

FROM GRAZ TO TODAY'S CENTRAL SLOVENIA: THE INFLUENCE
OF ITALIAN POLYCHORAL MUSIC IN THE PERIOD
c. 1595 TO c. 1620

The years between 1595 and 1598 mark a turning point in the political, economic, religious, cultural and musical history of the hereditary Habsburg Inner-Austrian lands, including Carniola, the duchy extending over the territory of the major part of today's Republic of Slovenia, lying in close proximity to the *Terraferma veneta* and the Adriatic possessions of the *Serenissima*.¹ Graz in Styria, North-East from Carniola, was from 1564 onwards the Inner-Austrian Archducal residence, and its political, cultural and musical centre. As such it played – especially through its political and dynastic connections – a key role in the further dissemination of music, especially Italian, within Inner Austria and beyond.

I will limit my discussion to the Italian music repertoire known and used in the central part of the Inner-Austrian lands in the period from about 1595 to around 1620, coinciding with the rule of Archduke Ferdinand II of Inner Austria.² This was also the time of the first and the most acute phase of the Counter-Reformation following decades of flourishing Protestantism in these lands. The most important music institution in the wider re-

¹ For a general introduction to this historical period in Inner Austria, see for example *Inner-Österreich 1564-1619*, eds. A. Novotny, B. Sutter, «Joannea», 3 (Graz: Steiermärkische Landesmuseum & Steiermärkische Landesbibliothek, 1968); *Katholische Reform und Gegenreformation in Innerösterreich 1564-1628*, eds. F. Dolinar, M. Liebmann, H. Rumpler, L. Tavano (Klagenfurt [...]: Hermagoras, 1994). For an idea of the political and cultural situation as viewed through the eyes of Slovenian historians, see also the recent multi-authored concise history of Slovenia (especially the two historically overlapping chapters on the period from the mid-sixteenth to the mid-seventeenth century: “From Humanism to Reformation” and “From Counter-Reformation Rigor to Baroque Exuberance”), in *The Land Between. A History of Slovenia*, ed. O. Luthar (Frankfurt am Main [...]: Peter Lang, 2008), esp. pp. 193-228.

² For a general survey on local music history of that period in the English language, see relevant parts of M. Kokole, “Baroque music in Eastern Europe, Music in Slovenia,” in G. J. Buelow, *A History of Baroque Music* (Bloomington: Indiana University Press, 2004), pp. 429-437, and notes on pp. 606-610; and on the musical repertoire, see M. Kokole, “The musical repertoire cultivated on the territory of modern Slovenia (1567-ca. 1620) and its possible connections with the Court Chapel in Munich,” in *Die Münchner Hofkapelle des 16. Jahrhunderts im europäischen Kontext. Bericht über das internationale Symposium der Musikhistorischen Kommission der Bayerischen Akademie der Wissenschaften in Verbindung mit der Gesellschaft für Bayerische Musikgeschichte, München, 2.-4. August 2004*, eds. T. Göllner, B. Schmid (Munich: Verlag der Bayerischen Akademie der Wissenschaften in Kommission beim Verlag C. H. Beck, 2006), pp. 171-190. Among the basic Slovenian literature on the subject, see esp. J. Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem [Late Renaissance and Baroque music in Slovenia]* (Ljubljana: Partizanska knjiga, 1978); and D. Cvetko, *Slovenska glasba v evropskem prostoru [Slovenian music in its European setting]* (Ljubljana: Slovenska matica, 1991), esp. pp. 41-108. For general information on musical life in the Slovenian-speaking lands in the preceding Protestant era, see esp. A. Rijavec, *Glasbeno delo na Slovenskem v obdobju protestantizma [Music in Slovenia in the Protestant era]* (Ljubljana: Slovenska matica, 1967).

gion was, of course, the Court Chapel in Graz, founded in 1565, dissolved in 1590, reactivated in 1596, and finally relocated to Vienna in 1619. In Carniola this period was especially marked by the activities of the then Prince-Bishop of Ljubljana (from 1597 to 1630), Tomaž Hren, a great lover and promoter of music, himself closely connected with the Court in Graz. The year 1597 saw also the arrival of the Jesuits in Ljubljana and the foundation of their Latin school.³ The most crucial year for political and religious matters was, however, 1598, when Protestantism in Inner Austria was officially abolished and consequently all Protestant preachers and teachers immediately expelled from Inner Austria.

In order to throw some light on the reception of Italian music on the territory of today's central Slovenia in the indicated period I shall focus on the following aspects:

- the presence of Italian music and musicians at the Court Chapel in Graz with examination of the migrations of musicians and musical repertoire,
- the Post-Protestant and Counter-Reformation music endeavours of the above-mentioned Tomaž Hren, including a discussion of the still extant remnants of the music collection from his Episcopal residence in Gornji Grad – especially the collection of choirbooks of Graz origin, with special attention to those that contain polychoral compositions,
- a summary of the repertoire recorded in the rather 'famous' inventory of about 300 *musicalia* belonging in the first decades of the seventeenth century to the Cathedral of Ljubljana, and recorded mostly in 1620 by order of the said Prince-Bishop Hren,
- with regard to the anniversaries celebrated in 2009 – a short report on the evidence of the presence of Giovanni Croce's and Giovanni Matteo Asola's works in the early seventeenth century in the territory of today's Slovenia.

In 1595, as I have already pointed out, the government of the Inner-Austrian lands was taken over by Archduke Ferdinand, son of Archduke Charles II and Maria of Bavaria, both great music lovers residing in the Styrian capital Graz.⁴ Their preference for Italian, especially Venetian, music was apparent not only from the repertoire performed at the Archducal Chapel in Graz but also from their choice of musicians engaged for the Chapel, first mentioned in 1565.⁵ In 1596, the eighteen-year old Ferdinand – with the help of his mother

³ As musical activities of the college in its first years are not well documented I will leave this aspect out of my discussion. For general information on the Jesuit order in Ljubljana, see *Jezujski kolegij v Ljubljani (1597-1773)* [*The Jesuit college in Ljubljana (1597-1773)*], ed. V. Rajšp, in *Redovništvo na Slovenskem* [*The religious orders in Slovenia*], 4 (Ljubljana: Zgodovinski inštitut Milka Kosa Znanstvenoraziskovalnega centra SAZU [...], 1998).

⁴ An exchange of musicians was the natural consequence of this marriage. Let me mention only Simone Gatto, who moved in 1574 from Munich to Graz; Francesco Rovigo, active at different times in both Courts; Matthia Ferrabosco, a Graz Court musician who in 1585 visited Munich; and Ludovico Zacconi, who after the death of Archduke Charles went to Munich. On dynastic marriages between the Courts of Graz and Munich and their musical consequences, see R. Lindell, "The Wedding of Archduke Charles and Maria of Bavaria," *Early Music*, 18 (1989), pp. 253-257; as well as L. M. Koldau, *Frauen - Musik - Kultur. Ein Handbuch zum deutschen Sprachgebiet der Frühen Neuzeit* (Köln [...]: Böhlau Verlag, 2005), pp. 69-79.

⁵ The leading Italians in the first period of the Graz Court Chapel were Annibale Padovano, Annibale Perini, S. Gatto, M. Ferrabosco, F. Rovigo, Giovanni Battista Galeno, L. Zacconi and Pietro Antonio Bianco. On the interest in Italian music in the Graz Court Chapel during the reigns of Archdukes Charles and Ferdinand, see the still most comprehensive and unsurpassed monograph on the subject by H. Federhofer, *Musikpflege und*

– reactivated the Court Chapel that had been partially dissolved after the death of his father in 1590. Ferdinand substantially enlarged its musical personnel – from 21 members in 1596 to 53 in 1619, when, upon his election as the Holy Roman Emperor, the Chapel was transferred to Vienna. The foremost Italian Court musicians, recruited until 1611 mostly in Venice by Pietro Antonio Bianco, appointed Chapel master in 1595 after serving from 1578 on as singer (and from 1579 also as Court chaplain), were: A. Bontempo, B. Mutis, G. Priuli, M. Rizzio, G. Sansoni, and G. Valentini (cf. table 1). Bianco was one of Ferdinand's mother's especially beloved musicians, who were kept in the Court service even after 1590.⁶

According to Steven Saunders, Ferdinand's inclination towards Italian, but especially Venetian, music was unmistakable. Polychoral style, and particularly the music by G. Gabrieli – to whom many Graz musicians were directly or indirectly connected (especially the chapel master G. Priuli and organist G. Valentini) – occupied a central place in the Chapel's repertoire. Polychoral music by composers with Venetian roots such as Giovanni Croce, Baldassare Donato, Claudio Merulo, Gregorio Zucchini, and above all Gabrieli's compositions themselves, form the core of the repertoire preserved especially in the choirbooks from Graz.⁷ A number of these found their way to Carniola and will be discussed below.

However, the Italians recruited at the turn of the century also brought to Graz the latest new and innovative ideas. Through performances and their own compositions some of them introduced to the German speaking Inner-Austrian lands the then most fashionable sacred monody, summed up in the famous collection of small-scale *concertato* motets entitled *Parnassus Musicus Ferdinandeus*, dedicated to Archduke Ferdinand II, and printed in Venice in 1615.⁸ The new style also influenced some of the non-Italian composers ac-

Musiker am Grazer Habsburghof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564-1619) (Mainz: B. Schott's Söhne, 1967); and many passages in S. Saunders, *Cross, Sword, and Lyre. Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619-1637)* (Oxford: Clarendon Press, 1995), esp. pp. 129-137. From these two sources I summarise most of the facts quoted in the present article.

⁶ Cf. Koldau, *Frauen - Musik - Kultur* cit., p. 76.

⁷ Cf. Saunders, *Cross, Sword, and Lyre* cit., p. 7.

⁸ This anthology was published by the Venetian printer Giacomo Vincenti in 1615 and contains 57 small Latin motets for one to five voices with *basso continuo*. Bonometti's anthology was probably modelled on the *Concerti de diversi autori a 2-4 voci*, published by Francesco Lucino, who was, like Bonometti, once a musician in the cathedral of Milan. In Bonometti's dedication, dated 30 April 1615 in Graz, the Court is referred to as the "Parnassus" of Ferdinand, thereby alluding to the Archduke's role as a promoter and patron of the arts. A facsimile of the dedication is published in G. Priuli, *Vier Generalbaßmotetten aus dem Parnassus Musicus Ferdinandeus (1615)*, «Musik alter Meister», 23, ed. H. J. Busch (Graz: Akademische Druck- u. Verlagsanstalt, 1970), p. IX. For discussions of early sacred monody in Graz and other Inner-Austrian centres, see, apart from H. Federhofer, "Graz Court Musicians and Their Contributions to the *Parnassus Musicus Ferdinandeus* (1615)", *Musica Disciplina*, 9 (1955), pp. 67-244; H. Federhofer, "Monodie und musica reservata," in *Deutscher Jahrbuch der Musikwissenschaft für 1957*, ed. W. Vetter (Leipzig: Edition Peters, 1958), pp. 30-36; and J. Roche, "Aus den berühmtesten italiänischen Autoribus." Dissemination north of the Alps of the Early Baroque Italian Sacred Repertory through Published Anthologies and Reprints," in *Claudio Monteverdi und die Folgen*, eds. S. Leopold, J. Steinheuer (Kassel [...]: Bärenreiter, 1998), pp. 3-28. For music, see *Frühmeister des Stile Nuovo in Österreich*:

tive in the Inner-Austrian lands, especially Isaac Posch, organist to the Carinthian Provincial Estates working mostly in Carinthia and Carniola, but also Heinrich Pfendner, one of the members of the Graz Court Chapel.⁹

Table 1. Italian or Italianate musicians (also recorded as composers) active in the Inner-Austrian Court in Graz in the early seventeenth century and their official titles

Pietro Antonio Bianco (ca.1540-1611; came to Graz from Venice) – singer and Hofkaplan (from 1578), later Chapel master and Eleemosinarius (1595-1611)
Matthia Ferrabosco (1550-1616) – singer (from 1581), and teacher of young singers (from 1588); vice Chapel master (1611-1614)
Francesco Stivori (ca.1550-1605; pupil of C. Merulo and G. Gabrieli in Venice) – organist (1602-1605)
Reimundo Ballestra (2nd half of 16th century-1634; non-Italian musician who studied music in Venice) – instrumentalist (1602-1616)
Bartolomeo Mutis, conte di Cesana (ca.1575/80-1623; labelled also as the “first monodist in Austria”) – singer and Hofkaplan (from 1604)
Alessandro Tadei (ca.1585-1667; pupil of G. Gabrieli between 1604-1606, and in 1610) – organist (from 1606)
Alessandro Bontempo (1586/7-1625; son of the Court dance-master Ambrosio and possibly a pupil of F. Stivori) – organist (from 1607)
Giovanni Sansoni (1593-1648; native of Venice) – cornettist (from 1613)
Michelangelo Rizzio (Venice ?-?) – singer (from 1613)
Giovanni Battista Bonometti (end of the 16th century-before 1639) – singer (from 1613)
Giovanni Valentini (1582/3-1649; Venetian allegedly trained by G. Gabrieli) – organist (from 1614), and music teacher of Archduke Ferdinand
Giovanni Priuli (1575/80-1626; native of Venice and pupil of G. Gabrieli) – took charge as Chapel master between June 1614 and February 1615

Bartolomeo Mutis Conte di Cesana, Francesco Degli Atti, Giovanni Valentini, eds. O. Wessely, E. Kanduth, «Denkmäler der Tonkunst in Österreich», 125 (Graz: Akademische Druck- u. Verlagsanstalt, 1973).

⁹ M. Kokole, “Venetian Influence on the Production of Early-Baroque Monodic Motets in the Inner-Austrian Provinces,” *Musica e Storia*, 8 (2000), pp. 477-507; Ead., *Isaac Posch “diditus Eois Hesperisque plagis” - Praised in the Lands of Dawn and Sunset* (Frankfurt am Main [...]: Peter Lang, 2009), pp. 177-235 (on the collection *Harmonia concertans* of 1623).

Last but not least, Ferdinand's Italian inclinations are documented also through a number of other musical works dedicated to him during his years in Graz. Among more than twenty collections, there are thirteen – mostly of sacred contents – by Italian authors or editors, all but one printed in Venice.¹⁰

The obvious Italian orientation of the Graz Music Chapel was not only the result of Ferdinand's own musical taste, but also a logical consequence of the carefully planned dynastic marriages in the Archducal family and through them the strengthened ties with Catholic strongholds of Europe. In 1600 Archduke Ferdinand married his cousin Princess Maria Anna of Bavaria (1574-1616) and the already existing contacts with the strongly Italianate Munich Court Chapel were thereby reinforced.¹¹ The family also had close ties with the strongly Italianate Polish Court, for in 1592 King Sigismund III of Poland married Princess Anna of Habsburg († 1598), and in 1605, seven years after her death, he took as his second wife Princess Constantia, both sisters to Archduke Ferdinand.¹² The exchange of musicians between the two Courts is well documented.¹³ Archduke Charles's widow Maria also succeeded in marrying off another two of Ferdinand's sisters to mighty rulers of the Roman world.¹⁴ In 1599 Margaretha married the ruler of Milan, the Spanish King Philipp III, and became Queen of Spain, Portugal, Naples and Sicily,¹⁵ and in 1608 Maria

¹⁰ The following is a provisional list: Orazio Vecchi, *Il convito musicale* (Venice: Angelo Gardano, 1597; and Antwerpen, 1598); Antonio Mogavero, *Il terzo libro de madrigali, intitolato Vezi amorozi, con un dialogo* (Venice: Ricciardo Amadino, 1598); Simone Gatto & Annibale Perini, "*Bassus*" *Motectorum* (edited by O. Sardena, who dated the introductory text – containing the dedication – in Graz on 1 March 1604); *Melodiae sacrae* (various Court musicians of King Sigismund III of Poland; motets edited by Vincentius Lilius, Kraków: Skalki, 1604); Pietro Antonio Bianchi, *Sacri concentus* (Venice: Angelo Gardano e fratelli, 1609); Gabriello Puliti, *Baci ardenti* (Venice: Giacomo Vincenti, 1609); Lodovico Grossi da Viadana, *Sinfonie musicali* (Venice, 1610 ed. and ded. by Giacomo Vincenti); Sigismondo D'India, *Liber secundus sacrorum concentuum* (Venice: Angelo Gardano et fratelli, 1610); Reimundo Ballestra, *Symphoniae sacrae* (Venice: Angelo Gardano et fratelli, 1611); Giovanni Battista Grillo, a manuscript collection of 1613; Giovanni Andrea Cocciola, some manuscript compositions in 1613; *Parnassus musicus Ferdinandeus* (various authors, edited by Giovanni Battista Bonometti, Venice: Giacomo Vincenti, 1615); Giovanni Valentini, *Secondo libro de madrigali* (Venice: Giacomo Vincenti, 1616); Giovanni Priuli, *Sacrorum concentuum, pars prima et pars altera* (Venice: Bartolomeo Magni, 1618 and 1619). The list was compiled on the basis of information given by Federhofer and Saunders, cf. footnote 5.

¹¹ Federhofer, *Musikpflege und Musiker* cit., p. 50.

¹² On Italian music at the Polish Court, see A. and Z. M. Szweykowsky, *Włosi w kapeli królewskiej polskich Wazów [Italians in the royal chapel of the Polish Vasa kings]*, in *Acta Musicologica Universitatis Cracoviensis*, 3, 1997, pp. 16-21 (on the marriage of 1592).

¹³ Apart from the five Graz Court musicians who moved to Poland, at least two later came to Graz, namely the alto singer Hippolito Bonani in 1611, and G. Valentini, organist and later the Emperor's Chapel master in 1614. See also H. Federhofer, "Musikalische Beziehungen zwischen den Höfen Erzherzog Ferdinands vom Innerösterreich und König Sigismunds III. von Polen," in *The Book of the First International Musicological Congress Devoted to the Works of Frederick Chopin*, ed. Z. Lissa (Warsaw: Państwowe Wydawnictwo Naukowe, 1963), pp. 522-526; Federhofer, *Musikpflege und Musiker* cit., pp. 51, 110-111, 118, 148; *The History of Music in Poland*, III: B. Przybyszewska-Jarminińska, *The Baroque, Part 1: 1595-1696* (Warsaw: Sutkowski Edition, 2002), pp. 57-80, esp. pp. 59-60.

¹⁴ On Maria's skill in forming advantageous marriages, see Koldau, *Frauen - Musik - Kultur* cit., pp. 77-79.

¹⁵ For more documentation on this wedding, see T. Antonicek, *Italienische Musikerlebnisse Ferdinands II. 1598*, «Anzeiger der Österreichischen Akademie der Wissenschaften», 104 («Mittheilungen der Kommission für Musikforschung», 18), (Wien: Österreichische Akademie der Wissenschaften, 1968), pp. 91-111, esp. pp. 108-109.

Magdalena became the consort of the future Grand Duke Cosimo II of Florence.¹⁶ After her marriage, Maria Magdalena remained closely connected to her brother as well as some of the local secular and church dignitaries of Inner Austria, among them Tomaz Hren, Prince-Bishop of Ljubljana, on whom more will be said later.¹⁷

The Graz Court Chapel was structured hierarchically. The highest ranking position was that of the Chapel master, who had to be a proficient composer. A Chapel master's responsibilities were: engaging Court musicians, acquisition of instruments and printed music, organisation of courtly entertainment, and supervising the education of choirboys, in which task he was assisted by the appointed teachers. Next in rank were the Court organists. In 1619, for example, there were three: G. Valentini, A. Tadei and A. Bontempo, all of them Italian and also notable composers. Compared to the number of instrumentalists, the number of choirboys was scaled down in the later years of the Graz Chapel. At the time of the relocation in 1619 there were altogether eighteen singers and twenty-four instrumentalists.¹⁸ On the recommendation of the Archduke himself, choirboys were recruited mostly in the Inner-Austrian provinces – many also from the southern Duchy of Carniola and on the recommendation of the Prince-Bishop of Ljubljana.¹⁹

The musical repertoire of the Court Chapel in Graz in the early seventeenth century can be reconstructed on the basis of three kinds of sources:²⁰ first, the works published by the Court musicians, among these especially those dedicated either to Archduke Ferdinand himself or to his courtiers;²¹ second, the three preserved musical inventories of the Court Chapel;²² and third, the surviving choirbooks, most of which were compiled by the Court bass singer Georg Kuglmann.²³ The choirbooks of Graz are now preserved in Ljubljana (NUK R

¹⁶ On a Florentine marriage, see T. Carter, "A Florentine Wedding of 1608," *Acta musicologica*, 55 (1983), pp. 89-107. See also O. Wessely, "Das Werden der barocken Musikkultur," in *Musikgeschichte Österreich*, 1, eds. R. Flotzinger and G. Gruber (Vienna [...]: Böhlau Verlag, 1995), pp. 263-298, esp. pp. 282.

¹⁷ Their connection is attested by some surviving letters in connection with local musicians. See Höfler, *Glasbena umetnost* cit., p. 18. On Hren, cf. footnote 35 below.

¹⁸ Cf. Federhofer, *Musikpflege und Musiker* cit., pp. 251-255, 267-271; Saunders, *Cross, Sword, and Lyre* cit., pp. 225-232.

¹⁹ For a general discussion on the musical links between Graz and southern parts of Inner Austria, see also J.-H. Lederer, "Musikalische Beziehungen zwischen Graz und dem südlichen Innerösterreich zur Zeit der Gegenreformation," in *Kontakte österreichischer Musik nach Ost und Südost*, ed. R. Flotzinger, «Grazer Musikwissenschaftliche Arbeiten», 3 (Graz: Akademische Druck- u. Verlagsanstalt, 1978), pp. 59-68; M. Mairold, "Sänger und Kirchenmusiker aus dem Ferdinandeum in Graz, 1588-1684," *Zeitschrift des historischen Vereines für Steiermark*, 83 (1992), pp. 273-335.

²⁰ Cf. Federhofer, *Musikpflege und Musiker* cit., pp. 45-46; Saunders, *Cross, Sword, and Lyre* cit., pp. 38-40, 119-137.

²¹ See the list of sacred and secular works dedicated to Archduke Ferdinand in footnote 10, and literature in footnote 28.

²² The last one, dating 1672, is already an inventory of the Court Archive in Graz. Cf. Federhofer, *Musikpflege und Musiker* cit., pp. 86-95.

²³ Georg Kuglmann (d. 1613-1616) was employed as bass singer from 1579 to 1603; from 1590, but especially after he had retired in 1603, he spent most of his time copying music for the Court Chapel and other commissioners. On Kuglmann, see Federhofer, *Musikpflege und Musiker* cit., pp. 95-97.

Ms 339-344),²⁴ in Vienna (A-Wn, Cod. 16702, 16703, 16704, 16705, 16707, 16708, and 19427)²⁵ and in Graz (University Library, Ms. 22 from 1607, Ms. 82 compiled in 1602, Ms. 89, and Ms. 97, the last three originally compiled for the Graz Jesuit College).²⁶



Figure 1. A fly leaf with Prince-Bishop Hren's coat of arms, Ms. 341 (reproduced by kind permission of the Manuscript Collection of the National and University Library, Ljubljana).

²⁴ The six choirbooks of Graz origin are now preserved in the Manuscript Collection of the National and University Library in Ljubljana. For a detailed discussion and a list of contents, see E. Škulj, *Hrenove korne knjige [Hren's choirbooks]* (Ljubljana: Družina, 2001). Three out of six undoubtedly by Kuglmann: Ms. 339, 343 and 344.

²⁵ These are according to Saunders all from Graz. Cf. Saunders, *Cross, Sword, and Lyre* cit., p. 39. Federhofer quotes one more. Cf. Federhofer, *Musikpflege und Musiker* cit., p. 96. For the contents, see J. Mantuani, *Tabulae codicum manu scriptorum praeter Graecos et Orientales in Bibliotheca Palatina Vindobonensi asservatorum*, IX (Vienna: Academia caesarea Vindobonensis, 1897), pp. 208-220.

²⁶ Cf. Federhofer, *Musikpflege und Musiker* cit., p. 96.

The inventories and choirbooks contain above all information on the active sacred repertoire in Graz Chapel and the ruler Archduke Ferdinand himself (they include mass settings, Vesper and Compline music, traditional motets, litanies, hymns, etc.; most of them in the *stile antico*, and many of them in polychoral settings, but also small-scale *concerti ecclesiastici*, etc.),²⁷ while the publications dedicated to the Archduke, but especially his Court officials and other compositions by Court musicians show also a variety of secular musical genres performed at the Court in Graz. These include madrigals by A. Mogavero, L. Marenzio, G. B. Mosto, G. B. Galeno, G. Puliti, A. Agazzari, B. Pallavicino (listed for example in the Graz inventory of 1672) as well as instrumental compositions, some of which were composed also by Court musicians like P. A. Bianco, M. Ferrabosco, F. Stivori, B. Mutis, and G. Valentini. Here again north Italian, and especially Venetian, composers of the late sixteenth and early seventeenth centuries are in the majority.²⁸

The musical interchange between the Chapel in Graz and Carniola existed already in the last decades of the sixteenth century – especially within the circles of the Protestant nobility – continuing after the official abolition of Protestantism, but shifting in the early seventeenth century from secular to sacred music.²⁹ The main patron was the then foremost proponent of Catholicism, the above mentioned Prince-Bishop of Ljubljana, who not only took personal care of providing repertoire but also invited able musicians to the main Catholic religious and educational institutions, especially the Cathedral of Ljubljana.³⁰

One such occasion was a month-long visit of the Graz Court instrumentalist and composer Reimundo (also Raimundo) Ballestra in Ljubljana from March to April 1611.³¹ He is recorded to have assisted on 25 March in a solemn mass performed by two choirs with two organs, trumpets, and drums, most probably his own *Missa con le trombe* for 16 voices, according to Janez Höfler. The manuscript is now kept at the National Library in Vienna,³² but also is mentioned in the Ljubljana Cathedral music inventory of 1620, to be discussed below. According to the notes in this inventory, and on the basis of other archival

²⁷ On Ferdinand's piety and music preferences in his Graz period, see Saunders, *Cross, Sword, and Lyre* cit., esp. Chapter 3, pp. 33-57.

²⁸ Cf. Federhofer, *Musikpflege und Musiker* cit., p. 47. Noteworthy were connections of Italian composers with members of two generations of one of Carniola's foremost Protestant noble families, the Khisls (also Kisl, Kis or Chisel) of Fužine (Ger. Kaltenbrunn) near Ljubljana, who were also holders of important titles at the Court in Graz. For more on these music patrons and works dedicated to them, see Kokole, "The musical repertoire" cit., pp. 175-182; and Ead., "Protestantski podporniki glasbe ter glasbena ustvarjalnost in poustvarjalnost na Slovenskem v drugi polovici 16. stoletja / Protestant Patrons of Music, Music Production and Performance in Slovenia in the Second Half of the 16th Century," in *Primož Trubar: 1508-1586. Ob petstoti obletnici rojstva / On the Five-Hundredth Anniversary of His Birth*, ed. M. Lozar Štamcar (Ljubljana: Narodni muzej Slovenije, 2008), pp. 75-113, esp. pp. 95-111.

²⁹ A short survey on the sixteenth-century musical contacts with Graz within Catholic circles in the English language is given in Kokole, "The musical repertoire" cit., pp. 183-184.

³⁰ On Hren, see footnote 35.

³¹ Ballestra allegedly composed a mass for an especially solemn celebration in Ljubljana. Cf. Höfler, *Glasbena umetnost* cit., pp. 17, 131-132.

³² In a choirbook of Graz origin in four thick volumes (A-Wn, Cod. 16702); cf. Mantuani, *Tabulae codicum manuscriptorum* cit., pp. 208-209. See also Höfler, *Glasbena umetnost* cit., p. 17.

documents, we may assume that he contributed other works to local music culture, one allegedly even in the Slovenian language.³³ Ballestra remained in contact with Ljubljana in the years following his visit in 1611; on two occasions he received from the Cathedral in Ljubljana further financial rewards for his compositions, including (according to Höfler) a copy of his recent *Sacrae symphoniae*, printed in Venice in 1611.³⁴

The dissemination in Slovenian lands of the sacred repertoire known and produced in Graz became especially intense under Tomaž Hren (also Thomas Chrön, 1560-1630), who was installed ninth Prince-Bishop of Ljubljana in 1597 and kept this post until his death in 1630.³⁵ From 1614 to 1621 he also served as the Governor of Inner Austria (Ger. *Rat und Statthalter*) and resided for a considerable period of time at Ferdinand's Court in Graz. As we learn from his account-books, personal diaries, and other documents, Hren had such a strong personal interest in music that he was willing to spend relatively large sums of money on the acquisition of music books and other *objets d'art*. He bought these from or via different tradesmen, most of whom were Venetians.³⁶ Since he spent a considerable amount of time at the Court in Graz, he also had ample opportunities to enjoy music by numerous Italian musicians resident there, many of whom were prominent exponents of contemporary sacred music.

A zealous Catholic, Tomaž Hren was, on the one hand, eagerly destroying everything even tinged with Protestantism; on the other hand, he learned from the same 'heretics' the importance of music in propagating religious matters. He therefore took it upon himself to restore Catholic education through intensively promoting church music of the 'correct' Roman rite. Devotional pieces such as litanies were most welcome and appropriate for this purpose. To achieve these educational goals, in 1597 he invited the Jesuits to Ljubljana and they immediately opened a Latin school. Hren also revived the activities of the

³³ Höfler, *Glasbena umetnost* cit., p. 17 (footnote 48, and transcription of the document on pp. 131-132). The Inventory lists Ballestra's following compositions: "Missa cum Tubis descripta Raymundi Ballestrae a 16" (no. 15 in Höfler's transcription of the inventory), "Raymundi Ballestrae cum g[e]n[er]ali a 7 8 10 et 12" (Höfler identified this as the *Sacrae symphoniae* printed in Venice in 1611; no. 19), "Cur Mundis Militat Raymundi Balestrae a 2" (no. 93), "Livorem linquens Raymundi Balestrae a 5" (no. 106), "Motetum de B. Vir: Sic fieri posset Ray[mundi] Ballestrae a 13" (no. 109), "Salve aeterni cum symphoniis Ray[miundi] Balestrae a 5" (no. 115), "Missa cum tubis Ballestrae àb 16" (no. 181), "Cantiones Ballestrae integrae partes cum org[an]o" (no. 219). Most of the items are yet unidentified and many of these items were labelled as missing in later revisions.

³⁴ Höfler, *Glasbena umetnost* cit., p. 17 (footnote 50).

³⁵ F. M. Dolinar, "Chrön (Croen, Crön, Hren), Thomas," in *Die Bischöfe des Heiligen Römischen Reichs 1448 bis 1648*, ed. E. Gatz (Berlin: Duncker & Humboldt, 1996), pp. 103-104; Id., *Ljubljanski škofje [The bishops of Ljubljana]* (Ljubljana: Družina, 2007), pp. 111-120; and *Hrenov simpozij v Rimu [The conference on Hren in Rome]*, ed. E. Škulj (Celje: Mohorjeva družba, 1998) – proceedings, dedicated to different aspects of Hren's life and activities. On Hren's patronage of the arts, see the well-documented study by A. Lavrič, *Vloga ljubljanskega škofa Tomaža Hrena v slovenski likovni umetnosti [The role of the Bishop Tomaž Hren of Ljubljana in the Slovenian fine arts]*, 2 vols. (Ljubljana: Slovenska akademija znanosti in umetnosti, 1988). On Hren's attitude towards music, see also E. Škulj, "Škof Tomaž Hren in cerkvena glasba" ["The Bishop Tomaž Hren and church music"], *Bogoslovni vestnik*, 52 (1992), pp. 110-120.

³⁶ He bought a number of liturgical books in 1611 (cf. Lavrič, *Vloga ljubljanskega škofa* cit., II, p. 276) and possibly also bought music books from the Venetian merchant Peter Donat, who was trading with Hren in the years 1601-1603 (Lavrič, *Vloga ljubljanskega škofa* cit., I, p. 50, and II, p. 328).

school attached to the Cathedral of Ljubljana, which employed a permanent organist and one teacher who instructed boys in church singing.³⁷

However, he spent most of his time as Bishop of Ljubljana at his Styrian residence at Gornji Grad, located halfway between Ljubljana and Graz. In 1598 he funded a Seminary there for future priests called the Collegium Marianum, where he introduced the daily practice of liturgical singing for all students. More advanced pupils were expected to take part in figural singing at Vespers. The school was opened for boarding pupils in 1605. In 1599 he had a new Venetian organ by Vincenzo Colonna installed in his Episcopal co-cathedral of Gornji Grad, and in his private residence he possessed a number of instruments, including small organs and a harpsichord (*Clavicymbel*).

Among the professional musicians active in Episcopal centres in Ljubljana and in Gornji Grad were many Slovenians who received their musical education in Graz, where Hren himself was financing the education of at least two students from Carniola; some of them were even for some time singers at the Court Chapel.³⁸ Hren bought or otherwise acquired for his chapels and schools a substantial number of manuscript and printed music books, which – together with the music books acquired by his predecessors – formed the core of the rich collection of his own library, the library of the Collegium Marianum in Gornji Grad, as well as that of the Cathedral of Ljubljana.

Nearly twenty early music prints now kept in the National and University Library in Ljubljana, a number of manuscript choirbooks (six large and one small), and three separate partbooks of manuscript anthologies most probably formed part of the holdings of the Gornji Grad institutions.³⁹ These sources, although not numerous, nevertheless offer a clear picture of the musical repertoire in use at the Carniolan church institutions of the period under discussion. It is indeed highly probable that some of the extant printed musical collections and those listed in the Ljubljana inventory may have been brought from Graz to Gornji Grad and Ljubljana by Tomaž Hren himself, especially after the relocation of the Court Chapel to Vienna in 1619.

Some of the music prints survive in the original sixteenth-century local binding in brown leather. Others have manuscript annotations or signatures of the original owners, among them T. Hren, and Janez Tavčar, his predecessor as the Bishop of Ljubljana. One of these miraculously surviving prints is *Liber sacratissimarum [...] cantionum selectissimus* by Blasius Amon, printed in Vienna in 1582.⁴⁰ It is interesting that Amon is con-

³⁷ The most exhaustive book about this period, and especially Hren, is still the above-mentioned monograph by Höfler (*Glasbena umetnost* cit., pp. 7-41).

³⁸ For example, Balthasar Wurtzer, Michael Lathomus, Mathia Feingast, etc.

³⁹ With a couple of exceptions, all surviving sixteenth-century music prints and manuscripts are listed in a catalogue assembled by J. Höfler and I. Klemenčič, *Glasbeni rokopisi in tiski na Slovenskem do leta 1800* [*Music manuscripts and printed music in Slovenia before 1800*] (Ljubljana: Narodna in univerzitetna knjižnica, 1967). For the large format choirbooks, see footnote 24, above.

⁴⁰ National and University Library, Ljubljana (NUK), Music Collection, no. 23782. On the original leather cover there is a gilt inscription with a dedication to the first owner, Bishop Janez Tavčar. The book later passed to his successor Hren, who added his own motto on a vacant folio of the *bassus* partbook.

sidered to be among the first of a number of transalpine composers in the late-sixteenth and early-seventeenth centuries whose works were strongly influenced by Venetian, especially polychoral, music.⁴¹

From the same location came also an incomplete example of O. di Lasso's *Sacrae lectiones* of 1567.⁴² The print contains many handwritten annotations, among which are the name of its first owner, Michael Petritschitsch, and the year 1574. From the last quarter of the sixteenth century there survives an example of the *Novus thesaurus musicus*, which was dedicated in 1568 by its compiler, Pietro Giovanelli, to different members of the ruling Habsburg dynasty, including the Inner-Austrian ruler in Graz. This set of partbooks had reached Gornji Grad soon after it was printed in Venice in 1568, as the signature of its first owner, Adamus Sobalitse, dates already from 1569.⁴³ This 'political' collection interestingly contains a fair amount of polychoral music, not by Italian, but mostly Flemish composers in Habsburg employ. Only a very limited number of compositions came from Italy (i.e. two pieces by A. Gabrieli).

In this small collection of early music prints we find only a few examples of Italian sacred repertoire: two partbooks of G. Gabrieli's *Sacrae symphoniae* of 1597,⁴⁴ two sixteenth-century reprints of Vesper psalm collections by G. M. Asola (1597 and 1599),⁴⁵ three volumes of antiphons for four voices in large choirbook format and bound in white leather by Girolamo Lambardi (printed in Rome in 1597 and in 1600),⁴⁶ as well as a unique large choirbook format example of a Roman 1599 reprint of Palestrina's second book of masses.⁴⁷ Italian polychoral style in these prints is represented only by Gabrieli's *Sacrae symphoniae* of 1597 and Asola's *Nova vespertina omnium solemnitarum psalmodia* of 1599.

Important examples of typical music repertoire relocated directly from the Graz Court Chapel to Gornji Grad, however, are the six large choirbooks assembled after 1600 for use in the Graz Court Chapel by the already-mentioned Court singer and copyist G. Kuglmann. They came into the possession of the Prince-Bishop Hren in the second decade of the seventeenth century and were first added to the collection of *musicalia* at his residence at Gornji Grad. They were later transferred to Ljubljana and finally to the Manuscript Collection of the National and University Library. The catalogue of all compositions in

⁴¹ A. F. Carver, "Ammon [Amon], Blasius," *The New Grove Dictionary of Music and Musicians*, 2nd ed., eds. S. Sadie, J. Tyrrell, 1 (London [...]: Macmillan, 2001), 29 vols., 1, p. 511.

⁴² NUK, Music Collection, no. 23790.

⁴³ NUK, Music Collection, no. 23784.

⁴⁴ Only Altus and Quintus partbooks. NUK, Music Collection, no. 23789.

⁴⁵ See details below and in footnotes 70, 71.

⁴⁶ Girolamo Lambardi, *Antiphonarium Vespertinum dierum festorum totius anni iuxta ritum Romani Breviarij [...]* in tres partes distributum (Venice: Stamperia di S. Spirito, 1597; preserved in Ljubljana are the second part without a title page, and an incomplete third part), and *Antiphonae omnes iuxta ritum Romani breviarj. Quatuor vocibus*, [Antiphonae] *In communi apostolorum etc. in primis et secundis vespers [...]* quatuor vocibus. *Prima pars* (Venice: Tipografia del Cenobio di S. Spirito, 1600; preserved in Ljubljana is only the first of the two parts). NUK, Music Collection, no. 23485, no. 23811, and no. 23477.

⁴⁷ NUK, Music Collection, no. 23479. On this volume, see E. Škulj, "Palestrinova navzočnost med Slovenci" "Palestrina's presence among Slovenes", *Muzikološki zbornik*, 30 (1994), pp. 57-64, esp. pp. 57-58.

these books was published in 2001 by Edo Škulj.⁴⁸ These choirbooks contain compositions by about fifty authors in all, a number of them closely connected with the Court Chapel in Graz. Among such Italian composers the most notable are Annibale Padovano, Simone Gatto, Pietro Antonio Bianchi, Giulio Belli, Annibale Perini and Michele Varotto. Half of these compositions were apparently never printed and a number of them are known only from these books.

The first item I would like to consider is manuscript number 339. The book is bound in brown leather with remains of the original metal clasps. The handwriting is Kuglmann's, although his name is not mentioned. It has no proper title page and contains thirteen Magnificats and eighteen imitation masses by a number of Flemish and Italian composers. The book starts with eight Magnificats by M. Varotto in all *toni*. Apart from the masses by some of the foremost Flemish composers, such as O. di Lasso, de Monte, and de Kerle, or Joannes Castileti,⁴⁹ there are also compositions by unknown or as-yet-unidentified non-Italian composers, such as Bartolomeo Damitz, Hieronimus de Sayve, Theodorus Leonardus, or Hippolitus Lammatreus.

Composers connected to the musical Chapel in Graz are in the minority. There is only one mass by A. Padovano, two Magnificats by Francesco Rovigo (probably *unica*), and one mass by Simone Gatto. The book is organised thematically – first Magnificats and then masses – following the order of the increasing number of voices. The last six masses, from folio 390 onwards, are for eight voices, or two choirs notated face to face on the left and right-hand sides of the open book. The first two are by G. M. Asola (*Missa quinti toni* copied from the 1588 print, cf. fig. 2) and G. Croce (*Missa La battaglia* copied from the 1596 print). The scribe has apparently not quite finished his work: in a number of compositions – six masses for two choirs, starting with a mass by Costanzo Antegnati from folio 452 onwards – the text is not consistently underlain, as if the scribe had not enough time to finish his task; or else the pieces were perhaps thought to be performed with instruments, as evidenced by the absence of texts and empty space in the now Viennese codex 16702, discussed by Steven Saunders.⁵⁰

The manuscript that today bears the number 340 was also compiled by Kuglmann. In this copy we find his signature (“Georgij Kuglmann gehörig”) on top of the first *folio*. This copy may in fact be the same as one still recorded in Graz in 1619, when the Chapel staff was soon to move to Vienna.⁵¹ The book is bound in the traditional white leather binding like most of the other exemplars from Gornji Grad. It has no special title page but starts with the Index. It contains altogether twelve masses by different composers, among

⁴⁸ See footnote 24. In reading this catalogue caution must be used, since some of the identifications and claims to *unicae* need revision.

⁴⁹ Johannes Castileti (also Jean Guyot; ?1512-1588) was a Flemish composer, from 1563 to 1564 chapel master in Vienna. One of his compositions was printed in Giovanelli's *Thesaurus musicus* of 1568. In Škulj's book the surname is erroneously transcribed as Lastileti and the composer consequently treated as unknown.

⁵⁰ Cf. Saunders, *Cross, Sword, and Lyre* cit., p. 68, esp. footnote 41.

⁵¹ Recorded as “ein Meßbuch diversorum authorum mit vier, fünf, sechs und acht Stimmen, darinnen die erste Meß super vinum bonum Orlandi”. See Federhofer, *Musikpflege und Musiker* cit., p. 288.



Figure 2. G. M. Asola, *Missa a 8. Quinti toni* for 2 choirs, the beginning of the *Kyrie*, Ms. 339, fols 390v-391r (reproduced by kind permission of the Manuscript Collection of the National and University Library, Ljubljana).

them O. di Lasso, A. Perini, C. Antegnati, Bartolomeo Spontone, Philippe de Monte, A. Padovano, S. Gatto and Johannes de Cleve. These composers were mostly in some way or another connected to the Graz Court Chapel. The works are organised according to the decreasing number of voices from eight to four.

The first two masses are for two choirs. The initial *Missa a 8 super Benedicite omnia opera Domini* is, interestingly, an *unicum* and the only known preserved mass – polychoral – by the earlier Graz Court organist and Venetian by birth, A. Perini (died in Graz in 1596), whose contacts with the Carniolan nobility are well documented.⁵² The *verso* page contains music for the first choir and the *recto* page on the right-hand side of the open book is reserved for the second choir. This mass is an example of Venetian polychoral style as assimilated by the end of the sixteenth century in the Inner-Austrian circle of Court musician-composers.

The manuscript number 344 is also bound in white leather. It is slightly smaller than the other five choirbooks written by Kuglmann and now kept in Ljubljana. Although originally compiled by G. Kuglmann for the needs of the Court Chapel in Graz, this manuscript

⁵² Kokole, “The musical repertoire” cit., p. 182.

was in 1616 personally presented to the Prince-Bishop of Ljubljana, T. Hren by G. Kuglmann's son Karl.⁵³ It therefore has great cultural significance for Slovenian music history and the migration of Italian polychoral repertoire from Graz to Carniola. It contains

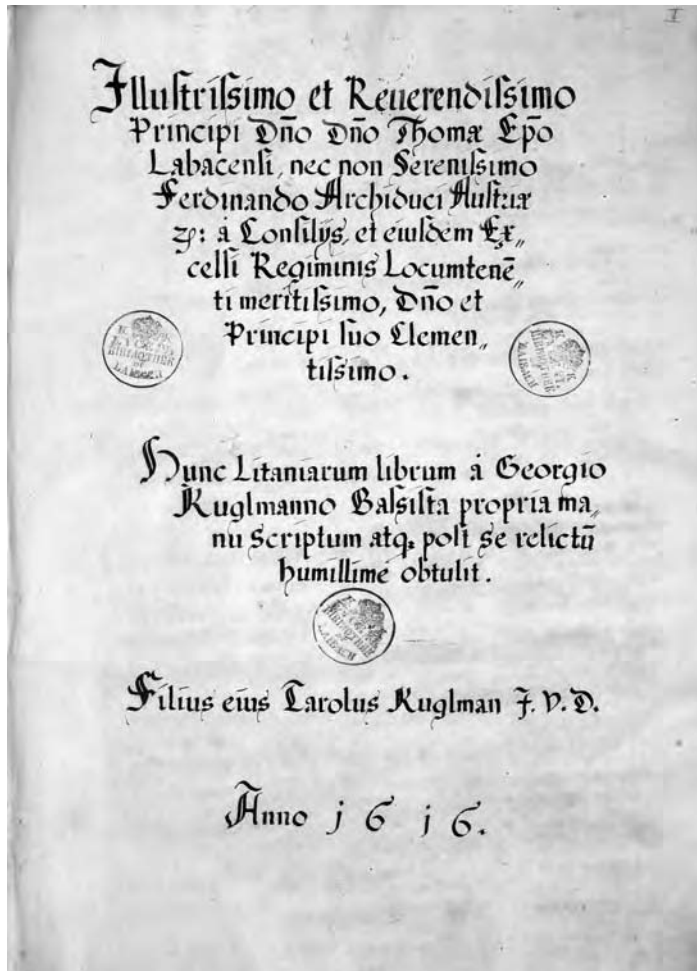


Figure 3. Dedication to Prince-Bishop Hren by K. Kuglmann, Ms. 344 (reproduced by kind permission of the Manuscript Collection of the National and University Library, Ljubljana).

⁵³ The dedication runs: “Illustrissimo et Reuerendissimo Principi D[omi]no D[omi]no Thomae Ep[iscop]o Labacensi, nec non Serenissimo Ferdinando Arciduci Austriae etc. a Consiliis, et eiusdem Excelsi Regiminis Locumtene[n]ti meritissimo, D[omi]no et Principi suo Clementissimo. Hunc Litaniarum librum a Georgio Kuglmanno Bassista propria manu scriptum atq[ue] post se relictu[m] humillime obtulit. Filius eius Carolus Kuglmann. J. V. D. Anno 1616.” See also Höfler, *Glasbena umetnost* cit., pp. 33-35; and Federhofer, *Musikpflege und Musiker* cit., pp. 46, 96 (with some errors in the transcription).

litanies for two choirs – the first for four and the second for six voices. It may be that the litanies were originally collected to please Archduke Ferdinand's devout mother Maria, who was especially keen on litanies and more than once asked for such music to be sent to her or composed for her by Court composers.⁵⁴ This may well be the reason for her most beloved Graz Court musicians appearing as authors of compositions in the Ms. 344. As Hren was as keen on litanies as Maria herself, this probably seemed a plausible gift to him by its scribe's son.

The litanies preserved in this book were, indeed, for the most part composed by the foremost Graz Court musicians: P. A. Bianco, S. Gatto, and F. Rovigo. The litanies by Bianco, Gatto and Rovigo for two choirs of four and six voices respectively are all known only from this source. From folio 274 follow Marian antiphons for five voices, possibly added at a later stage. Four are by Orfeo Vecchi, copied from his 1596 print of *Psalmi integri*, and one is by P. A. Bianco, unknown from other sources. The litanies are ordered according to the subject. Particularly interesting is the cycle of S. Gatto's litanies for the entire week starting with Sunday, followed by Bianco's litanies for angels, apostles and martyrs.

In another volume, manuscript number 341 (which, like most of the others has no proper title-page), we find an added piece of paper with a colour picture of Prince-Bishop Hren's coat of arms in full colour accompanied with his motto on the top of the page and in the bottom his name: "Thomas Episcopus Labacensis". The first twenty-one folios of the manuscript are today missing, so it is difficult to guess the original intention of this book. My supposition is that it was donated to Hren after it had been already used by the Graz Chapel.

This book contains thirteen masses and seventeen Magnificats. Similar in contents is the slimmer Ms. 342 – with a badly damaged white leather cover and a missing title-page – which contains two masses for five voices by Jacob Regnart and S. Gatto. Both were compiled by Kuglmann. Among the masses of Ms. 341 there are eight compositions for two choirs. Three of these by Bianco and Gatto are today the only known examples of these pieces (cfr. table 2).

Table 2. Compositions for two choirs in Ms. 341

MASSES	MAGNIFICATS
Jacob Regnart	Orlando di Lasso
Ippolito Baccusi	Oratio Colombani
Pietro Antonio Bianco	Pietro Antonio Bianco
Simone Gatto	Francesco Stivori

With regard to polychoral music, one of these Ljubljana choirbooks is, however, of special interest: the manuscript now known as number 343, which I will examine more

⁵⁴ Cf. Koldau, *Frauen - Musik - Kultur* cit., pp. 72-73, 75.

closely than the other sources. It is a luxury copy of thirty-eight different compositions for Vesper services: complete psalms for major yearly festivities, seventeen Magnificats, twenty-nine hymns, all according to the “*Iuxta ritum sanctae Romanae Ecclesiae*”, and two imitation masses by a total of eighteen composers. All compositions are for eight or more voices. The manuscript is therefore compiled in two separately bound books, one for each choir. The one for the second choir has the original metal clasps still preserved. These books were undoubtedly intended for the solemn religious services given by the Graz Court Chapel.

Whether these compositions were also performed by musicians of the Collegium Marianum at Gornji Grad or musicians of the Cathedral of Ljubljana is difficult to say. The manuscript is very neat and has no later annotations or substantial corrections, so it seems unlikely that it was regularly used. There is no title page to the whole collection in either of the books; however, each composer’s contribution, regardless of the number of his pieces, is announced on a separate page. Apart from G. Belli (the introductory response followed by seventeen psalms copied from his 1596 print, *Psalmi ad vespervas in totius anni solemnitatibus, octo voc.*), Camillo Cortellini (all sixteen psalms copied from his 1606 print, *Salmi a otto voci per i vesperi di tutto l’anno*) and F. Stivori (twenty-nine hymns not known from other sources), whose works form the core of this book, other composers are represented by one to three compositions. Most of the pieces were copied from existing prints that were published between 1583 and 1607, mostly in Venice. There are, however, still thirty-seven compositions that remain unidentified and are supposedly *unica* (indicated with an asterisk in the alphabetical list of composers in Ms. 343, cf. table 3).

Table 3. An alphabetical list of composers represented in Ms. 343

Giulio Belli (17 psalms)
Serafino Cantone
Camillo Cortellini (16 psalms and 1 Magnificat)
Andrea Feliciani* (2 psalms)
Giovanni Gabrieli
Pietro Lappi
Orlando di Lasso
Luca Marenzio
Tiburzio Massaino
Claudio Merulo (3 Magnificats)
Simone Molinaro
Asprilio Pacelli
Michael Praetorius
Paul Sartorius
Lambert de Sayve* (1 Magnificat and 1 mass)
Bartolomeo Spontone* (3 psalms)
Francesco Stivori* (29 hymns and 2 Magnificats)

* The asterisk indicates that the collection is an *unicum*.



Figure 4. F. Stivori, *Conditor alme siderum. In dominicis adventus Domini a 8*, Ms. 343, the book of the first choir, fols 274v-275r (reproduced by kind permission of the Manuscript Collection of the National and University Library, Ljubljana).

It is interesting that among thirteen Italian authors represented in this collection, there are – contrary to the situation in Kuglmann’s other choirbooks – only two names directly connected with the Graz Court Chapel: Lambert de Sayve and F. Stivori. It is perhaps for this reason that Sayve’s compositions (one *Magnificat* and one mass) and twenty-nine hymns by Stivori in this choirbook are all *unica*. Other unidentified works in this source are three psalms by Bartolomeo Spontone, and two psalms by Andrea Feliciani.

F. Stivori is most closely connected with the time period, geographical area and subject of my present discussion. He was born around 1550 and was from 1579 to 1601 organist at Montagnana, close to Padua. He was probably a music student of Claudio Merulo and according to his own words in his dedication of the 1599 print of *Ricercari, capricci et canzoni* [...], *libro terzo* to G. Gabrieli, the latter’s close and cordial friend. He was apparently appointed organist to the Graz Court Chapel in 1602 – perhaps he was even suggested to Bianco by G. Gabrieli – where he remained until his death in 1605.⁵⁵

⁵⁵ H. Federhofer, “Stivori [Stivorio], Francesco,” *The New Grove Dictionary* cit., xxiv, pp. 394-395; Id., *Musikpflege und Musiker* cit., pp. 213-215.

His printed works mostly date from the time before his stay in Graz and consist of sacred and secular repertoire. Especially influential were his madrigal collections that include examples of dialogue polychoral settings which were also playing a role in the birth of a new genre – opera. The most far-reaching of these are perhaps the madrigals and dialogues published in 1603 and dedicated to a high Graz Court official, Stefano della Rovera.⁵⁶ Stivori's final printed volume – another collection of madrigals published in Venice in 1605 – was explicitly connected with the Court in Graz. It is titled *Musica Austriaca* and is dedicated to Archduke Ferdinand's mother, Maria. It includes dedicatory pieces praising different members of the Archducal household that were possibly intended as music interludes to a drama performed upon the visit of Maria's brother to Graz in 1604. Stivori's madrigals also found their way to Ljubljana and were recorded in the Cathedral's inventory.⁵⁷ He also wrote instrumental music of which a trace is found in the often-mentioned inventory.⁵⁸

Stivori's known sacred works include six printed books of *sacrae cantiones* (1579, 1593, 1595, 1596, 1598 and 1601), and manuscript copies of one mass, five Magnificats (one in Ms. 343), and the cycle of hymns (Ms. 343). He was a prolific and influential composer of the Venetian school, who with his works helped to introduce polychoral music into Austria and beyond. The hymns preserved in Ms. 343 were intended for all major feasts of the liturgical calendar commencing with Advent. The thirty compositions encompass folios 274 to 367. Cycles of hymns are quite commonly found in works by his contemporaries. Palestrina published such a cycle in 1589, but even more important in the discussion of Stivori's cycle is the one composed in 1580 and 1581 by O. di Lasso for the Duke of Bavaria, Wilhelm, brother to the Inner-Austrian Archduchess Maria, who resided then in Graz and whose connections with Lasso are well documented.⁵⁹

Like Lasso, Stivori composed his cycle in strict *alternatim* practice, setting polyphonically only the odd-numbered verses of the texts, derived strictly from the Roman breviary. At the beginning Stivori quotes the plainchant melody *initium* in the Tenor voice of the first choir – which was subsequently used in its complete form for all the even verses. The plainchant melodies were also used more or less freely in the texture of the polyphonic verses, as we can see in Stivori's double-choir setting of the hymn for the feast of the conversion of St. Paul *Doctor egregie Paule*,⁶⁰ and in that of the hymn for the feast of the dedication of the temple *Urbs beata Ierusalem*.⁶¹ It is interesting that Lasso's man-

⁵⁶ A. Einstein, "Italienische Musik und italienische Musiker am Kaiserhof und an den erzherzoglichen Höfen in Innsbruck und Graz," *Studien zur Musikwissenschaft*, 21 (1934), pp. 3-52, esp. pp. 45-48.

⁵⁷ "Madrigalia Francisci Stivorii a 8 Vo[cum]," according to Höfler, possibly his collection of 1598 or his print of 1603. See Höfler, *Glasbena umetnost* cit., pp. 138-139.

⁵⁸ "Ricercari Francisci Stivorii a 4", see Höfler, *Glasbena umetnost* cit., p. 140. This could be any of his three known collections of ricercari for four voices printed in 1589, 1594, and 1599.

⁵⁹ Cf. O. di Lasso, *Das Hymnarium aus dem Jahre 1580/81*, ed. M. L. Göllner, in *Orlando di Lasso, Sämtliche Werke. Neue Reihe*, xviii (Kassel [...]: Bärenreiter, 1980).

⁶⁰ See appendix, example 1; audio CD, track 11.

⁶¹ See appendix, example 2; audio CD, track 12.

uscript hymns were widely copied already in the last decades of the sixteenth century and were apparently used in Munich up until the eighteenth century. Stivori could well have become acquainted with Lasso's works during his years in Graz, from 1602 to 1605, when he most probably composed his own cycle, undoubtedly to cater to the needs of Archduke Ferdinand's or his mother's strictly Catholic devotions. The "iuxta ritum" orientation of Stivori's hymns perfectly suited, of course, the taste and requirements of the Prince-Bishop T. Hren, who came into possession of these choirbooks in the second decade of the seventeenth century.

The choirbook Ms. 343 is indeed the most explicit proof of the strong polychoral tradition with Venetian roots in the Court Chapel in Graz, attested also by other extant choirbooks originating in Graz and for which Ferdinand's Court was well known.⁶² The technique was by all means – through the materials collected by the Bishop Hren – known also among musicians and singers in Gornji Grad and in Ljubljana, even though it was perhaps – because of an insufficient number of singers – performed only rarely on the most solemn occasions.

Apart from these large format choirbooks, there survives also one smaller manuscript volume, known as manuscript no. 232, the second half of which presents itself as a choirbook type with four parts notated on two pages of the open book.⁶³ The item is rather badly damaged, but still has the remains of a cover – it was originally wrapped in an older music plainchant fragment in German gothic notation on four red lines. There is no title or title page and the first pages were torn out at some stage so that on the first preserved folio, later numbered as "1", we find ourselves in the middle of an antiphon in plainchant gothic notation. The first fourteen folios contain antiphons and other liturgical pieces. From fol. 14v to fol. 17v the book contains an instrumental bass part without figures, followed by Gregorian chants written in calligraphic gothic notation. On fol. 22v we find one in the Slovenian language on the melody first given on fol. 21r to a Latin text. The section from fol. 26r (originally numbered in red as fol. 2) to fol. 54v is in choirbook style and contains five masses for four voices by O. di Lasso.⁶⁴ This section, too, is incomplete as it ends abruptly. It would indeed seem that this was originally a separate item.

This manuscript book was apparently compiled for private use or educational purposes in Gornji Grad. Among the non-musical annotations there are a couple of signatures of the manuscript's owners or users at different times, for example, one Georgius Logar put his name and the date 1628 on fol. 11v at the end of a plainchant *Introitus*. On fol. 12v the name of the Prince-Bishop Hren appears within the text of one of the hymns: "Dominus conservet Episcopum nostrum Thomam". This is another proof of the fact that this music manuscript was indeed used in Hren's time. There are also copious manuscript annota-

⁶² For a discussion of Giovanni Gabrieli's impact on Graz composers, especially Giovanni Priuli, see Saunders, *Cross, Sword, and Lyre* cit., pp. 61-92: 67-71 (discussion of the choirbook of Graz origin now in Vienna, Cod. 16702).

⁶³ NUK, Manuscript Collection.

⁶⁴ For more on Lasso's compositions, see Kokole, "The musical repertoire" cit., p. 178.

tions on a blank page at the end of the book, some, according to Janez Höfler, made by Prince-Bishop Hren himself. The music itself was notated by several different hands and was dated by Höfler between 1599 and 1605 in the period when some of the Graz choirbooks were assembled.⁶⁵

Also preserved are further three ‘stray’ manuscript partbooks of roughly the same period. An alto partbook, wrapped in an older parchment folio which probably dates back to the fourteenth or fifteenth century, is known as Ms. 207.⁶⁶ In the upper right corner of an older parchment cover there is a manuscript title: *Ave Maria Salve et Regina coeli*. The 94 pieces – especially Marian antiphons but also psalms and other liturgical pieces – were apparently copied out by the same scribe around or after 1600 in white mensural notation without mensural lines. The 79 folios were numbered at a later date, but the original compositions bear original numbering from 1 to 94. For each piece the scribe provided also the number of voices (from four to eight) and in most cases also the composer of the piece.

It is perhaps indicative that the selection of composers in this volume is close to the one in the large choirbooks compiled by Kuglmann, especially the two motet collections of Graz origin now preserved in Vienna (Cod. 16704 and Cod. 16705): for example O. and R. de Lasso, P. de Monte, J. Vaet, J. de Brouck, J. Regnart, B. Amon, S. Gatto, A. Padovano, P. A. Bianco (Bianchi), B. Donato, B. Spontone, A. and G. Gabrieli, G. Gastoldi, C. Merulo, C. Porta, G. Belli, etc. Many of these composers were connected with the Court Chapel in Graz. Some of them are little known today – as for example the Jesuit father and mathematician Christophorus Clavius,⁶⁷ represented by as many as four compositions, two of which are for eight voices and one undoubtedly for two choirs (no. 50, an *Ave Maria*), or Giovanni Battista Morsolino,⁶⁸ whose piece was copied as no. 51 and is also for two choirs – and others even completely unknown, as for example B. Damitz (no. 43, a *Salve Regina*; one *Magnificat* of this composer is also included in the above mentioned Ms. 339), or Ubertus Valerant (no. 77, a *Laudate Dominum* for two choirs). In this collection there are altogether nineteen compositions for eight voices in two choirs by fifteen composers. Some of the pieces may well be unknown from other sources, and are preserved here incomplete so that their reconstruction or stylistic evaluation is impossible.

⁶⁵ Cf. Höfler, *Glasbena umetnost* cit., p. 32.

⁶⁶ NUK, Manuscript Collection. It is in oblong format of the size 21 x 16 cm.

⁶⁷ Christophorus Clavius (c.1538-1612), a fairly famous mathematician and astronomer was a native of Bavaria, but from 1560 to his death active in Rome, especially at the Collegio Romano where he taught mathematics. As a Jesuit novice he studied theology, mathematics, astronomy and music at the priory of S Cruz, Coimbra, Portugal, from 1555. He wrote only a small amount of music which has not yet been studied. Among his known surviving pieces are eleven motets and three sacred songs. Cf. E. Fred Flindell, “Clavius, Christophorus [Christoph],” *The New Grove Dictionary* cit., vi, pp. 22-23. The sources from Slovenia have not yet been recorded.

⁶⁸ On this composer and organist see Marina Toffetti, “Morsellino, Giovanni Battista”, *Dizionario Biografico degli Italiani*, LXXVII (Rome: Istituto per la Enciclopedia Italiana, 2012).

Table 4. Polychoral compositions in Ms. 207

50 P: Chri: Clavius <i>Ave Maria</i>
51 Gioa: Bapti: Morsolino <i>Ave Maria</i>
57 Bartholo: Sponton <i>Regina Coeli</i>
60 Andreas Gabrielis <i>Ave Regina</i>
73 Carolus Luithon <i>Dies est laetitiae</i>
74 Dominicus Phinot <i>O sacrum convivium</i>
75 Andre: Gabrielis <i>Egredimini et videte</i>
76 Tiburtius Massainus <i>Quae est ista</i>
77 Ubertus Valerant <i>Laudate Dominum</i>
78 Hora: Vecchio <i>Domine exaudi</i>
79 Horatio Vecchio <i>Peccantem me quotidie</i>
84 Rogerius Joannellius <i>Alma Redemptoris Mater quae pervia coeli</i>
86 Asprilius Pacellus <i>Alma [Redemptoris Mater] quae pervia coeli</i>
87 Asp: Pacel: <i>In nomine Jesu</i>
90 Andreas Gabrielis <i>O Salutaris hostia</i>
91 Balthasaro Donato <i>Verbum caro factum est</i>
92 Julij Belli <i>O Bone Jesu</i>
93 Constantij Portae <i>Timete Dominum</i>
94 Joan Baptista Stephanini <i>Gaudent in coelis animae Sanctorum</i>



Figure 5. G. Belli, *O Bone Jesu exaudi me*, Ms. 207, fol. 76r (reproduced by kind permission of the Manuscript Collection of the National and University Library, Ljubljana).

The other two preserved manuscript partbooks – in two oblong tenor books (Mss. 284 and 285) – were probably copied by the same scribe and are both written on the same type of paper as Ms 207. They are wrapped in older parchment folios; the cover of Ms. 284 is damaged, but the cover of Ms. 285 is a fifteenth-century plainchant fragment in gothic notation. The latter contains masses for four voices by Gallus, Hollander, Kerle, Lasso, Lockenburger, Monte and Regnart. More important for the discussion of Italian polychoral music is Ms. 284 which contains thirteen parody masses by J. de Cleve (six a 4, two a 5, two a 6 and three a 8) and five parody masses by A. Padovano (four a 5, and one a 6). Both of these composers were connected with the Court Chapel in Graz. Of three masses for eight voices by de Cleve at least one is for two choirs: no. 11 *Missa a 8 Casta novenarum*.

Some of the surviving music prints formerly in the possession of T. Hren, and undoubtedly also some of the items listed in the Ljubljana Cathedral inventory of *musicalia* – the *Inventarium librorum musicalium ecclesiae cathedralis Labacensis*⁶⁹ – must, indeed, have been acquired in Graz, bought in Venice or donated to Hren by the composers themselves. It was none other than Hren himself who in 1620 ordered the music books and manuscript compositions in use at the Cathedral in Ljubljana to be catalogued. The rich content of this list is most revealing and informs us of the great diversity of repertory known in Ljubljana. The *Inventarium* lists 317 items entered in at least three different hands. In the course of the first revision of the inventory after 1620, some of the already missing works were marked as such: “deest” or “desunt”.

The inventory is divided into several original subsections: masses, motets, psalms and Magnificats, madrigals, instrumental compositions, etc. Most of the items entered within the first phase (124 entries, or less than half of all recorded prints and manuscripts) were published before 1610. The second lot of inventoried music pieces or collections – numbers 137 to 187 in Höfler’s transcription – contains compositions published between 1620 and 1623. Numbers 200 to 265 were inserted by the third hand, as was the possible fourth lot – from 266 to 312.

It comes as little surprise that the names of a substantial number of Italian Graz Court musicians are recorded in this inventory: R. Ballestra (eight entries), P. A. Bianco (one), S. Gatto (one), F. Stivori (two), A. Tadei (two), B. Mutis Conte di Cesana (one), G. Valentini (eight) and G. Priuli (two). In the section of masses, motets and psalms, many were for eight or more voices, most probably polychoral. In the original section for masses we find among the composers of masses for eight voices P. Lappi, G. Belli and G. Valentini, not forgetting the already mentioned R. Ballestra’s mass for sixteen voices. Among listed motets or motet collections for eight or more voices we find works by P. A. Bianco, S. Gatto, A. and G. Gabrieli and Leone Leoni. Under Magnificats we find polychoral items by G. Croce and G. Belli.

⁶⁹ The Ljubljana inventory is transcribed in Höfler, *Glasbena umetnost* cit., pp. 134-157. For a general discussion of the inventory, see also D. Cvetko, “Ein unbekanntes Inventarium musicalium aus dem Jahre 1620,” *Kirchenmusikalisches Jahrbuch*, 8 (1958), pp. 77-80; and Höfler, *Glasbena umetnost* cit., pp. 36-41. A discussion of this inventory in English is found in Kokole, “The musical repertoire” cit., pp. 187-188.

The additional list marked as “cantus cartacei” contains a fair number of compositions that might be classified as polychoral, although the vague quotations permit no certainty about what exactly the listed items were and whether the pieces were actually polychoral or only traditionally polyphonic. However, among the names of composers it is possible to discern P. Lappi (*Vespers a 8*, *litanies a 8*, and *psalms a 8*), G. Valentini (*Sacrum a 8*, and *Missa a 8*), Lodovico da Viadana (*psalms a 8*), P. Lappi (*Sacrum a 8*), G. Priuli (*Sacrorum concertuum a 8*), A. Agazzari (*Sacrae laudes a 8*), and G. Croce (*Dies est laetitiae a 8*), not to mention many anonymous composers of compositions claimed to be for eight or more voices. Many of the records were additionally labelled “cum partitura”, meaning that the pieces were accompanied by a *basso continuo* – either originally or added later for practical purposes.

Before concluding my discussion of polychorality in the territory of today's Slovenia, a few words are appropriate on the presence of music by two major exponents of polychoral style in the above-mentioned inventory as well as among the early music prints now preserved in Ljubljana. In the inventory there are two entries by G. Croce: “*Psalmi Joannis a Cruce cum Magnificat 8 Vocibus sine partitura*”, possibly a copy of his *Vespertina omnium solemnitarum psalmodia a otto voci* printed in Venice in 1597, and “*Motecta et Missae 8 Vocibus cum parti. R. D. Giovanni Croce*”. It is, however, impossible to say more precisely which of Croce's collections first printed in 1594 and 1595 actually found its way to Ljubljana in the early seventeenth century. The only secure fact is that one of the items included in the choirbook of Graz origin now known as Ms. 339 and discussed above – his parody *Missa La battaglia* copied from the print of *Messe a otto voci* (Venezia, 1596) – reached Gornji Grad as early as the first decade of the seventeenth century. Whether it was also performed there is impossible to say.⁷⁰

The same can be said of G. M. Asola's *Missa a 8. Quinti toni*, probably copied from his 1588 print of *Missae tres octonis vocibus liber primus*, that is also preserved in the same manuscript choirbook, Ms. 339 (see fig. 2).⁷¹ Other testimony of the local presence of Asola's music is an entry in the inventory “*Passio Matthaei Asulae a 3*”, which has been identified by J. Höfler as the 1583 print of *In passionibus quatuor evangelistarum Christi locutio, cum 3 vocibus*. Apart from this, the Music Collection of the National and University Library also possesses two separate partbooks of two different Asola prints, both containing Vesper psalms, one for four voices (*Vespertinae omnium solemnitarum psalmodiae. Ad voces quatuor pares*, Venetia, R. Amadino, 1597 – *bassus* only) and the other for eight voices in polychoral setting (*Nova vespertina omnium solemnitarum psalmodia cum cantico beatae Virginis. Octonis vocibus*, Venetia, R. Amadino, 1599 – *bassus primus* only).⁷²

⁷⁰ NUK, Manuscript Collection, Ms. 339, fols. 423v-451r.

⁷¹ NUK, Manuscript Collection, Ms. 339, fols. 390v-422r.

⁷² NUK, Music Collection, no. 23785, and no. 23786. Both are wrapped in earlier parchment folios. The *bassus* partbook is complete, while the *bassus primus* partbook is incomplete, unbound and unwrapped. Both volumes are without any manuscript annotations.

The aforementioned polychoral compositions by Croce and Asola, as well as numerous other local sources, testify to the strong presence of this type of Italian sacred music in the territory of today's Slovenia at the turn of the sixteenth and in the first decades of the seventeenth century. Polychoral compositions are found in five of the six large choir-books of Graz origin; Ms. 323 and Ms. 344 are entirely composed of works for two choirs of four to six voices, and in other volumes we find copied masses for two choirs (six in the final section of Ms. 339, two at the beginning of Ms. 340, four in Ms. 341), Magnificats (four in Ms. 341) as well as litanies (the entire Ms. 344). Furthermore, among the extant early music prints that can be counted among books used locally in the late-sixteenth and early-seventeenth centuries, there are three containing polychoral pieces: the *Novus thesaurus musicus* of 1568 (the authors of which, however, were not Italians), G. Gabrieli's *Sacrae symphoniae* of 1597, and especially G. M. Asola's *Nova vespertina* of 1599. Lastly, polychoral music was also included in the small and incompletely preserved manuscript partbooks Ms. 384 (at least one mass, although by a non-Italian composer) and Ms. 207, where as many as nineteen compositions have in their titles indications of being parts of a "Primo choro" in a work for eight voices and can therefore be securely identified as polychoral works. Nearly all of these were by Italian composers.

This survey of Italian music composed for the use in the Inner-Austrian lands, especially the Court Chapel in Graz, and known or even used by musicians at the Cathedral of Ljubljana and Co-Cathedral in Gornji Grad, shows on close examination that polychorality was in fact one of the better known and popular styles of Italian sacred music that reached provinces with Slovenian inhabitants in the early Baroque period.

Appendix

Francesco Stivori: two Polychoral Hymns Critical edition by Klemen Grabnar

Editorial Notes

The hymns are transcribed into modern clefs: the violin clef (for C and A), the violin clef with a sign for transposing part an octave below (for T) and the bass clef (for B).

The mensuration is tempus imperfectum diminutum (♩), transcribed with ♩. The values of notes have been reduced in the proportion 1 : 2.

Ligatures are designated by closed brackets above the staff, while coloration is indicated by broken brackets above the staff.

The original accidentals are printed on the staff in front of the note. All editorial accidentals are printed above the staff.

The repetitions of the text that are marked in the original with a special sign are written out and placed in italic.

Example 1

F. Stivori, *Doctor egregie Paule. In conversione S. Pauli*
SI-Lnr, Ms. 343a, fols. 316v-317r (*Primus chorus*); Ms. 343b, fols. 314v-315r (*Secundus chorus*).

Odd verses of the hymn are set to music only. In a liturgical context, the intonation of the hymn should be completed by introducing the even verses, which can be sung *alternatim* on a plainchant melody.

Example 2

F. Stivori, *Urbs beata Ierusalem. In dedicatione ecclesiae*
SI-Lnr, Ms. 343a, fols. 365v-367r (*Primus chorus*); Ms. 343b, fols. 345v-369r (*Secundus chorus*).

Odd verses of the hymn are set to music only. In a liturgical context, the intonation of the hymn should be completed by introducing the doxology.

Example 1. F. Stivori, *Doctor egregie Paule. In conversione S. Pauli*

1. Do-ctor e-gre-gi-e

1. Pau - - -

1. Pau - - - - le, mo -

1. Pau - - - - le, mo -

le, mo - - - - res in - stru -

- - - - res, Pau - le, mo - - - - res in - stru -

- - - - res in - stru -

1. Pau - le, mo - res in - stru -

7

C
A
T
B

e.
e.
e.
e.

1. Et men - - - te po - lum nos

1. Et men - te po - - - lum nos trans - fer -

1. Et men - - - te po - lum nos

1. Et men - - - te po - lum nos trans -

11

C
A
T
B

Do - nec per - fe - ctum

Do - nec per - fe - ctum

Do - nec per - fe - ctum

Do - nec per - fe - ctum

C
A
T
B

trans - fer - re sat - a - - - ge.

- - - re sat - a - ge, sat - a - ge.

trans - fer - re, trans - fer - re sat - a - ge.

- - fer - re sat - - - a - ge.

16

C ctum lar - gi - a - tur ple - ni - us, lar - gi - a - tur ple - ni - us.

A lar - gi - a - tur ple - - - - ni - us.

T 8 lar - gi - a - tur ple - ni - us, lar - gi - a - tur ple - ni - us.

B lar - - - gi - a - tur ple - ni - us, lar - gi - a - tur ple - ni - us.

C Lar - gi - a - tur ple - ni - us, lar - - - gi - a - tur ple - ni - us. E - va -

A Lar - gi - a - ple - us, lar - gi - a - tur ple - ni - us. E -

T 8 Lar - gi - a - ple - ni - us, lar - gi - a - tur ple - ni - us. E - va - cu -

B Lar - gi - a - ple - us, lar - gi - a - tur ple - ni - us. E - va -

22

C E - va - cu - a - - - -

A E - va - - - - cu - a - - - -

T 8 E - va - cu - a - to, e - va - - - - cu -

B E - va - cu - a - - - -

C cu - a - - - - to

A - - - va - - - cu - a - to

T 8 a - - - - - to

B cu - a - - - - to

27

C to quod ex par -

A to quod ex par -

T a - to quod ex par -

B to quod ex par -

C quod ex par - te ge - ri-mus, quod ex par -

A quod ex par - - - te ge - ri-mus, quod ex,

T 8 quod ex par - - - - te ge - ri - mus, quod

B quod ex par - te ge - - - ri - mus, quod

32

C te, quod ex par - te ge - - - ri - mus.

A - - te ge - - - ri - mus, ge - - - ri - mus.

T 8 te ge - - - - - ri - mus.

B - - - te, quod ex par - te ge - ri - mus.

C - - - - - te ge - ri - mus.

A quod ex par - te ge - - - ri - mus.

T 8 ex par - - - - te ge - - - ri - mus.

B ex par - - - - te ge - - - ri - mus.

Example 2. F. Stivori, *Urbs beata Ierusalem. In dedicatione ecclesiae*

8 1. Urbs be-a-ta Je-ru-sa-lem,

C 1. Di - cta pa - cis

A 1. Di - cta pa - - - cis

T 8 1. Di - cta pa - cis vi - si -

B 1. Di -

4

vi - si - o, vi - si - o.

vi - - - - - si - o.

8 o, vi - - - - si - o.

cta pa - - - - cis vi - si-o.

1. Quae con-stru - i - tur in

1. Quae con-stru - i - tur in

8 1. Quae con-stru - i - tur in

1. Quae con-stru - i - tur in coe -

9

Et an - ge -
Et an - ge -
Et an - ge -
Et an - ge -
coe - - - lis vi - vis ex la - pi - di - bus, la - pi - di - bus,
coe - lis vi - - - vis ex la - pi - - - di - bus,
coe - - - lis vi - vis ex la - - - di - - - bus,
- - - - lis vi - vis ex la - - - - pi - di - bus,

14

lis co - ro - na - ta, et an - ge - lis co - ro -
lis co - ro - na - ta, et an - ge - lis co - ro -
lis co - ro - na - ta, et an - ge - lis co - ro -
lis co - ro - na - ta, et an - ge - lis co - ro -
et an - ge - lis co - ro - na - ta, co - ro -
et an - ge - lis co - ro - na - ta, co - - - ro -
et an - ge - lis co - ro - na - ta, et an - ge - lis co -
et an - ge - lis co - ro - na - ta, co - ro -

19

na - ta, ut spon-sa - ta co - mi - te, ut spon-
 na - ta, ut spon-sa - ta co - mi - te, ut spon-
 8 na - ta, ut spon-sa - ta co - mi - te, ut spon-
 na - ta, ut spon-sa - - - ta co - mi - te, ut spon-
 na - ta, ut spon - sa - ta,
 - na - ta, ut spon - sa - ta,
 8 - ro-na - ta, ut spon - sa - ta,
 24 na - ta, ut spon - sa - ta,

sa - ta, ut spon-sa - - - ta co - mi - te.
 sa - ta, ut spon-sa - - - ta co - mi - te.
 8 sa - ta, ut spon-sa - - - ta co - mi - te.
 sa - ta, ut spon-sa - - - ta co - - - mi - te.
 ut spon - sa - ta co - - - mi - te.
 ut spon - sa - ta co - mi - te.
 8 ut spon - sa - ta co - - - mi - te.
 ut spon - sa - ta co - - - mi - te.

3. Por - tae ni-tent mar-ga - ri - tis, por - - - tae ni - tent mar - ga - ri -

3. Por - tae ni-tent mar-ga - ri - - - tis, mar-ga -

3. Por - tae ni-tent mar-ga - ri - tis a - dy-tis pa -

3. Por - tae ni-tent mar-ga -

7

tis a - dy-tis pa - ten - ti - bus, pa - ten -

- - ri - - - tis a - dy-tis pa - - - ten - - -

ten - ti - bus, a - dy - tis pa - ten - ti - bus, pa - ten -

ri - tis a - dy - tis pa -

12

- ti - bus et vir - tu - te me - ri - to - - - - rum il -

- ti - bus et vir - tu - te me - ri - to - - - - rum, me - - - ri - to - rum

- ti - bus et vir - tu - te me - - - - ri - to -

ten - ti - bus et vir - tu - te me - ri - to - - rum, me - ri - to - -

18

- luc in - tro - du - ci - tur, in - tro - du - tur

il - luc in - tro - - du - ci - tur, in - tro - du - ci - tur o -

- - rum il - luc in - - tro - du - ci - tur

- rum il - luc in - tro - du - - ci - tur

23

o - - - mnis, o-mnis qui ob Chri-sti no - - - men hic in
 - mnis qui ob Chri-sti no - - - men, no - - - men hic
 o - - - mnis qui ob Chri - - - - - sti no - - - men
 o - - - mnis qui ob Chri-sti no - - - men hic

28

mun-do prae - mi-tur, hic in mun - - - - do prae-mi - tur,
 in mun - do prae-mi - tur, hic in mun - do prae-mi - tur,
 hic in mun - do prae - mi - tur,
 in mun-do prae - mi-tur, mun-do prae - mi-tur,

33

Four staves of musical notation, each containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat.

Four staves of musical notation with lyrics. The lyrics are: "hic in mun - do prae - mi - tur." The melody is in the top staff, and the bass line is in the bottom staff. The lyrics are written below the notes.

Four staves of musical notation with lyrics. The lyrics are: "5. Glo - ri - a et ho-nor De - - - o, glo -". The melody is in the top staff, and the bass line is in the bottom staff. The lyrics are written below the notes.

Four staves of musical notation, each containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat.

FROM GRAZ TO TODAY'S CENTRAL SLOVENIA

6

ri - a et ho - nor De - - - o.

De - o, et ho - nor De - - - o.

5. Glo - - - ri - a et ho - nor De - - - o.

5. Us -

5. Us - que -

5. Us -

10

- que-quo al - tis - si - mo, u - na pa -

- - quo al - tis - si - mo, u - na pa - tri fi - - -

- que-quo al - tis - si - mo, u - na pa - tri fi - li - o - que, fi -

5. Us - que-quo al - tis - si - mo, u - na pa - tri fi - li - o - que,

15

In - cly - to pa - ra - cli - - - - -
 In - cly - to pa - ra - cli - to, pa - ra - cli -
 In - cly - to pa - ra - cli - to,
 In - cly - to pa - ra - cli - to, pa - ra - cli -
 - tri fi - li - o - que.
 - li - o - que.
 - li - o - que.
 fi - li - o - que.

20

to, cui laus est et po - te - stas per
 to, cui laus est et po - te - stas per
 to, cui laus est et po - te - stas per
 to, cui laus est et po - te - stas per im -
 Cui laus est et po - te - stas per im -
 Cui laus est et po - te - stas per im -
 Cui laus est et po - te - stas per
 Cui laus est et po - te - stas per im -

25

im - men - sa se - cu - la, per im - men - sa, per
 im - - - - men - sa se - cu - la, per im - men - sa, per
 8 im - men - - - sa se - cu - la, per im - men - sa, per
 men - - - sa se - cu - la, per im - men - sa, per
 men - sa se - - cu - la, per
 men - sa se - cu - la, per
 8 im - - - men - sa se - cu - la, per
 men - - - sa se - - cu - la, per

29

im - men - sa se - - - - cu - la.
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Abstract

This article concentrates on the period from ca. 1598 to ca. 1620, which coincides with the Inner-Austrian rule of Archduke Ferdinand in Graz and the activities of Prince-Bishop of Ljubljana, Tomaž Hren. To shed some light on how Italian sacred music was received in what is now central Slovenia the article discusses the presence of Italian music and musicians at the Court Chapel in Graz, as the closest influential centre. It also looks at the Post-Protestant and Counter-Reformation musical endeavours of the Prince-Bishop of Ljubljana, the still extant remnants of the music collection from his Episcopal residence in Gornji Grad (especially the collection of choirbooks of Graz origin, paying special attention to those that contain polychoral compositions), and finally, the repertoire recorded in the inventory of about 300 musicalia belonging to the Cathedral of Ljubljana in the first decades of the seventeenth century. Evidence is provided of Giovanni Croce's and Giovanni Matteo Asola's works that were copied and became known in the early seventeenth century in what is now Slovenia. Part of the repertoire under discussion was acquired directly from Italy, especially from Venice, but at least part of it was brought to Gornji Grad and later to Ljubljana from Graz. Italian music written or known in Graz therefore influenced Slovenian musical taste both directly and indirectly.

Questo articolo si concentra sul periodo compreso all'incirca fra il 1598 e il 1620, che coincide con il regno dell'Arciduca Ferdinando sull'Austria interna e con le attività del Principe-Vescovo Tomaž Hren a Lubiana. Per gettare luce sulla ricezione della musica sacra italiana nel territorio dell'attuale Slovenia centrale, l'articolo prende in esame la presenza di musica e musicisti italiani presso la cappella arciducale di Graz (il centro che esercitò la maggiore influenza sull'area slovena), le imprese musicali di segno post-protestante e controriformistico del Principe-Vescovo di Lubiana, ciò che rimane delle collezioni musicali della residenza episcopale di Gornji Grad (e in particolare la collezione di libri corali provenienti da Graz, con particolare attenzione per quelli che includono composizioni policorali), e infine il repertorio segnalato nell'inventario dei circa 300 musicalia appartenuti alla cattedrale di Lubiana nelle prime decadi del diciassettesimo secolo. Diverse testimonianze provano che alcune composizioni di Giovanni Croce e Giovanni Matteo Asola furono copiate e conosciute all'inizio del diciassettesimo secolo nel territorio dell'attuale Slovenia. Il repertorio preso in esame fu acquisito in parte direttamente dall'Italia, e in particolare da Venezia, ma almeno in parte esso giunse a Gornji Grad e, più tardi, a Lubiana da Graz. Per questa ragione, la musica italiana prodotta e conosciuta a Graz influenzò in maniera sia diretta, sia indiretta i gusti musicali sloveni.