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Selected Attributes of Music and Musical Instruction in Slovakia During the Classical Period

The article focuses on the era of Classicism in Slovakia. It presents both systematic and specific research activities of Slovak musicologists; it describes the geographical location of the Slovak territory within Kingdom of Hungary; it characterizes the components of musical culture and the forms of musical performance. Special attention is given to the greater regional musical and cultural centers, which at that time were represented by the towns Bratislava and Košice. Description is given of the level of musical life in both cities and its formative components, i.e. the influences of the nobility, the church and the bourgeoisie. Focus is made on musical education within the reformed school system in the Kingdom of Hungary; mention is made of the unique textbooks by Franz Paul Rigler and Johann Nepomuk Hummel, and contributions of other important figures.

Keywords: Slovakia, Classicism, musical life, music education.

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Некоторые особенности музыки и музыкального обучения в Словакии периода классицизма

Статья посвящена периоду классицизма в Словакии. Представлены систематические исследования и своеобразие исследовательской деятельности словацких музыкантов-учёных; отображено географическое положение словацкой территории в составе Венгрии; охарактеризованы составляющие музыкальной культуры и формы музыкального исполнительства. Особое внимание в статье уделяется надрегиональным музыкальным и культурным центрам – Братиславе и Кошицам. Обрисован уровень музыкальной жизни этих городов и формирующих её компонентов: влияние дворянства, церкви и буржуазии. Авторы также уделяют внимание области музыкального образования в реформированной школьной системе Венгрии, упоминают уникальные учебники Ф. П. Риглера и Й. Н. Гуммеля и вклад других выдающихся личностей.

Ключевые слова: Словакия, классицизм, музыкальная жизнь, музыкальное образование.

Introduction

Musical historical research and a detailed study of historical sources and materials confirm that during the era of Classicism in Slovakia the musical culture was extremely abundant and clearly developing in the context of European Classicism, although with its own specific features. These features were mostly manifested in the forms of music performance, in the work and social status of musicians, in the musical education, in the creation of musical instruments, and in printing and publishing.

The Classical era in European music is bound by the post-Baroque style and the post-Classical period, between the years 1750–1830 [6, p. 171]. In Slovakia, the temporal boundaries of Classicism are shifted: the movement begins about 10 years after its emergence in other countries and its demise occurs even later in some areas. According to the latest music-historical research, the Classicist style in Slovak music spans through the year 1760 and 1830. Musicologist Darina Múdra [13] establishes three basic developmental stages for the overall style:

1. 1760–1785: The rule of Maria Theresa

The reforms of the Enlightenment were emerging at that time, and all forms of life and culture were at their prime. Musical culture was flourishing both in the big towns and in the countryside. The situation was exceptionally favorable in Bratislava, which ranked among the most important European cultural centers (along with Vienna, Prague, Salzburg, Dresden, etc.) by its level of musical culture. Musical development was in the hands of the church and the nobility.

2. 1785–1810: The rule of Joseph II

During this period orders and monasteries were abolished, since the central governmental offices and much of the nobility moved from Bratislava to

Buda. Napoleon Bonaparte was leading widespread wars, and the monarchy was at its decline. As a result, musical culture had limited opportunities for development, and the level of work for Slovak composers decreased. In addition to the church and the nobility, the bourgeoisie also participated in aiding the musical culture.

3. 1810–1830: The rule of Francis I

A post-war renewal of the country took place. In the sphere of musical culture, an effort for its revival became evident. Musical performance was relatively at a high level; however, the overall musical productivity in Slovakia generally lagged behind the level of the advanced cultural centers. The bourgeoisie and the church significantly influenced the development of music.

Study of the Classicist Style in Slovakia

For a long time, the Classicist style in Slovak music had not received adequate attention and was not subjected to systematic study. There were only a few narrowly focused monographic works on selected composers, on musical culture in some of the localities, towns or aristocratic settlements, or on church singing choirs and church collections, and occasionally on catalogues of music-scores in church archives. A truly scholarly interest in Classicism, in the systematic research of it and the efforts to discover the determinants of historical musical development began in the second half of the 20th century. Slovak musicologists focused on the analysis and identification of the primary and secondary sources, on conducting research in the museum collections in Slovakia and other countries, in archives and in state and church collections of actual manifestations of Classicism in music.

The first works of a synthesizing character written about the subject “*brought*

a considerable amount of information of primary character (although not always reliable), analyses of works, numerous biographical data, summarizing evaluations, but also an attempt to place Slovakia in the European context.” [Ibid., p. 10] Their authors were such scholars as Ivan Hrušovský, Jozef Kresánek, Zdenka Bokesová, Ladislav Mokrý, Ladislav Burlas, Richard Rybářič and others.

At the end of the 20th century, Darina Múdra prepared her invaluable publication, The History of Musical Culture in Slovakia II. Classicism. She chose the concept of internal linking of the synthesizing aspect, biographical notes and an abundant supplementary referential appendix, which, considering the ongoing research on the topic, has proven to be a very foresighted act.

In the 21st century, research activities of renowned musicologists and historians have continued. These scholars have presented their knowledge at international scholarly conferences and in collective thematic proceedings. In recent decades, we have encountered the application of the latest knowledge in pedagogical literature – in textbooks for various types of primary and secondary schools and in university publications.

The research of both primary and secondary sources has been complicated by the fact that Slovakia was not an independent state during the Classical era. The territory of today's Slovakia was located in the northern part of the *Hungarian Kingdom*, so it received the Latin name *Hungaria Superior*, the Principality of Upper Hungary, Horné Uhry. It was part of the large Hungarian Kingdom/Empire. [8] Musical culture did not develop in isolation – on the contrary, musicians from the surrounding neighboring countries and, indirectly, from the more distant territories exerted their influence

on it. [12] The works of non-national composers had an irreplaceable position in the musical repertoire in Slovakia and often played a formative role. At the same time, many Slovak musicians worked abroad as performers, composers, publicists, teachers, theorists and manufacturers of musical instruments. Therefore, undergoing basic research must include testimonies from several European countries, define the original Slovak elements and decipher the imported stimuli. It is reasonably assumed that in the future more detailed and extensive musical research will provide further important information and facts. [3]

The Cultural and Social Situation

During the Classical era, the territory of today's Slovakia formed approximately one-fifth of the territory of Hungarian Kingdom, and was home to almost a quarter of the entire population of the latter. Hungary was a multi-ethnic state, which is also illustrated by the situation in Slovakia, where German, Slovak, Hungarian, Ruthenian and Croatian nationalities lived. Each ethnic group had its own cultural roots and an original folk musical foundation.

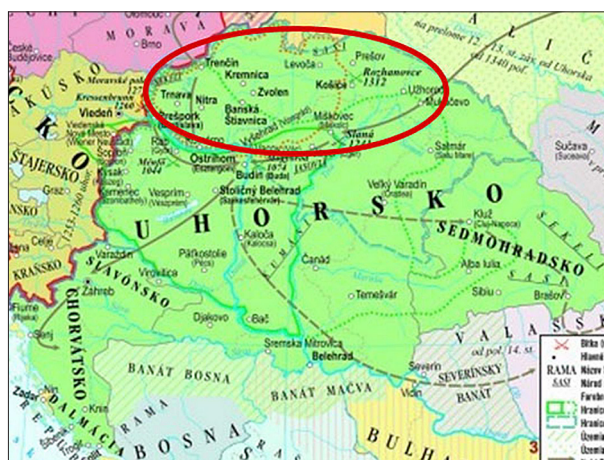


Figure 1: The map of the Hungarian Kingdom in the 18th century (Slovakia – *Hungaria Superior* is marked with a red ellipse)¹

A large part of the Hungarian nobility, royal officials, church dignitaries, scientists, artists and merchants were concentrated in Slovakia. Despite its small area, the territory was divided into smaller units, which differed significantly in their respective economic, political and cultural situations. [8] Bratislava (today's capital of the Slovak Republic) and its nearby surroundings enjoyed the most prestigious position. Bratislava became the coronation city, and during the Classicist era the coronations of five Hungarian kings and queens took place there. The enlightened Queen Maria Theresa was also crowned there, and the years of her reign signified a “Golden Age” of great prosperity for Slovak musical culture. [Ibid.]



Figure 2: Maria Theresa in her coronation costume with Hungarian coronation jewels²

Musical Culture

All the components of musical culture participated in the creation of music during the Classicist Era. In the conditions of

Slovakia at that time, the following form-generating and determining components could be identified:

- The presence of composers of various artistic levels: the important composers (prominent figures), composers of musical works of smaller/regional significance, and composers of small/local format.

- The availability of musical performers who presented music from their respective positions of professional musicians, amateurs and folk musicians.

- The creation of musical compositions, which included works by Slovak composers, compositions imported from other countries, copies of musical works, edited pieces.

- The cultivation of music in churches, monasteries, aristocratic palaces, city theaters and bourgeois households.

- The development of musical education strictly differentiated into church, public, private schools and general education.

- The existence of musical instrument workrooms focused on the initial production and subsequent improvement of musical instruments.

- The work of publishers and printing companies focused on distributing music, books, and magazines with music-score appendices.

- Establishment of musical contacts with other countries in the form of exporting or importing composers, performers, musical and literary works, teachers. [17]

These separate components were not in equilibrium with each other in the particular stages of the development of Classicism in music. Some of them predominated; others developed to a lesser extent, or stagnated temporarily. In the mutual context, however, they created the image of a progressive musical culture.



Music and the Various Forms of its Presentation

The Classicist period represents a number of fundamental developmental changes in music as understood from various aspects. While the Baroque era defined music as “God’s gift to be used to glorify God” (Andreas Werckmeister, 1645–1706), during the era of Classicism, music was considered to be “an innocent luxury which is not necessary for our being, but serves to please man.” (Charles Burney, 1725–1814). Music has become a “noble amusement,” fulfilling a hitherto unsurpassed aesthetic ideal.

The Classical ideal of music did not find the same prepared foundation on Slovak territory, as it did in other countries. In large towns, where the high nobility and high ecclesiastical hierarchy resided, i.e. especially in Bratislava and Košice, it was recognized without hesitation and time-wise corresponding with the advanced European centers. Musical life flourished in residences, operas, concert halls, and music sounded out in middle-class bourgeois salons as well. Noble families maintained excellent ensembles and invited, often employed, the best musicians. “New” secular music was cultivated in this environment and the works of Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven and other important Austrian, German and Czech composers were well known.

In the rural areas sacred music and Baroque-style works remained predominant. Musical life was concentrated in religious monasteries and churches, and also in townsmen’s houses. Most specific was the folk music in the rural areas, which reached the imperial court due to the efforts of skillful folk musicians. For financial reasons the nobles also

hired folk musicians to perform in their ensembles, in addition to the excellent and expensive top performers. They worked for less money and brought interesting and unusual elements to their environment. Conversely, the musicians returned to their home environments enriched by the entertainment music of the nobles. The result was a peculiar mixture of folk music and aristocratic music.

In the conditions of Slovakia domestic musical performances were also typical, both in aristocratic and in middle-class circles. The amateur, dilettante nobles themselves were actively involved in home music-making, and for that reason they formed their repertoires from musical compositions written directly upon their request, which made allowance for their weaker performance abilities, or, otherwise, they played very simplified arrangements of contemporary musical compositions.

The process of change in the musical scene in Slovakia was neither straightforward nor uniform, albeit, it was significantly shaped by progressive democratization and secularization. The developing trend clearly shifted from church music to secular and from aristocratic circles to the environment of the bourgeoisie.

A number of musical phenomena characterizes the Classical period. Although it is represented mainly by the works of the important personalities among the composers, their work is only a small fraction in the whole bulk of compositions which fulfilled the aesthetic ideal of this wonderful epoch. At the time of the great masters, there was an almost innumerable amount of “Klein Meisters.” From their pens various salon compositions – sonatas, rondos, rondinos, variations, fantasies, songs, string quartets etc. – spread around at an enormous speed. Although most of them fell into oblivion, at the time of their

creation they were often more popular (and the composers who wrote them more favored) than the professional musical works of classically perfect beauty and universal intelligibility. [Ibid.]

The *Pressburger Zeitung* (Bratislava's chief newspaper) provided up-to-date information on the musical culture in Hungary. It was published in Slovakia, and for a long time it was the most read and sought-after periodical in the whole Kingdom of Hungary.

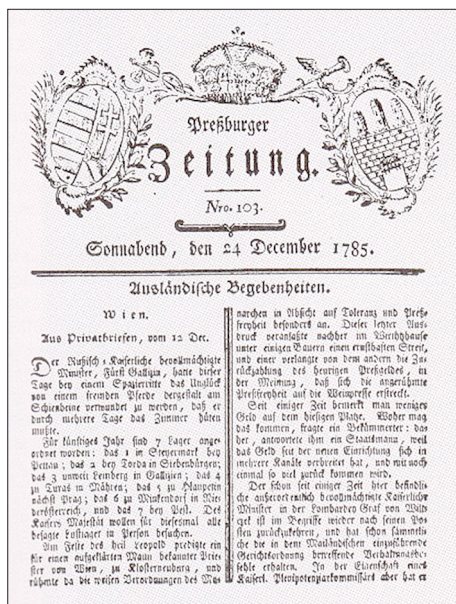


Figure 3: Title Page of *Pressburger Zeitung* from 1785³

Music in the Main Slovak Cultural Centers

The level of musical culture in the territory of Slovakia and its characteristic features in the era of Classicism were dependent on various general, external (heterogeneous) and internal, specific (autonomous) factors. The external factors were linked to the entire territory. They were formed by the economic, political and territorial, religious, etc. conditions in the Hungarian Kingdom. Various particular

factors were often linked to specific territorial areas and were based mainly on their historical, national, cultural, musical and geographical traditions.

According to Múdra [13], under these influences, musical culture developed in four territorial areas (in terms of the current geographical structure of Slovakia, we characterize them as West Slovakia, Central Slovakia, Spiš and East Slovakia) and in two important centers, which reached a European format, and therefore, are perceived as trans-regional. In the following portion of the article we shall focus on a brief description of the situation in trans-regional music and cultural centers, in the towns of Bratislava and Košice.

Bratislava

During the second half of the 18th century in Bratislava, the coronation city of the Hungarian kings, important European magnate families came to settle and gradually built their prestigious palaces in the city center. Members of the Eszterházy, Erdödy, Grassalkovich, Pálffy, Balassa, Amadé, Apponyi, Csáky, Keglevich, Viczay, Zichy, and Szapáry families organized music academies and theater events, employed the best performers and composers, founded orchestras, built theaters, invited foreign artists, and supported Slovak composers.

Although music academies, later named concerts, were intended for the aristocratic society, their progressive patrons occasionally made them available to the general public. At the musical events, major musical forms and genres of the Classicist era were heard: instrumental concertos, string quartets, symphonies, songs, operas, cantatas, oratorios and a considerable amount of dance, entertainment and salon music.

A very important feature of that time was the development of a new



understanding of the functions of music. Music in Bratislava appeared not as an accompanying phenomenon, but as a means of noble entertainment. It was a primary and paramount affair and served to please people and enrich their lives. Therefore, a number of theater enthusiasts from the ranks of nobility with the consent and support of Maria Theresa decided to build a permanent residential theater in Bratislava. The chief initiator of the plan was the Count Juraj Csáky, who *“had a new theater building built on the city's land at his own expense.”* [11, p. 2] The opening ceremony took place in 1776. The theater company of the Austrian theater director and playwright Christian Hieronymus von Moll was the first to perform there. The performed play was *Die Mediceer* (The Medicier) by Johann Christian Brandes [1]. The construction of the modern building was impressive, magnificent. *“The theater was characterized by massiveness. It had three floors; on the first and second ones were lodges; on the third floor was a gallery. To the right of the stage was a courtyard lodge with a separate entrance, with height of two floors. A part of the building was a reduta, which was used as a dance hall. For the construction of the building, Csáky asked the city to rent a theater for twenty years. After his death, the right was passed to his heirs.”* [Ibid.]

The theater building stood on the site of the present day Slovak National Theater. It featured *opere serie*, *opere buffe* and *singspiels* created by composers from Slovakia and from other countries and performed by international artists.

The success of Bratislava's opera, testified by the immense numbers of audiences attending it, was also enjoyed by private companies, among which the Opera Society of the Count Johann Erdödy was especially prominent. It had

an 11-member permanent orchestra, to which eight other members from the infantry regiment, and four female singers and six male singers were occasionally invited. The Society performed works by the great masters (Mozart, Haydn, Salieri, Gluck, Paisiello, Cimarosa, Ditters von Dittersdorf...), often only a few weeks after their Viennese premieres. [15] The frequency of performances was admirably high: operas were staged twice a week, but only upon the condition that the Count was healthy. The opera was famous for its beautiful scenes, luxurious wardrobes and modern stage technology. Instrumental concerts gained special popularity and attention among demanding attendees of music events. Most often, they hosted private or church-based orchestras. Among the best were undoubtedly the Grassalkovich Orchestra, which had up to 24 excellent musicians during its peak [4] and the Eszterházy Orchestra, which had a rich and diverse musical repertoire.

In Slovak music culture the Church had played a decisive role since early times. Its irreplaceable influence was also evident at the time of Bratislava's Classicist period. The Church became one of the chief patrons of music and, along with the nobility, the most important shaping force of musical life. Not only did it influence music in the churches, namely, the sacred music, but also made its contribution to the advancement of secular music, concert life and musical education. Among the residences of the high ecclesiastical dignitaries, the most important was that of Cardinal Jozef Batthyány. His orchestra performed works by composers from Vienna, Czechia, Germany and Italy and also played musical compositions written by the orchestra's musicians, many of whom were also active as composers. (The Cardinal also offered a position to Haydn, but the latter was satisfied

with his service in the Eszterházy estate and therefore declined the Cardinal's offer.) In numerous churches the liturgical music by the local organists and capellmeisters, most of whom were also active composers, was performed. The Cathedral of St. Martin, where coronations, weddings and celebrations of the greatest holidays took place, was a place of dominant importance. Obviously, such and other significant occasions were accompanied by works by Viennese and Italian composers and the best Slovak compositions.

The middle class entered the musical life scene at the turn of the century. Concerts in townsmen's salons and the town theater were open to the general public. Various music productions took place at the "Reduta" (a permanent building for organizing dance parties). [Ibid.]

Bratislava's musical culture included thriving printing companies with music-score printers, publishing houses, music instrument workrooms of European significance and the newspaper *Pressburger Zeitung* – the oldest German-language newspaper in Hungary.

Musical Education

A rare attribute of musical culture was an advanced and broadly recognized musical education, which held an important position in the entire Central European region, due to the efforts of Franz Paul Rigler (1746–1796), a piano virtuoso, composer and pedagogue. He was born in Vienna; at the age of 15 he joined the religious order, where he took the name of Ferdinand, and after having studied philosophy and theology he was ordained as a priest in Vienna. He devoted his whole life to pedagogical activities: first, he taught in German and Latin schools in Austria, then he educated aristocratic children, and in the mid-1770s he settled in Bratislava, where he worked as a music professor.⁴ During

the school reform, known as the Ratio Educationis (1777), he was responsible for the reforms in the field of music. [10] At the Bratislava Main National School, the so-called preparandia was established. It prepared future teachers of national schools and retrained previously active teachers. In 1775, Rigler founded the "Musikschule" in Bratislava devoted solely to music classes. It became the first public music school and was considered to be one of the best in Hungary. It achieved the status of "model school" – "Musterschule." Vienna itself had to wait another four decades after that time for a public music school to be opened there. [13]

For the needs of the school Rigler create and compiled material suitable for progressive teaching and learning, the instruction manual for piano teaching "Anleitung zum Klavier für musikalische Lehrstunden" [Instruction for the Piano for Music Lessons], which has been used in Europe long since. This textbook for piano instruction was published reprinted in all the then current cultural centers of the Austrian Empire – first in Vienna, later in Bratislava, then once again in Vienna, and finally, in a revised form in Buda. Its aim was to provide the necessary instrumental and singing skills and music-theoretical knowledge to teachers, since most of them, in addition to their pedagogical work, also held positions of organists and cantors. The second unique textbook written by Rigler was a comprehensive voluminous work "Anleitung zum Gesange, und dem Klaviere, oder die Orgel zu spielen" [Instructions on How to Sing and How to Play the Piano or the Organ]. It comprised "a large amount of information about music, teaching music, piano playing, singing, music theory, forms, ornamentation, basso continuo, counterpoint and composition." [18, p. 643]

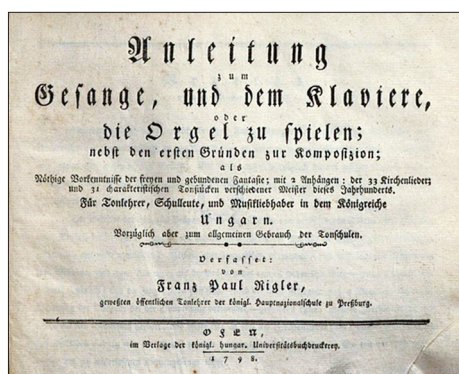


Figure 4: The Title Page of Franz Paul Rigler's Textbook⁵

Another significant enrichment of Slovak musical education was the pioneering three-section textbook for piano instruction with the full title of “Ausführliche theoretisch-praktische Anweisung zum Piano-Forte-Spiel, vom ersten Elementar-Unterricht an bis zur vollkommensten Ausbildung” [Detailed Theoretical and Practical Instructions on How to Play the Pianoforte from the First Elementary Lessons all the Way to the Most Complete Training] by Rigler’s pupil, Johann (Ján) Nepomuk Hummel. “*Following the example of extensive contemporary scholarly treatises, it contains a thorough and clearly presented theoretical part supplemented by more than two thousand musical examples and exercises ... An artistic universality best characterizes and distinguishes this work by Hummel from his contemporary models.*” [16]

This important pedagogical treatise is one of the first methodological works written which applied logical and rational fingerings. Its writer, a native of Bratislava, composer Johann Nepomuk Hummel (1778–1837) lived a prolific creative life in Vienna as a musician of European format at the time of the crossroads between the eras of Classicism and Romanticism. He had professional and personal contacts with the greatest personalities of the musical

world: he became an intimate friend with Beethoven, who was eight years older than him; for two years he was a pupil of Mozart, who called him a “miracle child” and lodged him in his household; as a child he played to Haydn, and later performed with him in London, and finally, following him and upon his recommendation he accepted the post of the concertmaster in Prince Eszterházy’s Eisenstadt ensemble. Further, he took composition lessons with Johann Georg Albrechtsberger and Antonio Salieri; he met Lorenzo da Ponte and Johann Wolfgang von Goethe, both of who admired him; his artistic horizons were greatly expanded due to the number of concert tours throughout Europe, where he became friends with Muzio Clementi, Francišek Xavier Dušek, Jan Václav Tomášek, John Field, Carl Maria von Weber, Niccolò Paganini, Luigi Cherubini and many other notable musicians. [17]

The importance of Hummel's personality for the development of Bratislava’s musical culture is indisputable and extremely abundant. The eternally grateful residents of Bratislava presently continue to commemorate their countryman with attractive music events by organizing annual concerts made entirely of Hummel’s musical compositions, Johann Nepomuk Hummel International Piano Competition, the Johann Nepomuk Hummel Days of Chamber Music, scholarly symposia and international conferences.

Košice

During the Classicist era Košice became one of the important European cities by the number of inhabitants, the size of the area, the artisans’ trade and handicraft production (460 workrooms were active in the town), the political power of the Church hierarchy and nobility, and the internationally important trade routes. Košice had a highly

developed musical education, construction, and culture. The city's musical life bore all the hallmarks of the contemporary European musical centers of that time. [8]

The musical events in Košice were instigated mainly by the Church, and later by the bourgeoisie. The cultural contribution of the nobility was not as significant as it was in Bratislava, where the highest aristocracy, headed by the royal court, was concentrated. The nobility of Košice most often did not host their own instrumental ensembles or organize any epideictic music events. Košice has entered the history of music mainly with its church music, opera performances and advanced musical education.

Naturally, the churches were the centers of sacred music. The musical score sources from their archives confirm that music written in the Baroque style had been preserved in Košice for quite a long time, well into the Classical period. It was only gradually being replaced by an interest in the early Classicist works and, still later, in compositions with the stylistic features of high Classicism. Košice focused mainly on Czech composers, but also gave prominence to Viennese and Austrian masters, and of course, performed works by its compatriots in Slovakia.

The most important church in the city was the Cathedral of St. Elizabeth, which was the church of the Bishop of Košice. He maintained eight permanent musicians and filled the positions of organists and capellmeisters with talented and organizationally capable musicians (František Xaver Zomb and Jozef Janig excelled in their prominence, in particular). The latter were in charge of the regularly occurring high-level performances of vocal and instrumental music. Secular works

were also performed, as evidenced by the symphonies the scores of which have been found on the church loft. They came from an unknown composer and recall the early style of Haydn. These symphonies were the property of organist Jozef Janig. In order to perform them, the musical director of the parish had to involve a complete cast of string instruments, as well as a pair each of the wind instruments, in addition to the clarinets which were available at the Cathedral. [9]



Figure 5: The Cathedral of St. Elizabeth in Košice; the Center of Sacred Music During the Classicist Era⁶

In Košice the university students actively participated in the regular performances of sacred and secular music. Their “home” church was the Church of St. Trinity. The musical works of the masters of High Classicism from Slovakia and from other countries were most often heard in the Dominican church.

Theater. The first opera companies continued to develop the tradition of traveling theatrical troupes which had often visited the town. One of the first such troupes arrived in the town in 1781 and was able to perform only in a wooden hut in the town square. The audience numbers at that time were very low: the nobility considered the place to be very humiliating.



Moreover, the nobles had to be taken back to their homes together with lighted fire torches after the performances for reasons of safety; the middle-class townsmen considered the hut to be unsatisfactory, and the students were forbidden to enter the theater to avoid moral decline. The town council did not permit any other interested theatre companies to play even in that hut, they were allowed to perform only behind the town walls. At that time the Jesuits were the most accommodating for the theatrical troupes; in justified cases, they lent the premises of their school theater for performances.

The first permanent theater building was put into service in 1789 [19], probably for the sake of performing Mozart's opera "The Abduction from the Seraglio." According to historians, it was "too large" for the scant amount of interest of the population in Košice, and theater directors avoided it due to its high costs. The theater director, Karol Steinhard, noticed a huge theater building, and he saw future revenues. But his hopes were not fulfilled, because the attendance of the nobility was not high in Košice. The citizens of Košice did not show such a great support to the theatre as in other big Slovak towns.

The beginning of the 19th century was linked to a more regular and richer opera life. The residents of Košice were able to attend performances of operas by Mozart, Dittersdorf, Salieri, Rossini, Cherubini and others which were brought by German opera companies. Therefore, the Košice theater was German. However, in 1816, the first Hungarian theater company arrived in Košice. The town council began to subsidize the theater, collections were made in the town, and the operas began to be performed in Hungarian. At first, the residents looked forward to the change, but they did not understand the text, and gradually, albeit only

briefly, the Germans returned to the scene. In 1828 they were again replaced by Hungarian actors and singers. The Hungarian singer Rózsa Déry became the darling among the Košice residents, who celebrated her and wrote poems about her. She sang exclusively in Hungarian – even Mozart's operas. She significantly contributed to the popularity of the theater. [7]



Figure 6: Rózsa Déry, the Favorite Singer of the Košice Residents⁷

Music schools. The first music school in Košice was established in 1784 as the second music school in Slovakia. In the beginning it existed as a part of a larger public school, but after four years, the "Musikschule" became independent. It was accepted by the town into its system, and the teachers were financed from the town treasury. The teacher positions were held by the best organists, among whom Francisek Xavier Zomb and Jozef Janiga stood out. They taught singing and organ performance and educated cantors and organists for the needs of churches. Together with their students, they regularly participated in the musical events in Košice. [2]

The musical culture of Košice was significantly enriched by contemporary printing companies, music publishers and manufacturers of musical instruments.

Conclusion

The musical culture in Slovakia was extremely rich and developed in the context of European Classicism, albeit, with its own specific features. According to the latest musical-historical research, Classicism in Slovak music can be defined as existent between the years 1760 and 1830. The trend of development was clearly an expansion from church music to secular music and from aristocratic circles to the environment of the middle class. While in large towns, secular music was cultivated in the spirit of the Classicist style, in the rural areas sacred music and Baroque-style music remained predominant. Musicians from neighboring territories greatly influenced the development of musical culture in Slovakia, and vice-versa, musical stimuli from Slovakia spread through composers, performers and teachers to other European countries.

The largest cities, Bratislava and Košice, became the centers of musical culture centers of trans-regional importance, and reached a high European level. In both cities the representatives of the musical circles also imparted advanced music education, which had gained a priority role as a result of the establishment of the first public music schools, the “Musikschule.” The music school in Bratislava was named the “model school – Musterschule” and rated as one of the best in the Hungarian Kingdom. A significant benefit of these schools was the use of original pedagogical and methodological music literature, in acceptance of the then current requirements of practice.

In present-day Slovakia intensive musical-historical research is continuing up to now, detailed study of source materials from the Classicist period in music is expanding, and systematic scholarly research is broadening and deepening.

NOTES

¹ Radi, A. *Čo je pre Maďarov problematické na slovenskej interpretácii dejín?* [What is Problematic for Hungarians in the Slovak Interpretation of History?]. URL: <http://madari.sk/magazin/historiasucasnost/co-je-pre-madarov-problematicke-na-slovenskej-interpretacii-dejin> (25.12.2020).

² *Mária Terézia vo svojom korunovačnom kostýme s uhorskými korunovačnými klenotami* [Maria Theresa in her Coronation Costume with Hungarian Coronation Jewels]. URL: <http://www.korunovacie.sk/Data/1992/UserFiles/Maria%20Terezia%201.jpg> (11.03.2021).

³ See: [14, p. 45].

⁴ *An. Rigler Franz Xaver Paul* [Rigler, Franz Xaver Paul]. URL: https://knihydominikani.sk/hlavna_bibl_b4?autor_id=2232 (25.12.2020).

⁵ See: [18, p. 650].

⁶ *Katedrála sv. Alžbety v Košiciach* [The Cathedral of St. Elizabeth in Košice]. URL: <https://lepsiden.sk/wp-content/uploads/2018/07/kosice-dom.jpg> (30.12.2020).

⁷ *Rózsa Déry* [Roza Dery]. URL: <https://i0.wp.com/www.televizio.sk/wp-content/uploads/2017/09/deryne01.jpg?fit=1280%2C720&ssl=1> (25.12.2020).



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