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Metoda Kokole



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1619 - 2019

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Syntagma Musicum

1619 - 2019

🐉 In 1619 the last of the three volumes of the *Syntagma Musicum* by Michael Praetorius (1571–1621) was dedicated to the author's patrons, the Lord Mayor and Councillors of the city of Nuremberg in the Holy Roman Empire, and was printed at his seat of residence in Wölfenbüttel. This all-encompassing music encyclopaedia of the time – on a level with the earlier treatises by Tinctoris and Zarlino – surpassed in scope and erudition anything that had appeared in Germany prior to its publication and remained an authoritative reference work well into the early eighteenth century.

Four hundred years on from its first publication it is still of prime interest and inspiration to any musicologist dealing with earlier periods of music. The year 2019 is therefore more than simply convenient for a conference dedicated to Michael Praetorius, his monumental *Syntagma Musicum* and numerous subjects directly connected with his writings: music theory, organology, iconography, music terminology and performing practice, as well as, more generally, the music (especially the dance music) of the Renaissance and early Baroque periods.

A special session of the conference is dedicated to the family of prominent patrons of music and arts in the

🐉 Leta 1619 je v Wölfenbüttlu izšla zadnja, tretja knjiga tedaj najmonumentalnejšega dela o glasbi *Syntagma Musicum* Michaela Praetoriusa (1571–1621). Posvetil jo je svojim zaščitnikom, županu in svetnikom mesta Nürnberg, tedaj pomembnega nemškega glasbenega središča. Ta vseobsegajoča glasbena enciklopedija svojega časa – primerljiva z zgodnejšimi traktati Johanesa Tinctorisa in Gioseffa Zarlina – je po svojem obsegu in obravnavi presegla vsa obstoječa nemška dela o glasbi in je ostala v aktivni rabi še vse do 18. stoletja.

Tudi štiristo let od njenega prvega natisa še vedno vzbuja prvovrstno zanimanje ter navdihuje vsakega muzikologa, ki se ukvarja s starejšo glasbo. Leto 2019 se zato zdi še kako primerno za znanstveno srečanje, posvečeno avtorju Michaelu Praetoriusu, njegovemu monumentalnemu delu o glasbi in številnim tematikam: glasbeni teoriji, glasbilom, glasbeni ikonografiji, glasbeni terminologiji in izvedbenim praksam, kot tudi širše glasbi (še posebno plesni glasbi) renesanse in zgodnjega baroka.

Poseben del znanstvenega srečanja se nanaša na družino najpomembnejših glasbenih zaščitnikov poznega 16. stoletja na današnjem Slovenskem, družino Khisl s Fužin pri Ljubljani. Posameznim članom te družine so

later part of the sixteenth century: the Khisls (to whom Giacomo Gorzani, Claudio Merulo, Pietro Antonio Bianco, Mattbia Ferrabosco, Filippo de Duc, Angelo Barbato, Lodovico Balbi and Romano Michieli dedicated music prints). The family then resided in the newly constructed castle of Kaltenbrunn (Slov. Fužine), today part of Ljubljana and the home of the Museum of Architecture and Design. This castle hosts the second day of the conference.

The conference Syntagma Musicum, 1619 - 2019 is organised by the Research Centre of the Slovenian Academy of Sciences and Arts, Institute of Musicology (represented by Dr Metoda Kokole) and its partner institution, the Museum of Architecture and Design (represented by Matevž Čelik Vidmar).

The official language of the conference is English with the exception of the session on the Khisl family which accommodates papers in Slovenian. Abstracts of papers are given here in the language of the paper and in English.

svoja glasbena dela posvečali pomembnejši skladatelji beneških in graških glasbenih krogov, kot na primer Giacomo Gorzani, Claudio Merulo, Pietro Antonio Bianco, Mattbia Ferrabosco, Filippo de Duc, Angelo Barbato, Lodovico Balbi in Romano Michieli. Njihovo družinsko domovanje, renesančni grad Mrzli potok (nemško Kaltenbrunn), ki so si ga postavili v Fužinah pri Ljubljani, je danes dom Muzeja za arhitekturo in oblikovanje in v svojih prostorih gosti drugi dan znanstvenega srečanja.

Znanstveni sestanek »Syntagma Musicum 1619 - 2019« prireja Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti (zanj Muzikološki inštitut pod vodstvom dr. Metode Kokole) v sodelovanju z Muzejem za arhitekturo in oblikovanje (zanj direktor Matevž Čelik Vidmar).

Uradni jezik srečanja je angleški z izjemo treh zaključnih referatov, posvečenih družini Khisl in Fužinskemu gradu, ki so v slovenskem jeziku. Izvlečki so objavljeni v jeziku predavanj in v angleščini.

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PROGRAMME | SPORED

Monday, 8 April 2019

 MALA DVORANA ZRC SAZU, NOVI TRG 4 (2ND FLOOR)

9:00–9:15

Welcome Address

9:15–10:45

Performance and Composition (chair: Metoda Kokole)

JEFFERY KITE-POWELL, “However you please”: MPC’s

Variable Opinions on Performance

WALTER KURT KREYSZIG, The *Cori spezzati* Tradition in the
Syntagma Musicum, Part III (1619) of Michael Praetorius: His
Advocacy of Seventeenth-Century Italian Compositional
Practices on German Soil

KLEMEN GRABNAR, Michael Praetorius’s Magnificat in Bishop
Hren’s Choirbook

10:45–11:15

Coffee break

11:15–12:15

Tuning and Tempo (chair: Jeffery Kite-Powell)

DALIBOR MIKLAVČIČ, “Die alte praetorianische Stimmung”:

Praetorius’s Tuning Descriptions in *Syntagma Musicum*

DOMEN MARINČIČ, “Now quickly, now again slowly”: Tempo
Modification in and around Praetorius


12:15–14:00

Lunchtime break

 NATIONAL AND UNIVERSITY LIBRARY, TURJAŠKA I
(EXHIBITION BOX IN THE MAIN ENTRANCE HALL)

14:00–14:30

Optional visit to the National and University Library: MS 343
with the Magnificat a 8 by Praetorius on display

 MALA DVORANA ZRC SAZU, NOVI TRG 4 (2ND FLOOR)

14:30–15:30

Terminology and Tonality (chair: Domen Marinčič)

MARINA TOFFETTI, Talking about Music in the Early
Seventeenth Century: Italian Musical Terms in Michael
Praetorius’s *Syntagma Musicum* III (1619)

Ponedeljek, 8. april 2019

 MALA DVORANA ZRC SAZU, NOVI TRG 4 (2. NAD.)

9:00–9:15

Pozdravni nagovor

9:15–10:45

Izvajanje in kompozicija (vodja: Metoda Kokole)

JEFFERY KITE-POWELL: »Kot želite«. Praetoriusova spremenljiva mnenja o izvajanju

WALTER KURT KREYSZIG: Tradicija prakse *cori spezzati* v *Syntagma musicum*, zv. 3 (1619) Michaela Praetoriusa. Njegov zagovor italijanskih kompozicijskih praks 17. stoletja na nemških tleh

KLEMEN GRABNAR: Magnifikat Michaela Praetoriusa v korni knjigi škofa Hrena

10:45–11:15

Odmor za kavo

11:15–12:15

Uglaševanje in tempo (vodja: Jeffery Kite-Powell)

DALIBOR MIKLAVČIČ: »Stara Praetoriusova uglasitev«. Praetoriusova navodila uglaševanja v *Syntagma musicum*

DOMEN MARINČIČ: »Zdaj hitro, zdaj zopet počasi«. Spremembe tempa pri Praetoriusu in drugod


12:15–14:00

Odmor za kosilo

 NUK, TURJAŠKA I (VITRINA V PREDDVERJU PRED VELIKO ČITALNICO)

14:00–14:30

Možnost ogleda rokopisa MS 343 z osemglasnim Magnifikatom Michaela Praetoriusa

 MALA DVORANA ZRC SAZU, NOVI TRG 4

14:30–15:30

Terminologija in tonalnost (vodja: Domen Marinčič)

MARINA TOFFETTI: Razpravljanje o glasbi v zgodnjem 17. stoletju. Italijanski glasbeni izrazi v *Syntagma musicum* III (1619) Michaela Praetoriusa

NEJC SUKLJAN, *Praetorius Versus Zarlino: The Question of Modes*

15:30–16:00

Coffee break

16:00–17:30

Organology and Iconography (chair: Dinko Fabris)

MATTHEW ZELLER, Reconstructing Lost Instruments:

Praetorius's *Syntagma Musicum*, Historical Metrology, and the Violin Family of the Late-Sixteenth and Early-Seventeenth Centuries


WOUTER VERSCHUREN, Giants of the Dulcian Family: An Exploration of the *Doppel Fagott* and *Fagotcontra* in the Writings of Michael Praetorius

SAMANTHA OWENS, Pictorial Depictions of Musicians, Musical Instruments and Music-Making in the *Stammbücher* of Paul Jenisch (1558–1647) and Johann Michael Weckherlin (1579–1631)

 NATIONAL AND UNIVERSITY LIBRARY, TURJAŠKA 1
(EXHIBITION BOX IN THE MAIN ENTRANCE HALL)

17:30–18:00

Optional visit to the National and University Library: MS 343 with the Magnificat a 8 by Praetorius on display

 PREŠERNOVA DVORANA, NOVI TRG 4 (GROUND FLOOR)

18:00–19:30

Keynote Lecture

PETER HOLMAN, A Title-Page of Michael Praetorius

 ATRIUM ZRC, NOVI TRG 2

20:00

Concert

NEJC SUKLJAN: Praetorius in Zarlino o modusih

15:30–16:00

Odmor za kavo

16:00–17:30


Organologija in ikonografija (vodja: Dinko Fabris)

MATTHEW ZELLER: Rekonstruiranje izgubljenih glasbil.

Praetoriusova *Syntagma musicum*, historična metrologija in družina violin poznega 16. in zgodnjega 17. stoletja

WOUTER VERSCHUREN: Orjaka iz družine dulcijanov. O dvojnem fagotu in kontra fagotu v Praetoriusovih spisih

SAMANTHA OWENS: Likovna upodobitev glasbenikov, glasbil in muziciranja v spominskih knjigah Paula Jenischa (1558–1647) in Johanna Michaela Weckherlina (1579–1631)

 NUK, TURJAŠKA I (VITRINA V PREDDVERJU PRED VELIKO ČITALNICO)

17:30–18:00

Možnost ogleda rokopisa MS 343 z osemglasnim Magnifikatom Michaela Praetoriusa

 PREŠERNOVA DVORANA, NOVI TRG 4 (PRITLIČJE)

18:00–19:30

Osrednje javno predavanje

PETER HOLMAN: Naslovnica dela *Syntagma musicum* Michaela Praetoriusa

 ATRIJ ZRC, NOVI TRG 2

20:00

Koncert

Tuesday, 9 April 2019

✚ THE CASTLE OF FUŽINE, POT NA FUŽINE 2 (GREAT TOWER, GROUND FLOOR)

10:00–11:00

The Legacy of Praetorius (chair: Peter Holman)

LUCINDE BRAUN, Transmitting Knowledge: The *Syntagma Musicum* in Lutheran Organ Sermons of the Seventeenth and the Eighteenth Centuries

ANDREW WOOLLEY, Seventeenth-Century French Dance Music in Portuguese and Spanish Keyboard Sources

11:00–11:30

Coffee break

11:30–13:00

The Khisls of Kaltenbrunn as Patrons of Music (chair: Samantha Owens)

METODA KOKOLE, The Noble Khisls: Local Music Patrons and Musicians of the Late Sixteenth Century

CHIARA COMPARIN, The Khisl Family and the Paduan Cultural milieu: The *Canzonette a tre voci di diversi eccellentissimi musici* (Venice, 1587) and Ludovico Balbi's *Musicale essercitio* (Venice, 1589)

DINKO FABRIS, The Strange Story of Giacomo Gorzanis, Blind Lutenist in the Service of the Khisl Family, and His Modern Rediscovery

13:00–15:00

Lunchtime break

15:00–16:30

The Khisls and Their Home at Kaltenbrunn (lectures in Slovenian; chair: Miha Preinfalk)

VERONIKA PFLAUM, *Khislstein Castle and The Khisl Family Stories*: Exhibition in the Museum of Gorenjska

BARBARA ŽABOTA, The Khisl Family of “Kaltenbrunn”

PETER KREČIČ, The Building History of Kaltenbrunn Castle in Comparison with Contemporary Castles in Slovenia


15:00–16:30 (optional)

KATARINA METELKO, Guided tour of the castle (in English)

16:30

Conclusion and End of Conference

Torek, 9. april 2019

 FUŽINSKI GRAD, POT NA FUŽINE 2 (VELIKI STOLP,
PRITLIČJE)

10:00–11:00

Praetoriusova zapuščina (vodja: Peter Holman)

LUCINDE BRAUN: Prenašanje znanja. *Syntagma Musicum* v
luteranskih orgelskih pridigah sedemnajstega in osemnajstega
stoletja

ANDREW WOOLLEY: Francoska plesna glasba 17. stoletja v
portugalskih in španskih virih za glasbila s tipkami

11:00–11:30

Odmor za kavo

11:30–13:00

Khisli s fužinskega gradu kot glasbeni mecen (vodja: Samantha Owens)

METODA KOKOLE: Plemeniti Khisli. Lokalni glasbeni mecen
in glasbeniki poznega 16. stoletja

Chiara Comparin: Družina Khisl in padovanski kulturni milje.

Canzonette a tre voci di diversi eccellentissimi musici (Benetke,
1587) in *Musicale essercitio* Ludovica Balbija (Benetke, 1589)

DINKO FABRIS: Nenavadna zgodba o Giacomu Gorzanišu,
slepem lutnjistu v službi družine Khisl in njegovem odkritju v
sodobnem času

13:00–15:00

Odmor za kosilo

15:00–16:30

Khisli in njihova dom na Fužinah (predavanja v slovenskem jeziku;
vodja: Miha Preinfalk)

VERONIKA PFLAUM: Razstava Grad Khislstein in zgodbe
rodbine Khisl v Gorenjskem muzeju

BARBARA ŽABOTA: Družina Khisl z »Mrzlega studenca«

PETER KREČIČ: Stavbna zgodovina fužinskega gradu v
primerjavi s sočasnimi grajskimi stavbami na Slovenskem

15:00–16:30

KATARINA METELKO: Voden ogled gradu (v angleškem jeziku)

16:30

Sklep in zaključek srečanja

KEYNOTE LECTURE

OSREDNJE PREDAVANJE

PETER HOLMAN
(University of Leeds)

A Title-Page of Michael Praetorius

THE well-known decorative block used by Michael Praetorius on the title-page of several of his publications gives us a vivid image of a polychoral ensemble in performance, providing us with a starting point for a discussion of the way large-scale music was directed in early seventeenth-century Germany. In my talk I will relate the information Praetorius's image provides about time-beating and musical direction – the *Kapellmeister* beats time standing next to the large organ at ground-floor level, with his beat relayed by singers in choirs placed in galleries – to contemporary descriptions of polychoral groups in Italy and Germany, and to the information Praetorius provided about musical direction in *Syntagma musicum*. I will also discuss the significance of the practice of depicting seventeenth-century composers with rolls of paper, and the ways in which seventeenth-century time-beating differed from modern conducting.



PETER HOLMAN
(University of Leeds)

Naslovnica dela Syntagma musicum Michaela Praetoriusa

SLAVNA dekorativna grafika, ki jo je Michael Praetorius uporabil v več svojih tiskanih knjigah, med drugim podaja živo sliko izvajanja večzbarske glasbe. Ta prizor je izhodišče za razpravljanje o načinu izvajanja glasbe za velike ansamble v nemških deželah na začetku 17. stoletja. V svojem predavanju nameravam razložiti nakazovanje takta in dirigiranje, kot ga razberemo iz podobe na Praetoriusovi naslovnici. Tam kapelnik stoji ob velikih orglah v spodnjem delu in z dvignjeno roko nakazuje takt zboristom na dvignjenih galerijah. Ta način bo vzporejan s takratnimi opisi vodenja večzborja oz. različnih pevskih skupin v Italiji in Nemčiji in drugimi avtorjevimi opisi dirigiranja v delu *Syntagma musicum*. Posvetiti se nameravam tudi pomenu prakse upodabljanja skladateljev 17. stoletja z zvitki papirja v rokah in temu, zakaj je bilo dajanje takta v 17. stoletju drugačno, kot ga pozna današnje dirigiranje.



CONCERT | KONCERT

Monday, 8 April 2019 at 20.00, Atrij ZRC, Ljubljana

MICHAEL PRAETORIUS

AND MUSIC FOR MEMBERS OF THE KHISL FAMILY

Programme: Michael Praetorius, Philippe de Duc,
Pietro Antonio Bianco, Matthia Ferrabosco, Angelo Barbato,
Lodovico Balbi, Romano Michieli, Claudio Merulo

The **musica cubicularis** viol consort:

Domen Marinčič, Christoph Prendl, Tore Eketorp, Christoph
Urbanetz, Cristiano Contadin

The international viol consort **musica cubicularis** will perform five-part dances from Michael Praetorius's *Terpsichore* along with madrigals, canzonettas, motets, canons and ricercars from seven printed collections published in Venice between 1574 and 1615 and dedicated to members of the Khisl family. New transcriptions were made especially for this concert and some pieces will receive their modern premieres.

From its founding in 2004, **musica cubicularis** has focused on earlier repertoires performed on appropriate period instruments. Its programmes often include lesser-known music and works still unavailable in modern editions such as opera arias from the Attems archive from Slovenska Bistrica, dialogues from the archive of Koper Cathedral, sacred music from the Franciscan Monastery in Novo Mesto and concerts from the Ptuj collection. The ensemble has appeared at festivals in Slovenia, Italy, Croatia, Germany and Spain, collaborating with numerous singers and instrumentalists, including leading specialists such as Manfredo Kraemer, William Dongois and Edoardo Torbianelli.

Ponedeljek, 8. aprila 2019, ob 20.00, Atrij ZRC, Ljubljana

MICHAEL PRAETORIUS

IN GLASBA ZA ČLANE DRUŽINE KHISL

Spored: Michael Praetorius, Philippe de Duc, Pietro Antonio Bianco, Matthia Ferrabosco, Angelo Barbato, Lodovico Balbi, Romano Michieli, Claudio Merulo

Ansambel viol da gamba **musica cubicularis**:

Domen Marinčič, Christoph Prendl, Tore Eketorp, Christoph Urbanetz, Cristiano Contadin

Ansambel **musica cubicularis** v mednarodni zasedbi s petimi violami da gamba izvaja plese iz znane zbirke *Terpsichore* Michaela Praetoriusa pa tudi madrigale, canzonette, motete, kanone in ricercarje iz sedmih glasbenih tiskov, ki so izšli med letoma 1574 in 1615 v Benetkah in so bili posvečeni članom družine Khisl. Na podlagi izvirnih tiskov so nastale nove transkripcije in veliko skladb bo zazvenelo prvič po več stoletjih.

Ansambel **musica cubicularis** se od nastanka leta 2004 posveča predvsem izvajanju starejše glasbe na ustreznih zgodovinskih glasbilih in v svoje sporede pogosto vključuje manj znana in še neobjavljena dela, tudi operne arije iz arhiva grofov Attems iz Slovenske Bistrice, dialoge iz arhiva koprške stolnice, duhovno glasbo iz novomeškega frančiškanskega samostana in koncerte iz ptujske zbirke. Nastopa v Sloveniji, Italiji, Nemčiji, Hrvaški, Češki, Španiji in Švici. Sodeluje s številnimi domačimi in tujimi pevci in instrumentalisti, tudi z vodilnimi specialisti, kot so Manfred Kraemer, William Dongois und Edoardo Torbianelli.

ABSTRACTS | IZVLEČKI

“However you please”: MPC’s Variable Opinions on Performance

IT is well-known that MPC (=“Michael Praetorius C.”) was open-minded with regard to performance forces. He knew his treatise would be far-reaching and realized that not every court had the large number of singers and instrumentalists that he had at Wolfenbüttel. Many had far fewer resources, but it was his desire to provide courts of all sizes with a large variety of choices when mounting large-scale performances.

In this paper I will highlight specific words he uses that demonstrate his flexible approach to performing his works. These words and phrases refer to the number and type of voices – solo and otherwise –, the types and number of choirs, which instruments may be substituted for other instruments or choirs, and often how and where they are to be positioned in the church.

MPC’s flexibility contrasts with those instances where he was not so willing to leave it up to the capellmeister or performers. There are certain approaches to composition that he felt cannot be transgressed, such as when a violin doubles an alto at the octave but “It often happens that fifths result where [...] fourths occurred between the cantus and alto. Some believe this can be permitted, but I cannot approve of it at the present time.” But when creating parallel octaves by doubling bass voices in various choirs he offers this compromise: “I cannot disapprove or reject this, however, but must necessarily employ it myself; I leave it to others to try it out and recognize its validity.”

In some cases, MPC could also be rather dogmatic, but always provided a full explanation, as when “in motets and concertos there is a special charm and delightfulness when several quite expressive and slow measures at the beginning are followed by several quick phrases.”

And finally, in spite of his oft-asserted humbleness, he expects his fellow music directors to come to the same conclusions as he does, as illustrated in this remark: “Any sensible musician willing to reflect on these matters further is most likely to approve and agree with me in this case.”

Examining these contrasting instances in greater detail helps to illuminate MPC’s influence on performance practice for the next few decades of the seventeenth century.



WALTER KURT KREYSZIG
University of Saskatchewan, Saskatoon, Canada &
Conservatorio “Niccolò Paganini”, Genoa

*The Cori spezzati Tradition in the Syntagma Musicum, Part III
(1619) of Michael Praetorius: His Advocacy of Seventeenth-Century
Italian Compositional Practices on German Soil*

IN Volume III of his three-volume *Syntagma Musicum* (1614–1619) Michael Praetorius in essence provides a musical dictionary on terminology pertaining to a broad overview of contemporary compositional practices related to genres, notational conventions, scorings of vocal and instrumental lines, the notation of the *tactus* with recourse to the arithmetic proportions of the mensural system, and the Latin melodic modes of both Guido of Arezzo and Heinrich Glarean. The various facets of Praetorius’s discussion culminate in (i) an examination of the *cori spezzati* tradition, to which he resorts in his compositions, as an extension of the *basso continuo* and (ii) the use of *diminutiones* for the enhancement of the monodic style, a hallmark of the Italian style of composition that dominates the seventeenth century. In his elegant fusion of *musica theorica* (regarding the disclosure of terminology, abstract notation practices etc.) and *musica practica* (pertaining to remarks on compositional practices) Praetorius makes a seminal contribution to seventeenth-century contrapuntal practices, which his contemporary Claudio Monteverdi had identified with the modern practice of the Baroque (*stile moderno, seconda pratica, stile luxurians*), as opposed to the older practice of the Renaissance (*stile antico, prima prattica, stile gravis*). In his examination of *cori spezzati* Praetorius offers a genuinely multi-faceted approach to a tradition that in his own oeuvre embraces the genres of the motet, the hymn and the mass, albeit without adducing specific examples from the printed music. This lacuna will be addressed in the paper in order to offer full substantiation to Praetorius’s insightful comments, in the process drawing on his own published collections of compositions as well as on ones by his contemporaries and immediate successors, who included Heinrich Schütz (whom Praetorius had met in Dresden in 1614) and Heinrich Ignaz Franz Biber.



KLEMEN GRABNAR
ZRC SAZU, Ljubljana

Michael Praetorius's Magnificat in Bishop Hren's Choirbook

A single Inner-Austrian manuscript source that transmits Michael Praetorius's music is a well-preserved choirbook originating from Graz that dates from the first decade of the seventeenth century. It is today preserved in the Manuscript Collection of the National and University Library in Ljubljana. The manuscript forms part of a set of six large choirbooks, known as the Hren choirbooks, which were compiled by the Graz court singer Georg Kuglmann. In the early seventeenth century they came into possession of the Prince-Bishop of Ljubljana, Tomaž Hren.

This paper will attempt to provide a context for the inclusion of Praetorius's Magnificat in the above-mentioned choirbook. As is known, in 1603 Praetorius was a scribe and negotiator in the Wolfenbüttel Reichstag delegation at the imperial diet in Regensburg. Here he made his public debut, before the Reichstag delegates, with his own compositions, which he later included in the *Musarum Sioniarum motectae et psalmi latini* (Nuremberg, 1607), a collection of works that he described in his dedication as his 'primitiae'. It appears that the Regensburg diet of 1603 was the place where Praetorius's works reached the southern fringes of the Holy Roman Empire.



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*"Die alte praetorianische Stimmung":
Praetorius's Tuning Descriptions in Syntagma Musicum*

IN his famous, now 400-years-old, *De Organographia, Syntagma Musicum*, volume II, Michael Praetorius devotes several pages to questions of tuning. There he offers carefully described practical details and three methods of tuning keyboard instruments, including organs. Praetorius explicitly says these are simplified

and brief practical hints for less experienced readers “damit es auch die einfältigen verstehen köndten”, while promising a more elaborate scientific explanation with further details “in einem anderen Tractat [...] ob Gott will”. But Praetorius died soon afterwards without fulfilling his promise (in what would probably have been *Syntagma* IV). In the light of these facts there might not be much reason to assume that famous musicians and organ builders of Praetorius’s time needed to read his “tuning for dummies” in *Syntagma* II before making their own decisions on tuning. Moreover, Praetorius did not propose a new style or endorse an emerging fashion, but merely offered a simplified panorama of what had already been in use for decades. By including the different opinions of others “Etliche meinen [...]”, Praetorius in fact provided a personal survey of the contemporary situation rather than imposing his own will, while also remembering “die Alten” and quoting some modifications of the theoretically pure $1/4$ sc meantone tuning.

Praetorius’s descriptions and above-mentioned deviations from the theoretical $1/4$ sc MT have been subject to heated and controversial discussion for decades, since they are of fundamental importance to the modern understanding of how German baroque organs were tuned up to the mid-eighteenth century and raise questions about how – if at all – certain items of repertoire were performed on such instruments.

The paper provides a summary of the musicological debate up to the present before contributing the author’s own perspective. Our hermeneutical approach has to consider all the linguistic, aesthetic, practical and other contexts of the seventeenth century: Praetorius’s writings often stray far from a twenty-first-century musicologist’s ideal of logically structured work. For instance, during his “second method of tuning” Praetorius suddenly calls for modifications of the notes C# and G# – an action relevant to all his methods, not merely to the one in which it suddenly appears; the same has to be said of his abrupt mention of where to place wolf-notes and tweaking the pitch of D#.

The paper is supported by audio examples of Praetorius’s tuning descriptions in order to demonstrate his ideas empirically using short samples taken from his own music, that of J. Handl-Gallus, whose works were vividly performed in Protestant milieus during the seventeenth century, and that of certain German masters up to J.S. Bach: sung verbal texts demonstrate the aural effect of Praetorius’s proposed modifications of meantone tuning.



DOMEN MARINČIČ
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*“Now quickly, now again slowly”:
Tempo Modification in and around Praetorius*

COUNTLESS sources from the sixteenth to the early twentieth centuries indicate that performers do, or should, change the tempo within a piece of music without this being explicitly indicated in the notation. Lussy’s claim (1874) that the tempo taken at the beginning of a movement will not necessarily remain unchanged until the end, and that changes of the rhythmic and harmonic context will lead to tempo modification, does not seem essentially different from the picture emerging from some much earlier texts, such as Vicentino’s well-known description (1555) of how singers changed the pulse in madrigals in order to clarify the affect of the words and the harmony. While many remarks, including the two mentioned above, seem rather vague and mainly serve to attest the existence of such practices, others provide better information. This paper tries to establish both the motivations and possible indications for tempo modification by analysing a number of early seventeenth-century sources from Italy and Germany. Rather than providing clear guidelines for modern performers, the primary aim is to place seemingly isolated references to tempo modification in perspective and achieve a better understanding of some potentially puzzling notational practices.

Praetorius provides some of the most detailed accounts of such phenomena and gives specific directions for some of his works, but how accurately can we understand his recommendation to beat the *tactus* variously quickly and slowly, but not to vary it too often or too much? Some composers provide possible models by issuing unusually detailed tempo indications or changing the time signature, which Praetorius considered to be two related phenomena. Additional information can occasionally be obtained by comparing different versions of pieces. Several writers mention a correlation between tempo and ornamentation: thus, unsurprisingly, ornamented intabulations or diminutions of madrigals, motets and chansons sometimes imply a certain degree of textually and musically motivated tempo modification via

a noticeable variation in the density of ornamentation. In addition to tempo changes associated with the text, the affect or various aspects of the musical structure, we find references to freedoms left entirely to the discretion of the performer, often in the context of accompanied or unaccompanied solo performance and occasioned by the need for variety or by improvised ornamentation.



MARINA TOFFETTI
Università di Padova, Padua

*Talking about Music in the Early Seventeenth Century:
Italian Musical Terms in Michael Praetorius's
Syntagma Musicum III (1619)*

THE *explicatio terminorum* is an indispensable task of intellectual hygiene for anyone wishing to approach culture seriously. Words can erect walls, to the extent that they define, circumscribe, dissect the real into unrelated fragments; but they can also build bridges, since, used in different contexts, they become 'charged' with ever new meanings and acquire an ever-deeper sense.

This also happens with musical terminology, whose story begins around two thousand five hundred years ago and continues up till today, and of which the treatise *Syntagma Musicum* by Michael Praetorius represents a fundamental stage.

In the present paper we will examine some musical terms whose meaning is illustrated by Praetorius in the third volume of his *Syntagma Musicum* (1619), considering them both in a diachronic perspective – by investigating the history of some musical terms and showing how their meaning has changed over the course of the years, taking on ever new nuances, and forming conjectures about the possible sources on which Praetorius may have drawn – and, secondly, in a synchronic perspective – by exploring the diffusion and circulation of certain musical terms in the first decades of the seventeenth century.

Given the importance of Praetorius' treatise for the study of the dissemination and assimilation of Italian music and music theory in German-speaking regions in the early seventeenth century, particular attention will be given to the musical terms of

Italian origin, and above all to the terms *mottetto* and *concerto*, which at the time were used to designate musical genres of Italian origin that were destined to enjoy greater fortune on the northern side of the Alps.

The paper will additionally examine all passages in the treatise where the terms “Italy” and “Italian” are mentioned – not only with reference to musical terms or styles, but also as regards more general cultural and musical aspects.



NEJC SUKLJAN
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Praetorius Versus Zarlino: The Question of Modes

IN 1558, Gioseffo Zarlino (ca. 1517–1590) published the first edition of his monumental *Le Istitutioni Harmoniche*. Already during Zarlino’s lifetime the book became quite popular, and the theoretical concepts presented in it were soon accepted by many contemporary European music theorists and composers. It seems that Michael Praetorius (1571–1621), who planned to discuss Zarlino’s ideas at length in his unfortunately never-published volume 1V of *Syntagma Musicum*, was among these.

One of Zarlino’s key issues is the question of modes, discussed in the major part of Book 4 of the *Istitutioni*. Similarly to the treatment of other propositions, the views of ancient theorists are first presented. Then comes a presentation of the system of modern modes that, according to Zarlino, were something completely different from the ancient ones: as it is well-known, in the first edition of the *Istitutioni* Glarean’s system of twelve modes was adopted as it stood. However, in his later writings Zarlino redefined and renumbered these modes.

Although often marginally and only in passing, these theoretical issues are discussed in all three published volumes of Praetorius’ *Syntagma Musicum*. The author deals with the modes mainly in the second part of the first book, where he presents the ancient modes, and in the second part of the third book (especially, chapters 3.2.6 and 3.2.9), where he schematically presents the system of modern modes and their role in transpositions.

The aim of the paper is to establish to what extent, and in what way, Praetorius adopted Zarlino’s theoretical views.



MATTHEW ZELLER
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*Reconstructing Lost Instruments: Praetorius's Syntagma Musicum,
Historical Metrology, and the Violin Family of the
Late-Sixteenth and Early-Seventeenth Centuries*

PRÆTORIUS'S oft-quoted statement that he need not deal further with the violin family because it is so familiar has consternated musicologists and organologists for years; nevertheless, the author did provide in different form a wealth of information: a picture is, after all, worth a thousand words. Praetorius's woodcut prints from *Theatrum Instrumentorum*, the appendix to the second book of *Syntagma Musicum*, are famous and well-documented sources for scholars the world over. However, little attention has been paid to the unnumbered plate adjoined at the front: six inches of the Brunswick foot. Historical metrology often offers more questions than it does answers, but in the case of Praetorius's Plate XXI the Brunswick foot provides valuable clues that can contribute to a new understanding of the violin family circa 1619.

The instruments and tunings of the early violin family have long been subject to scholarly debate. In addition to the variety of tuning systems, much confusion has been caused by the fact that the larger instruments of the family have nearly all been reduced in size from their sixteenth- and seventeenth-century dimensions. Praetorius preserves iconographic documentation of the larger instruments drawn to scale. Alongside the record of surviving instruments – especially those of the Amati family – from the mid-sixteenth century up to the time of Praetorius, as well as other contemporary sources, I show that *De Organographia* and *Theatrum Instrumentorum* describe a large instrument remarkably similar in size to the original dimensions of the *basso da braccio* (violoncello), an excellent scale representation of the violin family as it was at the time of their publication, and an accurate tuning scheme.



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Giants of the Dulcian Family: An Exploration of the Doppel Fagott and Fagotcontra in the Writings of Michael Praetorius

THE *Syntagma Musicum* remains the most extensive source of information for music from the sixteenth and early seventeenth century. In addition, it is the first source to discuss the dulcian (*fagotto* in Italian; *Fagott* in German; curtal in English) extensively. As a popular wind instrument and predecessor of the bassoon, the dulcian appears in various places in the three volumes of *Syntagma*.

In the renowned *Organographia*, forming part of the second volume of his *Syntagma Musicum*, Praetorius discusses the organological aspects of the various sizes of the dulcian family. In the first volume of *Syntagma Musicum* we find the dulcian in the charts of classification of instruments of the sixteenth and early seventeenth century. The third volume of SM provides valuable information on the use of the dulcian in the performance of repertoire from the period, discussing transpositions and the possibilities of varying instrumentation.

Thanks to current research, at the present time we have an insight into the use of the common bass dulcian. However, Praetorius describes three instruments larger than the common bass. Little is known about the use of these larger sizes of the dulcian family, which he calls the *Doppel Fagott* and the *Fagotcontra*.

Regarding these large instruments: were they used as 8-foot instruments, or would they have been played at 16-foot pitch? What was the point of having a quart-bass and a quint-bass dulcian with compasses differing by only one note? For what kind of repertoire were these large instruments used?

In his *Syntagma Musicum* Praetorius makes an effort to shed light on these topics to his readers. This paper will focus on the writings of Michael Praetorius on the *Doppel Fagott* and the *Fagotcontra* in *Syntagma Musicum*: The giants of the dulcian family.



SAMANTHA OWENS

Victoria University of Wellington, New Zealand

*Pictorial Depictions of Musicians, Musical Instruments and
Music-Making in the Stammbücher of Paul Jenisch (1558–1647)
and Johann Michael Weckberlin (1579–1631)*

THE Württembergische Landesbibliothek (WBL) in Stuttgart houses an exceptionally rich collection of *Stammbücher* dating from the sixteenth and seventeenth centuries. An early modern form of the autograph book, also known as the *album amicorum*, these manuscript volumes were particularly popular with university students and scholars in the German-speaking lands of the Holy Roman Empire and the Low Countries – a tradition later reflected in the 4th Earl of Chesterfield’s rather disparaging remark, made in a letter to his son: “I do not mean a German album, stuffed with people’s names and Latin sentences” (23 September 1757). Yet while that description certainly rings true for many surviving examples of the genre, others also contain painstakingly detailed and informative illustrations that cover a wide range of subject matter.

Among such examples found in the Württembergische Landesbibliothek’s holdings are the *Stammbücher* of theologian and lutenist Paul Jenisch (1558–1647) and consistorial secretary Johann Michael Weckherlin (1579–1631), both of whom were employed at the Württemberg court in Stuttgart during the early 1600s. These valuable sources (Cod. hist. 4° 298–299 and Cod. hist. 8° 218) contain numerous colourfully painted pictures of both musical instruments and musicians making music in a variety of settings, thus offering a wealth of iconographical evidence concerning organology and performance practices. Alongside a contextual examination of these images, this paper will consider them also in relation to Michael Praetorius’s contemporaneous writings on musical instruments and performance in the German-speaking lands around the turn of the seventeenth century.



LUCINDE BRAUN
Universität Regensburg

*Transmitting Knowledge: The Syntagma Musicum in Lutheran
Organ Sermons of the Seventeenth and the Eighteenth Centuries*

THE publication of the second volume of the *Syntagma Musicum* in 1619 offered a wide-ranging compendium of music to contemporary scholars. The dissemination of this knowledge has not been examined systematically in previous research on Praetorius. My paper will focus on Lutheran organ sermons, a corpus of texts which is currently the subject of a DFG-project at the Musicological Institute at the University of Regensburg.

Organ sermons prove to be a group of sources that repeatedly draws on Praetorius' *De Organographia*. As early as 1621 the treatise was explored for the first time by Hieronymus Theodoricus in his sermon for the organ inauguration in Sommerhausen near Würzburg. In 1624 superintendent and professor of theology Conrad Dieterich was referring to the *Syntagma musicum* in his *Vlmische Orgel Predigt*, which was to become the most widely spread organ sermon defining the generic and topical frames of this group of texts. After the Thirty Years' War Praetorius's work became part of the scholarly apparatus of the sermons. At least 25 authors cite selected passages of the treatise between 1651 (Georg Gerlach) and 1749 (Raphael Jonathan Skubowius). Not all of them consulted the original source text. Their knowledge of Praetorius was often based exclusively on earlier organ sermons, which did not always identify the authorship of their quotations. A partly hidden but continuous transfer of knowledge was thus established up to the period when theology lost its leading role in the academic universe and musicology began to be acknowledged as a discrete research discipline.

A close analysis of the texts will trace which elements of Praetorius's work became part of the theological discourse about music in Early Modern Germany. It will demonstrate *Syntagma musicum's* primary importance as an organological text of high scholarly value. The pastors adopted information about the invention of the organ and its introduction into church music. Some of the sermon authors developed their own descriptive systems for musical instruments. A particularly strong impulse

was given by Praetorius via his catalogue of contemporary organs. Following his example, the authors of organ sermons started to document the dispositions of the inaugurated instruments in their texts as well. Of special interest, finally, is the transmission of excerpts from Girolamo Dirutas *Il Transilvano* (Venice 1593/1609) in the translation by Praetorius.



ANDREW WOOLLEY

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*Seventeenth-Century French Dance Music in
Portuguese and Spanish Keyboard Sources*

IN *Terpsichore* (1612) Michael Praetorius acknowledged that he had made the four- and five-part arrangements contained in his collection using tunes obtained from the dancing master, Antoine Emeraud. In doing so, he was drawing on a tradition of adaptation and borrowing in the composition of functional dance music – one that continued throughout the seventeenth century in Germany and elsewhere. In the mid-seventeenth century melodies by French dancing masters-cum-violinists such as Jean Artus Leborgne and Jean Favier continued to be disseminated widely, reaching the Netherlands, England, Germany and elsewhere. One consequence seems to have been the adoption of a melody-oriented idiom by a wide range of music of the late seventeenth and early eighteenth centuries, in which the mannerisms characteristic of French dance music are often perceptible.

While beginning slightly later, and extending up to the first two decades of the eighteenth century, a similar process of dissemination and stylistic transformation occurred in Spain and Portugal. This is apparent from the series of keyboard manuscripts copied by Martin y Coll (c.1680–1734), E-Mn, M 1357–1360, and a contemporary anonymous manuscript compilation in Braga, Portugal (P-BRad, ms 964), which include dances identifiable from French sources. This paper will draw attention to the extent of the French dance music present in these sources and discuss how it was adapted, initially in keyboard arrangements and later in independent keyboard compositions modelled on them: a process recalling the collection and adaptation of dance melodies by Praetorius 100 years earlier.

THE KHISLS OF KALTENBRUNN AS
PATRONS OF MUSIC

BASSO

MUSICALE

ESSERCITIO

DI LVDOVICO BALBI

MAESTRO DI CAPELLA
DEL SANTO DI PADOA
A CINQVE VOCI:



In Venetia Appresso Angelo Gardano

M. D. LXXXIX.

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METODA KOKOLE
ZRC SAZU, Ljubljana

*The Noble Khisls: Local Music Patrons and
Musicians of the Late Sixteenth Century*

At the time of Michael Praetorius music held an important place in the expression of Protestant devotion as well as in everyday life. The surviving proof of this fact is not only the monumental *Syntagma musicum* by Praetorius himself used today for various explanations and comparisons but also other iconographical, written and musical evidence surviving from his time. For the territory of the present-day Slovenia the surviving materials connected with the Khisl family of Kaltenbrunn provide ample evidence and proofs: from depictions of musicians with various instruments to the extant vocal and instrumental music itself.

In the second half of the sixteenth century members of at least three generations of the wealthy family of Khisls from Kaltenbrunn near Ljubljana were leading patrons of music in the Inner-Austrian lands. They supported musicians, some of whom expressed their gratitude by composing music for the more musically versatile members of the family. In addition to secondary information from archival materials of various types, the Khisls' love of music is substantiated by a total of nine collections of light secular music, all printed in Venice between 1561 and 1615. Their authors or compilers were primarily Italian masters, most of whom belonged to musical circles in either Padua or Graz. The first two dedications were, however, offerings by a family friend and possible music teacher: Giacomo Gorzanis, a blind lutenist from Trieste. The paper will offer an overview of the repertoire – composers and musical genres (well known to, and also discussed by, Michael Praetorius) – dedicated to this extraordinary family from Kaltenbrunn.



CHIARA COMPARIN
Vicenza

*The Khisl Family and the Paduan Cultural Milieu:
the Canzonette a tre voci di diversi eccellentissimi
musici (Venice 1587) and Ludovico Balbi's
Musicale essercitio (Venice, 1589)*

VARIOUS members of the Khisl family can be counted among the most important patrons of music and the arts during the second half of the sixteenth century, as the dedications found in various musical collections by some of the most renowned Renaissance composers testify. In these dedications several members of this family – in particular, Johann Khisl von Kaltenbrunn and his four sons, Georg, Veit, Johann Jakob and Karl – are mentioned.

A good example of this is the first book of the *Canzonette a tre voci di diversi eccellentissimi musici*, an anthology assembled by the Paduan composer Angelo Barbato and published in Venice in 1587 by Ricciardo Amadino, and dedicated to Guido, Giovanni Giacomo and Carlo Khisl von Kaltenbrunn. The anthology includes twenty-one songs composed by musicians related not only to the Paduan musical or academic *milieu* of the late sixteenth century but also to the court of Graz, with which the Khisl family was closely connected. Along with two of his own canzonettas, Barbato introduces another nineteen three-voice *canzonette* by thirteen different composers: Luigi Dalla Balla, Girolamo Boni, Pier Andrea Bonini, Nadalino Dinarelli, Giovan Battista Mosto, Domenico Pace, Annibale Padovano, Francesco Pigna, Marc'Antonio Pordenon, Giovanni Maria Renaldi, Giulio Renaldi, Fede Saloni and Francesco Dal Sole. The collection enjoyed considerable success, as evidenced by the ensuing two reprints issued in 1589 and 1594, in which, however, the dedication to the Khisl brothers no longer appears.

As is already known, the volume entitled *Canzonette a tre voci* was not the only collection from the Paduan area dedicated to the Khisl family. In fact, two years later (1589), the *Musicale essercitio* by Ludovico Balbi emerged, having been composed during the years when Balbi was *maestro di cappella* at the Basilica of Saint Anthony in Padua.

The present paper will introduce Barbato's anthology and investigate the possible connections between the Khisl family, the compiler of the collection, the composers included in it, and the Paduan cultural and musical *milieu*, while also taking into account all the elements that emerge from Ludovico Balbi's *Musicale essercitio*.



DINKO FABRIS
Università della Basilicata, Matera

*The Strange Story of Giacomo Gorzanis, Blind Lutenist in the
Service of the Khisl Family, and his Modern Rediscovery*

AMONG the many protagonists of the history of Renaissance music Giacomo Gorzanis is a very unusual case. Born in Apulia, the southern part of Italy on the Adriatic sea, he was blind; but for some reason this disability did not prevent him from pursuing a successful career as a lute player and composer commuting between his second homeland, Trieste, and the province of Carniola, today in Slovenia, until he finally gained the attention and esteem of the Bavarian court and the archducal court at Graz. He published two books of villanellas and no fewer than four books of solo lute music from 1561 and 1579 (the last book published posthumously, since he died around 1574). Two of those printed books were dedicated respectively to Hans Khisl (*Intabolatura di liuto. Libro primo*, 1561) and to his eldest son Georg Khisl (*Il primo libro di napolitane*, 1570), confirming Gorzanis's contact with, and even, perhaps, actual musical service to, this eminent Carniolan family, which owned the castle of Kastelbrunn (today Fužine). The modern rediscovery of Gorzanis began at the end of the nineteenth century, thanks to the pioneer of guitar and lute studies Oscar Chilesotti, before spreading around the world of modern guitar and lute players interested in Gorzanis's delightful proto-suites of dances, and especially in his manuscript volume dated 1567 containing a cycle of twenty-four passamezzo-saltarello pairs in all recognized modes: this collection was considered for over a century an ancestor of J.S. Bach's *Wohltemperirtes Clavier*. The series of Gorzanis works initiated in the *Monumenta Artis Musicae Sloveniae* will contribute to a renewed consideration of this important Renaissance composer

active in the centre of a triangle embracing Italy, Slovenia and Austria.

KHISLI IN NJIHOV DOM NA FUŽINAH





VERONIKA PFLAUM
Gorenjski muzej, Kranj

Khislstein Castle and the Khisl Family Stories,
Exhibition in the Museum of Gorenjska

A cultural and historical exhibition dedicated to the Kranj-based Khislstein castle and the Khisl family, which gave the castle its name, is currently running in the Museum of Gorenjska (from November 2018 to September 2019). Its opening in 2018 marked the 440th anniversary of the acquisition of its name by Khislstein castle. The exhibition comprises items related to history, cultural history, musicology and archaeology. It is not a systematic introduction of all known information about the family and the castle, but rather a selection of various topics. Experts from various fields and institutions helped to compile the exhibition and its catalogue, and many Slovenian and foreign institutions contributed items and images to the display.

First, the exhibition provides a general introduction to the Khisl family in the sixteenth and seventeenth centuries, showing their rapid rise from the middle class to the rank of counts, revealing their connections with the court of the Archduke of Inner Austria and containing images of some of the family members. Next, the economic activities of early members of the Khisl family are presented as the foundation of their social ascent. Further on, the exhibition illustrates the role that the Khisls played in the first generation of Protestants in Carniola, when they supported Primož Trubar and Jurij Dalmatin, leaders of the Slovenian Protestant Church and initiators of the first Slovenian printed books. As shown by the exhibition, the Khisls later spread across the Slovenian lands, renting and buying new estates and castles, and leaving an indelible mark in Maribor, the centre of the younger generation of the Khisls. Special attention is devoted to the music patronage of the Khisl family, to whom eight composers dedicated musical collections as a sign of gratitude for their support. Some of these compositions can be heard in the exhibition. The last part of the exhibition deals in both words and pictures with Khislstein castle, showing how it developed as a building during a period running from the thirteenth to the nineteenth century. The exhibition also presents a pottery workshop



VERONIKA PFLAUM
Gorenjski muzej, Kranj

*Razstava Grad Khislstein in zgodbe rodbine Khisl
v Gorenjskem muzeju*

NOVEMBRA 2018 smo v Gorenjskem muzeju odprli kulturnozgodovinsko razstavo o kranjskem gradu Khislstein in rodbini Khisl, po kateri se grad imenuje. V letu 2018 je namreč minilo 440 let, odkar grad nosi ime Khislstein, kar je bil eden od povodov za postavitvev razstave, ki bo v gradu na ogled do konca septembra 2019. Razstava združuje zgodovinske, umetnostnozgodovinske, muzikološke in arheološke vsebine. Ne gre za sistematično predstavitev vsega, kar je mogoče povedati o rodbini in gradu, temveč za izbor raznovrstnih tem. Pri ustvarjanju razstavnih in kataloških vsebin so sodelovali strokovnjaki različnih strok iz raznih ustanov, eksponate in slikovno gradivo pa so prispevale številne ustanove iz Slovenije in tujine.

Razstava uvodoma na splošno predstavlja rodbino Khisl v 16. in 17. stoletju, njen hitri vzpon od meščanov do grofovskega naziva, povezave z dvorom notranjeavstrijskega nadvojvode in podobe nekaterih članov družine. Sledi predstavitev gospodarske dejavnosti začetnikov rodbine kot enega od temeljev njenega družbenega vzpona. Dalje je izpostavljena vloga Khislov v prvi generaciji protestantov na Kranjskem kot podpornikov Primoža Trubarja in Jurija Dalmatina pri upravljanju slovenske protestantske cerkve in njuni tiskarski dejavnosti. Nakazana je tudi poznejša širitev Khislov po Sloveniji z najemi in nakupi novih posesti in gradov ter pečat, ki so ga pustili v središču mlajših generacij Khislov, Mariboru. Posebne pozornosti je na razstavi deležno glasbeno mecenstvo Khislov, ki jim je osem skladateljev v zahvalo za njihovo podporo posvetilo svoje zbirke skladb. Nekatere teh skladb lahko tudi poslušamo na razstavi. Zadnji del razstave je posvečen gradu Khislstein. V besedi in sliki je predstavljen stavbni razvoj gradu od 13. do 19. stoletja. Predstavljeno je tudi delovanje lončarske delavnice na severnem dvorišču gradu v 16. in 17. stoletju, torej tudi v času, ko so bili njegovi lastniki Khisli.

that operated in the northern yard of the castle during the sixteenth and seventeenth centuries – i.e., also during the period when the castle was owned by the Khisls.



BARBARA ŽABOTA
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The Khisl Family of “Kaltenbrunn”

THE Khisl family reportedly came to Carniola from Bavaria or, more generally, the German lands and began its rapid and remarkable economic and political ascent in Carniola during the first quarter of the sixteenth century. At the beginning of the 1560s the ruler enhanced the Khisl family’s coat of arms and granted them the right to seal with red wax; then, in the late 1560s, he also raised them to the rank of knights and granted them the title “zum Kaltenbrunn”. Their rise up the social scale continued with the granting of the baronial title in 1590, and in the 1620s the family became counts. Their success was a consequence of the *Zeitgeist*, which enabled individuals from the lower social strata not only to rise not to wealth, reputation and power but also to acquire a noble title, which sealed their membership of the highest social class.

The first prominent member of the family, Veit Khisl († 1547), was a very successful wholesaler and entrepreneur who gained wealth via his commercial operations. Together with his friend Hans Weilhamer, he founded the Khisl-Weilhamer trading company. The firm engaged in long-distance trade and had well-established business ties with southern Germany, Salzburg, Friuli, central and southern Italian territory, as well as Kvarner (It. Quarnero) towns. The company also invested its capital in mining plants, which is why the associates came to be the owners of mining shares. Khisl also owned several iron works, two glass factories, many mills and a paper mill. By the rapids of the Ljubljanica river he started building a mansion. On account of his reputation and wealth, he was repeatedly elected a municipal judge or mayor.

Veit’s son, Hans (†1593), who received a humanistic education in his youth, accumulated the necessary experience in business trips with his father. He was not only an astute businessman, but



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Družina Khisl z »Mrzlega studenca«

DRUŽINA Khisl, ki je menda prišla na Kranjsko z Bavarske ali širšega nemškega prostora, je svoj hiter in izjemen gospodarsko-politični vzpon začela na Kranjskem v prvi četrtini 16. stoletja. Zelo uspešni meščansko-trgovski družini je vladar zaradi zaslug in sposobnosti v začetku šestdesetih let 16. stoletja najprej izboljšal družinski grb in podelil pravico pečatenja z rdečim voskom, nato konec šestdesetih let podelil še viteški naziv in predikat »zum Kaltenbrunn«. Vzpon po družbeni lestvici se je nadaljeval s podelitvijo baronskega naziva leta 1590, v dvajsetih letih 17. stoletja pa je družina dobila še grofovski naziv. Njihov dvig je bil posledica miselnosti tistega časa, ki je posameznikom iz nižjih družbenih slojev omogočila, da so s podjetnostjo in pametnimi poslovnimi potezami prišli ne le do bogastva, ugleda in moči, temveč tudi do plemiškega naziva, ki je z gotovostjo pomenil preskok v višji družbeni sloj.

Za začetnika družine velja Vid Khisl († 1547), zelo uspešen veletrgovec in podjetnik, ki je s svojimi posli silno obogatel. Njegova trgovska dejavnost je bila tesno povezana s trgovsko družbo Khisl-Weilhamer, ki jo je ustanovil skupaj z družabnikom Janezom Weilhamerjem, s katerim sta trgovala na velike razdalje in imela dobro razpredene poslovne vezi z južno Nemčijo, Salzburgom, Furlanijo, srednjo in južno Italijo ter kvarnerskimi mesti. Svoj kapital je družba vlagala tudi v rudarske obrate, zato sta bila družabnika posledično lastnika deležev rudnikov. Khisl je posedoval še fužine, steklarni, številne mline in papirni mlin. Ob brzicah reke Ljubljanice si je začel zidati dvorec. Zaradi svojega ugleda in bogastva je bil večkrat izvoljen za mestnega sodnika oziroma župana.

Vidov sin Janez († 1593), ki je bil v mladosti deležen humanistične izobrazbe, si je potrebne življenjske izkušnje nabiral na poslovnih potovanjih z očetom. Poleg poslov sta ga zanimali tudi literatura in glasba. Vešč je bil nemškega in latinskega jezika pa tudi slovenščine, hrvaščine in italijanščine. Zelo zgodaj se je navdušil nad novimi verskimi nauki ter postal eden vidnejših podpornikov in pospeševalcev reformacijskega gibanja na Kranj-

also took an interest in literature and music. In addition to German and Latin, he was probably also fluent in Slovenian, Croatian and Italian. Quite early on, he became familiar with new religious teachings and turned into one of the most prominent supporters and promoters of the Protestant Reformation movement in Carniola. He participated in the management of the Slovenian Protestant Church, the organization of an estate school, the establishment of a printing house and the establishment of a Protestant cemetery in Ljubljana. He also raised his children in that confession, offering them the chance to attend Protestant worship in the castle chapel at Kaltenbrunn.

Thanks to his abilities and ambitions, Hans Khisl rose to the position of a court chamber councillor in Graz, where he was responsible for the successful filling of the ever-empty treasury of Archduke Karl, before becoming chairman of the court chamber (1579–1591). All through his service to the Archduke he privately persisted in the Protestant faith, but he no longer declared in public his religious beliefs.

Hans's eldest son Georg, who until his death (†1605) remained a staunch Protestant, took up the responsibility for promoting Protestantism in Carniola after his father's departure to Graz. At the same time, he managed the entire family estate in the country. Since he died without male descendants, he is considered the last "true" representative of the family in Carniola.



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*The Building History of Kaltenbrunn Castle in
Comparison with Contemporary Castles in Slovenia*

FUŽINE Castle is a Renaissance mansion on a characteristic irregular, elongated rectangular plan, comprising four wings and four corner towers (three rectangular and one circular). In the central entrance tower, approximately in the middle of the northern wing, the castle chapel is located. The building was constructed between 1528 and 1557. Veit Khisl, the Ljubljana merchant, started the construction, and his son Hans Khisl completed it. The castle and the chapel were fully decorated with frescoes. The courtyard arcade along the northern wing of the castle

skem. Sodeloval je pri upravljanju slovenske protestantske cerkve, organizaciji stanovske šole, ustanovitvi tiskarne in vzpostavitvi protestantskega pokopališča v Ljubljani. V duhu novega verskega gibanja so bili vzgojeni tudi njegovi otroci, ki so lahko v grajski kapeli v dvorcu na Fužinah prisostvovali protestantskemu bogoslužju.

Zaradi sposobnosti in ambicij se je Janez Khisl povzpel na mesto dvornega komornega svetnika v Gradcu, kjer je skrbel za uspešno polnjenje vedno prazne blagajne nadvojvode Karla, nato pa postal predsednik dvorne komore (1579–1591). V času svojega službovanja pri nadvojvodi je zasebno še vztrajal v protestantski veri, javno pa se glede verskih vprašanj ni več opredeljeval.

Janezov najstarejši sin Jurij, ki je do smrti († 1605) vztrajal v protestantski veri, je po očetovem službenem odhodu v Gradec prevzel skrb za pospeševanje protestantizma na Kranjskem. Hkrati je upravljal tudi celotno družinsko posest v deželi. Ker je umrl brez moških potomcev, velja za zadnjega »pravega« predstavnika družine na Kranjskem.



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*Stavbna zgodovina fužinskega gradu v primerjavi s
sočasnimi grajskimi stavbami na Slovenskem*

FUŽINSKI grad je značilna renesančna zgradba. Nekoliko razpotegnjen pravokotnik traktov obdajajo na vogalih štirje vogalni stolpi; trije so pravokotnega tlorisa, eden pa je okrogel. V osrednjem vhodnem stolpu nekako v sredini severnega trakta je umeščena grajska kapela. Grad je začel zidati ljubljanski trgovec in podjetnik Vid Khisl leta 1528, končal pa ga je njegov sin Janž Khisl leta 1557. Grad s kapelo je bil bogato poslikan s stenskimi slikarijami. Dvoriščno arkado ob severnem traktu so pozidali kakšno stoletje pozneje. Potem ko je prešel v roke tržaških jezuitov in poznejših lastnikov, je začel propadati. Leta 1825 ga je od države odkupil podjetnik Fidelis Terpinc ter ga preuredil za potrebe rezidence in industrijskega obrata. Ob gradu je uredil razsežen park. Proti koncu 19. stoletja so v severozahodnem kotu gradu pozidali okrogel stopniščni stolp, v osi južnega trakta pa prvo hidroelektrarno v Ljubljani. Tik pred zadnjo vojno ga je papirnica

is believed to have been added a century later. Under later owners, such as the Trieste Jesuits among others, the building started to deteriorate. In 1825 the castle was bought from the state by Fidelis Terpinč, who turned it into a residence and industrial facility. Beside the castle he established an extensive park. In the late nineteenth century a cylindrical stairway tower was added to the north-western corner of the courtyard, and on the riverside the first electric power plant. Just before the Second World War the Vevče paper mill established apartments for its workers in the building. During the period from 1991 to 2006 the Architectural Museum of Ljubljana (today the Museum for Architecture and Design) renovated two thirds of the building initially in order to present a large Jože Plečnik Paris exhibition given to Slovenia by the French Republic and later for its own museum purposes as well. In parallel with the work of renovation the museum rehabilitated the park along the northern wing of the castle. A comparison with the castles that were built around the same time in Slovenia will investigate which concepts and details of the building followed the normal practice of contemporary castles and which significantly differed.

Vevče preuredila v stanovanjsko kasarno. V razdobju od l. 1991 do 2006 ga je do dveh tretjin prenovil Arhitekturni muzej Ljubljana (zdaj Muzej za arhitekturo in oblikovanje) najprej za potrebe velike razstave arhitekta Jožeta Plečnika, prevzete od Francoske republike, pozneje še za poslovne in delovne prostore, občasne razstave in depoje. Muzej je poleg grajske stavbe obnovil ob severni grajski stranici tudi grajski park. Primerjava s sočasnimi grajskimi stavbami na Slovenskem želi prikazati, v katerih prvih koncept grajske stavbe in pomembnejši detajli sledijo sočasno nastalim gradovom in v čem se znatneje razlikujejo.

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NOTES | BELEŽKE

