

## **AIM OF THE PROJECT**

The aim of the project is to study the phenomenon of the activity of music chapels in the territory of central Polish lands at the turn of the 19th century (1795–1830) in a comprehensive, context-including way. The proposed project will study a developed representation of cathedral, collegiate, parish and monastery ensembles that existed in the early 19th century in terms of their funding, organisation, musicians, collaborations, and repertoire. It will take into account social, political, and religious context. Finally, it will bridge the gap between the Golden Era of the chapels (18th century) and the post-chapel church music (late 19th century). It will answer the questions concerning: the dusk of the era of church chapels, the impact of the new political order in post-Polish lands on religious music, the change of ensembles' funding and repertoire, the differences in functioning between various types of chapels. The estimated time frame studied within the project is 1795–1830. The territory studied within the project could be generally framed as the territory of the so-called Congress Poland, with Warsaw as formal and cultural capital and the provinces located around major cities of historical significance: Lublin, Płock, Kalisz, Radom, Włocławek, Piotrków, Kielce, Sandomierz, provided that the political borders of Poland as well as borders of Polish dioceses were frequently changing in the discussed period.

## **REASONS TO UNDERTAKE THE TOPIC**

The phenomenon of so-called chapels, i.e. musical ensembles that functioned at a given court or church and served to provide live music and entertain the public at courts or provide musical service to liturgy at churches is generally considered one of the crucial cultural phenomena in Polish music history. However, its study has long been perceived as demanding and problematic due to the lack of documentation, scattered sources, lack of access to sheet music. For decades, researchers focused on detailed studies on particular ensembles; only recently, thanks to new methodologies (e.g. online research) and digital collections of sources, first syntheses and monographs on the 18th-century Polish church music and its particular elements have been published. Nevertheless, the early 19th century remains a gap in comprehensive studies on Roman Catholic church chapels that needs to be filled if the linearity and causation are to be complete in the studies on religious music. At the same time, such a study will contribute to the general knowledge of Polish and Central European musical culture of the beginning of the 19th century, the role of the Church in musical life and the transformations of musical style.

## **ESTIMATED EFFECTS**

The results will be based on the evaluation of three research hypotheses. 1) In the given period, the musical culture of Roman Catholics enters the stage of crisis and that the crisis leads to the significant transformation in it. According to that hypothesis, the decay of outdated branches of musical life led to the gradual raise of new form of patronage and music-making to respond to social needs and attitudes. In turn, such transformations led to 20th-century form of church music, leaning towards inclusiveness and the engagements of common people in the liturgy. 2) There were clear differences between functioning of the chapels of a different type in the discussed period. It is assumed that most of chapels active at churches led by monks were successively liquidated, parish chapels very slowly reduced the number of musicians and shorted the funding; and ensembles connected with collegiate churches continued their work in spite of the lowering popularity of such a type of church music. 3) In terms of the repertoire of 19th-century church chapels, it is assumed that, on the one hand, the element of so-called 'Polishness' should be appearing in the works written by local composers; on the other, the influence of foreign pieces by popular Czech and Austrian composers should be visible. Therefore, such trends should be present in the remaining sources.

It is estimated that all three hypotheses will be studied and confirmed or rejected (entirely or partly). In the course of the project implementation, the results will be published in the form of three scholarly articles in renown musicological journals. The author will also participate in two academic conferences in Poland and abroad. Moreover, the author will prepare critical editions of two compositions that could represent the repertoire of the chapels in the early 19th century.