

## FOREWORD

In 1615 a famous collection of small-scale *concertato* motets entitled *Parnassus Musicus Ferdinandaeus* and printed in Venice was dedicated to Archduke Ferdinand II, then ruler of Inner Austria based in the Styrian capital of Graz. This collection reflects perfectly his musical taste and interest in the then newest and most fashionable achievements of Italian music as well as in music in general, its *bienfaisance* on the level of personal perception and its power as a propagandistic and political tool.

Exactly 400 years later, in 2015, an international musicological conference held in Ljubljana – situated mid-way between Graz and Venice – was dedicated to the phenomenon of the *Parnassus Musicus Ferdinandaeus* and to the music connected with the archducal court in Graz, which was one of the foremost European musical centres in the opening decades of the seventeenth century. The conference reflected many of the aspects related to this important anthology: facts associated with it *per se*; subjects connected with the music at Ferdinand's court at large; studies of composers who contributed to the anthology; cognate musical areas; and the larger cultural impact of the ruler's personal, religious and political "web" carefully planned to be spun all over Europe.

The idea of organizing a conference on the *Parnassus Musicus Ferdinandaeus* was born a couple of years before that date within a group of independent musicologists interested in tracing the dissemination of Italian music in the countries of the central and eastern parts of Europe from the early modern period up to the twentieth century, a topic that figures less strongly in general music histories than it deserves. This group, called TRADIMUS (Tracking the Dissemination of Italian Music),<sup>2</sup> operated at that time under the auspices of the Fondazione Levi in Venice, which also supported the 2015 Ljubljana conference.

The international musicological conference entitled the *Parnassus Musicus Ferdinandaeus (1615)* was organized, and hosted in Ljubljana from 15 to 16 October 2015, by the Institute of Musicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, under the patronage of the HERA MusMig (Music Migrations

---

<sup>2</sup> Jana Bartová (Slovakia), Lars Berglund (Sweden), Daniele V. Filippi (Italy), Tomasz Jeż (Poland), Metoda Kokole (Slovenia), Aleksandra Patalas (Poland), Barbara Przybyszewska-Jarmińska (Poland); Herbert Seifert (Austria); Joachim Steinheuer (Germany) and Marina Toffetti (Italy).

in the Early Modern Age: the Meeting of the European East, West and South) project (2013–2016). The conference committee comprised Metoda Kokole (Slovenia), Marina Toffetti (Italy), Herbert Seifert (Austria) and Jana Bartová (Slovakia). At the conference there were twenty speakers, who came from ten European countries. As is appropriate for this kind of celebratory event, the conference was complemented by a concert, which was entitled *Parnassus Musicus Ferdinandaeus: Motets for the Austrian Archduke Ferdinand (1615)* and given by the leading Slovenian early music group *Musica cubicularis*, which brought to life a selection of motets taken from that anthology.

The volume before the reader is an indirect result of the 2015 conference. It offers selected articles written by sixteen authors, all but four of whom also contributed to the conference. The sequence of the texts published here follows the original concept and progresses from a general presentation of the dedicatee and his musical court in Graz (the section entitled Archduke Ferdinand and his Musical Parnassus) to studies of his musical repertoire focusing on the pieces in the *Parnassus* anthology plus larger-scale sacred works (Ferdinand's Musical Repertoire), to papers introducing the compositional activity of composers who also made contributions to the 1615 anthology (Composers of the *Parnassus Musicus Ferdinandaeus*), to articles dealing with connected or comparable courts (The Habsburgs and Italian Music; The Musical Establishments of the Polish and Transylvanian Courts), to the dissemination of the style manifested in the anthology (The *Parnassus* Style at Large), and finally to a presentation of the European HERA project on Musical Migrations (Report on the MusMig Project): however, even this last subject has a specific connection to Graz and the *Parnassus Musicus Ferdinandaeus* since it discusses the case of Vinko Jelić (who also studied in Graz) as well as the small-scale sacred repertoire of both Jelić and Lukačić.

At this point, it is my pleasure to express my deepest gratitude to all who have in their different capacities enabled and helped me to realize also this written homage to Ferdinand's hub of music-making in Graz that in its day greatly influenced the course of cultural and musical development on the territories today united in the Republic of Slovenia, thereby forging – so to speak – part of our national musical heritage. I am first of all grateful to all the authors for their precious contributions. Then I am also indebted to my colleagues at the Institute of Musicology, and especially to Klemen Grabnar, who, assisted by Lucija Bizant, undertook the final editorial and technical decisions so that the texts could be presented in an at least partly unified manner. I am also grateful to the reviewers, and especially to Michael Talbot, who took charge of the linguistic aspect of the majority of the articles written in the English language by musicologists coming from different linguistic environments.

I hope this book finds its way into the hands of all colleagues who are interested in early seventeenth-century music, the small-scale concertato motet and the Habsburg dynasty's musical interests at large.

Metoda Kokole  
Ljubljana, November 2017