

## MUSIC AND IT'S EDUCATION IN FRANCISCAN MONASTERY OF PEST IN THE 18TH CENTURY

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*In the age of Counter Reformation, recatholisation just such Orders could be effective, which were active as teaching order as well. In the Carpathian Basin at this time we find three orders from this type: Jesuits, Pauliner and Franciscans. At early ages Franciscans did merely pastoral activity. During the 18th century every Franciscan monastery had a public school. 17 secondary schools were in the hands of Franciscan friars. They used the pattern from Jesuits, built up their schools like Jesuits, had liturgical dramas in Latin as Jesuits. At the end of the 17th-18th century numerous Franciscans were active in Hungary.*

**Keywords:** history of education, religious education, music teaching, Franciscans Order

Franciscans had next provinces in historical Hungary:

1. Provincia Hungariae S. Mariae (center: Pozsony/Bratislava: transdanubian territory and west territory of today Slovak Republic)
2. Provincia Hungariae S. Salvatoris (with center Szabadka /Subotica) today East Slovakia)
3. Provincia Hungaria S. Ladislai (in 1655 became a separate Province with center of Zagreb)
4. Provincia S. Stephani ( a Province of Transsylvania. Separate Province from 1729. before it was part of Ladislait Province with center Csíksomlyó /Sumule-Ciuc)
5. Provincia Hungariae S. Joannis Capistrano. (Formed from Bosnian Province in 1727: Buda (Ofen), Mohács, Eszék (Oisjek), Földvár)

## Investigation of Franciscan music-history in Hungary

The investigation of Franciscan musical sources in historic Hungary begun at turn of the 19th-20th centuries. This scholarly work received put a new elan in the second half of the 20th century.

Fábó Bertalan,<sup>1</sup> Seprődi János,<sup>2</sup> Csomasz Tóth Kálmán,<sup>3</sup> Szabolcsi Bence,<sup>4</sup> Papp Géza<sup>5</sup> és Domokos Pál Péter's<sup>6</sup> investigations pertained to the so called Kájoni source-group. These sources are bound to the Franciscan monk and polyhistor Johannes Kájoni, active in the Stephanite provinces in the 17th century. The parts of the collection are *Kájoni-kódex (1634–1671)*, *Cantionale Catholicum (1676, 1719, 1805)*, *Manuscript of Csíkcsobotfalva (1651–1675)* *Organo Missale (1667)*, *Sacri Concentus (1669)*, *Deák-Szentes manuscript (1774)*.

These manuscript collections are important from the point of view, that they contain varied material with vernacular congregational songs – text as well as music in separate issues -, and serve as witness for Franciscan polyphony. In the second half of the 20th century was active the musicologist Věslav Jozef Gajdoš<sup>7</sup>, who was himself a Franciscan, member of the first order. His investigations were bound to first of all the Franciscan sources found in monasteries of the Marian provinces located on the Slovake Highlands. Newest investigations on the field of Franciscans and their music the 1990th onwards are bound to the Stephanite and Marian provinces, by Ladislav Kačič,<sup>8</sup> Erzsébet Muckenhaupt,<sup>9</sup> Murányi Róbert Árpád,<sup>10</sup> Papp Ágnes and Saviana Diamandi,<sup>11</sup> as well as Pál Richter.<sup>12</sup>

Thanks to their work appeared the facsimile-edition of *Kájoni Kódex* and modern-scholarly edition of *Organo Missale*.<sup>13</sup> Robert Árpád Murányi

<sup>1</sup> (1868-1920) In his work „*A magyar népdal zenei fejlődése*”(The development of Hungarian Folkmusic). Budapest. 1908.

<sup>2</sup> (1874-1923) He was professor of Reformed College in Cluj-Napoca (Kolozsvár). He discovered the Codex-Kájoni at first in 1903.

<sup>3</sup> (1902-1988)

<sup>4</sup> (1899-1973)

<sup>5</sup> (1915-)

<sup>6</sup> (1901-1992)

<sup>7</sup> (1907-1978)

<sup>8</sup> (1951-). His most important works: „*Missa Franciscana der Marianischen Provinz im 17. und 18. Jahrhundert*”, in *Studia Musicologica* 33. Budapest. 1991. uő.: *Figuralmusik der Franziskaner in Europa. repertoire und Aufführungspraxis*, in *Musik der Geistlichen Orden in Mitteleuropa zwischen Tridentinum und Josephinismus*. Bratislava. 1997.; uő.: „*Zborníky pre klávesové nástroje Pantaleona Roškovského*” [Roskovszky Pantaleon billentyűs gyűjteményei], *Musicologica Slovaca* XII (1988) 145-211.

<sup>9</sup> (1952-). Muckenhaupt Erzsébet: *A csíksomlyói Ferences Könyvtár kincsei*. Könyvleletek 1980-1985. Balassi Kiadó, Polis Könyvkiadó. Budapest – Kolozsvár. 1999.

<sup>10</sup> Murányi Róbert Árpád: *Thematisches Verzeichnis der compositionen in den franziskaner Handschriften in Ungarn*. Püski Kiadó, Budapest. 1997.

<sup>11</sup> Kájoni Kódex. Facsimile – Transcriptiones I-III. *Musicalia Danubiana* 14/A-B\*, B\*\*, Bucharest–Budapest. Kájoni kódex (1634-1671). [Codex Kaioni (1634-1671).] Budapest. 1994.

<sup>12</sup> „*Die ungarischen gedruckten Gesangbücher des 17. Jahrhunderts*”, *Cantus Catholici und das Kirchenlied des 17. Jahrhunderts in Mitteleuropa*, Konferenzbericht (Hrsg. Ladislav Kačič), Slavistický kabinet SAV, Bratislava 2003, 115-124.

<sup>13</sup> Kájoni János: *Organo missale*. „*Kájoni János: Organo=Missale*” (ed. Richter Pál), *A Csíksomlyói Ferences Könyvtár Kincsei* 3, Státus Könyvkiadó, Csíkszereda. 2005.

collated the until today fullest catalogue of 17-18th c. manuscripts of Franciscan polyphony found in Hungary. My investigations on Franciscan polyphony is based on his catalogue of Franciscan manuscripts found in the music collection of the National Széchenyi Library in Budapest. In the 1950th many monastries were closed or ceased. Similarly to Franciscan libraries whole libraries with their whole bookstore went to the property the national central library. Many of the inheritance of Liszt's library disappeared, but further lines and manuscripts of another Franciscan active in Pest – Pantaleon Roskovszky – remained and was ready for investigation in Hungary.

### Institutions of music teaching in the Franciscan order

Music and its teaching was always present at the History of the religious orders. There are several hints in the earliest sources on liturgical music and its education in early sources from the foundation of the order onwards (1210-1300).<sup>14</sup> Although there are no direct hints on musical praxis in the *Regula Bullata* minor friars did sing the whole circle of divine office. A directive is to be found in the rule for Clarisses according to certain parts to be sung or read during the services.<sup>15</sup>

The function of *Magister chori*, or frequently called as *Moderator*, *Regens* or *Praefectus chori* was present in larger convents. Their task was not only teaching of plainchant, and leading the choir of friars. They were responsible in the first half of the 18th century for liturgical ceremonies, output of lectors. Also musical tasks were that of *cantus magister*, *director chori* and *organista*. The *cantus magister* or *magister chori* led the choir of friars during liturgical acts where just clerics were present. His task was to introduce the candidates and noviciates into the skills of plainchant as well as into other genres of liturgical singing. Beside this noviciates had to study to play the organ and other instruments as well. The task of *organista* was bound to forms of public worship, like Litany or public Mass. He also accompanied song of the present monks.<sup>16</sup>

### Music education in 18th century Marian convents

There are two types of evidences for music-education in Franciscan Convents. At first find several commands found in the so called *tabulas* and *datas* in account books. The second important group of sources are several manuscripts. In spite of prohibitions and directives we find numerous manuscripts in all provinces with figural music from this period. Under the period of prior of the Marian Province Pater Marcus Repkovic (1694-1758) OFM the activity on the field of figural music got a new impetus. Succeeding a reform in 1769 Pater Pantaleon Roskovsky (1734-1789) and Pater Gaudentius Dettelbach (1739-1818) summarised the basic repertory of liturgical music. Several manuscripts serve as witness for music-pedagogical activity in Franciscan monasteries. There are numerous directives and reports following the general chapter in 1769 concerning obligations of

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<sup>14</sup> See also Peter Loewen: *Music in Early Franciscan Thought*. Rice University. Leiden. 2013.

<sup>15</sup> Belluco: 6,7. See also Battifol: 243.

<sup>16</sup> About tasks of the organist writes a Franciscan friar from Buda Monastery: J. Koller in his *Chorus/seu/Missae Chorales/pro Conventu S. Francisci de Bajae*. (Venetiis. 1750). Ms. Mus. IV 799.

musical education. We also know collections which could have served the practical music-education in the Franciscan monasteries, rather than the liturgy.

### Musical style of 18th century Marian manuscripts

In it's first period in the late 17th, early 18th centuries the basic type of so called 'Franciscan style' was an attempt to combine baroque monody with plainchant. In it's early stage we find overrhythmed gregorian chants, or freely composed chants with resemblances to their plainchant origin. We also find the early representatives of latin cantiones and church songs. In the second period of Franciscan monody we find overcomposed figural music, even in two, three or four voices. Just choral sections remained bound with monody. that was characteristic even more for convents in Austria. In Austrian sources we can find even orchestral accompaniment since in Hungarian ones the accompanying instrument is almost always organ, with one voice. That was because of a more strict prescriptions in the Marian Province, where figural music was prohibited, and the only allowed instrument was organ. (1602, 1632, 1658, 1624, 1642, 1730!)<sup>17</sup>

### Evidences of Franciscan music-pedagogy: Tabulas and account books

There are just a humble number of evidences reporting about obligation of music-teaching in the Franciscan order. They are first of all directives found in several 18th tabulas originated from the Marian Province. Directives of General Chapters prescribed not so much the way or method of music teaching. In 18th century Marian tabulas<sup>18</sup> we find are predominantly hints on lack, or neglecting of singing or it's education or about several abuses on the field of music either in the public liturgy or during the singing of the Holy Office.

In the mid. 17th century we find regulations and reports exclusively about teaching of plainchant. 1655: The clerics to practice singing and preaching. The exercise of any afternoon should be given half to three quarters of an hour. 1662: The guardian shall ensure that young clerics and priests exercise at least one hour each afternoon Gregorian chant. The teacher should be an able priest or cleric. If this would not be possible, there is also allowed to apply a secular teacher.<sup>19</sup>

From the first half of the 18th century there are even more regulations concerning figural-music. These reports frequently state the preoccupation of figural-music beside the neglecting of plain-chant even in the monasteries. We have even more evidences of instrumental music-making during public as well as religious liturgy.

1730: Members of the Order cultivate prohibited figural and instrumental music. The instruments are suitable for organ alone. The exception is the presence of significant items and celebrations of the princes and prelates. In these cases, secular musicians may be employed.

1738: megállapított during the visitation to the province entirely neglect the Gregorian chant, and Figure-cultural music it replaced.

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<sup>17</sup> See also Richter 2007: 23.

<sup>18</sup> Gajdoš: 138.

<sup>19</sup> Gajdoš: 140.

Therefore, re-emphasizes the need for the exercise of Gregorian chant, especially in the monasteries where they are clerics.

1765: Where are sung Masses, there is no need to boast with all kinds of artistic music. Just such songs well known by all singers are to be sung. But after the Epistle and during the Offertory may be performed polyphonic music to avoid all kinds of concerts and symphonies concerts to play on the organ.<sup>20</sup>

From the 2nd half of the 18th century tabular reports about decline of plain-chant and its education. Similarly to other provinces secular streams of music-history reached *magisters* and *director choris* of the Marian Province as well.

1769: We observe that some of the magisters and director choris, introduces almost every day too gaudy mass songs and litanies, that's why clerics do not study during their novitiate any melodies properly. To eliminate this, set up a committee in Bratislava, which specifies the exact number of litanies used at Mass and hymns. These items will be recorded, and from that moment just these melodies are permitted to be sung. Members of the Committee: Kajetán Hruškovič, Bernard Lubič and Gabriel Krausz.

We also find hints on musical instruments allowed to be used during liturgical acts. Beside organ, regal was admitted also in the Observant Branch of the Franciscans although merely at the beginning of the 17th century. In the Province of St Bernard – today in Austria –, the monasteries of which were constantly in touch with that of the Marian Provinces a preoccupation of organ is characteristic from the 18th Century onwards.<sup>21</sup> Beside this we find clavichord as practice instrument as well. Instrumental practice and its education played more and more important role in Marian monasteries. Its neglecting was even punished.

1771: The novices are obliged to learn to play the clavichord (...). 1773: Since there are something of organists in our province, there is mandated that monasteries in which novices are thought, should obtain as quickly as possible two or three clavichords that the novices were able to learn to play on them. The magisters should teach them at least half an hour (daily).

1778: The exercise of organ play and singing is neglected. In these superiors are guilty, and even magisters neglect teaching. The prefecture calls for authorities to conscientiously fulfill their duty in this respect, as they had always done. That is a sin, and must be punished.<sup>22</sup>

Inhabitants of Franciscan convents were in close touch with secular music-making in the 2nd half of the 18th century. They organized musical entertainments with secular music. That was a phenomenon which condemned by general chapter in Trnava in 1781.<sup>23</sup>

### Secular music-education in 18th century Pest

Flourishing concert-life and basic institutions already existing in the life of Ferenc Liszt<sup>24</sup> has their roots in the 2nd half of the 18th century.

18th century from the respect of artificial music-culture was an age of rebuilding of musical institutions and reacceptance of contemporary European musical styles. The century from music-historical point of view

<sup>20</sup> Gajdoš: 144.

<sup>21</sup> Belluco: 41.

<sup>22</sup> Belluco: 41.

<sup>23</sup> Belluco: 43.

<sup>24</sup> Liszt was himself a confrater of Franciscans. He visited quite frequently the convent in Pest.

begun at the turn originated from the end of Turkish subordination (1699). Thanks to historical facts Hungarian music-history was in 20 years late, therefore the final date of this period goes up to 1820. While polyphony was constantly supported by church and aristocracy, instrumental music and it's teaching got even more importance among secular music-pedagogy. Thanks to this at this time appeared first books on dealing with methods of instrumental technique.

As center of cultural life Beside of Bratislava (Pozsony), Pest-Buda played more and more important role. Urban educational institutions and public music-schools in Pest-Buda appeared in the last quarter of the century. The first public misc school was founded in 1775-ben in Bratislava. It's founder was Franz Paul Rigler (1748 ? - 1796) editor of the first book for piano – teaching. (*Anleitung zum Clavier...*, 1779, *Anleitung zum Gesange und dem Klaviere* 1798). The *A kótából való klavírozás mestersége* (*Art of playing on piano from the score*), the counterpart of Riegler's work counterpart was issued four years later in Buda by István Gáti. In general, all main participants of secular and church music-life<sup>25</sup> either thanks to their education or because of buing of available editions were bound to Austrian and South-German musical traditions.

The convent in Pest was one of the Franciscan monasteries heaving novitiate, and – thanks to this – regular music-education. The all time *Cantus magisters* in this part of the Marian were educated themeselves in secular institutions, or were in strongly influenced by musical streams of the 'outside'.

### The Budapest Downtown Franciscan Church

The Franciscan church was built in it's today form at the beginning of the 18th century. After during the Turkish occupationthe church served as a djami. In 1701 the djami was rebuild as a Catholic church. During the first decades of the eighteenth century the church was enlarged with a buliding of the convent. on 21. September 1743 the church was dedicated to the Franciscan St Peter of Alcantara (1499-1562). The convent was enlarged with a botanic garden as well. At the time, when II. Joseph (1741-1790) seased monasteries, the church remained active as a parish church. 15 ordained priests and 2 laic brothers remained in the service of the church, and cold live in their convent. From 1822 onward the church was again officially Franciscan. This certain church has had because of it's location a great political and social significance. This is the reason why we have reports mainly about great Franciscan preachers from this place. There are two musicians connected with this church: pater Pantaleon Roskovszky (1734 - 1789) and Ferenc Liszt (1811 – 1886) the confrater of the Franciscan bethren in Pest.

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<sup>25</sup> See also: Domonkos Zsuzsa: Zenetörténet. Műzene.  
<http://mek.oszk.hu/01900/01903/html/index4.html>

## The only evidence of music-education: Roskovszky in Pest

Ladislav Kačič dealt at first with output of pater Pantaleon Roskovszky. Thanks to his efforts came out a monography dealing with his life and sources.<sup>26</sup> Kačič made an enormous work in investigation, but he did not observe in detail the connection between Roskovszky and his output at the Franciscans in Pest.

Roskovszky played an important role on the Mariano-Franciscan music history. In the 18th century Paulaner and Franciscan monks created a unique musical language: they attempted to unify plainchant repertory with their contemporary music-aesthetic. From the beginning of the 18th century there was a need for figural music in the circle of Franciscans. In the Marian province thanks to the efforts of Pater Marcus Repkovic (1694–1758) could develop polyphonic compositional style into a higher degree. Under provincial Pater Kósa there was a so called reform, that made possible to adapt and compose similar melodies from South-German Monasteries. Succeeding this reform in 1769 Pater Pantaleon Roskovsky and Pater Gaudentius Dettelbach (1739-1818) comprehended a basic repertorium for church musicians according to the new taste. That repertory was enlarged by their own compositions and adaptations as well.

Pater Roskovszky Pantaleon (József) (1734. 03.10 Ólubló (Stará Lubovňa)–1789.03.27 Pest) franciscan organist and composer of slovak origin. His father – presumably Roskovszky's first teacher – was himself a cantor-organist. The later frater Pantaleon attended the secondary school in at the Piarist Gymnasium in Podolin. Later on he studied philosophy at the Jesuit University of Nagyszombat (Trnava). He was accepted to the Franciscan order as a trained in philosophy and multilateral musician („*philosophus absolutus*” – „*cantor, organista, tubicien und fidicien*”).<sup>27</sup> The years of novitiate he spent in the monastery Saint Catrin in Dejte (Dechtice). His theological studies he completed between 1757 – 1760 in Pest, buda and Pozsony (Bratislava) He was ordained in 1759-ben in Nagyszombatban (ma: Trnava). From 1761 onwards we have ore accurate report about his activity and life. He moved several times to different Franciscan monasteries in the Marian Province. He served in Érsekújvár (Nové zámky; 1761 – 65) Pozsony (Bratislava; 1760/61, 1765 – 69, 1771 – 73) Nagyszombat (Trnava; 1769 – 71, 1773 – 76, 1778 – 81,) and in Pest (1776 – 78, 1784 – 89). Besides his tasks as musician in Trnava and Pest he was *vicar* as well. In the meantime he also reached the degree *lector candidatus*. The monastery of Pest was part of the Marian province. Pater Pantaleon spent two periods of his life in this place.

At first he lived here from 1776. augusztus – 1778. March. Then 24 ordained priests adn 15–17 novitiate lived here. His degrees were: *magister chori* and *organista*, and penitentiary. Second time we find him in Pest from August 1784. until his death in March 1789.

His affectation was *organista* and penitentiary. In the last two years he was honoured to be appointed as vicar (the deputy of the prior). The records about his language skills report about that he is of Slovak origin, he spoke Hungarian at intermediate level, in German just on a low level. His pure knowledge of languages did not prevent him in his work in Pest, since a big deal of this town at this time belonged to Slovake population. At the time of Roskovszky vere active numerous Slovak monks. Not one of the held even preaches and sermons in Slovake language.

<sup>26</sup> See also publications of Kačič: <http://slavu.sav.sk/pracovnici/kacic.php>.

<sup>27</sup> Gajdoš 1970.

In the Franciscan order in the second half of the 18th century a certain Renaissance begun. Roskovszky did his bit of it. Roskovszky brought his musical training from his home the so called „Szepesség” (Spiš, Latin: *Scepusium*). Thanks to his above mentioned, early training by his name we regularly find expressions *cantus magister*, *director chori*, and *organista*.

The music was present in the life of Franciscans not only at sacred events. The brethren acted in their monasteries different forms of secular music. Roskovszky as a *magister chori* and *organista* could take part in both forms of practical music making as well as music teaching.

The majority of his manuscripts were devoted to vocal music: ordinaries for the Mass, Marian antiphons, vespers and litanies.<sup>28</sup> His carnival-cantata, or vespers-parodie *Vesperae Bacchanales*<sup>29</sup> could have served the above mentioned musical divertissements of Franciscan friars. There is no evidence that his vocal works served tutorial purpose.

Roskovszky compiled one collection for the Franciscan Convent in Pest, with subtitle „Ad chorum Pestinensis.” This collection contains practical, liturgical pieces from Roskovszky and Engelbert Katzner from the St Bernard Province.

Murányi catalogue	Fol.	Page	Title	Author	Concordances (with Murányi catalogue-number)
2037	1r	1	Missa B:M:V in coelos assumptae	Roskovszky Pantaleon	Ms. Mus 5850 K 1261
2038	8v	16	Missa Annuntiationis B:M:V	Roskovszky Pantaleon Francisc. Prov. Marian. Hung.	Ms. Mus. 751 K 2038
2039	14v	28	Litaniae Lauretanae	Katzner, Engelbert Franciscano Provinciae Austriae Scti Bernardini	Ms. Mus. 752: <i>Hesperus choralis</i> K 3074
2040	18r	35	Tota pulchra 3 pars	(Katzner, Engelbert)	Ms. Mus. 752: <i>Hesperus choralis</i> K 3075
2041	19v	38	Regina coeli 2. pars: Alleluia		Ms. Mus. 751 K 1186
2042	21r	41	Regina coeli 2. pars: Alleluia	Roskovszky Pantaleon Ord. M.S. F.	Ms. Mus. 751 K 1188
2043	22v	44	Motetto de resurrectione Domini N. J. Christi Haec Dies quam fecit 4 pars	Roskovszky Pantaleon franciscano Prov. M.H.	Ms. Mus. 751 K 1125

*Content of Ms.Mus. 756*

<sup>28</sup> See also: Murányi Róbert Árpád (1997): *Thematisches Verzeichnis der Kompositionen in den Franziskaner Handschriften in Ungarn*. Püski, Budapest

<sup>29</sup> Gajdoš: 151-157.

Roskovszky has two collections on the field of instrumental music which may be linked with his activity as music-teacher.

We don't know, what was the purpose of *Cymbalum iubilationis*<sup>30</sup> collection for the Franciscans in Pest. Very likely it could even serve the liturgy as Roskovszky's educational practice. Both collections show a broad knowledge of instrumental music as well. In this source – as well as in his later instrumental treatise: *Musaeum Pantalonianum* (1762-1769) – he sums up works of Italian, Austrian, Bohemian, Slovak and South-German compositions.<sup>31</sup>

He devoted this collection to harpsichord. He composed also „pastoral” pieces for this source. His own pieces are exclusively devoted to organ. Although pater Pantaleon had been never to Wien similarly to his secular contemporaries was strongly influenced by Austrian musicians. Thanks to this, an important number of composers represented in Roskovszky's collection was active in Wien.<sup>32</sup>

There was constant change of liturgical and music-books between Marians and the St Bernard Province in Austria. Next to this reason in Roskovszky's life was in progress a reform with the purpose of repertory unification. Its result was inclusion of certain Mass ordinaries into different sources as well as change of methodological books, secular music-scores.

As a witness for Roskovszky's pedagogical activity serves his treatise: *Praxis authentica pulsandi organum*. Pater Pantaleon collated more works in one volume. He translated to Latin language *Fundamenta partituro* (1717) of M. Gugl and completed it with theoretical writings of

Johann David Heinichen of Johann Joseph Fux. According to Kačič the *Cymbalum* was compiled at 1757, while the date of the organ-school is 1771-1773. There is no direct evidence if he used this certain collection for teaching purpose. At the same time the account book from the terms of Roskovszky's stay in Pest contains hints on reparation of clavichords, which was popular practice instrument in Franciscan convents. Since he collated his teaching-book at 1773, he very likely could use it in Pest as well.

## Conclusion

There is not easy to investigate 18th century Marian history of music. Many types of evidences disappeared during the stormy decades of the wars of the 20th century or admonished. What we certainly know is, that Pest had flourishing musical life at the end of the 18th century.

The age of stylistical rebirth affected ecclesiastic music as well, which was strongly influenced by Viennese, and South-German style. We find several descriptions about musical tasks and institutions in the Franciscan order as a whole. At the same time we have just a few evidences in the case of Pest monastery. What we exactly know is that they had *cantus magisters*. One of them was an accomplished friar of Slovak origin: pater Pantaleon

<sup>30</sup> Ms.Mus.753.

<sup>31</sup> Italian composers represented in the *Cymbalum iubilationis*: G.B. Platti, G.M. Rutini, F. Ruge, G. Palladini, M. Vento, M.T. Agnesi, and anonymously L. Giustini and P. G.B. Martini OFMConv. G. Muffat, G.F. Händel, J.L. Krebs and without their name-denotation fr. A. Maichelbeck represent German composers, while J. Čermák, J. Vachovský and Roskovszky himself are Slovak origin. See also Cačič: 220.

<sup>32</sup> J.K. Kerll, L. Rammer, J.J. Fux, J.B. Peyer, Gottlieb Muffat, Fr. I. Tůma, J.A. Štěpan, K. Kohaut. M. G. Monn, A. Vögler, F.A. Ehrenhardt, F. Schmidt, J.G. Zehner. J. Umstatt. See also: Cačič: 221.

Roskovszky. He evidently needed to copy a musical-collection for Pest, because of his teaching activity and for practical music making. The high standard of the Ms. mus. 756 underlines, that pater Pantaleon had to have educated musicians among Franciscan friars. Knowing the fact there was a noviciate as well, he must have taught vocal and instrumental music-praxis. The evidence of his pedagogical activity is his collection itself. We also know from account book of Pest, that friars had spent money for reparation of instruments, very likely for practicing-purpose. Since the *tabula* from the 2nd half of the 18th century is not known, we have no other evidences for pedagogical activity. Investigation of this source could shed light on further details of Franciscan music-history.

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