

# THE CONTRIBUTION OF DOBROSLAV OREL (1870 – 1942) AND OF THREE STATE INSTITUTIONS IN BRATISLAVA TO RESEARCH ON THE EARLY HISTORY OF MUSIC

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## ABSTRACT

In the academic year 2021/2022, we commemorate the hundredth anniversary of the foundation of the Faculty of Arts of Comenius University in Bratislava, where the Seminar for Musicology was also established. The latter created a professional base for the development of Slovak music-historical research, especially for heuristics and for the preservation of extant music-historical sources from several places of present-day Slovakia. The founder of this Seminar for Musicology, Dobroslav Orel, a Czech theologian and musicologist, also built a music-documentation station at the Faculty of Arts of Comenius University in Bratislava in Slovakia after the model of Czech and Moravian institutions. By time, however, the competencies changed and the task to amass, store, catalogue, and scientifically process the extant music-historical sources went in the 1950s to the Institute of Musicology of the Slovak Academy of Sciences and then, in 1965, to the Music Department of the Institute of History (today Music Museum) of the Slovak National Museum. The ongoing interdisciplinary and international collaboration improves the quality of the scientific activities of music-documentation institutes in Slovakia, which is facilitated also by their ongoing collaboration with other public institutions.

**Key words:** Dobroslav Orel, Bratislava, early music, Faculty of Arts of Comenius University, Institute of Musicology of the Slovak Academy of Sciences, Music Department of the Institute of History (today Music Museum) of the Slovak National Museum

## Introduction

In the course of the twentieth century, after the birth of the Czechoslovak Republic and then after World War II, state institutions focusing on educational, scientific, and documentation activities were gradually established in Bratislava. In the field of musicology, attention was paid firstly to the training of musicologists. Subsequently, the institutions managed to locate, protect, professionally process, and scientifically assess the historical musical sources extant in the territory of Slovakia. These institutions were as follows:

- 1921 – *Seminar for Musicology* (SM), since 1953 *Department of Musicology* (DM),<sup>1</sup> at the Faculty of Arts of Comenius University (FA CU) in Bratislava, a scientific and educational institution since the academic year of 1921/1922. (During World War II, the name of the university was changed from Comenius University to Slovak University.)
- 1953 – *Institute of Musicology of the Slovak Academy of Sciences* (IM SAS). A scientific institute at SAS, whose genesis reaches back to the time of World War II (1943).<sup>2</sup>
- 1965 – *Slovak National Museum, Music Department of the Institute of History* (SNM-MD-IH), since 1991 *Slovak National Museum Music Museum* (SNM-MM). An institute of musical documentation, since 2011 it has an additional focus on research.<sup>3</sup>

By “early history of music”, we mean research on the historical musical sources and musical culture focused on the Middle Ages, the Renaissance, the Baroque, and the Classical period.<sup>4</sup>

Training specialists domestically was a prerequisite for the birth of state institutions specializing in musicological research. The opportunity to study musicology according to the model of Central European universities arose in the academic year of 1921/1922 in Bratislava, at the Faculty of Arts of Comenius University. Just like in other scientific disciplines, in the field of musicology it was also a Czech scholar who became the founder of the Seminar for Musicology and the guarantor of a highly professional level of education. This person was Dobroslav Orel (1870 – 1942), a theologian and musicologist.<sup>5</sup>

<sup>1</sup> See CHALUPKA, Lubomír: 80 rokov Katedry hudobnej vedy na FFUK [80 Years of the Department of Musicology at FA CU]. In: *Slovenská hudobná veda (1921 – 2001) minulosť, súčasnosť, perspektívy*. Ed. Lubomír Chalupka. Bratislava : STIMUL, 2001, pp. 9–31.

<sup>2</sup> About the birth and the early activities of IM SAS accessible on the internet: <<http://uhv.sav.sk/ustav/historia/>> or <[https://www.sav.sk/?lang=sk&doc=ins-org-ins&institute\\_no=48](https://www.sav.sk/?lang=sk&doc=ins-org-ins&institute_no=48)> [cit. on 04/03/2022]

<sup>3</sup> On these milestones in the activities of SNM-MD-IH and SNM-MM accessible on the internet: <<https://www.snm.sk/?hudobne-muzeum-historia-muzea>> [cit. on 04/03/2022].

<sup>4</sup> For the time periods, we use art-historical terminology, not the terms commonly used in general history.

<sup>5</sup> See the entry in *Slovenský biografický slovník (od roku 833 do roku 1990)* [Slovak Biographical Dictionary (from 833 to 1990)]. Ed. Štefan Valentovič. Martin : Matica slovenská, 1990, vol. 4, p. 345; JANEK, Marián: *Dobroslav Orel – muzikológ, hudobný pedagóg, osvetový pracovník* [Dobroslav Orel: A Musicologist, Educator, and Upliftment Activist]. Banská Bystrica : Pedagogická fakulta, Univerzita Mateja Bela, 2007. See also the “Personal Writings – D. Orel” collection in the Registry Room of the Faculty of Arts of Comenius University.

Before his arrival in Bratislava, research on historical musical sources extant in various institutions (e.g. in state, ecclesiastical, and municipal locations), aristocratic residences, or in private ownership, had not received systematic and institutional attention. A few initiatives may be worth mentioning though. In the latter half of the nineteenth century, the activities of Matica slovenská in Martin (1863 – 1875) gained momentum. Besides collecting transcriptions of folk music, it also focused on collecting historical musical sources.<sup>6</sup> In this period, hymnological works were also written by Slovak Lutheran and Catholic priests, e.g. Ludovít Haan (1818 – 1891), Ján Mocko (1843 – 1911), and Andrej Kmeť (1841 – 1908).<sup>7</sup> In the nineteenth century, works written in Hungarian on Catholic church music were published, e.g. by Mihály Bogisich (1839 – 1919)<sup>8</sup>, which attracted the attention also of Dobroslav Orel, or by István Bartalus (1821 – 1899).<sup>9</sup> Reports in non-musical Hungarian periodicals at the turn of the nineteenth and the twentieth centuries,<sup>10</sup> occasionally describing finds of historical musical sources or on inventories of music, such as that of 1616 in Saint Martin's Cathedral in Bratislava [Pozsonium, Pozsony, Pressburg], are also noteworthy.<sup>11</sup> The grand millennial celebrations in Budapest in 1896 also gave fresh impetus to the developments. In the "Music" section,<sup>12</sup> the organizers focused on the most precious historical manuscripts and prints from the territory of the entire historical Hungary, exhibiting also various precious musical sources from the territory of present-day Slovakia.<sup>13</sup>

<sup>6</sup> E.g. the *Melodiarium of Anna Szirmay-Keczer* manuscript from the first half of the eighteenth century in Matica slovenská was noticed by Jozef Kresánek. His complete source-critical edition of this source was published in 1967 and 1983. See *Melodiarium Annae Szirmay-Keczer*. Ed. Jozef Kresánek. (= *Fontes Musicae in Slovacia* 1.) Praha; Bratislava : Štátne hudobné vydavateľstvo, 1967; Bratislava : OPUS, 1983.

<sup>7</sup> E.g. HAAN, Ludovít: *Cithara sanctorum, její historia, její průvodce a tohoto spolupracovníci* [Cithara Sanctorum, Its History, Its Author, and His Collaborators]. V Pešti, Tiskem Viktora Horňanského, 1873; MOCKO, Ján: *Historia posvätnéj piesne slovenskej a historia kancionálu*. [The History of Sacred Slovak Hymns and the History of Hymnals]. Liptovský Svätý Mikuláš : Tranoscus, 1909. See also the works, extant as manuscripts, of the Catholic priest KMEŤ, Andrej: *Prostonárodné vianočné piesne* [Popular Christmas Carols]. (1863). [I], [II]. Ed. Hana Urbanová. (= *Monumenta Musicae Slovaca*.) Bratislava : Hudobné centrum, 2007, [2015].

<sup>8</sup> BOGISICH, Mihály: *Cantionale et passionale Hungaricum*. Societatis Jesu, residentia Turocensis. XVII. századbeli kath. Énekgyűjtemény [Anthology of Seventeenth-Century Catholic Hymns]. In: *Értekezések a Nyelv- és Széptudományok köréből*, vol. 10, 1882, no. 8, pp. 3-47.

<sup>9</sup> BARTALUS, István: *Bakfark Bálint lantvirtuóz és zeneköltő és Eszterházy Pál egyházi zenekölteményei* [The Lute Virtuoso and Composer Bálint Bakfark and the Church-Musical Compositions of Pál Esterházy]. Budapest : Magyar Tudományos Akadémia Könyvkiadó Hivatala, 1882.

<sup>10</sup> E.g. journals like *Századok*, *Magyar Könyvszemle*, *Magyar Történelmi Tár*.

<sup>11</sup> E.g. PÓR, Antal: A pozsonyi társaskáptalani egyház énekesgyűjteménye 1616-ból [The Hymn Collection of the Church of the Collegiate Chapter in Pozsony (Present-day Bratislava) of 1616]. In: *Történelmi Tár*, 1885, no. 4, p. 782.

<sup>12</sup> See the catalogue of the exhibition SZTANKÓ, Béla: *Zene* [Music]. In: *Az 1896. évi kiállítás eredményei* 5 [The Results of the 1896 Exhibition 5]. Ed. Sándor Matlekovits. Budapest : Pesti Könyvnyomda Részvénytársaság, 1898.

<sup>13</sup> E.g. the so-called *Levoča Tablature Book*, today known as the *Tabulatura Miscellanea*. This manuscript attracted the attention of Hungarian researchers at the turn of the nineteenth and the twentieth centuries. Continuing research in Slovakia – by Antonín Hořejš, Ladislav Mokrá, Ladislav Kačic – deepened our knowledge of this source and its source-critical edition was pub-

These were, generally speaking, the beginnings of music-historical research in Slovakia after the birth of the Czechoslovak Republic. A major challenge was to professionalise music-historical research and reach the scientific level of other European nations.

## Dobroslav Orel's Fieldwork and the Place of Deposition of the Acquired Historical Musical Sources

Dobroslav Orel, the founder of the Seminar for Musicology at FA CU in Bratislava, arrived in Slovakia already as a mature person with ample experience in education and scientific research.<sup>14</sup> He made a conscious effort to launch professional research on historical musical sources not only by his own contribution but mainly by training a young generation of music historians. To begin this professional work at the standards of the time, in the footsteps of Guido Adler (1855 – 1941) and his music-historical research method,<sup>15</sup> they had to start *ad fontes*, i.e. by finding the sources. Orel's relatively detailed written reports on fieldwork all over Slovakia, addressed to the Ministry of Education and National Culture in Prague, survive to this day.<sup>16</sup> (Fig. 1) He sent the reports to this ministry because he hoped to gain financial support for his fieldwork from this institute. Orel also introduced his students to fieldwork and made efforts to gain funds for them, too. He wanted to catalogue the precious historical musical sources they found and expected financial support also from another institution headquartered in Prague, the "Department I Board for Research on Slovakia and Carpathian Ruthenia". (Fig. 2) In accordance with the territorial unit of Czechoslovakia at that time, Orel's letters also refer to his interest in research in the territory of Carpathian Ruthenia. As his letter of 4 December 1935 reveals, his intention was to build a music-documentation centre in FA CU in Bratislava according to the model of the state institute in Brno (Music Department of the Regional Museum).<sup>17</sup>

Orel secured a special safe to deposit the most precious sources gained in the field.<sup>18</sup> He had photocopies made of the sources<sup>19</sup> to use for studying them, to ensure the originals remained safe. In the First Czechoslovak Republic, Orel made great efforts

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lished in 2005: *Pestrý zborník / Tabulatura Miscellanea*. Ed. Ladislav Kačic. Bratislava : Hudobné centrum, 2005.

<sup>14</sup> Arriving in Bratislava in 1919, Orel worked as a professor of church music at the Faculty of Catholic Theology in the city until the establishment of SM at FA CU in 1921.

<sup>15</sup> ADLER, Guido: Umfang, Methode und Ziel der Musikwissenschaft. In: *Vierteljahrsschrift für Musikwissenschaft*, vol. 1, 1885, pp. 5-20. See also BOISITS, Barbara: Adler, Guido [entry]. In: *Oesterreichisches Musiklexikon online*. Ed. Rudolf Flotzinger. Accessible on the internet: <<https://dx.doi.org/10.1553/0x0001f65d>> [cit. on 24/03/2022] See also REITTEREROVÁ, Vlasta: Korepondence Guida Adlera a Dobroslava Orela. Svědectví vztahu učitele a žáka [The Correspondence of Guido Adler and Dobroslav Orel. A Testimony to the Relationship of the Teacher and the Student]. In: *Musicologica Slovaca*, vol. 7 (33), 2016, no. 1, pp. 94-131.

<sup>16</sup> See the "Personal Writings – D. Orel" collection in the Registry Room of the Faculty of Arts of Comenius University.

<sup>17</sup> Ibidem.

<sup>18</sup> The safe is now owned by IM SAS in Bratislava.

<sup>19</sup> Making photocopies was entrusted to Anna Dočkalová (1887 – 1949), who collaborated with Professor Orel from 1930 and was the conductor of the *Academic Choir* of Comenius Univer-

to develop a music-documentation centre at SM FA CU that met European standards. To create the necessary conditions for assessing and processing the acquired historical musical sources, Orel devoted himself, along with his fieldwork, to the establishment of a specialized musicological library<sup>20</sup> at SM FA CU.

The political events between 1939 and 1945 had a negative impact also on the activities of the Seminar for Musicology at FA in Bratislava, at the university renamed Slovak University. Orel's student, Konštantín Hudec (1901 – 1952) succeeded him as the head of the *Seminar* and, in 1944, Jozef Kresánek, a graduate of Charles University in Prague, became his assistant and librarian. After World War II, the new political conditions at the university (renamed back to Comenius University) did not enable them to continue building the music documentation centre. They arrived at a solution concerning where to deposit the historical musical sources gathered at SM FA CU only in the 1950s. First, they transferred them to IM SAS in Bratislava. Finding a suitable place and professional conditions for depositing and further processing the musical sources collected by Orel might have been the initiative of Jozef Kresánek, who became the Head of the Department of Musicology at FA CU after the death of Hudec,<sup>21</sup> and, from 1956 onwards, he was also the external director of IM SAS in Bratislava. However, it was only a temporary solution until a specialized state music documentation centre was established in the 1960s at the Music Department of the Institute of History at the Slovak National Museum (SNM-MD-IH, today SNM-Music Museum), where the above-mentioned musical sources were deposited permanently. The employees of IM SAS significantly contributed to the development of the activities of SNM-MD-IH by coordinating the transfer of the musical sources to the depository of the newly established institute and by collaborating also in creating a form for the catalogue sheet for SNM-MD-IH.<sup>22</sup> The musicologists Pavol Polák (1925 – 2019) and Mária Jana Terrayová (1922 – 1993) played major roles in this activity. Witnesses, e.g. the music historian Darina Múdra, who was a student at the Department of Musicology at FA CU in the 1960s, recall with great appreciation the expertise of Terrayová, under whose leadership the students also took

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sity in Bratislava. Accessible on the internet: <[https://is.muni.cz/el/1421/podzim2015/VH\\_700a/um/60533780/Dockalova\\_Anna\\_heslo\\_J\\_FILIP\\_428055.pdf](https://is.muni.cz/el/1421/podzim2015/VH_700a/um/60533780/Dockalova_Anna_heslo_J_FILIP_428055.pdf)> [cit. on 07/02/2022]

<sup>20</sup> Besides fundamental musicological works, mainly from the field of music palaeography in German, e.g. WOLF, Johannes: *Handbuch der Notationskunde*. 2 vols., Leipzig: Breitkopf und Härtel, 1913/1919, or WAGNER, Peter: *Neumenkunde*. 2 vols., Leipzig: Breitkopf und Härtel, 1911/1912, source-critical notated editions were also acquired, e.g. the motets of Jacob Handl-Gallus (*Opus Musicum* in six volumes) from the *Denkmäler der Tonkunst in Österreich* series etc.

<sup>21</sup> In 1953, the department at FA CU received a new name.

<sup>22</sup> For more details, see the studies of MÚDRA, Darina: Niekoľko poznámok o súčasnom stave a perspektívach hudobnohistorickej dokumentácie v ČSSR [A Few Remarks on the Current State and Perspectives of Music-Historical Documentation in the Czechoslovak Socialist Republic]. In: *Zborník materiálov – Sympóziu predstaviteľov hudobno-dokumentačných inštitúcií zo socialistických krajín*. Ed. Muntág, Emanuel. (= Teória a výskum.) Martin: Matica slovenská, 1978, pp. 92-103; LEHOTSKÁ, Míriam: Slovenský katalóg hudobnohistorických prameňov (SKHP) a Répertoire International des Sources Musicales (RISM) ako podnecujúci fenomén hudobnohistorického výskumu [The Slovak Catalogue of Historical Musical Sources (SCHMS) and the Répertoire International des Sources Musicales (RISM) as Motivating Phenomena for Music-Historical Research]. In: *Hudobnohistorický výskum na Slovensku začiatkom 21. storočia I*. Ed. Marta Hulková. Bratislava: STIMUL, 2007, pp. 437-448.

part in transferring the historical musical sources to SNM-MD-IH.<sup>23</sup> Moreover, the staff, and the successful professional growth, of SNM-MD-IH, was ensured by the graduates of the Department of Musicology, FA CU.<sup>24</sup> The extensive music collection of FA CU, and the separate collections derived from it, are currently available in the depository of SNM-Music Museum in its remote premises in the Dolná Krupá mansion.<sup>25</sup>

The close links between the staff of these two institutions in Bratislava in the 1950s and the 1960s initiated their successful collaboration, and this tradition has been maintained up to this day.

## The Activities of Dobroslav Orel Aimed at Finding and Protecting Historical Musical Sources

With respect to the ups and downs of protecting historical musical sources in Slovakia in the course of the twentieth century, we must return to Dobroslav Orel and recall his contribution in this regard.<sup>26</sup> During the eighteen years (1921 – 1938) of his activities as the Head of the Seminar for Musicology at FA CU in Bratislava, he managed to locate and gather a remarkable amount of historical musical sources that survived in the territory of Slovakia. Regarding the tasks and prospects of Slovak music-historical research, Orel noted that

“Slovakia needs scientists to discover its great musical past... Compositions lie somewhere covered with dust and they must be brought to light; archives and museums require specialists to catalogue and scientifically process the discovered materials. Hard but rewarding work awaits the young generation, who will present finds of European significance...”<sup>27</sup>

As for the significance of the surviving historical musical sources, Orel's presumption has come true.

At the time of the First Czechoslovak Republic, nobody thought that, after 1948 and in the 1950s, sources of church music would be endangered for ideological reasons.

<sup>23</sup> For providing this piece of information, I would like to thank the music historian PhDr. Darina Múdra, DrSc. PhDr. Mária Jana Terrayová was a graduate of Masaryk University in Brno.

<sup>24</sup> In the 1960s, the work team at SNM-MD-IH consisted of the following music historians: Ľuba Ballová, Vladimír Čížik, Ivan Mačák and Darina Múdra.

<sup>25</sup> See KALINAYOVÁ-BARTOVÁ, Jana (ed.): *Sprievodca po zbierkovom fonde Hudobného múzea Slovenského národného múzea : Hudobné zbierky archívnej povahy 1965 – 2000* [A Guide to the Collections of the Music Museum of the Slovak National Museum: Music Collections of Archival Nature 1965 – 2000]. Bratislava : SNM-HuM, 2001.

<sup>26</sup> See *Dobroslav Orel (1870 – 1942). Príspevky k dejinám slovenskej hudby* [Contributions to the History of Slovak Music]. Compiled by Juraj Potúček. (= Dokumenty k dejinám slovenskej hudby 18.) Bratislava : Ústav hudobnej vedy SAV, 1968.

<sup>27</sup> „Slovensko potrebuje vedeckých pracovníkov, aby objavili jeho veľkú hudobnú minulosť... Hudobné diela ležia niekde pokryté prachom a teraz ich treba vyniesť na svetlo; archívy a múzeá vyžadujú odborníkov, ktorí by objavený materiál skatalogizovali a vedecky spracovali. Mladú generáciu očakáva tu veľká, ale vďačná práca, ktorá prinesie výťažky európskeho významu...” See OREL, Dobroslav: *Štúdium hudobnej vedy na Slovensku* [The Study of Musicology in Slovakia]. In: *Slovenský východ*, vol. 19, 1937, no. 55, 7. March.



Therefore, the sources containing church music gathered by Orel at FA CU, the protection of which was thus ensured, are highly valuable for research on the early history of music in the territory of present-day Slovakia. We can be thankful to Orel also for preserving the precious Music Collection of the Ursuline Convent in Bratislava, which was thus saved from harm after the change in the socio-political situation in Czechoslovakia. It is an extremely important collection of music from the Classical period, containing unique occurrences of sources in Central Europe in terms of both content and quantity. Thanks to the employees of SNM-MD-IH, the units of this music collection from the Ursuline Convent were catalogued and most of them entered into the international RISM database, too. These musical sources attracted the attention of several music historians<sup>28</sup> and became topics of several theses at the Department of Musicology, FA CU.<sup>29</sup>

Orel's scientific interest became focused on the musical sources of the Franciscan library in Bratislava dating back to a period ranging from the sixteenth century to the latter half of the nineteenth century. His extensive study published in 1930 has been the starting point for every researcher interested in these sources to this day.<sup>30</sup> Especially the subchapter titled "Catalogue of Musical Sources" is very precious now, since the Franciscan library was transferred to Matica slovenská (present-day SNL) in Martin during the fatal 1950s and there it was divided among the units of other monastic libraries. This is evidenced, for example, by the fact that the partbooks of the significant five-volume *Novi Thesauri Musici* anthology (1568),<sup>31</sup> originally from the library of the Franciscans in Bratislava, are now deposited far removed from each other in the SNL.<sup>32</sup>

Orel's noteworthy correspondence survived also with regard to his efforts to acquire precious musical sources from several regions of Slovakia. As a model example, let us mention the town of Levoča in the region of Spiš, where Orel tried to gain the musical sources of the Evangelical Lutheran congregation. It was clear to him that he found precious sources from the Baroque period, but the Evangelical Lutheran presbytery did not trust him and did not agree to the transfer of the sources. It only permitted him to borrow the sources for a period of half a year upon the special request and guarantee of the Academic Senate of Comenius University.<sup>33</sup> (Fig. 3) While they were borrowed,

<sup>28</sup> E.g. MÚDRA, Darina: Die Musik bei Pressburger Ursulinen vom Ende 17. bis Anfang 19. Jahrhundert. In: *Musik der geistlichen Orden in Mitteleuropa zwischen Tridentinum und Josephinismus*. Ed. Ladislav Kačic. Bratislava : Slavistický kabinet SAV, 1996, 1997, pp. 213-232; SESTRIENKOVÁ, Iveta (ed.): *Prelúdiá a fúgy : Organový zborník M. Márie Stanislavy von Seidlovej / Orgelbuch der M. Maria Stanislawa von Seidl*. (= Musaeum Musicum.) Bratislava : SNM-HuM, 1994.

<sup>29</sup> E.g. the thesis and the dissertation of Lenka Bíliková-Antalová, the thesis of Katarína Ofúkaná. See also ANTALOVÁ, Lenka: *Hudobná kultúra uršulínok v Bratislave v 18. a 19. storočí* [The Musical Culture of the Ursulines in Bratislava in the 18<sup>th</sup> and the 19<sup>th</sup> Centuries]. Bratislava : Stimul, 2011.

<sup>30</sup> OREL, Dobroslav: Hudební památky františkánské knihovny v Bratislavě [The Musical Sources of the Franciscan Library in Bratislava]. In: *Sborník Filosofické fakulty UK v Bratislavě*, vol. 7, 1930, no. 59 (6), pp. 5-91, (Appendix 1-17).

<sup>31</sup> *Novi Thesauri Musici*. Ed. Pietro Ioannelli. Venetia : Antonio Gardano, 1568. (RISM B/I/1 1568<sup>2-6</sup>).

<sup>32</sup> This is the case also with the units of the following volumes: Bap 13145 (cantus), Bap 26766 (tenor), Bap 975 (bassus).

<sup>33</sup> See a copy of his letter in the Registry Centre of FA CU, Personal Writings – D. Orel collection: Čj. 152./1925.

photocopies were made of them,<sup>34</sup> and these, especially the ones made of the sources dating back to the seventeenth and the eighteenth centuries, became a rich topic for research for several generations of music historians in Slovakia.<sup>35</sup> They have remained a treasure trove of research topics at the Department of Musicology of FA CU and at IM SAS in Bratislava to this day.<sup>36</sup>

In the 1960s and the 1970s, the status of the Department of Musicology at FA CU was complicated, and the management of the faculty incompetently intervened in the functioning of the seminar libraries of the departments. They did not spare even the valuable library built up by Orel, which may be considered to have been the first specialized musicological library in Slovakia.<sup>37</sup> Especially hymnological research was well supplied with literature and it has served the researchers of this matter to this day.<sup>38</sup> From among the scientific group of Orel, a hymnological topic was researched by Zdenka Bokesová.<sup>39</sup> Such topics were encouraged even when the Seminar for Musicology at FA CU was headed by Konštantín Hudec. The thesis of Ladislav Burlas published in 1954, where he introduced the printed Evangelical Lutheran and Catholic hymnals of the seventeenth century to the Slovak church communities along with an extensive notated appendix, was a major milestone for Slovak hymnological research.<sup>40</sup> The topic was processed at the Department of Musicology, FA CU, also under the guidance of Richard Rybarič, an external lecturer from IM SAS, and has continued to be researched, especially since 1989.<sup>41</sup> In addition to the interest of literary scientists, who investigated the textual

<sup>34</sup> The photocopies made of these musical sources became the property of IM SAS in Bratislava.

<sup>35</sup> HULKOVÁ, Marta: *Levočská zbierka hudobnín (16. – 17. stor.) ako viacgeneračná bádateľská úloha* [The Levoča Music Collection (16<sup>th</sup> – 17<sup>th</sup> Centuries) as a Multigenerational Research Task]. In: *Hudobné pramene – kultúrne dedičstvo Slovenska*. Ed. Edita Bugalová, Sylvia Urdová. Bratislava : SNM-Hudobné múzeum, 2011, pp. 235-244.

<sup>36</sup> The first music historian to have studied the historical musical sources from Levoča was Antonín Hořejš, a scientist in the footsteps of Orel. The other published works were written by Ladislav Mokry, Richard Rybarič, Ladislav Burlas, František Matúš, Marta Hulková, Janka Petőczová, Jana Kalinayová-Bartová, Ladislav Kačic, Michal Hottmar, Anna Kňažíková, Peter J. Martinček, Adriana Grešová, and others. See also the database of theses and dissertations at DM FA CU. Accessible on the internet: <<https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/>> [cit. on 29/03/2022].

<sup>37</sup> The multiple transfer of the library of SM FA CU was discussed by Jozef Kresánek. See CHALUPKA, Ref. 1, p. 14.

<sup>38</sup> Multi-volume hymnological works: KÜMMERLE, Salomon: *Encyklopädie der evangelischen Kirchenmusik*, 4 vols., Gütersloh : C. Bertelsmann, 1888-1895; Wackernagel, Philipp (ed.): *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts*. 5 vols., Leipzig : B. G. Teubner, 1864-1877; BÄUMKER, Wilhelm: *Das katholische deutsche Kirchenlied in seinen Singweisen. Von den frühesten Zeiten bis gegen Ende des siebzehnten Jahrhunderts*. 4 vols., Freiburg im Breisgau : Herdersche Verlagshandlung, 1883-1911, etc.

<sup>39</sup> See BOKESZOVÁ-HANÁKOVÁ, Zdenka: *Hudba v díle Tranoscius's Oeuvre*. In: *Bratislava : časopis pro výzkum Slovenska a Podkarpatské Rusi*, vol. 9, 1937, no. 4, pp. 313-354.

<sup>40</sup> BURLAS, Ladislav: *Duchovné piesne* [Sacred Hymns]. In: Ladislav Burlas, Ján Fišer, Antonín Hořejš: *Hudba na Slovensku v 17. storočí*. Bratislava : Vydavateľstvo SAV, 1954, pp. 52-95, notated appendix pp. 209-344.

<sup>41</sup> Hymnological topics were researched under the guidance of Richard Rybarič by Marta Hulková (1978). After 1989, several hymnological theses and dissertations were written under the guidance of Hulková: Peter Ruščin (1994, PhD 2000), Zlatica Kendrová (2000, PhD 2010), Anna



aspect of the repertoire of domestic hymnals, interest in the musical aspect was also processed professionally, according to the standards of the time.<sup>42</sup>

In the field of hymnological research, the baseline situation in Slovakia is quite unfavourable with respect to the availability of the sources. After 1948, and as long as until 1989, ecclesiastical libraries and archives were restricted and inaccessible to the public. They did not have professionally trained staff, and their books and sources were disordered, or, in worse cases lost. Only the employees of Matica slovenská could enter them and, unfortunately, they did not always act professionally. They often handled arbitrarily the precious sources that were found in the bindings of printed books. A fragment of the so-called *Hymnal of Hôrka*, for example, met with a very sad fate. After much ordeal, it finally made its way, in a very bad state, to SNM-MM, where it was then restored very unprofessionally.<sup>43</sup> For the past thirty years, the situation in ecclesiastical historical libraries and archives has not changed significantly, except for a few examples.<sup>44</sup>

## Collaboration and Joint Scientific Projects in the Field of Music-Historical Research from the 1950s to the Present Day

It is not the aim of this study to outline the collaboration and the joint projects of the three above-mentioned institutions in Bratislava from the 1950s to the twenty-first century in their entire breadth. We will focus only on some of the activities in which they collaborated, without any pretensions to being exhaustive and covering all. At first glance, the track record of the music historians for the past hundred years looks impressive.<sup>45</sup> However, the numerous socio-political changes in the course of the twentieth century brought about a halt or posed a major obstacle, and it required immense human effort, of several individuals and work teams, to overcome these.

Before retiring in 1938, Orel had been forced to leave Slovakia due to his Czech nationality. The historical musical sources gathered by him during his active years were transferred from SM FA CU to one institution after another.<sup>46</sup> The valuable musico-

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Hamadová (2006), Eva Kubincová-Makovíni (2012), Aranka Baltazárová-Bereková (2013), Adriana Grešová (2016, PhD 2020). See the database of theses and dissertations at DM FA CU. Accessible on the internet: <<https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/>> [cit. on 23/05/2022]

<sup>42</sup> It has become a lifelong research topic for the graduates of DM FA CU working at IM SAS and SNM-MM, namely of Peter Ruščin and Zlatica Kendrová, respectively.

<sup>43</sup> See HULKOVÁ, Marta: *Spevník z Hôrky a spišské rukopisné spevníky zo 17. a 18. storočia* [The Hymnal of Hôrka and Handwritten Hymnals from Spiš from the 17<sup>th</sup> and the 18<sup>th</sup> Centuries]. In: *Musicologica historica* I. *Ad honorem Richard Rybarič*. Ed. Janka Petőczová. Bratislava : Ústav hudobnej vedy SAV, 2011, pp. 87-102.

<sup>44</sup> E.g. when foreign institutions, namely of *Universitätsbibliothek Bielefeld* from Germany, took the initiative in the case of the Lyceum Library in Kežmarok. See the "Katalog der Zipser Bibliotheken", accessible on the internet: <<http://bes.ub.uni-bielefeld.de/cgi-bin/searches.cgi?func=smask&db=kesdb>> [cit. on 29/03/2022]

<sup>45</sup> See the "Theoreticians" part of the online database of the *Music Centre* in Bratislava, with the complete bibliography of the published works of music historians working in Slovakia in the above institutions.

<sup>46</sup> First deposited at IM SAS, then definitively at SNM-MD-IH, the present-day SNM-MM.

logical library he built was also moved several times.<sup>47</sup> From 1939, Konštantín Hudec (1901 – 1952), a member of Orel's scientific group, experienced severe hardship as the Head of the Seminar for Musicology in the new political situation. His competence was questioned, especially after 1948, because of his theology degree. After his death, Jozef Kresánek was appointed as the head of the seminar and, in 1953, it received a new name: Department of Musicology. Since Kresánek was not politically active, he did not manage to maintain the independence of the department despite his high professionalism. First it became a subdepartment of the Department of Art History and, in the late 1950s, it was merged with the Department of Music Education, which had initially been part of the College of Education.<sup>48</sup> Besides the staff members specializing in practical subjects, high-quality specialists, e.g. Eugen Suchoň (1908 – 1993) and Miroslav Filip (1932 – 1973), also joined the department. For a short time, the Department of Musicology, headed by Jozef Kresánek, managed to regain its independence at the end of the 1960s, but this lasted only till 1972. After the occupation of Czechoslovakia by the troops of the Warsaw Pact, the political events in the period of normalization did not favour a department without a “party member”, and it again became a subdepartment of bigger units at FA CU. First it became part of the Department of Art History and, from 1975 to 1989, of the Department of Aesthetics and Art History. After the Velvet Revolution, from the beginning of the 1990s, the Department of Musicology at FA CU managed to regain its independence and, thanks to the qualified guarantors of its bachelor's, master's, and doctoral course, it has maintained it ever since.

The establishment of the Institute of Musicology also faced obstacles. František Zagiba, another student of Orel, made great efforts to make this institute, at that time called the “Musicological Institute”, thrive already in 1943 during World War II,<sup>49</sup> but he emigrated for political reasons after the war. From 1951 to 1956, the institute was headed by Zdenko Nováček (1923 – 1987), a graduate of musicology at Charles University in Prague. At that time, research focused on the modern history of music in Slovakia.<sup>50</sup> From 1953, the institute became one of the institutes of the Slovak Academy of Sciences and its name was changed to the Institute of Musicology (IM).<sup>51</sup> In the early 1970s, IM SAS merged with other institutes of arts, and it managed to regain its independence only after 1989. Despite the organizational changes that took place at SAS in the past decade, the research team of IM SAS, headed by its director Hana Urbancová, has currently maintained the independence of the institute, which is now a public research institution.<sup>52</sup>

The SNM-Music Museum, the youngest of the above-mentioned institutes, is currently an institute for documentation, research, and methodology on a countrywide

<sup>47</sup> See CHALUPKA, Ref. 1, p. 14.

<sup>48</sup> Ibidem, p. 16.

<sup>49</sup> The Musicological Institute was one of the first scientific research institutes of the Slovak Academy of Sciences and Arts (1942–1953).

<sup>50</sup> The results of his research were published in *Dejiny slovenskej hudby* [The History of Slovak Music] (Bratislava: Vydavateľstvo SAV, 1957, pp. 456–521), a multi-authored book in which he was one of the editors.

<sup>51</sup> IM SAS has standardly had three departments. One of these, with focus also on early music, has been the Department of Music History.

<sup>52</sup> On the staff of the management of IM SAS from the 1950s to the present day, see the website accessible on the internet: <<http://uhv.sav.sk/ustav/historia/>> [cit. on 21/05/2022]

scale. It began its activities in 1965 under the name *Slovak National Museum Music Department of the Institute of History* and gained larger independence within SNM only in 1991. Since then, it has been called the *Slovak National Museum Music Museum*. In 2011, it gained the status of a science institution.<sup>53</sup> It was at this institute in the 1960s that a team of ambitious young music historians, graduates of DM FA CU and members of the scientific group of Prof. Jozef Kresánek, began their music documentation work with great enthusiasm.<sup>54</sup> They carried out in-depth fieldwork and gathered a remarkable number of manuscripts and prints from ecclesiastical archives and historical libraries in several places in Slovakia. They successfully created the Slovak Catalogue of Historical Musical Sources (SCHMS) and participated in building up the *Répertoire International des Sources Musicales* (RISM) international database of musical sources. SNM-MM is now part of the *International Association of Music Libraries, Archives and Documentation Centres* (IAML). Also, SNM-MM managed to gather one of the most significant collections of historical and folk musical instruments in Central Europe. Initially, this state institute functioned in the representative premises of Bratislava Castle. During the complex restoration of the building, however, it moved to a place which was much less suitable for its activities. Its two- and three-dimensional sources, i.e. musical manuscripts and prints, and musical instruments, are currently deposited outside Bratislava, in Dolná Krupá. For spatial reasons, their specialized musicological library had to merge into the central library of SNM.<sup>55</sup>

The close collaboration of these three institutes was based on their shared goal to enhance music-historical research in Slovakia, bring it to the European level, and become equal partners on an international scale. Roughly in a chronological order, we may mention their following joint projects.

In the 1950s, their **most successful joint output was the multi-authored book *Dejiny slovenskej hudby* [The History of Slovak Music] (1957)**, authored by researchers employed by IM SAS and DM FA CU. Along with the three editors (Ladislav Burlas, Ladislav Mokřý, Zdenko Nováček<sup>56</sup>), the team of authors comprised twelve music historians. Besides four members of the older generation,<sup>57</sup> the majority were fresh graduates of DM FA CU,<sup>58</sup> who continued the fieldwork in Slovakia and managed to enrich the source base significantly compared to the synthesis written by Konštantín Hudec, *Vývin hudobnej kultúry na Slovensku* [The Development of Musical Culture in Slovakia]

<sup>53</sup> For the information and the documents, I would like to thank the current director of SNM-MM, PhDr. Edita Bugalová, PhD.

<sup>54</sup> Ivan Mačák (1935 – 2016), Ľuba Ballová (1934 – 2019), Vladimír Čížik (1932 – 2017), Darina Múdra (b. 1942).

<sup>55</sup> The library of SNM-MM was transferred to the main building of SNM at Vajanského nábrežie 2, Bratislava.

<sup>56</sup> On the editor Zdenko Nováček (1923 – 1986), see KARAFLÁT, Jan: Zdenko Nováček [entry]. In: *Český hudební slovník osob a institucí*. Brno : Centrum hudební lexikografie Ústav hudební vědy Filozofické fakulty Masarykovy univerzity, editor-in-chief: Petr Macek. Accessible on the internet: <<https://www.ceskyhudebnislovník.cz/slovník/index.php?option=com>> [cit. on 06/02/2022]

<sup>57</sup> Jozef Kresánek, Zdenko Nováček, Ernest Zavorský, Zdenka Bokesová.

<sup>58</sup> Ladislav Burlas, Alica Elscheková, Ivan Hrušovský, Ladislav Mokřý, Pavol Polák, Richard Rybáříč, Jozef Šamko, Viera Šedivá.

(1949).<sup>59</sup> After almost forty years after the publication of *Dejiny slovenskej hudby* [The History of Slovak Music], in 1996, DM FA CU contributed to the next,<sup>60</sup> single-volume multi-authored synthesis with the same title by IM SAS, edited by Oskár Elschek. These multi-authored syntheses utilized the results of the theses and dissertations written at DM FA CU. Just as Jozef Kresánek headed both the above institutions in the 1950s, so did Oskár Elschek at the time of editing the first multi-authored synthesis published about the history of Slovak music in the late twentieth century. He was the Head of DM FA CU from 1990 to 1997 and, at the same time, the director of IM SAS in Bratislava.

Their close professional and scientific ties were ensured also by **musicology graduates** working at IM SAS and SNM-MD-IH/SNM-MM and **delivering lectures** at DM FA CU. From the 1960s, for example, collaboration developed with IM SAS in the field of music-historical research through Richard Rybář (1930 – 1989), who was an external lecturer teaching Music Palaeography and, from the 1970s also the History of Slovak Music. Another subject, Music Historiography, was taught by an external lecturer from SNM-MD-IH, Darina Múdra, who later taught also the History of Slovak Music when she was employed by IM SAS in the early 1990s. From among the music historians of IM SAS, Pavol Polák and Ladislav Kačic also lectured at DM FA CU for a short time in the 1990s.<sup>61</sup> After 2000, Eva Veselovská, a graduate of DM FA CU working at IM SAS, delivered lectures on the topical tasks of research on medieval music in Slovakia to students of all three levels of the musicology course.

Mutual help between IM SAS and DM FA CU functioned also through the part-time contracts of the researchers of SAS for working at DM FA CU for longer periods. Besides the above-mentioned music historians, Oskár Elschek from IM SAS covered the Ethnomusicology subject in the late 1980s when the opportunity arose to study Musicology and Ethnography as a combined course. The socio-political changes at the turn of the 1980s and the 1990s prolonged Elschek's employment at DM FA CU, and he was appointed as its head. In 1990, a significant change occurred for the Musicology specialization, because it managed to regain its independence in 1990 after more than twenty years of being a subdepartment of the Department of Aesthetics and Art History. The achievement of scientific and educational goals set already by Dobroslav Orel at the time of the First Czechoslovak Republic and by Jozef Kresánek, a lecturer and leading figure of the Musicology specialization, could continue with new zeal. It was Kresánek who promoted, and lectured on, Ethnomusicology at DM FA CU, in addition to the music-historical and systematic subjects. Subsequently, Ethnomusicology was taught at the department by Oskár Elschek and, after 2000, by Hana Urbancová<sup>62</sup> from IM SAS and members of her scientific group, graduates of DM FA CU Andrea Pelleová and

<sup>59</sup> HUDEC, Konštantín: *Vývin hudobnej kultúry na Slovensku* [The Development of Musical Culture in Slovakia]. Bratislava : Slovenská akadémia vied a umení, 1949.

<sup>60</sup> CHALUPKA Lubomír: *Vývoj po roku 1945* [Post-1945 Development]. In: ELSCHKE, Oskár (ed.): *Dejiny slovenskej hudby : Od najstarších čias po súčasnosť* [The History of Slovak Music: From the Earliest Times to the Present Day]. Bratislava : Ústav hudobnej vedy Slovenskej akadémie vied; ASCO Art & Science, 1996, pp. 273-322.

<sup>61</sup> Pavol Polák taught History of Music Aesthetics and Ladislav Kačic History of Slovak Music. Mgr. Ladislav Kačic, PhD, graduated from the Academy of Performing Arts in Bratislava in 1974.

<sup>62</sup> The ethnomusicologist PhDr. Hana Urbancová, university professor holding a DrSc. degree, graduated from the Academy of Performing Arts in Bratislava in 1980.

Alžbeta Lukáčová. On the whole, research on folk culture in the works of Slovak ethnomusicologists bears witness to their close ties to ongoing music-historical research.<sup>63</sup>

**Internship opportunities at SNM-MD-IH/SNM-MM and IM SAS** and long part-time activities of students under the guidance of experienced music historians significantly improved the quality of the training of the young musicologists at DM FA CU in Bratislava. For example, they participated in cataloguing the music collections in SCHMS. Even today, the students take an active part in making the extant historical musical sources at SNM-MM and the other musical sources from historical libraries (e.g. Levoča, Kežmarok) and ecclesiastical archives (e.g. Liptovský Hrádok, Nitra) visible by entering their data into the international RISM database.<sup>64</sup> Attractive topics for theses drawing on the historical musical sources deposited at IM SAS and SNM-MD-HI (the present-day SNM-MM), and consultations in this respect, have also been offered.<sup>65</sup> The students' choices for music-historical topics for their theses or dissertations may have been influenced also by their excursions to IM SAS and SNM-MD-HI/SNM-MM as part of their Music Palaeography subject. The specialists at these institutions could directly introduce the working methods of a music historian to the students and demonstrate the results of their work on specific examples. In other subjects – in Music Palaeography and the History of Slovak Music – the students of DM FA CU could also gain practical experience with primary historical musical sources containing early notations, which were provided by the above-mentioned institutions for study purposes in the form of photocopies and, in the past decades, even in a digitalized form.

Collaboration has been going on for a long time, with short breaks ever since the 1980s, also in **training doctoral students**. This is carried out through a common professional committee, whether headed by IM SAS or – based on a decision issued by the Ministry of Education, Science, Research and Sport of the Slovak Republic – by DM FA CU. The president of the doctoral committee, Ladislav Burlas, director of IM SAS from 1964 to 1988, gave lectures to the doctoral students for a long time.

After 2000, lectures in the field of early music delivered by the employees of IM SAS and SNM-MM were highly motivating for the emerging generations of doctoral students.<sup>66</sup> They gave them insights into studies at foreign institutions through the Erasmus Programme, and into their experience during music-historical research not only in the

<sup>63</sup> E.g. ELSCHEK, Oskár: Oponická zbierka, jej štýlová charakteristika a vzťah k slovenskej ľudovej hudobnej tradícii [The Oponice Collection: Its Stylistic Characteristics and Connection to Slovak Folk Music Tradition]. In: *Hudobnovedné štúdie*, vol. 7, 1966, pp. 87-96; URBANCOVÁ, Hana: *Vybrané kapitoly z dejín slovenskej etnomuzikológie* [Selected Chapters from the History of Slovak Ethnomusicology]. Bratislava: Ústav hudobnej vedy SAV, 2016.

<sup>64</sup> In the above-mentioned period, MA and PhD students, e.g. Andrej Šuba, Peter Ján Martinček, Adriana Grešová, Margaréta Jurkovičová, Magdaléna Stýblová, Helena Zsilinszká, and Barbora Uričová, entered data on musical manuscripts into the international RISM database.

<sup>65</sup> Topics drawing on the historical musical sources deposited in IM SAS, e.g. Eva Pikorová, Marta Hulková, Róbert Dušátko, Elena Vaculová. Drawing on the sources at SNM-MD-HI/SNM-MM, e.g. Pavol Danišovič, Ildikó Jandová-Schreiberová, Eva Katová, Lenka Bíliková-Antalová, Zuzana Poláková, Gabriela Šiková, Katarína Pečenkárová, Marcel Jánošík, and others. See also the list of defended theses and dissertations at DM FA CU. Accessible on the internet: <<https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/>> [cit. on 05/05/2022]

<sup>66</sup> E.g. from IM SAS Eva Veselovská, from SNM-MM Zlatica Kendrová, Sylvia Urdová, etc.



neighbouring countries forming the so-called Eastern Bloc in Europe until 1989, but also in Western Europe. Ties in the field of doctoral studies may be mentioned also with respect to SNM-MM, since its employees, graduates of DM FA CU, successfully defended their dissertations as external doctoral students at DM FA CU.<sup>67</sup>

After 1989, the opportunity arose to carry out **joint scientific projects** (VEGA, APVV) focusing on music-historical research. From the early 1990s, and for twenty years, the three above-mentioned institutes in Bratislava managed to maintain their permanent collaboration in music-historical topics regarding the early history of music in the territory of present-day Slovakia.<sup>68</sup> Besides the published scientific works, **conference events** were another significant output of their joint scientific projects. These gradually grew into multiday meetings of music historians with international participation from several countries of Europe – the Czech Republic, Poland, Hungary, Austria, Germany, Slovenia, and Italy.<sup>69</sup> Mutual support existed also in the organizing and funding of these scientific conferences. The active participation of scientists and scientist-lecturers employed by all three institutions was also ensured. The thematic focus of the conferences was mostly determined by the leaders of the actual scientific projects and funding was received partly from the Musicological Association of the Music Union of Slovakia. For example, Symposia of Young Musicians took place on the initiative of DM FA CU, which were initially events on a national scale but, during the 1990s, they gradually grew into international meetings on a Central-European scale. Currently, the initiative of organizing annual music-historical conferences has been maintained from among the three above-mentioned institutions by SNM-MM.<sup>70</sup> In 2019, for example, the results of their joint SRDA (APPV) scientific project called “Music in Bratislava”, led by Jana Kalinayová-Bartová from DM FA CU, took place in the museum.<sup>71</sup> Besides the members of the project team, the results of their research

<sup>67</sup> E.g. Jana Kalinayová-Bartová, Lenka Bíliková-Antalová, Zlatica Kendrová, Sylvia Urdová, etc.

<sup>68</sup> The twentieth jubilee was celebrated with a scientific conference in 2010. See the conference proceedings in Volume 2 of the *Hudobnohistorický výskum na Slovensku začiatkom 21. storočia* [Music-Historical Research in Slovakia in the Early 21<sup>st</sup> Century] II. Ed. Marta Hulková. Bratislava : Stimul, 2010. Conference proceedings were also published from other music-historical events carried out as part of VEGA projects; see *Hudobnohistorický výskum na Slovensku začiatkom 21. storočia* [Music-Historical Research in Slovakia in the Early 21<sup>st</sup> Century] I. Ed. Marta Hulková. Bratislava : STIMUL, 2007.

<sup>69</sup> See the double issue of the *Musicologica Istropolitana* X – XI yearly. Ed. Marta Hulková. Bratislava : Stimul, in 2011–2012, where topics covered at the interdisciplinary international conference were published, with an emphasis on music-historical research on the sixteenth and the seventeenth centuries, on the occasion of the ninetieth anniversary of the establishment of the Seminar for Musicology at FA CU in Bratislava.

<sup>70</sup> Proceedings have been published from the annual conference events since 2011 (since 2014 titled *Malé osobnosti veľkých dejín, veľké osobnosti malých dejín* [Minor Personalities of Major History, Major Personalities of Minor History]). Accessible on the internet: <<https://www.snm.sk/?hudobne-muzeum-publikacie>> [cit. on 03/03/2022]

<sup>71</sup> The project was led by doc. Jana Kalinayová-Bartová, PhD, who involved in this SRDA (APVV) project the three above-mentioned institutes, as well as the Department of Music of the Faculty of Education of Constantine the Philosopher University in Nitra and the Department of Music of the Faculty of Education of the Catholic University in Ružomberok.



were introduced by music historians from Slovakia, the Czech Republic, Austria, Hungary, and North Macedonia.<sup>72</sup>

A **significant output** of the scientific collaboration of the three above-mentioned institutions includes the *Musicalia Istropolitana* series of **source-critical notated editions** carried out at DM FA CU, with the year 2022 marking its fifteenth anniversary.<sup>73</sup> Similarly to students' theses and dissertations, several volumes of this notated series draw on seventeenth- and eighteenth-century musical manuscripts deposited in SNM-MM. Besides providing access to the primary historical musical sources, the employees of IM SAS and SNM-MM have also been involved in the editorial board of *Musicalia Istropolitana*.<sup>74</sup> They have also been providing continuous reviewing support for publishing the volumes of the series.

From Slovakia, it was SNM-MD-HI, the present-day SNM-MM, that contributed most intensively to **building the global RISM database** (with its headquarters in Germany). In the second half of the twentieth century, the national centres could gain access to this database only by paying a relatively large sum. In this respect, too, the above three institutions banded together and purchased access to the RISM database in the form of a CD-ROM jointly. It was important to maintain the continuity of the work on the RISM database by DM FA CU even during the maternity leave of the respective employee of SNM-MM. The MA and the PhD students at DM FA CU substituted for her in entering the data to RISM,<sup>75</sup> and the department provided scope also for their training under a specialist from the headquarters of RISM in Frankfurt am Main.

The closer we get to the present, the more intensively computer skills are utilized even in music-historical research. Information technologies significantly speed up the work even of researchers specializing in the disciplines of social sciences and humanities. The valuable experience gained by the students of DM FA CU in cataloguing work, not only in SCHMS but especially in the international RISM database, opens new possibilities of methodological approaches and enables them to work with musical prints and manuscripts that are often deposited far away. The digitalization of historical musical sources by specialized institutions globally enables the researchers to perform comparative research promptly, while in the past it used to be time-consuming and costly. As part of their master's or doctoral studies at FA CU, the emerging generations of music historians have the opportunity to take part in building the SCHMS with overlaps with the global RISM database accessible online.<sup>76</sup> In this way, they get the opportunity to develop their IT skills and learn computerized solutions currently

<sup>72</sup> It was the following conference proceeding: *Hudba v Bratislave : príspevky k hudobnej regionalistike* [Music in Bratislava : Contributions to Regional Studies in Music] 6. Ed. Jana Kalinayová-Bartová, Eva Szórádová. Bratislava : Slovenská muzikologická asociácia, 2021.

<sup>73</sup> Fifteen volumes have been published in the *Musicalia Istropolitana* series of source-critical notated editions. See the website of DM FA CU. Accessible on the internet: <<https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/nase-publikacie/musicalia-istropolitana/>> [cit. on 05/05/2022]

<sup>74</sup> Edita Bugalová, Jana Kalinayová-Bartová, Miriam Das-Lehotská, Darina Múdra, Eva Szórádová, Peter Zajíček.

<sup>75</sup> E.g. Peter Ján Martinček, Adriana Grešová, Margaréta Jurkovičová.

<sup>76</sup> Students' internship programmes in the past few years e.g. Magdaléna Stýblová, Helena Zsilinšská, Barbora Uričová.

used by the disciplines of social sciences and humanities. A noteworthy initiative is the “cantus.sk” database of medieval sources, built under the direction of Eva Veselovská, a researcher at IM SAS; the database complies with the global standards for utilizing IT in this field.<sup>77</sup> Also, it provides an opportunity for doctoral students to gain experience not only by utilizing the information collected in the database, but also by performing the work tasks and processes supplied by the provider. The ongoing field research of the students of DM FA CU with thesis topics chosen from their native region also enjoys institutional support,<sup>78</sup> and the music collections discovered by them under the professional guidance of Miriam Das-Lehotská (SNM-MM) are processed into the national (SCHMS) as well as the international (RISM) database of historical musical sources.

## Conclusion

After the establishment of the *Seminar for Musicology* at FA CU in Bratislava (1921), research on historical musical sources from the early history of music and musical culture was developed to a significant extent by Dobroslav Orel, the founder of the seminar, both by himself and jointly with the graduates of his scientific group. Close ties to Czech and Moravian state institutes were present mainly in the 1920s and the 1930s under the newly formed Czechoslovak Republic. In line with the scientific orientation of Orel, who was both a theologian and a musicologist, interest in church music prevailed in the beginning. This is evidenced by the topics of theses written at the Seminar for Musicology and, to a large extent, even in the continuing DM FA CU.<sup>79</sup> From the 1950s onward, historical musical topics with worldly subjects, as well as topics from the field of systematic musicology and ethnomusicology, also gained scope gradually.<sup>80</sup>

Besides graduates of DM FA CU in Bratislava, music historians who had gained their musicological education at other universities in Czechoslovakia, e.g. in Prague, Brno, Ústí nad Labem, or at universities abroad in Germany, Austria, Poland, Italy, or elsewhere,<sup>81</sup> also intensively contributed to the continuing music-historical research on the early history of music. Successful researchers in the field of music history were

<sup>77</sup> See the *Slovak Early Music Database – Cantus Planus in Slovakia* online database, accessible on the internet: <<http://cantus.sk/>> [cit. on 05/05/2022]

<sup>78</sup> E.g. Andrej Šuba from Liptovský Hrádok, Magdaléna Stýblová from Nitra.

<sup>79</sup> The list of defended theses and dissertations at DM FA CU is accessible on the internet at: <<https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/>> [cit. on 05/05/2022]

<sup>80</sup> Ibidem.

<sup>81</sup> In Prague e.g. Jozef Kresánek, Zdenko Nováček; in Brno e.g. Jana Mária Terrayová, Ernest Zavorský, Edita Bugalová, Alena Kručayová; in Ústí nad Labem e.g. Boris Banáry. In Germany Ernest Zavorský, Karol Medňanský. From among the members of the younger generation Rastislav Adamko in Poland, Jana Bednáriková in Italy. MA and PhD students at DM FA CU focusing on music-historical research could stay at foreign universities and institutes in Austria, Hungary, Germany, Poland, Italy, and elsewhere for multiple semesters.

trained also at the faculties of education of several universities in Slovakia and at the Academy of Performing Arts in Bratislava.<sup>82</sup>

In the past, just like in the present, the work of the music historians at IM SAS and DM FA CU has been characterized by their close collaboration with specialists from the field of humanities – with historians, archivists, linguists, theologians, specialists on library science, art history, etc. Gradually, their contacts and collaboration have intensified also with other, neighbouring national musicological institutes and institutes of humanities. An interdisciplinary approach and international contacts have characterized also the work activities of SNM-MD-HI/SNM-MM since its establishment in the 1960s.

After 2000, information technologies have become a significant part of the work of music historians in Slovakia. Besides the information gained from various specialized online databases, Slovakia, particularly IM SAS, has joined the global trend with its “cantus.sk” database of medieval notated sources. In line with these topical trends, historical musical sources are also being intensively digitalized at SNM-MM to make them promptly available.

Their willingness to unite their efforts to tackle the difficult tasks in the field of music-historical research has definitely increased the quality of the scientific output of the above three institutions. Whether in preparing collective syntheses about the history of music and musical culture in Slovakia for publication, implementing scientific projects supported by the state, organizing international scientific conference events, or publishing notated source-critical editions, their joint efforts have led to results that legitimately rank Slovak music historians among the successful scientific teams of Central Europe.

## Abbreviations

**cit.** – cited

**CU / UK** – Comenius University (Univerzita Komenského)

**DM FA CU / KHV FiF UK** – Department of Musicology of the Faculty of Arts of Comenius University (Katedra hudobnej vedy Filozofickej fakulty Univerzity Komenského)

**FA CU / FiF UK** – Faculty of Arts of Comenius University (Filozofická fakulta Univerzity Komenského)

**FMD APA / HTF VŠMU** – Faculty of Music and Dance of the Academy of Performing Arts, Bratislava (Hudobná a tanečná fakulta Vysokej školy múzických umení, Bratislava)

**IM SAS / ÚHV SAV** – Institute of Musicology of the Slovak Academy of Sciences (Ústav hudobnej vedy Slovenskej akadémie vied)

**IT** – Information Technology

**RISM** – Répertoire International des Sources Musicales

**SAS / SAV** – Slovak Academy of Sciences (Slovenská akadémia vied)

**SCHMS / SKHP** – Slovak Catalogue of Historical Musical Sources (Súborný katalóg hudobno-historických prameňov)

<sup>82</sup> E.g. from among the graduates of faculties of education of the Slovak College in Bratislava (František Matúš), Matej Bel University in Banská Bystrica (Emanuel Muntág), etc. Also, the successful graduates of FMD APA in Bratislava Ladislav Kačic, Jana Lengová, Anna Žilková, etc.

**SGA / VEGA** – Scientific Grant Agency of the Ministry of Education, Science, Research and Sport of the Slovak Republic and the Slovak Academy of Sciences (Vedecká grantová agentúra Ministerstva školstva, vedy, výskumu a športu Slovenskej republiky a Slovenskej akadémie vied)

**SM FA CU / SHV FiF UK** – Seminar for Musicology of the Faculty of Arts of Comenius University (Seminár pre hudobnú vedu Filozofickej fakulty Univerzity Komenského)

**SNL Martin / SNK Martin** – Slovak National Library, Martin (Slovenská národná knižnica, Martin)

**SNM-MD-HI / SNM-HO-HÚ** – Slovak National Museum Music Department of the Historical Institute (Slovenské národné múzeum Hudobné oddelenie Historického ústavu)

**SNM-MM / SNM-HuM** – Slovak National Museum Music Museum (Slovenské národné múzeum-Hudobné múzeum)

**SRDA / APVV** – Slovak Research and Development Agency (Agentúra na podporu vedy a výskumu)

This study has been prepared as part of the project VEGA č. 1/0331/20 “Hudobné fondy z kostolných chórov na území dnešného Slovenska zo 17. a 18. storočia – pramenno-kritický výskum a edícia prameňov / Musical Collections from Churches in the Territory of Present-day Slovakia from the 17<sup>th</sup> and the 18<sup>th</sup> Centuries – Source-Critical Research and Publishing the Sources (2020 – 2023)”, researched on at the Department of Musicology of the Faculty of Arts of Comenius University.

## APPENDIX

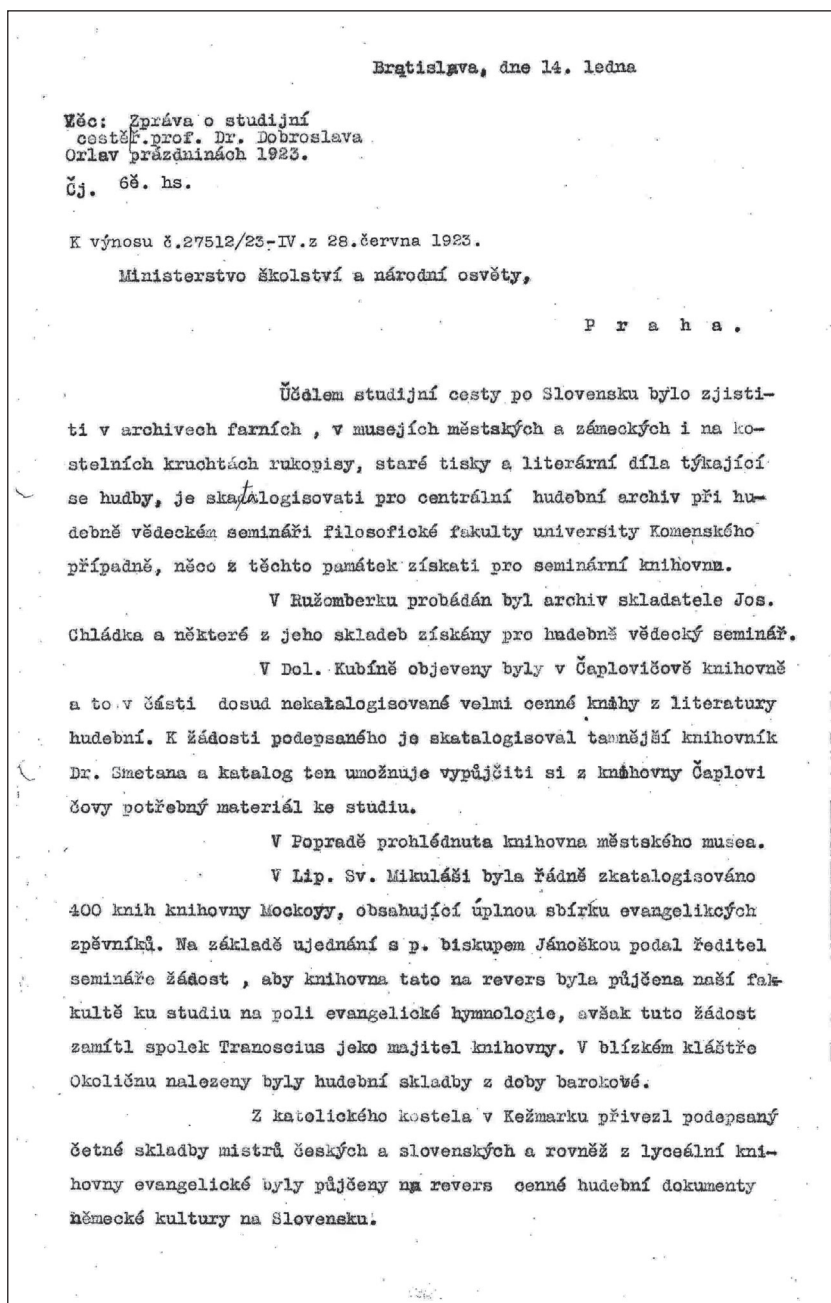


Fig. 1: Report on the study trip of Prof. Dobroslav Orel during the school vacation in 1923. Written on 14 January 1924, addressed to the Ministry of Education and National Culture in Prague. Registry Centre of FA CU, *Personal Writings – D. Orel*: Č. j. 6č. hs.

31. května 1930.

Č.j. 198/30

P.T.

I. odboru Sboru pro výzkum Slovenska  
a Podk. Rusi

v P r a z e .

Seminář pro hudební vědu university Komenského v Bratislavě zdvořile žádá za udělení podpory ku výzkumu Slovenska a Podk. Rusi se stanoviska hudebně-vědeckého.

Ředitel semináře konal zvláště v prvních letech svého působení v Bratislavě vědecké cesty po hudebních archívech na Slovensku. Seznal, že Slovensko má velmi důležité hudební památky, které nutno skatalogizovati a event. vyšetřiti pro centrální archív hudební. Katalogisace tato, která dosud pro nedostatku finančních prostředků se dala nahodile a sloužila výhradně ke zjišťování hudebního materiálu, by se nyní konala systematicky.

Na programu jsou musea a archívy v Turč. Sv. Martině, Kremnici, Dolním Kubíně, ve Svatém Mikuláši, Okoličném, Popradu, Kežmarku, Podolinci, Bardijově, Ľubici, Prešově, Košicích v Levoči, Jasově, ve františkánských klášterech a jinde po kruchtách katolických a evangelických.

Katalogisace a studium těchto památek vyžaduje delší práce, rozvržené na několik let. Nejenom v zájmu vědeckém, nýbrž i v zájmu zhodnocení a zachování hudební literatury na Slovensku jest nutno aspoň o prázdninách postupně provésti odbornou katalogisaci těchto památek.

Fig. 2: Prof. Dobroslov Oreš's application for financial support to catalogue the historical musical sources he found. Addressed to Department I Board for Research on Slovakia and Carpathian Ruthenia in Prague, on 31 May 1930. Registry Centre of FA CU, *Personal Writings* – D. Oreš: Č. j. 198/30