

With this issue *CM* embarks on abstracting dissertations which are written in languages not generally accessible to English-speaking readers. That is, *CM* will not print abstracts of dissertations in French, German, Italian, Spanish, or English. Authors of dissertations in languages other than those cited are invited to contribute abstracts of their work.

For dissertations written in Yugoslavia, our readers should consult the *Muzikoloski Zbornik* (Musicological Annual), edited by the Department of Musicology, University of Ljubljana. This Annual, of which there are two volumes now available, prints abstracts of Yugoslav dissertations along with an English summary.

Primož Kuret

Musical Instruments in the Medieval Frescoes of Slovenia

Defended April 6, 1965
University of Ljubljana

In their depiction of musical scenes the visual arts have provided the music historian with priceless information concerning those periods for which other sources are either rare or non-existent. Since medieval texts on instruments are especially few, the specialist in this field is particularly dependent on paintings and on manuscripts with representational art.

Slovene church frescoes picture instruments played in the same manner as elsewhere in Europe from the 16th century to the mid-17th century. Important subjects of the era are portrayed, such as, the Last Judgment and processional Epiphany scenes. Of greatest interest is the painted Carniolan choir, a motif which flourished particularly in Carniola, Littoral, and Carinthia, and which usually included angels playing musical instruments. These frescoes reveal developments in form and technique of the full range of instruments: trombones, trumpets and wind instruments of all kinds, lutes, shawms, portable organs, harps, bagpipes, fiddles, and horns, among others.

The musical instruments in these medieval frescoes bear out the evidence of written sources that instrumental music was perpetrated by traveling artists from whose ranks permanently employed musicians descended. Written documents include the first printed handbook of musical instruments written and published in 1511 by Sebastian Virdung, and the *Itinerario* of Paolo Santonino, secretary to the Visiting Bishop Pietro Carlo da Caorla, composed during the latter's journeys through Slovenia between 1485 and 1487 and amply describing musical practices in the regions visited.

Andrej Rijavec

Music in Slovenia in the Protestant Era

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University of Ljubljana

The Protestant Era, that is, the middle and latter part of the 16th century, is of special importance for Slovene culture and in particular for its music.

The religious movement had the powerful effect of weakening the stylistic continuity which Slovene music had achieved with Western European musical development since the acceptance of Christianity. Rijavec's dissertation seeks to evaluate the chief musical achievements of the period and to examine style within both Catholic and Protestant music. Ample attention is given Slovene Catholic music, particularly as found in the institutions of Ljubljana. Nonetheless, the main concern of the work is the activity of the Protestants.

Primož Trubar and others incorporated Luther's views on music into the framework of Slovene Protestantism. The musical ideas of the former are set forth in his *Cerkovna Ordninga* (Church Order) and in his introductions to hymnbooks which played vital roles in the spreading and consolidation of the faith. The activity of the Ljubljana Protestant circle, especially of its *gymnasium*, is seen to be of great importance. Rijavec describes the functions of rectors, cantors and their assistants, two surviving school curricula, choral and instrumental instruction, and the connection between the musical duties of the school and the Ljubljana Protestant Church. Discussion of town and provincial musicians, and of domestic music-making, completes the picture of Ljubljana. Rijavec then proceeds to investigate associations of the Carniolan nobility with musicians such as Annibale de Perini, Giacomo Gorzanis, and Phillip Duc. as well as Protestant musical activity in other parts of Slovenia.

The author's analysis of musical compositions and performance reveals stylistic influences from Protestant Germany, alongside persistent connections with the Italian Renaissance. He concludes that the Reformation had both beneficial and detrimental effects on Slovene music, and that after the triumph of the Counter-Reformation at the beginning of the 17th century, Slovene music took a considerably different course from what was the case in regions where Protestantism took permanent root.

Levre Županović

*Achievements and Characteristics of the Work of
Vatroslav Lisinski*

Defended February 25, 1965
University of Ljubljana

The Croatian composer Vatroslav Lisinski (1819–1854) has been the subject of a substantial literature, in which the monograph by Franjo Ksaver Kuhač (1887; 2d ed. 1904) is outstanding. Nevertheless, his biography has remained incomplete, and a thorough analysis and evaluation of his music has been left untouched. Županović's study is an important supplement to present biographical knowledge. Furthermore, his bibliography of Lisinski's works includes four hitherto unknown pieces and discloses that two compositions, formerly attributed to Lisinski, are works of other composers.

Županović's analyses show Lisinski to have been schooled in the early Romantic style. His compositions can be divided roughly into three periods: the early years, the sojourn in Prague from 1847 to 1850, the later years in

Zagreb. It was during the Prague years that Lisinski was exposed to the activities of his German contemporaries and the new concepts of Berlioz. His harmonic idiom is characteristic of the early romantics, especially in its treatment of dissonance and syncopation. Identical or slightly modified melodic formulas often appear in his music; in the opera *Porin* one finds an anticipation of the use of leitmotif. A substantial number of compositions draw their inspiration from folk music and from nature (e.g., the idyll *Der Abend*). Included in Lisinski's output are seven overtures, seven chamber works, thirty-three piano pieces, sixty-eight songs.

Lisinski was the founder of a nationally-oriented school of Croatian music; however, he far surpassed his fellow Croatians in the integration of diverse influences. The just balance of structure and expression of several late works place him on a level with his European contemporaries, such as, Mendelssohn, Schumann, Chopin, Liszt, Glinka, and Verdi.