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EDUCATIONAL POTENTIAL OF MUSIC ART OF ESTATES OF POLISH COMMONWEALTH (XVI-XVIII CENTURIES)

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The changes taking place in the education system of Ukraine recently have a purpose to educate an intelligent, competent, creative person. To solve this task, it is urgently necessary to study the creative achievements of the past. Today, the artistic traditions of a powerful state – the Polish-Lithuanian Commonwealth are covered insufficiently and incompletely.

This is a territory with rich educational traditions of numerous ethnic minorities, in whose cross-cultural relations there were often various artistic trends that were both mutually enriched and polarized. Insufficient study of their heritage, coupled with biased ideological assessments, requires revision and possibly rethinking. Therefore, it becomes clear that it is too early to "collect wisdom from all planets", as the UNESCO program calls for, when you do not know your own history.

The development of estate musical art was already the subject of special scientific analysis, but it was in the Polish history of pedagogy and during the XVIII century. For various reasons, the Ukrainian musicological discourse completely lacks generalizing works devoted to the analysis of the bicentennial musical culture at the courts of magnates. This topic has repeatedly fallen into the focus of musicologists' attention, but it was limited to only a few topics. These are the chapels of Polish kings, the serf chapels of Lords (and this is already the XIX century) and the position of musicians at the courts of the Russian tsars.

One of the characteristic features of the so-called Lithuanian-Polish era of Russian history (with the exception of the last 50-70 years) is its impersonality. One can search for a long time for the causes of this phenomenon, but the fact remains: from the middle of the XIV to the middle of the XV century. We have only a gallery of portraits (sometimes quite sketchy) of Lithuanian princes, and in the history of the next century, as M. Hrushevsky noted, the names of only a few Ukrainians were engraved, who "played a significant role in public life, road, service to the state" [1: 4]. The Lithuanian-Polish era is three centuries full of mysteries and paradoxes. They seemed to have fallen out of the memory of society. It seems that between the invasion of Khan Batu and the liquidation of the Zaporozhian Sich in the history of the state was a deaf cultural intermission (even despite the presence of the Golden Age of the Cossacks in history). However, the events that took place in a limited society of princely or count's estates lacked neither historical grandeur nor drama.

Key words: magnates, Polish-Lithuanian Commonwealth, art, orchestra, choir.

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ВИХОВНИЙ ПОТЕНЦІАЛ МАЄТКОВОГО МУЗИЧНОГО МИСТЕЦТВА РЕЧІ ПОСПОЛИТОЇ (XVI–XVIII СТ.)

Н. М. Бовсунівська

Зміни, що відбуваються в системі освіти Україні останнім часом, передбачають виховання освіченої, компетентної, творчої особистості. Для вирішення цього завдання нагально необхідним є вивчення творчих набутоків минулого. Сьогодні однією з "білих плям" є недостатнє і неповне висвітлення мистецьких традицій потужної держави – Речі Посполитої.

Це – територія з багатими освітніми традиціями численних етнічних меншин, у міжкультурних відносинах яких часто існували різні художні тенденції, що одночасно взаємозбагачувалися і поляризувалися. Недостатнє вивчення їх спадщини, помножене на упереджені ідеологічні оцінки, потребує перегляду і, можливо, переосмислення. Тому стає зрозуміло, що "збирати мудрість з усіх планет", як закликає програма ЮНЕСКО, коли не знаєш власної історії, зарано.

Розвиток маєткового музичного мистецтва вже був предметом спеціального наукового аналізу, проте в польській історії педагогіки і періоду XVIII ст.. З різних причин в українському музикологічному дискурсі зовсім відсутні узагальнюючі праці присвячені аналізу двохсотлітньої музичної культури при дворах магнатів. Ця тема неодноразово потрапляла до фокусу уваги музикологів, проте обмежувалася лише кількома темами – капели польських королів, кріпосні капели панів (а це вже XIX ст.), становище музикантів при дворах російських царів.

Однією з характерних рис так званої литовсько-польської доби вітчизняної історії (за винятком останніх 50-70-ти років) є її імперсональність. Можна довго дошукуватись причин цього явища, але факт залишається фактом: від середини XIV до середини XV ст. ми маємо хіба що галерею портретів (часом досить ескізних) литовських князів, а в історії наступного століття, як зазначав М. Грушевський, закарбувались імена лише кількох українців, котрі "грали якусь визначну роль у публічному житті, придбали собі широкий розголос хоч би чисто офіційною дорогою, службою державі" [1: 4].

Литовсько-польська доба – це три століття, оповиті туманом, сповнені таємниць, парадоксів. Вони немов випали з пам'яті суспільства. Складається враження, що між навалюю хана Батия і ліквідацією Запорізької Січі в історії держави був глухий культурний антракт (навіть незважаючи на наявність Золотої доби Козаччини в історії). Проте подіям, які відбувалися в обмеженому соціумі княжих або графських маєтків, не бракувало ні історичної величч, ні драматизму.

Ключові слова: магнати, Литовсько-Польська держава, мистецтво, оркестр, хор.

Introduction of the issue. Thus, on July 1, the Sejm in Lublin announced the unification of Poland and the Grand Duchy of Lithuania into the state of the Polish-Lithuanian Commonwealth. The electronic Encyclopedia of the Institute of history of Ukraine of the National Academy of Sciences gives the following definition of a social phenomenon: "early modern monarchy, created by combining into a single state Kingdom Of Poland and Grand Duchy of Lithuania. It existed from 1569 to 1795, and in different periods of its existence covered parts of the territory of modern Lithuania, Belarus, Poland, Ukraine, Latvia, Russia,

Moldova, Slovakia, and Estonia. The composition of the population was diverse; ethnic origin: Poles, Rusyns (Ukrainians and Belarusians), Lithuanians, Germans, Tatars, Jews, etc.; religious affiliation – Catholics, Orthodox, Greek Catholics, Lutherans, Calvinists, Muslims, Jews. Society had a traditional division into 3 main social States: gentry, philistine and peasant, among which gentry she occupied a dominant position, concentrating in her hands privileges and power in the country. The political structure of the Polish-Lithuanian Commonwealth was determined by the interaction of 3 main

branches of government: the king and parliament and local gentry assemblies. The main weakness of the monarch's power in the Polish-Lithuanian commonwealth was his electability: the King could not appoint a successor to the throne or even agitate in his favor" [2].

There are few documents left about the artistic events of the Lithuanian-Polish era. Certain information can be found from the reports of travelers, diplomats or court chroniclers [3].

After the formation of the Polish-Lithuanian Commonwealth, not all of its territory had magnate estates. For example, in Masovia, in the voevodeships: Masovian, Plock and Rask, there were several thousand families of ancient hereditary nobility, but not real magnates. People who had only a few villages were voevodes here. Velykopolska already had several truly magnate houses in the east direction to the Carpathians and Russia: in Krakow, Sandomierz, Lublin, Volhynia, Podillia. Researcher of the history of Poland Z. Gloger noted that "There were several dozen magnate houses, which exceeded the area of many German principalities" [4: 71].

In the Ukrainian language, the "Noble" has existed since the XIV century, when, in fact, this social status began to form. Until now, this word means "noble", "refined". To become a nobleman, you did not always need a famous pedigree (although it is very desirable!). Quite often, the nobility was obtained after valor on the battlefield, faithful service to the monarch. Quite often, these two conditions determined the receipt of nobilitation – that is, noble rights and privileges, the family coat of arms. Most of the famous gentry families took surnames from the name of the Centers of their possessions: Ostrogski (Ostrog), Potocki (Potok), as well as Terletski, Kulchitski, Czartoryski... therefore, it is obvious that the main defining feature of belonging to the gentry was the possession of a certain amount of land.

According to historical sources, the peculiarity of the Ukrainian lands in the Grand Duchy of Lithuania (Kiev region, Volyn, Podillia) was that the highest stratum of society here were princes: the most prominent princely families included Ostrogski, Vishnevetski, Zbarazhski, Zaslavski, Chertoriyski, Chetvertinski, Zhevuski (there is a spelling Rzhevuski), Potocki, Lubomirski and others. At the same time, quite often the princes were not fabulously rich, but they were respected in society, and power acquired a sacred meaning [5].

Current state of the issue. In our study, scientific sources and materials were divided into the following groups: historical literature concerning the description of such a social stratum as the gentry (domestic and foreign) and its way of life: L. Voitovych [11], N. Yakovenko [13]; magnate's yards, everyday life, traditions were described by J. Chrościcki [9]. Z. Gloger [4], A. Słaby [10]; works on the history of Ukrainian and foreign art history of relevant topics: I. Kuzminsky [6; 7; 8; 15].

The outline of unresolved issues brought up in the article. For many years, some musicologists in the search results spoke about a certain preference of Polish professional musicians who worked in all major estates of the Polish-Lithuanian Commonwealth. However, newly found archival documents of the XV century indicate that before Ukraine became part of the new state, an organist with a specifically Slavic surname Kuzma was located on the territory (worked in Lutsk) [6]. Researcher I. Kuzmyskyi from Zhytomyr also presented interesting facts about the close relationships of Rusyn musicians in the retinue of princes of the Grand Duchy of Lithuania. In particular, Prince Wladyslaw II Jagiello arrived in Krakow after his coronation in 1385. His courtiers included a gusli performer (this is indicated by the surname Kiwala) [7]. Also at the court worked musicians with unusual names for the Western ear:

"Nespekh", Rusyns (without a name, but simply indicated where he came from – Ruthenus), drummer Rusin Biliava. In the fiscal documents of the early 14th century, The Master of The Royal Chapel, Jan Sledz, and performers on flute, zither, and drum were noted. Further accounts give us the names of citrists Andreik, Lukyan, Stechko, Moskvyn, Shujich, Podolyak, Kotorek, Khodka" [Ibidem: 26]. Obviously, in this list there are hints of the place of origin of musicians: Podillia, Muscovy. The artists of the royal chapel were the prototype of the mural on the wall of the chapel of the Holy Trinity. There, the tools are more diverse: lute, cymbals, gudok, drum, horn. Acrobat dancers are also depicted. Jagiello was succeeded by Prince Vytautas. Lutenists, trumpeters and bagpipers came to his wife in 1399. Later, the clavicord was brought personally for Anna, and a master of music named Pasternak arrived from Teutonia. There are many references to Pasternak in the expense book of the capital of the Teutonic Order of Marienburg [8]. It is known that he was the main member of the minstrel ensemble, which was maintained on a permanent basis at the expense of the Grand Master. Pasternak is mentioned several times, along with a "comrade" named Hensel, as a master minstrel. In 1408, it was stated that Pasternak was a fideler, that is, a player on the medieval violin [Ibidem]. By the way, the lady has repeatedly shown her love for art, because even before her husband's Coronation, fistulas and a trumpeter arrived in Vilnius from the Court of Jagiello.

Aim of research. The purpose of the research was to describe the artistic and historical life of the art of the mansions of the magnates of the Polish-Lithuanian Commonwealth. Also, the goal was to identify the main genres of art that were in the palaces and castles of the Polish gentry with further analysis of their significance for modern art pedagogy.

Results and discussion. Despite the property status, the main indicator of nobility (even among impoverished families) was the surname. It was inherited or acquired after marriage. It was this (and money, of course) that distinguished the gentry of the level of magnates (that is, large and not so large landowners) and representatives of the "small" gentry nobility. Note that the difference between small owners was the overcrowding of their families. Often several families of the same family owned one village, which was sometimes divided according to the number of farms. We should add that such families often retained their confessional affiliation and national traditions. Descendants of the Bovsunovski, Vygovski, Kulchitski, Nevmerzhitski, Yavorski, etc. still live in Ovruch and the areas. Often their way of life was not much different from the living conditions of ordinary peasants. They could be in debt, but their noble honor, privileges, and pride in their origins elevated them above all else.

In our work, the author often mentions the word "family" in relation to the description of the history of tycoons. Of course, first of all, the author assumes the meaning of this word as a certain biologically related group of Homo sapiens. Actually, the continuity of magnate families is quite understandable and justified, because the political and economic factor of the family name level was at stake. It is quite natural that the family ties were much stronger than they are now. Sometimes the economic factor became so powerful that it led to tragedies. In other words, it was not the children who sought to take over their parents' wealth, but on the contrary. Let us recall the story of the White Lady of the Ostrog Academy, who was an ordinary girl Elizabeth (Galshka) Ostrogska, who sought love and was loved. However, her Catholic mother Beata Kosteletska preferred to see her daughter married to a much older Catholic nobleman. As a result of long intrigues, one of the richest princesses in

Europe spent about 14 years in captivity and died at the age of 43.

During the formation and flourishing of the Polish-Lithuanian Commonwealth (XVI-XVIII centuries), this state, of course, was in the area of influence of pan-European cultural changes. Baroque with its thirst for life, changed the musical style of the new state. However, we remind you that Poland is a territory with a great influence of Catholicism in all spheres of life, and therefore the hierarchs of Rome significantly influenced the musical life of the country. It was under their supervision that the tastes of the Polish King Sigismund III Vasa and some secular and ecclesiastical magnates were formed, who were also convinced of the political role of music and its significance in building the image of the ruler and the Church. In particular, close ties with Rome significantly influenced the level and style of music in the Commonwealth, and differentiated it into religious, secular; vocal and instrumental. The first Italian musicians appeared in Poland in 1596. There were as many as 23 of them. They began working under the direction of Luca Marenzio, a musician who was considered by his contemporaries to be one of the creators of the "new music". In the future he will head the famous Royal Chapel of Krakow.

Tycoon courts played a key role in creating cultural and artistic models of education in the country. The scope of these practices and funding depended on the ambitions and personal interests and economic capabilities of the homeowner. This activity was based on various factors: social expectations, patron responsibilities, and ultimately politics. Broad cultural and artistic patronage served as an additional legitimation and presentation of social status. Juliusz Chroscicki called this type of activity "artistic policy", which is confirmed by research on artistic initiatives of magnate families [9]. Such activities contributed to their prestige and built social

recognition. And the presence at the court of talented artists (often from European countries) ensured the splendor and modernity of everyday life in all its manifestations, in accordance with the trends of that time. Scientists note two main trends in the development of artistic life: a position of non-interference and energetic (often total control) in all aspects. Polish researcher Agnieszka Slaby highlights in this sense the activities of Princess Elzbieta Sinyavska-Lubomirovska [10]. Contemporaries noted her financial genius, economic efficiency and male way of thinking. In general, even a cursory glance at the "Content" of basic research gives an idea of the bulkiness of a magnate's estate. Its structure: agriculture (crop production, "breeding", forestry); industry (paper, extraction and processing of calamine); tenants; servants and clients of the court; temporary service related to the court, court cases and legal service; courtiers: maids of honor, maids, stables, and lovchi; medical service: doctors, apothecaries; dressing room service (tailors, seamstresses, shoemakers, haptalniki); Cossacks (security); bereitors, mashtalers, grooms; travel assistants; staff for entertainment: in the fresh air, in the chambers; recruitment services; verification service (staff lifestyle, health, thoroughness in work, appearance). There was also an "Old servant" service. This is a kind of nursing home for those who faithfully served their owners, and for some reason did not have a family or means of subsistence. Sometimes it served as a modern hospice. (We remind you that we list the services of the Senyavski-Lubomirski court. Therefore, whether there were such shelters in other estates is still unknown) [Ibidem: 6]. The princess was friendly to the artistic fraternity. However, being friendly did not mean forgiveness. This concerned art (up to the correction of the musical text by the panel) and architecture and construction. Quite often, the patroness,

before hiring a specialist, wanted to make sure of his professional abilities. This, so to speak, "internship" sometimes lasted a long time. It was also on a free basis. The employment of architect Giovanni Spazzio was a breakthrough in the collaboration of Princess Senyavska-Lubomirskay with artists. The contract was started with sending for a test, and the architect asked the question of payment depending on the assessment of his professional abilities, to which he received a restrained and somewhat vague answer: "I do not want to make any decisions and not determine what to do during the year, I must be satisfied until you pass the skill test..." [Ibidem: 193-194]. After hearing the verification period (about a year), Spazzio was convinced of his abilities, so he replied: "...if you really use my services and are interested in them, ensure payment for the performance of official duties, otherwise you will have to look for luck elsewhere" [Ibidem: 194]. The Princess pretended to be dissatisfied with the first drawings presented to her, but Spazzio explained in a letter: "I study your taste, and I may have the first scratches that were from the haste to satisfy your lordship... if my works are not liked, I send them to charity in klyashtor Krakow as urgent" [Ibidem: 194]. At the request of the future employer regarding the delay in sending drawings to Krakow, he immediately indicated the amount of salary, expected bonuses in the form of additional payments, traditional tips, gifts.... In the end, mutual terms were accepted and the first contract was signed. The collaboration continued until the artist's death in 1726. During his time at the court, Spazzio significantly influenced the formation of the taste of Lubomirska's entourage and the princess herself. All artistic initiatives were focused on the countries of the Habsburg monarchy, since from the moment the artist was hired, Seniavska's environment became a kind of exhibition of baroque artistic achievements.

Some artistic initiatives were also carried out by Elzbieta's husband Adam-Mykolai from Granova Senyavskiy (magnate, statesman of the Polish-Lithuanian Commonwealth, Belz Voevode, Crown Hetman, grand Crown Hetman, Krakow Castellan) [11]. But his participation was much smaller and mainly due to the duties of the Hetman – he focused on modernizing the border fortresses and took care of improving the defense of his own estates. He interfered in the endeavors of artists much less often than Elzbieta, which can be seen as indirect evidence that he was much less interested in these cases. The couple was reluctant to lend people to each other, which was also due to the attitude of the artists themselves – they refused to work without an agreed contract.

It should be recalled that we study the artistic processes of the Baroque era. It was at this time that interest in various musical forms grew, which led to the popularization of singing, music and dance. First-class entertainment for the then residents of manor houses was balls and feasts organized in a majestic manner during Shrove-tide. They were accompanied by groups of musicians who always existed at well-to-do courts. The number of groups, their level and salary depended on the attitude of the patron, his household. Also, art groups (collectives) were a reflection of the level of wealth, culture, this testified to the owner's experience in modern trends and lifestyle. The owner may or may not like art, but at least a dozen instrumentalists and a few singers should be at court. Prestige demanded it.

They also often knew their musicians or artists by their first names, all of them: both veterans and newcomers. This attitude did not indicate familiarity or any equality in communication (this could not have happened a priori for various social reasons). For example, the Senyavski-Lubomirski couple grew up in a musical atmosphere, so the band was created in their own yard in a natural way, and

Adam Mikolaj made a payment commitment. Such an ensemble has existed on their estate in Brzezany since at least 1684. And it played both in private wards and in the service. The band was led by violinist Belskyi. For the service, he took 20 ZL and a salary, a separate amount for clothing, which was then called color. He served Senyavskiy until at least 1698. Another group, organized at the Senyavskiy court, is known from accounts for 1704. Musicians received a salary of 10 ZL and awards. The group at the Brzezan court functioned with numerous interruptions until 1723. At that time, the band's lineup was changing, and many musicians were hired from abroad [10: 258]. The author of the monograph also presents the facts of continuity in the families of musicians and magnates: this is how we meet the Kozlovski violinists, who worked at the courts of Lubomirski and then Senyavski. It is also known about the arrival of two court trumpeters – Jakub Dabski and Gottfried Grudniewicz [Ibidem: 259]. It should be noted that decent wages, gold-embroidered camisoles did not give artists the right to loaf or rest on their laurels. Of course: they didn't do dirty work. But who said that the profession of a musician is easier than a cook or a builder? Daily independent instrument practice, rehearsals, work at any time of the day, which often lasted dozens of hours... Otherwise, it was impossible to work at the courts of nobles. After all, magnates received the highest state dignitaries, kings. Therefore, the owner could not afford amateurs. And the repertoire should be quite wide and modern (as at that time): from old church latin music (for piety) to modern melodies for balls and feasts. Senyavskiy himself received a musical education and knew the quality of bands in the West, so he undoubtedly aspired to the best musicians. After her husband's death, Senyavska held a small group that had existed since 1724, under the leadership of Stephen of Malawi [Ibidem]. The origins of Polish court

musicians were diverse. The surviving sources mention artists of polish and foreign origin belonging to different social levels. The national origin of the musicians was of great importance during the period in question at the royal court, especially during his reign of Zygmunt III Vasa. Gradually, musicians from Italy won more and more high positions. This was due to the gradual process of declining the status of artists, as the fashion for Italian musicians was increasingly spreading in Europe. The reasons for this phenomenon can be understood – because Italian professional music education has ancient and powerful traditions. And its representatives were educated in excellent Italian educational centers.

Despite many Italian musicians who worked at the royal and Magnate courts, sometimes their employers had financial problems and losses. Italian musicians often did not want to go to Poland because of fear of the harsh climate and distance from the Central European cultural centers. Sometimes this was hindered by military operations or epidemics or diseases, as it was in 1625, when the planned arrival of the singers Adriana Basile and her daughter in Poland was prevented by the plague. There were cases when already being on the territory of the Polish-Lithuanian Commonwealth, musicians changed their decision due to ignorance of the Polish language. Also those who worked, as a rule, after a short working time, they left Poland and returned to their homeland or looked for another place of work. There is a well-known story about a castrate singer who, in order to encourage his arrival, received an advance payment from the royal treasury.

At the end of the XVI and in the first decades of the XVII century the process of intensive release of Poles from chapels of various levels has spread. They were mostly elderly musicians with no skills that matched the ruler's ambitions. Polish singers were removed from the

ensemble and Italians were taken in their places. The gradual improvement of the status of Polish musicians occurred during the reign of Wladyslaw IV. Italian artists were expensive. There were already enough talented performers (instrumentalists), so later Polish artists were again entrusted with the positions of conductors. Nevertheless, Italian singers (the best in Europe, as it was rightly believed) were popular in magnate Estates: in the Stanislaw Lubomirskyi's vocal group, about half of the band members were Italian. Italian artists also worked actively at the courts of Lev Sapieha and Stanislaw Kostka. Magnates did not spare money for the "Italians", respectively, their earnings were decent, so often foreign artists worked in the Polish-Lithuanian Commonwealth until the end of their lives: Kapellmeister Asprillo Pacelli was in the crown for twenty years before his death. Some musicians were even polonized by marriage, citizenship, or land acquisition. Social background often influenced the position at court: for example, children from lower-class families were often used as dyshkants. Tycoons usually looked for talented children or residents of the city among their subjects, and then paid for their education. One of the most important determinants of the artists' musical career was family musical traditions. They were especially important when the parents of musicians enjoyed a high professional position. It is worth noting that musical skills, like any other type of skill, were passed down from generation to generation: significant at the courts of the nobility were the family of the Royal Kapellmeister Simon Yarembskyi (son of Adam Yarembskyi), Kaspar Foerster Jr. (son or nephew of the Kapellmeister in the Church of St. Mary in Gdansk), singer at the royal court or conductor in the Wawel Cathedral Francis Lilius (son of the conductor at the royal court Vincent Lilius). Due to the high status of parents or relatives at the Royal Court, descendants could receive a decent

education. For example, the young Kaspar Foerster graduated from the Jesuit Collegium Germanicum and took singing and organ lessons from Giacomo Carissimi. Hardworking, talented, educated young musicians had many chances to get a job in the best musical positions. There is practically no information about the professional musical activities of women. It can be assumed that only men worked in magnate and royal estates at the end of the XVI – XVII centuries. It is known that in musical groups, even high-pitched voice parts were performed by dyshkants or castrates. In addition, the orchestras only accepted men. On the other hand, there are references to women's home music making. Note that during the coronation, there were cases of using female vocals (which was related to the content of the scene). Kings Zygmunt III and Vladislav IV Vasa tried to recruit women to the group of singers. These efforts were in vain. As already mentioned, in 1625, a plague epidemic interrupted the arrival of vocalists Adriana Basile and her daughter. Another (unsuccessful) attempt occurred 13 years later. From the letter of Vladislav IV to Virgilio Puccitelli, who was in Italy, it follows that the King was ready to hire even a woman with not very decent behavior, which will change the way of life. The King's thoughts on Italian singers were probably related to the stereotype of a prostitute singer of the time. The King did not try to hire a Polish singer, probably because there was no such thing in the Polish-Lithuanian Commonwealth at that time. Female opera roles were performed mainly by male castrates. Note that at that time there were many talented amateur women. Especially there were such women among the nobility: Zofia, born Opalinska – wife of Stanislaw Herakliusz Lubomirskyi; also known about the skilled violinist Kristina Potocki, wife of Crown Hetman Felix Kazimierz Potocki; Jadwiga Tarlovna played the lute very well; Anna Zamoyska, born Gninska

(wife of the treasurer of the great Crown Marcin Zamoyski) played well; there is also information about the wonderful performances of singer and organist Constance Tsyrenberg (wife of the mayor of Gdansk), who performed for King Wladyslaw IV in Gdansk.

From all of the above, we can state that women, even if they did not work in music on an equal basis with men, were still admitted to music education (for nobles – at home). Magnates had different opinions about the musical activities of male nobles. Some of them thought that music classes were unsuitable for high-born men (suitable for people from lower social strata). And this position was fundamental: Krzysztof II Radziwill, who sent his son Janusz abroad for educational purposes, unequivocally and categorically said that he was against his child going to lute and dance lessons. Because these sciences are unnecessary for a person destined for a political career. But the Rusyn Voivode Jakub Sobieski sent his sons Jan and Mark to study with the French, noting in a letter that he did not mind playing the lute (although, as he said, for him this science would be a waste of time). He also suggested that the sons may keep musicians at court in the future, but this requires money, not musical talents. Other magnates, in turn, made sure that their sons had wives who could practice an instrument (mainly a lute) and had singing lessons, taking the Western type of court education as a model. This attitude was professed by the great chancellor Jan Zamoyski, whose son Tomas was educated in France. The magnate, Prince Alexander Ostrogski-Zaslavski, was quite good at playing several instruments. In the inventory of musical instruments from 1630, written after his death, among others, there are cembalo, Alta da gamba, which belonged to the prince.

Consequently, the musical activity of male nobles was situational and did not have a systematic character. The art classes of some noble women were limited to home music making and were

perceived as a hobby. And professional musical activities were carried out by men of lower social origin. Political and economic factors had a big impact on the financial condition of the musicians. Actually, it would be correct to say that musicians depended on the financial situation of their employers, which, depended on the political and economic state of the state. And it was quite often negative: wars, catastrophes, destructive natural phenomena, including plague and epidemics. Sometimes, because of the threat of war, musicians had to move to safer areas or even give up their jobs in search of a new profession. Material problems also affected the royal chapels, especially during the reign of Jan Casimir: new musicians were not hired to replace the deceased musicians, due to the Swedish invasion, the activities of the royal chapel were suspended, and after its restoration, the number of band members was much less than before. According to surviving sources, musicians who worked at the courts usually received a cyclical salary: weekly and quarterly (or every two months, six months, or annually), as well as salaries in non-monetary forms, such as clothing. However, it is possible to notice differences in the financial situation of royal musicians and tycoon artists. According to the royal court decree of 1589, employed musicians were required to be paid in the form of jurgelt (annual salary) and digestible (weekly salary) and in-kind wages (for example, bread, oats, animal skin for clothing). There were probably also gifts and prizes in excess of this amount in various forms (such as land subsidies, tax profits, or leases) that the King occasionally gave to musicians. In fact, outstanding musicians could receive higher salaries than those set out in the regulations, or receive remuneration from outside the treasury.

A cappella artists could also combine musical duties with performing other functions. For example, several Italian artists served as the King's secretaries for correspondence in Italian. However,

some (such as singer Virgilio Puccitelli or Adam Yarembyski) were royal builders. Note that in the environment there was such a thing as wage arrears: this was a feature of Kings Vladislav IV and Jan, who sometimes owed money to their own musicians. Therefore, sometimes artists who did not receive a salary turned to influential intermediaries. So did Master Bartolomeo Pequiell, asking for the help of Bishop Nikolai Wojciech Gnevos of Kuyavian for ordering tools. So, the status of court musicians in the Polish-Lithuanian commonwealth in the XVI-XVII centuries was determined by many factors, including origin (national, state, family), place of activity or musical specialty. However, we note that due to the difficult economic situation in Poland at that time and the financial problems of employers, even court musicians sometimes received their salaries late. It happened that the royal musicians were owed the rest of their lives. This happened especially during the reign of Jan Casimir [12].

"Rex fit, dux nascitur" ("You become a king, you are born as a prince"): despite the significant number of princely families of the Polish-Lithuanian commonwealth, this title was exclusively hereditary. The history of the Principality of Lithuania and the Polish-Lithuanian Commonwealth knows only two cases of its receipt: by the Radziwill family (1547 from the hands of Holy Roman Emperor Charles V) and the Lubomirskyi family (Emperor Ferdinand III granted it in 1647) [13]. Scientists have identified 4 main groups of princely families: Lithuanian, Rus, "Horde" and unknown origin. Despite its differences, the way of life of their estate was somewhat unified.

Vladyslav Dominik Zaslavskyi-Ostrogskyi was called a "feather" behind his back, because he had a soft, easy-going nature and is depicted in portraits as very plump [14]. In 1640, his musical chapel consisted of 17 musicians and a boy: violinist Jakub, harpist, organist, violist Franciszek Schwab, bass Adam, bass Tomasz, tenor Ulatowski, violist

Adam, citrists Stanovsky, Yuretsky, Marcin, violist Kasper, Zalashowski, two new musicians and the head of the chapel Jedj Nosovich lutnist, organist, shiposh, falsetist, etc. Among the musicians were also foreigners – Poles, Germans, as well as French and Italians. In the protection of the prince were military musicians who constantly accompanied him, as a rule, it was dovbysh and 6 shiposh (trumpeters). Note that such a bodyguard is evidence of the high status of the accompanied person.

Fiscal documents have always been an important evidence of public relations. Researcher I. Kuzminskyi testifies that in the expense documents there is information that the prince paid for the work of not only his musicians, but also financed the work of groups or soloists, who were in the service of ecclesiastical or secular dignitaries. The author noted the prince's extraneous expenses also because from such examples we learn about the existence of chapels and individual solo performers of the Polish-Lithuanian Commonwealth (and, in particular, in its ethno-cultural Ukrainian territories: in the Ruthenian, Volyn and Kyiv voevodeships) [15].

All of the above does not fully reflect the state of art in the magnate mansions. However, even on the basis of this information and a small number of sources, several conclusions can be drawn.

Conclusions and research perspectives. The author has already stated the fact of great popularity, so, for certain reasons, we did not set out a huge amount of dates and years in the research. However, the presence of specialists from European countries in a far from central geographical region, French or Italian repertoire meant that tycoons followed cultural trends. Patronage of theater groups is prestige, a sign of leading a social and even political life. This is an aesthetic education to some extent. After all, the productions covered a lot of the audience and had an impact on the formation of taste and preferences. This is also an art education, because adults and

children learned music, dance, estate music in previous centuries. Like every phenomenon in society, it had different periods of development. After the partition of Poland in 1793 (and, accordingly, the actual liquidation of the first Polish-Lithuanian Commonwealth), many powerful Polish and polonized Ukrainian magnates were either in disgrace with the Russian tsar, or died in the distant northern regions. It also mattered that the descendants of most of those nobles who really loved music did not share the hobbies of their relatives. Therefore, art was considered as an empty toy, which is not worth spending money on.

The ancient polonized Ukrainian aristocratic families and the newest Polish magnateria for quite a long time were almost the main carriers of the region's art, and their estates became a collection of the best achievements of culture and art. At the same time, the Volyn elite had quite close ties with Western Europe. The manor palaces were full of unique books, paintings by outstanding artists of almost all eras, collections of musical instruments. Since Paris at that time was the main center of Culture and art of the Age of Enlightenment, its latest trends gradually spread through Poland to Volyn. It was thanks to the tycoons-collectors that culture and art were at a fairly decent level and partly became the basis for the formation and development of Russian music pedagogy and performance. (These trends, however, did not exclude the presence on its territory of such a shameful phenomenon as serfdom. As the outstanding Polish film director Jerzy Hoffman said: "The culture of the West came to Ukraine in the Polish kuntush, but with it came serfdom"). In history, we have often seen the expression "musical chapels of the magnate's court". Actually, it can be judged from it that making music, despite the large number of yard servants, the performances of groups at events of various levels (from "lending" artists to other rich people for

performances to the participation of artists in coronations) was homey. However, homey doesn't mean amateur. Summarizing the ways of development of musical life in the Manor Estates, it can be argued that, regardless of the strong national and social oppression, Ukraine at that time acquired a lot of musical experience in various forms and genres.

The study of sources allows us to conclude that during the formation and flourishing of the Polish-Lithuanian Commonwealth in its open spaces, vocal art was not very popular. The documents mention the singers in fragments, noting that they were at the courtyards. We often learn about artists from the description of fun. At the same time, these artists are positioned as solos. The choir is mentioned only in the context of accompanying services in churches or monasteries. However, the activities of instrumental musicians at the courts of magnates are described in the research of many specialists of various profiles: historians, art historians, archivists.

All of the above gives a certain idea of the musical life of a significant territory of our state under a foreign protectorate. And the question arises: how are the artistic processes of the past connected or have an impact on the history of the Ukrainian present, what results or achievements of the work of artists of the Polish-Lithuanian Commonwealth can be used in modern music pedagogy?

The European vector of their activities immediately comes to mind. In the current context of the development of pedagogical science, knowledge of the musical educational traditions of the past will help expand the worldview and increase the level of professional competence of our contemporary. Musical knowledge shapes a person (this was the main idea of Romain Rolland's lectures in Paris at the beginning of the last century). The idea is far from new, but we will take into account the difficult and thorny path of music education in Ukraine. Entire layers of the history of the development of musical art were on

the periphery or even were hidden in bottomless archives for hundreds of years. And only the dissertators "milked" these rich chests of knowledge, because at that time "people needed bread, not essays on its canary qualities" [16: 61]).

Turning to the art history of the Lithuanian-Polish state in the context of educating a modern teacher, in addition to educating a high professional (educated in music, history, ethics, aesthetics, philosophy) will help to realize the backbone of the process of intention in society, the integration of ancient educational musical traditions into a modern educational society. Studying the sources of cultural and educational development, multiplied by the constant development of the content component, will allow you to form a competent professional. That is, the information presented in the publication is directly related to the requirements of modern pedagogy. Study of the history of art in Ukraine is an uninterrupted intellectual process that accumulates educational capital. It has various sources, topics, and priority corporate searches, but it successfully replenishes the national and global array of pedagogical science. Ukrainian pedagogy (and music, in particular) requires the study and awareness of its exclusive place in the process of self-identification of the modern and future generation, the so-called Generation Z also for that reason, so about an outstanding culture it wouldn't be written the following: "Countries like Ukraine have two seconds of attention of a global audience and a very small range of topics that is costumed to talk about in these two seconds" [17]. That is why in pedagogy it is more urgent than ever to conduct research on various historical, art historical and pedagogical problems on an interdisciplinary basis with a holistic approach. Then the state will receive an educated person, a patriot and a citizen. And education will receive a highly qualified specialist.

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