georg	Ursinus Nutius Wilhelm
		Tretschler Wenzel
		Castilian Rudolff
		Zigotta Jacob
	Zigotta Lucas	Pragalis Veit
		Heilegker Michael
		Rosen Thomas
		Jahn Christoph
Breiter Georg		
Zigotta Wenzel		
Ander Martin		
von Norden Carl		
Rizzo Odoardo jr.		
Todt Daniel		
1605	Weber Sebastian	Jänickh Georg
		Beigler Gregor
	Wolff Anthon	Weber Joachim
		Engelhardt Abraham
	Zigotta Georg	Breutigam Jacob
		Pantalion Hainrich
		Pantalion Augustin
		Wirlichk Steffan
		Castilian Rudolff
	Zigotta Lucas	Tretschler Wenzel
Zigotta Jacob		
Ursinus Nutius Wilhelm		
Mosto Johann Baptista		
Beigler Gregor		
Jänickh Georg		
Breiter Georg		
Pragalis Veit		
Zigotta Wenzel		
1606	Weber Sebastian	Rizzo Odoardo jr.
		Raab Andreas
Wolff Anthon	Rosen Thomas	
	Jahn Christoph	

**List of Choirboys
(*Singerknaben*)
(1576-1616)**

List of choirboys (*Singerknaben*) (1576-1616)

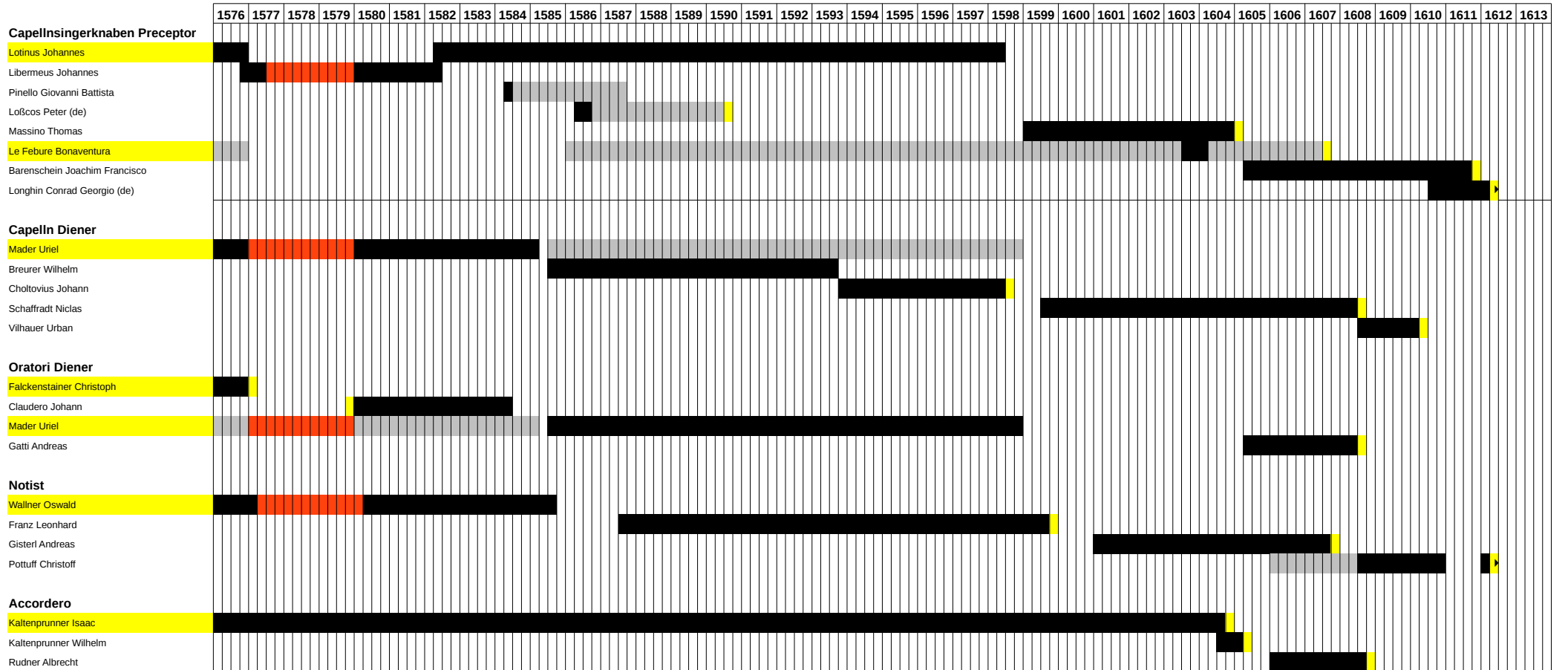
Year	Folio	Surname	First name	Note
1576	518 ^r	Von Purstal	Jacob	
	518 ^r	Paradis	Dietrich	
	518 ^r	Verdanckh	Jacob	
	518 ^r	Esternell	Anthonius	
1577	529 ^r -529 ^v	Paradisius	Arnoldt	
	529 ^r -529 ^v	Hiersch	Daniel	
1581	419 ^v -420 ^r	De Lapinoy	Hubertus	
	419 ^v -420 ^r	Seibodt	Johaneß	
1582	missing			
1583	379 ^r	Pickhardt	Niclaß	
1584	389 ^r	Gesundt	Albrecht	
	389 ^r	Heß	Michael	
1585	484 ^r -484 ^v	Geissenhof	Hannß	
	484 ^r -484 ^v	Eberhardt	Hannß	
	484 ^r -484 ^v	Khosor	Petter	
	484 ^r -484 ^v	Packhis von Stralß	Jacob	
	484 ^r -484 ^v	Relich	Johan	
1586	302 ^v -303 ^r	Florian	Johann	
	302 ^v -303 ^r	Haßdal	Michael	
	302 ^v -303 ^r	Franz	Leonhard	
1587	245 ^r -245 ^v	De La Cort	Quintin	
	245 ^r -245 ^v	Faßhas	Lambrecht	
1588	missing			
1589	missing			
1590	508 ^v -509 ^r	Kheller	Martin	
	508 ^v -509 ^r	Schadenwalt	Christoff	
	508 ^v -509 ^r	Singmater	Johan	
	508 ^v -509 ^r	Pugliano	Ferdinandt	
1591	354 ^r -354 ^v	Gotta	Martin	
	354 ^r -354 ^v	Von Marin	Fridrich	
	354 ^r -354 ^v	Maller	Franz	
	354 ^r -354 ^v	Maller	Jacobus	
	354 ^r -354 ^v	Pungelio	Peter	
	354 ^r -354 ^v	Bonn	Johann	
	354 ^r -354 ^v	Pino	Wenzeslaus	
1592	518 ^v -519 ^r	De Seyve	Arnold	
	518 ^v -519 ^r	Kreizer	Christoph	
1593	393 ^r – 393 ^v	Althauß	Theodorus	
	393 ^r – 393 ^v	Castiliano	Steffan	
1594	366 ^r	Pondeli	Wenzeslaus	
1595	335 ^v	Listius	Peter	
	335 ^v	Hering	Veit	
	335 ^v	De Sayve	Mattheß	

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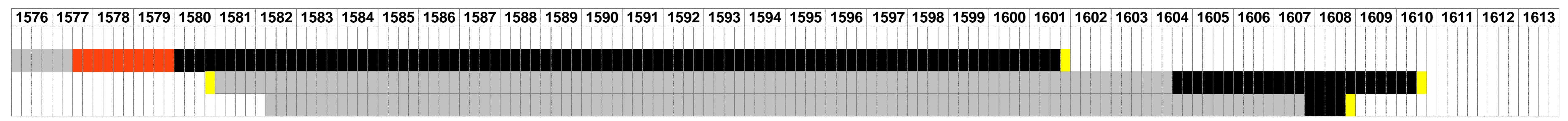
Year	Folio	Surname	First name	Note
1595	335 ^v	Dassing	Peter	
	335 ^v	Vreuen	Andreas	
	335 ^v	Haßenbusky	Georg	
1596	75 ^r -75 ^v	Vilhauer	Johann	
	75 ^r -75 ^v	Vilhauer	Andre	
1597	357 ^r	Preciger	August	
	357 ^r	Gisterl	Andreas	
	357 ^r	Althauß	Paul	
	357 ^r	Vincent	Caspar	
	357 ^r	Leblon	Phillipp	
1598	missing			
1599	61 ^r -61 ^v	Lefebure	Martin	
	61 ^r -61 ^v	Tassion	Rudolff	
1600	73 ^r	Ardea	Thomas	
	73 ^r	Schaller	Carolus	
1601	362 ^v	Buse	Ferdinand	
	362 ^v	De Sayve	Libert	
	362 ^v	Rizet	Oduardo	
	362 ^v	Perniz	Fridrich	
	362 ^v	Cuppers	Johann	
	362 ^v	Bon	Wratislaw	
	362 ^v	Castiliann	Rudolph	
	362 ^v	Rizet	Jacob	
1602	missing			
1603	298 ^r	Rosen	Thomas	
1604	387 ^r -387 ^v	Turin	Francisco	
	387 ^r -387 ^v	Nutius	Wilhelmb	
	387 ^r -387 ^v	Nutius	Michael	
	387 ^r -387 ^v	Vreuen	Jacob	
	387 ^r -387 ^v	Englhardt	Abraham	
	387 ^r -387 ^v	Wagner	Christoff	
	387 ^r -387 ^v	Haller	Andreas	
1605	686 ^v	Mosto	Franz	
1606	missing			
1607	missing			
1608	missing			
1609	missing			
1610	542 ^r	Breutigam	Jacob	
1611-14	580 ^r – 580 ^v	Matheus	Ambrosius	SK per 5 years (payment 30/11/1612)
1611-14	580 ^r – 580 ^v	Arnstetter	Ambrosius	SK of 1610 (payment 31/05/1613)
1613-14	684 ^v -685 ^v	Pestle	Caspar	Payment 30/12/1614
	684 ^v -685 ^v	Frisch	Andreas	Payment 17/12/1613

List of choirboys (*Singerknaben*) (1576-1616)

Year	Folio	Surname	First name	Note
1613-14	684 ^v -685 ^v	Prenner	Zacharias	Payment 15/08/1614 (per manus of Erasmus de Sayve)
1615	513 ^v -514 ^r	Seywalt	Georg Christoff	SK per 6 years (payment 08/01/1615)
	513 ^v -514 ^r	Görtter	Sebastian	Payment 21/08/1615)
1616	297 ^r -297 ^v	Glotten	Hainrich	Payment 03/02/1616
	297 ^r -297 ^v	Glotten	Gottfridt	Payment 03/02/1616



Trometter Obrister
Rizzo Francisco
Zigotta Lucas
Zigotta Georg



Hoerpauker

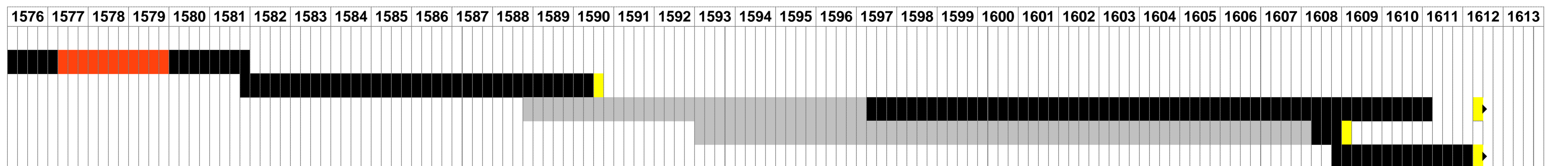
Wolff Stephan

Wolff Jacob

Wolff Anthon

Greyf Hans

Trampeßkha Hannß



APPENDICES

[available only in the paper version of this dissertation]

List of the Appendices

- A. Description of the Imperial Accounting Volumes 1576 – 1613/1614
- B. List of regular salaries to the Rudolfine musicians (*Hofbesoldung* and *Trometter Lehrjungen Unterhaltung*)
- C. List of clothing money payments to the Rudolfine musicians (*Claidergeld*)
- D. List of supplement wages to the Rudolfine musicians (*Zupuessgeld*)
- E. List of occasional bonuses (*Verehrung*) to the Rudolfine musicians for their wedding
- F. List of occasional bonuses (*Verehrung*) to the Rudolfine musicians for baptism of their children
- G. List of pension payments to the Rudolfine musicians (*Pension*)
- H. List of short-term payments to the Rudolfine musicians (*Provision*)
- I. List of journey money payments (*Zehrung*)

Regarding the receipt (quittance) item, based on analysis of hundreds of records in various functions / positions / offices, it seems that the higher the number of receipts (and hence the more frequent and the more regular the payments were), the worse the economic situation of the given person was. In other words, significant and high-ranking people, or servants, who had other incomes as well, were paid less regularly in larger amounts, whereas frequent payouts indicate total dependence of the servant on the salary.

Another trend that appears in the '90s is represented by payments in advance (up to four to six months) to particular musicians, which is in direct conflict with chronic delays in payments, commonly occurring at the court. The reason of these exceptional prepaid amounts is not mentioned in the records and we can thus only assume that it could have been related to some special services or expenses (later this phenomenon can be probably associated with the war).