

Isaac Posch in njegov glasbeni opus

Isaac Posch (ok. 1591–1622/23), zgodnjebaročni skladatelj, organist in graditelj orgel, je v drugem desetletju 17. stoletja deloval na skrajnem jugovzhodnem delu Svetega rimskega cesarstva, v notranjeavstrijskih deželah Koroški, Kranjski in Štajerski. Ohranjene so tri Poscheve tiskane glasbene zbirke in nekaj motetov v rokopisnih prepisih. Zbirki *Musicalische Ehrenfreudt* (1618) in *Musicalische Tafelfreudt* (1621) vsebujeta ansambelske inštrumentalne plesne, medtem ko so v tretji z naslovom *Harmonia concertans* (1623) mali latinski duhovni koncerti.

Uvodno poglavje prinaša zgodovino raziskav o življenju in delu Isaaca Poscha do začetka raziskav, povezanih s to disertacijo. Osrednji del je razdeljen na tri večje vsebinske sklope. Prvi obravnava skladateljevo življenje v kontekstu zgodovinskega in kulturnega dogajanja na Koroškem in Kranjskem. Naslednji je analitična in primerjalna študija Poschevih inštrumentalnih skladb z umestitvijo skladateljevih suit zbirke *Musicalische Ehrenfreudt* med t. i. »variacijske suite«. Posamezni plesi so razčlenjeni tudi z vidika njihove funkcionalne plesne rabe. Zadnji obravnavani vidik Poscheve ustvarjalnosti so njegovi moteti za enega do štiri glasove in continuo, ki delo *Harmonia concertans* odločno umeščajo med najzgodnejše zbirke italijansko navdihnjenih motetov, tiskanih v nemškem protestantskem tiskarskem središču Nürnberg.

Poschevo biografijo so bistveno obogatili na novo odkriti podatki o njegovem zgodnjem šolanju v Regensburgu, ki so razkrili tudi doslej neznana kraj in leto skladateljevega rojstva. Isaac Posch se je rodil v Kremsu ob Donavi ok. leta 1591. Šest let pozneje se je preselil v Regensburg, kjer je do jeseni leta 1606 ali pomladi leta 1607 obiskoval mestno protestantsko šolo Gymnasium poeticum. Kot štipendist je bil deležen dodatnega glasbenega pouka, ki so ga izvajali šolski kantorji. Med temi sta bila najvplivnejša Andreas Raselius in Paul Homberger. Najpozneje od leta 1614 je Isaac Posch deloval kot organist koroških deželnih stanov, v letih 1617–1622 pa ga pogosto srečamo tudi v sosednjih deželah, vojvodinah Kranjski in Štajerski, kjer je popravil vrsto glasbil in zgradil orgle.

Skupaj s sodobniki Johannesom Thesseliusom, Paulom Peuerlom in Johannom Hermanom Scheinom je Posch prispeval k razvoju zgodnjebaročne ansambelske suite. Poscheva zbirka *Musicalische Ehrenfreudt* (1618) vsebuje plese, urejene v petnajst tristavčnih suit. Ples zbirke *Musicalische Tafelfreudt* iz leta 1621 zaznamuje nekatere slogovne novosti z juga, njihova glasbena gradnja pa močno spominja na zgodnejše anglonemške ansambelske inštrumentalne skladbe v slogu Williama Brada, Thomasa Simpsona ali Valentina Hausmanna.

Poscheva edina vokalna zbirka *Harmonia concertans* iz leta 1623 vsebuje dvainštirideset latinskih monodičnih motetov oz. duhovnih koncertov za različne skupine glasov z orgelskim continuom. V uvodu Posch poimensko omenja svojega vzornika Lodovica da Viadano, čeprav je zadnjega v glasbeno-ekspresivnem pogledu presegel in se približal ustvarjalnosti Alessandra Grandija in njegovih italijanskih sodobnikov. Poleg skladateljve umestitve v širši kontekst severnoitalijanskega in nemškega moteta zgodnjega 17. stoletja disertacija prinaša tudi besedilno in strukturno analizo izbranih Poschevih motetov.

Sklepno poglavje povzema najpomembnejše ugotovitve v zvezi s Poschevim življenjem in delom, opravičuje njegovo mesto v okviru slovenske glasbene zgodovine ter opozarja na skladateljev pomen za avstrijsko in nemško glasbeno preteklost. Osrednje besedilo je razdeljeno na šest poglavij z obsežno bibliografijo in splošnimi dodatki, v katerih so navedene transkripcije in prevodi arhivskih virov in vseh uvodnih besedil k Poschevim glasbenim zbirkam.

Obranjeno 18. maja 1999 na Filozofski fakulteti Univerze v Ljubljani.

Isaac Posch and his Musical Works

Isaac Posch (c.1591-1622/23) was an early baroque composer, organist and organ builder, active during the first two decades of the 17th century in the extreme south-eastern corner of the Holy Roman Empire, the then Inner-Austrian duchies of Carinthia, Carniola and Styria. Three volumes containing Posch's compositions have survived. The first two – the Musicalische Ehrenfreudt of 1618 and Musicalische Tafelfreudt of 1621 – present ensemble instrumental dances, while the third, the Harmonia concertans of 1623, consists of small-scale Latin sacred concertos.

The study is introduced by a history of research on Isaac Posch's life and works until the beginning of a project connected with the present dissertation. The main part is divided in three areas of research. The first one is dealing with the composer's life in its historical and cultural context. The second is an analytical and comparative study of his instrumental pieces, including a contextual setting of his suits from the Musicalische Ehrenfreudt among the earliest collections of the so called »variation suites«; separate dances are researched also from the viewpoint of their functional dance use. The third area of research focuses on his motets for one to four voices and continuo, placing them among the earliest Italianized monodic motets printed in the German printing centre Nuremberg.

Isaac Posch's biography has been largely extended by newly discovered documents on his early schooling in Regensburg, which include records of his until now unknown place and date of birth. He was born in Krems an der Donau in c. 1591. Six years later he came to

Regensburg, where he remained in the city's humanistic Protestant school Gymnasium poeticum until the autumn of 1606 or the spring of 1607. As an alumnus he was entitled to extra musical education by the then cantors, Andreas Raseilius and Paul Homberger, to mention only the most salient among them. From 1614 at the latest he worked as organist of the Carinthian Provincial Estates and from 1617 to 1622 he was frequently recorded in the neighbouring provinces of Carniola and Styria, where he repaired a number of musical instruments and built an organ.

Like his contemporaries Johannes Thesselius, Paul Peuerl and Johann Hermann Schein in their collections of 1609, 1611 and 1617, respectively, he made an important contribution to the development of the early Baroque ensemble suite. His *Musicalische Ehrenfreudt* of 1618 contains dances, organised into fifteen suites of three movements. The movements of the 1621 volume, titled *Musicalische Tafelfreudt* include some recent stylistic innovations coming from the South and have musical texture strongly reminiscent of the earlier Anglo-German style of William Brade, Thomas Simpson or Valentin Haussmann.

His only vocal volume, the *Harmonia concertans* of 1623, consists of 42 small-scale Latin sacred concertos for various groupings of voices. In his introduction Posch makes overt reference to Italian models mentioning Lodovico da Viadana, however he goes some way beyond his model in structure and expressive qualities of his music, reaching the newer style of Alessandro Grandi and his Italian contemporaries. Apart of being set in a larger context of the early 17th century motets in Northern Italy and Germany the dissertation offers detailed textual and structural analyse of selected motets from Posch's collection.

The conclusive chapter resumes the main points of Posch's biography and musical works, justifies his already established place in the Slovenian musical history and proposes the position that Isaac Posch would be justified to hold in the history of Austrian and German music. The main text in six chapters is accompanied by extensive bibliography and general addenda including transcriptions of all archival documents and introductory texts to his musical collections.

Defended on May 18, 1999, Philosophical Faculty, University of Ljubljana.