

Itineraries of musical manuscripts and prints in modern Europe

International musicological conference



Poti glasbenih rokopisov in tiskov v novoveški Evropi

Mednarodni muzikološki simpozij

Programme and abstracts | Program in izvlečki

Edited by | Uredila
Maruša Zupančič



LJUBLJANA 2014

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Monday 20 October

9:00 *registration*

9:30 IAIN FENLON (Cambridge, UK):
Manuscript, print, and the market for music in Early Modern
Europe
keynote address

— ITINERARIES OF MUSIC PRINTS —
chair: Jurij Snoj

10:30 MARC DESMET (Saint-Etienne, France):
Gallus apud Belgas. The Douai *Moralia* (1603) reconsidered

11:00 *coffee break*

11:20 JAN BAŤA (Prague, Czech Republic):
Between Prague and Pirna. A story from the period before the
Thirty Years' War

11:50 PAWEŁ GANCARCZYK (Warsaw, Poland):
Italian prints in late sixteenth-century Royal Prussia. Remarks on
collecting and disseminating printed music

13:30 *lunchtime break*

— PERSONAL CASES —
chair: Vjera Katalinić

15:30 DINKO FABRIS (Naples, Italy):
Early scores of polyphonic music in seventeenth-century Italy.
Gesualdo and Molinaro

- 16:00 MARKO MOTNIK (Vienna, Austria):
The transmission history of the motet *Elisabeth Zachariae* by
Iacobus Handl-Gallus
- 16:30 *coffee break*
- 16:50 MICHAEL TALBOT (Liverpool, UK):
A busy copyist and a shy composer. Two sides of Francesco Barsanti
(c. 1690–1775)
- 17:20 RUDOLF RASCH (Utrecht, the Netherlands):
The manuscript dissemination of Boccherini's *Trios*, Opus 1
- 20:00 *concert* | Atrij ZRC, Novi trg 2, Ljubljana



Tuesday 21 October

— MUSIC COLLECTIONS —
chair: Marc Desmet

- 9:00 TOMASZ JEŻ (Warsaw, Poland):
Contrafacta of operatic arias among the Dominicans of Baroque
Silesia
- 9:30 DARJA KOTER (Ljubljana, Slovenia):
Following the trail of musical manuscripts and prints belonging
to the monastic orders at Ptuj
- 10:00 *break*
- 10:20 VJERA KATALINIĆ (Zagreb, Croatia):
Imported musical scores in the possession of the Gozze family in
Dubrovnik
- 10:50 ALEŠ NAGODE (Ljubljana, Slovenia):
Reflections of the wide world. The music archive of the Philhar-
monic Society in Ljubljana (1794–1804)
- 11:20 *coffee break*

— CIRCULATION OF REPERTOIRES —
chair: Michael Talbot

- 11:40 LARS BERGLUND (Uppsala, Sweden):
Roads to the Dübén Collection. The acquisition of music by Gustav Dübén and his sons
- 12:10 MARC NIUBO (Prague, Czech Republic):
In search of the operatic archives of Giuseppe Bustelli and Pasquale Bondini
- 13:00 *lunchtime break*
- 15:00 MARUŠA ZUPANČIČ (Ljubljana, Slovenia):
The journeys of violin handbooks to the Slovenian lands and their interactions in the eighteenth century
- 15:30 VESNA VENIŠNIK (Ljubljana, Slovenia):
Tracing the origins of the early symphonic repertoire in Slovenia
- 16:00 *coffee break*

— CASE STUDIES – VARIOUS —
chair: Metoda Kokole

- 16:20 KLEMEN GRABNAR (Ljubljana, Slovenia):
From Graz to Ljubljana? Toward discovery of the origin of the Hren Choirbooks
- 17:10 IVANO CAVALLINI (Palermo, Italy):
Two unknown cases of printed incidental music in the sixteenth-century Italian theatre
- 17:40 RADOVAN ŠKRJANC (Ljubljana, Slovenia):
P. Mauritius Pöhm and his contribution to musical life in Novo mesto during the second half of the eighteenth century
- 18:10 *end of conference*

Program

Ponedeljek, 20. oktober

9:00 *registracija*

9:30 IAIN FENLON (Cambridge, Združeno kraljestvo):
Rokopisi, tiski in glasbeni trg v zgodnjenovoveški Evropi
uvodno predavanje

— POTI GLASBENIH TISKOV —
vodi: Jurij Snoj

10:30 MARC DESMET (Saint-Etienne, Francija):
Gallus apud Belgas. Ponovni premislek o douaiški izdaji *Moralij*
(1603)

11:00 *odmor za kavo*

11:20 JAN BAŤA (Praga, Češka republika):
Med Prago in Pirno. Zgodba iz časa pred tridesetletno vojno

11:50 PAWEŁ GANCARCZYK (Varšava, Poljska):
Italijanski tiski v Kraljevski Prusiji poznega 16. stoletja. Opazke o
zbiranju in širjenju glasbenih tiskov

13:30 *odmor za kosilo*

— OSEBNI PRIMERI —
vodi: Vjera Katalinić

15:30 DINKO FABRIS (Neapelj, Italija):
Zgodnje partiture polifone glasbe v Italiji 17. stoletja. Gesualdo
in Molinaro

- 16:00 MARKO MOTNIK (Dunaj, Avstrija):
Pot moteta *Elisabeth Zachariae* Iacobusa Handla - Gallusa skozi čas
- 16:30 *odmor za kavo*
- 16:50 MICHAEL TALBOT (Liverpool, Združeno kraljestvo):
Marljivi prepisovalec in plašni skladatelj. Dva obraza Francesca Barsantija (ok. 1690–1775)
- 17:20 RUDOLF RASCH (Utrecht, Nizozemska):
Razširjanje Boccherinijevih *Triov* op. 1 v rokopisih
- 20:00 *koncert* | Atrij ZRC SAZU, Novi trg 2, Ljubljana



Torek, 21. oktober

— GLASBENE ZBIRKE —
vodi: Marc Desmet

- 9:00 TOMASZ JEŻ (Varšava, Poljska):
Kontrafakture opernih arij v baročni glasbi dominikancev v Šleziji
- 9:30 DARJA KOTER (Ljubljana, Slovenija):
Po sledih glasbenih rokopisov in tiskov ptujskih meniških redov
- 10:00 *odmor*
- 10:20 VJERA KATALINIĆ (Zagreb, Hrvaška):
Tuje muzikalije dubrovniške družine Gozze
- 10:50 ALEŠ NAGODE (Ljubljana, Slovenija):
Odsevi velikega sveta. Glasbeni arhiv Filharmonične družbe v Ljubljani (1794–1804)
- 11:20 *odmor za kavo*

— ŠIRJENJE REPERTOARJA —
vodi: Michael Talbot

- 11:40 LARS BERGLUND (Uppsala, Švedska):
Poti v Dübnowo zbirko. Kako sta Gustav Düben in njegov sin pridobivala muzikalije
- 12:10 MARC NIUBO (Praga, Češka republika):
Po sledih opernega arhiva Giuseppa Bustellija in Pasquala Bondinija
- 13:00 *odmor za kosilo*
- 15:00 MARUŠA ZUPANČIČ (Ljubljana, Slovenija):
Poti violinskih učbenikov na Slovensko in njihove interakcije v 18. stoletju
- 15:30 VESNA VENIŠNIK (Ljubljana, Slovenija):
Izvor zgodnjega simfoničnega repertoarja na Slovenskem
- 16:00 *odmor za kavo*

— ŠTUDIJE PRIMERA – RAZNO —
vodi: Metoda Kokole

- 16:20 KLEMEN GRABNAR (Ljubljana, Slovenija):
Iz Gradca v Ljubljano? Na poti k izvoru Hrenovih kornih knjig
- 17:10 IVANO CAVALLINI (Palermo, Italija):
Dva neznana primera tiskane priložnostne glasbe v italijanskem gledališču 16. stoletja
- 17:40 RADOVAN ŠKRJANC (Ljubljana, Slovenija):
P. Mavricij Pöhm in njegova vloga pri oblikovanju glasbenega repertoarja v Novem mestu v drugi polovici 18. stoletja
- 19:00 *konec simpozija*

Abstracts | Izvlečki



— JAN BAŤA —
Prague | Praga, Czech Republic | Češka republika

BETWEEN PRAGUE AND PIRNA. A STORY FROM THE PERIOD BEFORE
THE THIRTY YEARS' WAR

This paper deals with two musical sources from the turn of the seventeenth century. The former – a set of three alto partbooks for Schadeus's collection *Promptuarii musici* (RISM 1611¹, 1612³, 1613²) with interesting manuscript *adligate* – is held at the Department of Music of the National Library of the Czech Republic in Prague (CZ-Pu, shelfmark 59 E 9726/1–3). The latter – Hieronymus Praetorius's *Sacrae cantiones* of 1599 (RISM P 5336), also with manuscript *adligate* – belongs to the Sächsische Landesbibliothek (SLUB) in Dresden, but originates from Pirna (D-DI, Mus. Pi. 2). Both of them are linked to the Bohemian humanist and musician Nicolaus Dionysius (c. 1577–1647) who was expelled from the country in 1627 because of his Lutheran faith. The paper summarizes Dionysius's life and works and his role in the distribution of the above-mentioned sources between Prague and Pirna. It also evaluates the repertory of these collections, which are among the most important sources concerning Prague musical culture from the period before the Thirty Years' War.

MED PRAGO IN PIRNO. ZGODBA IZ ČASA PRED TRIDESETLETNO
VOJNO

Referat obravnava dva glasbena vira s preloma 16. v 17. stoletje. Prvi – skupina treh altovskih partov Schadeusove zbirke *Promptuarii musici* (RISM 1611¹, 1612³, 1613²) z zanimivimi rokopisnimi

privezki – se nahaja v Glasbenem oddelku Narodne knjižnice Republike Češke v Pragi (CZ-Pu, signatura 59 E 9726/1–3). Drugega – *Sacrae cantiones* Hieronymusa Praetoriusa iz leta 1599 (RISM P 5336), prav tako z rokopisnimi privezki – hrani Saška pokrajinska knjižnica (SLUB) v Dresdnu, izvira pa iz Pirne (D-DI, Mus. Pi. 2). Oba vira sta povezana s češkim humanistom in glasbenikom Nicolausom Dionysiusom (ok. 1577–1647), ki so ga leta 1627 zaradi njegovega luteranskega prepričanja izgnali iz dežele. Referat povzema Dionysiusovo življenje in delo ter njegovo vlogo pri razširjanju zgoraj omenjenih virov med Prago in Pirno. Poleg tega tudi vrednoti repertoar teh zbirk, ki so ene izmed najpomembnejših virov praške glasbene kulture iz obdobja pred tridesetletno vojno.

— LARS BERGLUND —
Uppsala, Sweden | Švedska

ROADS TO THE DÜBEN COLLECTION. THE ACQUISITION OF MUSIC
BY GUSTAV DÜBEN AND HIS SONS

The Düben Collection in Uppsala is one of the largest and most important music collections of the second part of the seventeenth century. Donated to Uppsala University by Anders von Düben in 1732, it comprises the repertoire of the musicians at the Swedish court from c. 1645 to 1725. Thanks to the processes of acquisition and transmission, it also includes a large number of *unica*, such as for example c. 100 vocal compositions by Buxtehude in unique sources. The collection was re-catalogued and digitized and published online with open access in 2006.

Thanks to recent research on the collection by several collaborating scholars (especially Maria Schildt, Peter Wollny, Lars Berglund),

it is today to a large extent possible to trace the routes of transmission behind the c. 3000 manuscript sources in the collection and to understand some of the practices behind its history of acquisition. A unique feature of the collection is that it to a large extent contains both manuscripts copied in Sweden by the *Hofkapellmeister* and his assistants and the foreign originals from which these manuscripts were prepared.

A relatively large portion of the manuscript sources was copied from prints mostly originating from Germany, the Netherlands and Italy, some of which are still preserved in the collection or can be traced back to the royal court and its environs. Moreover, there are four main routes of manuscript dissemination: from the city of Gdańsk; from the electoral or subsidiary courts of Saxony (Dresden, Zeitz, Halle, Merseburg); from Vienna; and from the region of Hamburg and Lübeck – the last-mentioned route being probably the most important. In most cases, the transmission can actually be traced back to either personal or official links or contacts, at least tentatively. Such contacts seem to have been of much greater importance than, for example, routes travelled by the regular book trade.

POTI V DÜBNOVO ZBIRKO. KAKO STA GUSTAV DÜBEN IN NJEGOV SIN PRIDOBIVALA MUZIKALIJE

Dübnova zbirka v Uppsali je ena največjih in najpomembnejših glasbenih zbirk druge polovice sedemnajstega stoletja. Leta 1732 jo je Anders von Düben poklonil Univerzi v Uppsali, vsebuje pa repertoar glasbenikov, ki so približno med letoma 1645 in 1725 delovali na švedskem dvoru. Zaradi poteka pridobivanja in posredovanja muzikalij zbirka vsebuje tudi veliko število unikatnih virov (*unica*); med drugim je v unikatnih virih ohranjenih približno 100 Buxtehudejevih vokalnih skladb. Zbirka je bila leta 2006 ponovno katalogizirana, digitalizirana in objavljena na svetovnem spletu s prostim dostopom za javnost.

Nedavne raziskave, ki jih je v zbirki izvajalo več sodelujočih raziskovalcev (predvsem Maria Schildt, Peter Wollny in Lars Berglund), so pokazale, da je danes v veliki meri mogoče izslediti poti približno 3000 rokopisnih virov zbirke, prav tako pa je mogoče razumeti nekatere prakse v zgodovini njihovega pridobivanja. Posebna značilnost zbirke je, da v veliki meri vsebuje tako rokopise, ki so jih na Švedskem prepisovali dvorni kapelniki (t. i. *Hofkapellmeister*) in njihovi pomočniki, kakor tudi tuje izvornike, na podlagi katerih so kopije nastale.

Dobršen del rokopisnih virov je bil prepisan iz tiskov, ki so prišli iz Nemčije, Nizozemske in Italije. Nekateri od teh so še vedno ohranjeni v zbirki, ali pa je mogoče zasledovati njihove poti nazaj do kraljevega dvora in dvornega okolja. Možno je celo določiti štiri glavne poti širjenja rokopisov: iz mesta Gdańsk; z volilnega dvora ali podložnih dvorov Saške (Dresden, Zeitz, Halle, Merseburg); z Dunaja; ter iz regije Hamburga in Lübecka – slednja pot je bila verjetno najpomembnejša. V večini primerov je v ozadju poti rokopisov – čeprav včasih s kančkom negotovosti – mogoče zaslediti predvsem osebne ali uradne povezave in stike. Zdi se, da so bili tovrstni stiki mnogo pomembnejši kakor npr. ustaljene poti trgovanja s knjigami.

— IVANO CAVALLINI —
Palermo, Italy | Italija

TWO UNKNOWN CASES OF PRINTED INCIDENTAL MUSIC IN THE SIXTEENTH-CENTURY ITALIAN THEATRE

Despite the large quantity of monodic and polyphonic music performed in the sixteenth-century Italian theatre, only a small amount was printed. Any kind of incidental music, either on stage or between the acts, was considered an ephemeral component of the production, on a par with scenery and illumination. In this context,

the case of Florence constituted an exception. On one hand the Grand Duchy of Tuscany conceived theatre as a political tool to demonstrate its power and wealth, but on the other hand as a way to celebrate its modern feeling for stage production. This is the reason why recovering Florentine spectacles is easy enough today: the texts of comedies and pastorals, their scenarios, their stage directions and their music were published and disseminated widely in Italy and abroad. In contrast, Mantua, Venice, Ferrara, Rome and Naples, equally involved with theatrical activities, were less active in publicizing their music than Florence.

Current musicology attempts to establish the rules of music written for the theatre through an analysis of the relationship between music and text – in particular, that between the literary work of court poets and the scores or partbooks of composers active in the same localities. Unfortunately, a lack of information on the use of many items prevents scholars from establishing whether or not they were employed in the theatre. Regarding this problem, it is interesting to outline the quotation from Orazio Vecchi's polyphony in the pastoral drama *Fileno* (1594) by Illuminato Ferrazzoli. Staged in Lugo di Romagna in honour of Gesualdo da Venosa and Alfonso Fontanelli, both noblemen and composers, *Fileno* introduces the eight-voice dialogue *Ecco nuncio di gioia*, drawn from Vecchi's *Selva di varia ricreazione* (1590), as is indicated by a stage direction: "Tutti cantano Oratio Vecchi sulla Selva", followed by the poem. This reference to a chorus of shepherds and nymphs, singing at the end of the fourth act, is an unexpected testimony to the use of music already printed before the drama and without any connection to it.

Another unknown instance illustrates the difficulty of reconstructing a spectacle on the basis of surviving sources, or, rather, to put together in complete form the text of the drama, the *intermedi* and the music. In 1611 the writer and philosopher Francesco Contarini published his tragicomedy *La finta Fiammetta* and a separate but related book of *intermedi*. The second of the four *Intermedi rappresentati nella Finta Fiammetta*, entitled *La lotta di Hercole con la Morte*, is a variant of the tragedy *Alcestis*, which focuses on the struggle of Hercules/Alcides against Death. At this juncture, two reflections are needed.

First, the story of Alcestis did not prove very attractive for poets and musicians until the mid-seventeenth century; second, the manner in which Innocentio Vivarino created music for Contarini's verses is very complicated. This Venetian composer included the Alcestis *intermedio* in his *Madrigali concertati a due e tre voci et a voce con violini e sinfonie* (1624) as a cantata for single voice with interludes for two violins and continuo. Making no reference to Contarini's poetic output, the last part of this book of madrigals contains monodies sung by Alcestis and Apollo, who discuss Hercules's struggle and victory. For these, Vivarino used part of the text – i.e., the lines referring to Apollo – to which he joined some lines for Alcestis, in conformity with the rules of *intermedio* and of early opera, in which singing was permitted only to gods. This is the reason why Vivarino did not write music for Hercules and Death.

DVA NEZNANA PRIMERA TISKANE PRILOŽNOSTNE GLASBE V
ITALIJANSKEM GLEDALIŠČU 16. STOLETJA

Čeprav je bilo v italijanskem gledališču 16. stoletja izvedeno ogromno enoglasne in polifone glasbe, je bil natisnjen le njen neznaten del. Vsaka priložnostna glasba, izvajana bodisi na odru bodisi med dejanji, se je pojmovala kot manj pomembna sestavina predstave, primerljiva s sceno ali razsvetljavo. V tem pogledu predstavljajo Firenze izjemo. Po eni strani se je v Veliki vojvodini Toskani gledališče razumelo kot politično sredstvo za razkazovanje moči in bogastva, po drugi pa kot prostor, kjer se lahko manifestira občutek za sodobno gledališče – sodobni gledališki okus. Oživljanje firenškega gledališča danes ne predstavlja težav: besedila komedij in pastoral, njihovi scenariji, navodila za njihovo uprizoritev kot tudi njihova glasba, vse to se je objavljalo in širilo po vsej Italiji in na tujem. Nasprotno temu so bila mesta kot Mantova, Benetke, Ferrara, Rim in Neapelj, ki so bila enako udeležena v gledališkem dogajanju, pri objavljanju gledališke glasbe manj dejavna.

Sodobna muzikologija želi dognati logiko gledališke glasbe, in sicer preko analize razmerja med glasbo in besedilom, bolj natančno, preko analize razmerja med literarnimi deli dvornih pesnikov in partiturami (ali glasovnimi zvezki) skladateljev, delujočih v istem okolju. Za številne kompozicije pomanjkanje podatkov raziskovalcem žal preprečuje, da bi dognali, ali so se uporabljale v gledališču ali ne. V zvezi s tem problemom je zanimiva navedba polifone kompozicije Orazia Vecchija v pastoralni drami *Fileno* (1594) Illuminata Ferrazzolija. Predstava tega dela je bila v kraju Lugo di Romagna, posvečena pa je bila Gesualdu da Venosi in Alfonsu Fontanelliju, ki sta bila oba plemiča in skladatelja. Kot je razvidno iz odrskega napotka («Tutti cantano Oratio Vecchi sulla Selva»), je igro uvedel osemglasni dialog *Ecce nuncio di gioia*, vzet iz Vecchijeve zbirke *Selva di varia ricreazione* (1590), čemur je sledila pesem. Ta navedba zbora pastirjev in nimf je nenavadno pričevanje o gledališki rabi glasbe, ki je bila objavljena pred nastankom drame in ni imela z njo nobene zveze.

Drugi doslej še nepoznani primer ponazarja težavo, do katerih pride ob rekonstruiranju predstave na osnovi ohranjenih virov, oz. ob sestavljanju dramskega besedila, intermedijev in glasbe v popolno celoto. Leta 1611 je pisatelj in filozof Francesco Contarini objavil tragi-komedijo *La finta Fiammetta* in z njo povezane intermedije, slednje v posebni izdaji. Drugi od štirih intermedijev (objavljenih kot *Intermedi rappresentati nella Finta Fiammetta*) z naslovom *La lotta di Hercole con la Morte* je varianta tragedije *Alcestis*, katere vsebina je boj Herkula/Alkida s Smrtjo. V tej zvezi sta potrebni dve opombi: (1.) zgodba o Alkestidi se pred sredino 17. stoletja pesnikom in glasbenikom ni zdela posebno privlačna; (2.) način, kako je Contarinijeve verze uglasbil Innocentio Vivarino, je zelo nenavaden. Ta beneški skladatelj je intermedij o Alkestidi objavil v svoji zbirki *Madrigali concertati a due e tre voci et a voce con violini e sinfonie* (1624), in sicer kot kantato, ki vključuje tudi medigre za dve violini in kontinuo. Ne da bi bilo omenjeno Contarinijevo pesniško delo, vsebuje zadnji del te knjige madrigalov monodijo, namenjeno Alkestidi in Apolonu, ki razpravljata o Herkulovem boju in zmagi. Vivarino je vzel le del Contarinijevega besedila, in sicer Apolonove verze, ki jim je dodal nekaj verzov za Alkestido: skladno s pravilom intermedija in zgodnje opere, po

katerem naj bi bilo petje dovoljeno le bogovom, ni uglasbil besed, ki jih izgovarjata Herkul in Smrt.

— MARC DESMET —
Saint-Etienne, France | Francija

GALLUS APUD BELGAS. THE DOUAI MORALIA (1603) RECONSIDERED

Although posthumously published, the volume entitled *Moralia* published in Nuremberg by Alexander Philipp Dietrich in 1596 appears to be the only major print by Jacobus Handl-Gallus to have earned republication after only a very short period of time: seven years. The new publication, undertaken by Jean Bogard, took place in a very different context: that of the South Flanders city of Douai, some 730 km distant from the birthplace of the *editio princeps*. The new publication is also the only contemporary publication devoted to Handl-Gallus to have appeared in a French-speaking milieu – an event that would remain unique until 1843, when the anthology *Collection des morceaux de chant*, a more modest production, was published in Paris. Although bearing resemblance to countless cases of new publication found at every stage of the history of music printing, the short distance in time but long distance in geography separating the two books enables us to shed new light on the transfer of music between the two contexts, allowing us to speculate on the provenance of the source used in Douai as a basis for the new print. This presentation intends to place special emphasis on possible hints of adaptation of the collection to its new surroundings, but most of all on the path followed by the music itself between its original place of publication and the city of Douai.

GALLUS APUD BELGAS. PONOVNI PREMISLEK O DOUAIŠKI IZDAJI
MORALIJ (1603)

Čeprav je bila izdana posmrtno, je bila zbirka *Moralia*, ki jo je leta 1596 v Nürnbergu izdal Philipp Dietrich, edini večji tisk Jacobusa Handla - Gallusa, ki je po zelo kratkem času sedmih let doživel ponatis. Nova izdaja, ki jo je oskrbel Jean Bogard, je nastala v povsem drugačnem okolju: v južnoflandrijskem mestu Douai, kakih 730 km od rojstnega kraja *editio princeps*. V tistem času je bila to edina v francosko govorečem okolju nastala izdaja kakega Gallusovega dela, kar je ostala vse do leta 1843, ko je bila v Parizu izdana skromna antologija *Collection des morceaux de chant*. Douaiški ponatis je sicer primerljiv z neštevilnimi ponovnimi izdajami, ki jih srečujemo na vsakem koraku zgodovine glasbenega tiska; vendar nam kratek časovni razpon na eni strani, na drugi pa velika geografska razdalja omogočata, da vidimo prenos glasbe iz enega konteksta v drugega v novi luči, pri čemer lahko ugibamo o izvoru vira, ki je bil v Douaiju vzet za osnovo novega tiska. Poseben poudarek zasluži iskanje možnih kazalcev prilagoditve zbirke novemu okolju, kot tudi iskanje poti, po kateri je glasba potovala od mesta prve izdaje do Douaija.

— DINKO FABRIS —
Naples | Neapelj, Italy | Italija

EARLY SCORES OF POLYPHONIC MUSIC IN SEVENTEENTH-CENTURY
ITALY. GESUALDO AND MOLINARO

Since Edward Lowinsky's article "Early Scores in Manuscript" (*JAMS*, 1960), very little attention has been paid to the development of the notational format of the score, in particular in Ita-

ly during the first decade of the seventeenth century. Despite the long-established tradition of score notation for instrumental music, in use in Naples since 1576 and employed also by Frescobaldi, very few such sources of Italian polyphonic music survive after the famous two prototypes printed in full score in Venice in 1577: *Musica de diversi autori* and *Tutti i madrigali di Cipriano di Rore a quattro voci*. A very special case is the score of the six books of Carlo Gesualdo's *Madrigals*, printed together in Genoa by Simone Molinaro in 1613. The same Molinaro followed this model two years later by publishing his own *Madrigali a cinque voci con partitura* (Loano, 1615), only recently discovered in a Roman library. The paper will summarize the state of research on early Italian scores up to 1615, following up the hypothesis of a specific connection between Gesualdo and Molinaro, both eminent lutenists: lute tablature could be considered a kind of score in which the vertical alignment of the polyphonic lines is fundamental not only when transcribing vocal music but also in composing for the instrument.

ZGODNJE PARTITURE POLIFONE GLASBE V ITALIJI 17. STOLETJA. GESUALDO IN MOLINARO

Odkar je Edward Lowinsky objavil razpravo »Early Scores in Manuscript« (JAMS, 1960), se razvoju partiture kot načinu notiranja ni posvečalo veliko pozornosti, kar še zlasti velja za prva desetletja 17. stoletja v Italiji. Čeprav je bilo zapisovanje v partituri na področju instrumentalne glasbe dobro utečeno – v Neaplju je bilo v rabi vse od leta 1576 in tako je zapisoval tudi Frescobaldi, se je po obeh znamenitih prototipih, tiskanih v Benetkah leta 1577 (*Musica de diversi autori* in *Tutti i madrigali di Cipriano di Rore a quattro voci*), ohranilo le malo partitur z italijansko vokalno polifonijo. Prav poseben primer je partiturna objava šestih knjig madrigalov Carla Gesualda, ki jih je leta 1613 v Genovi hkrati natisnil Simone Molinaro. Molinaro je

nadaljeval s to prakso in dve leti pozneje objavil svoje lastne madrigale v zbirki *Madrigali a cinque voci con partitura* (Loano, 1615) pred kratkim odkriti v neki rimski knjižnici. Razprava bo kratko predstavila stanje raziskav zgodnjih italijanskih partitur do leta 1615, pri čemer se bo opirala na hipotezo o svojevrstni povezavi med Gesualdom in Molinarom, ki sta bila oba lutnjista: lutenjsko tabulaturo je mogoče obravnavati kot zvrst partiture, pri kateri je pravilno podpisovanje glasov bistveno, kot je bistveno ne le pri transkribiranju vokalne glasbe, pač pa tudi pri komponiranju instrumentalne.

— IAIN FENLON —
Cambridge, UK | Združeno kraljestvo
keynote address

MANUSCRIPT, PRINT, AND THE MARKET FOR MUSIC IN EARLY
MODERN EUROPE

During the second half of the fifteenth century, the reproduction of written texts of all kinds began to move from the copyist's desk to the printer's workshop, with dramatic effects on their availability. As Francis Bacon, commenting on the arrival of print and its consequences from the vantage point of the early seventeenth century, put it, the coming of the printed book had altered "the appearance and state of the whole world". And, we might add, its sound. By the middle of the sixteenth century, not only music itself but also treatises, textbooks, instruction manuals, and tutors were being produced in their hundreds and sometimes thousands to cater for the growing audience for music in the larger urban centres of Europe. Yet although the profound impact of Gutenberg's invention upon all fields of knowledge, learning, and information including music is generally

agreed, the change was neither as immediate nor as wholesale as is sometimes claimed; throughout the early modern period, some categories of text circulated in manuscript rather than in print. This is as true for certain repertoires of music, whether produced in major centres of population (as is the case with seventeenth-century Venetian opera), or in what might be regarded as more peripheral ones as with English keyboard and viol music. The shifting tensions between these two major features of the dissemination of music in the period, between manuscript and printed transmission on the one hand, and between “centre” and “periphery” on the other, are explored in this paper. Central to the dynamics of both is the evolution of an expanding market for printed books of music, a process that was stimulated both by technological innovation as well as significant changes in societal attitudes towards the art of music itself, changes which were themselves promoted through the medium of print.

ROKOPISI, TISKI IN GLASBENI TRG V ZGODNJENOVVEŠKI EVROPI

V drugi polovici 15. stoletja se je razmnoževanje pisnih besedil vseh vrst začelo seliti s kopistove mize v tiskarske delavnice in s tem se je njihova dostopnost dramatično povečala. Francis Bacon iz perspektive zgodnjega 17. stoletja prihod tiska in njegove posledice komentira, češ da je tiskana knjiga spremenila »pojavnost in položaj celega sveta«; lahko bi dodali, da tudi njegovega zvoka. Do sredine 16. stoletja je bilo izdanih na stotine, če ne celo tisočine, ne le glasbenih knjig temveč tudi teoretičnih spisov, priročnikov, navodil in učbenikov, s katerimi so tiskarji zalagali hitro rastoče glasbeno občinstvo v večjih evropskih mestnih središčih. A čeprav na splošno drži, da je bil vpliv Gutenbergovega izuma na vsa področja znanosti, vedenja in informacij, tudi glasbo, pomemben, pa sprememba ni bila niti tako nenadna niti tako vseobsežna, kot se včasih sliši. Skozi ves čas zgodnjega novega veka so nekatere vrste besedil še vedno pogosteje krožile v

rokopisih kot v tiskih. To velja tudi za nekatere glasbene repertoarje, ne glede na to, ali so bili ustvarjeni v večjih središčih (tak primer je na primer beneška opera sedemnajstega stoletja) ali pa v takih, ki jih imamo za obrobnejša (na primer angleška glasba za glasbila s tipkami ali violo). Prispevek se bo posvetil spreminjajočim se težiščem teh dveh večjih aspektov širitve glasbenih virov v obravnavanem času, med razširjanjem v rokopisih in tiskih ter na eni strani med »središči« in na drugi strani »obrobji«. V središču dinamike obeh pa sledimo razvoju rastočega trga za tiskane glasbene knjige, procesu, ki so ga stimulirali tako tehnološki izumi kot pomembne spremembe odnosa družbe do same glasbene umetnosti, spremembe, ki so se same promovirale skozi medij tiska.

— PAWEŁ GANCARCZYK —
Warsaw | Varšava, Poland | Poljska

ITALIAN PRINTS IN LATE SIXTEENTH-CENTURY ROYAL PRUSSIA.
REMARKS ON COLLECTING AND DISSEMINATING PRINTED MUSIC

Royal Prussia was one of the regions of the Commonwealth of Both Nations situated in the north of the Kingdom of Poland, between the Duchy of Pomerania and Ducal Prussia. For the culture of this region, links with the centres within the Hanseatic League, German influences and the strong position of Lutheranism were of considerable importance. The great Prussian cities, which were also the largest cities in the Commonwealth – Gdańsk, Elbląg and Toruń – had flourishing trade and a developing culture. Music prints reached these centres as early as 1500, while the final decades of the sixteenth century saw the creation of the three largest music libraries in the region: the library of the Marian Church in Gdańsk, the library of the Marian

Church in Elbląg and the library of Georg Knoffius from Gdańsk.

Whereas German prints were dominant in the collection of the Marian Church in Elbląg, volumes published in Italy occupied an important position in the two collections in Gdańsk. Of special interest in this connection is the collection created by Georg Knoffius (c. 1537–1605), a patrician from Gdańsk. This was among the largest private music libraries in Europe at the end of the sixteenth century (today in the Gdańsk Library of the Polish Academy of Sciences), comprising more than 260 copies of music prints, of which some 200 contain madrigalian repertory. Almost 50% of the Knoffius collection comes from the Venetian printing house of Angelo Gardano, making this the most important collection north of the Alps of Italian prints dating from the end of the sixteenth century.

In my paper I attempt to answer this question: what was the reason for the preponderance of madrigals in the Knoffius collection, and by what route could Italian music prints have reached distant Royal Prussia? I will take up the subject of the distribution of sixteenth-century publications as well as the role of print in the development of collecting music and in influencing stylistic preferences. Martin Morell's research on Gdańsk collections and Agnieszka Leszczyńska's work on the Marian library in Elbląg will thus be augmented by the results of my research into the cultural aspects of sixteenth-century music printing.

ITALIJANSKI TISKI V KRALJEVSKI PRUSIJI POZNEGA 16. STOLETJA.

OPAZKE O ZBIRANJU IN ŠIRJENJU GLASBENIH TISKOV

Ena od pokrajin v (poljskem) Kraljestvu obeh narodov je bila Kraljevska Prusija, ki je ležala na severu Poljskega kraljestva med vojvodino Pomeranijo in vojvodino Prusijo. Za kulturo tega področja so bili posebno pomembni nemški vplivi, močan položaj luteranizma kot tudi povezave s hanzeatskimi središči. Velika pruska mesta, ki so bila tudi največja v Kraljestvu obeh narodov – Gdańsk, Elbląg in

Toruń –, so imela cvetočo trgovino in razvijajočo se kulturo. Glasbeni tiski so se v teh centrih pojavili že ok. leta 1500, v zadnjih desetletjih 16. stoletja pa so tu nastale tri največje glasbene knjižnice pokrajine: knjižnica pri Marijini cerkvi v Gdansku, knjižnica pri Marijini cerkvi v Elbagu in knjižnica Georga Knoffiusa v Gdansku.

Medtem ko so v zbirki Marijine cerkve v Elbagu prevladovali nemški tiski, so imele v obeh gdanskih zbirkah pomembno mesto italijanske tiskane muzikalije. V tej zvezi je posebej zanimiva zbirka, ki jo je ustvaril gdanski patricij Georg Knoffius (ok. 1537–1605) in ki je bila konec 16. stoletja med največjimi privatnimi glasbenimi zbirkami v Evropi (zdaj v Knjižnici Poljske akademije znanosti v Gdansku). Knoffiusova zbirka obsega več kot 260 glasbenih tiskov, od katerih jih je kakih 200 madrigalnih. Polovica jih izhaja iz beneške založniške hiše Angela Gardana, kar pomeni, da je Knoffiusova zbirka najpomembnejša zbirka italijanskih tiskov s konca 16. stoletja severno od Alp.

V prispevku želim odgovoriti na vprašanje: Kaj je razlog, da v Knoffiusovi zbirki prevladujejo madrigali, in po kateri poti bi italijanska glasba lahko prišla v Kraljevsko Prusijo? Posvetil se bom problemu distribuiranja publikacij v 16. stoletju kot tudi vprašanju vloge tiska pri nastajanju glasbenih zbirk in oblikovanju slogovnih preferenc. Z rezultati raziskave, ki bo zajela kulturne vidike glasbenega tiska v 16. stoletju, bodo dopolnjena doslejšnja spoznanja, kot sta jih oblikovala za gdanski zbirki Martin Morell, za knjižnico Marijine cerkve v Elbagu pa Agnieszka Leszchyńska.

— KLEMEN GRABNAR —
Ljubljana, Slovenia | Slovenija

FROM GRAZ TO LJUBLJANA? TOWARD DISCOVERY OF THE ORIGIN
OF THE HREN CHOIRBOOKS

Among the most prominent music manuscripts from the late sixteenth and the early seventeenth century preserved in Slovenian music libraries and archives are six well-preserved large choirbooks that are today part of the Manuscript collection at the National and University Library in Ljubljana (Mss 339–344). They contain liturgical music (above all Mass settings and Magnificats, plus litanies, hymns, Marian antiphons and psalms) by Italian and Flemish composers active – at least for part of their career – in the region of Catholic south Germany. Their names range from highly regarded sixteenth-century masters (e.g., Orlando di Lasso, Philippe de Monte and Giovanni Pierluigi da Palestrina) to completely unknown *Kleinmeister* (e.g., Bartholomeus Damitz). During the first decades of the seventeenth century they came into the possession of the Prince-Bishop of Ljubljana, Tomaž Hren (Bishop of Ljubljana from 1597 to 1630 and closely connected with the court in Graz), and are therefore often referred to as the Hren choirbooks.

These manuscripts have been the subject of some scholarly attention, though not yet in a detailed manner. From one of the choirbooks we know that the main scribe was Graz court bass singer Georg Kuglmann, and that consequently most of the copying was done in Graz. However, many different scribal hands are evident, and the paper types are likewise diverse, containing different watermarks. The presence of different hands and watermarks suggests that not all of the repertory was copied at Graz; it nevertheless seems to have been assembled there by the above-mentioned Georg Kuglmann. This paper will therefore provide a brief report on various scribal hands and wa-

termarks in order to confirm the Graz provenance of the main corpus of manuscript compilations, and also to highlight the not completely uniform origin of the Hren choirbooks. In so doing, it will shed light on the migration of the sacred music repertory in the region of Inner Austria.

IZ GRADCA V LJUBLJANO? NA POTI K IZVORU HRENOVIH KORNIH KNJIG

Med najpomembnejše glasbene rokopise s konca 16. in začetka 17. stoletja, ohranjene v slovenskih knjižnicah in arhivih, sodi šest velikih kornih knjig, ki jih danes hrani Glasbena zbirka Narodne in univerzitetne knjižnice v Ljubljani (Ms 339–Ms 344). Rokopisi vsebujejo liturgično glasbo (predvsem maše in uglasbitve kantika *Magnificat*, pa tudi litanije, himne, marijanske antifone in psalme) italijanskih in frankoflamskih skladateljev, ki so vsaj nekaj časa delovali v južnem, katoliškem delu nemško govorečega področja. Med njimi so tako imena slavnih mojstrov 16. stoletja (npr. Orlando di Lasso, Philippe de Monte in Giovanni Pierluigi da Palestrina) kot tudi popolnoma neznanih skladateljev (npr. Bartholomeus Damitz). Korne knjige so v prvih desetletjih 17. stoletja prešle v last ljubljanskega knezoškofa Tomaža Hrena (škof v letih 1597–1630), tesno povezanega z graškim dvorom. Po njem se tako omenjeni rokopisi navadno imenujejo Hrenove korne knjige.

Hrenovi kodeksi so že bili predmet preučevanja, a z omejenimi izsledki. Iz ene izmed knjig je razvidno, da je bil njihov glavni pisec graški dvorni basist Georg Kuglmann in da so bile torej v večjem delu napisane v Gradcu. Vendar pa je prisotnih več različnih pisav, prav tako je raznorodn papir, iz katerega je mogoče razbrati različne vodne znake. Različni pisci in vodni znaki nakazujejo, da repertoar ni bil v celoti prepisan v Gradcu, a je bil tam najverjetneje kompiliran, kar je opravil Georg Kuglmann. V referatu bo tako jedrnato predstavljen opis različnih pisav in vodnih znakov, ki bo potrdil graški izvor večine

plasti Hrenovih kornih knjig kakor tudi izpostavil plasti z morebitnim drugačnim izvorom. Na ta način bo predstavljena migracija repertoarja sakralne glasbe v Srednji Evropi.

— TOMASZ JEŻ —
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CONTRAFECTA OF OPERATIC ARIAS AMONG THE DOMINICANS
OF BAROQUE SILESIA

The musical traditions of the Dominicans in Silesia date back to the Middle Ages, as testified by one of the oldest specimens of keyboard music notation in Europe. Despite the recommendations of the Order's authorities, those tablatures contained some secular pieces, obviously intended for performance during the liturgy. The second great wave of this flourishing music culture comes from post-Tridentine times and reveals an even more secular character. Thanks to the widely approved strategy of the *travestimento spirituale*, the repertory employed in monastic circles became deeply penetrated by operatic music, very popular in those days.

The process of the gradual adaptation of this repertory is easy to observe in music manuscripts from the early eighteenth century belonging to Pius Hancke, a Dominican monk active in Breslau, Oppeln, Groß Stein and Neisse in Silesia. Among his rich collection one discovers *contrafacta* of fifteen operatic arias by Bononcini, Feo, Galuppi, Giacomelli, Graun and Hasse, appearing in various guises, which document successive phases of the adaptation of secular music to its new, liturgical context. These sources testify not only to an important pathway for the dissemination of the operatic repertory in this period, but also to the very interesting process of radical change to its social function, shown in different ways by the musical scores.

Thanks to this rich and diverse source material, we can reconstruct the modalities of the assimilation process and glimpse some aspects of its symbolic meaning, revealed by intertextual relationships between the original and new words. The efforts directed towards an *interpretatio Christiana* made by Hancke shed some light on the spirituality of his order and also on its cultural identity, based on a very open-minded dialogue with the secular traditions of the early modern Europe. This *modus operandi* naturally brought about a widespread and thoroughgoing secularization of the studied milieu, but one that was at that time an important component of the local and continental soundscape.

KONTRAFAKTURE OPERNIH ARIJ V BAROČNI GLASBI DOMINIKANCEV V ŠLEZIJI

Eden izmed najstarejših v Evropi ohranjenih primerov zapisa glasbe s tipkami priča, da glasbena tradicija dominikancev v Šleziji sega že v srednji vek. Te tabulature v nasprotju s priporočili redovnega vodstva vsebujejo tudi posvetne dele, namenjene izvajanju med bogoslužjem. Drugi razcvet te glasbene kulture sega v potridentski čas in še jasneje razkriva njen posvetni značaj. Zaradi splošno sprejetih postopkov t. i. duhovne preobleke (*travestimento spirituale*) je tudi glasbo, ki se je izvajala v okviru redov, močno prežehl duh takrat izjemno priljubljene operne glasbe.

Proces postopnih predelav tega repertoarja je jasno razviden iz glasbenih rokopisov zgodnjega osemnajstega stoletja, ki pripadajo dominikanskemu menihu Piusu Hanckeu. Deloval je v krajih nemško imenovanih Breslau, Oppeln, Groß Stein in Neisse v Šleziji. Med njegovo bogato zbirko je tudi kontrafaktura petnajstih opernih arij Bononcinija, Fea, Galuppija, Giacomellija, Grauneja in Hasseja. Pojavlja se v različnih oblikah, ki dokumentirajo zaporedne faze predelav posvetne glasbe v novem liturgičnem kontekstu. Ti viri pričajo o pomembni poti širjenja opernega repertoarja v tem obdobju ter o zelo

zanimivem procesu radikalnih sprememb njegove družbene vloge, ki se v glasbenih zapisih kaže na različne načine.

Na podlagi teh bogatih in raznolikih virov lahko rekonstruiramo načine asimilacijskih procesov in nekatere vidike njihovega simboličnega pomena, ki so razvidni iz razmerja med izvirnim in novim besedilom. Hanckejeva prizadevanja za *interpretatio Christiana* delno osvetlijo duhovnost njegovega reda in tudi njegovo kulturno identiteto, ki je temeljila na zelo odprtem dialogu s posvetnimi tradicijami novoveške Evrope. Ta *modus operandi* je pomenil vsesplošno in temeljito sekularizacijo obravnavanega miljeja, ki je bila v svojem času pomembna sestavina lokalne in kontinentalne zvočne pokrajine.

— VJERA KATALINIĆ —
Zagreb, Croatia | Hrvatska

IMPORTED MUSICAL SCORES IN THE POSSESSION OF THE GOZZE
FAMILY IN DUBROVNIK

The noble Gozze family from Dubrovnik gathered a respectable collection of music material, dating mostly from the late eighteenth and early nineteenth centuries. It has been partly preserved in the music collection of the Friars minors in Dubrovnik, within the material from the time of the Republic of Ragusa (Dubrovnik), collected and kept there since the mid-nineteenth century. There exists also a booklet – a sort of a catalogue – of their music material. The notes on the survived music material enable us today to establish a link between the catalogue and the preserved items. Prints and manuscripts in the Dubrovnik collection were purchased mostly from Italy, but also from the Hapsburg Empire, from France and even from England; they offer a wealth of information on their origin, the context

of their performance and their owners etc. This presentation discusses the provenance of that music collection and the ways in which its material was brought to Dubrovnik, as well as the results of analysis of the data derived from the material itself. It highlights certain musical events in the most important Italian and other musical centres, and in addition reflects the changes in the political and cultural situation at that time.

TUJE MUZIKALIJE DUBROVNIŠKE DRUŽINE GOZZE

Plemiška družina Gozze iz Dubrovnika je posedovala tudi obsežno in zanimivo zbirko muzikalij predvsem iz konca 18. in začetka 19. stoletja. Zbirka se je deloma ohranila v glasbenem fondu dubrovniških minoritov v okviru zbirke gradiv iz časa Beneške republike, ki se tam hranijo od približno sredine 19. stoletja. Ohranjena je tudi knjižica, ki vsebuje popis oz. nekakšen katalog te glasbene zbirke. Razni zaznamki na notnem gradivu danes omogočajo ugotavljanje povezave med omenjenim katalogom in ohranjenimi muzikalijami. Tako tiski kot rokopisi dubrovniške zbirke so bili večinoma kupljeni v Italiji, nekaj pa tudi v habsburških deželah, v Franciji in celo v Angliji. Pripisi na muzikalijah so hkrati tudi bogat vir informacij o izvoru, okoliščinah izvedb, lastnikih itd. V prispevku bodo navedeni izvori zbirke, orisane različne poti, po katerih so muzikalije prišle do Dubrovnika, ter predstavljene analize samih ohranjenih glasbenih del. Izpostavljeni bodo tudi nekateri glasbeni dogodki iz najpomembnejših italijanskih in drugih glasbenih središč, ki so odsevali spremembe v politiki in kulturnem življenju svojega časa.

— DARJA KOTER —
Ljubljana, Slovenia | Slovenija

FOLLOWING THE TRAIL OF MUSICAL MANUSCRIPTS AND PRINTS
BELONGING TO THE MONASTIC ORDERS AT PTUJ

In order to reach a more complete understanding of the issues related to heritage of historical music manuscripts and prints, along with their use and dissemination in a wider European area, the activities and musical mission of Dominican and Minorite monasteries in Ptuj should be taken into consideration. Both monastic orders were once exceptionally important and maintained strong connections with European spiritual movements; therefore their versatile activities have also contributed to the spiritual, economic and cultural level of the local area. The Dominican monastery in Ptuj (1230–1786) initially belonged to the German and later to the Austrian and Hungarian provinces, and was in part also associated with Italian territory; in a certain sense it represented a bridge between Central Europe and Hungary. Members of the convent, in accordance with the rules of the order, were well-educated men originating from noble families from German, Italian, Hungarian, Slovenian and Croatian backgrounds. Besides providing fundamental pastoral care and studying theology, they devoted themselves to other sciences and, as the rules of the order required, provided education within the framework of monastic and formally constituted schools, as well as in colleges. A variety of documents, chronicles and liturgical books contain evidence of musical activity in the monastery. The convent had its own binding works and a rich library, but the contents of the latter is known only partially. After the monastery was dissolved, manuscripts and books were most probably kept at the Court Library in Vienna or at the Lyceum Library in Graz; however, a great part of the monastery's library has

been lost. The second, more important convent in Ptuj, as regards the consolidation of religious life in the area, was the Minorite Monastery of St. Peter and St Paul in Ptuj (founded c. 1255), which was also established by the Lords of Ptuj. There the Franciscans (Friars Minor), besides promoting the Gospel, provided education: first in a monastic and later in a public school, where, among other things, they taught liturgical singing. In different historical conditions, the monks did their best to contribute to the progress of science, culture and art in their environment. Like the Dominicans, the Minorites came to Ptuj from different places. The monastery kept up lively connections with Dalmatia in what appears to have been a sort of cultural migration that further influenced the spiritual and cultural image of the convent and its musical practice. A rich library belonging to the Minorite monastery preserved up to this day and the Ivan Potrč Public Library possess works on music theory, liturgical books and some sheet music. The preserved documents enable a more detailed insight into the musical culture of monastic communities and into the transcultural influences that resulted from the multi-directional migrations of friars between different monasteries in the Europe of the past.

PO SLEDEH GLASBENIH ROKOPISOV IN TISKOV PTUJSKIH MENIŠKIH REDOV

Za temeljitejše poznavanje problematike o uporabi, širjenju in dediščini historičnih glasbenih rokopisov in tiskov na širšem evropskem prostoru je potrebno upoštevati tudi delovanje in glasbeno poslanstvo dominikanskega in minoritskega samostana na Ptujju. Obe nekoč izjemno pomembni redovni skupnosti sta bili tesno vpeti v evropska duhovna gibanja, s svojim večstranskim delovanjem pa sta vplivali tudi na duhovno, gospodarsko in kulturno raven lokalnega območja. Ptujski dominikanski samostan (1230–1786), ki je sodil k nemški, nato pa k avstrijski in ogrski provinci, deloma pa se

je povezoval tudi z italijanskim prostorom, je pomenil nekakšen most med srednjo Evropo in Ogrsko. Skladno z redovnimi izhodišči so bili člani konventa izobraženci iz plemiških družin nemškega, italijanskega, ogrskega, slovenskega in hrvaškega okolja. Ob temeljnem dušno-pastirskem delovanju in študiju teologije so se posvečali tudi drugim vedam, skladno z redovnimi izhodišči pa so v okviru redovne, javne in višje šole tudi poučevali. O glasbeni dejavnosti pričajo različne listine, kronike in liturgične knjige. Konvent je imel lastno knjigovoznico in bogato knjižnico, vendar je njena vsebina le delno znana. Rokopise in knjige naj bi po razpustitvi samostana hranili v dunajski dvorni in graški licejski knjižnici, precej je zgubljenega. Ptujski minoritski samostan sv. Petra in Pavla (ok. 1255) je drugi pomembnejši konvent za utrjevanje verskega življenja tega območja, ustanovljen s podporo gospodov Ptujskih. V njem so Frančiškovi manjši bratje ob izpolnjevanju evangelija razvili samostansko, kasneje tudi javno šolstvo, kjer so med drugim poučevali glasbeno-liturgično petje. V različnih zgodovinskih razmerah so si ob temeljnem poslanstvu prizadevali za znanstveni, kulturni in umetniški razvoj svojega okolja. Tako kot velja za dominikance, so tudi minoriti prihajali na Ptuj iz različnih okolij. Posebno dejavno je bilo povezovanje z Dalmacijo, kar je pomenilo svojevrstno kulturno migracijo, ki je vplivala na duhovno in kulturno podobo konventa in njegove glasbene prakse. Do danes ohranjena bogata minoritska knjižnica in Knjižnica Ivana Potrča hranita tudi glasbeno-teoretična dela, liturgične knjige in posamezne notne zapise, kar omogoča podrobnejše poznavanje glasbene kulture redovnih skupnosti in medkulturnih vplivov, ki so bili posledica pestre migracije redovnikov med različnimi samostani nekdanje Evrope.

— MARKO MOTNIK —
Vienna | Dunaj, Austria | Avstrija

THE TRANSMISSION HISTORY OF THE MOTET *ELISABETH ZACHARIAE*
BY IACOBUS HANDL-GALLUS

The paper deals with the reception and transmission history of the works composed by Iacobus Handl-Gallus. As an example, his two-part motet *Elisabeth Zachariae magnum virum genuit* à 6 for the feast of John the Baptist (24 June) will be examined. Preserved in numerous manuscripts and music prints throughout Europe this work can be considered as one of the most successful and in the late sixteenth and seventeenth centuries most often performed, compositions by Handl. One decade before it was published in Handl's *Opus musicum* (1590) an adaptation of the motet had already appeared in Handl's parody Mass *Missa super Elisabeth Zachariae*. This Mass setting, too, can be identified as a very successful and widely disseminated composition. Simultaneously with Handl's publication, a slightly different version of the motet appeared in the anthology *Suavissimorum modularum selectissimae cantiones sacrae* by Stephan Schormann, printed in 1590 by Adam Berg in Munich. It seems that Schormann even surpassed Handl in publishing. The motet was printed once more in the anthology *Cantionale sacrum* in Gotha (1646, with a second edition in 1651), where it is attributed to Orlando di Lasso. The manuscript sources, among them some intabulations for keyboard, originate from many European towns, including Bartfeld (Bardejov, Bártfa), Brieg (Brzeg), Kamenz, Leutschau (Levoča), Lübeck, Lüneburg, Schmölln, Breslau (Wrocław), Wolfenbüttel, Zörbig and Zwickau. Interestingly, these are for the most part Protestant towns, where Handl's music was very popular in the seventeenth century. Furthermore, the motet was quoted as an *exemplum* in several theoretical treatises of the time.

The reception of this work culminates in the parody Mass *Missa super Elisabeth Zachariae* by the German composer Heinrich Grimm, published in his collection of Mass settings in 1628 (Magdeburg). As this Mass consists only of a Kyrie and Gloria, it is identifiable as a Lutheran *Missa brevis*. Summarising the above points, the motet *Elisabeth Zachariae* illustrates the transmission and reception of Handl's works throughout Europe up to the second half of the seventeenth century.

POT MOTETA *ELISABETH ZACHARIAE* IACOBUSA HANDLA - GALLUSA
SKOZI ČAS

Prispevek se posveča zgodovini recepcije in razširjenosti del Iacobusa Handla - Gallusa in kot primer navaja dvodelni šestglasni motet *Elisabeth Zachariae magnum virum genuit* za praznik Janeza Krstnika (24. junij). Ta je v 16. in 17. stoletju sodil med najbolj priljubljena in najpogosteje izvajana skladateljeva dela. O tem pričajo številni širom po Evropi ohranjeni glasbeni tiski in rokopisi. Že desetletje preden je Gallus objavil skladbo v četrtem delu *Opus musicum* je v letu 1580 izšla predelava moteta v skladateljevi parodični maši *Missa super Elisabeth Zachariae*, ki jo je prav tako mogoče oceniti kot izjemno uspešno delo. Glede na to lahko sklepamo, da gre za eno izmed zgodnejših Gallusovih skladb, saj je moral model nastati pred predelavo le-tega. Hkrati z Gallusovim tiskom v letu 1590 se motet in maša pojavita tudi v zbirnem tisku Stephana Schormanna *Suavissimorum modulorum selectissimae cantiones sacrae* iz münchenske tiskarne Adama Berga. Zdi se, da je ta urednik Gallusa v objavi moteta celo prehitel in Schormannov tisk ponuja delo, ki se rahlo razlikuje od originala. Motet je bil še enkrat natisnjen in ponatisnjen v letih 1646 in 1651 v kompilaciji *Cantionale sacrum* v Gothi na Nemškem, kjer je kot skladatelj pomotoma naveden Orlando di Lasso. Glede na polifoni skladateljski pristop tega moteta ta zamenjava niti ne preseneča. Rokopisi, med katere je potrebno uvrstiti tudi vrsto intabuliranih verzij, izvirajo iz števil-

nih evropskih mest kot so Bartfeld (Bardejov, Bártfa), Brieg (Brzeg), Kamenz, Leutschau (Levoča), Lübeck, Lüneburg, Schmölln, Breslau (Wrocław), Wolfenbüttel, Zörbig, Torun in Zwickau. Zanimivo je, da gre pri večini za protestantska mesta, v katerih je bila Gallusova glasba v 17. stoletju izjemno priljubljena. Skladba je nadalje izredno pogosto navzoča tudi kot *exemplum* v glasbeno-teoretičnih spisih zgodnjega 17. stoletja. Receptija moteta ne nazadnje kulminira v parodični maši *Missa super Elisabeth Zachariae* nemškega skladatelja Heinricha Grimma, objavljena v Magdeburgu v skladateljevi zbirki maš iz leta 1628. V tem primeru gre za protestantsko kratko mašo (*missa brevis*), pri kateri sta uglasbena zgolj mašna stavka kyrie in gloria. Gallusov motet *Elisabeth Zachariae* eksemplarično ponazarja receptijo in razširjenost skladateljeve glasbe širom po Evropi za časa njegovega življenja in globoko v 17. stoletje.

— ALEŠ NAGODE —
Ljubljana, Slovenia | Slovenija

REFLECTIONS OF THE WIDE WORLD. THE MUSIC ARCHIVE OF THE
PHILHARMONIC SOCIETY IN LJUBLJANA (1794–1804)

The Philharmonic Society was the central concert promoter in Ljubljana throughout the nineteenth century. Its activities and aesthetics crucially determined the musical outlook of Ljubljana's public. Although the repertory has already been scrutinized by several scholars, much remains to be said about the sources from which the Society obtained its musical editions and manuscripts. The aim of the paper is to provide a preliminary consideration of this subject, and, it is hoped, to reveal its most prominent threads, which connected

Ljubljana with other metropolitan and provincial musical centres in the region and beyond.

ODSEVI VELIKEGA SVETA: GLASBENI ARHIV FILHARMONIČNE DRUŽBE
V LJUBLJANI (1794–1804)

Filharmonična družba je bila osrednji prireditelj koncertnih dogodkov v Ljubljani v 19. stoletju. Njena dejavnost in estetski nazori so ključno določali obzorje ljubljanskega poslušalca. Čeprav je bil njen repertoar že predmet opazovanja nekaj raziskovalcev, ostaja še mnogo neznanega o virih, iz katerih je družba pridobivala svoje rokopise in glasbene izdaje. Namen prispevka je posredovati prvi pogled na to problematiko in – kolikor je to mogoče – razkriti najpomembnejše niti, ki so Ljubljano povezovala z glasbenimi metropolami in drugimi pokrajinskimi glasbenimi središči v regiji in onkraj nje.

— MARC NIUBO —
Prague | Praga, Czech Republic | Češka republika

IN SEARCH OF THE OPERATIC ARCHIVES OF GIUSEPPE BUSTELLI
AND PASQUALE BONDINI

During the first half of the eighteenth century Italian opera spread throughout Europe and was performed not only at court theatres but also on various public stages under the control of cities, noblemen, academies etc. The entrepreneurial character of such operatic seasons and the constant movement of artists led to a considerable migration and dispersal of musical sources. Consequently, the main type

of surviving source regarding operatic productions of the eighteenth century is the printed libretto. This is largely true also for Prague, although this city's geographical position in the heart of Europe on the route connecting Vienna and Dresden facilitated closer and more regular connections with other music centres, thereby affecting also the source base. An exceptional situation, then, arose during 1765–1777, when the Italian impresario Giuseppe Bustelli directed two operatic companies: one in Prague and the other in Dresden. This led to a certain interconnectness between the two companies, their repertoire and also their musical material. After Bustelli's death Pasquale Bondini, his former singer, resumed operatic activity in Prague and concurrently directed a German company in Dresden. Consequently, operatic scores for Prague can be found in Dresden and other places – but not in Prague itself. Research on these sources reveals a complex web of artistic co-operation, exchange and music-trading in Central Europe, as well as a need to adapt the repertoire in various ways according to the specific conditions of the respective theatres.

PO SLEDEH OPERNEGA ARHIVA GIUSEPPA BUSTELLIJA IN PASQUALA BONDINIJA

V prvi polovici 18. stoletja se je italijanska opera razširila po vsej Evropi, izvajala pa se ni več zgolj v gledališčih posameznih dvorov temveč tudi na javnih prizoriščih, ki so jih upravljali mestni sveti, posamezni aristokrati, nekatere akademije ipd. Podjetniški značaj tovrstnih gledaliških sezon in nenehni premiki izvajalcev so povzročili tudi migracije in razprtitev glasbenih virov. Najbolje ohranjeni viri za take operne izvedbe so lokalno tiskana besedila – libreti. To pretežno velja tudi za Prago, mesto, katerega geografska lega v osrčju Evrope na poti med Dunajem in Dresdnom je omogočala tudi lažje in rednejše povezave z drugimi središči, o čemer pričajo nekatera današnja nahajališča glasbenih virov. Izjemno zanimiv primer predstavljajo

leta med 1765 in 1777, ko je italijanski impresarij Giuseppe Bustelli sočasno vodil kar dve operni skupini, eno v Pragi in drugo v Dresdnu. Obe družbi sta bili medsebojno povezani, tako glede repertoarja kot tudi notnega gradiva. Po Bustellijevi smrti je operne aktivnosti v obeh mestih nadaljeval eden od njegovih pevcev Pasquale Bondini. Danes zato najdemo operne partiture praških predstav v Dresdnu in tudi drugod, a ne v Pragi sami. Raziskave teh virov so razkrile po eni strani zapleteno mrežo sodelovanj med umetniki, izmenjav in glasbenega trgovanja po srednji Evropi kot tudi potrebe po raznih načinih prirejanja glasbenega repertoarja glede na specifične pogoje posameznih gledališč.

— RUDOLF RASCH —
Utrecht, the Netherlands | Nizozemska

THE MANUSCRIPT DISSEMINATION OF BOCCHERINI'S *TRIOS*, OPUS 1

Although today not among Boccherini's best known works, his *Trios*, Opus 1, composed in 1760, were among his most widely disseminated works during the eighteenth century. No fewer than sixty extant manuscript from before 1830 contain one or more trios. However, the state of preservation of the work poses many problems to the modern researcher. No autographs or copies close to an autograph have been preserved. No authorized editions are available. The first edition (Paris: Bailleux, 1767) was based on a manuscript in circulation, and all later editions followed the first edition. In the manuscript tradition the works appear in three versions, which presupposes two revisions, the first of which was probably undertaken by Boccherini, but not the second. In addition, the manuscript tradition shows that copyists could follow quite different procedures when

copying a work. Not only could they create variants and errors: they could also venture to correct, improve or revise the composition, or even to arrange it. During the paper the various strategies apparently applied by eighteenth-century copyists will be reviewed.

RAZŠIRJANJE BOCCHERINIJEVIH *TRIOV* OP. 1 V ROKOPISIH

Čeprav Boccherinijevi *Trio* op. 1 iz leta 1760 danes ne sodijo med njegova najbolj znana dela, so bila v 18. stoletju med njegovimi najbolj razširjenimi deli. Nič manj kot 60 ohranjenih glasbenih rokopisov pred letom 1830 vsebuje enega ali več Boccherinijevih triov. Današnjim raziskovalcem stanje ohranjenih glasbenih del predstavlja veliko problemov. Nobeno od ohranjenih del namreč po svoji obliki in pisavi ni blizu avtografu. Na voljo tudi nimamo nobene avtorizirane tiskane izdaje. Prva tiskana izdaja (Pariz: Bailleux, 1767) je namreč temeljila na nekem rokopisu, ki je bil tedaj v obtoku, in vse poznejše izdaje so sledile pariški. V rokopisnem izročilu poznamo tri verzije prepisov, iz česar bi lahko sklepali na dve revidirani obliki, od katerih je le prvo verjetno opravil sam Boccherini. Poleg tega rokopisni prepisi razkrivajo tudi dejstvo, da so prepisovalci lahko pri svojem delu uporabljali precej različne principe, ne samo da so sami ustvarjali različice in napake, temveč so si »upali« tudi popravljati, izboljševati ali revidirati skladbo oziroma jo celo v celoti predelati. Prispevek bo razkril razne načine prepisovanja, kot so jih uporabljali kopisti v 18. stoletju.

— RADOVAN ŠKRJANC —
Ljubljana, Slovenia | Slovenija

P. MAURITIUS PÖHM AND HIS CONTRIBUTION TO MUSICAL LIFE
IN NOVO MESTO DURING THE SECOND HALF OF THE EIGHTEENTH
CENTURY

The prevailing belief that P. Mauritius Pöhm was the most decisive individual for the creation of the musical repertoire at Novo mesto during the second half of the eighteenth century appears to be true only in part. Certainly, Pöhm was the author of numerous music manuscripts today found in the Franciscan monastery in Novo mesto and containing music from eighteenth-century Austria and elsewhere in Europe at that time. Less plausible is the hypothesis that the majority of these manuscripts originated from Bohemia and were acquired before Pöhm's arrival in Novo mesto around 1770. Among the many manuscripts preserved in this monastery that include records of Pöhm's ownership and can for this reason be directly connected with him personally are numerous documents written either on papers produced in the Carniola region or on papers which entered this region from Styria and Carinthia at that time. Some of these manuscripts were certainly written out by Pöhm, but others were not, and were only used by him (*Ad S[imlicem] U[sum] O. Mauricii OMR*). Examples are the manuscripts copied by Andreas Pitter (who presumably was a music copyist active in Novo mesto around the same time), for which there is a record of their use by Pöhm added in replacement of erased annotations with Pitter's name.

Conversely, some manuscripts bearing Pöhm's name on the cover feature paper produced in more remote regions of Central Europe. The most interesting among these are two manuscripts with the call numbers Nf, Ms. Mus. 97 and 416, which also include various brief remarks made in Pöhm's hand. The first manuscript (Ms. Mus. 97) is

a collection of keyboard music composed by Austrian composers in the first decades after 1750. This collection is presumably a product of one of the the Viennese copying shops active at the time. The second manuscript contains one of Brixl's masses in C major, and it is copied on paper of Czech origin. The manuscript was most probably created at the time when Pöhm was still living in his native Bohemia.

All this also brings Pöhm's biography into focus for the further investigation of eighteenth-century music and its repertoire in Novo mesto. Not only the exchange of musical materials between Pöhm and other musicians that the former undertook before his arrival in Novo mesto and afterwards but also his personal contact with these musicians was important. It influenced Pöhm's musical taste on one hand, and consequently his choice of music to play as an organist in the monastery chapel on the other hand. Beside more external factors that influenced the process of forming the musical repertoire in the Franciscan monastery at Novo mesto (e.g., financial and political factors, the status of the music institution in question etc.), there were also certain "human factors" that in no smaller degree contributed to this process. Direct (personal) exchanges of musical ideas and views among musicians from the parent institution and elsewhere were – also more generally, as a consequence of the regular migration of friars between one monastery and another – the most significant factor in this respect.

P. MAVRICIJ PÖHM IN NJEGOVA VLOGA PRI OBLIKOVANJU GLASBENEGA REPERTOARJA V NOVEM MESTU V DRUGI POLOVICI 18. STOLETJA

Dosedanje mnenje o odločilni vlogi p. Mavricija Pöhma pri nastanku glasbenega repertoarja, ki se je iz druge polovice 18. stoletja ohranil v Novem mestu, velja najbrž samo deloma oz. le toliko, kolikor v Pöhmu vidi osebo, ki je tamkajšnji frančiškanski samostan oskrbela s številnimi prepisi skladb takrat aktualnih skladateljev iz nekdanjega avstrijskega in širšega evropskega prostora. Manj verjetno

pa je, da bi Pöhm večino teh prepisov prinesel s Češkega že ob svojem prihodu v Novo mesto okoli leta 1770. Med mnogimi rokopisi pri novomeških frančiškanih, ki vsebujejo zaznamek o Pöhmovem lastništvu not in jih je zato mogoče neposredneje povezovati s patrom Pöhmom, v resnici prevladujejo takšni, ki so napisani bodisi na papirju domačega (kranjskega) izvora bodisi na papirju, ki je takrat k nam dotekal s sosednje Štajerske in Koroške. Nekatere med njimi je skoraj zanesljivo deloma ali v celoti napisala prav Pöhmova roka. Nekaj pa je takšnih, ki jih ni izdelal Pöhm in so bili le v njegovi rabi (*Ad S[im- plicem] U[sum] P. Maurittii OMR*) – npr. ti, ki so sprva pripadli zdaj še neznanemu tedanjemu (novomeškemu?) kopistu Andreju Pittru in imajo čez izbrisano Pittrovo ime zapisan tak zaznamek.

Po drugi strani pa je med temi rokopisi tudi nekaj takšnih, ki vsebujejo papir iz bolj oddaljenih krajev srednje Evrope. Tu sta zlasti zanimiva rokopisa Nf, Ms. mus. 97 in 416, ki oba vsebujeta tudi kra- jše zaznamke p. Pöhma. Prvi rokopis – gre za zbirko klavirskih skladb več avstrijskih skladateljev, delujočih v desetletjih okrog sredine 18. stoletja – je najverjetneje nastal v kateri od tedanjih dunajskih kop- ističnih delavnic; drugi – z Brixijevo mašo v C-duru – pa je napisan na papirju češkega izvora in je najverjetneje nastal že v času, ko je Pöhm še prebival v rodni Češki.

Zaradi vsega tega in zlasti stikov, ki jih je Pöhm gojil z drugimi glasbeniki že pred prispetjem v Novo mesto in po njem in so zagotovo vplivali na njegov glasbeni okus ter izbiro glasbenega repertoarja za izvajanje na koru novomeškega samostana, postaja tudi Pöhmov živl- jenjepis pomembna tema za prihodnje raziskave glasbenega življenja in repertoarja v Novem mestu iz obdobja 18. stoletja. Pri oblikovanju glasbenega repertoarja v novomeškem frančiškanskem samostanu so bili poleg zunanjih (npr. finančnih, političnih, institucionalnih itn.) pomembni tudi nekateri bolj »človeški dejavniki«. Neposredne os- ebne izmenjave glasbenih idej in nazorov med glasbeniki v matični ustanovi in od drugod so bile v tem pogledu – tudi na splošno, kot posledica rednega prehajanja redovnikov iz enega samostana v drugi – najpomembnejše.

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A BUSY COPYIST AND A SHY COMPOSER. TWO SIDES OF FRANCESCO
BARSANTI (C. 1690–1775)

Francesco Barsanti is best known to musicians and musicologists as a prominent member of the Italian musical community in Britain in the central decades of the eighteenth century, and especially as the composer of attractive and original sonatas for recorder and flute, concertos for strings with added wind instruments and timpani, overtures for strings and trio sonatas. Less well known, however is his even more interesting vocal music (consisting of motets, cantatas, catches, chansons and one madrigal), much of which is linked to his active participation in the cultivation and imitation of “ancient” as well as “national” music. Barsanti chose an unusual route for putting these compositions into circulation. Like many other rank-and-file orchestral musicians of his day, denied the opportunity (or lacking the courage) to appear as soloists, he earned additional income by copying music. Over twenty surviving manuscripts are wholly or partly in his hand, and about a third of these contain vocal compositions by him that have been surreptitiously added, often omitting the composer’s name. Barsanti’s musical handwriting is very distinctive: its identification was made after comparison of underlaid text with the handwriting of unquestionably autograph documents (a letter and a receipt) and also in the light of compositional corrections in certain manuscripts bearing his name.

After a general discussion of the role played by music copyists, particularly within Britain, in the dissemination of music, Barsanti’s known “oeuvre” as a music copyist is reviewed, item by item. Special attention is given to the purpose and destination of the copies, collaborations with other copyists and the “supernumerary” compositions

(mostly by Barsanti himself but also including music by other composers) that appear to have been inserted or appended on his own initiative as a means of disseminating, or simply preserving, his vocal music. These added compositions include both very short and very long pieces, and some of them display an attractive individuality – most strikingly in a madrigal-like setting, with Hebrew text, of a Sephardic sacred melody probably collected during a visit to Amsterdam. Thanks to this discreet self-promotion, which seems to have been carried out without objection from those who commissioned the copies, we possess today a very respectable corpus of vocal music by Barsanti. His case also illustrates how, given the opportunity, a copyist who was also a composer could combine “mechanical” and “creative” activity.

MARLJIVI PREPISOVALEC IN PLAŠNI SKLADATELJ. DVA OBRAZA
FRANCESCA BARSANTIJA (OK. 1690–1775)

Francesca Barsantija glasbeniki in muzikologi poznajo predvsem kot pomembnega člana italijanske skupnosti osrednjih desetletij 18. stoletja v Britaniji, še posebno skladatelja privlačnih in izvirnih sonat za kljunasto in prečno flavto, godalnih koncertov z dodatnimi pihali in timpani, uverturah za godala in trio sonatah. Manj znana je njegova sicer še zanimivejša vokalna glasba (moteti, kantate, kanoni, šansone in en madrigal), ki se povečini navezuje na njegovo aktivno gojenje in posnemanje »starih« kot tudi »nacionalnih« glasbenih zvrsti. Barsanti je za širjenje teh skladb uporabil nenavadno pot. Tako kot veliko preprostih orkestrskih glasbenikov svojega časa, ki jim ni bilo dano, da bi nastopali kot solisti (ali pa si niso upali), je za svoj dodatni prihodek prepisoval glasbo. Ohranjenih je več kot 20 rokopisov, ki so v celoti ali deloma delo njegove roke. Približno tretjina le-teh vsebuje tudi njegova lastna vokalna dela, ki jih je zvito dodal ter pri tem pogosto opustil navedbo skladateljevega imena. Barsantijev zapis glasbe je zelo značilen. Njegova prepoznavna je izhajala iz primerjave podpisanega besedila z dokumenti, ki so nedvomno avtografi (pis-

ma in en račun), a tudi v smislu manjših skladateljskih popravkov v nekaterih rokopisih, kjer se je podpisal s svojim imenom.

Po splošni predstavitvi vloge glasbenih kopistov pri razširjanju glasbe, še posebno v Angliji, se bo prispevek osredotočil na analizo posameznih enot Barsantijevega znanega kopističnega opusa. Posebne pozornosti bo deležen aspekt namena in končnega cilja njegovih prepisov, sodelovanja z drugimi kopisti in skladbam (predvsem Barsantijeva vokalna dela, a tudi skladbe nekaterih drugih avtorjev), ki so bile očitno na njegovo pobudo vstavljene ali dodane na koncu, da bi se tako razširile, oziroma preprosto ohranile. Te dodane skladbe so tako kratke kot tudi zelo dolge in nekatere so prav posebne – zlasti je zanimiva madrigalna uglasbitev hebrejskega besedila, kjer je uporabljena sefardska duhovna melodija, na katero je verjetno naletel v času svojega drugega obiska v Amsterdamu. Po zaslugi te diskretne samo-promocije, ki ji naročniki rokopisov očitno niso nasprotovali, imamo danes solidno zbirko Barsantijeve vokalne glasbe. Njegov primer razkriva tudi način, kako je lahko prepisovalec, ki je bil hkrati tudi skladatelj, združil svoje »mehansko« in »ustvarjalno« delo.

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TRACING THE ORIGINS OF THE EARLY SYMPHONIC REPERTOIRE
IN SLOVENIA

The preserved manuscripts and prints of early symphonic music kept in different archives throughout Slovenia confirm that in the late eighteenth century the symphony had various functions and was integrated into differing social environments. The Philharmonic Society certainly gained the greatest credit for introducing the gems of the contemporary symphonic repertoire to local music lovers. The

society acquired a great number of works, printed or copied, for their weekly academies. Ecclesiastical institutions were also great contributors to the dissemination of symphonies in the eighteenth century, as evidenced by a small number of manuscripts of symphonies preserved in the Franciscan Library in Novo mesto, in some monasteries in the coastal area and at the cathedral of Ljubljana. Among the cultivators of symphonic music were also the nobility. The Historical Archive of the province of Gorizia holds quite a large collection of manuscripts and prints, among which are several symphonies that were acquired by Gorizian aristocratic families for their own domestic entertainment. The preserved musical material indicates that the symphonies became disseminated in a variety of ways. Music was bought, copied, donated or especially dedicated by composers to their patrons. Established publishing houses in the German-speaking countries naturally held sway among local music purchasers. However, the large number of manuscripts of symphonies acquired by the previously mentioned music lovers shows that copying remained essential for the circulation of symphonic music even after the music publishing business had established itself.

IZVOR ZGODNJEGA SIMFONIČNEGA REPERTOARJA NA SLOVENSKEM

Ohranjeni rokopisi in tiski zgodnjih simfoničnih del v arhivih na Slovenskem kažejo, da je bila konec 18. stoletja simfonija prisotna v različnih okoljih. Filharmonična družba je bila tako najbolj zaslužna za to, da je tukajšnje ljubitelje glasbe seznanila s sodobnim simfoničnim repertoarjem. Za svoje tedenske akademije je pridobila simfonije v rokopisni in tiskani obliki. Tudi cerkvene ustanove so veliko pripomogle k razvoju in distribuciji simfonij, kar potrjujejo drobci, ohranjeni v Frančiškanski knjižnici v Novem mestu, arhivih nekaterih primorskih samostanov ter ohranjene muzikalije stolne cerkve v Ljubljani. Pomemben mecen simfonične glasbe je bilo seve-

da tudi plemstvo. Goriški zgodovinski arhiv hrani obsežno zbirko rokopisov in tiskov, med katerimi je mnogo simfoničnih del, ki so bila last goriških aristokratov. Ohranjene muzikalije nakazujejo, da so se simfonična dela širila na različne načine. Ljubitelji glasbe so skladbe kupovali, prepisovali in podarjali. Med tiskanimi deli prevladujejo edicije uveljavljenih firm iz nemško govorečega okolja. Številni primeri rokopisnih simfonij pa potrjujejo, da je pri širjenju simfonične glasbe kljub uveljavitvi glasbenega tiska prevladovalo prepisovanje.

— MARUŠA ZUPANČIČ —
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THE JOURNEYS OF VIOLIN HANDBOOKS TO THE SLOVENIAN LANDS
AND THEIR INTERACTIONS IN THE EIGHTEENTH CENTURY

The first violin handbooks appeared in Europe in the 1630s. At least until 1750 they were primarily intended for amateur violinists. In the Slovenian lands they started to appear in the second half of the eighteenth century and were primarily used by orchestral performers. Three violin handbooks have been preserved in this region: *Principi di musica* (before 1750) by Vincenzo Panerai; *Versuch einer gründlichen Violinschule* (1756) by Leopold Mozart; and *Anweisung zum Violinspielen für Schulen zum Selbsunterrichte* (1795) by Johann Adam Hiller. Beside those violin handbooks, a famous letter, written by Giuseppe Tartini to his pupil Maddalena Laura Lombardini (later Maddalena Laura Sirmen; 1745–1818), has been preserved in Piran. This letter contains instructions for gaining the most essential skills of a good performer on the violin. The paper focuses on the content of the previously mentioned violin handbooks and on the historical circumstances of their origin and use. It will also examine the interactions between these violin handbooks and the pathways that they

followed *en route* to the Slovenian lands. In this connection, the paper compares in detail Tartini's *Traité des agréments de la Musique*, and Mozart's *Versuch einer gründlichen Violinschule*, which in some sections are almost identical. Through this comparison, the indirect impact of Giuseppe Tartini on the development of violinism in the Slovenian lands will be assessed.

POTI VIOLINSKIH UČBENIKOV NA SLOVENSKO IN NJIHOVE INTERAKCIJE V 18. STOLETJU

Violinska didaktična dela so se v Evropi pojavila v tridesetih letih 17. stoletja in so bila vsaj do leta 1750 prvenstveno namenjena amaterskim violinistom. Na Slovensko so začela pritekati v drugi polovici 18. stoletja in so bila namenjena predvsem orkestrskim izvajalcem. Na Slovenskem so se do danes ohranila tri violinska didaktična dela: *Principi di musica* (pred 1750) Vinzenza Paneraia, *Versuch einer gründlichen Violinschule* (1756) Leopolda Mozarta in *Anweisung zum Violinspielen für Schulen und zum Selbsunterrichte* (1795) Johanna Adama Hillerja. Poleg omenjenih didaktičnih del se je kot del zapuščine Giuseppeja Tartinija v Piranu ohranilo slavno pismo, napisano učenki Maddaleni Lauri Lombardini (pozneje Maddalena Laura Sirmen; 1745–1818), ki vsebuje napotke in vaje za osvojitev najpomembnejših prvin violinske tehnike. Prispevek se bo osredotočil na vsebino omenjenih del, na zgodovinske okoliščine nastanka ter na njihovo uporabo. Prikazane bodo interakcije ter poti, po katerih so ta dela pritekala na Slovensko. V tem oziru se bo prispevek osredotočil tudi na primerjavo Tartinijevega dela *Traité des agréments de la Musique* ter Mozartovega *Versuch einer gründlichen Violinschule*, ki sta v nekaterih poglavjih skoraj identična. Na ta način bodo prikazani posredni violinski vplivi na Slovenskem rojenega Giuseppeja Tartinija, ki na razvoj violinizma na slovenskem etničnem ozemlju sicer ni imel neposrednega vpliva.

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Notes | Beležke

