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Music in the Sanctuary of the Blessed Virgin Mary in Gidle

Musical life in the monastery in Gidle in the early years of its existence

Among the Dominican monastic centers in Poland, the sanctuary of Our Lady of Gidle is, in many respects, exceptional. First of all, it was one of those cloisters that maintained their own musical ensemble. Besides, it has functioned ceaselessly: the administrative decision of the Russian authorities regarding its dissolution (1903) was luckily circumvented, although for some years the friar's activity was severely crippled¹. As a result, the archival sources from Gidle are relatively numerous², which enables the scholars to describe the history of the place in detail. The musicologists may, to some extent, reconstruct its musical life.

According to the archival documents written in the seventeenth and eighteenth centuries, the religious services in Gidle from the very beginning were provided with musical setting (mainly with plainchant to the organ accompaniment). Moreover, in the course of time this phenomenon became more and more intense in spite of the gradual economic decline of the cloister and hardly favorable political situation. One should, nevertheless, emphasize that it is impossible to precisely and unambiguously describe how the forms of music and musical life in Gidle were changing over time. The most important archival sources are expense ledgers that consist mainly of general and vague entries. Besides, the Dominican monks were

¹ Cf. Marek Miławicki OP, *Działania rewindykacyjne polskich dominikanów w pierwszej połowie XX w. jako konsekwencje antyzakonnej polityki władz zaborczych*, in: *Źródła. Skutki kasaty XVIII i XIX w. Kasata w latach 1954–1956*, «Kasaty klasztorów na obszarze dawnej Rzeczypospolitej Obojga Narodów i na Śląsku na tle procesów sekularyzacyjnych w Europie» 3, red. Marek Derwich, pp. 381–415, w szczególności pp. 381–382.

² The conclusions were drawn according to the analysis of the following archival ledgers pertaining to the monastery in Gidle and stored in APPD (the books whose titles were bracketed lack their original title pages and their titles were provided by the APPD): [*Liber consiliorum Conventus Gidlensis Ordinis Praedicatorum*, 1619–1856], cat. no. Gi 23 (formerly cat. no. Gi 5); [*Księga Bractwa Różańcowego w Gidlach*, 1729–1778], cat. no. Gi 92 (formerly cat. no. Gi 13); loose documents of various years regarding the organ and ensemble in the Dominican temple in Gidle cat. no. Gi 117 (formerly cat. no. Gi 19); [*Percepta Conventus Gidlensis P. Ordinis Praedicatorum A. D. 1615* and *Expensa Conventus Gidlensis P. Ordinis Praedicatorum A.D. 1615*, cat. no. Gi 187 (formerly cat. no. Gi 91); *Regestrum expensarum ab anno 1644 oraz Regestrum perceptarum ab anno 1662*, cat. no. Gi 188 (formerly cat. no. Gi 107); [*Księga wydatków klasztoru OO. Dominikanów w Gidlach*, 1665–1672], cat. no. Gi 189 (formerly cat. no. Gi 81); [*Księga wydatków klasztoru gidelskiego*, 1684–1690], cat. no. Gi 190 (formerly cat. no. Gi 93); [*Księga rachunkowa klasztoru OO. Dominikanów w Gidlach*, 1748–1775], cat. no. Gi 191 (formerly cat. no. Gi 84). Besides, three bookse were analyzed that are stored in the Diocesan Archives in Włocławek i.e *Liber expensarum conventus Gidlensis ab an. 1690*, cat. no. Zak 18; *Regestra expensarum conventus Gidlensis Ordp. Praedica: Inchoata sub Regimine A:R:P: [...] Ambrosii Kikulinus Anno Dmni 1775*, cat. no. Zak 20; the book recording various expenses in the monastery in Gidle in the seventeenth and eighteenth centuries. cat. no. Zak 17.

hardly ever remunerated for their personal involvement in music. As a result, they were not included in the account books.

The monastery of Our Lady of Gidle — located in the district of Radomsko, approximately 30 kilometers northeast of Częstochowa — belongs to the later establishments of the Order of Preachers in the Polish Province³. Its origins date back to 1615. In that year Anna Dąbrowska of Rusocice, the castellan of Wieluń's widow, handed over the half of Gidle and the village of Wojnowice to the Dominican friars who came from Kraków. The main function of the new monastery was to take care of the miraculous figure of Our Lady with the Holy Infant dug out in 1516 by a plowman and locally worshipped since then. Around 1592, before the advent of the Dominican friars to Gidle, the statue was placed in a brick chapel (demolished in 1651). Owing to the efforts of the order the new shrine has become an important center of worship and pilgrimage center.

The inauguration of the religious activity of the Dominicans in Gidle in 1615 coincided with the celebration of the Annunciation (25 March). This particular occasion was solemnized by the musicians. As we read in the book of expenses, the fees were paid to the unknown artists employed by the monastery ("Musicis pro labore")⁴. This entry, as well as six similar, recorded in the same year, does not allow us to conclude that this was the moment of the establishment of musical ensemble in Gidle. In the first half of the seventeenth century, the annual number of ledger records pertaining to "myousicians" did not exceed two, and there were many years lacking them at all. That clearly shows the occasional involvement of the musicians in compliance with the policy adopted by the other Dominican monasteries not maintaining their own ensembles. It was understandable during the creation of a new monastic center when the cloister and the church were under construction: such conditions were very much against the maintenance of a permanent and regularly paid ensemble able to professionally play in the temple every day and to build its own repertoire⁵.

³ The earliest history of the monastery and the related church documents of the seventeenth century and the early years of the eighteenth century were included in: Ambroży Zagajowski OP, *Skarb wielki Województwa Sieradzkiego Na Roli Gidelskiej Znaleziony, każdemu potrzebującemu wspomnienia Otwarty, To iest: Obrazu Gidelskiego, Najswiętszej Panny Maryi w Woiewództwie Sieradzkim na Roli Gidelskiej Znalezionego, Cuda Wielkie y Łaski [...]*, U Wdowy i Dziedziców Franciszka Cesarego, Kraków 1724. All the later works regarding the history of the monastery in Gidle are based on that publication.

⁴ Because the fees pertaining to music and the people connected with it are provided in the tables in the Annex this study does not contain the references to the particular pages in the archival sources.

⁵ According to Robert Świętochowski the ensemble has existed since the establishment of the monastery. His opinion have been repeated by many scholars. Robert Świętochowski (*Kapela OO. Dominikanów w Gidlach*, op. cit., p. 59)

It is also difficult to deduce plausible hypotheses about the repertoire performed by the guest musicians invited to play in the sanctuary. It is even conceivable that some of them played simple compositions such as fanfares, instead of the artistic compositions. However, if some of them represented a higher level of performance, they may have been able to sing and play the contemporary works written for a small ensemble and organ accompaniment (e.g. the Communion by Mikołaj Zieleński⁶) and, later, vocal and instrumental concerts, church, or traditional polyphonic works. The positive organ must have stood in the sixteenth-century Marian chapel, because as early as in April 1615 a secular organist — perhaps the same one that was employed for the next two years — somehow repaired it. Since at least June 1618 until his death in March 1639 it was brother Dominik, "organarius" who stayed in Gidle and played an important musical role there⁷. However, as in the Bolognese church of San Domenico, he shared his duties of an organist with a lay musician⁸; it was advisable because brother Dominik from time to time journeyed to some other places.

The origins of the new monastery were no doubt uneasy. Gidle was a remote village located many miles from the major urban centers. The Dominicans had to start almost from scratch. The foundation of the monastery, whose originally wooden, was approved in 1621 by the primate of Poland Wawrzyniec Gembicki. Two years later he gave his consent to celebrate the Holy Mass in the chapel of Our Lady. Despite some difficulties, which arose after the death of Anna Dąbrowska (1618), in the subsequent years the Dominican friars got possession of more land and deposits on which they received regular interest⁹. Their donors were Zuzanna, the niece of Anna Dąbrowska, and her husband Jan Oleski, a chamberlain of the Crown. Oleski had already given 1000 zlotys to Dominicans (*in vim redemptionis*)¹⁰ to support the erection of the monastery church. Zuzanna also donated considerable fees for the construction of the temple and its furnishings. In exchange for such lavish gifts, the Dominican friars were expected to pray ceaselessly for the donors¹¹.

⁶ Mikołaj Zieleński, *Communiones totius anni*, Alessandro Vincenti, Venezia 1608.

⁷ APPD, Gi 187, p. 217. His stay is confirmed by Gi 23, p. 4 but since 1621.

⁸ The wife of the organist was mentioned in the expense ledger under 1619 although the same source lack any information on the organist.

⁹ Owing to the income from Wojnowice, Cadów, Cadówek and a part of Gidle belonging to the monastery and thanks to the rents from the estates being its lessees the monks were able to get by and maintain their buildings, but since 1646 they have incurred debts every few years.

¹⁰ Some sources use the term „Polish florin”, which was left unaltered in the quotations and in the content of tables. In this study, the term “zloty” is consistently used.

¹¹ APPD, Gi 23, pp. 5–7.

The resolution of the council of the monastery of 1634 referred to another donation by Zuzanna Oleski. It obliged the monks to sing the following devotions on her behalf: the early morning votive mass of the Blessed Virgin Mary (*Rorate coeli*) on every free Sunday and feast; the passion to the organ accompaniment on every Wednesday and Friday of Lent (after compline); the requiem mass “*cum vigilis mortuorum*” on the first free day in the first week of each month; the mass on the anniversary of the death of Zuzanna Oleska and her husband (together with the mass on its eve)¹². In 1636 Oleska established a permanent fund to celebrate the mass on her behalf (20,000 zlotys *in vim reemptionis*). Moreover, in accordance with the provisions of the Chapter of the Polish Province of 24 April 1616, all the Dominican churches had to sing the Litany of Loreto on every Saturday. In Gidle this was supported by the special donation of 17 January 1640 being an initiative of the nobleman Adam Warszycki: the litany would henceforth be eternally sung in the chapel of the Marian in the intention of the donor and his family¹³.

In this way, the main frame of the local religious life was fixed in the first decades of the existence of the new monastery. That frame included music (early morning votive mass of the Blessed Virgin, Requiem mass, Passion, Litany of Loreto) which was most probably plainchant to the organ accompaniment. The above devotions certainly remained the core of the repertoire of the permanent vocal-instrumental ensemble established in the same place in the eighteenth century. Of course, because Gidle was a Marian sanctuary, many musical works performed there must have worshipped Our Lady.

In the first half of the seventeenth century, however, the monks had to focus on the erection of the temple and monastery buildings¹⁴. In 1631 they began the construction of the new church whose first element to be completed was the Marian Chapel. Since the very beginning, the Dominicans have paid close attention to the examination and recognition of the miracles done through the intercession of the Blessed Virgin. At the same time, they strove for disseminating her cult¹⁵. Fortunately, in 1637 the Pope Urban VIII granted the plenary indulgence to the faithful visiting the sanctuary. The cult has quickly developed taking the

¹² APPD, Gi 23, pp. 12. The document bears the signatures of, among others, father Dominik (an organist) and father Bonwentura (a cantor).

¹³ APPD, Gi 23, pp. 22–23. This foundation was later joined by some other people supporting the performance of the litany financially, e.g. Zofia Kazanowska of Latoszyn; Cf. Gi 23, p. 24.

¹⁴ The church was erected by the professional builders from Łowicz: master Jan Buszta (employed in the last months of 1634) and Fryderyk Laipelt (the contract concluded in 1644 regarded the construction of the roof).

¹⁵ The first prior of the monastery in Gidle, father Sebastian Brzykwaryski of Międzyrzecze, officially requested the archbishop of Gniezno to appoint a committee dedicated to examining the cases of miraculous recoveries in Gidle. The committee interrogated numerous witnesses and recognized the recoveries as miraculous.

form of numerous services of whom the most prominent was the parish fair combined with the possibility of receiving the indulgence held on the first Sunday of May i.e. the anniversary of the plowing out of the miraculous image.

The pilgrims from far afield — the inhabitants of Lithuania, Ukraine, Moravia, Bohemia and Silesia — have traveled to Gidle since the first decades of the stay of Dominicans in the place. Our Lady was also visited by the deputations of the rosary fraternities. For instance, in 1615 such delegations came from Kraków, Warsaw, Lublin and Piotrków. About 1635 Gidle was visited by an anonymous Dominican monk from Italy¹⁶. According to his account¹⁷, the monastery was new and consisted of ten monks. The holy image of the Blessed Virgin having the size of a finger attracted his attention. At that time the height of the walls of the newly built church amounted to about three meters and the Dominicans expected further fees from the donor being the great worshipper of the Holy Mary. The anonymous Italian did not mention anything about the music performed in the sanctuary, although he paid heed to the play of the ensemble visiting the monastery at Jasna Góra.

Soon, the successful development of the monastery Gidle has been somewhat shaken. As a result of disputes that was to last for more than twenty years, in 1641 Zuzanna Oleska decided to bring the Carthusians to Gidle. She gave them a considerable part of her own assets. The Dominicans were financially secure enough to continue the construction works. In 1642, using the stone from the local quarries, they erected a fairly large chapel of Our Lady, which later became part of the monastery church¹⁸. In the same year, bishop Łubieński authorized them, among others, to celebrate the Holy Mass and sing the Litany inside. The new building was, most probably, provided with the positive organ moved from the old chapel. In 1647, that instrument was already out of order and required renovation.

Eventually, in 1653 in the Chapel of Our Lady stood a new positive organ brought from Brzesko, a gift of the starost Juszyński¹⁹. In 1649 the construction of the new church was

¹⁶ The identity of that monk is unknown. Several Italian priests visited Gidle in the first half of the seventeenth century. Perhaps it was the same Dominican friar from Calabria who received 1 zloty and 20 groszes in October 1635 (“F[rat]ri Italo Calabro peregrino”) or an Italian whose name was Dominik (he received 15 groszes for a journey on 17 VI 1637).

¹⁷ AGOP cat. no. XI.20. Untitled, undated, anonymous and unpublished document. See the Annex.

¹⁸ The Chapel of St. Hyacinth was soon built in front of the Chapel of Our Lady, symmetrically to the nave. Her founder was Wojciech Gniewosz, the *wojski* of Piotrków.

¹⁹ The opinion of Waldemar Kapeć on the seventeenth-century entries pertaining to the organ are very different. See Waldemar Kapeć OP *Organy w bazylice dominikanów w Gidlach k/Radomska*, available on the webpage:

generally completed, and it was possible to celebrate masses there²⁰. In 1653, father Jeremiasz Gwida, the then head of the Polish Province, speaking on the occasion of his visit to Gidle, put particular emphasis on singing *Tantum ergo Sacramentum* after the communion on every Saturday out of respect for the Blessed Sacrament. He also insisted on singing the Vespers and Compline by eight fathers, stressing the fact that it was their duty.²¹ The described facts show why the erection of the chapels, church, and cloister, was a necessary starting point for the creation of favorable conditions to carry out more regular musical activity in Gidle.

In the seventeenth century, there was no permanent, professional ensemble in Gidle. The physical distance between the place and large urban centers hindered even the occasional employment of external musicians, which was quite easy in Kraków, Warszawa and Sandomierz. Therefore, as shown by the records in the expense books of the monastery, to the first decades of the eighteenth-century musical setting at services mainly took the form of plainchant with the organ accompaniment. The responsibility for the shape of musical life within the temple was in organist and cantor's hands. Cantor and organist were Dominican monks, and the notion of organist or cantor indicated both the professional skills of its owner and his duties in the cloister; if necessary, they were replaced by secular musicians (e.g. from the Gidle parish church).

The practice of singing the plainchant forced the Dominican friars in Gidle to use the appropriate books, such as two Antiphonaries *de tempore et de sanctis* written by Izajasz of Lipnica OP in the years 1621-1622 and 1628 which are nowadays stored in the Archives of the Polish Province of the Dominican Order in Kraków²². Perhaps the most interesting entry in the expense ledger pertaining to such books is, nevertheless, an order regarding a copy of gradual. The chosen copier was Błażej Derey OP, a renowned copyist and illuminator from the monastery in Kraków²³. Derey set about working on it in 1636. At the same time, the priory in Gidle paid as many as 200 zlotys for the service in several installments. Because his

<http://userp.dominikanie.pl/~wkapec/dokumenty/muzyka/Organy%20w%20bazylice%20dominikanow%20w%20Gidlach%20k.pdf> (accessed: 20.02.2015). The study is otherwise very valuable.

²⁰ In the subsequent decades the church was even more lavishly embellished and rebuilt. See Robert Świętochowski OP, *W 450 rocznicę wyorania Cudownego Posążka Matki Boskiej Gidelskiej*, Kraków 1966, p. 3-6 (maszynopis APPD, Gi 219); idem *Studia nad historią klasztoru OO. Dominikanów w Gidlach*, p. 3-8 (maszynopis APPD, AO 327, pp. 7–17).

²¹ APPD, Gi 23, p. 77

²² See Waldemar Kapeć, *Katalog szczegółowy zabytków chorałowych w Archiwum Dominikanów w Krakowie*; <http://userp.dominikanie.pl/~wkapec/dokumenty/muzyka/katalog.pdf> (accessed: 27.11.2013).

²³ Cf. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 65.

work moved at a snail's pace, in 1638 the last installment was paid to him as an incentive to complete the work that must have occurred shortly thereafter.

In the seventeenth and eighteenth centuries, those Dominicans who were gifted and provided with musical education ceaselessly participated in solemnizing the services, but the intensity of their involvement varied, depending on the current capabilities of the monastery. The ledgers recorded the attendance of musicians being the members of the order usually with respect to the sung performances of the Litany of Loreto taking place in the chapel of Our Lady because it was paid with funds from the faithful. The litany was also sung on many other occasions, but they were not interesting for the accountants.

In this regard the novices — in Gidle they have been present since the 1640s — could be helpful, just as it happened in the convent of Kraków. In the first half of the seventeenth century, apart from the already mentioned father Dominic, an organist in Gidle in the years 1618-1639²⁴, the expense books include the following names and surnames²⁵: father Mikołaj (a cantor in 1627), father Rajmund Bokszyk (the violin player, mentioned from 1630 to 1657²⁶), father Bonawentura (a cantor from 1631 until his death in 1651²⁷), father Erazm (an organist at the beginning of the 1640s²⁸), father Hipolit (a cantor mentioned in 1640), father Ludwik (an organist, recorded in 1640²⁹), father Dominik (an organist, mentioned from 1641 to 1645³⁰), father Jan Paulus (an organist, mentioned in the years 1644-1645), father Aleksy (the violin player, mentioned in the years 1642-1644³¹), father Hiacynt Markowicz (an organist, mentioned from September 1642 until his death in April 1656³²), father Jacob (an

²⁴ The information on the musicians are provided according to the analysis of the entries in the particular account ledgers, the book of councils of the monastery in Gidle APPD Gi 23, and commissions received by the particular monks ADW Zak 17.

²⁵ Cf. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 71–72.

²⁶ According to Świętochowski his surname was Targowski. See Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 73.

²⁷ According to Świętochowski it was Erazm Obornicki (1583–1643) who took his vows in Kraków in 1608, was ordained and then worked there for thirty years as an organist. See Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 70.

²⁸ See Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 66.

²⁹ Father Ludwik Mastowski (more probably: Masłowski) was mentioned in the seventeenth-century lexicon of musicals by Mathias Henriksen Schacht as the author of a mass concertante for eight voices. Cf. Mirosław Perz, *Na marginesie polskiej inwentarzy muzycznych*, „Muzyka” XXII, 1977, nr 3, pp. 79-80: „Ludovicus Mastowsky Ordinis praedicatorum monachus composuit Missam concertatam 8 voc.”. Having taken his vows in Lublin (1629), he studied in Poznań.

³⁰ The organist went to Poznań on 1 XI 1645.

³¹ According to Robert Świętochowski it was Aleksy Jakubowski. See Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 67.

³² See ADW Zak 17. According to Robert Świętochowski (*Kapela OO. Dominikanów w Gidlach*, op. cit., p. 69) Jacek Markowicz (Markiewicz) was brought up in the monastery in Oświęcim, resided in Gidle between 14 IV – 20 XI 1651 and died between 1655 and 1659.

organist, mentioned in 1649). One can get the impression that the authorities of the Dominican Order, aware of the important role of the monastery in Gidle, sent significant number of musically gifted and educated brothers to that place. In 1642, when the *da camera* music gained popularity (the works resembling canzones and sonatas), the Italian violin and harpsichord were purchased i.e. the instruments typically used during the recreation time and hardly suitable for the liturgical compositions. One cannot also exclude that a group of monks was able to sing and play smaller vocal-instrumental works in the chapel of the Blessed Virgin Mary.

Plainchant to the organ accompaniment, although easy to provide by the monks on their own, not always was an appropriate and desirable musical setting. More solemn celebrations required the involvement of a bigger ensemble. The expense ledgers covering the first half of the seventeenth century only rarely indicated from which place came the ensembles invited on such occasions. They mention, among others, an ensemble accompanying a group of pilgrims from Łęczyca, as well as several musicians from Radomsko. It can be assumed that the remaining entries regard some local musicians — either from Gidle or from the nearby villages — who gathered "ad hoc" to play music in the Chapel of the Holy Mary. Their presence in the Dominican monastery was connected with the visits of the esteemed guests or with the celebration of the most important feasts throughout the church year, including the Marian ones and those pertaining to the Dominican saints (for instance St. Thomas Aquinas and St. Catherine of Siena).

Solemn but very rare church services attended by secular musicians included the singing of passion, funeral ceremonies, litanies, or votive masses. They were ordered and paid by the wealthy believers. These were the representatives of the house of Przerębski, owners of such estates as Pławno and Kamieńsk, who did so more often than others. The year 1615 when Dominican friars settled in Gidle, was exceptionally rich in musical events. Exceptionally is a very good word, because such a grandeur really proved to be an exception: only in that year, the musicians were involved in so many feasts i.e. the Annunciation, Palm Sunday, Easter, Nativity of the Blessed Virgin, feast of the Holy Rosary and the first Sunday of Advent. Another distinctive event in the first half of the seventeenth century, interesting also from the musicological point of view, was the translation of the miraculous statue of Our Lady of Gidle to the new chapel in the middle of 1642.

As it was a big celebration, the equipment and staff were largely brought from the external places e.g. Kraków. The chapel was beautifully decorated. The salutes were fired

and the trumpets and trombones blown. Then the exquisite feast was prepared³³. The trumpeters, brought from Krakow, performed probably fanfares and not the elaborate musical compositions. Because the description of the celebrations contained in the expense ledger is short, the scholars continually and mistakenly claim that the ensemble from Gidle lacked wind instruments³⁴. In fact, in that period there was no permanent ensemble in Gidle at all. Moreover, in the Polish Commonwealth, the trumpets did not appear in the typically religious compositions performed in the temples until the 1680s. Before that date, the trumpeters were treated as itinerant musicians performing mainly at weddings and receptions. Consequently, they were employed on different terms than the other members of the ensembles i.e. were engaged to play various types of fanfare, signals or simple melodies. It is worth noticing that in the spring 1637 the book of expenses of the monastery recorded several payments to a trombonist who could participate in the performance of church songs of a higher artistic level³⁵. The entry of 1634 regards the renovation of a shawm³⁶.

Due to the lack of a permanent ensemble Dominicans could not gather manuscripts or printed copies of polyphonic works in their monastery. However, they had to get to the library leaflet, prepared and issued in 1645 by the father Błażej Derey³⁷ containing his poetic texts about the Dominican saints; the texts could be sung homorhythmically to well-known melodies. Four of them were four-voice songs by Franciszek Lilius, a chapel master of the ensemble of the Wawel Cathedral³⁸. Lilius was educated in the royal chapel of Sigismund III and in Rome under the supervision of the famous composer and organist Girolamo Frescobaldi. These songs resemble simple lauds, very popular among Italian Dominicans. Their highest voice referred to as the "voice of the common people" i.e. for the believers in general, is dominant, which indicates the possibility of performing the songs also the simplest,

³³ See Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 59: „Natomiast jeszcze w 1642 roku kapela gidelska nie miała instrumentów dętych”.

³⁴ See Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 59: „But in 1642 the ensemble from Gidle have not had wind instruments at its disposal”.

³⁵ Trombones were typically included in multi-choral works and larger church concerts. It is visible e.g. in the works by Mikołaj Zieleński or Marcin Mielczewski. Obecność puzonów była charakterystyczna zarówno dla kompozycji polichóralnych, jak i większych koncertów kościelnych, czego dowodzą np. dzieła.

³⁶ Perhaps the instrument belonged to one of the monks.

³⁷ *Nabożne Pieśni Ktore Przy gromadnym odprawowaniu Rożancow, tak Błogosławioney Panny Maryey, Iak też Najswiętszego Imienia Jezus Spiewane być mogą. Wydane przez Br. Błażeia Dereia Kapłana Zakonu Kaznodziejskiego. Z dozwoleniem Starszych. W Krak. u Stanis: Bertutowica 1645.*

³⁸ The most recent edition in: Franciszek Lilius, *Opera omnia II*, wyd. Marek Bebak, «Sub Sole Sarmatiae», ed. Zygmunt M. Szwejkowski, Aleksandra Patalas.

monodic form. Uncomplicated polyphony, actually limited to homorhythmy, allows for performing their easily even by a large group of singers. Among the texts written by Lilius that referring to the three saints most important for the Dominican Order (St. Domini, St. Hyacinth, St. Catherine of Siena), the prominence is given to the song entitled "On the Miraculous Image of Our Lady of Gidle." The publication addressed to the members of the rosary fraternities, seems to be an essential means dedicated to popularize the cult of Blessed Virgin of Gidle and demonstrates the unique role of this Dominican sanctuary in the first half of the seventeenth century. It was exactly in the middle of the 1640s when the friars took steps to promote the cult of the Holy Mary of Gidle printing images of Our Lady and descriptions of the history of the local miraculous events³⁹.

From the Swedish invasion to the beginning of the eighteenth century

The second half of the seventeenth century began with the construction of the cloister lasting for almost the twenty years. In 1651 years the altar in the Marian Chapel was embellished, and another one was built. A year later church towers were erected despite the fact that the financial situation of the monastery was quite difficult. The impoverishment of the place increased during the Swedish invasion known as the Deluge: at the end of March 1656 the monks were forced to pay a contribution of 600 zlotys. Soon afterwards they gave the rest of their financial assets and all silver equipment to support the state fighting with the enemy.

Since similar problems affected the estates of the noblemen who were paying the rents to the monastery (being the landlord), it was more and more difficult to receive the overdue payments⁴⁰. On 21 March 1657, in Częstochowa, Polish King Jan II Kazimierz signed the privilege exempting the monastery in Gidle from the requirement of quartering the soldiers in case of war. He stated:

³⁹ E.g., „Peregrinowi który z Rzymu przyniosł siedmseth obraszkw Gidelskich”; „Expensa do krakowa dla wydrukowanych Historiey N. Panney Gidzielskiej”; „Za Szesć seth obraszkw Rzymskich Gidzielskich N.P. przez dwie lecie różnym osobom darowanych [...]”; (Eng. For a pilgrim who brought 700 holy pictures connected with Gidle from Rome; for printing the history of Our Lady of Gidle in Kraków; for six hundred small holy pictures of Our Lady of Gidle, brought from Rome and distributed among various people during the summer [...]) See *Liber expensarum conventus Gidlensis ab anno 1644*, APPD, cat. no. Gi 188, p. 69, p. 71, 102.

⁴⁰ For the sake of the comparison: on 24 VII 1634 the income of the monastery amounted to about 4046 zlotys. On 2 XII 1656 it was less than one fourth of the above sum.

Acting in accordance with the law, We took account of the severe impoverishment of the Dominican monastery in Gidle whose monks have hardly any means of livelihood. We announce that it is Our will to encourage them to beseech the Lord to give the victory to us, to the Crown army, and to the whole Polish Commonwealth being on the verge of drowning. Therefore, We exempt all of their peasants inhabiting Gidle and the estate of Wojnowice from the requirement of quartering the army and from the related duties such as the necessity of providing the soldiers with lodging and board⁴¹.

In the years immediately following 1650 the shape of musical life in Gidle was almost the same as in the previous decades, although five years of Swedish invasion wreaked havoc on the country and deteriorated the financial situation of the monastery so much that the further interest in music was, to some extent, suppressed. The ensembles performing in the sanctuary came from the nearby villages and towns such as Radomsko⁴², Mstów⁴³, and Kamieńsk⁴⁴. It was the violinist father Rajmund (d.1661) whose long stay in the cloister may have given many young boys an opportunity to receive musical education⁴⁵. Besides, father Rajmund may have convinced the sporadically performing local ensemble to enrich its repertoire. That ensemble was, hypothetically, able to play such vocal and instrumental works as church concerts or masses concertante, and maybe even purely instrumental works in the form of sonatas (in the years 1655–1656 a violinist called Sebastian played in the temple, and in the subsequent years some fees were spent on violin and strings)

However, the insufficient amount of information does not allow us to draw far-reaching conclusions. Just before the start of the Swedish invasion, in May 1655, the organist Jan was employed in exchange for a regular salary. In the second half of the seventeenth century, the monastery strove for filling the post of the organist, even if it required the employment of a layman. The following fathers took it: Hiacynt Markowicz (mentioned in 1651)⁴⁶, Jan (mentioned from November 1655 to January 1659)⁴⁷, Hiacynt Polsingerus (mentioned in the years 1664-1672⁴⁸), Jan (mentioned in 1667), Tomasz Szostkiewicz (mentioned in the years 1688-1689), Stefan Miedzien (mentioned in 1688), Jan Preyzner

⁴¹ Quoted after: Ambroży Zagajowski, *Skarb wielki...*, op. cit., k. I₂^v.

⁴² There was a monastery of the Franciscan Order there able to maintain its own ensemble.

⁴³ The ensemble may have come from the local monastery of the Canons Regular.

⁴⁴ At that time the village belonged to the noble house of Przerębski being one of the benefactors of the Order of Preachers.

Miejscowość była wówczas własnością rodu Przerębskich, patronującego Zakonowi Kaznodziejskiemu

⁴⁵ Under 1646 the account ledger provides the information on the purchase of violin for a boy who was instructed to play pasturing the cattle.

⁴⁶ Cf. O. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 69.

⁴⁷ Cf. O. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 67.

⁴⁸ Cf. O. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 71.

(1698-1701). The plainchant was sometimes sung not only by monks but by an employed secular singer⁴⁹.

The expense books covering the period of the Swedish invasion (1656–1660) comprise relatively few posts about musicians who did not attend the services even at the most important feasts of the church calendar. The marginalization of polyphonic music at that time is epitomized by the fact that, according to the expense ledgers, such an important event as the consecration of the newly built church of the Assumption of the Blessed Virgin Mary by the bishop suffragan of Gniezno Adrian Grodecki was devoid of it. The above ceremony took place on 26 May 1656, and the lack of the invitation for an external ensemble was perfectly understandable. Apart from facing the consequences of difficult political situation, in the 1650s and 1660s the Dominican authorities of the sanctuary were busy with the erection of the cloister, finished at last in 1668⁵⁰.

Because the Church of the Assumption of the Blessed Virgin was in dire need of a new, suitably impressive organ, an anonymous organ master from Kraków was employed in Gidle between March and October 1666. He had to make some preliminary works because his remuneration slightly exceeded 30 zlotys. In 1668 one hundred zlotys was spent on the purchase of lead for the pipes of the instrument (in Olkusz); the necessary amount of tin was bought next year for more than fifty zlotys. In the middle of 1669 another organ master, this time from Sandomierz, came to Gidle. On the 5th December 1670 the friars bartered their positive organ for the organ pipes belonging to the monastery of the Canons Regular of Mstów. According to a related document, the pipes, abandoned for more than forty years and partly attacked by corrosion, were in miserable condition⁵¹. They were, nonetheless, valuable source of material for the new instrument built since the 7th of February 1670 by the organ master Tomasz of Opatowiec (in July 1670 replaced by master Walenty). That organ, subjected to a major overhaul in 1752, remained in use until the end of the eighteenth century.

⁴⁹ In the second half of the seventeenth century *Liber consiliorum* (APPD Gi 23) mentions the following monks being cantors: Andrzej Łącki (1664–1672), Jan (1667–1672), Jakub (1667–1669), Laurenty Kuchnowicz (1670), Raymund Pawlikowicz (1672–1679), Josephus Hackenkohl (1695–1696). Cf. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 67, 68.

⁵⁰ The monks officially moved to the new cloister on 13 December 1669.

⁵¹ APPD, Gi 117, loose card, folded in four parts. There is a note of 1752 on one side beginning with the following words: “The exchange of the positive organ for the organ between [our monastery] and the monastery in Mstów together with the confirmation of the exchange. Organ. 1670 [...]”. The main body of the document is on the reverse. It begins with the following words „Anno Dni 1670 5ta Decembris”.

Its case was embellished with woodcarvings at the turn of 1670 and 1671 by Jan Garlicki of Częstochowa⁵².

Since 1669 there have been more and more expenses pertaining to musical life (e.g. the purchase of two dark green outfits for musicians). Perhaps the monks have tried to create the foundations of a more consolidated ensemble to meet the needs of the believers whose musical tastes underwent a substantial change at that time. The use of various instruments — first violins and then trumpets — has become desirable. Some musicians, rarely invited to solemnize the church services, may have earned their salaries playing in the nearby inn. It belonged to the monastery (although leased) and was dedicated to the provide lodging and board to the rising tide of pilgrims. When that inn fell prey to fire, the monastic council decided to rebuild it due to its high usefulness for the cloister. This resolution, taken on the 8th of December 1678, was accompanied by the statement that musical life around the sanctuary should be maintained at all costs and run by someone properly trained⁵³. The fact that the issue was discussed in the context of the functioning of the inn suggests the existence of a link between the employment of musicians in the church ensemble and in the tavern. There is some evidence that the friars tried to harmoniously reconcile different types of music played in Gidle. It might be more than a coincidence that on 28 February 1727 Jan Siński became the leaseholder of the above inn: he was a professional musician.

When in April 1707 Jan Damascęński Lubieniecki, the Provincial Superior of the Dominican Order, visited the monastery in Gidle, he issued an order whose content reflected the increasing importance of music as a particularly decorative form of worshipping Our Lady. According to his directive, all the votive masses celebrated on Saturdays and at Marian feasts (as well as on some Sundays) were henceforth to be sung. Lubieniecki did not clarify if it included plainchant or more elaborated musical accompaniment. However, in October 1710 he showed true pastoral care deciding to move to Gidle an organist i.e. father Józef Kinelski.

⁵² Only the sculptures of small angels holding musical instruments have survived; see O. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 62.

⁵³ „[1] an dom(us) propinatoria conflagrata anno p(re)terito sit aedificanda [...] 2d^o an piscinae in praedio Wojnowice collapsae sint restaurandae. 3tio an Musica sit Conservanda quodunq(ue) mod^o [...] Musicam per quemcunq(ue) doctum Musices o(mn)ia huusmodi esse manu tenenda (Eng.[1] The inn that burnt down last year should be rebuilt [...] 2nd the collapsed cisterns in the estate of Wojnowice should be restored 3rd the music should be maintained at all costs and the professional musicians should be employed) Cf. APPD Gi 23, p. 125. Robert Świętochowski mistakenly claimed that the above resolution is connected with the maintenance of the ensemble.

The activity of the musical ensemble

According to the analysis of expense books, in the last decades of the seventeenth century the religious services were more and more sporadically celebrated with musical setting. The situation hardly differed in the first years of the eighteenth century when the Great Northern War took place. The immediate impact of that conflict on the monastery in Gidle cannot be traced in details due to the lack of accounting ledgers covering the years 1704-1752. In this respect, *Liber Consiliorum* (Gi 23) — the book documenting all the debates and resolutions of the monastery council — provides more valuable (although scant) data. Owing to the analysis of that source one can conclude that the most crucial event in the entire musical history of the monastery was the decision to formalize the activity of the church ensemble by means of the establishment of a permanent fund dedicated to its maintenance. On 28 February 1726, when father Anzelm Borecki was the prior, the council eventually decided to earmark six thousand zlotys for this purpose, although some of its members had been reluctant to give their consent. The money, obtained thanks to the income from the estate of Nowa Wieś, Zimna Woda or Puszcza, was handed over to Wojciech Męciński of Kurozwęki, the starost of Ostrzeszów and invested in his hereditary estates⁵⁴. The ensemble was to be maintained owing to the interest on that capital, expected to amount to 420 zlotys per year. The Dominican friars very early found it necessary to provide the worship in the sanctuary with the adequate musical setting. Their Provincial Superior thought the same and solemnly confirmed it⁵⁵.

⁵⁴ According to the account ledgers, the family of Męciński was long connected with the monastery in Gidle and belonged to its benefactors. In the early years of the eighteenth century Jan z Kurozwęk Męciński was a canon in the Wawel Cathedral in Kraków (nota bene: it was the place of residence of Grzegorz Gerwazy Gorczycki, perhaps the most illustrious Polish composer at that time). Formerly, he had been married to Anna Szczawińska. They had one son, Wojciech.

⁵⁵ Anno Domini 1726 die vero Ultima Mensis Februarij [...] Similiter et Altera Summa Sexmillium florenorum polonicalium de Bonis Nova Wies vulgo Zimna Woda alias Puszcza post magnas turbulentias et disquisitiones vigore anterioris Consilij disposita data est ad manus Illustris et Magnifici Dni Adalberti de Kurozwęki Męcinski Capitanei Ostrzeszouien. Singularissimi huius Conuentus Benefactoris cum Ascensu Patrum Cracouien. in ordine ad locandum in Bonis suis haereditarijs sine ulla obligatione Connectus cum Censu Annuo Quadringentorum et 20 florenorum polonicalium qui Census poterit inseruire pro conseruanda Capella siue Musica in hoc loco Sacro maxime necessaria si hoc videbitur A. R. P. Magistro Prouinciali Nro dignissimo [...]” (Eng. On the last day of the month of February in the year 1726 [...] Similarly, another six thousand Polish florins of the estate of Nowa Wieś that is commonly called Zimna Woda or Puszcza, after the turbulent and vigorous debate of the council, were given to the Illustrious and Magnificent Lord Wojciech Męciński of Kurozwęki, the starost of Ostrzeszów and the greatest benefactor of this convent since he contacted the Order of Preachers. The aforementioned fee shall be invested in his hereditary estates in exchange for the annual payment of 420 Polish florins for the maintenance of the ensemble or for providing music to this sacred place, depending on the need [...]). APPD, Gi 23, 8 XII 1678, p. 125.

The fund, intended to be a fixed income, facilitated the employment of a permanent ensemble. Actually, it was insufficient to cover all the associated expenses⁵⁶. Perhaps the first head of the new ensemble was Jan Siński. Referred to as “magister musices” and standing in the service of the monastery from 1714, Siński had a reputation of well-educated musician and an honest, quiet man. In the years 1727-1729 he leased the Dominican inn⁵⁷.

The ensemble and the fraternity of the Holy Rosary

The general account books from Gidle covering the first half of the eighteenth century ceased to be. Therefore, the only surviving source that can give a researcher an insight into the process of forming a musical ensemble in Gidle is the oldest surviving expense ledger of the local fraternity of the Holy Rosary⁵⁸ whose earliest entries are of 1729⁵⁹. As in the other Dominican monasteries (e.g. in Bologna), the fraternity used its limited financial resources⁶⁰ to pay the musicians for their attendance at religious services. The above association particularly thrived in the 1730s. The altar of the fraternity, made in Częstochowa, stood in the Chapel of Our Lady in 1635. The need for its proper decoration resulted in several recorded expenses. Besides, two banners were purchased (red and funeral). One of the most active members of the fraternity at that time was Błażej Peperski who financially supported both the above organization and the entire monastery⁶¹. Mentioned in the years 1730—1737, Peperski might have been a relative — perhaps the father — of Antoni Peperski, a musician and a

⁵⁶ According to an extant note, in 1803 the annual expenditure on the ensemble in Gidle reached 1500 zlotys. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 62. For the sake of the comparison: in Raków Opatowski there was a fund of 1000 zlotys dedicated to maintain the ensemble playing in the local parochial church (est. 1740). The income from that fund amounted to 700 zlotys annually. Cf. Aleksandra Patalas, *Fundacja kapeli muzycznej w Rakowie jako przejaw działań kontrreformacyjnych. Analiza repertuaru*, in: *Europejska kultura muzyczna w polskich bibliotekach i archiwach*, red. Aleksandra Patalas, Stanisław Hrabia, Kraków 2008, pp. 39-69.

⁵⁷ Unfortunately, the account ledgers from Gidle covering the period 1704–1752, when the ensemble was established, are lost. APPD, Gi 23, p. 224–225. The document that concerns appointing Siński as a leaseholder contains the information that he was “sober”. Cf. Robert Świętochowski, *Kapela OO. Dominikanów w Gidlach*, op. cit., p. 72.

⁵⁸ APPD, Gi 92. A little book in the form of a roll, partially worn and illegible. Restoration works are in progress.

⁵⁹ According to the mentions in the expense books, the rosary fraternity in Gidle existed at least as early as in 1644. However, due to the lack of documents written in the seventeenth century one cannot describe its activity at that time in detail.

⁶⁰ The annual budget of the fraternity in 1735 amounted to about 140 zlotys. Among the sources of its income were: donations in kind, income from its land, the content of the charity box standing by its altar, public collections, leasing, the fees charged for the attendance at funerals etc.

⁶¹ For instance on 5 June 1752 Peperski donated the money to the monks for organ overhaul and repair of the well.

long-standing member of the local ensemble. The funeral of Błażej Peperski (18 November 1756) was hardly a sumptuous ceremony, though.

Between 1729 and 1738 the ensemble was paid by the fraternity regularly (e.g. for the ember days). The related fees were, nevertheless, low. Sometimes instead of the financial remuneration the musicians received only refreshments or vodka; the latter was popular means of payment at that time⁶². The ensemble from Gidle must have been small, as its members were several times supported or even replaced by the ensemble from Pławno (an estate belonging to the noble house of Przerębski). The recorded payments pertained at times to the individual artists and not to the entire ensemble. The Dominican organist, father Hilary, was remunerated consistently regular⁶³. The ensemble included also Miedziński and Stypczyński, still active in the second half of the century, as well as Stefan (Sokołowski?), Morelski and Jastrzębski. There is another entry in the book of councils of the monastery concerning Jastrzębski. In 1741 the council noted that he not only received the annual salary amounting to 120 zlotys, but also occupied a house at the cloister together with his family, cultivated a part of the monastery garden, and ate the monks' food. Therefore, his income was reduced to mere salary in order to fight the stratification within the ensemble (Morelski was mentioned as a point of reference).

After the entries of 1738, there is an unexplained ten-year lacuna in the analyzed ledger. In the 1740s music returned to the services celebrated by the fraternity, although it was less intense than before. After 1760 it disappeared completely⁶⁴. In the period of its greatest activity the rosary fraternity repeatedly engaged the ensemble's services on the occasion of major Christian feasts, Marian feasts, votive masses, early morning Advent masses, requiem masses, passion services and the processions particularly important for the association. Unfortunately, the earliest repertoire performed by the ensemble is currently lost. The works played on the request of the fraternity of the Holy Rosary were performed mainly in the chapel of Our Lady. When in 1743 a small organ was installed on top of the newly built portal to the Chapel of St. Hyacinth, it was a sign that the expansion of musical life in Gidle was about to come.

⁶² See np. *Historia z wódką*, „Znak” 706 (marzec 2014), <http://www.miesiecznik.znak.com.pl/7062014z-krzysztofem-zamorskim-rozmawia-marta-duch-dynogszhistoria-z-wodka/> (accessed 10.10.2014).

⁶³ According to Robert Świętochowski (*Kapela OO. Dominikanów w Gidlach*, op. cit., p. 65) it was Hilary Burzyński (Burzeński), d. between 1750 and 175. He entered the order before 1713 in Płock.

⁶⁴ The rosary fraternity probably ceased to be at that time.

The account books covering the years before the fourth decade of the eighteenth century are generally lost, but one manuscript statement of expenditure pertaining to that period survived. It has several pages and covers the second half of 1636 up to the beginning of 1737⁶⁵. It shows some activity of the ensemble and payments received by its individual members. Some of them were also recorded in the fraternity ledger: Stypczyński, Jodłowski, and Franciszek were to be the members of the ensemble as late as in the 1750s. In his book *Dni roczne...* (Eng. All the Feasts of the Dominican Saints...) Michał Siejkowski provide us with the useful information proving that in 1743 the ensemble in Gidle was active. According to him, a special platform was built to play the “terrace concerts”, and passion services were performed during the Lent:

The ensemble in the second half of the eighteenth century

The oldest expense book of the monastery in Gidle that covers the period after the establishment of the ensemble dates back to 1753⁶⁶. Even at first glance, it suggests that the status of the ensemble rose because the entries pertaining to musical life are much more numerous. Since the 1760s the fees spent on the musicians were recorded in one block provided with the separate heading indicating that the records below regarded the ensemble.

The artists were usually mentioned by name, rarely by name or surname and name. It hinders the identification of the composition of the ensemble (cf. the table showing the composition of the ensemble). The function of an individual (instrumentalist or vocalist) has been revealed in the additional notes including the name of the instrument or the type of vocal voice. By contrast, there has been no information suggesting who was a chapel master. The same issue occurs in the case of another expense ledger whose first entries are of 1775⁶⁷. For instance, in that source Prokop Gruszkowski has been mentioned many times (since 1783), but the musician is consistently referred to as an organist and singer. The term "Capelmagistro" appears only in a manuscript copy of one of his masses (lacking the score⁶⁸).

In this period, if we take into account the number of secular musicians recorded in the books of expenses, the ensemble consisted of relatively few vocalists and instrumentalists, yet

⁶⁵ Manuscript ADW, cat. no. Zak 17.

⁶⁶ Manuscript in APPD, cat. no. Gi 191.

⁶⁷ Manuscript in ADW, cat. no. Zak 20.

⁶⁸ Manuscript in APPD, cat. no. Muz_Gid_23.

it could be supplied by some monks being not only organists, but also singers, violinists, trumpeters, and French horn players.

The composition of the ensemble underwent changes reflecting, to some extent, the evolution of church music written in the eighteenth century. It can be regarded as sufficiently developed to meet the requirements of the then typical repertoire. In addition to a set of four singers (soprano, alto, tenor, bass) the monastery in Gidle employed organists, violinists, trumpeters, oboe players, bassoonist, and, since the 1780s, double bassists, French horn players, and clarinetists. Some of the musicians sang and played one or several instruments. There was a moment when the ensemble included a female treble singer (or a soprano singer) called “a wife of Ignacy” (Pol. Ignacowa, mentioned in 1755 and 1758), which was rare at that time. The compositions were performed in the single cast mode (one part - one performer), which was typical of ensembles performing in smaller towns. However, taking into consideration the size of the Chapel of Our Lady and the whole church in Gidle, it was enough to obtain a sufficient volume of the sound. According to the ledger entries, trumpeters and oboists were particularly busy and their salaries were paid regularly. This may mean that in addition to the vocal-instrumental repertoire they have played fanfares or signals, and that they could provide musical setting to processions and church services held in the open air.

The musicians were employed on fixed-term contracts that were extended, usually once a year, after the negotiations concerning new financial conditions. The monks had no scruples about firing the workers not diligent enough in carrying out their duties, but the artists sometimes deliberately resigned. The personal rotation was quite high: the typical period of employment in Gidle amounted to three years. Some people left the monastery after just one year, though. There were, of course, several musicians who spent much more time in the sanctuary of Our Lady and can be thus regarded as the pillars of the local ensemble. These included the following instrumentalists: Jakub Grodecki, an oboist (active in the years 1753-1785); Franciszek, a trumpeter (1753-1768); Mikołaj Jonowski, an oboist⁶⁹ (1766-1789); Mikołaj Ponski, a trumpeter (1764-1779). In this respect, the “record” belongs to Anthoni Peperski who was employed as a singer, trumpeter and organist at least from 1753 to 1789. The fact that he earned 120 zlotys annually would suggest that he was the head of the ensemble. However, it cannot be true regarding the entire period of his employment: there is a unique entry in the ledger (of the end of 1763) which confirms that the chapel master in the

⁶⁹ He played also the double bass and perhaps that was the reason for his employment in the monastery inn.

previous year was father Benno Müntzberger. Around 1763 that monk was on his way to Gdańsk where he was to reside. The cloister in Gidle remunerated him with the fee of 65 zlotys and 18 groszes. It was two times smaller than the annual salary of Peperski. I will formulate a hypothesis here that the ensemble was managed by two people like e.g. its more famous counterpart performing at Jasna Góra. Aside from a monk being mainly a manager and controller, there was a musician whose duties had purely artistic nature. There is a manuscript (cat. no. Muz_Gid_134) that might be an evidence for such a state of affairs. It bears the following provenance note on its title page: „Pro Choro Gidl. Scripsit Procopi Hrasskowski [Gruszkowski]. Studio Patris Fris Hyacinthi Jarocki Capellae magistri mpp. Ao 1783”. In other words, it provides both the name of the monk-manager (Hiacynt Jarocki) and the name of the copier Gruszkowski who in the other manuscript (cat. no. 23) is referred to as a chapel master. The function of a chapel master being a monk certainly existed, because in a manuscript written by Waclaw Raszek with his own hand the composer complains about the difficult relationship with a “reverend chapel master”⁷⁰.

The salaries of musicians in Gidle changed over time. It stemmed, among others, from the fluctuating financial condition of the monastery. Consequently, it is difficult to specify the size of the remuneration of individual musicians. In the 1750s and 1760s, the salaries ranged from 120 to 60 zlotys, and the singers and organists earned more (120 or 100 zlotys) than the instrumentalists playing the wind instruments (80 or 60 zlotys). In the more favorable periods, the musicians were receiving not only their quarterly salary, but also the additional money to spent on bed and board (Pol. “strawne”) The partitions of Poland did not put an end to that practice, but the musicians started receiving the agricultural products instead of money⁷¹. Throughout the second half of the eighteenth century the remuneration of many

⁷⁰ W Żarkach dnia 5. Czerwca. Niżey wyrażony na podpisie, zeznaję, jako żadney Praetensyi do WW. OO. Domini: formować ani myślałem ani myśle za odprawianą Powynność /: Organisty przy Muzyce Chorowey w Gidlach:/ przezemnie wprzeciągu Czasu od drugiey Niedziele po Wielkiey Nocy, aż do Niedziele Troycy SP. exclusivè. Że zaś niepodziękowałem w Ręcz przyczyna, tego jest, że byłem przeświadczony o Imci Xiędzu Kapell Majstrze ktory by mnie był przeszkadzał wtey okoliczności, gdyż już tak Uczynił raz perswadując kiedy 1^{sz} raz Imość Pan Dębecki po mnie przybył do Gidel. Oddawszy tedy Należytość y nayspokorniejsze zkładając Podziękowanie za Świadczone mnie Dobrodzieystwa powtarzam że nay mnieyszą niemyśle Urościć Praetensyą za wzwyż wyrażoną okoliczność, co własną ztwierdzam Ręką. W. Raszek mpp.” APPD Gi 117, p. 7. (Eng. Written in Żarki, on the 5th of June. I assure you that I don’t have a grudge against the Dominican fathers concerning my duties as an organist who provided the accompaniment to the choir in Gidle from the second Sunday after the Easter to the Trinity Sunday. I did not thank you, because I was sure that if I had tried to do it, rev. chapel master would have interfered. He had done so before, talking endlessly, when Mr. Dębecki had come for me to Gidle. I humbly thank you now for all the favor received from you and I assure you once again that I don’t have any grudge against you W. Raszek mpp.).

⁷¹ The financial situation in the eighteenth century was quite difficult. Half-yearly balance sheets almost always show a deficiency on the revenue side.

musicians was reduced (sometimes drastically). It was a form of repayment of their debts incurred in the monastery inn. However, from time to time they earned some additional fees resulting from performing extraordinary duties, from singing carols in January etc. The monastery took care of its employees, paying for the necessary medicines or clothes and, of course, for the purchases of strings and new instruments, as well as for the renovation of the old ones.

Because in the analyzed account ledger the entries regarding the payment of the quarterly salary or “strawne” were written cumulatively, one is almost unable to capture these moments in the liturgical year, when the vocal and instrumental was particularly active. Fortunately, in 1760 this “accounting system” has not been applied yet. According to the entries of that period (but it was very probably so in the other years), the ensemble performed on New Year’s Day and All Saints’ Day as well as at the major Christian feasts (Epiphany, Maundy Thursday, Easter, Ascension, Pentecost, the Holy Trinity, Sunday in the octave of Corpus Christi, the octave of Corpus Christi, Christmas Eve and Christmas), at Marian feasts (Purification, Annunciation, Visitation, Nativity and the Immaculate Conception of the Blessed Virgin Mary and the feast of the Holy Rosary), at the feasts commemorating the particular saints (St. Thomas Aquinas, St. Vincent Ferrer⁷²) and at local feasts (the feasts of Our Lady of Gidle combined with the indulgence and the anniversary of the consecration of the church in Gidle (12 May)). There were, of course, more celebrations attended by the ensemble e.g. the feasts of St. Dominic and Hyacinth mentioned in various years and the devotions included in the seventeenth-century ledgers (passion services, requiem, votive masses).

Since at least 1753 every two or three years the music paper was bought. It means that the local copyists were busy with gathering and preparing the repertoire corresponding to the needs and capabilities of the ensemble. One of them was Antoni Peperski who copied, among others, some pastorellas composed for the Christmas period. Another member of the analyzed ensemble (at the turn of the eighteenth and nineteenth centuries) who worked as a scribe was Jan Korsak, a composer⁷³. There were also sporadic instances of purchasing the ordered

⁷² In 1742 the monastery received the relics of that holy healer worshipped by all the local people. See Michał Siejkowski, *Dni roczne*, Kraków 1743, p. k. 12v.

⁷³ Contrary to the opinion of Karol Mrowiec (*Katalog muzykaliów gidelskich*, Archiwum Prowincji Polskiej OO. Dominikanów, Kraków 1986, pp. 15, 232) father Liborius Bytner couldn’t copy two manuscripts (made, most probably, in the nineteenth century). That organist, in many sources spelled as Bittner, in the book of councils consistently used the form “Bytner” and resided in Gidle between 1755 and 1764. In the Mrowiec catalogue he was mistakenly identified with the owner of several manuscripts (made, most probably, outside Gidle) whose

copies of musical manuscripts (masses and litanies in 1769), or prints (several litanies bought in 1754). As far as allowed by the condition of the sources, it can be stated that in the eighteenth century the core of the repertoire of the ensemble from Gidle consisted of the works composed outside the place. However, some pastorellas copied by Pepperski and some works by Korsak indeed might have been written in the analyzed Dominican sanctuary. In that respect, the nineteenth century was more abundant in musical compositions. Regrettably, this study focuses solely on the earlier period. It is a pity that all the compositions performed in Gidle in the first half of the eighteenth century have been lost. Those which luckily survived are, in fact, from the years 1770-1800. One should remember that they are only a part of a much wider repertoire⁷⁴.

The available eighteenth-century archival records indicate the 1750s and 1760s as a period most favorable to the activity of the ensemble, perhaps due to the presence of a few musically gifted monks in the monastery at that time. They may have vigorously sung and played such instruments as violin, trumpet, French horn, and organ. One of them was father Libory Bytner, who stayed in Gidle for nearly a decade (between 1755 from 1764), and later moved to Sieradz. He was the leading organist. Some scholars mistakenly identify him with father Bernard Bitner, an organist in the Holy Trinity Church in Cracow in the years 1763-1769⁷⁵. Another prominent figure of that time was father Alan Mach who died in 1773. Recorded in the *Liber consiliorum* from 1764 to 1771, Mach was a copyist of liturgical books and the author of plainchant-like compositions⁷⁶. Between 30 September 1757 and 3 March 1758 he was a sub-prior in Gidle.

One can have an impression that the ensemble developed in spite of difficulties that seemed to be insurmountable. The cards of account books reflect the political turmoil. The

signature was “Anton Bittner”. Robert Świętochowski mistakenly ascribed a mass (Muz_Gid_2) to father Bytner (*Kapela OO. Dominikanów w Gidlach*, op. cit., p. 64). Although the manuscript of that composition comprises only the title page, the included setting is a certain proof that Bytner couldn't be its author (especially because the clarinets — two are required — were not used in religious works around the middle of the eighteenth century)

⁷⁴ These losses may stem from the practice of putting older and unused musical manuscripts aside (to the archive). Separated from the current repertoire, they often sank into oblivion or were used as waste-paper.

⁷⁵ See O. Robert Świętochowski OP (*Kapela OO. Dominikanów w Gidlach*, op. cit., p. 64). The musical aptitude of father Bernard is best reflected by the fact his employment in both ensembles performing in the Wawel Cathedral in Kraków (Pol. Rorantyści and Angeliści).

⁷⁶ Robert Świętochowski, *Tradycje muzyczne zakonu kaznodziejskiego w Polsce (ciąg dalszy)*, „Muzyka” 1963 nr 4, pp. 20–21; Tadeusz Miazga, *Alan Mach – skrytor i kompozytor choralny w XVIII w.*, in: *Studia Hieronimo Feicht septuagenario dedicata*, Kraków 1967, pp. 284–285;

Waldemar Kapeć OP, *Życie muzyczne w lubelskim klasztorze dominikanów*, <http://userp.dominikanie.pl/~wkapec/dokumenty/muzyka/Zycie%20muzyczne%20w%20lubelskim%20klasztorze%20dominikanow.pdf> (accessed 20.01.2015).

insurrections and marching armies did not bypass the town and sanctuary. The fees for the maintenance of the soldiers were mandatory. Half-yearly balance sheets almost always show a deficiency on the revenue side, due to the growing problems with efficient collection of interest on the invested capital.

In the 1780s the situation of the monastery deteriorated so drastically that on 13 July 1784 the monastery council debated about the reduction or even dissolution of the ensemble⁷⁷. The death sentence was not passed, but until 1790 many of its long-standing members, including Pepperski, resigned. However, almost at the same time, two new musicians were employed: Frydrych (playing several string instruments) and Prokop Gruszkowski, a singer and organist. Gruszkowski was to keep this job for more than thirty years, until his death. He provided his son Wojciech with the musical education adequate to become a member of the same ensemble. Besides, just before the end of the century, in September 1793, Jan Korsak took a post in Gidle with a salary exceeding 200 zlotys per year. Korsak was the author of at least one mass⁷⁸ and pastoral symphony⁷⁹. On the title page of the latter work, written no later than in 1795, the composer has been referred to as "kapelmaister." According to the expense ledger he from October 1794 until May 1801 he was absent in the sanctuary to be employed again for five years.

The last noteworthy event in the eighteenth century was the construction of the new organ by Wilhelm Scheffler of Przeręba. The works started in July 1796. The related contract was concluded in 1798.

Although the preserved musical works once belonging to the ensemble from the sanctuary in Gidle reflect mainly its activity in the nineteenth century, this study is a proof that the Dominican friars since the very establishment of the monastery were aware of the growing role of polyphonic music for the Church and the related expectations of the faithful. Despite the difficulties, for many years focused on the construction of the temple and the cloister, they strove to gradually create local music community and to make their own ensemble. The idea of forming a permanent ensemble, clearly crystallized in the late seventeenth century, was embodied, by the determination of the monks and the emergence of new financial possibilities, in the third decade of the eighteenth century. At that time a lot of church and monastic ensembles were brought to life in the Polish Commonwealth. Perhaps it

⁷⁷ „ad 3tium de Musicorum vero minutione aut absoluta extinctione probationis tempori commendarunt”, Gi 23, p. 267.

⁷⁸ The manuscript of the work stored in the Archives of the Pauline Order at Jasna Góra, cat. no. II-126.

⁷⁹ The manuscript stored in the Musical Department of the Jagiellonian Library in Kraków, cat. no. 60 III.

was a sign that the presence of vocal and instrumental music in the Catholic temples has become a standard.

One should, nevertheless, stress that the music created and played in Gidle has never been intended to focus on masterpieces and brilliant performances by illustrious artists. Its primary function was to enrich masses and devotions celebrated before the miraculous statue of the Blessed Virgin Mary and thus to contribute to the experience of prayer. The Marian cult in Gidle attracted thousands of believers. It justified, at least to some extent, the establishment of the local ensemble. The surviving manuscripts owned by its members are of particular historical value, because they contain, among others, the unique works by the composers working on the territory of the former Polish Commonwealth.

translated by Piotr Plichta