
Foreword

Difficile est proprie communia dicere.
(Horatius, *De arte poetica*, 128)

The humanities, perhaps most of all disciplines, can boast of achievements that are often the result of many small steps, of minor and major efforts, but also of the persistent energy of a single person – a thinker. This is also true of the achievements of Slovenian musicology in the field of research into medieval music and, in particular, Gregorian chant in Slovenia. They have been marked above all by the work of Jurij Snoj during his tenure at the Institute of Musicology ZRC SAZU (the Research Centre of the Slovenian Academy of Sciences and Arts), without whom the inhabitants of this part of Europe would know much less about their own musical history. Delving into various archives and libraries, he dug out almost all of the hitherto available medieval sources and data, and made meaningful connections even from tiny and hidden fragments. He diligently presented all of this to musicological circles and the broader public in the form of internationally resounding articles, papers at international conferences and, last but not least, numerous monographs aimed primarily at Slovenian readers. His work laid the foundations for research into medieval music in terms of its content, methodology and terminology, and he also translated two fundamental theoretical works into Slovenian, without which the tradition of thought about music in the European area cannot be imagined (Descartes' *Compendium on Music* and Boethius' treatise *Foundations of Music*). Among other things, he was a founding member and long-time editor-in-chief of the international musicological journal *De musica disserenda*, a contributor to the international RILM project and an organiser of internationally renowned musicological conferences, as well as being an active member and, between 1996 and 2000, president of the Slovenian Musicological Society. It was at his initiative that discussions began within the Society on the preparation of a new in-depth scientific overview of the history of music in Slovenia, which is currently being prepared under the auspices of ZRC SAZU; he edited the first comprehensive volume, *History of Music in the Slovenian Lands I: Music in the Slovenian Lands until the End of the 16th Century* (2012), for which he also contributed most of the text.

Although Jurij Snoj also worked on many other topics in his research oeuvre (mainly in the field of early music), he remained faithful to research in the field of studies of medieval music right up to the end of his career: shortly be-

fore his retirement, he prepared a comprehensive monograph, *Gregorian Chant in Medieval Manuscripts in Slovenia* (2018) for publication, which is considered to be his symbolic last word in the field. In it, he collected, reworked, revised and supplemented his earlier treatises on Gregorian chant in medieval manuscripts, and transformed various presented papers into articles. Much has been written about Snoj's achievements but, at least among the written commentary, it is his bibliography, prepared especially for this issue of the *Musicological Annual* by Peter Grum, that speaks most convincingly.

A decade ago, a double issue of the journal *De musica disserenda* (2013) was published to mark the 60th birthday of Jurij Snoj, with contributions by Snoj's leading European colleagues. As a publication of the Institute of Musicology, it paid tribute to him in a primarily scholarly way. The present double issue of the *Musicological Annual*, however, aims to showcase a different legacy, that "intangible" and seemingly invisible pedagogical heritage left behind by Snoj's lecturing activities. In 1994, he was elected assistant professor of musicology and took over lectures and a seminar in the History of Early European Music, followed by a seminar in Musical Palaeography, at the Department of Musicology of the Faculty of Arts, University of Ljubljana, where he later also worked as an associate professor. Although the field of early music history is very complex and, due to the distance in time and the specific musical language, generally less known, Jurij Snoj, as a professor, was able to present it to students in a clear and attractive way. Students recall that Snoj's lectures, which were always well attended, were carefully prepared, systematic, illustrative and problem-based, despite the breadth and complexity of the topics covered, thus making his approach to the history of music both more holistic and more varied. The lecture content was always illustrated with thoughtfully chosen musical examples, which in many cases the lecturer himself had researched and performed for the students. In this respect, the palaeographic research of the medieval music codices preserved in Slovenia within the framework of the seminar in Musical Palaeography was particularly valuable.

As a lecturer, Snoj was a model not only of broad-mindedness but also of collegiality. He was always respectful to his students, treating them as "real and already-made" musicologists, while at the same time motivating his younger colleagues to undertake independent and multifaceted musicological work by example and guidance. He devoted particular attention to individual work with students in the seminar on the History of Early European Music, taking their research potential and interests into account as much as possible; he encouraged them to engage in critical and systematic independent musicological research with insightful comments and invariably interesting discussions during the obligatory consultations prior to the submission and presentation of their seminar texts. His enthusiasm for teaching was highly appreciated by the students, who awarded him the prize of the Student Council of the Faculty of

Arts for outstanding teaching work. It is not surprising that he was also chosen by his students as a supervisor for their master and doctoral theses. Thus a number of musicologists with a special affinity for earlier Slovenian and European art music worked primarily with him.

Alongside his work as a lecturer, Jurij Snoj has also worked to fill a large gap in the field of musicological literature in Slovenian. As early as in 1999, his monograph *Gregorian Chant: A Musicological Handbook* was published, which has undoubtedly become a Slovenian musicological classic and is indispensable for anyone wanting to get acquainted with the wide field of medieval chant from afar or up close. In 2017, part of the study material that Snoj prepared especially for his lectures was turned into a comprehensive overview, *The Art of Music from Monteverdi to Bach*, which is the first work of its kind in Slovenian and will certainly be useful as a handbook for many future generations of students and music lovers alike. The author approached the subject with a great love for Baroque music, especially the works of Johann Sebastian Bach.

When the reader opens what is probably the most frequently consulted book by Jurij Snoj, *Gregorian Chant*, s/he is greeted at the beginning by a quotation from Horace's *De arte poetica* (*On the Art of Poetry*). The phrase, which the author of the book chose as his motto, best describes his view of musicological work and writing in general. The basis of this view is the realisation that it is difficult to talk about and find the right expressions for mundane and ordinary phenomena, as well as for things that are more complex and unfamiliar. Snoj's musicological and other text-writing endeavours are always conceived (at least imaginatively) in terms of a desired two-way communication with the reader, to whom he wants to present the findings of the discipline in as simple and clear a way as possible. These endeavours aim to be comprehensible, friendly, even patient with the reader, so that the latter can best find his/her way around what may be a completely new and unfamiliar landscape. Although Snoj's texts are often prefaced by broader philosophical questions and worldviews, in a constant creative exploration and testing of the limits of the knowable, he avoids from afar those abstract and learned concepts that would crumble into dust when confronted with the more tangible reality of the sources.

Jurij Snoj has always been of the opinion that every writer of humanistic texts must not only be a scholar, but also, at least to some extent, an artist, who must carefully strive for the best possible form and expression of what is written. Although he was aware of the importance of disseminating knowledge available to a wider public in the world's major languages, he has also constantly pointed out the importance of the deliberate cultivation of Slovenian musicological terminology and well-formed writing language. Although the now retired professor and researcher at the Institute of Musicology is no longer engaged in musicological writing and research, he nevertheless devotes himself

intensively to the beautiful arts of word and sound by studying classical and modern languages, reading and translating literature, and playing the piano. For the latter activity, he was known both to students at the Department of Musicology and to researchers at the Institute of Musicology, who practised with him in the then Little Hall (today the Hall of the Four Seasons) in the Institute's premises at Novi trg in Ljubljana, trying out a wide variety of Renaissance motets and madrigals, Bach's harmonisations of Protestant chorales, or even solo arias from Bach's cantatas.

The articles in this issue have been written by Snoj's teaching colleagues from the Department of Musicology, his research colleagues from the Cantus planus study group of the International Musicological Society, his students, graduates and doctoral laureates, as well as those who may have got to know Snoj's teaching work primarily through his books. The collaboration of a wide variety of authors has blossomed into a colourful bouquet of discussions with a diverse range of topics from the Middle Ages to the present, in different languages, but with a particular emphasis on Slovenian. The purpose of this issue of the *Musicological Annual* and of this introductory text is therefore, first and foremost, to thank Jurij Snoj – the pedagogue: thanks are given from both editors of this issue, from the individual authors of the articles and, last but not least, from all of those who have joined in congratulating the jubilarian, describing him as “an excellent and yet humble researcher and a remarkable human being”. Alongside the rich bibliography, the fruits of a less visible heritage are slowly ripening. New generations of Slovenian musicologists are striving to be able – if they cannot and should not follow in his footsteps directly – to see where Snoj's musicological path is leading them, and to take at least a fragment of the richness he passed on to them as a researcher, thinker, writer and pedagogue as a stepping stone on their own, as yet unknown paths.

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