

The Influence of Czech Musicians and Composers on the Repertoire of the Music Chapel of the Archcathedral Basilica in Lwów in the First Half of the Nineteenth Century

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The musical life of Lwów as the capital of the Kingdom of Galicia and Lodomeria is one of the most important aspects of the secular as well as religious culture of this part of Europe. Despite its richness and the presence of various nations and religious denominations, scholars have always focused on the history of Lwów's theatre and opera, omitting miscellaneous religious music. This appears, however, to be even more interesting since there were traditionally three cathedrals in Lwów: the Armenian, Greek Catholic, and Roman Catholic ones.

The Roman Catholic cathedral is known as the Archcathedral Basilica of the Assumption of the Blessed Virgin Mary but is commonly referred to as the Latin cathedral. Very little is known about the music performed during the Old Polish period, although it has been confirmed that as early as the seventeenth century a polyphonic repertoire was performed in the Latin cathedral. One of the most important benefactors favouring the development of music in this church was the cathedral Chapter, which provided most of the money spent on the music chapel. In the eighteenth century, the church deteriorated and, in all probability, the quality of music also decayed.¹ Over the following century, many renowned musicians were associated with this ensemble introducing a new repertoire. Musicians and composers of Czech origin played an important role in the revival of the cathedral's music. The present article deals with their influence on the music chapel and their significance in the performed repertoire in the first half of the nineteenth century.

The main source of information about the music performed in the Latin cathedral is a collection of sheet music stored in the cathedral's archive. Among

¹ Michał Dzieduszycki, *Kościół katedralny lwowski obrządku łacińskiego* (Lwów: Karol Budweiser, 1872), 56–72.

the compositions held by this institution, there are many that were copied for the use of the local music chapel. Only a few of them come from the first half of the nineteenth century and an almost imperceptible portion from the late eighteenth century. Those materials are a testimony to the musical activity of the musicians, among others, of Czech origin. Another part of the above-mentioned collection was collected, however, in the late nineteenth century, while the ensemble was conducted first by Henryk Jarecki and later by Stefan Surzyński. A majority of the remaining scores document the musical activity of amateur choirs from the late nineteenth century to c.a. 1945 – mostly the “Lutnia,” “Echo,” and “Bard” choirs. Several documents are most likely part of the musical heritage of the Galician Music Society and other secular music societies from Lwów.

The Archcathedral Ensemble and the Significance of Czech Musicians

Very little is actually known about the musicians active in the cathedral ensemble in the early nineteenth century. Already in the eighteenth century, the music chapel was considered a rather weak one and that opinion did not change over the following century. The first known detail about the activity of the ensemble in the nineteenth century was documented in 1817 during the canonical visitation of the Latin cathedral. In this very year, the chapel consisted of a choir director and ten musicians, who received 950 florins paid by the cathedral Chapter. In the opinion of the clergy, the music was in a bad state and the musicians did not teach children any longer, although the moral condition of the musicians was described as good.²

Table 1 Instruments belonging to the cathedral in 1817³

No.	Name of instrument	Number of instruments
1	Organum seu positivum	1
2	Quartviola	1
3	Tubae vetustae	2
4	[Tubae] novae	2
5	Tubae corneae	8
6	Fides	3
7	Fistulae	2

² Archiwum Archidiecezji Lwowskiej in Kraków (hereafter PL-AAL), shelf mark AV 21.1, *Descriptio Ecclesiae Metropolitanae Leopoldiensis*, 32r.

³ *Ibid.*, 23v.

The first part of the visitation act from 1817 is a church inventory. In the final part, there is a section called “musicalia,” which lists the musical instruments belonging to the cathedral (Tab. 1). In a further part of the visitation, however, a slightly different number of instruments was given: 2 *quartviolae*, 2 *walthorn*, and 3 *tubicines*. It was also necessary to buy 3 *fides*, 1 *viola*, 3 *tubicines*, and mutations for *walthorn*.⁴ For musical purposes, only a positive organ located in the chancel was used, since the music gallery above the entrance lacked an organ and was only used by the music chapel during extraordinary celebrations.⁵ Musicians complained about the small number of instruments and consequently usually used their own instruments. The cathedral instruments were kept in the sanctuary, but the majority of them were old.⁶ The above-mentioned visitation act from 1817 also states that musicians suggested hiring new instrumentalists and four singers.⁷

The music chapel performed music every Sunday and during solemnities. Their duties also consisted of playing on Wednesdays, Thursdays, and Saturdays during sung masses at 8 a.m. and vespers.⁸ The music director was responsible for paying each of the musicians for their work.⁹

Probably in the early nineteenth century, Antoni Jahl was hired as a director of cathedral music. In the late eighteenth century, he also worked as the organist and teacher of Gregorian plainchant in the Seminary in Lwów. It seems his didactic methods were not valued since he often quarrelled with his pupils. Jahl worked there, however, up until his resignation in 1786.¹⁰ On February 9th, 1795, Jahl married Teresa Ramolta in the cathedral of Lwów. In his marriage act, he declared his age as 40, so he was most likely born c.a. 1755.¹¹ After the death of his first wife, Antoni married Katarzyna Suliowska on September 20th, 1812 in St. Mary Magdalene’s church in Lwów.¹² According to the visitation act from 1817, Jahl had been working in the cathedral ensemble for 4 years, so he might have been hired c.a. 1812. The 1813 baptism record of his first child from the second marriage bears a note stating that Jahl worked as a *magister musices in eccle-*

⁴ Ibid., 63v.

⁵ Ibid., 1r.

⁶ Ibid., 64r.

⁷ Ibid., 63v.

⁸ Ibid., 62r.

⁹ Ibid., 58r.

¹⁰ Mieczysław Tarnawski, “Studia alumnów józefińskiego seminarium generalnego o.l. we Lwowie,” *Gazeta Kościelna*, July 26, 1918, 354–355.

¹¹ Archiwum Główne Akt Dawnych in Warszawa (hereafter PL-Wagad), fond 301, shelf mark 755, *Liber copulatorum*, 81.

¹² PL-Wagad, fond 301, shelf mark 816, *Liber copulatorum*, 288.

sia metrop[olitanae] leopoliensi. Jahl worked at the cathedral until at least 1823.¹³ He died on April 11th, 1831. In his death record, the occupation of “magister musicae” was noted and, probably mistakenly, the age 87.¹⁴

It is uncertain in what exact year the responsibilities of the music director of the cathedral ensemble were given to a musician of Moravian origin – Josef Baschny (Baszny, Bašny).¹⁵ The first record of his activity in this church comes from 1828.¹⁶ At that time, Baschny was already a well-known musician in Lwów. Early mentions of his music activities can be traced back to even 1820 when a group of musicians from Der Verein von Freunden der Tonkunst performed Johann Medertisch's (Gallus) mass and Baschny's unknown cantata with a German text in connection with the birthday of the Austrian Emperor Francis Habsburg. Both compositions were performed at the Bernadine church of St. Andrew. A newspaper's reference to this event implies that Baschny's work was composed especially on this occasion.¹⁷ The popularity of Baschny's compositions was also confirmed by the Viennese press. In 1832, he was declared a very

¹³ PL-Wagad, fond 301, shelf mark 759, *Liber mortuorum*, 109.

¹⁴ Central'nij Deržavnij Istoričnij Arhiv Ukraïni in Lwów (hereafter UA-LVa), fond 618, opis 2, sprawa 1086, *Copia ex libris metricalibus mortuorum ad Ecclesiam Parochialem BVMariae ad Nives Leopoli*, 12r.

¹⁵ The current state of research lacks the basic information about the life and education of Josef Baschny before his arrival in Lwów. The most interesting trail is connected with the fact that Jakub Baschny, who became the godfather of Josef's son Karol Jakub Baschny (born in 1835 and baptised in the parish of St. Mary Magdalene in Lwów) lived in Lwów at the same time. Just as in the preceding year, 1834, Jakub married Katarzyna Blanque in the cathedral parish. The marriage record states that Jakub was the son of Josef Baschny and Barbara Kansalins and was born in “Kralicz in Moravia.” In the birth register from Kralice na Hané, there is a record of Jakub's baptism. According to this source, he was baptised on July 14th, 1809 in Kralice and was the son of Josef and Barbara Kansalins. All of Jozef's children, born in Lwów since 1819, had Elżbieta Libich (Liebich) as their mother. Whether Josef was Jakub's father or just a distant relative and whether he was earlier active in Kralice na Hané remains an open question. Unfortunately, the date of Josef Baschny's death is also unknown. Various musicologists specify different dates, none of which was verified as true during the search query. Moravský Zemský Archiv in Brno (hereafter CZ-Bsa), shelf mark 9178, Kralice na Hané narození od 1784 do 1824, 71; PL-Wagad, fond 301, shelf mark 813, *Liber natorum*, 209; PL-Wagad, fond 301, shelf mark 756, *Liber copulatorum*, 178; “Towarzystwo Muzyczne we Lwowie,” *Gazeta Muzyczna i Teatralna*, no. 5, 1865, 2–3; Teresa Mazepa, “Przyczynki do dziejów życia muzycznego Lwowa (koncerty wybitnych muzyków lwowskich w latach 1820–1850 we Lwowie),” in *Musica Galiciana*, vol. 12, ed. Grzegorz Oliwa (Rzeszów: Wydawnictwo Uniwersytetu Rzeszowskiego, 2010), 154–155; Hanna Szepletowska, “Baschny Józef,” in *Encyklopedia Muzyczna PWM*, vol. 1, ed. Elżbieta Dziębowska (Kraków: Polskie Wydawnictwo Muzyczne, 1979), 211; Albert Sowiński, *Słownik muzyków polskich dawnych i nowoczesnych* (Paryż, 1874), 18; “Baschny Józef,” in *Słownik muzyków polskich*, vol. 1, ed. Józef Chomiński (Kraków: Polskie Wydawnictwo Muzyczne, 1964), 30–31.

¹⁶ PL-Wagad, fond 301, shelf mark 754, *Liber natorum*, 190.

¹⁷ “Inländische Nachrichten,” *Lemberger Zeitung*, no. 20, 1820, 75.

popular composer thanks to his dances and opera music.¹⁸ Baschny's cantata was also performed and assessed as very good in a review in "Der Humorist" newspaper in 1839.¹⁹

Although Baschny conducted the cathedral music chapel for many years, he maintained various other activities in Lwów. He was involved in the work of the Galician Music Society and was elected substitute director in 1839.²⁰ This gave him an opportunity to conduct the society's orchestra during numerous concerts.²¹ Some of his non-religious compositions were also published, such as several collections of dances.²² He composed a well-known operetta *Skalmierzanki czyli Koniki Zwierzynieckie* with a libretto written by Jan Kamiński.²³

The identity of who played in the chapel while Baschny was conducting is still unknown. The only complete list of musicians active in the ensemble was made during the already mentioned visitation in 1817. At this very time, Wojciech Anczarski served as an organist. He began his work in the cathedral ca 1791 and received 300 florins as an annual salary. He was hired to play during everyday mass and three masses on Sunday, two anniversary masses weekly, during the mass with a chapel each Thursday, passions on Fridays, litanies with a chapel on Saturdays and Vespers with a chapel on Sundays.²⁴ Anczarski in all probability worked as an organist up until his death in January 1839.²⁵

Jan Strzemie worked as a cantor in 1817. According to the visitation act, he had already been hired for nine years, but at the same time served as a cantor in a seminary. He sang a *Missa de Beata* every day, on Sundays during processions and aspersions and masses in Lent. The cathedral chapter paid 50 florins as his annual salary while the Archdiocesan Seminary paid him 150 florins.²⁶ The music chapel also consisted of Maciej Alex (first violinist, worked from three

¹⁸ "Neuigkeiten," *Allgemeine Theaterzeitung und Originalblatt*, no. 54, 1832, 215; "Aus Lemberg," *Allgemeine Theaterzeitung und Originalblatt*, no. 72, 1837, 291.

¹⁹ "Lemberger Salon," *Der Humorist*, no. 199, 1839, 794.

²⁰ "Inländische Nachrichten," *Lemberger Zeitung*, no. 53, 1839, 225; "Nowiny lwowskie," *Gazeta Lwowska*, no. 44, 1839, 271–272.

²¹ "Correspondenz," *Allgemeine Wiener Musik Zeitung*, no. 11, 1842, 44.

²² Jos[eph] Baschny, *Collection de Polonaise, Valses, Mazures, Quadrille et Galloppe pour le piano forte* (Leopolis: Kuhn et Millikowski, [1826]); J[oseph] Baschny, Jan Nowakowski, *Zbiór ulubionych Mazurów lwowskich grywanych na salach obywatelskich* (Warszawa: Pietrzykowski i Marszycki, n.d.); Joseph Baschny, *Les délices d'hiver ou Collection de danses: pour le piano forte* (Leopolis: Jean Millikowski, n.d.); "[Kurze Anzeigen]," *Allgemeine Musikalische Zeitung*, no. 46, 1826, 760; "Kurze Anzeigen," *Allgemeine Musikalische Zeitung*, no. 52, 1826, 864.

²³ *Skalmierzanki czyli Koniki Zwierzynieckie: komedio-opera w 3 aktach* (Poznań: Drukarnia Dziennika Poznańskiego, 1905).

²⁴ PL-AAL, shelf mark AV 21.1, *Descriptio Ecclesiae Metropolitanae Leopoldiensis*, 58r.

²⁵ "Verstorbene Christen in Lemberg," *Lemberger Zeitung*, no. 45, 1839, 62.

²⁶ PL-AAL, shelf mark AV 21.1, *Descriptio Ecclesiae Metropolitanae Leopoldiensis*, 58r.

years), Bartłomiej Nidermajer (23 years), Stanisław Harasimowicz (26 years), Karol Kollin (ten years), Jan Michel, Teodor Witwicki (four years), and Antoni Jurkiewicz (eight years). Each of them received 25 florins.²⁷ At an uncertain time in the nineteenth century, Jacek Kopiciński, a Polish musician, was appointed director of music. Very little is known about his activity. He was born around 1782 and worked as an organist in Wadowice in the early nineteenth century.²⁸ He died on February 25th, 1835 in Tarnopol.²⁹ His children were also musicians.

During the visitation, the music quality of this ensemble was perceived as rather low, therefore, hiring a well-known musician such as Josef Baschny could have been an attempt to improve the condition of the cathedral music. Since the above-mentioned musicians were active in the music chapel for a very long time, it is reasonable to believe that Baschny made the decision to fire them. Already in 1817, the chapel included musicians of different nationalities and even Greek Catholics (Harasimowicz).³⁰ Most likely, Baschny used his numerous connections to gather good musicians and improve the condition of music. He also restored teaching music at the cathedral, which had been called to a halt in the early nineteenth century or perhaps even in the eighteenth century.³¹

The Reception of Czech Composers

In 1817, it was noted during the visitation that the director of music (Antoni Jahl) had given his own sheet music to the church.³² Almost none of those manuscripts have been preserved, thus it is impossible to say, in the current state of research, which compositions were performed in the early nineteenth century. The only music manuscript in the collection of the cathedral archive signed by Jahl was prepared in 1823, according to a title on a dust jacket: *Hymni III in Cantu Gregoriano. Pro Festo Pentecoste SS. Trinitatis et Corporis Christi à Quatuor Vocibus. Soprano. Alto. Tenore. Basso. Ex choralis Canto in Gregorianum transposuit Antonius Jahl pro Choro Ecc[lesiae] Cath[edralis] [r]itus latini d[omi]nie 16 Mai [1]823.*³³

²⁷ Ibid., 63v.

²⁸ Archiwum Narodowe w Krakowie, fond 331, shelf mark 141, *Testimonium baptismi*, Łapczyca, 26 VI 1823.

²⁹ Ibid., *Testimonium mortis*, Tarnopol, 4 VI 1835.

³⁰ Recent studies prove that in the late eighteenth century the music chapel at the Greek-Catholic cathedral consisted mostly of Polish musicians. Ivan Kuzminskyi, "Account Books of the Musical Chapel of Lviv Uniate Bishop Leon Szeptycki (1760–1779)," *Kwartalnik Młodych Muzykologów UJ* 3, no. 38 (2018): 5–24.

³¹ Leon Tadeusz Błaszczyk, "Życie muzyczne Lwowa w XIX wieku," *Przegląd Wschodni* 4, no. 1 (1991): 707–709, 726–727.

³² PL-AAL, shelf mark AV 21.1, *Descriptio Ecclesiae Metropolitanae Leopoliensis*, 63v.

³³ Archive of the Cathedral Basilica of the Assumption in Lwów (hereafter: UA-ACB), no shelf mark, *Hymni III in cantu gregoriano*.

The manuscript contains three anthems: *Veni Creator Spiritus*, *Iam sol recedit igneus*, and *Pange lingua gloriosi*. All of them are based on Gregorian plainchant melodies adapted to a common time signature and arranged for four voices a cappella. Together with the rhythm, the melodic structure of the plainchant melodies was decomposed to fit into a tonal harmony (Ex. 1). The fact that Jahl arranged plainchant in such a manner might explain why a majority of his manuscripts have not been preserved: in the second half of the nineteenth century, there were attempts to restore the Gregorian chant according to new studies on the subject and to reform music and music chapel according to the ideas of the Caecilian Movement.³⁴

Soprano
1. Ve - ni Cre - a - tor Spi - ri tus, men - tes tu - o - rum vi - si ta

Alto
1. Ve - ni Cre - a - tor Spi - ri tus, men - tes tu - o - rum vi - si ta

Tenore
1. Ve - ni Cre - a - tor Spi - ri tus, men - tes tu - o - rum vi - si ta

Basso
1. Ve - ni Cre - a - tor Spi - ri tus, men - tes tu - o - rum vi - si ta

Example 1 *Veni Creator Spiritus* from Antoni Jahl's manuscript³⁵

In the late 1820s, when Baschny was appointed music director, the performed repertoire vastly changed. Baschny's own compositions were an important part of it. Among them, worth mentioning is the fact that on August 15th, 1834, his *Offertorium* was performed by the cathedral chapel. The work itself was described in a newspaper review as written in good church style.³⁶ On May 20th, 1839, Baschny's cantata was also performed in the Dominican church in Lwów.³⁷ Surprisingly, only one of his compositions is preserved in the musical collection from the cathedral, a gradual *Christus factus est* (Ex. 2).

³⁴ Andrzej Edward Godek, "Musical Collection from the Latin Cathedral in Lviv as the Source of the History of the Cathedral Choir and Orchestra," *Ukrains'ke muzikoznavstvo*, no. 44 (2018): 33.

³⁵ UA-ACB, no shelf mark, *Hymni III in cantu gregoriano*.

³⁶ "Rozmaitości," *Kurier Warszawski*, no. 263, 1834, 1455; "Krótki rys muzyki roku 1834," *Pamiętnik Muzyczny Warszawski*, no. 4, 1836, 58.

³⁷ "Nowiny lwowskie," *Gazeta Lwowska*, no. 61, 1839, 375.

Adagio

Soprano
Chris - tus fac - tus est pro - no - bis o -

Alto
Chris - tus fac - tus est pro - no - bis o -

Tenore
Chris - tus fac - tus est pro - no - bis o -

Basso
Chris - tus fac - tus est pro - no - bis o -

7
S. - be - di - ens us - -que ad mor - -tem

A. - be - di - ens us - -que ad mor - -tem

T. - be - di - ens us - -que ad mor - -tem

B. - be - di - ens us - -que ad mor - -tem

Example 2 Initial part of Bachny's gradual *Christus factus est*³⁸

The composition is preserved as a handwritten score from the first half of the nineteenth century. It is unknown whether it is an autograph due to the lack of a material that could be used for further analysis. Apart from the score, there are also separate parts (for soprano, two additional copies were notated in the second half of the nineteenth century). The composition was divided into sections to perform over the three following days of Lent. The part for the first day ended with the word *mortem* (as in Ex. 1). On the following day, *autem crucis* was added, and finally, on the third day, the rest of the liturgical text was sung. Baschny used a contrast of dynamics throughout the composition. Although

³⁸ UA-ACB, no shelf mark, J[osef] Baschny, *Christus factus est*.

the composition is rather short and simple, it demonstrates the artistry and high musical skills of the author.

Apart from the compositions prepared by Baschny, the majority of the performed repertoire was of Czech and Austrian origin. Apparently, in the first half of the nineteenth century, almost no piece by a Polish composer was performed by the cathedral music chapel. Similarly, to other arts, such as architecture, musicians active in Lwów tended to copy the repertoire performed in Vienna and in Prague. A great number of new compositions were collected thanks to Rev. Łukasz Baraniecki, who was appointed *rector chori* around 1836. His care for the musical life also continued in following years, when he became parson of the cathedral parish in Lwów, although already around 1839 he was replaced by Rev. Henryk Pertak as *rector (cantor) chori*.³⁹ Presumably, all the manuscripts gathered by Baraniecki were signed by him. On the majority of them, there are the inscriptions: *Proprietas Ecc[lesi]ae Metrop[olitanae] Baraniecki Can[onicus] et Par[ochus]*.

The Viennese influence on the cathedral repertoire is mostly noticeable in the presence of such works as Georg Reutter's antiphon *Traditor autem dedit eis signum*,⁴⁰ Joseph Haydn's *Die sieben worte* (for string quartet),⁴¹ and *Hymne für vier Singstimmen mit Begleitung*,⁴² Wolfgang Amadeus Mozart's *Missa in F*⁴³ and *Kantate Her auf den mir schauen*.⁴⁴ Several compositions by Ignaz Ritter von Seyfried were also performed: *Graduale Cantate Domino*,⁴⁵ three motets known from a print,⁴⁶ *Missa solemnis in D*⁴⁷ and *Libera me*.⁴⁸ German composers whose works were performed by the chapel were also represented by Joseph Schnabel, director of music in Breslau's cathedral, whose published *III gradualia* were known in Lwów,⁴⁹ and Peter Josef von Lindpaintner, whose mass was performed by the chapel.⁵⁰

³⁹ Godek, "Musical Collection," 32.

⁴⁰ UA-ACB, no shelf mark, Georgio de Reüttern, Partitura. *Antiphona et Benedictus pro feria quinta in caena Domini a quatro voci traditor*.

⁴¹ UA-ACB, no shelf mark, Joseph Haydn, *Partitur par sieben Worte*.

⁴² Joseph Haydn, *Hymne für vier Singstimmen mit Begleitung des Orchesters in Musik gesetzt* (Leipzig, n.d.).

⁴³ UA-ACB, no shelf mark, Wolfgang Amadeus Mozart, *Missa in F-dur*.

⁴⁴ Wolfgang Amadeus Mozart, *Kantate Her auf den mir schauen* (Leipzig, n.d.).

⁴⁵ Ignaz Ritter von Seyfried, *Graduale Cantate Domino canticum novum* (Wien, n.d.).

⁴⁶ Ignaz Seyfried, *Drey Motetten für Singeböre mit Orchesterbegleitung* (Leipzig, n.d.).

⁴⁷ Only the dust jacket is preserved in the cathedral collection. A UA-ACB, no shelf mark, Ignaz Seyfried, *Missa solemnis in D*.

⁴⁸ UA-ACB, no shelf mark, Ignaz Seyfried, *Libera in F*.

⁴⁹ Joseph Schnabel, *III gradualia* (Wratistlawiae, n.d.).

⁵⁰ UA-ACB, no shelf mark, Peter Joseph Lindpaintner, *Missa*.

Table 2 Compositions of Czech authors in Baraniecki's collection

No.	Composer	Title	Inscriptions	Annotations
1	Brixl František Xaver	<i>Missa Pastorellis in D</i>	"No 1;" "Proprietas Ecc[lesi]ae Metrop[olitanæ] Baraniecki Can[onicus] et Rector Chori"	Manuscripts; Org. in two copies; some parts probably from the eighteenth century
2	Brixl František Xaver	<i>Missa Pastorellis in D</i>	"No 2;" "Proprietas Ecc[lesi]ae Metrop[olitanæ] Baraniecki Can[onicus] et Par[ochus]"	Manuscripts
3	Brixl František Xaver	<i>Missa Pastorella Solemnis in C</i>	"No 9;" "Ex Rebus Joannis Strzemie;" "Proprietas Ecc[lesi]ae Metrop[olitanæ] Baraniecki Can[onicus] et Par[ochus]"	Manuscripts; the majority of the parts are missing, only C, A, T and Org. preserved
4	Rollschek [Wenzel]	<i>Messe in C</i>	"No 1;" "Proprietas Ecc[lesi]ae Metrop[olitanæ] Baraniecki Can[onicus] et Par[ochus]"	Manuscripts; lack of Ob I, Ob II, Fg; there are parts for four horns and two clarini
5	Rollschek Wenzel	<i>Messe und Offertorium</i>	"No 2;" "Proprietas Ecc[lesi]ae Metrop[olitanæ] Baraniecki Can[onicus] et Rector Chori"	Print
6	Tomaschek (Tomášek) Václav Jan	<i>[Messa con graduale ed offertorio]</i>	"Proprietas Ecc[lesi]ae Metrop[olitanæ] Baraniecki Can[onicus et] Director Chori"	Print and manuscripts, both incomplete; manuscript parts preserved: Fl II, C, A, T (two copies), B (two copies), Vn I, Vn II, Vc, Tr I, Tr II, Tr III, Tbn I, Tbn II, Tbn III; printed parts preserved: B, Vn I, Vn II,

Apart from German and Austrian composers, the most significant part of the repertoire in the first half of the nineteenth century was composed by Czech musicians. A majority of these compositions were well-known in Europe. A recent search query has revealed six masses preserved among the manuscripts from the first half of the nineteenth century. They were most likely collected for the music ensemble after around 1836, when Rev. Łukasz Baraniecki was appointed “rector chori,” and before 1849 when he became Archbishop of the Roman Catholic Archdiocese of Lwów. In the case of one composition, Brixì’s *Missa Pastorellis*, some parts that may be identified as notated in the late eighteenth century have been preserved. In the above-mentioned period, at least three pastoral masses by Brixì were performed together with one mass by Václav Tomášek. Among the above-mentioned compositions by Brixì, one has an additional inscription on the dust jacket proving that it belonged to Jan Strzemie, who worked as a cathedral cantor (Tab. 2).

Allegro moderato

Soprano
 Glo - ri - a, glo - ri - a
 Lau - da - te Do - mi - num

Alto
 Glo - ri - a, glo - ri - a
 Lau - da - te Do - mi - num

Tenore
 Glo - ri - a, glo - ri - a
 Lau - da - te Do - mi - num

Basso
 Glo - ri - a, glo - ri - a
 Lau - da - te Do - mi - num

Organo

Allegro moderato

Tutti
 glo - ri - a, glo - ri - a
 Lau - da - te Do - mi - num

Solo
 in ex - cel - sis - De - o,
 om - nes, om - nes gen - tes.

Tutti
 glo - ri - a, glo - ri - a
 Lau - da - te Do - mi - num

Solo
 in ex - cel - sis - De - o,
 om - nes, om - nes gen - tes.

Tutti
 glo - ri - a, glo - ri - a
 Lau - da - te Do - mi - num

Example 3 *Gloria* from Rolletschek’s published mass

Highly interesting is the fact that the music chapel of the Latin cathedral also knew at least two compositions by Václav Rolletschek (spelled also as Roleczek, Roleček, Roliczek). Rolletschek was director of music at the Greek Catholic cathedral of St. George in Lwów.⁵¹ He was born as the son of a school teacher and probably parish cantor Ignác and Johanna Rolletschek; his baptism took place on August 7th, 1795 in Olešnice v Orlických horách (Gießhübel).⁵² One of Rolletschek's masses is preserved in the cathedral archive as a print.⁵³ Though according to musicologists he was known to compose music for the purposes of the Divine Liturgy, the print contains complete music for *ordinarium missae* in a form known from the Roman Catholic church.⁵⁴ The publication also includes various additions implying that the composition was performed slightly differently from the author's intention. The mass was composed for four voices with an organ accompaniment doubling vocal parts. Certain fragments of the composition in the original version contain choir parts a cappella. In the cathedral copy, the organ parts were added so that the entire mass could be performed with the organ. Another text from psalm *Laudate Dominum* was added to *Gloria*, creating a new contrafactum composition (Ex. 3). Such a change can also be observed in other works, especially in the second half of the nineteenth century, when many, but not all compositions were performed with new texts. Most of the changes resulted from translating the text from German to Polish. Apart from alterations in the text of Rolletschek's mass, an annotation was made on the title page of the source. In the phrase under the name of the composer *Kapellmeister an der griech:kath: Metrop:Kirche in Lemberg*, the word "griech" was crossed out and "rom" was written above it. We lack any information, in the current state of research, about his activity in the Latin cathedral, although the above-mentioned print is not the only source testifying to Rolletschek's connection with the presented ensemble.⁵⁵ It is also possible that he might have had some connections with

⁵¹ Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhundert*, vol. 8 (Leipzig: Breitkopf und Haertel, 1903), 290.

⁵² Státní Oblastní Archiv v Hradci Králové (hereafter: CZ-HKa), shelf mark 119-1, *Matrika NOZ Olešnice v Orlických horách*, 77r. The author would like to express his gratitude to Justyna Szczygiel for providing help with a search query for records concerning the Rolletschek family in parish registers.

⁵³ Wenzel Rolletschek, *Messe und Offertorium für IV Singstimmen und Orgel Begleitung (mit besonderer Rücksicht auf den Kirchenmusik Stand in Gallizien)* (Lemberg: K.B. Pfaff, n.d.).

⁵⁴ Michał Piekarski, "Z muzycznej przeszłości lwowskich kościołów katolickich," *Rocznik Lwowski* (2008–2009): 97–98; idem, *Muzyka we Lwowie. Od Mozarta do Majerskiego. Kompozytorzy, muzycy, instytucje* (Warszawa: Sedno, 2018), 87.

⁵⁵ According to the RISM database in the State District Archive in Třeboň there is a manuscript with Rolletschek's *Libera me* and *Salve Regina* with an inscription on the title page "Kapellmeister an der lat: Metrop: Kirche in Lemberg" (RISM no. 1001042546).

a music chapel from Tarnów's cathedral church. In 1836 in Tarnów-Zamieście, his prematurely born child died and in the death record an annotation was made that the father was "Venceslai Roleczek Capelae Magistri cathedralis." He was also titled director of Tarnów's cathedral music chapel in the print published in 1836.⁵⁶ In the following years, Rolletschek returned to Lwów and worked there as a conductor and composer.⁵⁷ He died in Lwów on November 23rd, 1857.⁵⁸

The discussed mass is based on a simple harmony with the preference to using parallel intervals between the two highest voices. The composer often introduced a contrast between *tutti* and solo duets. The melody is often created by repetitions of motifs in numerous progressions and the texture is dominated by homorhythm. The above-mentioned simplicity can be explained by the reference written down on the title page of the print – the mass and the offertory included in it were composed while taking into account the (poor) condition of church music in Galicia.

Apart from the printed mass in the cathedral collection, there is also another mass in *C major* composed by Rolletschek. The other composition remains only in manuscript although it is impossible to examine whether it is an autograph, due to a lack of handwritten material, in order to make such a comparison. Unfortunately, most of the instrumental parts are missing and therefore, a complete analysis of the mass is impossible (Ex. 4). The organ part is notated as a figured bass. The entire composition is completely different from the printed mass. It is composed for a larger ensemble and provides testimony of the good musical skills of Rolletschek. In both masses, the most contrasting part is *Et incarnatus* from *Credo*. In the published mass, a modulation is applied, while in the second composition, a reduction of the two highest vocal voices and an introduction of the second tenor and second bass occurs.

⁵⁶ Karol Estreicher, *Bibliografia Polska XIX stulecia*, vol. 3 (Kraków: Drukarnia Uniwersytetu Jagiellońskiego, 1876), 412.

⁵⁷ Fedir Steško, *Čeští hudebníci v ukrajinské církevní hudbě (z dějin haličsko-ukrajinské církevní hudby)* (Praha: Česká Akademie Věd a Umění, 1935), 19–21; "Roliczek (Rolleczek, Rolletschek) Waclaw," in *Słownik muzyków polskich*, vol. 2, ed. J. Chomiński (Kraków: Polskie Wydawnictwo Muzyczne, 1967), 149; Adolf Chybiński, *Słownik muzyków dawnej Polski* (Kraków: Polskie Wydawnictwo Muzyczne, 1949), 107.

⁵⁸ UA-LVa, fond 618, opis 2, sprawa 2502, *Metrična kniga smerti*, 89; Evžen Topinka, "Čeští vojenští hudebníci v Haliči," accessed July 9, 2023, https://www.mzv.cz/kyiv/cz/o_ukrajine/krajane/cesti_vojensti_hudebnici/index.html.

Adagio

Cornu Primo in G

Cornu Secundo in F

Cornu Tertio in C

Cornu Quarto in C

Clarino Primo in C

Trumpet in C

Tympano C et G

Soprano

Alto

Tenore

Basso

Organo

Violino I

Ky - ri - e,

Ky - ri - e,

Ky - ri - e,

Ky - ri - e,

Adagio

p *ff*

Example 4 *Kyrie* from Rolletschek's *Missa in C*

Table 3 Compositions owned by Ignác Rolletschek^{59 60}

No.	Composer	Title	Inscriptions	Annotations
1	–	<i>Missa Solennis in E. Pastoralis</i>	“Ign: Rolletschek;” “1835”	Lack of information about the composer on the dust jacket; composition unidentified
2	Bühler Franz	<i>Missa Pastorita cum Graduale et Offertorium</i> ⁵⁹	“No 8;” “Ign: Rolletschek”	Lack of date
3	Eybler Joseph	<i>Offertorium in B Veni S[an]c- te Spiritus, Reges Tharsis et insulae munera offerunt</i>	“No 8;” “No: 69;” “Ign: Rolletschek;” “1829”	–
4	Fröhlich Friedrich Theodor	<i>Missa Solennis in D</i>	“No 7;” “Ignat. Rolletschek”	Only dust jacket preserved
5	Herrmann	<i>Requiem in Es</i>	“No 2;” “Ign: Rolletschek;” “1838”	–
6	Seyfried Ignaz	<i>Missa Solennis in D</i>	“No 18;” “Ignatii Rolletschek;” “In Wien [...] 8 Februar 1831 [...]”	Only dust jacket preserved
7	Volkmer [Augustin?]	<i>Lytaniae Lauretane in F</i>	“No 13;” “Ign: Rolletschek”	Only dust jacket preserved
8	[Winter Peter] ⁶⁰	<i>Missa Pastoralis</i>	“No 2;” “Ignat: Rolletschek;” “1832”	Lack of information about the composer on the dust jacket

⁵⁹ There are numerous other sources with this mass in RISM database (a.o. no. 551000584).⁶⁰ According to a related record from RISM database (RISM no. 850734468 and 211011261).

Apart from the compositions attributed to Václav Rolletschek, there is also a collection of manuscripts signed by Ignác Rolletschek in the cathedral archive (Tab. 3). The presence of these music sources in the cathedral collection raises several questions. First of all, were those sources used by the Latin cathedral ensemble or rather the Greek Catholic music chapel conducted by Václav Rolletschek? If Václav Rolletschek was associated with the Latin cathedral's chapel (which emerges from the already-mentioned sources), the sources might have been transferred there due to his activity. There are, however, shared features for all eight compositions owned by Ignác Rolletschek, such as his signature on the dust jackets and the dates at the very end of each voice (apart from Bühler's mass). Besides the compositions listed in Table 3, there is also *Missa in C* composed by Jan Nepomuk Vitásek, which contains a few parts with exactly the same final annotation with a date of 1837.⁶¹ The rest of the manuscript was notated in the second half of the nineteenth century, most likely based on the print of this mass. The print is preserved in the cathedral collection only partially. The entire composition has a different dust jacket than Ignác Rolletschek's collection. On the inside part of it, there is an additional inscription proving that Vitásek's mass was performed during Pentecost in 1829. Almost all of the copies gathered by Ignác included works of well-known German and Austrian composers whose compositions were performed in Vienna.

On the dust jacket of Ignaz Seyfried's mass, an annotation was made that the composition was notated in Vienna in 1831. This made it possible to determine that, since the 1820s, according to the schematism of the Archdiocese of Vienna, Ignác was an alumni in the diocesan seminary and was ordained to the priesthood in 1825.⁶² Based on the above-mentioned schematism, Ignác was born in Gießhübel. His baptism record from July 9th, 1800 proves that he was the brother of Václav Rolletschek.⁶³ As a military chaplain living and working in Vienna, Ignác had a great opportunity to gather musical material and transfer it to Lwów. Surprisingly, according to the annotations on the manuscripts, all these sources were prepared approximately in the years 1829–1838. We lack, based on the current state of research, any further information about Ignác's connections to the cathedral music chapel despite the fact that Václav died in

⁶¹ The presence of Vitásek's compositions was noted, among others, by Rev. Hieronim Feicht. In his memoirs, he described the cathedral musical collection as a set of Vitásek and Schiedermayr's trash. Hieronim Feicht, *Wspomnienia*, ed. W. Kałamarz (Kraków: Wydawnictwo Instytutu Teologicznego Księży Misjonarzy, 2008), 17.

⁶² *Personalstand der Sekular- und Regular-Geistlichkeit der Fürsterzbischöflichen Wiener Diözese auf das Jahr 1829* (Wien, [1829]), 24.

⁶³ CZ-HKa, shelf mark 119-1, *Matrika NOZ* Olešnice v Orlických horách, 121r.

1857 while his brother died on January 5th, 1885 as the second oldest priest of the Archdiocese of Vienna.⁶⁴

Apart from Rolletschek and Baraniecki's collections, there are also at least three manuscripts from the Latin cathedral with the signatures of Rev. Piotr Frazowski. Since he was a member of the cathedral chapter, his signature, similarly to Baraniecki's, confirms that these copies were the property of a local music chapel. None of those signed sources bear a date. The signatures were placed, however, on the manuscripts most likely in the 1830s, when Frazowski was a member of the Chapter, and before 1840, when he died.⁶⁵ All the above-mentioned annotations were made in a similar style: *Vidi. Petrus Frazowski Canonicus Gremialis*. The first signature is located on the printed *Offertorien* by Ambros Rieder, the second on Johann Mederitsch's *Missa in Eb* and the last on *Te Deum Laudamus* composed by Jan Theny (on the dust jacket as *Theny Moraviensis*).

Conclusion

Although the remaining musical documents from the cathedral's music ensemble from the first half of the nineteenth century are incomplete, they make it apparent that the presence of musicians of Czech origin, especially Josef Baschny and Václav Rolletschek, and their compositions became an important aspect of the cathedral chapel's activity. Their connections allowed for a copy of the repertoire performed in the Austrian Empire, especially in Vienna. Not without significance was also the activity of the Czech composer in Lwów, whose works were well-known and also performed in the Latin cathedral. Musicians of Czech origin also managed to hold the titles of music directors of the ensembles from at least two out of the three cathedrals in Lwów.

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⁶⁴ "Wien. 5 Jänner," *Local-Anzeiger der Presse*, no. 6, 1885, 1.

⁶⁵ *Catalogus universi venerabilis cleri saecularis et regularis archidieceaseos leopolitanae r.l. pro Anno Domini MDCCCXLI* (Leopoli: Typis Petri Piller, 1841), 133.

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The Influence of Czech Musicians and Composers on the Repertoire of the Music Chapel of the Archcathedral Basilica in Lwów in the First Half of the Nineteenth Century

Abstract

The current article is a contribution to studies on the musical culture of the Latin cathedral in Lwów in the first half of the nineteenth century. The main object of the research is to present the activity of musicians of Czech origin and their influence on the music ensemble and performed repertoire. The first part focuses on the ensemble and the presence of Czech musicians in it. The latter part deals with the compositions by Czech authors in the repertoire of the cathedral music ensemble, which are preserved in the collection of musical manuscripts and prints in the cathedral's archive. Based on the sources from this institution, new pieces of information concerning Josef Baschny and Václav Rolletschek's compositions, active in Lwów, have been presented.

Vliv českých hudebníků a skladatelů na repertoár hudební kaple arcikatedrální baziliky ve Lvově v první polovině 19. století

Abstrakt

Předkládaný článek je příspěvkem ke studiu hudební kultury latinské katedrály ve Lvově v první polovině 19. století. Hlavním předmětem výzkumu je představení činnosti hudebníků českého původu a jejich vlivu na hudební soubor a prováděný repertoár. První část se zaměřuje na soubor a přítomnost českých

hudebníků v něm. Druhá část se zabývá skladbami českých autorů v repertoáru katedrálního hudebního tělesa, které jsou dochovány ve sbírce hudebních rukopisů a tisků v katedrálním archivu. Na základě pramenů z této instituce jsou prezentovány nové informace týkající se skladeb Josefa Baschnyho a Václava Rolletscheka působících ve Lvově.

Keywords

Baschny Josef; Latin Cathedral Music Chapel; Lwów; Musical Culture; Rolletschek Ignác; Rolletschek Václav

Klíčová slova

Baschny Josef; Latinská katedrální hudební kaple; Lvov; hudební kultura; Rolletschek Ignác; Rolletschek Václav

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