

Jan Koszałkowski

Jan Staromieyski – a Composer Connected With The Dominican Monastery in Lviv

Jan Staromieyski was one of the composers who in the first half of the eighteenth century were connected with the Dominican monastery in Lviv (Polish: Lwów). Several Polish musicologists, among others Adolf Chybiński¹, mentioned him in the early 20th century, and he was included in two dictionaries of Polish musicians published, respectively, in 1949 and 1964–1967². However, the first thorough study on Staromieyski was by Zygmunt M. Szweykowski who in his article from 1965³ recapitulated the biographical facts concerning the composer (reflecting the then state of the research), and conducted a detailed stylistic analysis of one of his works. According to Szweykowski, Staromieyski belonged to the composers of the so called “Saxon era”⁴ such as Józef Kobierkowicz, Paweł Sieprawski, Andrzej Wołoszko or Mateusz Zwierzchowski. Regarding the most recent publications, there is an entry on Staromieyski in the *Encyklopedia Muzyczna PWM* (2007)⁵, he was also included in the synthetic history of Polish music of the eighteenth century by Alina Mądry (2013)⁶. The latter work has made a major contribution to the related scholarship, as it discusses the issues of religious music cultivated in the Polish–Lithuanian Commonwealth in the above-named period within a wider context. Apart from that, Alina Mądry has analyzed the surviving works by Staromieyski to prove that he was one of the most prominent Polish composers of the first half of the eighteenth century.

Composer’s contacts with Dominican Order haven’t been yet the subject of individual studies, what makes especially important some scholarly works by father Robert

¹ See below.

² Adolf Chybiński, *Słownik muzyków dawnej polski do roku 1800*, Polskie Wydawnictwo Muzyczne, Kraków 1949; *Słownik muzyków polskich*, ed. Józef M. Chomiński, Vol. 1–2, Polskie Wydawnictwo Muzyczne, Kraków 1964, 1967.

³ Zygmunt M. Szweykowski, *J. Staromieyski – przedstawiciel okresu saskiego*, „Ruch Muzyczny” 1965 nr 3, pp. 15–16.

⁴ Years 1697–1763 when Electors of Saxony from House of Wettin: Augustus II and Augustus III, sat on the Polish throne.

⁵ Krystyna Duszyk, *Staromieyski J.*, in: *Encyklopedia Muzyczna PWM. Część biograficzna. Sm-Ś*, ed. Elżbieta Dziębowska, Polskie Wydawnictwo Muzyczne, Kraków 2007, Vol. 10, p. 83.

⁶ Alina Mądry, *Barok. 1697–1795*, <Historia Muzyki Polskiej>, Vol. 3, cz. 2, ed. S. Sutkowski, Warszawa 2013.

The translation of the text *Jan Staromieyski – kompozytor w kręgu dominikanów lwowskich* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 181–194), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

Świętochowski OP⁷ containing brief notes on Staromieyski. The latest attempt to search the Archives of the Polish Province of the Dominican Order in Kraków (hereinafter APPD), resulted in finding some new valuable archival material on Staromieyski's biography. Worth mentioning, the book of expenses from the Dominican monastery in Lviv – *Registrum expensarum...*⁸ – is the only one source confirming composer's permanent place of employment known so far. The evidence that multiple compositions have survived amongst archival materials from Sandomierz, Mogiła or Raków Opatowski and some (lost) are mentioned in Jesuit inventory lists from Kraków, does not prove that Staromieyski visited those places or was permanently employed there. Therefore, it is crucial to present all the entries from the book of expenses of the Dominican monastery in Lviv that concern him (see Tab.1⁹)

Tab. 1. Entries in the *Registrum expensarum...* (APPD, cat. no. Lw27) i.e book of expenses from the Dominican monastery in Lviv concerning Jan Staromieyski

Date	Entry	Fee (in zł)	Page
5 IV 1743	[Remuneration] for Mr. Staromieyski, a composer, according to his contract	18	697
19 IV 1743	[Remuneration] for the first quarter of the year for Mr. Staromieyski, a composer who travels to Sokal for his wife	18	701
21 V 1743	[Remuneration] for Mr. Staromieyski, a member of the ensemble, for May	18	709
	For the same men, [a salary] for this month and for June	18	709
	[Remuneration] for Mr. Staromieyski for July and August	36	710
12 VIII 1743	[Remuneration] for Mr. Staromieyski, a composer, for August	18	727
4 XI 1743	[Remuneration] for Mr. Staromieyski, for Sep[tember]	18	739
21 XI 1743	[Remuneration] for Mr. Staromieyski, for two months	36	742
5 XII 1743	For the purchase of strings for Mr. Staromieyski for the feast of St. Nicolas	1	744

⁷ Robert Świętochowski, *Tradycje muzyczne zakonu kaznodziejskiego w Polsce (cz. II)*, „Muzyka” 1963 nr 4, p. 10–27. The author describes many cultural centers of the Dominican Order in Poland, among others Lviv.

⁸ *Registrum expensarum sub prioratu 4-to et 5-to... Josephi Mocarski... 1720[–1749]*, APPD, cat. no. Lw27.

⁹ Two of those entries (dated 5 IV 1743 and 19 IV 1743) have been already published by father Świętochowski. See Robert Świętochowski, *Tradycje muzyczne...*, op. cit., p. 21.

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23 XII 1743	[Remuneration] for Mr. Staromieyski for Oct [ober]	18	746
1 I 1744	[Remuneration] for Mr. Staromieyski for January	18	747
	For the purchase of two sets of strings for Mr. Staromieyski. Each set costs 7 zlotys.	14	747
29 III 1744	The remaining part of the remuneration for Mr. Staromieyski	18	753
	For his stepson Jakubowski	21	753

According to the account book, Staromieyski joined the ensemble of the Dominican monastery in Lviv in the early 1743. The last entry on him is from 29 March 1744, so his employment lasted for about one year. It was quite common practice of musicians in that era to receive their dues and leave for some time only to return and be employed in the same place again. Unfortunately, the entries in the analyzed book of expenses covering the years before 1743 and after 1744 as well as other archival sources concerning the above-named ensemble do not mention Staromieyski¹⁰.

Registrum expensarum... sheds some light on Staromieyski's duties. At the very beginning he is described as "a composer". In other words, his task was to enrich the repertoire of the ensemble by virtue of writing new compositions for it. This means that the Dominican cloister in Lviv must have been a high-rank cultural center, because in the eighteenth century relatively few ensembles connected with Polish monasteries could afford their "own" composer. However, Staromieyski was certainly involved in a wide range of activities other than composing. In the entry dated on 21 V 143 he was referred to as "a member of the ensemble", so he may also have taken part in performances as a musician. As the entries dated on 5 XII 1743 and 1 I 1744 concern two instances of the purchase of strings by Staromieyski, he must have carried even a wider range of responsibilities. Regrettably, it is unclear who was the chapel master in the Dominican church in Lviv in those years¹¹. It is possible that Staromieyski was employed as a *maestro di cappella*, because the duties connected with such a post typically included supplying the ensemble in instruments and repertoire. Moreover, he may also have played one of the string instruments.

Owing to the entry of 19 IV 1743, which states that the composer went to Sokal for his wife, I was able to discover some new biographical facts and amongst them unknown

¹⁰ Cf. Robert Świętochowski, *Tradycje muzyczne...* op. cit., pp. 18-22.

¹¹ Ibid.

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Staromieyski's full name¹². The parish register from Sokal¹³ contains the entry (dated 21 V 1743) regarding the baptism of Bernardyn, a son of parents **Jan** and Katarzyna Staromieyski. It almost surely pertains to the composer employed in the Dominican monastery in Lviv and to his family. Strangely enough, on the same date there are three entries in the book of expenses from the Lviv cloister. But one may assume that the monks responsible for keeping the records were probably not as systematical as they should have been; the irregularity of payments for all the musicians, including Staromieyski, in the *Registrum expensarum...* is simply too suspicious. Therefore, one should treat the above-mentioned entry in the parish register from Sokal as the only archival source comprising the name of the composer. Its transcription, English translation and facsimile are presented below (see Fig. 1):

Suburbs¹⁴, 21 May 1743. the same [priest] as above baptized Bernardyn, a son of noble and legitimate parents Jan and Katarzyna Staromieyski, who was brought to the sacred fountain by the noble Mr. Szymon Bartnicki and [Mrs.] Teresa Grakfowa [?]

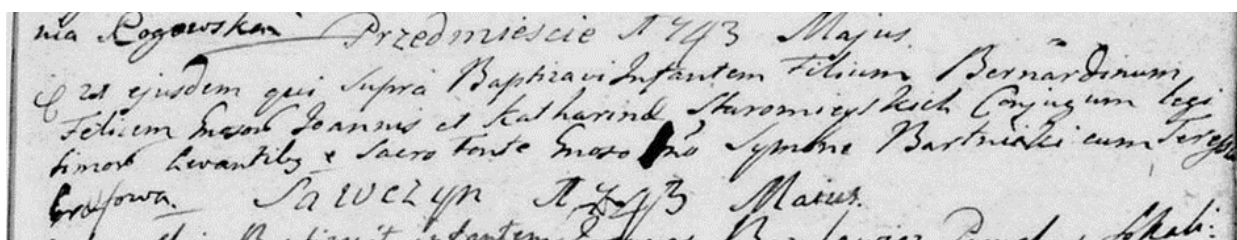


Fig. 1. The entry in the parish register from Sokal concerning a son of Jan Staromieyski (AGAD, cat. no. PL, 1 301 1242, p. 53, available on : <http://agadd.home.net.pl/metrykalnia /301/sygn.%201242/indeks.htm#31>; accessed: February 2016).

¹² Previously only the initial letter “J” was known.

¹³ *Par. Sokal, dek. Belz; Księga metrykalna chrztów 1738–1763 i ślubów 1735–1761 dla całej parafii*, Archiwum Główne Akt Dawnych w Warszawie (The Central Archives of Historical Records in Warsaw, hereinafter AGAD), cat. no. PL, 1 301 1242, p. 53 (available on <http://agadd.home.net.pl/metrykalnia /301/sygn.%201242/indekp.htm#31>; accessed: February 2016).

¹⁴ In the register of baptisms of the Sokal parish the term “suburbs” (Polish: przedmieście) most probably signifies any of various districts or villages belonging to the parish (see Fig. 3). Because it appears in too many contexts, and due to the fact that the genealogical research concerning the parish in Sokal has been barely conducted, one cannot determine where exactly the son of Jan Staromieyski was baptized.

The translation of the text *Jan Staromieyski – kompozytor w kręgu dominikanów lwowskich* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 181–194), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

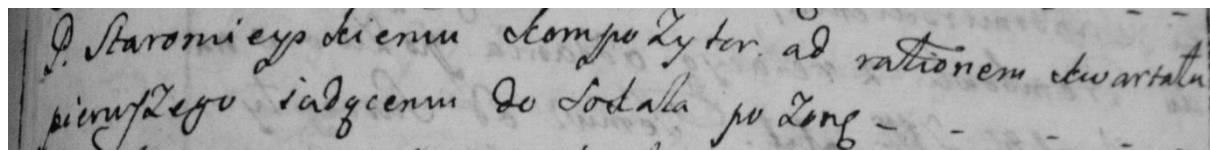


Fig. 2. The entry in the account book of the Dominican monastery in Lviv (dated 19 IV 1743) concerning the journey of Staromieyski “to Sokal for his wife” (APPD, cat. no. Lw 27, p. 701)

The current state of the research, partly depending on the availability of the archival sources, does not allow us for determining how exactly Staromieyski was connected with Sokal. Perhaps he or his wife came from that city or its surroundings. They must have belonged to the local parish, because the parish register from Sokal differentiates between the baptized children of the parishioners and travelling people; the latter are provided with the note “Podrózne/podrózny” (Polish: traveller) (See Fig. 4). One may also assume that if the musician had his son baptized in 1743, he himself must have been born in the first or the second decade of the eighteenth century (being between 25 and 40).

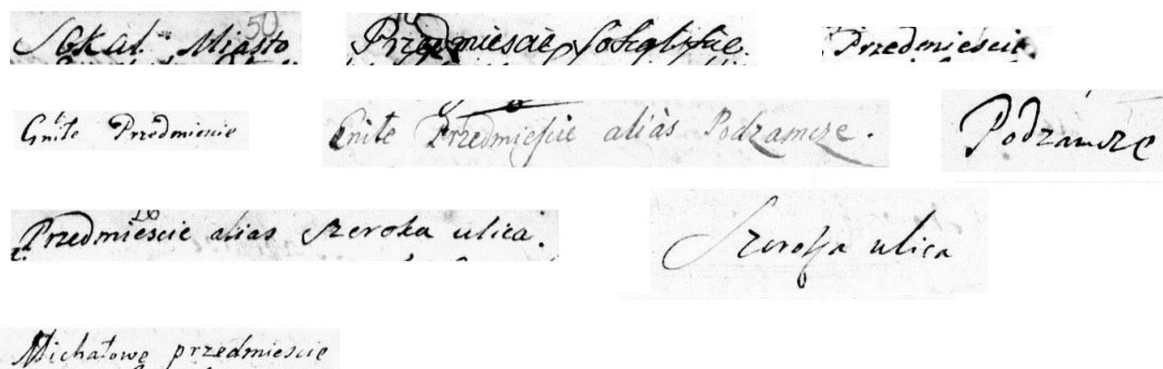


Fig. 3. The word “Suburbs” (Polish: “Przedmieście”) in various contexts in the register of baptisms of the Sokal parish (AGAD, cat. no. PL, 1 301 1242, available on <http://agadd.home.net.pl/metrykalia/301/sygn.%201242/indeks.htm#31>; accessed: July 2016).

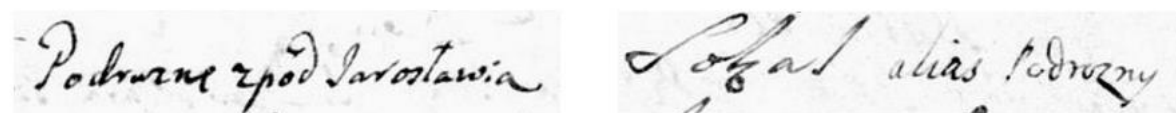


Fig. 4. Notes in the register of baptisms of the Sokal parish indicating that the parents of the baptized children did not belong to the local parish (AGAD, cat. no. PL, 1 301 1242, available on: <http://agadd.home.net.pl/metrykalia/301/sygn.%201242/indeks.htm#31>; accessed: July 2016)

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As for now, nothing is certain about the possible contacts between the composer and the Friars Minor of the Observance (in Poland called Bernardines), who had their monastery in Sokal and maintained a flourishing vocal-instrumental ensemble¹⁵. The latter may have been particularly active on the occasion of the ceremony of coronation of the image of Holy Virgin, which took place in 1724. However, the need for the services of musicians able to regularly provide the ensemble with new compositions may have lasted afterwards¹⁶. Even if Jan Staromieyski had any relationship with the Observants from Sokal, they did not employ him immediately after the baptism of his son. As mentioned before, the entries on him are in the archival sources from the Dominican Order — one such record, dated on the day of the baptism of Bernardyn Staromieyski, is followed by several others (the last is of 29 III 1744).

Unfortunately, we do not know if there exists any musical collection connected with the ensemble of the Dominican monastery in Lviv. The history of libraries and archives in Lviv was turbulent, particularly in the years of the Second World War and afterwards¹⁷. Even these days, in their current state they are hardly accessible for musicologists due to the lack of adequate cataloguing and conducted studies¹⁸. Hopefully, the future collaboration between Polish and Ukrainian musicologists¹⁹ may result in more fundamental and successful research on the above-named sources and thus in more discoveries concerning the Polish musical culture of the eighteenth century. As for now, none of the identified and elaborated musical documents from Lviv concerns the ensemble from the Dominican church, so one can only guess at the repertoire performed there in the period of Staromieyski's life and how much dutiful he was as a composer.

¹⁵ See *Klasztory bernardyńskie w Polsce i jej granicach historycznych*, ed. Hieronim E. Wyczawski, Wydawnictwo Bernardynów „Calvarianum”, Kalwaria Zebrzydowska 1985, pp. 342–352; *Słownik muzyków polskich...*, op. cit., Vol. 1, p. 248.

¹⁶ *Klasztory bernardyńskie w Polsce...*, op. cit., pp. 346–347.

¹⁷ See Maciej Matwijów, *Walka o lwowskie dobra kultury w latach 1945–1948*, Towarzystwo Przyjaciół Ossolineum, Wrocław 1996.

¹⁸ Tadeusz Maciejewski, *Kilka uwag o lwowskich zbiorach muzycznych*, w: *Kultura muzyczna Galicji w kontekście stosunków polsko-ukraińskich (od doby piastowsko-księżęcej do roku 1945)*, «Musica Galiciana», Vol. 1, ed. Leszek Mazepa, Rzeszów 1997, pp. 201–207.

¹⁹ A good example of such collaboration was The International Symposium entitled *Musica Galiciana* held in Rzeszów in 1995. Since then it has been held every year (the 15th edition took place on 26 November 2015. See <http://www.ur.edu.pl/home-zakladki/wydarzenia/19795,xv-miedzynarodowa-konferencja-musica-galiciana.html>; accessed: July 2016). The presentations by the Polish and Ukrainian participants were published as papers in the particular volumes of the “Musica Galiciana” series.

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In that regard, the musical documents of various provenience stored in the Diocesan Library in Sandomierz (Polish: Biblioteka Diecezjalna w Sandomierzu, hereinafter BDS²⁰) are more helpful. That particular collection comes mainly from the former library of the Benedictine nuns from Sandomierz, but it also contains the works of four composers directly connected with Lviv and Dominican Order i.e. A. Hermanowski²¹, Leopold Pych²², Georgius Luna²³ and Jan Staromieyski²⁴. It is incomparable to other Polish musical collections in terms of the number of works by the above-mentioned musicians. For example the composition by Hermanowski appear only there.

The BDS collection comprises one work by Staromieyski i.e. *Vesperae de Sanctis* [ex C] for SATB, 2 violins, 2 clarino trumpets and organ (cat. no. A IV 15, nr 165). Both the manuscript and the composition were thoroughly studied by Barbara Wróbel in her MA dissertation²⁵ whose annex contains the full transcription of its text (because the formerly published transcription was only partial²⁶). Apart from that, there is a surviving title page of the lost manuscript of *Magnificat* (cat. no. A VIII 32 nr. 392 fragm.) including enough information on its setting and key (being the same as in the case of the last movement of *Vesperae de Sanctis*) to formulate a hypothesis that this particular *Magnificat* may have been the last movement of *Vespers* by Staromieyski probably circulating as a separate composition. But, of course, it is only a hypothesis.

Regrettably, the archival sources pertaining to Jan Staromieyski from the BDS collection lack provenance notes or other notes which may enable us to determine when his

²⁰ See Wendelin Świerczek, *Katalog rękopiśmiennych zabytków muzyki Seminarium Duchownego w Sandomierzu*, „Archiwa, Biblioteki i Muzea Kościelne” 10, 1965, pp. 223–278. Digital copies of the manuscripts are available on <http://bc.bdsandomierz.pl/dlibra>; accessed: July 2016.

²¹ Wendelin Świerczek, *Katalog...*, op. cit., p. 229.

²² Ibid., pp. 260–261

²³ Ibid., p. 258.

²⁴ Ibid., p. 233.

²⁵ Barbara Wróbel, *Dziela Andrzeja Siewińskiego oraz J. Staromieyskiego jako przykład muzyki funkcjonującej w środowiskach jezuickich*, MA thesis written under the supervision of dr. hab. Zofia Dobrzańska-Fabiańska at the Institute of Musicology of the Jagiellonian University, digital version and hard copy, Kraków 2012. See also Barbara Wróbel, *Vesperae de Sanctis J. Staromieyskiego – charakterystyka dzieła*, „Młoda Muzykologia” 2013, pp. 29–51 (available on http://www2.muzykologia.uj.edu.pl/mloda_muzykologia/2013/MM_2013_BWrobel.pdf accessed: July 2016). Some attention to the above-named composition was paid also by Alina Mądry (Barok..., op. cit., pp. 499–502).

²⁶ *Laudate Pueri* from *Vesperae de Sanctis*, w: *Muzyka w dawnym Krakowie*, red. Zygmunt M. Szweykowski, Polskie Wydawnictwo Muzyczne, Kraków 1964; J. Staromieyski, *2 fragmenty wokalnie-instrumentalne*, red. Z. M. Szweykowski, «Florilegium Musicae Antiquae» 16, Polskie Wydawnictwo Muzyczne, Kraków 1965; J. Staromieyski, *3 arie*, ed. Z. M. Szweykowski, «Florilegium Musicae Antiquae» 26, Polskie Wydawnictwo Muzyczne, Kraków 1968.

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works were composed (or copied) or if they were performed by the ensemble of the Dominican church in Lviv.

In the inventory of musical manuscripts belonging to the ensemble from the collegiate church in Sandomierz, which was compiled in 1793 (BDS manuscript 953)²⁷, one can find the entry with the vespers by Staromieyski. But its musical incipit is different from the *Vesperae de Sanctis*. The musical material and key (in that case D major) are diverse, so it is probably a separate and unknown work by Staromieyski to include in the list of his lost compositions.

Despite the manuscripts of the composer's works are nowadays in Sandomierz, there is no evidence that he had any ties with that city. The names or surnames (sometimes only names²⁸) of about 150 musicians have been recorded in the account book of the local collegiate church²⁹ but not Staromieyski's. Apart from that, there are some documents regarding the ensemble connected with the nearby Collegium Gostomianum run by Jesuits. They are, nevertheless, completely bereft of the information on its members³⁰.

The surviving oeuvre by Staromieyski includes also one mass for three voices, two violins and basso continuo. Its manuscript belonged to the ensemble of the Cistercian cloister in Mogiła (nowadays a district of Kraków) and is kept in the monastery library (cat. no. 874³¹). According to the title page it is *Missa ex C*, but some voices (Violino I and Violino II) were written in D major³² whereas the other (Canto I, Canto II, Basso, Clarino I, Clarino II and Organo) in C major. In his paper Adolf Chybiński mentions the same composition as *Missa ex C*³³. This title was quoted in an unaltered form in the dictionaries edited by Chybiński³⁴ and Chomiński³⁵. On the other hand, in history of Polish music by Alina Mądry, who conducted the analysis of the entire work, it figures under the title *Missa in D*, because

²⁷ Quoted after: Alina Mądry, *Barok...*, op. cit., p. 173.

²⁸ Jan Chwałek, *Muzycy kapeli kolegiaty w Sandomierzu*, „Muzyka” 1974 nr 4, pp. 70–72.

²⁹ Idem, *Księga rachunkowa kapeli kolegiackiej w Sandomierzu*, „Muzyka” 1973 nr 3, pp. 130–131.

³⁰ Quoted after: Alina Mądry, *Barok...*, op. cit., pp. 301–302.

³¹ The catalogue of musical collection from the monastery in Mogiła was elaborated by Jolanta Byczkowska-Sztaba: Idem, *Rękopisy i druki muzyczne z XVIII wieku w zbiorach archiwum opactwa cystersów w Krakowie-Mogile. Katalog tematyczny*, electronic document, Biblioteka Narodowa, Warszawa 2013, pp. 198–199: „[MSZA. D-dur?]” (Polish: Mass in D-major) by Staromieyski.

³² Ibid. p. 199. According to the author these two voices are earlier than the other ones.

³³ Adolf Chybiński, *Przyczynki do historii krakowskiej kultury muzycznej w XVII i XVIII wieku*, „Wiadomości Muzyczne” 1925 nr 9, p. 249.

Available on: <http://jbc.bj.uj.edu.pl/dlibra/docmetadata?id=193346&from=publication>; accessed: July 2016.

³⁴ Adolf Chybiński, *Słownik muzyków...*, op. cit., p. 119.

³⁵ *Słownik muzyków polskich...*, op. cit., vol. 2, p. 200

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she did not refer to the source but to the score elaborated by Tadeusz Maciejewski³⁶. Jolanta Byczkowska-Sztaba concluded that the changes in key, the transposition and multiple amendments present in the manuscript prove that it could have been partially written by the composer himself. Her hypothesis is intriguing, but hardly justifiable, as the document actually does not contain any note that would bear testimony to the assumption that Staromieyski was its copier³⁷. We have no sample of his handwriting for carrying out graphology analysis either.

The provenance note on the title page of the manuscript — “Pro Choro Collegii Mogilen[is]”³⁸ attests to the fact that it belonged to the monastery ensemble in Mogiła. Its exact date of preparation is disputable. According to the older catalogue of the archival sources kept in Mogiła (which include also musical documents³⁹) it was made in 1764⁴⁰. However, the authors of the above-mentioned catalogue put that date in brackets, presumably because it raised their doubts. On the basis of the character of handwriting they ascribed the authorship of the manuscript to the particular copyist i.e. to the father Waclaw Bourian who between 1755 and 1775 copied multiple compositions for the monastery ensemble. The year 1764 was most probably chosen due to the close similarity of the referred manuscript to another one whose date of preparation was certain (See cat. no. 873⁴¹).

It should be emphasized that the collection of musical documents in the monastery in Mogiła contains almost exclusively the works by foreign composers. Staromieyski’s music must have been highly regarded to deserve the inclusion to such a catalogue comprising very few Polish names.

Staromieyski’s compositions survived also in the collection of musical manuscripts coming from Raków Opatowski⁴². This town is quite far from Sandomierz. In the early seventeenth century it was a thriving centre of the Polish Brethren, but around 1650 a catholic

³⁶ Alina Mądry, *Barok...*, op. cit., pp. 458–462.

³⁷ Jolanta Byczkowska-Sztaba, *Rękopisy...*, op. cit., p. 199

³⁸ *Ibid.*, p. 198.

³⁹ *Katalog archiwum opactwa cystersów w Mogile*, oprac. Kazimierz Kaczmarczyk, Gerard Kowalski, Kraków 1919, pp. 325–352. Available on: <http://dlibra.kul.pl/dlibra/docmetadata?id=1021&from=publication>; accessed: August 2016.

⁴⁰ *Ibid.*, p. 327.

⁴¹ *Ibid.*

⁴² The information on the cultural centre in Raków Opatowski and surviving musical documents is quoted after Aleksandra Patalas, *Fundacja kapeli muzycznej w Rakowie jako przejaw działań kontrreformacyjnych. Analiza repertuaru*, in: *Europejska kultura muzyczna w polskich bibliotekach i archiwach*, ed. Stanisław Hrabia, Aleksandra Patalas, Musica Iagellonica, Kraków 2008, pp. 39–69.

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temple was built there. It is assumed (on the basis of the foundation act) that on 16th May 1740 the vocal-instrumental ensemble was established at that church. The musical documents belonging to the above-named ensemble have survived but have also been scattered. The manuscripts pertaining to this research are nowadays privately owned and therefore hardly available for most scholars. It is known that they contain two arias concertante by Staromieyski — such musical genre was popular and common in the Polish-Lithuanian Commonwealth in the eighteenth century⁴³. These are:

- 1) *Concerto de Virginibus: Dilexisti iustitiam ex G*
- 2) *Concerto de Dedicacione Ecclesiae: Haec est domus*⁴⁴

Because of their unavailability, none of them was analyzed by musicologists. According to the above-named foundation act of 1740 and some other biographical facts regarding Staromieyski, these two compositions might have been written around 1740.

Besides, one should take a closer look at the lost works by Staromieyski whose titles survived, among others, in inventory lists pertaining to the ensemble from the Church of St. Peter and St. Paul in Kraków⁴⁵. This particular church was run by Jesuits, but Adolf Chybiński claimed that Jan Staromieyski, most probably, was not a member of the referred ensemble⁴⁶. His contribution to its repertoire i.e. the full list of lost compositions by him is presented in Tab. 2

Tab. 2 The lost compositions by Jan Staromieyski enumerated in the inventory lists of the Jesuit ensemble from the Church of St. Peter and St. Paul in Kraków⁴⁷.

No.	Title	Creation date of inventory list
1.	<i>Litania ex Cb</i> (bemol)	1737
2.	<i>Litania ex Cb</i> (bemol)	1737
3.	<i>Litania ex Cb</i>	1738
4.	<i>Litania ex Ab</i>	1739/1740

⁴³ Cf. Alina Mądry, *Barok...*, op. cit., pp. 566–567. The author has provided the table comprising the examples of aria concertante kept in various Polish collections.

⁴⁴ According to: Aleksandra Patalas, *Fundacja kapeli muzycznej...*, op. cit., p. 60.

⁴⁵ The manuscript containing the inventory lists is nowadays a part of the collection of Biblioteka Jagiellońska in Kraków. Cat. no. rkp. 2431: *Liber resignationum bursae regiae musicorum Collegii Cracoviensis Societatis Jesu...* For its full transcript see Adolf Chybiński, *Z dziejów muzyki krakowskiej*, „Kwartalnik Muzyczny” 1913, pp. 24–62. Available on: <http://ebuw.uw.edu.pl/dlibra/publication/121258?tab=1>; accessed: March 2016.

⁴⁶ Adolf Chybiński, *Z dziejów...*, op. cit., p. 57.

⁴⁷ After: *Ibid.*, pp. 37–54.

The translation of the text *Jan Staromieyski – kompozytor w kręgu dominikanów lwowskich* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 181–194), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

5.	<i>Motetto de Sanctis: Bonum certamen</i>	1738
6.	<i>Motet de Sanctis: Bonum certamen ex B</i>	1739/1740
7.	<i>Motet de Sanctis: Bonum certamen ex E</i>	1739/1740
8.	<i>Missa ex B</i>	1737
9.	<i>Vespera ex G</i>	1738
10.	<i>Motet de Deo: Vota mea ex E</i>	1739/1740
11.	<i>Motet de Deo: Omne sgentes plaudite [...] de Nativitate</i>	1739/1740
12.	Motet: <i>Veni Creator ex D</i>	1739/1740
13.	Koncert [Concerto]: <i>Ad gaudia volate</i>	1739/1740
14.	Koncert [Concerto]: <i>O sacramenti maximi</i>	1739/1740

The available scholarly publications provide a slightly different number of lost works by Staromieyski in comparison to the table above, which demands an explanation. Regarding the most recent studies, Krystyna Duszyk in the entry in the *Encyklopedia Muzyczna PWM* reduced their number to twelve⁴⁸ whereas Alina Mądry in her history of Polish music in the eighteenth century — to eleven⁴⁹. Taking into account that the same compositions were put on the inventory lists twice, the former number is correct. It is because we may assume that the Litany of 1738 is identical to the one of two litanies of 1737 (there is no difference in key) whereas *Motetto de Sanctis: Bonum certamen* of 1738 (lacking the key) is identical to one of two compositions (in B or E) having the same title and included in the inventory list prepared at the turn of 1739 and 1740. This reasoning is very probably convergent with the method adopted by Chybiński who in the biographical part of his study calculated the number of Staromieyski's lost works as twelve⁵⁰; Krystyna Duszyk provided the same number, too⁵¹.

Another lost composition by Jan Staromieyski — *Missa ex F a vocum*⁵² — is worth mentioning. The information on this work is particularly interesting because it shed more light on the issue of reception of his music. Adolf Chybiński mentioned *Missa ex F* referring to the

⁴⁸ Krystyna Duszyk, *Staromieyski J. ...*, op. cit., p. 83.

⁴⁹ Alina Mądry, *Barok ...*, op. cit., p. 458.

⁵⁰ Adolf Chybiński, *Z dziejów ...*, op. cit., p. 57.

⁵¹ There is a discrepancy between Krystyna Duszyk and Adolf Chybiński's notes with regard to the dates in the inventory list from the Jesuit manuscripts that concern Jan Staromieyski. According to the former they cover the years 1734–1743, but according to the latter 1737–1740.

⁵² Adolf Chybiński, *Do dziejów muzykologii w Polsce*, „Kwartalnik muzyczny” 1928 nr 1, p. 82. Available on: <http://jbc.bj.uj.edu.pl/dlibra/docmetadata?id=184411&from=publication>; accessed: August 2016.

The translation of the text *Jan Staromieyski – kompozytor w kręgu dominikanów lwowskich* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 181–194), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

notes made by Józef Sikorski⁵³. According to Sikorski's notes, the mass was enumerated in the inventory list of the musical documents of the Benedictine monastery in Pułtusk. The list reportedly comprised the “[musical manuscripts] that were [borrowed] by the abbot from Horodyszczce, belonging to the same order, for his church⁵⁴” and, as it seems, never returned. The information on the above-named mass was included in two main dictionaries of Polish musicians published in the twentieth century i.e. Adolf Chybiński's *Słownik muzyków polskich do roku 1800*⁵⁵ (1949) and *Słownik muzyków polskich* edited by Józef .M. Chomiński (1964/1967)⁵⁶. In the entry in the latter publication the work is recognized as lost. Despite the fact that none of contemporary scholars has mentioned musical sources allegedly lent from Pułtusk to Horodyszczce⁵⁷, the presence of Staromieyski's compositions in a place so far from Lviv is meaningful. It also proves that Dominicans employed a composer popular on a very wide premises of Polish-Lithuanian Commonwealth.

Although the manuscripts of the works by Jan Staromieyski are, among others, in Sandomierz, Raków Opatowski, Kraków and Mogiła, his permanent employment was attested only in the book of expenses from the Dominican monastery in Lviv. The entries in that book connected with the composer cover only a very short period of time (1743–1744) so his professional and personal biography is still hardly known, awaiting new discoveries. Owing to the archival documents belonging to the Order of Preachers, I was able to conduct a research that resulted in determining the name of Staromieyski and in proving his family ties with Sokal. The Dominican monks in Lviv must have taken great care of musical setting in their church if they decided to employ a musician so popular and renowned for his compositions in the whole Polish-Lithuanian Commonwealth during the first half of the eighteenth century.

translated by Piotr Plichta

⁵³ Sikorski (1813–1896) was a musician, music critic and collector of old musical documents. His collection was posthumously handed over to his friend Aleksander Poliński (1845-1916) and then to the National Library in Warsaw. Kept in its department in the Krasiński Palace, it was destroyed in 1944, after the Warsaw Uprising.

⁵⁴ Adolf Chybiński, *Do dziejów muzykologii...*, op. cit., p. 82.

⁵⁵ Adolf Chybiński, *Słownik muzyków polskich...*, op. cit., p. 119.

⁵⁶ *Słownik muzyków...*, op. cit., Vol. 2, p. 200.

⁵⁷ See Alina Mądry, *Barok...*, op. cit., pp. 390–396 (the table comprising the lost and surviving collections of musical documents once belonging to the musical ensembles).