

Ennio Stipčević

Renaissance Music and Culture in Croatia

Ennio Stipčević. *Renaissance Music and Culture in Croatia*. [Renesančna glasba in kultura na Hrvaškem.] Épitome musical. Turnhout: Brepols, izšlo 2016 z letnico 2015. 356 strani. 60 €. ISBN: 978-2-503-56641-2.

Knjiga Ennia Stipčevića z naslovom *Renaissance Music and Culture in Croatia* je v precejšnji meri napisana za nestrokovnjake, izobraženo splošno publiko, ki jo zanima glasbena in širša renesančna kultura, povezana s historičnim hrvaškim ozemljem. Osredotočena je ne le na samo glasbo, temveč tudi na tiste, ki so jo ustvarili, izvajali, tiskali ipd., in na okoliščine, v katerih je glasba nastala, bila izvajana in tiskana. Po eni strani je zastavljena široko, po drugi pa je bogata s fascinantnimi podrobnostmi in ponuja vpogled v najnovejše stanje vedenja. Poleg tega odraža zanimanja, predsodke in usmeritve današnjega časa.

Ker je delo namenjeno širšemu bralstvu, ne samo muzikologom, se zdi izbira naslova namenoma pragmatična, zato se Stipčević ne posveča razlagam o problematičnosti rabe termina 'renesančna glasba' (*Renaissance music*). Čeprav bi lahko imeli že sam pojem 'renesansa' (*Renaissance*) za problematičen,¹ splošni bralec navadno ima nekaj predstav o tem, kaj lahko pričakuje. Z besedami 'glasba in kultura' (*music and culture*) pa avtor upošteva širše kulturne fenomene, ki so na različne načine povezani z glasbo.

Stipčevićev širok pregled hrvaškega zgodovinskega in kulturnega miljeja nudi dragocen temelj za razumevanje predmeta obravnavanja. Pri tem se kažeta njegova sposobnost opazovanja in odlično poznavanje tematike. Stipčević prav tako ponuja koristen vpogled v pomembnost glasbenega zgodovinskega z upoštevanjem širšega kulturnega konteksta, kar je pravzaprav neobhodno potrebno, in pri tem izkazuje svojo široko razgledanost. Knjiga je tako nedvomno delo erudicije. Ne gre prezreti tudi njenega zelo privlačnega oblikovanja, z uporabo precej velike pisave pa je tudi prijazna do bralca. Ker je izšla v mehki vezavi, je prijetna tudi za bralca, ki jo uporablja pogosto.

V uvodu Stipčević navede, da »knjiga poskuša zabeležiti sledove renesančne glasbe v hrvaških deželah.« Navedena izjava je zelo pomembno izhodišče pri pravilnem presojanju dela. Ker bi bil z vključitvijo prav vseh sledov glasbe dotičnega obdobja obseg prevelik, je razumljivo, da avtor ne obravnava vseh aspektov. Zato vsebina, zajeta v kontekstualizirano historično naracijo, nima namena biti ne kronološka ne znatno izčrpana.

1 V kolikšni meri je 'renesansa' kot oživitvev antike ali širše kot obdobje novih prepričanj in drž dejansko vplivala na glasbo v 15. in 16. stoletju, je predmet številnih polemik. Tako v omenjenem obdobju ne moremo zanikati prisotnosti nekaterih glasbenih praks, ki predstavljajo nadaljevanje tistih iz srednjega veka. Nadalje, nekateri raziskovalci 'renesanso' povezujejo z vzponom monodije okoli leta 1600.

Seveda so neizbežno prisotne vrzeli, vendar jih ni prav veliko. Dobrodošlo bi denimo bilo poglavje o glasbeni ikonografiji (treba je dodati, da je na nekaterih mestih ta vidik vendarle prisoten). V tem oziru se zdi, da naslovna slika, ki prikazuje angela med igranjem portativa, namenoma opozarja bralce na aspekte, ki jih knjiga ne obravnava.

Vsebina dela je členjena na deset delov; vsak izmed njih obsega različno število poglavij (od dveh do šestih) in poleg tega še uvod, epilog in dodatek z bibliografskimi referencami. Stipčević je gradivo uredil logično in ekonomično. V kazalu so številke strani prikazane le ob naslovih posamičnih delov. Za bralca bi bilo morda bolj prikladno, da bi bile številke strani navedene ob vsakem poglavju. Delo je urejeno na naslednji način: prvi del podaja zgodovinsko ozadje, se dotakne preteklega zgodovinopisja in navaja stike s turško glasbo. Drugi del obravnava rokopisno kulturo in kulturo tiska, začeniši s srednjeveškimi skriptoriji. Konča se s krajšim ekskurzom o katalogih in letakih prodajalcev knjig in založnikov. Tretji del orisuje glasbeno izobraževanje v različnih okvirih. V tem delu Stipčević nekaj odstavkov posveti tudi vplivnemu humanistu Pieru Paolu Vergeriju iz Kopra. Četrti del navaja različne tradicije v cerkveni glasbi: glagoljaško petje, protestantske pesmi (tu se naveže na vpliv Primoža Trubarja) in glasbo v času katoliške prenove. Peti del razpravlja o ljudski in popularni kulturi, ki se navezuje na glasbo, in sicer s pomočjo pisnih pričevanj, glasbenih virov in ikonografskih dokazov. Šesti del obravnava glasbo v okviru obredij, pobožnosti in drugih slavnosti in prireditev, kot sta obredje za telovo in karneval. Sedmi del razpravlja o glasbenem gledališču in osmi o glasbi v različnih pisanjih (v slednjem delu je eno izmed poglavij namenjeno ženskam v povezavi z glasbo). Deveti del se obrača h glasbenikom (avtor jih poimenuje »celebri autori«), med njimi na Julija Skjavetića in Lamberta Courtoysa. Zadnji del je posvečen (že) zgodnjebaročnemu skladatelju s (še) nekaj renesančnimi elementi, Francescu Spongi Usperju iz Istre, ki je deloval v Benetkah. Zaključni epilog je domiselno napisan v obliki dialoga in predstavlja povzetek avtorjevih poglavitnih idej. Razumljivo se je avtor pri obravnavah segmentov, ki se strogo ne tičejo glasbe, naslonil na sekundarno literaturo. Sicer pa Stipčević izkazuje temeljito poznavanje virov in predstavi številne nove ugotovitve. Sijajen je zlasti v ekskurzih, ki zaključujejo nekatere izmed delov.

Knjiga je, razumljivo, zanimiva prav tako za slovenske bralce, zlasti v povezavi s slovenskimi obalnimi kraji, kjer je bilo denimo tudi prisotno glagoljaško petje. Nadalje, omenjeni so na primer Bartolomeo Budrio (str. 55, op. 65) in Pier Paolo Vergerio (str. 93), oba iz Kopra, ter organist Franciscus de Pavonibus iz Ljubljane, ki je služboval v Dubrovniku (str. 76). Kar na nekaj mestih je omenjena Slovenija. Daljši odlomek je posvečen delu slovenskih protestantov s Primožem Trubarjem na čelu – Stipčević tu poudarja vpliv slovenskih na hrvaške protestante. Na žalost v obzir ni vzel zadnjih ugotovitev Kozma Ahačiča o Trubarjevem *Katekizmu*; ta ni bil natisnjen v Tübingenu, kakor je veljalo donedavnega, ampak v bližnjem mestu Schwäbisch Hall. Vendarle je mogoče, da to novo dognanje avtorju v času priprave knjige še ni bilo dostopno. Pri tem bi opozoril še na eno napako, in sicer je na enem izmed dveh zemljevidov na strani 12 na mestu, kjer bi moralo pisati »Carniola«, napisano »Carinthia«.

Knjiga je v celoti napravljena razumljivo, z mnogimi uporabnimi ilustracijami (zemljevidi, reprodukcijami slik, rokopisov, tiskov), glasbenimi primeri, citati iz virov in

končno bibliografijo. Glasbeni primeri so jasni (eden izmed primerov – 12a na strani 157 – je sicer nerodno obrezan) in skoraj vedno opremljeni z glasbenimi incipiti, ki nakazujejo razmerje med notnimi vrednostmi v transkripciji in v izvirniku.

Nasprotno pa je z uredniškega stališča knjiga precej problematična. Kar precej je spodrseljavev, nedoslednosti in tipografskih napak. Tako denimo v kazalu v naslovu »Petar Hektorović an the Critical Reading of Folk Cultur« na koncu manjka črka 'e', prav tako pri tretji besedi manjka črka 'd'. Tega naslova v glavnem besedilu nato sploh ni. Podnapisi h glasbenim primerom so na začetku včasih označeni z »Ex.« in včasih z »Example«. Pojavi se tudi odstavek, ki obsega le en stavek. Številke nad tisoč so ponekod zapisane s piko, drugje z vejico. Stipčeviću v tem oziru uredniki (če so sploh obstajali) niso bili v pomoč. Prav tako je na nekaterih mestih opaziti nekoliko nenavadne izbire izrazov (npr. »choral songs«). Tu je treba opozoriti, da je besedilo pravzaprav prevod (opravila ga je Sonja Bašić).

Če se vrnem k avtorjevim uvodnim besedam, navedenim zgoraj, lahko trdim, da je bil njegov »poskus« vsekakor uspešen. Stipčevićeve analize so zanimive in izvirne. Knjiga je zelo poučna za branje, kajti bralec dobi zelo dober vpogled v hrvaško kulturno dediščino. Delo je v celoti uporabno in vredno branja ter zagotovo predstavlja referenčno literaturo o renesančni glasbeni kulturi in širše v hrvaških deželah za bralca, ki ne bere hrvaško. Enniju Stipčeviću je zato treba čestitati za uspeh pri oblikovanju tako kompleksne snovi v primerno sintezo, na voljo širši mednarodni javnosti.

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Ennio Stipčević's book *Renaissance Music and Culture in Croatia* is largely written for non-specialists, a general audience who are nonetheless interested in the musical culture of the Renaissance and the wider musical cultures connected to the Croatian lands. The focus of the book is not solely on the music itself but also on composers, performers and publishers, as well as the conditions in which they created, performed and published this music. On the one hand the book is broad, yet on the other hand it is also full of fascinating detail and provides a snapshot of the current state of the knowledge, issues, trends and prejudices regarding the topic.

Because the book is intended for a wider readership and not only for musicologists, it seems that the title is deliberately pragmatic and Stipčević does not address the problems posed by the use of the term 'Renaissance music'. Notwithstanding the potentially problematic nature of the term,¹ the general reader probably has some knowledge of what to expect. With 'music and culture' the author is taking into account broader cultural phenomena that are in different ways connected to music.

Stipčević's coverage of the Croatian historical and cultural milieu provides valuable groundwork for understanding the topic in question, and his insights are plentiful. He offers useful glimpses into the importance of music historiography, taking into account an inevitable broader cultural context, and in doing so, demonstrates his wide-ranging knowledge. This book is undoubtedly an erudite undertaking, written by someone with an extensive knowledge of the topic. Moreover, it has an attractive design, with the user-friendly paperback edition and the size of the typeface.

In the introduction, Stipčević declares that the "book is an attempt to register the traces of Renaissance music in the Croatian lands." This statement is an important starting point in order to evaluate the book correctly. Given the scope of work required to consider every trace of the music of the period in question, the author understandably does not cover every aspect of this legacy. The content, instead, is subsumed into a contextualized historical narrative that does not aim to be chronological nor vastly comprehensive. There are inevitable gaps, but still relatively few. For instance, I would

1 There are debates regarding the degree to which the 'Renaissance' – conceptualised as the revival of antiquity or more broadly an era of fresh beliefs and attitudes – did have an influence on music in the fifteenth and the sixteenth centuries. There is clearly a presence of some musical practices in the said period that represent the continuation of those stemming from the Middle Ages, but some scholars also identify the 'Renaissance' with the rise of monody c. 1600.

welcome a chapter on music iconography, even though there are some passages that deal with this aspect. In this respect, the book cover, which shows an angel playing the organetto, inescapably draws the reader's attention to some aspects not covered by the book.

The work is divided into ten parts, each comprising a different number of chapters (from two to six), with an introduction, epilogue and appendix with bibliographical references, organised logically and economically. In the table of contents, page numbers appear only next to titles of parts, although perhaps it would have been more convenient for the reader if every chapter title had page numbers attached to it. The structure of the volume is as follows: the first part provides the historical background, touches upon the past historiography and encounters with Turkish music; the second part deals with manuscript and print culture, beginning with medieval scriptoria and ending with a brief excursus on catalogues and pamphlets of booksellers and publishers; the third part sketches the music education in different settings, and here Stipčević also devotes a few paragraphs to the influential humanist Pier Paolo Vergerio from Koper; the fourth part mentions different traditions of church music, including Glagolitic chant, Protestant songs (here he highlights the influences of Primož Trubar) and music in the time of the Catholic revival; the fifth part discusses the folk and popular culture that is linked to music by considering extant written testimonies, musical sources and iconographical evidence; the sixth part covers music in ceremonies and devotions, such as carnival festivities and Corpus Christi celebrations; the seventh part deals with theatre music; the eighth part addresses music in various writings, including a welcome chapter devoted to women in connection to music; the ninth part turns to the 'celebri autori' musicians, Julije Skjavetić and Lambert Courtoys among others; and the last part is devoted to the early Baroque composer, with some Renaissance traits, Francesco Sponga Uspser from Istria, who was active in Venice. The epilogue is thoughtfully written in the form of dialogue and represents a summary of the main ideas set out by the author. Understandably, in parts that do not deal strictly with music, much of the work is based on secondary literature, but Stipčević otherwise exhibits a thorough knowledge of the primary sources and presents many new facts. He is particularly lucid in the asides that appear at the end of some parts.

The book is of special interest to Slovenian readers, particularly regarding the Slovenian coastal area, where there was, for instance, Glagolitic chant present. Moreover, Bartolomeo Budrio (p. 55, note 65) and Pier Paolo Vergerio (p. 93), both from Koper, get a mention, as does the organist Franciscus de Pavonibus from Ljubljana, who worked in Dubrovnik (p. 76). In several other passages, there are references to Slovenia. An extended passage is devoted to the work of the Slovenian Protestants, spearheaded by Primož Trubar, and Stipčević here emphasises the influence of the Slovenian Protestants on the Croatian ones. Unfortunately, he does not take into consideration the latest findings by Kozma Ahačič about Trubar's *Catechismus*, which was most probably printed in Schwäbisch Hall and not in Tübingen, although it is possible that this new information was not available to Stipčević during the preparation of his book. There is also an error with the "map of Croatia in the sixteenth century" (p. 12), where "Carinthia" should actually be "Carniola".

The overall presentation of the book, however, is clear, with many useful illustrations (maps, reproductions from paintings, manuscripts, prints), music examples, quotations from the sources and bibliography. The music examples are on the whole presented clearly (although one of the examples, 12a on p. 157 is clumsily cropped), and are almost always accompanied by the musical incipit indicating the relationship of the note values to the original.

By comparison, the editing and proofreading have not been done well. There are many unfortunate lapses, inconsistencies and typographical errors, such as missing letters 'e' and 'd' in the chapter title "Petar Hektorović an [sic] the Critical Reading of Folk Cultur [sic]" that appear in the table of contents. This title is also missing from the main text. Sometimes captions to the music examples are indicated as "Ex." and sometimes as "Example"; there is an instance of a paragraph that comprises only one sentence; some numbers over a thousand are written with a comma and some with a full stop. Stipčević appears not to have been well served by his editors in this regard, if indeed, there were any. Sometimes the choice for words also seems slightly unusual (e.g. "choral songs" to denote plainchant melodies), but I should mention that the text is actually translated into English (by Sonja Bašić).

If I return to the introductory words by the author, which I cited in the opening, Stipčević's efforts were indeed successful. His analyses are exciting, some entirely original, and in my opinion the book makes for a good read. The reader certainly gains plenty of insights into the Croatian musical heritage. On the whole, this is a useful book, a go-to literature about Renaissance musical culture and beyond in the Croatian lands for non-Croatian readers. Ennio Stipčević is to be congratulated on his success in condensing a highly complex subject into an adequate synthesis available to the wider international public.

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