

Streszczenia / Summaries

Artykuły / Article

Grzegorz Kos

„Kyrie paschale” in Polish Organ Tablatures from the First Half of the 16th Century – Problems of Style and Attribution

Kyrie paschale w polskich tabulaturach organowych I poł. XVI w. – problemy stylu i atrybucji

This article is devoted to an analysis of the intabulations of the ‘Kyrie paschale’ preserved in the so-called Lublin Tablature and in an organ tablature from the monastery of the Canons Regular of the Holy Ghost in Cracow. The intabulations are arrangements of consecutive sections of the plainchant melody Kyrie ‘Lux et origo’ and constitute sequences of segments (or modules) of a Mass in which organ music alternates with plainchant. In total, the two tablatures contain more than twenty segments of the ‘Kyrie paschale’ for organ, made up of ten modules repeated in transpositions and as variants combined to form various sequences and signed with three inconsistently ascribed attributes: *N.C.* (Nicolas Cracoviensis?), *phÿnk* (Heinrich Finck) and *Josquin* (Josquin des Prez).

Based on analysis of the sources, examination of the contrapuntal and formal structure of the segments and comparisons with analogous repertoire from other organ tablatures and with vocal arrangements of the ‘Kyrie paschale’ (as ordinaries both independent and part of a Mass cycle) by identified and anonymous composers, the author of the article has identified new affinities between intabulations and redefined the roles played in their writing by individuals whose names or monograms were partly inscribed in the tablatures. Having found strong arguments to exclude Josquin (an attribution that has often been challenged), the author now attributes crucial roles to two authors of Masses that were in all probability the material basis or inspiration for the organ intabulations: Heinrich Finck and the newly identified Heinrich Isaac. Other individuals involved in the creation and transmission of the segments of the ‘Kyrie paschale’ were anonymous copyists and composers of organ arrangements active during the first half of the sixteenth century (including N. C.). They skilfully modified the form of the original vocal model and its later arrangements, showing confidence and skill in altering their polyphonic structure and moulding a new – in spirit – instrumental melody.

It appears, however, that the organ modules were not necessarily rearrangements, but were purposely composed as instrumental ordinaries to supplement (by way of alternation) the vocal polyphony of specific Masses. Therefore, it is possible that Finck and Isaac not only created the vocal prototypes, but also either participated in the creation of their organ arrangements (by approving or authorising them) or even composed instrumental paschal Kyries themselves. The article includes a proposed reconstruction of a hypothetical sequence of organ and

vocal polyphony in which the organ modules preserved in the Polish tablatures are combined with the vocal segments of the Masses by Finck and Isaac.

Translated by Paweł Gruchała

Wojciech Odoj

Josquin's Motet „In amara crucis ara” in the Green Codex of Viadrina

Motet „In amara crucis ara” Josquina w „Zielonym kodeksie” z Viadriny

Manuscript I F 428, located at Wrocław University Library, commonly called The Green Codex of Viadrina, probably copied during the second decade of the sixteenth century, contains complete Mass cycles, single Mass movements, settings of the Magnificat, hymns, motets, and other settings of German texts. Not all of the compositions are attributed, but Martin Staehelin has identified the authorship of many works. Besides the works of such masters of polyphony as Brumel, Compère, Isaac, Senfl, Adam of Fulda, La Rue and Obrecht, the codex contains a tiny motet by Josquin des Prez: *In amara crucis ara* (fols. 224'–225). This piece is in fact the fourth part of the motet cycle *Qui velatus facie fuisti* (*Officium de passione*), published by Petrucci in 1503, from the second motet book titled *Motetti de Passione, de Cruce, de Sacramento, de Beata Virgine et huiusmodi B.* In MS I F 428, Josquin's motet was written down after two groups of settings: *Officium de Cruce* (*In nomine Jesu omne genu flectatur caelestium*) by Loyset Compère and a polyphonic setting of the Improperia. Some characteristics suggest that these compositions – the two groups of settings plus Josquin's motet – may have been placed here together because they were considered mutually complementary, all having Good Friday as their subject. In addition, this source fragment is preceded by two blank leaves indicating deliberate separation from the rest of the manuscript, and all the compositions – including Josquin's motet – are linked by a distinctive ornament attached to the initial letters of the part's name. Analysis shows that the motet's text (its symbolic meaning) was probably the main reason why it – and not another part of the cycle *Qui velatus facie fuisti* – was selected and copied into the codex I F 428. According to the order described earlier, the Improperia are followed by Holy Communion, preceded by a procession of the Holy Sacrament to the altar. In this context, the motet's words may be read not only symbolically, but also in the literal meaning. It can be assumed that the motet may have been sung during the procession while the hosts were brought to the main altar or while the congregation received the communion.

Bartłomiej Gembicki

Zagadnienie polichóralności w polskich badaniach muzykologicznych

Polish Musicological Research into Polychoral Style

Research into polychoral style in music (usually associated with the Italian term *cori spezzati* or *cori battenti*) is a vital part of the study of Renaissance and Baroque music. Polychoral music has also attracted much attention in the Polish musicological

literature, especially in relation to works in polychoral style performed or composed in the territories of the First Polish Republic. In many cases, however, researchers' remarks are of a general character, not confined to the specific historical and geographical context; hence the decision to refer in this article mainly to those very authors. They include Władysław Malinowski, Aleksandra Patalas, Barbara Przybyszewska-Jarmińska, Maria Szczepańska and Zygmunt M. Szweykowski.

The present article is devoted to selected views regarding polychoral style to have appeared in the writings of Polish musicologists. A brief survey of those views forms the starting point for an attempt to pinpoint how 'polychoral style' has been defined by scholars (the context of Polish music serves here only as a background). Their views are then confronted with definitions found in the Western musicological literature. Special emphasis is placed on the so-called Italian schools of composition, especially the 'Venetian polychoral school'. Another major issue discussed in the article is the inconsistent use of the term *cori spezzati* by scholars, who often treat it as synonymous with polychoral technique.

Translated by Paweł Gruchała

Ryszard Mączyński

Kilka uwag o pijarskich muzykach z XVII i XVIII wieku: Stachowicz, Pasternacki, Szczawnicki, Caspar

A Few Remarks on Piarist Musicians of the Seventeenth and Eighteenth Centuries: Stachowicz, Pasternacki, Szczawnicki and Caspar

To date, the music cultivated by the Piarist Order in the Polish-Lithuanian Commonwealth has seldom been the subject of research. For half a century, the core of available knowledge on the subject has derived from the now classic article 'Kultura muzyczna u pijarów w XVII i XVIII wieku' [The musical culture of the Piarist Order during the seventeenth and eighteenth centuries] by the musicologists Anna and Zygmunt Szweykowski and the Piarist monk Jan Innocenty Buba. It is all the more interesting, therefore, to welcome two publications devoted to this subject that appeared in 2009. One of them is an extensive monograph by Maciej Jochymczyk focussing on the life and work of Damian Stachowicz, seemingly the most eminent composer among the members of the Pious Schools. The other book is of a completely different character: it is a catalogue of compositions held in the archive in Modra, near Bratislava (Slovakia), originally from the Piarist college in Podolínec, edited by Dariusz Smolarek.

The present article has been inspired by those two books, but it is not intended as either a review or a polemical text; instead, the author's aim is to take a closer look at several issues that appeared in those works. It stems from the conviction that the composer Damian Stachowicz (1658–99) is such an outstanding figure in the history of not only Polish, but also European music, and the Podolínec collection of music-related documents so unique, at least in the history of the Piarist Order, that any relevant issues, however minor they may appear to be, are worthy of consideration, sometimes leading to them being corrected or amplified. Apart from Stachowicz, three other Piarist musicians, almost completely forgotten today,

deserve our attention: Gabriel Szczawnicki (1652–1723), Kasper Pasternacki (1664–1712) and Just Caspar (1717–60). Their names cannot be found in specialist lexicons published in Poland or abroad.

Based on previously unexplored documents held in the Archivio Generale Storico delle Scuole Pie in Rome and the Archive of the Polish Province of the Piarist Order in Cracow, a number of facts have been established concerning the aforesaid musicians, above all Damian Stachowicz. In one document from 1686, he is described explicitly as *Musicam componens*. This information predates by nine years the earliest known mention of Stachowicz, and informs us not so much about this monk's work as a teacher or as the conductor of an ensemble as about the fact that he wrote music, which of course does not mean that he started composing at this point in time. It has also been established where Stachowicz spent the years 1694–96 (previously the absence of his name in sources related to Łowicz during this period gave rise to doubts). The discovery of a manuscript from 1696 titled *Provinciae Polonae familia per Domus et Residentias distributa* revealed that Stachowicz spent those years at the Piarist college in Góra Kalwaria, where he had been transferred by his superiors.

However, the archive discoveries do not always dispel existing doubts and sometimes cause new uncertainties to emerge. One of the documents contains the following annotation: *Pater Damianus a Sanctissima Trinitate sequenti Anno mortuus: 1699 Die 25 Novembris*. This contradicts the officially acknowledged date for the composer's death, 27 November 1699, which was recorded in the volume *Liber suffragiorum Loviciensis*. It is unclear which date is correct, because both sources were produced by direct witnesses of the composer's passing. One very interesting source that has remained untouched by scholars until today is a volume of the *Percepta et expensa* of the Łowicz college for the period 1690–1720, in which Stachowicz and the ensemble he led during the last decade of the seventeenth century are mentioned many times. The ensemble regularly provided accompaniment during religious services held in the collegiate church, which enjoyed a special status, as Łowicz was a residential city of church primates. What is more, this book contains original handwritten signatures left by Stachowicz during the period between July 1697 and July 1698, when he held the function of deputy rector of the Piarist college in Łowicz.

Once a chronology of events had been established on the basis of the discovered sources, vital questions arose concerning the contributions of two other musically gifted monks about whom we previously had merely sketchy knowledge, their only known names being those they adopted on joining the order. Archives in Rome have made it possible to identify their names as Gabriel Szczawnicki and Kasper Pasternacki. The former, slightly older than Stachowicz, may have made his mark on the structure and artistic level of the ensemble of the Piarist Order based in Warsaw (comprising seven permanent members), formed in the 1680s. The latter, a little younger than Stachowicz, succeeded him as chapel master in the capital when Stachowicz was transferred to the Łowicz college in 1690. It was under Pasternacki's tenure, four years later, that the music performed in the Piarist church in Warsaw received praise from King John III Sobieski himself.

The authors also devoted some attention to Just Caspar, quoting the key facts concerning his life and work. Most importantly, however, they pointed to a composition discovered in the archive in Modra in Slovakia and formerly kept in the Piarist college in Podolíneč, titled *Missa SS. Primi et Felicjani*, which had been described previously as a work written by František Xaver Brixl in 1741, and copied

by the Piarist monk Just Caspar in 1748. The authors provided a number of arguments to prove that this could not be correct, and that it was Caspar who wrote the composition when he took over the duties of chapel master in Warsaw in 1741. Incidentally, it is the only work about which we can say with certainty that from the time of its creation it was performed in the Piarist church in Warsaw every year on 9 June during the eighteenth century. That is because it was a special composition, devoted to the two Roman martyrs who became the patron saints of that church.

The choice of the saints was not accidental. When Ladislaus IV Vasa founded the Piarist centre in Warsaw, he entrusted the monks with the two martyrs' relics. The gift was all the more significant because both these early Christian martyrs were the patron saints of the king's birthday. The monarch came into possession of the distinguished relics under very special circumstances. In 1624, when he was still a prince, he travelled across Italy. At an audience with Pope Urban VIII, he convinced the Pontiff to give him the sacred remains of the two saints, which had lain buried under a chapel in the church of Santo Stefano Rotondo in Rome since the seventh century. The Piarists of Warsaw kept the cult of SS Primus and Felician alive for more than two centuries, which was a unique phenomenon on a European scale, as both saints had been almost completely forgotten (as they are today), even in Rome. The fact that they were commemorated by Just Caspar with a Mass in D major not only broadens the modest legacy of this composer known to scholars, but also forces them to revise their attempts to define his profile as a composer.

Translated by Paweł Gruchała

Katarzyna Korpanty

Znaczenie ładu liczbowego oraz muzyka jako dar Boży w świetle traktatów Andreasa Werckmeistera

Music as a Gift of God and the Significance of the Harmony of Numbers in the Treatises of Andreas Werckmeister

The organist, composer and music theorist Andreas Werckmeister (1645–1706) is an important figure in the history of German music of the seventeenth and early eighteenth centuries. His name was well-known throughout Protestant Germany, even though he never travelled far and spent his entire life in the Harz region. Werckmeister was regarded as a great authority in the field of organ building. He wrote eleven treatises, one of which is lost. In his writings, Werckmeister discussed issues related to pipe organ manufacturing and musical temperament, the teaching of composition and basso continuo, and also musical-philosophical matters. His works were held in very high regard, including by the composer Dietrich Buxtehude and such theorists as W. C. Printz, J. G. Ahle, J. G. Walther, J. Mattheson and J. Adlung. The views formulated by Werckmeister were characteristic of the German music theory of the seventeenth century. Two of his conclusions are very significant. First, music is a mathematical field of knowledge based on numerical proportions. Throughout the Baroque era, German thinkers perpetuated a worldview derived from Pythagoras and Plato, according to which all reality was governed by mathematical principles. Werckmeister placed particular emphasis on the importance of the

harmony of numbers in the structure of the universe, including music. Within this context, he discussed the issues of *musica mundana* and *musica humana*, and set out rules for teaching composition. His other vital conclusion was that music was a gift of God that should be appreciated. Werckmeister was a pious Protestant, and it was Lutheranism that influenced him the most. Like Luther, he believed that music brings us closer to God. In his writings, he often expressed his regret that his contemporaries treated music with contempt and misused it. He wrote at length about the reasons for that state of affairs. Werckmeister emphasised that the only legitimate purpose of all music – sacred and secular, vocal and instrumental – was to glorify God. In his opinion, music that served any other purpose or lacked order was an act of gross abuse.

Translated by Paweł Gruchała

Materiały / Materials

Katarzyna Spurgiasz

Odnaleziony kodeks Schwedlera z Kłodzka i Nysy (1626–38)

The Rediscovered Schwedler Codex from Kłodzko and Nysa (1626–38)

This report presents the so-called Schwedler Codex, a manuscript written in Kłodzko and in Nysa in the years 1626–38, regarded as one of the most important seventeenth-century sources of music created in Silesia. After the Second World War, this manuscript was considered lost. Recently, it was rediscovered in the collection of the University of Warsaw Library, recombined from three separate parts, identified on the basis of annotations made by copyists (the first few sheets, including the sheet with the provenance note, were indeed lost during the war). The owner of the manuscript (and copyist of a large portion of it) was Christoph Schwedler, cantor of the collegiate church in Nysa, who had previously served as cantor in a parish church in Kłodzko. Most of the compositions recorded in this source still need identification, which requires comprehensive comparative research. However, the notes added by copyists and verified through reference to bases of available music sources reveal that the manuscript contains inter alia music by Italian composers, such as Lodovico Viadana and Giovanni Valentini, and works by Protestant composers (Michael Praetorius, Samuel Besler and Leonard Paminger), which attest to the exchange of repertoire between environments of different religious confessions. It is also the only known source of works by Simon Praunstein, a Jesuit composer active in Kłodzko and elsewhere. Appended to the text is an inventory of the compositions recorded in the manuscript.

Translated by Paweł Gruchała