MAGISTRSKA DELA — M. A. WORKS

DEMOVIĆ MIHO: GLAZBENA SITUACIJA DUBROVNIKA OD DRUGE
POLOVINE XVI DO UKLJUČIVO POČETKA XVII STOLJEĆA S
POSEBNIM OSVRTOM NA DJELOVANJE LAMBERTA I HENRIKA
COURTOYSA

MUSIC IN DUBROVNIK — FROM THE LATTER OF THE 16th TO THE
BEGINNING OF THE 17th CENTURY — WITH SPECIAL REGARD TO
LAMBERT AND HENRIK COURTOYS

Avtor izhaja iz družbene in splošne umetnostne situacije Dubrovnika okrog srede 16. stoletja in prikaže najprej pogoje in možnosti, ki so bile v tem mestu na voljo za razvoj glasbe. Ob naslonitvi na obsežno arhivsko gradivo navaja vrsto podrobnosti od posameznih glasbenikov do instrumentov, ki so bili v rabi. Pri tem upošteva tudi ekonomske in kulturne zveze, ki jih je imel Dubrovnik z Italijo in ki so bile pomembne za glasbeno življenje mesta. Sledi podroben opis stanja cerkvene glasbe tedanjega Dubrovnika, ki je osvetljeno z raznih strani: po njeni vlogi, usposabljanju za muzikalno dejavnost, načinu, ki je temu namenu služil in glasbenikih ter aktualnem instrumentariju. Iz razpoložljivega arhivskega gradiva je eruirana vrsta novih imen glasbenikov in njihovo delo. V nadaljevanju oriše avtor kneževo kapelo in govori o vlogi in pomenu te institucije v starem Dubrovniku. Navaja tudi glasbenike, ki so v njej delovali, za kar je ohranjeno obsežno gradivo. Na delo te kapele, ki se je predvsem posvečala negovanju posvetne glasbe, se navezuje obravnava scenske glasbe. Le-ta je že doslej bila predmet pozornega raziskovanja in je zlasti glede na tedanjo dubrovniško književnost zbujala zanimanje. Na to, na opise raznih popotnikov, ki so obiskali Dubrovnik, na še drugo arhivsko gradivo ter doslej že v tej smeri opisano situacijo, se avtor tudi opira, ko skuša pojasniti, kakšne so ali naj bi domnevno bile glasbeno dramske uprizoritve. V tej zvezi se seveda dotika tudi verskih iger, na katere navezuje še obravnavo pastirskih iger ter različnih dramskih predlog. Gre za prevode ali izvirne tekste dubrovniških pesnikov, ki predvidevajo ali vsaj posredno nakazujejo sodelovanje glasbe. Po tej strani je uporabljena tudi dokumentacija, ki pa vselej ni dovolj direktna, da bi lahko omogočila definitivne sklepe. Posebno pozornost je avtor posvetil skladateljema Lambertu st. in Henriku Courtoysu. Podrobno je preučil prispevek rodbine Courtoys v dubrovniško glasbeno delo in ocenil kompozicijski opus obeh navedenih glasbenikov, ki pa je bolj znan po številnih arhivskih podatkih, medtem ko konkretna dokumentacija ni tako izdatna. Ohranjeno dne 16. III. 1978 na filozofski fakulteti univerze v Ljubljani.

The author proceeds from the social and general artistic situation in Dubrovnik around the middle of the 16th century and describes the conditions and possibilities for the development of music in the town. Relying on extensive archivic material he quotes numerous details, concerning a

range extending from individual musicians to instruments then in use. He takes into account also the economic and cultural connections which Dubrovnik had with Italy, connections genuinely so important for the musical life of the city. This is followed by a detailed description of church music and an elucidation of it from various angles: as regards its role, qualification for various musical activities, musicians and instruments used. A number of new names of musicians thus appears and new light is shed on their work. The Prince's Chapel is described and its role and importance discussed. Musicians active in this institution are also mentioned, due to rich material at hand. The activity of this Chapel, which dedicated itself to the performance of secular music, is followed by the treatment of stage music. This has been already subjected to careful examination especially because of highly interesting literature in contemporary Dubrovnik. The author relies not only on the result of the just mentioned research, but also on descriptions of travellers visiting Dubrovnik and on other, hitherto unmentioned, material. Thus he tries to explain what was the music theatre like. He touches also upon religious plays, pastoral plays and various other dramatic forms of expression. He deals with translations or original texts by various poets of Dubrovnik, which for a public performance require or at least suggest the participation of music. However, documentation is not always direct enough to lead to final conclusions. Special attention is dedicated to the composers Lambert the Elder and to Henrik Courtoys. The contribution of the Courtoys is studied and the compositional output of the two musicians — unfortunately, documented through archivic data much more than by concrete music — evaluated.

Defended March 16, 1978, University of Ljubljana.