

VISEGRAD WORKSHOP I BRATISLAVA SLOVAKIA



**Early Music in Central Europe:
Collaborated Research,
Migrating Sources,
Transregional Connections**

28 - 29 NOVEMBER 2023

Slovenská národná galéria
Slovak National Gallery
Riečna 1, 815 13 Bratislava
Seminar Room 2

The Early Music in Central Europe: Collaborated Research, Migrating Sources, Transregional Connections 22310209 project is co-financed by the Governments of Czechia, Hungary, Poland and Slovakia through Visegrad Grants from International Visegrad Fund. The mission of the fund is to advance ideas for sustainable regional cooperation in Central Europe.



<https://www.mua.cas.cz/cs/early-music-in-central-europe>

TUESDAY, 28 NOVEMBER 2023

(Slovenská národná galéria/Slovak National Gallery, Riečna 1, 815 13 Bratislava, Seminar Room 2)

Early Music in Slovakia/Medieval Manuscripts in Slovakia

- **13:30 – 13:50** – opening words: prof. PhDr. **Hana Urbancová**, DrSc. (director of the Institute of Music of the Slovak Academy of Sciences)
Hana Vihová-Wörner – **Eva Veselovská**: The EMCE: Collaborated Research and the Research on Medieval Musical Manuscripts in Slovakia. CANTUS PLANUS in Slovakia: Local Elements – Transregional Connections
- **13:50 – 14:10** – **Juraj Šedivý**: Medieval Manuscripts of Bratislava in the Context of Transregional Book Culture/Mittelalterliche Handschriften aus Pressburg im Kontext der transregionalen Buchkultur
- **14:10 – 14:30** – **Dušan Buran**: Die illuminierten Handschriften des Pressburger Kapitels
- **14:30 – 14:50** – **Rastislav Adamko**: Missale Notatum Lundense. Pars Aestivalis. Ms. 387 – the New Source Edition

Break: 14:50 – 15:10

Current Research on Fragments in Slovakia

- **15:10 – 15:25** – **Janka Bednáriková**: New Fragments from Jasov Premonstratensian Monastery/Frammenti gregoriani in Slovacchia - testimoni specifici della vita liturgica del Medioevo
- **15:25 – 15:40** – **Hana Studeničová**: Polyphonic Fragments from Bratislava, Kremnica, Trnava and Košice
- **15:40 – 15:55** – **Veronika Garajová**: Medieval Notated Fragments from the State Archives Banská Bystrica
- **15:55 – 16:10** – **Eduard Lazorík**: Medieval Fragments from the Town of Kremnica
- **16:10 – 17:00** – **Roundtable 1**: Medieval Notations I Terminology/Methodology/Problems (On the Need for Research on Musical Calligraphy as Part of a Comprehensive Paleographical Study: Scribal Practice of the Silesian Cistercians in the 13th Century: I. Chachulská, The Notated Manuscripts of Queen Elizabeth Richeza as Sources of Identity: E. Veselovská; The System of the Esztergom Notation: G. Gilányi etc.)

17:15 – Excursion to the Slovak National Gallery – Sacred Art Collection (excursion with an expert commentary: **Dušan Buran**) <https://sng.sk/>



WEDNESDAY, 29 November 2023

(Slovenská národná galéria/Slovak National Gallery, Riečna 1, 815 13 Bratislava, Seminar Room 2)

- 9:00 – 9:40 – **Roundtable 2:** Medieval Notations II + Medieval Monastic Musical Culture I (Cistercians: I. Chachulská, E. Veselovská; Carthusians: Z. Badárová, J. Bednáriková, R. Adamko, E. Lazorík; Premonstratensians: G. Gilányi, Z. Czagány, E. Veselovská, E. Lazorík; Dominicans/Polish Dominican Gradual from the Vernadsky National Library of Ukraine: D. Grabiec, E. Lazorík)
- 9:40 – 10:00 – **Roundtable 3:** Medieval Monastic Musical Culture II + Databases I – Terminology/Methodology/Problems (Czech Republic – H. Vlhová-Wörner, R. Hallas; Poland/RITUS ECCLESIAE: A Digital Tool for Mapping the Latin Liturgical Tradition: P. Figurski; Hungary – A New Fragmentological Ecosystem/Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis: Z. Czagány, G. Gilányi, E. G. Gaál, G. Szoliva, J. N. Torma; Slovakia – Slovak Early Music Database/ Medieval Music Manuscripts from Austrian Monasteries: E. Lazorík, E. Veselovská, H. Studeničová, V. Garajová)

Break: 10:00 – 10:20

- 10:20 – 12:00 – **Roundtable 4:** Preparation of new Publications and Editions – Methodology/Problems (Czech Republic – H. Vlhová-Wörner, R. Hallas; Slovakia – J. Bednáriková, R. Adamko, Hungary – G. Gilányi etc.)

13:30 – 15:00 – Excursion to the Slovak National Archives



LIST OF PARTICIPANTS

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Guests

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ABSTRACTS

ADAMKO, Rastislav: Missale Notatum Lundense. Pars Aestivalis. Ms. 387 – The New Source Edition

The Notated Missal Ms. Vol. 387 is one of the most fascinating musical manuscripts currently located in the territory of Slovakia. It forms the summer part of an originally two-volume liturgical book from the end of the thirteenth century (1275 – 1300) from Scandinavia and is deposited in the Central Library of the Slovak Academy of Sciences (in the former Lyceum Library) in Bratislava. The manuscript contains two types of notation. The main part of the codex exhibits the square system that was used in Scandinavia (present-day Denmark, Sweden, Norway, and Finland) in the High Middle Ages as almost the only mediaeval notation. In their character, the basic features of the notation reveal links to earlier notations (frequent use of liquescent structures) and English models (use of C, F, G, D, B, and B \flat clefs), typologically ranked and dated to the last quarter of the thirteenth century. Besides the notation of the main scribe, the codex contains several additions (different size of the neumes and different ink used) and a mediaeval, cursive variant of Messine-Gothic notation was added to some of its folios (14v, 15r, 255r).

In terms of content, the Missal represents the older liturgical tradition of Lund, which was later innovated into the form preserved in the printed *Missale Lundense 1514*. The original older liturgical tradition of Lund, became the model for the liturgy of municipal churches in Copenhagen, and this would explain the striking similarities of several elements in Ms. 387 to the later missals printed for Copenhagen. The manuscript later carried to Bavaria, was used in the Franciscan monastery in Hof an der Saale in the 1420s and 1430s, in an ecclesiastical institution connected to the dynasty of the burgraves of Nuremberg. About half a century later, the Missal was found in Lower Austria. The Missal enriches our current knowledge on medieval liturgy in Scandinavia.

BEDNÁRIKOVÁ, Janka: New Fragments from Jasov Premonstratensian Monastery/Frammenti gregoriani in Slovacchia - testimoni specifici della vita liturgica del Medioevo

Slovak medieval musicology saw its remarkable revival at the beginning of the third millennium. It could draw on the fundamental research on medieval Latin sources carried out by the codicologist Július Sopko in the 1980s and on the specialized articles of the musicologists Konštantín Hudec, Richard Rybáříč, Ľubomír Vajdička, and Zuzana Czagányová. Systematic in-depth research on medieval notated sources held by Slovak archives, museums, and libraries was started by the musicologist Eva Veselovská of the Institute of Musicology of the Slovak Academy of Sciences in Bratislava in collaboration with Rastislav Adamko and the author of this study, both lecturers at the Department of Music of the Faculty of Education of the Catholic University in Ružomberok. Thanks to the twenty-year-long research – tracking down, digitalizing, studying the sources, and making them accessible – a number of monographs, catalogues, scholarly studies, and specialized articles have been published on this topic. In this study, we will zoom in on a recently discovered fragment with staveless notation, deposited in the archive of the Premonstratensian Abbey in Jasov in eastern Slovakia. The original manuscript was used in a diocesan environment. The textual and neumatic analysis and comparison of the chants of the Jasov fragment and the comparative sources has revealed a high percentage of their reciprocal similarity and we may consequently presume that the original breviary from which the respective bifolio was removed originated in a South German region and was probably later imported to the territory of Slovakia.

BURAN, Dušan: Die illuminierten Handschriften des Pressburger Kapitels

Der Beitrag behandelt die Buchmalerei in Pressburg (Bratislava) im 14. und 15. Jahrhundert vor dem Hintergrund der Pfarr- und Probsteikirche St. Martin. Somit knüpft er einerseits an das Referat von Juraj Šedivý, auf der anderen Seite aber präsentiert er auch die Architektur und Skulptur bis zu den Goldschmiede-Arbeiten für die kirchlichen und städtischen Eliten. Aus dieser Perspektive entsteht ein buntes (im wahrsten Sinne des Wortes) Panorama der spätmittelalterlichen visuellen Kultur einer

mitteleuropäischen Stadt. Dennoch, der Referat fragt gleichzeitig nach den sozio-historischen Mechanismen, die die hervorragendsten Kunstwerke haben entstehen lassen.

FIGURSKI Pawel: RITUS ECCLESIAE: A Digital Tool for Mapping the Latin Liturgical Tradition (work in progress)

This project aims to equip scholars and the broader public with easily accessible and critically verified information about the worship traditions of the Catholic Church practiced until the Council of Trent. Utilizing the latest digital methods, this project will provide access to thousands of liturgical books and offer both scholarly and user-friendly tools for studying the history of liturgy in the Latin West. Through the application of artificial intelligence, which will be fed with scholarly verified data, the intricate aspects of ecclesiastical rites will become readily accessible to anyone interested in the heritage of the premodern Catholic Church.

The presentation during the meeting in Bratislava will describe the structure of the already created SQL database and show the possibilities of researching the Mass book tradition with the newly created tool.

GRABIEC Dominika: Polish Dominican Gradual from the Vernadsky National Library of Ukraine

The manuscript 4784 from the Vernadsky National Library of Ukraine in Kyiv is a Polish Dominican Gradual produced in 1642 for the monastery in Lutsk in Volyn (not far from Lviv), at that time within the borders of Poland, as well as the Ruthenian province of the Dominican Order. The scribe and illuminator of the gradual was the Dominican friar, Błażej Derey, whose preserved manuscripts are known to Polish musicologists and art historians for their special beauty and originality, although none of them was a subject of detailed study until now. Most of his works belong today to the collection of the Archive of the Polish Province of Dominicans in Kraków, among them an important four-volume gradual written between 1632 and 1635 for the female Dominican convent in Piotrków Trybunalski, in central Poland. The purpose of my presentation is comparative study of the repertoire of the gradual from Łuck in the context of the other Polish Dominican graduals from the first half of the seventeenth century, especially the gradual from Piotrków, in order to determine, if there were any differences between the books from Polish and Ruthenian provinces.

CHACHULSKA, Irina: On the Need for Research on Musical Calligraphy as Part of a Comprehensive Palaeographical Study: Scribal Practice of the Silesian Cistercians in the 13th Century

It seems that so far the palaeography of music writing has been considered separately from the palaeography of text (and *vice versa*). Though in many cases different authorship of both kinds of writing (musical and textual) can be reasonably assumed, there are also those, where analogous or akin calligraphic features indicate the presence of the same hand behind the text and music signs. Therefore it can be argued that any palaeographical research of a musical codex should take into account the possibility of a such state of things, and consequently the necessity of treating the musical and textual calligraphy jointly.

As an example, I would like to present a scribal practice of the oldest Cistercian Abbey in Silesia. A thorough palaeographic examination of over a dozen manuscripts copied in the same scriptorium within the 13th century revealed the practice of writing down text and music by a single scribe. In this case combining the textual and musical calligraphic evidence gives much wider research possibilities contributing to findings that exceed the results of separate musical and textual palaeographic research.

LAZORÍK, Eduard: Medieval Fragments from the Town of Kremnica

Three institutions possess medieval manuscript fragments in Kremnica (State archives in Kremnica, Archives of the Mint and the Library of a Protestant Parish). Several fragments from Kremnica are also in the Slovak National Archives because a collection of 25 manuscripts from the Kremnica

Catholic Parish is deposited there. They are a unique set of sources for several reasons. First, the amount of preserved material is incomparable to other Slovak cities. The majority of fragments serve as book bindings of Kremnica municipal books from the 16th to the 17th century. Second, many of them have a common origin. A lot of fragments document folios from the same manuscript. There are more than 30 groups of such pieces. Some groups are composed only from two fragments, but the largest contains 45 folios. Third, Czech influence is significant. The two largest groups of fragments from two missals are clearly from Czech lands. Czech notation is the most used. The second is a Messine-gothic notation. The order is usually reversed in Slovak institutions. Esztergom notation is preserved only in five fragments. The crucial task for future research will be to differentiate locally used fragments from imported ones.

STUDENIČOVÁ, Hana: Polyphonic fragments from Bratislava, Kremnica, Trnava and Košice

In addition to medieval fragments, a number of polyphonic fragments have been preserved from the territory of present-day Slovakia. In all cases these are fragments from polyphonic choirbooks dating back to the first half of the 16th century. Repertoire, dating, material used, format, number of voices, method of secondary use are all criteria on the basis of which the fragments from Bratislava, Kremnica, Trnava or Košice can be compared. And not only among themselves, but they can also be compared with the surviving monuments in the entire Central European area.

ŠEDIVÝ, Juraj: Medieval Manuscripts of Bratislava in the Context of Transregional Book Culture

While in the early Middle Ages the centres of book culture in the Kingdom of Hungary (passive - libraries or active - scriptoria) were ecclesiastical institutions such as bishoprics, chapters and monasteries, from the Gothic period onwards the parishes of medieval towns, their town halls and even the houses of rich citizens (some of them with chapels) have participated. Bratislava belonged to the Hungarian centres of book culture both in the earlier medieval period (9th and 11th-12th C.) and in the younger period (13th to early 16th C.). Given the eccentric location of the site within Nitra-land and later within the Hungarian Kingdom (directly on the western border with the Upper German language area and on an important communication link, which was the Danube River), intensive contacts with the Bavaro-Austrian area in particular must be assumed for the period up to the 13th C. (can be illustrated by fragments of manuscripts and, to a greater extent, by contacts in the field of official documents). Apparently, in the first third of the 14th C., some cultural influence from Italy can also be assumed (provosts from Italy, papal legates and their entourage; Missale I. and a fragment of a breviary). Before the middle of the 14th C., however, the Austrian influence was again clearly evident and dominated until the end of the Middle Ages (the whole group of Missals A, C, H, etc.). Around 1400 we can see the influence of the Czech cultural environment especially in the decoration of the manuscripts from Pressburg/Bratislava, but the patronage circumstances still point to Austrian contacts (especially Missale D) as well as a tendency towards a more mass production of simpler liturgical manuscripts (Missal V, *Summa casuum consciencie*). The peak of patronage orders for the Bratislava libraries occurred in the last third of the 15th century, when Austrian contacts of both patrons and scribes/illuminators again dominated (especially Antiphonary II.). At the end of the Middle Ages, the influence of Italian book culture and writing (rotunda) was also felt in Bratislava, but no longer as a consequence of direct contacts, but through the mediated influence of the more important Hungarian centres (Antiphonary III.).

VESELOVSKÁ, Eva: The Notated Manuscripts of Queen Elizabeth Richeza as Sources of Identity.

Our paper deals with the identity of the notated manuscripts ordered by the Bohemian Queen Dowager Elizabeth Richeza (1286/8 – 1335), the widow of Wenceslaus II (1271 – 1305) and Rudolf of Habsburg (1281 – 1307), for the Cistercian cloister of *Aula Sanctae Mariae* in Old Brno. This group of notated sources belongs to a corpus of liturgical books commissioned by the queen in the first third of the fourteenth century. The corpus consists of two lectionaries (Cod. 1773, Cod. 1772, Austrian

National Library, Vienna), a gradual (Cod. 1774, Austrian National Library, Vienna), two antiphonaries (R 600 Museum of Brno Rajhrad; FM 7, G 11 Collection – František Museum, Moravian Regional Archive), two psalters (Cod. 1813, Austrian National Library, Vienna; R 355, Museum of Brno Rajhrad), a collectarium (Cod. 1835), and a martyrology (Cod. 417, Austrian National Library, Vienna).

A musical repertoire of liturgical chants is documented in six codices (Cod. 1774, 1813, 1835, R 600, R 355, and FM 7). Several specific features of the musical items (liturgical contents, notation, repertoire) bear witness not only to the identity of the customer, but also to the various origins of the creators and users of the manuscripts.

VLHOVÁ-WÖRNER, Hana – VESELOVSKÁ, Eva: The EMCE: Collaborated Research and the Research on Medieval Musical Manuscripts in Slovakia. CANTUS PLANUS in Slovakia: Local Elements – Transregional Connections

Historical narratives on medieval music culture usually depict Central Europe as a marginal region with delayed reception of the newest repertoires and with retarded development. This is based on insufficient presentation of music sources, their description and interpretation, as well as a misunderstanding of the specific cultural profile of the region. It does not correlate with narratives around music "centres", defined primarily on the knowledge of sources from the European West and South in the post-War period, when the study of church culture and music was marginalized or even forbidden by Communist regimes. New or renewed research on medieval liturgical music in all V4 countries in the last three decades is confronted by new methodologies and approaches, to which each country responded in a different way, developing different strengths. The workshop I Bratislava creates the first opportunity for knowledge and methodology exchange between all four countries, with two goals: to build a larger research community with active knowledge and methodology exchange, and to develop common projects and publications that will secure firmer standing in future narratives on history and culture in Central Europe.

Program Committee:

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