

FOREWORD

Migrations are at the time of writing the dominant theme of conversation and concern in Europe. To move in space and time is, however, an ever-present aspect of life, affecting the whole course of human history, past as well as present. The idea of migration also stands at the core of the current European research project financed by the European Commission for Humanities in the European Research Area within its programme “Cultural Encounters.” This project, which involves partner groups from Croatia, Slovenia, Poland and Germany, is led by Vjera Katalinić from Croatia and bears the official name of *Music Migrations in the Early Modern Age: The Meeting of European East, West and South* (= HERA MusMig). Its object is to study musical migrations during the seventeenth and eighteenth centuries in their broadest sense encompassing everything that we could call musical “infrastructure:” from persons to artefacts and even ideas.

So one aspect of musical migrations relates to physical items, which include musical manuscripts and prints, which contain within themselves a stock of information that may possibly be made use of in a new (and sometimes unexpected) environment or be safely preserved there until its rediscovery. This rarely studied aspect was chosen, back in 2012, to become the focus of an international musicological conference organized by the Institute of Musicology at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts within its research programme “Researches in the History of Music in Slovenia,” directed by Jurij Snoj, who is the author of the following thoughts on *Itineraries of Musical Manuscripts and Prints in Modern Europe*, which became an official text of this conference, held in Ljubljana in October 2014 in partnership with the Jean Monnet University of Saint-Étienne in France and within the ambit of the HERA MusMig project.

Ever since Western music began being written down, it has been able to overcome the barriers of time and space. Any piece of music, given fixed form by notation, has been able to outlive its time and travel to other environments, which have understood and interpreted it in ways specific to the time, place and context of use. In parallel with the rise of copying and printing, music began to circulate over wider areas, which led to the creation of typical pathways by which musical works were disseminated, and eventually to a pan-European music market. Libraries abound in musical sources, handwritten or printed, that bear the visible signs of journeys – often long and tortuous – that they have made in order to reach their present location. Books containing music also have their histories, either generic or specific: any one of them may throw up questions about its

place of origin, its purpose, its destination, its use (or non-use), its ownership (and the reasons behind it), and, finally, the route by which it reached its present location.

The conference was, naturally, a collaborative venture by many scholars, who contributed in various ways to its preparation and smooth running as well as providing its essential content and animating spirit. The first pair of tasks fell primarily to the members of its organizing committee: notably colleagues from the Institute of Musicology (Jurij Snoj, Metoda Kokole, Katarina Šter, Klemen Grabnar), plus Marc Desmet, representing the co-organizing institution, and our most loyal and precious supporter Michael Talbot, Emeritus Professor at the University of Liverpool. The second pair of tasks was performed by the readers of the papers, who were musicologists, mostly well known, from ten different European countries: Slovenia, Croatia, Italy, Austria, the Czech Republic, Poland, France, the Netherlands, Sweden and the United Kingdom.

The conference was not only attended by the leader of the HERA MusMig project, Vjera Katalinić, but also had the honour of acting as host to the current president of the International Musicological Society, Dinko Fabris, who gave a short welcoming address, which was later followed by his very interesting research paper on “Early scores of polyphonic music in seventeenth-century Italy: Gesualdo and Molinaro.” On account of the author’s numerous commitments in the period following the conference, he was unfortunately unable to complete the preparation of his text in time to have it published in the present volume together with all the other papers read to the conference. However, I am pleased to say that we will be able to publish Dinko Fabris’s article in a future volume of *De musica disserenda*.

The order of the articles in this volume does not follow that of the original conference programme, with the exception of an introductory contribution by Iain Fenlon, which was originally delivered as the conference’s keynote address. The three succeeding articles, by Paweł Gancarczyk, Jan Baťa and Lars Berglund, are concerned with Lutheran collections; next, articles by Marc Desmet and Marko Motnik examine the dissemination of works by Iacobus Handl-Gallus, while a large following group, by Ivano Cavallini, Michael Talbot, Tomasz Jeż, Marc Niubo, Rudolf Rasch and Vjera Katalinić, is made up of case studies dealing with various topics roughly ordered according to the chronology of the materials discussed. The volume ends with a series of articles presenting current Slovenian research into the subjects indicated by the respective titles, their authors being Klemen Grabnar, Radovan Škrjanc, Darja Koter, Vesna Venišnik and Maruša Zupančič.

The volume now in front of you obviously owes most to its several authors, but a small, invisible but indispensable contribution towards the final result was made by the numerous anonymous reviewers for the articles and our editorial assistant Klemen Grabnar. The lion’s share of labour and responsibility fell, however, to my fellow editor Michael Talbot, to whom I dedicate my final lines with many thanks for all he has done to make this volume as presentable in English as possible, and a worthwhile contribution to the ongoing continent-wide investigations into musical migrations in early modern Europe.

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