

Jurij Snoj

# Gregorijanski koral v srednjeveških rokopisih na Slovenskem

Jurij Snoj. *Gregorijanski koral v srednjeveških rokopisih na Slovenskem*. Ljubljana: ZRC SAZU, Založba ZRC, 2018. 480 strani. 29 €. ISBN 978-961-05-0098-8.

Slovenski muzikolog Jurij Snoj je kot pronicljiv raziskovalec glasbenega izročila v srednjeveških kodeksih v eni knjigi strnil svoje življensko delo, ki ga je službeno in osebno zaposlovalo na Muzikološkem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti v Ljubljani od leta 1980 pa do 2018. Osem let po službenem nastopu raziskovalnega dela je doktoriral (1988) z razpravo s področja gregorijanskega koral: o fragmentarno ohranjenih srednjeveških kodeksih v Ljubljani. Temu raziskovalnemu področju je ostal zavezan vse do danes, le razširjal ga je iz leta v leto ob poglobljenih kodikoloških analizah virov znotraj slovenskega narodnega in kulturnega prostora, sočasno pa tudi ob iskanju uvidov in povezav z glasbenimi izročili sosednjih narodov, predvsem tistih italijanskega in germanskega izvora. Ni zanemarljiv podatek, da je avtor že preko dvajset let aktivno prisoten na simpozijih skupine Cantus Planus. Ta študijska skupina Mednarodnega muzikološkega društva se specialistično posveča vprašanju srednjeveške latinske monodije.

Z ozirom na vsebinsko stran knjige in z ozirom na slovenski raziskovalni in kulturni prostor je *Gregorijanski koral v srednjeveških rokopisih na Slovenskem* Jurija Snoja v več ozirih zelo dragoceno izvirno muzikološko znanstveno delo. Poleg uvodnega poglavja, poglavja o splošnem prikazu hranišč gregorijanskega koral na Slovenskem in kataloga rokopisov je knjiga sestavljena iz dvaindvajsetih tematsko zaokroženih in v ohlapnem kronološkem redu nanizanih poglavij, dopolnjuje pa jo še imensko in stvarno kazalo. Posamezna poglavja so razprave o koralnih rokopisih in fragmentih iz slovenskih hranišč: od teh so bile nekatere predstavljene v tujih jezikih v obliki referatov in so bile za objavo v knjigi preoblikovane v članke in posodobljene, ali pa gre za predelane in posodobljene starejše avtorjeve slovenske razprave. Tako knjiga zaokroža dosedanjo avtorjevo tehtno bibliografijo na področju srednjeveških glasbenih rokopisov, ki so se ohranili v slovenskih bibliotekah in arhivih. Slovenski nacionalni prostor je posejan z rokopisi srednjeveške latinske monodije (t. i. koral), ki po svoji naravi zaposlujejo več specifičnih disciplin, hkrati pa zahtevajo pri obravnavi tudi sintezo dognanj muzikologiji sorodnih ved (kodikologija, paleografija, umetnostna in obča zgodovina). Ta meddisciplinskost, ki ponuja bralcu-raziskovalcu širjenje in poglobljanje uvidov na druga z monografijo tesno povezana raziskovalna področja, daje Snojevi monografiji dodatno dodano vrednost.

Dejstvo je, da je Jurij Snoj z dosedanjimi raziskavami, ki jih je tu strnil v knjigo, zapolnil vrzel v slovenskem prostoru, saj so se tega pomembnega področja doslej ustrezno

dotaknili le redki (Janez Höfler, tudi Nataša Golob zlasti v umetnostnem segmentu). Avtor se nanje nasloni, kjer so dognanja preverjeno trdna, jih ustrezno citira, hkrati pa v svoji monografiji prinaša obilo svojih novih dognanj in spoznanj. V slovenščini se tako prvič pojavijo opisi redkih virov, ki so predolgo čakali na ustrezno obravnavo. Ob boku doslej le enega znanega tovrstnega dokumenta je tako npr. opisan dragocen redek fragment glagolskega koralnega rokopisa iz NUK, prvič je obravnavan štiridelni antifonarij iz Izole in podan opis doslej neznanega oficija za god Mavra Poreškega. Deloma pa Snój posrečeno nadaljuje delo predhodnika oz. predhodnikov; tako npr. pri rekonstrukciji repertoarja sekvenc zelo smiselno nadaljuje zgodnejše delo Janeza Höflerja. Z eno besedo: v knjigi strnjene razprave prinašajo tako znana in na novo pretehtana kakor številna povsem nova spoznanja iz obsežnega glasbenega področja srednjeveškega rokopisja, ki ga hranimo na Slovenskem.

Z metodološkega vidika je znanstvena monografija *Gregorijanski koral v srednjeveških rokopisih na Slovenskem* Jurija Snoja napisana v skladu z vsemi sodobnimi pristopi, ki jih zahteva znanstveno ukvarjanje z najstarejšo evropsko glasbeno zgodovino. Avtor pokaže in dokaže, da je seznanjen z vsemi raziskovalnimi prijemi, ki so se izoblikovali na tem področju od prvih resnih začetkov v drugi polovici devetnajstega stoletja pa do danes. To bolj očitno pokažejo poglavja »Semiotika zgodnjega glasbenega pismenstva«, »Posebni nevmatski znaki v brezimnem fragmentu graduala« in »Poznogotska notacija kot znakovni sistem«. Drobci za to področje tako samoumevnih semiotičnih uvidov pa so smiselno prisotni skoraj na vsaki strani te monografije. Posebej dragoceno je poglavje »Katalog srednjeveških glasbenih rokopisov v slovenskih hraniščih«, ki deluje kot svojevrstno stvarno kazalo k posameznim poglavjem monografije in jih po eni strani na strnjen način dopolnjuje, po drugi strani pa bralca napoti na raziskovalno pot do vsebin rokopisa.

Potrebno je tudi vsaj omeniti posebej dragocen dopolnjeni slovenski terminološki nabor poslovenjenih in tudi novih izrazov. S tem avtor zapolnjuje še eno vrzel v slovenskem muzikološkem in kulturnem prostoru. Obenem pa v polnosti izpolnjuje nalogo, ki mu jo nalaga slovenska zakonodaja o skrbi za slovenski terminološki zaklad.

Tako lahko povzamemo: Snojeva vsebinsko bogata knjiga je na svojih štiristoosemdesetih straneh zastavljena kot muzikološka '*meta-fiziká*' celotnega danes znanega slovenskega srednjeveškega rokopisnega izročila. Knjiga namreč popelje bralca preko skrbne in s strogo znanstveno poštenostjo izpeljane raziskave snovnih ostankov - '*ta fiziká*' - tudi na raziskovalna polja izza fizičnih kodikoloških rokopisnih virov, v svet poglobljenih uvidov in pomenov, ki so onstran oz. z one strani fizične pojavnosti posameznega vira ali njihovih raznolikih medsebojnih sorodstvenih vezi. Ta Snojeva muzikološka '*meta-fiziká*' skuša biti namreč most in to do tiste točke, ki nam pove, »do kam je z raziskovalnim mišljenjem mogoče priti in kje so meje spoznavnega« (str. 7). Dragocenost Snojevega razpravljanja je njegova nenehna izrecna ali latentna zavest, da je srednjeveško koralno rokopisje, čeprav je fizično oprijemljivo, vendar le nema in krhka sled do »nečesa nematerialnega« (ibid.), kar je živelo znotraj vsakodnevnega bogoslužnega ritma v moči enega in edinega glasbila - človeškega glasu, ki je kot slišna *musica instrumentalis* skušal omogočiti fizični dostop do neslišnih *musica mundana* in *musica humana*.

Snojeva knjiga bo zagotovo močnejše prebudila zavest o srednjeveški glasbeni dediščini na Slovenskem in to v celotnem slovenskem kulturnem prostoru znotraj in onstran državnih meja. Knjiga bo namreč dobrodošel priročnik raziskovalcem, zgodovinopiscem in umetnostnim zgodovinarjem, ki bodo v prihodnosti raziskovali v monografiji opisane vire in nadalje osvetljevali temna področja. S tem delom je Jurij Snoj namreč široko odprl pot mlajši generaciji raziskovalcev, ki jih čaka poglobljanje v tej knjigi prikazanih vsebin. Predvsem pa bo Snojevo delo koristno in tudi praktično zelo uporabno glasbenikom. Vsa glasba objavljenih virov, ki je obravnavana v monografiji, je praktično izvedljiva, in Snojeva monografija bo z izbranimi transkribiranimi odlomki gotovo opozorila na bogastvo celotnega repertoarja tako potencialne izvajalce kakor tudi skladatelje, ki iščejo navdih v glasbi srednjega veka na Slovenskem.

*Ivan Florjanc*  
*Akademija za glasbo, Univerza v Ljubljani*

Jurij Snoj

# Gregorian Chant in Medieval Manuscripts in the Slovenian Lands

Jurij Snoj. *Gregorijanski koral v srednjeveških rokopisih na Slovenskem (Gregorian Chant in Medieval Manuscripts in the Slovenian Lands)*. Ljubljana: ZRC SAZU, Založba ZRC, 2018. 480 pages. 29 €. ISBN 978-961-05-0098-8.

As an astute researcher of the musical heritage in medieval codices, the Slovenian musicologist Jurij Snoj condensed in one book his life's work, which he pursued both professionally (as well as privately) at the Institute for Musicology of the Research Centre of the Slovenian Academy of Arts and Sciences, Ljubljana, between 1980 and 2018. Eight years after commencing his research, in 1988, he received his doctorate in the field of Gregorian chant with a discussion of partially preserved medieval codices in Ljubljana. He remained faithful to this field of expertise until today, but has deepened his knowledge consistently through codicological analyses of sources within the Slovenian national and cultural space, yet simultaneously looking for answers and connections to the musical traditions of neighbouring countries, especially those of Italian and Germanic origin. It is of no small importance that the author has been attending the symposia of the group Cantus Planus for more than twenty years: a study group of the International Musicological Society that concentrates on specialist questions about medieval Latin monody.

As to the content of the book, and regarding the Slovenian research and cultural space more broadly, Snoj's *Gregorian Chant in Medieval Manuscripts in the Slovenian Lands* is in many ways a precious original study in musicology. Besides the introductory chapter, the chapter on the general presentation of the depositories of Gregorian plainchants across Slovenia and the catalogue of manuscripts, the book comprises twenty-two thematic chapters, organised in a loosely chronological fashion. The individual chapters are studies about plainchant manuscripts from Slovenian depositories. Some of these were earlier given as presentations in foreign languages and were reworked and updated for the publication of this book, while others are the author's revised and refreshed older Slovenian studies. Thus the book consolidates the author's important bibliography in the field of medieval musical manuscripts that were preserved in Slovenian libraries and archives. The Slovenian national space is replete with manuscripts containing medieval Latin monody (i.e. plainchant), which by their very nature occupy numerous specific disciplines their study also demands a synthesis of findings from sciences related to musicology, including codicology, palaeography, art history and history. This interdisciplinarity, which enables the reader and/or researcher to deepen and widen their insights to include other research disciplines, is central to this monograph, and adds to its value.

Certainly, with his collected studies compiled into a single book, Jurij Snoj has filled a research gap in the Slovenian space, given that only a few scholars had adequately covered this important topic before him, namely Janez Höfler, as well as Nataša Golob in the field of the arts. The author refers to them and cites them accordingly where their findings are well-founded, but his book also brings plenty of new insights. For the first time in Slovenian, there are descriptions of rare sources that had been waiting too long for a suitable form of publication. Alongside only one other known document of this kind, there is, for example, a first description of a precious and rare fragment of a Glagolitic plainchant manuscript from the Slovenian National and University Library (NUK), the four-part antiphonary from Izola, and also a discussion of the previously unknown divine office for the name day of Maurus of Parentium. Partially, Snoj successfully continues the work of his predecessors, for instance in the reconstruction of the sequence repertoire, where he very reasonably continues the earlier work by Janez Höfler. In short: the studies collected in the book offer both a summary of well-known and newly conceptualized insights. What is more, the book also brings brand new findings from the vast musical field of medieval manuscripts, stored in Slovenia.

From the methodological standpoint, Snoj's monograph is consistent with relevant contemporary approaches that are necessary while researching the oldest European musical history. The author shows and proves that he is familiar with all the research methods developed in this field from the second half of the nineteenth century to the present. This is especially evident in the chapters "Semiotics of Early Music Literacy/Character Use," "Special Neumatic Signs in the Nameless Fragment of the Gradual" and "Late Gothic Notation as a Sign System." However, semiotic insights are logically inserted in almost every page of this book. The chapter "Catalogue of Medieval Musical Manuscripts in Slovenian Locations" is especially valuable as it functions as a unique subject index for individual chapters of the monograph, and acts as both a compact supplement as well as a springboard for further research into the contents of the manuscript.

It is also necessary to at least mention the highly valuable refreshed Slovenian collection of terms that were either well translated or newly added. With this, the author fills another gap in the Slovenian musicological and cultural space, and at the same time undertakes the task set by national legislation regarding preservation of the Slovenian terminological vocabulary.

To conclude, Snoj's content-rich book with its 480 pages is conceived as a musicological "*metaphysics*" of the extant heritage of Slovenian medieval manuscripts. Namely, the book guides the reader with the help of a meticulously and comprehensively researched and written survey of material sources, and extends to research fields beyond the codicological hand-written sources, into the world of deep insights and meanings beyond the physical appearance of individual manuscripts. The aim of Snoj's "*metaphysics*" are to act as a bridge, which in Snoj's own words is "where scientific thinking can carry us to the limits of the known" (p. 7). The value of Snoj's research is precisely in his demonstrable latent consciousness that the handwritten medieval plainchants, although physically tangible, are only silent and futile traces of "something immaterial" (*ibid.*), which has lived within the daily rhythm of worship in the power of the human

voice, and as an audible *musica instrumentalis*, offers “physical access” to the inaudible *musica mundana* and *musica humana*.

Snoj’s book will definitely further stimulate the perception of the importance of the musical heritage in the Slovenian lands, that is in the whole of the Slovenian cultural space, both within its national borders and beyond. The book will function as a welcome manual for researchers, historiographers and art historians who will in the future study the sources described in the monograph, and who will further enlighten these underresearched areas. With this work, Snój has illuminated the field of research for the younger generation of researchers, keen to embark on the presented topics. But foremost, Snój’s book will prove very useful and be of practical value for musicians. All the music of the published sources, elaborated and printed in the book, can indeed be performed, and the monograph with its transcribed parts will surely point out the richness of the entire repertoire to potential performers as well as composers who search for inspiration in Slovenian music from the Middle Ages.

*Ivan Florjanc*  
*Academy for Music, University of Ljubljana*