

theologischen Auslegungen der liturgischen Musik verzichtet. Es ist aber klar, dass er die mittelalterliche Liturgie nicht umgehen konnte.

Der Inhalt des Buchs umfasst fünf Kapitel. Das erste Kapitel spricht von mittelalterlichen Riten. Im zweiten sind die grundlegenden Begriffe der mittelalterlichen Musiktheorie behandelt, im dritten hat der Autor die Musik selbst dargestellt: zuerst die allgemeinen Eigenschaften der choralen Melodik, vereinzelte Gruppen der Gesänge, aufgefaßt als chorale Musikformen. Alles, was im Text vorkommt, ist mit Musik dokumentiert. Es gibt auch viele Transkriptionen aus slowenischen und fremden Codices.

Das vierte Kapitel umfaßt den historischen Abriss der rituellen Musik im 1. Jahrtausend n. Chr. und die weitere Verbreitung des Gregorianischen Choral. Im letzten Kapitel beschäftigt sich der Autor mit der Notation der mittelalterlichen Einstimmigkeit und erklärt das System der Neumen.

Am Ende hat der Autor eine ausgewählte Bibliographie zusammengestellt mit entsprechender Literatur, Monographien, wichtigen enzyklopädischen Artikeln über den Gregorianischen Choral sowie speziellen Studien. Das Buch ist zwar für slowenische Studenten bestimmt, wir vermissen jedoch eine entsprechende Zusammenfassung in einer der Weltsprachen.

**Primož Kuret**

**Alexandra Schmidtová, Pramenná a Štýlová Kritika Sláčikových Kvartet Jána Levoslava Bellu [The criticism of the sources and style of Ján Levoslava Bella's string quartets], series musicologicae actualis, Bratislava 1998, 125 S.**

An important component of the revival of the works by Ján Levoslav Bella (1843-1936) in regard to musicology, interpretation and reception is the collected source-critical edition of the composer's output. The collected critical edition of Bella's works started in 1991 by the J. L. Bella initiative in cooperation with the National Music Centre in Bratislava. This paper concentrates on the source-critical revision of Bella's four string quartets. The paper follows the initial thesis (1997), which had been constituted during the editorial council of the complete edition of Bella's works. The paper deals with the four string quartets of Bella: 1. *String quartet in G minor*, 2. *String quartet in E minor "V uhorskom štýle"*, 3. *String quartet in C minor* (op. 25) and 4. *String quartet in B-flat major*. The string quartets will be a separate volume of the complete critical edition.

In 1924 the first monograph about Bella was published by Dobroslav Orel. It was a publication with a supplement of the score of the 3. *String*

*quartet in C minor* (op. 25). It opened the new chapter of the perception of Bella's work in Slovakia. Two years later, on Orel's initiative, Bella signed an agreement on the transmission of his works and author's rights to Orel for the benefit of the Czechoslovak Republic. In return for a life annuity he therefore left the responsibility of the next editorial fate of his work to Orel - the founder of the first Seminar for musicology at the Faculty of Arts at Comenius University. In 1933 Orel founded officially a division for the edition of the works of J. L. Bella, but these activities had been stopped before editing Bella's most important works, to which belong the string quartets. The edition of Bella's string quartets started in the 80ties only, when the Slovak Music Fund published them. They were edited by Ludovít Rajter and Vladimír Bokes. But we cannot consider them as modern source-critical edition. It is a practical edition without any revision and edition commentary. Comparing it with the sources, the edition shows many music-textual deformations (wilful interferences changing the original compositional intention of Bella). The 1. *String quartet in G minor* was not edited until the present time.

Research papers on the string quartets of Bella were written more than 40 years ago and sooner by Ján Albrecht. Jozef Kresánek (1953) analyzed them from the theoretical point of view, as well as Dezider Kardoš (1937). In 1955 Ernest Zavarský published the next monograph about Bella and looked into the conditions of the preserved sources of Bella's works for the first time. He mainly followed the manuscripts and prints, that were kept at that time at the Department of Musicology at the Faculty of Arts at Comenius University, from where they came to the Museum of Music of the Slovak National Museum in Bratislava after 1965. However, the present state of the autographs and manuscripts of Bella's four string quartets does not correspond to Zavarsky's list. Therefore it is the question which sources the author used for his analysis and if they are in any way relevant in connection to the present state of the source materials.

Source-critical edition has to start with music-textual criticism and the comparison of the sources. The manuscripts of Bella's string quartets are shelved in archives of the Museum of Music of the Slovak National Museum in Bratislava. Except the last 4. *String quartet in B-flat major*, which was according to Zavarský's list an autograph, but at present exists only as manuscript, all the other quartets are autographs. The *String quartet in E minor "V uhorskom štýle"* is preserved in three autographs, the *String quartet in C minor* (op. 25) in two autographs and the *String quartet in G minor* as autograph and as two anonymous manuscripts.

Because neither Bella's complete works nor theoretical principles of modern source-critical editions exist in Slovakia, we had to use in this paper foreign publications (thematic catalogues, available theoretical papers and practical complete works). We have compared these materials with the individual nature of the source materials of Bella's string quartets.

The autographs have primary editorial value in a critical edition. If the autographs are missing, the manuscripts, respectively the print materials are moving to the level of primary source. The primary sources of Bella's strings quartets are clean copies with notes and because of this it is not important to work out any special editorial rules. Music orthography of the 19<sup>th</sup> century is in principle not different from the modern notation and so the editorial revision follows Bella's original notation (in case of the 4. string quartet it deals with the notation of an unknown writer).

We left the original title as written in the document. If a composition has an enlarged title, it is supplied by a general title in the Slovak language. According to a clear organization, we complemented the numbers of the quartets. We organized them in the chronology of the compositions. The quartets do not have any numbers in the manuscripts.

The basic description of the manuscripts and the printed sources and how they were used in the edition are given in the chapter "Sources". Sources, marked with capital letters, appear in chronological order: a) autographs of the score and parts, b) copies of the score and parts (the writers of all copies are unknown) and c) prints. Dealing with manuscripts we give the archive and signature, external description of the documents (format, pagination, characterization of the binding) and the title of the composition according to the title page, resp. to the heading. Dealing with the printed document we cite the title page, editor, the year of publication and the author of the revision. We give possibly notes to each document. The notes are used for other important information, resp. additional alteration to the score by the composer or any other person, data on interpretation and so.

**"History"** - This part deals with the history of the creation of the piece and its social context, furthermore it gives all the known information on the performance-history of the the piece during Bella's life before leaving to Sibiu (Hermannstadt), during the period at Sibiu and also about the first Slovak premiere. It follows the known bibliography, but adds some new facts according to the present state of the research.

**"Analysis"** - Because there are lots of analyses of Bella's quartets up to present time, but the present state of the research brings some modifications regarding the state of the documents, we analyze these compositions using a synthesis of several accesses:

1. Analyzing the composition we followed Bella's autographs. In case of absence of an autograph, we used the next closest source material (see the chapter "Sources").
2. We compared our music-textual analysis with the analysis of Bella's quartets up to now. When looking at the 2. and 3. quartet the authors did not analyze the complete score as we know it today, therefore we revised their results.
3. In the theoretical analysis we concentrated on the compositional substance of each work, its individual logical structure and the originality of the composer's way of expression. Our aim was not to find compositional parallels between Bella's work and other European composers.

**"Bibliography"** - The basic bibliography to Bella's string quartets is cited at the end of the paper. **"Discography"** - The aim of this chapter is to bring a quantitative knowledge of available recordings of individual string quartets. We use the Slovak language for the title of the composition. For the 1. *String quartet in G minor* we miss out this chapter, because no sound recording is available to the public.

Bella's four quartets were created during the author's most intensive concentration on his own compositional activities in the years 1866-1887. These activities reflected his first creative contact with the chamber music in Banská Bystrica - 1. *String quartet in G minor* (1866). He created his individual expression when living in Kremnica before his fatal and personal radical change, that was caused by a study trip to Prague and Germany - in the 2. *String quartet in F minor, "V uhorskom štýle"* (ca. 1869-1871). His supreme creative period and tragic personal moments after coming back from the study trip to Kremnica - in the 3. *String quartet in C minor* op. 25 (ca. 1880). A balanced family and artistic life after getting over the fatal fights in Sibiu - in the 4. *String quartet in B-flat major* (1887). For these two decades we can follow his composition and personal way of searching and finding a creative necessity of inner expression. After 1887 Bella did not compose new quartets, on the contrary, he came back to his original quartets and he recomposed them: the 2. *String quartet in E minor "V uhorskom štýle"* in 1896 and the 3. *String quartet in C minor* (op. 25) in 1918.

**by the author**