

HRVATSKO MUZIKOLOŠKO DRUŠTVO

Serijski – Series
MUZIKOLOŠKI ZBORNICI

Br. 13 – No. 13

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CROATIAN MUSICOLOGICAL SOCIETY

MUSICOLOGIE SANS FRONTIÈRES

MUZIKOLOGIJA BEZ GRANICA
MUSICOLOGY WITHOUT FRONTIERS

Svečani zbornik za Stanislava Tuksara
Essays in Honour of Stanislav Tuksar

Urednici – Editors
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ZAGREB

2010

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ISBN 978-953-6090-44-0

CIP zapis dostupan u računalnom katalogu Nacionalne i sveučilišne
knjižnice u Zagrebu pod brojem ...

Printed in Croatia

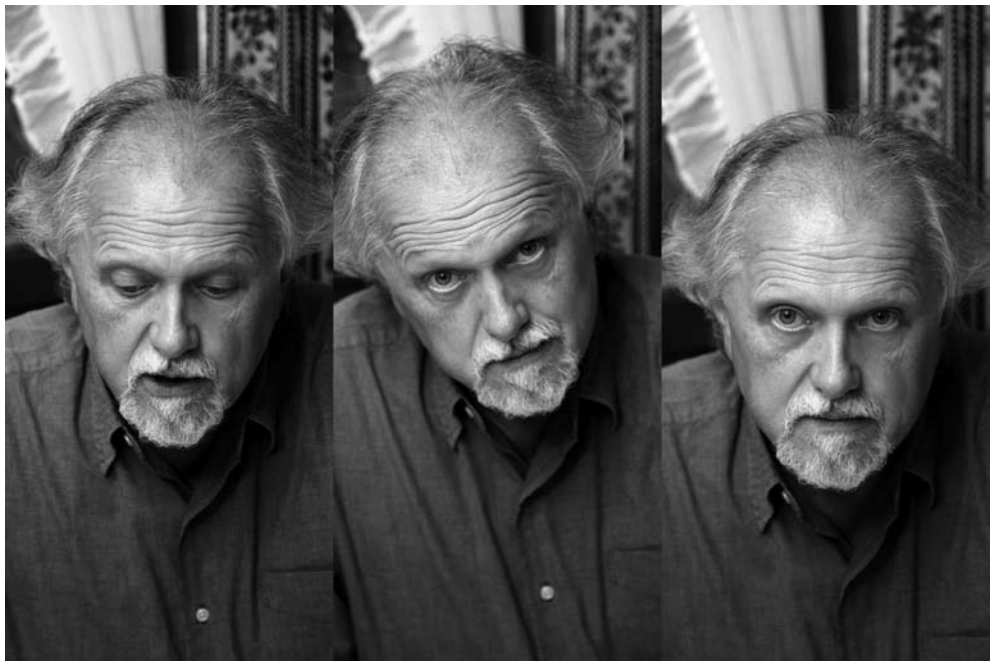


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Predgovor

Nije lako definirati mješavinu slavenske strasti i europskog kozmopolitizma koji potiče znanstvenika i glazbenika kojem je posvećen ovaj svezak eseja. Svatko tko uživa snažan i izuzetan privilegij njegova prijateljstva odmah će posvjedočiti kako je teško odgovarajuće opisati Stanislava Tuksara. Magnetska toplina njegove ličnosti, velike provale smijeha i emocija koje obilježavaju njegove razgovore (on je briljantan i nezaboravan govornik) te platoničko čuđenje kojim se hvata u koštac sa svijetom i svima oko njega zasigurno su osobine koje prevladavaju u dojmu koji ostavlja na svoje prijatelje, kolege i studente. Neusporediv je domaćin (domet njegove velikodušnosti u tom je pogledu izvanredan), živahan pričatelj, velik građanin Europe i čovjek koji smjesta odbija bilo kakav pokušaj da ga se hvali. Veličanstven je u svojoj lojalnosti i sućuti te prekrasna osoba s kojom se može veseliti i žalovati. Njegova razmišljanja – osobito o povijesti i politici – katkada su sporogoreći fitilji, a katkada strastvene izjave, no uvijek dolaze i iz srca i iz glave. Ukratko, potpuni je čovjek.

On je također i velik muzikolog. Kolikogod bilo teško opisati ga kao osobu, donekle je lakše barem pokušati ponoviti sve kvalitete koje Stanislava Tuksara

Foreword

It is not easy to define the blend of Slavic passion and European cosmopolitanism that animates the scholar and musician to whom this volume of essays is dedicated. Anyone who enjoys the vigorous and compelling privilege of his friendship will immediately attest how difficult it is to describe Stanislav Tuksar adequately. The magnetic warmth of his personality, the great gusts of laughter and emotion which characterize his conversation (he is a brilliant and memorable talker), and the platonic wonderment with which he engages with the world and those around him are certainly features which prevail in the impression he makes upon his friends, colleagues and students. He is an incomparable host (the extent of his generosity in this regard is astonishing), a vivid raconteur, a great citizen of Europe and a man instantly dismissive of any attempt to praise him. He is also magnificent in his loyalty and compassion, and a wonderful person with whom to rejoice or grieve. His contemplations – especially on history and politics – are sometimes slow-burning fuses, and sometimes impassioned declarations, but they are always from the heart as well as the head. He is a complete man.

He is also a great musicologist. However difficult it might be to describe the person, it is somewhat easier, at least, to re-

čine tako značajnim i prikladnim znanstvenikom. Čak i letimičan pogled na njegovu bibliografiju koja je priložena ovome zborniku potvrdit će mnogostranost, empiričnost i intelektualnu širinu njegovog bavljenja glazbom. On je, vjerojatno premoćno, istraživač renesanse i baroka, te su u tom pogledu mjerodavna njegova arhivska istraživanja (pretežno, ali ne i jedino u Splitu i Dubrovniku) komplementarno dopunjena studijama hrvatske glazbene terminologije i ekstenzivnog otkrivanja djelovanja pojedinih teoretičara i njihova doprinosa zapadnoeuropskoj glazbenoj misli. Taj spoj arhivističke vještine i povjesničarskog otimanja zaboravu je u potpunosti karakterističan za djelovanje Stanislava Tuksara u cjelini: od početka, impuls da razumije povijest i teoriju glazbe u hrvatskoj kao dinamički prilog europskoj kulturi bila je odlučujuća značajka njegovih publikacija. Moguće je pretpostaviti da je taj poticaj bar djelomično oblikovan međunarodnom prirodom njegova obrazovanja kao studenta glazbe, filozofije i muzikologije u Zagrebu, Parizu i Berlinu (a da se ne spominje njegov studij violončela pod vodstvom njegova velikog učitelja, profesora Rudolfa Matza), no u svakom slučaju ne možemo sumnjati u važnost kojom je profesor Tuksar sâm pridonio prepoznavanju hrvatske glazbene kulture kao izrazu srednjoeuropske povijesti. Možda su političke međe u bivšoj Jugoslaviji povećale njegovu odlučnost da se oslobodi granica koje su istovremeno nastojale podčiniti identitet Hrvatske u okviru tjeskobnih političkih sveza (osuđenih, što se i zbilo, na strašan sukob i rat nakon pada komunizma), a s druge strane nastojale učiniti nacionalnim (interno i eksterno) sve hrvatsko pod suncem. Prepoznavanje

hearse those qualities which make Stanislav Tuksar such a significant and timely scholar. Even a glance at the bibliography of his writings attached to this volume would confirm the versatility, empiricism and intellectual breadth of his engagement with music. He is, supremely perhaps, a student of the renaissance and the baroque, and in this respect his magisterial retrievals from the archive (notably, but not exclusively, in Split and Dubrovnik) are complemented by his definitive studies of Croatian music terminology and his extensive recovery of the work of individual theorists and their contribution to Western musical thought. This combination of archival finesse and historical restoration is entirely characteristic of Stanislav Tuksar's work as a whole: from the outset, the impulse to understand the history and theory of music in Croatia as a dynamic contribution to European culture has been a striking feature of his publications. It is tempting to suppose that this impulse was at least in part shaped by the international nature of his own education as a student of music, philosophy, English and musicology in Zagreb, Paris and Berlin (to say nothing of his study as a cellist under the guidance of his great teacher, Professor Rudolf Matz), but in any case we cannot doubt the importance which Professor Tuksar himself attaches to the recognition of Croatian musical culture as an expression of central European history. Perhaps the political boundaries of the former Yugoslavia increased his determination to break free from those frontiers which at one and the same time tended to submerge the identity of Croatia within an uneasy political alliance (doomed, as this was, to terrible conflict and war at the time of the fall of communism) and which also promoted a tendency to nationalise (internally and externally) everything Croatian under the sun.

vlastite zemlje, međutim, kod muzikologa Stanislava Tuksara strpljivo je razumijevanje bliskosti (pa čak i nametnute), kao one između Dalmacije i Mletačke Republike (a kasnije Austrije), Istre i Italije (osobito Trsta), Slavonije i Habsburških zemalja itd. Njegova su otkrivanja, ukratko, porazila ustaljenu recepciju hrvatske glazbene povijesti kao neke vrste panslavenskog monolita, podjednako ograničenog zapadnim neznanjem kao i političkim determinizmom. Umjesto toga, njegov je rad obnovio narativnost i čistu inteligenciju hrvatske glazbene misli njezinom inter-europskom stavu. Već ovo samo postignuće opravdava stvaranje ovog svečanog zbornika kao izdanja koje slavi traganje za muzikologijom bez granica.

U tom zadatku, Stanislav Tuksar bio bi prvi koji bi priznao osobni i profesionalni dug mnogim kolegama i nekadašnjim učiteljima (najprvo valja pomisliti na Ivana Supićića i Koraljku Kos, kao i na Hans-Petera Reineckeja). Također bi, vjerujemo, želio potvrditi svoj osjećaj pripadnosti široj tradiciji hrvatske muzikologije koje je tako istaknuti predstavnik. Jedna od značajki njegova vlastitog rada je, nadalje, izrazita velikodušnost duha. Iskazana je ne samo njegovim nesebičnim djelovanjem na području izdavaštva i uredništva (osobito, ali ne i jedino, kao urednik ugledne *International Review of the Aesthetics and Sociology of Music*), nego i učestalom suradnjom s drugim muzikolozima. Posebno mjesto u tom pogledu zauzima supruga Stanislava Tuksara, muzikologinja Vjera Katalinić, s kojom je surađivao na mnogim raznovrsnim povijesnim i arhivskim projektima. Iako je profesorica Katalinić jednako samozatajna kao i njezin suprug, nadamo se da će

As a musicologist, Stanislav Tuksar's recognition of his own country, by contrast, is a patient comprehension of intimacy (and even imposed intimacy), as between Dalmatia and the Venetian Republic (and later Austria), Istria and Italy (above all, Trieste), Slavonia and the Habsburg lands, and so on. His recoveries, in short, have defeated the clichéd reception of Croatian musical history as some kind of pan-Slavic monolith, bounded by Western ignorance and political determinism alike. Instead, his work has restored to the narrative and sheer intelligence of Croatian musical thought its inter-European complexion. This achievement alone justifies the designation of this Festschrift as a volume which honours the pursuit of musicology without frontiers.

*In that enterprise, Stanislav Tuksar would be the first to acknowledge his own personal and professional debt to so many colleagues and former teachers (one thinks most immediately of Ivan Supićić and Koraljka Kos, as well as of Hans-Peter Reinecke). He would also want to acknowledge, we believe, his sense of belonging to a wider tradition of Croatian musical scholarship, of which he is so distinguished a representative. One of the hallmarks of his own work, moreover, is its sheer generosity of spirit. This manifests itself not only through the selfless agency of his editorial enterprises (notably, but once again not exclusively, as editor of the *International Review of the Aesthetics and Sociology of Music*), but through his frequent collaborations with other musicologists. Pride of place in this regard must gladly be given to Stanislav Tuksar's spouse, the musicologist Vjera Katalinić, with whom he has worked on so many diverse historical and archival projects. Although Professor Katalinić is as remorselessly self-effacing as her husband, we hope she will forgive the editors of this volume if they draw at-*

oprostiti urednicima ovoga sveska ako skrenu pozornost na razmjere u kojima se pridružila njenom suprugu u tolikim projektima koji su proširili (i internacionalizirali) djelokrug muzikologije u Hrvatskoj. Profesorica Katalinić je naravno pridonijela europskoj muzikologiji na svoj način, no u ovoj prigodi ističemo da suradnja sa Stanislavom Tuksarom ide unatrag barem dvadeset godina do pregleda arhivskih i glazbenih zbirki u Dubrovniku, objavljeni 1990. u *Fonti musicali in Italia*. Potom mu se pridružila u obimnom (a još nedovršenom) poduhvatu dokumentiranja ogromne glazbene zbirke u franjevačkom samostanu u Dubrovniku, zadatku koji je tijekom godina uključio mnoge studente iz Hrvatske i inozemstva (iz Italije, Slovenije i Irske). Treba također podsjetiti na zbornike o Ivanu Zajcu i glazbenoj kulturi na području Jadrana u doba klasicizma koje su profesori Tuksar i Katalinić zajedno objavili (2003., odnosno 2004.) kao simbol nepomućenog stvaralačkog odnosa koji je krasio karijeru Stanislava Tuksara.

Kao što sadržaj i domašaj ovoga zbornika potvrđuju, to je karijera koja je produbljivala znanje i mnogih drugih muzikologa. Jedan od urednika ovoga zbornika, Ivano Cavallini, osobito je često svjedočio tom produbljivanju te je s profesorima Tuksar i Katalinić sudjelovao u pothvatima i kreiranju, često po prvi put, izvornih međunarodnih konteksta za proučavanje hrvatske, talijanske, štoviše i slovenske glazbe na skupovima i seminarima u Zagrebu, Trstu, Veneciji i Comu. Srednjoeuropski korijeni glazbe desetljećima su ležali u sjeni šovinističkih pretpostavki i nacionalističkih pretenzija, predrasuda koje je upravo Tuksarovo djelo nastojalo zbri-

*ention to the extent to which she has joined her husband in so many projects which have widened (and internationalised) the scope of musicology in Croatia. Professor Katalinić has of course made a decisive contribution to European musicology in her own right, but on this occasion it is noteworthy that her collaborations with Stanislav Tuksar date back at least twenty years to a survey of archives and music collections in Dubrovnik, published in *Fonti musicali in Italia* in 1990. Thereafter, she would join him in the massive (and as yet unfinished) enterprise of documenting the vast music collection of the Franciscan Monastery in Dubrovnik, a task which has also involved many university students from across Croatia (as well as from Italy, Slovenia and Ireland) over the years. The volumes on Ivan Zajc and on the musical culture of the Adriatic during the classic period which Professors Tuksar and Katalinić co-edited (in 2003 and 2004 respectively) may also be summoned here as symbols of that serenely productive relationship which has graced Stanislav Tuksar's career.*

As the contents and scope of this volume affirm, it is a career which has enhanced the scholarship of a great many other musicologists. One of the editors of this Festschrift (Ivano Cavallini) has been a particularly frequent witness to this enhancement, and has shared with Professors Tuksar and Katalinić in the enterprise of creating, often for the first time, genuinely international contexts for the study of Croatian, Italian and indeed Slovene music at conferences and colloquia in Zagreb, Trieste, Venice and Como. The central European roots of so much of this music lay obscured for decades under the chauvinistic assumptions and pretensions of nationalism, prejudices which Tuksar's own work has done so much to sweep away. It is a striking fact of intellectual history that before

sati. Jasna je činjenica u intelektualnoj povijesti da je prije poduzimanja takvih inicijativa, hrvatska muzikologija rijetko razumjela talijansku dimenziju vlastitih propitivanja, a da su talijanski muzikolozi slično nevoljko uzimali u obzir slovenske i hrvatske skladateljske prinose tkivu glazbene kulture Trsta i drugih područja sjeverne Italije. Umjesto toga, nekakav glazbeni nacionalizam (snažno obojen kriterijima razvijenim u 19. stoljeću) nastojao je sakriti izvorno multikulturalnu provenijenciju glazbe same. Možda je to bilo iskustvo pred-ratnog fašizma u Italiji i komunizma u poratnoj Hrvatskoj i Sloveniji koji je takve tendencije još učvršćivao. U svakom slučaju, nećemo pogriješiti u procjeni da su, nasuprot tomu, naponi profesora Tuksara pomogli poticati izvorno internacionalnu znanstveničku atmosferu. U tom pogledu, on je (između mnogo čega drugoga) majstorski organizator simpozija i susreta u kojima europski i sjevernoamerički znanstvenici nisu samo uživali intelektualne blagodati muzikološkog dijaloga i razmjene, već također i u opuštenom okružju, u vizualnom i gastronomskom užitku, koje im je kao čarolijom sam omogućio. Mnogi autori u ovoj knjizi doživjeli su taj šarmantni dar, kojeg će se sjećati s toplinom i zahvalnošću.

Povijesno i društveno, politički i profesionalno, granice i razmeđe doista su se prijeteći postavljale u životu i djelovanju Stanislava Tuksara. Kao i kod mnogih Hrvata njegove generacije, zemljovidni njegove osobne geografije bili su crtani i precrtavani barem triput: rođen u sjeni Drugoga svjetskog rata (manje od tri mjeseca nakon završetka); rano djetinjstvo, mladost i znatan dio odrasle dobi proveo je kao građanin komunistič-

these initiatives were undertaken, Croatian musicology rarely comprehended the Italian dimension of its own inquiry, and that Italian musicologists were likewise reluctant to engage with the contribution of Slovene and Croatian composers to the fabric of musical culture in Trieste and other regions of Northern Italy. Instead, a species of musical nationalism (strongly flavoured by criteria developed in the nineteenth century) tended to eclipse the genuinely multicultural provenance of the music itself. Perhaps it was the experience of pre-war fascism in Italy and of post-war communism in Croatia and Slovenia that tended to fortify this eclipse. In any case, we cannot mistake, by contrast, the genuinely international climate of scholarship which Professor Tuksar's own musicological endeavours have helped to foster. In this regard, he is (among much else) a master-organizer of symposia and meetings in which European and North American scholars have not only enjoyed the intellectual benefits of musicological dialogue and exchange, but also an environment of sheer recreational, visual and gastronomic pleasure, magically conjured by Stanislav himself. Many of the contributors to this volume will have experienced this graceful flair, and will recall it with warmth and gratitude.

Historically and socially, politically and professionally, frontiers and borders have indeed loomed large in the life and work of Stanislav Tuksar. As with many Croatians of his generation, the very maps of his personal geography have been drawn and re-drawn at least three times: he was born in the shadow of the Second World War (less than three months after its conclusion); his early childhood, youth and much of his adult life were spent as a citizen of the communist federation of Yugoslavia; and he was 46 when Croatia declared independence in 1991. The upheaval, catastrophe and sense-

ke federativne Jugoslavije; napokon, bilo mu je 46 godina kada je 1991. Hrvatska proglasila samostalnost. Turbulencije, strahote i bezumne ratne štete pratile su ga (doduše povremeno) kroz život. Domovinski rat i dalje zaokuplja njegove misli. (Stajao je u djelomice razorenom Franjevačkom samostanu u Dubrovniku 12. prosinca 1991., tek šest dana nakon najgoreg ratnog bombardiranja grada.) Iako je njegovo intelektualno usmjerenje temeljno europsko, on je istovremeno duboko osvjedočeni i ponosni Hrvat. Vozeći se s njim po Hrvatskoj znači doživjeti neprekinuti tijek političke i društvene povijesti, kulturoloških sjećanja i pronicavih primjedbi koje živopisno mijenjaju vlastito iskustvo zemlje. Pravo je malo čudo koje bi trebao pokazati u svom radu da je takav uvjerljiv vodič na području složene, višeznačne povijesti hrvatske glazbe.

Za mnoge ljude izvan Hrvatske, ta je povijest sputana granicama, a to je ona koju je Stanislav Tuksar prelazio tako često da se ponekad njegova suverena lakoća i tečnost u stranim jezicima uzima sama po sebi razumljivom. Odomaćen je u francuskom, njemačkom i engleskom, a jer je predavao i objavljivao na sva tri jezika (a nije mu stran niti talijanski), golema prepreka hrvatskog jezika kao takvog nikad to zapravo nije bila u shvaćanju njegove muzikološke prisutnosti širom svijeta. Članci koje je objavio u Češkoj, Italiji, Poljskoj i SAD-u – svi na engleskom – ilustriraju tu zavidnu tečnost i lakoću komuniciranja. Međutim, takve se prepreke i ograde mogu prijeći u oba smjera: vrlo važna dimenzija rada Stanislava Tuksara je i prevođenje (osobito s engleskog na hrvatski), a njegovi poduhvati u tom smjeru uključuju monumentalne preglede Howarda Mayera

less waste of war have been lifelong (if intermittent) presences. The war from 1991-1995 continues to preoccupy his thoughts. (He stood in the partially destroyed Franciscan Monastery in Dubrovnik on 12 December, 1991, some six days after the city had undergone its worst bombing since the outbreak of war). Although his intellectual orientation is profoundly European, he is withal a deeply committed and proud Croatian. Simply to travel with him in Croatia is to experience a seamless flow of political and social history, cultural reminiscence and acute observation that vividly transforms one's own experience of the country. It is small wonder that he should prove in his work to be such a persuasive guide to the complex, multi-faceted history of Croatian music.

For many people outside Croatia, that history is also contained by a frontier, and it is one which Stanislav Tuksar has crossed so frequently that one sometimes takes his sovereign ease and fluency with languages other than Croatian for granted. Because he is at home in French, German and English, and because he has taught and published in all three languages (he is also no stranger to Italian), the formidable boundary of the Croatian language itself is much less of an issue than it otherwise would be in acquiring a strong sense of Professor Tuksar's musicological presence in the world at large. The essays which he has published in the Czech Republic, Italy, Poland and the United States – all written in English – exemplify this enviable fluency and ease of communication. But such frontiers can be crossed in either direction: one very important dimension of Stanislav Tuksar's work is as a translator (especially from English to Croatian), and his undertakings in this regard include monumental surveys by Howard Mayer Brown and Claude Palisca of the musical renaissance and baroque respectively.

Browna i Clauda Palisce o glazbi renesanse odnosno baroka.

Međutim, upravo kao proučavatelj glazbe u Hrvatskoj profesor Tuksar zahtijeva trajnu međunarodnu pozornost (bolje rečeno, mi to činimo za njega). Upravo zato jer je misao o glazbi u svojoj zemlji emancipirao od usiljene nacionalističke propagande i zapadnjačkog pokroviteljstva te vratio njeno formirajuće međudjelovanje europske razmjene i utjecaja. Trajna tema u njegovu radu, naime identificiranje i istraživanje glazbe u Hrvatskoj kao izraza kulturne sinteze, uvijek ponovno nadilazi strpljivo prikupljanje i provjeravanje empirijskih istraživanja na području rane glazbe i glazbene teorije, kako bi osluhnuo dubinu tog životnog *cantus firmusa*. To je tema koja sigurno osvjetljava njegove sukobe s progresivnim nacionalizmom hrvatske glazbene historiografije u 19. stoljeću (osobito u članku o Franji Kuhaču, objavljenom 2004.), kao što podupire njegove ocjene o utjecaju Eduarda Hanslicka na glazbenu estetiku u Zagrebu na prijelazu stoljeća (objavljeno 1998). Susjednost u njegovim napisima o povijesti recepcije (kao npr. u radu o Zajcu u Beču), arhivska otkrića (iznad svega u odnosima prema repertoaru sakralne glazbe pod talijanskim utjecajem u Splitu i Dubrovniku u 17. i 18. stoljeću), te pronalaženje dokumentacije (ilustrirano u ocjeni glazbe u učenim društvima i akademijama u hrvatskim zemljama od 16. do 18. stoljeća) upućuje na mnogostranost ove temeljne teme u Tuksarovim spretnim rukama.

Da ova tema zazvuči i ovdje, na teret detaljnije pozornosti prema brojnim ostalim znanstvenim postignućima profesora Tuksara, možda je *felix culpa*, koja mu daje sve veću važnost u

Nevertheless: it is as a student of music in Croatia that Professor Tuksar makes his most enduring claim to international attention (or rather, we make it on his behalf). This is precisely because he has emancipated the musical thought of his own country from the constraints of nationalist propaganda and Western condescension, and restored its formative interplay of European exchange and influence. A constant theme in his work, namely the identification and scrutiny of music in Croatia as an expression of cultural synthesis, transcends again and again the patient accumulation and expertise of his empirical research in early music and music theory in order to sound the depths of this vital cantus firmus. It is a theme which surely illuminates his encounters with the progressive nationalism of Croatian musical historiography in the nineteenth century (as in a major essay on Franjo Kuhač which he published in 2004), just as it underpins his assessment of the influence of Eduard Hanslick on musical aesthetics in fin-de-siècle Zagreb (published in 1998). The adjacency in his published writings of reception history (as in his work on Zajc in Vienna), archival disclosure (above all in relation to the Italian-inflected repertory of sacred music in Split and Dubrovnik in the seventeenth and eighteenth centuries), and documentary retrieval (exemplified by an assessment of music in learned societies and academies in Croatian lands from the sixteenth to the eighteenth century) indicates the versatility of this fundamental theme in Tuksar's pliant hands.

*To sound this theme here, at the expense of a more detailed scrutiny of Professor Tuksar's multiple other scholarly achievements, is perhaps a *felix culpa*, given its pervasive importance in his work as a scholar and teacher. This is not to overlook his constant engagement with aesthetics as a formal cate-*

njegovu radu kao znanstvenika i učitelja. Ne smije se previdjeti njegovo stalno bavljenje estetikom kao formalnom kategorijom glazbene misli, niti zatajiti njegove herkulovske napore kao urednika i autora brojnih zbornika radova. Već njegov prilog leksikografiji hrvatske glazbe mora biti pozdravljen, a da se i ne spomenu njegovi neprekidni izvještaji i prikazi (što pokazuju brojni prilozi na stranicama *Arti musicesa*) kojima desetljećima unapređuje i podupire hrvatsku muzikologiju. Njegovi prijevodi knjiga Ericha Fromma, objavljeni pred trideset godina, zbornici radova o Ivanu Jarnoviću i Antunu Sorkočeviću koje je uredio na početku karijere, navješćuju njegovo životno bavljenje materijalima iz hrvatske glazbene povijesti u specifičnosti europskog konteksta. Možda engleski naslov obimne zbirke tekstova, objavljene 1998., najbolje apostrofira takve preokupacije: *Zagreb and Croatian Lands as a Bridge between Central-European and Mediterranean Musical Cultures (Zagreb i hrvatske zemlje kao most između srednjoeuropskih i mediteranskih glazbenih kultura)*. Most – svakako – ali ne i granica.

Ova razmišljanja vraćaju nas na čovjeka i eseje koji su objavljeni ovdje u njegovu čast. Kao urednici, naša temeljna nada jest da će Stanislav u njima uživati, pa čak se i delectirati radovima tolikih prijatelja, kolega, nekadašnjih učitelja i učenika. Nadamo se, također, da će mu se sviđati međunarodnost ove knjige i da će raznovrsnost tema s toliko aspekata suvremenih muzikoloških diskursa odraziti svestranost njegova vlastitog načina razmišljanja. Spremnost, s kojom su naši sudionici prihvatili poziv da pišu za ovu publikaciju već je sama po sebi izraz velikog poštovanja i sklo-

*gory of musical thought, nor is it to suppress his Herculean undertakings as an editor and contributor to so many volumes of conference proceedings and published symposia. His contributions to the lexicography of Croatian music alone must be saluted here, to say little of that steady stream of reports and reviews (which his numerous appearances in the pages of *Arti musicesa* exemplify) by which he has advanced and sustained the well-being of Croatian musicology for decades. His translations of Erich Fromm which appeared thirty years ago and the volumes of essays on Ivan Jarnović and Antun Sorkočević which he edited at the outset of his career would herald a lifetime's preoccupation with the materials of Croatian music history in a specifically European context. Perhaps the English title of a large collection of essays which he edited in 1998 can apostrophise that preoccupation here: *Zagreb and Croatian Lands as a Bridge between Central-European and Mediterranean Musical Cultures*. A bridge, certainly, but not a frontier.*

This observation returns us to the man and the essays which are published here in his honour. As editors, our principal hope is that Stanislav will enjoy and even savour the work of so many of his friends, colleagues, former teachers and students. We hope, too, that the international complexion of the book will please him, and that its diversity of engagement with so many aspects of contemporary musicological discourse will reflect his own protean habits of mind. The alacrity with which our contributors accepted an invitation to write for this publication is itself an expression of the great esteem and affection in which Stanislav is held. The rich trove of Croatian essays which the book contains will warm his heart (a favourite expression), but so too, we hope, will the offerings

nosti prema Stanislavu. Bogato blago hrvatskih tekstova u ovoj knjizi ogrijat će njegovo srce (jedan od njegovih omiljenih izraza), no isto tako, nadamo se, da će to učiniti i prilozi prijatelja i kolega iz drugih dijelova Europe, SAD-a i Kanade. U takvom očekivanju čestitamo i grlimo našeg dragog i divnog prijatelja.

from friends and colleagues from other parts of Europe, the United States and Canada. In that expectation, we congratulate and embrace a well-beloved and wonderful friend.

*Ivano Cavallini
Harry White*