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ART MUSIC ON THE ISLAND OF HVAR FROM THE 17TH CENTURY UNTIL THE BEGINNING OF THE 20TH CENTURY¹

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The rich artistic heritage of the Island of Hvar is widely known and represented in various types of publications, mostly as a reflection of the vivid literary, dramatic and visual arts which have been produced there continuously since the Middle Ages. However, the outlines of its cultural history, and consequently the cultural memory of its inhabitants, commonly disregards the aspect of art music – with authorship, fixed in musical notation, that generally implies the principles of Western-European music theory, aesthetics and performing practice – that used to be cultivated, primarily in urban island communities of Hvar and Stari Grad. One of the reasons for this disregard can be definitely found in the lack of fundamental research on musical sources kept in church, private and public archives of Hvar and Stari Grad, which served as a stimulus to further discoveries of archival musical materials that could reflect their former musical life. Therefore, in order to throw light on particular segments of local music history and discover music that was cultivated among church circles, noblemen and citizens, I had to start practically from the beginning: discover, systematize and list preserved musical materi-

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als – manuscripts and prints, as well as other relevant documents about music and musicians in the local community. That was done for the purpose of this thesis by extensive field work over more than seven years and including multiple research stays in Hvar and Stari Grad (from July 2011 to October 2018) and within the framework of two musicological scientific projects: the international project *Music Migrations in the Early Modern Age: the Meeting of the European East, West and South* (financed by HERA – Humanities in the European Research Area, from February 2015 to August 2016), and the national research project *Musical Sources of Dalmatia in the Context of Central European and Mediterranean Musical Culture from the 18th to 20th Centuries* (financed by the Croatian Science Foundation since March 2017). It was the first time that musical manuscripts and prints from three archives in the town of Hvar – the Cathedral Chapter Archive, the Hvar Heritage Museum and the Machiedo family private archive – were put in order, systematized, catalogued and digitized, after which the musical material from Dominican Monastery Archive in Stari Grad was processed in a similar way. Also, the same treatment was applied to musical items kept in the Politeo family private archive in Stari Grad, by which the former list, prepared and published by Janka Šanjek in 1979, was revised and completed. Although the intention was the recording of previously unknown musical items from the Franciscan Monastery in Hvar, it was not possible to obtain permission for research on that location. Hence, for the needs of this thesis – in order to, at least partly discover the repertoire once cultivated by the Hvar Franciscans – the data from the list of musical items kept at the Franciscan Monastery Church Quire, also prepared by Janka Šanjek (1975), were used. Comprehensively, this undertaking collected an unexpectedly expansive quantity of preserved handwritten and printed musical items, systematized in 1016 archived units, which are presented in this thesis, most of them from the 19th and early 20th centuries, and only some minor items from the 17th and 18th centuries (about ten units). The lack of musical materials from the earlier periods is somewhat compensated for by the discovery of sources with titles of nowadays lost printed music (73 units), available at the Hvar Cathedral Chapter Library quite probably during the first half of the 17th century, and likely a few decades later. The titles were recorded in 1646/1647 in the inventory of Cathedral Chapter musical items, as an exemplary source for the reconstruction of the Hvar musical repertoire of the 17th century, which content was transcribed and analytically processed for the needs of this paper.

Each of the musical funds that were systematized during fieldwork, were also catalogued by following the principles of two international music archiving standards: the RISM standard *Richtlinien: Serie A/II Musikhandschriften*, RISM, Frankfurt am Main, 1996-1997 for manuscripts, and *International Standard Bibliographic Description for Printed Music* for printed items (the second edition, Munich, 1991). The content of new catalogues of processed Hvar and Stari Grad musical collections is presented in

the second part of this paper (Addenda), in tabular form, classified (for each particular fund) per handwritten and printed musical items, listed in the alphabetical order of the authors' surnames. (The only exception is the Cathedral Chapter musical fund, which, apart from preserved musical manuscripts and prints, once contained a printed music collection – today lost, but recorded in the music inventory in 1646/1647 – from the first half of the 17th century, presented here in tables, too). Each of the processed units is accompanied by a signature, composer's name(s) and diplomatic title, as well as other relevant data – about key (for manuscripts), performing group, dating and publisher (for printed items), with additional remarks on signatures of former owners, authors of transcripts, stamps, etc. The materials preserved at the Hvar Franciscan Monastery Church Quire are presented in the same way, relying on data from the list prepared by J. Šanjek, complemented by the online consultation of archive and library database records.

Tabulation in the context of this thesis has a double function. On the one hand, it is a result of exhaustive (field) work on organization and cataloguing of the musical collections of Hvar and Stari Grad *per se*, which showed the quantity and quality of sacred and secular art music, that was cultivated in the past in two island urban centres. On the other hand, it served as starting point and key reference for the first part of the thesis, that is the chapters in which the analytical view of the structure and content of the musical collections of Hvar and Stari Grad is provided, as a step forward in throwing light on musical repertoire and musical life on the island in general. Each musical collection was analysed separately, following (approximately) the same model of processing, partly matching the one used for manuscripts and printed musical items. First, the represented composers were presented, with particular focus on works and lives of musicians working or coming from Hvar and numerous European »minor masters«, often having completely forgotten biographies and works. After that, a survey of represented musical genres and performing groups is presented (in the widest possible sense), as a repertoire outline of a kind that was cultivated by certain individuals or ensembles through private and public music performances in the past of Hvar and Stari Grad. Furthermore, in sub-chapters under titles »Dates and Authors« and/or »Former Owners of Manuscripts«, the time frames of the origin of musical manuscripts for each of the funds were pointed out. Also, there was an attempt at trying to decipher the names of (possible) authors or former owners of preserved records, as suggested mostly by signatures and remarks on some (not many) musical manuscripts. In this way, light was thrown on the wider context of the origin of the musical manuscripts recorded in local community, that is, on origin of one of their part that »was imported«, most often by migrations of more or less known individuals. Similar information – about the history of certain units – is given for printed musical items in the sub-chapter »Signatures, Remarks and Stamps«, preceded by a review of their publishers, years and places of issue.

The analytical processing of three church (the Cathedral Chapter Archive, the Franciscan Monastery Church Quire in Hvar, and the Dominican Monastery Archive in Stari Grad) and three secular musical collections in Hvar and Stari Grad (the Hvar Heritage Museum and the Machiedo family private archive in Hvar, as well as the Politeo family private archive in Stari Grad) revealed their quantity and quality, as well as contents and specificities, that will be briefly summarized here. Taking into consideration the lack of musical sources before the late 18th century, recent discovery of the Cathedral Chapter inventory of musical materials (1646/1647), definitely one of the earliest and most significant musical documents kept in the Cathedral Chapter Archive, was crucial for the revelation of the sacred and secular repertoire that was available and performed in the town of Hvar in the first half of the 17th century. The recorded titles of 73 musical collections, formerly owned by the Hvar Cathedral Chapter, served in this thesis as a starting point for an overview of musical repertoire in Hvar during the period of cultural and economic renaissance of the town after suffering from Turkish-Ottoman destruction in the late 16th century. Although lost nowadays, the listed musical items testify to the presence of recent Italian, primarily Venetian early-Baroque musical literature in the Hvar community, and represent an extreme contribution to local art music history. At the same time, they are of extreme value for Croatian musical culture in general, as the only currently known document on the territory of Croatia with explicitly listed authors and titles, that were available to local musicians, and thus to general public as well, until mid-17th century. Considering the dates of their first editions, the recorded prints were coming to Hvar immediately after publishing, primarily from Northern Italy, and probably due to Tomaso Cecchini, who was, at that time (1614-1648), chapel master and organist in the Cathedral of Hvar. Cecchini's works, written mostly in Hvar, reflected his acquaintance with the early-Baroque compositional, technical and aesthetical trends, undoubtedly adopted through his study and performances of Italian contemporary musical literature – mostly works of Northern Italian »minor masters«, as well as more famous ones, such as G. Monteverdi and G. Caccini – that was available to him, judging by the contents of the Cathedral Chapter inventory, for performances at the Hvar Cathedral or Count's Palace, and possibly at the newly built Hvar Theatre (1612).

Musical materials that have been preserved until this day at the Cathedral Chapter Archive belong to a somewhat later period, testifying to (sacred) music that was cultivated in circles around the Hvar Cathedral in the period from the late 18th to the early 20th centuries. The Cathedral Chapter Archive contains 238 units, 157 of which are manuscripts, and 81 printed music. One of the specificities of this fund is the legacy of the *Kapellmeister*, organist and priest from Hvar Josip Rafaelli (1767-1843), which reflects the period of the first half of the 19th century, when church music blossomed in the town of Hvar. Raffaelli's compositions – for most

of which his authorship was confirmed, although for several it remains dubious – are preserved in the form of autographs or transcripts (from the second half of the 19th century), and comprise more than one third of the musical manuscripts kept in the Hvar Cathedral Chapter Archive, with a total of 59 units. Apart from Raffaelli's, works of other active domestic and foreign (mostly Italian and German) authors indicate lively musical activity in circles around the Hvar Cathedral in the period from the late 18th to the early 20th centuries. Concretely, a valuable part of the Cathedral Chapter fund consists of compositions written for the needs of liturgies at the Hvar Cathedral, whose authors were Raffaelli's predecessors and successors, serving as cathedral organists and/or *Kapellmeisters*, such as fra Bonagrazia (active in Hvar from 1774 to 1782), Albert Andlovitz (in Hvar from 1887 to 1889), and Aleksandar Bosiljevac (in Hvar from 1898 to 1918). In addition to works of the mentioned cathedral musicians, composed for the needs of liturgies at the Hvar Cathedral and as performed locally, the Cathedral Chapter collection consists of autographs and transcriptions of sacred compositions of church musicians active during the 19th century in other Dalmatian towns: Zadar (J. Alesani, F. Sabalić), Split (A. Visetti), Trogir (G. Bozzotti) and Šibenik (A. Orsini), which might suggest musical connections between the Hvar (church) community and other coastal places. A considerable part of the preserved repertoire – not only manuscripts, but printed materials as well – was flowing in during (the second half of) the 19th century from the Northern Italy. It is worth pointing out some 15 musical items originating from Cividale del Friuli, once owned by leaders of North Italian Cecilian Movement themselves, Giovanni Battista Candotti (1809-1876) and Jacopo Tomadini (1820-1883), which indicate the availability and performances of the Cecilian repertoire in circles around the Hvar Cathedral from the last third of the 19th century.

The prevalence of the Cecilian repertoire, that was also very present in the monasteries on the island during the late 19th and the first half of the 20th century, is witnessed by musical items kept at the Franciscan Monastery Church Quire in Hvar (49 units: 15 manuscripts, 34 prints) and at the Dominican Monastery Archive in Stari Grad (416 units: 353 manuscripts, 63 prints). Upon examination of those musical collections, a wide spectre of then contemporary Cecilian authors' titles presented itself as well – particularly in the extensive musical fund of Dominicans from Stari Grad – Croatian, Italian, Austrian, German, Slovenian, etc. It is worth pointing out that the Dominican fund has preserved 50 manuscript units (transcripts and autographs) with spiritual compositions of five Dominican priests coming from the Island of Hvar from the first half of the 20th century: Antonin Zaninović (1879-1973), Vinko Kuničić (1894-1980), Jordan Kuničić (1908-1974), Rajmund Kupareo (1914-1996) and Zlatan Plenković (1914-1987), three of which (Zaninović, V. Kuničić, Kupareo) were actively (also) serving in Stari Grad monastery. One of them, R. Kupareo, as it seems, is responsible for the inflow of a consid-

erable part of the preserved manuscript (and probably printed) materials into the Dominicans' musical fund, primarily during the 1930s (more than 140 units). Some seventy units have been preserved as his manuscripts – mostly transcripts, less so autographs – that he recorded mostly during the period of his novitiate in Dubrovnik, from 1932 to 1935, but also during his stay in Stari Grad (1938 and 1939). Hence, although it can be presumed that the majority of manuscript musical items, kept at the Dominican Monastery in Stari Grad was made *in situ*, for performances in various monastery churches, which was probably the main reason for targeted supply with the printed materials, it is obvious that part of the preserved repertoire came primarily from Dubrovnik, but also from (though less often) Split, Trogir, Zadar and Zagreb, mostly by »migrations« within the Dominican order, which was most certainly the case with at least one part of the musical fund preserved in the church of Hvar Franciscans.

Generally speaking, vocal and vocal-instrumental works that are kept (in the form of manuscripts and printed materials) in the processed island church collections, belong to the framework of musical genres, styles and techniques that dominated European church music from the late 18th until the early 20th century. Preserved spiritual compositions – mostly masses, motets, hymns, psalms, litanies and Lenten songs – reflect local performance practices and circumstances at the same time, indicating to vocal and vocal-instrumental ensembles that were performing in the church circles of Hvar and Stari Grad, mostly during the 19th century and at the beginning of the 20th. These compositions were mostly intended for choirs, *a cappella* or accompanied by keyboard instruments (most often pipe organ), while a smaller part is accompanied by chamber instrumental ensembles and orchestras: a dozen of those are among units kept at the Cathedral Chapter Archive – e.g. Raffaelli's newly found (and his most extensive) composition *Kyrie, Gloria and Credo* for two-voice male choir and chamber orchestra or Tomadini's *Messa* for three voices and orchestra. Such wider repertoire suggests that (mostly during the 19th century) in Hvar and Stari Grad parishes, probably during more festive occasions, smaller and bigger instrumental ensembles consisting of local musicians-amateurs, active in the Hvar Theatre and town brass bands, were accompanying parish choirs from time to time. Instrumental ensembles, as it seems, were considerably less often gathered for performances in monastery churches. Instead, according to preserved musical materials, there were primarily performed compositions for choirs (from one to five voices), *a cappella* or with accompaniment of keyboard instruments – organ, harmonium or piano.

With about 650 manuscript and printed units, recorded in three processed church archives (the Church Chapter Archive and the Franciscan Monastery Church in Hvar, the Dominican Monastery Archive in Stari Grad), vocal and vocal-instrumental spiritual music makes about two thirds of the total number of musical items, represented in this thesis, vividly showing a very rich composi-

tional and performance practice in the church circles of urban communities on the Island of Hvar from the end of 18th to the beginning of the 20th century. However, there is proof that in the church circles of the time solo instrumental music was also devotedly cultivated – most often for organ, less often for piano – since there is a total of some 60 units containing works for keyboard instruments: versets, canons, pastorals, etudes, marches, arrangements of sacred and secular pieces belonging to canonical Western European repertoire, kept in the Cathedral Chapter Archive and two monastery archives. There is also a smaller number of units with works for other solo instruments (guitar, basprim, bandeon) or instrumental chamber ensembles, that could have been performed by local (church) musicians as private or public performances, since these people were often included in musical life of their towns also as bandmasters of secular town ensembles (such as Albert Andlovitz and Aleksandar Bosiljevac in the late 19th and early 20th century). Secular vocal and vocal-instrumental music with a total of 17 units – containing arrangements of more famous Italian operas of the 19th century, then choir and solo songs, mostly by the Croatian authors from the end of the 19th and the beginning of the 20th centuries, such as I. Zajc, M. Brajša-Rašan, N. Devčić, M. Ćurković, etc. – is represented only by minor share in three processed church musical funds and probably got there as part of some secular legacies.

Therefore, revealing of secular repertoire that was cultivated through public and private performances in Hvar and Stari Grad during the 19th and early 20th centuries, a period of blossoming of civics on the island, was primarily assisted by observance of secular music collections from the Hvar Heritage Museum and the Machiedo family private archive in Hvar, as well as the Politeo family private archive in Stari Grad – a total of 313 preserved manuscript and printed units processed in this thesis. Musical items in the Hvar Heritage Museum have been preserved as 141 units, 101 of which are manuscripts, and 40 are printed items. Manuscript music sources kept there, mostly from the last quarter of the 19th and early 20th centuries, throw light on two unknown segments of Hvar music history. The first one relates to secular (public) music performances, reflected in this collection as a significant number of preserved compositions and arrangements for brass bands and a somewhat smaller number of pieces for tamboura ensembles, which provides a foundation for reconstruction of repertoire that was performed by town amateur ensembles in Hvar during the last quarter of the 19th and the early 20th centuries, just as probably as similar ensembles in Stari Grad. These are mostly manuscripts containing various waltzes, marches, polkas, overtures, potpourris, cavatinas, arias, duets, quadrilles, serenades – primarily arranged parts and motifs from operas and operettas of more famous Italian, Austrian and French composers from the second half of the 19th century – but various patriotic compositions, as well, in accordance with political turmoil between Autonomists and Nationalists at the end of the 19th century. The second specific segment of manuscript musical

collection of the Hvar Heritage Museum is a legacy of the nowadays forgotten musician, composer, critic and jurist Ambro Novak (1899-1947), containing clips of his published critiques and feuilletons, programs of concerts in which he took part, whether as composer and/or performer, correspondence, photos and, naturally, compositions. One part of Novak's preserved musical material are sketches, while other consists of 31 composition in the form of (more or less) whole autographs: 17 solo songs, ten piano miniatures, three choir songs and one movement for string quartet. These are mostly shorter compositions, relying on the heritage of late romanticism, with recognizably identified tonality, that has a strong tendency to widen and blur, sometimes reaching the borders of expressionism. On the other hand, the printed music of the Hvar Heritage Museum mostly consist of pieces for solo (violin, piano or mandolin) and chamber music performances (vocal and piano duos; violin and piano duos; cello and piano duos), revealing music that was cultivated in somewhat more private context, mostly in homes of respectable Hvar families or musicians during the second half of the 19th and early 20th centuries.

A somewhat clearer picture about private (salon) musical performances that were cultivated in urban centres of the Island of Hvar in the 19th century was provided by the contents of archival musical collections owned by the Politeo family in Stari Grad and the Machiedo family in Hvar. The musical fund of the Politeo family consists of 105 units (60 manuscripts, 45 printed music items) of exclusively foreign authors' works: Austrians (mostly I. Pleyel – 17 units, J. Haydn, W. A. Mozart, etc.), Germans (J. Sterkel, J. Naumanm, H. Marchand, etc.), Czechs (J. K. Vanhal, L. Koželuch, J. Gelinek, etc.), and Italians (mostly F. Bergancini – 14 units), »minor« and »great« (pre)classic masters, active primarily in Vienna and Central European musical circles during the second half of the 18th and in the beginning of the 19th centuries. This music was exclusively secular, primarily instrumental, intended for performances on harpsichord or piano, and chamber performances by smaller ensembles, most often violin and piano/harpsichord duos, or piano trios. It can be established with considerable certainty that these manuscripts and printed items were mostly obtained from Vienna, by Countess Fanny Morelli (1761-1829), in the period between 1778 and 1813, when she was living in Gorizia, Trieste, Padua and Venice. When Countess Morelli arrived in Stari Grad in 1813, she brought her own collection of musical manuscripts and prints in order to make musical performances in the home she shared with Petar Nisiteo (1774-1866) in Tvrđalj from 1813 to 1827. Nisiteo's ancestors, that belonged to the famous Hektorović family, owned a Spanish guitar, *chitarin* and a harpsichord in their home in Tvrđalj in the 17th century. Therefore it can be concluded with certainty that such a respectable and wealthy family, such as Nisiteo's, possessed some instruments in their home in the later period as well, most definitely keyboard ones – harpsichord or piano – that could have been played by Countess Morelli during

her life in Stari Grad, as solo performances, or maybe as part of chamber duos, trios, and even wider instrumental groups, as suggested by the preserved manuscript and printed units.

The musical activity of Fanny Morelli in Stari Grad, to which the preserved musical manuscripts and prints testify, is valuable material for building a history of (women's) private musical practice on the Island of Hvar – a topic that is also supported by repertoire from a somewhat later period (the end of the 19th century), from the Machiedo family musical collection in the town of Hvar. The Machiedo Archive contains a total of 67 manuscript (30) and printed (37) musical items, mostly compositions and arrangements for piano, written by authors that were active in the second half of the 19th century: anonymous and »minor« masters of salon (piano) music and/or military *Kapellmeisters* (such as J. Ivanovici, J. Kovacs, G. Giorgieri, M. Müller, C. Sirovy, A. Sthöna, etc.), and rarely more famous composers of operas (S. Mercadante, G. Rossini, G. Verdi), operettas (F. von Suppé, J. Offenbach) and waltzes (J. Strauss Sr.), whose parts or motifs were preserved in piano arrangements. The Machiedo repertoire mostly consists of shorter marches, waltzes, quadrilles, polkas and mazurkas of a dancing, salon character, which positions them within a framework of popular piano music from the (late) 19th century. Among them there are some manuscript units (14), once owned by Ivan Vučetić (1858-1925) – later the internationally known inventor of finger printing technique – that were either rewritten and/or arranged by himself as he was serving in Austrian-Hungarian Navy in Pula (1879-1883), for salon musical performances at the Navy Casino – the centre of Navy officers' and officials' social life, where he probably played, as he was quite a skilled piano player. As it seems, before Ivan Vučetić emigrated to Argentina (February 1894), he left his musical materials to the Machiedo family – probably to the brothers Josip (Bepo) (1847-1917) and Lauro (1851-1918), with whom he most certainly collaborated in his youth as a member of association *Società Musicale* in Hvar, knowing that in the home of such music and theatre lovers, there was a chance that these piano pieces would be performed. It is probable that several years later Rosina Machiedo (1875-1947), daughter of Josip Machiedo, was acquainted with and used musical materials that belonged to Vučetić. She was obviously a skilled piano player since her name is signed as owner of several printed and manuscript musical items (13) from the 1890s. Apart from her signature on some manuscripts and prints, there are signatures of Virginia and Carolina Tomichich, probably from Hvar, and generationally close to Lauro and Josip Machiedo, with whom they might have been in contact in the 1870s, and the unknown Catterina Sibichini with whom R. Machiedo might have been acquainted during her education or occasional stays in Zadar around 1890. The mentioned women's names – owners and users of manuscript and printed musical items, kept at the Politeo and Machiedo family musical funds – clearly show a gender division, related to music playing from the 19th

century, as divided into private, mostly cultivated by women, and public, available exclusively to men.

Apart from the musical material that testifies to music performed in various church, secular, private and public contexts in Hvar and Stari Grad during the 19th and early 20th centuries, among the processed units there are few manuals in manuscript and printed forms, implying the continuous practice of music education at the time. Music lessons in church centres in the period from the end of the 18th to the beginning of the 20th centuries are demonstrated by a dozen units found through research of the Cathedral Chapter and two monastery archives. Among them, there were five manuals for Gregorian singing, one for piano playing, and various music theory notes on notation, rhythmic values, scale systems, etc, used and often recorded by local church musicians, such as J. Bajamonti and J. Raffaelli in the end of the 18th or beginning of the 19th centuries in Hvar, and V. Kuničić in the 1930s in Stari Grad. On the other hand, music lessons were a part of a secular context as well: privately or in the context of town musical societies. For example, one Czech music theory manual in manuscript form – *Začátek Muziky*, was preserved, and some flute methods, violin, basprim and mandoline schools, also a dozen archive units, that could have been used by city bandmasters, such as A. Andlovitz in the late 19th century, and A. Bosiljevac in the early 20th century (who also worked as a private tutor). Another key insight arising from more detailed examination of the preserved archive of musical heritage is that the church and secular music that were cultivated in towns of Hvar and Stari Grad in the period from the 17th to the beginning of the 20th centuries, are a result of (musical) circumstances, which were formed by migration processes to a large extent. Namely, it is obvious that the island's musical past was formed by domestic and foreign musicians-migrants, such as T. Cecchini, J. Bajamonti, J. Raffaelli, A. Andlovitz, A. Bosiljevac and R. Kupareo, applying their previously acquired knowledges and adopted musical styles, mostly abroad, in their work on the Island of Hvar. Naturally, a considerable share of repertoire preserved in processed musical funds was brought by migrations from other coastal towns, such as Zadar, Split, Dubrovnik, Šibenik, Trogir and Pula (from the late 18th to the early 20th centuries), and particularly from Northern Italy, that was closely connected since the 17th century with the Hvar community, and most probably even before that.

The musical material represented and analysed in this thesis can be seen as a stimulus and starting point for further research, analysis and interpretation of musical sources of the Island of Hvar. That would complement presented discoveries about certain segments of the general history of art music that was created, imported and cultivated in local urban centres from the 17th to the early 20th centuries. Tangible result of (field) work in the archives of Hvar and Stari Grad are definitely organized musical funds, catalogued and (partly) digitized musical manuscripts and prints, which certainly simplifies the manipulation of archive materials

for the needs of future research, at the same time opening the path for contemporary musical performances of the repertoire that was covered with archive dust for decades, even centuries. The revitalization of the preserved art musical heritage is one of practical and final objectives of this thesis. In this way, pieces of the musical past of the Island of Hvar could be incorporated into its modern frame, by which art music that was composed and performed there would not be forgotten and would finally get the place it deserves in the cultural memory of the local population. Undoubtedly that music belongs there, which is evidenced by the quantity and quality of the newly found musical sources.