Magistrsko delo * M. A. Work

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Zbirki skladb za lutnjo Giacomu Gorzanisa, posvečeni kranjskemu plemstvu

Magistrsko delo obravnava tiska tabulatur za lutnjo slepega italijanskega skladatelja in tržaškega meščana Giacomu Gorzanisa (ok. 1520–med 1572 in 1578), ki ju je posvetil Hannsu Khislu (Benetke 1561) in Moritzu Dietrichsteinu (Benetke 1563). Namen raziskave je bil glasbeno-primerjalno analizirati tabulturne zapise in opredeliti vsebino obeh zbirk ter na podlagi dobljenih rezultatov sklepati na pomen posvetil in namembnost zapisane glasbe.

Vsebina obeh zbirk so predvsem plesi, ki se kažejo kot posebna zvrst renesančne instrumentalne glasbe. Opredeljeni so bili glede na poimenovanja posameznih stavkov oziroma tipov stavkov, menzure oziroma razmerje notnih vrednosti v tabulturnem zapisu, uporabo ostanatnih vzorcev ali vokalnih predlog kot temelj za oblikovanje, principe druženja stavkov v nize in porporcionalne odnose med stavki. Oblikovno načelo Gorzanisovih plesnih skladb je glasbeni vzorec, osnovni princip njegovega kompozicijskega dela pa je variiranje. Stavki z zaporednimi ponovitvami enodelnega glasbenega vzorca in zaporedja stavkov na istem glasbenem vzorcu, ki je v tem primeru tema za variacije, tvorijo hkrati oblikovni tip variacij v ožjem pomenu besede, v večdelnih glasbenih vzorcih so variirane ponovitve sestavni del vzorcev samih. Gorzanisovi nizi stavkov, ki temeljijo na istem glasbenem vzorcu, so po obliki plesne variacije in sledijo iz potrebe po vsakokratni spremembi ponovitve. Gorzanis je skladal na inštrumentu, zato plesi razkrivajo značilnost inštrumentalnega stavka za lutnjo, v katerem glasbeni obrazci niso zgolj predstavljeni, ampak do potankosti izdelani. Zbirki odlikuje inventivno diminuiranje in okraševanje glasbenih vzorcev ter raznolikost načinov variiranja, izpisano je tudi glasbilo lastno sozvenenje praznih strun in specifično okraševanje, ki je v starejših tabulturnih zapisih zgolj nakazano oziroma zapisano bolj izjemoma, največkrat le ob zaključkih fraz in partov. Obravnavani zbirki z natančno izpisanimi variacijami na v tistem času v zahodnoevropski glasbi pogosto uporabljene ostanatne modele sta edinstvena primera prikaza izvajalske prakse v smislu improvizacije in okraševanja časa. Kot razlaga Gorzanisovega izpisovanja oziroma določanja improviziranih elementov glasbene izvedbe, se kažeta dve možnosti: 1. glasbeni zapis ni več zgolj predloga za živo izvedbo, ampak na glasbenih vzorcih temelječa prepoznavna »avtorska skladba« oziroma umetniški izdelek skladatelja. 2. izpisani improvizacijski momenti so le predlogi oziroma ponujene možne rešitve, zato je izpisano okrasje glasbenih vzorcev neobvezujoče, njegovi zbirki pa bi smeli razumeti kot priročnika za igranje na lutnjo ali učbenika za umetnost okraševanja in variiranja na glasbilo.

Podroben pregled Gorzanisovih uvodnih posvetil in preučitev najnovejših teorij o glasbenem pokroviteljstvu in naročništvu ter študij o organizaciji in pomenu zgodnjega glasbenega tiska in izdajateljstva tujih raziskovalcev je pripeljal do novih pojasnitev odnosa med glasbenikom in njegovimi pokrovitelji. Vzporejanje literarnih besedil in rezultatov primerjalne analize glasbenega gradiva kaže, da ohranjena Gorzanisova glasba ne predstavlja glasbenega repertoarja, ki je bil po tradiciji združen z elitnim razredom in vezan na živo izvedbo za simboliziranje pokroviteljevega družbenega položaja, ampak simbolizira pokroviteljevo lastno umetniško občutljivost in dober okus oziroma njegovo lastno angažiranost v smislu izvajanja in sprejemanja njim posvečene glasbe.

Naloga je razdeljena na tri poglavja z uvodom o virih glasbe za lutnjo iz 16. stoletja. Prvo poglavje je posvečeno kritičnemu pregledu dosedanjih raziskav Gorzanišovega življenja in dela, povzetku njegove znane biografije in pogledu na pomen in funkcijo obeh skladateljevih posvetil. Sledi osrednje poglavje s primerjalno analizo zbirk. V zadnjem poglavju je podan pregled obstoječih možnih načinov transkribiranja skladb zapisanih v lutenjskih tabulaturah in razlaga izbora kriterijev za transkribiranje Gorzanisovih tabulatur v sodobni notni zapis, ki najbolj ustreza sami glasbi. Notni del z izvirniki in transkripcijo je nalogi priložen v obliki delovnega gradiva.

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Two Collections of Lute Compositions by Giacomo Gorzanis, Dedicated to the Carniolan Nobility

The M.A. work in question deals with two tabulature prints for lute by the blind Italian composer and burgher of Trieste, Giacomo Gorzanis (ca 1520 – between 1572 & 1578), who dedicated them to Hanns Khisl (Venice 1561) and to Moritz Dietrichstein (Venice 1563). The aim of the study was to make a comparative musical analysis of the two tabulature records, to determine the contents of both collections, and, on the basis of thus acquired results, to draw appropriate conclusions regarding the significance of the dedications as well as the target of their performing practice.

The two collections consist mostly of dances that function as a special genre of renaissance instrumental music. They were determined by taking into account the designations of individual movements or rather types of movements, the mensuration or rather the relation between note values in the tabulatures, further, the use of ostinato patterns or vocal models as bases for musical treatment, the principles of combining individual movements into series, and the proportional relations between movements. The formal principle behind Gorzanis's dance compositions is that of a musical model, whereas the basic principle of his compositional technique is variational procedures. Movements with successive repetitions of a one-part musical model as well as

series of movements based on the same musical model, which is in this case the theme for variations constitute a formal type of variations in the narrower sense of the word, whereas in multi-part musical models the varied repetitions are an integral part of the models themselves. Gorzanis's series of movements that rest upon the same musical model are, as regards their form, dance variations, and follow the necessity of changing each repetition. Gorzanis composed by making tactile use of his musical instrument, hence his dances reveal all of its instrumental characteristics, i.e. musical models, as well as variegated ways of variation; sympathetic vibration of open strings is written out in full, and so is also the specific ornamentation which, in older tabulature, appears to be only indicated or, if written down, rather an exception, mostly at the end of periods and lute parts. The collections in question, with precisely written out variations that were based on – in West European music frequently used – ostinato models, represent unique examples of performance practice regarding improvisation and ornamentation in those days. As explanations of Gorzanis's ways of writing out or rather of fixing the improvisational elements of a musical performance, two possibilities come to the fore: firstly, the notated music is not merely a model for live performance but, by being based on musical patterns, a »personally attributable« composition or rather an artistic product of the composer, and secondly, the written out improvisatory moments offer only suggestions or rather possible solutions, so that the elaborated musical patterns remain optional, which would in that case allow us to regard Gorzanis's two collections as manuals for lute playing or rather as textbooks for the art of ornamentation and variation on this instrument.

An exhaustive examination of Gorzanis's introductory dedications and the study of the latest theories of patronage and sponsorship, as well as the consideration of the research done by foreign musicologists in the field of the organisation and importance of musical printing, brought about new explanations of the relations between the musician and his patrons. The comparison of literary texts with the results of comparative analysis of the musical material shows that Gorzanis's music is not representative of the music repertoire traditionally attached to the ruling elite and bound to live performance symbolizing the patron's social status, but reflects the patron's personal artistic sensitivity as well as his good taste, or rather his personal artistic sensitivity as well as his good taste, or rather his personal commitment in performing and accepting music dedicated to him.

The dissertation is divided into three chapters, with an introduction discussing lute music sources from the 16th century. The first chapter is dedicated to a critical survey of the research into Gorzanis's life and work done so far, to a summary of his hitherto known biography, and to the significance and function of both his dedications. This is followed by the central chapter containing a comparative analysis of both collections. The last chapter offers a survey of existing possible ways of transcribing lute compositions represented by tabulatures, and explains the choice of criteria regarding the transcription of Gorzanis's tabulatures into contemporary notation, such that is most adequate to the music itself. The music section – together with the originals and the transcriptions – is appended in the form of material for one's own study.

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