


VANJA KOČEVAR
(Ljubljana, Slovenia)

**Archduke Ferdinand of Inner Austria:
From an Insignificant Prince on the Periphery of the
Holy Roman Empire to Emperor and a Central Figure in Early
Seventeenth-Century European Politics**


 HE reign of the Holy Roman Emperor Ferdinand II (1619–1637) coincided with the first three phases of the Thirty Years' War (1618–1648). Ferdinand II was one of the central figures of early seventeenth-century European politics. He fought an inexorable struggle against Sweden, France and the German Protestant Princes for political and confessional supremacy in the Empire. The aim of this paper is to shed light on Ferdinand's personal and political biography before he became Emperor (1578–1619). The first part of this analysis will examine Ferdinand's character traits and his early political biography. Following his schooling at the Jesuit University in Ingolstadt, Archduke Ferdinand became prince of Inner Austria in 1595. Although he was a devoted Catholic and had a benevolent character, the young archduke was very rigid and uncompromising in confessional and political matters, leading a relentless Counter-Reformation in his hereditary lands as well as a sharp political struggle against the mostly Protestant provincial estates. Despite external wars with the Ottoman Empire and the Republic of Venice, Ferdinand did not hesitate to abolish the Protestant liturgy and expel Protestant burghers and peasants, thereby risking an outbreak of internal conflict. The Protestant nobility and gentry retained their religious concessions until 1628.

The second part of the paper will consider Ferdinand's connections with the foreign courts of Spain, Mantua, Poland and especially Bavaria, as well as Inner-Austrian relations with other Habsburg sovereigns within the Holy Roman Empire. In its final part, the paper summarizes the crucial factors and connections that shaped Ferdinand's political practices while ruling Inner Austria. Ferdinand's early experiences with the Counter-Reformation shaped his later career as Holy Roman Emperor. On the other hand, I wish to emphasize how the confessional, political and

cultural consequences of Ferdinand's reign in the Inner-Austrian lands went hand in hand with Italian cultural influences, which asserted themselves increasingly after the ruler's break with the Protestant German territories of the Empire.


METODA KOKOLE
(Ljubljana, Slovenia)

Archduke Ferdinand's Music Parnassus in Graz

RCHDUKE Ferdinand of Inner Austria was not only the dedicatee of the anthology *Parnassus Musicus Ferdinandaeus* – in itself a rich document of the future Holy Roman Emperor's wide-ranging musical connections – but his court in Graz also became – on account of his personal music interests and also the opportunities provided by carefully planned family connections – a major hub of the leading musical trends of the first two decades of the seventeenth century. The paper provides an overview of the conference theme, paying special attention to a network of people from places all over Europe who during the time of Archduke Ferdinand converged on his Court in Graz.

MARINA TOFFETTI
(Padua, Italy)

From Milan to Graz: Milanese Composers in the *Parnassus Musicus Ferdinandaeus*

MONG the composers represented in the collection *Parnassus Musicus Ferdinandaeus*, about half were active in Lombardy, and most of these in Milan. Six composers had been, or were, active at the Duomo in Milan, where Giovanni Battista Bonometti, editor of the collection, had sung as a tenor from 1609 to 1612, along with Flaminio Comanedo: Giulio Cesare Gabussi and Vincenzo Pellegrini as *maestri di cappella*; Guglielmo

Arnone, Giacomo Filippo Biumi and Cesare Borgo as organists.

Other composers represented in the *Parnassus* were among the most prominent figures of the Milanese musical scene of the time: Andrea Cima, brother of Giovanni Paolo; Orazio Nantermi, active at Santa Maria presso San Celso; and Giovanni Domenico Rognoni, son of Riccardo and brother of Francesco, working as organist at S. Marco, choirmaster at S. Sepolcro and *maestro di cappella* at the royal court. Yet others came from Lombardy: Giulio Osculati, who subsequently moved to Poland, was active in Lodi; Benedetto Re in Pavia; Giovanni Ghizzolo in Brescia; Nicolò Corradini in Cremona.

The paper aims to reflect on the significance of the presence of those composers in a musical collection dedicated to Archduke Ferdinand II and to present the preliminary results of the analysis of some of the motets by these composers included in the *Parnassus* and in two further anthologies of motets published in Milan in the opening decades of the seventeenth century (*Concerti de diversi excell. Auttori, a due, tre e quattro voci* [Milan: Tini ad Lomazzo, 1608]; *Concerti de diversi excell. Autori, a due, tre e quattro voci* [...] *Di nuovo ristampati con bella agionta* [Milan: Tini and Lomazzo, 1612]).

KLEMEN GRABNAR
(Ljubljana, Slovenia)

**Pietro Antonio Bianco's *Missa Percussit Saul mille*:
A Musical Souvenir in Graz of Archduke Ferdinand's
Visit to Italy**


LPIETRO Antonio Bianco (b. Venice, c. 1540; d. Graz, 1611), kapellmeister, chaplain and almoner at the Graz court, was one of the most important figures in the process of Italianizing the *Kapelle* there. At the court Venetian and Venetian-style polychoral music held a special place, and with Bianco, whose musical style was influenced by Giovanni Gabrieli and Giovanni Croce, writing in the Venetian musical idiom became predominant at the Graz court.

Bianco's output is not extensive. His only known Mass (for eight

voices) is based on the eight-part motet *Percussit Saul mille* by Giovanni Croce, from 1603 choirmaster at S. Marco in Venice. The choice of the model for the Mass seems to have been pragmatic in nature: while in Venice, Archduke Ferdinand, a great lover of Italian music, heard Croce's motet, which aroused his enthusiasm; as a result, he ordered a copy of the piece for his own chapel. Through this employment of Ferdinand's beloved motet in a Mass, Bianco must certainly have pleased his employer. Bianco's Mass is – in contrast to small-scale *concertato* music intended for private devotions – a typical example of music for public representation of the court, which leaned heavily on Venice. It is a testimony to how both small-scale and large-scale music could for a while flourish side by side.


BARBARA PRZYBYSZEWSKA-JARMIŃSKA
(Warsaw, Poland)

Music-Related Contacts Between the Courts of the Polish King and the Archdukes of Inner Austria (1592–1619) and the Dissemination of *musica moderna* in Central and East-Central Europe

 HE marriages of the King of Poland, Sigismund III Vasa, to Anne (1592), and subsequently to her sister Constance (1605), both descending from the dynasty of the Archdukes of Inner Austria, had many cultural consequences. Musicologists have expended some effort on studying the music-related contacts between the courts of Sigismund III and Archduke Ferdinand, the ruler of Inner Austria from 1596 who became Emperor Ferdinand II in 1619. I would like to recall some facts relating to the migrations of musicians and musical repertoires in both directions between Kraków (and also Warsaw) and Graz at the end of the sixteenth century and during the first two decades of the seventeenth century. I will focus on the role of particular musicians (such as Luca Marenzio, Vincenzo Gigli, Giovanni Battista Cocciola and Giovanni Valentini) in the dissemination of the new Italian musical style in Central and East-Central Europe.


BRITTA KÄGLER
(Munich, Germany)

**An Italianate Court Chapel?
Foreign Musicians at the Ducal Court of Munich at the Turn of the
Sixteenth Century**

HE present Conference on the *Parnassus Musicus Ferdinandaeus* offers an appropriate framework for a paper dealing with the Wittelsbach court in Munich. Just as Graz became an important musical centre in the second half of the sixteenth century, Munich became equally important as a cultural centre at the same time. Duke Albrecht V of Bavaria (1528–1579) felt obliged to create a musical establishment in Munich on a par with those of several important other courts in Europe. As a result, Albrecht started upgrading his *Hofkapelle* from the 1560s onwards by increasing the number of singers, the number of trombonists and, especially, the number of stringed instruments. He was clearly responsible for transforming the small duchy of Bavaria during his reign (1550–1579) into a leading cultural centre of south Germany. My paper takes a close look particularly at the foreign musicians who enhanced the Munich *Hofkapelle* and its perception. Not surprisingly, a significant number of these foreign musicians – as in Graz – came from the Italian peninsula. But were there in addition other places of origin? Where did all these successfully “recruited” musicians come from, and did they perchance cultivate relationships with the Graz court musicians? The latter supposition might seem far-fetched at first glance. But it is an obvious question in the light of the fact that Archduke Karl II of Inner Austria (Styria, Carniola and Carinthia) married a Bavarian princess who was not only known as a lover of music in her own right but was also a daughter of Albrecht V.

PETER KIRÁLY
(Kaiserslautern, Germany)

Foreign Musicians in the Transylvanian Court of Sigismund Báthory


 SEVERAL foreign musicians, primarily Italians, but also including some Germans and Poles, are recorded as having served the Transylvanian prince Sigismund Báthory. Names of no more than a dozen Italians from the period of his reign (1581/1588–1599) are currently known. Among those known is Giovanni Battista Mosto, a renowned composer and Báthory's *magister capellae*, who came from the north Italian city of Udine. Mosto worked in Transylvania for only a few years, from around 1590 until 1595 – however with interruptions, being always “on the move”. Mosto dedicated two of his published works to the prince – the *Motecta quinque vocum* of 1590 and *Il primo libro de Madrigali* of 1595 – claiming that he had composed the pieces for the latter collection mainly in Transylvania.

As a result of Prince Báthory's ill-fated marriage in 1595 to Maria Christierna von Habsburg, several musicians also followed her from Graz to Transylvania.

Báthory's employment of musicians from abroad and the subsequent migration there of foreigners there shares several features of what we know about the musical life of the later Transylvanian courts, it also informs us about music at the residences of Hungarian aristocratic families during the late sixteenth and seventeenth centuries.

MICHAELA ŽÁČKOVÁ ROSSI
(Prague, Czech Republic)

“[...] questo Bassista è buona persona [...]”:
The End of the Imperial Musicians' Service

 HE paper focuses on the mobility of musicians during the early seventeenth century under the Emperor Rudolph II and in the years


that followed. When Imperial musicians concluded their service at the Habsburg Court the official account ledgers recorded only that they had left the service “with grace” (“mit Gnaden verlassen”). But what did the Imperial musicians do subsequently? The so called “Panis Briefe” – numerous applications for the granting of coats-of-arms, wills and repeated requests for the payment of outstanding wages many years after the end of the employee’s activity (sometimes made by his heirs) are very important types of source: rich in biographical data and containing rare autograph documents of many musicians.

In illustration of another way to conclude one’s service, the paper will also deal with the matter of the mobility of musicians following the death of Archduke Karl of Styria, documented in Imperial account ledgers from 1590 and 1591.

The speaker focuses her research on the study of Habsburg account ledgers under Emperor Rudolph II (1576–1612), taking the investigation up to 1615. Having reconstructed the Imperial Chapel and the complete musical staff on the basis of the regular salary payments, she moves to consider other important sources preserved in the Austrian State Archives.

TOMASZ JEŻ
(Warsaw, Poland)

The Music Patronage of Habsburg Family in Jesuit Silesia

N the process of the Europe-wide dissemination of the new Italianate style of early seventeenth-century music an important role was played by the house of Habsburg. Its historical and cultural significance was increased via the close contacts between its family members, who ruled over many lands of our continent, and the Society of Jesus, one of the most important religious bodies at this time. Long-term relationships between the secular authorities and the spiritual elites of the post-Tridentine era formed a kind of social symbiosis of the highest importance for a proper understanding of early modern culture.

This phenomenon is easily observable in lands of confessional and political confrontation such as Silesia, which was the arena of both secular

and religious reconquest. A weapon in this cultural war was provided also by the music that was performed by the students of the Jesuit boarding schools of this region, financed by foundations established by the Habsburgs: in this, successive emperors and their children played an important political role. Both sides of this partnership regarded music as a language of social representation and a medium for presentation of the reconstructed identity of communities at various levels: parishes, cities, universities, duchies, countries and the empire itself.

These repeated acts of musical patronage, supported by the Habsburg dynasty and brought to fruition in Jesuit circles, were not limited by locale to the order's residences and churches. The new soundscape of this culture quickly rose to prominence in city councils, schools, streets and public squares. The music played at these functions was pragmatic in nature, a factor not favouring its subsequent preservation. In view of the discriminating musical taste of Habsburg family members, however, one should not to underestimate its artistic value. Archival records, together with the preserved musical sources for works of this kind, appear to bear out this assumption.

ALEKSANDRA PATALAS
(Cracow, Poland)


G. B. Cocciola's Presence in the *Parnassus* and His Activity in the Polish-Lithuanian Commonwealth

IN the collection *Parnassus Musicus Ferdinandaeus* compiled by Bonometti one finds, as the thirty-eighth item, a three-voice setting of the Sequence text *Ave mundi spes Maria* by Giovanni Battista Cocciola. This person, born probably around 1580, came from Vercelli, near Milan. His activity as a musician and composer coincides with the period of his stay in the Polish-Lithuanian Commonwealth. Among other things, around 1605 he was working in the north of the country, in Lidzbark Warminski, as a musician serving the local bishop, Simon Rudnicki. By 1625 he was in Vilnius, in the service of the chancellor of Lithuania, Leon Sapieha (d. 1633). A relative of the composer – perhaps his brother, Andrea

Battista Cocciola, a soprano castrato – worked during the period 1603–1615 at the court of Ferdinand von Habsburg in Graz. Perhaps this fact determined the inclusion of the composition by Giovanni Battista Cocciola in Bonometti’s anthology. My paper will discuss more broadly the context of Cocciola’s activities in the Republic, characterize the music by him known today and, in particular, describe the composition *Ave mundi spes Maria*.

HERBERT SEIFERT
(Vienna, Austria)

**Giovanni Sansoni (c. 1593, Venice?–1648, Vienna):
Cornettist, *maestro dei concerti* and Composer in
Graz, Venice and Vienna**

 ANSONI, presumably a Venetian, was, as a young man, employed by Archduke Ferdinand in 1613 as a cornettist at his *Hofkapelle* in Graz, but, according to our present knowledge, from December 1614 onwards he was also a member of the *cappella musicale* of San Marco in Venice, where he travelled several times from Graz during the next years. In 1619 he married in Graz, and was subsequently a member of Ferdinand’s II and Ferdinand’s III *Hofkapellen* in Vienna until his death. He played the bassoon and also the trombone, and in Vienna was appointed *maestro dei concerti*, i.e. concertmaster. He was ennobled in 1623 and had several pupils, including even some sent from the electoral court at Dresden. Of his compositions we know the two motets for two voices and continuo in the *Parnassus Musicus Ferdinandaeus* and two more in four and eight parts, which are preserved in manuscript at Kremsmünster. The paper aims to present the sparse biographical data and to analyse Sansoni’s contributions to the *Parnassus*.

KATHARINA ABERER
(Basel, Switzerland)

The Music of Bartolomeo Mutis, Conte di Cesana


LITTLE is known about the first composer to publish a collection of monodies while living outside Italy. Bartolomeo Mutis, Conte di Cesana, was born around 1580. In 1604 he was hired as a court chaplain and singer by the *Hofkapelle* of Ferdinand II in Graz. As a valued member of the court, he accompanied Ferdinand's sister to her wedding to Sigismund III in 1605 and joined Ferdinand himself for the wedding of Matthias in Vienna in 1611. Mutis died in Vienna in 1623 as a member of Ferdinand's *Hofkapelle*.

Before he contributed two pieces to the *Parnassus Musicus Ferdinandeus*, Mutis had published, in 1613, his own collection of madrigals: *Musiche a una doi et tre voci per cantare et sonare con chitarroni, overo con altri istromenti die corpo*. This collection was dedicated to Archduke Maximilian Ernst and consisted of fourteen madrigals. Many treatises of the time explain what makes a good singer or musician and prescribe techniques for performing this new type of vocal music, which include ornaments, graces, *affetti* and typical phrases. In the light of these texts – e.g., that by Zenobi – and the music of Caccini, d'India, Peri and others, the structure of the compositions becomes clear and shows by which of his contemporaries he was most strongly influenced.

In the course of my further research on Mutis's life and travels in the archives of Graz and Vienna and related primary sources from the beginning of the seventeenth century I am hoping to find musical and biographical details not yet linked to his name.


JOACHIM STEINHEUER
(Heidelberg, Germany)

Parallel Settings in the *Parnassus Musicus Ferdinandaeus*

 HE motet repertoire in Bonometti's *Parnassus Musicus Ferdinandaeus* exhibits three instances of parallel settings of the same text, in all cases for a different number and grouping of voices: *O crux benedicta* by Giovanni Priuli (4 vv) and Giulio Cesare Gabutio (2 vv), *Vulnerasti cor meum* by Giovanni Valentini (3 vv) and Vincenzo Pellegrini (2 voices) and finally *Cantate Domine* by Orazio Nanterni (4 vv) and Claudio Monteverdi (2 vv). The paper will discuss and compare the different compositional approaches and strategies of setting these three texts by six different composers in the light of the new possibilities offered by the small scale *concertato* motet in the early seventeenth century.

DOMEN MARINČIČ
(Ljubljana, Slovenia)

Basso Continuo Notation in the *Parnassus Musicus Ferdinandaeus*


 HE original print of the *Parnassus Musicus Ferdinandaeus* contains a continuo part notated variously as a short score in two staves and as a bass line with occasional figuring and textual cues. The different formats are reflected in the original designations *Partitura*, *Basso Continuo* and *Basso Principale*.

This paper examines in detail the notation and its meaning for performance. Taking into account advice from contemporary theorists, it tries to establish how much additional harmonic and contrapuntal information well-trained performers of the period would have needed for satisfactory continuo realizations, to what extent they could have relied on experience, whether they would have consulted the other parts, and how they would have adapted their realizations in rehearsal or performance.

Modern performers of this repertoire almost invariably use full scores, and the possible implications of original notational formats for continuo realization seem not yet to have been thoroughly examined.

CHIARA COMPARIN
(Padua, Italy)

**Antonio Gualtieri's *Il secondo libro de mottetti*
a una e due voci (Venice, 1612) and Sacred Concertos for Few Voices
and Basso Continuo on the Territory of the
Veneto at the Beginning of the Seventeenth Century**


N 1612, just three years before the publication of the *Parnassus Musicus Ferdinandaeus*, the second book of motets for one to two voices and basso continuo by Antonio Gualtieri came out in Venice. Gualtieri was a composer active as a *musicus magister* and *maestro di cappella* in the Friuli region and subsequently in the territory of the Veneto, moving between Monselice, Montagnana and Venice. Some years later, Gualtieri published another book of motets for few voices and basso continuo (*Motetti a una, doi, tre et quatro voci con le littanie della Beata Vergine a Quattro* [Venice, 1630]).

With the collections of 1612 and 1630, which include thirty-six compositions for one to four solo voices and basso continuo, Gualtieri arrives at the more modern concertato style, abandoning the polychoral practice employed in his first work, the *Motecta octonis vocibus* (Venice, 1604).

The paper aims to illustrate the main features of Antonio Gualtieri's collection of 1612 and compare some of his motets with a few of the compositions included in the *Parnassus Musicus Ferdinandaeus* that employ the same text or similar compositional procedures.


RUDOLF FLOTZINGER
(Graz, Austria)

A Monastic Parallel to the *Parnassus Musicus Ferdinandaeus*

s. L 76 of Kremsmünster is not a totally unknown manuscript, but I want to interpret it under the banner of cultural transfer, which is certainly a principal interest of the Tra.D.I.Mus study group. I first described it in 1966 (*Eine Quelle italienischer Frühmonodie in Österreich [Vienna, 1966]*), and I think that traditional connections within the Christian church, especially between clerical orders and their monasteries, can show equally interesting parallels with, and differences from, those relating to the Habsburg family.

JANA BARTOVÁ
(Bratislava, Slovakia)

Speer's Arrangements of Cozzolani's Solo Motets and the Role of Compulsory Musical Instruments in the Development of the Small-Scale Sacred Concerto

HE collection of small-scale sacred concertos entitled *Philomela angelica cantionum sacrarum* by the Silesian musician Daniel Speer, which emerged in 1688 from a previously unknown printshop, forms the basis for this contribution. This collection comprises twenty-four compositions for one to three solo voices, a group of two to four obligatory string instruments and basso continuo. Its study has already revealed a surprising and hitherto unknown source of musical inspiration for Speer: the work of the Milanese composer Chiara Margarita Cozzolani.

The paper analyses and compares Speer's six compositions with their original models: Cozzolani's motets for solo voice published in 1648. Speer's arrangements, which distinctly strengthen the role of the instrumental accompaniment to the voices at the levels of structure and sound, will be the starting point for wider considerations regarding the

participation, function, configuration and region-specific features of the obligatory accompaniment of musical instruments as these affect the development of the small-scale sacred concerto.

MARTIN FIALA
(Steyr, Austria)

P. Sebastian Ertel and His Sacred Works (1611–1617)

THE Styrian/Upper Austrian composer Sebastian Ertel (c. 1550/60, Mariazell – 1618, Garsten, Upper Austria) appears in the literature only in the form of a brief exposition of biographical data and a *catalogue raisonné* that is still incomplete. Nevertheless, he remains well known in Styria and Upper Austria. He left a considerable number of compositions; however, most of these have not yet been the object of a scholarly evaluation. Other than a single published item for the organ and a few privately produced handwritten transcriptions there are no musical scores or practical editions of his music that can be used for its performance today.

Sebastian Ertel was a Benedictine; he worked as a priest in Garsten, Gafenz and perhaps Weyer, acting as a music teacher for the choirboys and as choirmaster. In addition, he composed vocal as well as instrumental music (*Tafelmusik*, 1615). He dedicated his printed sermons to the magistrate of Steyr. The imperial *Hofkapellmeister* Alessandro Orologio, who retired from this post in 1613, worked in Garsten from 1618 to 1619, thus after Ertel's death. Ertel created his compositions primarily for use at his places of work, which were St. Lambrecht/Mariazell, Garsten and possibly Admont, especially in connection with the Mass and Office. However, his compositions became known and were even printed, moving far beyond local liturgical needs. There are some Munich prints from the years 1611–1617, all published by Nicolaus Henricus: *Symphoniae Sacrae* (1611), *Missarum* (1613), *Sacrosanctum magnae et intemeratae Virginis canticum* (1615) and *Psalmodiae Vespertinae* (1617). Several of his works are preserved in manuscript. Many of his compositions are written for six to ten voices, in which the smaller assigned pieces retain the traditional


polyphonic style, while the works for eight voices mostly adopt in a homophonic style for double chorus. He is one of the first composers of the Austrian and South German region to use the continuo, as he does in his *Missarum*. The printed works of Ertel are preserved in partbooks.

In my paper I try to determine, first, whether Ertel's "musical language" (formal structure, tonal/harmonic features, stylistic aspects etc.) reveals merely a composer who principally composed for his regional environment in Styria and Upper Austria – especially in the historical and theological context of the Protestant Reformation and the Counter-Reformation (in a comparison with Paul Peuerl, organist in the church of the Protestant school in Steyr at the same time). The musical works of the composers Jakob Regnart, Leonhard Paminger, Georg Poss[ius] and Orlando di Lasso were in the repertoire of the regional sacred music of that time, and Lasso's sons Ferdinand and Rudolf visited Steyr in 1606.

Or did Ertel, conversely, at the same time achieve national and even international significance through the modernity of his music compared with that of European composers of the same period. Is it possible to discern a similarity to Giovanni Gabrieli, who worked in Venice around the same time, through Ertel's use of polychorality? How do partbooks containing Ertel's music come to be found today in different European libraries, such as those of Berlin, Coburg, Strasbourg, Wrocław, Regensburg, Dresden, Munich and Levoča?

STANISLAV TUKSAR
(Zagreb, Croatia)

Giorgio Alberti, Thomaso Cecchini and Ivan Lukačić within Split Musical Culture of the Early Seventeenth Century

 HIS paper endeavours to bring together the activities of three musical personalities (Giorgio Alberti, Thomaso Cecchini and Ivan Lukačić) active in the Dalmatian town of Split during the first three decades of the seventeenth century, both within and beyond the strictly musical context.

The fifteen-years-old Giorgio (Juraj) Alberti (Split, 1604? – ?) published in Venice in 1619 (appresso Antonio Turrino) a short treatise

entitled *Dialogo per imparare con brevità à cantar canto figurato*, the first tutor relating to early Baroque monodic performance in the Croatian historical lands (Split was at that time under Venetian administration). Little is known about his life and further activities.

Tomaso Cecchini (Verona, 1580 – Hvar, 1644) came to Split as a young, accomplished professional musician and composer in 1603. Leaving aside the period 1607–1613, he was active as a musician at Split Cathedral as its *maestro di cappella* in 1603–1607 and 1613–1614. In 1614 he left for the neighbouring island of Hvar, where he was to remain as *maestro di cappella* of the local cathedral until his death in 1644.


The Šibenik-born Ivan Lukačić (Šibenik, 1585 – Split, 1648) went for his schooling to Italy, probably Venice and Rome, and stayed there for eighteen years, from 1600 to 1618. On his return to Dalmatia he stayed first in Šibenik (1618–1620) and then moved to Split in 1620. His only known collection, his *Sacrae Cantiones*, was published in Venice by Gardano in the same year (1620). The collection consists of twenty-seven motets “Singulis Binis Ternis Quaternis Quinisque vocibus Concinnendae”, in the then fashionable mixed *prima prattica – seconda prattica* style. Lukačić stayed in Split for the rest of his life until his death in 1648, acting as the guardian of the Franciscan monastery, as well as *maestro di cappella* and organizer of music life in the local *Chiesa Metropolitana*.

Cecchini’s compositional activities in Split and Hvar in 1603–1607, 1613–1614 and 1614–1644, the 1619 publication of Alberti’s manual and the various musical duties of Lukačić from the 1620s onwards argue for a need to not only to acknowledge their collective achievement in transmitting the early Italian Baroque style to Dalmatia, but also to understand more clearly their musical engagement in the turbulent events within Catholic church policies connected with the allegedly Protestant inclination of the Archbishop of Split, Marcantonio De Dominis, and the Counter-Reformation allegiance of his successor, Sforza Ponzoni. Consequently, there are strong indications that the composition, performance and teaching of music in early seventeenth-century Split might have been one aspect of broader socio-political and cultural movements, thereby influencing, to a certain extent, the migration of musicians and their personal destinies, as well as the circulation of musical ideas inside the given geographical area.

Although not directly connected with the publication of the *Parnassus Musicus Ferdinandaeus* collection from 1615 or with Graz itself, this paper may shed some light on how – in the very same period – Italian - and predominantly Venetian-oriented musical taste penetrated a region situated several hundred kilometres towards the South-East, and how this process and these phenomena were very probably involved in the “hot” socio-political and cultural whirlpools of the time under consideration.

VJERA KATALINIĆ
(Zagreb, Croatia)

**Vinko Jelić (1596 – after 1636) and
Ivan Lukačić (1575?–1648):
Two Migrants Between Mediterranean and Central Europe**

wo composers of church music, originating from the today Croatian Adriatic coast (Jelić was born in Rijeka/Fiume, and Lukačić in Šibenik/Sebenico), were both migrants, but their destinies were completely different. Their lives, their musical education, output (printed works, compositions in important contemporary anthologies), their cultural circles and their possible encounters with other musicians/composers, will be examined through the prism of the research of the European project “Music Migrations in the Early Modern Age: The Meeting of the European East, West and South”, and some of the project’s most recent results will be communicated.