Foreword

The new issue of the *Musicological Annual* is another small piece in the puzzle of European musical culture, which in turn consists of smaller pieces itself. It was (and will be) put together by the people who write it, prepare it for publication, study it and read it. Each of them strives for a new insight into everything musical from their own perspective and on the basis of their subjective and objective circumstances. It may seem that such musicological insights are of interest only to a limited circle of people, but they know – as do many others – that scientific research and discussion about music, even if not directly visible, are necessary foundations of musical life and its high quality at all levels; that this is the way to keep our musical horizons wide open, even if not everyone ventures to the lands beyond those we know; and that this has an impact on the society we help to shape and of which we are a part. Perhaps this co-dependence of different members and parts of our society has become more transparent during the time of making of this volume. The spring of 2020 will be remembered mainly for the coronavirus epidemic, to which even the *Musicological Annual* was not immune. The work of many people involved in the process has been significantly altered or hindered, regardless of whether she or he was an author, reviewer or anyone else in the whole process. But finally, the present issue is here, with hopes that a different *corona* will come: the musical one, marking a big in-breath after the (dis)chord of the epidemic and isolation, and bringing new musicological reading.

In the first place, with *In memoriam* by Svanibor Pettan, the *Musicological Annual* wishes to express our gratitude and homage to the great ethnomusicologist Bruno Nettl, who was also a longstanding member of the international advisory board of the journal. The following ten studies, including five in English, two in German and three in Slovenian, were written by fifteen authors, and the journal also features reviews of five monographs from recent years, as well as a summary of a musicological dissertation defended at the University of Ljubljana in 2019.

The scholarly articles, which form the central part of the journal, deal with topics ranging from the period of the Middle Ages to modern times; they look at various aspects of music, from questions of sources to questions of context, interpretation and performance of musical works; they discuss musical phenomena of European relevance as well as questions concerning musical life in Slovenia. A group of Slovak musicologists, musicians and historians specializing in liturgy – Rastislav Adamko, Janka Bednáriková, Rastislav Luz, Eva Veselovská, and Zuzana Zahradníková – sheds new light on the Scandinavian provenance of the medieval missal preserved in the Slovak National Archive. Katharina Larissa Paech presents the musical creativity of the Franciscans in the 18th century using the example of the repertoire of new liturgical hymns, which retained the musical constrictions of the Order and at the same time introduced the Baroque style at its peak. Jana Michálková Slimáčková writes about the organ compositions of the important Czech organist Antonín Bedřich Wiedermann. Ivan Moody shows how
Kosta Manojlović, an important figure in Serbian choral culture and music education, adapted Western European early music, especially the music of the Renaissance. Rytis Urniežius compares two orchestrated versions of Edvard Grieg’s Lyric Pieces op. 54 and highlights the differences between the composer’s own inventive version and the more conventional version of the conductor Anton Seidl. Ėvalds Daugulis discusses Kapustin’s twenty-four Preludes and Fugues and asks whether they belong more in Western classical or in jazz music and presents his arguments for the first option. Katarina Bogunović Hočevar describes the development of opera stage directing in Slovenia between the First and the Second World War and emphasises the important role of the director of the Opera House in Ljubljana Mirko Polič. The following article by Ivan Florjanc is also dedicated to Slovenian opera, this time to the famous opera Črne maske (The Black Masks) and the use of the so-called chord permutations that the opera composer Marij Kogoj invented and used within it. Darja Koter presents the activities of Franc Zacherl and his daughter Minka Zacherl, two musicians of central importance for the development of musical life in the Slovenian region of Pomurje. The sequence of articles is completed by the study by Sabina Vidulin and Marlena Plavšič, who, with the help of experimental research, tried to define the advantages of the cognitive-emotional approach to teaching and learning music in schools. It thus seems that the common thread of this broad range of topics could be the thought that every musical phenomenon – whether it is a musical codex, the performance of an opera or a composition heard by primary school children – has its own way of appearing, meaning and its own “ destiny”. And once again, perhaps the “corona time” has shown how much we ourselves are involved in what is happening in the world around us and in our time, and how much we depend on many other things. The same applies to musical phenomena and “artefacts” – their fate is connected to everything that happens around them, but on the other hand they resonate differently in the world of each individual, whether as a composer, musicologist, listener or reader.

The Musicological Annual is and remains a space for the presentation of such scholarly miniatures, which are at the same time part of larger themes. On the other hand, it will endeavour to search for closer internal connections in further issues, and to combine individual studies into larger thematic units which could bring findings of particular relevance to various areas of musicological and related scholarship. This trend is already alive now, as there is one issue each year that is more “monothematic”, but hopefully there will be several more. At the same time, articles with more independent topics will remain an important part of the journal.

On the occasion of the publication of this issue, and with the assumption of the duties of editor-in-chief, I would like to thank the team of the Musicological Annual for the great and hard work they have invested in the journal. My thanks go to the previous editor-in-chief Jernej Weiss and to the members of the editorial team. It is thanks to them that the magazine is widely recognized and respected both in the Slovenian and the wider European context. For all the work done with this issue, special thanks go to the slightly renewed editorial board, all reviewers of the articles and the technical editor Ana Vončina for her careful and conscientious work.

Katarina Šter
The editor