

FIGURED BASS INSTRUCTION AMONG FRANCISCANS IN 18TH- AND 19TH-CENTURY SLOVAKIA

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ABSTRACT

Figured bass instruction, which was fundamental for organ playing, was at a high level among Franciscans in Slovakia in the 19th and 20th centuries. They used authoritative textbooks, whether in translations – the Czech-language, though strongly Slovakized, translation of an older textbook by J.D. Heinichen *Neuerfundene und gründliche Anweisung [...] zu vollkommener Erlernung des General-Basses* (1711), and the Slovak translation of J. G. Albrechtsberger's textbook *Neue vermehrte Auflage der Kurzgefassten Methode den Generalbass zu erlernen* (c. 1791) – or their own Latin textbook *Praxis Authentica Pulsandi Organum* (c. 1768) by P. Pantaleon Roškovský OFM, which he compiled according to handbooks by M. Gugl (1719), J.B. Samber (1704), J.D. Heinichen (1728), as well as J.J. Fux (1725) and other authors.

Keywords: figured bass, Franciscans, textbooks, 18th and 19th centuries, organ playing

Of all musical instruments used by Franciscans, organ enjoyed a privileged status. In smaller monasteries, it was the only instrument used during services. In bigger monasteries in Slovakia (Bratislava, Trnava, and other locations), Franciscans used to perform their typical music (monophonic *missa franciscana*, or with two soli at most) with the accompaniment of other instruments as well, mostly trumpets and violins, but also natural horns, trombones, and oboes.¹ Even among the monks, many played wind or string instruments. Small monasteries had at least one organist, big monasteries made use of five to seven organists (some of whom also played other musical instruments as

¹ For more detailed information concerning the Franciscan church music, see: KAČIC, Ladislav: „Opus franciscanum“ v zápise a v zvukovej podobe. In: *Slovenská hudba*, Vol. 18, 1992, No. 1, pp. 136-145.

necessary). Franciscans used organ not only to accompany the so-called figural music, but also Latin monophonic chant (Gregorian chant) in accordance with the period performing practice.

Apparently, the Franciscan instruction of organ playing achieved a very high level. Big monasteries, or those that were also incorporating Franciscan training institutes (novitiate, philosophy and theology studies), had a position of music teacher – a teacher of singing and organ playing (*instructor in cantu et organia*). It was essential for every member of the order to sing Gregorian chant,² and young chosen and gifted Franciscans studied organ playing. Consequently, the instruction of organ playing among Franciscans was of a higher standard than in other orders. The Franciscan order embraced a number of skilled, often outstanding organists: P. Adalbertus Hazakovič, P. Juraj Zrunek, P. Paulinus Bajan, P. Thelesphorus Hoffmann,³ P. Gaudentius Dettelbach,⁴ Fr. Jozef Řehák, and Fr. Coecilianus Plihal, among others, and namely P. Pantaleon Roškovský, who compiled two immense collections of harpsichord and organ music. In *Musaeum Pantaleonianum* and *Cymbalum jubilationis* he wrote down over 700 pieces by the 17th- and 18th-century composers from J.K. Kerll to young J. Haydn (Georg and Gottlieb Muffats, J.J. Fux, G.F. Händel, J. Umstatt, L. Giustini, G.B. Platti, G.Ch. Wagenseil, M.G. Monn, M.T. Agnesi, J.A. Štěpán, and G.M. Rutini, among many others).⁵ Roškovský's collections of keyboard music are justly ranked among the most significant manuscript sources in Central Europe.⁶ Similar collections, although of a smaller scale and not of such a high quality, were compiled by other Franciscan organists.⁷

Certainly, for the organ playing instruction, the figured bass was essential, and Franciscans relied on the most authoritative textbooks in this field. The above-mentioned collections of keyboard music served apparently for the instruction on a higher level, although they usually contained pieces of various difficulty. For example, in his teaching P.P. Roškovský unquestionably also used a popular printed collection *72 Versetl samt 12 Toccaten* (1726) by Gottlieb Muffat, as one of the preserved copies bears the ex

² It was stipulated by the regulations of particular Franciscan provinces, and the observance of rules was strictly inspected. See, for instance, KAČIČ, Ladislav: *Missa franciscana der Marianischen Provinz im 17. und 18. Jahrhundert*. In: *Studia Musicologica Academiae Scientiarum Hungaricae* 33, Budapest, 1991, pp. 11-21.

³ For more information about P.Th. Hoffmann (including his keyboard collection *Cymbalum jubilationis*), see KAČIČ, Ladislav: P. Thelesphor Hoffmann OFM, život a dielo františkánskeho hudobníka a skladateľa. In: *Hudobný archív* 15. Ed. Viera Sedláková. Martin : Slovenská národná knižnica, 2005, pp. 99-129.

⁴ KAČIČ, Ladislav: P. Gaudentius Dettelbach OFM (1739 – 1818), Leben und Werk. In: *Musicologica actualis* (=Series musicologicae actualis 2). Bratislava : ASCO Art and Science, 1998, pp. 65-124.

⁵ For more information about Roškovský's keyboard collections, see KAČIČ, Ladislav: Zborníky Pantaleona Roškovského pre klávesové nástroje. In: *Musicologica slovacca XIII*, Bratislava : SAV, 1988, pp. 145-211 (also containing a survey of existing literature). KAČIČ, Ladislav: Doplnky k zborníkom P. Pantaleona Roškovského OFM pre klávesové nástroje. In: *Slovenská hudba*, Vol. 27, 2001, No. 2-3, pp. 293-308.

⁶ Compare, e.g., with RIEDEL, Friedrich W. (Ed.) in FUX, Johann Joseph: *Werke für Tasteninstrumente* (=Sämtliche Werke VI/1). Graz; Kassel, 1964, p. XI.

⁷ More detailed information about these collections can be found in KAČIČ, Zborníky Pantaleona Roškovského, Ref. 5, pp. 192-196.

libris “*Patris Pantaleonis Franciscani*”.⁸ The handwritten numbers of figured bass can be found in some of the compositions included in this set, thus, documenting that the collection was used in tuition. Some pieces from Muffat’s collection are to be found also in the collection of P. Adalbert Hazakovič, and in a very interesting form, too: fugues are written down only in one stave, mostly only as one voice with figures,⁹ revealing the practice of the so-called *partimento*.¹⁰ The fact that the Italian *partimento* practice was not unknown in Slovakia can be proved, for example, also by 20 exacting exercises (bass with numbers) attached to Roškovský’s organ school *Praxis Authentica Pulsandi Organum* in his *Musaeum Pantaleonianum* (see below).

I.

The earliest preserved sources of the figured bass instruction among Franciscans in Slovakia come from the first half of the 18th century. A brief anonymous *Fundamenta pro organo* in the collection SK–BRu Ms 1078, written by hands of several Franciscan musicians, indeed contains the fundamentals of figured bass playing. Besides, this collection comprises not only a quantity of keyboard music pieces (the above-mentioned one-line records of Gottlieb Muffat’s fugues from *72 Versetl samt 12 Toccaten* among others), but especially an interesting complete source known in older Slovak literature as “Slovak organ school”.¹¹ In fact, it is a copy of the Czech translation of an older textbook of figured bass by J.D. Heinichen *Neu erfundene und gründliche Anweisung* (1711), written by P. Adalbert Hazakovič OFM.¹²

The translation comes from 1728 and has an independent title page (f 13^r):

Principia à neb / Nowe Wymysslene gruntuwnj Zaczatky / dle kterych / Mylowniczy Muzyky budto skrze swou Wlastnj pilnost, aneb take / negakeho Vczytele Instructjy bezwssy těs-skostj mohou / Bass: General pochopitj. / Obsyrnje W Niemeczckem gazyku na Swgetlo wydane W Mieste / Hamburku od Wysocze Vczeneho P. Jana Henichen, [sic!] / nynj ale in Compendio / skrze / Wysocze Vczeneho Patera Antonina Raina Radu S:º Otce / Augustina Can: Reg: w Starozitem Collegiu Borowanskem / Professu[m] et A:A:L:L: Phi[losophi] ae Magistru[m], naczeske obraczenj dne 13. Maj Annò 1728º.

[Principles or Newly Invented basic Introduction which can help the Music Lovers through their Own industriousness or with the help of a Teacher easily comprehend the Figured Bass. Elaborated in German language Published in the City of Hamburg by Highly Learned P. Jan Henichen [sic!], this copy: basic outline in Czech translation

⁸ Ref. 5., pp. 180 and 212.

⁹ KAČIC, Ladislav: Český překlad učebnice generálního basu J. D. Heinichen (1711) z prostředia slovenských františkánov. In: *Hudební věda*, Vol. 39, 2002, No. 1, pp. 29-57.

¹⁰ The *partimento* practice originated in the early 17th century in Naples. It is related to the figured bass. On the basis of figured and non-figured basses it joins the instruction of harmony, counterpoint and improvisation.

¹¹ GAJDOŠ, P. Věslav OFM: Doplnky k životopisu Pantaleona Roškovského. In: *Musicologica slovacica I/2*, Bratislava : SAV, 1970, p. 139; RYBARIČ, Richard: *Dejiny hudobnej kultúry na Slovensku I (Stredovek, renesancia, barok)*. Bratislava : Opus, 1982, p. 103.

¹² See the monograph study with a supplement containing a complete transcription of the source. In: KAČIC, Ref. 9.

by Highly Learned Priest Antonin Rain of Saint Father Augustine Order Can: Reg: in Ancient Collegium of Borowany. Professu[m] et A:A:L:L: Phi[losophi]ae Magistru[m], on May 13, 1728.] (Fig. 1)

P. Adalbertus Hazakovič OFM (1722, Borský Svätý Mikuláš – May 19, 1772, Nitra), so far quite an unknown Slovak Franciscan, was actually one of the most significant organists of the Marian Province of Franciscans in the 18th century. He came from the region of Záhorie (westernmost region of Slovakia). In the period of 1739–1741, he studied with Jesuits in Skalica and in 1743, he entered the Franciscan order. After one year of novitiate in the Monastery of Saint Catherine he studied philosophy (Nitra, 1745–1747) and theology (Trnava, 1747–1749). In 1747, he was ordained a priest. Then he worked in various monasteries of the Marian Province as organist, director chori, or magister chori, and for several years also as a teacher of singing: in Nitra (1749–1750, 1752–1754, 1764–1766, 1770–1772), Pápa (1750–1751), Monastery of Saint Catherine (1754–1755, 1766–1767), Malacky (1755–1757), Trnava (1757–1760, 1763–1764), and Bratislava (1760–1763). The monasteries in Bratislava and Trnava were the most important in the Marian Province. We have no extant documents confirming the compositional work of P.A. Hazakovič. As a copyist he is known due to four Mass collections,¹³ one collection of shorter liturgical pieces (mostly settings of Marian texts to music),¹⁴ and a contribution to the origin of two keyboard collections (one of them contains a duplicate of the Czech translation of Heinichen's school).

For the time being we have no precise knowledge of the way by which the Czech translation of Heinichen's older textbook of figured bass reached hands of Franciscan P.A. Hazakovič in Slovakia. According to the title page of this copy, the translation was made in 1728 by an Augustinian canon regular P. Antonín Rain "in ancient collegium of Borowany" in the south of Bohemia;¹⁵ the exact date (day and month) indicated on the title page is very likely the date of completion of the translation. The title page presents Rain as a master of philosophy and free arts ("*artium liberalium philosophiae magister*"). Thus, we can see that information regarding the translator provided on the title page is very detailed, indeed, and confirms that Hazakovič certainly had a good, reliable template at his disposal. Despite these precise data, it is almost certain that the copy was not made directly after Rain's manuscript. Most likely Hazakovič had an opportunity to come across Rain's translation during his studies with Jesuits in Skalica, but the copy was probably made no sooner than during his time in the Franciscan order, after 1743.

¹³ KAČIČ, Ladislav: *Missa franciscana der Marianischen Provinz im 17. und 18. Jahrhundert*. In: *Studia Musicologica Academiae Scientiarum Hungaricae* 33, Budapest : Akadémiai Kiadó, 1991, pp. 59-60 (SK-BRu Ms 1111), p. 61 (SK-BRn MUS I 17), p. 65 (SK-BRu Ms 1088), p. 71 (SK-BRu Ms 1134). The most significant of the four is the anthology Ms 1088 from 1761, in which several Masses by V. Rathgeber OSB occur, processed and adjusted to Franciscan circumstances (Ibid., p. 13).

¹⁴ SK-BRu Ms 1135.

¹⁵ For more particular information about the monastery of Augustinian Canons in Borovany, see: VLČEK, Pavel – SOMMER, Petr – FOLTÝN, Dušan: *Encyklopedie českých klášterů*. Praha : Libri, 1998, pp. 181-182.

We cannot determine a dating of the manuscript according to the paper used, as the collection uses a thick paper without any watermark. The only more reliable ground enabling the approximate dating is its comparison with P. A. Hazakovič's other manuscripts, including not only the keyboard collection SK-BRu Ms 1083, in which we can also find entries of his older Brother P. Macarius Hargaš (1710–1783),¹⁶ but his other collections as well. However, this comparison does not bring any satisfying results either, because Hazakovič's handwriting testifies to a trained, experienced hand, but at the same time, it shows a swiftness of writing and haste, and, occasionally, the handwriting reveals signs of certain indifference. Considering the modest number of elements we have at our disposal for comparison (in the case of the translation of Heinichen's textbook it is primarily the shape of F clef in music examples), we can almost with certainty exclude the possibility that Hazakovič's copy of the translation of Heinichen's textbook in the collection SK-BRu Ms 1078 originated in the 1760s–1770s. From that time, two Mass collections come with the dates 1761 (SK-BRu Ms 1088) and 1771 (SK-BRu Ms 1134), respectively, each of them using completely different handwriting. Hazakovič's handwriting in the collection SK-BRu Ms 1078 is closest to the earliest preserved handwriting of Masses, which originated between the years 1745 and 1750 (SK-BRu Ms 1111), during the first years of Hazakovič's active life in the Franciscan order. It is even closer to them than to Hazakovič's records in the keyboard collection SK-BRu Ms 1083. Presumably, from the same time, late 1740s, was also the copy of the translation of Heinichen's textbook. It is also most likely that Hazakovič made the copy for himself (and not for his pupils, although he positively used it while tutoring his younger Brethren), which means that he made it at the time when he tried to improve and cultivate his own organ playing.¹⁷

From the above-mentioned information, we may presume that in dating the copy of Heinichen's Czech translation, we may take into account not only the handwriting, but also the biographic data of the writer, and we have to use the approximate terms: "post quem" – 1743 (Hazakovič entering the order) and "ante quem" – 1750 (completion of his studies and character of his handwriting). However, discussing the Czech translation of Heinichen, it is not as important to determine when this only preserved and, for the time being, the only known duplicate originated, but rather when Rain's translation itself was made (the original of which is lost today): the latter is dated very precisely – it was made in 1728. Thus, we can conclude that it indeed belongs to the

¹⁶ In this anthology we can discern Hazakovič's hand in *Exercitium scholasticum pro fundamenta Organiae*, fugue entries in one line, e.g., by Gottlieb Muffat, as well as the exercises in figured bass *Explanatio Authentica qui muneri qui computant[ur] & in quos resolvuntur*. See KAČIC, Zborníky Pantaleona Roškovského pre klávesové nástroje, Ref. 5, pp. 188 and 196.

¹⁷ For instance, while studying theology (1747–1749), Hazakovič was in Trnava together with P. Marcus Repkovič 1694?–1758), the best musician of the Marian Province in the first half of the 18th century. (About Repkovič, see more in KAČIC, Ladislav: P. Marcus Repkovič OFM a národnostný spor františkánov Mariánskej provincie v rokoch 1727–1735. In: *Slavica slovacca*, Vol. 32, 1997, No. 2, pp. 154–166.) It was he as well as P. Macarius Hargaš, whose records occur in the collection SK-BRu Ms 1083, and with whom Hazakovič could improve his music skills after entering the Franciscan order.

oldest Czech music-theoretical sources.¹⁸ Considering its language, which is strongly Slovakized, we can relate it without problems to the Slovak context, as well.

The Czech translation, made by P.A. Rain CRSA is, in fact, only a brief digest of an older small textbook of figured bass by J.D. Heinichen – *Neu erfundene und gründliche Anweisung wie ein Music-liebender auff gewisse vortheilhaftige Arth könne zu vollkommener Erlernung des General-Basses, entweder durch eigenen Fleiß selbst gelangen, oder durch andere kurz und glücklich dahin angeführet werden, dergestalt, daß er so wohl die Kirchen als Theatralischen Sachen, insonderheit auch das accompagnement des Recitativs-Styli wohl versteht und geschickt zu tractiren wisse ...* (Hamburg 1711). The translation only provides fundamentals, or introduction to the figured bass playing (the title page bears the appropriate title *Principia*), in fact, it only offers the two opening chapters of the first part, slightly abridged. From this point of view, the manuscript can be classified as the so-called “fundament”, similar to those that were processed by J. Ludvová,¹⁹ but it differs from them in many aspects. The abridging of Heinichen’s original text is insinuated also by a Latin comment at the end of the translation: *NB Alteram partem nempe de Triplis, Recitativis & notis Ligatis, Si necessarium fuerit, se possibilitate mea, in Lucem edere, non gravabor; interim principia Hae Sufficiant* [NB the second part about triple times, recitatives and tied notes, if this would be necessary and possible to publish, I shall translate <literally: “I will not hesitate to do”, author’s comment>; for now these beginnings suit the purpose]. This comment appeared most likely in the template which Hazakovič copied, and as it indicates, P. Antonín Rain translated only this part and not the whole of Heinichen’s textbook. Thus, Heinichen’s entire comprehensive preface (*Vorrede*) is omitted, as are chapters three to five of the first part: walking basses in various (triple) metres and passing notes (III. *Von denen geschwinden Noten und mancherley Tacten*, IV. *Von der Application der Accorde, Signaturen und geschwinden Noten in allen übrigen Tonen*), as well as the so-called embellishment of the figured bass (V. *Von den fernern Exercitio eines Incipienten, wie auch insonderheit von manierlichen General-Bass*). In addition, the entire second (smaller) part of the textbook is missing, in which Heinichen deals with figured bass without figures, i.e., with the accompaniment in the so-called “stylus theatralis” (*Theatralische Sachen*), and mainly with the accompaniment of recitative. Obviously, this subject was not especially important in the monastery environment.

Survey of the copied chapters (see page 11):

We can see that the author of the translation did not omit Heinichen’s table of numbering figured bass and pertaining chords (HeinII, § 71). This table is much simpler than the one from Heinichen’s later work (1728) adopted by P. P. Roškovský for his organ school; however, it formed a standard component of similar textbooks.

It is obvious from the survey that particular paragraphs in Heinichen do not fully match with Rain’s translation:

In the first two chapters, the passages of Heinichen’s text concerning the total beginners were abridged and some paragraphs were completely omitted (e.g., HeinI, § 3, 6–7,

¹⁸ Compare with LUDVOVÁ, Jitka: *Česká hudební teorie 1750–1850*. In: *Studie ČSAV 23/85*. Praha : Academia, 1985.

¹⁹ *Ibid.*, pp. 89-102.

P. A. Hazakovič OFM (P. A. Rain)	J. D. Heinichen (1711)
<i>Kapitola I. o Krýřfu</i> § 1–20	Das I. Kapitel. Von denen ordentlichen Accorden, und wie selbige denen Incipienten nutzbar beyzubringen § 1–37
<i>Kapitola Druha. O Signaturus, aneb ostatnich cziffrach, gak Totizto Gruntowe Snegma zahazetj se ma</i> § 1–47	Das II. Kapitel. Von denen Signaturen des General-Basses und wie selbige ordentlich und gründlich zu tractiren § 1–64
<i>Tabula in qva Huc usq. Prolipiüs tractata, in compendio explicantur</i>	§ 71 Damit man nun alte Arten der Harmonie desto besser in das Gedächtnis bringen oder behalten möge, so kan man folgende Tabelle sich vorlegen [...]

9–13, where one can find the explanation of inversions of chords without mentioning their connecting, etc.). In the case of omitted sections, these, too, usually concerned the usage of a certain chord in a different octave or inversion. Elsewhere, there are several paragraphs condensed into one new paragraph. Then the text is obviously quite a loose interpretation of the German original (e.g., the beginning of the first chapter, as well as HazI, § 1, 2 and § 20, in which Heinichen's three original paragraphs were merged into one, HazII, § 32).

On the other hand, Rain as well as Hazakovič preserved Heinichen's way of presentation of music examples: only bass with figures is in the modern notation, while the chord examples are written down in the so-called new German organ tablature.²⁰ (Fig. 2)

The most important difference between Rain's translation of Heinichen and other Czech cantors' "fundaments" is the environment in which it originated and for which it was designed. In this case, it was positively a monastic environment, not a scholastic one. The environment in which the translation originated (as well as its purpose!) also determines its content and quality. We assume that the educated environment of the monastery resulted in many particular differences in our manuscript, in comparison with "fundaments" typical for the scholastic milieu. We are speaking mostly about the more precise and ample terminology, which in essence follows the original. On the other hand, it resulted also in a consistent preservation of Heinichen's methods with accentuating not only the practical aspect manifested in the music examples, but also their relation to the text. The first two chapters of Heinichen's older textbook of figured bass are abridged not in a significant way; on the contrary, nothing important is missing from them. What they offered to a musician in a monastery was sufficient, for example, for the mission of an organist. Such translations of textbooks of figured bass from German or Latin were needed in monasteries just for one reason: there were also

²⁰ New German tablature, also known as Ammerbach tablature, was still a live notation system at the turn of the 18th century. It was used by J.S. Bach (in it he wrote down the end of one chorale in *Orgelbüchlein*), among other composers.

lay brothers (Brethren) studying music there, who only spoke a Slavic mother tongue, either Czech or Slovak.

From the whole range of issues, the most interesting is terminology. In many cases there is only an original German term taken over (or with just tiny alterations): “General=Bass” → “Bass General”, “Signaturen” → “Signaturus”, “Zieffer” → “czifry”, “Resolutiones” → “Resolucij”, as well as the names of intervals (“Qvinta”, “Octawa”, etc., with varying orthography). The usage of the term “Bass General” itself proves a considerable degree of dependence on the German original. The translation does not use a later Czech term “generální bas”, as it is provided by J. Jungmann and discussed by J. Ludvová on the ground of today known Czech sources.²¹ In some cases, Heinichen’s original terms are given together with akin terms (for instance, not only “Accord” → “Kryf”, but also “Accord aneb Kryf” [chord or grip], HazI, § 1, HazII, § 12; “Signatura” → “cifra” [number]), often more precisely explaining the content (for example, the notion designating resolution, “resolviren” → “resolwirowal a promnenil” [resolved and transformed], HazII, § 18; “völlige Harmonie” → “czely Zwuk a Harmoniae” [close harmony], HazII, § 17), or different options are used at different places (“Haupt=Accorde” → “kruntownj Accordj” [basic chord], HazI, § 7, or “gruntownj Accordj”, HazI, § 9, but also “hlawni Acord” [main chord], HazII, § 21, § 24).

Out of all these fundamental terms in Rain’s translation, a common usage of the term “akord” [chord] is remarkable, as it cannot be found in later Czech manuals (fundaments).²² P.A. Rain did not even omit Heinichen’s definition of a chord: “(tercia, kvinta, oktáva)..., kterýžto tri počty spolu uderené v našem kunštu se jedním slovem nazývají akord aneb grif” [(third, fifth, octave)..., these three hit together are called in our art simply chord or grip] (HazI, § 1). It is a precise translation of Heinichen’s formulation (“...die Tertia, Quinta und Octawa, welches mit einem Worte genennet wird ein Accord, oder ein ordinaier Satz und Griff”). Also the translation and definition of “motus rectus” and “motus contrarius” are absolutely accurate (“motus rectus, aneb stejné rukau pohnutí jest, když totižto obě ruky na klaviaturěch nahoru anebo dolu stejné stupují”, “motus pak contrarius anebo rozličné rukau pohnutí jest, když oboje ruce buďto k sobe se scházejí, aneb od sebe se rozcházejí” [motus rectus, or the same movement by both hands is when both hands move up or down together on the keyboard], [then motus contrarius or converse movement of hands is when both hands either move towards each other or move apart] Haz I, § 13, 14), and of the term “resolvirovat” [to resolve] (Haz II, § 28).

²¹ JUNGSMANN, Josef: *Slovník česko-německý*. 5 vols., Praha, 1836–1839. The term *Generální bas* (“Generalbaß” [figured bass]) occurs in the entry “Bass” (1st vol, p. 74) – “Generální bas (Generalbaß) gest uměňj, kus na klawirj atd., skrze wšecky tony a polotony s plným, k tomu se srownáwagjcjm hmatem (Griff) přehrati moci, a tedy gest základ celé hudby”. LUDVOVÁ, Ref. 17, pp. 61 and 77.

²² Compare with LUDVOVÁ, Ref. 17, pp. 67–68 (“Tyto texty se zhodují v tom, že se v nich nikde nevysskytuje termín ‘akord’, ač byl v celém kvalitativním i typovém aspektu německé literatury pro souznění intervalů používán. České písemnictví se mu však až do konce 18. století vyhýbalo.” ... “Mattheus Gugl se ve své příručce Fundamenta partiturae ‘akordu’ nevyhýbal, ale činili tak jeho čeští překladatelé.” [These texts have one thing in common, namely that the term ‘chord’ appears nowhere in them, although it was commonly used for the consonance of intervals in the whole German literature. The Czech treatises avoided it until the end of the 18th century. ... In his treatise Fundamenta partiturae Mattheus Gugl did not avoid the term ‘chord’, but his Czech translators did.]

In general, from the viewpoint of terminology, we can characterize the Czech translation as a precise and correct one, despite terminological and orthographic variations pertaining to the period. In the case of the translation of Heinichen's textbook, we have to take into consideration that it was designated for the practice, for practical tuition, and one of the cardinal criteria was its best understandability and easy comprehensibility of the text. So it is no wonder that the word "*klicz*" [clef] is used in compliance with the original not only as a "*Clavis*" (HazII, § 28), but also as an equivalent to a "*Note*" (HazI, §1, compare to HeinI, § 4). J. Ludvová also mentions this ambivalence as found in other hitherto known Czech sources.²³ Elsewhere in Rain's translation, this word is also used in the meaning of "voice" ("*Stimme*" in German): "*dwa klicze*" [two voices], HazII, § 26, compare to HeinII, § 35).

Also another term common for the period testifies to the fact that the translation was made by a qualified person: the term "*fallessny*" [false] for a German word "*vitiös*" (HeinI, § 14, resp. HazI, § 2 and others), used for forbidden devices, parallel fifths or octaves; "*klawiatura*" [keyboard] for the German term "*Clavier*"; "*mali prst*" [little finger] for "5. Finger"; and the already mentioned translation and explanation of Latin expressions "*motus rectus*" ("*die gleiche Bewegung*" [the same movement]), and "*contrarius*" ("*die Gegen=Bewegung*" [the counter-movement]) as "*stegne Rukau pohnutj*", or "*rozliczne Rukau pohnutj*" (HazII, § 13 and 14), respectively. However, the term "*fallessny*" [false] Rain uses also in a general meaning for bad, wrong ("*play incorrectly*", e.g., HazII, § 37). The translation of the terms sometimes uses description, for example, "*Mittel=Stimme*" → "*prostredni polozeny*" (or "*misto*") [middle voice or place], "*obere Stimme*" → "*horegssy hlas*" (or "*misto*") [higher voice or place], etc. This is a common feature of such an expert period treatise designated for practice.

In the translation of Heinichen's term "*Progressiones*", which he uses in a general meaning as "progressions", we see descriptiveness and a great level of freedom (along with practicality, on the other hand!). Rain translated it mostly by way of description, using different terms, depending on the context and music examples: (1) as "*skoky*" [jumps] (in the phrase "*verdächtige Progressiones*" → "*neporadne skoky*" [dubious jumps], HazI, §17); (2) as "*tema aneb bas general*" (!) [theme or figured bass] (in "*ungeschickte Progressiones*" → "*negaky tema aneb bas general*" [some theme or figured bass], HazI, §8); (3) even very freely as "*falešné oktávy aneb kvinty*" [false octaves or fifths], HazII, §5) in the phrase "*vitiose Progressiones*". Nevertheless, he is always consistent with the meaning of the original.

Although – as we can see from the above-mentioned terminology examples – the translation does not "cling to" its German original, some of Rain's tiny changes of the "content" deserve our special attention. In the introduction of his translation he did not use "suites and preludes", or "gallantries" (Hein I, §1), but he replaced them with "arias and minuets" (HazI). This change, though not a substantial one, cannot be explained unambiguously, especially when considering the omission of the term "preludes", as

²³ Ibid., p. 42: "Použití termínu 'klíč' ve smyslu 'nota' nebo 'tón' není ojedinělé v českých pramenech. Běžně se s ním setkáváme v německých tiscích před rokem 1800, kde se objevuje v latinském tvaru 'clavis'. [The usage of the term 'klíč/clef' in the meaning of 'note' or 'tone' is not rare in Czech sources. It can be commonly found in German prints prior to 1800 in its Latin form as 'clavis'].

prelude was no rarity in the environment in which the translation originated. On the other hand, the introduction of the entire Czech text is a free paraphrase of Heinichen's respective text; thus, such deviations are not surprising. Some other deviations from the original are easily understandable. First of all, it is the replacement of the term expressing the perfunctory coping with the three basic chords in general bass – *“auswendig erlernen, als wie die Nonne den Psalter”* (HeinI, § 36) – with a Czech equivalent (*“jestli že si ty tři akordy hlavní zgruntu nepochopil, nýbrž snad spameti jediné se, jako nějaký papoušek (!) učil”* [if you haven't grasped the three chords as a cinch, but had to memorize them like a parrot], HazI, § 20). This change is – considering the monastic environment – not only obvious, but it also documents the richness and imagery of Rain's language, similarly to the expression *“smrteďnej hrích”* [deadly sin], for the use of parallel fifths and octaves (HazI, § 16). In this case, the German original does not provide any equivalent of this kind (comp. HeinI, § 28).

It will be truly interesting and indeed necessary to evaluate the text thoroughly from the perspective of the used language, but we will leave this task for the linguist experts. Remembering the circumstances of its origin in the Czech environment and its preservation in a copy in Slovakia, we can at least suggest, or point out, some relations.

Apparently, a certain transformation of the written appearance of the model occurred in the copy of the Slovak Franciscan, along with some other variability in the used language. Certainly the issue of spelling—namely iotation typical for the dialects from the west of Slovakia (Hazakovič came from the region of Záhorie)—deserves attention.²⁴ From the point of view of orthography, we would like to accentuate only one interesting matter concerning the Czech vowel “ě”: this grapheme occurs only rarely in the text, and in Hazakovič's copy it is equally frequently replaced by the compound “ie” (*“mystie”, “swobodnie”, “tobie”, “powiedomost”, etc.*); nevertheless, equally often words with “ě” occur. The usage of diacritical signs is very unsystematic in the translation and, in fact, accidental (we are speaking mostly about “č” and “ž”). In the text the letter “ř” cannot be found at all; it is replaced either with a simple “r” or, less frequently, with a compound “rz”. The absence of “ř” is one of the most distinctive signs of Slovakization of the model in Hazakovič's copy. The variability of the orthography is evidenced, for instance, by parallel use of the terms *“signaturze”* and *“signature”* in locative of the word, even close to each other (Haz II, § 44). Similarly, the use of terms *“horze”* and *“hore”* (*“nahore”, “horegssy”* [up, above], etc.), *“przedne”* (Haz II, § 17) and *“predne”* [front], HazII, § 1, and *“dobrze”* [good], Haz II, § 47. Many other forms were Slovakized by the copyist P. A. Hazakovič, but he kept the prefix “nej-” [the most], superlative, typical for the West-Slovakian dialects (the exception is the word *“nagwegss”* [the highest], HazII, § 18; contrary to *“neglehčzy”* [the lightest], HazII, § 2; *“negwegssegy”* [the highest], HazII, § 13; *“negblyssy”* [the closest], HazII, § 28, etc.). This variability is typical not only for the West-Slovakian dialects from the region of Záhorie, but also for the written language of the period in general, as can be documented on many examples of

²⁴ The description of the 18th-century Slovak language influenced by dialects from the region of Záhorie can be found in SKLADANÁ, Jana: Jazyk kázní Paulína Bajana. In: *P. Paulín Bajan OFM (1721–1792) a slovenská hudba, jazyk, literatúra v 18. storočí*. Ed. Ladislav Kačič. Bratislava : Serafin, 1992, pp. 73–81.

other kinds (such as the simultaneous usage of the two variants of plural of the word “hands”: “*ruky*” as well as “*rucze*”).

Hazakovič’s handwriting is identified also in a brief one-page long comment *O Prýrozenosti Spewu* (About the Nature of Singing) preceding closely the copy of the translation of Heinichen’s textbook:

O Prýrozenosti Spewu.

Spew dle sweg naturj menuge se dylem Naturalnj Dilem Mekj aneb twrdj. Naturalny gest ten w kterem žadneho Krýssku # aneb Bb se newinachazj, spew makj gest w kterem se gedneg aneb wiczej Notum b predstavuge, twrdy pak se menuge ten pry kterim se # nachazj Na přjkladu

[About the Nature of Singing.

The singing can be named in accordance with its character as a natural singing, or soft or hard singing. The natural singing is the one without any sharps or flats. The soft singing has flats preceding one or more notes, and the hard singing has sharps. See the example]

(three short 2-3-bar basses without figures follow) (Fig. 3)

At first sight this comment seems trivial. However, it is very important, especially when we realize the close relation between the performance of chant and its organ accompaniment.

II.

A high level of figured bass instruction among Franciscans can be proved above all by the most significant source from the second half of the 18th century: organ school by P. Pantaleon Roškovský (1734–1789) *Praxis Authentica Pulsandi Organum*, included at the end of Roškovský’s collection *Musaeum Pantaleonianum* (f 218^r–240^r), written in Bratislava around 1768. (Fig. 4)

Roškovský was positively the best musician and composer among Franciscans in Slovakia. He entered the order in 1755, quite late in his life, as 21-year-old; he had thus already graduated from the study of philosophy (*philosophus absolutus*). Upon finishing his novitiate in the Monastery of Saint Catherine and upon completing his theological studies, he worked at first in Nové Zámky, and then as a teacher of music, singing, and organ playing alternately in the biggest monasteries of the Marian Province – in Bratislava and Trnava. Among his best pupils, we can find P. Thelesphorus Hoffmann, who was also a composer. At the close of his life, in the time of Josephinian reforms, Roškovský did not occupy himself with music, but being a member of the Franciscan monastery in Pest, he worked as a chaplain during the war with the Ottoman Empire. While we know of Roškovský’s ample copying activities (he copied several collections of church music), we have only insufficient information about his own music. However, those of his works that we do know belong to the best music composed in Slovakia in the middle of the 18th century. His work was originally based on the Late Baroque style but later it fully fitted with the Early Classic style.

In the case of the Latin textbook of organ playing, we can presume that Father Pantaleon was the actual author of the text, although he based it mostly on three authoritative textbooks of figured bass:

Johann Baptist Samber: *Manuductio ad organum* (Salzburg 1704),

Matthäus Gugl: *Fundamenta partiturae* (Augsburg 1719),

Johann David Heinichen: *Der Generalbaß in der Composition* (Dresden 1728).

Nevertheless, the text proves the fact that Roškovský knew also other music-theoretical works, mostly *Gradus ad Parnassum* (1725) by J.J. Fux, and elementary *Musaeum Musicum Theoretico Practicum* (1732) by J.F.B.C. Majer.

In the first part of the textbook (f 218^r–221^v), Roškovský freely follows mostly Samber's book and Majer's elementary textbook. From the latter, for instance, he took over the older numbering of fingers (0–4, instead of the more modern 1–5) as well as the general system of “good” and “bad” fingers; that means he preferred the forefinger and middle finger to the other fingers. However, Roškovský inclined more to Samber, for example in the play of scale runs or intervals using both hands. In addition, his explanation of some embellishments (mordent) and a table (scheme) of rhythmic values were presumably taken over from Samber.

The beginning of the second part of the book (f 222^r–224^v), introducing the figured bass, evidently follows the excellent textbook by J.D. Heinichen *Der Generalbaß in der Composition* (1728). Roškovský certainly knew this book very well, as he took over not only the tables “*Gewöhnl. Signaturen des Generalbasses*” (“*Consuetae signaturae Bassi generalis*” in Roškovský) and “*Die dazu gehörige Stimmen*” (“*Spectantes ad eundem Bassum voces*”), which is substantially more detailed than a similar table in Heinichen's older textbook (1711) adopted by Hazakovič, but also other tables and schemes (e.g., *Musicalis Circulus*, and others).

The core of the second part of the book (f 225^r–238^v) consists of a Latin translation of the concise German authoritative handbook of figured bass *Fundamenta partiturae* by M. Gugl, the first print of which Roškovský could have even owned. One copy has been preserved in the Zenetudományi Intézet MTA library Budapest, which could have got there together with Muffat's 72 *Versetz samt 12 Toccaten*. Gugl's handbook existed in several reprints, and it was one of the most widely spread and popular textbooks in the 18th century.²⁵

Description of the source (see p. 17):

Roškovský's organ school is decidedly not an ordinary translation from German to the Latin language. Although he preserved Gugl's concept and methods, the text is occasionally substantially enriched, expanded, or reinterpreted. Roškovský even inserted some music examples of his own which are absent in Gugl's original. Only tiny changes occur in the first five chapters (with slightly more ample explanations in chapters 3 and 5, in which Roškovský did not include any new examples). However, in chapter 6 (“about the second”), where Gugl has only a short text (one sentence), Roškovský gives the issue much more space. He writes, for instance, about the usage of the second in suspensions (orig. “*Syncopatione*”) as well as in inversions of chords. Roškovský's chapter 7 is totally

²⁵ It is documented by its widespread existence (in copies) in Bohemia, according to LUDVOVÁ, Ref. 17, p. 31).

P.P. Roškovský OFM: <i>Praxis Authentica Pulsandi Organum</i> (cca. 1768)	M. Gugl: <i>Fundamenta partiturae</i> (1719)
<i>Caput Primum / De Clavibus Musices</i> <i>Caput secundum / De Figuris</i> <i>Caput Tertium / De Intervallis</i> <i>Caput Quartum / De Concertu Ordinario</i>	Erstes Kapitel Andertes Kapitel Drittes Kapitel Vierdtes Kapitel (Von Conccetu ordinario, oder Perfect Streich)
<i>Caput Qvintum / De Unisono</i> <i>Caput 6tum / De Secunda</i> <i>Caput Septimum / de Tertia et Decima</i> <i>Caput 8vum / De Quarta</i> <i>Caput Nonum / De Qvinta</i> <i>Caput Decimum / De Sexta</i> <i>Caput 11mum / De Septima</i> <i>Caput 12 / De Octav</i> <i>Caput 13ium / De Nona seu Secunda duplicata</i>	Fünfftes Kapitel (Von Unisono) Sechstes Kapitel (Von der Secund) Sibendes Kapitel (Von der Terz) Achtes Kapitel (Von der Quart) Neundtes Kapitel (Von der Quinta) Zehendes Kapitel (Von der Sext) Eilfftes Kapitel (Von der Sept) Zwölfftes Kapitel / Von der Octav Dreyzehendes Kapitel / Von der Non

new (his own text), substantially enriched are chapters 8–11, and chapter 13. In this chapter Roškovský refers to J.F. Fux: “*De Nona, qvae ex descensu est vitiosa juxta Del Sig Jos: Fux: qvia committitur vitium octavae oculatae*” (explaining that in the descending run the usage of ninth suspension is forbidden, in order to prevent hidden octaves). Here Roškovský also added many other exercises, e.g., *Praelude per Nonas*, *Fuge per Nonas*, and others.

It is not Roškovský’s only reference to one of the greatest theoretical authorities of the Baroque period. At the end of 20 demanding exercises of figured bass, he introduced, in addition, *Tantum Ergo Fuxianum*. In fact, it is the bass part from *Tantum ergo a 4 voc: cum Org.* by Johann Stadlmayr (ca. 1575–1648), which was frequently used in the given context (the piece was commonly attributed to Fux, among others, in the past).

At the end of Roškovský’s textbook there is an instruction for harmonization of scale runs and cadences in all keys (“*Responsoria ex omnibus tonis*”).

Father Pantaleon conceived his school very comprehensively, which is evidenced also by the fact that at the end he added an authoritative table of embellishments “*Signa Expressiva super Notas Communiter apponi Solita, Seu vulgò Maniera, Specialiter exemplificatur*”, adopted from *72 Versetl samt 12 Toccaten* (1726) by Gottlieb Muffat. It is not so important whether the following *Fuga finaliter* on the theme *Recercare cromatico post il Credo* from Frescobaldi’s collection *Fiori musicali* (1635) is part of the textbook, or Roškovský planned it as a conclusion of the entire anthology *Musaeum Pantaleoniaum*. Nonetheless, this collection and the piece of Frescobaldi were used by J.J. Fux as the basic study material. From this viewpoint, this humble Slovak Franciscan belongs to indirect pupils of the great Viennese contrapuntist.²⁶

An especially intriguing issue that calls for a separate research is the fact that he apparently knew the practice of Italian partimento very well. The research on this subject in Central Europe is still only in its beginnings. For the time being it is not known to

²⁶ Regarding the authorship of this piece, see *Organová hudba na Slovensku v 17. a 18. storočí*. Ed. Ladislav Kačič. Bratislava : Music Forum, 1996.

what extent the practice of partimento was popular and spread also outside Italy (Central Europe, in this case).

Yet, it is necessary to answer one more question with regard to Roškovský's *Praxis Authentica Pulsandi Organum*: Why did our Franciscan translate from German (Gugl, Heinichen) into the Latin language? There are two answers, both related, as they are both connected with the monastic environment in which Roškovský lived and worked:

(1) Roškovský worked in the Franciscan order in the time of its greatest boom, when mostly priests (clergymen) or the future priests dealt with music (also in Slovakia), and for whom the Latin was the basic language of communication.²⁷ (2) The members of the Marian Province of Franciscans, in which Roškovský worked, were mostly of three nations – Germans, Slovaks, and Hungarians (although Croats and other nations occasionally also occurred). From this viewpoint, the instruction in the Latin language was the most natural.

III.

Fr. Coecilianus Plihal OFM (1809–1865), the best organist and composer of the Marian Province in the 19th century, represents the third phase in the instruction of figured bass in the Franciscan environment in Slovakia. He was a lay brother from Moravia, who spent all his active and productive life in Slovakia (in the Marian Province). Malacky and Bratislava were the principal places of his work, where he taught singing and organ playing in monasteries concentrating young members of the order (there was a novitiate in Malacky and opportunities for the study of theology in Bratislava). In 1842 (exactly on 13 January) Plihal completed a treatise for his pupils, which documents that even in the first half of the 19th century the Franciscan music education maintained a good standard. As the title page reveals, it is, in fact, a Slovak translation of the textbook *Kurzgefaßte Methode den Generalbafß zu erlernen* (cca. 1791) written by Johann Georg Albrechtsberger:

Nowe / Rozmožene widani / Nakratce zebранеho spusobu / General Basu / Kucwičeny / Mladeže / od Pána / Albrechtsberga (sic!) / C: K: Dwora Organistj. // Pronaležegicy / Fr. Coecilieanus Joh. F. Plihal mppria / Org. Radu S: Frantisska / Serafinskeho.

[A new extended edition of a concise method of figured bass for training the youngsters written by Mr. Albrechtsberg [sic!] imperial and royal organist. Belonging to Fr. Coecilianus Joh. F. Plihal mppria Org. of Saint Francis Seraphic order.]

(And under the text another hand added: *F. Kitzinger*)

(Fig. 5)

On the front page of the binding there is a small label bearing the text “*General Bass / Schull / von / Albrechtsberger*”. In the corner of the label there is also a barely readable text “*F. Kitzinger*” in a miniature font, indicating that perhaps for a while the manuscript was owned by a famous Bratislava musician Ferdinand Kitzinger (1843–1926), who was for many years a conductor of the Bratislava Liedertafel chorus and of the choir of

²⁷ Later in the 19th century, the offices connected with music were – with exceptions – administered by laymen (Brethren), who did not speak Latin and supposedly had only knowledge of their native language.

the Trinitarian Church. He was a pupil of Karl Mayrberger and, presumably, of Plihal as well. Through Kitzinger and an antiquarian bookstore, the manuscript ended up in private ownership where it remains.

In its second part the manuscript also contains “45 Fugen und Präludien für Orgel oder Piano Forte”, mostly Plihal’s own compositions from the years 1836–1864.²⁸

A detailed comparison of the German original with the Slovak translation proves that Fr.C. Plihal had at his disposal the second, a bit enlarged edition of Albrechtsberger’s “little” textbook of figured bass, which was published by Artaria in Vienna under the title *Neue Vermehrte Auflage der Kurzgefassten Methode den Generalbass zu erlernen*. It is documented not only by the translation of the title itself, but also by the fact that in the first edition (ca. 1791), the whole chapter 5 of the first part is missing – “Von den 6 gefährlichen Gängen”, in which “... gezeigt wird, wie zwei offenbare Quinten oder Octaven verbessern, und vermeiden könne” [it is demonstrated how one can avoid the usage of parallel fifths and octaves] – including the immediately following *Praeludium a tre* by Albrechtsberger, which also occurs in Plihal’s manuscript (“*Praeludium /:a Tre:/ wetrech hlasoch*” [Prelude in three parts]).

Fr.C. Plihal omitted nothing at all from the second edition of Albrechtsberger’s textbook, or from music examples written down in modern notation in two staves using both treble and bass clefs. His translation is extremely proper, precise, detailed also in terminology, although some terms may look rather strange today, for example “Abschnitt” [section] translated as “odrezek” [cut], etc. In many cases, Plihal rightly provides also original German terms in parentheses. The correctness of the translation is also confirmed in such details as the sign for “*Telematische Bogen*” (^) used with diminished fifths.

Plihal’s translation is terminologically highly accurate. Some terms resemble the terminology used by Hazakovič, i.e., approximately a century earlier, although we can hardly assume a direct relationship between both sources. Plihal used Albrechtsberger’s original names for intervals (“*Secunda*”, “*Tertia*”, “*Quinta*”, “*Quarta*”, “*Septima*”, “*Octava*”, “*Nona*”), while only “*Prima*” [unison] is translated as “*gednozwuk*”. The quality of intervals is described as “*mala*” [minor], “*hruba*” [major], “*zwissena*” [augmented], and “*nadmiru zwissena*” [doubly augmented]. The minor second is usually referred to as a Latin “*semitonium*”.

In some cases he introduces his own Slovak translation along with using the German term, e.g., for interval (“*prostranost*”, resp. “*Zwischenraum*”). In other cases, he adds explanatory expressions in parentheses next to the translation: “*consonancen (dobre znegicy)*” [consonances (sounding well)], resp. “*disonancen (zle znegicy)*” [dissonances (sounding bad)].

Plihal translated chord as “*srownozvuk*”, but he uses also the original term “*accord*”. It is interesting that he translated tonic as “*zakladni ton*” [fundamental tone] (with “*Tonica*” in parentheses), while for the closest function, dominant, he uses the term “*dominanta*”. Similarly, he uses “*sedmy hruby ton*” [the major seventh tone] for the leading tone (adding the original “*nota sensibilis*” in parentheses). The term for resolution

²⁸ So far we know only 6 fugues of Plihal “für Orgel oder Piano Forte”, which Jana Lengová inserted into her excellent edition *Antológia klavírnej hudby na Slovensku* [Anthology of Piano Music in Slovakia], 1830–1918). Ed. Jana Lengová. Bratislava : Ústav hudobnej vedy SAV, 2015.

is also added (of chords, dissonances), and he uses the terms “*rozvazuge (resolwiruge)*” either together or separately.

The terms “*major*” and “*minor*” are translated by Plihal as “*twrdy*” [hard] and “*maki*” [soft], e.g., “*w makich tonech*” [in soft (minor) keys], “*sedmi stupen twrdeho tonu*” [the seventh degree of hard (major) key], or even “*w twrdych spusobu zwuku*” [in hard (major) sounds], and “*w makich spusobu zvuku*” [in soft (minor) sounds], etc.

Contrary to Heinichen’s translation, in Albrechtsberger’s textbook there are three kinds of motions. Plihal wrote that “*pohnutj ale gest trogake: rovne (motus rectus), proti naproti postawene (motus contrarius) a pobočne hruby (motus obliquus)*” [motions can be of three kinds: direct motion (*motus rectus*), contrary motion (*motus contrarius*), and oblique motion (*motus obliquus*)].

In a similar meaning the expressions “*rowne a nerowne behy (Laufi)*” [regular and irregular runs] and “*octawi laufi*” [octave runs], occur.

Plihal’s translation from German into Slovak language respects more or less Bernolák’s codification of the Slovak language (1787), although not without exceptions. His language reflects not only a variability in orthography typical for the period, but also the linguistic consciousness of the environment he came from (Moravia). However, in general, the language of his translation corresponds with the period Slovak language of the 19th century.

Answering the question of why Plihal translated Albrechtsberger’s text into Slovak, in compliance with the preceding content we can say that in the 19th century – contrary to the 18th century – music among Franciscans in Slovakia was, in fact, almost exclusively in the hands of the lay brothers (Brethren). Nevertheless, these – with notable exceptions – mastered only their mother tongue. As already stated above, three main nations prevailed in the Marian Province of Franciscans: Germans, Slovaks, and Hungarians. Having presumably at his disposal the German original of Albrechtsberger’s textbook of figured bass, Plihal made a translation for his pupils into another required language which was closest to him (most probably his Hungarian was not very good). At the same time, however, we cannot exclude a broader historical context, that is, a general rise of national awareness in Europe around the time of the translation’s origin (the pressure of Hungarization strengthened only later, after 1867).

Concerning the languages, the situation in the Marian Province can be demonstrated also in the fact that in his manuscript of the Slovak translation of Albrechtsberger’s textbook Plihal wrote down in German two types of tuning: “*Kirnbergische Methode Piano=Fortē gut zu stimmen*”, and “*Französische Methode*”. The fact that he gave the instructions or practical guide for tuning the instrument proves Plihal’s decent education and consistency in his teaching method. It has to be underlined that in the first half of the 19th century the harpsichord and clavichord as training instruments were commonly replaced by hammerklavier in the Franciscan environment. This is also confirmed in other manuscripts, not only by Fr. Coecilianus Plihal, but also by Fr. Václav Malinský (arrangements of the overture for Mozart’s *Die Zauberflöte*, or arias from Rossini’s operas) and other Franciscans working in Slovak monasteries.²⁹

²⁹ KAČIČ, Ladislav: Hudba františkánov na Slovensku v 19. storočí. In: *Duchovná hudba v 19. storočí*. Ed. Jana Lengová. Banská Bystrica : Nadácia J. L. Bellu, 1995, pp. 57-63.

* * *

The preserved sources concerning the figured bass instruction from the environment of the Slovak Franciscans prove not only a high standard but also continuity. The three discussed sources follow each other in time and represent three phases: the first half of the 18th century (Hazakovič), the second half of the 18th century (Roškovský), and the first half of the 19th century (Plihal). These phases stand for the particular stages of figured bass instruction in the line Heinichen – Gugl – Albrechtsberger. The Franciscan teachers of organ playing relied on authoritative textbooks of their time, which pertained to the best material available in the Central-European region. P.A. Hazakovič resorted to the Czech translation of the older textbook by J.D. Heinichen from 1711; the issue of the context, i.e., the way in which Hazakovič acquired this translation, is actually marginal. What is essential is the fact that Heinichen's treatise on figured bass belonged to the best in its time.

P. Pantaleon Roškovský was unquestionably an exceptionally educated musician (he was referred to as “*organista, cantor, tubicen, fidicen*” already at the time of entering the Franciscan order), who also received a thorough and – for a composer necessary – universal education. Above all, Roškovský was an excellent keyboard player, as his organ school from cca 1768 clearly confirms. *Praxis Authentica Pulsandi Organum* has to be considered as Roškovský's own original contribution to the instruction of figured bass, which documents his excellent and wide schooling (Fux, Heinichen, Gugl, Samber, Majer, among others). A certain parallel to Roškovský's Latin textbook is *Introductio in generalem bassum* by Ján Francisci (1694–1758), which – as A. Šuba demonstrated³⁰ – is, in fact, a Latin translation of Niedt's popular German textbook *Musicalische Handleitung* (1710).³¹ While Niedt's work deals only with fundamentals, Roškovský's text goes much deeper. It is not only substantially expanded, but also more complex, and in compliance with the period practice respected in music-theoretical treatises, it has to be considered his own original text, even if drawn from several different sources. The high level and demands of Roškovský's text are confirmed in the written-out music examples, the majority of which – including his own music examples – are provided in the same form as in Gugl, i.e., only as bass part with figures. This presupposes a certain level of skills and command of the basic issue. Looking at different ways in which the music examples are notated in the discussed sources and their translations, one can clearly see how quickly the practice of figured bass instruction developed. For Heinichen it was still the so-called German organ tablature, typical mostly for North-German organists. Gugl used a more modern way of indicating only bass with figures. In Albrechtsberger, we see quite a clear, modern use of numbers and elaborated harmony in modern notation using both treble and bass clefs.

Plihal's translation of Albrechtsberger's textbook represents the stage of figured bass instruction at the turn of the 19th century. In that time, Albrechtsberger was certainly the greatest teaching authority in Central Europe, and although his theoretical work also contains more extensive and complex writings about composition, his older concise

³⁰ ŠUBA, Andrej: *Introductio in Generalem Bassum – Príspevok k poznaniu hudobnoteoretického myslenia na Slovensku v 18. storočí*. [Dissertation.] Bratislava : Filozofická fakulta Univerzity Komenského, 2012.

³¹ NIEDT Friedrich Erhard: *Musicalische Handleitung oder gründlicher Unterricht*. Hamburg, 1710.

textbook of figured bass was sufficient for the needs of Franciscans. In any case, this source is an evident proof of the fact that in the 19th century the instruction of organ playing and figured bass in Franciscan environment still maintained a very high level.

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Translated by Katarína Godárová

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APPENDIX

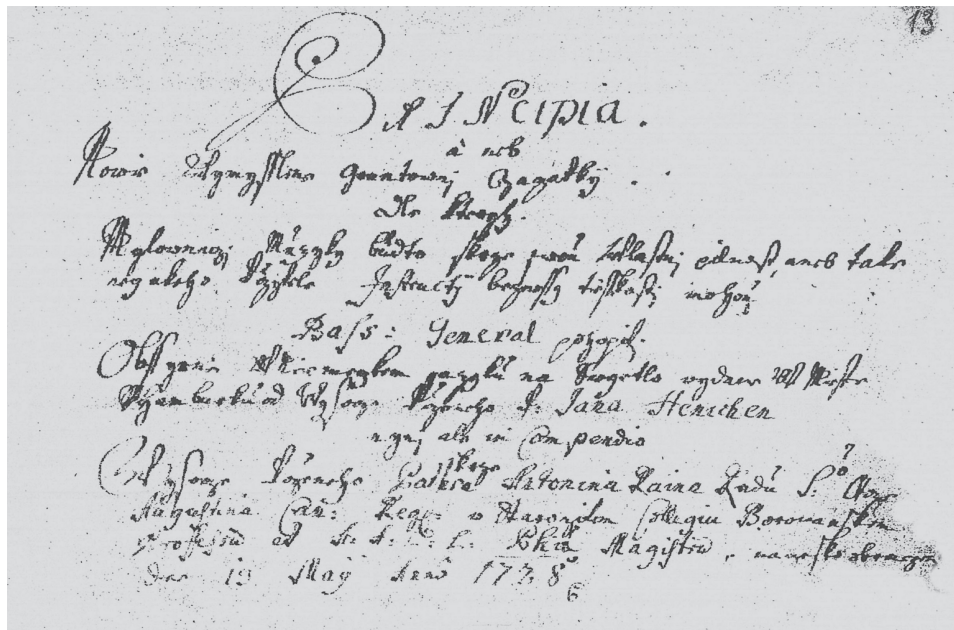


Fig. 1: SK-BRu, Ms 1078, f 13'

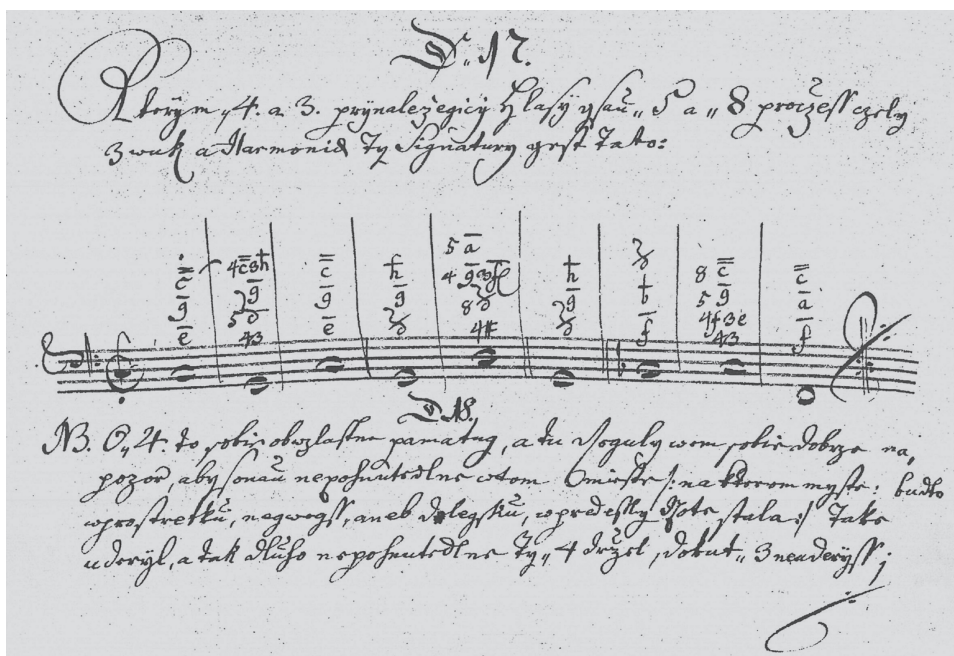
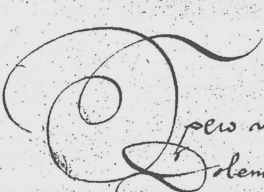
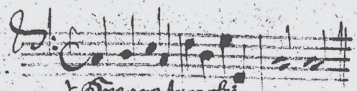
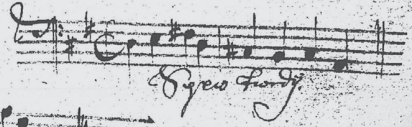


Fig. 2: SK-BRu, Ms 1018, f 24'


 Dvojrosnostj Dpevu.

Dpevu s'ro s'veg natury monuga s'ro Dylem. Naturalny
 Dolem Plekija neč horij Naturalny gest ten w kterem
 žadnoho Kryštku #. a neč Bb se nečinabazj s'pewu močj
 gest w kterem s'ro g'rdneg aneb wizeg. Potam b' s'rod'fawduge
 twdy jak s'ro menuga ten g'rd'fawduge s'ro # wčinabazj k'w'ratj
 gladu.


 Dpevu natury.


 Dpevu horij.

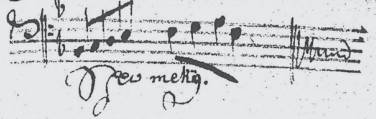

 Dpevu močj.

Fig. 3: SK-BRu, Ms 1978, f 12^v

435.
218



*Praxis Authentica
Pulsandi Organum.*

Ascensus dextera manūs.



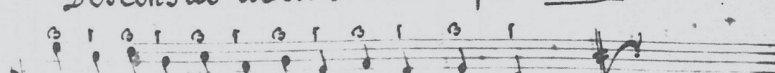
Dextera manūs descensus.



Ascensus dextera manūs per tertias.



Descensus dextera manūs per tertias.



Li volti

Fig. 4: H-Bn, Ms. Mus. 749, f 218r

Kowe.
 Rozmnožene widani.
 Na kratce zbraneho (Pujobu...
 General Pajpu.
 Kucwicenij.
 Wladeze.
 do Pána
 Albrechtsberga.
 I. Ji. Dwora Organisty.

Ironaležegicy.
 Sr. Cecilianus Joh. Sta. Pichalyn
 Org. Radu S. Frantiska.
 Serafinského.

[Signature]

Fig. 5: Sine Sign. (Private property).

Resumé

VÝUČBA GENERÁLNEHO BASU U FRANTIŠKÁNOV NA SLOVENSKU V 18. A 19. STOROČÍ

Organ mal v hudbe františkánov spomedzi nástrojov výsadné postavenie. V menších kláštoroch to bol vlastne jediný nástroj, ktorý sa používal v bohoslužbách pri prednese typickej františkánskej jednodhlasnej cirkevnej hudby (*missa franciscana*). Vo väčších kláštoroch (Bratislava, Trnava a pod.) mali františkáni zasa súčasne aj 4 – 5 organistov, počas veľkých slávností niektorí z nich hrali aj na ďalších nástrojoch (trúbky, husle a pod.). Výučba organovej hry mala preto u františkánov vysokú úroveň. V Mariánskej provincii pôsobilo v 18. a 19. storočí množstvo výborných organistov: P. dalbertus Hazakovič, P. Gaudentius Dettelbach, P. Thelesphorus Hoffmann, Fr. Jozef Řehák, Fr. Coecilianus Plihal a i., a najmä P. Pantaleon Roškovský (1734 – 1789), ktorý napísal dva monumentálne zborníky čembalovej a organovej hudby – *Musaeum Pantaleonianum* a *Cymbalum jubilationis* obsahuje vyše 700 skladieb autorov 17. a 18. storočia od J. K. Kerlla až po mladého J. Haydna (o. i. Georg a Gottlieb Muffatovci, J. J. Fux, G. F. Händel, J. Umstatt, L. Giustini, G. B. Platti, G. Ch. Wagenseil, M. G. Monn, M. T. Agnesiová, J. A. Štěpán, G. M. Rutini a mnohí ďalší). Roškovského zborníky klávesovej hudby sa zaraďujú medzi najvýznamnejšie rukopisné pramene klávesovej hudby minimálne v strednej Európe.

Zachované pramene reprezentujú tri štádiá výučby generálneho basu u františkánov na Slovensku:

1. V 1. polovici 18. storočia sa používala česká verzia učebnice J. D. Heinichena *Neu erfundene und gründliche Anweisung [...] zu vollkommener Erlernung des General-Basses* (1711) v preklade českého augustiniána P. Antonína Raina (1728), ktorý sa zachoval v unikátnom odpise P. Adalberta Hazakoviča (1722 – 1772) z rokov ca. 1743 – 1750. Je to skrátený preklad – Rain preložil iba 1. kapitolu, t. j. základy hry generálneho basu, vynechaná je celá 2. kapitola o sprevádzaní recitativu a generálnom base v opere. Hazakovič zároveň text podstatne poslovenčil.

2. Roškovského zborník *Musaeum Pantaleonianum* obsahuje o. i. jeho vlastnú učebnicu generálneho basu *Praxis Authentica Pulsandi Organum* (ca. 1768). Základom je latinský preklad nemeckej učebnice M. Gugla *Fundamenta patiturae* (¹1719), ale čerpal aj z prác J. B. Sambera (1704), J. D. Heinichena *Generalbaß in der Composition* (1728) a J. J. Fuxa *Gradus ad Parnassum* (1725). Roškovský zachoval Guglov koncept (metodik), ale text podstatne rozšíril o vlastné nové pasáže a notové príklady.

3. Tretiu etapu výučby generálneho basu u františkánov na Slovensku reprezentuje Fr. Coecilianus Plihal OFM (1809 – 1865) a jeho slovenský preklad učebnice J. G. Albrechtsbergera *Kurzgefaßte Methode den Generalbaß zu erlernen* (ca. 1791) z roku 1842. V tomto prípade ide o doslovný, veľmi presný preklad 1. vydania staršej Albrechtsbergerovej učebnice, ktorý sa používal u františkánov v 19. storočí.

Všetky tri pramene dokladajú vysokú úroveň výučby generálneho basu u františkánov na Slovensku. Učebnice J. D. Heinichena, M. Gugla i J. G. Albrechtsbergera patrili k najautoritatívnejším prácam svojej doby. Najoriginálnejší je prínos P. Pantaleona Roškovského, jeho *Praxis Authentica Pulsandi Organum* možno považovať za jeho vlastnú učebnicu.

Štúdia sa zaoberá aj terminologickými otázkami v prekladoch Heinichena a Albrechtsbergera.