



PhD Marta Walkusz

Library of the Stanisław Moniuszko Academy of Music in Gdańsk

 0000-0003-0849-3818

## The music collection of Paul Friedrich Damme (1864–1925) as a source of information on the musical culture of Gdańsk and Sopot in the first half of the 20<sup>th</sup> century. The state of research on the reconstruction of the music inventory signed with the older signature A

This article is a continuation of research into the origin of the German library signature (hereafter: signature A) found in music prints held at the Library of the Stanisław Moniuszko Academy of Music in Gdańsk and an addition to the knowledge of the musical culture of Gdańsk and Sopot in the first half of the 20th century. Two previously unknown collections of Gdansk's councilors were discovered within the sheet music resource studied. Based on the ownership marks found, this paper discusses the activities of German cultural organizations during World War II and characterizes the book collection of Paul Friedrich Damme (1864–1925). The most important result of the provenance research is the discovery that P. Damme, a doctor of law, banker, and councilor of Danzig, was also an active cellist musician giving concerts in Sopot and Milan, among other places; the sheet music collection was collected by him intentionally and served as performance material.

**Keywords:** Paul Friedrich Damme (1864–1925) ; musicalia ; private book collections ; provenance research ; Gdańsk ; Sopot ; music culture ; World War II

## Preface

This article is the second part<sup>1</sup> of the results of research into the collection of music scores signed with the so-called signature A, found in the collection of the Library of the Stanisław Moniuszko Academy of Music in Gdańsk (from now on aMuz Library), the provenance of which has not yet been fully established. The construction and numbering of this past signature and other found register numbers were already discussed in the first part of the research, but here I will continue this topic and present a catalog of music sheets arranged according to this past signature, excluding copies from the collection of Friedrich Wilhelm Jüncke (1842–1897). Among the prints signed in this way, the ownership records of several people have been found, from which two interesting collections have been identified: Jüncke's collection, already mentioned, and the collection of Paul Friedrich Damme (1864–1925), which I would like to characterize in this article. In contrast to the part of the book collection belonging to the Jüncke collection, in which, apart from the signature A, there were no other marks indicating its possible origin, in the Damme collection, one can find mainly the stamps of the Gaumusikschule Danzig-Westpreußen, so that it was necessary to extend the research on the musical culture of Gdańsk into the period of the Second World War. In addition, the coincidence of Damme's home address and the location of the Gaumusikschule makes it possible to guess the collection's fate after the collector's death. The nature of the music in the collection and the notes left in the copies also shed new light on Damme's extra-professional activities as an active musician.

### A case of former signature A

As mentioned in the introduction, the aMuz Library contains scores signed with a post-German signature, which organizes the scores according to the performance cast. In addition to the types of signatures mentioned in the article on Jüncke's collection, I discovered another symbol: Ad – probably including works for solo organ<sup>2</sup>. Unfortunately, I only found one representation of this signature, so there is no confirmation of this thesis. Despite the existence

---

1 First part: M. Walkusz, *Discovered music collection of Friedrich Wilhelm Jüncke (1842–1897) as the beginning of research into the reconstruction of the old musical inventory*, „The Studies into the History of the Book and Book Collections” Vol. 17 No. 3 (2023), pp. 471–494.

2 See J.S. Bach, *Ausgewählte Klavierwerke*. B. 3. N. 9. *Präludium und Fuge Cis moll*. N. 10. *Fantasie und Fuge D dur*. N. 11. *Fantasie und Fuge A moll*, Joh. Seb. Bach ; für die Orgel bearbeitet von Max Reger, Leipzig: Jos. Aibl Verlag G.m.b.H., copyright 1902 (Wien, VII. Seidergasse 3–9: Stich und Druck von Jos. Eberle & Co.). 35 pages ; 34 cm. Publ. mark 3032–3034. Source: aMuz Library, reg. no.: N 4311.

of a large number of provenance entries, it has not been possible to determine the period of origin of this signature or the institution or person who gave it. In addition to the collection of the owner of the Gdańsk winery and Gdańsk city councilor F.W. Jüncke, which has already been examined, a second collection has been identified: sheet music with inscriptions of the owner P.F. Damme – doctor of law and banker, son of Richard Theodor Damme (1826–1916)<sup>3</sup>. From 1907 to 1910, P.F. Damme was a member of the Gdańsk City Council; from 1908 to 1919, he was a member of the Board of the Gdańsk Merchants' Association, and from 1920, he was President of the Gdańsk Chamber of Commerce (*Handelskammer*). After his father's death, he became co-owner of the *Danziger Privat-Aktien-Bank*<sup>4</sup>. He is the author or co-author of dissertations on commercial and economic law in relation to the port of Gdańsk<sup>5</sup>.

An essential piece of information is that from 1904 the Damme family lived in a tenement house at 7 Karrenwall Street (now Okopowa Street, the building no longer exists, the site is the Gdańsk-Śródmieście station of the Fast Urban Railway), built to Richard's order by Ernst August Schade (1865–1929), where the Bank's headquarters were also located until 1922. This address appears on Paul Damme's ownership stamp on two copies of sheet music, including Antonín Leopold Dvořák's *Quartet* (1841–1904, figure 1 a,b).

Provenance marks that appear in the notes with the signature A, both in the collection of P.F. Damme and outside any collections, are the stamps of the Chamber of Culture of the Free City of Gdańsk (*Landeskulturkammer der Freien Stadt Danzig*)<sup>6</sup> and the District Music School of Danzig-West Prussia (*Gaumusikschule Danzig-Westpreußen*). The *Landeskulturkammer der Freien Stadt Danzig* was established in 1935. Its employees were divided into groups

---

3 Banker, merchant and councillor of the city of Gdańsk between 1861 and 1902, owner of a grain trading company and co-owner of the Danzig Private Stock Bank, co-owner of shares in the Vistula Stock Company. He was honoured for his versatile services to the city of Gdańsk – related to railway transport, improvement of trade and development of water and sewage system, for which the city council awarded him honorary citizenship in 1897, see M. Gliński, *Richard Theodor Damme* [in:] *Gedanopedia*, [online] [https://gdansk.gedanopedia.pl/gdansk/?title=DAMME\\_RICHARD\\_THEODOR\\_bankowiec\\_honorowy\\_obywatel\\_Gda%C5%84ska\\_by%C5%82y\\_patron\\_ulicy](https://gdansk.gedanopedia.pl/gdansk/?title=DAMME_RICHARD_THEODOR_bankowiec_honorowy_obywatel_Gda%C5%84ska_by%C5%82y_patron_ulicy) [accessed 28.10.2024].

4 Idem, *Paul Friedrich Damme, bankowiec, radny* [in:] *Gedanopedia*, [online] [https://gdansk.gedanopedia.pl/gdansk/?title=DAMME\\_PAUL\\_FRIEDRICH\\_bankowiec\\_radny](https://gdansk.gedanopedia.pl/gdansk/?title=DAMME_PAUL_FRIEDRICH_bankowiec_radny) [accessed 28.10.2024].

5 Among other: P. Damme, *Die Technik des Danziger Getreidehandels*, Jena [1909]; H. Scholtz, P. Damme, *Ansprachen über Wünsche für die künftige wirtschaftliche Entwicklung Danzigs [...]*, Danzig 1918; P. Damme, *Danzig sein Hafen und sein Hinterland*, Berlin 1919.

6 So far, only two copies with this stamp have been found in the aMuz Library: J.S. Bach, *Kompositionen für die Laute*, ubertr. und hrsg. von Hans Dagobert Brugger, Wolfenbüttel: Zwisslers Julius Verlag (Inh. Georg Kallmeyer), 1925, reg. no. N 7459 and G.F. Telemann, *Sechs Duette für zwei Flöten oder zwei Geigen oder zwei gleiche Blockflöten (1727)*, Wolfenbüttel–Berlin: Georg Kallmeyer Verlag, 1934, inv. no. N 4291.

according to their specialization. The task of the groups was to plan German cultural events in the Free City of Gdańsk in such a way as to prevent and discriminate against Polish events, e.g., by renting out all the halls for numerous concerts, exalting German literature and music over Polish, forcing Poles to advertise German cultural events, etc.<sup>7</sup> As Sylwia Grochowina writes, in 1939, Adolf Hitler pointed out that the region of West Prussia had a special connection with German culture and stressed that its cultural mission should be restored<sup>8</sup>. The German propaganda press also emphasized the need to restore Gdańsk's Germanness.<sup>9</sup> In the Reich District of Danzig-West Prussia, established in 1939, as in the other districts, established a district-wide cultural organization, the *Kulturwerk Deutsches Ordensland* (Cultural Work of the German Teutonic Country), which cooperated with the state administration and aimed to control the succession of cultural work, support artists and create the conditions for their cultural reconstruction in Germany. To this goal, all artistic associations operating in the district, including musical ones, were subordinated to the Kulturwerk: *Konzertring Danzig-Westpreussen* (Danzig-West Prussian Concert Circle), *Ausstellungsgemeinschaft Danzig-Westpreussen* (Danzig-West Prussian Exhibition Association), *Gemeinschaft für Alte Musik* (Early Music Society) and founded in 1943 *Arbeitskreis für zeitgenössische Musik* (Working Group for Contemporary Music). Given the above, there must have been a school to teach music and promote German music. The address book published by A.W. Kafemann for 1940–1941 mentions the headquarters of the State Music School (*Hauptgeschäftsstelle Landesmusikschule Danzig*, Langgasse 30 – now Długa Street).<sup>10</sup> In 1942, however, the name *Gaumusikschule* appeared in the address book at 30 Langgasse and in methodological books on the piano technique.<sup>11</sup> The district music school played an important role in disseminating German folk music culture. In the pages of the book *Deutsches Dorf im Ordensland. Richtlinien zur Dorfkulturarbeit im Reichsgau Danzig-Westpreußen* from 1943, it was emphasized that the spread of German music was progressing

7 W. Diewerge, *Der neue Reichsgau Danzig-Westpreußen. Ein Arbeitsbericht vom Aufbauwerk im deutschen Osten*, Berlin: Junker und Dünnhaupt Verlag, 1940, digitalisierte Version © 2014, p. [49].

8 S. Grochowina, *Polityka kulturalna niemieckich władz okupacyjnych w Okręgu Rzeszy Gdańsk-Prusy Zachodnie, w Okręgu Rzeszy Kraj Warty i w Rejencji Katowickiej w latach 1939–1945*, Toruń 2013, p. 120.

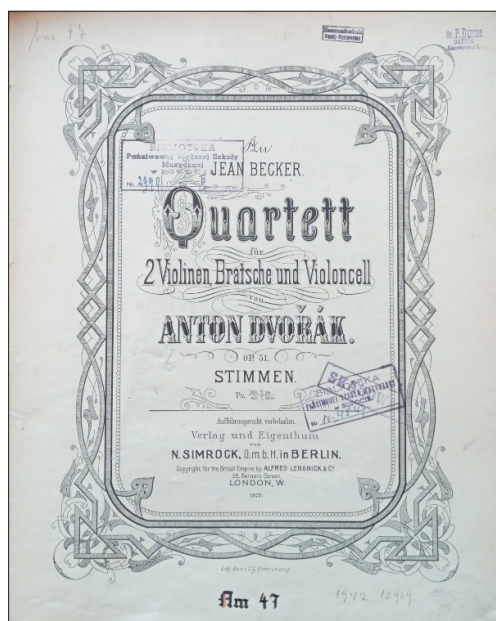
9 „Danziger Neueste Nachrichten” No. 140 (46. Jahrg.), since 19. Juni 1939, p. 1.

10 *Danziger Einwohnerbuch mit allen eingemeindeten Vororten und Zoppot 1940–1941*. Vol. III, Danzig: A.W. Kafemann, 1940–1941, p. 23.

11 A. Schmid-Lindner, *Das Klavier in Max Regers Kunst. Als erste Folge in der Reihe ihrer Veröffentlichungen* hrsg. von der Gaumusikschule Danzig-Westpreußen, Danzig 1942; H. Socnik, *Das Pedal bei Mozart. Beiträge zur Lehre vom Klavierpedal*. 1, Danzig 1943. (Veröffentlichungen der Gaumusikschule Danzig-Westpreußen ; Folge 2).

satisfactorily, with folk and soldier songs from the songbook *Wir singen* edited by E.W. Scherper being widely sung<sup>12</sup>, a similar collection of local songs from the district will also be in production. The singing and composition teachers were praised, as well as the growing number of musicians in the village: fiddlers, flutists, accordionists, lutenists, and zither players. Anyone who was interested in making music was invited to get in touch with the school<sup>13</sup>.

Figure 1 a,b. Ownership stamp of P. Damme with address „Danzig, Karrenwall 7”  
[in:] A. Dvořák, *Quartett* für 2 Violinen, Bratsche und Violoncell op.51,  
Berlin: N. Simrock G.m.b.H., 1879 (Leipzig: Lith. Anst. v. C.G.Röder).  
4 glosy; 33 cm. Source: aMuz Library, inv. no.: N 2990. Photo by: Marta Walkusz

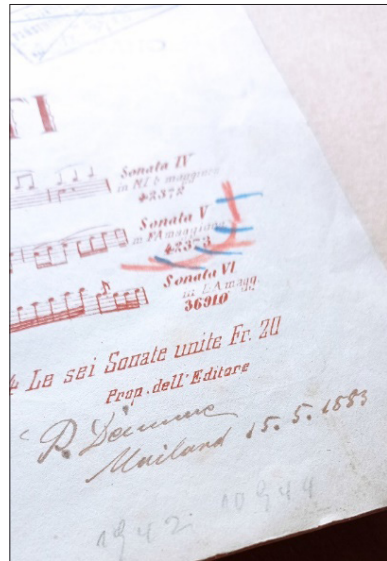


12 The songbook has not been identified.

13 *Deutsches Dorf im Ordensland. Richtlinien zur Dorfkulturarbeit im Reichsgau Danzig-Westpreussen*, red. A. Schmidt, B. Wiegand, A. Goergens, Danzig: Druck A.W. Kafemann, 1943, p. 35.

The year 1942 also appears next to the registration numbers written in pencil in each volume (see Figure 2).

Figure 2 a,b. Example of a copy number with the year 1942 [in:] L. Boccherini, *Sei sonate per violoncello. 3a sonata in Sol maggiore*, di Luigi Boccherini ; con accomp.to di pianoforte di Alfredo Piatti, Milano: Tito di G. Ricordi, [1871]. Score (10 stron) + 1 part ; 34 cm. Editor sign H 42371=74 H. S ource: aMuz Library, reg. no. N 2911. Photo by: Marta Walkusz



In the area of the Districts, actions were organized for the so-called safeguarding of cultural assets by specially appointed two-person groups *Erfassungskommando (Reisekommando)*<sup>14</sup>, whose task was to confiscate Polish public and private property. The searches included private residences. The objects found were appropriately signed; of course, those that, in the *Reisekommando's* view, were too associated with Polish culture were destroyed<sup>15</sup>. To ascertain the potential location of the notes in question at the time of the seizure, it was necessary to establish the residential addresses of the collectors' families recorded in the provenance entries and the subsequent fate of the tenements, which are

14 In Gdańsk, the group included: *SS-Untersturmführer* Johann Dettenberg and lawyer Josef Schöser PhD, see S. Grochowina, *Kultura niemiecka...* p. 104.

15 *Ibidem*, p. 94.

relevant to the subject of this article (see Table 1). The information provided, in conjunction with the seals of the *Gaumusikschule Danzig-Westpreußen*, suggests that the notes in question were transferred from their original locations to the school's premises and incorporated into its library collection. The presence of inscribed signatures A further supports this hypothesis.

The aforementioned numbering, written in pencil (e.g., 1942 10916, representing the year of sending and the subsequent register number), was likely provided by the *Reisekommando*. Given the presence of German music in the notes, it is probable that they were not destroyed. Following the war, they were presumably transferred to the music school in Sopot and survived, as did the Jüncke's collection, within the resources of today's aMuz Library.

Table 1. A historical overview of the townhouses linked to P.F. Damme and the *Gaumusikschule*

Karrenwall 7 (Danzig)	Langgasse 30 (Danzig)	Gaumusikschule
1904 <sup>16</sup> –1922 Damme family apartment and bank office (after R. Damme died in 1925, the new owner Bruno Hornemann moved the bank's offices and exchange office to 9/10 Langer Markt Street (now Długi Targ Street).	1896–1907 Flat of the doctor Maximilian Wilhelm Dreyling (1862–1937) <sup>17</sup>	
1922–1927 Head office of <i>Vertriebsgesellschaft der Staatlichen Bernstein – Manufaktur GmbH</i> <sup>18</sup>	1907–1929 The head office of the jewelry company Moritz Stumpf & Sohn <sup>19</sup>	
1928–1939 There is no information on the fate of the building.		

16 House built in 1904 to a design by the architect Ernst August Schade (1865–1929), see M. Starega, *Schade Ernst August* [in:] *Gedanopedia*, [online] [https://gdansk.gedanopedia.pl/gdansk/?title=SCHADE\\_ERNST\\_AUGUST\\_architekt,\\_teolog,\\_radny](https://gdansk.gedanopedia.pl/gdansk/?title=SCHADE_ERNST_AUGUST_architekt,_teolog,_radny) [accessed 28.10.2024].

17 M. Gliński, Maximilian Wilhelm Dreyling [w:] *Gedanopedia*, [online] [https://gdansk.gedanopedia.pl/gdansk/?title=DREYLING\\_MAXIMILIAN\\_WILHELM,\\_lekarz](https://gdansk.gedanopedia.pl/gdansk/?title=DREYLING_MAXIMILIAN_WILHELM,_lekarz) [accessed 28.10.2024].

18 *Adreßbuch für Danzig und Vororte 1927*, Danzig: A.W. Kafemann, 1927. T. I, s. 409. In 1928, Anna Damme resided in the tenement (the relationship with P.F. Damme is unknown), see *Adreßbuch für Danzig und Vororte 1928*. Vol. I, Danzig: A.W. Kafemann, 1928, p. 57.

19 In 1903, the company's owners purchased and adapted an apartment at 30 Langgasse Street, see *Hundertfünfundzwanzig Jahre Stumpf–Danzig. Freunden der Firma Moritz Stumpf & Sohn Danzig*, Danzig 1929, p. 50.

<b>Karrenwall 7 (Danzig)</b>	<b>Langgasse 30 (Danzig)</b>	<b>Gaumusikschule</b>
1939–1945 the flat of a <i>Standartenführer</i> called Schwarz, a soldier of the NSFK <sup>20</sup> – Brigade 125 <sup>21</sup>	1942–1945 <i>Gaumusikschule</i> at 30 Langgasse St.	1942–1945 Head office at 30 Langgasse St.
1945 building destroyed	Po 1945 The original building was possibly destroyed.	

Unfortunately, the above findings do not solve the problem of the origin of the former A-signatures. However, the construction of these signatures appears to result from a systematic arrangement of the collection, divided according to performance casts. Music libraries often introduce such rules; perhaps this is how the *Gaumusikschule* signed its music prints. Unfortunately, significant gaps were found in this collection, which indicates that many of the notes were most likely lost during the war or taken to Germany. A query sent to the Gdańsk Library of the Polish Academy of Sciences (from now on BG PAN) did not turn up any results, but there is a possibility that this library has some of them still waiting to be discovered. It is also possible that copies remain in private collections.

The following table (Tab. 2) presents a list of the notes found in the aMuz Library, arranged by reference A, including the P. Damme collection, along with the names of other individuals and institutions found on the pages of the copies, except notes from the Jüncke collection. Doubts about dating have been clarified in the footnotes; all bibliographic descriptions have been compiled from autopsy in the NUKAT Central Catalog and the local catalog of the aMuz Library. A number of other libraries whose online catalogs included the title in question were also identified. Compiling these concordances enabled the accurate determination of the work's publication date and facilitated an assessment of its distribution across Europe<sup>22</sup>. The findings indicate that particular titles are difficult to find, and the aMuz Library represents the sole remaining repository for a physical copy in Europe. It should be noted, however, that the KVK multi-search engine displays bibliographic descriptions of libraries that are members of various consortia. It is, therefore, possible that the titles of interest are held in other libraries or that not all items have been registered in online catalogs. The notes in question were found primarily in German university libraries and the national libraries of Austria, Hungary, Israel, and Italy.

20 W. Diewerge, *Der neue Reichsgau Danzig–Westpreußen*, ibidem, p. [58].

21 Ibidem.

22 The search was conducted using a multi-search engine Karlsruher Virtueller Katalog = The Karlsruhe Virtual Catalogue (KVK), [online] <https://kvk.bibliothek.kit.edu/> [accessed 28.10.2024].



Tab. 2. Catalog of prints with the old signature A held by the aMuz Library and in other libraries in Europe

No.	Former A signature	Bibliographical description	Inventory no. assigned by aMuz Library	Provenance
1	Ad 43	<p>BACH, JOHANN SEBASTIAN (1685–1750): <i>Ausgewählte Klavierwerke</i>. Bd. 3. N. 9. <i>Präludium und Fuge</i> Cis moll. N. 10. <i>Fantasia und Fuge</i> D dur. N. 11. <i>Fantasia und Fuge</i> A moll, Joh. Seb. Bach; für die Orgel bearbeitet von Max Reger, Leipzig: Jos. Aibl Verlag G.m.b.H., copyright 1902 (Wien, VII. Seidergasse 3–9; Stich und Druck von Jos. Eberle &amp; Co.). 35 pages; 34 cm. Publ. mark. 3032–3034. aMuz Library, inv. no. N 4311; call no.: CZ 78(0.068) – Bach JS-Ausge 3</p>	N 4311	Stamp: Gaumusikschule Danzig–Westpreußen (the only round stamp)
2	Ae 12/2	<p>TELEMANN, GEORG PHILIPP (1681–1767): <i>Sechs Duette</i> für zwei Flöten oder zwei Geigen oder zwei gleiche Blockflöten (1727), Georg Philipp Telemann; Neuauflage nach einem Druck der Bremer Stadtbibliothek von Rudolf Budde. 5. Tausend. Wolfenbüttel–Berlin: Georg Kallmeyer Verlag, 1934. Score (72 pages); 19x26 cm. (Beihefte zum Musikanten. 2. Reihe, Instrumentalwerke; Nr. 5). aMuz Library, inv. no. N 4291; call no.: CZ 78(0.068) Telem GP – 6 Duett</p>	N 4291	Stamp: Landeskulturkammer der Freien Stadt Danzig
3	Ag 43	<p>KIEL, FRIEDRICH (1821–1885): <i>Drei Stücke</i> für Violoncell und Pianoforte. No. 1, <i>A moll</i> / Friedrich Kiel, Berlin: Verlag und Eigenthum von N. Simrock, [1868<sup>23</sup>]. Score (5 pages) + 1 part; 33 cm. (Werke für Kammermusik von Friedrich Kiel). Publ. mark 6847. aMuz Library, inv. no. N 3289; call no.: CZ 78(0.068) – Kiel F-Stueck 12/1</p>	N 3289	Stamp: Gaumusikschule Danzig–Westpreußen

<sup>23</sup> Dating after O.E. Deutsch, *Musikverlags Nummers : eine Auswahl von 40 datierten Listen 1710–1900*, Berlin 1961, p. 26; online catalog of Répertoire International des Sources Musicales (RISM) does not list.

No.	Former A signa- ture	Bibliographical description	Inventory no. assigned by aMuz Library	Provenance
4	Ag 49	<p>THUILLE, LUDWIG (1861–1907):  <i>Sonate für Violoncell und Pianoforte op. 22</i>, von Ludwig Thuille, Strassburg  i/E. Süddeutscher Musikverlag G.m.b.H., copyright 1902 (Leipzig: Stich u.  Druck v. Oscar Brandstetter). 35 pages + 1 part; 33 cm. Seinem lieben Freun-  de Felix vom Rath zugeeignet. Publ. mark S. M.-V. 10.  aMuz Library, inv. no. N 2899; call no.: CZ 78(0.068) Thuil L – Sonat 22  Robert Schumann Hochschule, Hochschulbibliothek, call no.: NL 3110 Thuil  Sona op.22 35  Kooperativer Bibliotheksverbund Berlin Brandenburg; Staatsbibliothek zu  Berlin, call no.: 55 NB 5214</p>	N 2899	Stamps: Gaumuskirche Danzig–Westpreußen; Paul Damme
5	Ag 55	<p>HAYDN, JOSEPH (1732–1809):  <i>Concerto pour violoncelle avec accompagnement de piano</i> : Op. 101, composé  par Joseph Haydn ; la partie de piano et arr. par G. Goltermann ; la partie de  violoncelle et rev. et doigtée par R. E. Bockmühl. Nouvelle édition. Offenbach/  Main: chez Johann André, [between 1859 and 1860<sup>24</sup>]. Publ. mark 8267.  aMuz Library, inv. no. N 2687, call no.: CZ 78(0.068) – Haydn J-Konce  D-VIIb/2 (no cello voice)  Mozarteum University (Hauptbibliothek), call no.: HistM-714  Biblioteca del Conservatorio di musica San Pietro a Majella – Napoli, call no.:  M.S.App. 9.1.1 (10–12)</p>	N 2687 (no cello voice)	Stamps: Gaumuskirche Danzig–Westpreußen; Dr. Paul Damme, Danzig, Karrenwall 7

24 Ibidem, s. 6; RISM online catalog does not list.

No.	Former A signature	Bibliographical description	Inventory no. assigned by aMuz Library	Provenance
6	Ag 56	BECKER, HUGO (1863–1941): <i>Deux morceaux pour violoncelle ou violon avec accompagnement de piano</i> : op. 8. <i>Romance</i> ; <i>Valse gracieuse</i> , Hugo Becker, Leipzig: Otto Junne, copyright 1895 (Leipzig: Inst. Lith. de C.G. Röder). Score (11 pages) + 1 part ; 34 cm. Publ. mark O.J. 4098 (4123). aMuz Library, inv. no. N 2595, call no.: CZ 78(0.068) – Becke H-2 Morce 8	N 2595	Stamp: Gaumusikschule Danzig–Westpreußen
7	Ag 64	BOCCHERINI, LUIGI (1743–1805): <i>Sei sonate per violoncello. 3a sonata in Sol maggiore, di Luigi Boccherini</i> ; con accomp.to di pianoforte di Alfredo Piatti, Milano: Tito di G. Ricordi, [1871 <sup>25</sup> ]. Score (10 pages) + 1 part ; 34 cm. Publ. mark H 42371=74 H. aMuz Library, inv. no. N 2911, call no.: CZ 78(0.068) Bocch L – Sonat G	N 2911	Stamp: Gaumusikschule Danzig–Westpreußen; Handwritten note: Paul Damme, Maitland 15.5.1889
8	Ag 73	DESWERT, PIERRE-JULIEN (1843–1891): <i>Suites VI, VII, VIII, arr. avec acc. d'un 2d violoncelle seul par J. de Swert,</i> Mayence: chez les Fils de B. Schott, [1881 <sup>26</sup> ]. Score (13 pages) ; 34 cm. (Col- lection de Morceaux Choisis des Maîtres Classiques pour Violoncelle avec de Accomp. de Piano, transcrits par Jules de Swert). Content: <i>Sonate originale de</i> <i>Buononcini</i> ; <i>Sonate originale de Pasqualini</i> ; <i>Sonate originale de St. Martini</i> . Publ. mark 23232b-23234b aMuz Library, inv. no. N 7346, call no.: CZ 78(0.068) Colle – Swert J	N 7346	Stamps: Gaumusikschule Danzig–Westpreußen; Paul Damme

25 Dating after International Music Scores Library Project (IMSLP), [online] <https://imslp.org/wiki/Ricordi> [accessed 28.10.2024]; RISM online cata-  
log does not list

26 Dating after IMSLP, [online] [https://imslp.org/wiki/Cello\\_Sonata\\_in\\_A\\_minor\\_\(Bononcini%2C\\_Giovanni\)](https://imslp.org/wiki/Cello_Sonata_in_A_minor_(Bononcini%2C_Giovanni)) [accessed 22.11.2024]; RISM online  
catalog does not list.

No.	Former A signature	Bibliographical description	Inventory no. assigned by aMuz Library	Provenance
9	Ak 105	<p>BACH, JOHANN SEBASTIAN (1685–1750): <i>Kompositionen für die Laute</i> : Erste vollständige und kritisch durchgesehne Ausgabe / Joh. Seb. Bach ; nach altem Quellenmaterial für die heutige Laute übertragen und herausgegeben von Hans Dagoberth Brugger. Dritte, wesentlich ergänzte und verbesserte Auflage. Wolfenbüttel: Julius Zwißlers Verlag (Inh. Georg Kallmeyer), 1925. 62, [1] page ; 30 cm.</p> <p>aMuz Library, inv. no. N 7459, call no.: CZ 78(0.068) Bach JS – Kompo Hochschule für Musik Hanns Eisler Berlin Bibliothek, call no.: Git d 8 Hochschule für Musik Saar, Hochschulbibliothek, call no.: Pvm 4</p>	N 7459	Stamps: Gaumusikschule Danzig–Westpreußen ; Landeskulturkammer der Freien Stadt Danzig
10	Ak 107	<p>GIESBERT, FRANZ JULIUS (1896–1972): <i>Schule für die Barocklaute</i>, von F. J. Giesbert, Mainz : B. Schott's Söhne, 1939/1940. 117, [1] page; 31 cm. Publ. no.: Edition 2628; BSS 36133.</p> <p>aMuz Library, inv. no. N 2647, call no.: CZ 78(0.068) Giesb FJ – Schul Universitätsbibliothek der Freien Universität Berlin, call no.: Sigel: 188 Zentral- und Landesbibliothek Berlin, Haus Amerika–Gedenkbibliothek und Haus Berliner Stadtbibliothek, call no.: No 481/10 Muziekinstrumentenmuseum (Brussel), call no.: 78.44.7 GIES 1939</p>	N 2647	Stamp: Gaumusikschule Danzig–Westpreußen;
11	Am 14	<p>SPOHR, LOUIS (1784–1859): <i>4-tes Doppel-Quartet für 4 Violinen, 2 Bratschen und 2 Violoncells, componirt von Louis Spohr, Cassel</i> : Verlag von Carl Luckhardt, [1849<sup>27</sup>]. 8 parts; 33 cm. Publ. mark 122. b.</p> <p>aMuz Library, inv. no. N 3024, call no.: CZ 78(0.068) – Spohr L – Kwart 136 RaRa Muusikasaaali hoidla, call no.: SaN 321A/Spohr Biblioteca del Conservatorio di musica Giuseppe Verdi di Milano, call no.: Da cam. A.132.11</p>	N 3024	Stamp: Gaumusikschule Danzig–Westpreußen

<sup>27</sup> First printing. Dating after IMSLP, [online] [https://imslp.org/wiki/Double\\_String\\_Quartet\\_No.4%2C\\_Op.136\\_\(Spohr%2C\\_Louis\)](https://imslp.org/wiki/Double_String_Quartet_No.4%2C_Op.136_(Spohr%2C_Louis)) [accessed 22.11.2024]. The RISM catalog provides a range of issue dates, spanning from 1849 to 1899.

No.	Former A signature	Bibliographical description	Inventory no. assigned by aMuz Library	Provenance
12	Am 26	BRAHMS, JOHANNES (1833–1897): <i>Sextett</i> op. 18, von Johannes Brahms, Berlin: bei N. Simrock, [1862 <sup>28</sup> ]. 6 parts ; 33 cm. Publ. mark 6201. aMuz Library, inv. no. N 7317, call no.: CZ.78(0.068) Brahm J – Sekst 18/1 Universität Innsbruck, call no.: L.50 Österreichische Nationalbibliothek, call no.: SH.Brahms.23	N 7317	Stamps: Gaumusikschule Danzig- -Westpreußen; Paul Damme; Cölnher Tonkünstler-Verein
13	Am 28	BRAHMS, JOHANNES (1833–1897): <i>Sextett</i> op. 36, von Johannes Brahms, Berlin: bei N. Simrock, [1866 <sup>29</sup> ]. 6 parts ; 33 cm. Publ. mark 6473. aMuz Library, inv. no. N 7318, call no.: CZ.78(0.068) Brahm J – Sekst 36/2 Bibliothek der Universität der Künste Berlin, call no.: RA 0628 Österreichische Nationalbibliothek, call no.: SH.Brahms.52 The National Library of Israel, call no.: 50 N 260	N 7318	Stamps: Gaumusikschule Danzig–Westpreußen; Paul Damme
14	Am 36	KLUGHARDT, AUGUST (1847–1902): <i>Quintett</i> für 2 Violinen, Viola und 2 Violoncelli Op. 62, von August Klughardt, Leipzig: Ernst Eulenburg, [1894 <sup>30</sup> ] (Leipzig: Lith. Anst. v. C.G. Röder), 5 parts ; 34 cm. Seiner Hoheit dem Herzog Friedrich von Anhalt in tiefster Ehrfurcht gewidmet. Publ. mark E. 1085. aMuz Library, inv. no. N 2978, call no.: CZ.78(0.068) Klugh A – Quint 62 Országos Széchényi Könyvtár, inv. no. 2903169 Staatsbibliothek zu Berlin, call no.: Mus. O. 8870–211 Bibliothek der Hochschule für Musik Hanns Eisler Berlin, call no.: B 921	N 2978	Stamps: Gaumusikschule Danzig–Westpreußen; Paul Damme

28 First printing. Dating after *Verzeichniss des Musikalien-Verlag von N. Simrock in Berlin in alphabetischer Reihenfolge, vollständig bis Ende 1880, nachträge werden jährlich geliefert*, Berlin, [1880], p. 95; RISM online catalog does not list.

29 First printing. *Ibidem*, p. 51; RISM online catalog does not list.

30 Dating after Staatsbibliothek zu Berlin catalog online, [online] <https://lssbb.gbv.de/DB=1/XMLPRS=N/PPN?PPN=1049128079> [accessed 28.10.2024]; RISM online catalog does not list.

No.	Former A signature	Bibliographical description	Inventory no. assigned by aMuz Library	Provenance
15	Am 41	<p>BRAHMS, JOHANNES (1833–1897):  <i>Zweites Quintett</i> (G dur) für 2 Violinen, 2 Bratschen und Violoncell op. 111, Johannes Brahms, Berlin: N. Simrock, [1891<sup>31</sup>]. 5 parts ; 33 cm. (Neuere Werke für Kammermusik). Publ. mark 9509.  aMuz Library, inv. no. N 3062, call no.: CZ 78(0.068) Brahm J – Kwint 111  Detmold Hochschule für Musik, call no.: NU 21 BrahJ 7  Bibliothek der Universität der Künste Berlin, call no.: RA 0616  Österreichische Nationalbibliothek, call no.: SH.Brahms.136  Hogeschool Gent, call no. DS-1091</p>	N 3062	<p>Stamps: Gaumusikschule  Danzig–Westpreußen; Paul Damme  (only in the 2nd violin part)</p>
16	Am 47	<p>DVOŘÁK, ANTONÍN LEOPOLD (1841–1904):  <i>Quartett</i> für 2 Violinen, Bratsche und Violoncell op. 51, Antonín Dvořák, Berlin: Verlag und Eigentum von N. Simrock G.m.b.H., 1879 (Leipzig : Lith. Anst. v. C.G.Röder). 4 parts ; 33 cm. Publ. mark 8124.  aMuz Library, inv. no. N 2990, call no.: CZ 78(0.068) – Dvorak A-Kwart Es 51  Bibliothek der Hochschule für Musik Hanns Eisler Berlin, call no.: Ab 69  The National Library of Israel, call no.: 50 N 421</p>	N 2990	<p>Stamps: Gaumusikschule  Danzig–Westpreußen;  Dr. Paul Damme, Danzig,  Karrenwall 7.</p>
17	Am 49	<p>BRAHMS, JOHANNES (1833–1897):  <i>Quintett</i> (F dur) für 2 Violinen, 2 Bratschen und Violoncell op. 88, Johannes Brahms, Berlin: N. Simrock, [1882<sup>32</sup>]. 5 parts ; 33 cm. (Neuere Werke für Kammermusik). Publ. mark 8316.  aMuz Library, inv. no. N 3007, call no.: CZ 78(0.068) Brahm J – Kwint 88  Österreichische Nationalbibliothek, call no.: SH.Brahms.115  Hochschule für Musik und darstellende Kunst Stuttgart, call no.: B II 2 Brah</p>	N 3007	<p>Stamp: Gaumusikschule  Danzig–Westpreußen</p>

31 Dating after O.E. Deutsch, *ibidem*, p. 27; RISM online catalog does not list.32 *Ibidem*; RISM online catalog does not list.

No.	Former A signa- ture	Bibliographical description	Inventory no. assigned by aMuz Library	Provenance
18	Am 55	<p>ROMBERG, BERNHARD (1767–1841): <i>Grand trio</i> pour violoncelle, violon et alto : Oeuv. 8 : composé et dédié à son Altesse monseigneur le prince Antoine Radzivil, par Bernard Romberg, Leip- sic: chez Breitkopf &amp; Härtel, [1805<sup>33</sup>]. 3 parts; 33 cm. Publ. mark 3 19. aMuz Library, inv. no. N 3031, call no.: CZ 78(0.068) Rombe B – Trio F 8 Bibliothek der Universität der Künste Berlin, call no.: RA 3776 Universität der Künste Berlin, Universitätsbibliothek, call no.: RA 3776</p>	<p>N 3031 Printing using the engraving method</p>	<p>Stamps: Gaumusikschule Danzig–Westpreußen; Paul Damme; Breitkopf &amp; Härtel; C. F. Schmidt, Musikalienhandlung u. Verlag, Heilbronn a. N.</p>
19	Am 61	<p>KIEL, FRIEDRICH (1821–1885): <i>Wälzer</i> für Streichquartett op. 73, von Friedrich Kiel, Berlin ; Posen : Ed. Bote &amp; G. Bock, [1880<sup>34</sup>] (Leipzig : Lith. Anst. v. C. G. Röder). 4 parts ; 33 cm. Her- m Geheime Rath Ludwig von Moltke zugeeignet. Publ. mark 12195. aMuz Library, inv. no. N 3029, call no.: CZ 78(0.068) – Kiel F-Walze 73 Württembergische Landesbibliothek (Stuttgart), call no.: Kie 80/80</p>	<p>N 3029</p>	<p>Stamp: Gaumusikschule Danzig–Westpreußen</p>
20	Am 72	<p>DVOŘÁK, ANTONÍN LEOPOLD (1841–1904): <i>Quintett</i> für Pianoforte, zwei Violinen, Bratsche und Violoncell : Op. 81, von Anton Dvořák, Berlin: Verlag und Eigentum für alle Länder von N. Simrock G.m.b.H., 1888 (Leipzig: Lith. Anst v. C. G. Röder). 5 parts ; 34 cm. Publ. mark 8859. aMuz Library, inv. no. N 731, call no.: CZ 78(0.068) Dvora AL – Kwint 81 Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (Dresden), call no.: I.Mus.4.4738 The National Library of Israel, call no.: 50 N 441</p>	<p>N 731</p>	<p>Stamp: Gaumusikschule Danzig–Westpreußen; Handwritten signature: Paul Damme; Note: Z. 1. Mal: 9. August 1912 in Zoppot Baedeckerweg 7, Hugo Kriemer [?] (Clav.), Richard Kriemer [?] (I Viol.), Kurt Felix Sucklau [?] (II Viol.), Kurt Lietzmann (Bratsche), Paul Damme (Cello). Z. 2,3 Mal: 7. Und 28. Februar 1915 in Danzig Karrenwall 7: Frl. Elisabeth Ziehm, Heinrich Davidsohn, Felix Sucklau [?], [sumame illegible], Paul Damme.</p>

33 Ibidem; RISM online catalog does not list.

34 Ibidem; RISM online catalog does not list.

No.	Former A signature	Bibliographical description	Inventory no. assigned by aMuz Library	Provenance
21	Am 92	<p>ROMBERG, BERNHARD (1767–1841):  <i>Trois trios d'une difficulté progressive pour le violoncelle, viola et violoncelle</i>  : oeuv. 38, composés par Bd. Romberg, Leipzig: Bureau de musique de C. F.  Peters, [1826<sup>35</sup>]. 3 parts ; 33 cm. Publ. mark 1798.  aMuz Library, inv. no. N 3061, call no.: CZ 78(0.068) Rombe B – 3 Tria 38  Biblioteca del Conservatorio di musica Luigi Cherubini (Firenze), call no.  unknown  Biblioteca del Conservatorio di musica San Pietro a Majella (Napoli), call no.  unknown  RISMA/I, R 2414; RR 2414</p>	N 3061 First printing	Stamps: Gaumusikschule Danzig–Westpreußen ; C.F. Schmidt Musikalienhandlung u. Verlag, Heilbronn a. N.

<sup>35</sup> Dating after IMSLP, [online] [https://imslp.org/wiki/3\\_Trios\\_d%27une\\_difficult%C3%A9\\_progressive,\\_Op.38\\_\(Romberg,\\_Bernhard\)](https://imslp.org/wiki/3_Trios_d%27une_difficult%C3%A9_progressive,_Op.38_(Romberg,_Bernhard)) [accessed 22.11.2024]; RISM catalog doesn't note this printing.



## Damme's sheet music collection

Among the *olim* A prints, there are 11 titles bearing ownership marks from P.F. Damme. It seems reasonable to conclude that he was the proprietor of a more sizeable collection. This is substantiated primarily by an exlibris, which is housed in the collection of the Gdansk Library of the Polish Academy of Sciences (from now on BG PAN, see Figure 3). However, it is not included in any of the musicals.

Figure 3. Exlibris of Paul Friedrich Damme – depicts a city gate topped with the coat of arms of Gdańsk, through which one can see the Long Embankment, at the bottom the inscription: Ex Libris Pavl Damme. Dated 1898–1925, source: BG PAN, call no.: E.5019. Scan: Digital-Center Sp. z o.o. Oddział Gdańsk Biblioteka Gdańska PAN

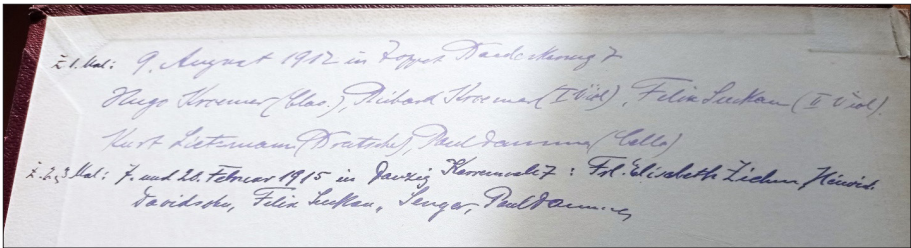


A search to identify volumes with Damme's ownership marks in the BG PAN, similar to the search for the former signature A, yielded no results. The only Damme collection I know is a dozen sheet music collections stored in the aMuz Library.

This collection includes works representing exclusively music for chamber ensembles (duos, trios, quartets, quintets and sextets). German music dominates (six titles); in addition, the collection includes two works by Czech composer A. Dvořák, one by Austrian composer Ludwig Wilhelm Andreas Maria Thuille

(1861–1907)<sup>36</sup>, one collection arranged by the Belgian composer Jules de Swert (1843–1891)<sup>37</sup> and one by Italian composer and cellist – *Sonata* by Luigi Boccerini (1743–1805)<sup>38</sup>. Performance cast of the works (all of which include the cello appearing both as a solo instrument and as one of the instruments in a chamber ensemble) and notes preserved in copies from the P.F. Damme collection (Figure 4) provide information not included in the biographies of the collector, that he was an active cellist. It is unknown whether he received professional musical training, but the high-performance level of the works included in the collection does not rule out the possibility.

Figure 4. A. Dvořák, *Quintett für Pianoforte, zwei Violinen, Bratsche und Violoncell* : Op. 81, von Anton Dvořák, Berlin: Verlag und Eigentum für alle Länder von N. Simrock G.m.b.H., 1888 (Leipzig: Lith. Anst v. C.G. Röder). 5 parts ; 34 cm. Publ. mark 8859. Source: aMuz Library, inv. no. N 731. Photo by: Marta Walkusz



From the above notation, it is clear that Damme performed Dvořák's Quintet op. 81 at two concerts: on August 9, 1912, in Sopot at 7 Baedeker Street (Baedeker Street, now Władysław IV Street<sup>39</sup>) and on February 7 and 21, 1915, at 7 Karrenwall Street, in his own home. Other musicians are also listed, although some names, due to illegibility, have not been identified: in the concert on August 9, 1912, the following took part: Hugo Kriemer [?] (Clav[ikord]), Richard Kriemer [?] (I Viol[ine]), Felix Sucklau [or Siecklau?] (II Viol[ine]), Kurt Lietzmann (Bratsche), Paul Damme (Cello), whereas on February 7 and 21, 1915: Elisabeth Ziehm, Heinrich Davidsohn [?], Felix Sucklau [Siecklau?], [surname illegible], Paul Damme.

Item no. N 7317 has a stamp of the Cölnner Tonkünstlerverein; however, it is unknown whether Damme was a member of this association.

36 L. Thuille, *Sonate für Violoncell und Pianoforte* op. 22..., ibidem.

37 J. de Swert, *Suites* VI, VII, VIII, arr. avec acc. d'un 2d violoncelle seul par J. de Swert, ibidem.

38 L. Boccerini, *Sonate* No 3 per Violoncello, ibidem.

39 This was the "inaugural" concert, as Damme bought a plot of land at this address that year. It is interesting to note that the property was, and still is, empty and undeveloped. So the concert had to take place outdoors, see H. Domańska, *Ulica Władysława IV*, „Rocznik Sopocki” XVI, 2003, p. 45.

An analysis of the performance casts (chamber casts with cello) of the works with his ownership marks shows that Damme acquired them not for collecting purposes but for purely utilitarian purposes, which is quite different from the collection of Jüncke, who haphazardly gathered the collection, most likely accepting more notes as gifts.

Damme's collection was preserved in very good condition, although in several works, the lost voices were reconstructed by aMuz librarians from other available editions. Corrective measures were carried out on each of the prints, i.e., the covers were glued on thicker paper, or the pages were glued together with specialized tape. In terms of physical form, these are mostly separately bound instrumental voices. In some works, one of the voices is a codex having a thick wrapper with a widened spine acting as a folder covering the other voices (Figure 5)

Figure 5. An example of the physical form of the *Quintet* Op. 111 by J. Brahms<sup>40</sup>, where the voice of violin I constitutes the folder for the other voices. Photo by: Marta Walkusz



There are also editions where each voice functions separately (Figure 6).

Except for a few black, reinforced covers, most bindings are made of cardboard with a window for a description; these covers are indeed to protect the fragile, limp paper. In one case, the librarians implemented additional protection for separately issued parts in the form of a custom-made folder for the print sizes.

In most cases, dating was not difficult. For a few titles, the date was given in print, while for the rest, it was possible to find information in publisher's catalogs or confirm guesses based on information in library catalogs. The prints

---

<sup>40</sup> J. Brahms, *Zweites Quintett* (G dur) für 2 Violinen, 2 Bratschen und Violoncell op. 111... ibidem, source: aMuz Library, inv. no. N 3061.

listed in the table are from the 19th or 20th century; in the Damme collection, only one is from the 20th century – 1902<sup>41</sup>. The oldest and most valuable edition in the collection of the Grand Trio by cellist and composer Bernhard Heinrich Romberg (1767–1841),<sup>42</sup> printed using the engraving method at Breitkopf & Härtel, is dated 1805. Incidentally, another Romberg title, the 1826 first printing of *Trois trios d'une difficulté progressive* for two cellos and viola, already outside the Damme collection, is the second oldest print found in the collection with the signature A<sup>43</sup>. Both copies were purchased in the bookstore of Carl Friedrich Schmidt (life dates unknown) in Heilbronn (stamp „C.F. Schmidt, Musikalienhandlung u. Verlag, Heilbronn a. N.”). In addition, the copies bear the stamps of the publishers: in N 3031, there is the stamp „Breitkopf & Härtel,” and in N 3061, the stamp „C.F. Peters, Leipzig.”

Figure 6. An example of a separate voice release [in:] J. Brahms, *Sextett* op. 36, von Johannes Brahms, Berlin: bei N. Simrock, [1866]. 6 parts ; 33 cm. Publ. mark 6473. aMuz Library, inv. no. N 7318. The lost original voice of Violin I has been restored from another edition. Photo by: Marta Walkusz



41 See L. Tuille, *Sonate für Violoncelle und Pianoforte* op. 22, *ibidem*, source: aMuz Library, inv. no. N 2899.

42 V. Walden, *Romberg, Bernhard Heinrich* [in:] Grove Music Online, [online] <https://doi.org/10.1093/omo/9781561592630.013.60000202270> [accessed 29.10.2024], see B. Romberg, *Grand trio pour violoncelle, violon et alto*, *ibidem*, source: aMuz Library, inv. no. N 3031.

43 In F.W. Jüncke's collection, the oldest print with the signature A is *Fantaisie sur des motifs favoris de l'opera Sonnambula de Bellini* by F. Liszt, see F. Liszt, *Fantaisie sur des motifs favoris de l'opera Sonnambula de Bellini* composée pour le Piano par F. Liszt, seconde edition nouvelle et corrigée, Hambourg ; Leipsic: propriété des Editeurs Schuberth & Comp., 1842 (Hamb.: Stich u. Druck v. J. Schulze). Source: aMuz Library, inv. no. N 3218.

On the other hand, the exact date of J. Haydn's Cello Concerto, published by Johann André, is not specific; only the publisher's marks allow us to determine a period [between 1859 and 1860]<sup>44</sup>.

From the book studies perspective, interesting prints in the collection of P. Damme are two first editions of sextets by Johannes Brahms (1833–1897), published by Nicolaus Simrock in Berlin,<sup>45</sup> which very presence in the collection testifies to the Gdańsk city councilor's non-accidental collecting of sheet music, especially since the third piece in the collection, Brahms's Second *Quintet* op. 111, is also published by Simrock (1891), and both works by A. Dvořák – *Quartett* op. 51 published in 1879.<sup>46</sup> and the *Quintet* op. 81, published in 1888<sup>47</sup>.

### Conclusions

The small collection of the Gdańsk City Councilman Paul Friedrich Damme, containing only 11 music prints, is another part of a larger hoard, marked with an *olim* A and probably coming from the German Music School of the Gdańsk-West Prussian District. The ownership marks left on each copy make it possible to reconstruct the routes of these prints. Apart from the stamps of publishers and booksellers, it is inevitable that Damme was the first owner of the music, and all the handwritten notes are, in my opinion, in his hand. Next are the stamps and notations of German institutions that confiscated and recorded artifacts that were not part of Polish culture. And finally, the stamps of the library of the Academy of Music in Gdańsk (formerly the State Academy of Music in Sopot, then in Gdańsk).

The musical content of the collection is evidence of an intentional collection of musical works with a performance purpose. Handwritten notes found in several prints brought to light a little-known fact about the activities of a Gdańsk alderman – he was also a concert cellist – who played in Sopot and Milan, among other places. The stamps of the *Gaumusikschule* and other German organizations, on the other hand, provided information about the musical culture

---

44 See J. Haydn, *Concerto pour violoncelle avec accompagnement de piano* : Op. 101, *ibid.*, source: aMuz Library, inv. no. 2687.

45 See J. Brahms, *Sextett* op. 36, *ibid.*, source: aMuz Library, inv. no. 7317 and *idem*, *Sextett* op. 36, *ibid.*, source: aMuz Library, inv. no. 7318. According to studies on the successive locations of the N. Simrock publishing house, Nicolaus' grandson Friedrich August Fritz Simrock (1937–1901) did not move the company from Cologne to Berlin until 1870, see R. Elvers, *Simrock* [in:] Grove Music Online, [online] <https://doi.org/10.1093/gmo/9781561592630.article.25848> [accessed 29.10.2024]. Simrock's catalog, however, states that the notes were printed earlier, see *Verzeichnis des Musikalien-Verlag von N. Simrock in Berlin...* *ibidem*, p. 51 and 95.

46 A. Dvořák, *Quartett für 2 Violinen, Bratsche und Violoncell* op. 51, *ibidem*, source: aMuz Library, inv. no. N 2990.

47 A. Dvořák, *Quintett für Pianoforte, zwei Violinen, Bratsche und Violoncell* : Op. 81, *ibidem*, source: aMuz Library, inv. no. N 731.

of Gdańsk at that time. In the lack of archival sources on the District Music School, the stamps left behind and the notations in the sheet music are proof that the school did exist and that it drew its resources, for example, from captured private book collections. Thus, we now glimpse music that the Germans did not consider a threat to the spread of German culture in Gdańsk.

### Bibliography:

Source material:

- „Danziger Neueste Nachrichten” Nr 140 (46. Jahrg.) since 19. Juni 1939.  
*Adreßbuch für Danzig und Vororte 1927*. Vol. I, Danzig: A.W. Kafemann, 1927.  
*Adreßbuch für Danzig und Vororte 1928*. Vol. I, Danzig: A.W. Kafemann, 1928.  
Damme P., *Ansprachen über Wünsche für die künftige wirtschaftliche Entwicklung Danzigs [...]*, Danzig 1918.  
Damme P., *Danzig sein Hafen und sein Hinterland*, Berlin 1919.  
Damme P., *Die Technik des Danziger Getreidehandels*, Jena [1909].  
*Danziger Einwohnerbuch mit allen eingemeindeten Vororten und Zoppot 1940–1941*. Vol. III, Danzig: A.W. Kafemann, 1940–1941.  
*Danziger Einwohnerbuch : mit allen eingemeindeten Vororten und Zoppot*. Vol. I, Danzig: A.W. Kafemann 1942.  
Deutsch O.E., *Musikverlags Nummers : eine Auswahl von 40 datierten Listen 1710–1900*, Berlin 1961.  
*Hundertfünfundzwanzig Jahre Stumpf–Danzig. Freunden der Firma Moritz Stumpf & Sohn Danzig*, Danzig 1929.  
Scholtz H., Damme P., *Ansprachen über Wünsche für die künftige wirtschaftliche Entwicklung Danzigs [...]*, Danzig 1918.  
Schmid-Lindner A., *Das Klavier in Max Regers Kunst. Als erste Folge in der Reihe ihrer Veröffentlichungen* hrsg. von der Gaumusikschule Danzig–Westpreußen, Danzig 1942.  
Schmidt A., Wiegand B., Goergens A. (ed.), *Deutsches Dorf im Ordensland. Richtlinien zur Dorfkulturarbeit im Reichsgau Danzig–Westpreussen*, Danzig: Druck A.W. Kafemann, 1943.  
Socnik H., *Das Pedal bei Mozart. Beiträge zur Lehre vom Klavierpedal*. 1, Danzig 1943.  
*Verzeichniss des Musikalien–Verlag von N. Simrock in Berlin in alphabetischer Reihenfolge, vollständig bis Ende 1880, nachträge werden jährlich geliefert*, Berlin, [1880].

Sheet music source not listed in the catalog:

- Liszt F., *Fantaisie sur des motifs favoris de l'opera Sonnambula de Bellini* composée pour le Piano par F. Liszt, seconde edition nouvelle et corrigée, Hambourg ; Leipsic: propriété des Editeurs Schubert & Comp., 1842 (Hamb.: Stich u. Druck v. J. Schulze). Source: aMuz Library, inv. no. N 3218.

Compilations:

Diewerge W., *Der neue Reichsgau Danzig–Westpreußen. Ein Arbeitsbericht vom Aufbauwerk im deutschen Osten*, Berlin: Junker und Dünhaupt Verlag, 1940, digitalisierte Version © 2014.

Domańska J., *Ulica Władysława IV*, „Rocznik Sopocki” XVI, 2003, p. 44–49.

Grochowina S., *Polityka kulturalna niemieckich władz okupacyjnych w Okręgu Rzeszy Gdańsk–Prusy Zachodnie, w Okręgu Rzeszy Kraj Warty i w Rejencji Katowickiej w latach 1939–1945*, Toruń 2013.

Walkusz M., *Discovered music collection of Friedrich Wilhelm Jüncke (1842–1897) as the beginning of research into the reconstruction of the old musical inventory*, „The Studies into the History of the Book and Book Collections” Vol. 17 No. 3 (2023), pp. 471–494.

Internet sources:

Elvers R., *Simrock* [in:] Grove Music Online, [online] <https://doi.org/10.1093/gmo/9781561592630.article.25848> [accessed 28.10.2024].

Gliński M., *Maximilian Wilhelm Dreyling* [in:] Gedanopedia, [online] [https://gdansk.gedanopedia.pl/gdansk/?title=DREYLING\\_MAXIMILIAN\\_WILHELM,\\_lekarz](https://gdansk.gedanopedia.pl/gdansk/?title=DREYLING_MAXIMILIAN_WILHELM,_lekarz) [accessed 28.10.2024].

Gliński M., *Paul Friedrich Damme, bankowiec, radny* [in:] *Gedanopedia* [online] [https://gdansk.gedanopedia.pl/gdansk/?title=DAMME\\_PAUL\\_FRIEDRICH,\\_bankowiec,\\_radny](https://gdansk.gedanopedia.pl/gdansk/?title=DAMME_PAUL_FRIEDRICH,_bankowiec,_radny) [accessed 28.10.2024].

Gliński M., *Richard Theodor Damme* [in:] *Gedanopedia*, [online] [https://gdansk.gedanopedia.pl/gdansk/?title=DAMME\\_RICHARD\\_THEODOR,\\_bankowiec,\\_honorowy\\_obywatel\\_Gda%C5%84ska,\\_by%C5%82y\\_patron\\_ulicy](https://gdansk.gedanopedia.pl/gdansk/?title=DAMME_RICHARD_THEODOR,_bankowiec,_honorowy_obywatel_Gda%C5%84ska,_by%C5%82y_patron_ulicy) [accessed 28.10.2024].

Hewig D., *Ist die Bezeichnung „Tonkünstlerverband“ noch zeitgemäß?*, [online] <https://www.nmz.de/nmz-verbaende/deutscher-tonkuenstlerverband/ist-die-bezeichnung-tonkuenstlerverband-noch> [accessed 28.10.2024].

Staręga M., *Schade Ernst August* [in:] *Gedanopedia*, [online] [https://gdansk.gedanopedia.pl/gdansk/?title=SCHADE\\_ERNST\\_AUGUST,\\_architekt,\\_teolog,\\_radny](https://gdansk.gedanopedia.pl/gdansk/?title=SCHADE_ERNST_AUGUST,_architekt,_teolog,_radny) [accessed 28.10.2024].

Walden V., *Romberg, Bernhard Heinrich* [in:] Grove Music Online, [online] <https://doi.org/10.1093/omo/9781561592630.013.60000202270> [accessed 29.10.2024].

Library catalogues and multi-search engines

Online catalog of aMuz Library, [online] <https://katalog.amuz.gda.pl/catalog> [accessed 22.11.2024].

Karlsruher Virtueller Katalog = The Karlsruhe Virtual Catalogue (KVK), [online] <https://kvk.bibliothek.kit.edu/> [accessed 28.10.2024].

International Music Scores Library Project, [online] <https://imslp.org/wiki/Ricordi> [accessed 22.11.2024].

Répertoire International des Sources Musicales (RISM) – Catalog, [online] <https://opac.rism.info/index.php?id=4&L=0> [accessed 22.11.2024].

Staatsbibliothek zu Berlin, [online] <https://lbsbb.gbv.de/DB=1/XMLPRS=N/PPN?PPN=1049128079> [accessed 28.10.2024].