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The Archival Sources Concerning the History of the Musical Ensemble in the Monastery of the Dominican Order in Dzików (Tarnobrzeg)

In 1676 the noble and powerful house of Tarnowski decided to bring Dominican monks to their estate in Dzików (nowadays a district of Tarnobrzeg) in order to take adequate care of the miracle-working image of the Blessed Virgin Mary that was painted perhaps in the 16th century and exposed in the local castle chapel. One year earlier, in 1675, that image was officially recognized as miraculous. Subsequently, there was a need to move it to a newly built church (which was wooden and very quickly gained a status as a sanctuary) and to endow the monastery for its custodians. The transfer of the holy image took place in 1678, but the above mentioned temple was soon superseded by the still existing Church of the Assumption of the Blessed Virgin Mary that was built between 1693 and 1706 (the interior remained unfinished until 1782¹)

The Archives of the Polish Province of the Dominican Order in Kraków (hereinafter APPD) contain numerous documents regarding the monastery in Dzików. For this study the most important of them is the revenue and expense ledger for the period 1735-1751² because it sheds much light on the evolution of the local musical life. Unfortunately, the expense ledgers covering other years of the examined period are lost, so we cannot fully trace the fate of the musical ensemble in Dzików despite some valuable information in the *Liber Consiliorum* (1679–1794³) and *Liber inscriptionum* (1676–1749⁴).

The exact date of the establishment of that ensemble is unknown. According to the preserved documents, it seems to have been a natural response to the growing cult of the holy image of the Blessed Virgin. The *Liber Consiliorum* states that in 1735 the fathers decided to maintain the musical ensemble in order to worship the miraculous image and to increase the piety of the faithful.

¹ The church was once again extended in the early 20th century, which resulted in the change of its shape. Cf. Jerzy Zub, *Tarnobrzeg. Kościół i klasztor dominikański*, Tarnobrzeg 2000, Dominik Komada, *Założenie kościelno-klasztorne zakonu kaznodziejskiego*, „Tarnobrzegskie Zeszyty Historyczne” 1995 nr 10, pp. 15–26 (online: <http://www.pbc.rzeszow.pl/dlibra/docmetadata?id=9108&from=publication>, accessed 15.11.2015).

² *In Nomine D(omi)ni Nostrilesu Christi [...] Anni currentis 1735 [...] Perceptae sub Prioratu Admodum R(evere)ndi P(at)ris Francisci Bystrzycki Convent(us) Rosariani Dzcoviensis Prioris Dignissimi Sacri Ordinis-Praedicatorum*. On the reverse: [Expensae pro 1725–1726, 1736–1751], APPD, cat. no. Tb. 40.

³ APPD, cat. no. Tb. 8.

⁴ APPD, cat. no. Tb. 19.

The translation of the text *Źródła do historii kapeli muzycznej przy klasztorze oo. Dominikanów w Dzikowie* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 113–140), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

4to: Utrum pro autione Honoris B[eati]ss[i]mae Virginis Thaumaturgae, ac alicientia popul ad majorem Devotionem, et concursum, sit conservanda Capella, seu homines in arte musicali experti⁵.

The main task of the ensemble was, almost surely, to solemnize the most important masses with its play. Less frequently, it may have performed during the vespers, too. As for the compline, the then provincial of the Dominical Order officially instructed the monks to sing it in Gregorian chant:

Sexto: Ordinamus, et omnio observari volumus, ut Vesperae et Completorium quotidie in Cantu absolvant(ur). Et si continget Vesperas cum Organis et Musica absolvi, ita clare adinvicem dicantur, ut unus Chorus alterum commode audire possit, ad satisfaciendum juxta obligationem nostra Choralis Officiis Divino si autem contingat immediate post Vesperas vel Processionem cantari Antiphonam Salve Regina; Completorium post Salve Regina omnio choraliter absolvi volumus⁶.

Besides, it may have performed outside the church e.g. to add some distinction to the visits of more prominent guests⁷. One should pay close attention to the expression “sit conservanda Cappella” (let [us] maintain the musical ensemble), as it might be a proof that the ensemble in Dzików had, in fact, been established sometime before 1735. The used Latin phrase seems to suggest that in 1735 the Dominican fathers decided to keep maintaining it, perhaps changing the model of its financing.

The book of donations and deposits of the monastery in Dzików comprises an entry regarding the endowment of two trumpet players by the count Józef Tarnowski in 1728 or even earlier (as the entry is laconic and may be variously interpreted⁸). According to the *Słownik muzyków polskich* (The Dictionary of Polish Musicians) ed. by J. Chomiński the musical ensemble in Dzików was established in the same 1728⁹, but the authors of the particular entry have not explained on which premises they based their reasoning. We do not know if the

⁵ *Liber Consiliorum*, APPD, cat. no.Tb. 8, p. 112, resolutions of the council of 19 VIII 1735.

⁶ *Ibid.*, p. 114, *Ordinationes pro Conventu Dzikoviensi. Fr. Albertus Ochabowicz Sac:[rae] Th[eo]l[og]iae Magister Prior Provincialis Provinciae Poloniae Sacri Ordinis Praedicatorum.*

⁷ Cf. expenditures of 29 VI 1750.

⁸ *Liber inscriptionum obligationumque Conventus Ordinis Praedicatorum in Tarnobrzeg cum quinque indicibus* (the title according to the APPD catalogue), APPD, cat. noTb. 19, p. 8: “In 1728, in order to bring this donation into effect His Lordship Józef A[mor] count Tarnowski handed over two peasants from Przewłoka. Formerly, two other peasants had been handed over to be trained for trumpeters, together with the meadows”. The same record was included in the later entry on page 113.

⁹ *Słownik muzyków polskich*, ed. Józef Chomiński, vol. 1, Kraków 1964, p. 250.

above-mentioned endowment took effect. In fact, it seems to have been confirmed (or renegotiated) in the contract concluded on 9.03.1731 whose provisions resemble, to a certain extent, the above-mentioned entry in the *Liber inscriptionum* (cf. footnote 8):

Contract between His Lordship Józef Amor, count of Tarnów and Czobor Tarnowski [...] and Very Reverend Jacek Michalczewski, the prior of the monastery of the Order of Preachers in Dzików acting on his own behalf and on behalf of the aforementioned monastery. His Lordship Józef count Tarnowski, the landlord of the estate of Dzików, following his glorious ancestors who endowed the monastery therein, zealously desires to promote the Divine Cult and to piously implore the grace of the Most Blessed Virgin Mary who is famous for her graces therein. Because the courts in all of the neighboring voivodships (including Sandomierskie) are currently vacant His Lordship is unable to judicially hand over to the monastery the part of the village of Przewłoka in conformity with the contract concluded in 1635. Therefore His Lordship agrees, at his first visit to Lublin, to go to the courts in order to permanently hand over his hereditary possession in Przewłoka together with its premises, appurtenances, peasants, arable land and grassland. [...] In response to His Lordship's donation the friars agree to maintain henceforth two trumpeters who should blow their trumpets in honor of the Immaculate Conception every morning and evening as well as at every ceremony of covering and uncovering of the image of the Blessed Virgin [...] Concluded in Dzików on the 9th of March 1731¹⁰.

The duties of the trumpeters mentioned in this contract hardly differed from the services provided by the trumpet players in other Marian sanctuaries at that time. For instance, the role of the trumpeters at Jasna Góra was to solemnize the ceremony of covering and uncovering of the holy icon of Black Madonna and to play from top of the tower (see below)¹¹.

As it was stated before, the history of the musical ensemble in the Dzików monastery has been best reflected in the revenue and expense ledger for the period of 1735-1751¹². However, somebody has sewed in four sheets at the very beginning of the part regarding the expenditures. These sheets are by far more worn out and cover the earlier period i.e. January, February and some part of December 1725. Among other entries they contain some intriguing records according to which the salary was paid to three musicians, and strings were purchased. The latter expenditure may be a proof that as early as in 1725 the ensemble in Dzików was

¹⁰ The National Archives in Kraków. The contemporary typescript of this document is available also in APPD, cat. no. Tb. 60.

¹¹ Paweł Podejko, *Kapela wokalnie-instrumentalna na Jasnej Górze*, „Studia Claromontana” 19, pp. 107–118.

¹² *In Nomine D(omi)ni Nostri Iesu Christi [...] Anni currentis 1735 [...] Perceptae sub Prioratu Admodum R(eve)ndi P(at)ris Francisci Bystrzycki...*, op. cit., APPD, cat. no. Tb. 40.

permanent, in contrast with the external musicians invited from time to time to perform (in the same sheets one recorded the payment of the remuneration for the military trumpeters ‘who blow their trumpets at feasts’).

Since the late May 1735 the expenditures for the musical life in Dzików monastery have been quite well documented, however, the records are more or less detailed depending on the particular accountant. For instance, between 1737 and February 1741 no such expenditures were recorded except the purchase of reeds and a pair of shoes for a treble singer. But the list of incomes covering the same period sheds much light on the issue of financing of the ensemble, because the accountant has provided each entry with the information concerning its source and purpose. The musicians, especially organists, were maintained primarily with the funds collected from moneyboxes (*ex carbona*). However, many mighty people supported the monastery (e.g. in 1737 Adam Tarło, the voivod of Lublin and the marshal of the Dzików Confederation¹³). The monks were also generously paid for their assistance at the funerals of wealthy noblemen (e.g., Tadeusz Tarnowski buried in March 1738) and for praying for the dead. On the other hand, the friars had been wisely investing their money, including the fees from the former donations, to earn due commissions. For example Jan Wodzicki, the cupbearer of Warsaw, was regularly charged on that basis. The monastery was charging interest on its capital invested in the synagogues in Dzików and Opatów, too.

In the period covered by the referred account book it was customary for the wives of some musicians to pay 8 zlotys for the place in the bench in the church (typically twice a year, in May and September). Because the payment of that ‘bench fee’ was scrupulously recorded under the name (and/or surname) of the husband and his function (for instance: ‘bench fee received from the wife of Mr. Kazimierz Jasiewicz, the trumpeter; ‘bench fee from Mrs. P. Purlńska, the wife of the organist’) we are able to identify the particular musicians and to determine the periods of their professional activity. Knowing that the monthly salary of the musicians at that time rarely exceeded 10 zlotys, one may regard the amount of the bench fee as high. And indeed, the organist’s wife made an attempt to evade the fee, but it resulted in the deduction of the due sum from her husband’s salary¹⁴. In the case of the organist Purlński and

¹³ The confederation formed in November 1734 in order to help king elect Stanisław Leszczyński regain the Polish throne. Cf. Dominik Komada, *op. cit.*, p. 18.

¹⁴ Cf. revenues covering 1741–1743.

the chapel master Szukszałowicz the bench fee was remitted to cover the costs of musical training they provided to young boys¹⁵.

The names and functions of the musicians recorded in the ledger gave us an insight into the ensemble. These were (in chronological order):

- Wojciech Purlński, organist: 1735– 1740
- Kazimierz Jasiewicz, trumpeter: 1735 –first half of 1738
- Tomasz Wilczek, trumpeter and violin player – 1736 – 1744
- Jakub (Jakubek), musician: 1737 – 1741 (in 1739 not recorded personally)
- Stanisław Gabriel¹⁶ Szukszałowicz, chapel master: IX 1738– 7 IV 1750, 1761
- Staszek, treble singer: 1740 – 1741
- Wawrzyniec Solarski, trumpeter and violin player: I 1741 – 1751
- Gurski, musician: X, XI 1741, later employed: V, VI 1750 (perhaps as a chapel master)
- Marcinek, treble singer: 1741
- Franek, treble singer:1741 (it is hard to guess if his name in the ledger refers to a musician at all)
- Jodłowski:XI 1742– VI 1744
- Antoni Karczyński: musician 24 VI 1750– 1751

Of course, the dates above may be misleading as most of those musicians had been employed by the monastery for some longer period of time. The records in the account book entries referring to musical life are typically collective and more often contain general terms, e.g., the members of the ensemble (cf. chart 1) than the particular names. For example, the last direct reference to the organist Wojciech Purlński is from 1740 although we know that in 1750 the monks sold him a family house within their land for 80 zlotys. He was also leasing the friars' orchard settling his dues, at least partly, in kind¹⁷.. Besides, he was selling the fri-

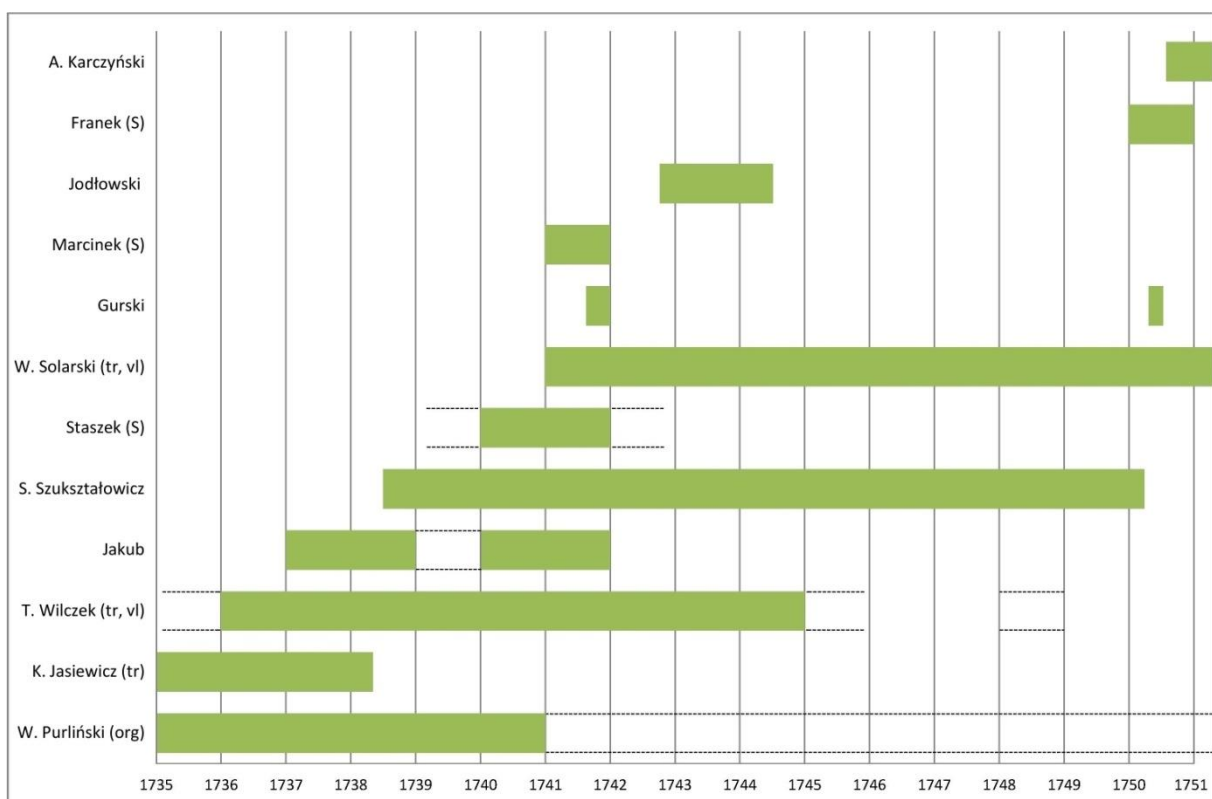
¹⁵ Revenues covering May 1741 and May 1746, respectively.

¹⁶ Szukszałowicz used his second name or the middle initials signing the musical manuscripts. All the documents from the monastery in Dzików contain only his first name.

¹⁷ Revenues of X 1749.

ars various crops, dairy products and domestic animals¹⁸. It has also been customary for Polish organists, including Purlński, to bake and sell traditional Christmas wafers (Pol. *opłatki*) symbolizing reconciliation and family bonds¹⁹. As we see, Purlński's professional and personal ties with the monastery in Dzików must have remained exceptionally close, and therefore his resignation in 1740 is hardly probable.

Chart 1 — The members of the musical ensemble of the Dzików monastery whose names have been recorded in the account book covering the period of 1735–1751²⁰.



As for the trumpeter Kazimierz Jasiewicz, in 1738 he moved to the nearby city of Sandomierz. He worked in the local collegiate church until his death in 1773. According to the surviving documents, his son was a treble singer there²¹. Because Jasiewicz was for the first time

¹⁸ Wheat (revenues of V 1742), eggs (expenditures of VI 1738), geese (expenditures of VIII 1749), and a horse (expenditures of XI 1750).

¹⁹ Revenues of XII 1746.

²⁰ *In Nomine D(omi)ni Nostri Iesu Christi [...] Anni currentis 1735 [...] Perceptae sub Prioratu Admodum R(eve)ndi P(at)ris Francisci Bystrzycki...*, op. cit., APPD, sygn. Tb. 40.

²¹ Jan Chwałek, *Muzycy kapeli kolegiaty sandomierskiej w latach 1682–1812*, „Muzyka” 1974 nr 4, p. 71; Maria Konopka, *Kultura muzyczna w kolegiacie sandomierskiej (studium historyczno-muzykologiczne)*, doctoral dissertation written under the supervision of prof. dr hab. Jan Chwałek in the Institute of Musicology of the John Paul II Catholic University of Lublin, Lublin 2005, p. 350.

recorded in the account books of the collegiate church in Sandomierz covering the first quarter of 1738, he must have left Dzików about the same time. His wife paid the last bench fee to the monastery in May.

In September 1738 the accountants in Dzików for the first time recorded the remuneration fee paid to Stanisław Szukształowicz. According to the later entries, he was employed as a chapel master. In February 1739 he was allowed to build a house for himself and for his wife within the land owned by the monastery on condition that it returns to the landlord in case of their childless death²². Szukształowicz was also obliged to pay annual fee amounting to 2 zlotys for the lease²³. As a chapel master, he was responsible for the rehearsals and performances, but also for the acquisition of the materials necessary to enrich the repertoire. Additionally, he was paid a modest sum of 16 zlotys per year for training treble singers²⁴. However, having spent more than 11 years at his post, on 7.04.1750 he decided to resign. The entry confirming his resignation proves that it was unexpected if not sudden²⁵. Although the later fate of Szukształowicz is unknown, his professional ties with the monastery in Dzików must have remained, at least largely, intact. On 03.09.1761 the friars commissioned him to train Józef Kudelski²⁶, a boy sent to the monastery for six-year education. One should notice that in the related document Szukształowicz has still been referred to as a servant (or worker) employed in the local church. Interestingly enough, according to the later added notice, after one year Kudelski was sent away due to the lack of vocal talent. Instead of him another boy

²² *Liber Consiliorum*, op. cit., p. 119: „Anno D(omi)ni 1739 die 9 Februarii Convocatis RR Patribus ad Consilium spectatnibus exposuit Adm(odum) R(evere)nd(us) P[ate]r Prior Francisc(us) Bystrzyckj desiderium Domini Stanislaj Szukształowicz Capellae Magistri Conv(en)tuj[?] Dzikoviensis inservientis, quod ipse voluerit aedificare sibi Domum sumptu proprio, in fundo conventus; quam post facta sua con jugisq(uae) suae |: Si steriliter decesserint :| applicat Conv(en)tuj: Vivens vero obligat se ad persolutionem, ex fundo, census annualis duorum florenorum. [...]”.

²³ That fee was labeled as „the rent for the land belonging to the monastery” or „rent for the house” (cf. revenues for XI 1740–1745 and XII 1746–1747). In 1748 and 1749 included in the costs of professional training provided to a treble singer.

²⁴ Cf. expenditures covering the period 1747–1748.

²⁵ See expenditures of 7 IV 1750 r.: „Mr. Szukształowicz, a member of the ensemble, received 7 zlotys, because he quitted his job before the end of the month”.

²⁶ *Liber consiliorum*, op. cit., p. 225: „A(nn)o D(omi)ni 1761 die 3 (septem)bris Convocavit Consilium Eximis Adm[odum] R[everendissimus] Pr[ior] Basilius Barski S. Th: M[a]g[iste]r Prior Dzikovien(sis), in quo proposuit punctum: Utrum acceptandus sit ad instruendum in Arte Musica Puer Josephus Kudelski, et tradendus Stanislao Sustalovicz Musico, inservienti Ecclesiae Nostrae, cui pro labore instructionis promittit C(o)n(ten)tus omni Quartuali florenos Quatuor. Ad quod punctum Responderunt R[eve]r[endissimi] P[at]res affirmative. Ac Parentes ejusdem Pueri, Jacobus et Constantia, eundem pro annis sex inscripserunt”.

was admitted. His name was Andrzej Solarski, and he might have been a son of a member of the ensemble bearing the same surname (see below)²⁷.

Tomasz Wilczek was a trumpeter, but aside from that he must have played the violin or another string instrument, because, according to the book of expenditures, he repeatedly needed new strings²⁸. He was active in all of the years covered by the ledger and in the late 1730s his wife was paying the bench fee²⁹. Their son was very probably employed in by the monks, because in one of the entries Tomasz Wilczek was referred to as “the old Wilczek”³⁰, which implies the existence of a younger member of his family. Indeed, in November 1742 a certain Wojciech Wilczek paid the annual rent for the family house. Although since 1744 his father’s name has not appeared in the ledgers, there are some traces of his possible collaboration with the ensemble in the following years. In 1748 the rent was paid again, this time by Wilczek’s wife³¹, so his salaries might have been incorporated into the collective remuneration for the services of anonymous trumpeters³².

Wawrzyniec Solarski also played the trumpet and the violin or another string instrument³³. Employed in January 1741, he settled in Dzików to appear regularly in the expense ledger up to the end of the covered period. He was leasing the house and orchard from the monks; at last he bought the latter³⁴. Regarding his wife, since 1741 she had been paying the bench fee. However, the ledger entry dated 25.01.1745 (four years after the employment) states that two zlotys were paid “to Mr. Wawrzyniec Solarski, a musician, for his wedding”. Therefore, the first Solarski’s wife might have died, and he remarried. A certain Jodłowski, whose name and exact function in the ensemble are unknown, was employed in Dzików between November 1742 and June 1744.

In May 1750 a new chapel master³⁵ replaced Stanisław Szukszałowicz. His surname was Gurski and he had already collaborated with the ensemble in Dzików (in October and November 1741). Gurski invigorated the ensemble. Immediately after his appointment new

²⁷ Ibid.: Dimissus e(st) p(ro)pter inhabilitatem ad cantandum in locum vero ipsius susceptus e(st) Andreas Solar-ski A[nno] D[omini] 1762 d[ie] 10 (Decem)bris. Et inscriptus est ad 4 annos. Ita est Fr[ater] Basilius M[a]g[iste]r Prior m[anu] p[ro]p[ria].

²⁸ See expenditures of: 31 VII 1741, 31 X 1741, 8 V 1742, 27 VII 1742, 30 VI 1743.

²⁹ Revenues of: 1 VI 1737, 28 V 1738, 9 IX 1738.

³⁰ Revenues of 31 IX 1739.

³¹ Revenues of 31 XI 1748.

³² See, for instance, expenditures of 5 VI 1748.

³³ The purchase of strings for Solarski see (among others): 30 IX 1750, 20 IV and 5 III 1751.

³⁴ Revenues of VI 1743, VI and IX 1750; expenditures for VIII 1743.

³⁵ We may assume that Gurski was a chapel master because he was personally involved in the management of ensemble (e.g. in enriching the repertoire) and was employed immediately after Szukszałowicz had quitted.

trumpets with mouthpieces, cords and tassels were bought³⁶. He must have also stood behind the purchase of a ream of paper, because he intended to enrich the repertoire of the ensemble. Subsequently, he went to Sandomierz “in order to borrow and copy some choir pieces”³⁷. Unfortunately, after less than two months Gurski was dismissed on disciplinary grounds. The annotation dated 26.06.1750 states: “On the 1st of May the prior employed the musician Gurski. He was to receive 20 zlotys quarterly and 80 florins annually as well as the same board as the friars. But two months later he was dismissed for negligence”. After Gurski’s dismissal Antoni Karczyński was employed, yet the documents do not contain any proof that he was a chapel master³⁸.

The information concerning the practice of copying the musical compositions in Sandomierz is important, for it sheds some light on the nature and direction of cultural transfer between that city, which is located less than 15 kilometers from Dzików. We can only guess from which church Gurski intended to borrow the “choir pieces”. There were two monasteries of the Dominican order in Sandomierz, but none of them ran its own ensemble. Except the nuns of the Benedictine Order, two main rivals on the local musical scene were the ensembles maintained by the Jesuits and the collegiate church. The sanctuary in Dzików seems to have had strong ties with the latter. The personal transfers between those places were frequent, and it was not a coincidence. Beside the case of Kazimierz Jasiewicz, we know that from 1723 to 1751 the organist in the collegiate church was Kazimierz Kolaszynski (or Kolasiński), a man coming from Dzików³⁹ and appearing in the account books of both monasteries of the Dominican Order in Sandomierz⁴⁰.

Both Szukształowicz and the organist in Dzików were continually paid for training the apprentices who almost surely took part in the performances of the ensemble. According to Rev. Robert Świętochowski, there was even a boarding school for them in the monastery⁴¹. Most of those apprentices were treble singers, but they were also learnt to play the instruments (for instance, one entry recorded “the purchase of strings for a treble singer learning to play the vio-

³⁶ Expenditures of 9 VI 1750.

³⁷ Expenditures of 11 VI 1750.

³⁸ Expenditures of 31 VII 1750.

³⁹ Jan Chwałek, op. cit., p. 71, Maria Konopka, op. cit., p. 352.

⁴⁰ See *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej*, red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, Annex, tables 3, 4. 6.

⁴¹ Robert Świętochowski, *Tradycje muzyczne zakonu kaznodziejskiego w Polsce (ciąg dalszy)*, „Muzyka” 1963 nr 4, p. 12. According to the account book, some fees were handed over “to the father bursar”. See *In Nomine D(omi)ni Nostri Iesu Christi [...] Anni currentis 1735 [...] Perceptae sub Prioratu Admodum R(evere)ndi P(at)ris Francisci Bystrzycki...*, op. cit., APPD, cat. no Tb. 40, e.g., p. 251.

lin”⁴²). The ledger data imply that the ensemble comprised at least one or two treble singers. The names of the boys (Marcinek, Staszek, Franek and Jakubek) were recorded sporadically, and the entries regarding the expenditures for the apprentices-instrumentalists are even more sparse (e.g., “12 cubits of cloth for a treble singer and trumpeter”⁴³). The boys were not remunerated but provided with board, shoes and cloths (shirts, coats, sheepskin coats, trousers, caps etc.).

One can hardly determine the exact number of the members of the ensemble on the basis of the surviving documents. The ledgers contain many records (such as “paid for the board of three musicians”) which seem to be unambiguous, but are actually misleading, because some of the musicians were paid once a quarter (see below) and preferred eating meals served by the monks to receiving a financial equivalent. Besides, the apprentices were not paid salaries at all. The table below presents the number of musicians in the ensemble in the successive years. The data, especially the number of apprentices may be, nevertheless, underestimated.

Tab. 1 The number of musicians in the ensemble in Dzików monastery (according to the account ledger for the period 1735–1751⁴⁴)

| Year | Number of musicians including organist | Treble singers and other apprentices | Cumulatively |
|------|--|--------------------------------------|--------------|
| 1735 | 3 | n.d. | 5 |
| 1736 | 4 | 2 | 6 |
| 1737 | 3 | 2 | 5 |
| 1738 | 3 | 2 | 5 |
| 1739 | 3 | n.d. | 4–5 |
| 1740 | 3 | 2 | 5 |
| 1741 | 5 | 3–4 | 8–9 |
| 1742 | 5 | 1 | 6 |
| 1743 | 5 | 1 | 6 |
| 1744 | 5 | n.d. | 6–7 |
| 1745 | 3 | 2 | 5 |
| 1746 | 3 | 1 | 4 |
| 1747 | 3 | 1 | 4 |

⁴² See Expenditures of 21 X 1748, 1 IV 1749.

⁴³ Expenditures of 25 V 1745.

⁴⁴ *In Nomine D(omi)ni Nostri Iesu Christi [...] Anni currentis 1735 [...] Perceptae sub Prioratu Admodum R(evere)ndi P(at)ris Francisci Bystrzycki...*, op. cit., APPD, cat. noTb. 40

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| | | | |
|------|---|---|---|
| 1748 | 3 | 1 | 4 |
| 1749 | 3 | 1 | 4 |
| 1750 | 3 | 2 | 5 |
| 1751 | 3 | 1 | 4 |

In the analyzed period it was typical of musicians to be multi-instrumentalists. The external ensembles or soloists were invited to perform only in rare instances. For example, in 1742 a treble singer from Sandomierz was hired to solemnize the Feast of the Rosary (nowadays the feast of Our Lady of the Rosary)⁴⁵ whereas on 01.01 1750 the members of the local ensemble and the guest performers were treated to “two gallons and one bottle of mead”. We cannot tell if the Dominican friars performed personally. Some monks residing in Dzików had been, nevertheless, known of their aptitude for music. For instance, the song in praise of Our Lady of Dzików (published 1747⁴⁶) is attributed to rev. Dominik Smidowicz. Apart from him, there was rev. Alan Mach, a painter, scrivener and author of plainchant melodies who in 1734 was the preacher general in Dzików (later in Gidle⁴⁷). Between 1770 and 1782 in the monastery resided and worked rev. Klemens Presslich “in arte musicis variorum instrumentorum perfectissimus”⁴⁸.

The entries in the account ledgers contain mostly food and beverage expenses (bread, meat, fish, crawfish, vodka, wine and beer) and remunerations for various people providing more or less menial services for the monastery e.g., farmhands, shepherds, oxmen, cooks, barbers, smiths and musicians. On the other hand, the costs directly pertaining to the divine cult and to the interior decoration of the church were hardly ever recorded. According to the studied data, those musician whose remuneration included the meals served in the monastery (e.g., Gurski, Karczyński and, perhaps, Wilczek) were paid 20 zlotys per quarter⁴⁹, whereas some others (Purliński, Solarzski, Szukształowicz) were receiving 10 zlotys per month “pro victu” (for board) and a quarterly fee amounting to 10-25 zlotys as a supplementary payment for the so called ember days or the fasts of the four seasons of the year. Besides, the above-mentioned “gallon of mead” and other benefits were not uncommon, especially on the occasion of the

⁴⁵ Expenditures of 8 X 1742.

⁴⁶ *Słownik muzyków polskich*, op. cit., p. 250.

⁴⁷ Dominik Komada, op. cit., p. 18, T. Miazga, *Alan Mach – skrypta i kompozytor choralny w XVIII w.*, w: *Studia Hieronymo Feicht septuagenario dedicata*, Kraków 1967, pp. 284–285.

⁴⁸ Wawrzyniec (Laurentius) Teleżyński, *De rebus provinciae Poloniae P. Hyacinthi Ordinis Praedicatorum*, § 1222, mp., quoted after: Robert Świętochowski, *Tradycje muzyczne zakonu kaznodziejskiego w Polsce (ciąg dalszy)*, op. cit., p. 24.

⁴⁹ „Zlotys” and „florins” are synonyms in the archival documents we refer to.

most solemn feasts. Subsequently, the members of the ensemble may have earned from 80 to 180 zlotys annually. The salaries of Wawrzyniec Solarski and the organist Wojciech Purlinowski were the highest, perhaps because they also “played the trumpet from the tower”⁵⁰. The salary of the chapel master Stanisław Szukszałowicz was slightly lower (in 1740 and 1742 it amounted to 130 zlotys), but he was additionally paid 16 zlotys per year for training apprentices. At the same time in the collegiate church in Sandomierz the organist earned 280–300 zlotys per year and all other members of the ensemble — 200 zlotys (and I should add that they were all provided with accommodation for free)⁵¹. For the sake of comparison I would like to mention that the chapel master and composer Franciszek Perneckher, employed by the authorities of the sanctuary at Jasna Góra, earned as much as 1000 zlotys annually and the most esteemed members of his ensemble, the trumpeters Piński and Wróblewski, earned 500 and 640 zlotys, respectively⁵²; the salary of the violinist Źmudziński varied from 200 to 350 zlotys. In fact, the monastery in Dzików was not the most generous employer for musicians⁵³ and its account books have reflected some protests regarding the excessive frugality of the friars. The following entry, dated 19.09.1742, is quite symptomatic: „8 zlotys were deducted from the wife of the organist for the bench fee, but he insisted that we pay him 20 zlotys for the ember days. Otherwise, he refused to play. Therefore, I paid him 12 zlotys”.

It is not easy to tell when the ensemble ceased to be. The surviving expense books of the Dzików monastery do not cover the second half of the 18th century. The entries in the income ledgers for the period 1779–1785 are very laconic and regard neither the musicians nor the ensemble⁵⁴. Yet the latter must have still existed, because there are some significant entries in the account books of the St. Jacob monastery in Sandomierz according to which in 1785 and 1786 the ensemble from Dzików gave guest performances there on the occasion of

⁵⁰ See expenditures of XII 1741; III, V, VIII 1742; III 1745; II 1747; XII 1748; III, V, IX, XII 1749.

⁵¹ Maria Konopka, op. cit., p. 226.

⁵² Paweł Podejko, *Kapela wokalnie-instrumentalna...*, op. cit., pp. 121–146.

⁵³ According to the studies by the rev. Robert Świętochowski OP, in the middle of the 18th century the salaries paid to the members of the musical ensemble in the monastery of the Dominican order in Gidle were even smaller i.e. the conductor earned 120 zlotys per year, the organist 100 and the trumpeters between 60 and 80. However, the salaries paid in other Polish monasteries around that time were much higher. The musicians employed in Gidle are almost sure to have received an additional remuneration from the monks for their services provided in the local church and in the inns owned by the monastery. Robert Świętochowski, *Kapela oo. dominikanów w Gidlach*, „Muzyka” 1973 nr 4, pp. 61–62.

⁵⁴ *In N(omi)ne D(omi)ni Amen. Anno Domini MDCCLXXIX 1779. Perceptae Collectarum Perpetuarumq(ue) Obligationum Sub Felicissimo Regimine Admodum Reverendi Patris Sacrae Theologiae Lectoris Exprimary Patris Flori Zubrzycki Conventus Mariani Dzikoviensis Prioris Dignissimi Et Custodia Reverendi Patris Ignatii Opaszewski Sacristae*, APPD, Tb. 20.

the feasts of St. Jacob and St. Jacek⁵⁵. Consequently, the costs of the remunerations and transport had to be covered by the host.

The ensemble in Dzików had few members, but it was relatively rich in musical instruments being at their disposal. These were organ, violins and, perhaps, other string instruments (multiple entries in the account books concerns the purchase of strings) as well as woodwind and brass ones. In the entire period covered by the surviving documents the ensemble employed trumpeters. The instruments they used must have been old, because in October 1748 two zlotys were paid “to a coppersmith for repairing two trumpets”, and in 1750 new trumpets were bought with accessories. The trumpeters probably played also the French horn, repaired in 1741. As early as in February 1740 oboe (or bassoon) reeds were purchased, so the ensemble had those instruments at that time. The next oboe was bought from the organist in November 1750. Between August and September 1742 the organ overhaul was conducted, most probably by an organ craftsman from Mielec whose services cost 100 zlotys and who had been called to Dzików in February

All the musical manuscripts belonging to the monastery in Dzików have been incorporated into the collection of the Diocesan Library in Sandomierz and mixed with other items without marking their place of origin⁵⁶. As a result, with two notable exceptions, one cannot determine which works formed the repertoire of the ensemble in Dzików. The first of them is the *Moteto de quolibet Sancto “Arde te sidera”* for four voices, two violins, clarion solo and basso continuo on the organ (cat. no.A VII 91/nr 331)⁵⁷. Its manuscript, dated on 27.06.1734, was prepared by a certain Johannes Beisze, an obscure figure whose signature appears at the end of most voices (except C and organ); it was also on the cover, but somebody erased it only to replace with indistinct “Kroch” (see Fig. 1). On the title page three various scribes wrote “Arde te sidera”. Besides, on the right side of the page somebody else, perhaps later, put the following annotation concerning the provenance of the copy: “Pro Choro Conventus

⁵⁵ *Registra expensarum convento sandomirensis ad P. Jacobum Apostolum sub felicissimo regimine Adm. R.P. Fris Joannis Zloczewski...*, Diocesan Library in Sandomierz, cat. no.G 1074, See *Życie muzyczne w klasztorach...*, op. cit., Annex, table 5.

⁵⁶ Wendelin Świerczek, *Katalog rękopiśmiennych zabytków muzycznych Biblioteki Seminarium Duchownego w Sandomierzu*, „Archiwa, biblioteki i muzea kościelne” 10, 1965, p. 224.

⁵⁷ The digital copy of the manuscript can be accessed on the webpage of the Digital Diocesan Library in Sandomierz at: <http://bc.bdsandomierz.pl> (accessed 22.06.2016). The scores of all the discussed compositions connected with the Polish monasteries of the Dominican Order in terms of origin, are available on the webpage of the project *Kultura muzyczna w klasztorach dominikańskich w Rzeczypospolitej w XVII i XVIII wieku*: <http://www.muzykologia.uj.edu.pl/dzialalnosc-naukowa/projekty-badawcze/kultura-muzyczna-w-klasztorach-dominikanskich> (accessed 22.06.2016).

Dzikoviensis Ord: Pred.”. The monastery in Dzików must have somehow received or purchased that manuscript, because it seems to be prepared elsewhere — neither Beisze nor Kroch appear in the surviving documents from Dzików. The author of the “*Ardete sidera*” remains unknown, but this motet suspiciously resembles the composition entitled “*Plaudite sidera*” by Paweł Sieprawski⁵⁸. Apart from the striking similarity of the title, one should take into account the fact that Sieprawski was a musician connected with the collegiate church in Sandomierz⁵⁹. Moreover, both the *Ardete sidera* and the *Plaudite sidera* were written for the same set of instruments (four voices, two violins, trumpet solo and organ) and that particular set was hardly popular at that time. Their internal structure is also similar, as these are both cantatas in five movements with the literal repetition of the first or the last movement (*Ardete sidera*: ABCDC, cf. Tab. 2; *Plaudite sidera*: ABCAD).

Tab. 2. *Ardete sidera* – the structure of the anonymous composition

| Movement | Text | Scoring | Tempo | Time signature | Key | Bars |
|----------|--------------------------|---------------------|---------|----------------|-----|-----------|
| A | <i>Ardete sidera</i> | C, 2 vl, org | Lente | 2/4 | G | 1–102 |
| B | <i>Date splendorem</i> | CA, clno, 2 vl, org | Vivace | c | C | 103–150 |
| C | <i>Alleluia</i> | tutti | Allegro | c | G | 151–193 |
| D | <i>Festa hodie</i> | B, 2 vl, org | – | 3/4 | D | 194–244 |
| C | <i>Alleluia ut supra</i> | tutti | Allegro | c | G | [245–287] |

⁵⁸ This composition is from the collection once belonging to the nuns of the Benedictine Order in Sandomierz. Nowadays it is deposited in the Diocesan Library in Sandomierz (cat. no. A VII 27 / nr 267). See: Maciej Jochymczyk (ed.), *Paweł Sieprawski: Justus germinavit, Plaudite sidera, Regina caeli* (Sub sole Sarmatiae 14), Kraków 2012.

⁵⁹ In 1706 Paweł Sieprawski was mentioned as a vocalist of the ensemble of the collegiate church in Sandomierz. See Jan Chwałek, op. cit., p. 72, Maria Konopka, op. cit., pp. 255 and 349; por. Maciej Jochymczyk (ed.), *Paweł Sieprawski...*, op. cit., pp. 5–13.

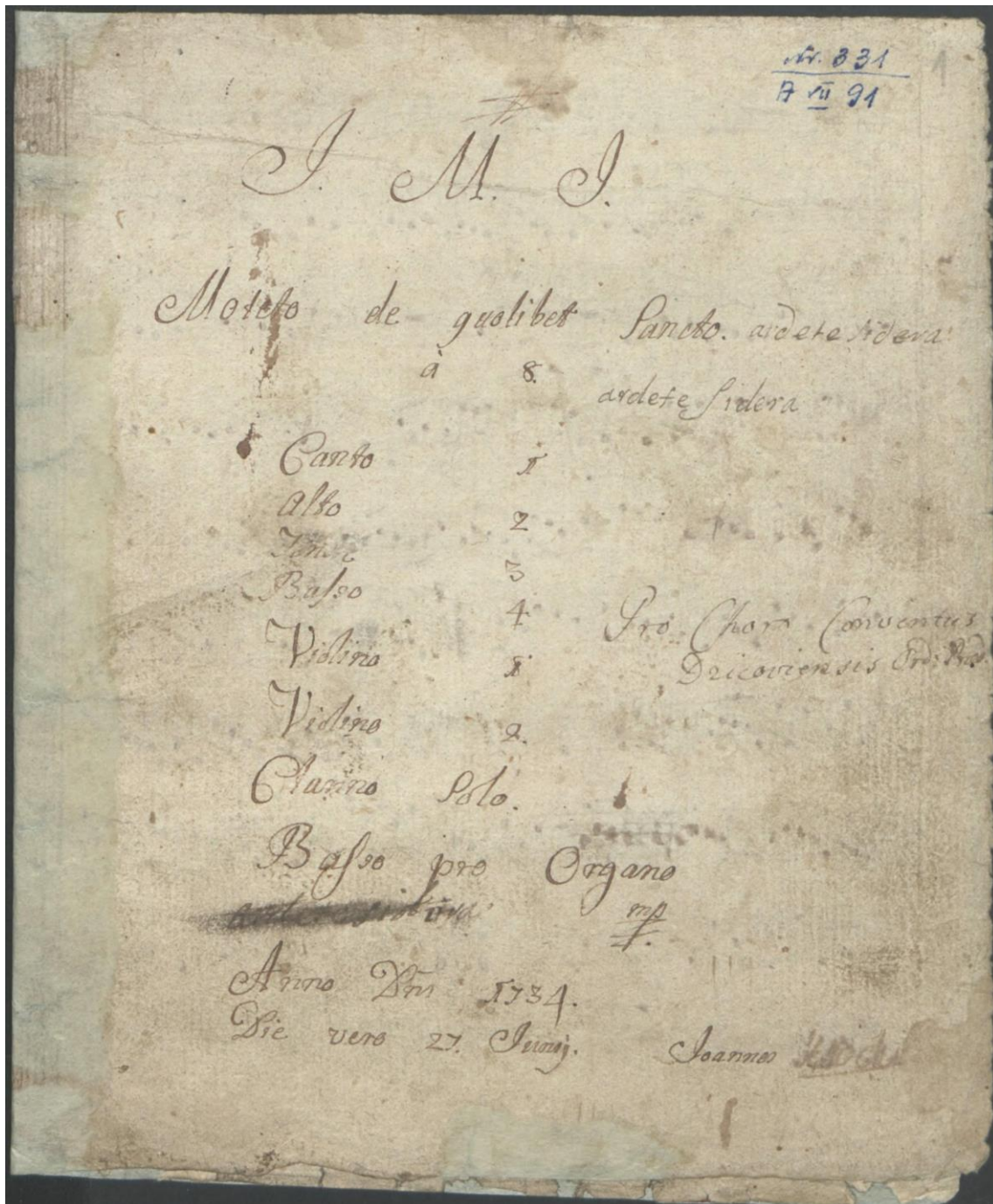


Fig.1[see the Polish version of the article]. The title page of the *Motetto de quolibet Sancto* “*Ardete Sidera*”, the Diocesan Library in Sandomierz, cat. no. A VII 91 / nr 133

The translation of the text *Źródła do historii kapeli muzycznej przy klasztorze oo. Dominikanów w Dzikowie* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 113–140), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

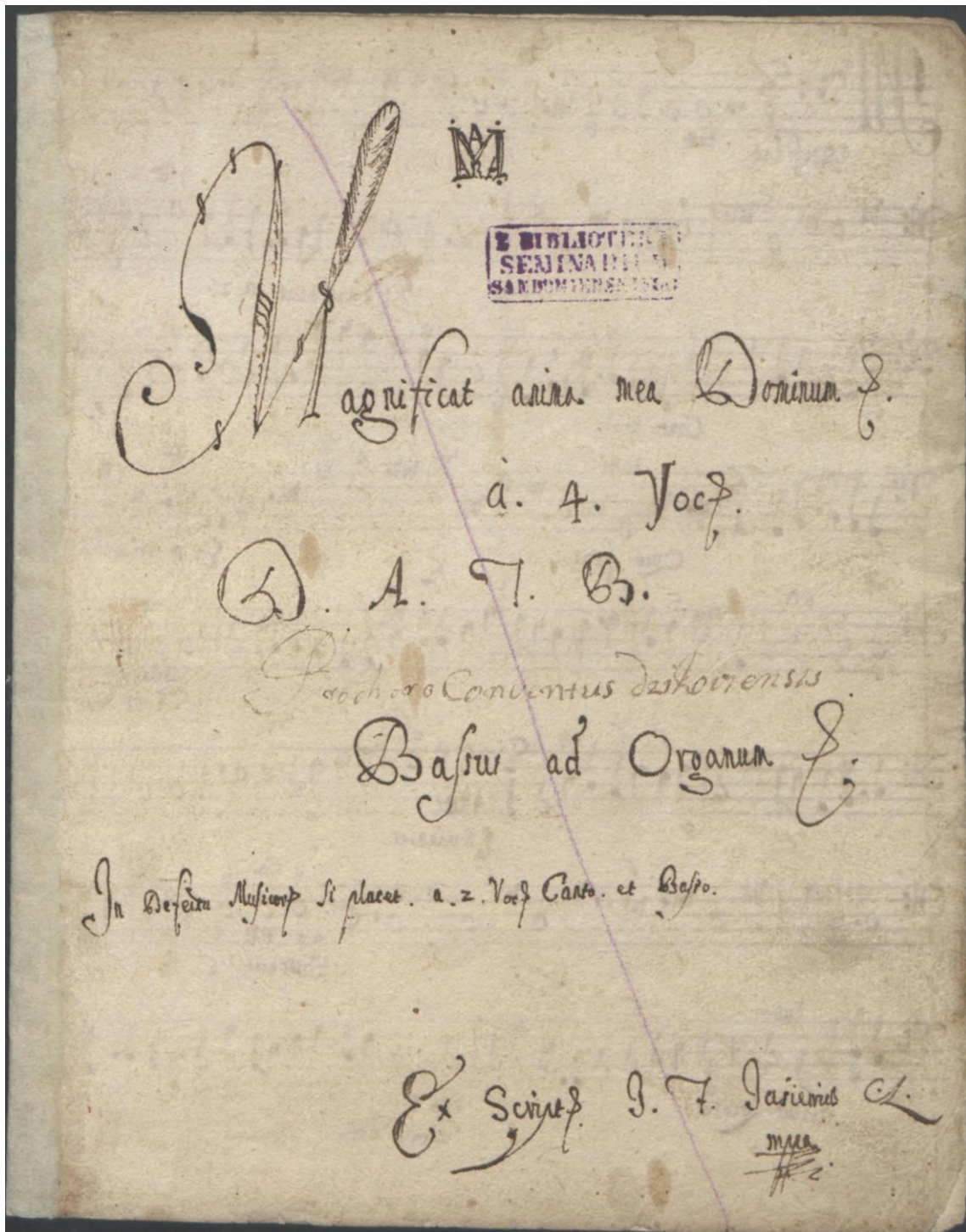


Fig. 2 *Concerto de Vir[g]ine “Salve Sponsa Christi”* The Diocesan Library in Sandomierz, cat. no. A IX 51 / nr 571 — back cover made from another manuscript from Dzików.

Although the musical language of those motets is similar and typical of the first decades of the 18th century (i.e. unaffected by the so called galant style), it does not necessarily prove the authorship of Sieprawski. His surviving compositions lack multiple bars devoid of the accom-

paniment of the basso continuo whereas *Ardete sidera* is full of them. The ensemble in Dzików was certainly able to perform it, because in the soprano part e^2 is seldom exceeded (f^2 appears only once, in the bar 133) so even the boys with average talent may have coped with it. The solo of the trumpet is exposed, but not too much demanding in terms of register — h^2 is reached only once, and a^2 is hardly ever exceeded.

The second musical manuscript undoubtedly connected with Dzików is the copy of the *Concerto de Vir[g]ine “Salve Sponsa Christi”* for soprano, violin solo and basso continuo on the organ (cat. no. A IX 51 / nr 571). It was made by Stanisław Szukstałowicz whose name is on the title page and at the end of all voices. Of course, the fact the chapel master from Dzików copied the manuscript does not necessarily prove its provenience. But in that case we have a corroborative evidence. Somebody bound the composition with the older cover removed from another manuscript i.e. from the succinct setting of the *Magnificat* for four voices and organ — the cover still contains the basso continuo part — prepared by a certain J.F. Jasiewicz (his surname is hard to decipher). On the title page another person wrote: “Pro choro Conventus dzikowiensis” (See Fig. 2). The *Concerto* is structurally close to a cantata, because the included aria for soprano consists of two separate movements of which the second is a musically elaborated word “Alleluia”. The soprano part is much more demanding, as it contains semi-quaver coloraturas and reaches a^2 .

The collection of the Diocesan Library in Sandomierz comprises 10 other manuscripts copied by Szukstałowicz or belonging to him (see Tab. 3). Only two of them are dated: both were written before his employment in Dzików. The manuscript cat. no. A VII 88 / nr 328 is dated 22 May 1730 and contains three short arias da capo by an anonymous author (perhaps a local composer). Two of them are for alto, two violins and organ⁶⁰ whereas one is for soprano, violin solo and organ. The manuscript A VII 68 / nr 308 also contains similar compositions, namely, three arias da capo for bass with the accompaniment of two violins and organ. They are all by Giovanni Antonio Ricieri, a composer who in the 1720s was residing in the Polish Commonwealth being particularly connected with the court of count Stanisław Rzewuski in Luboml (nowadays in the Ukraine). Although the three mentioned works are composed in similar style, in fact they may come from two separate manuscripts bound together, because the *concerti* on the cover labeled as the second and the third in the parts are referred to as “1mo” and “2do”, respectively. The title page is provided with the note: “ex chartij S Zerkow-

⁶⁰ In all of the discussed manuscripts the organ part is provided in the form of thoroughbass

ski”⁶¹. Since Zerkowski was a member of the ensemble of the collegiate church in Sandomierz (employed between 1731 and 1732 as a double bassist⁶²), the manuscript might have belonged to him.

Quite recently it was established who composed *Tubae ferales*, a cantata-like church concerto for bass solo, two violins and organ. Three manuscript copies of that work survived in Poland and one of them, made by Szukszałowicz, is now deposited in the Diocesan Library in Sandomierz (cat. no. A VIII 137 / nr 149). His copy does not contain the name of the composer. The author of *Tubae ferales* was actually Giovanni Battista Bassano who published it in 1692 in Bologna as a part of his collection entitled *Concerti sacri. Moteti a una, due, tre e quattro voci con Violini e senza* (op. 11)⁶³.

The *Concerto de Deo “Nihil est in mundo”* for soprano, two violins, viola and organ (cat. no. A VIII 137 / nr 497) is no doubt a cantata, because it consists of three separate movements: instrumental sonata, recitative and aria da capo. Among all the analyzed compositions it is the only one that requires viola (in the first movement there is even a passage for viola solo). There are as many as four names on its title page. The oldest one appears in the note “Ex Scriptis L. Kaszynski mpmp” placed in the bottom right corner. Somebody else, perhaps Szukszałowicz, crossed it out, added his own signature and wrote in Polish “a gift from Kaszynski”. Unfortunately, we do not know where exactly such a musician resided and worked. Subsequently, we cannot determine the provenance of the manuscript. Besides, there is an indistinct name below on the right side of the page (“Tomasz Bykoski” [?]) whereas on the left side someone wrote “Umie Michałek”. That phrase may be loosely translated as: “the boy Michael (or the little Michael) has learned it”. Most probably it is the reference to a young treble singer entrusted with a solo part.

Two surviving pastorellas represent the repertoire for the time of Christmas. They both lack title pages and are anonymous and incomplete. Of the first one, whose incipit is “Quae vox de foraminibus stabuli” (cat. no. A VIII 71 / nr 431), survived only the canto solo. On its basis, we may assume that the entire composition consisted of several movements written, alternately, in alla breve and 3/2 time. Within the second one, Pastorella De Nativitate “Eia mea anima” (cat. no. A VII 26 / nr 266), of which survived canto solo and two violin part, the in-

⁶¹ Wendelin Świerczek (op. cit.) deciphered it as “J. Żerkowski” but his interpretation is incorrect

⁶² Jan Chwałek, op. cit., p. 72.

⁶³ For more information on this composition and its attribution see: Aleksandra Patalas, *Magnificemus in cantico – przyczynki do problemu atrybucji w zespole rękopisów 5272 Biblioteki Jagiellońskiej*, „Annales Universitatis Mariae Curie-Skłodowska” sectio L, 2011, vol. IX, 2, pp. 116–118.

strumental accompaniment is subjected to variations in each stanza; the alternations occur almost exclusively in those bars in which the soprano is mute.

Two compositions are intriguing with respect to the set of instruments they were written for. These unusual works are duets *O sacrum convivium* (cat no. A VIII 82 / nr 442) and *Vota mea Domino reddam* (A VIII 136 / nr 496) for two sopranos, two oboes and organ. The first manuscript is by Stanisław Szukształowicz and contains two versions of the part of basso continuo — the first is in the key of the work (G major) whereas the second is transposed into F major, undoubtedly in order to harmonize the pitches of organ and oboes which were discrepant in terms of height. Apart from Szukształowicz, two names are written on the cover of *Vota mea Domino reddam*. In the middle of its top there is a notice that a certain “Tomek” (a diminutive from Thomas, almost surely a soloist) has learnt it. In the bottom right corner there is another note according to which the manuscript is “a gift from P. Trepczyski”. P. is most probably an abbreviation from Polish „Pan” (Mr.), because between 1750 and 1756 a certain Trebczynski (or Trebczenski)⁶⁴ was indeed an organist in the collegiate church in Sandomierz, but his name was Wawrzyniec. The manuscript must have belonged to him. Interestingly enough, judging from the handwriting and the content of the title page, it was not Szukształowicz who copied the source. He had, nevertheless, no compunction about placing his own signature and letters “mp” (manu propria) after most voices. On the last three pages of the manuscript unidentified hand left some additional notes, perhaps a fragment of a letter, but they don’t shed a new light on the history of the document.

Two compositions were, on the other hand written for a larger ensemble i.e. four voices, two violins, two horns and organ. The first one is *Motetto de apostolis “In omnem terram exivit”* by Krystian Józef Ruth⁶⁵, a local composer connected with Sandomierz and nearby musical centers⁶⁶. The second one is *Vespere (sic!) de Dominica et de Beata* by Szymon Ferdynand Lechleitner, a kapellmeister of the prince Jerzy Aleksander Lubomirski, the starost of Spisz and voivod of Sandomierz⁶⁷. Both compositions were copied by Szukształowicz (Fig. 3-4). The manuscript of *Vespere de Dominica* is exceptionally voluminous as it has 216 pages (in-

⁶⁴ See Jan Chwałek, op. cit., p. 72

⁶⁵ See the critical edition: Maciej Jochymczyk (ed.), *Krystian Józef Ruth: Arie, Mottetti* (Sub sole Sarmatiae 15), Kraków 2012

⁶⁶ The manuscripts of the works by K.J.Ruth written for the nuns of the Benedictine order in Sandomierz are deposited in the Diocesan Library in Sandomierz. See Maciej Jochymczyk (ed.), *Krystian Józef Ruth...*, op. cit., pp. 5–16.

⁶⁷ See Dominika Grabiec, „Ave maris stella” Szymona Ferdynanda Lechleitnera ze zbioru muzykaliów po klasztorze pijarów w Podolińcu, „Muzyka” 2012 nr 3, pp. 231–232; most manuscripts of Lechleitner’s works is deposited in the Diocesan Library in Sandomierz.

cluding some blank ones). It comprises a complete musical accompaniment for all the vespers celebrated on Sundays and at Catholic feasts during the entire liturgical year. It consists of two sets of compositions. The first one (Fig. 4a)⁶⁸ includes the initial *Domine ad adiuvandum*, eight psalms and the *Magnificat*, while the second set is the arrangement of additional eight psalms⁶⁹. Therefore, the whole manuscript enabled one to perform the vespers at all other feasts and ceremonies throughout the year in compliance with the liturgical requirements connected with the particular periods and occasions. Somewhat later Szukszałowicz added (at the end of most parts) a new arrangement of the *Magnificat* (in E-flat major) for soprano, bass and instrumental ensemble. He made also an alternative vocal bass part, this time devoid of all pauses: they were replaced with the related bars taken from the tenor and alto part in order to reduce the number of necessary singers to two in all the movements. The analyzed manuscript contains the following note (Fig. 4b): „L[audetur] J[esus] C[hristus] an(n)o 1733 Stanisław Szukszałowicz m[anu] p[ropria] w Warszawie die 5 mar” (Praised be Jesus, Stanisław Szukszałowicz wrote it with his own hand in Warsaw on the 5th of March AD 1733). It is one of very few traces of the fate of this musician before his employment in Dzików.

Judging by the analyzed documents the ensemble in Dzików had all the instruments required to perform the works discussed above (the viola is the only one never mentioned in the account books). We may assume that only in the best years of its existence the ensemble amounted to 8-9 members, which enabled it to perform the compositions written for a larger set of singers and instrumentalists. Therefore, the attempts to reduce the number of vocalists are not a coincidence⁷⁰; the preserved works are mostly arias solo and duets for a reason. Apart from Bassani's *Tubae ferale*s, all those compositions were written in the first decades of the 18th century. Their authors were sometimes Italians, but more often local composers — the technical refinement of many anonymous compositions leave a lot to be desired.

Seven people, including treble singers, were mentioned in those of the analyzed manuscripts which lack the provenance note, but only one of them — Stanisław Szukszałowicz —

⁶⁸*Deus in adiutorium* (D major), Ps. 109 *Dixit Dominus* (D major), Ps. 110 *Confitebor* (D minor), Ps. 111 *Beatus vir* (F major), Ps. 112 *Laudate pueri Dominum* (C major), Ps. 116 *Laudate Dominum* (A major), Ps. 121 *Laetatus sum* (A major), Ps. 126 *Nisi Dominus* (E minor), Ps. 147 *Lauda Jerusalem* (G major), *Magnificat* (D major).

⁶⁹ Ps. 115 *Credidi* (H minor), Ps. 125 *In convertendo Dominus* (D major), Ps. 138 *Domine probasti me* (A minor), Ps. 129 *De profundis* (F major), Ps. 131 *Memento Domine David* (B flat major), Ps. 127 *Beati omnes qui timent Dominum* (E flat major), Ps. 137 *Confitebor* (D major), Ps. 113 *In exitu Israel* (G major).

⁷⁰ On the cover of the manuscript cat. no. A IX 51 / nr 571 one can find another note regarding the possibility of performing the included composition with a smaller ensemble, just like Lechleitner's Vespers. This time it was a *Magnificat* that underwent “simplification” (see Fig. 2).

appears also in the account books of the monastery in Dzików. The fate of Szukształowicz is hardly known except the years of his employment as a chapel master in Dzików (i.e. 1738–1750) — as I mentioned before, the fragmentary data referring to the 1750s and 1760s suggest that after his resignation in 1750 Szukształowicz did not actually broken off his relations with the local monastery. On the other hand, we know the names of the members of the ensemble during the period when Szukształowicz was its chapel master. These facts, taken into account, cast doubts on the connection of the above-mentioned manuscripts with the cloister in Dzików. According to other documents, Trepczyski and Zerkowski were employed in the collegiate church in Sandomierz about the same time, however, such a coincidence is barely a proof that the discussed manuscripts had ever found their way to Dzików. What we can say without doubt is that their content reflects the musical taste of Szukształowicz. It must have affected the repertoire and the manner of performance of the ensemble he conducted and managed.

translated by Piotr Plichta

The translation of the text *Źródła do historii kapeli muzycznej przy klasztorze oo. Dominikanów w Dzikowie* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 113–140), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

Allegro *Tenore De Apostolis* 172.264 48

Omniem terram exiit / Sonus eorum exiit / So
 nus — — — eorum Sonus Constitues eos
 principes / Super omnem terram exiit eorum
 eorum / Constitues eorum, eos / principes eorum / princi
 pes eorum eorum — rum, eorum, omnem — ter
 ram — omnem terram omnem
 omnem terram Tu domine, domine erunt
 nominis tui nominis tui Do mi
 ne

Salvo ad signum Amen

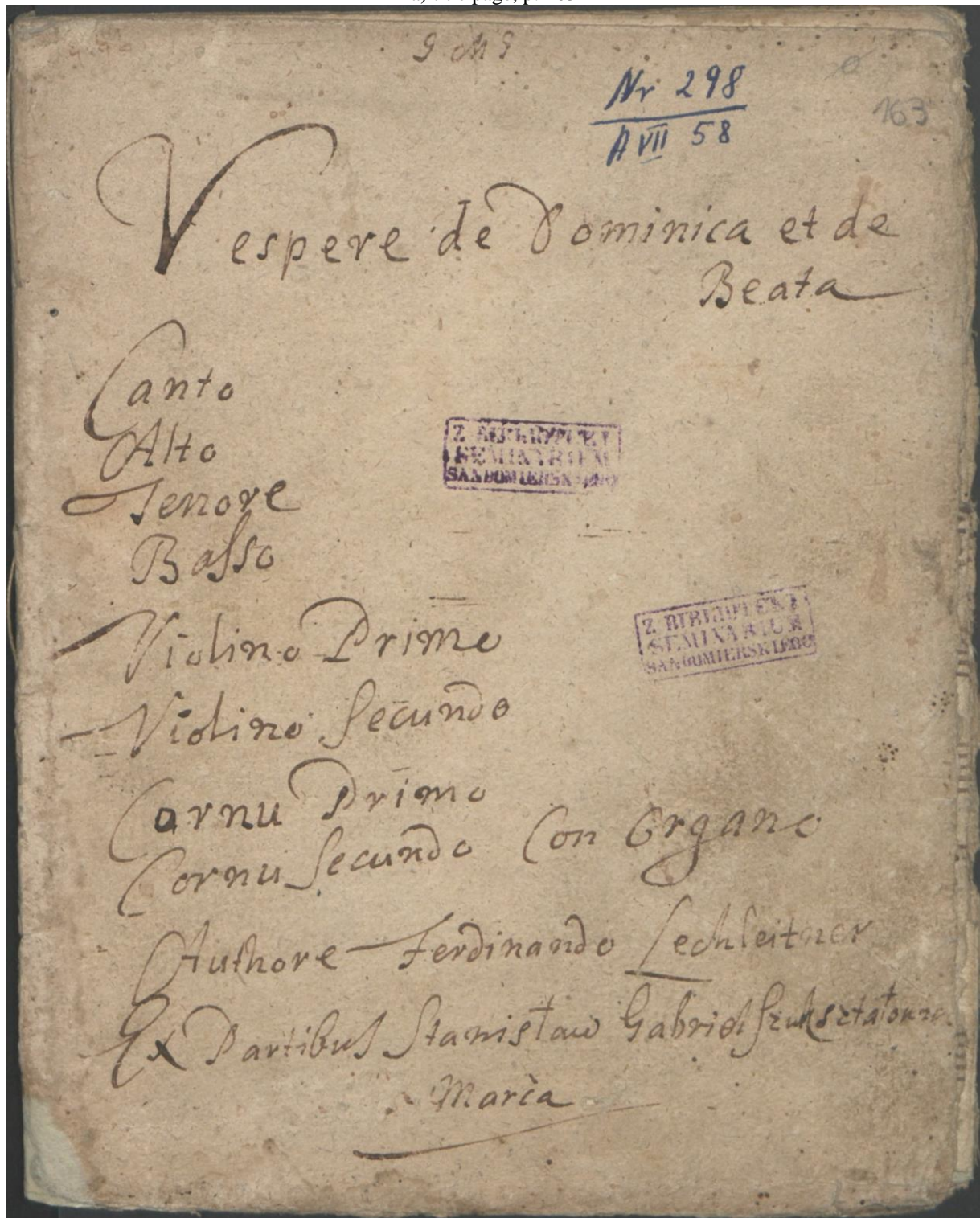
Z BIBLIOTEKI
 SEMINARIUM
 SANDOCHERSKIEGO

Fig. 3. K. J. Ruth, *Motetto de apostolis „In omnem terram exivit”*, DL in Sandomierz, cat. no. A VII 14 / nr 254 – tenor score

The translation of the text *Źródła do historii kapeli muzycznej przy klasztorze oo. Dominikanów w Dzikowie* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 113–140), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

Fig. 4. F. S. Lechleitner, *Vespere*, BD w Sandomierzu, sygn. A VII 58 / nr 298

a) title page, p. 163



The translation of the text *Źródła do historii kapeli muzycznej przy klasztorze oo. Dominikanów w Dzikowie* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 113–140), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

b) clarion score 2do ex D, p. 160

160

viva

L. J. C. anno 1833

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Stanisław Sukratowicz Warszawa
mar. 1852 r.