

iz tog grada ono što bi danas najviše i najbolje govorilo o glazbi starog Dubrovnika: nestalo je notne građe, koju su namrli toliki glazbenici. Ostali su iz starijeg razdoblja jedino arhivski zapisi koji su otkrili tolika imena glazbenika između kojih brojem i značajem zauzimaju najčasnije mjesto baš glazbenici iz Italije. Ovo što je u ovome radu izneseno na temelju arhivskih dokumenta u tom slučaju postaje još vrednije, jer je jedino iz čega se danas može proučavati ne samo prošlost dubrovačke glazbene kulture, nego i u koječemu pojedinosti značajne za razvoj te umjetnosti u zemljama Europe, čiji su glazbenici djelovali u Dubrovniku. A to što je izneseno o društvenom položaju, odorama, intrumentariju, izvođačkoj praksi, itd., ne odnosi se samo na svirače podrijetlom iz Italije, nego na sve dubrovačke svirače u cjelini, a čiji su eminentni dio bili baš svirači iz Italije. Oni su skladno nastupali stoljećima u Dubrovniku s domaćim dubrovačkim i drugim inozemnim sviračima te uvelike obogaćivali glazbeni život tog drevnog grada.

#### SUMMARY

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The Republic of Dubrovnik was abolished through a short notice of the French general Marmont, the general army for Dalmatia, read on 31 January 1808 in the Duke's court. Even though the Republic of Dubrovnik no longer exists, the living spirit of the ancient culture of Dubrovnik continues to enrich the spiritual life of the citizens of the area, especially on the field of drama and music, which can be seen through the Dubrovnik summer festival. The Festival's charm is not only because the best artists from abroad and from the country perform there, but because the performances take place in old Dubrovnik's premises consisting of 26 summer stages which originate from old times when the Duke ruled. The Duke and the Parliament built this famous city, famous for its tuneful instruments that never stop tuning. Many musicians from Italy, who were mentioned in this discussion and whose names will be remembered in the history of Croatian and Italian musical culture, gave a mite to the glorious musical history.

Their names are written in temporal chronology, as they performed their duties in the Duke's chapel and orchestra, the town music or cathedral chapel.

The order is as follows:

- 1331. Angelus de Nei, trombatore
- 1332. Mihael Cianni de Venetia, trubecta
- 1391. Cola de Brundusio, trombecta
- 1395. Nicolaus de Florentia, tubator
- 1395. Robertus de Ascholi, tubetta
- 1406. Antonio Petrucci da Verona, tubicinus
- 1414. Johannes de Pace, tubeta
- 1417. Franciscus de Reato, tubeta

1450. Andeas de Licio, piffarus
1458. Gabriel de Arimino, tubeta
1470. Laurentius de Padova, tubicen
1482. Pelegrinus de Bartholomeo, tubicinus
1484. Johannes Antonius de Trapisio, trombonus
1484. Franciscus Martii de Vemetia, piffarus
1496. Franciscus de Padua, tibicinus
1504. Marchetus Saracenus, trombonus
1529. Franciscus de Venetia, piffarus
1541. Antonius Patavinus, trombonus
1552. Lucentius de Napoli, trombonus
1627. Petrus Negrini, tibicinus
1627. Leonardo Belhuomo, tibicinus
1628. Carolo Testi, oboa
1728. Johannes Leoni, oboa
1746. Vincenzo Bonomo, oboa
1749. Antonio Santoro, violino
1749. Gaetano Albino, maestri di cappella
1750. Giuseppe Valenti, maestro di cappella
1757. Michale Marchigiani, violino
1757. Michale Biancju, oboa
1764. Domenico Benditto, oboa
1799. Antonio Bertolini, violino
1780. Domenico Antonietti, violino
1780. Luigi Leggi, corno
1780. Benigno Curiale, corno
1785. Francesco Boriani, violino
1786. Giuseppe Alimenti, oboa
1790. Gulielmo Zabolio, violino
1795. Luigi Malserviggi, clarinetto
1802. Tomasso Resti, viola

According to archival writings it is reliably known that their names originate from Italy. Their number is surely larger because for some names that sounded as Italian names the writers of that time didn't write down where they came from to Dubrovnik. These records were written in Italian in the 17th and 18th century in Dubrovnik, and it can't be exactly proven, that those players, whose

names sounded as Italian, originate from Italy. A few organists of Dubrovnik's cathedral who were not members of the Duke's chapel should be added to the above mentioned list of names.

These names are written according to entering upon service:

1493. Pelegrinus de Ariminu

1502. Edurdus Jacobi de Fermo

1541. Tomas Melchoris de Cingulo

1551. Eneas de Neapoli<sup>495</sup>

One of the most beautiful characteristics of the old Dubrovnik's culture was a highly developed level of musical art and the beauty of sound of different musical instruments has for more than six centuries pervaded almost all important church, social and political events of the once independent Republic of Dubrovnik. As we can see from the previous *discussion* (rasprava), Dubrovnik was like other European musical centres, hosting musicians from all European towns, mostly from Italy. That's why it is very important not to forget that segment of cultural history, which should equally be remembered by Italian as well as Croatian people.

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<sup>495</sup> Usp. Demović M., *Glazba i glazbenici u Dubrovačkoj Republici od početka XI. do polovine XVII. stoljeća*, Zagreb, 1981., str 277.