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Account Books of the Musical Chapel of Lviv Uniate Bishop Leon Szeptycki (1760–1779)

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Account books of the Musical Chapel of Lviv Uniate Bishop Leon Szeptycki (1760–1779)

Abstract

This article explores the newly discovered account books of the Lviv Uniate Musical Chapel of the Bishop Leon Szeptycki. The main stay of this musical chapel was the architectural complex of the Cathedral of St George in Lviv. Today, two account books are stored in the department of old books and manuscripts of the Andrey Sheptytsky National Museum in Lviv in the archives of the Lviv bishops; they cover the years 1760–1779.

In the first two parts of the article, the author investigates the issues of the founding of the musical chapel and its place of activity. In the third part, there is a list of musicians who were members of this chapel over the years. In addition to the names and surnames, their positions, years of employment, musical instruments which they played and details of their biography are indicated. In the next part, there is a list of pupils of the chapel. It appears that the total number of pupils ranged from 2 to 14. Adult musicians and pupils played various instruments: harpsichord ("klawicymbaly"), clavichord ("klawikort"), organ, violin, alto, viola da gamba ("kwartviola"), cello ("basetla"), oboe, bassoon, trumpet and horn; there were singers as well. In the fifth part, the author specifies in what way the Lviv Uniate musical chapel was financed. In the next part, both the church and the secular musical repertoire of the musical chapel are described. In

this section, also information from the Warsaw periodicals are used. In the seventh part, the collaboration of the Uniate music chapel with other chapels and monastic orders, Jesuits, Dominicans and Conventual Franciscans is explored. In the last part, the author examines the information about the human settlements that are found on the pages of the account books.

Keywords

account books, musical chapel, musical repertoire, music in Lviv, Leon Szeptycki

Introduction

In the department of old books and manuscripts of the Andrey Sheptytsky National Museum in Lviv, in the archives of the Lviv bishops, two account books of the Lviv Uniate musical chapel from the years 1760–1779 are stored.¹ The first book is almost entirely a later copy of the second one. In spite of this, the later copy contains unique and extremely valuable information and refinements, primarily concerning biographies of musicians [cards 51v–63v].² For the first time, the existence of these account books was signalled in the book of the respected Ukrainian historian Skochylias Ihor *The Eparchy of Halych (Lviv) in the 12–18th Centuries: Organizational Structure and Legal Status*.³

Establishing a musical chapel

The circumstances and time of founding the musical chapel are unknown, since there is not a single document where it would be clearly stated when exactly the musical chapel at St George's Cathedral was

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- 1 Національний музей імені Митрополита Андрея Шептицького у Львові. Відділ стародруків та рукописів, РКЛ 145–146.
 - 2 Національний музей імені Митрополита Андрея Шептицького у Львові. Відділ стародруків та рукописів, РКЛ 146.
 - 3 І. Скочиляс, Галицька (Львівська) єпархія XII–XVIII століть: організаційна структура та правовий статус, Львів 2010.

established. The oldest date in the account books is the 17th of May 1760 [cards 54, 67],⁴ and that year only one payment was fixed, which was intended not for the musician, but for the Lviv castellan. And only from August next year the monthly spending on the needs of the musicians is carefully written down.

However, according to another source, the musical chapel of Leon Szeptycki already existed in the 1740s–1750s, that is, from the first years of the bishop's stay at the Lviv Uniate Eparchy.⁵ This became known due to the biography of the musician Andriy Rachynski [cards 518–519].⁶ Although the original source of this biographical information, referred to by the various authors of the 19th–21st centuries, is not personally known to us. According to this source, Andriy Rachynski was born in the town Augustowo in the Podlaskie Voivodeship around 1729 [card 206].⁷ On the 20th of January 1753 he moved to the territory of the Cossack Hetmanate,⁸ where he became Kapellmeister of the Hetman and Count Kyrylo Hryhorovych Rozumovsky (1728–1803), whom he served for about 40 years [cards 30–31].⁹ According to the autobiographical information, before moving to the Russian Empire Andriy Rachynski was a musician of the Lviv Chapel of Leon Szeptycki for around three years [card 518].¹⁰ Thus, it can be argued that the account books from the Andrey Sheptytsky National Museum in Lviv describe only a part of the history of this musical chapel.

Most likely, the foundation of the musical chapel in the St George's Cathedral was associated with the predecessor and protector of Leon Szeptycki, a bishop of Lviv and later metropolitan of Kyiv, Atanazy Szeptycki (1686–1746). It is indicated by several facts. There is nothing known about the Uniate musical chapel in Lviv until 1760, but it is

4 Національний музей імені Митрополита Андрея Шептицького у Львові. Відділ стародруків та рукописів, РКЛ 145.

5 Лев Leon III Szeptycki headed the Lviv Episcopal Chair in 1747.

6 Русский биографический словарь. Томъ XV. Притвиць – Рейсѣ. СПб. : Типографія Императорской Академіи Наукъ, 1910.

7 Оглоблин Олександр. Люди старої України. Мюнхен : «Дніпрова хвиля», 1959.

8 Cossack Hetmanate was a semi-autonomous state under the Protectorate of the Russian Empire.

9 Юрченко Мстислав. Андрій Рачинський та хорова музика України XVIII століття / Мстислав Юрченко // Українська культура. 1996, № 2. С. 30–31.

10 Русский биографический словарь. Томъ XV. Притвиць – Рейсѣ. СПб. : Типографія Императорской Академіи Наукъ, 1910.

known that there was the musical chapel in another Uniate monastery not far from Lviv, in Univ, where Atanazy Szeptycki was an archimandrite from 1715. In 1647, that is, the year after the death of Atanazy Szeptycki, there were at least 6 people in the Univ musical chapel. For our study it is important that two of these musicians later became the musicians of Leon Szeptycki's chapel. These were Jan Dumanowski and Piotr Nowakowski [cards 45v–46].¹¹ Nowakowski was a musician of the Lviv musical chapel during 6 years (1762–1767), that is, from the beginning dates appearing in the account books. Dumanowski was a musician of the Lviv musical chapel during 1768–1769. In the years 1771–1773 Dumanowski was again a musician of the Univ musical chapel [card 105v].¹² Given these facts, there are reasons to argue that Leon Szeptycki “inherited” a part of the musical chapel of the Univ Monastery and already in Lviv it was supplemented by new musicians.

The place of activity of the musical chapel

St George's Cathedral is the only temple mentioned in the account books of the musical chapel, in particular, on Easter 1765 and on the holiday of the Intercession of the Theotokos in 1768. In 1768 a pipe organ was built in the St George's Cathedral. The characteristics of this musical instrument are still unknown. This fact is one of the proofs that the musical chapel existed precisely at the St George's Cathedral.

In 1740 the Uniate Metropolitan, Atanazy Szeptycki began the construction of the new St George's Cathedral, but it was completed by his nephew and successor, Lviv's bishop Leon Szeptycki¹³. In general, the appearance of the account books of the music chapel could be related to the move of musicians to the newly built St George's Cathedral. And although the Cathedral was being built until 1764, it is likely that the musicians could play in the unfinished temple and, most likely, in the complex of other buildings located near the temple and belonging to the bishop.

11 Центральний державний історичний архів України, м. Львів, ф. 201, оп. 46, спр. 529.

12 Львівська національна наукова бібліотека України імені В. Стефаника, ф. 141 (Колекція Олександра Чоловського), оп. 1, спр. 507.

13 Александрович В., Ричков П. Собор святого Юра у Львові. Київ : Видавництво «Техніка», 2008.

In this part of the study it is also worth mentioning the separate rooms in which, according to account books, there were boys, pupils of the music chapel. Obviously, this room was their dormitory, and only a few facts are known about it. The room had windows and sofa, which from time to time were repaired. For the boys a laundress and a cook worked somewhere in the room. The exact location of the dormitory is unknown, but there is no doubt that it was in the architectural complex of the St George's Cathedral, where, also separately, the monks of the Order of Saint Basil the Great lived as well.

Adult members of the musical chapel

Although the account books of the musical chapel begin in 1760, the first full list of musicians is preserved from 1762; in 1761 there is only one surname of the musician. The last records of the musicians date back to 1779. In general, the musical chapel had a stable structure of musicians, and only sometimes certain musicians left the chapel, but they were replaced by other musicians. The musicians had different salaries. Since 1771 quarterly and semi-annual salaries had no variable rate, so in the next year the rate could only increase or decrease. It was that year that Leon Szeptycki began to implement initiatives to strengthen the organisational structure of power of the Lviv bishop, and it is obvious that these changes also affected the streamlining of the expenditures of the musical chapel [card 648].¹⁴ Prior to that, the wages were constantly fluctuating and were not paid regularly. It should be noted that in the account books there is a lack of specific information what instruments the particular musicians played, the note is limited to name and salary.

1. The senior of the musical chapel, that is its director, was a violinist Piotr Boh(g)danowicz. His name is found in the records from the very beginning and until the end of the existence of the account books of the musical chapel, that is, during the years 1762–1779. Sometimes the members of the chapel called him “meter” (“dla Metra”, Eng. “for Meter”). During this time, his annual salary has

¹⁴ Скочилиас Ігор. Галицька (Львівська) єпархія XII-XVIII століть : організаційна структура та правовий статус. Львів: УКУ, 2010.

increased significantly, from 123 zlotys in 1762 and up to 600 zlotys in the last five years.

2. Vice-senior, that is, the deputy head of the chapel was Jozef Kolaczynski. Although the specialisation of the musician is not mentioned, however, given that he was a violinist's substitute, he himself was most surely a violinist. This is also evidenced by the fact that after his death, a violinist was employed in the chapel. The period of the musician's activity are years 1762–1771. His annual salary ranged from 117 to 460 zlotys. At the funeral on the 2nd of November, when the chapel played, 2 zlotys were paid.
3. The only musician mentioned in 1761 is the oboist Antoni Bielawski. He worked until 1769. In 1762 he received 388 zlotys, in 1763: 147 zlotys, in 1764: 136 zlotys, in 1765: 339 zlotys, in 1766: 210 zlotys, in 1767: 228 zlotys, in 1768: 173 zlotys, and in 1769 only 24 zlotys.
4. A horn player, Walerian Zawitowski, worked for at least 15 years. In the years 1762–1776 he received different salaries: 162, 96, 76, 189, 209, 154, 219, 296, 130 and 200 zlotys in 1771–1775.
5. Jan Woronkiewicz played the viola da gamba (kwartviola). He worked in the chapel for 16 years (1762–1777). Since 1771 his annual salary has not changed, amounting to 180 zlotys, although earlier it had been more and more: 216 zlotys in 1770, 355 zlotys in 1769, 177 zlotys in 1768, 102 zlotys in 1767, 130 zlotys in 1766, 244 zlotys in 1765, 230 zlotys in 1764 and 32 zlotys in 1763.
6. During 1762 Fingier worked as a violinist of the chapel. That year he earned 170 zlotys.
7. During 1762 Mr. Klawar worked as a musician of the chapel, receiving a large reward of 1080 zlotys.
8. In 1762 a priest of a surname Kotowicz was the choir singer. That year he earned 129 zlotys. It is interesting that he sang with the chapel once more in 1765. At that time he did not live in Lviv anymore.
9. In 1763 another priest worked as a musician of the chapel: Ostawski, and his earnings amounted to 300 zlotys. By analogy with his predecessor, he might have also been a singer.

10. In 1763 Mr Ozarkiewicz is noted as a musician. That year he earned 108 zlotys.
11. For seven years (1763–1769) Pierusinski was a musician of the chapel. His annual salary was constantly fluctuating from a minimum of 73 zlotys in 1764 to a maximum of 190 zlotys in 1766.
12. A little over three years (1762–1765) Kawiekowski was a musician of the chapel. In 1762, along with his surname, there was only one payment in the amount of 3 zlotys, but in subsequent years the annual salaries became already commensurate with others: 120, 150 and 230 zlotys.
13. Nowakowski was a musician of the chapel for 6 years (1762–1767). In the first and last year he received a small one-time payment, which means that during these years he was not working for a long period of time. In other years he earned: 113, 200, 210 and 130 zlotys. In 1647 Piotr Nowakowski was a musician of the Univ musical chapel [cards 45v–46].¹⁵
14. The bassoonist Grzegorz Jablecki was a musician of the chapel for 12 years (1762–1773) and received 42, 57, 129, 90, 144, 126, 95, 133, 213 zlotys during that year as well as 150 zlotys for the last three years. It is known that in 1764 he married.
15. In 1765 Stanislaw Broniewicz (Stach Proniewicz) was a violinist and violist of the chapel. There are grounds to believe that he was a musician of the chapel at least since 1763, but first as a pupil. At that time, he was simply called as Staś, but in 1764 he married and became a full member of the chapel. The records about him appear to the very end of the books in 1779 and, thus, he was at the same level as Senior was a permanent member of the musical chapel for at least 17 years. During the years 1765–1770 he received from 131 to 187 zlotys per year, and in subsequent years his annual salary ranged from 150 to 180 zlotys.
16. In 1766, Jan Sawicki was a harpsichordist (“klawicymbaly”), a clavichordist (“klawikort”) and organist of the musical chapel. In 1772 he studied the keyboard playing at the sub-prior of a monastery,

15 Центральний державний історичний архів України, м. Львів, ф. 201, оп. 46, спр. 529.

possibly Dominican (“J. X. Subprzeorowi za edukacye Sawickiego na klawikorde pro recognitione”). In 1774 he was recognised as an adult member of the musical chapel and appointed a new salary, but he even lost in monetary terms, since in 1771 he received 165 zlotys, and in 1774 only 108 zlotys. However, his salary later grew almost every year: 148 zlotys in 1775 and 1776, 216 zlotys in 1777, 288 zlotys in 1778 and 162 zlotys in the middle of 1779.

17. During 1766 the oboist named Krupski worked in the musical chapel. This year he earned 100 zlotys. Once again, the mention of him appears in 1669, but this time only 2 zlotys are paid, which means that he was paid only for one performance.
18. In 1766 Jerzy Jac(k)urewicz was credited as an oboist to the musical chapel, and in 1770 he was named “regent”.¹⁶ Unfortunately, the account books do not indicate whether he was the regent of the choir, or the regent of the orchestra. During the first three years in the chapel, his annual salary was low—from 46 to 74 zlotys, and in the next three years it increased significantly—from 138 to 149 zlotys. In the next 8 years he was assigned an annual salary of 200 zlotys.
19. In 1766 Franciszek Ney(i)giber became a violinist of the chapel. His annual earnings were not homogeneous. It ranged from 29 to 167 zlotys, which may indicate that he did not participate in the musical chapel for some time. In 1771 he was assigned a salary of 160 zlotys. He died at the beginning of 1773.
20. In 1766, Jan Buj(o)anowski became the horn player of the chapel. He served until 1779. Initially, his annual salary was small—from 12 to 69 zlotys, but subsequently it increased to 190 zlotys and eventually stabilised at the level of 150 zlotys.
21. In 1768, Jan Dubniewicz became a violinist of the chapel, who worked here until 1770. For a year he earned 108, 51 and 118 zlotys.
22. In the years 1768–1769 Jan Do(u)manski was a musician of the chapel. His salary is commensurate with Jan Dubniewicz’s salary at the same time, that is 63 and 118 zlotys. This may mean that he

¹⁶ Regent is the head of the church choir in Ukraine.

was also a violinist. In 1647 and from 1771 to 1773 Jan Dumanowski was a musician of the Univ musical chapel [card 105v].¹⁷

23. Jan Prymer was a harpsichordist and at the same time a violinist of the chapel. He worked there for three years (1769–1771), where he earned 144, 161 and 225 zlotys per year.
24. In the years 1769–1779 Piotr Lewczyc(ns)ki was the oboist of the chapel. In his first year of work he received only 55 zlotys, but subsequently his salary increased three times—up to 130, 150, and 300 zlotys.
25. In the years 1770–1775 Jan Karasiewicz was a violinist of the chapel. His annual salary did not change and amounted to 150 zlotys.
26. During the year 1771 Felician Raiewski was a violinist of the chapel. He received 160 zlotys for his work.
27. In the years 1771–1775 Pielecki was an oboist of the chapel. It is noteworthy that his annual salary exceeded the salary of any other musician several times. At the beginning it was 1,000 zlotys, later 1,500 zlotys, and in the last two years 1,800 zlotys.
28. Between 1772 and 1773 Albrecht played in the chapel. During that time he earned 252 zlotys.
29. In the years 1772–1773 Jan Kolodzinski Jr. was a violinist of the chapel. Each year he earned 72 zlotys. He was the son of an another musician, Andrzej Kolodzinski.
30. During 1773 Andrzej Kolodzinski was appointed to be a vice-senior and a violinist of the chapel. After a long break he returned to work in the musical chapel in 1778, where he worked for a year and a half, for which he received annually 150 zlotys.
31. In 1773 Woyciech Woycicki was a violinist of the chapel. That year he earned 160 zlotys.
32. In the years 1773–1774 Antoni Szczawinski was a violinist of the chapel. In the first year he earned 45 zlotys, and in the second 130 zlotys.

¹⁷ Львівська національна наукова бібліотека України імені В. Стефаника, ф. 141 (Колекція Олександра Чоловського), оп. 1, спр. 507.

33. In the years 1773–1774 Franciszek Bajer was a harpsichordist of the chapel. In the first year he earned 66 zlotys, and the second 290 zlotys.
34. In 1774 Jozef Heintz was a violinist of the chapel. For one year he earned 200 zlotys.
35. In 1774 Ludwik Stefanowicz became a violinist of the chapel. He worked until 1777. The first two years of his salary was 200 zlotys per year, but in the next two years it decreased to 150 zlotys.
36. In 1774 for a half of a year, somebody called Ko(u)raczunski belonged to the chapel. He is also regularly mentioned in the account books in the years 1776–1779. His annual salary was 150 zlotys.
37. Half a year in 1777, Kozłowski was an oboist of the chapel. During this period he earned 108 zlotys.
38. In 1779 two brothers and horn players, Dominik & Juzef Hanc, were admitted to the musical chapel. For half a year they have earned 741 zlotys together.

The last note of the account books about the new musicians who most likely were hired to travel to the funeral of Metropolitan Leon Szeptycki in Radomyśl: Maniawski, who played the viola da gamba (“kwartviola”) (92 zlotys), the bassoonist Stupnicki (93 zlotys), the cellist (basetlist) Troskawicki (78 zlotys), the trumpeter Bonkowski (95 zlotys), the violinists Prudnymski (114 zlotys) and Woronkiewicz (106 zlotys). The head of this group, judging by the size of the salary, was a violinist Jas Broniewicz (131 zlotys). All these musicians were hired for half a year.

One more musician of Leon Szeptycki’s chapel is known, but not from the account books of the musical chapel. It is a harpsichordist and possibly Kapellmeister of Italian origin—Alessandro Danesi. It is known that in 1775, after the prompting of diplomat and politic Alojzy Fryderyk Brühl (1739–1793), he left Lviv to receive a position of Kapellmeister at the Royal Theatre in Warsaw. However, this plan did not work and already in 1776 he appeared at the court of the great hetman of the Lithuania, Michał Kazimierz Ogiński (1730–1800), in

Słomim [card 93],¹⁸ [card 51].¹⁹ In connection with this the question arises how many unrecorded musicians were in the service of Leon Szeptycki.

Pupils of the musical chapel

As already noted above, young pupils of the musical chapel lived in a dormitory. They were kept at the expense of the musical chapel. They were fed, different clothes were bought for them, bed clothes were provided for them, they were treated and paid for trips home. Certain boys became musicians as adults, so some of them worked in the musical chapel for 10–15 years. At different times, the total number of pupils varied from 2 to 14. They learned to play the violin, viola, oboe, horn, trumpet, cello (basetla), harpsichord, clavichord and organ. It is noteworthy that none of the adult musicians played the trumpet and cello (basetla), it was done either by pupils or, probably, by some non-educated musicians. Most pupils at the same time mastered playing the several musical instruments, and some of them became singers. Expenditures on their maintenance were not lower than expenditures on ordinary adult musicians, with the difference that the pupils were paid money for specific purposes. These payments did not include food and laundry costs, which were paid separately.

- In 1762 four boys studied in the musical chapel: trumpeter Andrzej, violinists Jaś and Staś (Stach), and also singer Grześ. Staś was surely a violinist and violist Stanisław Broniewicz; after the wedding the mention of the boy Staś disappeared, instead the surname of the Broniewicz appears. The musical specialisation also coincides with the fact that they both were violinists.
- In 1763 another boy named Piotr joined. Probably this was the known oboist Piotr Lewczyc(ns)ki, who is listed in the account books in the years 1769–1779, because the specialisation of these

18 M. Piekarski, *Z muzycznej przeszłości lwowskich kościołów katolickich*, Rocznik Lwowski 2008–2009, Vol. 14, 2009, pp. 81–107.

19 A. Żórawska-Witkowska, *Muzyka na dworze i w teatrze Stanisława Augusta*, Lublin 2012.

musicians was the same—they both were oboists. The information about Andrzej disappears after this year.

- In 1764 the singer Fedka joined the previous four boys.
- It is difficult to unambiguously determine how many boys were in the musical chapel in 1765. Among them there were: the oboist Piotr, the singer Fedka, the violinist Jas, as well as two new pupils—violinist Basyłko Lewakowski and Czaykowski. Maybe Czaykowski was a cellist (basetlist).
- In 1766 the oboist Piotr, the violist Basyłko Lewakowski, Czaykowski, and the violinist Jas are mentioned. The same year, for the first time, the harpsichordist Jan Sawicki is mentioned, who in 1774 became an adult musician. Also maybe singer Fedka should be added, because there are records about him in the previous as well as in the following year.
- In 1767 two more pupils joined these six boys—the trumpeter Rutkowski and Jackowski, who was probably a cellist (basetlist).
- In 1769 four boys are mentioned, among them only one new—the harpsichordist Jan Sawicki, singer Fedka, violinist Jas and singer Kasian.
- In 1770, the names of only three boys—harpsichordist Jan Sawicki, singers Fedka and Kasian—are mentioned.
- In 1771 the names of two new pupils are added to these three boys—the violinist Stanisław and some oboist (“dla malego oboisty”).
- In 1772, as well as the year before, three boys—the harpsichordist Jan Sawicki, singers Fedka and Kasian—are mentioned.
- Also, a mention of the violinist Basyłko Lewakowski appears, although there was no information about him for four years. Also, the violinist Jas was not mentioned for two years. It is possible that the expenses for these boys were recorded without their names. Records of the expenses of the boys in most cases were without the names. The young singer—Semec—joined the boys. Thus, this year there were six boys in the musical chapel.
- In 1773 there were five boys, the same as the year before, besides the singer Kasian, who was no longer mentioned.

- In 1774 in the musical chapel the same boys remained in the musical chapel, but there were also certain differences. In particular, the harpsichordist Jan Sawicki received the status of an adult musician. Also, a boy named Stefanko joined the chapel. The most noticeable information from this year is an additional note about the boys. In particular, it turned out that Fedka and Semec were not only singers, but also violinists. Some boy was also a cellist (basetlist).
- In 1775 four more boys joined—the singer and violinist Grześ, a horn player Tymco, violinist Lukasz, and the singer and violinist Jaś Broniewicz. The last one was the son of an adult musician, who at one time was also a pupil in this musical chapel, namely the violinist Stanislaw Broniewicz.
- In 1776 there were at least 10 boys (“10 chłopcow”) in the musical chapel (maybe 11). To the mentioned last year boys were added the following were added: the oboists Basyłko and Jas, and also the boy named Bialoruski.
- In 1777 the number of boys increased. To 11 pupils three more joined—the cellist (basetlist) Ilko, Cukierniczek and Malkowski.
- In 1778 there were no longer 14, but 12 boys. This year the boy was not mentioned under the name of Bialoruski, as well as the singer and violinist Fedka.
- In the last year, only three boys were mentioned: the horn player Tymco and singers and violinists Grześ and Jaś Bronevich.

Financing of the musical chapel

According to the researcher of the Uniate Church Skochylias Ihor,

In the 18th century bishop's Cathedral of St. George, in addition to the income from the pastoral tax “kathedratyk”, was partially withheld through the stationery payments “pro juribus Cancellariae”, which were made by the pastors to the Episcopal treasury and covered, in particular, the personal expenses of the Lviv bishops. As we learn from the records in the account books, the main

item of the expenses was the remuneration of the participants of the “chapel” that operated at the Cathedral of St George [card 450].²⁰

Thus, in fact, the musical chapel was kept at the expense of the entire Lviv Eparchy and at the expense of Leon Szeptycki's personal funds.

Musical repertoire of the chapel

To the great sorrow of the researchers, the musical library of the Lviv Uniate Chapel has not yet been found, therefore, therefore it is necessary to judge the musical repertoire of the chapel almost exclusively from the account books.

The main function of the musical chapel was to play music in the Cathedral of St George. Thanks to one fragment from the account books, it is clear that the musicians played in the cathedral's premises. In 1774, when the pupil of the musical chapel—Jan Sawicki—was recorded as an adult musician, he was assigned to play the harpsichord and the portative organ that was located in the Cathedral of St George (“Klawicymbalu y do pozytem cerkiewnych”). Despite this testimony, it is difficult to clearly determine whether musicians played liturgical music,²¹ although their presence in worship was documented several times. In particular, the mention is made of the spending on wine for chapel musicians during worship (“Za wino na msze”).

Also, musicians are mentioned several times when writing about Easter processions, although there is no direct indication that they played at this time. The final conclusion in this matter could be made only based by unambiguous literary indications, or the liturgical musical compositions from the library of the chapel of Leon Szeptycki.

Despite the fact that liturgical works have not been recorded in the account books of the chapel, several musical works are mentioned, consisting of genres that could be performed in the temple outside the liturgy. The records of account books for copying notes mention

20 Скочиляс Ігор. Галицька (Львівська) єпархія XII-XVIII століть : організаційна структура та правовий статус. Львів: УКУ, 2010.

21 In the liturgical practice, other Uniate churches from the late 17th and early 18th centuries already used organs and instrumental chapels.

concerts (“koncert”) four times, but symphony (“symf”) and hymn-book (“kantyczki”) only once.

Another purpose of the musical chapel is a secular one. This conclusion can be made by analysing the repertoire of the chapel. In 1763 some French cards were rewritten for the ball, most likely French dance works (“karty Franc: par trzy na Bal”). In the following year, in May, Leon Szeptycki hosted a ball (“bal”), where various secular music, including dance music, was definitely performed. In 1775, in the account books of the musical chapel, it was indicated that expenses for dance rewriting were made (“przepisanie tancow”). In the same year an opera from Warsaw was rewritten (“przepisanie oper z Warszawy”).

It may be thought that the performance of the entertaining (dance and opera) music was something unacceptable for the “religious” musical chapel, but it was quite natural for that time, because the church hierarchs, which were subordinated to such musical chapels, often took an active part in the secular life. No exception was Leon Szeptycki. As noted by researcher Skochylias Ihor:

The characteristic features of the new Uniate pastor were the deep integration into the Baroque culture of the time, high erudition, representative splendor, expressive secular engagement and emphasis on the visible attributes of hierarchical ministry [card 646].²²

A vivid confirmation of “secular engagement” was preserved in the periodical press of the time when it was about holidays and balls organised by Leon Szeptycki, with the participation of the musical chapel [card 93].²³ In particular, in the Warsaw periodical, namely “Wiadomości Uprzywilejowane Warszawskie” from the years 1765–1767 there are at least 7 reports of the play of Leon Szeptycki’s musical chapel on various occasions.

On the 25th of November 1765, on the occasion of the first anniversary of the election of the last king of the Commonwealth, Stanisław II Augustus Poniatowski (1732–1798), celebrations were held in Lviv [cards 158–159].²⁴ In the Jesuit church there was a worship, where

22 Сkochилис Ігор. Галицька (Львівська) єпархія ХІІ-ХVІІІ століть : організаційна структура та правовий статус. Львів: УКУ, 2010. XXIV+832 с.

23 M. Piekarski, *Z muzycznej przeszłości...*, op. cit.

24 *Muzyka w czasopiśmie polskich XVIII wieku. Okres stanisławowski (1764–1800). Bibliografia i antologia*, J. Szwedowska (ed.), Kraków 1984.

speeches were delivered, students distributed poems to the guests, and a feast with dances was held by Leon Szeptycki. Obviously, the musical performance on this holiday must have been provided by the bishop's chapel.

On the 9th of February 1766 in Lviv an appointment was arranged about the name day of the wife of the Great Podkomorzy of the Crown, Prince Kazimierz Poniatowski (1721–1800), Apollonia. The organizer of the holiday was Leon Szeptycki: "The whole company was amused by the musical chapel with perfect music" [card 70].²⁵

On the 11th of May 1766, after the solemn votive mass ("missa votiva") in the cathedral of St George, "a perfect concert of the musical chapel and dance" took place [card 71].²⁶

On the 7th of September 1766, on the anniversary of the election of Stanisław II Augustus Poniatowski, Leon Szeptycki organised a holiday for invited guests. Toast rumbled under the rumbling of cannons. This information is confirmed by the account books of the musical chapel: "for cannon gunpowder for the anniversary of the election of the king was paid 82 zlotys". In the end "perfect music" and dances were performed by the musical chapel [cards 72–73].²⁷

On the 30th of November 1766 in Lviv Leon Szeptycki organised a concert of the musical chapel in honor of the name day of the chancellor of the great Crown Andrzej Hieronim Zamoyski (1716–1792) and the Przemyśl Roman Catholic bishop Andrzej Mikołaj Młodziejowski (1717–1780) [card 73].²⁸

On the 5th of January 1767, in honor of the Great Podkomorzy of the Crown Kazimierz Poniatowski's arrival to Lviv, a concert of Leon Szeptycki's musical chapel was arranged after dinner [card 73].²⁹

On the 17th of January 1767, on the birthday of the King Stanisław II Augustus Poniatowski, the solemn Divine Liturgy, headed by Bishop Leon Szeptycki, was held. In the evening a "big and decorated" dinner was arranged by Kazimierz Poniatowski with dancing throughout the night [card 159].³⁰ Certainly, the music was provided by the musical chapel of Leon Szeptycki.

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*

³⁰ *Ibid.*

Cooperation with other musical chapels and monastic orders

According to the account books, during the decade (1762–1773) the chapel was invited by Jesuits at least 12 times for various large feasts. It is possible that among them there were musicians, because payments were made from the funds of the Uniate musical chapel. The amount of payments was insignificant, ranging from 1 to 5 zlotys. In these records, it was often specified that the money was intended for vodka and mead. Also in 1769 on the Maundy Thursday a cellist (basetlist) from the Jesuit chapel was hired.

In May 1764 Dominican musicians played in addition to the Uniate musical chapel at the ball organised by Lviv bishop Leon Szeptycki. Dominican musicians earned 6 zlotys. It is noteworthy that these profits are not indicated in the account books of the Lviv Dominican Chapel [card 515].³¹ In general, this example asserts us in the opinion that the performance of secular music with church chapels was inherent not only in the Uniate chapel, but also in other chapels of the Roman Catholic confession.

In the account books of the musical chapel there is also the mention of Bernardines, although not in the musical context. In 1765, Bernardine's fathers brought cannons and them paid for it 15 groszes. In 1770 2 zlotys were given to Bernardines.

In the account books of the chapel we can find the information about the existence of musicians in the Hetman of the Polish crown, the Deputy Commander of the Polish Army, Waław Piotr Rzewuski (1706–1779). In November 1763 1 zloty and 9 groszes were paid to the "hetman musicians in Olesko". And although there are no reasons for this event, on the 23rd of November 1763 when the wife of the Hetman Anna Lubomirska was buried. In this regard, it will not be superfluous to suggest that the musicians of Leon Szeptycki took part in the funeral too.

Eight times during 10 years (1763–1773) mentioned costs of the anonymous musical chapel with the definition of "hired" and "stranger". As in the case of the Jesuit chapel, money was sometimes destined for mead and vodka. The payments to these musicians were identical to

31 A. Patalas, *Życie muzyczne w klasztorach dominikańskich prowincji polskiej nie-utrzymujących stałych kapel*, [in:] *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej, eadem* (ed.), Kraków 2016, pp. 15–43.

those paid to Jesuit musicians—from 1 to 6 zlotys. The period in which these anonymous musicians were invited was also identical to when Jesuit musicians played.

Three times, in 1765 and 1767, anonymous viola da gamba (kwart-viola) players were invited to the Uniate chapel, and in 1769, an oboist. Judging by the small pay, these musicians were invited for a short term, for one or several days.

Thanks to the documents from the archives of the musical chapel of the Lviv Dominican monastery of Corpus Christi, the play of the Uniate Chapel under the leadership of Piotr Bogdanowicz on some holiday at Order of Friars Minor Conventual is known: “Od JGm Pana Bogdanowicza co Kapela grała od OO. Obserwantow” [card 524].³² This event is dated on the 17th of October 1768. The reason for Piotr Bogdanowicz’s remuneration for the Dominican chapel for his performance at Order of Friars Minor Conventual remains mysterious. It can be assumed that the Lviv Dominican musical chapel had a certain monopoly to perform in Catholic monastic orders.

Human settlements from the account books of the musical chapel

In the account books of the musical chapel the names of cities, towns and villages, mainly Lviv Uniate Eparchy, appear several times.

The village of Krylos, where the bishops’ rooms were located and served as the bishop’s summer residence, are mentioned a few times. Approximately 50 kilometers from Krylos, the village of Zhuravno is located. For both settlements, several payments were made for cannon powder. Cannons was used for large holidays, such as Easter and special secular occasions, such as the anniversary of the King’s election.

Several settlements are mentioned in the years 1762–1763 in connection with the travels undertaken there by individual musicians. We have evidence that Antoni Bielawski went to Krylos twice, and Walerian Zawitowski hiked to Univ twice. One day, vice-senior of the chapel, Jozef Kolaczynski, travelled to the Tartakiv. It is possible that

³² M. Konik, *Wypisy z ksiąg archiwalnych. Klasztor Bożego Ciała we Lwowie*, [in:] *Życie muzyczne w klasztorach dominikańskich...*, op. cit., pp. 513–546.

the musicians did not go for the chapel, but for personal reasons. At least it is known that the wife of Antoni Bielawski lived in Krylos.

Two cities are mentioned in connection with the musical life of the chapel. In 1763 the payment for the strings to Halych was made, and in 1766 to the messenger for the boys-singers to Zhydachiv.

According to the account books of the musical chapel, payment for a trip to another city, even outside the Lviv Eparchy, was made only once, in May 1779: to Radomyśl for the funeral of the Metropolitan Leon Szeptycki. In Radomyśl, where the residence of the Uniate metropolitans was located, two carriages with four horses, for musicians and musical instruments went. After this event there are no more notes in the account books, but this does not mean that the musical chapel ceased to exist. To confirm this thesis, we should continue to search for documents about the musical chapel of St George's Cathedral.

Conclusions

The accounts of the Lviv Uniate Musical Chapel of Leon Szeptycki found on the territory of the architectural complex of the Cathedral of St George are unique artifacts. The only such document in Lviv that has been known so far is an account book of the musical chapel of the Dominican monastery of Corpus Christi. From the newly found documents one can conclude that the Uniate musicians were not on the periphery of the musical life of the city, but, on the contrary, they were often in the centre of the secular and spiritual events of the city. If the quality of the musical chapel was to be determined only on the basis of the funds spent on it, then the Uniate musical chapel would be one of the best chapels in the city and, in general, in the Ruthenian Voivodeship. Undoubtedly, this is only the first step towards the study of the Lviv Uniate musical heritage of the 18th century, and in the future the new forms of analysis of these account books should be prepared, such as their comparison with similar accounts books of other musical chapels, what would help to investigate the origins of the Lviv Uniate Chapel and the consequences of its activities. The main achievement of this publication is that the accounts of the musical chapel become accessible to a wide range of researchers.

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