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TADEUSZ MIAZGA'S TWO ARTICLES:
THE SCRIPTERS OF PLAINCHANT BOOKS IN POLAND
AND THE CONTRIBUTION OF THE CLERGY TO MUSIC
IN THE HISTORY OF POLAND

Rev. Tadeusz Miazga (1906–1988) was a Polish priest, musicologist and musician. He was incardinated into the diocese of Sandomierz, one the dioceses in the south-eastern part of Poland led at present by Bishop Krzysztof Nitkiewicz. Miazga's musicological legacy includes 12 books and several articles devoted mostly to the theory and history of Gregorian chant. He also composed numerous pieces of liturgical music and lectured in some Polish universities and seminaries.

The study below offers a short summary of the two Miazga's articles: "The sripters of plainchant books in Poland"¹ and "The contribution of the clergy in music in the history of Poland." The latter work has never been published and still remains only in its typed version.²

1. THE SCRIPTERS OF PLAINCHANT BOOKS IN POLAND

The article "The sripters of plainchant books in Poland" presents the broad catalogue of people who made copies of Gregorian sources in the

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¹ Tadeusz MIAZGA, "Skrytorzy ksiąg choralnych w Polsce," *Studia Sandomierskie* 3(1982): 305–342.

² The version is preserved in the Library of the Sandomierz Seminary.

history of Poland and whose names may still be found in their works.³ Apart from listing names of these writers and providing the brief outlines of their lives and deeds, the study also offers a very interesting, more general insight in a scribe's role in the history of musical and liturgical manuscripts based on the paleographical sources coming from 39 libraries and archives. The inspiration to undertake the work was given by the study of the book *Die Sängerschule St. Gallens* by the Swiss Benedictine monk Anselm Schubiger.⁴ It is in the St. Gallen's monastery where Miazga sees the center which influenced the style and character of the Gregorian notation found in the first liturgical books used in the Polish churches.

The catalogue of the scribes includes 203 persons coming from both diocesan and monastic communities from the XIII to the XIX centuries. Apart from presenting very detailed elements found in the analyzed manuscripts the author also gives more general conclusions shedding light on the shapes of the Gregorian notation. Appreciating the contribution made by the Polish scribes in preserving the traditional plainchant, he also specifies the elements which determined the creation of the chant's modifications. The most important of these include: Misplacing the text of the chant in relation to its particular neumes, new principles of the Latin accentuation rooting from mensuralism and destroying the unity of Gregorian compositions, reduction of melismas in chants deviating in turn the structural unity of a composition, applying the aesthetic criteria of the later ages to the stylistic features of plainchant, dividing melismatic groups, inaccuracy in copying of the manuscripts.⁵

Out of scribes described by Rev. Miazga more abundantly, one may mention: Świętosław of Wilków—the first, known to us, of the diocesan scribes, Mikołaj Setesza—the writer of the Antiphonary founded by Adam Będkowski and the 4—volume Gradual of Łęczycza, Stanisław of Buk—the leader of the royal scriptorium in Cracow, Tomek—the helper of the previous mentioned one, perhaps an organist in the Benedictine nuns' monastery in Staniątka, Walenty Jastrzębski—the author of the Gradual for the Rorantis Ensemble in Wawel, Michał Jan Nepomucen Feliks Kozikowski—a member of the Literary Society in Warsaw at St John the Baptist church, a scribe of four musical manuscripts, Viktoryn—a Dominican friar copying

³ MIAZGA, "Skrytorzy," 308.

⁴ Ibid. A. SCHUBIGER, *Die Sängerschule St. Gallens* (Einsiedeln, 1858).

⁵ MIAZGA, "Skrytorzy," 338–341.

books for the Norbertine at Zwierzyniec in Cracow, Franciszek Głowczyński—a professor of Nowy Sącz, and a scribe of several liturgical books,⁶ Marianna Moszyńska—from the Benedictine monastery in Sandomierz, a creator of the ms. 1644 (SBSD) from 1750, Błażej Derey—a Dominican scribe of a numerous liturgical books, Izaak of Lwów—the author, in the second half of the XV century, of the ms. 14 RL. KAB.

2. THE CONTRIBUTION OF THE CLERGY TO THE POLISH MUSICAL CULTURE

A similar character to the presented above article assumes the work available only in its typed version *The contribution of the clergy to music in the history of Poland to the year 1900*. It includes the list of 325 of the clergy (both diocesan and monastic ones) who from the XII to the XIX century contributed to the development of the musical culture in Poland. To complete his work Rev. T. Miazga made use of the dictionaries and encyclopedias by various authors: A. Chybiński, A. Sowiński, G. Mizgalski and others.⁷

Describing in alphabetical order particular persons, the author presents the first and the surname of the musician, nationality, the place of residence and work, the monastic order to which the person belonged to, and the documented achievements in musical theory and practice. The mentioned musicians represent different musicological and musical aspects; among them one can find composers, theorists, writers, publicists, teachers, performer—organists, conductors, singers, and the like.⁸

The musicians who have been described by T. Miazga in a more specific way include: Jan Brandt—a Jesuit and a publisher of Polish religious songs, Sebastian Stanisław Gawłowski—a copyist of the Masses by Mielczewski, a composer *Patronale Poloniae et Sueciae*, Grzegorz Gerwazy Gorczycki—a composer of the Baroque era, Jerzy Liban—a theorist of the Renaissance

⁶ In one of his manuscripts we find the following phrases in Latin: “Non vox, sed votum. Non musica chordula, sed cor. Non clamans, sed amans cantat in ore Deo.” Ibid., 320.

⁷ MIAZGA, *Udział duchowieństwa...* pp. 3–4. Other dictionaries and encyclopaedias: Adolf CHYBIŃSKI, *Słownik muzyków dawnej Polski do roku 1800* (Kraków, 1948); Albert SOWIŃSKI, *Słownik muzyków polskich* (Paryż, 1857); Gerard MIZGAŁSKI, *Encyklopedia kościelna* (Poznań, 1959).

⁸ MIAZGA, *Udział duchowieństwa*, 27.

period, Franciszek Lilius—a composer of religious pieces of music, Ładysław of Gielniów—the author of songs and antiphons, Sebastian of Felsztyn—a theorist and composer of the Renaissance, Paschalis Turczyński—a composer of Gregorian chants, Wincenty of Kielce—Polish composer of Gregorian chants, the first known by his name.⁹

T. Miazga is aware of the existence in the past ages of many other persons, unknown by their names, who also made a large contribution to the Polish musical culture. Unfortunately, we probably will never in this world know their names. But what we are certain to know about them is the truth that in their lives and deeds they were driven by the following devout principle: *non nobis Domine, non nobis, sed nomini Tuo da gloriam* (Not to us, Lord, not to us, but to Thy Name give glory).

It is worth noticing that the two articles were among the first of this kind of publications in the field of Polish musicology. Thus, they constitute an expression to understress the national, Polish element in the musical culture of the Catholic, that is the Universal, Church.

DWA ARTYKUŁY TADEUSZA MIAZGI:
„SKRYPTORZY KSIĄG CHORALNYCH W POLSCE”
I „WKŁAD DUCHOWIEŃSTWA W MUZYCZNĄ KULTURĘ POLSKI”

Streszczenie

Artykuł omawia w sposób syntetyczny wyniki prac zawarte w dwóch artykułach ks. Tadeusza Miazgi (1906–1988): „Skrypcy ksiąg choralnych w Polsce” i „Wkład duchowieństwa w muzyczną kulturę Polski”. Drugi z tych tekstów zachował się jedynie w maszynopisie i jest przechowywany w Bibliotece Seminarium Duchownego w Sandomierzu. Omawiając dziedzictwo skrypców ksiąg choralnych w Polsce, Miazga prezentuje podstawowe informacje o ich życiu i twórczości, jak również bardziej ogólne refleksje na temat roli skrypcy w dziejach muzyczno-liturgicznych manuskryptów. Katalog wymienia 203 osoby pochodzące zarówno z diecezjalnych, jak i zakonnych środowisk, tworzących od XIII do XIX wieku. Podobny charakter nosi drugie studium Miazgi dotyczące wkładu duchowieństwa w muzyczną kulturę Polski w ciągu wieków. Ten katalog z kolei zawiera 325 nazwisk duchownych działających od XII do XIX wieku. Swoje analizy Miazga opiera głównie na dostępnych w czasie powstawania artykułu informacjach zawartych w słownikach muzycznych Ibińskiego, Sowińskiego, Mizgalskiego i innych. Warto podkreślić, że obydwa artykuły stanowiły publikacje o pionierskim charakterze w polskiej muzykologii.

Słowa kluczowe: skrypcy, księgi liturgiczno-muzyczne, chorał gregoriański, duchowni muzycy.

Key words: scripters, musical and liturgical manuscripts, Gregorian chant, clergy-musicians.

⁹ MIAZGA, *Udział duchowieństwa*, 4–27.