

Italian Music in the Inventories of Nitra from the 18th and Early 19th Centuries

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Abstract

The town of Nitra has long been an important historical town and an important episcopal residence. Remarkable music inventories were preserved from the 18th century and the early 19th century, although sheet music was preserved only to a smaller extent. From the monastic background, only the *Inventarium Chori Nitriensis scholarum Piarum 1749* is preserved. Another centre of the cultural as well as musical life in Nitra was the seat of the bishop, the Nitra Castle, where other significant inventories of sheet music can be found from 1802 and 1814, which are among the largest inventories from this period in the territory of today's Slovakia. These sources are stored in the Diocesan Archive in Nitra and contain registries of music from the 18th and 19th centuries. The study presents the specificities of the records from these inventories, the method of their registration, and their transformation, with an emphasis on the presence of Italian music in them.

Keywords

Nitra, music inventories, Diocesan Archive in Nitra, Italian music

The town of Nitra, situated in the western part of Slovakia, is a significant location in several respects. Firstly, it is the seat of the Nitra Diocese, the oldest one in the territory of Central Europe, as documented by Pope John VIII's bull *Industriae tuae* of 880.¹ The diocese played an important role not only in the church administration of the region but, between the years 1313 and 1777, the Bishop of Nitra even held the title of the chief district administrator of the Nitra District.² The administrative centre of the district was the Nitra Castle, a complex formed by St. Emmeram's Cathedral along with the episcopal palace. The Nitra Castle is situated in the part of the Upper Town where, besides other significant places, there are two important institutions for historical research, the Diocesan Archive³ and the Diocesan Library. In the course of the centuries, the town was dominated by the important position of the church, which was one of the main patrons of music and culture. For research purposes, it is important to note that the town benefited also from its excellent, and economically significant, geographical location, and from its contacts with Vienna, Bratislava and Esztergom.

Musical life in 18th- and 19th-century Nitra has attracted the attention of music historians, but the current state of research may not be considered satisfactory. Research conducted thus far reveals that most of the sheet music materials that would document the musical traditions of Nitra in the 18th century and in the early 19th century are lost or destroyed. This is also the reason why the inventory catalogues of sheet music and of musical instruments from the church environment serve as the starting point for our research. We know of 3 inventory catalogues from this period. One of these comes from the Order of the Piarists, and the other two from St. Emmeram's Cathedral. These sources reveal that musical life in Nitra was at a high level and, within the limits of its possibilities, the town actively reacted to the newly composed works in the European cultural centres.

Pietas et Litterae

The Order of the Piarists came to Nitra in 1698, and their activities continue until today. They founded a grammar school, their church is the parish church of the Lower Town, they took active part in the education of the youth, and their cultural activities reach beyond the walls of the monastery. They are also an important element in the cultural life of the town. The earliest inventory catalogue of sheet music and musical instruments

1 JUDÁK, Viliam. *Nitrianske biskupstvo od čias Metodových*. [The Nitra Diocese from Methodius' Times] Nitra: Gorazd n. f., 2006, p. 11.

2 FUSEK, Gabriel – ZEMENE, Marián. *Dejiny Nitry: Od najstarších čias až po súčasnosť* [The History of Nitra: From Earliest Times to the Present Day]. Nitra: Mesto Nitra, 1998, p. 164.

3 ĎURČO, Marek – NEMEŠ, Jaroslav. *Miscellanea ecclesiastica Nitriensia I*. Kraków: Wydawnictwo i Drukarnia Towarzystwo Słowaków w Polsce, 2007.

in Nitra is the *Inventarium chori Nitriensis Scholarum Piarum 1749*.⁴ This important document of the Piarist choir of Nitra was initiated in 1749, and the last stocktaking took place probably in 1773. Entries were gradually added in the years 1749, 1750, 1751, 1757, 1758, 1767–1768, 1769, 1770, 1771, 1772 and, lastly, in 1773. In total, there are about 1,789 compositions recorded in this list. Vocal-instrumental sacred compositions (1,561 pieces) exceed secular instrumental works (228 pieces) by a wide margin.⁵ The sheet music of this inventory may have been actively used at the feasts of the order as well as of the town, at divine services, or at theatre performances.

The inventory catalogue was written by several compilers, and it is evident that they did not follow a uniform model of entries. A change in the compiler's person generally affected the accuracy and the contents of the entries. In general, they recorded the name of the author (the surname without the first name), the musical genre, the key, and the orchestration. There are more extensive as well as briefer entries. Research is more difficult in cases where the composer's first name, or even his surname, is missing, or if the entries are inaccurate or illegible. The inventory catalogue does not differentiate between musical prints and manuscripts. Nevertheless, the biggest problem is that the majority of the registered pieces of sheet music were not preserved. Some of the units of this sheet music collection may be found in other archives and collections in Slovakia, but mostly only some of the parts, or just fragments, are preserved. Based on the above-mentioned inventory catalogue, Helena Červeňová characterized the music collection of the Piarists in Nitra as follows: "In the beginning of the latter half of the 1760s, significant changes may be detected in the repertoire of the Piarists, which meant primarily a diversion from their previous orientation to South German sacred, primarily Baroque, music, and which manifested themselves in a richer representation of the compositions of Italian, Austrian, and Bohemian composers composing already in the spirit of the principles of musical Classicism."⁶ In the above-mentioned period, the repertoire was enriched also by new instrumental pieces. Italian composers are represented by vocal-instrumental, as well as by purely instrumental, compositions. This group of composers is formed by 18 identified authors, mostly represented by one composition each. Already during the first stocktaking in 1749, they recorded the composition *Lytaniae B. V. M. ex A* for a choir (SATB), 4 bowed string instruments and the organ,⁷ and *Lytaniae B. V. M. ex C* for a choir (SATB), 2 bowed string instruments, 2 horns and the organ,⁸ by Valentini. Most probably, it was Giovanni Valentini (1582/3–1649), whose name figures also in the inventory catalogue of sheet music and musical instruments

4 Štátny archív v Nitre, Ivanka pri Nitre [State Archive in Nitra, Ivanka pri Nitre], Collection Piarists in Nitra, PN 237.

5 ČERVEŇOVÁ, Helena. *Príspevky k dejinám inštrumentálnej hudby na západnom Slovensku v 18. storočí*. [Contributions to the History of Instrumental Music in Western Slovakia in the 18th Century]. [Dissertation] Bratislava: Comenius University in Bratislava, Faculty of Arts, 1978, p. 48. This work represents the only complete analysis of the inventory catalogue. At present, it is necessary to perform the analysis and the transcriptions again.

6 *Ibid.*, p. 57.

7 We state the title in identical transcription from the original; instrumentation is stated in the original as follows: CATB, 4vv, org.

8 Instrumentation is stated in the original as follows: CATB, 2vv, 2cc, org.

of the Piarist monastery in Podolíneč from the years 1691 to 1702, and also in other inventory catalogues of the 17th century from the territory of Slovakia.⁹ We assume that there were more compositions by Italian authors in Nitra already at the time of the first stocktaking in 1749. However, the majority of the entries do not state the author. There is an extensive sacred oeuvre here, as well as sonatas, concertos, and symphonies. Such a rich repertoire is the result of over 50 years of gradual acquisition of sheet music, since the Piarists started to teach here already in 1698.¹⁰

Further additions of Italian composers' works can be found in the inventory catalogue only from 1767/68. These additions include 13 Italian composers, whom we list according to their order in the inventory catalogue in the following format: surname in original, identified first name or surname in square brackets,¹¹ title, and instrumentation.

Sammartini, [Giovanni Battista] (1700/1–1775): *Offertoria de B. Virgine in G* ab 8 vocibus; *Symphonia in C* à 6 vocibus

Pergolesi, [Giovanni Battista] (1710–1736): *Stabat Mater in molle F* à 6 vocibus

Buranello, [Galuppi, Baldassare] (1706–1785): *Aria in G* ab 8 vocibus

Basili, [Andrea] (1705–1777): *Aria de Tempore in D* à 4 vocibus

Piccini, [Niccolò] (1728–1800): *Aria in A* à 4 vocibus

Leo, [Leonardo, Lionardo] (1694–1744): *Aria de Tempore in D* à 5 vocibus

Bertoni, [Ferdinando] (1725–1813): *Aria de B. Virgine* ab 8 vocibus

Rinaldo di [da] Capua (1705–1780): *Aria de SS. Sacramento* à 5 vocibus

Broschi, Carolo [Farinelli] (1705–1782): *Aria sine textu* à 4 vocibus

Scholari, [Scolari, Giuseppe] (1720–1774): *Salve Regina* à 5 vocibus

Pergolesi, [Giovanni Battista] (1710–1736): *Salve Regina in molle F* à 5 vocibus

Zannetti, Francesco (1737–1787): *Symphonia in D* à 3 vocibus

Crispini, Pietro [Crispi, Maria] (1737–1797): *Symphonia in D* à 6 vocibus

Borgo [Borghì], Giovanni (1738–1796): *Symphonia in D* à 6 vocibus

From among the works of the above-listed Italian musicians, only **Scholari's** pieces were preserved in the territory of Slovakia, namely in the Sheet Music Collection of the Roman Catholic Parish Church in Ilava (SNM-HM MUS XII).¹² In other collections of the Music Museum of the Slovak National Museum, we can also find Pergolesi¹³ and Galuppi.¹⁴

9 KALINAYOVÁ, Jana (et al.). *Hudobné inventáre a repertoár viachlasnej hudby na Slovensku v 16.–17. storočí*. [Musical Inventories and the Repertoire of Polyphonic Music in Slovakia in the 16th–17th Centuries.] Bratislava: SNM – HM, 1994, p. 118.

10 FUSEK, Gabriel – ZEMENE, Marián, op. cit. p. 208.

11 The identification of the composers took place based on the online database of *Répertoire International des Sources Musicales* (RISM), the German encyclopaedia, the second print edition of *Die Musik in Geschichte und Gegenwart* (MGG) published from 1994 to 2008, the English encyclopaedia *The New Grove Dictionary of Music and Musicians* from 2001, as well as based on cataloguing works, studies, and synthetic publications dealing with the period of musical Classicism in the territory of Slovakia.

12 KALINAYOVÁ-BARTOVÁ, Jana (ed.). *Sprievodca po zbierkovom fonde Hudobného múzea SNM I*. [A Guide to the Collections of the Music Museum of the SNM I.] Bratislava: SNM – HM, 2001, p. 64.

13 Ibid., p. 260.

14 Ibid., s. 206.

At the end of 1768, **Piccini's** *Duetto de S.V.N. Josepho Cal. in F* (à 2 voci, 2 violi, 2 oboi, 2 corni e organo) was added to the inventory catalogue of sheet music of the Piarists in Nitra. Two unidentified names appeared at this time, evoking Italian musicians. The first one is **H. Lecigni**, represented by his compositions *Salve Regina in A* (à CATB, 2 violini, org.), *Salve in B* (à 4 voci 2 violini e fondameno), *Salve in G* (à 4 voci, 2 violini e fondamento), and *Rorate in D* (à 4 voci, 2 violini 2 corni, org.). Unfortunately, this name is not mentioned in the preserved sheet music sources in the territory of Slovakia, nor in musicological encyclopedias or dictionaries. The situation is the same with the second unidentified name, **Ginzetti**, to whom *Te Deum Laudamus in D* (à CATB, 2 violini, 2 oboi, 2 clarini, viola, org.) is attributed.

In 1769, two compositions by Italian composers were added: *Aria in G* (à canto solo 2 violini, 2 traversi, 2 corni da caccia viola e basso) by Antonio **Mazzoni** (1717–1785), and *Concertino in F* (à 2 traversi, 2 violini, viola e basso) by [Pietro] **Chiarini** (?–1765).

The last year that an Italian work was registered is 1770: *Symphonia in Eb* (à 2 violini, due oboi, 2 viole, 2corni, violoncello e violone) by Italian violinist and composer [Gaetano] **Pugnani** (1731–1798).

Due to the fact that we can trace the additions to the inventory catalogue in various years, we may establish that the Piarists reacted to the contemporaneous situation in music very actively.

Musical Inventories in the Episcopal Cathedral

Two other inventory catalogues of sheet music from Nitra were introduced by Slovak music historian Darina Múdra, a specialist in research of the Classical period.¹⁵ The first one, *Inventarium Instrumentorum et Musicalium Suae Illustritatis Episcopalis* of 1801, is unique in several respects. Because, at present, this inventory catalogue is lost, we know only thanks to Múdra that this extensive inventory catalogue of sheet music, covering no less than 64 pages (of which 8 pages were the index), was recorded by **Joseph Vavrovits** (? 1751–13. 3. 1831), organist of the cathedral. We also learn that the composers represented in this inventory catalogue were active mostly in Vienna/Austria, Italy, or Moravia/Bohemia.

At the episcopal court in Nitra there are inventory catalogues of sheet music that were created with the aim to take stock of the inventory, primarily in liaison with preparations for the canonical visitations. That is why an entry about the musical collection, which the lost inventory catalogue of 1801 describes, may be found also in the canonical visitations¹⁶ registered between the years 1800 and 1803. At the time the bishop was František Xaver Fuchs (1787–1804), a culturally well-versed person, who himself dedicated several

15 MÚDRA, Darina. Pozoruhodné dokumenty k hudobnej histórii Nitry [Noteworthy Documents of the History of Music in Nitra]. *Hudobný život*, 1983 vol. 15, no. 13, p. 8.

16 Visitatio canonica ecclesiae cathedralis per episcopum Franciscum Xaverium Fuchs annis 1800–1802, p. 178.

pieces of sheet music and several musical instruments to the choir of the episcopal cathedral and, in his testament, bequeathed money to provide for high-quality organists. During the visitations at the time of his office, we see, for the first time, a very detailed catalogue of the music collection, which also shows the purchases of musical instruments and sheet music, their prices, condition, and quantities. The part that is dedicated to the condition of the sheet music and of the musical instruments bears the following title: *Inventarium Instrumentorum & Musicalium per Excellentissimum Dominum Franciscum Xaverium Fuchs Miseratione Divina Episcopum Nitriensem Cathedrali Ecclesiae Suae die 18^a Septembris 1802*.¹⁷ We assume that this lost inventory catalogue of 1801, described by Múdra, was a preparatory catalogue for the canonical visitation which registered the sheet music and the musical instruments in 1802. The inventory catalogue of sheet music within the canonical visitation extends through 24 pages, and the information it contains is quite brief; it lists the musical genre, only the surname of the author, and the number of his works in the given genre. It is probable that the surnames were copied to the inventory catalogue directly from the sheet music, since we find several contemporaneous mutations of the surname of the same author. This complicates the identification of the composers to a significant extent. Thus far, we have managed to identify somewhat over half of the 325 surnames of the composers.

This inventory catalogue of sheet music lists 2,235 pieces, with a prevalence of secular works (1,906 pieces). This was one of the most extensive music collections of its kind in the territory of Slovakia. The clear prevalence of secular compositions points to its use primarily in concert performances. As to genre, it is characterized by a large proportion of the works of Austrian/Viennese composers, as well as by a large number of compositions by Bohemian, Moravian, and Italian musicians. These influences may be explained mainly by their geographic proximity and by the contacts that follow from this proximity.

The list of compositions in the inventory catalogue of sheet music starts with church compositions, including masses, liturgical hymns, and hymns for various occasions during the liturgical year. These are followed by secular works, including symphonies, chamber pieces, solo concertos, and dances. The exact titles of the musical genres listed in the inventory catalogue are as follows: *Missae Solemnnes, Missae Communes, Missae Pastoritiae, Symphoniae Pastoritiae, Offertoria Pastoritia, Ariae Pastoritiae, Offertoria Communia, Ariae, Symphoniae, Ouvertura, Symphoniae Antiquiores, Stationes Theophoricae, Littaniae, Requiem, Libera me, Regina Coeli, Salve Regina, Ave Regina, Alma Redemptoris, Tantum Ergo, Miserere, Vesperae, Te Deum Laudamus, Rorate, Veni Sancte, Turba pro Dominica Palmarum et Feria Sexta, Canones Musici, Capellae Magister, Sextetto, Quintetto, Quartetto, Terzetto, Duetto, Sonatae, Pro Clavi Czembalo, Concerto Violino, Concerto Alto Viola, Concerto Flauto Traverso, Concerto Clarinetto, Concerto Trombone, Concerto Violonczello, Concertini, Serenatae Cassationes, Ex operis Ariae Italicae, Pro Flatilibus Frusta, Menuetti, Polonese, Saltus, Germanici, Contra Saltus, Verbunk, Marsch.*

By comparing this to the Piarist inventory catalogue of sheet music from the mid-18th century, we can see that the popularity of Italian composers grew in the episcopal

17 Diecézny archív v Nitre, Biskupský archív [Diocesan Archive in Nitra, Episcopal archive], Liber no. 18, 21.

church. This is documented not only by a dozen identified Italian composers,¹⁸ who figure in the Piarist inventory catalogue as well, but also by 20 “new” Italian names.

Correspondences to the Piarist inventory catalogue are listed as follows: surname in original, identified first name or surname in square brackets, number of works, and title of the musical genre:

Capua, [Rinaldo da] (1705–1780): 3 *Offertoria Communia*, 4 *Ariae*

Mazoni, [Mazzoni, Antonio Maria] (1717–1785): *Ariae*

Piccini, [Piccinni, Niccolò] (1728–1800): 2 *Ex operis Ariae Italicae*

Zanetti, [Zannetti, Francesco] (1737–1788): 2 *Quintetto*, 6 *Terzetto*

Pugnani, [Gaetano] (1731–1798): 3 *Duetto*

Pertoni, [Bertoni, Ferdinando] (1725–1813): *Ariae*

Martini, **Martino**, [Sammartini, Giovanni Battista] (1700/1–1775): 2 *Symphoniae*, *Quartetto*, 2 *Pro Flatilibus*, *Ex operis Ariae Italicae*, 10 *Symphoniae Antiquiores*, 8 *Terzetto*, 2 *Pro Clavi Czembalo*

Scholarj, [Scolari, Giuseppe] (1720–1774): *Veni Sancte, Regina Coeli*

Galupi, **Galuppi**, [Baldassare] (1706–1785): *Ariae*, 2 *Symphoniae Antiquiores*

Borgi, [Giovanni] (1738–1796): *Concerto Violino*

Other identified Italian composers in the inventory catalogue of 1802:

Anfosi, [Pasquale] (1727–1797): 4 *Ex operis Ariae Italicae*

Bocherini, [Boccherini, Luigi (Ridolfo)] (1743–1805): 18 *Quintetto*, 12 *Quartetto*, 18 *Terzetto*, 6 *Sonatae*, 4 *Concerto Violonczello*

Caldara, [Antonio] (1670–1736): *Ariae*

Cambini, [Giuseppe Maria (Gioacchino)] (1746–1825): 3 *Quintetto*, 24 *Quartetto*, 6 *Terzetto*, 3 *Pro Clavi Czembalo*, 3 *Concertini*

Campioni, [Carlo Antonio] (1720–1788): 5 *Terzetto*, 6 *Duetto*

Compagnoli, [Compagnoli, Bartolomeo] (1751–1827): *Pro Clavi Czembalo*

Degiardino, [Giardini, Felice] (1716–1796): 2 *Sonatae*

Demachi, [Giuseppe] (1732–1791): *Concerto Violino*, 2 *Concertini*

Giordani, [Tommaso] (1730/33–1806): 12 *Pro Clavi Czembalo*

Guglielmi, [Pietro Alessandro] (1728–1804): 2 *Pro Clavi Czembalo*, *Ex operis Ariae Italicae*

Lampugnani, [Giovanni Battista] (1708–1788): *Symphoniae Antiquiores*

Mayo, [De Majo, Gian Francesco] (1732–1770): 3 *Ex operis Ariae Italicae*

Nardini, [Pietro] (1722–1793): 6 *Duetto*, 2 *Sonatae*

Paissello, [Paisiello, Giovanni] (1740–1816): *Symphonia*, 6 *Quartetto*, *Ex operis Ariae Italicae*, *Pro Clavi Czembalo*

Raimondi, [Ignazio] (1735–1813): 6 *Terzetto*

Rauzzini, [Venanzio] (1746–1810): 6 *Pro Clavi Czembalo*

Ricci, [Francesco Pasquale] (1732–1817): 6 *Quartetto*, 9 *Terzetto*

Righini, [Vincenzo] (1756–1812): *Missa Solemnnes*

Sachini, [Sacchini, Antonio] (1730–1786): 2 *Ex operis Ariae Italicae*

Salieri, [Antonio] (1750–1825): *Ex operis Ariae Italicae*

¹⁸ See note 11.

The third inventory catalogue, which draws upon the records of the canonical visitations from 1802, is the *Inventarium Musicalium Chori Cathedralis Ecclesie Nitriensis secundum numerum Tomorum conscriptum Anno 1814*.¹⁹ Its author is again the local organist Joseph Vavrovits. In total, it lists 2,253 compositions. Compared to the inventory list from 1802, it does not mention some of the works, and only a negligible amount of compositions (18) were added, mostly of secular instrumental music. As to changes in the repertoire of Italian music, the following pieces were added: *Ex operis Aria Italica* by [Baldassare] **Galuppi**, 6 pieces with the title *Terzetto* by [Luigi] **Boccherini**, and 6 pieces *Pro Clavi Czembalo* by [Tommaso] **Giordani**. There are few preserved pieces of sheet music in the Diocesan Archive in Nitra which may be connected to the inventory of 1814. Only 68 units from the total number of pieces listed.

Vavrovits divides the repertoire in the inventory catalogue of sheet music, which may have been performed in the diocesan church, at the episcopal court, or at urban festivals, into 83 sections (tomis, or volumes). We assume that the order of the sections corresponded to their physical placement in the Diocesan Archive. Vavrovits's method of listing the sheet music draws upon the inventory catalogue of 1802. The precise titles of the works, their key, or instrumentation are not listed here, and even the information that is given is briefer. The titles of the musical genres are mostly shortened, and no explanatory notes are used.

In spite of the small amount of the compositions (68) preserved in the Diocesan Archive which correspond to the monumental number of the registered compositions (2,253) in the above-mentioned inventory catalogues of sheet music from 1802 and 1814, we have to emphasize that they often represent unique occurrences of the given pieces in the territory of Slovakia. From among the Italian compositions, we may mention Giovanni Battista Sammartini's 3 *Sinfonie*,²⁰ which are listed in the manuscript source under the name S. Martino. Niccolo Piccinni's *Aria in A*²¹ for tenor, violin, oboe, horns, viola, and bass, is also a rarity.

Vincenzo Righini's *Missa pro festo Sancti Francisci in D*²² and the hand-copied versions of Luigi Boccherini's two violoncello concerts²³ were preserved in the Diocesan Archive. In the Classical period, their works were widespread in the territory of Slovakia in several churches.

Besides the repertoire of the above-mentioned inventory catalogues of sheet music, the Diocesan Archive also contains manuscript sheet music which may be connected to Italian influences. These are 3 *sinfonie* by Gaetano **Pugnani**,²⁴ the *Stabat Mater* of Antonio **Benelli**,²⁵ and an opera buffa, *La Frascatana*, arranged for a string quartet, by Giovanni **Paisiello**.

19 Diecézny archív v Nitre [Diocesan Archive in Nitra], Collection of Music, no. 202.

20 *Sinfonia in G, Sinfonia in C, Sinfonia in C*. Diecézny archív v Nitre [Diocesan Archive in Nitra], Collection of Music, no. 12, no. 13, no. 14.

21 Diecézny archív v Nitre [Diocesan Archive in Nitra], Collection of Music, no. 108.

22 Ibid., no. 82.

23 Ibid., no. 39, no. 40.

24 Ibid., no. 18.

25 Ibid., no. 106.

The above three inventory catalogues of sheet music (1749, 1802, 1814), and the fraction of preserved sheet music from the 18th and 19th century in Nitra, reveal not only Austrian/Viennese and Bohemian/Moravian influences but also a clear presence of the works of Italian composers. We may establish that these were very popular in the town, and their growing influence may be traced from the year 1767. Further research will have to find answers to the questions which remain yet unanswered, such as where they acquired the sources from which they copied the works of Italian composers, especially if these were compositions which were not preserved in the nearby cultural centres. Thus far, we are unable to determine the proportion of musical prints and hand-copied compositions in the repertoire of the Piarists (1,789 pieces in total), nor in the monumental repertoire of the episcopal seat in Nitra (2,253 pieces), since this type of information is absent in the inventory catalogues.

From among the 68 compositions preserved in the Diocesan Archive, 7 are by Italian composers (L. Boccherini, N. Piccinni, V. Righini, G. B. Sammartini). Not all the preserved pieces of sheet music were identifiable, since some of the parts, the title page, or the author's name, may be missing. But thanks to contemporary possibilities, such as the RISM database, we were able to identify e.g. Baldassare **Galuppi's** composition, which figured without the name of the author under the title *Symphonia ex D²⁶* for a string quartet. This piece is a sinfonie from his dramma giocosa *Il filosofo di campagna*. In the future, we expect the research on the musical life of the town of Nitra in the Classical period to be continued and, consequently, the unanswered questions to be solved.

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26 Ibid., no. 1.

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