

Predgovor

U povodu 50. obljetničarskog dvo-broja časopisa *Arti musices* – hrvatskog muzikološkog časopisa koji sustavno predstavlja rezultate istraživanja hrvatske glazbenokulturne baštine, ponovno postavljamo pitanje: zašto istraživati baštinu? Sukus odgovora na to pitanje, vezano uz povijest hrvatske glazbe, dala je akademkinja Koraljka Kos u nedavnom razgovoru na Hrvatskom radiju,¹ rekavši da je – s jedne strane – glazbena kultura hrvatskih zemalja slabo poznata jer je u kulturološkom smislu rubno područje slavenskoga svijeta, u žarištu kojega se nalaze ruska i češka kultura s izvanrednim skladateljskim ličnostima. S druge strane, muzikološka su istraživanja (osobito u okviru odgovarajuće institucionalizacije) počela relativno kasno, a osobito objavljivanje izvora (prvenstveno notnog materijala, ali i kvalitetnih snimki; dodali bismo i danas nužnu digitalizaciju), kao i prezentacija istraživačkih rezultata na stranim jezicima. Isto je tako K. Kos upozorila na nužnost ponovnog propitivanja izvora, o čemu sustavno progovara i *Arti musices* kroz radove svojih autora. Naime, svaka generacija u njima pronalazi nove elemente za istraživanje jer često

¹ Razgovor Hane Breko Kusture s Koraljkom Kos emitirao se u okviru emisije Oda-birano (urednice Ive Lovrec Štefanović) na Hrvatskom radiju u utorak 3. prosinca 2019.

Foreword

*On the occasion of the 50th anniversary of the Croatian musicological journal *Arti musices*, which, for five decades, has been systematically presenting the results of research into the heritage of Croatian musical culture, the question can once again be posed: why should we research heritage at all? In a recent interview on Croatian radio, Professor Koraljka Kos gave a substantial answer to this question in relation to the history of Croatian music.² She said that – on the one hand – the musical culture of Croatian lands was scarcely known because, culturally, it belonged to a marginal area of the Slavic musical world in which Russian and Czech culture were usually put into focus due to the outstanding personalities of their composers. On the other hand, musicological investigation (especially within the framework of its related institutions) started relatively late, especially the publication of sources (primarily of sheet music, but also of high quality recordings, to which we would add, today, its necessary digitization), as well as the presentation of research results in foreign languages. Professor Kos also warned of the necessity of re-visiting the sources, about which *Arti musices* systematically reports in the works of its authors. Namely, each generation disco-*

² The interview with Professor Koraljka Kos on the Croatian Radio within the series Oda-birano (by Hana Breko Kustura, ed. by Iva Lovrec Štefanović), 3 December 2019.

polazi od drugačijih stajališta, osobito onih lišenih nacionalističkih predrasuda.

U tom su pogledu važni popisi / inventarne knjige / katalozi glazbenih zbirki, a taj popisivački rad nipošto nije namijenjen (samo) mladim i neiskusnim muzikolozima jer njegova točnost, a osobito interpretacija, pretpostavlja široko znanje i iskustvo. Takvog se samozatajnog rada nisu libili ni Dragan Plamenac ni Josip Andreis, dok je kasnije Hubert Pettan popisao Zajčeve skladbe, a Ladislav je Šaban inicirao popisivanje i katalogizaciju svjetovnih i sakralnih zbirki u okviru projekta RISM, što su nastavili njegovi mlađi suradnici. Ti su inventari otkrili temelje hrvatske glazbe: tvorili su ga ne samo domaći skladatelji koji su se favorizirali ranije, od Kuhačeva doba nego u znatno većem omjeru strana glazbena djela koja su i ovdje (a u usporedbi sa zbirkama susjednih zemalja) i u inozemstvu predstavljala standardni repertoar kazališta, koncertnih dvorana, glazbenih škola ili privatnih salona. Upravo se katalogizacijom muzikalija potvrdilo da su za hrvatsku glazbenu kulturu podjednako zaslužni uvezeni ili prepisani notni svesci, ali i inozemni glazbenici koji su kao migranti našli u hrvatskim zemljama novu domovinu u kojoj su često postajali pokretačima glazbenog života. Ne deklarativni iskazi, nego te činjenice potvrdile su hrvatski prostor kao dio srednjoeuropskog i mediteranskoga glazbenokulturnog kruga. Stoga i glazbenu kulturu i glazbene izvore na ovom prostoru valja promatrati kon-

vers new elements to be researched because they often start from different initial standpoints, especially those which do not emerge from nationalist prejudices.

Lists, inventories and catalogues of music collections are important in this respect, and this cataloguing work is by no means intended (only) for young and inexperienced musicologists, since its accuracy, and especially its interpretation, presuppose extensive knowledge and experience. Dragan Plamenac and Josip Andreis did not shy away from such self-effacing work; later Hubert Pettan compiled a list of compositions by Ivan Zajc and Ladislav Šaban initiated the work on inventories and catalogues of secular and sacred collections within the RISM project which his younger associates have continued until the present. These inventories revealed the foundations of Croatian music: they consisted not only of local and domestic composers favoured since Kuhač's era (i.e. the late 19th century), but to a much larger extent of musical works imported from abroad that both here (and in comparison with the collections of neighbouring countries) and worldwide represented the standard repertoire of theatres, concert halls, music schools or private salons. The cataloguing of music material has confirmed that imported or copied sheet music as well as the presence of foreign musicians, who as migrants found a new home in Croatian lands in which they often became the initiators of musical life, have been of equal importance for Croatian music culture as domestic editions of music and domestic musicians. These facts have confirmed Croatian space as an integral part of the Central-European and Mediterranean musical and cultural

tekstualno, ali i u usporedbi sa zemljama u okružju jer su modeli glazbenog života s njihovima sustavno isprepleteni raznim vezama, kontaktima i interakcijama. Izvore za povijest hrvatske glazbene kulture, kao i odgovore na mnoga pitanja tako valja tražiti i u inozemnim zbirkama. U tom pogledu suradnja s inozemnim muzikolozima i na nadnacionalnim projektima, kao i suradnja sa srodnim i naoko manje srodnim disciplinama (sociologija, antropologija, estetika, povijest umjetnosti, ali i razvoj prometa i ekonomija, politika i pravo ili medicina) mogu rezultirati odgovorima koji bi se u uskoj struci uzalud tražili. Istovremeno, muzikologija svima njima može dati povratne informacije i argumente koje ne mogu pronaći u vlastitom užem djelokrugu. U tom smislu valja shvatiti objavljuvanje i 20-ak priloga u ovom jubilarnom broju časopisa *Arti musices*, koji je, zahvaljujući požrtvovnosti autora, urednika, nakladnika i tiskara, bez zastoja, a unatoč brojnim preprekama, uspio obilježiti 50. obljetnicu svojega kontinuiranog objavljuvanja.

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*circles. Therefore, music culture and music sources in this area should be considered not only contextually, but also in comparison with the countries in the region, because the models of music life are systematically intertwined by various connections, contacts and interactions. Therefore, sources for the history of Croatian musical culture as well as answers to many questions should be sought after in foreign collections too. In this regard, cooperation with foreign musicologists and within transnational projects, as well as cooperation with related and seemingly less related disciplines (sociology, anthropology, aesthetics, art history, but also the development of transport and economics, politics and law or medicine) may result in answers that would have been sought in vain only within musicology. On the other hand, musicology can provide other disciplines with feedback and arguments that they cannot find only within their own narrow scope. These are some of the contexts in which the publication of some 20 articles in this jubilee issue of the journal *Arti musices* should be understood. With this issue, which owes much to the dedication of numerous authors, editors, publishers and printers the journal marks its 50th anniversary of continuous, uninterrupted publication.*

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