



Jana Franková

*Joseph Kohaut (1734-1777)
and Karl Kohaut (1726-1784)
Thematic Catalogue of Works*

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46

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Introduction

Music history has paid little interest to the brothers Kohaut. Until recently it was even disputed that they were brothers, and their familial relationship has not been acknowledged in major dictionaries to this day.¹ The younger, Joseph Kohaut, received some recognition as the author of the first pieces in the emerging type of French opéra-comique, while his brother Karl is known as “the last Viennese lutenist”² and the virtuoso repertoire for the 13-course baroque lute he composed is still appreciated by present-day musicians.³ The complete survey of their musical œuvres which go far beyond lute music and opéras-comiques, provided by this catalogue, seeks to bring these underestimated composers to light.

Karl and Joseph Kohaut were born in Vienna into the family of Jacob Joseph Kohaut (1678–1762) and Anna Elisabetha née Faladin (1701/02–1736).⁴ Their mother might have been from Olomouc in Moravia,⁵ and their father was born in Sezemice⁶ in Eastern Bohemia. He settled in Vienna in 1718, where he is known to have worked as a lutenist; there is no evidence of his earlier career. Of their eight children, all born in Vienna, only three survived into adulthood: two sons, Karl and Joseph, and a daughter, Maria Franziska, of whom very little is known. Jacob Kohaut worked as a lutenist at the court of Adam Franz Prince of Schwarzenberg and later became the lute tutor of the young Prince Pál Antal Esterházy; the whole family moved then to Palais Esterházy. After the death of his wife, Jacob Kohaut received a lifetime pension from the Schwarzenberg family, and many years later he died in their palace on the Neuenmarkt in Vienna. Both his sons, Karl (1726–1784) and Joseph (1734–1777), probably learned to play the lute from their father. No information on their education is known, but merely growing up in the environment of high Viennese nobility must have contributed to their later success in life and their musical career.

Karl soon became a renowned musician: a copy of his aria *Exaestuat cor meum* preserved in the Benedictine monastery in Rajhrad (South Moravia) mentions him as ‘virtuos[us] D: Carol[us] Kohaut’.⁷ Most of his compositions that can be dated were written in the 1750s, around the time he worked for Wenzel Anton, Count of

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1. Elisabeth Cook – Michel Noiray, “Kohaut, Wenzel Josef Thomas,” in *Grove Music Online. Oxford Music Online*. Oxford University Press, available at <https://doi.org/10.1093/gmo/9781561592630.article.15261> [accessed 2023-11-20]; Michaela Freemanová, “Kohaut, Wenzel Joseph Thomas,” in Finscher, L. (ed.), *Die Musik in Geschichte und Gegenwart. Personenteil 10*. Kassel, Basel, London: Bärenreiter, 2003, col. 431–432; Josef Klima, “Kohaut, Karl (Ignaz Augustin),” in Finscher, L. (ed.), *Die Musik in Geschichte und Gegenwart. Personenteil 10*. Kassel, Basel, London: Bärenreiter, 2003, col. 430–431; David Young, “Kohaut, Karl,” in *Grove Music Online. Oxford Music Online*. Oxford University Press, available at <https://doi.org/10.1093/gmo/9781561592630.article.15262> [accessed 2023-06-30].
 2. Josef Klima, “Karl Kohaut, der letzte Wiener Lautenist,” *Österreichische Musikzeitschrift* 26 (1971), pp. 141–144.
 3. Karl Kohaut’s lute compositions have been also subject of research of lutenists and musicologists, mainly Andreas Schlegel, “Konzerte mit obligater Laute,” [typescript], 18 p. available at https://accordsnouveaux.ch/images/Downloads/PDF-15-Schlegel/Schlegel_Freib92T.pdf [accessed 2023-07-13]; Tim Crawford, “Silvius Leopold Weiss and the Dresden and London Manuscripts of His Music,” *Journal of the Lute Society of America* 39 (2009), pp. 1–72; T. Crawford, “Luise Gottsched: Lute-playing heroine of her Age,” in Schlegel, A. (ed.), ... *in der verlorene Paradies: Festschrift in memoriam Annette Otterstedt*. Menziken: The Lute Corner, 2022, pp. 224–279; Cornelia Demmer, *Karl Kohauts Kompositionen für die Laute im Kontext seiner Zeit*. Master’s thesis, Universität Wien, 2016, unpublished; Valeriia Dlyasina (Losevicheva), *Lute Concertos of Karl Kohaut (1726–1784): on the way from Baroque to Classicism*. Diploma work, Moscow State Conservatory, 2021 [in Russian].
 4. For more details on Karl Kohaut’s life, see Jana Franková, “The Work of Karl Kohaut in the Context of Central European Collections,” *Hudební věda* LVI, no. 2, 2019, pp. 122–164; Josef Kohaut’s origins in Vienna are explored in *Id.*, “Les sources manuscrites pour la biographie d’un musicien au XVIII^e siècle : les origines viennoises de Joseph Kohaut (1734–1777),” *Le Jardin de musique* VII, no. 1–2 (2011–2012, published 2017), pp. 71–85. The online Czech dictionary of musical figures and institutions (*Český hudební slovník osob a institucí*) contains entries on both Karl and Josef, see J. Franková, “Kohout, Karel,” in *Český hudební slovník osob a institucí*. Online available at https://slovník.ceskyhudebnislovník.cz/component/mdictionary/?task=record.record_detail&id=8139 [accessed 2023-11-20], and *Id.*, “Kohout, Josef 1),” in *Český hudební slovník osob a institucí*. Online available at https://slovník.ceskyhudebnislovník.cz/component/mdictionary/?task=record.record_detail&id=4275 [accessed 2023-11-20].
 5. This information comes from a record of their marriage in St Stephan’s parish registers in Vienna, but no traces of such a family name have been found in the parish registers in Olomouc.
 6. A small town about a hundred kilometers east of Prague, a property of the Austrian emperors.
 7. It is the earliest copy of Karl Kohaut’s music bearing a date. Aria “Exaestuat cor meum” for alto, 2vl, vla, cemb, 1750 (KK II:7), CZ-Bm / A 12665.

Kaunitz-Rietberg. He was part of the Count's entourage during his ambassadorship to Paris, which lasted from autumn 1750 to January 1753; Kohaut's musical talent earned him recognition in the *Correspondance littéraire*.⁸ Count Kaunitz's entourage of over a hundred men included several musicians; records mention two horns, one violin, and a number of strings for violins, violas, lutes, and a double bass having been sent to Paris.⁹ Even back then, Karl Kohaut seemed to have held two positions in Kaunitz's entourage, as the Count's secretary as well as a musician.¹⁰ He continued working for Kaunitz even after being hired to the *Reichshofkanzlei* (Imperial Court Chancery) in 1758, where he worked up from the position of *Kanzlist* (clerk) to that of *Hofsekretär* (court secretary). Even though Karl did not make his living as a musician, he is repeatedly mentioned as having played at private concerts for the Viennese nobility and at the *Tonkünstler-Societät* academies. His numerous surviving compositions also witness the fact that he continued to compose and perform. He may have even been involved in the court orchestra, although no records of this exist as the orchestra had been previously reorganized and its director Georg von Reutter was alone responsible for hiring extra musicians.¹¹ Karl's large-scale Latin congratulatory cantatas (*applausi musicæ*) composed to celebrate the coronation of Joseph II in 1764 bear testimony to his prominent position at court and his close ties to the imperial family, as does Joseph II's correspondence with Maria Theresa, in which Kohaut is mentioned several times. Towards the end of his life, Kohaut partook in the Sunday concerts organised by Baron van Swieten, probably as a violinist. He died childless at the age of 57 from a stroke, leaving behind a large fortune, which he partly bequeathed to his family in Sezemice. His will stated that his lutes, other musical instruments, and above all his music autographs should be preserved until someone would come along who would appreciate them and make good use of them; his last wish was not honoured, though, and everything was put up for auction.

Karl Kohaut's extant compositions cover a wide range of genres, from church music to galant salon music with lute *obligato*. During his lifetime, only *Divertimento primo* (1761) was published under his whole name. Four other symphonies published in Paris under the name of Kohaut can be attributed to Karl, his authorship being either confirmed or extremely probable. Most of his works, however, have survived only as manuscript copies, scattered in libraries and archives over Europe, mostly in Austria, Germany, and the Czech Republic, which makes it difficult to determine authorship conclusively. In addition to the two cantatas to Joseph II, Karl's other large-scale work was the oratorio celebrating St. John of Nepomuk, but, sadly, no more than its libretto has survived. Karl's church compositions, especially his Solemn masses, were quite well known and performed during his lifetime. Their structure fits into the tradition of Viennese concerted masses.¹² However, most of his surviving music consists of instrumental compositions, which span across the genres of the era: solo concertos, symphonies, and divertimentos, while the most numerous are three-part symphonies in three movements.¹³ Chamber music with lute *obligato* is particularly characteristic of Karl's oeuvre. His lute trios are unlike most of those of his predecessors; their structure is similar to that of a string trio as all instruments have equal status. His lute concertos are the acme of the repertoire for the 13-course baroque lute. Karl is also credited for composing one of the earliest double bass concertos. On the other hand, the concerto in D for flute and orchestra

8. His lute mastery was mentioned only in connection to the reviews of Joseph's opéras-comiques, ten years after he was in France, which led to numerous misinterpretations. See Friedrich Melchior Grimm – Denis Diderot, *Correspondance littéraire, philosophique et critique de Grimm et de Diderot depuis 1753 jusqu'en 1790*. (Tachereau, ed.), Paris: Furne, 1829–1831, vol. IV, p. 150 [from 1 Jan. 1765] and vol. V, p. 445 [from 15 Jun. 1768]; see also J. Franková, "The Work of Karl Kohaut...", *op. cit.*, pp. 128–130.

9. See Kaunitz's surviving accounts from March and October 1751 in CZ-Bsa, F 460, box 244, inv. no. 767, ff. 151, 154–156 and 296–297.

10. A bill of exchange written in the hand of Karl Kohaut, dating from July 1752 in Paris is preserved in the Kaunitz family archive, CZ-Bsa, F 460, box 243, bill no. 293, f. 363r.

11. About the evolution of the court orchestra, see Martin Eybl – Elisabeth Fritz-Hilscher, "Vom Barock zur Wiener Klassik (circa 1740-1790/1800)," in Fritz-Hilscher, E. – Kretschmer, H. (eds.), *Wien. Musikgeschichte. Von der Prähistorie bis zur Gegenwart*. Wien, Berlin: Lit Verlag, 2011, pp. 214–256.

12. About the typology of Viennese concerted masses, see MacInv (see list of Modern studies), and Bruce C. MacIntyre, "Viennese Common Practice in the Early Masses of Joseph Haydn," in: *Joseph Haydn. Bericht über den internationalen Joseph Haydn Kongress*. (E. Badura-Skoda, ed.), Wien, Hofburg, 5.–12. September 1982. Gesellschaft für Forschungen zur musikalischen Aufführungspraxis, München: G. Henle Verlag, 1986, pp. 482–496.

13. The same piece occurs sometimes with various denominations, such as *sinfonia* or *partita* or *divertimento*. The structure of the composition gives clues to its scoring; whether to play it as a chamber music with one instrument per part or whether to use richer orchestration. Even if the denomination is not completely reliable, generally we find *divertimento* for chamber pieces and *sinfonia* for orchestral ones. For more information on Viennese chamber music in the 1760s, see for example James Webster, "Towards a History of Viennese Chamber Music in the Early Classical Period," *Journal of the American Musicological Society* 27 (1974), no. 2, pp. 212–247.

(D-Rtt) seems to have been attributed to him erroneously. With regard to his compositional style, Karl Kohaut is ranked among the Viennese composers of the galant style.

Unlike Karl, Joseph had a more adventurous life. He left Vienna and his first known appointment was at the court of the Polish-Lithuanian Prince Hieronim Florian Radziwiłł between 1753 and 1759. Before that, he might have been a part of the Count of Kaunitz's entourage on his ambassadorship to Paris, but there is no conclusive evidence to support this hypothesis. Because of the bad working conditions at Prince Radziwiłł's court, Joseph left for Vienna with Kaunitz's support. Afterwards, with letters of recommendation written by Kaunitz, he set out for Northern Italy (1759–1760), where he played in theatres and academies, hoping to be offered a position with one of the aristocratic families. His next known appointment dates from two years later: in July 1762 he is mentioned by the local press as a musician in the service of Louis-François de Bourbon-Conti.¹⁴ The Prince of Conti's orchestra was among the most prominent in Europe and opened for Joseph a number of doors to concert halls and theatres in Paris. He performed at the Concert Spirituel, putting on altogether sixteen performances between 1763 and 1767. His comic operas marked the emergence of a new type of opéra-comique, which used original music composed specifically for the piece instead of setting the words to already existing vaudevilles.¹⁵ He is mentioned for the last time as the Prince of Conti's musician in the printed score of the *comédie mêlée d'ariettes Sophie, ou le Mariage caché* (1768); nevertheless, he remained probably in Conti's service until the orchestra was disbanded in 1771. Besides his career in the orchestra, he became acquainted with the Encyclopédistes, particularly Denis Diderot and Baron d'Holbach. He was the lute tutor of Baroness d'Holbach and her children from 1765 to 1770, perhaps even longer. Nonetheless, they do not seem to have influenced his career nor did he dedicate any of his known compositions to them. On the other hand, the Prince of Conti seems to have been the most important figure in Joseph's career; after the dissolution of Conti's orchestra in 1771, it becomes hard to trace Joseph's activities. He probably struggled financially as he took a loan from his older brother in 1775, mortgaging his property. When he died of an unspecified illness at the age of 43, his debt surpassed the value of his property, including his lute and theorbo.

Joseph's modest extant œuvre is characteristic of the music in the particular era and country wherein they were composed. From his early career we know of but one extant work composed in Italy: *Concertino in G* (1759–1760), in which elements of a Vivaldi-style concerto overlap with those of the Classical Period, making it a truly virtuosic composition manifesting perfect knowledge of the traverso. During his sojourn in Paris, he contributed to the music in vogue: his work was influenced not only by the French style, but also by Italian and Central European melodies, as well as the sonata form emerging in the German environment. Despite Joseph Kohaut's name being associated with the lute – a vanishing instrument at the time – his operas and chamber music were in line with the latest developments on the international Parisian musical scene.

The ambition to compile the œuvre of both Karl and Joseph in a thematic catalogue is rooted in previous research on both musicians, parts of which have been published.¹⁶ The greater part of the catalogue stems from an appendix to a doctoral dissertation on Joseph Kohaut defended in 2016.¹⁷ The catalogue did not, therefore, devote enough attention to Joseph's elder brother Karl. This updated version adds recently identified compositions, seeks to complete the missing information on certain works, and settles the matter of authorship

14 . See Joann Élart, “Les origines du concert public à Rouen à la fin de l’Ancien Régime,” *Revue de Musicologie*, 93 (2001/1), p. 58.

15 . Only opéras-comiques fully composed by Joseph Kohaut are included in his catalogue of works. Neither his adaptation of *La Servante justifiée* nor the collaborative opéra-comique *Le Tonnelier* are mentioned, because of the impossibility to determine the extent of Joseph Kohaut's contribution.

16 . See note 1 and J. Franková, “Music at the Court of Adam Franz and Joseph Adam von Schwarzenberg: Vienna, Český Krumlov and Paris and Transitions at the End of Baroque Era,” *Musicologica Brunensia* 47 (2012), n°1, pp. 159–177, accessible at <https://hdl.handle.net/11222.digilib/125876> [accessed 2023-06-30]; *Id.*, “From a Comedy to an opéra-comique: *The Clandestine Marriage* (1766) by Colman and Garrick and Its Adaptations in 18th-Century Musical Theatre,” in Cortizo, M. E. – Niccolai, M. (eds.), *Singing Speech and Speaking Melodies. Minor Forms of Musical Theatre in the 18th and 19th Century*. Speculum Musicae, vol. XLIII. Turnhout: Brepols, 2021, pp. 355–381; Karl Kohaut: *Šest sinfonii à 3 & à 4. Kritická edice*. = *Six Symphonies à 3 & à 4. Critical edition* (J. Franková, ed.). Thesaurus Antiquae Musicae 33. Praha: Vydavatelství a nakladatelství Český rozhlas, 2019; J. Franková, “Wenzel Anton von Kaunitz-Rietberg and His Grand Tour: Inspiration for His Future Musical Patronage?” in Rasch, R. (ed.), *Music and Power in the Baroque Era*. Turnhout: Brepols, 2018, pp. 319–342.

17 . Jana Franková, *Život a dílo Josefa Kohouta (1734–1777) jako příklad migrace hudebníků v osvícenské Evropě / La Migration des musiciens dans l’Europe des Lumières : le cas de Joseph Kohaut (1734–1777)*. PhD Thesis, Masaryk University Brno, Université de Paris-Sorbonne, Paris IV, 2 vols., 2016.

in several disputed cases.

Extensive source research in European archives and libraries has shed more light on the brothers' *œuvres*. Copies of both contemporary prints and manuscripts have survived. While the vast majority of Joseph Kohaut's surviving works are known through 18th-century printed editions, only a few compositions by Karl were published during his lifetime. This only confirms that Paris had a leading position in music publishing in the second half of the 18th century; with the exception of Karl Kohaut's *Divertimento primo* printed by Breitkopf in Leipzig, all Kohauts' editions were published in Paris, and distributed mainly in France. The situation is very different for manuscripts; most of the known sources have been found in Central Europe, in monastic and church collections, but also in archives, which hold many former private aristocratic libraries.

Dating published works is often relatively simple, thanks to the advertisements in the contemporary press, even if the particular edition does not bear the date of publication. On the contrary, putting a date on handwritten sources is considerably more complicated. Studying the manuscript copies revealed several recurring copyists, some of whom are known to have worked at a particular time period. An overview of them, with samples of their handwriting, is given at the end of the catalogue. In addition to the surviving handwritten copies, contemporary musical inventories and thematic catalogues proved of great help for determining the date before which the work had been written. The most important among these were the thematic catalogues of the Breitkopf company (1762–1787), the inventory of scores at the castle of the House of Collalto in Brtnice near Jihlava (ca 1752 – ca 1770), the inventory of the Augustinian monastery of Herzogenburg (1751), the inventory of scores at the Church of St James (kostel sv. Jakuba) in Brno (1763–1781), and the music inventories of the Rajhrad Benedictine Monastery (1771 and ca 1830), where church music and instrumental compositions by Viennese authors from the 1740s to 1760s can be found.

The first thematic catalogue ever printed was issued by the Leipzig publisher Breitkopf from 1762 to 1787. It listed all works put up for sale by Breitkopf: printed scores as well as manuscript copies made by copyists at the Breitkopf workshop, one of the largest in Europe. The catalogue was published in six volumes and sixteen supplements and contained nearly 15,000 musical incipits of compositions by a total of thousand composers. In the volumes published between 1762 and 1766, seven works altogether were advertised under the name Kohaut. In comparison to the widely known Breitkopf catalogue, later published as a facsimile,¹⁸ the 18th and early 19th-century handwritten inventories of private collections of castles and monasteries in territories under Viennese cultural influence have been studied considerably less. That being said, these inventories, which mostly contain musical incipits of the listed works, have made it possible to date some compositions more precisely. Such was the case of the inventory of the now lost music collection at the castle of Counts Collalto, mentioned above. This inventory was drawn up after 1752 and its surviving part contains 1059 incipits of instrumental and church compositions by a total of 130 composers, mainly from Vienna and its surroundings.¹⁹ It is divided into two sections: instrumental music and church music, while there were two layers of later additions. Within the sections, compositions are arranged in alphabetical order of composers. The first ten pages of the inventory have been torn out; the incipits of instrumental works by authors up to the letter H are missing (about 150 works, taking into consideration the number of incipits on the other pages). Both sections in the first layer were written by the same scribe, and works added later to the collection were recorded on blank spaces within the particular section or on pasted-in sheets. The first layer of the inventory dates back to the early 1750s. Six *sinfonias* are recorded under the name “Kohaut” in the first layer of the section of instrumental music, while two more layers are added here. A sheet written in the hand of the first scribe is pasted in, containing two additional incipits (a *sinfonia* and a *partita*). On the verso of this sheet, the incipits of two solemn masses are then added in a different hand. The incipits on this added sheet are probably the second and third layer of the inventory, which can help date the works. Another such inventory is that of the music collection of the Augustinian monastery of Herzogenburg in Lower Austria, which was compiled from 1751, and lists several church compositions – partly lost today – that can be attributed to Karl Kohaut. Another lost composition is listed in the thematic catalogue of the collection of the Church of the Annunciation of Virgin Mary in Duchcov from 1751. Records of compositions under the name Kohaut also appear in the inventory of the Benedictine monastery of Rajhrad and the music collection of the Church of St James in Brno. Although these inventories are not old enough to be used for dating the works, they bear witness to their dissemination, and document compositions that are lost

18. See Breitkopf.

19. See Theodora Straková, “Brtnický hudební inventář,” *Časopis moravského musea* 48 (1963), pp. 199–232 and *Id.*, “Das Musikalieninventar von Pírnitz,” in *Sborník prací filosofické fakulty brněnské university, F 9*, Brno, 1965, pp. 279–287.

today. For these reasons, the present thematic catalogue includes references to all known 18th and early 19th-century inventories if they list the particular work. The inventories are referred to by abbreviations, which are explained in the list of references at the beginning of the catalogue.²⁰

Apart from contemporary inventories, our catalogue draws on modern thematic catalogues and musicological research. One such extremely valuable resource was the thematic identifier compiled by Jan LaRue.²¹ This printed database, which contained 16,558 encoded incipits of 18th-century symphonies, was a useful tool which helped to determine authorship of these works. Besides the encoded incipit, the catalogue lists only the alphanumeric code of the author. With anonymous works, the identification mark of the archive is given (according to RISM), however, without the shelfmark. This makes it particularly difficult to find all the copies of the works listed in the identifier. Even though it was possible to couple all the encoded incipits with known works by Joseph and Karl Kohaut, some copies LaRue's team was working with may have escaped our knowledge. The database created by Peter Steur and Markus Lutz was used to check the concordances between the sources of lute music. It has proven exceptionally useful as it lists the incipits of all known lute sources (in lute tablature) and specifies if the same piece occurs in various copies.²²

The thematic catalogue is divided into three sections: works by Joseph Kohaut (JK), Karl Kohaut (KK), and works of disputed authorship by either of the brothers (K). The first two sections (JK and KK) contain works whose authorship is evident from the full name being stated on the surviving copies or from other relevant documents. All other works preserved under the name Kohaut without the first name are placed into the third section (K) and further details concerning authorship are given in the catalogue records. All works that can be identified thanks to various forms of incipits were placed into these three sections, even if there are no known surviving sources of the works. Lost works without incipits are listed at the end of each section. The appendix contains a list of currently known misattributions to the brothers Kohaut (noK). Since the original version of the catalogue, which was compiled as an appendix to a dissertation on Joseph Kohaut, has been widely used by researchers, this new version includes a table of concordances between the old and the new catalogue numbers at the end of the volume.

The catalogue is organized into sections according to the musical genres. The first to be discussed is dramatic music and other secular vocal music with instrumental accompaniment, which is arranged chronologically. Works in other sections are sorted alphabetically according to the sung text or by key, in chromatic ascending order beginning with C (masses, litanies, instrumental music); if more works are written in the same key, they are sorted according to the first interval in the indexed incipit (v1 1, or other main melodic part). Printed and manuscript collections are listed in their original order regardless of the key of the individual works.

The main goal of the catalogue is to clearly identify particular works and trace their sources rather than to provide their detailed physical description. The catalogue lists the incipits of the first melodic part, soloist (voice/instrument) and bass. In case of compositions with lute, the lute part is added (even if it is only an *obligato* instrument and not a soloist) in transcription within the incipit and an incipit in lute tablature is provided separately. Hopefully, such comprehensive information on the lute parts will help identify further sources of Kohauts' compositions. The location of the particular source from which the incipit was taken is in **bold**. The current location of the sources is given using the RISM library sigla. They are listed at the beginning of the catalogue.

The research focuses mainly on the music; the librettos or other texts set to music are thus studied but marginally. Therefore, the location of the librettos is given, but all the copies were not examined personally. However, the description of librettos mentions the presence of appendixes or of music numbers; the latter are notated for voice(s) without accompaniment unless otherwise indicated. All entries in *italics* are exact quotations of the source; the information in square brackets [...] is supplemented on the basis of secondary sources. When relevant, the full sung text is given at the end of the entry in the original orthography from the source; however,

20 . Thematic period catalogues of collections from the Lands of the Bohemian Crown were studied as a research project at the Czech Academy of sciences (in collaboration with the Masaryk University and the Palacký University, Olomouc), where a database was drawn up listing them according to the place and adding the latest relevant bibliography. The database is available at <https://katalog-skladeb.cz/cs/inventare> [accessed 2023-06-30].

21 . Larue and LaRue2.

22 . This database does not provide a unique identifier for each entry, I do not therefore refer to it in the catalogue records. All works listed under Kohaut can be easily found at the website: <https://mss.slweiss.de/index.php?id=1&type=mss&lang=deu&ms=A-Egger1766&nm=10&st=0&instr=all&title=&comp=Kohaut&msnam=&abcinc=&conc=&key=> [accessed 2023-06-30].

punctuation has been tacitly edited. To make searching in the catalogue easier, the spelling in the incipits and titles has been modernized.

The entries contain references to the thematic catalogues and contemporary inventories in which the works are listed. Modern editions and recordings as well as further readings are also included to point out the current state of research and the accessibility of the works.

Presenting all the known works by the brothers Kohaut in a concise and comprehensive catalogue will hopefully promote further research into their work and help discover the missing sources.

List of abbreviations

A	alto(s) (voice)
acc.	accompanied
a-trb	alto trombone
arp	harp
arr.	arrangement
B	bass(es) (voice)
b	bass(es) (instrumental)
bc	basso continuo
ca	circa
cb	double bass
cemb	harpsichord
cit	cittern (<i>cythre</i>)
cl	clarino(i) (trumpet/s)
col(s).	column(s)
conc.	concertato(i)
f(f).	folio(s)
fg	bassoon
fl	flute
fragm.	fragment(s)
gtr	guitar
HC	haute-contre (voice)
hrn	horn(s) (<i>cornò</i>)
instr	instruments
lt	lute
Ms.	manuscript
no(s).	number(s)
ob	oboe
org	organ
p(p).	page(s)
pf	piano-forte
prov.	provenance
rec.	recitative
red.	reduced (red. score → reduced score)
rip.	ripieno(i)
S	soprano(s)
s.d.	sine dato (no date)
s.l.	sine loco (no place)
s.n.	sine nomine (no publisher's name)
T	tenor / taille
t-trb	tenor trombone
timp	timpani
trb	trombone
V	voice
vl	violin(s)
vla	viola(s)
vlc	violoncello
vlne	violone

Library and archive sigla (according to RISM):

A – Austria

A-Ed	Eisenstadt, Domarchiv (zum heiligen Martin)
A-GÖ	Stift Göttweig, Benediktinerabtei, Musikarchiv
A-H	Herzogenburg, Augustiner-Chorherrenstift, Bibliothek und Musikarchiv
A-KN	Klosterneuburg, Augustiner Chorherrenstift, Bibliothek
A-M	Melk, Benediktinerstift, Stiftsbibliothek
A-MT	Maria Taferl, Röm. Kath. Pfarramt
A-SEI	Seitenstetten, Benediktinerstift, Bibliothek und Musikarchiv
A-Wgm	Wien, Gesellschaft der Musikfreunde in Wien, Archiv
A-Wn	Wien, Österreichische Nationalbibliothek, Musiksammlung
A-Wst	Wien, Wienbibliothek im Rathaus, Musiksammlung

AUS – Australia

AUS-CAnl	Canberra, National Library of Australia
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B – Belgium

B-Bc	Bruxelles, Conservatoire royal de Bruxelles, Bibliothèque
B-Br	Bruxelles, Bibliothèque royale de Belgique

CDN – Canada

CDN-Hnu	Hamilton, McMaster University, Mills Memorial Library, Music Collection
CDN-Lu	London, Ontario, Western University Canada, Music Library
CDN-Tfl	Toronto, University of Toronto, Thomas Fisher Rare Book Library

CH – Switzerland

CH-Gc	Genève, Conservatoire de Musique, Bibliothèque
CH-Gpu	Genève, Bibliothèque universitaire
CH-LAcu	Lausanne, Bibliothèque cantonale et universitaire
CH-S	Sion, Bibliothèque cantonale du Valais

CZ – Czech Republic

CZ-Bam	Brno, Archiv města Brna
CZ-Bm	Brno, Moravské zemské muzeum, oddělení dějin hudby
CZ-Bsa	Brno, Moravský zemský archiv
CZ-Bu	Brno, Moravská zemská knihovna v Brně
CZ-K	Český Krumlov, Státní oblastní archiv v Třeboni, pobočka Český Krumlov
CZ-KU	Kutná Hora, Oblastní muzeum
CZ-LIT	Litoměřice, Státní oblastní archiv v Litoměřicích
CZ-MOom	Most, Oblastní muzeum a galerie v Mostě, Hudební archiv
CZ-Nlobkowicz	Nelahozeves, Roudnická Lobkoviczká sbírka
CZ-OSm	Ostrava, Ostravské muzeum, hudebně historické oddělení
CZ-Pk	Praha, Knihovna Pražské konzervatoře, specializovaná knihovna
CZ-Pkříž	Praha, Rytířský řád křižovníků s červenou hvězdou, hudební sbírka
CZ-Pnm	Praha, Národní muzeum - České muzeum hudby, hudebně-historické oddělení
CZ-Pu	Praha, Národní knihovna České republiky
CZ-TEsoa	Teplice, Státní okresní archiv

D – Germany

D-As	Augsburg, Staats- und Stadtbibliothek
D-B	Berlin, Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung
D-Bsa	Berlin, Sing-Akademie zu Berlin, Notenarchiv (deposited at D-B)
D-Bu	Berlin, Freie Universität Berlin, Universitätsbibliothek
D-Dl	Dresden, Staats- und Universitätsbibliothek (SLUB – Sächsische Landesbibliothek)
D-GOI	Gotha, Universitäts- und Forschungsbibliothek Erfurt/Gotha
D-HAu	Halle (Saale), Universitäts- und Landesbibliothek Sachsen-Anhalt
D-LEu	Leipzig, Universitätsbibliothek, 'Bibliotheca Albertina'
D-Mbs	München, Bayerische Staatsbibliothek
D-Mu	München, Ludwig-Maximilians-Universität, Universitätsbibliothek
D-MÜu	Münster, Universitäts- und Landesbibliothek
D-OB	Ottobeuren, Benediktinerabtei, Bibliothek
D-Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
D-RH	Rheda, Fürstlich zu Bentheim-Tecklenburgische Musikbibliothek
D-SIsta	Sigmaringen, Landesarchiv Baden-Württemberg, Staatsarchiv Sigmaringen
D-WWW	Wolfegg, Schloss Wolfegg, Musikarchiv der Fürsten zu Waldburg-Wolfegg-Waldsee

Joseph Kohaut and Karl Kohaut, Thematic Catalogue of Works
Introduction

DK – Denmark

DK-Kk København, Det Kongelige Bibliotek

F – France

F-A Avignon, Bibliothèque municipale Livrée Ceccano, (ancien Musée Calvet)
F-AG Agen, Archives départementales de Lot-et-Garonne
F-AM Amiens, Bibliothèque municipale
F-AN Angers, Médiathèque municipale Toussaint
F-B Besançon, Bibliothèque municipale
F-BO Bordeaux, Bibliothèque municipale
F-CHUml Chaumont, Maison du livre et de l'affiche Les Silos
F-Dc Dijon, Bibliothèque du Conservatoire
F-G Grenoble, Bibliothèque municipale
F-Lm Lille, Bibliothèque municipale
F-Lu Lille, Université de Lille III, Bibliothèque centrale
F-LLSbm Lons-le-Saunier, Bibliothèque municipale
F-LR La Rochelle, Médiathèque Michel-Crépeau
F-LYm Lyon, Bibliothèque municipale
F-MOv Montpellier, Médiathèque centrale Émile Zola
F-NScab Nîmes, Carré d'Art Bibliothèque
F-Pa Paris, Bibliothèque de l'Arsenal
F-Pan Paris, Archives nationales
F-Pbh Paris, Bibliothèque historique de la Ville de Paris
F-Pm Paris, Bibliothèque Mazarine
F-Pmhb Paris, Médiathèque Hector Berlioz
F-Pn Paris, Bibliothèque nationale de France, Département de la Musique
F-Pnas Paris, Bibliothèque nationale de France, Département des Arts du spectacle
F-Pnla Paris, Bibliothèque nationale de France, Département Littérature et art
F-Pnlr Paris, Bibliothèque nationale de France, Réserve des livres rares
F-Po Paris, Bibliothèque-Musée de l'Opéra
F-Ps Paris, Bibliothèque de la Sorbonne
F-Psg Paris, Bibliothèque Sainte-Genève
F-R Rouen, Bibliothèque Jacques-Villon
F-RE Rennes, Bibliothèque de Rennes Métropole
F-Sbp Strasbourg, Université de Strasbourg, Bibliothèque du Portique
F-Sn Strasbourg, Bibliothèque nationale et universitaire
F-SAic Saintes, Conservatoire de musique et de danse
F-SEAbm Semur-en-Auxois, Bibliothèque municipale
F-SÉEmc Saint-Étienne, Médiathèque centrale de Tarentaize
F-TLm Toulouse, Bibliothèque d'étude et du patrimoine
F-V Versailles, Bibliothèque municipale

GB – Great Britain

GB-Cu Cambridge, Cambridge University Library
GB-Lbl London, The British Library
GB-Lcm London, Royal College of Music
GB-Mr Manchester, John Rylands University Library
GB-Ob Oxford, Bodleian Library
GB-Oharding Oxford, Harding private collection
GB-Ohpl Oxford, St. Hugh's College Library
GB-Otil Oxford, University of Oxford, Taylor Institution Library
GB-WWro Warwick, Warwickshire County Record Office

H – Hungary

H-Bn Budapest, Országos Széchényi Könyvtár

I – Italy

I-Gl Genova, Conservatorio di Musica Niccolò Paganini, Biblioteca
I-Nn Napoli, Biblioteca Nazionale Vittorio Emanuele III
I-Vgc Venezia, Biblioteca della Fondazione Giorgio Cini

NL – Netherlands

NL-Au Amsterdam, Universiteitsbibliotheek
NL-DHk Den Haag, Koninklijke Bibliotheek, Nationale Bibliotheek van Nederland
NL-DHnmi Den Haag, Nederlands Muziek Instituut, Bibliotheek en archief

NZ – New Zealand

NZ-Cu Christchurch, University of Canterbury Library

Joseph Kohaut and Karl Kohaut, Thematic Catalogue of Works
Introduction

PL – Poland

PL-ŁŻu Łódź, Biblioteka Uniwersytetu Łódzkiego, Sekcja Muzykaliów w Oddziale Zbiorów Specjalnych
PL-OPsm Opole, Uniwersytet Opolski, Wydział Teologiczny
PL-Wagad Warszawa, Archiwum Główne Akt Dawnych

S – Sweden

S-Skma Stockholm, Musik- och teaterbiblioteket
S-St Stockholm, Kungliga teaterns bibliotek

US – United States of America

US-AAu Ann Arbor, MI, University of Michigan, Music Library
US-Bp Boston, MA, Boston Public Library, Music Department
US-BEb Berkeley, CA, The Bancroft Library – University of California
US-BEM Berkeley, CA, Jean Gray Hargrove Music Library, University of California
US-Cn Chicago, IL, Newberry Library
US-Cu Chicago, IL, University of Chicago, Joseph Regenstein Library, Special Collections
US-CAe Cambridge, MA, Harvard University, Eda Kuhn Loeb Music Library
US-CAh Cambridge, MA, Harvard University, Houghton Library
US-CAt Cambridge, MA, Harvard University, Theatre Collection
US-CAward Cambridge, MA, John Milton Ward private collection
US-COt Columbus, OH, The Ohio State University, Thompson Library
US-LAu Los Angeles, CA, University of California, William Andrews Clark Memorial Library
US-NAu Nashville, TN, Vanderbilt University Library
US-NYcub New York City, NY, Columbia University, Butler Library
US-OB Oberlin, OH, Oberlin College, Conservatory Library
US-Pru Princeton, NJ, Princeton University Library
US-PRVtpsc Provo, UT, Brigham Young University (BYU), Harold B. Lee Library, L. Tom Perry Special Collections
US-R Rochester, NY, Sibley Music Library, Eastman School of Music, University of Rochester
US-RIVu Riverside, CA, University of California, Riverside, The General Library
US-SFsc San Francisco, CA, San Francisco State University, Col. Frank V. de Bellis Collection
US-Wc Washington, D.C., The Library of Congress, Music Division
US-Wgu Washington, D.C., Georgetown University Library

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Brook 183
- Brtnice *Inventario per la musica* [Catalogue of the music collection at the castle of counts Collalto in Brtnice u Jihlavy], ca 1752[–ca 1770]. CZ-Bm / G 84. Available at [Manuscriptorium](#).
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Catalogue de la musique instrumentale du Collegium Wilhelmitanum de Strasbourg (ca. 1742–1783). (Eugene K. Wolf – Christian Meyer, eds.) Paris: Société française de musicologie, 2008.
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Brook 471.1
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Brook 933
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Brook deest
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Handwriting samples – Copyists

Joseph Kohaut, 1757–1759

PL-Wagad / AR V, shelfmark 6987

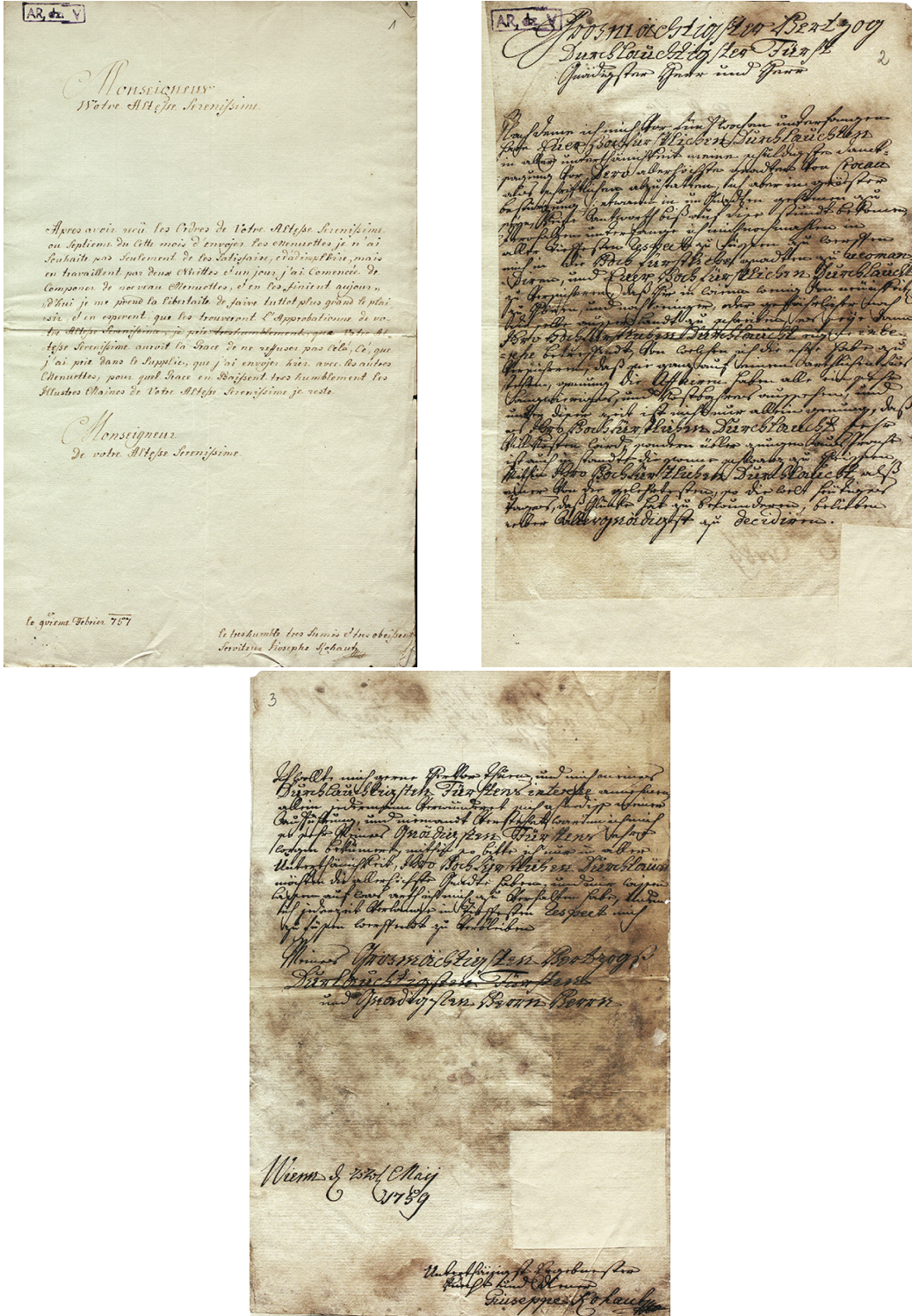


Fig. 1: Joseph Kohaut, PL-Wagad / AR V, shelfmark 6987, pp. 1–3

Karl Kohaut, 1764

A-Wn / Mus.Hs.18040

The image shows two pages from a manuscript. The top page is the title page, featuring the title 'MUSARUM MELLICENSIVM' in large, ornate letters, followed by the subtitle 'communes inter totius Germaniae Plausus Vota'. Below this, it reads 'SERENISSIMO JOSEPHO II. AUSTRIACO Regia Imperii Germanici Sceptra capessituro in Augusto Summarum Majestatum Adventu Mellicii Decantata Anno ab nato Regum Rege MDCCLXIV.' The bottom page is a musical score for an 'Aria' in 'Allegretto' tempo. It includes staves for various instruments: Corni n. 1, Oboc., 2. Violon., Viola, and Basson. The score includes dynamic markings such as 'pia:', 'for:', and 'un poco for:'. The lyrics 'Quicumque sint hi hospites, terrestres sive Coelites sint' are written below the bass line. The page is numbered '5.' in the top right corner.

Fig. 2: A-Wn / Mus.Hs.18040, title page; f. 5r in Karl Kohaut's hand

Georg Albrechtsberger, 1764

A-Wn / Mus.Hs.18041

The image shows two pages from a manuscript. The top page is the title page, featuring a formal Latin inscription in various fonts and decorative flourishes. The text reads: "SECVRITAS GERMANIAE IOSEPHO II. AVSTRIO, coronato nuper Romanorum et Germaniae Rege, Pio felici, Augusto, Redeuntibus feliciter PATRIAE PATRIBVS, Adplausu musico celebrata In devoto N.M.Q. Eorum Monasterio Mellicensi O.S. Benedicti Anno abrestituta humano generi Salute CIOIOCCCLXIV. dieXXIIAprilis." The bottom page is a musical score for an aria, starting with the tempo marking "Tempo di Minuetto gratioso". It includes staves for Corni in G, Fagotto, 2. Oboe, 2. Violen., 2. Violini con Cordini, and the vocal line with lyrics: "Quem lactari e ducari rosem rosem totum proscere". The score is written in a clear, professional hand.

Fig. 3: A-Wn / Mus.Hs.18041, title page with Karl Kohaut's signature;
f. 51v in Georg Albrechtsberger's hand

Brk 1

identified by Meyer as belonging to the Breitkopf copyists' workshop, ca 1760¹

B-Br / Ms II 4086 Mus Fétis 2911, chemise n°1	D-B / Mus. ms. 11834/1
B-Br / Ms II 4086 Mus Fétis 2911, chemise n°2	D-B / Mus. ms. 11834/3
B-Br / Ms II 4086 Mus Fétis 2911, chemise n°3	D-B / Mus. ms. 11834/5
B-Br / Ms II 4086 Mus Fétis 2911, chemise n°4	D-B / Mus. ms. 11834/7
B-Br / Ms II 4086 Mus Fétis 2911, chemise n°5	D-B / Mus. ms. 11834/9
B-Br / Ms II 4086 Mus Fétis 2911, chemise n°8	

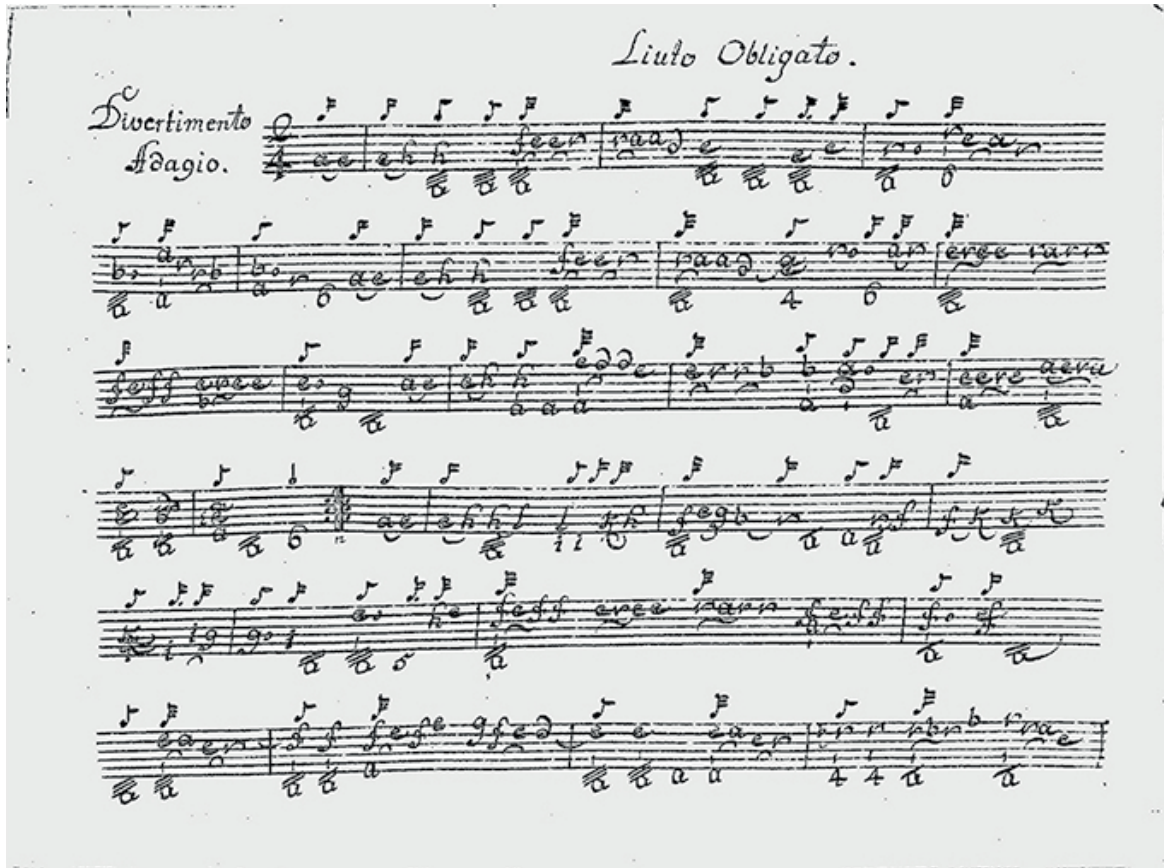


Fig. 4: Copyist Brk 1, B-Br / Ms II 4086 Mus Fétis 2911, chemise n°2

1. Christian Meyer, "Les manuscrits de luth du fonds Fétis (Bruxelles, Bibliothèque Royale Albert Ier, Mss II 4086–4089)," *Revue belge de Musicologie* 50 (1996), p. 202ff.

Copyist D – Vienna?

CZ-Bu / Mus-1032.658

Notes

The copies come from the Waldstein music collection in Duchcov (later moved to Doksy) in Bohemia. They have been preserved only on microfilms, the original manuscripts have vanished. It is thus not possible to study the paper used.

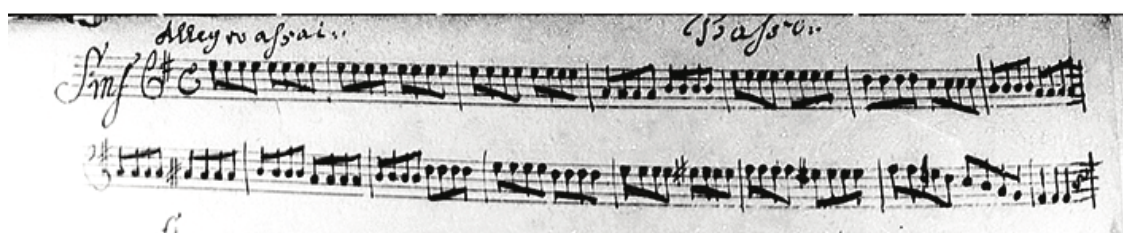
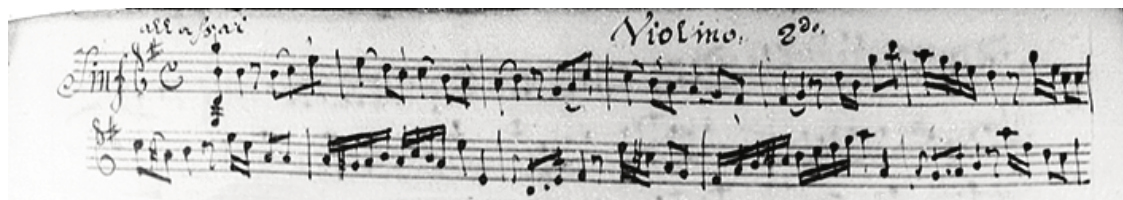
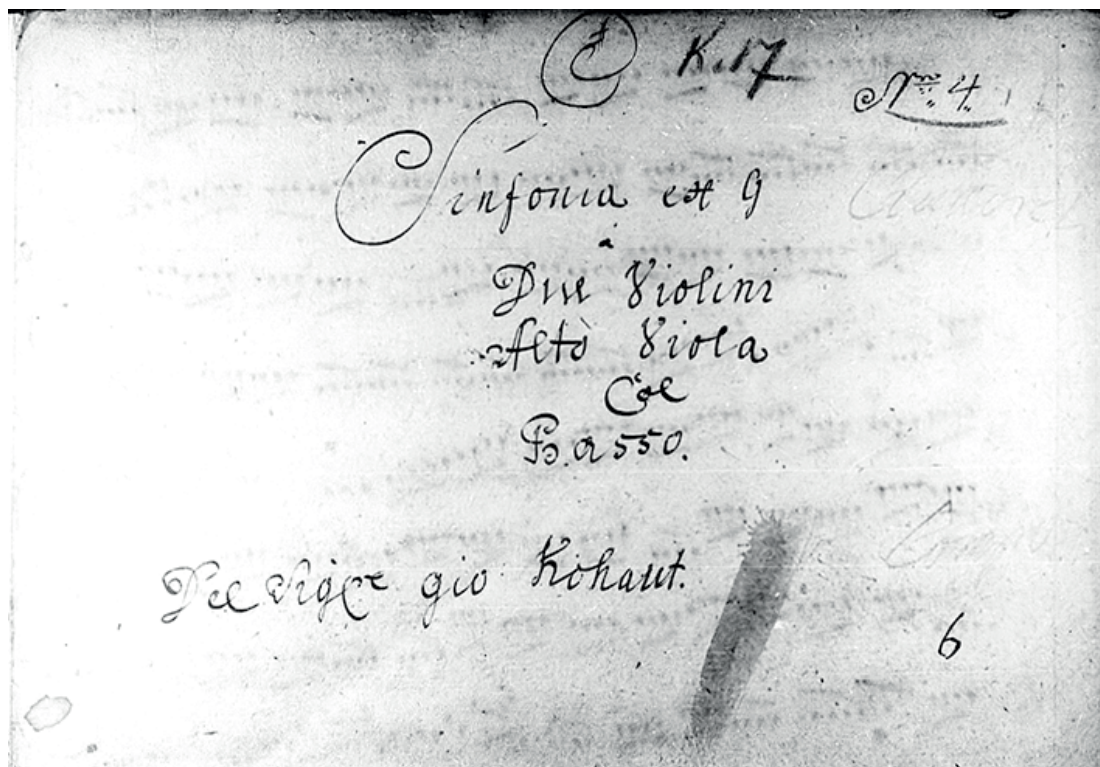


Fig. 5: Copyist D, CZ-Bu / Skř.17-0525.498

Carl (Marian) Paradeiser – Melk

A-M / V 1065

A-M / V 1072

Notes

The copies come from the music collection of the Benedictine abbey in Melk, they are written by the hand of the novice and later monk Carl (Marian) Paradeiser (1747–1775).

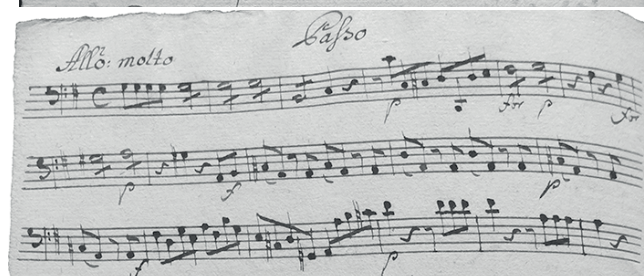
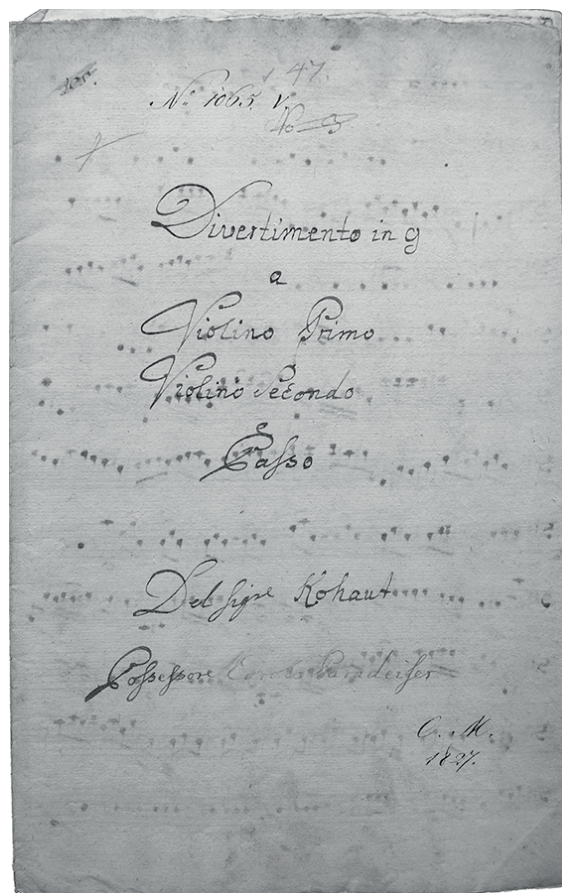


Fig. 6: Carl (Marian) Paradeiser, A-M / V 1065

Copyist V – Viennese workshop?

CZ-Bm / A 31.761a
CZ-Bu / Mus-1032.661
CZ-Bu / Mus-1032.662

Notes

The copies come from the Waldstein music collection from Duchcov in Bohemia (later moved to Doksy).

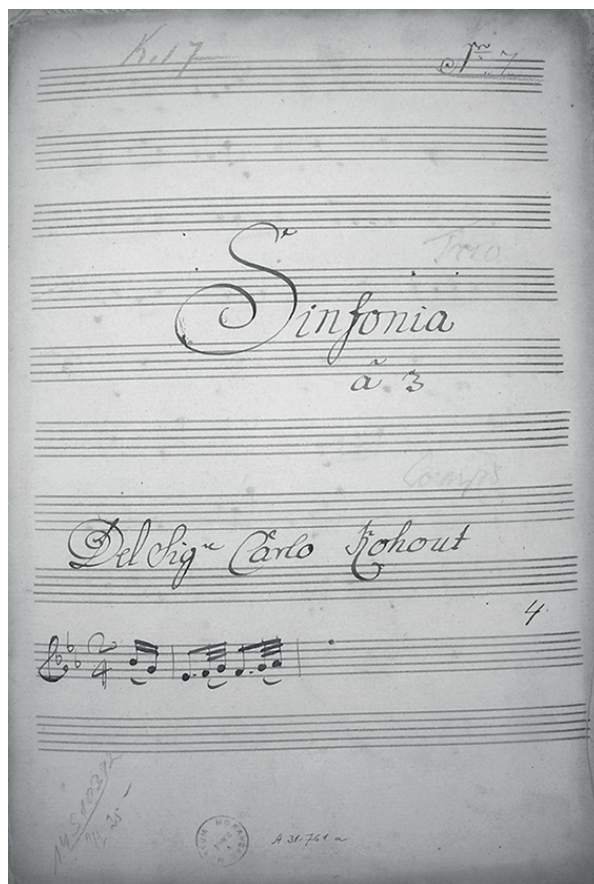


Fig. 7: Copyist V, CZ-Bm / A 31.761a

Copyist X – Viennese workshop?

A-Wgm / XIII 1327/Q 18445
A-Wgm / XIII 8561/Q 18446
A-Wgm / XIII 8563/Q 18448
A-Wgm / XIII 8564/Q 18449

Copyist Y – Vienna?

A-Wn / Mus. M 12631	A-Wn / Mus. M 12634
A-Wn / Mus. M 12632	A-Wn / Mus. M 12635
A-Wn / Mus. M 12633	A-Wn / Mus. M 12636

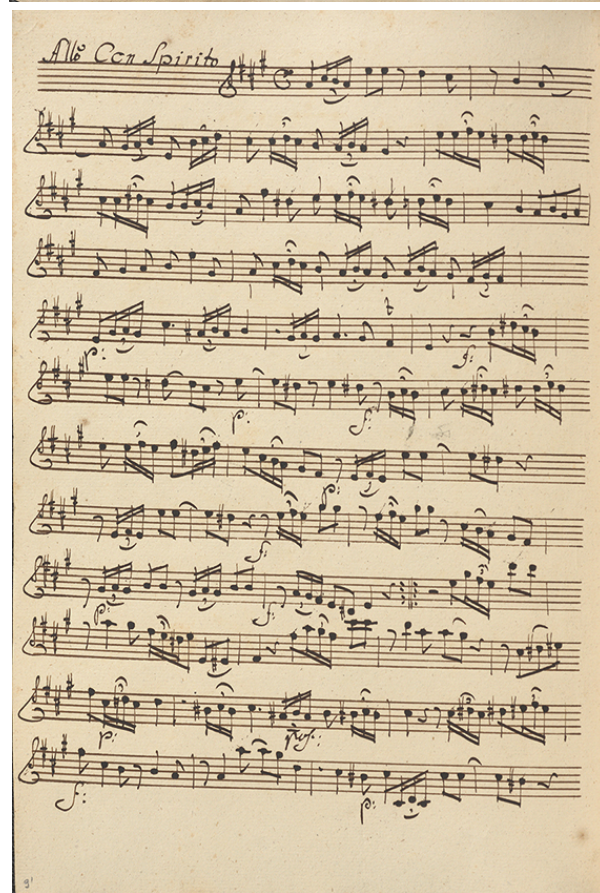
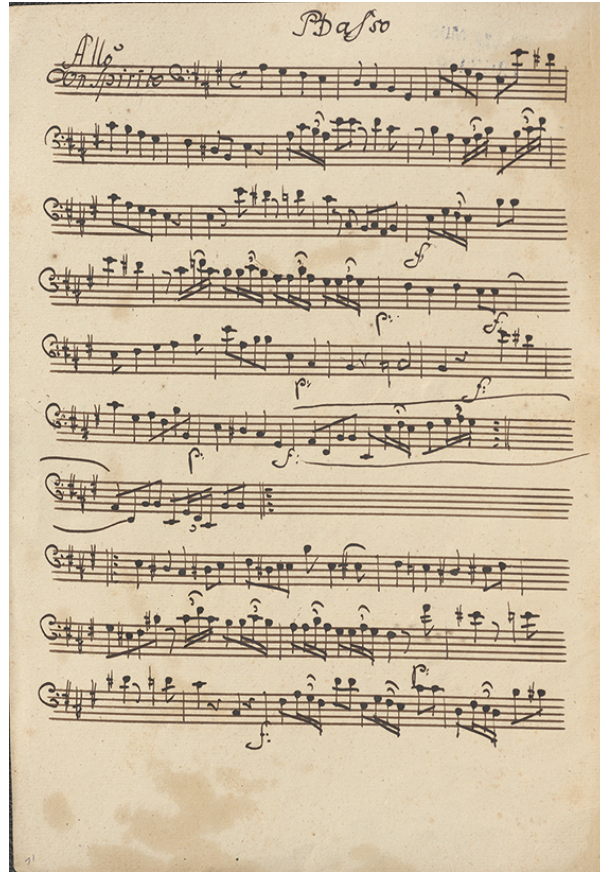
Notes

The copies come from the private music collection of Emperor Francis II. They are not written by the copyist 'N. H.' mentioned by Kirkendale in connection with this collection.²



Fig. 8: Copyist Y, A-Wn / Mus. M 12631

2. Warren Kirkendale, "More Slow Introductions by Mozart to Fugues of J. S. Bach?" *Journal of the American Musicological Society* 17, (1/1964), pp. 46–48.



Copyist Z – Vienna?, [ca 1759]

A-M / VI 2921

A-M / VI 2922

A-M / VI 2923

A-Wgm / XIII 8565/Q 18450

Notes

An unidentified copyist from Vienna, who copied also symphonies by Leopold Hofmann.³

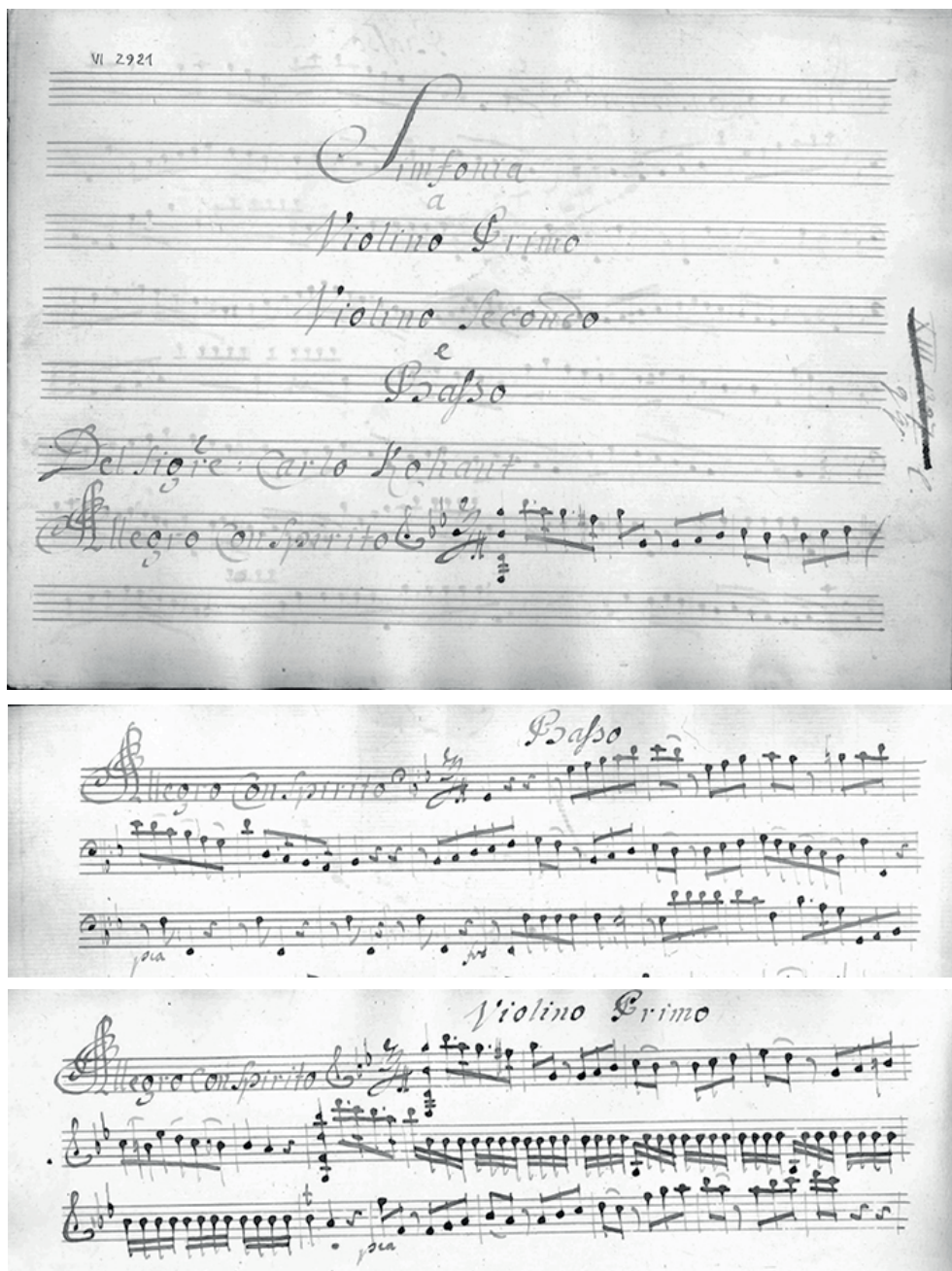


Fig. 9: Copyist Z, A-M / VI 2921

3. I am grateful to prof. Otto Biba for this information.

Former catalogue numbers	New catalogue numbers
JK 1	JK I:1
JK 2	JK I:2
JK 3	JK I:3
JK 4	JK I:4
JK 5	JK I:5
JK 6	JK I:6
JK 7	JK I:7
JK 8	JK I:8
JK 9	JK I:9
JK 10	JK I:10
JK 11	JK I:11
JK 12	JK I:12
JK 13	JK I:13
JK 14	JK I:14
JK 15	JK II:1
JK 16	JK III:1
JK 17	JK III:2
JK 18	JK III:3
JK 19	JK III:4
JK 20	JK III:5
JK 21	JK III:6
JK 22	JK III:7
JK 23	JK III:8
JK 24	JK III:9
JK 25	JK III:10
JK 26	JK III:11
JK 27	JK III:12
JK 28	JK III:13
JK 29	JK III:14
JK 30	JK III:15
JK 31	JK III:16
JK 32	JK III:5
JK 33	JK III:5
KK 1	KK I:1
KK 2	KK I:2
0	KK I:3
KK 3	KK II:2
KK 4	KK II:3
KK 5	KK II:4
KK 6	KK II:5
KK 7	KK II:6
KK 6	KK II:5
KK 7	KK II:6
KK 8	KK II:8
KK 9	KK II:7

Former catalogue numbers	New catalogue numbers
KK 10	KK III:1
KK 11	KK III:2
KK 12	KK III:3
KK 13	KK III:4
KK 14	KK III:5
KK 15	KK III:16
KK 16	KK III:7
KK 17	KK III:8
KK 18	KK III:10
KK 19	KK III:11
KK 20	KK III:13
KK 21	KK III:6
KK 22	KK III:17
KK 23	KK III:18
KK 24	KK III:20
KK 25	KK III:21
KK 26	KK III:9
KK 27	KK III:22
KK 28	KK III:12
KK 29	KK III:14
KK 30	KK III:23
KK 31	KK III:15
KK 32	KK III:24
KK 33	KK III:30
KK 34	KK III:25
KK 35	KK III:26
KK 36	KK III:27
KK 37	KK III:28
KKK 38	KK III:29
KK 39	KK III:31
KK 40	KK III:32
KK 41	KK II:1
KK 42	KK III:19
Ap 1	noK II:1
Ap 2	K II:1
0	K II:2
Ap 3	K II:5
Ap 4	K II:3
Ap 5	K II:8
Ap 6	K II:9
Ap 7	K III:1
Ap 8	K III:2
Ap 9	K III:3
Ap 10	K III:4
Ap 11	K III:5

Former catalogue numbers	New catalogue numbers
Ap 12	K III:11
Ap 13	K III:12
Ap 14	K III:13
Ap 15	K III:17
Ap 16	K III:14
Ap 17	K III:16
Ap 18	K III:21
Ap 19	K III:19
Ap 20	K III:20
Ap 21	K III:22
Ap 22	K III:23
Ap 23	K III:29
Ap 24	K II:4
Ap 25	K III:26
Ap 26	K III:27
Ap 27	K III:28
Ap 28	K III:30
Ap a1	noK II:2
Ap a2	noK II:3
Ap a3	noK II:5
Ap a4	noK II:4
Ap a5	noK III:1
Ap a6	noK III:2
Ap a7	noK III:4
Ap a8	K III:6
Ap a9	K III:8
Ap a10	KK III:26
Ap a11	K III:24
Ap a12	JK I:1.01
Ap a13	K III:9
Ap a14	K III:10
Ap a15	KK III:13
Ap a16	noK III:3
Ap a17	K III:25
Ap a18	K III:18
Ap a19	K III:15
Ap a20	K II:6
Ap a21	K II:7
Ap a22	K III:7