

FONTES	
MUSICÆ	
IN	
POLONIA	

international musicological conference  
*The Music Repertoire of the Jesuits in the Polish-Lithuanian Commonwealth:  
Editions – Discoveries – Perspectives (9–10.09.2021)*

Thursday, 9.09.2021

10.00-11.00

Session 1: **Memoria**

**Fontes Musicae in Polonia – presentation of the editions**

welcome & general remarks – Tomasz Jeż

A series: catalogues of music collections – Katarzyna Spurgiasz

B series: facsimile editions and books – Bogna Bohdanowicz

C series: critical editions of music sources – Maciej Jochymczyk

11.30-13.00

Session 2: **Idioma** (chair: Maciej Jochymczyk)

Lars Berglund (University of Uppsala)

**Kaspar Förster and the Jesuit tradition**

Kaspar Förster jnr. (1616–1673) did not have any known affiliations with Jesuit institutions during his tenures as a musician in Poland and Denmark (c. 1637–1667), but for four years he was trained at the Jesuit *Collegium Germanicum* in Rome. The question is, did this musical education have any impact on his compositional output, and was there anything like a 'Jesuit musical style' at that time? I will argue that this is at last to some extent the case, and that there are relevant stylistic patterns to be found in both his music and in his choice of texts. Moreover, he was an important mediator of that musical style to Northern Europe, and was imitated by several of the leading composers in the area in the next generation.

Václav Kapsa (Czech Academy of Sciences)

**Jesuit music from the perspective of the Bohemian lands and their music historiography**

Emilián Trolde, Jiří Sehnal, and other Czech music historians dealing with the musical repertoire of the Societas Jesu were encountering a lack of respective musical sources. However, they did not fully know the music sources of Silesian origin, which were also essential for the current project on the music legacy of Jesuits in the Polish-Lithuanian Commonwealth. This project made accessible the music of several composers previously known only by names. How do these musical works meet the expectations of Czech music historians, and could they shift the view on the role of Jesuit music legacy in the music history of the Bohemian lands?

Marcin Szelest (Music Academy, Kraków)

**Organ Playing in the Jesuit Colleges of Braunsberg, Kražiai and Riga, ca. 1585–1620**

Four keyboard manuscripts preserved from three Jesuit colleges located in the northeastern corner of the Polish-Lithuanian Commonwealth bear witness to an established tradition of organ playing, both solo and in ensemble. The paper will present recent findings on the sources' international repertoire, its possible provenance and ways of transmission, as well as its use as a teaching tool. In the end, perspectives for further research will be outlined.

Thursday, 9.09.2021

14.00-15.30

Session 3. *Viae* (chair: Tomasz Jeż)

Justyna Prusinowska (University of Poznań), Māra Grudule (University of Latvia, Riga)

**Polish segment or Polish songs in a Latvian *Cantionale* (1621) edited by Jesuit Georg Elger**

The paper will be devoted to the first Latvian catholic song book compiled and edited by Jesuit Georg Elger (1585–1672) and published in Braunsberg in 1621. A special attention will be paid to the poetics of the texts and the songs translated from Polish into Latvian.

Magdalena Walter-Mazur (University of Poznań)

**The music manuscript as an object in the network of interpersonal relationships. Manuscripts of the Jesuit provenance from Sandomierz**

The musical repertoire of the vast majority of Jesuit ensembles active in the Republic of Poland is unknown, because, as we know, it was dispersed during the dissolution of the order. On this background, the collection of the Sandomierz Diocesan Library with almost thirty manuscripts formerly belonging to Jesuit ensembles or the ones documenting their repertoire is of some importance. Today we can state with a large degree of probability that these manuscripts were not preserved here as a result of an "official" transfer to the Library of the Sandomierz seminary after the dissolution, as it was previously thought, but they found their way to this collection thanks to personal relations of the Jesuit fathers and Jesuit musicians with the Sandomierz Benedictine nuns.

The communities of musicians: students and teachers, formed within the Jesuit boarding schools, were open and dynamic, which distinguished them from other musical centres. The few fragmentary known biographies of Jesuit religious and lay musicians show that migration and changes in place of employment were part of them; the other one also faced competition on the labour market. In this context, the musical manuscript, often passed from hand to hand, can be viewed as an object documenting the musicians' personal and professional relationships with each other, as well as with their superiors, occasional employers, or others.

It seems also, that the range of influence of the Jesuit music schools and their inestimable impact on the development of the musical life of the Polish-Lithuanian Commonwealth went far beyond the assumptions of the recatholical "civilisational project" of the Societas Jesu.

Andrea Mariani (University of Poznań)

**Inventories of the Jesuit colleges from White Ruthenia as a source on the musical culture of the Society of Jesus**

The descriptions of Jesuit colleges are valuable, though seldom used sources for musicological research. My presentation completes former research on the inventories issued after the suppression of the Society of Jesus in late 1773. Thanks to the protection of Catharine the Great and her successors the Jesuits could act as a religious congregation in the Russian partition area until 1820. Thus, their musical culture could develop further than in Poland and Lithuania, acquiring classicist elements. The records of the bishops' visitation from 1818 and the inventory of the Połock college reflect the musical practices of six Jesuit colleges (Połock, Witebsk, Mścislaw, Mohylew, Orsza and Użwałda), six residences (Łozowica, Rasna, Czeczersk, Dagda, Pusza and Ryga) and one mission station (Chałcz). Jesuit ensembles were active in all these places. In some cases the music boarding schools formed townspeople, poor noblemen and even peasants. The researched material is suitable for a comparative analysis on the background of the colleges suppressed in 1773.

Friday, 10.09.2021

10.00-11.00

Session 4. **Modi** (chair: Katarzyna Spurgjasz)

Vladimír Mañas (Masaryk University Brno)

**Music in the Brno Jesuit college between its foundation and dissolution**

Despite its importance within the Czech Province the scope of preserved musical sources connected to the Brno college is very limited. On the other hand, various archival sources offer interesting insight, which allows us to analyze the broad scope of situations connected with music and theatrical performances in the college.

Irina Gerasimova (Pskov State University)

**Polish spiritual song in the Russian music collection of 1681: themes, texts, harmonizations**

The most complete collection of 3- and 4-voice harmonizations of Polish spiritual songs is a book from the collection of M. P. Pogodin kept in the Russian National Library (St. Petersburg, Russia). The article analyzes the repertoire, texts, and harmonizations, traces the connection of the songs with the Catholic catechism, and identifies Polish sources for some of them. The harmonizations of the collection of 1681 are compared with the harmonizations of the songs given in the treatise "Musical grammar" by Nikolai Diletsky, as well as with the other five Russian song collections of the last third of the 17th century.

11.15-12.45

Session 5. **Round table**: final discussion

Barbara Eichner (Oxford Brookes University)

**Jesuit education as catalyst for music in the traditional monastic orders: case studies from the universities of Dillingen and Ingolstadt**

Ascención Manzuela Anguita (Universidad de Granada)

**Students' music in Jesuit ceremonies: The feasts of beatification of Ignatius of Loyola in the Hispanic world (1610)**

Marina Toffetti (Università di Padova)

**Music, Conversion, and Transformation: the *Oratione delle lodi* di S. Ignatio of Agostino Mascardi (Genoa, 1622)**

Daniele V. Filippi (Conservatorio di Musica Gioacchino Rossini, Pesaro)

**A prosopography of Jesuit 'musical missionaries' in the early modern era**



**The Music Repertoire of the Society of Jesus  
in the Polish-Lithuanian Commonwealth (1565–1773)**  
the research project coordinated by the University of Warsaw  
financed by the Minister of Science and Higher Education  
as part of the "Tradition 1a" module  
of the *National Programme for the Development of Humanities*



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