

Međunarodni muzikološki skup

U okviru projekta HERA

Music Migrations in the Early Modern Age: the Meeting
of the European East, West, and South (MusMig)

Glazbene migracije u rano moderno doba: ljudi, tržišta, modeli, stilovi

13.-14. listopada 2014.

Hrvatska akademija znanosti i umjetnosti
Knjižnica
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Izložba

Glazba i glazbenici u migraciji:
promišljanja prošlosti i suvremena razmatranja

Ova izložba, postavljena u sklopu Međunarodnog muzikološkog skupa Music Migrations in the Early Modern Age: People, Markets, Patterns, Styles (Glazbene migracije u rano moderno doba: ljudi, tržišta, modeli i stilovi), želi pružiti prikaz izvora s jedne strane (autografi nota, tekstovi o glazbi, pisma, molbe) te različitih načina njihove interpretacije s druge strane (suvremena notna i tekstualna izdanja, studije i članci, nosači zvuka). Njihove poveznice su glazbene migracije vezane uz hrvatske zemlje u 17. i 18. stoljeću. Pritom se migracije promatraju u najširem smislu, bilo da se radi o privremenom boravku, ili trajnom preseljenju u novu sredinu. Domaći glazbenici putovali su u inozemstvo donoseći kući znanje koje se onda i ovdje primjenjivalo, strani glazbenici su donosili znanje i iskustva iz svojih kulturnih krugova te ga implementirali u novo okruženje, a domaći glazbenici koji su boravili u inozemstvu nadograđivali su obrazovanje na svoje iskustvo iz domovine. Nisu migrirali samo glazbenici, već su donošeni i glazbeni artefakti te implementirani modeli muziciranja i glazbeni stilovi. Međusobno prožimanje različitih znanja, iskustava, ukusa i ideja obogatilo je i transformiralo lokalnu sredinu, utjecalo na svjetovne i crkvene krugove, plemiće, a donekle i na „običan“ puk. Izabrali smo stoga neke karakteristične primjere (Tomaso Cecchini, Ivan Belostenec, Juraj Križanić, Gjuro Baglivi, Petar Nakić, Amando Ivančić, Giuseppe Michele Stratico, Luka Sorkočević, Jan Křtitel Vaňhal, Julije Bajamonti, Ivan Jarnović) na kojima se na najzanimljiviji način ogleda značenje glazbenih migracija. Proučavanjem njihova djelovanja istraživači dolaze do novih spoznaja što rezultira novim interpretacijama. One nude dopunjene, ispravljene ili čak promijenjene poglede na dosadašnje spoznaje. Sve to pokazuje do koje su mjere migracije obilježile hrvatsku kulturnu, napose glazbenu povijest. Naposljetku, omogućuju da se ona bolje sagleda u širem, europskom kontekstu kao njezin rubni, ali važan dio.



Introduction

This exhibition, mounted during the International Musicological Symposium Music Migrations in the Early Modern Age: People, Markets, Patterns, Styles, intends to offer a presentation of sources (music autographs, texts on music, letters, requests), as well as diverse ways of their interpretation (modern printed music and textual editions, studies and articles, sound recordings). The link between them is music migrations that took place in Croatian lands in the period of 17th–18th centuries. The migrations are thereby studied in the broadest possible sense – regardless of whether they meant temporary stay or permanent migration into a new environment. Musicians from Croatia travelled abroad, and returned home with new knowledge where it was then implemented; foreign musicians brought knowledge and experience from their cultural circles, and implemented them into the new environment; while musicians from Croatia who stayed abroad based their further education upon the experience from their homeland. It was not only musicians who migrated; musical artefacts were transferred, while models of playing music and music styles were implemented as well. The intertwining of diverse knowledge, experiences, tastes and ideas has transformed and enriched the local community, influencing secular and ecclesiastic circles, nobility and to a certain extent the common people too. Therefore we have chosen several characteristic examples (Tomaso Cecchini, Ivan Belostenec, Juraj Križanić, Gjuro Baglivi, Petar Nakić, Amando Ivanschitz, Giuseppe Michele Stratico, Luka Sorgo-Sorkočević, Jan Křtitel Vaňhal, Julije Bajamonti, Ivan Jarnović/Giovanni Giornovich) that in the most interesting manner reflect the importance of music migrations. By studying them, scholars acquire new knowledge, which subsequently results in developing new interpretations. They offer amended, corrected, or even altered views of the knowledge acquired so far. All of it shows the extent to which these migrations have marked Croatian cultural, and in particular music history. Moreover, they can thereby be better comprehended within a wider, European context albeit as the marginal and yet important part thereof.

(Translated by: Gorka Radočaj)





Portret grofice Julijane Erdödy Drašković naslikao je Michael Millitz u Beču 1778. (Preslika. Izvornik: Hrvatski povijesni muzej, sign. HMP-PMH-8765.)

Grofica Julijana Erdödy, rođena Drašković (oko 1747-1784) bila je glazbeno obrazovana, svirala je klavir i pjevala. Njezin drugi suprug, Ladislav III. Erdödy (1746-1786), bio je najvažniji mecena umjetnosti, posebice glazbe, u Banskjoj Hrvatskoj u drugoj polovici 18. stoljeća. Na njegovim posjedima u Varaždinu i Novome Marofu tijekom 1770-ih kao dvorski glazbenik povremeno je djelovao Jan Křtitel Vaňhal.

The portrait of Countess Julijana Erdödy Drašković was painted by Michael Millitz in Vienna in 1778. (Copy. The original is kept in the Croatian Historical Museum, call. no. HMP-PMH-8765.)

Countess Julianna Erdödy, née Drašković (c. 1747-1784) was musically well educated. She played the piano and was a singer. Her second husband Ladislaus III Erdödy (1746-1786) was the most prominent patron of the arts, especially of music, in the Ban's Croatia of the time. During 1770s, Jan Křtitel Vaňhal occasionally served as a court musician on Erdödy's estates in Varaždin and Novi Marof.





*Musikalisches Schlag / Büchlein
der hochge- / bohrnen Gräfin /
Julian(n)e Erdödy Geboh- / (renen)
Gräfin Draskovich / Warasdin den
3ten April / im Jahr unseren Heils
/ 1779.*

(Hrvatski državni arhiv, HR HDA
805, Osobni fond Franje Kuhača
LIII-2-16, kutija 22.)

Ova rukopisna knjižica iz 1779. sastavljena je za groficu Julijanu Erdödy Drašković, čija je obitelj imala posjede u Varaždinu i okoli- ci. Sadrži 20 klavirskih skladbi, čiji su autori uglavnom Franz Joseph Haydn, Jan Křtitel Vaňhal i Ignaz Joseph Pleyel, te pet popijevaka za glas i klavir. Taj oveći udžbenik (164 str.) za sviranje i pjevanje bio je namijenjen glazbenoj razonodi dame iz visokog društva, koja je bila i vješta pijanistica. Djela iz knjižice mogla su se izvoditi na čembalu, klavikordu i klaviru, a sve je te instrumente obitelj Drašković i posjedovala.



*Musikalisches Schlag / Büchlein
der hochge- / bohrnen Gräfin /
Julian(n)e Erdödy Geboh- / (renen)
Gräfin Draskovich / Warasdin den
3ten April / im Jahr unseren Heils
/ 1779.*

(Croatian State Archives, HR
HDA 805, Personal archival fund
of Franjo Kuhač, LIII-2-16, box
22.)

This manuscript music-book was compiled in 1779 for the Countess Julianna Erdödy Drašković, whose family owned estates in Varaždin and its surroundings. It contains 20 compositions for piano, mostly by Franz Joseph Haydn, Jan Křtitel Vaňhal and Ignaz Joseph Pleyel, as well as five songs for voice and piano accompaniment. It presents a fine example of a *Sammelband* of piano and vocal music literature (in total 164 pages), used by a skil- ful piano player and a noble lady for her leisure time. Compositions in this music-book were meant to be played on harpsichord, clavi- chord and piano. Drašković family possessed all these instruments.



1.3 a, b



Jan Křtitel Vaňhal: *Symphonia ex C*

Violino: Primo: | Violino Secundo: | Viola con | Basso | Auth: Sig: | Johannes Wanhal | 1773. (autograf, 1773; naslovnica i dionica prve violine)

Knjižnica Uršulinskog samostana u Varaždinu (HR-Vu No. 60)
RISM ID no.: 500078294.

Jan Křtitel Vaňhal je, kao i njegov mlađi suvremenik Leopold Ebner, obavljao glazbeničke dužnosti i za Uršulinski samostan u Varaždinu, gdje je sačuvano desetak njegovih skladbi.



Jan Křtitel Vaňhal: *Symphonia ex C*

Violino: Primo: | Violino Secundo: | Viola con | Basso | Auth: Sig: | Johannes Wanhal | 1773.

(autograph, 1773; front page and violino primo part)

Library of the Ursuline Nunnery in Varaždin (HR-Vu No. 60) RISM ID no.: 500078294.

Jan Křtitel Vaňhal, as well as his younger contemporary Leopold Ebner, performed some musical duties in the Ursuline nunnery in Varaždin. Some 10 of his works have been preserved there.



Češki skladatelj, violinist, orguljaš i glazbeni pedagog **Jan Křtitel Vaňhal** (Johann Baptist Vanhall, Wanhal, Wanhall; Nechanice, Češka, 1739 – Beč, 1813) djelovao je od 1752. kao orguljaš u Opočnom, a kasnije regens chori u Nemyčevesu. U Beč se preselio 1761. Između 1769. do 1771. boravio je u Italiji (Venecija, Bologna, Firenza, Rim), gdje se pobliže upoznao s djelima Christophha Willibalda Glucka i Floriania Leopolda Gassmanna. Tijekom 1770-ih povremeno je boravio u Varaždinu i Novome Marofu na posjedima Ladislava III Erdödyja, gdje je skladao, koncertirao i podučavao. Od 1780. ponovno je djelovao u Beču. Među njegovim najistaknutijim učenicima bio je skladatelj Ignaz Pleyel. Vaňhal je skladao oko 100 simfonija, jednako toliko komornih skladbi, dvjestotinjak sonata i sonatina, šezdesetak solističkih koncerata, tridesetak divertimenta, gotovo 50 misa te brojne plesove.

The Czech composer, violinist, organist and music teacher **Jan Křtitel Vaňhal** (Johann Baptist Vanhall, Wanhal, Wanhall; Nechanice, Bohemia, 1739 – Vienna, 1813) became at the age of 13 organist in Opočno. Later he became choir director in Nemyčeves in the province of Jičín. In 1761 he moved to Vienna. Reaching Italy in May 1769, he spent about a year in Venice, travelling later also to Bologna, Florence, Rome etc., where he got acquainted with the music of many prominent composers, including Christoph Willibald Gluck and Florian Leopold Gassmann. During 1770s he occasionally served as a court musician on Count Ladislaus III Erdödy's estates in Varaždin and Novi Marof, where he composed, gave concerts and taught music. In 1780 he returned to Vienna. Among his most prominent students was the composer Ignace Pleyel. Vaňhal composed about 100 symphonies, some 100 chamber works, 200 sonatas and sonatinas, c. 60 concertos, 30 divertimentos, almost 50 masses and numerous dances.



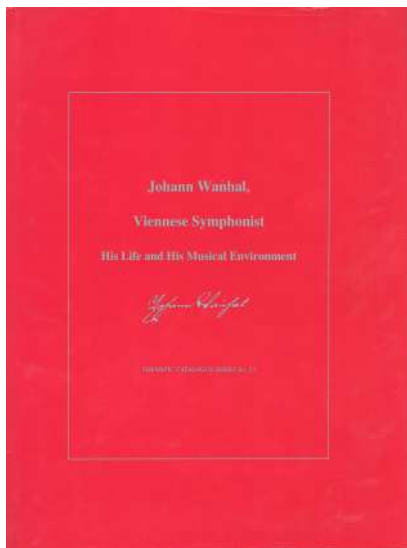


Frontispiece: Oil painting by Joseph Willibrod Mähler in possession of the Gesellschaft der Musikfreunde, Vienna; probably displayed in the concert hall at Ludwigslust in 1792 (Wurzbach)

Portret Jana Křtitela Vaňhala koji je naslikao Joseph Willibrod Mähler. (Preslika. Izvornik: Društvo prijatelja glazbe u Beču.)

Portrait of Jan Křtitel Vaňhal, painted by Joseph Willibrod Mähler. (Copy. The original is kept in the Gesellschaft der Musikfreunde, Vienna.)





Paul Bryan: *Johann Wanhal, Viennese Symphonist. His Life and His Musical Environment*. Thematic Catalogues Series No. 23. Pendragon Press, Stuyvesant, NY 1997.

Tematski katalog Vaňhalovih simfonija; stranica s upisom simfonije iz Varaždina (C28).

C28 authentic: autograph



vn 1, vn 2, vla, bs

Dating: 1773 (written on the title page of the autograph)

REFERENCE:

ŽupanovićVaraždin, 15-31, contains an edited version of C28. See further discussion below.

MANUSCRIPT COPIES:

Varaždin (CR Vus[?] no. 60)

Symphonia ex C/Violino Primo/Violino Secundo:/ Viola Con/Basso/Auth: Sig:/Johanes Wanhal/1773/
I mvt WM: CS/C under flower—3
crescs with M

370 x 225

copyist: Johann Wanhal

Commentary: C28 is unique because it is an autograph and because Wanhal designated it "Symphonia" even though it has only one mvt. Županović's version of C28 listed above was prepared from a photocopy supplied by Krešimir Filic. Probably neither the latter nor the editor were aware that it was an autograph or about the characteristics of the paper on which it was written. The editor suggests that the second theme may have been based upon a Croat folk song. For further discussion about this and other Wanhal autographs see Appendix D.

Paul Bryan: *Johann Wanhal, Viennese Symphonist. His Life and His Musical Environment*. Thematic Catalogues Series No. 23. Pendragon Press, Stuyvesant, NY 1997.

Thematic catalogue of Vaňhal's symphonies; page with the entry of the Varaždin symphony (C28).



Juraj Križanić (Georgius Crisanius; Obrh/Žumberak, 1618 – Beč?, 1683), studirao u Grazu, Bologni (pravo i teologija) i Rimu (doktorirao 1642). Nakon službe u hrvatskim župama otišao je u Moskvu, Varšavu, Beč, Konstantinopol. Došavši po drugi put u Moskvu 1659. u carsku službu, bio je 1661. prognan u Tobolsk (Sibir), gdje su nastala neka od njegovih najvažnijih djela. Nakon pomilovanja 1676. otputovao je u Vilnius, a 1683. godine pridružio se u Varšavi vojsci poljskoga kralja Jana III. Sobieskog, otišao s njom pod Beč i tamo vjerojatno poginuo za borbi protiv osmanlijske opsade grada. Čini se da se u sedam svojih djela bavi glazbom, neka od njih još nisu pronađena, neka su pak sačuvana kao rukopisi, a tiskana su samo dva: *Asserta musicalia* (Rim, 1656) i *Novum instrumentum Ad cantus mira facilitate componendos* (Rim, 1658). Idealistički panslavenski zanesenjak, ali i čovjek izvanredne kulture i enciklopedijskog znanja, Križanić je cijeloga života zamišljao pomirbu zapadne i istočnih kršćanskih crkava, te oslobođenje istočne Europe od osmanlijske okupacije pod vodstvom Rusije.

Juraj Križanić (Georgius Crisanius; Obrh/Žumberak, 1618 – Vienna?, 1683), studied in Graz, Bologna (law, theology) and Rome (PhD in 1642). After serving in some Croatian parish churches, he left for Moscow, Warsaw, Vienna and Constantinople. His second visit to Moscow in 1659 and his service to the Tzar ended in less than two years when he was banished to Tobolsk (Siberia), where he wrote some of his major works. After being pardoned in 1676, he migrated to Vilnius. In Warsaw in 1683 he joined the army of Jan III Sobiesky in his campaign to Vienna. He probably died during the battles which ended the besiege of the city by the Ottomans. It seems that in seven of his works he wrote on music, but some of them were never found, some have been preserved in manuscript copies and only two of them had been published: *Asserta musicalia* (Rome, 1656) and *Novum instrumentum Ad cantus mira facilitate componendos* (Rome, 1658). As a Pan-Slavic idealist, but also a man of extraordinary culture and encyclopaedic knowledge, Križanić throughout his lifetime imagined and hoped for reconciliation of the West to the East Christian churches, as well as the liberation of Eastern Europe from the Ottomans under the leadership of Russia.

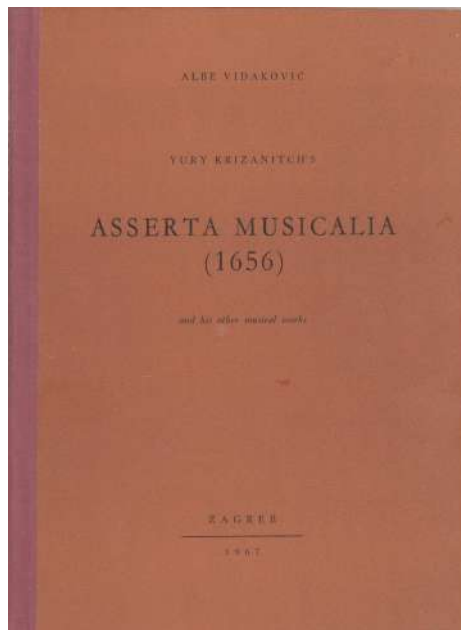




Ivan Golub: *Juraj Križanić: glazbeni teoretik 17. stoljeća*. JAZU, Zagreb 1981.

Ivan Golub: *Juraj Križanić: Musical theorist of the seventeenth century*. Yugoslav Academy of Sciences and Arts, Zagreb 1981.





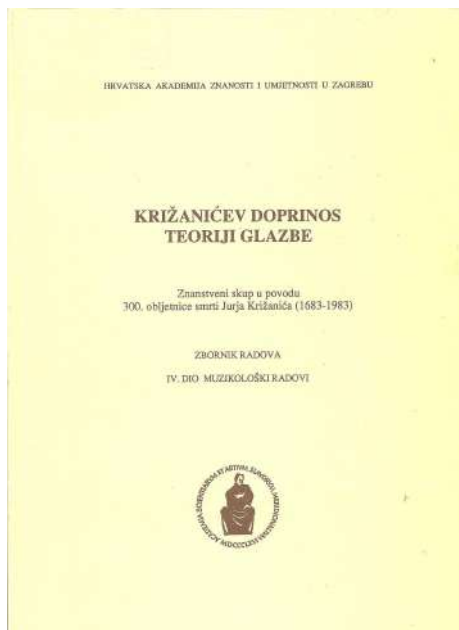
Albe Vidaković: *Yuri Krizanitch's Asserta musicalia (1656) and his other musical works*. Yugoslav Academy of Sciences and Arts, Zagreb 1967.

U svojim 20 tvrdnji Križanić je pisao o nekim elementima teorije glazbe (mjere, ljestvice) i nekim općim mjestima povijesti glazbe (pitagorejska i gvidonska pravila, Boetije, Zarlino).

Albe Vidaković: *Yuri Krizanitch's Asserta musicalia (1656) and his other musical works*. Yugoslav Academy of Sciences and Arts, Zagreb 1967.

In his 20 assertions Križanić wrote about some elements of music theory (measures, scales) and some general observations on the history of music (on Pythagorean and Guidonian rules, on Boethius, Zarlino).



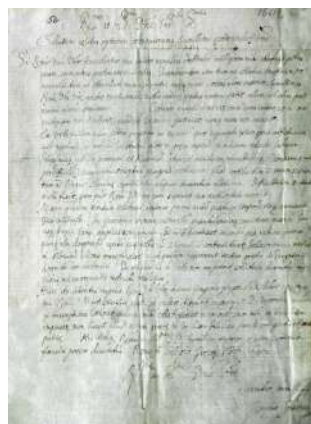
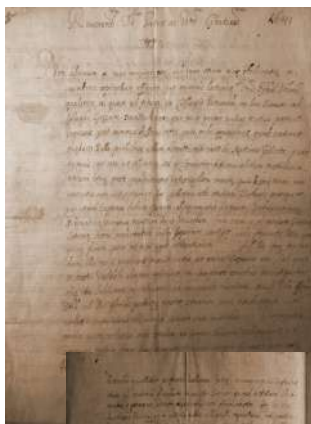


Ivan Supićić (ur.): *Križanićev doprinos teoriji glazbe: znanstveni skup u povodu 300. obljetnice smrti Jurja Križanića (1683-1983): zbornik radova: IV. dio muzikološki radovi*. Hrvatska akademija znanosti i umjetnosti, Zagreb 1992.

Ivan Supićić (ed.): *Križanić's contribution to the music theory: scholarly conference on the occasion of the 300th anniversary of death of Juraj Križanić (1683-1983): conference proceedings, part IV musicological works*. Croatian Academy of Sciences and Arts, Zagreb 1992.



2.4 a, b

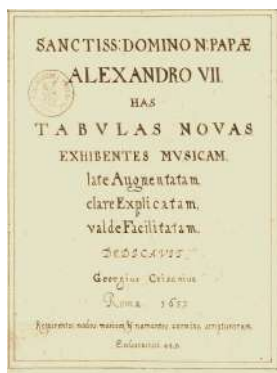


Pismo Jurja Križanića biskupu Benediktu Vinkoviću u Zagreb (Rim, 3. travnja 1641.) u kojem mu se preporuča za ispražnjeno kanoničko mjesto ističući svoju naobrazbu. U drugome mu pismu (1. veljače 1642.) zahvaljuje na dodijeljenoj časti kanonika zagrebačkog kaptola. (Faksimil. Izvornik: Nadbiskupijski arhiv Zagreb, Prvostolni kaptol zagrebački, Stari kaptolski spisi, Act. Cap. Ant. Fasc. 96. No 12-35 i No. 12-41.)

A letter by Juraj Križanić (Rome, 3 April 1641) to the Bishop Benedikt Vinković in Zagreb, pointing out his education, and recommending himself for the vacant canonical position. In his second letter (1 February 1642) he expressed his gratitude for appointing him the canon of the Zagreb Chapter. (Facsimile. The original is kept in the Zagreb Archdiocesan Archives, Cathedral Chapter of Zagreb, Old capitulary writings, Act. Cap. Ant. Fasc. 96, No 12-35 & No 12-41.)



2.6 a, b, c



Juraj Križanić: *Tabulae nouae, exhibentes musicam* (Rim / Roma, 1657)

Nova inventa musica ili Tabulae nouae, exhibentes musicam, Late augmentatam: Clare explicatam: Valde facilitatam (Rim, 1657-58; rukopis) u kojem se Križanić zalagao za neku vrstu temperirane ugodbe. (Faksimil s datacijom i dva crteža koja predstavljaju Guida iz Arezza i Joannesa Muranusa, stranica s posvetom papi Aleksandru VII; slijedi osnovni tekst – „Diagramma“ s crtežima te raspava o crkvenom pjevanju. (Izvor: Bibliothèque Nationale de France u Parizu.)

Juraj Križanić: *Tabulae nouae, exhibentes musicam* (Rim / Roma, 1657)

Nova inventa musica or Tabulae nouae, exhibentes musicam, Late augmentatam: Clare explicatam: Valde facilitatam (Rome, 1657-58). In this manuscript Križanić is pleading for some kind of temperation system (Facsimile with datation and two drawings of Guido d'Arezzo and Johannes Muranus, a page with the dedication to Pope Alexander VII and the text with drawings, the so-called "Diagramma", and treatise on church singing. (Original: Bibliothèque Nationale de France in Paris.)





Vanja Radauš: *Juraj Križanić*

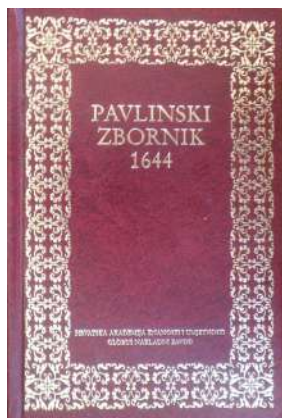
Vrijeme nastanka: 1959-1961. Materijal: obojena sadra. Iz ciklusa „Panopticum Croaticum“. (Skulptura u Gliptoteci HAZU, inv. br. MZ-413. Digitalizirano: <http://dizbi.hazu.hr/?documentIndex=1&docid=3080>.)

Vanja Radauš: *Juraj Križanić*

Date of origin: 1959-1961. Material: coloured plaster. From the cycle “Panopticum Croaticum“. (The sculpture is kept in the Glyptothèque of the Croatian Academy of Sciences and Arts, inv. no. MZ-413. Digital version: <http://dizbi.hazu.hr/?documentIndex=1&docid=3080>.)



3.1 a, b



Milan Moguš – Lovro Županović (ur.): *Pavlinski zbornik 1644: I, Faksimilni pretisak; II, Transkripcije i komentari*. HAZU, Zagreb 1991.

Pavlinski zbornik obuhvaća rukopise tekstova i crkvenih pjesama na latinskom i kajkavskom hrvatskom. Nastao je na području sjeverne Hrvatske, između samostana u Lepoglavi i Sv. Petru u Šumi. Sadrži i pjesmaricu, koja je najstarija poznata rukopisna zbirka jednoglasne nabožne pjesme s notama nastala u Hrvatskoj i za lokalnu uporabu. Postoje dva starija sloja napjeva: stariji (latinski) i noviji napjevi (repertoar zabilježen u brojnim drugim pjesmaricama s njemačkog, češkog i mađarskog područja), a nekoliko ih je po prvi put zabilježeno upravo u Pavlinskoj pjesmarici.



Milan Moguš – Lovro Županović (eds.): *The Pauline Collection 1644: I, Facsimile reprint; II, Transcriptions and comments*. Croatian Academy of Sciences and Arts, Zagreb 1991.

The Pauline Collection contains manuscript texts and church songs in Latin and in Kajkavian dialect of the Croatian language. It has been collected and written by Pauline monks in their residences between Lepoglava (Varaždin County) and Sv. Petar u Šumi (Istria). The central part of the collection is a song-book, which is the oldest manuscript collection of monodic sacral music written in Croatia and for the local use. There are two layers concerning its coming into being: some of them originate already from the Middle-Ages, the more recent ones contain the international repertory (of German, Bohemian and Hungarian provenance), and some have been notated for the first time in this song-book.



Ivan Belostenec: *Gazophylacium seu latino-illyricorum onomatum aerarium*. Zagreb 1740.

Hrvatski jezikoslovac i leksikograf **Ivan Belostenec** (Joannis Bellosztenecz; Varaždin, 1593 ili 1594 – Lepoglava, 1675) stupio je u pavlinski red 1616. Filozofiju je studirao u Beču, a bogoslovlje u Rimu. Bio je prior pavlinskih samostana u Lepoglavi, Sveticama kod Ozlja i Svetoj Jeleni kod Čakovca, vizitator u Istri te provincijal pavlinske provincije. Njegov enciklopedijski rječnik u dva dijela *Gazophylacium seu latino-illyricorum onomatum aerarium* (latinsko-hrvatski dio), odnosno *Gazophylacium illyrico-latinum* (hrvatsko-latinski dio) donosi oko 40 000 latinskih i 25 000 hrvatskih termina. Gazofilacij sadrži blizu tisuću glazbenih termina: mogu se pronaći 444 za glazbala i instrumentalnu glazbu te gotovo 500 termina s područja vokalne glazbe.

Ivan Belostenec: *Gazophylacium seu latino-illyricorum onomatum aerarium*. Zagreb 1740.

Ivan Belostenec (Joannis Bello-sztenecz; Varaždin, 1593 or 1594 – Lepoglava, 1675) was a Croatian linguist and lexicographer. In 1616 he joined the Pauline order. He studied philosophy in Vienna and theology in Rome. Belostenec was the prior of Pauline monasteries in Lepoglava, Svetice at Ozalj and Sveta Jelena at Čakovec, a visitor in Istria and Head of the Pauline Province. His encyclopaedic dictionary in two parts, the *Gazophylacium seu latino-illyricorum onomatum aerarium* (Latin to Croatian part) and *Gazophylacium illyrico-latinum* (Croatian to Latin part) contains about 40 000 terms in Latin and 25 000 terms in Croatian, including almost one thousand musical terms: 444 terms denoting musical instruments and instrumental music, and almost 500 terms denoting vocal music.

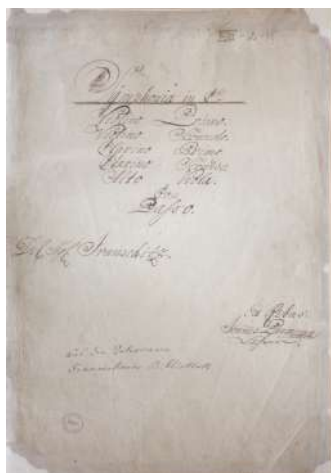


3.3 a, b

Skladatelj **Amando Ivančić** (Amandus Ivanschiz, Amando Ivancsics, Ivanschütz, Ivantschitsch, Ivantschiz, Ivanšić, Ivančić, Ivančić; Bečko Novo Mjesto, 1727 – Graz, 1758) u pavlinski red stupio je u rodnom gradu 1743, a zaređen je 1750. Između 1751. i 1754. boravio je u Rimu kao pomoćnik generalnog prokuratora pavlinskog reda za Svetu Stolicu. Od 1755. do smrti djelovao je u samostanu Maria Trost u Grazu. Njegove skladbe čuvaju se u Slovačkoj, Češkoj, Austriji, Poljskoj, Njemačkoj, Belgiji, Švicarskoj, Mađarskoj, Sloveniji i Hrvatskoj. Cirkulacija skladbi kakvu nalazimo na Ivančićevu primjeru pokazuje međusobnu povezanost pavlina po cijeloj Europi, ali isto tako i živi dijalog među crkvenim redovima.

Composer **Amando Ivanschitz** (Amandus Ivanschiz, Amando Ivancsics, Ivanschütz, Ivantschitsch, Ivanšić, Ivančić, Ivančić; Wiener Neustadt, 1727 – Graz, 1758) entered the Pauline Order in his hometown in 1743 and was ordained a priest in 1750. He spent the years 1751 to 1754 in Rome as an assistant of the Procurator General of the Order to the Holy See. From 1755 until his death he lived in Maria-Trost monastery in Graz. His compositions are kept in Slovakia, Czech Republic, Austria, Poland, Germany, Belgium, Switzerland, Hungary, Slovenia and Croatia. Circulation of compositions as found in Ivanschitz's case demonstrates connection of Pauline Fathers throughout the Europe, but also a lively dialogue between various Church orders.





Amando Ivančić: *Symphonia in C*

Violino Primo : | Violino Secundo: | Clarino Primo: | Clarino Secundo: | Alto Viola: | con | Basso | Del Sig. Ivanschitz | Ex Rebus | Ioannes Paumm Lehrer
Rukopis iz 18. stoljeća; naslovnica i dionica violino primo

Muzikolog Franjo Ksaver Kuhač pronašao je Ivančićevu simfoniju u Franjevačkom samostanu u Vukovaru pa je smatrao da je skladatelj tamo i živio. Kasnija istraživanja utvrdila su da je ovaj pavlini skladatelj gradišćanskoga porijekla. (Hrvatski državni arhiv, HR HDA 805, Osobni fond Franje Kuhača LII-2-15, kutija 22.)

Amando Ivančić: *Symphonia in C*

Violino Primo : | Violino Secundo: | Clarino Primo: | Clarino Secundo: | Alto Viola: | con | Basso | Del Sig. Ivanschitz | Ex Rebus | Ioannes Paumm Lehrer
18th-century manuscript; title page and violino primo part

The musicologist Franjo Ksaver Kuhač found this symphony in the Franciscan monastery in Vukovar, so he presumed that Ivančić also lived there. Later investigation discovered that this Pauline composer was of Burgenland-Croatian descent. (Croatian State Archives, HR HDA 805, Personal archival fund of Franjo Kuhač LII-2-15, box 22.)



3.4 a, b, c



Ivančić, O. Amando OSPPE:

Symfonie, CD, [izvode] Zespół Muzyki Dawnej ; Kapela Jasnogórska / Capella Claromontana ; Jan Tomasz Adamus, dirigent. Serija Jasnogórska Muzyka Dawna = Musica Claromontana, vol. 7. Musicon, Varšava 2004.

Missa Ex D, Lytaniae laurentanae Ex C, CD, [izvode] Accademia dell'Arcadia ; Bartłomiej Stankowiak, dirigent. Serija Jasnogórska Muzyka Dawna, vol. 26. Musicon, Varšava 2007.

Oratorium 2, Oratorium 3, Oratorium 4, Oratorium 5, Motteto de B. V. Maria, CD, [izvode] La Tempesta ; Jakub Burzyński, dirigent. Serija Jasnogórska Muzyka Dawna, vol. 33. Musicon, Varšava 2007.

Ivančić, O. Amando OSPPE:

Symfonie, CD, [performed by] Zespół Muzyki Dawnej ; Kapela Jasnogórska / Capella Claromontana ; Jan Tomasz Adamus, conductor. Series Jasnogórska Muzyka Dawna = Musica Claromontana, vol. 7. Musicon, Warsaw 2004.

Missa Ex D, Lytaniae laurentanae Ex C, CD, [performed by] Accademia dell'Arcadia; Bartłomiej Stankowiak, conductor. Series Jasnogórska Muzyka Dawna, vol. 26. Musicon, Warsaw 2007.

Oratorium 2, Oratorium 3, Oratorium 4, Oratorium 5, Motteto de B. V. Maria, CD, [performed by] La Tempesta ; Jakub Burzyński, conductor. Series Jasnogórska Muzyka Dawna, vol. 33. Musicon, Warsaw 2007.





Drnjanska pjesmarica ubraja se među najstarije i najznačajnije pjesmarice hrvatske kajkavske književnosti. Nastajala je u razdoblju od prije 1687. do 1802. Služila je za pjevanje u župnoj crkvi u Drnju (Podravina, danas u Koprivničko-križevačkoj županiji) te za podučavanje učenika. Na str. 82 nalaze se tri nevješta crteža koja prikazuju baruna Trenka (Tarenk=Trenk), husara sa sabljom te psa. (Faksimil. Izvornik: NSK, Zagreb, sign. R 3140.)

Songbook from Drnje (Podravina, today Koprivnica-Križevci County) is one of the oldest and the most important songbooks of Croatian Kajkavian literature. Created in the period before 1678 until 1802, it was used for singing in the Parish church in Drnje and for education in schools. Three simple drawings on p. 82 show Baron Trenck (Tarenk = Trenck), a Hussar with a sword and a dog. (Facsimile. The original is kept in the National and University Library in Zagreb, call. no. R 3140.)





Slavonski bubnjar predstavljen je na seriji grafika *Théâtre de la Milice Etrangère* augsburškog bakroresca i izdavača Martina Engelbrechta (1684-1756) koja prikazuje vojnike austrijske vojske, pa tako i ovoga iz Vojne krajine, vjerojatno člana trupa baruna Trenka, na granici s Otomanskim Carstvom. Odjeven je na turski način. Ispod slike je i duhoviti tekst o njegovim zaduženjima. (Privatno vlasništvo)

Slavonic drummer is presented within the series of graphics entitled *Théâtre de la Milice Etrangère* by the etcher and publisher Martin Engelbrecht (1684-1756) from Augsburg. His etchings present Austrian soldiers, as, for example, this one from the Military border, probably a member of the count Franz von der Trenck's troops, at the frontier towards the Ottoman Empire. He is dressed in the Turkish manner. Under the picture, there is a witty text describing his tasks. (Private property)





Kroatischer Korrespondent, prve sačuvane zagrebačke novine na njemačkom jeziku, objavljivao je austrijski nakladnik i tiskar Johann Thomas von Trattner (1717-1789) iz Beča. Sačuvani su samo primjerci iz 1789. godine. U broju XXXVIII od 10. 10. 1789. opisuju se svečanosti s glazbom u povodu vojnih pobjeda austrijske vojske protiv Turaka. Tom je prigodom družina direktora Göttersdorfa izvela balet na glazbu gospodina Möllera u improviziranom kazalištu u Karlovcu. (Faksimil. Izvornik: NSK, Zagreb; digitalizirano: <http://dnc.nsk.hr/Newspapers/LibraryTitle.aspx?id=039ce03a-9d2b-4916-92c7-97695f99b624>.)

Kroatischer Korrespondent is the oldest preserved Zagreb newspaper in German language dating from 1789; they were published by the Austrian publisher Johann Thomas von Trattner (1717-1789) from Vienna. In Nr. XXXVIII of 10 October 1789 a celebration with music on the occasion of military victory of the Austrian army over the Turks is described. On that occasion the Göttersdorf theatre company performed a ballet on music by Herr Möller, in the improvised theatre in Karlovac. (Facsimile. The original is kept in the National and University Library in Zagreb. Digital version: <http://dnc.nsk.hr/Newspapers/LibraryTitle.aspx?id=039ce03a-9d2b-4916-92c7-97695f99b624>.)

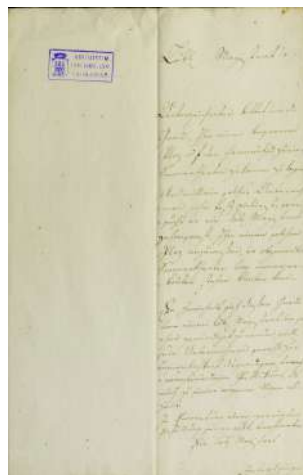


4.4 a, b



Franz Pley(e)l, najstariji brat skladatelja Ignaza Pleyela, moli dozvolu zagrebačkog magistrata za organizaciju balova u svojoj kavani na zagrebačkom Gradecu (Faksimil. Izvornik: Hrvatski državni arhiv, HR-HDA-893, Gradivo o kazališnoj djelatnosti u Zagrebu, kutija 4, spis br. 1316, 1786.)

Johann Weilhammer, direktor njemačke putujuće kazališne družine, moli zagrebački magistrat da mu se na trgu Harmica dozvoli izgraditi ljetna kazališna pozornica (Faksimil. Izvornik: Hrvatski državni arhiv, HR-HDA-893, Gradivo o kazališnoj djelatnosti u Zagrebu, kutija 4, spis br. 526, 1789.)



Franz Pley(e)l, the oldest brother of the composer Ignaz Pleyel, asks the Zagreb Municipality for permission to organize balls in his coffee house at Gradec, Zagreb. (Facsimile. The original is kept in the Croatian State Archives, HR-HDA-893, Material on theatre activities in Zagreb, box 4, file no. 1316, 1786).

Johann Weilhammer, director of the German itinerant theatre company, asks the Zagreb Municipality for permission to build a summer theatre stage on the Harmica square in Zagreb. (Facsimile. The original is kept in the Croatian State Archives, Material on theatre activities in Zagreb, box 4, file no. 526, 1789.)





Johann Weilhammer moli da mu se izda dozvola da nakon Uskrsa 1790. godine otvori svoju kazališnu sezonu u palači grofa Pejačevića na Gradecu, za što je osigurao nove glumce i plesače. (Faksimil. Izvornik: Hrvatski državni arhiv, HR-HDA-893, Gradivo o kazališnoj djelatnosti u Zagrebu, kutija 4, spis 17, br. 4, 1790.)

Johann Weilhammer asks for permission to open a new theatre season after Easter Sunday of 1790, in the palace of Count Pejačević at Gradec (Zagreb Upper Town). For this purpose he had gathered new actors and dancers. (Facsimile. The original is kept in the Croatian State Archives, Material on theatre activities in Zagreb, box 4, file 17, no. 4, 1790.)

Johann Lander, glumac iz Graza, moli magistrat da mu dozvoli u nadolazećoj zimskoj sezoni s dobrom družinom izvoditi drame, komedije, balette i spjevoigre na zadovoljstvo zagrebačke publike. (Faksimil. Izvornik: Hrvatski državni arhiv, HR-HDA-893, Gradivo o kazališnoj djelatnosti u Zagrebu, kutija 4, spis s. n.; 2. listopada 1792.)

Johann Lander, an actor from Graz, asks the Zagreb municipality for permission to perform dramas, comedies, ballets and Singspiels with his very good company, for the pleasure of the Zagreb audiences. (Facsimile. The original is kept in the Croatian State Archives, Material on theatre activities in Zagreb, box 4, file s. n.; 2 October 1792.)



Skladatelj **Tomaso Cecchini** (Veronese, Cecchino, Zecchini, Zocchino; Soave blizu Verone?, oko 1583 – Hvar, 1644) u Dalmaciju je došao 1603. na mjesto privremenog maestro di cappella splitske katedrale. Tamo je vjerojatno ostao do 1607, a vratio se ponovno 1613. Od 1614. djelovao je kao maestro di cappella hvarske katedrale. Njegova djela crkvenog i svjetovnog karaktera, objavljena u Veneciji, svjedoče o brzom širenju monodijskog stila u rubne dijelove Mletačke Republike. Onodobne antologije pokazatelj su da su Cecchinijeve skladbe bile poznate u njemačkim zemljama, kao i u sjevernoj Europi.

The composer **Tomaso Cecchini** (Veronese, Cecchino, Zecchini, Zocchino; Soave near Verona?, c. 1583 – Hvar, 1644) came in Dalmatia in 1603 as temporary maestro di cappella of the Split Cathedral. He remained there probably until 1607, and returned for the second time in 1613. In 1614 he became maestro di cappella of the Hvar Cathedral. His works for secular or sacral purposes, published in Venice, testify for rapid expansion of monodic style in the peripheral parts of the Venetian Republic. The contemporary anthologies are an indication that Cecchini's compositions were known in German lands as well as in northern European countries.



OTKRIĆA, NOVOSTI — NEW INSIGHTS

PREMA IDENTIFIKACIJ ČETIRIJU, DOSAD NEPOZNatih, KASNIJih
OPUSA TOMASA CECCHINIJA IZ 1623, 1627, 1630. I 1634. GODINE

STANISLAV TUKSAR

Muzička akademija, Odjel za
muzikologiju i glazbenu publicistiku,
Gandulićeva 6, 41000 ZAGREB

UDK/UDC: 781.975.2

Prijemljeno: 15. prosinca 1993. / Prihvaćeno: 20. 3. 1994.
Prihvaćeno: 20. 3. 1994.

Na 28. godišnjoj konferenciji britanskog Kraljevskog glazbenog društva (Royal Music Association), održanoj u južnoengleskom gradu Southamptonu od 26. do 28. ožujka 1993. pod naslovom (IMA/ScottMAC) '3 zapadne' s 5. konferencijom Britanskog društva za glazbenu analizu (ScottMAC), u nizu od sedamdesetak znanstvenih priopćenja posebno je potonost autora ovog članka izazvalo predavanje belgijskog muzikologa Henrija Vanhulsta s Université Libre de Bruxelles. U izlaganju naslovljenom s »Joannes van Doorn's Catalogue librorum musicorum (Utrecht, 1639) and the distribution of Italian music in the Low Countries (Catalogue librorum musicorum, Utrecht 1639, Joannes van Doorn) i rasprostranjenost talijanske glazbe u Nizozemskoj» H. Vanhulst je iznio prve rezultate i analize, ali i nedoumice i nerazriješena pitanja u vezi s nepotpunim katalogom glazbenih knjiga Nizozemca Joannesa van Doorna. Ta je knjižica sačuvana u jednom primjerk u pariskoj Bibliothèque Nationale, a sadrži više stotina glazbenih knjižica 16. i 17. stoljeća. Van Doorn kao osoba dosad nije identificiran, a Vanhulst pretpostavlja da je možda bio trgovac-agent ili posrednik u trgovini muzikallama između Mediterana i sjeverne, odnosno zapadne Europe.

Ljubaznošću autora, koji je uz niz utvrđenih činjenica o katalogu i njegovu sadržaju iznio i popis neidentificiranih skladatelja, u prilici smo da ažurno priopćimo hrvatskoj muzikološkoj publici izuzetan podatak o četirima u nizu dosad neriješenih enigmi starje hrvatske glazbene povijesti. Naime, spomenuti Catalogus librorum musicorum, tiskan 1639. u van Doornovoj tiskari u Utrechtu, sadrži između ostalog, i popis deset skladbi Tomasa Cecchinija koje su se nalazile u posjedu vlastitika tiskare i koje su se nakon nje-

Stanislav Tuksar: Prema identifikaciji četiriju, dosad nepoznatih, kasnijih opusa Tomasa Cecchinija iz 1623, 1627, 1630. i 1634. *Arti musices*, 24 (1993) 1, 91-97.

Stanislav Tuksar: Towards identification of the four, hitherto unknown, later opuses by Tomaso Cecchini from 1623, 1627, 1630 and 1634. *Arti musices*, 24 (1993) 1, 91-97.

VITRINA / SHOWCASE 5
Tomaso Cecchini (oko 1583.-1644.) /
Tomaso Cecchini (c. 1583-1644)



5.2 i 5.3



Cecchini & Co., CD, [izvode] Laura Vadjon, barokna violina; Mario Penzar, pozitiv i čembalo; Miljenko Puljić, barokna violina. Sveta glazba, Zagreb 2012.

Hrvatska barokna glazba, CD, [izvode] Sanja Madunić, sopran; Anastazija Kaptelova, alt; Ladislav Vrgoč, tenor; Berislav Puškarić, bas; Laura Vadjon, violina; Augustin Mršić, viola da gamba; Mario Penzar, orgulje i čembalo; Saša Britvić, dirigent. Glazbena škola Ivana Lukačića – Hrvatsko društvo skladatelja, Šibenik – Zagreb, 1998.



Cecchini & Co., CD, [performed by] Laura Vadjon, baroque violin ; Mario Penzar, positive organ and harpsichord ; Miljenko Puljić, baroque violin. Sveta glazba, Zagreb 2012.

Hrvatska barokna glazba = *Croatian Baroque Music*, CD, [performed by] Sanja Madunić, soprano ; Anastazija Kaptelova, alto; Ladislav Vrgoč, tenor ; Berislav Puškarić, bass ; Laura Vadjon, violin ; Augustin Mršić, viola da gamba ; Mario Penzar, organ and harpsichord ; Saša Britvić, conductor. Ivan Lukačić Music School – Croatian Composer's Society, Šibenik – Zagreb, 1998.





Tomaso Cecchini: *Otto Messe brevi, facili et ariose* Appropriate per cantare nell'Organo. A Quattro Voci pari Composte sopra li otto toni della Musica con il Basso Continuo, et nel fine le Litanie della Beata Vergine Maria Concertate con due Bassi, et due Soprani, o Tenori. Opera undecima. In Venetia, appresso Giacomo Vincenti, 1617.

Naslovnica i dionica cantusa iz Messa prima

Izvornik: Britanski muzej u Londonu, sign. K.312.

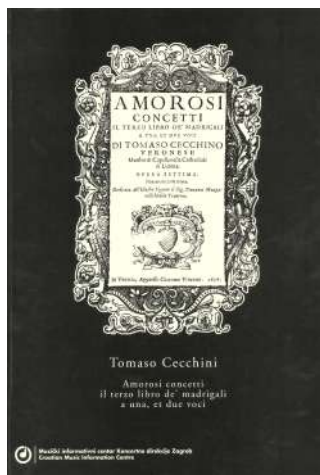
Tomaso Cecchini: *Otto Messe brevi, facili et ariose* Appropriate per cantare nell'Organo. A Quattro Voci pari Composte sopra li otto toni della Musica con il Basso Continuo, et nel fine le Litanie della Beata Vergine Maria Concertate con due Bassi, et due Soprani, o Tenori. Opera undecima. In Venetia, appresso Giacomo Vincenti, 1617.

Front page and canto part from Messa prima

The original is kept in the British Museum in London, call. no. K.312.



5.5 i 5.6



Tomaso Cecchini: *Amorosi concetti il terzo libro de' madrigali a una, et due voci. In Venetia 1616.* Muzički informativni centar Koncertne direkcije Zagreb, Zagreb 2006.

Tomaso Cecchini: *Osam sonata.* Muzički informativni centar Koncertne direkcije Zagreb – Muzikološki zavod Muzičke akademije Sveučilišta u Zagrebu, Zagreb 1984.



Tomaso Cecchini: *Amorosi concetti il terzo libro de' madrigali a una, et due voci. In Venetia 1616.* Croatian Music Information Centre, Zagreb 2006.

Tomaso Cecchini: *Eight Sonatas.* Music Information Centre of Zagreb Concert Management – Institute of Musicology, Music Academy of the Zagreb University, Zagreb 1984.





Dragan Plamenac: Toma Cecchini, kapelnik stolnih crkava u Splitu i Hvaru u prvoj polovini 18. stoljeća: bio-bibliografska studija, u: *Rad JAZU*, knjiga 262. Zagreb 1977, 77-125.

Dragan Plamenac: Toma Cecchini, the chapel master of the cathedrals in Split and Hvar in the first half of the 17th century: a bio-bibliographic study, in: *Rad JAZU*, book 262. Zagreb 1977, 77-125.

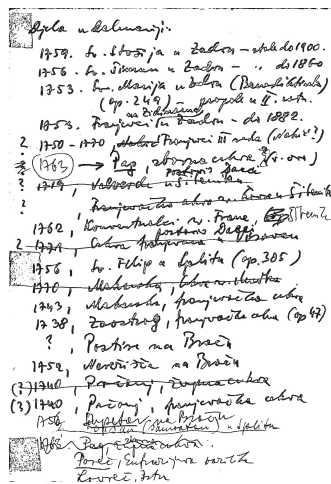
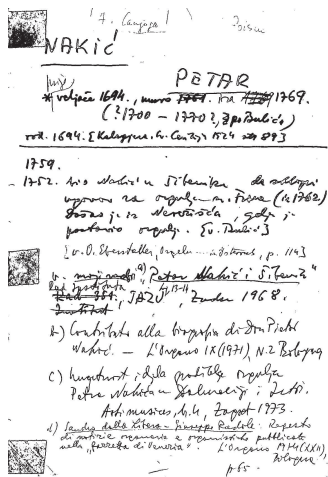
VITRINA / SHOWCASE 5
Tomaso Cecchini (oko 1583.-1644.) /
Tomaso Cecchini (c. 1583-1644)



Graditelj orgulja **Petar Nakić** (Pietro Nacchini da Sebenico, Nakić, Nanchini, Nachich, Nachich, Nanchini; Bulić kod Benkovca, 1694 – Conegliano, 1769) školovanje je započeo u franjevačkom samostanu Sv. Lovre u Šibeniku. Godine 1716. otišao je u Veneciju gdje je učio orguljarsku struku u radionici Giovannija Battiste Piaggia. U Veneciji je 1734. osnovao vlastitu orguljarsku radionicu u kojoj je sagrađeno više od 300 orgulja. Začetnik je mletačko-dalmatinske graditeljske škole orgulja, a njegov utjecaj širio se i izvan granica Mletačke Republike. U hrvatskim krajevima dolazio je u dalmatinske, primorske i istarske gradove gdje je gradio orgulje. Na tom području nalazi se 14 Nakićevih sigurno sagrađenih orgulja: Sv. Lovreč Pazenatički, Zaostrog, Makarska, Nerežišća, Zadar (4), Split (2), Supetar, Rab, Poreč i Šibenik.

The organ builder **Petar Nakić** (Pietro Nacchini da Sebenico, Nakić, Nanchini, Nachich, Nachich, Nanchini; Bulić near Benkovac, 1694 – Conegliano, 1769) entered in 1713 the Franciscan Order at the Monastery of St Lawrence in Šibenik. In 1716 he moved to Venice where he studied organ building in the workshop of Giovanni Battista Piaggio. In 1743 he established his own workshop in which more than 300 organs were built. He is the founder of the Venetian-Dalmatian school of organ building and his influence spread beyond the borders of the Venetian Republic. In Croatian lands he came in towns in Dalmatia, Primorje and Istria where he built organs. There are 14 organs built by Nakić in this area: in Sv. Lovreč Pazenatički, Zaostrog, Makarska, Nerežišća, Zadar (4), Split (2), Supetar, Rab, Poreč and Šibenik.





Ladislav Šaban: Građa o orgul-
jama, graditelji – Petar Nakić.
(Faksimil. Izvornik: Odsjek
za povijest hrvatske glazbe
HAZU. Digitalizirano: [http://
dizbi.hazu.hr/index.php?docu
mentIndex=1&docid=1778.](http://dizbi.hazu.hr/index.php?documentIndex=1&docid=1778))

Ladislav Šaban: Data on organ,
organ builders – Petar Nakić.
(Facsimile. The original is kept
in the Croatian Academy of
Sciences and Arts, Department
for History of Croatian Music.
Digital version: [http://dizbi.
hazu.hr/index.php?documentI
ndex=1&docid=1778.](http://dizbi.hazu.hr/index.php?documentIndex=1&docid=1778))





Ladislav Šaban: Contributo alla biografia di don Pietro Nakić, *L'Organo: Rivista di cultura organaria e organistica*, 9 (1971) 2, 257-265.

Ladislav Šaban: Contributo alla biografia di don Pietro Nakić / A Contribution to the Biography of Don Petar Nakić, *L'Organo: Rivista di cultura organaria e organistica*, 9 (1971) 2, 257-265.

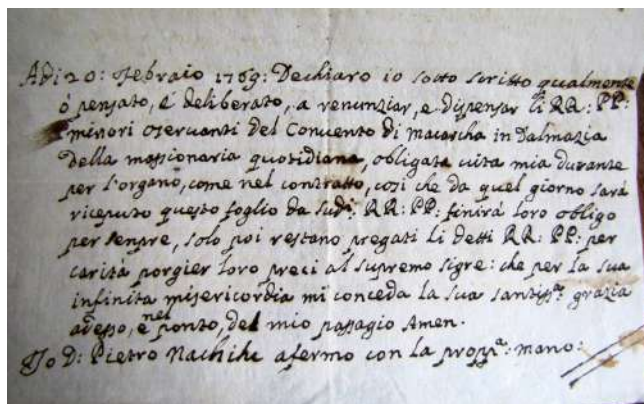




Portret Petra Nakića (ulje na platnu), nastao sredinom 18. stoljeća. (Preslika. Izvornik: Museo del Duomo di Udine.)

Portrait of Petar Nakić (oil on canvas), mid-18th century. (Copy. The original is kept in the Museo del Duomo di Udine.)





Adio: 20: Febraio 1769: Dichiaro io sotto scritto qualmente
 ho pensato, e deliberato, a renunziar, e dispensar li R. R. P.
 minori osservanti del Convento di macarska in Dalmazia
 della messonaria quotidiana, obligata uita mia duransa
 per l'organo, come nel contratto, così che da quel giorno sarà
 ricevuto questo foglio da lui: R. R. P. finirà loro obbligo
 per sempre, loro poi restano rogati li Detti R. R. P. per
 carità porger loro paci al Supremo sigre: che per la sua
 infinita misericordia mi conceda la sua sempre: grazia
 adesso, e nonso, del mio pagagio Amen.
 Jo D: Pietro Nakić afermo con la propria mano:

Posljednje poznato pismo don
 Petra Nakića 20. veljače 1769.
 upravi franjevačkog samostana
 u Makarskoj. U pismu Nakić
 oslobađa franjevce obaveze da
 ubuduće za njega služe mise,
 što je bio dio „plaće“ za njegov
 rad na izgradnji orgulja u samo-
 stanskoj crkvi 1743. (Faksimil.
 Izvornik: Arhiv franjevačkog
 samostana u Makarskoj, sign.
 KM 172.)

The last known letter by Don
 Peter Nakić, written on 20 Feb-
 ruary 1769 and is addressed to
 the administration of the Fran-
 ciscan monastery in Makarska.
 In this letter Nakić releases
 Franciscans from the obliga-
 tion to serve regular masses in
 his honour, what was a part of
 the “payment” for his work on
 the construction of the organ in
 the monastery church in 1743.
 (Facsimile. The original is kept
 in the Archives of the Francis-
 can monastery in Makarska,
 call. no. KM 172.)





Petar Nakić redivivus : Šibenik 1762, CD, [izvodi] Mario Penzar, orgulje. Sveta glazba, Zagreb 1995.

Petar Nakić redivivus : Šibenik 1762, CD, [performed by] Mario Penzar, orgulje / organ. Sveta glazba, Zagreb 1995.

Emin Armano: Don Petar Nakić (Pietro Nacchini): utemeljitelj mletačko- dalmatinske graditeljske škole orgulja. Stipe Nimac, Bulić 1998.

Emin Armano: Pierto Nacchini: the founder of the Venetian-Dalmatian school of organ building. Stipe Nimac, Bulić 1998.





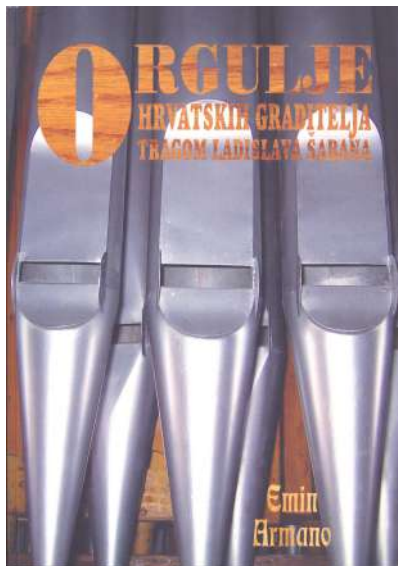
Jagoda Meder – Nino Vranić:
Orgulje u Hrvatskoj. Globus –
Zavod za zaštitu spomenika
kulture Republike Hrvatske,
Zagreb 1992.

Str. 76-77: Orgulje Petra Nakića
u crkvi Sv. Frane u Šibeniku

Jagoda Meder – Nino Vranić:
Organs in Croatia. Globus – In-
stitute for Protection of Cultural
Monuments of the Republic
of Croatia, Zagreb 1992.

Pp. 76-77: Organ by Petar Nakić
in St Francis church in Šibenik





Emin Armano: *Orgulje hrvatskih graditelja: tragom Ladislava Šabana*. Jakša Zlatar, Zagreb 2006.

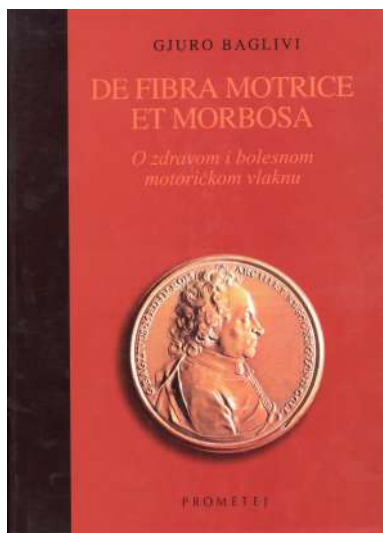
Emin Armano: *Organs by Croatian builders: Following the path of Ladislav Šaban*. Jakša Zlatar, Zagreb 2006.

VITRINA / SHOWCASE 6

Petar Nakić (1694.-1769.) /

Pietro Nancchini (1694-1769)





Gjuro Baglivi: *De fibra motrice et morbosa*, Perugia 1770 / O zdravom i bolesnom motoričkom vlaknu. Prometej – Medicinski fakultet Sveučilišta u Zagrebu, Zagreb 1997. (Faksimil i prijevod)

Gjuro Baglivi: *De fibra motrice et morbosa*, Perugia 1770 On Healthy and Sick Motor Fibre. Prometej – School of Medicine, University of Zagreb, Zagreb 1997. (Facsimile and translation)





Liječnik i polihistor **Gjuro Baglivi** (Giorgio, Georgius Armenius Baglivus, Dubrovnik, 1668 – Rim, 1707) školovanje je započeo u rodnom gradu, a nastavio u Italiji. Od 1684. do 1688. studirao je medicinu u Napulju, a promoviran je najvjerojatnije u Salernu. Između 1689. i 1691. posjetio je Dubrovnik te obilazio znamenita talijanska sveučilišta i bolnice. Sredinom 1691. postao je u Bologni učenik Marcella Malpighija. Od 1692. trajno se nastanio u Rimu gdje je bio papinski liječnik te profesor anatomije na Sveučilištu Sapienza.

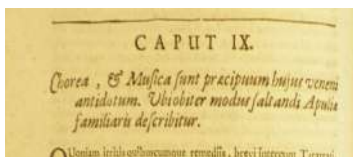
Portret Gjura Baglivija iz djela Opera omnia (Preslika.)

Physicist and polymath **Gjuro Baglivi** (Giorgio, Georgius Armenius Baglivus, Dubrovnik, 1668 – Roma, 1707) started his education in his hometown and then continued it in Italy. From 1684 to 1688 he studied medicine in Naples and was promoted probably in Salerno. Between 1689 and 1691 he visited Dubrovnik, as well as some famous Italian universities and hospitals. In 1691 he became student in Bologna of Marcello Malpighi. Since 1692 he settled down in Rome where he acted as Papal physician and professor of anatomy at the La Sapienza University.

Portret of Giorgio Baglivi from the Opera omnia (Copy.)



7.3



Gjuro Baglivi: *Opera omnia medico-practica et anatomica. Editio nona. Cui praeter Dissertationes, et alios Tractatus.* Antverpiae 1715.

Dissertatio VI: De anatome, mortu et effectibus tarantulae.

Caput IX: Chorea, et musica sunt praecipuum hujus veneni antidotum.

Knjižnica HAZU, Zbirka starih i rijetkih knjiga, sign. R 14.243. Digitalna verzija: <http://books.google.com/books?vid=BCUL1092247120>.

U IX. poglavlju Dissertatio VI. de anatome, morsu et effectibus tarantulae Baglivi opisuje način plesa i glazbe kakvi su udomaćeni u talijanskoj pokrajini Apuliji, pri liječenju bolesti tarantizma. Također raspravlja o vezi glazbe, plesa i halucinantnih stanja izazvanih tom bolešću. U XIII. poglavlju istog djela Baglivi načelno raspravlja o koristanju bavljenja pjevanjem, te psihosomatskim beneficijama utjecaja kretanja u glazbi na stanje duha i tijela (zubne boli, krvotok, disanje, opći fluiditet, moždana vlakna), pokušavajući teorijski i povijesno utemeljiti medicinsko-fiziološke razloge liječenja tarantizma s pomoću glazbe i plesa. I u nekim drugim svojim djelima Baglivi sporadično navodi razne aspekte odnosa glazbe, psihosomatskih stanja i medicine (npr. u Tractatus de fibra motrice et morbosa, Perugia 1700).

Gjuro Baglivi: *Opera omnia medico-practica et anatomica. Editio nona. Cui praeter Dissertationes, et alios Tractatus.* Antverpiae 1715.

Dissertatio VI: De anatome, mortu et effectibus tarantulae.

Caput IX: Chorea, et musica sunt praecipuum hujus veneni antidotum.

Library of the Croatian Academy of Sciences and Arts, Collection of old and rare books, call. no. R 14.243. Digital version: <http://books.google.com/books?vid=BCUL1092247120>.

In the IX chapter of his Dissertatio VI. de anatome, morsu et effectibus tarantulae (Rome 1696) Baglivi described the type of dance and music, characteristic for the Italian province of Apulia, used in the process of curing the disease of tarantism. He also discussed the relation of music, dance and the halucinating states of mind caused by that disease. In the XIII chapter of the same work, Baglivi generally discussed the benefits of dance, and the psychosomatic benefits of the movements in music upon the state of mind and body (toothaches, blood circulation, breathing, general fluidity, brain tissue), trying to found theoretically and historically the medico-physiological reasons of curing tarantism by music and dance. In some other works Baglivi also sporadically mentioned some aspects of the relation between music, psychosomatic states and medicine (for example in Tractatus de fibra motrice et morbosa, Perugia 1700).

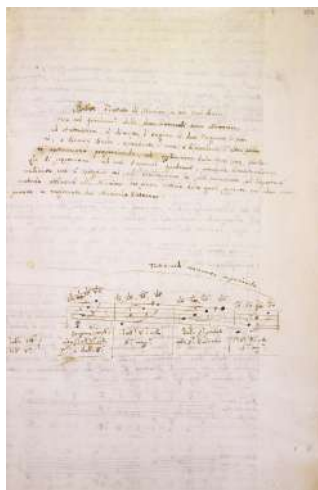


Skladatelj, violinist i teoretičar glazbe **Giuseppe Michele Stratico** (Josip Mihovil Stratico; Zadar, 1728 – Sanguinetto, 1783) već je s devet godina otišao je u Padovu. Tamo je od 1737. do 1745. studirao pravo te bio učenik violine i kompozicije kod Giuseppea Tartinija. Skladao je više od 300 skladbi za gudačke instrumente sa značajkama Tartinijeva violinističko-skladateljskog kruga. Većina njegovih skladbi čuva se u knjižnici Jean Gray Hargove kalifornijskog Sveučilišta u Berkeleyju, a neke i u knjižnicama i arhivima u Padovi, Veneciji, Veroni, Modeni, Berlinu i Washingtonu. Godine 1760. preselio se u Sanguinetto (blizu Verone) gdje se bavio pravnim poslovima, ali i teorijom glazbe. Njegovi traktati ostali su sačuvani u rukopisu, a čuvaju se u Biblioteci Marciana u Veneciji.

The composer, violinist and writer on music **Giuseppe Michele Stratico** (Josip Mihovil Stratico; Zadar, 1728 – Sanguinetto, 1783) moved to Padua at the age of only nine. There he studied law from 1737 to 1745 and learned violin and composition with Giuseppe Tartini. He composed more than 300 compositions for strings with characteristics of Tartini's violinistic and compositional circle. The major part of them is kept in Jean Gray Hargove Music library, University of California at Berkeley, but also in the libraries and archives at Padua, Venice, Verona, Modena, Berlin and Washington. From 1760 he lived in Sanguinetto (near Verona) where he worked in law business, dealing also with music theory. His treatises are preserved in a manuscript form in the Biblioteca Marciana in Venice.



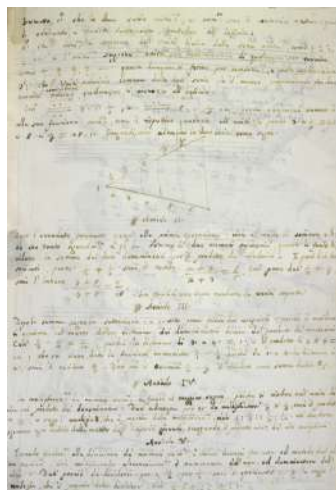
7.4 a, b



Giuseppe Michele Stratico:
Trattato di Musica
Capitoli tre, f. 222r. Izvornik:
Biblioteca Nazionale Marciana,
sign. Ms. It. Cl. IV, 341 (=5294)

Giuseppe Michele Stratico:
Trattato di Musica
Capitoli VIII, f. 49r. Izvornik:
Biblioteca Nazionale Marciana,
sign. Ms. It. Cl. IV, 343 (=5348)

Straticov prijepis dijelova traktata Della scienza teorica e pratica della musica moderna (O teorijskoj i praktičnoj znatnosti moderne glazbe) Francesca Antonija Vallottija.

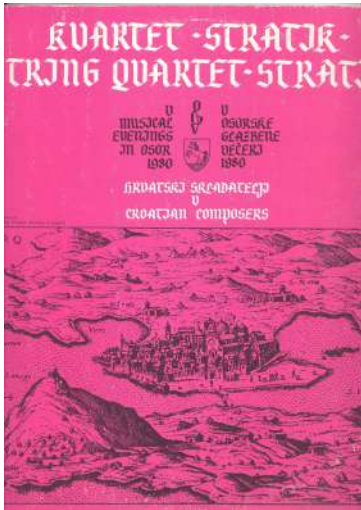


Giuseppe Michele Stratico:
Trattato di Musica
Capitoli tre, f. 222r. Original:
Biblioteca Nazionale Marciana,
sign. Ms. It. Cl. IV, 341 (=5294)

Giuseppe Michele Stratico:
Trattato di Musica
Capitoli VIII, f. 49r. Original:
Biblioteca Nazionale Marciana,
sign. Ms. It. Cl. IV, 343 (=5348)

Stratico's transcription of parts of Francesco Antonio Vallotti's treatise Della scienza teorica e pratica.





Osorske glazbene večeri 1980 :
hrvatski skladatelji, LP, [izvodi]
Kvartet Stratik. Jugoton, Zagreb
1981.

Josip Mihovil Stratik: Simfoni-
je. Muzički infromativni centar
– Osorske glazbene večeri, Za-
greb 1980.



Osor Musical Evenings 1980 :
Croatian composers, LP, [per-
formed by] String Quartet Stra-
tik. Jugoton, Zagreb 1981.

Josip Mihovil Stratik: Sympho-
nies. Music Information Centre
– Osor Musical Evenings, Za-
greb 1980.

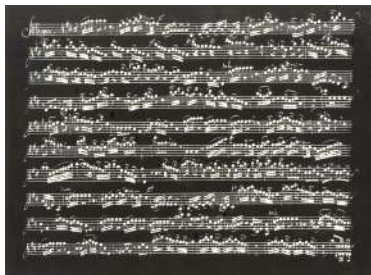
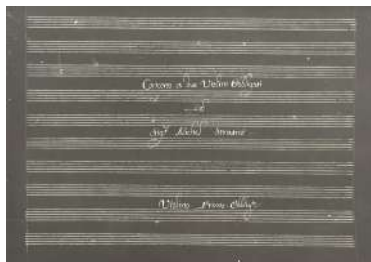




Giuseppe Michele Stratico:
*Konzert za dvije violine i gudače
 u D-duru (1)*. Odsjek za povijest
 hrvatske glazbe HAZU – HMD,
 Zagreb 2013.

Giuseppe Michele Stratico:
*Concerto a due Violini Obbli-
 gati in D major (1)*. Croatian
 Academy of Sciences and Arts,
 Department for History of Cro-
 atian Music – Croatian Musico-
 logical Society, Zagreb 2013.





Giuseppe Michele Stratico:
Concerto a due Violini Obbligati
Dionica violino primo obbligatorio iz izvornika koji se čuva u Manuscript Collection of 18th Century Italian Instrumental Music u Glazbenoj biblioteci Jean Gray Hargrove kalifornijskog sveučilišta u Berkleyju (SAD), sign. 628.

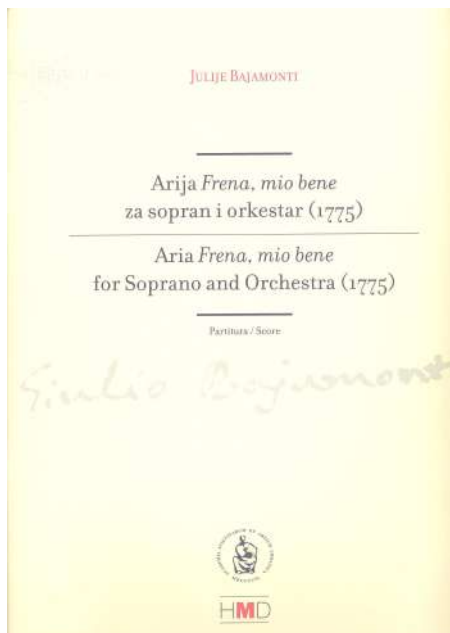
Uz nju je suvremeno izdanje *Koncert za dvije violine i gudače u D-duru (2)* koje su ostvarili Odsjek za povijest hrvatske glazbe HAZU i HMD, Zagreb 2013.



Giuseppe Michele Stratico:
Concerto a due Violini Obbligati
Part of violino primo obbligato from the original kept in the Manuscript Collection of 18th Century Italian Instrumental Music in the Jean Gray Hargrove Music Library, University of California in Berkley (USA), call. no. It. 628.

Next to it is the contemporary edition of *Concerto for Two Violins and Strings in D major (2)*, published by the Croatian Academy of Sciences and Arts, Department for History of Croatian Music and the Croatian Musicological Society, Zagreb 2013.



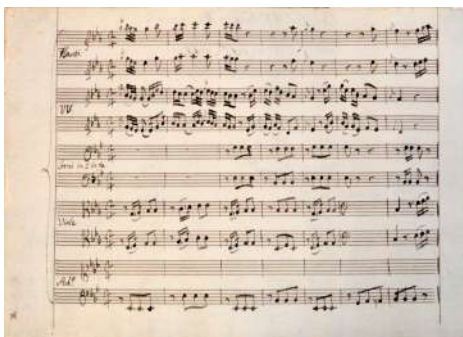


Julije Bajamonti: *Frena mio bene il pianto*, arija za sopran i orkestar, skladana u Veneciji 1775. Suvremeno izdanje: Odsjek za povijest hrvatske glazbe HAZU – HMD, Zagreb 2013., Zagreb 2013.

Julije Bajamonti: *Frena mio bene il pianto*, aria for soprano and orchestra, composed in Venice in 1775.

Contemporary edition: Croatian Academy of Sciences and Arts, Department for History of Croatian Music – Croatian Musicological Society, Zagreb 2013.





Julije Bajamonti: *Frena mio bene il pianto*, Venecija, 1775

Autograf: Zbirka Udina-Algarotti (HR-Zha XLIX.H) RISM ID no.: 500026798

Julije Bajamonti: *Frena mio bene il pianto*, Venice, 1775

Autograph: Udina-Algarotti Music collection (HR-Zha XLIX.H) RISM ID no.: 500026798





Liječnik, skladatelj, književnik, polihistor **Julije (Giulio) Bajamonti** (Split, 1744 –1800) prvu glazbenu naobrazbu stekao je u rodnome gradu, vjerojatno kod Talijana Benedetta Pellizzarija. U Padovi je studirao medicinu te je 1773. stekao doktorat iz filozofije i medicine. Vjerojatno je za vrijeme studija nastavio i s glazbenim školovanjem. U Veneciji i Padovi boravio je u nekoliko navrata (između 1772. i 1776), a 1772. putovao je Dalmacijom s talijanskim opatom Albertom Fortisom. U Splitu je živio do 1785, osim kratkog odlaska u Herceg Novi (1781–1782). Od 1785. do 1790. bio je liječnik u Hvaru, te orguljaš hvarske katedrale, od 1790. kapelnik splitske katedrale.

Mogući portret Julija Bajamontija (Preslika. Izvornik u privatnom vlasništvu)

The physician, composer, writer and historian **Julije (Giulio) Bajamonti** (Split, 1744 –1800) received his first musical education in Split, presumably with the Italian Benedetto Pellizzari. He studied medicine in Padua where in 1773 he earned a doctorate in philosophy and medicine. During his studies he probably continued his musical education. He visited Venice and Padua several times (between 1772 and 1776) and in 1772 he travelled throughout Dalmatia with the Italian abbot Alberto Fortis. He lived in Split up to 1785, except for a brief stay in Herceg Novi (1781–1782). From 1785 to 1790 he acted as a physician and Cathedral organist in Hvar, and then as Mestro di cappella in the Split Cathedral.

A portrait, possibly of Giulio Bajamonti (Copy. Original in private possession)





Gudački kvarteti : Ivan Jarnović, Julije Bajamonti, CD, [izvodi] Gudački kvartet Sebastian. Croatia Records, Zagreb 2013.

String quartets : Giovanni Giornovich, Julije Bajamonti, CD, [performed by] String Quartett Sebastian. Croatia Records, Zagreb 2013.

VITRINA / SHOWCASE 8

Giulio Bajamonti i Luka Sorgo/Sorkočević /
Giulio Bajamonti and Luka Sorgo/Sorkočević





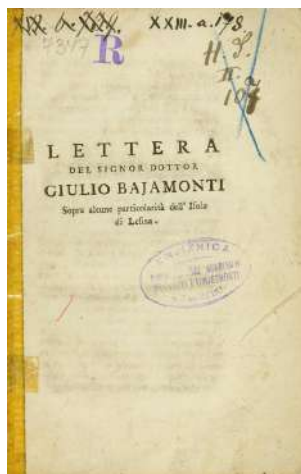
[Julije Bajamonti]: *Pastorale*, za violinu i orgulje skladana 1781 u Sinju

Autograf: Zbirka Udina-Algarotti (HR-Zha LXXXI.H) RISM ID no.: 500026827

[Julije Bajamonti]: *Pastorale*, for violin and organ composed in Sinj, in 1781.

Autograph: Udina-Algarotti Music Collection (HR-Zha LXXXI.H) RISM ID no.: 500026827





Lettera del signor dottor Giulio Bajamonti sopra alcune particolarità dell'isola di Lesina [S.l.] : [s.n.], [25 maggio 1790]

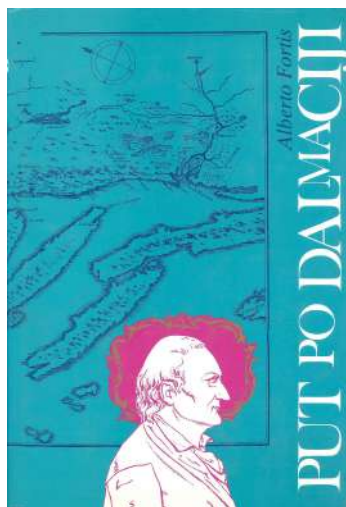
Bajamontijevo pismo o nekim posebnostima otoka Hvara upućeno je Albertu Fortisu. (Knjižnica HAZU, Zbirka starih i rijetkih knjiga, sign. R 7.347. Digitalizirano: <http://dizbi.hazu.hr/?documentIndex=1&docid=1948>.)

Lettera del signor dottor Giulio Bajamonti sopra alcune particolarità dell'isola di Lesina [S.l.] : [s.n.], [25 maggio 1790]

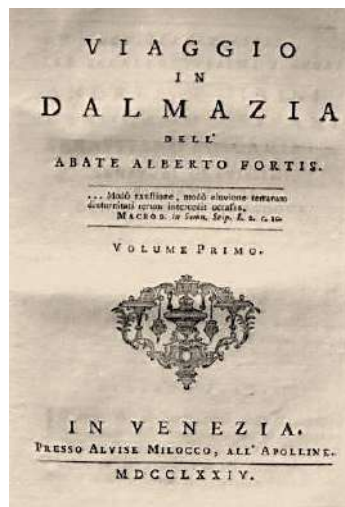
Bajamonti's letter on some particularities of the Island of Hvar is addressed to Alberto Fortis. (Library of the Croatian Academy of Sciences and Arts, Collection of old and rare books, call. no. R 7.347. Digitized: <http://dizbi.hazu.hr/?documentIndex=1&docid=1948>.)



8.7 a, b



Viaggio in Dalmazia dell'abate Alberto Fortis. In Venezia 1774.
(Faksimil naslovnice i suvremeni prijevod s komentarima Josipa Bratulića.)



Viaggio in Dalmazia dell'abate Alberto Fortis. In Venezia 1774.
(Facsimile of the original title page and a recent translation with comments by Josip Bratulić.)





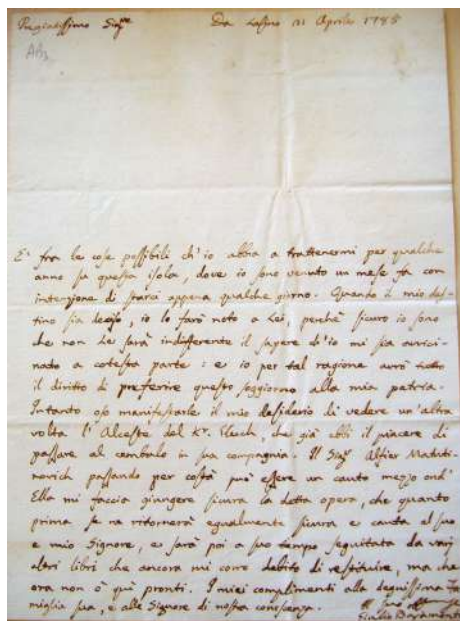
Ivana Tomić Ferić: *Julije Bajamonti (1744.-1800.): Glazbeni rječnik: Transkripcija, prijevod komentari*. HMD, Zagreb 2013.

Bajamontijev rukopisni glazbeni rječnik temelji se na glazbeno-teorijskim i glazbeno-historiografskima djelima d'Alemberta, F. Algarottija, Aristoksena, J.-J. Rousseaua, G. Tartinija, G. Zarlina i drugih.

Ivana Tomić Ferić: *Julije Bajamonti (1744.-1800.): Dictionary of Music: Transcription, translation, comments*. HMD / Croatian Musicological Society, Zagreb 2013.

Bajamonti's manuscript dictionary of music is based on musico-theoretical and musico-historical works by d'Alembert, F. Algarotti, Aristoxenus, J.-J. Rousseau, G. Tartini, G. Zarlino and others.





Pismo Julija Bajamontija iz Hvara skladatelju i diplomatu Luki Sorkočeviću u Dubrovnik iz 1785. u kojem spominje zajedničko sviranje i proučavanje Gluckove Alceste. (Faksimil. Izvornik: Državni arhiv Dubrovnik.)

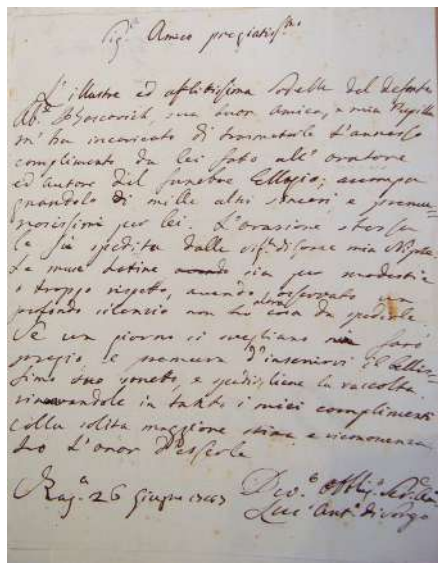
Bajamonti's letter (Hvar, 1785) to the composer and diplomat Luka Sorkočević in Dubrovnik, in which he recalls their playing and studying of Gluck's Alceste. (Facsimile. Original is kept in the State archives of Dubrovnik.)



Luka Sorgo/Sorkočević (Dubrovnik, 1734 –1789), istaknuti dubrovački plemić, danas je poznat kao skladatelj prozračnih pretklasičkih simfonija. Stroga disciplina i curriculum isusovačkog kolegija koji je pohađao bio je upotpunjen privatnom glazbenom podukom kod Talijana Giuseppea Valentija. Potom u Rimu kod Rinalda da Capue, vjerojatno u razdoblju između 1757. i 1762. Za boravka kod Josipa II. u Beču susreo se s istaknutim ličnostima pa tako i sa skladateljima Christophom Willibaldom Gluckom i Josephom Haydnom, te pjesnikom i libretistom Pietrom Metastasijem.

Luka Sorgo/Sorkočević (Dubrovnik, 1734 –1789), an outstanding nobleman from Dubrovnik, is known today as composer of dashing pre-Classical symphonies. The curriculum and strict discipline of the Jesuit College, where he was schooled, were complemented with a private music tuition held by his Italian teacher Giuseppe Valenti, and then in Rome with Rinaldo di Capua, probably between 1757 and 1762. During his stint in Vienna as the Ragusan ambassador to the imperial court he met several leading composers of his time, like Christoph Willibald Gluck and Joseph Haydn, and the famous poet and librettist Pietro Metastasio.

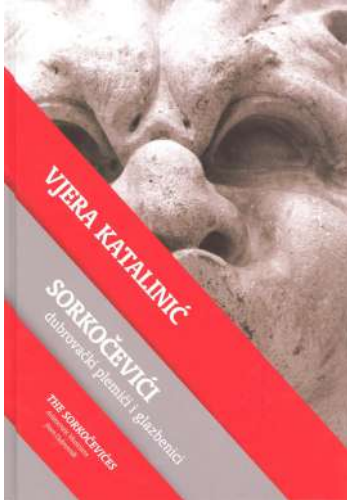




Sorkočevićevo pismo Juliju Bajamontiju u Hvar, kojim mu, u ime Anice Bošković, zahvaljuje na Eklogi koju je sastavio povodom smrti njezina brata Josipa Ruđera Boškovića. U Dubrovniku, 26. lipnja 1787. (Faksimil. Izvornik: Državni arhiv Dubrovnik.)

A letter by Luka Sorgo to Julije Bajamonti in Hvar, expressing gratitude on behalf of Anica Bošković for Bajamonti's Eulogy over the death of her brother Josip Ruđer Bošković. Dubrovnik, 26 June 1787. (Facsimile. The original is kept in the State archives of Dubrovnik.)





Vjera Katalinić: *Sorkočevići: dubrovački plemići i glazbenici*. Muzički informativni centar Koncertne direkcije Zagreb, Zagreb 2014.

Sorkočević, Luka: *Symphonies*, CD, [izvode] Salzburger Hofmusik ; Wolfgang Brunner, čembalo i orgulje. CPO, Georgsmarienhütte 2003.



Vjera Katalinić: *The Sorkočevićs: Aristocratic Musicinas from Dubrovnik*. Croatian Music Information Centre, Zagreb 2014.

Sorkočević, Luka: *Symphonies*, CD, [performed by] Salzburger Hofmusik ; Wolfgang Brunner, harpsichord and organ. CPO, Georgsmarienhütte 2003.



Ivan Jarnović / Giovanni Giornovich (kršten u Palermu 1747 – Petrograd, 1804) putujući je violinski virtuoz vjerojatno hrvatskoga porijekla. Obrazovan je na talijanskoj violinističkoj tradiciji (A. Lolli), počeo je javno nastupati u Parizu 1773, svirao je u aristokratskim palačama i skladao instrumentalnu glazbu prvenstveno namijenjenu vlastitoj izvedbi. Putovao je u Frankfurt i Hamburg, Berlin, Varšavu, Petrograd, Beč, i nazad u Pariz; godine 1789. odlazi u London, koncertira u Engleskoj, Škotskoj i Irskoj, kasnije u Danskoj, a život je okončao u Rusiji. Njegovih 17 violinskih koncerata tiskano je još za njegova života u Francuskoj, Njemačkoj, Austriji i Velikoj Britaniji, kao i njegovi dueti, kvarteti i varijacije na popularne teme.

Ivan Jarnović / Giovanni Giornovich (baptized in Palermo, 1747 – St Petersburg, 1804) was an itinerant violin virtuoso of probably Croatian origins, trained on the Italian violin tradition (A. Lolli). He made his first public appearance in Paris (1773), performed in aristocratic palaces and composed instrumental music mostly for his own performances. He travelled to Frankfurt and Hamburg, Berlin, Warsaw, St Petersburg, Vienna, then back to Paris, in 1789 to London, toured throughout England, Scotland and Ireland, later to Denmark, and ended his life in Russia. His 17 violin concertos were published during his lifetime in France, Germany, Austria, and Great Britain, as well as his duets, quartets and variations on popular airs.





Ivan Jarnović: *14. koncert za violinu i orkestar u A-duru*. Suvremeno izdanje, Odsjek za povijest hrvatske glazbe HAZU i HMD, Zagreb 2013.

Ivan Jarnović: *Fourteenth Concerto for Violin and Orchestra in A major*. Modern edition by the Croatian Academy of Sciences and Arts, Department for History of Croatian Music and the Croatian Musicological Society, Zagreb 2013.

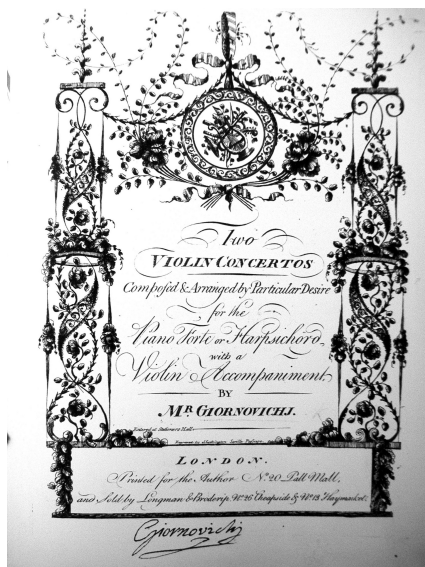




Ivan Jarnović: *14. koncert za violinu i orkestar u A-duru.*
 Dionica violine solo u izdanju
 pariškog nakladnika Jean-
 Georgesa Siebera (Hrvatski
 glazbeni zavod, sign. 2183)

Ivan Jarnović: Fourteenth Con-
 certo for Violin and Orchestra
 in A major. Part of violino prin-
 cipale, published by Parisian
 publisher Jean-Georges Sieber
 (Croatian Music Institute, call.
 no. HGZ 2183)





Dva violinska koncerta prerađena u sonate za pianoforte ili čembalo i violinu objavljena su u Londonu 1791. u autorovoj nakladi i vlastitoj pre-radbi kod izdavača Longman & Broderip. Faksimil naslovnice s Jarnovićevim potpisom.

Two violin concertos arranged as sonatas for pianoforte or harpsichord and violin by Ivan Jarnović/Giovanni Giornovich, published by Longman & Broderip in London in 1791 on his own costs, and in his arrangement. Facsimile of the title page with his signature.





Dua za violinu i violu : Wolfgang Amadeus Mozart, Ivan Mane Jarnović, CD, [izvode] Anđelko Krpan, violina; Marko Gjenero, viola. Croatia Records, Zagreb 2011.

Duos for violin & viola : Wolfgang Amadeus Mozart, Ivan Mane Jarnović, CD, [performed by] Anđelko Krpan, violin ; Marko Gjenero, viol. Croatia Records, Zagreb 2011.





Giornovichi, Giovanni Mane:

Violin Concertos Vol. 1 Nos. 1, 4, 5, CD, [izvode] Charling Chamber Orchestra ; Paul Yaeger, violina; Angela Satris, violina; Brittany Kothmeier, violina; Kurt Sassmannhaus, dirigent. Arte Nova 1997.

Violin Concertos Vol. 2 Nos. 3, 8, 9, CD, [izvode] Charling Chamber Orchestra; Paul Yaeger, violina; Tania Davidson, violina; Kurt Sassmannhaus, dirigent. Arte Nova 1997.

Violin Concertos Vol. 3 Nos. 2, 6, 10, CD, [izvode] Charling Chamber Orchestra; Tania Davidson, violin; Brittany Kothmeier, violina; Sha Ye, violina; Kurt Sassmannhaus, dirigent. Arte Nova 1997.

Giornovichi, Giovanni Mane:

Violin Concertos Vol. 1 Nos. 1, 4, 5, CD, [performed by] Charling Chamber Orchestra ; Paul Yaeger, violin ; Angela Satris, violin ; Brittany Kothmeier, violin ; Kurt Sassmannhaus, conductor. Arte Nova 1997.

Violin Concertos Vol. 2 Nos. 3, 8, 9, CD, [performed by] Charling Chamber Orchestra ; Paul Yaeger, violin ; Tania Davidson, violin ; Kurt Sassmannhaus, conductor. Arte Nova 1997.

Violin Concertos Vol. 3 Nos. 2, 6, 10, CD, [performed by] Charling Chamber Orchestra ; Tania Davidson, violin ; Brittany Kothmeier, violin ; Sha Ye, violin ; Kurt Sassmannhaus, conductor. Arte Nova 1997.

VITRINA / SHOWCASE 9
Ivan Jarnović (1747.-1804.) /
Giovanni Giornovichi (1747-1804)





Rodoslovlje „slavnih učitelja zvuka“ (“Professori celebri di Suono“) uključuje i jedini sačuvani portret Ivana Jarnovića. Smješten je u trećem redu odozgo između Giovannija Battiste Viottija i Pietra Nardinija. Bakropis, oko 1800.

Izvornik: Musikabteilung mit Mendelssohn-Archiv, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, sign. Mus.P.Parnass IV, IV.



Genealogy of “the famous masters of the sound“ (“Professori celebri di Suono“) includes the only preserved portrait of „Janovick“ (Giovanni Giornovich). He is placed in the third row from above, between Giovanni Battista Viotti and Pietro Nardini. Copper engraving, c. 1800.

Original: Musikabteilung mit Mendelssohn-Archiv, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, sign. Mus.P.Parnass IV, IV.





Karta koja prikazuje neka Jarnovićeva putovanja po Europi.

A map of some of Giornovi-
chi's travels across Europe.

VITRINA / SHOWCASE 9

Ivan Jarnović (1747.-1804.) /

Giovanni Giornovich (1747-1804)



Autori izložbe i vodiča / Authors of the exhibition and the guide:

Vjera Katalinić

Lucija Konfic

Stanislav Tuksar

Vilena Vrbanić

Kustos izložbe / Curator of the exhibition: Vilena Vrbanić

Izgled / Layout:

Lucija Konfic

Davor Konfic

Zagreb, listopad/October 2014

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Exhibition will be opened from 13 until 24 October 2014