



Local Elements – Transregional Connections:

Medieval and Early Modern Age Culture and Education in Central Europe

INTERDISCIPLINARY CONFERENCE IN MEMORIAM LENKA HLÁVKOVÁ

11.–13. March 2024

**Slovak National Gallery
Riečna 1, 815 13 Bratislava
Seminar Room 2**



SLOVAK RESEARCH
AND DEVELOPMENT
AGENCY



ÚSTAV
HUDOBNEJ
VEDY SAV



COST
EUROPEAN COOPERATION
IN SCIENCE & TECHNOLOGY



Hudobný fond
Music Fund Slovakia



11 March 2024

Slovak National Gallery, Riečna 1, 815 13 Bratislava, Seminar Room 2, second floor

9:00 – 9:10	Registration
9:10 – 9:30	Opening ceremony

Medieval Cultural Geography

9:30 – 10:00	Dušan Buran (opening invited lecture, Bratislava): Mittelalterliche Kunstgeographie. Fall: die Zips (Spiš, Szepes)/Medieval Art Geography. The Case of Spiš (Zips, Szepes)
10:00 – 10:20	Milada Studničková (Prague): Stilpluralismus in den illuminierten Handschriften des Ladislaus von Sternberg: überregionale Inspirationsquellen und Vorlagen
10:20 – 10:40	Juraj Šedivý (Bratislava): Die Donau als Verbindungsachse zwischen mittelalterlichen Kulturzentren des heutigen Nordösterreichs und der Westslowakei
10:40 – 11:10	<i>Coffee break 1</i>

Local Elements – Transregional Connections: Modality, Notation, Performance

11:10 – 11:30	Jennifer Bain (Halifax): Modal Assignment in the Music of Hildegard of Bingen
11:30 – 11:50	Irina Chachulska (Warsaw): Cistercian Notation in Polish Sources
11:50 – 12:10	Katarina Šter (Ljubljana): The Capodistrian Cantus Fractus: A Piece in the Puzzle of the Franciscan Liturgical Music in the Venetian Republic
12:10 – 13:30	<i>Lunch break</i>

Local Elements – Transregional Connections: Manuscript Identity

- 13:30 – 13:50 **Gabriella Gilányi** (Budapest): Every Little Helps. Identifying a Tiny Fragment and Its Host Book Kept in Bratislava
- 13:50 – 14:10 **Rastislav Adamko – Zuzana Zahradníková** (Ružomberok): What the Rubrics in Missale Notatum Lundense Ms. Vol. 387 Reveal
- 14:10 – 14:30 **Dominika Grabiec** (Warsaw): The Eighteenth-Century Liturgical Books of the Dominican Confraternities of the Holy Rosary from Warsaw and Cracow
- 14:30 – 14:50 **Janka Bednáriková** (Ružomberok): Psalter – Gradual Ms. J538 in the Slovak National Library
- 14:50 – 15:20 *Coffee break 2*

Transregional Connections: New Projects, Digital Analysis, Past and Future

- 15:20 – 15:40 **Gionata Brusa** (Würzburg): The ERC Project SCRIBEMUS “Scribes of Musical Cultures. Decoding Early Technologies of Music Writing in Latin Europe c. 900–1100”
- 15:40 – 16:00 **Debra Lacoste** (Waterloo): Developing Policies and Processes: A Revised Manual for Indexing Chant Manuscripts in the Cantus Database
- 16:00 – 16:20 **Philippe Vendrix** (Tours): EarlyMuse – A New Ecosystem of Early Music Studies
- 16:20 – 16:50 *Discussion*
- 16:50 – 17:50 *Excursion to the Slovak National Gallery – Sacred Art Collection* (excursion with an expert commentary by Dušan Buran)
<https://sng.sk>

12 March 2024

Slovak National Gallery, Riečna 1, 815 13 Bratislava, Seminar Room 2, second floor

Local Elements – Transregional Connections: Medieval Bohemia, Moravia, and Hungary

- 9:00 – 9:20 **Miklós István Földváry** (Budapest): From Chartvrig to Tobias: Archaic Hungarian Traces in the Liturgy of Prague
- 9:20 – 9:40 **Rhianydd Hallas** (Prague): Two Moravian Manuscripts: Musical Rebels or Evidence of Musicless Contrafact Transmission?
- 9:40 – 10:00 **Vladimír Maňas** (Brno): Forgotten in the Space Between: Musical Culture in Moravia between 1469 and 1619 Period. Brotherhoods, Graduals, and Liturgical Practice in Moravia
- 10:00 – 10:20 **Zuzana Badárová** (Bratislava/Brno): The Proprium de Sanctis of Carthusian Manuscripts from Moravia and Slovakia
- 10:20 – 10:50 *Coffee break 1*

Medieval Fragments as Witnesses to Identity

- 10:50 – 11:10 **Adrian Papahagi** (Cluj): The Circulation of Scribes, Scholars, and Books between Present-Day Slovakia and Transylvania (15th–18th Centuries)
- 11:10 – 11:30 **Zsuzsa Czagány** (Budapest): Fragments of Medieval Music Manuscripts in the Hungarian National Archives: Discovery and Rediscovery
- 11:30 – 11:50 **Mózes Enyedi** (Budapest): The Canticum Danielis on Newly Identified Fragments in the Hungarian National Archives
- 11:50 – 12:10 **Eva Veselovská – Eduard Lazorík** (Bratislava/Brno): Bohemian Elements of the Fragments in the State Archives of Kremnica
- 12:10 – 13:40 *Lunch break*

Transregional Connections: Early Modern Age

- 13:40 – 14:00 **Hana Studeničová** (Bratislava) A Few Sources of the Choirbook Type from Central Europe: Polyphonic Repertoire for the Liturgy around 1550
- 14:00 – 14:20 **Michal Hottmar** (Bratislava): The Expansion of the Works of the Italian Composers Luca Marenzio, Orazio Vecchi, and Simone Molinaro in Central Europe
- 14:20 – 14:40 **Šimon Marinčák** (Bratislava): The Influence of the Printed Lvov Heirmologion on the Musical Practice of the Mukachevo Diocese
- 14:40 – 15:00 **Final Discussion**
- 15:00 – 15:30 **Coffee break 2**
- 15:30 – 17:00 **Excursion to the Bratislava City Museum** (with commentaries by Zuzana Francová, Juraj Šedivý, Dušan Buran, and Eva Veselovská) <https://muzeumbratislava.sk/muzeum-mesta-bratislavy>
- 19:00 – 20:00 **Cathedral of St. Sebastian/Katedrála sv. Sebestiána** (Krasňany, Bratislava) <https://katedrala.fara.sk/> Pekná cesta 9789/2B, 831 54 Bratislava
- Concert: Schola Cantorum Rosenbergensis** (Catholic University Ružomberok, Janka Bednáriková and guest performers)

13 March 2024

- 10:00 – 11:30 **Excursion to the State Archives in Bratislava** (excursion with commentaries by Juraj Šedivý, Dušan Buran, and Eva Veselovská), Križkova 7, 811 04 Bratislava
- 12:00 – 13:30 **Lunch**

The conference is held within the framework of the following projects:

APVV-19-0043 CANTUS PLANUS in Slovakia: Local Elements – Transregional Connections, 2020-2024

VEGA Nr. 2/0006/21 Transregional Relations of Musical Sources of Sacred and Secular Character from the Territory

of Slovakia Dating back to the 12th to the 17th Centuries, 2021-2024

COST CA21161 A New Ecosystem of Early Music Studies (2022-2026) <https://earlymuse.eu/>

Organisers: Institute of Musicology of the Slovak Academy of Sciences, Catholic University in Ružomberok

Partner Organisations: Bratislava City Museum, State Archives in Bratislava

The Conference is supported by **Music Fund Slovakia**

Organizational Committee of the Conference (bratislavamedievalconference@gmail.com):

Institute of Musicology of the Slovak Academy of Sciences

prof. PhDr. Hana Urbancová, DrSc.

PhDr. Eva Veselovská, PhD.

Mgr. Hana Studeničová, PhD.

Catholic University in Ružomberok

prof. ThDr. Rastislav Adamko, PhD.

doc. PaedDr. Janka Bednáriková, PhD.

doc. Mgr. art. PaedDr. Zuzana Zahradníková, PhD.

Comenius University Bratislava (Faculty of Arts)

prof. PhDr. Juraj Šedivý, PhD.

Proofreading: Mgr. Monika Dorna, PhD.

Cover: St. Francis and the Notator, R-00026, Bratislava City Museum

Design, layout, typography: Libros, s. r. o., Trnava



SLOVAK RESEARCH
AND DEVELOPMENT
AGENCY



ÚSTAV
HUDOBNEJ
VEDY SAV



EarlyMuse



Hudobný fond
Music Fund Slovakia



ABSTRACTS

Rastislav ADAMKO – Zuzana ZAHRADNÍKOVÁ

What the Rubrics in Missale Notatum Lundense Ms. Vol. 387 Reveal

The medieval liturgy of the Mass recorded in manuscripts was characterized by a certain degree of uniqueness within local liturgical traditions. This is also reflected in the rubrics, which have a practical and explanatory function. Their wording, place of occurrence, and content can contribute to the identification of a given liturgical tradition. Sufficient comparative material is a prerequisite for this, but it is relatively limited in the case of Scandinavian liturgical sources. The authors of this study focus on one of the few extant comprehensive codices, which can currently be found in the territory of Slovakia. Based on their comparison, they characterize and describe the use of rubrics within the Canon of the Mass and special celebrations preserved in this missal from the end of the thirteenth century.

Zuzana BADÁROVÁ

The Proprium de Sanctis of Carthusian Manuscripts from Moravia and Slovakia

This paper offers an insight into the structure of Carthusian liturgy, particularly of the fifteenth century, by looking at the former Carthusian monastery in Královo Pole and its once rich, but still underreflected collection of books. The study is based primarily on surviving liturgical books, now stored mainly in the Austrian National Library in Vienna and the Olomouc Research Library, and on historical catalogues from the period of the dissolution of the charterhouse during the Josephine Reforms. The work is not limited to the territory of Brno, but also touches on charterhouses in Dolany, Olomouc, and Gaming in Austria. These charterhouses regularly interacted with each other and thus they are a particularly suitable model for introducing the structure of Carthusian liturgy, including its music – fifteenth-century Gregorian chant – which has not yet received sufficient attention in musicology.

Jennifer BAIN

Modal Assignment in the Music of Hildegard of Bingen

While much has been written about the music of Hildegard of Bingen, the question of modal assignment in her repertory remains vexed, particularly when

contextualizing her music within the broader repertory and within her twelfth-century milieu. This paper will provide an overview of why there are questions about modal assignment in her repertory, and propose a new approach by considering two areas of enquiry: 1. the psalm tones found in the two main Hildegard manuscripts, considering them in relation to psalm tones found in manuscripts indexed in the Cantus Database (<https://cantusdatabase.org/>), as presented in the Differentiae Database (<https://differentiaedatabase.ca/>); and 2. advice on modal assignment provided by John (previously known as John Cotton or John of Affligem), author of the influential, early twelfth-century treatise *De musica*. For consideration of Hildegard's repertory, John is the ideal medieval witness. In 1978, Claude Palisca (drawing on the work of Michel Huglo) argued that John was active in the south German region (evident through the provenance of manuscript copies of *De musica* and through John's knowledge of south German writers and south German notation systems), which positions his influence within Hildegard's geographical sphere. John references dozens of chants, which today can be accessed quickly in manuscript sources in the Cantus Database, making his melodic and modal discussions much easier to interrogate and to apply to Hildegard's repertory.

Janka BEDNÁRIKOVÁ

Psalter-Gradual Ms. J 538 in the Slovak National Library

The completely reconstructed Psalter-Gradual Ms. J 538 from the turn of the fifteenth and the sixteenth centuries is one of the eighteen notated medieval manuscripts held by Slovak archives, libraries, or museums. Stored in the Literary Archive of the Slovak National Library in Martin under call number J 538, it is one of the two notated medieval sources written on paper. Its origin, or use, is specified by the preserved inscription on a strip on its wooden binding (*Sum Lapis Refugii omni tempore*, referring to the former charterhouse on the Rock of Refuge, the present-day Kláštorisko). The manuscript was subjected to in codicological, paleographical, and musical liturgical analysis, which resulted in a recently published, multiauthored scientific study, along with the facsimile edition of the source.

Gionata BRUSA

The ERC Project SCRIBEMUS “Scribes of Musical Cultures. Decoding Early Technologies of Music Writing in Latin Europe c. 900–1100”

The aim of the SCRIBEMUS ERC Project (University of Pavia, Prof. Giovanni Varelli) is to elucidate the first spreading of musical notation in Latin Europe, one of the most debated topics in historical musicology since the nineteenth century. The project will address significant lacunae in our understanding of how music scripts were shaped and exchanged within transregional networks of singer-scribes. It will assess how scribes mediated contemporary writing practices and visual culture in the creation of musical notation, as well as the impact of politics and monastic institutions – especially convents – in the first adoption and diffusion of the musical staff. The international project team will undertake the first large-scale and fully interdisciplinary analysis of hundreds of surviving musical sources across two centuries (c. 900–1100). In three intersecting work packages, the project will cross the disciplinary boundaries between music, Latin palaeography, linguistics, the study of past musical cultures, and computational science. SCRIBEMUS will fundamentally advance our understanding of how early singers developed sophisticated ways to visualise, read, and perform musical sound, changing the course of music history.

Dušan BURAN

Mittelalterliche Kunstgeographie. Fall: die Zips (Spiš, Szepes)

Der Vortrag problematisiert die allzu statischen Modelle der Bildung einer „Kunstlandschaft“ in der „Muster-Region“ Zips (die Fragestellung lässt sich aber auch z. B. auf die Gemer oder die mittelslowakischen/niederungarischen Bergstädte usw. erweitern).

Während die mitteleuropäischen Kunsthistorikerinnen seit den 80. Jahren des 20. Jahrhunderts mit mehreren plausiblen Lösungen beigetragen haben, ist die Diskussion weit nicht abgeschlossen. Ähnlich wie etwa Kolleginnen in den Nachbarfächern; plädiere ich für ein viel dynamischeres Modell der Betrachtung einer territorialen Einheit – so etwa unter Berücksichtigung der spezifischen Eigendynamik einzelner Kunstgattungen: so muss zwingend ein Bild der „Kunstlandschaft Zips“ in der Architektur im 15. und 16. Jahrhundert anders aussehen als ein Bild der „Kunstlandschaft Zips“ in der Skulptur oder Tafelmalerei.

Zsuzsa CZAGÁNY

Fragments of Medieval Music Manuscripts in the Hungarian National Archives: Discovery and Rediscovery

The individual collections stored in the Hungarian National Archives in Budapest are a treasure trove not only for historians and archivists, but also for music historians and, especially, chants scholars interested in fragment research.

Fragments of medieval liturgical manuscripts used as binding material of archival documents can be typically found in three collections: (1) “Section E” – Archives of the Hungarian Treasury, in particular the archives of the Hungarian Chamber, (2) “Section F” – Archives of the National Government Authorities of Transylvania, first of all of the Convent in Kolozsmonostor (Cluj-Mănăstur) that served as a locus credibilis from the thirteenth century onwards, and (3) “Section P” – Family Archives. The paper deals with two medieval notated manuscript fragments recently discovered in two collections of the Archives of the Hungarian Chamber: in *Regesta decimarum* and in *Urbaria et conscriptiones*. While the former comes from a fourteenth-century gradual of the Pauline monastery of Sátoraljaújhely, lost in the 1970s and recently found in private possession, the latter is a complete bifolium of a music manuscript probably written and used in the Spiš region.

Mózes ENYEDI

The Canticum Danielis on Newly Identified Fragments in the Hungarian National Archives

This paper is linked to Zsuzsa Czagány’s presentation of fragments of two fourteenth-century graduals recently discovered in the Hungarian National Archives in Budapest. Special focus will be given to the repertory and melodic variants of the *Canticum Danielis Benedictus es Domine Deus* sung on Ember Saturday in Advent, which, by fortunate coincidence, survived almost completely on both fragments.

Miklós István FÖLDVÁRY

From Chartvirg to Tobias: Archaic Hungarian Traces in the Liturgy of Prague

In high medieval Central Europe, Prague possessed the most splendid liturgy. Not only did it have a distinctive musical notation, indicative of an astonishing level of book culture, but the Use of Prague itself proved to be an almost ostentatious parade

of voluminous and carefully orchestrated rituals. In addition to the wealth of liturgical poetry and music, Prague's eminence is most evident in the extraordinary ceremonies of the annual cycle, typically recorded in rituals, pontificals, and processions. One of the earliest such documents is the Agenda of Bishop Tobias of 1294. This wealth, however, did not come about in a vacuum. It was a synthesis of collecting, supplementing, and rearranging a wide range of liturgical curiosities from all over Europe.

Three hundred years before the emergence of Prague as an imperial capital, a small but dedicated group of prelates had been working on the liturgy of another nascent archdiocese, that of Esztergom in Hungary. The surviving sources of this process comprise two pontificals, one of which contains the peculiarities of the annual cycle and is known as the eleventh-century Agenda of Hartwick or, more correctly, the Chartvirgus Pontifical. It contains the foundations of the mature Use of Esztergom, but also bears witness to an almost extravagant creativity whose output was often discarded by later tendencies towards consolidation. Some of its traces, however, survived in Prague.

Gabriella GILÁNYI

Every Little Helps. Identifying a Tiny Fragment and Its Host Book Kept in Bratislava

The bindings of old books often contain tiny codex fragments, such as spine strips, which are a challenge for researchers to identify. In most cases, these parchment segments are immediately discarded during the examination, saying that the few notes they contain makes their identification impossible. Sometimes, however, the work is successful, and the mosaic piece can be reconstructed, unfolding its genre, age, content, notation, or provenance. In the most fortunate cases, the mother codex itself can also be identified.

This paper focuses on a small fragment from the fifteenth century with only four neumes, discovered by Eva Veselovská in the National Archives in Bratislava. We attempted the impossible with this seemingly unidentifiable piece and we were lucky. I will present the complete reconstruction process, which I carried out using the methods of the Momentum Digital Music Fragmentology Research Group (Budapest). This research did not stop at the fragment. In addition to its well-known mother codex kept in the Esztergom Cathedral Library (Ms. I 3c), I have also answered questions about the identity and history of the host book, revealing some of the stages of its late owner's clerical career.

Dominika GRABIEC

The Eighteenth-Century Liturgical Books of the Dominican Confraternities of the Holy Rosary from Warsaw and Cracow

The Dominican Confraternity of the Holy Rosary, established in 1475 in Cologne by Jakob Sprenger OP, became quickly widespread throughout Europe. The first communities in the territory of Poland were founded at the end of the fifteenth century and, in the eighteenth century, they were already the most popular and most numerous religious associations bringing together laymen and clergy, peasants and nobles. Membership in them entailed many indulgences and spiritual graces, but also obligations, such as regular participation in prayer meetings, processions, and communal Masses. As we know from the treatises and prayer books dedicated to the Holy Rosary Confraternities, their public prayers and services were enriched with music. Yet, only the information about the expenses on musicians in the preserved ledgers of a few confraternities has been examined by Polish musicologists so far. However, two handwritten eighteenth-century Mass cantionals from Warsaw and two prayer books from Cracow, housed today in the Archives of the Polish Province of the Dominican Order in Cracow, are much more interesting. These books are probably unique extant sources for research on the liturgy of these confraternities in Poland and enable us to compare it with the liturgical traditions of the Dominican Order and of parish churches, as well as with the traditions adopted by confraternities in other countries.

Rhianydd HALLAS

Two Moravian Manuscripts: Musical Rebels or Evidence of Musicless Contrafact Transmission?

The promulgation of liturgical chants into a new geographic, cultural, or musical context is particularly interesting when the act of transmission itself introduces some level of alteration – whether due to scribal error, deliberate preference of the singers or scribes, or through the process of oral transmission and natural melody variants.

The late fourteenth-century contrafact office *Accedunt laudes virginis* took its melodies from the office for St Francis of Assisi with a high level of melodic modification made for both practical and aesthetic purposes. The version found in two Moravian manuscripts (CZ-Bsa R 626 and CZ-Olu M IV 6) deviates significantly

from the original contrafacted melodies; in many cases, the chants in these manuscripts return to the melodies of the original source office, creating a variant found only within Moravia. Is this evidence of a deliberate return to a preferred tune, or do these manuscripts instead attest to a text-only transmission of the contrafact chants which were rejoined with melodies by the scribes of these manuscripts?

Michal HOTTMAR

The Expansion of the Works of the Italian Composers Luca Marenzio, Orazio Vecchi, Simone Molinaro in Central Europe

The musical culture of historical Hungary, Bohemia, Silesia, and the Polish-Lithuanian Commonwealth in the sixteenth and the seventeenth centuries shows many signs of mutual connections. In the economic field, we can trace the business contacts of the cities of the regions of Spiš and Šariš (Levoča, Kežmarok, Bardejov, Prešov, Košice, Sabinov, and others) with the economic centres of today's Poland, Bohemia, and Austria. We can see cultural connections in the field of music between cities in the territory of today's Slovakia and the cultural centres of its neighbouring countries. This paper focuses on the works of the Italian composers Orazio Vecchi, Luca Marenzio, and Simone Molinaro of the second half of the sixteenth century and the presence of their works in Central Europe.

Irina CHACHULSKA

Cistercian Notation in Polish Sources

To date, approximately seventy Cistercian medieval liturgical manuscripts containing musical notation have been identified in Polish libraries and archives. As many as about half of them feature Cistercian notation. These are manuscripts of Silesian, Pomeranian, and Greater Polish provenance (the few surviving Cistercian manuscripts from Lesser Poland lack Cistercian notation) created between the twelfth and the fifteenth centuries. Remarkably, most of them trace their origins to Silesia.

Based on sources from Poland, I would like to highlight the dual nature of Cistercian notation – its simultaneous unity and diversity. When comparing Cistercian notation from sources across different regions and periods, it is astonishing to note that, while the set of the symbols and the structure of the individual neumes are generally consistent, the calligraphic neume forms vary significantly. The former

adhere to the original system, while the latter reflect local influences of the French neumes of the Cistercian system. Through the palaeographic analysis of Polish Cistercian sources, my aim is to trace the diversity of musical calligraphy within Cistercian notation and uncover the regional influences that had shaped it.

Debra LACOSTE

Developing Policies and Processes: A Revised Manual for Indexing Chant Manuscripts in the Cantus Database

For over thirty-five years, medieval chant researchers have collaborated to create inventories of chant manuscripts and early printed books in the Cantus Database. Instructions about the contents of each field and how to format the chant records first came in the form of printed pamphlets and handouts. These were developed by the first research assistants working under Ruth Steiner into a larger manual entitled “The Cantus Algorithm,” compiled by Lila Collamore in 1996 and updated in 2000.

Since those early years, the Cantus Database has moved through three institutional homes and multiple different operating systems, each of which has offered more developmental options and increased data capacity. The 2002 “Procedures for Indexers” compiled by Debra Lacoste has been augmented and updated over the past two decades with online instructional pages and tutorials, but materials are now distributed among online files on the Cantus Database and Cantus Index sites, as well as in print documents available to the Cantus staff. In 2018, therefore, Barbara Swanson, a research assistant at Dalhousie University, was tasked with fully revising the contents of the 2002 manual to account for new software, new procedures such as two text fields, and new database holdings, including the chants of the Mass and different types of liturgical books, such as pontificals and processions. This revision is being edited by Debra Lacoste, Project Manager of the Cantus Database, to ensure consistency in the instructions and to reunite protocol documents. New sections are being added as protocols are developed in workshops sponsored by the Digital Analysis of Chant Transmission, the project that now funds the Cantus Database through a Canadian government grant.

The use of digital tools in scholarship has shaped research outputs in a number of ways, allowing for both broad analyses and detailed observations. It can be argued that in the past three decades, the Cantus Database has had an increasingly significant impact on chant research, as well as in the research of other related fields,

such as medieval art history, the history of monasticism, and early polyphony, just to name a few. Such development and continuing significance in scholarship is owing to the agreement and adoption of protocols by researchers both using this tool and contributing to its contents. The practical methods behind this collaborative project will be codified in the newly-revised Cantus Database Procedures Manual which will be unveiled in a new online format in March at this conference!

Vladimír MAŇAS

Forgotten in the Space between: Musical Culture in Moravia between 1469 and 1619

In the late Middle Ages and the early modern period, Moravia was a land without a resident ruler, a land of a few royal cities with a rich German patriciate and a countryside with a predominantly Czech-speaking population, a transit area (between Wrocław and Vienna) defined especially by its north-south axis. Despite previous attempts at a synthetic view of the history of its musical culture in earlier epochs (Christian d'Elvert, Jiří Sehnal), the terrain is too vast and rugged to allow for an effective synthetic view instead of a collection of predominantly individual items. To gain insight into the history of the musical culture of the region, we need not only a typology of the basic types of environments, but also a correspondingly broader view of the multifaceted repertoire and its interactions – and not only the international ones in the usual sense of comparative research (Gregorian chant, Renaissance polyphony). Both chant and polyphony coexisted in everyday life, and with the advent of the Reformation, the importance of hymns in vernaculars increased. In this paper, I intend to point out those aspects, contexts, or, in short, themes that have so far been overlooked.

Šimon MARINČÁK

The Influence of the Printed Lvov Heirmologion on the Musical Practice of the Mukachevo Diocese

The heirmologion published in Lvov in 1700, the oldest printed music book of the Byzantine-Slavic Church, had a great influence on the musical practice of the Mukachevo diocese and, thanks to its widespread dissemination, also in the territory of today's Slovakia. Although we do not know much about the musical practice of that period in Slovakia, nor about the musical practice of the eighteenth century,

the compositions contained in this book were presumably used, to some extent, also in our territory. This is confirmed not only by their surviving examples in Slovak memory institutions and parishes, but also by the reflection of these compositions in manuscript heirmologies and hymnals that originated in the territory of present-day Slovakia or were demonstrably used in its territory.

Adrian PAPAHAĞI

The Circulation of Scribes, Scholars, and Books between Present-Day Slovakia and Transylvania (15th-18th Centuries)

The purchase of a famous collection of books from Levoča by Ignatius Batthyány, the Catholic bishop of Transylvania, at the end of the eighteenth century is a well-known chapter in the history of books, both in Slovakia and in Romania. Although these books were catalogued by Július Sopko in the 1980s, and more recently by a team from Cluj in the 2010s, the over one hundred medieval manuscripts formerly belonging to the xxiv plebani have generally been understudied. Some of them show that scribes and manuscripts circulated both ways. For example, MS III.40 in Batthyaneum Library, Alba Iulia, was copied in 1461 by Nicholas of Turda (a town lying some fifty miles away from Alba Iulia), but it was probably imported by bishop Batthyány from the Spiš region.

Another way in which medieval manuscripts circulated between the two regions was as maculatures. In the seventeenth and the eighteenth centuries, several young men from Cluj studied at the Jesuit College of Trnava and brought back notebooks and printed books, which were occasionally bound in medieval manuscript fragments. But were the manuscripts maculated in Trnava or in Cluj?

Recently, Eduard Lazorík has ascertained that one fragment from the Counter-Reformation Franciscan library in Cluj (Academy Library, F. 45047) is connected to several membra disiecta kept in Slovakian libraries. Other such cases will be doubtlessly uncovered when all fragmenta codicum from Transylvania have been catalogued. I shall present further such cases from Cluj, which may allow Slovakian researchers of fragmenta codicum to establish similar connections.

Some cases are more complicated. For instance, the two volumes of U.61808, Academy Library, Cluj contain Lent sermons in Italian written by Cornelio Musso OFM (1511-1574), Bishop of Bitonto (1544-1574). The book, printed in Venice in 1610, was purchased in that city in 1634 by the Unitarian Balthazar Solimosi of Cluj for forty denarii veneti and bound in Bratislava, where Solimosi studied, for thirty-five

denarii hungarici. The binding consists of two early fourteenth-century fragments of the Summa of the Englishman Alexander of Hales OFM (1185-1245), the first Franciscan to teach at the university of Paris. Since scholastic manuscripts from that period are rare in Central and Eastern European collections, one may wonder how that fragment ended up in the workshop of a binder from Bratislava.

This paper is an attempt to map the circulation of medieval manuscripts and manuscript fragments between our two provinces and to ask a few relevant questions about their origin and provenance.

Hana STUDENIČOVÁ

A Few Sources of the Choirbook Type from Central Europe: Polyphonic Repertoire for the Liturgy around 1550

Several manuscripts of the choirbook type from the late fifteenth and the first half of the sixteenth centuries have survived in Central Europe. These were large-format manuscripts on which all the parts were written on open double pages. These sources contained the usual polyphonic repertoire for liturgical use in cathedrals, churches, or monasteries. The authors of the polyphonic compositions were mostly Franco-Flemish composers and local composers from Central Europe.

The paper presents selected sources from the Czech Republic, Slovakia, Austria, Germany, and other neighbouring countries, which have survived either as a whole or in the form of fragments. The analysis of their external and internal parameters (format, dating, material, content, watermarks) enables us to draw conclusions that are important for a closer understanding of the polyphonic liturgical music performed in Central Europe around 1550 and to present information about the spreading of the repertoire across this territory.

Milada STUDNIČKOVÁ

Stilpluralismus in den illuminierten Handschriften des Ladislaus von Sternberg: überregionale Inspirationsquellen und Vorlagen

Die illuminierten Handschriften, die Ladislaus von Sternberg († 1521), der Oberstkanzler des Böhmisches Königreichs, in Auftrag gab, gehören zu den bedeutendsten Denkmälern der böhmischen Buchmalerei aus der Wende des 15.-16. Jahrhunderts. Als berühmteste gilt das Manuskript Leben der heiligen Väter, die in der Wüste wohnten, das zu den Kanon-Werken der böhmischen Kunst gehört. Der

Beitrag wird sich auf zwei weniger bekannte tschechische Handschriften konzentrieren, das Leben des Heiligen Franziskus von Bonaventura da Bagnoregio und ein Lektionar. Die Bücher enthalten Illuminationen von großer stilistischer Vielfalt, die nur zu einem geringen Maße der böhmischen Tradition folgen. Die Präsentation wird zeigen, welche überregionalen Inspirationsquellen entscheidend waren und welche Vorlagen der Maler verwendet hat.

Zum Schluss wird das Phänomen des „Stilpluralismus“ des Illuminators untersucht. Seit dem Ende des 19. Jahrhunderts wurde die Vielfalt der Formen meistens negativ, als Eklektizismus bewertet, die auf geringere Fähigkeiten des Malers hinweist, seinen eigenen, markanten Stil zu schaffen. Ich versuche dagegen zu zeigen, dass es sich eher um eine absichtliche Strategie handelt. Den Stil kann man analog zur Rhetorik-Theorie als Kommunikationsmittel verstehen, der spezifische Assoziationen wecken soll.

Juraj ŠEDIVÝ

Ein Fluss – eine Kultur? Die Donau als Verbindungsachse zwischen mittelalterlichen Kulturzentren des heutigen Nordösterreichs und der Westslowakei

Anhand ausgewählter Beispiele aus der Bibliothek des Pressburger Kollegiatkapitels, aus den diplomatischen Aktivitäten der Pressburger Ämter und dank Analyse der hiesigen epigraphischen Träger mit historischen Inschriften wird der Einfluss der kulturellen Zentren in Donau-Österreich auf Pressburg/Bratislava und seine weitere Umgebung untersucht. Insbesondere die Verbindungen zum nahe gelegenen Wien, aber auch zu kirchlichen Zentren Österreichs trugen dazu bei, dass sowohl die Quantität als auch die Qualität mittelalterlicher Buchhandschriften, Urkunden und historischer Inschriften in Pressburg/Bratislava und der weiteren Umgebung zunahm. Betrachtet man die Erhaltung einzelner Dokumente der drei Grundbestandteile der mittelalterlichen Schriftkultur (handgeschriebene Bücher, diplomatische Dokumente, Inschriften), so lässt sich der Prozess der Akkulturation im Prinzip nur im 14. und 15. Jahrhundert verfolgen, aber analogisch kann man sie auch in früheren Perioden erwarten. Obwohl die Akkulturation auf Gegenseitigkeit beruhte, war der Einfluss aus dem Pressburger Raum auf österreichische Zentren nicht annähernd so stark wie in umgekehrter Richtung. Neben der Schriftkultur lässt sich der Einfluss des österreichischen Donauraums auch in der Bildkultur sowie in der Struktur der städtischen Gesellschaft oder sogar in den Namen der städtischen öffentlichen Räume (Straßen und Märkte) erkennen.

Katarina ŠTER

The Capodistrian Cantus Fractus: A Piece in the Puzzle of the Franciscan Liturgical Music in the Venetian Republic

The Srečko Vilhar Central Library (Osrednja knjižnica Srečka Vilharja Koper / Biblioteca centrale Srečko Vilhar Capodistria) holds several seventeenth- and eighteenth-century manuscript volumes transmitting various chant repertoires sung in the churches of the Franciscan friars (especially at the Church of St Anne) in Koper. The paper presents two of them, Mss 13 and 15. They contain »standard« chant melodies written in square notation and chant melodies written in the cantus fractus style of notation, where the duration of the notes is measured. This notation seems to have represented a visual connection to early and venerable (as well as authoritative) chant melodies. However, it also became a tool for recording more contemporary melodies. Musically, these have nothing to do with Gregorian, or at least modal western, chant anymore. Instead, they are expressions of the modern (i.e. Baroque) musical sensibilities of the performers and manuscript users, as well as of the liturgical characteristics of chant performance in Koper at the time, and probably catered to the crowds coming to the Church of St Anne to hear Franciscan music. The paper will try to show how, with this hitherto unresearched repertoire, the Koper manuscripts are part of the broader picture of the late cantus fractus chant of the Franciscans in the territory of the Venetian Republic, reaching from Northern Italy to the Coast of Dalmatia.

Eva VESELOVSKÁ - Eduard LAZORÍK

Bohemian Elements of the Fragments in the State Archives in Kremnica

Three institutions possess medieval manuscript fragments in Kremnica (the State Archives in Kremnica, the Archives of the Mint, and the Library of the Protestant Parish). Several fragments from Kremnica are also held by the Slovak National Archives because a collection of twenty-five manuscripts from the Kremnica Catholic Parish has been deposited there. The fragments are a unique set of sources for several reasons. Firstly, the volume of the preserved material is incomparable to that in other Slovak cities. Most fragments serve as bookbindings of Kremnica municipal books from the sixteenth or the seventeenth century. Secondly, many of them have a common origin. A lot of fragments document folios from the same manuscript. There are more than thirty groups of such pieces. Some are composed

only of two fragments, but the largest group contains forty-five folios. Thirdly, Bohemian influence is significant. The two largest groups of fragments, of two missals, are clearly from the Czech lands. Bohemian notation is the most used one, followed by Messine-Gothic notation. The order is usually the reverse in the case of fragments held by Slovak institutions. Esztergom notation is preserved only in five fragments. The crucial task for future research is to differentiate locally used fragments from imported ones.

Philippe VENDRIX

EarlyMuse – A New Ecosystem of Early Music Studies

This paper outlines the issues raised by EarlyMuse, a COST Action that began at the end of 2022 and will run until the end of 2026 (<https://earlymuse.eu/>). It discusses the challenges involved and shows how this project is being developed in an inclusive way to identify common paths for the future.

Curricula Vitae

Rastislav ADAMKO

Rastislav Adamko is a musicologist, theologian, and lecturer in the Slovak Republic, focusing on medieval musicology, contemporary sacred music, and musical forms. He pursued his studies of Theology and Musicology at the Catholic University in Lublin, Poland. Since his graduation, he has been working at the Department of Music of the Faculty of Education of the Catholic University in Ružomberok, Slovakia. He specializes in medieval musicology and contemporary liturgical music. He is the author of several source editions of medieval musical liturgical sources from Slovakia.

Zuzana BADÁROVÁ

Zuzana Badárová is a doctoral student at the Institute of Musicology of the Slovak Academy of Sciences and the Institute of Musicology of Masaryk University in Brno. She deals with medieval musical manuscripts of Carthusian provenance in Central Europe.

Jennifer BAIN

Jennifer Bain is Professor of Music and Associate Vice-President Research at Dalhousie University. Named to the Royal Society of Canada's College of New Scholars, Artists, and Scientists, she has received numerous grants from the Social Sciences and Humanities Research Council of Canada, including a seven-year Partnership Grant for her Digital Analysis of Chant Transmission project. Her publications focus on the development of digital chant research tools and the reception and analysis of medieval music, including the music of Guillaume de Machaut and Hildegard of Bingen. She recently edited the Cambridge Companion to Hildegard of Bingen (2021) and published Hildegard of Bingen and Musical Reception: The Modern Revival of a Medieval Composer, also with Cambridge University Press (2015).

Janka BEDNÁRIKOVÁ

Janka Bednáriková is a graduate of the Pontifical Institute of Sacred Music in Rome, an expert in Gregorian chant, and the founder and artistic director of Schola cantorum Rosenbergensis. She specializes in research on medieval notated fragments and medieval notations, including the oldest notation systems in the territory of

Slovakia (earliest Western notation: German neumes in campo aperto). She has authored and co-authored several scientific monographs, source editions, and studies published in Slovakia and abroad (Veselovská, E. – Adamko, R. – Bednáríková, J. *Stredoveké pramene cirkevnej hudby na Slovensku* [Medieval Sources of Church Music in Slovakia], 2017, a synthetic monograph, etc.). She participated in the processing of notated fragments for *Catalogus fragmentorum medii aevi ex castello Betliar* of the *Catalogus fragmentorum cum notis musicis medii aevi* in Slovakia series (2021). She is a member of APVV, VEGA, and COST projects.

Gionata BRUSA

Gionata Brusa is a scientific collaborator (Wissenschaftlicher Mitarbeit) at the University of Würzburg, where he is a member of the “Corpus Monodicum: Die einstimmige Musik des lateinischen Mittelalters” team. Since October, he has also been involved in the ERC SCRIBEMUS Project (University of Pavia). From 2017 to 2019, he was employed by the Austrian Academy of Sciences in Vienna, where he worked on the Cantus Network: Libri Ordinarii of the Salzburg Metropolitan Province project. He is particularly interested in the analysis of the musical and liturgical repertoire of North Italian and South German areas. He published the edition of the *Liber Ordinarius* of Vercelli (2009), Freising (2020), Regensburg (2020), and St. Emmeram (2021), the latter two with David Hiley. Moreover, he curated the edition of three manuscripts of the Museo Civico in Bolzano “I codici liturgico-musicali presso il museo Civico di Bolzano” (2018) and coedited the books “Il Breviario-Messale di Salerno del Museo Leone di Vercelli. Una nuova fonte per la storia dell’arte, della cultura e della liturgia” and “La ricerca in Trentino-Alto Adige: manoscritti, edizioni e frammenti” with Maddalena Vaccaro and Giulia Gabrielli. He is also a professional cataloguer of medieval manuscripts and is currently working on the collections of the “Biblioteca Capitolare” in Vercelli and Aosta Valley.

Dušan BURAN

Dušan Buran earned his master’s degree in Art History at the Faculty of Arts of Comenius University in Bratislava (1992) and his doctorate at the Technische Universität in Berlin (2000).

He is currently working as the curator of the Collection of Gothic Art and the head curator of Old Art Collections at the Slovak National Gallery in Bratislava. He specializes in medieval art and sculpture, partly also art and architecture of the

twentieth century, and in issues of museology and heritage preservation. He is the chief editor of *History of Slovak Fine Art - The Gothic*, curator of the exhibition of the same name (SNG Bratislava 2003/2004), and author and co-author of several exhibition projects in Slovakia and abroad, the latest (besides exhibitions at the Slovak National Gallery) being *D'or et de feu, L'art en Slovaquie à la fin du Moyen Âge* (Musée de Cluny Paris 2010/2011) and *Art and Nature in Medieval Europe* (Slovak National Museum Bratislava Castle 2013/2014). He has also authored many articles in Slovak and foreign academic journals (Germany, the Czech Republic, Poland, and Hungary).

Zsuzsa CZAGÁNY

Zsuzsa Czagány graduated in Musicology and Aesthetics from Comenius University in Bratislava, Slovakia in 1990. She received her PhD degree in Musicology *summa cum laude* from the Liszt Ferenc Academy of Music in Budapest in 2003. She works as a senior research fellow at the Research Centre for the Humanities, Institute for Musicology, Department of Early Music History in Budapest. Since 2018, she has been the head of the Department of Early Music History and a founder and editor-in-chief of the *Resonemus pariter. Studies in Medieval Music series* (Institute for Musicology, Research Centre for the Humanities, Budapest). Since 2019, she has been leading the Digital Music Fragmentology Research Group. She works in the field of medieval chant and chant theory with a special focus on the repertory of the Divine Office in Central Europe, the *historiae* of late medieval saints, and the description, transcription, and editing of medieval notated manuscripts and fragments.

Mózes ENYEDI

Mózes Enyedi graduated from the Department of Church Music of Liszt Ferenc Academy of Music in Budapest in 2023 and obtained a master's degree as a church musician and music teacher. In January 2023, he successfully defended his thesis "The Short Responsory in Medieval Hungarian Tradition, Contemporary Liturgy, and Pedagogy". Since September 2020, he has been working as a research assistant at the Department of Early Music History at the Institute for Musicology as a member of the "Momentum" Digital Music Fragmentology Research Group. Since February 2024, he has held the position of junior research fellow at the same institute, working on recitative genres of plainchant transmitted in manuscripts of medieval Hungary.

Miklós István FÖLDVÁRY

Miklós István Földvály studied Classical Philology and defended his PhD dissertation in the Linguistics Programme of Eötvös Loránd University, Budapest. In the 2010s, he was appointed Principal Investigator of the Research Group of Liturgical History and Head of the Department of Religious Studies. His main areas of research include diverse liturgical practices in medieval and early modern Europe, manifested in the Usuarium digital library and database, and the central tradition of medieval Hungary, the Use of Esztergom, represented by a series of source editions. He is committed to the revival of traditional Latin liturgy in its local variants, himself being a cantor and schola director. He lives in Gödöllő and is married with six children.

Gabriella GILÁNYI

Gabriella Gilányi is a musicologist and senior research fellow at the Department of Early Music History of the Institute for Musicology, HUN-REN Research Centre for the Humanities in Budapest. She graduated from the Liszt Ferenc Academy of Music in 2001 and received her PhD degree in 2007. Her research interests include medieval music history and the investigation of medieval plainchant sources and notated codex fragments. Lately, she has been engaged mainly in music palaeographic research. In 2020, she launched the Hungarian Neume Catalogue website.

Dominika GRABIEC

Dominika Grabiec is Assistant Professor at the Institute of Art of the Polish Academy of Sciences in Warsaw. She studied Musicology and Italian Language and Culture at the University of Warsaw. Her main areas of research are musical iconography and late medieval and early modern liturgical books, especially Dominican plainchant manuscripts. She is the author of a book on the musical instruments in the scenes of the Passion of Christ in Trecento paintings and of several articles on musical iconography, Polish religious music in the eighteenth century, and plainchant manuscripts.

<http://www.ispan.pl/pl/o-instytucje-sztuki-pan/biogramy-pracownikow-naukowych/mgr-dominika-grabiec>

Rhianydd HALLAS

Rhianydd Hallas is a postdoctoral fellow at the Masaryk Institute and Archives of the Czech Academy of Sciences with her project The Use and Reception of Contrafact in Late Medieval Liturgical Chant. She holds a joint PhD in Musicology from

Bangor University and Charles University, Prague, and her current research interests include the feast of the Visitation, Latin liturgical chants for Jan Hus, and liturgical contrafacta in late medieval Central Europe.

She held a postdoctoral fellowship in the 'Old Myths, New Facts: Czech Lands in the Centre of Fifteenth-Century Music Developments' project and was a guest editor of volumes 14/2 (2022) and 15/1 (2023), 'Rhythm in the Arts in the Late Middle Ages I' and 'II', Journal of the Alamire Foundation. Her publications include 'Mary and Elizabeth: Male Perspectives of Female-Coded Piety in Offices for the Visitation' in *Women's Literary Cultures in the Global Middle Ages* (2021) and 'Between Tradition and Heresy: Fifteenth-Century Liturgical Chants for Jan Hus' (forthcoming).

Michal HOTTMAR

Michal Hottmar graduated in Musicology from the Faculty of Arts, Comenius University in Bratislava. He is the author of the monographs *Jean-Baptiste Besard: Thesaurus Harmonicus. Liber primus* (2016) and *Lute Music in the Territory of Today's Slovakia in the Sixteenth – Eighteenth Centuries* (2018). He is a member of the "Tablature in Western Music" IMS Study Group and of lute societies in America, England, and Italy and he lectured in Tours (CESR) and Vienna (IAML). He works at the Department of Arts and Culture – Music Education Department, Faculty of Education, Comenius University in Bratislava.

Irina CHACHULSKA

Irina Chachulska is an Assistant Professor at the Department of Musicology of the Institute of Art of the Polish Academy of Sciences. She is a graduate of the Institute of Musicology of John Paul II Catholic University of Lublin (2006) and of Church Music from the Chopin University of Music (2011). In the years 2006-2010, she pursued her doctoral studies at the Department of History and Theory of Medieval Music at the Catholic University of Lublin, where she was awarded her PhD degree in 2013. From 2017 to 2022, she was a lecturer of Gregorian chant at the Chopin University of Music, Warsaw. She runs the Polish section of the CANTUS database (Plainchant Sources in Poland – Cantus Planus in Polonia) and is a member of the Manuscripta.pl research team. She is currently involved in the following projects: *Early Music in Central Europe: Collaborated Research, Migrating Sources, Trans-regional Connections* (Visegrad Fund); *Liturgica Poloniae. Catalogue of Polish Liturgical Manuscripts, Vol. 1: To c. 1300* (funded by NPRH); *Manuscripta.pl – A Guide to Medieval Manuscripts in Polish Collections* (funded by NPRH).

Her academic interests include musical palaeography, source studies, codicology, and the medieval liturgy and chant of the Western Church. Her current research focuses on Cistercian medieval chant sources.

Debra LACOSTE

Debra Lacoste has carved out a career balancing chant research, digital humanities, trumpet performance, and academic publishing. For over two decades, Lacoste has worked on *Cantus: A Database for Latin Ecclesiastical Chant*, an online research tool now funded through a seven-year Partnership Grant held by the Digital Analysis of Chant Transmission (DACT) project at Dalhousie University in Halifax, Nova Scotia, Canada, for which she is Project Manager. In previous grants, she was Co-Investigator for the projects “*Cantus Ultimus*” and “Single Interface for Music Score Searching and Analysis,” both at McGill University in Montréal. Experience in digital collaboration was invaluable as she served a term as “Digital and Multimedia Editor” for the *Journal of the American Musicological Society* (2017-19, vols. 70-72). Lacoste is also the Director and General Editor of the publishing company The Institute of Mediaeval Music.

Eduard LAZORÍK

Eduard Lazorík is a doctoral student at the Department of Auxiliary Historical Sciences at Masaryk University in Brno and at the Institute of Musicology of the Slovak Academy of Sciences. The subject of his dissertation is *Medieval Manuscript Fragments in Slovakia* (Palaeographical, Codicological, and Musicological Analysis). He has dealt with medieval fragments deposited in the Slovak National Library in Martin and participated in the processing of non-notated fragments for the *Catalogus fragmentorum medii aevi in Slovaca* series.

Vladimír MAŇAS

Vladimír Mañas studied History and Musicology at Masaryk University, Brno, the Czech Republic. Since 2008, he has been working as Assistant Professor at its Institute of Musicology. Besides his longtime research of confraternities in Moravia in the early modern period, he focuses mainly on musical life in Moravia and Upper Silesia in the sixteenth to the eighteenth centuries, the Church (priests’ biographies), and local history (mostly the history of parishes).

Šimon MARINČÁK

Šimon Marinčák, born in Košice, studied the Clarinet, Composition, and Conducting at the Conservatory in Košice, Theology at the Greek-Catholic Theological Faculty of UPJŠ (now the University of Prešov), and Liturgiology and Byzantine Musicology at the Pontifical Oriental Institute in Rome. He is a member of the Society for Eastern Liturgies (*Societas Orientalium Liturgiarum*) and the International Society for Orthodox Church Music, collaborates on various international projects on the music of the Eastern Churches (Byzantine, Chaldean, and others), and specializes in the history of early Christian and Byzantine-Slavic, especially Russian, Slovak, and Bulgarian music.

Adrian PAPAHAĞI

Adrian Papahagi earned his PhD degree in Medieval Studies from the Sorbonne (2005) and is currently Professor of Medieval and Early Modern English Literature and of Manuscript Studies at the Babeş-Bolyai University of Cluj, where he directs the Centre for the History of the Book (CODEX). He has published over seventy articles on medieval texts and manuscripts in such periodicals as *Medium Aevum*, *The Library*, *Notes & Queries*, *Library and Information History*, *Scriptorium*, *Neuphilologische Mitteilungen*, *Aevum*, *Mediaeval Studies*, *Catholic Historical Review*, etc. He coordinated a catalogue of medieval manuscripts in Romania (A. Papahagi, A. C. Dincă, A. Mârza, *Manuscrisele medievale occidentale din România: Census*, Iaşi: Polirom, 2018) and is describing *fragmenta codicum* in the Academy Library of Cluj (forty entries published on *Fragmentarium.ms* so far). His latest books are *A Transylvanian Puzzle: Reconstructing Medieval Culture from Manuscript Fragments*, Cluj: Presa Universitară Clujeană, 2022 and *Books from Lost Libraries: The Medieval Dioceses of Cenad, Oradea, and Transylvania*, Cluj: Presa Universitară Clujeană, 2023.

Hana STUDENIČOVÁ

Hana Studeničová studied Musicology at Masaryk University in Brno. Since September 2019, she has been working at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava as Junior Researcher in the field of music history. She focuses on the musical culture of towns and institutions in the sixteenth and the seventeenth centuries in Central Europe, mainly in Slovak, Moravian, and Austrian towns, with respect to extant musical and non-musical sources. She has written several studies about musicians and the musical repertoire and published

a book about the musical culture of Moravian royal towns in 2023. She is currently researching liturgical repertoire from extant polyphonic manuscripts and fragments of the sixteenth century in Central Europe.

Milada STUDNIČKOVÁ

Studierte Kunstgeschichte und Hungarologie an der Eötvös-Loránd-Universität in Budapest (1978–1983) und an der Universität Wien (1981). Sie arbeitet als wissenschaftliche Mitarbeiterin am Institut für Kunstgeschichte der Tschechischen Akademie der Wissenschaften, Forschungsschwerpunkt: illuminierte Handschriften des 14. und 15. Jahrhunderts; mittelalterliche Gebetsbücher. Sie publizierte zahlreiche Studien, beteiligte sich an vielen Projekten, Publikationen und Ausstellungskatalogen (Las iluminaciones del Martirologio de Usuardo, 1998; Prag, The Crown of Bohemia, 2005; Sigismundus Rex et Imperator, 2006; Nebeský žebřík, 2019; Knižní kultura českého středověku, 2020). Leiterin des GAČR-Projekts Libri precum: The Book of Hours of King Wenceslas IV in the Context of Lay Prayer Books.

Juraj ŠEDIVÝ

Leiter des Instituts für Archivwesen und Museologie an der Comenius-Universität in Preßburg/Bratislava, leitet Projekte Corpus Inscriptionum Slovaciae (bisher 5 Bde.), Documenta Posoniensia (3 Bde.), Geschichtsportale PamMap.sk (>65.000 Inventareinheiten online). Zu seinen Forschungsschwerpunkten gehört Geschichte der Schriftkultur und Urbangeschichte im Mittelalter.

Katarina ŠTER

Katarina Šter (<https://mi.zrc-sazu.si/en/sodelavci/katarina-ster-en>) is a Research Associate and currently the Head of the Institute of Musicology ZRC SAZU in Ljubljana, Slovenia. She took part in various research projects and led several of them. Her research focuses primarily on the musical traditions of monastic orders and liturgical plainchant (especially Carthusian chant) throughout history. She is also interested in the relationship between words and music in early vocal music. She is an active member of several editorial boards (she was the editor-in-chief of both Slovenian musicological scholarly journals *De musica disserenda* and *Musicological Annual*) and specialized societies. Since 2020, she has been a lecturer of the Word – Music – Ritual course at the Postgraduate School ZRC SAZU.

Eva VESELOVSKÁ

Eva Veselovská works at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava. For many years, she has been focusing on complex source research on medieval notated manuscripts from the territory of Slovakia and of Slovak provenance abroad. She specializes in research on medieval notated fragments and medieval notations. Her research outcomes have been based on her detailed knowledge of concrete manuscripts and culminated into a wide range and diverse spectrum of outputs (a number of single-author monographs, multi-authored monographs, series of editions like *Catalogus fragmentorum cum notis musicis medii aevi* in Slovakia, etc.). She is the founder of Cantus Planus in Slovakia – Slovak Early Music Database (<http://cantus.sk>), a national database of medieval music from the territory of Slovakia.

Philippe VENDRIX

Philippe Vendrix is Director of Research at the Centre d'études supérieures de la Renaissance. His research has focused on Renaissance music, the history of notation, historiography, and comic opera. He has run the RicercarLab since 1994. He has chaired the national network of 'Maisons des Sciences Humaines' (2014-2016) and the University of Tours (2016-2020). He directs the Epitome Musical collection at Brepols.

Zuzana ZAHRADNÍKOVÁ

Zuzana Zahradníková has been an Associate Professor of Didactics of Music at the Department of Music of the Faculty of Education of the Catholic University in Ružomberok since 2000. In 2017, she became the head of this department. In addition to teaching organ-related subjects, she conducts the University Choir BENEDICTUS, which has given many domestic and foreign concerts and has released a number of CDs. In the past, she worked as an accompanist for several ensembles. As a concert organist, she has performed at several domestic and foreign concerts and festivals. In the field of musicology, she focuses on research on Slovak sacred music. She is a researcher in regional and international projects.

LIST OF PARTICIPANTS

Canada

- **Prof. Jennifer BAIN**, Dalhousie University in Halifax, Nova Scotia, Canada, Jennifer.Bain@Dal.Ca
- **Dr. Debra LACOSTE**, Dalhousie University in Halifax, Nova Scotia, University of Waterloo, Canada, Debra.Lacoste@dal.ca

Czech Republic

- **Mgr. Rhianydd HALLAS, PhD**, Masaryk Institute and Archives of the Czech Academy of Sciences, hallas@mua.cas.cz
- **doc. Mgr. Vladimír MAŇAS, PhD**, Institute of Musicology, Masaryk University, Brno; vladimir.manas@gmail.com
- **PhDr. Milada STUDNÍČKOVÁ, PhD**, Institute of Art History of the Czech Academy of Sciences, studnickova@udu.cas.cz

France

- **Prof. Philippe VENDRIX**, Director of Research at the Centre d'études supérieures de la Renaissance (Tours), Professeur à l'université de Liège, vendrix@univ-tours.fr

Germany/Italy

- **Dr. Gionata BRUSA**, University of Würzburg, brusa.gionata@gmail.com, gionata.brusa@uni.wuerzburg.de

Hungary

- **Dr. Zsuzsa CZAGÁNY**, Research Centre for the Humanities, Czagany.Zsuzsa@abtk.hu
- **Dr. Gabriella GILÁNYI**, Research Centre for the Humanities, Gilanyi.Gabriella@abtk.hu
- **Mgr. Mózes ENYEDI**, Research Centre for the Humanities, gryxex1995@gmail.com
- **Dr. Miklós István FÖLDVÁRY**, Latin Department of the Faculty of Humanities, Eötvös Loránd University (ELTE) Budapest, Research Group of Liturgical History Department, foldvary.miklos@outlook.com, foldvary.miklos@btk.elte.hu, <https://usuarium.elte.hu/>

Poland

- **Dr. Dominika GRABIEC**, Institute of Art of the Polish Academy of Sciences, Warsaw, dominikagrabiec@wp.pl

- **Dr. Irina CHACHULSKA**, Institute of Art of the Polish Academy of Sciences, Warsaw, gurikova@interia.pl

Romania

- **Dr. Adrian PAPAHAĞI**, Babeş-Bolyai University, Cluj, Head of the Centre for Manuscript Studies (CODEX), Associate Professor of Medieval English and Manuscript Studies, papahagi@gmail.com

Slovakia

- **prof. ThDr. Rastislav ADAMKO, PhD**, Department of Music, Faculty of Education, Catholic University of Ružomberok, rastislav.adamko@ku.sk
- **Mgr. Zuzana BADÁROVÁ**, Institute of Musicology of the Slovak Academy of Sciences, Institute of Musicology of Masaryk University, Brno, zuzana.badarova@savba.sk
- **doc. PaedDr. Janka BEDNÁRIKOVÁ, PhD**, Department of Music, Faculty of Education, Catholic University in Ružomberok, janka.bednarikova@ku.sk
- **Dr. phil. Dušan BURAN**, Chief Curator, Curator of the Collection of Old Art at the Slovak National Gallery, dusan.buran@sng.sk
- **PaedDr. Michal HOTTMAR, PhD**, Department of Art and Culture, Faculty of Education, hottmar@fedu.uniba.sk
- **Mgr. Eduard LAZORÍK**, Institute of Musicology of the Slovak Academy of Sciences, Institute of Auxiliary Sciences of Masaryk University, Brno, eduard.lazorik@savba.sk
- **doc. PaedDr. ThDr. Šimon MARINČÁK, PhD**, Jan Stanislav Institute of Slavistics of the Slovak Academy of Sciences, Institute of Auxiliary Sciences of Masaryk University, Brno, simon.marincak@savba.sk
- **Mgr. Hana STUDENIČOVÁ, PhD**, Institute of Musicology of the Slovak Academy of Sciences, hana.studenicova@savba.sk
- **prof. PhDr. Juraj ŠEDIVÝ, PhD**, Department for Archival Studies and Museology, Faculty of Arts of Comenius University in Bratislava, juraj.sedivy@uniba.sk, www.PamMap.sk
- **PhDr. Eva VESELOVSKÁ, PhD**, Institute of Musicology of the Slovak Academy of Sciences, <http://cantus.sk>; eva.veselovska@savba.sk, eveselovska7@gmail.com, bratislavamedievalconference@gmail.com
- **doc. PaedDr. Mgr. art. Zuzana ZAHRADNÍKOVÁ, PhD**, Department of Music, Faculty of Education, Catholic University in Ružomberok, zuzana.zahradnikova@ku.sk

Slovenia

- **Dr. Katarina ŠTER**, Institute of Musicology, Slovenian Academy of Sciences, katarina.ster@zrc-sazu.si

CONCERT

Schola Cantorum Rosenbergensis

(Catholic University in Ružomberok)

Cathedral of St. Sebastian/Katedrála sv. Sebestiána

(Bratislava – Krasňany)

12 March 2024 | 19:00

PROGRAMME

1. **H. Veni creator spiritus**
2. Jeanne Marie-Madeleine Demessieux (1921 – 1968): **Veni creator** (Toccata)
Lubomír Ferencko
3. **Cm. Regina mundi** (Missal of Bratislava I, ante 1341)
4. **Sq. O Maria virgo dia** (The Spiš Gradual of Juraj of Kežmarok, 1426)
5. Charles Tournemire (1870 – 1939): L'Orgue Mystique - Cycle de Pâques
Op. 56, N. 16 - **Sabbato Sancto, IV. Communio**
Matej Kosa
6. **Sq. Jucundetur plebs fidelis** (Missal of Zagreb, 1511)
7. **Sq. Salve praeclara martyr Sophia** (Gradual of Košice, 15th/16th century)
8. **A. In paradisum**
9. Daniel Lesur (1908 – 2002): **In paradisum pour orgue**
Adam Hvolka
10. **H. Rerum deus tenax vigor** (Carthusian Psalter – Gradual of Martin, 15th/16th century)
11. **Sanctus** (Gradual of Košice)
12. **H. O filii et filiae**

13. Jeanne Marie-Madeleine Demessieux (1921 – 1968): **O filii Kristián Mačák**
14. **Al. Ave benedicta Maria** – organum (Gradual of Košice)
15. **Sq. Victimae paschali laudes**
16. Denis Bédard (1950): Prélude et Toccata sur “**Victimae paschali laudes**”
Filip Burgr
17. Mariano Garau (1952): **Magnificat**
18. Anna Viglašová (1979)/Rastislav Adamko (1972): **Pred tvárou anjelov**
[Before the Faces of the Angels]
19. Petr Eben (1929 – 2007): **Velebí duše má Hospodina**
[My Soul Doth Magnify the Lord]

Schola Cantorum Rosenbergensis Catholic University in Ružomberok

Conductor: Janka Bednáriková

Violin: Rastislav Adamko

Organ: Zuzana Zahradníková

The *Schola Cantorum Rosenbergensis* of the Catholic University in Ružomberok

The *Schola Cantorum Rosenbergensis* of the Catholic University was established at the Department of Music Education of the then Saint Andrew's Institute of Catechesis and Education of the University of Žilina in Ružomberok in 1999 and has been part of the Department of Music of the Faculty of Education of the Catholic University in Ružomberok since 2000. The mission of the *schola* is to instil a positive attitude to Gregorian chant in the students enrolled at the Catholic University in Ružomberok and to teach them how to perform this sacred genre for future liturgical purposes as authentically as possible. The students study the earliest Gregorian chants in theory and practice, but also acquaint themselves with historically younger chants that survived in domestic musical liturgical sources. Besides Latin chants, they occasionally perform the liturgical compositions of contemporary domestic composers (Rastislav Adamko, Vlastimil Dufka, Peter Hochel, Stanislav Šurin, and others). The composition of the schola changes frequently due to the fixed time of the students' study programme. This mostly mixed ensemble regularly performs in local concerts of sacred music in Advent and at the end of the year, as well as in Latin and Slovak liturgical celebrations. It has also given a number of concerts of sacred music in Slovakia and abroad (in France, Germany, Poland, the Czech Republic, and Hungary). In 2002, *Schola Cantorum Rosenbergensis* was granted an Award for Performing Gregorian Chant at the *Námestovo Music Festival of Sacred Choral Compositions*. This specific university formation considers it a special honour to have actively participated in all the eight events of the International Festival of Gregorian Chant in Bratislava (since 2007). Despite Gregorian chant being exclusively liturgical, *Schola Cantorum Rosenbergensis* has occasionally introduced itself also at competitive festivals. It achieved its greatest success in December 2017 at the XXVIIth *International Festival of Advent and Christmas Music with the Prize of Petr Eben* in Prague, where it was awarded the golden band prize. The *schola* of the Catholic University in Ružomberok has participated in the recording of several CDs: *Dixit Dominus* (2003), *Gaudete in Domino* (2007), *Počujte radost' utešenú* [Hear Joyful Tidings] (2009), *Antifóny a duchovné piesne* [Antiphons and Hymns] by Stanislav Šurin (2011), and a collection of Janko Silan's poems *Medzidobie. Výber z publikovaných i nepublikovaných textov autora* [Meantime. A Selection of the Author's Published and Unpublished Texts] (2012, ed. Edita Prihodová). For Radio Lumen, the *schola* recorded the Litanies of the Blessed Sister Zdenka Schelingová

and the recording from its performance at the second International Festival of Gregorian Chant in Bratislava (2009) was broadcast by LUX Television for a long time. The founder and conductor of the ensemble, doc. PaedDr. Janka Bednáriková, PhD, was awarded the *Fra Angelico Prize for the activities with the schola* by the Conference of the Bishops of Slovakia for Science, Education, and Culture.

A Few Notes on the Soloists

The soloists study the organ at the Department of Music of the Faculty of Education of the Catholic University in Ružomberok: Filip Burgr (year 2 of the MA programme) and Ľubomír Ferencko (year 2 of the BA programme) from doc. Zuzana Zahradníková; and Kristián Mačák (year 2 of the MA programme), Matej Kosa (year 3 of the BA programme), and Adam Hvolka (year 2 of the BA programme) from Mgr. art. David di Fiore. Besides their studies, they actively participate in artistic events and regularly represent their department, faculty, and university in performance competitions in Slovakia and abroad, where they receive top prizes. They are also members of the *Schola Cantorum Rosenbergensis* vocal ensemble.

Institute of Musicology of the Slovak Academy of Sciences
Catholic University in Ružomberok
Bratislava City Museum
State Archives in Bratislava

Bratislava, 2024