

Ever since Western music began being written down, it has been able to overcome the barriers of time and space. Any piece of music, given fixed form by notation, has been able to outlive its time and travel to other environments, which have understood and interpreted it in ways specific to the time, place and context of use. In parallel with the rise of copying and printing, music began to circulate over wider areas, which led to the creation of typical pathways by which musical works were disseminated, and eventually to a pan-European music market. Libraries abound in musical sources, handwritten or printed, that bear the visible signs of journeys – often long and tortuous – that they have made in order to reach their present location. Books containing music also have their histories, either generic or specific: any one of them may throw up questions about its place of origin, its purpose, its destination, its use (or non-use), its ownership (and the reasons behind it), and, finally, the route by which it reached its present location.

Questions of this kind will be the focus of the international scholarly conference *Itineraries of Musical Manuscripts and Prints in Modern Europe*. Central to the conference's interest will be the modalities of disseminating music manuscripts and prints during the period running from the invention of printing to the beginning of the nineteenth century. The conference's aim is to identify typical ways in which music manuscripts and prints were disseminated, and to demarcate the most important European routes via which newly copied or printed music circulated during the period in question.

The conference is organised by the Institute of Musicology at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts and co-organised by the Jean Monnet University, Saint-Etienne, and carried out under the patronage of the HERA MusMig (Music Migrations in the Early Modern Age: the Meeting of the European East, West and South) project.

CONFERENCE COMMITTEE

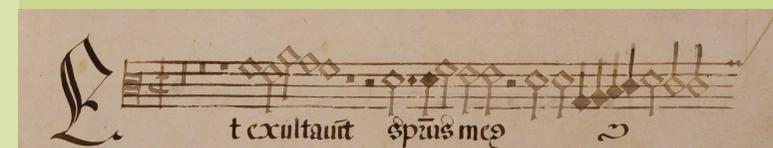
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ITINERARIES OF MUSICAL MANUSCRIPTS AND PRINTS IN MODERN EUROPE

International Musicological Conference



20–21 October 2014
ZRC SAZU
NOVI TRG 4, LJUBLJANA
Prešernova dvorana

Programme

20 October 2014

9:00 *registration*

9:30 *keynote address*

IAN FENLON (Cambridge, UK):
Manuscript, print, and the market for music in
Early Modern Europe

ITINERARIES OF MUSIC PRINTS (chair: Jurij Snoj)

10:30 MARC DESMET (Saint-Etienne, France):
Gallus apud Belgas. The Douai *Moralia* (1603)
reconsidered

11:00 *coffee break*

11:20 JAN BAŤA (Prague, Czech Republic):
Between Prague and Pirna. A story from the pe-
riod before the Thirty Years' War

11:50 PAWEŁ GANCARCZYK (Warsaw, Poland):
Italian prints in late sixteenth-century Royal Prus-
sia. Remarks on collecting and disseminating
printed music

13:30 *lunchtime break*

PERSONAL CASES (chair: Vjera Katalinić)

15:30 DINKO FABRIS (Naples, Italy)
Early scores of polyphonic music in seventeenth-
century Italy. Gesualdo and Molinaro

16:00 MARKO MOTNIK (Vienna, Austria):
The transmission history of the motet *Elisabeth
Zachariae* by Iacobus Handl-Gallus

16:30 *coffee break*

16:50 MICHAEL TALBOT (Liverpool, UK):
A busy copyist and a shy composer. Two sides of
Francesco Barsanti (c. 1690–1775)

17:20 RUDOLF RASCH (Utrecht, the Netherlands):
The manuscript dissemination of Boccherini's *Trios*,
Opus 1

20:00 *concert* (Atrij ZRC, Novi trg 2, Ljubljana)

21 October 2014

MUSIC COLLECTIONS (chair: Marc Desmet)

9:00 TOMASZ JEŻ (Warsaw, Poland):
Contrafacta of operatic arias among the Dominicans
of Baroque Silesia

9:30 DARJA KOTER (Ljubljana, Slovenia):
Following the trail of musical manuscripts and prints
belonging to the monastic orders at Ptuj

10:00 *break*

10:20 VJERA KATALINIĆ (Zagreb, Croatia):
Imported musical scores in the possession of the
Gozze family in Dubrovnik

10:50 ALEŠ NAGODE (Ljubljana, Slovenia):
Reflections of the wide world. The music archive of
the Philharmonic Society in Ljubljana (1794–1804)

11:20 *coffee break*

CIRCULATION OF REPERTOIRES (chair: Michael Talbot)

11:40 LARS BERGLUND (Uppsala, Sweden):
Roads to the Düben Collection. The acquisition of
music by Gustav Düben and his sons

12:10 MARC NIUBO (Prague, Czech Republic):
In search of the operatic archives of Giuseppe Bust-
elli and Pasquale Bondini

13:00 *lunchtime break*

15:00 MARUŠA ZUPANČIČ (Ljubljana, Slovenia):
The journeys of violin handbooks to the Slovenian
lands and their interactions in the eighteenth cen-
tury

15:30 VESNA VENIŠNIK (Ljubljana, Slovenia):
Tracing the origins of the early symphonic reper-
toire in Slovenia

16:00 *coffee break*

CASE STUDIES – VARIOUS (chair: Metoda Kokole)

16:20 KLEMEN GRABNAR (Ljubljana, Slovenia):
From Graz to Ljubljana? Toward discovery of the
origin of the Hren Choirbooks

17:10 IVANO CAVALLINI (Palermo, Italy):
Two unknown cases of printed incidental music in
the sixteenth-century Italian theatre

17:40 RADOVAN ŠKRJANC (Ljubljana, Slovenia):
P. Mauritius Pöhm and his contribution to musical
life in Novo mesto during the second half of the
eighteenth century

18:10 *end of conference*