

Magistrska dela • M. A. Works

Metoda Kokole

Isaac Posch
in njegova inštrumentalna dela;
s posebnim ozirom
na variacijske suite
za inštrumentalni sestav zbirke
Musicalische Ehrenfreudt (1618)

Začetek 17. stoletja je nedvomno manj znano in manj raziskano obdobje starejše inštrumentalne glasbe. Študij glasbene literature tega časa zato odpira vrsto zanimivih vprašanj in s tem smernic za raziskave, na primer plesni vidik zgodnejših suitnih skladb, omahovanje med staro modalnostjo in modernejšo tonalnostjo itd. Pričujoča študija obsega v obliki sodobne partiture transkribirano notno gradivo inštrumentalne zbirke *Musicalische Ehrenfreudt* (1618) skladatelja Isaaca Poscha (? - 1622/23), ki je deloval na tedanjem Koroškem in Kranjskem, ter študijo, ki je tematsko razdeljena na tri vsebinske enote. V prvem poglavju je povzet še vedno precej pomanjkljiv skladateljev življenjepis, ki vsebuje nekaj iztočnic za nadaljnje raziskave, in zgodovina dosedanjih raziskav. V drugi polovici istega poglavja je pregledno predstavljen skladateljev celotni opus, ki je zaokrožen s splošno sliko o stanju glasbene kulture - predvsem glede prisotnosti evropskega sodobnega inštrumentala - v kranjski prestolnici na prelomu 16. v 17. stoletje.

Drugo poglavje je zgodovinski pregled razvoja suite - z navedki najpomembnejše literature - do oblikovanja variacijske suite za inštrumentalni sestav v prvih desetletjih 17. stoletja. V zadnjem delu so ansambelske variacijske plesne suite Poscheve zbirke *Musicalische Ehrenfreudt* oblikovno predstavljene v primerjavi s podobnimi inštrumentalnimi suitami najpomembnejših sodobnih skladateljev Johannesesa Thesseliusa, Paula Peuerla in Johanna Hermannna Scheina. V tretjem poglavju sledijo podrobne obravnave različnih vidikov Poschevih skladb zbirke *Musicalische Ehrenfreudt* s primeri analiz. Specifična študija obsega predstavitev notnega gradiva, opis značilnosti posameznih inštrumentalnih plesov, ki so prisotni v zbirki, opredelitev stopnje variacijskih povezav med suitnimi stavki, vprašanje tonalnosti oziroma modalnosti te glasbe, opozorilo na pomen ključev za inštru-

mentacijo in izvajalsko prakso ter argumente za izvajanje sicer neoznačenega continua. Sami študiji sledi še deset notnih, shamatičnih in tekstovnih prilog, ki so sestavni del magistrskega dela. Na koncu sta dodana najpomembnejša bibliografija in seznam notnih primerov in ilustracij. Notno gradivo in vse primerjave s podobnimi sodobnimi deli drugih evropskih skladateljev kot tudi analize posameznih primerov konkretne zbirke potrjujejo, da je bilo skladateljsko delo organista koroških deželnih stanov, najpomembnejšega skladatelja zgodnjega 17. stoletja na ozemlju današnje Slovenije, tako v njegovem kot tudi v našem stoletju evropsko pomembno.

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*Issac Posch and his Instrumental Works;
with special reference to variation suites
for instrumental set-up of the collection
Musicalische Ehrenfreudt (1618)*

The beginning of the 17th century is undoubtedly a less well known and less studied period of the earlier instrumental music. A study of the musical literature therefore opens up a series of interesting questions and thereby indications for research, e.g. the dance aspect of the earlier suite compositions, the oscillation between the old modality and the more modern tonality, etc. The present study comprises the note material, transcribed in the form of a modern score, of the instrumental collection Musicalische Ehrenfreudt (1618) by the composer Isaac Posch (? - 1622/23), who was active in Carinthia and Carniola at that time, as well as a study thematically divided into three units with regard to contents. The first chapter sums up the still rather incomplete biography of the composer, which contains some starting points for further research, and historical accounts made so far. The second half of the same chapter brings a survey of the composer's entire work, rounded off by a general picture of the situation in musical culture - notably as regards the presence of the European musical instruments at that time in the Carniolan capital at the turn from the 16th to the 17th century.

The second chapter presents a historical survey of the development of the suite - with quotations of the most important literature - until the formation of the variation suite for instrumental cast in the first decades of the 17th century. The last part contains ensemble variation dance suites from Posch's collection Musicalische Ehrenfreudt presented in comparison with similar instrumental suites by the outstanding composers of the time - Johannes Thesselius, Paul Peuerl, and Johann Hermann Schein. In the third chapter there follow detailed discussions of the various aspects of Posch's compositions in the collection Musicalische Ehrenfreudt with examples of analyses. A specific study comprises a presentation of the note material, a description of the characteristics of individual instrumental dances given in the collection, the determination of the degree of variation link-ups among suite movements, the issue of tonality or rather modality in this music, a warning as regards the significance of keys for the instrumentation and for reproduction practice, and arguments for reproducing the otherwise unmarked continuum. The study itself is followed by ten notational, schematic, and textual supplements which are a constituent part of the M.A. thesis. Added at the end are the more important bibliography and a list of notational examples and illustrations. The notational material and all the comparisons with similar contemporary works by other European composers as well as the analyses of individual examples of the collection

in question confirm that the compositional work by the organist of the Carinthian estates, the most important composer of the early 17th century on the territory of the present-day Slovenia both in his century as well as in our own had European significance.

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