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## INSTRUMENTAL MUSIC REPERTOIRE OF THE PIARIST ENSEMBLE FROM PODOLÍNEC

**A b s t r a c t.** European church archives contain, in addition to polyphonic vocal and instrumental music, also instrumental compositions bearing the names of: *sinfonia*, *sinphonia*, *synfonia*, *synphonia*, *symfonia*, *symphonia*, *simphonia*, *sonata*, *duetto*, *trio*, *terzetto*, *trietto*, *quadro*, *quartet*, *oc-tetto*, *divertissement*, *divertimento*, *serenada*, *cassatio*, *overture*, *concerto*. This phenomenon applies also to church centres in Poland (e.g. Pauline monastery at Jasna Gora in Czestochowa, Dominican monastery in Gidle, Cistercian abbey in Cracow-Mogila), the archival collection of which includes a large amount of this type of music from the seventeenth and especially from the eighteenth century. The order of Scholarum Piarum, that is Piarists, active in Italy, Austria, Czech Republic, Slovakia and Poland, was also a part of this phenomenon. In the colleges of this order, located within the boundaries of the then Polish-Lithuanian Commonwealth e.g. in Lowicz, Rzeszow, Piotrkow, Zloczow, Wielun and Podolíнец, there also sounded instrumental music. The repertoire of instrumental music originating from the former monastery and Piarist College in Podolíнец, recorded in the inventories and preserved in the form of manuscripts and printing includes as follows: church sonatas, baroque violin concertos, pre-classical and classical trios, pre-classical symphonies, overtures to operas, keyboard instrument music. Instrumental pieces were used for the purposes of teaching, during recreation, in school theater performances and during the liturgy. In Podolíнец, Proper Missæ chants were probably replaced with instrumental music, as it was commonly practised in Europe in the eighteenth century.

**Key words:** instrumental music in seventeenth and eighteenth centuries, composers in seventeenth and eighteenth centuries, musical culture of churches and monasteries, church music, Piarists, Podolíнец.

### 1. A HISTORICAL BACKGROUND OF INSTRUMENTAL MUSIC IN EUROPEAN AND POLISH CHURCH CENTRES

The practice of performing instrumental music in the church centres of 17<sup>th</sup> and 18<sup>th</sup> century Polish-Lithuanian Commonwealth is documented by the

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preserved collections of archive records (manuscripts and printed music as well as inventories).<sup>1</sup> Based on that, one could conclude, that the acquisition of the repertoire with such genres of music for church ensembles was a rather common practice, and the preserved documents concerning music become a fundamental source for researching this phenomena. The practice was widespread primarily in the Catholic Church of Europe at that time. Exploration of the archives of those centres (assisted by RISM data base<sup>2</sup>) enables to acquire information and to some extent to reconstruct the view of instrumental repertoire found in church collections particularly in Germany,<sup>3</sup> Switzerland,<sup>4</sup> Austria,<sup>5</sup> Czech Republic,<sup>6</sup> Slovakia,<sup>7</sup> and Hungary.<sup>8</sup>

When conducting queries in Polish church publishing assets concerning music and browsing old inventories, one can come across compositions created for various types of instruments. The names of those compositions included: *sinfonia*, *sinphonia*, *synfonia*, *synphonia*, *symfonia*, *symphonia*, *simphonia*, *sonata*, *duetto*, *trio*, *terzetto*, *trietto*, *quadro*, *kwartet*, *octetto*, *divertissement*, *divertimento*, *serenada*, *cas[s]atio*, *uwertura*, *concerto*. We can also find dances: *polonaises*, *minuets*, *mazurkas*, *Cossack dances*, *saltus*. In the collections of church documents concerning music in Poland we can also find names of the composers popular in Europe at that time. The status of the research (documents concerning music catalogued until now) enables, to a certain degree, determine the type and estimated number of instrumental works and to develop a list of their authors connected with a given church centre.

<sup>1</sup> Alina NOWAK-ROMANOWICZ, *Historia Muzyki Polskiej. Klasycyzm 1750–1830* (Warszawa, 1995), 50.

<sup>2</sup> The Web site of RISM Central Editorial Office in Frankfurt am Main: <http://www.rism.info> (accessed: 01.05.2015); the Web site of RISM in Switzerland, accessed May 1, 2015 <http://www.rism-ch.org>

<sup>3</sup> In particular, they include old church printed assets preserved in the Bavarian State Library (Bayerische Staatsbibliothek) in Munich; Berlin State Library (Staatsbibliothek zu Berlin)—Prussian Cultural Heritage, Music Department (Preußischer Kulturbesitz, Musikabteilung) in Berlin; Saxon State and University Library (Sächsische Landesbibliothek—Staats- und Universitätsbibliothek—SLUB) in Dresden, and the collections of the Benedictine abbey in Metten (Bavaria).

<sup>4</sup> Benedictine abbeys in Einsiedeln and Engelberg.

<sup>5</sup> Benedictine abbeys in Kremsmünster, Seitenstetten, Salzburg, Lambach; Cistercian abbeys in Stams, Zwettl.

<sup>6</sup> Saint Maurice Church in Kroměříž, monastery of the Brothers Hospitallers in Kuks, Capuchin Abbey in Prague.

<sup>7</sup> Jesuit, then Piarist college in Trenčín, Piarist abbey in Svätý Jur near Bratislava, Franciscan abbey in Kremnica.

<sup>8</sup> Library of the Cathedral in Vesprém.

The largest collection of instrumental compositions can be found in the Pauline Monastery of Jasna Góra (Clarum Mons) in Częstochowa.<sup>9</sup> According to the author<sup>10</sup> of the catalogue of documents concerning music collected by the Dominican abbey in Gidle nearby Częstochowa, 34 symphonies have been preserved there.

The activity of Jesuits, who run a number of musical dormitories in the Commonwealth, provides the evidence of playing instrumental music. The largest preserved collection of music comes from the church in Święta Lipka.<sup>11</sup> There can be found inventories and chronicles from a large number of former Jesuit dormitories in other towns.<sup>12</sup>

A large collections of documents concerning music with instrumental compositions can be found in a Cistercian abbey in Cracow-Mogiła,<sup>13</sup> and in

<sup>9</sup> The library has about 130 symphonies (their catalogue of Michał Zabłocki dated 1819 lists 148 symphonies), intradas (30), marches (26), *Sonata pro processione* (17). See Paweł PODEJKO, "Katalog tematyczny rękopisów i druków muzycznych kapeli wokalnoinstrumentalnej na Jasnej Górze," *Studia Claromontana* 12, Jasna Góra, Kraków 1992; Paweł PODEJKO, "Kapela wokalnoinstrumentalna na Jasnej Górze," *Studia Claromontana*, 19(2001).

"In order to make the musical heritage of the Polish people known to the widest social circles, a very precious initiative originated at the Pauline Fathers abbey in Jasna Góra and Jasna Góra Ensemble Society was established to support these efforts. Additionally, the Scientific-Editorial Committee of the Jasna Góra Musical Sources was created. It gathers a group of musicologists and musicians from the whole Poland chaired by Professor doctor habilitated Remigiusz Pośpiech. The main goal of the committee is to work out the musical sources preserved in the abbey archives and their preparation for performance, recording and publication. The Pauline Fathers abbey in Jasna Góra organizes the concerts regularly since 2003 and combines them with recordings published in the series "Jasna Góra Early Music" by Musicon, DUX and Acte Préalable publishing houses. Apart from that, they organize musicologist sessions devoted to individual composers of Jasna Góra Ensemble. Their results will be systematically published in a special imprint." See: father Nikodem KILNAR, O.S.P.P.E., *Jasnogórska Muzyka Dawna*, accessed May 28, 2015, [http://www.jasnagora.com/zycie\\_muzyczne/wstepniak.php?a=dawna2](http://www.jasnagora.com/zycie_muzyczne/wstepniak.php?a=dawna2). For example the CD *Jasnogórska Muzyka Dawna. Musica Claromontana*, vol. 40—*Sinfonies* (AP0183), Acte Préalable 2008 includes: *Symphonia in D* by Jan Engel (–1788), *Sinfonia Ouverture IV* by Marcin Józef Żebrowski (1720–1792), *Symphonia in D* by Jan Namieyski (XVIII c.), *Symphonia in C* by Jakub Gołębek (1739–1789), *Symphonia in G* by Mateusz Kuci (XVIII c.).

<sup>10</sup> Karol MROWIEC, *Katalog muzykaliów gidelskich. Rękopisy muzyczne kapeli klasztoru gidelskiego przechowywane w Archiwum Prowincji Polskiej OO. Dominikanów w Krakowie* (Kraków, 1986).

<sup>11</sup> Approximately 470 instrumental pieces were preserved, including a good many written in 19<sup>th</sup> century.

<sup>12</sup> The largest Jesuit musical dormitories were in Cracow, Sandomierz, Krosno, Pińsk, and Połock. See Jerzy KOCHANOWICZ, *Słownik geograficzny jezuickich burs muzycznych (materiały)*. (Kraków, 2002), Imprint: *Jezuickie bursy muzyczne w Polsce i na Litwie w XVII i XVIII wieku* [Jesuit musical dormitories in Poland and Lithuania in 17<sup>th</sup> and 18<sup>th</sup> centuries], part 4.

<sup>13</sup> A total of: 85 instrumental pieces, including 52 symphonies, 27 trios, 6 concertos, and 22 dances (2 mazurkas and Cossack dances, 7 polonaises, 13 minuets). See Jolanta BYCZKOWSKA-SZTABA, *Katalog kartkowy w Polskim Centrum RISM – Biblioteka Narodowa*; Jolanta BYCZ-

Krzeszów near Kamienna Góra in the Lower Silesia where it survived from a Cistercian convent that is no longer in existence.<sup>14</sup> The archival documents from former Cistercian abbeys in Pelplin and Gdańsk-Oliwa indicate performances of instrumental music.<sup>15</sup>

Inventories from 18<sup>th</sup> century of calced Carmelites from Sąsiadowice, Lviv and Terebovlia (currently in Ukraine) mention instrumental compositions including a large number of symphonies (ca. 70).<sup>16</sup>

The symphonies were also played in the Oratorian abbey in the Holy Hill Marian sanctuary in Gostyń.<sup>17</sup>

It is interesting that instrumental music was also performed in the convents. The examples include Benedictine nuns in Sandomierz<sup>18</sup> and Staniątki,<sup>19</sup> as well as Clarisse nuns in Stary Sącz.<sup>20</sup>

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KOWSKA-SZTABA, *Rękopisy i druki muzyczne w zbiorach Archiwum Opactwa Cystersów w Mogile k. Krakowa. Katalog tematyczny*. Warszawa: Biblioteka Narodowa, 2013.

<sup>14</sup> The collection includes 21 symphonies, 11 quartets, and a great deal of lute music. See Łukasz KUTROWSKI, “*Lytaniae ex D de Sancto Josepho*” o. Eustachiusz Wagnera O.Cist. jako przejaw kultu św. Józefa w dawnym opactwie cystersów w Krzeszowie, 35–40, BA dissertation, John Paul II Catholic University of Lublin, 2014; Grzegorz JOACHIMIĄK, “Wstępne sprawozdanie z badań nad muzykami ze śląskich klasztorów objętych sekularyzacją,” in *Hereditas monasteriorum*, vol. 1 (Wrocław, 2012), 448–456. It should be added that this complex with the documents concerning music became part of the territory of Poland after the Second World War in 1945.

<sup>15</sup> See Alina MĄDRY, *Historia muzyki polskiej*, vol. 3, part 2 *Barok 1697–1795. Muzyka religijna i jej barokowy modus operandi*, ed. Stefan SUTKOWSKI (Warsaw, 2013), 223 and following (electronic edition in EPUB format).

<sup>16</sup> MĄDRY, *Historia muzyki polskiej*, 285.

<sup>17</sup> The catalogue of Danuta Idaszak lists 33 symphonies. See Danuta IDASZAK, *Muzyka u Księżąt Filipinów na Świętej Górze w Gostyniu* (Gostyń, 2004).

<sup>18</sup> Until now the provenance of Benedictine nunnery in Sandomierz was determined for four symphonies, one string quartet and a divertimento. Also, in so called “Sister Dygulska Hymn Book” of ca. 1780 there are 138 anonymous secular compositions for a keyboard instrument. They are one-part compositions with a simple two-section or three-section *da capo* construction: dances, airs, sinfonias, sonatas, preludes, concertos, fugues, divertimentos and pieces defined by tempo, such as Andante. They were arranged by Jerzy GOŁOS, *Jadwiga Dygulska. Książka do chóru do grania (ukończona przed 1796)*, (Warszawa, 2012). See A. MĄDRY, *Historia muzyki polskiej*, 290–291: 737–739; Magdalena WALTER-MAZUR, “Muzyka jako element klasztornej uroczystości w świetle XVIII-wiecznych archiwaliów benedyktynek kongregacji chełmińskiej,” *Hereditas Monasteriorum* 2013, 2: 57–80; also: Magdalena WALTER-MAZUR, “Poklasztorne rękopisy XVIII-wiecznej muzyki wokallyno-instrumentalnej i instrumentalnej w zbiorach Biblioteki Diecezjalnej w Sandomierzu. Sprawozdanie z cyklu kwerend: 16–18 I, 15–19 IV, 3–7 VI i 18–22 XI 2013 r.,” *Hereditas Monasteriorum* 2013, 3: 576–587; Dariusz SMOLAREK, “Muzyka instrumentalna w polskich osiemnastowiecznych klasztorach sióstr benedyktynek,” in *Między traktatem a mową uczuć w dźwięki przemienioną. Muzyka XVIII wieku w teorii i praktyce*, ed. Małgorzata GRAJTER and Marek NAHAJOWSKI (Łódź, 2014), 38–43.

<sup>19</sup> The archives of Saint Adalbert Benedictine Abbey in Staniątki contain 35 instrumental compositions (predominantly symphonies—29) written mainly in the period 1770–1810. See

The largest number of preserved documents concerning music in diocesan centres comes from Gniezno cathedral<sup>21</sup> and Saint Jadwiga Parish Church in Grodzisk Wielkopolski.<sup>22</sup>

## 2. PIARIST COLLEGES IN EUROPE IN 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURIES —MUSICAL REPERTOIRE

Part of this trend of performing instrumental music in the monasteries and convents was also Piarist order,<sup>23</sup> founded at the beginning of 17<sup>th</sup> century in Rome by Saint Joseph Calasanctius (José de Calasanz 1556–1648). The charism of this order was to establish public schools and to provide free education, in particular for children and youth from the poorest social classes. The pedagogic thought of the Piarist's founder with the main motto *Pietas et Litterae* (*Faith and Science*) is connected with his spirituality. The goal of Calasanctian schools was to prepare children and youth to acquire

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SMOLAREK, *Muzyka instrumentalna w polskich osiemnastowiecznych klasztorach sióstr benedyktynek*, 45–61; Tadeusz MACIEJEWSKI, *Papiery muzyczne po kapeli Klasztoru Panien Benedyktynek w Staniątkach* (Warszawa, 1984); MAŁY, *Historia muzyki polskiej*, 293.

<sup>20</sup> So called “Sister Fabiańska Hymn Book” of 1761 included airs (54), allemandes (3), sonatas (2), *Sub Elevatione* pieces (2), capriccio (1), offertorium (1), partia (1). They were edited by Rev. Prof. Jan Chwałek and published in 1994: *Arie z różnych autorów zebrane anno 1767. Miniatury na organy lub klawesyn*, ed. Jan CHWAŁEK (Lublin, 1994). The pieces were performed by Maria Erdman on clavichord and recorded on CDs: *Clavischordae Aetas Aurea in Polonia: The manuscript of the St. Clare cloister in Stary Sącz*, vol. 1–3 (AP0127, AP0128, AP0129), “Acte Prealable” 2006. See Maria ERDMAN, “Kancjonal Fabiańskiej (1768) jako przykład wpływu stylu galant na muzykę klawiszową klasztoru klarysek w Starym Sączu w drugiej połowie XVIII wieku,” in *Musica Varia*, ed. Elżbieta SZCZURKO (Bydgoszcz, 2008), 17–28. See Henryk CEMPURA, *Kultura muzyczna klasztoru pp. Klarysek w Starym Sączu w latach 1700–1782* (Tarnów, 2009); MAŁY, *Historia muzyki polskiej*, 294–295: 735–737.

<sup>21</sup> Documents concerning music of Gniezno cathedral include 77 instrumental pieces. They are sinfonies, overtures from the second half of 18<sup>th</sup> century (51), the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries (12), the first half of 19<sup>th</sup> century (12), and 2 marches from the beginning of the 20<sup>th</sup> century. See Danuta IDASZAK, *Źródła muzyczne Gniezna. Katalog tematyczny. Słownik muzyków* (Kraków, 2001).

<sup>22</sup> The catalogue of documents concerning music from Saint Jadwiga Church in Grodzisk Wielkopolski lists 45 symphonies. See: Danuta IDASZAK, *Grodzisk Wielkopolski. Katalog tematyczny muzykaliów* (Kraków, 1993).

<sup>23</sup> The full Latin name is: Ordo Clericorum Regularium Pauperum Matris Dei Scholarum Piarum—The Order of Poor Clerics Regular of the Mother of God of the Pious Schools. An abbreviated form Scholae Piae (SchP) is in use and in the popular language they are called Piarists.

a profession enabling them to find work in the future.<sup>24</sup> That was the reason why the basic curriculum, apart from religion and catechism, emphasized teaching mathematics, calligraphy, Latin and mother tongue grammar and reading. There was also an advanced curriculum preparing for university studies.<sup>25</sup> Even the first schools organized in Rome and Campi by the founder, Joseph Calasanctius himself had the groups training boys to earn their living as musicians, in particular in Rome abound with musical ensembles. It was also widely accepted in the Central Europe.<sup>26</sup>

The first Piarist colleges outside Italy in 17<sup>th</sup> century were founded in Moravia and Bohemia. The most thriving centres were located in: Mikulov (Nikolsburg), Litomyšl, Kosmonosy, Strážnice, Slaný, Kroměříž (Kremsier). In the latter the Bishop of Olomouc Karl von Liechtenstein founded a musical college (1688) and entrusted the Piarists with its administration.<sup>27</sup> Later, at the beginning of 18<sup>th</sup> century, colleges in Bilá Voda (Weißwasser), Freudenthal (Bruntál) and other towns were founded.<sup>28</sup> Apart from school administration the task of the monks was teaching music. According to the principles of *Regulae Magistri Chori et Musicae* originated in the second half of 17<sup>th</sup> century, Piarist students cultivated primarily sacred music. It was allowed to perform music for school dramas and sonatas (mainly sacred ones). In contrast, dance music and secular songs were prohibited not to spread moral corruption.<sup>29</sup> A preserved collection of documents concerning

<sup>24</sup> Józef RYCHLICKI, "Pedagogika Św. Józefa Kalasancjusza," in *Pijarzy w kulturze dawnej Polski. Ludzie i zagadnienia*, 27–29. Kraków: Polska Prowincja XX. Pijarów 1982. The founder writes in one of his letters: "A juvenile who can write beautifully, or is correct with numbers, will find the job easily in a workshop or store. And when he has tolerable living standards, he will live honestly."

<sup>25</sup> Severino G. GUERRI, *Święty Józef Kalasancjusz* (Kraków, 1994), 156–157.

<sup>26</sup> Cf. Jan BUBA, Anna SZWEJKOWSKA, and Zygmunt M. SZWEJKOWSKI, "Kultura muzyczna u pijarów w XVII i XVIII wieku," *Muzyka* 1965, 2: 15; GUERRI, *Święty Józef*, 158.

<sup>27</sup> Cf. Metoděj ZEMEK, Jan BOMBERA, and Aleš FILIP, *Piaristé v Čechách, na Moravě a ve Slezsku 1631–1950* (Prievidza, 1992), 167–187; Dariusz SMOLAREK, "Muzykalia pijarskie z Podolińca w zbiorach Państwowego Archiwum w Modrej na Słowacji," in *Europejska kultura muzyczna w polskich bibliotekach i archiwach*, ed. Aleksandra PATALAS and Stanisław HRABIA (Kraków, 2008), 73 and following.

<sup>28</sup> Václav BARTUŠEK, "Die Piaristen und ihre Ordenshäuser in Mitteleuropa," in *Piaristen und Schulwesen, Wissenschaft, Kunst in Mitteleuropa im 17. – 19. Jahrhundert. Konferenzbericht (Svätý Jur, 30.9. – 2.10.2010)*, ed. Ladislav KAČIČ (Bratislava: *Slavistický ústav Jána Stanislava SAV*. Slovenský komitét slavistov, 2012), 10–11.

<sup>29</sup> Jiří SEHNAL, "Musik in den Piaristenkollegen in Mähren im 17. und 18. Jahrhundert," in *Piaristen und Schulwesen, Wissenschaft, Kunst in Mitteleuropa im 17. – 19. Jahrhundert. Konferenzbericht (Svätý Jur, 30.9. – 2.10.2010)*, 106; Otto BIBA, *Der Piaristenorden in Österreich. Seine Bedeutung für Bildende Kunst, Musik und Theater im 17. und 18. Jahrhundert* (Eisenstadt, 1975), 104–105.

music from Kroměříž and Lipník contains several symphonies from the last quarter of 18<sup>th</sup> century.<sup>30</sup>

The first colleges in Austria were founded in Horn and in Vienna at the Church of Maria Treu.<sup>31</sup> Instrumental music (including dances) in Austrian colleges was rather connected with performed school dramas.<sup>32</sup> It is worth mentioning that Joseph Haydn had close and familiar contacts with Piarists (especially those living in Vienna).<sup>33</sup>

Slovakian and then Hungarian Piarist colleges originated from the Polish monastery in Podolínec<sup>34</sup> in Spiš (founded in 1642<sup>35</sup>). This school, run by the Piarists over the period of 200 years, became the symbol of close Polish-Slovakian-German-Hungarian relationships.<sup>36</sup> In 1662, *Provinciae Poloniae* was created. It embraced monasteries in Podolínec,<sup>37</sup> Prievidza,<sup>38</sup> Svätý Jur,<sup>39</sup> and Nitra. All of them, except for Podolínec, were moved under the administration of the Hungarian province after it was separated from the Polish province in 1721. Podolínec monastery was moved under the administration of *Provincia Hungariae* after the first Austrian Partition (1771) in 1782.<sup>40</sup>

There is no information about documents concerning music from the Piarist monastery in Prievidza. Some idea concerning the musical reality of

<sup>30</sup> SEHNAL, "Musik in den Piaristenkollegen in Mähren im 17. und 18. Jahrhundert," 112–113.

<sup>31</sup> BARTUŠEK, "Die Piaristen und ihre Ordenshäuser in Mitteleuropa," 16–17.

<sup>32</sup> BIBA, *Der Piaristenorden in Österreich*, 124, 174–175.

<sup>33</sup> *Ibid.*, 124–129. In the archives of the college of Maria Treu there are mainly vocal and instrumental sacred compositions.

<sup>34</sup> Until 1772 this town had belonged to the Commonwealth.

<sup>35</sup> Marian GOTKIEWICZ, "Trzy wieki kolegium podolinieckiego (1642–1942)," *Nasza Przyszłość* 1962, 15, 86–87; Józef DŁUGOSZ, *Mecenat kulturalny i dwór Stanisława Lubomirskiego Wojewody Krakowskiego* (Wrocław, 1972), 181.

<sup>36</sup> Por. Ivan CHALUPECKÝ, "Kolegium Pijarów w Podolińcu miejscem przenikania się kultur między Polską a Słowacją," in *Spisz – wielokulturowe dziedzictwo*, ed. Antoni KROH (Sejny, 2000), 77 and following.

<sup>37</sup> From Podolínec (*Polish*: Podoliniec, *German*: Pudlein, *Hungarian*: Podolin, domus Podolinensis, 1642–1919) the Piarists moved to Prievidza (1666) and to Spišská Belá (*Polish*: Biała Spiska, *Hungarian*: Szepesbéla, residentia Belensis, parish 1674–1852).

<sup>38</sup> Piarists from Prievidza (*Hungarian*: Privigye, domus Prividiensis, 1666–1950, renovation of the abbey in 1991) founded colleges in Brezno (*Hungarian*: Breznóbánya, domus Brezno-Banyensis, 1674–1857) and Nitra (*Hungarian*: Nyitra, domus Nitrensis, 1698–1945, renovation of the abbey in 1991).

<sup>39</sup> In 1685, the bishop of Esztergom diocese, Georg Szelepcsényi (1667–1686), invited the Piarists from Cracow (1664) to Svätý Jur (*Polish*: Święty Jur, *Hungarian*: Szentgyörgy (Pozsony megye), *German*: Sankt Georgen bei Pressburg, domus Sancto-Georgiensis) where the college was operating in the period 1685–1945.

<sup>40</sup> Cf. BARTUŠEK, "Die Piaristen und ihre Ordenshäuser in Mitteleuropa," 14.

this college may be found in the archival inventory dated 1690.<sup>41</sup> It includes a list of the instruments and the repertoire of the time (more than 400 catalogue items). The catalogue includes 67 records with a name of Sonatae, one of each with the names: *Pastorella a 6* (2 vl, 4 vla), *Baletto Smelzeri a 3*, *Lamento a 3*, and *Canzonetta a 5* as well as two Canzons which makes a total of 73 instrumental compositions (more than 18% of the whole collection). It is an interesting detail that it includes a note *Sonata Polonica*, [Sonata] *Pragensis*. Some items in the inventory have composers names: [Johann Heinrich] Schmelzer (ca. 1620/23–1680), [Antonio] Bertali (1605–1669), [Giovanni] Valentini (1682/83–1649), [Samuel] Capricornus (1628–1665), P. Damianus [Stachowicz SchP] (1658–1699), [Heinrich Ignaz] Biber (1644–1704), [Philipp Jacob] Rittler (ca. 1637–1690).<sup>42</sup> There is no doubt that a comparison of *Invenatarium Chori A[nn]o D[omi]ni 1690* from Prievidza with two 17<sup>th</sup> century inventories from Podolíneč, allows to acquire information musical connections between these two Piarist abbeys.

Numerous 18<sup>th</sup> century musical manuscripts were preserved from the college in Svätý Jur. They are held in the State Archives in Modra.<sup>43</sup> However, up till now no research has been conducted on that collection. The scores from Piarist abbey in Svätý Jur are mixed with the documents concerning music of other provenance (for example from Podolíneč) and so far have not been separated. Therefore, it is difficult to estimate their number. A substantial part of those works were composed by father Henryk Thumar (ca. 40).<sup>44</sup> A small inventory of documents concerning music and musical instruments dated 1696 was preserved from this abbey. *Partes scriptae* section includes a record: “Sonatae 22 [pieces].”<sup>45</sup>

The Piarists took over the college and the church in Trenčín<sup>46</sup> after the dissolution of the Jesuit order in 1775 and administered it until 1919. Based on the preserved collection held by the Museum of Music (Hudobné

<sup>41</sup> Jana KALINAYOVÁ, “Inventárny zoznam hudobnín a hudobných nástrojov piaristického kláštora v Prievidzi z rokov 1690–1693,” in *Hudobné inventáre a repertoár viachlasnej hudby na Slovensku v 16. – 17. storočí*, ed. Jana KALINAYOVÁ and others (Bratislava, 1994), 80–103. At the beginning of its existence the abbey in Prievidza was a branch of the Piarists from Podolíneč, and at the same time the first post in the newly created Hungarian Province. Prievidza is located approximately 200 km south-west from Podolíneč, towards Nitra and Svätý Jur.

<sup>42</sup> Cf. KALINAYOVÁ, “Inventárny zoznam,” 89–103.

<sup>43</sup> Ministerstvo Vnútra SR Štátny Archív v Bratislave, Pobočka Modra.

<sup>44</sup> Ladislav KAČIC, “Nova miscellanea” zur Musikgeschichte der Piaristen in der Slowakei,” in *Piaristen und Schulwesen, Wissenschaft, Kunst in Mitteleuropa im 17. – 19. Jahrhundert*, 131.

<sup>45</sup> KALINAYOVÁ, “Inventárny zoznam,” 144.

<sup>46</sup> *Polish*: Trenczyn, *Hungarian*: Trencsén, *German*: Trentschin, domus Trenchinensis.

Múzeum) in Bratislava, D. Mudra has reconstructed the list of Jesuit and Piarist college repertoire.<sup>47</sup> The documents concerning instrumental music include:

- from the Jesuit period (1765–1773) – one symphony by J. Haydn;
- from the first 25 years of Piarist period (1774–1800)—symphonies by Carl Ditters von Dittersdorf (1739–1799), Franz Anton Hoffmeister (1754–1812), sinfonias by Johannes Matthias Sperger (1750–1812), Johann Baptist Vanhal (Jan Křtitel Vaňhal 1739–1813), cassation by Anton Zimmermann (ca. 1741–1781) as well as 8 polonaises and a piano composition;
- from the period of the eminent Piarist musician and regenschori father Augustinus Šmehlík a S. Josepho Calasantio SchP (1800–1844): the collection of 671 compositions (of 120 known authors) includes as many as 339 pieces of instrumental music, represented by: a concerto (J.S. Schrotter), 3 divrtimentos (J. Haydn, A. Ivanschitz), 12 duets, a cassation (C. Ditters von Dittersdorf), 2 quartets, 2 quintets, 6 sinfonias (I. Pleyel, F.A. Rosetti, J.B. Vanhal), 16 sonatas and sonatinas (I. Pleyel), 8 symphonies (C. Ditters von Dittersdorf, J. Haydn, F.J. Navratil, V. Pichl, J.B. Vanhal), 197 dances (J. Haydn, Hladky, Wilde), 7 trios (F.A. Hoffmeister, Neumann, I. Pleyel), 33 variations (including W.A. Mozart, L. van Beethoven, J.B. Vanhal), 51 other pieces.

Instrumental music could have been partly connected with the Piarist church, where cameral music, sinfonias, and symphonies were performed in accordance with the trend of that time as an introduction to, or during the church services. Other genres of secular music (e.g. dances) could have been connected with the activity of the choir and orchestra of the Piarist gymnasium. Instrumental music was used for school theatre shows.<sup>48</sup>

Nitra was the place of residence of the Piarist composer, father Norbertus Schreier a S. Bernardo<sup>49</sup> (1749–1811) who wrote sacred music but also instrumental pieces (6 symphonies, 4 trios).<sup>50</sup>

<sup>47</sup> Darina MÚDRA, “Musikrepertoire, ausübende Musiker und Kopisten der Jesuiten- und Piaristenkirche in Trenčín in den Jahren 1733–1859,” *Musicologica Slovaca et Europea* 1978, 7: 117–170.

<sup>48</sup> MÚDRA, “Musikrepertoire, ausübende Musiker,” 135; I. KILIÁN, *Das Schultheater der Piaristen in der heutigen Slowakei im 17.-18. Jahrhundert*, in *Piaristen und Schulwesen, Wissenschaft, Kunst in Mitteleuropa im 17. – 19. Jahrhundert*, 71–83.

<sup>49</sup> KAČIČ, “*Nova miscellanea* zur Musikgeschichte der Piaristen in der Slowakei,” 131–132.

<sup>50</sup> Concerning the musical life of the Piarists in that area see: Dariusz SMOLAREK, “Kultura muzyczna w osiemnastowiecznych klasztorach pijarów znajdujących się na terenie dzisiejszej Słowacji,” *Studia Scientifica Facultatis Paedagogicae. Universitas Catholica Ružomberok* (Ružomberok, Verbum) 12(2013) 4: 109–186.

### 3. MONASTERIES OF THE ORDER OF THE PIOUS SCHOOLS IN THE COMMONWEALTH

The Piarists came to Poland from Moravia in 1642.<sup>51</sup> The first monasteries with schools were founded by: the King Władysław IV Vasa (1595–1648) in Warsaw, and the voivode of Cracow Voivodeship and the starost of Spiš, Stanisław Lubomirski<sup>52</sup> (1583–1649) in Podolíneć.<sup>53</sup> Subsequent colleges were founded in 17<sup>th</sup> century in: Rzeszów (1657), Cracow (1664), Chełm (1667), Łowicz (1668), Piotrków Trybunalski (1674), Góra Kalwaria (1675), Radom (1684), Wareż (1688), Wieluń (1691), Łuków, and Szczuczyn Mazowiecki (1696).<sup>54</sup>

The presence of music in Polish Piarist abbeys can be observed from the very beginning of their existence. In those days, the order was joined by musicians (it is not known whether they were educated) who taught singing and musical art.<sup>55</sup> The most eminent 17<sup>th</sup> century Piarist composer was Damian Stachowicz.<sup>56</sup>

Piarist musical ensembles<sup>57</sup> were also created and run in Warsaw, Łowicz,<sup>58</sup> Rzeszów, Wareż, Piotrków, Chełm, Złoczow, and Wieluń. The fact that music was played in these abbeys is confirmed by preserved documents. In particular, the inventories of documents concerning music and instruments of the Piarist ensemble in Wieluń preserved in *Liber Quietationum et Inventariorum Domus Vielunensis* (for the period of 1746–1810).

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<sup>51</sup> The events of the Thirty Years' War caused that the Piarists moved from Moravia to Cracow. Cf. Hermann TÜCHLE, *Historia Kościoła 1500 – 1715*, vol. 3 (Warsaw, 1985), 158–163; Andrzej WYCHAŃSKI, *Historia powszechna. Koniec XV w. – połowa XVII w.* (Warszawa, 1965), 358–369; DŁUGOSZ, *Mecenat kulturalny i dwór Stanisława Lubomirskiego*, 178.

<sup>52</sup> Lubomirski had one of the best musical ensembles in the Commonwealth of that time. Cf. Józef DŁUGOSZ, “Źródła do dziejów kapeli nadwornej Lubomirskich w latach 1595–1644,” *Muzyka* 1964, 4, 87–88; DŁUGOSZ, *Mecenat kulturalny i dwór Stanisława Lubomirskiego*, 133–144.

<sup>53</sup> GOTKIEWICZ, “Trzy wieki kolegium podolinieckiego (1642–1942),” 86–87; DŁUGOSZ, *Mecenat kulturalny i dwór Stanisława Lubomirskiego*, 181; Jan BOMBERA, “První piaristé v Podolíněci,” in *Návrat k prameňom. Zborník štúdií k 350. výročiu príchodu piaristov na Slovensko*, ed. Pavol KOLLÁR (Prievidza, 1992), 59–69.

<sup>54</sup> BARTŮŠEK, “Die Piaristen und ihre Ordenshäuser in Mitteleuropa,” 12.

<sup>55</sup> Cf. BUBA, SZWEYKOWSKA, and SZWEYKOWSKI, “Kultura muzyczna u pijarów,” 24.

<sup>56</sup> Maciej JOCHYM CZYK, *Pietas & Musica. Damian Stachowicz SchP. Życie i twórczość w kontekście epoki* (Kraków, 2009).

<sup>57</sup> Cf. BUBA, SZWEYKOWSKA, and SZWEYKOWSKI, “Kultura muzyczna u pijarów,” 20–24.

<sup>58</sup> Kazimierz ZAZULSKI, “Życie muzyczne w Szkole Pijarskiej w Łowiczu w XVII i XVIII wieku,” *Muzyka* 1973, 3: 110–121.

As far as the instrumental music is concerned, *Inventarium Rerum Musicalium* dated 7<sup>th</sup> September 1751 lists in *Parthiae* section:<sup>59</sup>

1. *Parthia ex F. Authore D. Berhaver*
2. *Symphonia ex D. Authore Patre Hilario*
3. *Overture ex F. Auth[ore] R. Adalberto Kotowski*
4. *Overture Authore eodem*
5. *Overture Authore Georgio Thiel*
6. *Marchae et Menuette Auth[ore] Adalberto Kossowski*
7. *Overture ex D. Authore Gorczycki*
8. *Parthia a 3. vocibus Auth[ore] D. Orschler*
9. *Sonata ex G. in folio Auth[ore] Lechneitner*

On the other hand, *Inventarium Rerum Musicalium* dated 10<sup>th</sup> November 1751 includes only a general record: *Symphoniae* 7.<sup>60</sup>

The symphony written by Piarist Hilary Saag and recorded as a second item would be one of the earliest Polish symphonies.

The instrumental music repertoire of the Piarist abbey in Łowicz can be deducted based on the inventories of the local collegiate church. Presumably, there was a close cooperation between those two ensembles. A general list of the symphonies is presented below.<sup>61</sup>

*Regestr Papierów roznych Chorowych dla Kapeli spisany 1785:*

<i>Symfonij ex Literae G.</i>	6
<i>Symfonij ex Literae D.</i>	5
<i>Symfonij ex Literae Dis</i>	4
<i>Symfonij ex Literae C.</i>	3
<i>Symfonij ex Literae B.</i>	3
<i>Symfonij ex Literae F.</i>	2
<i>Symfonij ex Literae E.</i>	2
<i>Symfonij ex Literae A.</i>	1

Which gives a total of 26 pieces.

*Inventarium Supellectilis Ecclesiae Insignis Collegiatae Loviciensis Anno Domini 1810 conscriptum:*

*Symfoniow 10.*

*Revisio Inventarii Supellectilis Insignis Ecclesiae Collegiatae Lovicensis [...] die 1 Junii Anno 1826:*

<i>Symfonii starych mało używanych</i>	10
<i>Symfonii starych nie używanych w większej części uronionych</i>	12.

<sup>59</sup> BUBA, SZWEYKOWSKA, and SZWEYKOWSKI, "Kultura muzyczna u pijarów," 26.

<sup>60</sup> *Ibid.*, 30.

<sup>61</sup> ZAZULSKI, "Życie muzyczne w szkole pijarskiej w Łowiczu," 118–119.

It is also known that in Piotrków's college students were staging theatre shows, during which a heroic dance<sup>62</sup> was performed.

#### 4. INSTRUMENTAL MUSIC REPERTOIRE OF THE PIARIST ENSEMBLE FROM PODOLÍNEC

The construction works of the college in Podolíneč<sup>63</sup> were finished in 1648, and Saint Stanislaus Bishop and Martyr Church was completed in 1651.<sup>64</sup> It may be supposed that music was performed from the very existence of Piarist abbey and school in Podolíneč. An inspiring factor was the educational nature of Piarists' activity, who also emphasised musical education. It is proven by the preserved 17<sup>th</sup> century inventories and documents concerning music from this centre.<sup>65</sup>

When the college begun its operation (1648), the teaching staff in Podolíneč included musicians who served as *praefectus musicae*, *promotor musicae*, *praefectus chori*, *procurator musicae*, *director chori*. A teaching

<sup>62</sup> BUBA, SZWEYKOWSKA, and SZWEYKOWSKI, "Kultura muzyczna u pijarów," 23.

<sup>63</sup> Podolíneč (*Polish*: Podoliniec, *German*: Pudlein, *Hungarian*: Podolin) located between Levoča Mountains and Spiš Magura, near the Poprad river, at the main road connecting Spiš with Poland and eastern part of Slovakia, has currently ca. 3.100 inhabitants and belongs to the Slovak Republic. From an administrative point of view it is in the Stará Ľubovňa District of the Prešov Region (Prešovský kraj, okres Stará Ľubovňa). Until 1772 (the First Austrian Partition) the town belonged to the Kingdom of Poland. Cf. J. LACIKA, *Spisz – przewodnik turystyczny* (Bratislava: Dajama, 1999), 50; CHALUPECKÝ, "Kolegium Pijarów w Podolińcu," 77; Anna NACHER, Marek STYCZYŃSKI, and Bartłomiej CISOWSKI, *Spisz. Od Pienin po Raj* (Kraków, 2004), 105.

<sup>64</sup> The construction costs of the abbey with the church and the school were fully covered by St. Lubomirski. He also obligated his heirs to pay the Piarists annually the amount necessary to maintain this foundation. The foundation stone had an inscription: *Stanislaus Lubomirski Comes in Wisnicz Palatinus et generalis Capitaneus Cracoviensis Civitatum Scepusiensium Gubernator hanc et Collegium Clericorum Regularium Pauperum Matris Dei Scholarum Piarum cum fundatione liberali ad maiorem Dei gloriam promovendam, fidem catholicam propagandam, hereses in istis partibus extirpandas – sumptibus propriis erexit, dotavit, perfecit, etc.* Cf. GOTKIEWICZ, "Trzy wieki kolegium podolinieckiego (1642–1942)," 83–113; Cf. DŁUGOSZ, *Mecenat kulturalny i dwór Stanisława Lubomirskiego*, 128.

<sup>65</sup> They are currently held in the State Archives in Modra near Bratislava, that has the following full name: Ministerstvo Vnútra SR Štátny Archív v Bratislave Pobočka Modra (The Ministry of Internal Affairs of the Slovak Republic, State Archives in Bratislava, Modra Branch). Cf. *Štátny Okresný Archív Bratislava – Vidiek. Sprivodca po archívnych fondoch*, ed. Ján DUBOVSKÝ and others, vol. 3 (Bratislava, 1980), 5; SMOLAREK, "Muzykalia pijarskie z Podolińca," 71–137.

roles of *magister musicae* or *institutor musicae* were often performed by the teachers of other subjects.<sup>66</sup>

Two preserved 17<sup>th</sup> century inventories broaden the knowledge of the repertoire and instruments of the abbey ensemble. They are all the more valuable as there are not too many documents concerning music left from that period. The inventories were found and worked out by the Slovakian musicologist L. Kačič.<sup>67</sup> Their rich content allows to reconstruct the lists of instruments, composers, and specific genres of the works performed in the local church. Usually, it was sacred music, that is masses, vespers, psalms, litanies, Marian antiphons, concertos, and arias, but the instrumental music was also considered.

The older unfinished *Inventarium Chori Podolinensis* dated 1680<sup>68</sup> included a section *Concertus de Nomine Jesu cum Syphonijs* that lists the titles of 16 pieces.<sup>69</sup> Presumably, they were vocal and instrumental compositions in a concertato style, preceded by instrumental inserts (the titles of the other sections include for example *Concertus Dominicales cum Instr[umentis]*).

The newer inventory—*Regestrum hoc scriptum . . . Anno 1691. . .*, created in 1691–1702 includes a description of a quite considerable number of documents (manuscripts, printed scores) and instruments.<sup>70</sup> Among more than 700 items sorted based on the criteria of a genre and liturgical function

<sup>66</sup> Ladislav KAČIČ, “Hudba a hudobníci piaristického kláštera v Podolínci v 17. a 18. storočí,” *Musicologica Slovaca et Europaea* 19(1994), 83; D. SMOLAREK, “Życie muzyczne klasztoru pijarów w Podolińcu,” *Prace Pienińskie*, ed. Ryszard REMISZEWSKI, 99–150. Szczawnica: Ośrodek Kultury Turystyki Górskiej PTTK w Pieninach, 2012.

<sup>67</sup> Two inventories from Podolínec are in the archives in Modra as part of the collection of Piarist documents concerning music from the abbeys in Svätý Jur and Podolínec. They do not have catalogue numbers since they are part of damaged material (in Slovakian it is referred to as so called “vytrasený materiál”) held in box 62 of this asset. Cf. Ladislav KAČIČ, “Inventárny zoznam hudobní piaristického kláštera v Podolínci z 80. rokov 17. storočia,” in *Hudobné inventáre a repertoár viachlasnej hudby na Slovensku v 16. – 17. storočí*, ed. Jana KALINAYOVÁ and others (Bratislava, 1994), 73–79; KAČIČ, “Inventárny zoznam hudobní a hudobných nástrojov piaristického kláštera v Podolínci z rokov 1691 – 1702,” in *Hudobné inventáre a repertoár viachlasnej hudby na Slovensku v 16. – 17. storočí*, ed. Jana KALINAYOVÁ and others (Bratislava, 1994), 104–137.

<sup>68</sup> Cf. SMOLAREK, “Muzykalia pijarskie z Podolińca,” 84–85.

<sup>69</sup> Cf. KAČIČ, “Inventárny zoznam hudobní piaristického kláštera v Podolínci z 80. rokov 17. storočia,” 78–79.

<sup>70</sup> Cf. KAČIČ, “Inventárny zoznam hudobní piaristického kláštera v Podolínci z 80. rokov 17. storočia,” 73; L. KAČIČ, “Inventárny zoznam hudobní a hudobných nástrojov piaristického kláštera v Podolínci z rokov 1691–1702,” 104.

with an attribution to specific feasts, one can find a section *Sonatae In Signis notatae* including 48 pieces:<sup>71</sup>

*Sonata a 3 Violis.*

*Item binae simul prima a 3 Viol et Basso Secunda a 2 Clar 2 V V*

*Sonata de Resurrectione a 3. 2 V V. et Viola*

*item a 2 Violino et Viola*

*item a 3 2 V V. et Viola*

*item a 3 2 V V et Viola*

*item binae a 2*

*item a 3 MM. 2 V V Tromb:*

Marcin Mielczewski [?] (?–1651)<sup>72</sup>

*item a 2 Viol: et Viola*

*item a 2 Violin, et Viola*

*item a 2 Violin: et Viola*

*item a 2 Violin et Viol. Seg: Berthali*

Antonio Bertali (1605–1669)<sup>73</sup>

*item a 3 2 Viol et Viol.*

*item a 3 F.L.*

Anonymous

*item a 2 V V et Gamba.*

*item a 3 in Elami*

*item a 5 A. T. Cant. Viol. B. (!)*

presumably a vocal composition

*item a 2 MW.*

Maciej Hiacynt Wronowicz [?] (ca. 1645–ca. 1700)<sup>74</sup>

*item a 5 2 V V et 3 Violae*

*item a 4 V V. et 2 Violae*

*item a 3 MM.*

Marcin Mielczewski [?]

*item a 2 V V. et Viol.*

<sup>71</sup> L. KAČIČ, *Inventárny zoznam hudobní a hudobných nástrojov piaristického kláštora v Podolinci z rokov 1691–1702*, 130–132.

<sup>72</sup> Barbara PRZYBYSZEWSKA-JARMIŃSKA, *Muzyka pod patronatem polskich Wazów. Marcin Mielczewski* (Warsaw, 2011).

<sup>73</sup> Zygmunt SZWEYKOWSKI, “Bertali Antonio,” in *Encyklopedia Muzyczna PWM. Część biograficzna*, ed. Elżbieta DZIĘBOWSKA, vol. ab (Cracow, 1979), 306; *Encyklopedia Muzyczna PWM. Część biograficzna*, ed. Elżbieta DZIĘBOWSKA, vol. ab supplement (Cracow, 1998), 52.

<sup>74</sup> Piotr PAWŁOWSKI, “Kapelmistrz Maciej Hiacynt Wronowicz najstarszy znany kompozytor włocławski,” *Studia Włocławskie* 2004, 7: 422–427.

*item a 2 V V.*

*item a 3 2 V V. et B.*

*item a 3 Aeroamatica*

*item a 4*

*item a 6*

*item a 2 MM.*

    Marcin Mielczewski [?]

*item a 2 V V. 3 Tromb:*

*item a 2 V V 3 Tromb*

*item a 3*

*item a 3 Belilaqua*

*item a 2 V V et Viol MW.*

    Maciej Hiacynt Wronowicz [?]

*item a 6 Antoni Berthali*

    Antonio Bertali

*item ab 8 F. Caesaris*

    Pietro Francesco Cesare<sup>75</sup> [?]

*item a 2 V V et Viol*

*item a 4*

*item a 6*

*item a 5*

*item a 3*

    Sonata a 4.

*item a 3 simul cu[m] Laudate D[omi]num o[mn]es Gentes*

*item a 2*

*item a 4*

*item a 4*

*item a 2*

*item a 4 Antonio Molli.*

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<sup>75</sup> Cesare Pietro Francesco—such name is used by L. Kačič. However, according to the encyclopaedia *Cesarius* [Caesarius] Franciszek was 17<sup>th</sup> century composer, presumably a Franciscan from Cracow. A manuscript with catalogue number 5272 from the Jagiellonian Library contains his eight-voice vocal and instrumental composition *Gaudeamus omnes in Domino*. The inventory of Cracow's Carmelites mentions three compositions by this author: *Missae duae super Stella Caeli*, *Missa a 6*. His piece known by the title is *Litania a 4*. Cf. Anna SZWEYKOWSKA, "Caesarius, Caesarius, Franciszek," in *Encyklopedia Muzyczna PWM*, vol. cd (Kraków, 1984), 71. It is possible that it is this composer as both inventories contain litanies of the Blessed Virgin Mary (a total of four) and a sonata of this authorship.

Antonio Molli<sup>76</sup>

*item a 2 V V et B. Finica*

The above compositions were orchestrated for two to six instruments, usually violins (violinos) and violas. There are also compositions for string and wind instruments (trumpets). Most frequently, they are trio sonatas. Presumably some of the pieces were *canzonas* (M. Mielczewski<sup>77</sup>), and the others were *sonatas da chiesa* (A. Bertali, M.H. Wronowicz). It is possible that they were performed in the church during solemn liturgies, which may be indicated by the expression *Sonata de Resurrectione a 3. 2 V V. et Viola*. There are also other intriguing expressions used with the names of the compositions: *item [sonata] a 3 Belilaqua*, *item [sonata] a 3 Aeroamatica*, *item [sonata] a 3 simul cu[m] Laudate D[omi]num o[mn]es Gentes* (sonata with psalm?).

Apart from the listed individuals, the names of two important 17th-century composers are mentioned with sonatas: an Italian Antonio Bertali, working at the imperial court in Vienna as well as a Pole Marcin Mielczewski (Monogrammist MM), the royal musician of the Polish king Władysław IV Vasa, and the kapellmeister of Karol Ferdynand Vasa, the youngest brother of Władysław IV, Bishop of Wrocław and Płock.

Preserved documents concerning music from the Piarist abbey in Podolínec (more than 200 manuscripts and 10 prints) include approximately 450 compositions.<sup>78</sup> They embrace 66 18<sup>th</sup> century instrumental pieces and 19 dances. However, not all documents are complete. Additionally, it has to be emphasized that the expressions used in the manuscripts (at title pages or in the parts' headers) do not reflect explicitly the form or the genre of a piece. The estimated number of instrumental compositions is as follows:

concertos—20

symphonies—19 (+ 1 with only a title page = 20)

<sup>76</sup> Antonio MOLLI, *Motteti e sinfonie a due, tre e quattro voci... opera prima*, Orvieto: R. Ruuli 1638 (RISM A/I/5 M 2976; RISM ID: 00000990041628). Cf. Nicoletta GUIDOBALDI, "Music publishing in sixteenth- and seventeenth-century Umbria," *Early Music History* 1988, 8: 1–35.

<sup>77</sup> The musicians of the time have used the terms *sonata* and *canzona* interchangeably. Cf. PRZYBYSZEWSKA-JARMIŃSKA, *Muzyka pod patronatem polskich Wazów*, 355–372; Adolf CHYBIŃSKI, "Canzona instrumentalna Marcina Mielczewskiego," in *Marcin Mielczewski. Studia*, ed. Zygmunt M. SZWEJKOWSKI (Kraków, 1999), 219–232.

<sup>78</sup> Most frequently it is vocal and instrumental sacred music: masses, offertories, vespers, psalms, complines, litanies, arias. Dariusz SMOLAREK, *Katalog tematyczny muzykaliów z klasztoru pijarów w Podolińcu/Thematischer Katalog für Musikalien aus dem Piaristen-Kloster in Pudlein*, RISM Serie A/II (Lublin, 2009).

sonatas a due, sonatas a tre—24  
 instrumental quartet—1  
 pieces for piano—2  
 dances (*saltus seu chorea*)—19 (+ 3 not recorded = 22)

The collection of instrumental music in the Piarist documents concerning music from Podolíneč will be presented in the tables.<sup>79</sup> The first one will contain concertos (concerto). The second table is a list of 18<sup>th</sup> century index of concertos and supplements the first table. The third table includes a list of compositions referred to as symphonies in the manuscripts (here, this term includes all variants: *sinfonia*, *symphonia*, etc.). The fourth table shows all sonatas (quartets, trios, sonatas for keyboard instruments). We do not digress here whether they were actually symphonies or sonatas. A general name for a composition as well as abbreviations for instrument names and a general dating was based on RISM indication.

The columns of the tables will include the following information:

Composer—First name and surname of the composer, (supposed ones in square brackets [ ]) based on concordance in RISM database), and years of life.

Title—Original name of a composition written on the title page or in the header. In the brackets [ ] there are additional information on the key, title, number in the composer's works catalogue.

Parts (Key, Meter)—names of the parts of a composition with the key and meter.

Cast—list of the instruments of an ensemble.

Copyist (Date)—Name (initials) of a scribe and the date when a copy was finished. All documents' provenance is: Piarist abbey in Podolíneč. In uncertain cases a question mark (?) was used.

Catalogue number—a catalogue number of the manuscript or print from the State Archives in Modra (Slovakia); sometimes a given item may include more than one piece.

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<sup>79</sup> Data for the tables comes from: SMOLAREK, *Katalog tematyczny muzykálíów z klasztoru piarów w Podolíńcu*; RISM database: <http://www.rism.info/de> (accessed 15 June 2015).

Table 1. *Concertos*

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
1.	Joseph Meck (1690–1758)	<i>Concerto 2 à 5.</i> <i>ex F</i> [Concerto F major]	Allegro (F major; Alla breve) Adagio (D minor; 3/2) Allegro (F major; 3/4)	vl (3) (vl solo), a-vla, org (bc)	(18.me)	H-633 H-999
2.	Wojciech Pan- kiewicz (P. Ferdinand a S. Caecilia SchP) (1706–1773)	<i>Ferdinandi a Sa</i> <i>Caecilia Schol:</i> <i>Piarum: Con-</i> <i>certo 1</i> [Concerto A major]	Allegro (A major; Alla breve) Adagio (F sharp minor; 4/4) Allegro (A major; 2/4)	vl (3) (vl solo), org (bc)	(18.me)	H-633 H-999
3.	Allessandro Scarlatti (1660–1725)	<i>Concerto 4.</i> [Concerto, Sonata? G ma- jor]	Allegro (G major; 3/4) Grave (G major; Alla breve) Presto (G major; 12/8)	vl (2), org (bc)	(1749)	H-607
4.	Giulio Taglietti (1660–1715)	<i>Concerto 10</i> [Concerto C major]	Allegro (C major; Alla breve) Grave (C major; 3/2) Presto e spirituosio (C major; alla breve)	vl (2), org (bc)	(1749)	H-607
5.	Georg Philipp Telemann (1681–1767)	<i>Concerto 3tio</i> <i>a 5 ex G</i> [Concerto G major; TVWV 51: G8]	Allegro (G major; Alla breve) Andante (G major; 4/4) Allegro spirituosio (G major; 3/4)	vl (3) (vl solo), org (bc)	(18.me)	H-633 H-999
6.	Giuseppe Torelli (1658–1709)	<i>Concerto 8 a 5</i> <i>ex F Authoris</i> <i>Vivaldi</i> [Concerto F major; RV: missing; PasT A.3.2.12]	Allegro (F major; Alla breve) Largo e staccato – Adagio (D minor; 3/4) Allegro (F major; 3/4)	vl (3) (vl solo), a-vla, org (bc)	(18.me)	H-633 H-999
7.	Antonio Vivaldi (1678–1741)	<i>Authoris</i> <i>Vivaldi Con-</i> <i>certo 7 ex F</i> [Concerto F major “Il Ri- tiro,” op. 7 nr 10; RV: 294]	Allegro (F major; Alla breve) Grave (D minor; Alla breve) Allegro (F major; 3/8)	vl (3) (vl solo), a-vla, org (bc)	(18.me)	H-633 H-999

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
8.	Antonio Vivaldi	<i>Concerto 4. à 5 ex E.</i> [Concerto E minor]	Allegro (E minor; Alla breve) Adagio (E minor; 4/4) Allegro (E minor; 3/4)	vl (3) (vl solo), a-vla, org (bc)	(18.me)	H-633 H-999
9.	[Antonio Vivaldi ?]	<i>Concerto 6 à 5 ex F Authoris   Vivaldi</i> [Concerto F major; RV: missing]	Allegro (F major; Alla breve) Adagio (D minor; 3/4) Allegro (F major; 3/4)	vl (3) (vl solo), a-vla, org (bc)	(18.me)	H-633 H-999
10.	Antonio Vivaldi	[Concerto E flat major "La tempesta di mare" op. 8 No. 5, RV 253]	Presto (E flat major; 4/4) Adagio (C minor; 4/4) Presto (E flat major; 3/8)	vl (2), vla, b	(18.2d) Podolínec?	H-712
11.	Anonymous	<i>Concerto 5 a 5 ex D. [?] Quod fuerat sub Titulo Sonata Miraculosa</i>	Allegro—Adagio (D major; Alla breve) Largo—Adagio (D major—B minor; 4/4-3/4) Allegro (D major; 3/4)	vl (3) (vl solo), a-vla, org (bc)	(18.me)	H-633 H-999
12.	Anonymous	<i>Concerto 1</i> [Concerto D major]	Allegro (D major; Alla breve) Grave (A major; Alla breve) Presto (D major; 3/8)	vl (2), org (bc)	(1749)	H-607
13.	Anonymous	<i>Concerto 2</i> [Concerto E minor]	Allegro (E minor; Alla breve) Grave e spicco (G; major 3/4) Allegro (G major—E minor; 12/8)	vl (2), org (bc)	(1749)	H-607
14.	Anonymous	<i>Concerto 3</i> [Concerto D minor]	Largo (D minor; 4/4) Allegro (D minor; Alla breve) Largo (F major; Alla breve) Allegro (F major; 6/8)	vl (2), org (bc)	(1749)	H-607

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
15.	Anonymous	<i>Concerto 5</i> [Concerto E major]	Vivace (E major; Alla breve) Presto—Allegro (B major; 3/4—Alla breve) Grave (C sharp mi- nor—B major; 3/2) Presto e spirituosio (E major; Alla breve)	vl (2), org (bc)	(1749)	H-607
16.	Anonymous	<i>Concerto 6</i> [Concerto F major]	Allegro (F major; 3/4) Grave (F major; Alla breve) Presto (F major; Alla breve)	vl (2), org (bc)	(1749)	H-607
17.	Anonymous	<i>Concerto 7</i> [Concerto G minor]	Adagio (G minor; Alla breve) Allegro (G minor; Alla breve) Grave (G minor; Alla breve) Presto e spirituosio (G minor; 12/8)	vl (2), org (bc)	(1749)	H-607
18.	Anonymous	<i>Concerto 8</i> [Concerto A major]	Adagio (A major; Alla breve) Allegro (A major; Alla breve) Grave (E major; 3/2) Presto (A major; Alla breve)	vl (2), org (bc)	(1749)	H-607
19.	Anonymous	<i>Concerto 9</i> [Concerto B flat major]	Adagio (B flat ma- jor; Alla breve) Allegro (B flat ma- jor; Alla breve) Grave (B flat major; Alla breve) Presto (B flat major; 3/4)	vl (2), org (bc)	(1749)	H-607
20.	Anonymous	<i>Concerto [11]</i> [Concerto A minor]	Allegro (A minor; Alla breve) Adagio (E minor; 4/4) Allegro (A minor; 3/4)	vl (2), org (bc)	(1749)	H-607

Documents concerning music from Podolínec contain 20 concertos for solo violin composed by such masters as A. Vivaldi (3), G. Torelli (1), J. Meck (1), G.Ph. Telemann (1). An interesting rarity is the violin concerto in A major written by the Polish Piarist, Wojciech Pankiewicz—father Ferdinand a S. Caecilia SchP (1). Despite the description it is not certain if the compositions from the set with the catalogue number H-607 are concertos, as only three voices are left: two violins and organ.

The knowledge about concertos in the assets of Podolínec Piarists is supplemented by the list of such compositions included by W. Pankiewicz at the end of the first violin part (catalogue number H-633) and entitled *Regestrum seu Index omnium Concertum per Alphabetum Clavium descriptum*.<sup>80</sup> The following table presents a summary of information taken from *Regestrum*. The first column shows the number in this index, and the second—the original name. The third column informs about a composer identification made by L. Kačič. The fourth column indicates a location of a piece in the preserved manuscript (with a catalogue number) where a given concerto is placed. The fifth column includes information about the authorship given by W. Pankiewicz.

Table 2. *Regestrum seu Index omnium Concertum per Alphabetum Clavium descriptum*

No.	Original title according to <i>Regestrum</i> . . .	Identification	Number of piece in the manuscript	Information about authorship
<i>A # Clavis</i>				
1	<i>Concertus a 6. sic incipit</i>			
2 <sup>dus</sup>	<i>Concertus a 4.</i>			
3 <sup>tius</sup>	<i>Concertus a 4.</i>			
4 <sup>tus</sup>	<i>Concertus a 4.</i>			
5 <sup>tus</sup>	<i>Concertus a 5</i>	G. Torelli, op. 8/10		
6.	<i>Concertus a 4.</i>	J. Meck (RV Anh. 65)		
7.	<i>Concertus a 5.</i>			

<sup>80</sup> Ladislav KAČIČ, "Italienische Konzerte aus der Musikaliensammlung der Piaristen in Podolínec," in *Early Music – Context and Ideas. International Conference in Musicology, Kraków, 18-21 September 2003* (Kraków, 2003), 253–262.

No.	Original title according to <i>Regestrum . . .</i>	Identification	Number of piece in the manuscript	Information about authorship
8.	<i>Concertus a 5 authore Martino Kirsztyn</i>	M. Kirstein		
9	<i>Concertus a 5 sed deest 2 Violino (?)</i>		11/H-607	
10	<i>Concertus a 4.</i>	T. Albinoni, <i>Si5</i>		
11	<i>Concerto a 5.</i>			
12	<i>Concerto ex a 4 (sic!)</i>	P. Ferdinandus Pankiewicz	1/H-633	<i>Ferdinandi a Sa. Caecilia Schol: Piarum</i>
<b><i>Clavis incipit B</i></b>				
13	<i>Concerto a 7 Authore Philippo Theleman.</i>	G.Ph. Telemann, TWV deest		
14	<i>Concerto a 6 authore Vivaldi</i>	G.M. Alberti, op. 1/1		
15	<i>Concerto a 5 Vocibus</i>	G.M. Alberti, in: E. Roger, No. 448/1, oder T. Albinoni, <i>Mi28</i>		
16	<i>Concerto a 4 Authore Valentini</i>	G. Valentini, op. 7/4		
17	<i>Concerto a 4 breve scriptum cum altero ex C qui et nro.26</i>			
<b><i>Incipit C simplex</i></b>				
18	<i>Concerto a 6. Triumphale cum Clarino</i>			
19	<i>Concerto ex C. a 5. Authoris Vivaldi</i>	Concerto V, in: E. Roger, No. 188		
20	<i>Concerto a 5.</i>			
21	<i>Concerto a 5 authore Schweizelsperg</i>	C. Schweizelsperger		
22	<i>Concerto a 5.</i>	T. Albinoni, op. 2/10		
23	<i>Concerto a 5. inscriptum in parvis libris</i>	G.M. Alberti, op. 1/6		
24	<i>Concerto a 5</i>			
25	<i>Concerto a 4 cum Clarino</i>	T. Albinoni, <i>Si1</i>		
26	<i>Concerto a 5 scriptum cum altero ex B qui et Nro 17.</i>			

No.	Original title according to <i>Regestrum . . .</i>	Identification	Number of piece in the manu- script	Information about authorship
27	<i>Concerto seu Sonata a 4.</i> <i>Authore Brentner</i>			
<b><i>Incipit Clavis D #</i></b>				
28	<i>Concerto a 5</i> <i>Authore Teleman</i>	G.Ph. Telemann, TWV deest		
29	<i>Concerto a 4.</i>			
30	<i>Concerto a 5</i>			
31	<i>Concerto a 6.</i>	G.M. Alberti		
32	<i>Concerto a 6.</i>	G.Ph. Telemann, TWV 52:D1		
33	<i>Concerto a 5.</i>	A. Vivaldi, op. 3/9 RV 230		
34	<i>Concerto a 4.</i>	T. Albinoni, op. 2/12		
35	<i>Concerto ex D. a 4 inscriptum</i> <i>istis libris</i>	T. Albinoni(?)	5/H-633	( <i>Sonata miracu- losa</i> )
<b><i>Incipit Clavis E</i></b>				
36	<i>Concerto a 5.</i>	A. Vivaldi, op. 3/12 RV 265		
37	<i>Concerto a 4.</i>	G.M. Alberti, op. 1/7		
38	<i>Concerto a 4.</i>			
39	<i>Concerto a 5.</i>	A. Vivaldi, RV 275	4/H-633	
40	<i>Concerto a 4. Authore Vivaldi</i>	A. Vivaldi, op. 6/12 RV 259		
<b><i>Incipit Clavis F</i></b>				
41	<i>Concerto ab 8. Authore Ferdi- nando a Sa Caecilia Schola: Piarum cum Hob: et Valtornis</i>	P. Ferdinandus Pankiewicz		
42	<i>Concerto a 7 cum Valtornis</i>			
43	<i>Concerto a 4</i>			
44	<i>Concerto a 6.</i>			
45	<i>Concerto a 5 Authore Vivaldi</i>	T. Albinoni, <i>Mi14</i>		
46	<i>Concerto a 4.</i>			
47	<i>Concerto a 5 in parvis chartis</i> <i>hoc est in 4to</i>			

No.	Original title according to <i>Regestrum</i> . . .	Identification	Number of piece in the manuscript	Information about authorship
48	<i>Concerto a 5. inscriptum parvis libris Nro 5.</i>	G.M. Alberti, op. 2/6		
49	<i>Concerto a 5. in istis libris scriptum Nro 2</i>	J. Meck	2/H-633	
50	<i>Concerto a 5. etiam in istis libris scriptum Nro 6. Auth Vivaldi</i>	(RV deest!)	6/H-633	<i>Authoris Vivaldi</i>
51	<i>Concerto a 5 etiam in Istis libris est scriptum Nro 7. Authoris Vivaldi</i>	A. Vivaldi, RV 294a	7/H-633	<i>Authoris ejusdem Vivaldi</i>
52	<i>Concerto a 5 etiam in istis libris scriptum est Nro 8 Authoris Vivaldi</i>	G. Torelli, op. 8/11 (RV 163)	8/H-633	<i>Authoris Vivaldi (!)</i>
–		G.Ph. Telemann, TWV 51:G8	3/H-633	

In 2010, the CD *Italian Concertos From Podolíneč* was published in Slovakia. It was produced based on the Piarist manuscripts from Podolíneč. The compositions were performed by “Solamente naturali” ensemble directed by Miloš Valenta.<sup>81</sup> The CD includes the following pieces:

1. P. Ferdinandus Pankiewicz a S. Caecilia SchP (1706–1773)—*Concerto a 4*
2. Giuseppe Torelli (1658–1709)—*Concerto in F, Op. 8 No. 11*
3. Tomaso Albinoni (1671–1751)—*Concerto a 4 cum Clarino*
4. Joseph Meck (1690–1758)—*Concerto in F, Op. 1 No. 1*
5. Giuseppe Matteo Alberti (1658–1751)—*Concerto in C, Op. 1 No. 6*
6. Antonio Vivaldi (1678–1741)—*Concerto in e, RV 275*
7. Georg Philipp Telemann (1681–1767)—*Concerto in G, TWV 51:G8*
8. Giuseppe Matteo Alberti—*Concerto in F, Op. 1 No. 10*
9. Antonio Vivaldi—*Concerto in F, RV Anh. 130*
10. Giuseppe Torelli—*Concerto VI a 2 Violini, Tromba, Alto Viola, Basso Continuo.*

<sup>81</sup> A recording on the original instruments was published by Pavian Record on the CD with the catalogue number PM0047-2. Cf. [http://www.solamentenaturali.sk/www.solamentenaturali.sk/Italian\\_Concert\\_from\\_Podolinec.html](http://www.solamentenaturali.sk/www.solamentenaturali.sk/Italian_Concert_from_Podolinec.html) (accessed June 15, 2015).

Table 3. *Symphonies*

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
1.	Karl Friedrich Abel (1723–1787)	<i>Symfonia Ex Dis</i>	Allegro (E flat major; Alla breve) Andante (E flat major; 2/4) Menuet (E flat major; 3/8)	vl (2), a-vla, b	J.K. (18.2d) Podolínec ?	H-877
2.	Karl Friedrich Abel (1723–1787)	<i>Symphonia [F major]</i>	Allegro (F major; Alla breve) Andantino (D minor; 3/8) Allegro (F major; 3/8)	vl (2), vla, b	J.K. (18.2d) Podolínec ?	H-721
3.	Johann Chris- tian Bach (1735–1782)	<i>Symphonia Ex B</i>	Allegro assai (B flat major; 4/4) Andante (E flat major; 3/4) Presto (B flat major; 3/8)	vl (2), vla, b, cor (2)	Josef Weber (9 Jan 1771)	H-613
4.	[Johann Chris- tian Bach (1735–1782)]	<i>Symphoniae Ima in G: 2da in D</i> [Symphony D major] [An overture to an opera “Artaserse”; WarB G 1, TerB 217/1]	Allegro molto (D major; 4/4) Andante (G ma- jor; 2/4) Presto (D major; 3/8)	vl (2) vla, vlc (b), ob (2), cor (2)	Josef Weber (17 Jul 1774)	H-621
5.	Karl Ditters von Ditters- dorf (1739–1799)	<i>Symphonia in D</i>	Adagio—Alle- gretto (D major) Andante (G ma- jor; 2/4) Menuet Mode- rato (D major; 3/4) Presto assai (D major; 4/4)	vl (2), vla, b, fl (2), clno (2)	Josef Weber (1 May 1775)	H-625

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
6.	[Jan?] Engel (?–1788)	<i>Sinfonia</i> [C major]	Tempo giusto— Allegro (C major, 3/4) Andante (C minor; 3/8) Presto (C major; 3/4)	vl (2), a-vla, b, ob (2), cor (2)	J.K. (18.2d)	H-750 The same symphony under catalogue number H-624
7.	Giuseppe Gazzaniga (1743–1818)	<i>Symphonia in D</i>	Allegro con spirito (D major; 4/4) Andante con moto (B flat major; 3/8) Allegro assai (D major; 3/8)	vl (2), a- vla (vio- leta), b, ob, clno (2)	Josef Weber (18.2d)	H-760
8.	Pietro Alessandro Guglielmi (1728–1804)	<i>Symphonia Ex C</i>	Allegro spiritoso (C major; 3/4) Andante (C major; 2/4) Allegro assai (C major; 6/8)	vl (2), vla, b, cor (2)	Josef Weber (18.2d)	H-766
9.	Johann Adolph Hasse (1699-1783)	<i>Symfonia ex A cum Offer- torio</i> [An overture to an opera “Ciro ri- conosciuto”] <i>In hac laeta solemnitate</i> [contrafactum of the aria: “Le tue selve in abban- dono”]	Allegro (A major; 3/4) Andante (A minor; 2/4) Allegro (A major; 3/8)  (A major; 3/8)	vl (2), vla, org, ob (2), cor (2)	Josef Weber (18 Apr 1772)  Josef Weber (10 Apr 1773)	H-617  H-618
10.	Josef Mysliveček (1737–1781)	<i>Symphonia Ex D</i> [EvaM: 10. D8]	Allegro assai (D major; 4/4) Andante (G major; 2/4) Presto (D major; 3/8)	vl (2), ob (2), cor (2), org (b)	Josef Weber (18 Jan 1775)	H-623

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
11.	Josef Weber (P. Benedictus a Visitatione B.V.M. SchP) (1738–1776)	<i>Synfonia in C</i>	Tempo giusto (C major; 3/4) Andante (C minor; 3/8) Presto (C major; 3/8)	vl (2), vla, b, ob (2), cor (2)	(1775)	H-624 The same symphony under catalogue number H-750
12.	Anonymous [Andrea Bernasconi (1706–1784)]	<i>Symphonia in D</i> [An overture to an opera “Alessandro Severo”]	Spirituoso (D major; 4/4) Andante (G major; 3/4) Presto (D major; 3/8)	vl (2), a- vla, b, fl (2), cor (2)	Josef Weber (18.2d)	H-742
13.	Anonymous [Ignaz Malzat ? (1755–1804)] [Giovanni Battista Sam- martini ? (ca. 1700– 1775)]	[Symphony F major]	Allegro assai (F major; 4/4) Andante (C major; 4/4) Allegro F major; 3/4)	vl (2), vla, ob (2), cor (2), cemb	Josef Weber (11 July 1771)	H-614
14.	Anonymous	<i>Symfonia</i> [D major]	Allegro assai (D major; 4/4) Andante (G major; 2/4) Presto (D major; 3/8)	vl (2), a- vla, b, cor (2)	J. K. (18.2d)	H-708
15.	Anonymous	<i>Synfonia in C nova</i>	Allegro (C major; 4/4) Andante (F major; 2/4) Minuetto (F major; 3/4) Finale: Allegro (C major; 2/4)	vl (2), ob. (2), org (b)	Podolínec (Jan 1782)	H-629
16.	Anonymous	<i>Symphonia in D</i>	Allegro (D major; 4/4) Andante (G major; 2/4) Allegro—Tempo di menuet [sic!] (D major; 3/8)	vl (2), vla, cemb (b), ob (2), cor (2)	Josef Weber (31 Oct 1771)	H-616

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
17.	Anonymous	<i>Symphoniae 1ma in G: 2da in D</i> [Symphony G major]	Allegro mode- rato (G major; 4/4) Andante (C major; 6/8) Allegro (G major; 3/8)	vl (2), a-vla, vlc (b), fl (2), cor (2)	Josef Weber (22 May 1774)	H-621
18.	Anonymous	<i>Symphonia in D</i>	Allegro (D major; 4/4) Adagio (G major; 3/4) Allegro (D major; 6/8)	vl (2), vla, b, ob (2), clno (2)	Josef Weber J.K. (18.2d)	H-748
19.	Anonymous	<i>Symphonia in G</i>	Allegro assai (G major; 4/4) Andante (C major; 2/4) Menuetto (G major; 3/4) Presto (G major; 2/4)	vl (2), vla, b, ob (2)	Josef Weber (18.2d)	H-752
20.	Anonymous	<i>Symphoniae Pantomimicae II</i>	[only a title page]	vl (2), a-vla, b, ob (2), cor (2)	Josef Weber Chelm (1771)	H-617

The collection of instrumental music includes 19 symphonies and one title page without the score that was left from *Symphoniae Pantomimicae II* (catalogue number H-617). The dating of the copies of compositions as well as the list of musicians allow to observe these pieces were written before 1780. One can find here the names of composers from the second half of 18<sup>th</sup> century who were famous in Europe at that time: K.F. Abel, J.Ch. Bach (“the London Bach”), K. Ditters von Dittersdorf, P.A. Guglielmi, or J.A. Hasse. The majority of compositions consist of three parts. Some of them are kept in abbey or university libraries in Europe in the form of numerous manuscript sources.<sup>82</sup>

<sup>82</sup> For example, two copies of the symphony from Podolínec are in the Cistercian Archives in Cracow-Mogiła: K.F. Abel, *Symfonia Ex Dis* (catalogue number H-877) and *Sinfonia 6 Vox [...] Del segn. abel [...] in Año 1769 descripsit* (catalogue number 926) as well as Anonymous, *Symphonia in G* (catalogue number H-752) and Anonymous, *Symphonia ex G*, 12 August 1769 (cata-

In one case, there are two copies of the same symphony; however, they are written with a different ductus. In the title page of the manuscript with catalogue number H-624 there is an inscription *Synfonia. in C [...] Auct. Benedicto. | Scholar. Piaru*, which may suggest the authorship of the Piarist father Benedict (P. Benedictus a Visitatione B.V.M. SchP)—Josef Weber. On the other hand, the inscription in the title page of the manuscript with catalogue number H-750 *Sinfonia [...] Del Sign. Engel* inclines towards a conclusion that the author of this composition is presumably a musician of Saint John Collegiate Church in Warsaw—Jan Engel. The melody, formal construction and even the cast are the same.

Three of the Podolíneć's symphonies are overtures to operas:

Johann Christian Bach's *Symphoniae 2da in D* (catalogue number H-621) is *Overture to opera "Artaserse"*,<sup>83</sup>

*Symfonia ex A cum Offertorio* (catalogue numbers H-617, H-618) by Johann Adolph Hasse is *Overture to opera "Ciro riconosciuto"*<sup>84</sup> followed by a contrafactum of the aria "*Le tue selve in abbandono*" arranged for a four-voice mixed choir with a new text: *In hac laeta solennitate*;

*Symfonia in D* (catalogue number H-742), regarded as anonymous, turns out to be *Overture to opera "Alessandro Severo"* by Andrea Bernasconi.<sup>85</sup>

A kind of a curiosity is a 49-bar *Symphonia seu Introduzzio; Allegro* preceding *Kyrie* from the mass *Missa Solennis* [in D] by Leopold Pych (catalogue number H-110, not included in the table).

Table 4. *Sonatas, trios, quartets*

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
1.	Atolle [?]	<i>Ex A. A Tre Duo</i> [Sonata A major]	Allegro (A major; 3/4 Andante (A major, 2/4) Presto (A major, 3/8)	v1 (2), cemb	Josef Weber (18.2d)	H-753

logue number 925). Cf. J. BYCZKOWSKA-SZTABA, *Rękopisy i druki muzyczne w zbiorach Archiwum Opactwa Cystersów w Mogile k. Krakowa*, 45, 262.

<sup>83</sup> Opera seria in three acts, libretto by Pietro Metastasio, edited by Vittorio Amadeo Cigna-Santi. Premiere: Turin, Teatro Regio, 26 December 1760.

<sup>84</sup> Opera in three acts, libretto by Pietro Metastasio. Premiere: Dresden, Semperoper, 20 January 1751; Warsaw, Royal Theatre, 17 January 1762.

<sup>85</sup> Opera in three acts, libretto by Apostolo Zeno. Premiere: Venice, Teatro San Giovanni Crisostomo (currently Teatro Malibran), 27 December 1738.

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
2.	Sebastian Bodinus (1700–1759)	<i>Sonata I</i> [Sonata E flat major]	Adagio (E flat major; 4/4) Allegro (E flat major; 4/4) Siciliana (C minor; 12/8) Allegro assai (E flat major; 3/4)	vl lub ob (2), bc (org, fag lub vlc)	Printed by: Augsburg [year missing]	H-634
3.	Sebastian Bodinus	<i>Sonata II</i> [Sonata B flat major]	Adagio (B flat major; 3/4) Allegro presto (B flat major; 9/8) Andante (G minor; 2/4) Allegro (B flat major; 2/4) Bourrée (B flat major; 2/4)	vl lub ob (2), bc (org, fag lub vlc)	Printed by: Augsburg [year missing]	H-634
4.	Sebastian Bodinus	<i>Sonata III</i> [Sonata F major]	Adagio (F major; 4/4) Allegro (F major; 3/4) Sarabande (D minor; 3/4) Tempo di bourrée (F major; 2/4)	vl lub ob (2), bc (org, fag lub vlc)	Printed by: Augsburg [year missing]	H-634
5.	Sebastian Bodinus	<i>Sonata IV</i> [Sonata D minor]	Largo (D minor; 3/8) Fuga allegro (D minor; 4/4) Andante en Polonoise (F major; 3/4) Allegro un poco - Gavotte (D minor; 12/8–2/2)	vl lub ob (2), bc (org, fag lub vlc)	Printed by: Augsburg [year missing]	H-634
6.	Sebastian Bodinus	<i>Sonata V</i> [Sonata A minor]	Largo (A minor; 3/4) Fuga—Allegro (A minor; 4/4) Aria en Sarabande (A minor; 3/4)	vl lub ob (2), bc (org, fag lub vlc)	Printed by: Augsburg [year missing]	H-634

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
7.	Sebastian Bodinus	<i>Sonata VI</i> [Sonata G major]	Siciliana (G major; 12/8) Affettuoso (G minor; 4/4) Menuet (G major; 3/4)	vl lub ob (2), bc (org, fag lub vlc)	Printed by: Augsburg [year missing]	H-634
8.	Sebastian Bodinus	<i>Sonata I</i> [Sonata D major]	Allegro (D major; 2/4) Adagio (D major; 3/8) Bourrée (D major; 2/2) Gigue (D major; 12/8)	vl, fl, bc (org, vlc)	Printed by: Augsburg [year missing]	H-634
9.	Sebastian Bodinus	<i>Sonata II</i> [Sonata A major]	Allegro assai (A major; 3/8) Adagio (A minor; 4/4) Allegro presto (A major; 6/8) Bourrée (A major; 2/4)	vl, fl, bc (org, vlc)	Printed by: Augsburg [year missing]	H-634
10.	Sebastian Bodinus	<i>Sonata III</i> [Sonata G major]	Vivace (G major; 3/4) Adagio (E minor; 3/8) Allegro assai (G major; 2/4)	vl, fl, bc (org, vlc)	Printed by: Augsburg [year missing]	H-634
11.	Sebastian Bodinus	<i>Sonata IV</i> [Sonata E minor]	Largo é staccato (E minor; 3/4) Largo (G major; 4/4) Allegro presto (E minor; 2/4)	vl, fl, bc (org, vlc)	Printed by: Augsburg [year missing]	H-634
12.	Sebastian Bodinus	<i>Sonata V</i> [Sonata D major]	Allegro (D major; 2/4) Aria. Adagio (B minor; 3/4) Allegro assai (D major; 3/8) Tempo presto (D major; 2/4)	vl, fl, bc (org, vlc)	Printed by: Augsburg [year missing]	H-634

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
13.	Sebastian Bodinus	<i>Sonata VI</i> [Sonata G major]	Allegro (G major; 2/4) Sarabanda (E minor; 3/4) Allegro assai (D major; 3/8) Menuet (G major; 3/4)	vl, fl, bc (org, vlc)	Printed by: Augsburg [year missing]	H-634
14.	[Carlo Antonio Campioni (1720–1788)]	<i>Ex A. A Tre Duo</i> [Sonata A major; Floc 1]	Allegro non molto (A major; 2/4) Largo (A minor; 4/4) Siegue Allegro (A major; 2/4)	vl (2), cemb	Josef Weber (18.2d)	H-753
15.	Giovanni Battista Sammartini [?] (ca. 1700–1775)	<i>Sonata a Tre</i> [Sonata E major]	Largo (E major; 4/4) Menuetto (E major; 3/4) [without name] (E major; 3/4)	vl (2), cemb (bc)	Josef Weber (18.2d)	H-744
16.	Stamitz	<i>AIRE</i> [Sonata D major]	Andantino non molto (D major; 2/4) Allegro (D major; 2/4) Menuet (D major; 3/4) Trio (G major; 3/4)	fl (2), b	Antonij Czervenska (18.2d)	H-710
17.	Jan Václav Stamic Johann Wenzel Stamitz (1717–1757)	<i>A Tre in B</i> [Sonata B flat major]	Presto assai (B flat major; 2/4) Lente (F major; 3/4) Menuetto (B flat major; 3/4) Prestissimo (B flat major; 3/8)	vl (2), b	Josef Weber (18.2d)	H-763
18.	Johann Joachim Quantz (1697–1773)	<i>Trio seu Sonata à 3</i> [Sonata F major; QV: 2.Anh.27]	Andante—Adagio (F major; 4/4) Allegro (F major; 2/4) Adagio (C major; 4/4) Allegro (F major; 3/4)	ob (2), fag (b)	Peter Pavol Londiger (1733; 1741)	H-589

No.	Composer	Title	Parts (Key; Meter)	Cast	Copyist (Date)	Catalogue number
19.	Georg Christoph Wagenseil (1715–1777)	<i>A Tre in Dis</i> [Sonata E flat major; KucW: 92; MicWka: 459]	Allegro moderato (E flat major; 4/4) Andante (C minor; 4/4) Presto (E flat major; 3/8)	vl (2), vlc	Josef Weber (31 Mar 1771)	H-711
20.	Anonymous	<i>A Quadro</i> [Quartet F major]	Adagio (F major; 4/4) Allegro moderato (F major; 4/4) Vivace (F major; 3/8)	vl, b, ob, fag	Josef Weber (18.2d)	H-749
21.	Anonymous	[Sonata E flat major]	Adagio (E flat major; Alla breve) Tempo di Menuetto (E flat major; 3/4)	vl (2), vlc	Josef Weber (16 Mar 1771)	H-711
22.	Anonymous	<i>Sonatae II Ex B. &amp; A   à 3bus vocibus</i> [Sonata A major]	Spirituoso (A major; 4/4) Largo (A major; 3/4) Allegro (A major; 2/4)	vl (2), org	(20 Aug 1752)	H-594
23.	Anonymous	<i>Sonatae II Ex B. &amp; A   à 3bus vocibus</i> [Sonata B flat major]	Spirituoso (B flat major; 4/4) Largo (B flat major; 3/4) Allegro (B flat major; 3/8)	vl (2), org	(20 Aug 1752)	H-594
24.	Ignace Pleyel (1757–1831)	<i>V. Variations pure le Clavecin un Forte Piano</i> [Variations G major: BenP: 349/2]	Theme + 5 variations	cemb (pf)	(19.1d)	H-908
25.	Johann Franz Xaver Sterkel (1750–1817)	<i>Sonata a 4 Mâins</i> [Sonata D major]	Allegro (D major; 4/4) Adagio G major; 2/4 Rondo; Allegro (D major; 2/4)	pf	(19.1d)	H-898

There are 22 sonatas left in Podolíneč collections. They are mainly trios, but there is one quartet, one variation and a sonata for piano four-hands from the end of 18<sup>th</sup> century. A difficulty with using the terminology for instrumental compositions of the time may be found in the title page of the Violino 1 voice in the printed collection of works by Sebastian Bodinus,<sup>86</sup> where you can read: *Musicalisches Divertissiment [...] TRIO [...] bestehend aus XII SONATEN*.

Undoubtedly, the collection of works gathered in Podolíneč was largely influenced by the copyist and owner, Bohemian Piarist Josef Weber (P. Benedictus a Visitazione B.V.M. SP—Father Benedict of Visitation of the Blessed Virgin Mary SchP).<sup>87</sup> In title pages of the copied manuscripts (not only with instrumental music), he often indicated the attachment of the scores to his collection: “Ex camera Waeberiana P[ater] B.[enedictus] SS: PP: mp.”

It has to be emphasized that the instrumental works include dances too. In one of the manuscripts (catalogue number H-791, integrated with the manuscript with catalogue number H-997), at the end of Basso voice there are 19 dances for a duo of violins 1 and 2 (*Saltus seu Choreia duetto Viol. 2do Viol Imo in Canto*). However, only the scores for the second violin were preserved (no scores for items 17–20, and repeated dance 8: *8 Tenze sam Taniec w [?] inaczej* (“8 This same Dance in [?] differently”). The first violin was written down in Canto voice which was not preserved.

Instrumental music performances in Podolíneč college are proven by the lists of instruments and documents indicating purchases of them.<sup>88</sup> Instrumental music was present at Piarists in Podolíneč from the middle of the 17<sup>th</sup> century until the abbey was acquired by the Hungarian Province (in 1782). The works included the following forms:

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<sup>86</sup> It is actually a copperplate without dating: *Musicalisches Divertissiment | Oder in das Gehör gerichtete | TRIO, | VIERTER THEIL, | bestehend aus | XII, SONATEN, | á Hautbois, Violinis, Flute Traversiere, | et Cembalo, ó Violoncello. | Componirt, | Von Sebastiano Bodino, | Hochfürstlich-Baden-Durlachischen | Concert-Meistern. | Und zu finden, | Bey Johann Christian Leopold, | Kunst-Verlegern in Augsburg. | Cum Privilegio Sac: Caes: Majestatis* (catalogue number H-634).

<sup>87</sup> Ladislav KAČIC, “Piaristi-hudobníci medzi Čechami, Moravou a Slovenskom v 17. a 18. storočí,” *Slovenská Hudba* 2003, 1: 13–14.

<sup>88</sup> L. KAČIC, “Tlačené a rukopisné hudobné pramene z knižnice a chóru podolínskych piaristov,” in *Kniha '97 – '98. Zborník o problémoch a dejinách knižnej kultúry*, ed. Mária DOMOVÁ (Martin, 2000), 254; KAČIC, “Nova miscellanea zur Musikgeschichte der Piaristen in der Slowakei,” 118–121.

- church sonatas,
- Baroque violin concertos,
- pre-Classical and Classical trios,
- pre-Classical symphonies, overtures to operas,
- music for keyboard instruments.

Instrumental music was also collected for pedagogical purpose (e.g. *Versuch einer gründlichen Violinschule*, by L. Mozart). Making music aimed at making the life more pleasant during recreation.<sup>89</sup> Such pieces were used for school theatre shows (for example dances).<sup>90</sup> The names of some compositions suggest that they were performed during the liturgy, for example *Symfonia ex A cum Offertorio* by J.A. Hasse (catalogue numbers H-617, H-618) or *Symphonia seu Introduzzio; Allegro* preceding *Kyrie* from the mass *Missa Solennis* [in D major] by Leopold Pych (catalogue number H-110). Presumably, in Podolíneč, just as it became a practice in 18<sup>th</sup> century Europe, singing of *Proprium Missae* was substituted with instrumental music, pieces for organ, intradas of wind ensembles or sonatas and parts of symphonies. In particular, it concerned *Graduale* and *Offertorium*.<sup>91</sup>

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<sup>89</sup> L. KAČIC, “Nova miscellanea zur Musikgeschichte der Piaristen in der Slowakei, 119–120.

<sup>90</sup> Wiktor HAHN, “Pijarski teatr szkolny w Polsce,” in *Pijarzy w kulturze dawnej Polski. Ludzie i zagadnienia* (Kraków, 1982), 214–225; BIBA, “Der Piaristenorden in Österreich,” 124, 174–175.

<sup>91</sup> Cf. Friedrich W. RIEDEL, “Mozarts Kirchenmusik. Musikalische Tradition-liturgische Funktion-religiöse Aussage,” in *Mozarts Kirchenmusik*, ed. Harald SCHÜTZEICHEL (Freiburg, 1992), 22–23; Friedrich W. RIEDEL, “Musikleben,” in *900 Jahre Stift Götweig 1083–1983. Ein Donaustift als Pepräsentant benediktinischer Kultur (Ausstellungskatalog)*, ed. Gregor M. LECHNER (Stift Götweig, 1983), 442–449.

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#### REPERTUAR MUZYKI INSTRUMENTALNEJ KAPELI PIJARÓW Z PODOLIŃCA

##### Streszczenie

Europejskie archiwa kościelne zawierają oprócz utworów wielogłosowej muzyki wokalnoinstrumentalnej również utwory instrumentalne noszące nazwę: *sinfonia*, *sinphonia*, *synfonia*, *synphonia*, *symfonia*, *symphonia*, *simphonia*, *sonata*, *duetto*, *trio*, *terzetto*, *trietto*, *quadro*, *kwartet*, *octetto*, *divertissement*, *divertimento*, *serenada*, *cassatio*, *uwertura*, *concerto*. Ta sytuacja dotyczy także kościelnych ośrodków w Polsce (m.in. klasztoru paulinów na Jasnej Górze w Częstochowie, klasztoru dominikanów w Gidlach, opactwa cystersów w Krakowie-Mogile), których zasoby archiwalne zawierają sporą liczbę tego rodzaju muzyki pochodzącej z XVII, a zwłaszcza z XVIII wieku. W ten fenomen wpisuje się zakon Szkół Pobożnych, czyli pijarów, który swoją działalnością objął Włochy, Austrię, Czechy, Słowację i Polskę. W kolegiach tego zakonu, znajdujących się w granicach ówczesnej Rzeczypospolitej, również rozbrzmiewała muzyka instrumentalna, m.in. w Łowiczu, Rzeszowie, Piotrkowie, Złoczowie, Wieluniu oraz Podolińcu. Repertuar muzyki instrumentalnej pochodzący z byłego klasztoru i kolegium pijarów w Podolińcu, zanotowany w inwentarzach oraz zachowany w postaci rękopisów i druku, obejmuje: sonaty kościelne, barokowe koncerty skrzypcowe, tria przedklasyczne i klasyczne, symfonie przedklasyczne, uwertury do oper, utwory na instrumenty klawiszowe. Utwory instrumentalne wykorzystywano w celach pedagogicznych, podczas rekreacji, do szkolnych przedstawień teatralnych, były również wykonywane podczas liturgii. Prawdopodobnie w Podolińcu, tak jak to było ówczesną praktyką w Europie w XVIII wieku, zastępowano śpiewy *Proprium Missae* muzyką instrumentalną.

**Słowa kluczowe:** muzyka instrumentalna XVII i XVIII w., kompozytorzy XVII i XVIII w., kultura muzyczna kościołów i klasztorów, muzyka kościelna, pijarzy, Podoliniec.