

The Music Repertoire
of the Society of Jesus
in the Polish-
Lithuanian
Commonwealth
(1565–1773)

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ABSTRACT

The paper presents the research project coordinated by the University of Warsaw and financed by the Minister of Science and Higher Education as part of the “Tradition 1a” module of the National Programme for the Development of Humanities. The main task of this research project is the documentation of the Jesuit music repertoire produced and disseminated on the territory of the Polish-Lithuanian Commonwealth.

The results of the project work will be published in a new editorial series, which will include catalogues of sources and music iconography, monographs, databases and critical editions of music-related sources of Jesuit provenience. The publications will appear in print and on-line.

The expected research results will serve not only musicologists, but also representatives of other fields of humanities. The work of the international research team is hoped to restore to the national heritage the forgotten monuments of Jesuit musical culture and should lead to a reliable assessment of their historical value.

The results of the research of the international team of scientists will influence the present-day sense of identity of the countries which in the past jointly formed the literary culture our Commonwealth.

Keywords: Jesuits, music repertoire, Poland, Lithuania

The historical importance of the Society of Jesus for the development of art in post-Tridentine Europe is unquestionable. The role of the Jesuits as animators of musical culture has however been questioned on some occasions, largely due to the influence of long-established stereotypes on academic debates, as well as the imperfect state of source preservation. Research conducted to date has confirmed how and to what great extent the Jesuits have influenced the music traditions cultivated in that period by establishing modern institutions of musical education and facilitating global transmission of the repertoire.¹ Their impact was also evident on the territory of the Polish-Lithuanian Commonwealth, upon which the Jesuits conferred the status of a missionary area, which allowed them to take advantage of music tradition on a wider scale, not only in confrontation with other confessions, but also in the process of implementing the reforms postulated by that religious congregation.²

1 M. Wittwer, (1934). *Die Musikpflege im Jesuitenorden unter besonderer Berücksichtigung der Länder deutscher Zunge. Inaugural-Dissertation zur Erlangung der Doktorwürde der Hohen Philosophischen Fakultät der Universität Greifswald*. Greifswald: Grimmer Kreis-Zeitung GmbH, Grimmen in Pommern; T.F. Kennedy, (1982). *Jesuits and Music. The European Tradition, 1547–1622*. Ph. dissertation, Santa Barbara: University of California.

2 S. Obirek, (1996). *Jezuici w Rzeczypospolitej Obojga Narodów w latach 1564–1668. Działalność religijna, społeczno-kulturalna*

The surviving documents include acts and regulations concerning the music performed by Jesuit boarding schools students.³ The congregation’s chronicles also reflect the enormous importance of music to various forms of Jesuit pastoral, didactic, social and political activity.⁴ Information about the music itself, however, is much more scanty, although it regularly accompanied many types of events. There are three main reasons for this situation: the instructions of the Jesuit authorities, which limited the literary activity of the Society’s members, as well as the utilitarian treatment of the repertoire performed in those milieux and the poor state of the preservation of musical sources, for which the Society’s dissolution by the Pope was responsible to an unprecedented extent. As a consequence of the Suppression of the Jesuits, the vast majority of manuscripts of Jesuit provenience was irretrievably lost. Only two nearly complete source collections have survived to our day: those from Święta Lipka/Heiligelinde in Warmia/Ermland and from Kłodzko/Glatz in Lower Silesia/Niederschlesien. The former, kept in the “Bobolanum” Library in Warsaw, comprises more than 600 music compositions from

i polityczna [The Jesuits in the Polish-Lithuanian Commonwealth 1564–1668. Their Religious, Sociocultural and Political Activity]. Kraków: Wydawnictwo WAM; J. Trilupaiteienė (1995). *Jezuici muzikine veikla Lietuvoje*. Vilnius: Muzika; A. Szwejkowska (1993). *Wkład jezuitów w kulturę muzyczną Rzeczypospolitej w XVII wieku [The Jesuit Contribution to the Music Culture of the Polish-Lithuanian Commonwealth in the 17th Century]*. In: L. Grzebień, S. Obirek (Eds.). *Jezuici a kultura polska: materiały sympozjum z okazji jubileuszu 500-lecia urodzin Ignacego Loyoli (1491–1991) i 450-lecia powstania Towarzystwa Jezusowego (1540–1990)*, Kraków, 15–17 lutego 1991 r. (pp. 297–308) [*The Jesuits and Polish Culture: Proceedings of a Symposium Held on the Occasion of the 500th Anniversary of Ignatius of Loyola’s Birth (1491–1991) and the 450th Anniversary of the Society of Jesus (1540–1990)*]. Cracow 15th–17th February 1991]. Kraków: Wydawnictwo WAM.

3 R. Pelczar, (1998). *Jezuickie bursy muzyków (bursae musicorum) w diecezji przemyskiej w XVII i XVIII w. [Jesuit Boarding Schools for Musicians (bursae musicorum) in the Przemysł Diocese, 17th–18th Centuries]*, *Muzyka*. Vol. 43, No. 1, pp. 73–87; J. Kochanowicz (2002). *Przepisy dotyczące jezuickich burs muzycznych [Regulations Concerning Jesuit Boarding Schools for Musicians]*. Kraków: Wydawnictwo WAM; Idem, (2002). *Słownik geograficzny jezuickich burs muzycznych (materiały) [A Geographical Lexicon of Jesuit Boarding Schools for Musicians (materials)]*. Kraków: Wydawnictwo WAM.

4 T. Jeż, (2013). *Kultura muzyczna jezuitów na Śląsku (1581–1776) [The Music Culture of the Jesuits in Silesia (1581–1776)]*. Warszawa: Wydawnictwo Naukowe Sub Lupa.

the late 17th and early 18th centuries performed by students from the Święta Lipka Jesuit boarding school for musicians – an institution of immense importance to music education in Warmia, Masuria and Prussia.⁵ The music collection from the Church of the Assumption of the Holy Virgin Mary in Kłodzko, still kept at the same place, is similarly sizeable. It contains repertoire representative not only of local musical culture, but of the whole Central-Eastern Europe, as confirmed by numerous concordances with analogical sources from Bohemia, Silesia, Małopolska (Lesser Poland), Pomerania and Warmia.⁶

It was in Warmia – in Braniewo/Braunsberg that the Jesuits founded the first Jesuit music college in Poland – an institution which enjoyed international renown, also in the Protestant circles.⁷ The music collection of that college was looted in 1626, and carried off to Sweden together with the entire college library. However, while the rest of the library, now in Uppsala, has already been inventoried and described in several catalogues,⁸ the music sources of the same provenance are still waiting

to be catalogued.⁹ Music prints and manuscripts formed an important part of the Braniewo college library stocks, and are now one of the largest surviving music collections from the Polish-Lithuanian Commonwealth.¹⁰ We are aware of 38 music prints from the Braniewo collection currently kept at Uppsala University Library.¹¹ The other musical sources from Braniewo can be found in other Swedish libraries, e.g. in Strängnäs, Enköping, Kalmar, Linköping, Stockholm, and Västerås.

Also related to the environment of the Jesuit college in Braniewo is the extensive organ tablature (referred to in Polish writings as the Oliwa tablature) compiled by the Cistercian monk Jacob Apfell, who studied at Braniewo and spent part of his life at the Oliwa Monastery.¹² This manuscript (not yet studied in full)¹³ is first and foremost a record of music performed at Jesuit boarding schools, and a source unique on the European scale. The repertoire collected in the Pelplin tablature¹⁴ seems to be of similar provenance, and its Cistercian scribe was most likely also a student at the Braniewo college. Another collection belonging to the same group is the Kroze/

5 J. Byczkowska-Sztaba, (2004). *Die Werke von Isfrid Kayser im Repertoire der Jesuitenkapelle des Marienheiligtums zu Heiligelinde*. In: U. Siegele (Ed.). *Oberschwäbische Klostermusik im europäischen Kontext. Alexander Sumski zum 70. Geburtstag* (pp. 131–143). Frankfurt – Berlin – Bern – Brussels – New York – Oxford – Vienna: Peter Lang.

6 R. Walter, (1995/1996). *Kirchenmusikalienbestand in Glatz aus den Jahren 1730–1860, Jahrbuch der Schlesischen Friedrich-Wilhelm-Universität zu Breslau*. Vol. 36/37, pp. 151–177; T. Jeż, (2009). *Muzykalia kościoła Wniebowzięcia NMP w Kłodzku: unikalna kolekcja repertuaru proveniencji jezuickiej na Śląsku [Music Sources at the Assumption Church in Kłodzko: A Unique Collection of Works of Jesuit Provenience in Silesia]*. In: Z. Dobrzańska-Fabiańska (Ed.). *Muzykolog wobec świadectw źródłowych i dokumentów. Księga pamiątkowa dedykowana profesorowi Piotrowi Poźniakowi w 70. rocznicę urodzin [The Musicologist vs Source Evidence and Documents: Commemorative Book Dedicated to Prof. Piotr Poźniak for his 70th Birthday]* (pp. 241–260). Kraków: Musica Iagellonica.

7 M. Ingot, L. Grzebień, (1998). *Uczniowie – sodalisi gimnazjum jezuitów w Brunsberdze (Braniewie) 1579–1623 [Students – Sodality Members of the Jesuit College in Braunsberg (Braniewo) 1579–1623]*. Kraków: Wydawnictwo WAM.

8 R. Mitjana, Å. Davidsson (1911–1951). *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés à la Bibliothèque de l'Université Royale d'Upsala*. Vols 1–3. Uppsala: Almqvist and Wiksels; *Katalog księgozbioru Kolegium Jezuitów w Braniewie zachowanego w Bibliotece Uniwersyteckiej w Uppsali [Catalogue of the Braniewo Jesuit College Library Collection at Uppsala University Library]* (2007). J. Trypućko, M. Spandowski, S. Szyller (Eds.). Vols 1–3. Warszawa: Biblioteka Narodowa.

9 Z.M. Szweykowski, (1971). *Z muzycznych poszukiwań w Szwecji [In Search for Music Sources in Sweden]*, *Muzyka*. Vol. 63, No. 4, pp. 97–100.

10 A. Leszczyńska, (2004). *Recepcja XVI-wiecznych protestanckich druków muzycznych w Braniewskim Kolegium Jezuickim [The Reception of 16th-Century Protestant Music Prints at Braniewo Jesuit College]*. In: S. Paczkowski (Ed.). *Muzyka wobec tradycji: idee – dzieło – recepcja [Music and Tradition: The Ideas – The Works – Their Reception]* (pp. 191–197). Warszawa: Instytut Muzykologii.

11 A. Leszczyńska, (2011). *Polyphonic Mass Propers from the Braunsberg Jesuit Collegium and their Local Context*. In: D.J. Burn, S. Gasch (Eds.), *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance* (pp. 369–391). Turnhout: Epitome Musical.

12 J. Janca, (1992). *Oliwskie tabulatury organowe (ok. 1619). Nowe źródła do historii muzyki w Gdańsku i na Warmii [The Oliwa Organ Tablatures of c. 1619: New Sources to the History of Music in Gdańsk and Warmia]*. In: *Kultura Muzyczna Północnych Ziem Polski, VI. Muzyka w Gdańsku wczoraj i dziś [The Music Culture in the Territory of Northern Poland, VI. Music in Historical and Present-Day Gdańsk]*. Vol. 2 (pp. 63–92). Gdańsk: Akademia Muzyczna; A. Pister (2007). *Die Braunsberger Orgeltablatur: Eine Sammelhandschrift aus dem Preußen des 17. Jahrhunderts*. In: A. Kürsten, S. Brasack, V. Ludorff (Eds.), *Musik-Sammlungen – Speicher interkultureller Prozesse* (pp. 207–223). Stuttgart: Franz Steiner Verlag.

13 Vilnius, Lietuvos Mokslų Akademijos Vrublevskių Biblioteka F 15-284 and F 15-286.

14 Pelplin, Library of the Diocesan Seminary 304–308a.

Kražiai tablature,¹⁵ now kept in Vilnius, containing – apart from the already published compositions by Adam of Wągrowiec – also interesting records of instrumental Italian music of the early Baroque period. Systematic library research in Sweden may hopefully help to discover the whereabouts of the first three lost volumes of the Riga tablature, whose only surviving fourth part is now kept in Uppsala.¹⁶

Seventy-seven Jesuit boarding schools for musicians functioned on the territory of the Polish-Lithuanian Commonwealth for nearly two hundred years. The total scope of their musical repertoire is difficult to estimate today. The few preserved inventories of some of those schools list works of various genres: masses, offertories, vespers, litanies, passions, motets, antiphons, arias, pastorelles and instrumental music.¹⁷ The composers associated by present-day scholarship with the Jesuit circles include: Jan Brant, Szymon Berent, Mikołaj Dylecki, Jan Piotr Habermann, Marcin Kreczmer, Andrzej Siewiński, Tomasz Szewerowski, and Jacek Szczurowski. Other related names are those of: Józef Bolechowski, Georg Braun, Nicolaus Frölich, Gabriel Götzl, Karl Pelikan, Johann Possival, Karl Rabovius, Ignaz Richlowski, and Anton Swoboda.¹⁸ Their works can be found scattered in various libraries throughout Poland (Częstochowa, Kłodzko, Kraków, Krzeszów, Poznań, Sandomierz, Warsaw and Wrocław) as well as abroad (in Bratislava, Kroměříž, Olomouc, Podolínec and Prague). Jesuit music

reached those places via a network of other ecclesiastical and monastic centres that maintained close cultural contacts with the Jesuits: the Benedictines, Cistercians, Capuchins, Piarists and Pauline monks. Restoration of the forgotten Jesuit music traditions to our culture will help to understand its significance on the local and the global scales.

Of crucial importance to the dissemination of Jesuit music in Europe was the approval of the Jesuit authorities for the music created in those circles. This phenomenon was related, on the one hand, to the migration of Italian musicians to Northern European courts,¹⁹ and on the other – was a result of Jesuit “cultural policies”,²⁰ which made possible a fast and far-reaching penetration of the works of composers associated with the *Collegium Germanicum* in Rome (in the early 17th century – the most modern school) into remote centres via the pan-European network of Jesuit boarding schools.²¹ Since some of the composers working in that European breeding ground for early Baroque music later moved to Poland, it seems reasonable that the present research project should also cover their output. This is particularly true of Asprillo Pacelli, long-time *maestro di cappella* at the court of Sigismund III Vasa,²² whose motets from the collection *Motectorum et psalmorum qui octonis vocibus concinuntur liber primus* (published while still in Rome, in 1597) were most certainly performed in Poland. These works – just as the music that Pacelli composed in Poland – deserve a critical edition, and the figure of the composer himself will be the subject of a separate publication. Also worth studying is the output of Annibale Orgas, the first *maestro di cappella* of the Wawel Cathedral vocal-instrumental ensemble, whose works were published in Rome under the title of *Sacrarum cantionum quaternis, quinis, senis, octonis vocibus... liber primus* (1619). Another artist associated with Rome’s *Collegium Germanicum* was

15 Vilnius, Lietuvos Nacionalinė Martyno Mažvydo Biblioteka, 105-67. J. Trilupaiteienė, (1993). Nieznany XVII-wieczny rękopis z Kroź [An Unknown 17th-Century Manuscript from Kražiai], *Muzyka*. Vol. 38, No. 1, pp. 97–102.

16 Uppsala, Universitetsbibliotek, S-Uu, Vok. mus. i hs. 88. Z.M. Szweykowski, (1973). Jan Brant (1554–1602) i jego nowo odkryta twórczość muzyczna. Z muzycznych poszukiwań w Szwecji (III) [Jan Brant (1554–1602) and His Newly Discovered Music. From Musical Research in Sweden (III)], *Muzyka*. Vol. 27, No. 2, pp. 43–72.

17 A. Chybiński, A. (1913/14). Z dziejów muzyki krakowskiej. I. Organizacja kapeli jezuickiej w pierwszej połowie XVIII w., II. Inwentarze instrumentów i muzykaliów z XVII i XVIII w. [Toward a History of Music in Cracow. I. The Organisation of the Jesuit Ensemble in the 1st Half of the 18th Century; II. Inventories of Instruments and Music Sources in the 17th and 18th Centuries], *Kwartalnik muzyczny*. Vol. 2, pp. 26–32.

18 V. Kapsa, (2008). Jesuiten komponieren. Bemerkungen zu den erhaltenen Kompositionen der böhmischen Jesuiten, In: L. Kačič, S. Zavorský (Eds.) *Aurora Musas nutrit – Die Jesuiten und die Kultur Mitteleuropas im 16.–18. Jahrhundert*. *Acta conventus, Bratislavae* 26.–29. Septembris 2007 (pp. 193–208). Bratislava: Slavistický ústav Jána Stanislava SAV / Teologická fakulta Trnavskej univerzity.

19 B. Przybyszewska-Jarmińska, (2007). *Muzyczne dwory polskich Wazów* [The Musical Courts of the Polish Vasa Kings]. Warszawa: Wydawnictwo Naukowe Semper.

20 T.D. Culley, (1970). *Jesuits and Music: I. A Study of the Musicians connected with the German College in Rome during the 17th Century and their Activities in Northern Europe*, St. Louis University / Rome, Institutum Historicum Societatis Iesu.

21 T.F. Kennedy, (1988). Jesuits and Music: Reconsidering the Early Years, *Studi Musicali*. Vol. 17, pp. 71–100.

22 M. Gliński, (1941). *Asprillo Pacelli insigne Maestro di Cappella della Corte Reale della Polonia*, Città del Vaticano: [s.n.]; A. Patalas, (1994). Nieznana msza Asprilla Pacellego *Ave maris stella* [Asprillo Pacelli’s Unknown Mass *Ave maris stella*], *Muzyka*. Vol. 39, No. 2, pp. 11–26.

Kaspar Förster Jr from Gdańsk/Danzig, later active for some time in Gdańsk and Warsaw. This composer has already been the subject of musicological studies,²³ but in the Gustav Düben collection in Uppsala there are still many works by Kaspar Förster that deserve scholarly attention as well as a critical edition.

Thanks to the surviving “books of customs” (*libri consuetudinarum*) we can attempt a reconstruction of the musical practice of Jesuit churches, colleges, seminaries, boarding schools for musicians and sodalities. Still, in order to verify the contents of these regulatory acts, we would also need to reconstruct the music repertoire cultivated in those circles, which for various reasons has not been the subject of systematic musicological study to date. This concerns not only liturgical music, but also non-liturgical vernacular church songs, as well as music performed during theatrical spectacles and accompanying secular events. One of the aims of the present project is to reconstruct the Jesuit vernacular repertoire, successfully developed from the time of its first editions: those printed by Marcin Laterna in Cracow (*Harfa duchowna – The Spiritual Harp*),²⁴ in Vilnius – (*Parthenomelica albo Pienia nabożne o Pannie Najświętszej – Pious Songs about the Holy Virgin*),²⁵ as well as those by Erdmann Tolksdorf (1581) and Georg Elger (1621) in Braniewo. It would be worthwhile to study the relation between the Jesuit repertoire and the contemporary Protestant tradition, the later transformations of that repertoire, as well as its reception in the various monastic circles in the Polish-Lithuanian Commonwealth, e.g. among the Basilian monks from Poczajów/Pochaiv and Supraśl.

Jesuit school drama – which constitutes a separate field of research – has already been the subject of publications

by historians of culture, literature and music,²⁶ but it seems appropriate to undertake the transcription and critical edition of selected musical monuments representing this genre, which – uniquely on the European scale – have been preserved with music notation. One example is the *Oratorio de S. Xaverio* by Georg Christoph Wagenseil, performed in many places in Central Europe, now kept at a library in Bratislava. Also worthy of publication are the three theoretical treatises by Zygmunt Lauxmin, written in the environment of the Jesuit Vilnius college, which are a valuable source for the study of Jesuit music education. Another source from the Jesuit circles in Vilnius that deserves an edition is the chronicle of the Vilnius college, which contains many accounts of musical events held by that institution. The surviving musical iconography – ornaments from monuments of Jesuit architecture – is also an important aspect of Jesuit culture,²⁷ a successful application of the multimedia poetics of Jesuit rhetorical arts, reflecting the deep-level meanings of the religious culture which they cultivated.²⁸

23 B. Przybyszewska-Jarmińska, (1997). *Kasper Förster junior. Tekst i muzyka w dialogach biblijnych* [Kasper Förster Jr – Text and Music in the Biblical Dialogues]. Warszawa: IS PAN; L. Berglund, (2004), The Concerto Principle in Kaspar Förster’s Psalm Compositions: *Confitebor tibi Domine in C*. In: *Musica Baltica. Im Umkreis des Wandels – von den cori spezzati zum konzertierenden Stil* (p. 352–368). Gdańsk: Akademia Muzyczna.

24 S. Cieślak, (2000). *Harfa duchowna – modlitewnikowy bestseller jezuit Marcina Laterny (1552–1598)*, [The Spiritual Harp – A Bestselling Prayer Book by Marcin Laterna, SJ (1552–1598)]. *Nasza Przyszłość*. Vol. 93, pp. 23–48.

25 W. Bartoszewski, (1988). *Parthenomelica albo Pienia nabożne o Pannie Najświętszej, które poważny senat miasta wileńskiego... na roracich przystojnie co rok odprawuje* [Parthenomelica or the Pious Songs about the Holy Virgin, of which the Venerable Senate of the City of Vilnius... Holds Annual Performances for the Advent Mass of Rorate Coeli]. Warszawa: Pax.

26 J. Lewański, (1967). *Muzyka w dramatach szkolnych na wschodnich ziemiach dawnej Rzeczypospolitej* [Music in the School Dramas Performed in the Eastern Provinces of the Polish-Lithuanian Commonwealth]. In: *Polsko-rosyjskie miscellanea muzyczne* [Polish-Russian Music Miscellanea] (pp. 30–31). Kraków: PWM; J. Okoń, (1970). *Dramat i teatr szkolny. Sceny jezuickie XVII wieku* [School Theatre and Drama. 17th-Century Jesuit Stages]. Wrocław: Ossolineum; A. Mieczkowska, (2006). *Muzyka w szkolnym teatrze jezuickim na terenie Rzeczypospolitej w XVII i XVIII wieku*. Praca magisterska pisana pod kierunkiem prof. Aliny Żórawskiej-Witkowskiej [Music in Jesuit School Dramas in the Polish-Lithuanian Commonwealth, 17th–18th Centuries. MA Thesis supervised by Prof. Alina Żórawska-Witkowska]. Warszawa: Uniwersytet Warszawski; L. Kačić, (2010). *Musik und Tanz im Jesuitendrama Mitteleuropas des 17. und 18. Jahrhunderts*. In: P. Cemus (Ed.), *Bohemia Jesuitica 1556–2006* (pp. 1053–1060). Praha: Karolinum; T. Jeż, (2011). *Między rappresentatione a melodrama sacrum. Muzyczne aspekty dramatu jezuickiego w barokowym Wrocławiu* [Between Rappresentatione and Melodrama Sacrum. The Musical Aspects of Jesuit Drama in Baroque Wrocław], *Muzyka*. Vol. 56, No. 3, pp. 75–94; A. Reglińska-Jemioł, (2012). *Formy taneczne w polskim teatrze jezuickim XVIII wieku* [Dance Forms in Polish Jesuit Drama in the 18th Century]. Poznań: Wydawnictwo Poznańskie.

27 A. Betlej, (2011). *Jesuit Architecture in Polish-Lithuanian Commonwealth in 1564–1772*. In: M.I. Álvaro (Ed.), *La Arquitectura Jesuítica* (pp. 277–303). Saragossa: Actas.

28 T. Jeż, (2012). *Między mimesis a imitatio Christi. Rola wątków muzycznych w ikonografii jezuickiego Śląska* [Between Mimesis and Imitatio Christi. The Role of Musical Topics in Jesuit Iconography from Silesia]. In: P. Gancarczyk (Ed.). *Z badań nad ikonografią muzyczną do 1800. Źródła – konteksty – interpretacje* [Studies in Music Iconography Before 1800. Sources – Contexts – Interpretations] (pp. 181–198). Warszawa: Stowarzyszenie Liber Pro Arte – IS PAN.

The present project is carried out by an **international research team**, consisting of scholars from Poland (Irena Bieńkowska, Jolanta Byczkowska-Sztaba, Dominika Grabiec, Jacek Iwaszko, Iwona Januszkiewicz-Rębowska, Tomasz Jeż, Maciej Jochymczyk, Agnieszka Leszczyńska, Aleksandra Patalas, Marta Pielech, Katarzyna Spurgjasz, Justyna Szombara), Lithuania (Laima Budzinauskienė, Rasa Murauskaitė, Aleksandra Pister, Jūratė Trilupaitienė), Latvia (Māra Grudule), Ukraine (Oksana Shkurgan), Russia (Irina Gerasimova), the Czech Republic (Václav Kapsa), Slovakia (Ladislav Kačic), Sweden (Lars Berglund) and Germany (Guido Kraus). The above-listed researchers specialise in various aspects of historical music culture, from documentation to heuristic studies, critical editions of sources and collections, repertoire, biography and culture studies, all presented in an interdisciplinary context. Such an interdisciplinary perspective is necessary also in the case of this project, which is a consequence of the wide range of relevant sources and the numerous forms of their transmission, as well as the fact that historical information about musical culture is dispersed in sources which traditional musicology considers as merely secondary and auxiliary. Research into the Jesuit musical culture undertaken in recent years by many of the world's academic centres has therefore progressively applied more and more state-of-the-art trans-disciplinary research methodologies. As it turns out, the results of research into the music traditions of Jesuit missions overseas may successfully be applied to other regions considered as missionary areas, situated in the so-called "outer Europe". The application of these methods and findings is of key significance to the revision of our views on culture in the modern era, the historical meaning of its transformations, as well as to future research in this field.

One of the central aims of the present project is to stimulate the development of Polish humanist thought through active cooperation and exchange of experiences among members of the research team. The international profile of this team, its intellectual potential, varied research experience and the diverse specialisations of its members – are meant to support innovative solutions in our project work. The long-term project of documenting and editing music repertoires of Jesuit provenience from the territory of the Polish-Lithuanian Commonwealth is a form of investment for which all those scholars join their forces together. The aim of this source research is not only to produce a systematic description of hitherto poorly recognised phenomena related to our artistic

heritage, but also – to engage in a wider-scale study of the functioning of what once was a key element of Polish national identity – namely, the Jesuit culture at large. The aim is, therefore, also to re-evaluate that part of cultural heritage, to restore it to the living tradition of national culture, and to make the results of our study available to the international academic world.

The results of the project work will be published in the new series *Fontes musicae in Polonia*, initiated specially for this purpose by the Faculty of Polish Music History, Institute of Musicology, University of Warsaw. The series, published for five consecutive years 2016–2020), will include catalogues of source collections and music iconography, monographs on selected subjects, collective publications, databases and critical editions of music-related sources of Jesuit provenience. The publications listed below will appear both in print and in the form of freely accessible materials on the website www.fontesmusicae.pl:

- Catalogues of music collections preserved on the territory of Poland (series A);
- Monographs on selected subjects, collective works and sources for the history of music (series B);
- Critical editions of selected early music monuments from the territory of the old and present-day Polish state (series C).

The universal profile of the new series means that it can be extended in the future so as to include other sets of sources of common provenance as well. This publishing formula answers first and foremost to the needs of the present: effective global circulation of research results and easy access to sheet music for all those interested in early Polish repertoires. The expected research results will serve not only musicologists, but also representatives of other fields – from history and the history of art to literary and theatre studies, anthropology, culture studies, liturgical studies and pastoral theology. The work of the international research team is hoped to restore to the national heritage the forgotten monuments of Jesuit musical culture and should lead to a reliable assessment of their historical value. Making databases of this repertoire as well as selected works freely accessible should also answer the growing demand of the music environment in our country for this particular tradition.

The project will also represent a huge leap in our historical knowledge of the Polish Jesuits' musical culture. The catalogues of music sources will become part of the

international RISM network (Répertoire International des Sources Musicales, www.rism.info) and disseminate knowledge of our local repertoires on a global scale. Critical editions of selected works will make possible a reliable assessment of their historical quality, technical and stylistic features, as well as providing material for the study of the individual aspects of Jesuit musical output. Publications available at www.fontesmusicae.pl will facilitate fast worldwide reception of research results, the establishments of new academic contacts and new research directions.

The musical traditions of Jesuit circles in the Polish-Lithuanian Commonwealth are a largely forgotten and neglected aspect of our national culture, though they seem to have played a major role in the 16th, 17th and 18th centuries. International cooperation on the study of those traditions will undoubtedly lead to a dynamic debate between scholars representing different environments and generations, as well as facilitating the transfer of professional, methodological and editorial skills. Most of all, however, the team will make a significant contribution to research into the culture of our country, allowing us to reinterpret artistic traditions and providing new, hitherto unknown directions for future studies. We are convinced that the results of our research will positively influence our present-day sense of national identity and will help us rediscover the place of our country in Europe.

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