

Po analizi razpoložljivega gradiva, katerega pomemben sestavni del je ob že izdanih partiturah skladateljeve Misse Villane in Misse Viennensis rekonstrukcija partiture Misse sopra la Bergamasca, se avtor pri vrednotenju Dolarjevega kompozicijskega stavka opira na podrobno razčlenitev njegovih elementov in na primerjavo s sodobnimi skladatelji zvečine dunajskega kroga. Pri izvajanju sklepov se opira na notranji, stilni kriterij.

Ugotavlja, da se Dolar izraža povečini na dva načina: v koncertantnem in kolosalnem slogu. Prvi razdeli pevske inštrumentalne glasove, ki že imajo določene in ne več improvizirane zasedbe. Znotraj te koncertantne zasnove pa gre za intenzivni concertato med solističnimi pevske in godalnimi glasovi. V smislu protestantske capellae fideicinae lahko ugotovimo široko priljubljenost godal tudi v Dolarjevih mašah in v mašah drugih primerjanih mojstrov v avstrijskem in južnonemškem prostoru. Missa Villana in Missa sopra la Bergamasca sta podrejeni razdelanemu koncertantnemu slogu. Missa Viennensis pa poleg tega jasno sledi principom kolosalnega sloga.

Glede na periodizacijo baročnega časa po Bukofzerju uvršča avtor Dolarjeve maše v srednje obdobje baroka. Kompozicijski stavek teh del se pravzaprav ujema z vsemi bistvenimi značilnostmi srednjega razdobja baroka. V osnovi je Dolar v mašah še podrejen obligatnemu kontrapunktičnemu stilu, zasnovo teh skladb pa je povsem podredil koncertantnemu slogu, ki je v krogu skladateljev, vezanih na dunajsko tradicijo, postal v tem času skoraj obvezujoč. Inštrumenti v partiturah Dolarjevih maš dobivajo že samostojno vlogo, čeprav se to kaže predvsem v solističnem concertatu in razmeroma pogostih inštrumentalnih sonatah. Glede številčnosti zasedbe avtor domneva, da gre v inštrumentalnem stavku za solistično zasedene glasove. V smislu razporeditve inštrumentov dobivajo pomembnejšo vlogo visoka godala, k skupnemu blesku pa pripomore uporaba trombonov ter posebno virtuozno obravnavanih klarinov in kornetov. Samostojne sonate dobijo vlogo povezovalnega elementa med posameznimi stavki. Številnost glasov stremi po čim bolj učinkovitem osvajanju akustičnega prostora z ustaljenimi glasovnimi kombinacijami in dinamičnimi terasami v Missi sopra la Bergamasca, predvsem pa z uporabo večzborja v Missi Viennensis. V melodiki Dolarjeve maše manj jasno sledijo značilnostim srednjega baroka. Spevnosti po italijanskem zgledu ustreza predvsem Missa sopra la Bergamasca, ki je slogovno karakteristična tudi zaradi izbora melodijskega vzorca bergamaske. V kratkosapnem melodičnem oblikovanju izstopa Missa Villana, kar pojasnjuje avtor kot predhodno oz. retrospektivno slogovno značilnost. Popestritev melodične linije s koloraturami je v splošnem razmeroma redka, prav tako kromatično vodena melodika in njena sekvenčna zasnova. Vse to razume avtor kot stilno zadržanost skladateljeve kompozicijske invencije, ki v Missi Villani in Missi Viennensis pretežno vztraja v okvirih obligatnega kontrapunktiranja.

Oceno Dolarjevega kompozicijskega stavka v njegovih mašah podaja avtor v dveh smereh. S stališča kompozicijskega stavka v ožjem pomenu besede ocenjuje tehnično dovršenost zapisa, drugi zorni kot pa predstavlja mesto treh obravnavanih partitur v smislu skladateljeve slogovne usmeritve. Kompozicijsko-tehnična vprašanja

se javljajo pri tehniki kontrapunkta in v vertikalni urejenosti skladb, kjer bi večkrat lahko sklepali, da skladatelj ni dovolj spreten pri reševanju problemov, ki zadevajo predvsem tehniko imitiranja in vodenja glasov v harmoniji. V smislu aktualnosti stilne usmeritve, uporabe pestrih izraznih sredstev in sprejemanja svežih ustvarjalnih idej, ki so jih ponujali različni vplivi in kompozicijske navade na začetku druge polovice 17. stoletja, pisec oceni Dolarja kot široko razgledanega avtorja, njegove maše pa kot časovno vredne, čeprav tehnično ne povsem izčiščene sopotnice srednjebaročnega ustvarjanja na širšem avstrijskem ozemlju.

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Proceeding from the analysis of the material at hand, which — besides the scores of Dolar's *Missa Villana* and *Missa Viennensis* published before — includes a reconstruction of the score of his *Missa sopra la Bergamasca*, the author goes on to make an evaluation of Dolar's style as a composer, doing this on the basis of a detailed analysis of its elements and by comparing his style with those of contemporary composers mostly of the Vienna circle. In drawing his conclusion he lets himself be guided by the inner, stylistic criterion.

One of the observations made is that Dolar used to seek expression mostly in two ways: in either the "concertante" or the "colossal" style. The former makes a division between the vocal and instrumental parts, which already have their specific instrumentations and are no longer improvised. Still further inside this concertante conception, an intensive concertato is being drawn between solo vocal and string parts. In the sense of the Protestant capella fidicina, wide popularity of the strings can be observed in the masses written by Dolar as well as those by other Austrian and South German master composers that have been drawn into the comparison. Both *Missa Villana* and *Missa sopra la Bergamasca* are dominated by an elaborate concertante style. On the other hand, *Missa Viennensis* also definitely follows the principles of the colossal style.

Following the periodization of the baroque era according to Bukofzer, Dolar's masses are classified as belonging to the mid-baroque period in this thesis. The style of these pieces seems to correspond to this period in all of its basic features. Basically, Dolar's masses are still dominated by the obligatory contrapuntal style, whereas the conception of these three pieces has unmistakably been made to conform wholly to the concertante style, which had by then become almost obligatory within the circle of the composers linked up with the Vienna tradition. The instruments in the scores of Dolar's masses can be seen as slowly gaining more independent roles of their own, although this fact can fully be perceived primarily in the solo concertato and relatively frequent instrumental sonatas. The number of instruments in the orchestration leads to the assumption that these parts must have been scored for solo instruments. A pronounced role within the arrangement of instruments is given to the high strings, with the use of trombones and highly virtuoso-styled clarinos and cornetti still adding to the overall splendour. Independent sonatas take up the role of a connective element between the individual sections. In *Missa sopra la Bergamasca*, the large number of parts seems to be designed to gain as much command over the acoustic space as possible by way of set combinations of parts and dynamic terraces, while in *Missa Viennensis* this is achieved mostly by the use of the polychoral treatment. On the other hand, the melody of Dolar's masses shows a less distinct adherence to the characteristics of the mid-baroque. *Missa sopra la Bergamasca* seems to correspond

to the Italian pattern of melodiousness more than the other masses, showing characteristic tendencies in style even by the very selection of the tune and chord sequence of the bergomask. Standing out in the "short-winded" melodic patterning is *Missa Villana*, which is explained here as either a precursive or retrospective stylistic feature. The colouring of the melodic line by way of coloraturas is relatively rare to be found, just as are the chromatically executed melody and its sequential conception. This lack is understood in this treatise as the result of Dolar's self-restraint in the exercise of the stylistic invention, which leaves both *Missa Villana* and *Missa Viennensis* still more or less within the range of the obligatory counterpointing.

The evaluation of Dolar's style in his masses is set here along two lines. First, the technical perfection of his writing is evaluated from the viewpoint of style, and second, the placement of the three scores under discussion is considered from the viewpoint of his stylistic orientation. There are some problematic points regarding compositional technique in Dolar's employment of the counterpoint and the vertical arrangement of his compositions, which would in several instances lead us to the conclusion that Dolar lacked the adroitness to solve all the problems involved above all in the technique of imitation and the conducting of parts in the harmony. By reason of the progressive nature of his stylistic orientation, his use of varied means of expression, and his constant adoption of fresh creative concepts provided by the many influences and compositional conventions of the early mid-17th century, Dolar is judged in this treatise to have been a highly informed author, while his masses are thought to have been worthy of their time, although, technically speaking, they remain as somewhat less purified specimens of the mid-baroque musical production of the Austrial provinces then.

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