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### Musical Life in the Dominican Monastery in Borek Stary

The Dominican monastery in Borek Stary was founded in the second half of the seventeenth century, after years of endeavor of rev. Maciej Niwicki who was a canon of the collegiate church in Jarosław as well as parish priest in Tyczyn and Borek Stary. The monks were brought in 1670 to take care of the holy image of Our Lady with Infant Jesus recognized as miracle-working since the fourteenth century<sup>1</sup>. Between 1684 and 1726 the Dominican friars erected there the Church of the Assumption of the Blessed Virgin Mary and of St. Hyacinth of Poland. Somewhat later, in 1738, they finished the replacement of the wooden cloister buildings with the new monastery made of brick<sup>2</sup>.

According to the oldest account books covering the years after 1679, as early as in the last decades of the seventeenth century the monastery in Borek Stary was resounding with music<sup>3</sup>. At that time one organist was quite regularly receiving a quarterly salary<sup>4</sup>. Sometimes he was supported by “the organist from Borek”, “the organist from the parish church”, “guest organist” or “an organist”. Other instrumentalists were employed occasionally. For instance, several records in the expense ledger concern “the little singers” or “singing boys”. In April 1689 a pair of new shoes was bought for a treble singer, so he might have been provided with lodging and board<sup>5</sup>. Perhaps it was so in the case of “little trumpeters”, appearing in the entries under 1718 and 1719, for whom various clothes, e.g. hats, were purchased<sup>6</sup>. The ledger comprises the records concerning irregular fees paid for “singing carols”, “cloister music”, “home music<sup>7</sup>” or for the anonymous musicians “working in the church” or “playing at the

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<sup>1</sup> Sadok Barącz, *Klasztor WW. OO. Dominikanów w Starym Borku*, Lwów 1878, pp. 4–8. In 1846 Barącz was a prior of the monastery in Borek Stary. Perhaps at that time he studied the documents concerning its history.

<sup>2</sup> Cf. Sadok Barącz, op. cit., pp. 14, 51.

<sup>3</sup> [Percepta Conventus Borecensis ab anno 1679 ad 1729]; on the back: [Expensa Conventus Borecensis 1679–1729], APPD, cat. no. BSt 4. As this account ledger was often run negligently and chaotically and sometimes lacks the expected entries (e.g. only blank pages were left between June 1683 and November 1687), the information it provides is hardly full. (See the annex.)

<sup>4</sup> In the eighteenth century the organist from Borek Stary, apart from his musical duties, made the candles, baked the traditional Christmas wafers and even worked as a barber. See *Claro Monte Borecensi [...] sub regimine P. F. Severinij Oczko S. Th. Preasentati Anno 1709 die 10 Septembris suscepto in actu exercito Expensae inchoatae*, the expense ledger of the Dominican monastery in Borek Stary (1710–1729), APPD, Cat. no. BSt 5; cf. The expenses in V 1711.

<sup>5</sup> APPD, cat. no. BSt 4, expenses in 1681, 1682.

<sup>6</sup> APPD, cat. no. BSt 5, expenses in VI and IX 1718 and in III 1719.

<sup>7</sup> APPD, cat. no. BSt 4, expenses in XI 1681 and XII 1698.

grave of [Our Lady]”<sup>8</sup>. Some of its entries regard the guest performances by the ensembles from various other places. For example, in 1700 the monastery was visited by the wife of the Treasurer of the Crown and that occasion was solemnized with the performance of the ensemble from Rzeszów (which was remunerated once again in May 1723). In 1711 and 1712 the musical setting in Borek Stary was partially provided by the musicians from the village of Pietraszówka<sup>9</sup>, including a certain Głodkowski<sup>10</sup>.

The above-mentioned account books lack the information on the string instrumentalists, but the ensemble must have had a violin because, according to the entries, in 1688 silk strings were purchased whereas ten years later the organist was ordered to buy a new violin and remunerated accordingly. The entry dated on 19 June 1693 is important as it concerns the purchase of strings for “tubes” i.e. marine trumpets. The ensemble apparently had at its disposal these string instruments — still popular at that time, especially in convents — whose sound resembles a trumpet (in the Polish Commonwealth they were also known as “tromba marina”, “tuba marina” or “tubmaryna”). Besides, in the following years the real trumpeters were hired to play at the more important feasts; they usually came from Tyczyn, but sporadically even from Łańcut<sup>11</sup>.

Apart from the secular musicians who were employed temporarily, also the Dominican friars sang and played the instruments in their church, as other monks did. For instance, Sadok Barącz, the author of a pioneering monography on the monastery in Borek Stary, wrote: “on 15 June 1719 the fathers decided to admit to the novitiate Józef Zwoliński, an organist, but then he recklessly fled from the cloister<sup>12</sup>”. Zwoliński is most probably identical with brother Modest, a novice and organist recorded in the account books at that time.

In the late seventeenth century there were two positive organs in the monastery. They were repaired in 1693 and 1698. In 1713 Jan Kosmowski donated two thousand zlotys for the new organ:

In order to redeem my old vows I hereby declare to donate two thousand Polish zlotys for a new organ that should stand in the new church of the Dominican monastery in Borek [Stary]. Together with my successors I

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<sup>8</sup> Ibid., expenses on 2 and 17 VII 1694, 17 VIII 1698, 15 VIII 1699.

<sup>9</sup> Pietraszówka is most probably identical with the village whose contemporary name is Boguchwała. In the 1720s prince Teodor Lubomirski had his palace erected there.

<sup>10</sup> APPD, cat. no. BSt 5, expenses for XII 1710, IV, V, VII 1711, III 1712.

<sup>11</sup> APPD, cat. no. BSt 4, expenses VIII 1701 and II 1728; BSt 5, e.g., expenses for VII, VIII 1712, II 1713, VIII 1714, VIII 1715, VIII 1722, VIII, IX 1723, X 1724, VII, VIII, X 1725, II, VIII, IX 1726, I, III, VIII 1727, II, VII, VIII 1728, II, VI 1729.

<sup>12</sup> Sadok Barącz, op. cit., p. 44.

The translation of the text *Życie muzyczne w klasztorze oo. Dominikanów w Borku Starym* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 141–152), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

oblige to take this fee from one of my estates, either in Kielnarowa or in Borek, to count it honestly and to hand it over to the friars from the mentioned monastery. Besides, I administer my sons my paternal blessing as they may wish to venerate this holy place establishing a permanent foundation in favor of this church in which their mother and brothers lie. Signed with my own hand in presence of my dear sons. Borek Nowy, 14 April 1713<sup>13</sup>.

However, the above fee may have been spent for other purposes, because the entry contains the following note written with a different hand:

Because the positive organ purchased for the money earned from interest is well, his Lordship Jan Brański, the starost of Branice, borrowed those two thousand [zlotys] on security of the estate of the village of Kielnarowa and will pay the due interest.

Perhaps this instrument is identical with the eight-stop positive organ bought in May 1723 for 750 zlotys<sup>14</sup>.

Between 1741 and 1743 several donations were made which allowed the friars from Borek Stary to establish a permanent ensemble<sup>15</sup>. The earliest of them was reflected in the agreement concluded on 14 April 1741 between the monastery and Jan and Zofia Rzymowski, the pantlers of Owruć<sup>16</sup>:

Praised be Jesus Christ. Amen. The Contract concluded between his Lordship Jan Rzymowski, a pantler of Owruć, with his wife Zofia de domo Markowski and rev. Justyn Jakielski, Doctor of Divinity and the prior of the Dominican monastery in Borek Stary acting on behalf of the aforementioned monastery. [...] For several hundred years, every single day multiple miracles and graces have been sent to the faithful in the Dominican church in Borek Stary because of the zeal of God and his Blessed Mother for their glory. Therefore, in order to propitiate the Divine Majesty, Lord and Lady Rzymowski — fully aware of the countless favors they received from the Holy Trinity and the Blessed Virgin Mary through the aforementioned holy image — agree to pay 1000 zlotys so that to endow the permanent ensemble in that church, which includes its maintenance, board and clothing. Lord Rzymowski and his wife agree to keep paying 70 zlotys per year until rev. Jakielski or his successor

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<sup>13</sup> Akta, dotyczące kapeli, organów i organistów kościoła OO. Dominikanów w Borku Starym, 1713–1938, (The documents concerning the ensemble, organ and organists in the Dominican monastery in Borek Stary 1713–1938) APPD, cat. no. BSt 57; cf. Sadok Barącz, op. cit., pp. 40–41.

<sup>14</sup> See BSt 5.

<sup>15</sup> The history of the ensemble from the Dominican monastery in Borek Stary was briefly mentioned by father Robert Świętochowski OP in his detailed paper on the musical traditions of the Order of Preachers. Robert Świętochowski, *Tradycje muzyczne zakonu kaznodziejskiego w Polsce (ciąg dalszy)*, „Muzyka” 1963 nr 4, pp. 25–26.

<sup>16</sup> The copies of the foundation acts were quoted even by Sadok Barącz (op. cit., pp. 53–60).

invests the capital more advantageously. If, for any reason, the ensemble is not maintained, all the capital and due interest will be returned to the founders [...] <sup>17</sup>.

In the same month and year, on 22 April 1741, Józef and Barbara Fudasiewicz donated a considerable fee for the maintenance of the ensemble. The related contract contains many clichés, but also valuable information on the number of the employed musicians and their duties:

Praised be Jesus Christ. Amen. The contract concluded between Lord Józef Fudasiewicz, a treasurer of Latyczów, with his wife Barbara and rev. Justyn Jakielski, Doctor of Divinity and the prior of the Dominican monastery in Borek Stary acting on behalf of the aforementioned monastery. For several hundred years, every single day multiple miracles and graces have been sent to the faithful in the Dominican church in Borek Stary because of the zeal of God and his Blessed Mother for their glory. Therefore, in order to propitiate the Divine Majesty [...] Lord and Lady Fudasiewicz agree to pay 6000 zlotys to endow 6 musicians on the following conditions: 1) the aforementioned musicians are obliged to play their trumpets every morning and evening from the belfry, for one hour, in order to worship the Blessed Virgin 2) the above mentioned musicians are obliged to play the litany every day at the earliest mass in the morning and at high mass; at feasts they ought to play at votive mass, high mass and vespers 3) they are obliged to perform at votive mass on behalf of the Founders; the aforementioned mass should be said on every Saturday by the holy image of Our Lady and on every Wednesday by the altar of St. Joseph; it should be said, alternately, by the priest responsible for preaching and rev. promoter of the Holy Rosary [...] Lord and Lady Rzymowski agree to enrich the perpetual foundation, constituting the subject of this contract, with additional two thousand zlotys for the above-mentioned masses. In order to make the foundation entirely secure and permanent, they obligate Lord Józef Skrzyński, their son-in-law and a cupbearer of Sieradz, and his successors to tend to it and to maintain it. If, for any reason or as decided by a court of law, the ensemble is not maintained in this holy place all the capital and due interest will be returned to Lord Skrzyński and his successors [...] <sup>18</sup>.

Two years later this donation was enlarged. According to the contract concluded on 23 January 1743:

Lord Józef Fudasiewicz, a treasurer of Latyczów, with his wife Barbara, having recently donated eight thousand zlotys to the monastery, hereby agree to support their foundation with four thousand zlotys under the same conditions as in the previous contract. The aforementioned four thousand zlotys should be spent for the

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<sup>17</sup> APPD possesses the official copy of this document dated 1743: Akta, dotyczące kapeli, organów i organistów kościoła OO. Dominikanów w Borku Starym, 1713–1938, (The documents concerning the ensemble, pipe organ and organists in the Dominican monastery in Borek Stary 1713–1938) APPD, cat. no. BSt 57.

<sup>18</sup> APPD, cat. no. BSt 57.

better maintenance of the ensemble or musicians included in the previous contract so that the ensemble can always perform in the Dominican church in Borek Stary [...]<sup>19</sup>

As regards the Fudasiewicz foundation, under the provisions of the first of the above contracts the ensemble should have consisted of six musicians. They were obliged to play every morning and evening from the tower and to provide musical setting to the earliest morning mass (comprising a litany) and high mass on weekdays. At least they obligatorily performed at votive mass, high mass and vespers. Their duty was also to attend the mass on behalf of the founders said on every Wednesday and Saturday. The contracts concluded by Rzymowski and Fudasiewicz contained the provision according to which the monastery was required to return the received fees if the ensemble were no longer maintained. Unless the above terms were fulfilled negligently, the ensemble must have been very busy and the monastery resounded with music several times a day.

On 28 June 1743 the financial situation ameliorated even more because the following contract was concluded:

Agreement between Lord Jan Sikorski, the cupbearer of Braclaw, with his wife Marianna Sikorska de domo Uwilińska, and rev. Florian Istubowicz, the preacher general and the current prior of the Dominican monastery in Borek Stary. Lord and Lady Sikorski are willing to magnify the glory of God and the worship of the Blessed Virgin Mary who is famous for the graces She sends in the second Jasna Góra in the land of Przemyśl i.e. in the Dominican temple in Borek Stary near Tyczyn. Having a fortune that is small, but, owing to God's generosity and protection of Our Lady, big enough to increase the glory of the Lord and Our Lady, they are able to afford to donate one thousand zlotys. They hereby agree to pay the aforementioned fee for the ensemble, [...] but the prior of the monastery will be obliged not to spend this fee on other purposes, but to add it to the previous similar donations intended to bring more splendor to Our Lady [...] As long as Lord Sikorski retains this thousand zlotys, he will pay a seven percent commission at the feast of the conversion of St. Paul. However, he will deliver the aforementioned fee to the current of future prior [...]. If, for any reason, Lord and Lady Sikorski are unable to do it, their children and all successors will be sworn to perform that duty in face of God's terrible Judgement. Concluded in Błędowa, on 28 June 1743 [...]<sup>20</sup>.

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<sup>19</sup> Ibid.

<sup>20</sup> The endowments of Jan Sikorski (1743) and of Marianna Komorowska of Suchodoły to the monastery in Borek Stary see APPD, cat. no. BSt 58.

We have no detailed information on the issue of functioning of the ensemble in the middle of the eighteenth century. According to the *Liber Consiliorum Conventus Borencensis*<sup>21</sup> in February 1748 Jan Tarnawiecki, a pantler of Winnica, gave one thousand zlotys for the musicians. Strictly speaking, the ensemble was henceforth to receive interest on this capital in exchange for playing the litany of Loreto on behalf of Tarnawiecki and his wife during the vespers at all Marian feasts. Every monastery ensemble trained young musicians and the one from Borek Stary was not an exception, too. In the same document the following entry was added in May 1748:

Jan Nowakowski, recommended by the parish priest from Czuck and by his father employed in the local church, will receive a four-year trumpet training and additional year of general training (the latter being free of charge because of the considerable services provided by the recommending people); Michał Pakowski, learnt in the monastery from an early age, will receive a five-year training to play the violin and oboe and additional year of general training (the latter being free of charge). Both boys undertook to learn to play these instruments (as well as other ones according to their wish) with due modesty, humbleness, diligence, obedience and commitment to work. Under no circumstances they are allowed to leave the monastery in Borek Stary until they complete their apprenticeship [...] Written in presence of the members of the ensemble who obligated each of the newly admitted boys to train, in due time, at least one boy so that he could venerate God and Our Lady with his play<sup>23</sup>.

One year later a boy called Jan Nowicki was admitted to the same apprentice school.

The names of the members of the ensemble have been regularly recorded only in two of the latest expense ledgers covering the period from the last months of 1771 to the first years of the nineteenth century<sup>25</sup>. These were (in alphabetical order):

Gołębiowski — an organist and a member of the ensemble, employed since March 1782 for one year. In March 1783 he was treated with bloodletting (the monastery paid also for his medicaments)

<sup>21</sup> *Liber Consiliorum Conventus Borencensis S. Mariae Ordinis Praedicatorum Sub Vicariatu Reverendi Patris Praedicatoris Generalis Fratris Hyacinthi Swietlikiewicz inchoatus Anno Domini 1676–1797*, APPD, cat. no. BSt 2.

<sup>23</sup> *Liber Consiliorum Conventus Borencensis...*, op. cit., APPD, cat. no. BSt 2; cf. Sadok Barącz, op. cit., p. 63–64.

<sup>25</sup> *Liber Perceptarum Conventus Borencensis Sanctissimae Virginis [...]. Anno Salutis 1759 Comparatus [...]*; na odwrocie: [*Liber Expensarum Conventus Borencensis, 1771–1783*], APPD, cat. no. BSt 8. [*Liber Perceptarum Conventus Borencensis, 1783–1808*]; on the back side: *Incipit Liber Expensarum sub Regimine Ad(modu)m Reverendi Patris Lud[ovici] Kwiatkowski Pro tunc Prioris Borencensis ab Eodem Comparatus Anno Domini 1783*, APPD, cat. no. BSt 9.

Szymon Kopertowicz — a violinist; he appeared in the ledger from October 1771 to December 1775 and later (this time his first name was omitted) in April 1783 and May 1784. In August 1784 a small fee was paid “to the wife of Kopertowicz, a member of the ensemble”
Maciej Kurowski — a trumpeter, member of the ensemble and sacristan until January 1796. The entry of March 1783 distinguishes between the older and younger Kurowski. His duties included many non-musical activities e.g., in March 1775 he “transported money to Rzeszów” and in April 1787 received a financial compensation in exchange for a calf. In the account book he was explicitly referred to as a member of the ensemble until March 1785. In the later entries his function is either unspecified or described as “a sacristan”. Therefore, after the dissolution of the ensemble he must have remained in the monastery. Between 1788 and 1796 his remuneration was mainly connected with “the production of candles and barber services” <sup>26</sup>
Męczeński — a member of the ensemble and violinist (?). He appears in the entries dated 1776 and 1777 as well as in those of November and December 1781 when he received, among others, his quarterly salary and 20 groszes for strings.
Tomasz Mieczakowski — a trumpeter employed for one year since 27 January 1784
Pankowski – the same surname appears in the ledger entries dated October 1783 and March 1784 (in the latter case being provided with an explanatory note “fee for a horse”), but it is not clear if this Pankowski is identical with the mentioned musician.
Pilawska — an organist’s wife and singer. She was employed “as a vocalist” together with her husband on 19 September 1773. The last entry concerning her is from 1775.
Pilawski — an organist and a member of the ensemble [?], employed from 19 September 1773 to 1775.
Jakub Romanowski — a trumpeter receiving his remuneration from July 1773 to July 1774.
Strugowski — a trumpeter and a member of the ensemble receiving his remuneration from May to August 1781.
Tuszyński — a member of the ensemble. He was probably employed in May 1782 because in May 1783 he received an annual salary. He was mentioned for the last time in November 1783.

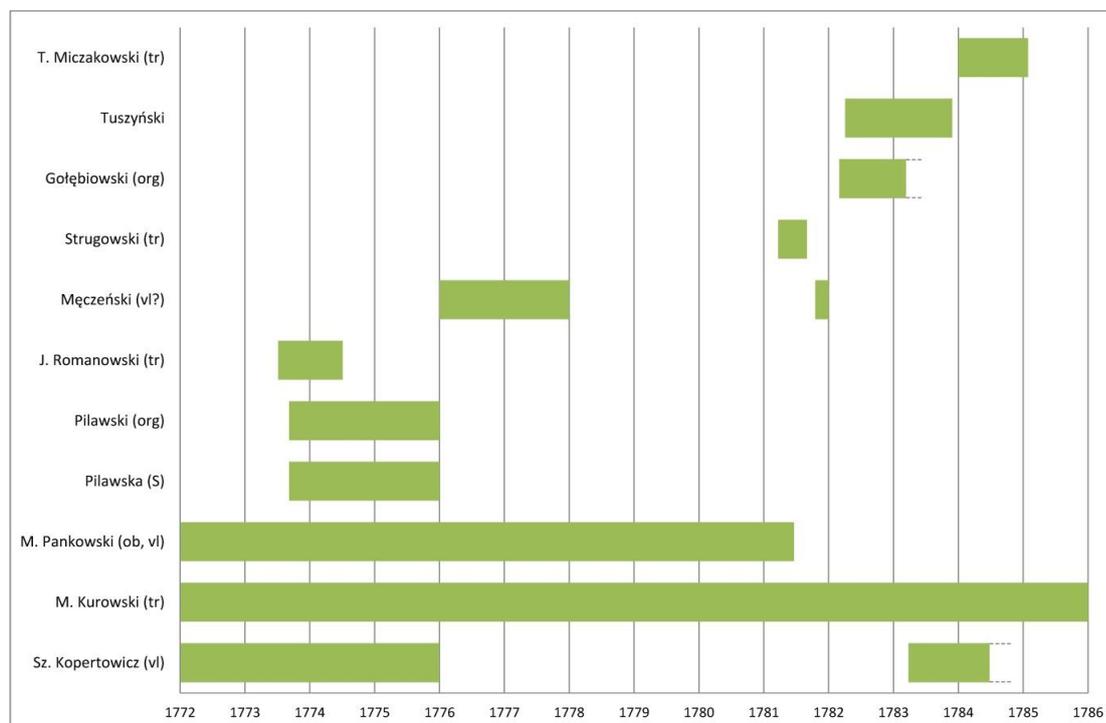
Besides, the account books include the names of the following organists:

<sup>26</sup> APPD, cat. no. BSt 9, expenses in V 1788, I 1789, I, VII 1791, I 1793, I 1794, I 1796.

Maciej Błażowski (or of Błażowa) — he may be identical with Maciej Ruciński; mentioned in August 1783, March 1784 and September 1787.
Stanisław Gnaciński — mentioned from March 1791 to March 1792.
Maciej Grochmalnicki — mentioned from September 1798 to the end of the eighteenth century.
Stanisław Szostkiewicz — mentioned in March 1792 and then between 1794 and 1796.
Pęchierzowski — mentioned on 2 January 1784
Marcin Pezdański— in July 1775 he replaced Pilawski. Because in the period of his employment the ledger entries concerning the remuneration for an organist lack personal data such as names or surnames it is hard to tell how long Marcin Pezdański was employed in Borek Stary. According to the account book, he must have temporarily resigned from his post, because on 14 September 1778 he “was reemployed”. In August 1781 he purchased a house by the monastery. He was mentioned for the last time in March 1783.
Ignacy Pędzłowski — an organist between 1797 and 1798.
Maciej Ruciński — mentioned in March 1783 (when he received 34 zlotys, a salary for two quarters), between September 1783 and March 1784 as well as in December 1787.
Ruciński Sebastian: od października 1786 do marca 1790 roku
Wilczyński — mentioned in April 1793 and in November 1794.
Sebastian Woleński — he received his salary on 11 December 1793 and then from March 1794 to February 1786

The ledgers covering the last three decades of the eighteenth century do not mention treble singers. However, until 1783 the monastery in Borek Stary has maintained an apprentice school. The young soprano singers were then nigh at hand. One should pay also closer attention to the presence of the woman singer (the wife of the organist Pilawski) in the ensemble as early as between 1773 and 1775.

Tab. 1 The members of the ensemble from the Dominican monastery in Borek Stary (1772–1786) except for those employed only as organists.



Even if we take account of inflation, probably owing to the generous donations made in the 1740s the members of the ensemble were earning more than the musicians employed in the barely distant Dominican monastery in Dzików (cf. the chapter regarding it). The remuneration of the organist Piławski, employed in 1773 together with his singer-wife, amounted to 300 zlotys (including both the salary and board) and one Polish bushel of rye (128 liters) per year as well as one gallon of beer (about 3 liters) per day. The salary of Maciej Kurowski was approximately 210 zlotys per year. The organist Marcin Pezdański — who was reemployed in 1778 and whose contract excluded boarding — agreed to earn 200 zlotys annually i.e. “120 zlotys in hard cash and 80 in kind (for instance in the form of wheat, groats, a flitch of pork fat or other food; additionally, one gallon of beer daily and, at feasts, one and one quarter portion of mead”. The above list included a cabbage patch and firewood in the winter, too<sup>27</sup>. Szymon Kopertowicz, a violinist employed in the early 1770s, was receiving 180 zlotys annually. By contrast, Michał Pankowski earned only 70 zlotys per year. He may have been provided with lodging and board by the monks, though.

<sup>27</sup> BSt 8, expenses in November 1778.

It is probable that initially, in compliance with the provisions of the contract concluded with the Fudasiewicz family, the ensemble consisted of six musicians not to mention the apprentices. But in 1772 the first partition of Poland took place and Borek Stary was incorporated into the Austrian Empire. Consequently, the financial situation of the monastery has become more and more strained. According to the ledger “the lords were unwilling to pay even half of the interest dues<sup>28</sup>”. In February 1775 the ensemble comprised five members. Between 1778 and 1781 the monastery apparently employed nobody except Pankowski, Kurowski and an organist. In the later years, however, Strugowski joined the ensemble for some time. According to Sadok Barącz, in 1783 the apprentice school for boys was closed and only four musicians remained in the church<sup>29</sup>. The merciless fiscal policy adopted by the Austrian authorities gradually suppressed the activity of the ensemble. Against the will of its founders, it were not to last “for all times”. Since 1786 the monks have employed only an organist and Kurowski, yet the duties of the latter most probably did not concern music. The ensemble must have then ceased to exist in 1785. The cloister buildings were consumed by fire in 1792<sup>30</sup>, and in the early 1820s the impoverished monastery was inhabited only by two priests<sup>31</sup>. The repertoire of the ensemble from Borek Stary and the musical manuscripts reflecting the former glory of this cultural center are nowadays lost.

translated by Piotr Plichta

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<sup>28</sup> Sadok Barącz, op. cit., p. 68.

<sup>29</sup> Ibid., p. 72.

<sup>30</sup> Ibid., p. 74.

<sup>31</sup> Ibid., p. 77.