



## Predgovor

Kakor vsaka številka *Muzikološkega zbornika* tudi ta predstavlja majhen nov košček v sestavljanju evropske glasbene kulture, a iz manjših delcev je sestavljen tudi sam. Sestavili so ga (in ga bodo) ljudje, ki ga pišejo, pripravljajo za knjižno obliko, študirajo in berejo ter si vsak iz svojega zornega kota ter na podlagi svojih subjektivnih in objektivnih danosti prizadevajo za nove poglede na vse glasbeno. Morda se zdi, da pretežno muzikološka dognanja v njem zanimajo samo ozek krog ljudi, a ti (in še marsikdo drug) vedo, da so znanstveno raziskovanje glasbe in razpravljanje o njej ter tovrstna refleksija o glasbi – čeprav to morda ni zelo vidno navzven – potrebni, da glasbeno življenje živi na vseh ravneh in obstaja na kvaliteten način; da na ta način naša glasbena obzorja ostajajo visoka in daljna in nam odstirajo pogled, čeprav v dežele onkraj nam znanih le redko zaidemo; in da ima vse to vpliv na celotno družbo, ki jo soustvarjamo in del katere smo. Morda je soodvisnost med seboj povsem različnih članov in členov družbe postala še posebej vidna v situaciji, v kateri smo se znašli letošnjo pomlad in v kateri je nastajala letošnja prva številka. Leto 2020 si bomo zapomnili po epidemiji koronavirusa, na katerega niti *Muzikološki zbornik* ni bil povsem imun, saj je bilo delo marsikaterega akterja v procesu nastajanja te številke revije – pa naj gre za avtorja, recenzenta ali koga drugega v celotnem postopku – spremenjeno ali zelo oteženo. A navsezadnje je številka tu, s pričakovanjem drugačne korone – tiste, ki jo bomo postavili na pavzo za vdih po akordu epidemije in izolacije in si v njej vzeli čas za novo muzikološko branje.

Na prvem mestu se *Zbornik* z besedilom Svaniborja Pettana poslavlja od dolgoletnega člana mednarodnega uredniškega odbora in velikega etnomuzikologa Bruna Nettla. Besedila sledečih desetih obsežnejših znanstvenih razprav v slovenščini, angleščini in nemščini je prispevalo dvanajst tujih in trije slovenski avtorji, poleg tega pa pričujoča številka revije prinaša še recenzije petih izbranih domačih in tujih muzikoloških monografij in povzetek disertacije, obranjene v letu 2019.

Osrednji del revije – nabor znanstvenih člankov – prinaša razprave, ki s svojo tematiko segajo od srednjega veka do sodobnosti; od materialnega ukvarjanja z glasbenimi viri do vprašanj konteksta, interpretacije in izvedbe pa tudi recepcije glasbenih del; od študij širšega evropskega prostora in globalnega konteksta do raziskav glasbe slovenskega prostora. Skupina slovaških muzikologov, glasbenikov in liturgičnih zgodovinarjev – Rastislav Adamko, Janka Bednáriková, Rastislav Luz, Eva Veselovská in Zuzana Zahradníková – je prispevala nova spoznanja o skandinavskem izvoru na Slovaškem hranjenega srednjeveškega misala. Katharina Larissa Paech je na primeru repertoarja t. i. novih himnusov predstavila frančiškansko glasbeno ustvarjalnost 18. stoletja, ki se je kljub redovnim omejitvam na poseben način spogledovala s slogovnimi značilnostmi visokega baroka. Jana Michálková Slimáčková daje vpogled v orgelske kompozicije pomembnega češkega organista Antonína Bedřicha Wiedermanna. Ivan Moody pa

pokaže, kako je Kosta Manojlović, pomemben akter srbskega zborovstva in glasbene- ga šolstva, za izvajalske potrebe srbskih zborov adaptiral zahodnoevropsko staro glas- bo, predvsem glasbo renesanse. Rytis Urniežius na primeru dveh orkestracij Griegovih *Liričnih skladb* pokaže na razliko med domiselno orkestracijo samega skladatelja in nekoliko bolj togo verzijo, ki jo je napravil dirigent Anton Seidl. Ēvalds Daugulis raz- pravlja, ali Kapustinovih 24 preludijev in fug sodi bolj v t. i. klasično zahodno ali jazz glasbo ter argumentira svojo odločitev za prvo možnost. Katarina Bogunović Hočevar predstavi, kako se je razvijala operna režija na Slovenskem med obema vojnama in opiše velike zasluge, ki jih je za to imel dirigent Mirko Polič. V slovenski operni glasbi ostaja tudi sledeči članek, v katerem Ivan Florjanc na primerih iz opere *Črne maske* ter na podlagi skladateljevih in drugih zapisov predstavi Kogojevo skladateljsko iznajdbo, t. i. akordne permutacije. Darja Koter podrobno opiše delovanje Franca in Minke Za- cherl, dveh glasbenikov, ki sta bila izjemno pomembna za razvoj glasbenega življenja v širšem Pomurju. Niz razprav zaključuje študija Sabine Vidulin in Marlene Plavšič, ki na primeru praktičnega eksperimenta in teoretskih izhodišč ovrednoti kognitivno-emoci- onalni pristop k poslušanju glasbe. Zdi se, da je rdeča nit tega širokega nabora tematik razprav lahko misel, da ima vsak glasbeni fenomen – pa naj bo to glasbeni kodeks, izvedba nekega opernega dela ali skladba, ki jo pri pouku poslušajo osnovnošolci – svojo pojavnost, pomen in »usodo«. Morda nas je koronačas s tem, ko je pokazal, kako zelo smo mi sami vpleteni v svoj čas in odvisni od vsega, kar se v njem vsak trenutek dogaja, opozoril tudi na to, da enako velja za vse z glasbo povezane pojave in »izdelke«. Tudi njihova usoda je povezana in prepletena z vsem, kar se okrog njih dogaja, po dru- gi strani pa vsak glasbeni pojav drugače odzvanja v svetu vsakega posameznika, pa naj bo to skladatelj, muzikolog, poslušalec ali naključen bralec študije o glasbi.

*Muzikološki zbornik* je nedvomno namenjen predstavljanju takšnih miniatur, ki so obenem izseki veliko širših tem. Po drugi strani pa si bo prizadeval, da bi določene povezave v prihodnosti še bolj izpostavil in da bi iz razdrobljenosti vse bolj nastajale neke tematske celote, ki bi prinašale za določena področja bolj zaokrožena pomemb- na spoznanja. Tako načrtujemo, da se bo v prihodnosti poleg sedanjih tematskih šte- vilk letnika – te so po »tradiciji« 2. številke v letniku – morda pojavila še kakšna številka z določeno osrednjo tematiko več, pri čemer bodo ves čas ostali prisotni tudi članki s prosto muzikološko vsebino.

Ob izidu te številke se želim kot nova glavna in odgovorna urednica revije za njih- vo dosedanje delo in izkazano zaupanje zahvaliti dosedanjemu glavnemu in odgovor- nemu uredniku Jerneju Weissu in vsem članom uredniškega odbora – njihova zasluga je, da je *Muzikološki zbornik* danes uveljavljen in prepoznan v slovenskem in širšem evropskem muzikološkem prostoru. Za delo pri tej številki pa se moram še posebej zahvaliti uredniškemu odboru, vsem recenzentom člankov in urednicama recenzij ter natančni in skrbni tehnični urednici Ani Vončina.

Urednica  
Katarina Šter

## Foreword

The new issue of the *Musicological Annual* is another small piece in the puzzle of European musical culture, which in turn consists of smaller pieces itself. It was (and will be) put together by the people who write it, prepare it for publication, study it and read it. Each of them strives for a new insight into everything musical from their own perspective and on the basis of their subjective and objective circumstances. It may seem that such musicological insights are of interest only to a limited circle of people, but they know – as do many others – that scientific research and discussion about music, even if not directly visible, are necessary foundations of musical life and its high quality at all levels; that this is the way to keep our musical horizons wide open, even if not everyone ventures to the lands beyond those we know; and that this has an impact on the society we help to shape and of which we are a part. Perhaps this co-dependence of different members and parts of our society has become more transparent during the time of making of this volume. The spring of 2020 will be remembered mainly for the coronavirus epidemic, to which even the *Musicological Annual* was not immune. The work of many people involved in the process has been significantly altered or hindered, regardless of whether she or he was an author, reviewer or anyone else in the whole process. But finally, the present issue is here, with hopes that a different *corona* will come: the musical one, marking a big in-breath after the (dis)chord of the epidemic and isolation, and bringing new musicological reading.

In the first place, with *In memoriam* by Svanibor Pettan, the *Musicological Annual* wishes to express our gratitude and homage to the great ethnomusicologist Bruno Nettl, who was also a longstanding member of the international advisory board of the journal. The following ten studies, including five in English, two in German and three in Slovenian, were written by fifteen authors, and the journal also features reviews of five monographs from recent years, as well as a summary of a musicological dissertation defended at the University of Ljubljana in 2019.

The scholarly articles, which form the central part of the journal, deal with topics ranging from the period of the Middle Ages to modern times; they look at various aspects of music, from questions of sources to questions of context, interpretation and performance of musical works; they discuss musical phenomena of European relevance as well as questions concerning musical life in Slovenia. A group of Slovak musicologists, musicians and historians specializing in liturgy – Rastislav Adamko, Janka Bednáriková, Rastislav Luz, Eva Veselovská, and Zuzana Zahradníková – sheds new light on the Scandinavian provenance of the medieval missal preserved in the Slovak National Archive. Katharina Larissa Paech presents the musical creativity of the Franciscans in the 18th century using the example of the repertoire of new liturgical hymns, which retained the musical constrictions of the Order and at the same time introduced the Baroque style at its peak. Jana Micháľková Slimáčková writes about the organ compositions of the important Czech organist Antonín Bedřich Wiedermann. Ivan Moody shows how

Kosta Manojlović, an important figure in Serbian choral culture and music education, adapted Western European early music, especially the music of the Renaissance. Rytis Urniežius compares two orchestrated versions of Edvard Grieg's *Lyric Pieces op. 54* and highlights the differences between the composer's own inventive version and the more conventional version of the conductor Anton Seidl. Ēvalds Daugulis discusses Kapustin's twenty-four Preludes and Fugues and asks whether they belong more in Western classical or in jazz music and presents his arguments for the first option. Katarina Bogunović Hočevar describes the development of opera stage directing in Slovenia between the First and the Second World War and emphasises the important role of the director of the Opera House in Ljubljana Mirko Polič. The following article by Ivan Florjanc is also dedicated to Slovenian opera, this time to the famous opera *Črne maske (The Black Masks)* and the use of the so-called chord permutations that the opera composer Marij Kogoj invented and used within it. Darja Koter presents the activities of Franc Zacherl and his daughter Minka Zacherl, two musicians of central importance for the development of musical life in the Slovenian region of Pomurje. The sequence of articles is completed by the study by Sabina Vidulin and Marlena Plavšič, who, with the help of experimental research, tried to define the advantages of the cognitive-emotional approach to teaching and learning music in schools. It thus seems that the common thread of this broad range of topics could be the thought that every musical phenomenon – whether it is a musical codex, the performance of an opera or a composition heard by primary school children – has its own way of appearing, meaning and its own “destiny”. And once again, perhaps the “corona time” has shown how much we ourselves are involved in what is happening in the world around us and in our time, and how much we depend on many other things. The same applies to musical phenomena and “artefacts” – their fate is connected to everything that happens around them, but on the other hand they resonate differently in the world of each individual, whether as a composer, musicologist, listener or reader.

The *Musicological Annual* is and remains a space for the presentation of such scholarly miniatures, which are at the same time part of larger themes. On the other hand, it will endeavour to search for closer internal connections in further issues, and to combine individual studies into larger thematic units which could bring findings of particular relevance to various areas of musicological and related scholarship. This trend is already alive now, as there is one issue each year that is more “monothematic”, but hopefully there will be several more. At the same time, articles with more independent topics will remain an important part of the journal.

On the occasion of the publication of this issue, and with the assumption of the duties of editor-in-chief, I would like to thank the team of the *Musicological Annual* for the great and hard work they have invested in the journal. My thanks go to the previous editor-in-chief Jernej Weiss and to the members of the editorial team. It is thanks to them that the magazine is widely recognized and respected both in the Slovenian and the wider European context. For all the work done with this issue, special thanks go to the slightly renewed editorial board, all reviewers of the articles and the technical editor Ana Vončina for her careful and conscientious work.

Katarina Šter  
The editor