

УДК 78.01:398.88

orcid.org/0000-0002-6343-8638; doi: <http://dx.doi.org/10.30970/vas.20.2019.10638>

RURAL CANTOR'S MUSIC AFTER THE REFORMS OF MARIA THERESA AND JOSEPH II WITHIN THE TERRITORY OF SLOVAKIA

Renáta KOČIŠOVÁ

*Prešov University,
Department of Music at the Institute of Music and Visual Art,
17. Novembra 1, 080 01 Prešov, Slovakia,
phone +421 911 623 316 (00421 911 623 316; e-mail: renata.kocisova@unipo.sk)*

Music historiography describes the history of music of Slovakia (part of the multiethnic Hungarian Kingdom until 1918) as an autochthonous phenomenon, as a history of music on its territory located at the crossroads of cultures and confessions. The paper tries to present more in detail the music practices of the rural cantors after the implementation of the educational reforms imposed by the empress (and queen) Maria Theresa – at the turn of baroque and classicism. The repertory of music played by rural cantors was very diverse in terms of genres and forms, although it had mostly a utility character with a minimum share of artistic music. Thanks to the organ music books preserved on the territory of Slovakia we know that organists – within the framework of church ceremonies – accompanied mostly spiritual songs (chants) sung by the believers in slovakized Biblical Czech, and added some typical baroque and classicist compositions to them. Rural teachers (scholars – erudites of that time) who also worked as organists and notaries in the country could rely on the scores, collections and compilations of organ music made by their trainers or predecessors at organ playing – most of the aids in question offered technically undemanding and anonymous repertory of European provenience.

Keywords: music at the territory of Slovakia, church music, cantor, positive organ, organ music collections.

Historical view at the music education in the territory of Slovakia until 1780

Music education on the territory of Slovakia inspired by the European educational models has had a strong position here since the early Middle Ages. The establishment of the first education centres followed the steps of christianization and the first centres appeared even before the Great Moravian times. Bratislava became a centre of music activities on our territory and the first mentions concerning the local minor canons (prebendaries) and cantors performing music during the church rites and ceremonies in quality of choir singers and preceptors (soloists) date to the 13th century (16, p. 9). Essential changes in terms of perceiving music as a very important part of education came with Martin Luther's reformation initiative. Music – as a relevant subject – first got into the curricula of the schools affected by the Reformation – these schools were mostly concentrated in the mining towns and the other ones with a large share of the dwellers coming from German Saxony. In the 16th century a considerable growth of schools in quantity and quality was recorded – the historical documents mention 130 town and

village schools of elementary and secondary character¹ (21, p. 15). Music at the schools in question was taught systematically. The timetable of lectures at the town school in Banská Bystrica from 1574 documents that the students had practical vocal exercises almost one hour every day. The aim was to train the singers able to sing their part from the scores. Cantors had to supervise the training of the students in choral and figural singing (on the eve of important Church holidays mainly), to take up a suitable singing books every half-year and to choose the best singers for so-called recordation events (3, p. 237). The school rules of the same school from 1580 document that the education (until the reforms of Maria Theresa) was designed for male students with the ambition to become clerks, craftsmen (artisans) and teacher². Daughters and sons of aristocracy had mostly private teachers (or attended the schools designed for such a clientele); while the girls from lower social classes attended mostly the schools at the female monastic orders.

The rise of town music in the period of baroque brought new opportunities to cultivate instrumental music in our towns which is documented by the example of the musicians educated by domestic music environment (cantors, organists) - Andreas Neomann, Johann Schimrack (Ján Šimbracký), Zachariáš Zarewutius. Although no organ composition written by them was preserved, the polychoric compositions they left, document advanced polyphone thought. Two rare documents of organ music coming from the territory of today's Slovakia are represented by two tabulatura collections by Samuel Marcfelner. The counterpoint is recorded by the German organ tabulatura system. The compositions contained in the collection were designed for baroque lutheran audience in the town of Levoča.

The evolution of the music education (singing and instrumental music training) was considerably affected by the catholic orders such as franciscans, jesuites and piarists who founded the bases for cultivating church music as well as school drama to be played in all of the monasteries several times a year (during the holidays or important visitations). The jesuite schools for example became attractive since they ensured unpaid education and introduced novelties such as school theatres, orchestras, choirs and other ensembles.

Favourable conditions for developing the cantor's practices have been created since the beginning of the 17th century. While in the small towns and rural areas only one person performed the cantor's duties (including the organ playing), the mining and other prospering towns employed both cantors and organists as it was found out by the Slovak musicologists (F. Zagiba, R. Rybarič, L. Kačic, J. Petötzová, P. Ruščin and others)³.

After examining the repertory of the cantor's music on our territory at the turn of baroque and classicism we come to the conclusion that the situation was very similar to that in Bohemia and Moravia. The most famous authors played in both Slovak and Czech territories were G. Frescobaldi, J. J. Froberger, G. Muffat, A. Poglietti and J. Speth. Unlike J. S. Bach's counterpoint their compositions have smaller areas, the voices are conducted less severely : they also preferred vocal and gregorian themes and used abundant sequences (17, p. 188). Organ compositions by the viennese authors such as

¹ The classes were from Monday to Saturday; Sunday was sacrificed to prayers and other activities in the church.

² Compulsory school attendance with gender equality started to be implemented after the education reform in the second half of the 18th century and at the beginning of the 19th century.

³ Slovak musicologists have specified the following term lately : 1/ cantor's profession (kantorstvo) – to denote the teacher's job and 2/cantor's office (kantorát) – to denote numerous music and cultural activities, which also imply those with the associations of singers and musicians able to perform more demanding church music – in polychoric or concertant styles accompanied by organ. (9, p. 59; 12, p. 38).

Gottlieb Muffat, Matthias Monn, Georg Christoph Wagenseil, Joseph Umstatt and other South German composers were also played on our territory in that time. Some of our organists added their own compositions but they were preserved in fragments only – since many of them were rather designed for improvising (4, pp. 4–11). The Lutheran circle of the domestic music production is represented by the names Samuel Marcfelner⁴ and Jan Zarewutius junior whose compositions are well-known to music experts. The Catholic circle is represented by Pantaleon Rožkovský who produced author's compositions of so-called *fuga minor* character (it is a kind of a simpler fugue or a counterpoint for organ) – and he really attracted the attention of the audience within our territory. He also created music supported by so-called Levoča convention which required high quality organ music⁵.

In the time of the enlightenment reforms imposed by Maria Theresa the cantor's profession (its structure and importance) was reconsidered. Most of the cantors started to work at the lowest level of education, in so-called trivial (village) schools where they had to teach the elementary school subjects. According to the empress's regulation *Ratio Educationis* the cantors had to teach the given subjects in local languages and to accompany the spiritual songs sung by the population of local parishes. The state started to create positions of teachers and to promote their profession at the local level. Their performances were monitored by the Church through the bishop's visitations of parishes and the schools were also regularly supervised by the local priests. The Church could contribute to education through payment in kind or cash but the salaries of teachers were covered by municipalities. There the teachers – before starting their jobs – had to take an oath which implied that the person of a cantor performed double duties – that of a municipal teacher and that of a parish organist. Besides the Church, other sponsors contributed to music in the 18th centuries – mainly the members of the monarch's and aristocratic families – they sponsored private music education, professional orchestras, music performances and custom-made composing. The positions of cantors in towns and villages differed much in their social status and the quality of music performed.

At the registration of the teacher's profession in historical documents certain discrepancies are observable. The name of the teacher itself had many forms for instance: Cantor, later on Kantor, Rector scholae, Moderator scholae, Magister scholae, Gymnasiarcha, Sublector, or simply just Magister and Preceptor (21, p. 31). Other names were also in use for example: Ludirector, Ludimagister, Ludimoderator, Scholiarcha, Scholasticus and – as a result of progressing Germanization – Lehrer, Schullehrer, Schulmeister, Schulmann⁶. The way of addressing a teacher depended on the way of school organization and its location. At the rural schools whose establishing body was the Church or a parish a single teacher working under the supervision of the local priest was addressed as a Ludirector (*ludus* – play in Latin) and his obligation was to ensure all of the music production in the local church. He was perceived as a teacher and practical musician trained partially in keyboard music. In rural areas it was usual that the teacher

⁴ Cantors of the German speaking parish church in Levoča according to Petöztzová (9, p. 70) belonged to the well off inhabitants of the town. Samuel Marcfelner (1621 – 1674) was the official organist of the church, a deputy and senator of the town council.

⁵ The instructions of the Levoča conventions which advised the musicians to develop their improvisation abilities were followed by many towns in the Spiš region (7, p. 6).

⁶ See – Kočíšová, R.: Augustín Moraucsik (Morawsky) - Ludirector Roszinensis, (5, pp.79-80).

Kantor, postava, kterou známe (Cantor, a professional who is known to us) [online]. [cit: 2015-11-15]. Available from: <http://cantores.wz.cz/uvod.html>.

also performed the duties of a notary, beadler and craftsman (with regard to municipal needs). However, a cantor was considered to be an erudite, he was literate and besides the command of music type he also mastered Latin which destined him automatically for conducting municipal agenda⁷.

Cantor's practice and an organ music collection from the turn of baroque and classicism found within the territory of Slovakia

Church music on the territory of Slovakia in the 17th and 18th centuries was composed, performed, improvised and copied for the daily needs of the Church clergy. The repertory of the then Church music was not unified, it was adapted to local traditions and other peculiarities. In our town churches you could listen to more demanding compositions of chamber character with higher number of musicians and vocals – it was so-called figural music. In poorer rural areas the cantor's music was performed (cantor/organist + local church choir) although there might be exceptions – we mean more festive music production in rural churches or chapels sponsored by local gentry.

Organ playing supported the church chants of local believers. In the countries with catholic orientation the organ was always perceived as an accompany instrument – therefore (regardles of high quality organ music culture which might be achieved there) – it did not reach such development as in protestant Germany (8, p. 63). Within the territory of today's Slovakia it was usual to install positive⁸ (unportable) organs (or positives, positifs), in smaller catholic or lutheran churches – instead of huge sumptuous organs in large churches. The positives - smaller sized organs – whose manufacturing and delivery costs were much lower – were being introduced to our country starting from the second half of the 17th century to the half of the 19th century which is documented by the research output of Slovak organologists Otmar Gergelyi, Karol Wurm and Marian Alojz Mayer. Tone range of a manual of positives is from C to c³. At first sight it may seem that a positive contains four complete octaves. Most of the rural baroque positives on our territory had economical design – one of the octaves is short. The talk is about the bottom octave which does not contain half tones Cis, Dis, Fis, Gis. The tones of the long octave were arranged in this way : C, F, D, G, A, Be, H up to c³. It means that a historical positive has 45 tones (keys) and contains one short octave + three full octaves. A manual enabled selecting the lower tones (keys) – produced by the largest pipes – which required most of material and place in the playing chest. We must be aware that a tone made by a positive means the sound produced by one pipe. However, using the registers (stops) means that the sound is made by a set of pipes (or a chorus of pipes). Saving four tones means saving the building material and costs related to the largest pipes. The positives used to be installed in real places, usually in smaller churches, but their tuning and adapting to a particular space in terms of intonation⁹ and acoustic resulted in fully

⁷ In the Slovak country of those times sometimes happened that a literate teacher assisted an illiterate reeve (which can be often seen on municipal accounts signed by xxx).

⁸ The term positive (organ) denotes a chordic clavier of organ family – without a pedal at its beginnings (the adjective positive relates to the latin verb ponere which means to place). In the music culture of West and Central Europe it was in use within the 10th - 18th centuries (2, password Positive organ). In Italy Dante Alighieri noted that positives and portatives enjoyed popularity in patrician circles. In Germany the abbot Gerwig Blaser from Weingarten (1520 – 1567) owned a positive for private playing (10, p. 15). As an organist of these times he used to play the large organ in the church, but at home or classrooms he played the smaller positive which is indicated by the compositions ranking in some tabulaturas (10, p. 17).

⁹ Intonation of the instruments of organ family means setting up all of the sound values (volume, development of harmonic tones, timbre, tone setting). This also applies to a particular pipe. Generally, two intonations – baroque and romantic – are distinguished.

featured organ sound. In other words – smaller-sized organs had almost the same sound as large ones. Specific sound of positives was given by the principal register (stop) able to produce sound symbolism and bright and ceremonial trumpet-like sound (19, p. 69). The decisive role at producing the sound was played by so-called pleno – the use of a set of registers (not all of them – tutti) which produced a compact and characteristic (ceremonial) organ sound. Unseparable part of the positives in use on the territory of Slovakia were so-called copula voices (Copula maior and minor) which are traditionally related to flute groups. They are created by angular wooden pipes placed in the pipe box installed within 8' and 4' lengths. Voices of smaller lengths were added to the positives too. The positives were built on our territory during the 17th and 18th centuries, some of them until the first half of the 19th century. In terms of design and music style they belong to baroque musical instruments (18, p. 5).

As it is stated by R. Rybarič (13, pp. 78–79) practically all of the sources of organ music from the territory of Slovakia are presented in the form of organ music books. They were created by the organists themselves as they needed the books for doing their business. Therefore they contain various preludes in various keys, instructions related to the application of modulations, versetti, spiritual songs with organ accompaniment, fugues, airs, as well as menuets, gavottes, salti, arranged secular songs to be played at secular events – marriages, feasts and celebrations. The church organ music within the territory of Slovakia – influenced by the liturgy and developed European organ tradition of the second half of the 18th century – belong to the dominant baroque music forms and techniques. The organ music books from the 18th century belong to very important sources of organ music on our territory. They were very numerous, usually in possession of cantors, therefore they were preserved in minimum number of copies.

One of the preserved organ music collections from the second half of the 18th century compiled on the territory of Slovakia is the Tabellatura of Augustín Moravský. The author and owner of the book was a cantor who lived in the village Rosina near the town of Žilina at the turn of the 18th and 19th centuries. This North-West part of Slovakia was in that time ruled by influential nobleman's Eszterházy family. The main source of knowledge necessary for this paper was the manuscript of the collection saved in the Literary Archive of the Slovak National Library in Martin marked by BIII/5. The collection with a hand-written notation containing mostly anonymous pieces of music has a transverse format. Its size was originally 18.7cm x 16.2cm. Inside the book a hard doubled cover page and 13 components remembering the author are added. These components are written on four types of paper with characteristic filigrees. The title page of the remembrance autograph contains a Latin text placed in the middle which sounds: Tabellatura¹⁰/Augustini Morawszky/ Ludirectori Roszinensis/ Anno 1827 – die 2^a novembri. Comparing the direction of hand-writing in this text with that of municipal accounts from the municipality Čierne¹¹, we can state with certainty that the title page of the Tabellatura was hand-written by the cantor Augustín Moravský – probably on the day of its donation (in 1827). The compositions used modern notation system with two

¹⁰ The name of the collection is derived from the latin noun tabella which means a board, or set of boards -to denote a book which had been created methodically by a trainer or an experienced organist or a training institution (monastery or music school).

¹¹ Štátny archív Bytča, fond Panstvo Bytča-Strečno, krabica 393.Obecné účty (State archive in the town of Bytča, Municipal accounts of the domain Bytča – Strečno, box 393).

five-line staves without the third pedal stave. The notation is not an organ tablatura¹² as one might judge from the name of the collection. The upper stave has at the beginning of compositions C clef on the first line (for the right hand playing), the lower one uses the bass – F clef (for the left hand playing). The compositions are written with a dark brown ink and the same applies to the title page and the last remembrance texts (from f.78 till the end). The key signatures are written after the clefs, very often doubled within the octave position, for example *cis*¹ - *cis*². The keys (tonalities) are recorded as well – up to three key signatures. Metrorhythmical arrangement of times (bars, measures) is adapted to the kinds of music : spiritual songs have three-two time or C four-four time or *alla breve* time. The given times often form a group (they are not divided by the time line), and sometimes loans from mensural notation can be seen – mainly in the long figures.



Picture 1 – Tabellatura of A. Moravský, found in the collection referred to A. Poglietti (26v – 27r) and the ouverture of a Toccata whose authorship is ascribed to G. Frescobaldi (26v – 27r).

The arrangement of pages has typical traits in the organ music books. They are transversally oriented - the compositions are to be read on both opposite pages of the book opened *verso* to *recto*. The Tabellatura of A. Moravský has the same arrangement as well as unified direction of hand-writing (*ductus*). The manuscript of the whole book differs much from the title page and all of the other documents written by the author. As if it was written by another's hand. The forms of the letters are of a more archaic character, they were obviously written earlier. The conclusion is that A. Moravský probably acquired the complete book to his ownership from another copier or cantor. He just wrote the date of the book donation and its transfer to his ownership on the title page.

The collection is clearly arranged and one can read in it very easily. It contains organ accompaniments of spiritual songs and instrumental compositions filed in cycles. While the accompaniments of spiritual songs are filed in chapters according to the events of the

¹² German organ tabulaturas (or intavolations – tabulatura scores) were newly created to record chordic and polyphone compositions for keyboards in the 17th century. They were in use on our territory at the same time. See: (14, p.141) - Evolution of European Notation (*Vývoj európskeho notopisu*).

Church year (starting from the Advent), the instrumental compositions are arranged in 12 cycles (one of them being doubled). The cycles respect eight-tone scale of eight modes. The list of the compositions starts with *Lilium Cornely e Variatio*. This is a rhythmical variation conserving the bass voice and the main melodic tones played by the right hand. The compositions of this type can also be found in several collections from the Slovakian territory (e. g. *Pestrý zborník - Miscellaneous Collection*, *zborník Z Lubeníka*, and others. The organ music collection of A. Moravský then brings complete or incomplete or doubled cycles which are sequenced according to the Church modes – from the first – up to the eighth mode :

Cadenciae servientes pro omni Intonatione et Clausula Tonorum /1-4 Toni + Alio Modo

Tonus/ 1.-8. Toni

Preludium / 1.-8. Toni

Preambulum 1.-7. Toni, Fantasia 8.Toni

Fuga 1.-8.Toni

Preludium 1.-5.Toni, Fuga 6.,7.Toni, Item 6 Toni

Preambulum 1mi Toni, Intonatio eius Toni, 2 Preambulá 2di Toni, 2 Preambulá 3ti Toni,

1 Angelicus Tonus 4tus, 1Preambulum 4.Toni, 2Preambulá 5.Toni, 2 Preambulá 6.Toni, 1 Preambulum 7.Toni, 1 Preambulum 8.Toni

Fuga 1.- 6.Toni, Kyrie eleison, Fuga 7.,8.Toni

2 Toccata 1.Toni, 2 Toccata 5.Toni, Toccata 8.Toni, Toccata 1mi Toni, Toccata 5.Toni

Toccata serviens Initio Sacri, Toccata „Poglietti“, Toccata „Frescobaldi“

Fuga 1.Toni, Fantasia 1.Toni

8 Responsoría

3 Aria pro Elevatione, the arias are alternated with thre Menuets

Despite a clear regulation on the use of the Church modes 1 – 8 (Dorian, Hypodorian, Frygian, Hypofrygian – up to Hypomixolydian), the given compositions are based on the Church intonation and major/minor keys, so they oscillate between modality and baroque diatony. Moreover, the last chord of the pieces in minor keys is obligatorily of major character. Denoting the compositions by the Church keys was either a habit from school or a tradition, as in the 19th century the musicians preferred major/minor way of thinking (Sehnal 2019)¹³. The collection contains fewer tempo signatures (*Grave, Adagio, Tarde et suaviter*)¹⁴, or instructions placed at the bottom margin using the Italian terminology : *verte subito – vertesis*, or : *quanto va vertet subito* (turn the page – if possible, in this place turn the page), and repetition signatures – *fermata*. The air has a signature *Da capo* and *finis*, above a fugue dux you can find the inscription *solo*, melodic ornaments are only marked with trill (*t. tr.*) and there is also a signature directing the articulation: *poco difficile spicando* (f.28v).

In the effort to date the Tabellatura we first focused on the critique of the source style. The repertory of the collection is within a large time frame – we can find there the compositions dated to the early baroque (fugues, toccatas, small forms) as well as the pieces of the galant style (menuets) dated to the early classicism. Surprisingly, there are not any pieces related to the developed or late baroque which are characterized by

¹³ Consulted with Jiří Sehnal on 26 March 2019.

¹⁴ Slowly and carefully.

more sophisticated motivic structures. Based on the critical analysis of the compositions contained in the *Tabellatura*, we judge that they fit in the time frame from the second half of the 17th century to the middle of the 18th century. As it was indicated by the critique in question, the period of the birth of the particular forms does not correspond to the period of their inscription in the collection¹⁵.

The term *a quo*¹⁶ is the only exact time indication related to the analysed book. It is the year of the fabrication of the paper of which the book was made. Most was manufactured in the paper mill in Slovenská Ľupča in 1755. The paper from Austrian Villach paper mill which was also used has an unclear date of manufacturing – probably the first half of the 18th century. We assume that this part of the paper was stored in the parish for a longer time and was used to make a book as first – but not earlier than the second half of the 18th century. The latest time limit indicated by the term *ad quem* is the year 1827 – as it can be seen on the title page of the *Tabellatura*. The time frame 1755 – 1827 can be reduced if we take into account the following supposals: 1. If we assume that A. Moravský was the author of the collection, the compositions had to be written on too old paper. And the manuscript of the *Tabellatura* and the selection of the compositions are of archaic character. 2. Continuous inscription of the pieces of music is out of our considerations due to the homogeneous manuscript of the collection core. The title page was most probably written by the hand of A. Moravský – but it is a late date (1827). Based on the fact that the content of the collection reflects the time frame of 72 years – it is not realistic to ascribe its recording to A. Moravský. Therefore we ascribe it to another hand. 3. The best solution of the problem is the presumption that A. Moravský got the *Tabellatura* as a gift in 1827. He inherited the records of the compositions in the form of an organ music book from his predecessor. The time indication related to the year of the production of the paper – 1755 – can thus be considered to be the oldest time limit of the book formation. The thorough analysis of the manuscript led us to the knowledge that the direction of hand-writing in the core of the book, the way of joining the letters into words as well as placing the notes in the middle of times (bars, measures) and systematic use of older music type signatures such as a *custos*¹⁷ could only be written by the predecessor of A. Moravský who worked and lived in the second half of the 18th century. The upper time limit of the book formation is the end of the 18th century. To conclude – the formation of the *Tabellatura* is to be dated to the last third or to the second half of the 18th century.

We do not know much about the provenience of the book. It was created based on one or several prototypes. Precise and transparent arrangement of the compositions in the cycles (mainly the fugues and small forms) make us to state that the prototypes were sufficiently compact. As it is judged from the remembrance text the writer – a predecessor of A. Moravský or a copier of the *Tabellatura* – was an educated organist. To conclude: the *Tabellatura* of Augustín Moravský was created in our country and designed for the needs of the Church within the territory of Slovakia in the second half of the 18th century.

¹⁵ For instance, most toccatas in the collection were inscribed after 1755, it means – one year after the fabrication of the paper on which they were inscribed.

¹⁶ Since what time (the source could be made) – the (bottom) lowest time limit of its manufacturing.

¹⁷ A graphic sign at the end of a line indicating the position of the first note in the next line, still used in the mensural notation.

Fugues and toccatas of the collection

A remarkable artistic potential under the cover of the collection in terms of music techniques and arrangement can be found in the fugues (25)¹⁸ and toccatas (10). There are contrapuntal - imitative arrangements there, meaningful alternations of figures and toccata passages, as well as a technical element in terms of manual skills and techniques applied. Ample fugues and toccatas are beyond utility character – which is so much preferred in the Tabellatura – and meet aesthetic requirements. They are independent pieces of music and cannot be perceived as arranged preludes and fugues of the models taken from Bach's times. In terms of form they seem to be immature fugue forms, some of them are rather latent formal structures with imperfect contrapuntal arrangement passing into chordic homophone style. The fugues are ranked according to the Church modes – they start with the Dorian and terminate with the Hypomixolydian mode (1-8). The parts of the choral played by the organ (mainly the alternated lines of psalms and the Magnificat) are so-called versetti. These are denoted in the collection as the Fugues with 6-10 times (measures). Free or severely imitative technique transposes the theme with one or two music times (measures) which is to sound as many times as the number of the voices involved. The formal structures of the given fugues represent thus a kind of simplified fugue expositions.

The toccatas in the collection represent rhapsodic (non-periodical) compositions in terms of associating the heterogeneous themes with a free form. Daniel Georg Speer (20, p. 153, *Titulo Toccaten*) described this form as an art of playing runs, interval jumps and rhythmical passages which are alternating by chordic ligaturas and both the principles are applicable by both hands. In the given collection there are ten toccatas – eight of them are anonymous and two of them indicate their authors. The most ample (58 times/measures) is *Toccatà Poglietti*¹⁹ *Alexandro Auli[cus] Organ[oedus]*, – placed in the collection as number 77. The given denotation contains a philological mistake – Poglietti is named as Pipoglietti, this obviously results from the ignorance of the copier. The German-American musicologist Willi Appel (1, p. 571) highly appreciates the merits of A. Poglietti in developing baroque keyboard music – representing a bridge between Frescobaldi and the late baroque (J. S. Bach). A. Poglietti (together with Johann Caspar Kerll) developed considerably the contrapuntal style in the *ricercar* forms designed for organ playing. The formal structure of the toccata in question does not have contrapuntal sections, it was created by affiliating particular motives and their second shifting; the most used composer's principle is a sequence there. Eight completely heterogeneous sequences are followed by the quoted second sequence and the first sequence before the end. The structure reflecting the themes following one after another *abcdefghba* has its mirror reflection in the form *A* and *A'*. An imaginary axis is between the 29th and 30th time (measure) of the composition. To think a little bit speculatively there are possibly links to some traits of Poglietti's way of thinking which is expressed by a kind of music humour (the range of so many sequences is beyond a good musical taste). However, the material necessary for comparison from *Wiener Klavier und Orgelwerke*²⁰ is based on completely different – non sequential – qualities. The question of authorship thus remains unclear, therefore we tend to consider the indication of the author to be unreliable.

¹⁸ Number of the compositions in the collection.

¹⁹ Alessandro Poglietti (died in 1683) – an Italian composer coming from Tuscany. He settled down in Vienna at about the half of the 17th century. He obviously had close contacts with Moravia (Olomouc, Kromeriz and South Austrian monasteries. See more: Zimmermann, M. MGG, Personenteil 13, p. 709-712.

²⁰ ... aus der zweiten Hälfte des 17. Jahrhunderts : Alessandro Poglietti, Ferdinand Tobias Richter, Georg Reutter der Ältere. Bearbeitet von Hugo Botstiber. Wien : Artaria and company. 1906, p. 104.

The Toccata Hierolami Frescobaldi²¹ in S. Petro de di Roma de Passaro Organ[oedus] belongs to the most interesting compositions of the Tabellatura not only in terms of demanding techniques to be played but also in terms of performance qualities of the organist. The toccata is characterized by long delays, scale passages, chordic series development, lots of melodic ornaments (mainly the decorative trills) and a section played in the polyphone style. Based on the inner composition of the form we distinguish four parts – one of which to be returned (abcb). In the compositions there are also experimental dissonancies, so-called *durezze*. The polyphone section – times (measures) 25-35 – with an obligatory way of playing – *poco difficile spicando* – reveals an exquisite taste. The theme and its imitations sound best when performed with a heavier staccato at a moderately rapid tempo.

The material taken from *Fiori musicali* (1635)²² is close to the analyzed toccata with its motivic affinity, development of ornaments in cadences (as in *Capriccio Pastorale* No. 9) and the way of developing the homophone and polyphone facturas (concepts) – Toccata No. 3. The given affinities are not sufficient to confirm the authorship. According to professor Jirí Sehnal²³ the toccata might be a kind of intavolation (transcription of basic structures) of a madrigal or another piece of music of this kind designed for a solo voice and dated to the period of time after 1600. The question of authorship remains unclear in this case too. Any concords are not findable in Riedel's list. From the viewpoint of style this composition (as well as preceding nine toccatas) may be affiliated to early baroque.

The fugues and toccatas in the collection represent initial forms of organ music in the first half of the 17th century. The generally adopted principles of the early baroque such as – multisectoral structure (mainly in the toccatas), developed variation techniques within melodic procedures (mainly the fugues *Eiusdem lmi Toni*) and typical polarity of bass and upper tones (in the polyphone sections) are strongly presented in the Tabellatura. They document the evolution of keyboard music in the early baroque. They provide us with rich thematic material and form a natural part of the Slovak anonymous repertory of the 17th century.

Other instrumental compositions and spiritual songs of the Tabellatura

Small instrumental forms contained in the collection are of utility character. The term small forms means forms with smaller extent, unperiodically built, without refrain sections – or simply the forms not depending on the song formal prototypes. In the book in question they are represented by organ preludes, preambles, *toni*, intonations and fantasies. The utility character is reflected in the development of forms within the cycle of the Church modes. The result is that a particular prelude within the cycle begins and terminates by the tones *d g a e c f d g* – 4 preludes written in the major key and four – in the minor key. The first and the final tones represent an important link to the process of liturgy regardless of whether the organ music followed the priest's and the believers' chants or alternated them. It is typical for the collection that the key-signatures in the Church mode are enriched by accidental signs. In some places the sections with

²¹ G.Frescobaldi patrili ku skupine talianskych a nemeckych skladatelov, ktorí komponovali in stilo di *durezze e ligature*. Jeho úvodné toccaty alebo *Intonazioni* slúžili nato, aby vytvorili úvodnú, zbožnú atmosféru v chráme, resp. boli oporným intonančným bodom, aby zbor alebo sólista nasadili tón správnej výšky. G.Frescobaldi, organista v chráme sv.Petra v Ríme, zdokonalil starú formu organovej improvizácie založenej na gregoriánskom cante firme.

²² Edition Peters : Frescobaldi – Toccaten, Ricercari, Canzonen, Caprici etc. *Ausgewählte Orgelwerke* in zwei Bänden, vol. 2. Leipzig : Peters. No. 4515. 1988., p. 85.

²³ From Sehnal's correspondence : Brno, 10 October, 1991.

tonal associations are created but the chordic links are beyond the principles of tonal harmony. Namely the absence of functioning tonal harmony explains why the pre- and early baroque compositions are so strangely static. Even though the early baroque music put to use a lot of chromatics and new chordic solutions, the sequences of chords were not organized tonally. (6, p. 133). In the 17th and 18th centuries major/minor keys were used in the old modal structures this way : I. Tonus – d minor, II. Tonus – g minor, III. Tonus – a minor, IV. Tonus – e minor, V. Tonus – C major (Fmajor), VI. Tonus – F major, VII. Tonus – D major (G major), VIII. Tonus – G major (11, p. 159).

The spiritual songs are perceived as strophic forms with differentiated melodies sung in native tongues during the Church ceremonies²⁴. Their early forms were probably very simple - homophone, without accompaniment, sung in slow tempo and supported by the singing schoolchildren. In the 17th century the organ enriched spiritual singing – tunes performed by the male and female voices started to be strengthened by the organ accompaniment – initially it was played in a free way, most probably it supported the second voice which moved in the intervals made by secunda, tertia and quarta (second, tierce and fourth). The records of spiritual songs in the cantor's books were rather simple: female voices sang soprano – below them alto and tenors were placed and male bass-voices were supported by the bass tones played by the organ. Based on this fact we assume that the organ at that time had rather a supportive, not the main role. The Tabellatura consists of 172 spiritual songs and 15 chorals belonging to the Vespers cycle. They are arranged in the sequence starting with Advent and Ascension, after these parts the chants of general character follow: De Spiritus Sancto, Cantiones Commune, Vespers – it means the parts copying the Sanctoral with complementing songs of general character and the Office chants. The list of the spiritual songs related to the territory of Slovakia and the century in question comprised thousands of items with different provenience, genre and style. Due to the huge number and long history of the items it is a kind of organism very complex and dynamic at the same time. The repertory of spiritual songs was made not only by new compositions, but also by the creation of contrafacturae – lyrics remakes²⁵ contraposition – tune remakes²⁶, translations, musical and literatural rearrangements and variants (15, p. 112), The spiritual songs used to be transcribed into the collections from various hymn book prototypes or keyboard music collections. Mostly the talk is about the hymn books from our territory containing songs of various provenience. The items were modified and adapted to the Slovak environment which implied both language and harmonic modifications.

The items of suite type denoted as airs, menuets, salti and courantes are profane compositions with periodic structure, without a characteristic Trio, in a dual form. The compositions are duets but in presence of chords they may grow into three-part and four-part singing. An expressive tune is accompanied by Alberti's bass, organ point or disintegrated chord. At the Church ceremonies the airs specified as *Pro Elevatione* (accompanying the respective gesture of the priest) found their place. The compositions of suite character had possibly an extra function – we mean – they might be performed in secular environment and played by another kind of keyboard. The *Airs Pro Elevatione* have Da Capo structure, the voices are more independent in terms of their linearity – especially when being compared with the menuets with the residues of general bass

²⁴ Spiritual songs are treated in detail in : Fellerer, G. K. 1972. Geschichte der Katholischen Kirchenmusik.

²⁵ Change in the lyrics of a vocal composition, most often a secular lyrics is turned into a religious one.

²⁶ The contrary of a contrafactura, the existed lyrics is equipped with a new tune.

symbolism. In terms of style the compositions of suite character belong to early classicist forms. The formal structures are segmented by large repetitions but their inner contrast is not based on contrast tonal environment yet.

The repertory of the Tabellatura is rich and heterogeneous – it contains 294 inscriptions of short compositions. Designed for positive organs they offered both accompaniments of spiritual songs and instrumental pieces of music. The tendency to early baroque, galant or classicist styles dominates in the collection. The organ music performed by A. Moravský was evaluated by a visitor in 1828 in this way : *et valde bene pulsare organum* (and he plays the organ very well) which means that the believers appreciated not only the utility values but also the artistic ones.

References

1. *Appel, W.* Geschichte der Orgel- und Klaviermusik bis 1700/ Willi Appel - Kassel: Bärenreiter Verlag., 1967. S. 784.
2. *Encyclopædia Britannica*, [password Positive organ]/ The Editors of Encyclopaedia Britannica – London: Encyclopædia Britannica, inc. 2015. [cit: 2019-06-16]. Available from: <https://www.britannica.com/search?query=positive+organ>
3. *Hulková, M.* Príspevok k problematike hudobnej výchovy na území Slovenska v 16.storočí. In: *Slovenská hudba*/Marta Hulková. – roč.XXX.,č.3/2004. S. 225–239.
4. *Kačic, L.*(ed.) *Organová hudba na Slovensku v 17. a 18.storočí*/ Ladislav Kačic. Bratislava: Music Forum., 1996. S. 72.
5. *Kočišová, R.* Augustin Moraucsik (Morawszky) - Ludirector Roszinensis. In: *Malé osobnosti veľkých dejín – veľké osobnosti malých dejín II*/Renáta Kočišová. - Bratislava: Slovenská muzikologická asociácia a SNM – Hudobné múzeum., 2016. S. 78–87.
6. *Kouba, J.* ABC hudebních slohů/Jan Kouba.- Praha: Supraphon., 1988. S. 253.
7. *Matúš, F.* Tabulatúrny zborník Samuela Marckfelnera. Výber./ Tabulaturbuch des Samuel Marckfelner. Auswahl. Edícia Stará hudba na Slovensku, zv.4/ František Matúš. Bratislava: OPUS., 1981. S. 55.
8. *Mlčoch, J.* Varhany od teorie k praxi/ Jiří Mlčoch.- Olomouc: Univerzita Palackého v Olomouci., 2015. S. 436.
9. *Petőczová, J.* Hudba ako kultúrny fenomén v dejinách Spiša. Raný novovek/ Janka Petőczová. Bratislava-Prešov: Ústav hudobnej vedy SAV a Súzvuk., 2014. S. 383.
10. *Quoika, R.* Das Positiv in Geschichte und Gegenwart/ Rudolf Quoika. Kassel: Bärenreiter Verlag., 1957. S. 119.
11. *Riedel, F.W.* Die Fugen Komposition von Frohberger bis Albrechtsberger. In: *Die Süddeutsch-österreichische Orgelmusik im 17. und 18. Jahrhundert*/ Friedrich, Wilhelm Riedel. Innsbruck: Helbling., 1979. S. 154–167.
12. *Ruščin, P.* Duchovná pieseň v multikultúrnom prostredí Spiša. In: *Musica Scepusii Veteris/ Stará hudba na Spiši. (Petőczová, J.,ed.)* / Peter Ruščin. Bratislava-Prešov: Ústav Hudobnej vedy SAV, Prešovský spolok Súzvuk. 2008. S. 37–44.
13. *Rybarič, R.* Orgel und Orgelspiel in der Slowakei bis 1800. In: *Die süddeutsch-österreichische Orgelmusik im 17. und 18. Jahrhundert: Tagungsbericht 2.*/Richard Rybarič.- Innsbruck: Helbling.,1980. S. 72–85.
14. *Rybarič, R.* Vývoj európskeho notopisu /Richard Rybarič. Bratislava: OPUS., 1982. S. 141.
15. *Rybarič, R.* Dejiny hudobnej kultúry na Slovensku. Stredovek, renesancia, barok/ Richard Rybarič. Bratislava: OPUS., 1984. S. 321.

16. *Rybarič, R.* O hudbe v dávnej Bratislave. In: *Hudobný život* /Richard Rybarič. Bratislava: Obzor. č.5/1988, Roč.20. 1988. S. 9.

17. *Sehnal J.* Pobělohorská doba 1620–1740. In: *Hudba v Českých dějinách od středověku do nové doby* (Černý, J., ed./ Jiří Sehnal.- Praha: Supraphon., 1989. S. 14–215.

18. *Sehnal J.* Barokní varhanářství na Moravě. Díl 1. Varhanáři /Jiří Sehnal. Brno: Muzejní a vlastivědná společnost v Brně., 2003. S. 171.

19. *Sehnal J.* Barokní varhanářství na Moravě. Díl 3. Dodatky/ Jiří Sehnal. Olomouc: Univerzita Palackého v Olomouci., 2018. S. 119.

20. *Speer, D. G.* Grund-richtiger, kurz-leicht und nöthiger, jezt wohl-vermehrter Unterricht oder vierfaches Musikalisches Kleeblatt. Facsimile/ Daniel Georg Speer. Ulm: Verlag Georg Wilhelm Kühnen., 1697. S. 290.

21. *Vajcík, P.* Školstvo, študijné a školské poriadky na Slovensku v XVI. Storočí / Peter Vajcík. Bratislava: Vydavateľstvo SAV., 1955. S. 175.

Стаття надійшла до редколегії 19.08.2019.

Прийнята до друку 25.09.2019.

МУЗИКА СІЛЬСЬКОЇ КАНТОРІЇ ПО ТЕРЕЗІЙСЬКІЙ ТА ЙОЗЕФІНСЬКІЙ ДОБІ НА ТЕРИТОРІЇ СЛОВАЧЧИНИ

Рената КОЧІШОВА

*Пряшівський університет (Словаччина),
Інститут музики та візуальних мистецтв,
17. Novembra 1, 080 01 Prešov, Slovakia
e-mail: renata.kocisova@unipo.sk*

Музична історіографія описує історію музики Словаччини, яка була частиною багатонаціональної угорської держави (приблизно 1000–1918), як історію музики Словаччини, географічно розташованої на перехресті культур та конфесій. Документ вводить зонд у практику сільської музики кантора після шкільних реформ Марії Терезії – на межі бароко і класицизму. Репертуар сільської канторської музики був різноманітним за формою, носив переважно обрядовий характер, з мінімальною часткою художньої музики. Ноти для органу, що збереглися на території Словаччини, використовувались для акордового акомпанементу до священних гімнів, які співали у словацьких біблійних чеських, барокових та композиціях класичної доби, як частина церковних церемоній. Вчитель, як освічена людина, органіст і часто нотаріус в сільській місцевості, звично грав на позитиві (різновид маленького органу) по нотах зі збірки, написаній його педагогом чи попередником, що свідчить про технічно невимогливий, переважно анонімний репертуар європейського походження.

Ключові слова: музика Словаччини, сакральна музика, кантор, позитив, колекції органів.