

# »Villanelle alla napolitana« Giacoma Gorzanisa in njegova vloga v širitvi vilanele iz Italije na Kranjsko in v sosednje avstrijske dežele

Disertacija je zastavljena kot muzikološka študija dveh tiskanih knjig neapeljskih vilanel italijanskega slepega lutnjista in skladatelja Giacoma Gorzanisa, s ciljem opredeliti in ovrednotiti skladateljeve skladbe, predvsem pa njegovo vlogo v širitvi te priljubljene posvetne vokalne oblike preko meja italijanskega govornega področja na Kranjsko in v sosednje avstrijske dežele v zadnji tretjini 16. stoletja. Usmerjena je v (1) raziskave skladateljevega delovanja pod okriljem neinstitucionalnega pokroviteljstva kranjskega plemstva, (2) opredelitev glasbeno-literarne oznake neapeljska vilanela glede na pojavnost v glasbenih virih iz 16. stoletja in dosedanje zgodovinske in analitične raziskave ter (3) razčlenitev in primerjavo Gorzanisovih neapeljskih vilanel z namenom skladateljeve umestitve v glasbenozgodovinsko relevanten pretok oblik in postopkov.

Ob pomanjkanju neposrednih virov o izvajanju in sprejemanju Gorzanisove glasbe se zateka k umeščanju skopih biografskih podatkov, ki izhajajo iz uvodnih strani njegovih knjig in redkih ohranjenih arhivskih dokumentov, v posebne kulturnozgodovinske okoliščine, ki so ga uokvirjale in s tem tako v poustvarjalnem kot v skladateljskem oziru narekemale, usmerjale in spodbujale oblike njegovega delovanja. V kalejdoskopski sliki so zato razgrnjeni raznorodni podatki, ki vsak na svoj način prispevajo k prepoznavanju kontekstov, v katerih so se razvijale različne prakse glede na preference posameznikov, ki so glasbo poslušali, soustvarjali ali zanjo plačevali.

Terminološka razlaga pojma neapeljska vilanela se naslanja na pojavnosti v glasbenih virih iz 16. stoletja in zgodovinske interpretacije. Kljub dejstvu, da so bile neapeljske vilanele od začetka šestdesetih let 16. stoletja več desetletij v Italiji in tudi drugod po Evropi poleg madrigala najbolj razširjena posvetna glasbena zvrst, kar dokazujejo številne tiskane knjige in ohranjene rokopisne zbirke, so bile zaradi svoje nepretencioznosti v celoti izključene iz zgodovinskega kanona glasbenih del, njeni ustvarjalci pa prezrti in zapostavljeni.

Razčlenitev in primerjava Gorzanisovih neapeljskih vilanel z namenom skladateljevega umeščanja v glasbenozgodovinsko relevanten pretok oblik in postopkov se naslanja na izsledke Donne Cardamona, ki je skozi sistematično analizo pesemskih besedil in glasbenih oblik korpusa tiskanih glasbenih virov do 1570 definirala zvrst ter utemeljila izhodiščno besedilno, oblikovno in vsebinsko tipologijo. V formalističnem pristopu izpostavlja kot osrednji kriterij ustreznost metrične, verzne in kitične zgradbe besedila.

S ciljem umestitve Gorzanisovih vilanel v sprejeto formalno in slogovno klasifikacijo repertoarja so bile na tak način razčlenjene tudi Gorzanisove ohranjene skladbe.

Pesemska besedila Gorzanisovih neapeljskih vilanel oblikovno ne odstopajo od tipičnih vzorcev. Praviloma so sestavljena iz štirih metrično enakih kitic, katerih osrednji verz je jambski enajsterec s shemami rim ter razporeditvami vrstic in refrenov, značilnimi za neapeljsko vilanelo pred in po letu 1565. Ena od glavnih značilnosti neapeljske vilanele - ujemanje besedilne in glasbene oblike pesmi - se razločno kaže tudi v Gorzanisovih uglasbitvah. Analiza jezikovnih prvin v tovrstni razčlenitvi je usmerjena k izpostavljanju težnje po zlitju oblikovno in izrazno raznolikih besedil v bolj konsistenten in izbrušen verz, kot taka pa ponuja zgolj argumentacijo za sklepanje o tokovih in povezavah znotraj celotnega ohranjenega repertoarja. V svoji osredotočenosti na razvojne implikacije zvrsti zanemara druge formalne, strukturne in izrazne elemente, skozi katere so skladbe dosegle svoj namen.

Obravnava pesemskih besedil s stališča ponavljajočih se lingvističnih elementov je pokazala, da se neapeljske vilanele v dikciji precej razlikujejo od renesančnih lirskih izpovednih pesmi. V neapeljski vilaneli govoreči subjekt nagovarja imaginarne osebe ali okolico neposredno, v tem trenutku in na tem mestu. Z govorom, ki vključuje osebne in kazalne zaimke, hiperbolično izražanje, interogativne prošnje in mašilne pogovorne izraze, simulira gledališko akcijo. S tega zornega kota se zdi, da se termin neapeljska vilanela nanaša na zelo specifičen fenomen: pesmi tipiziranih moških likov, katerih prepevanje z vključevanjem mimičnih in gestikularnih elementov privzame izrazito komičen značaj.

V uglasbitvah besedil se Gorzanis nasprotno večini severnoitalijanskih skladateljev neapeljskih vilanel ni izogibal elementov, ki veljajo za izrazito neapeljske kot so ozka lega treh visokih glasov, gibanje v vzporednih kvintah in postopno sestopanje melodije k finalu v kadencah. V Gorzanisovih melodijah prepoznavamo nekatere stereotipne figure starejših neapeljskih skladateljev vilanel kot so urne pospešitve in upočasnitve tempa ali nenadne zaustavitve, spremembe metruma, raznolikost ritmičnih poudarkov ter duhovito krajšanje in pretirano ponavljanje posameznih besed. V kontekstu kratke pesemske kitice so te figure pogosto nesorazmerne in delujejo kot sredstvo ironičnega sporočanja solzavih vsebin. Čeprav besedilo beremo kot tožbo trpečega ljubimca, je z uglasbitvijo spremenjeno v posmehovanje. Že po naravi teatralnemu besedilu je Gorzanis z uglasbitvijo podal paleto iztočnic za njegovo komično interpretacijo. Poleg karikiranega podajanja določenih besed ali besednih zvez je ponudil tudi priložnosti za improvizirano mimiko in gestikulacijo, ki sooblikujejo skupek šaljivih, zabavnih in zbadljivih momentov.

Gorzanisove neapeljske vilanele so pesmi komičnega efekta. Opisna oznaka je poslušalce seznanjala, da so polne duhovitih, zbadljivih in posmehljivih podob ter prikritih in neposrednih namigovanj. Neke vrste skrivnostnost in nejasnost besedilnih sporočil izhaja iz dejstva, da so se posluževale kodiranega besednjaka in aludiranja na aktualne družbene prakse in ideje. V tej funkciji je neapeljska vilanela iz italijanskega prostora prešla tudi v avstrijske dežele.

Obranjeno 4. junija 2011 na Filozofski fakulteti v Ljubljani.

# The »Villanelle alla napolitana« by Giacomo Gorzanis and his role in the dissemination of villanellas from Italy to Carniola and the neighbouring Austrian lands

*The thesis was designed to be a historical and analytical musicological study of two printed books of villanellas by Italian blind lutenist and composer Giacomo Gorzanis with the goal of characterizing and evaluating, and, above all, defining his role in spreading this popular genre of secular vocal music beyond the borders of the Italian-speaking territory to the neighbouring Austrian lands in the last third of the 16th century. It is focused on (1) the research of the composer's activities under the auspices of non-institutional patronage of the Carniolan nobility, (2) definition of the musical literary term the villanella alla napolitana regarding musical sources from the 16th century and historic and analytic research hitherto, and (3) analysis and comparison of Gorzanis' villanellas with the purpose to categorize the composer into the musically and historically relevant flow of musical forms and processes.*

*Due to lack of direct sources on Gorzanis' performance and response to his music it focuses on scant biographical data in introductory pages of his books and a few preserved archival sources, and transferred this information into cultural and historical circumstances which characterized him as well as inspired, guided, and motivated his artistic expression. A kaleidoscopic picture of various data contributes to understanding the circumstances according to individual preferences of the people who were creating, listening and paying for the music.*

*Terminological description of the villanelle alla napolitana is based on musical sources from the 16th century and historical data. These musically and literary simple songs were perpetuated in numerous printed books and manuscript collections, which proves that they had been the most popular secular musical genre in addition to the madrigal for several decades of the 16th century in Italy and elsewhere across Europe. Despite their popularity, villanellas were excluded from the historical cannon of musical work due to their simplicity and unpretentiousness, and their creators were overlooked and neglected.*

*The analysis and comparison of Gorzanis' villanellas with the purpose to categorize the composer's work into the musically and historically relevant musical forms and processes, are based on Donna Cardamone systematic analysis of the corpus of printed musical sources dated before the year 1570. She defined the form and determined the basic lyrics, musical and contextual typology. In the formalist approach to the definition*

of the genre, Cardamone defines an adequacy of metric, verse and strophe structure of poems as the central criterion.

Poems of the Gorzanis' villanellas in form abide by typical patterns. By rule they are composed from four metrically identical strophes where the central verse is iambic hendecasyllable. The table clearly shows the rhyme schemes and the distribution of the verse lines and refrains typical for a villanella before and after 1565. One of the main characteristics of the older villanella is the matching of the poetic and musical form of the song which is clearly shown also in Gorzanis' compositions. The evolutionary theory which was formed in the second half of the 20<sup>th</sup> century is based on merging the formal and expressive heterogeneous lyrics into a more consistent and smooth verse. The focus on the form's evolutionary implications disregards other formal, structural and expressive elements which contributed to the songs' purpose.

Based on the observation of repeated linguistic elements of the lyrics we can determine that they are in diction quite different from the Renaissance lyrical poems. In the villanellas, the speaking subject addresses imaginary persons or the audience directly while singing. In a speech which includes personal and demonstrative pronouns, hyperbolic expressions, interrogative requests and fillers like colloquial phrases, it simulates an action, typical for theatrical performances. From this point of view it seems that the term villanella alla napolitana refers to a very specific phenomenon. Namely, the songs are typically performed by male characters, their singing includes mimic and gesticulated elements with a recognizable comic effect.

In the musical versions of lyrics, Gorzanis, contrary to the majority of North Italian composers of villanellas, did not avoid mannerisms, which are typically Neapolitan as a narrow position of three high voices, movement in parallel fifths and gradual descent of the melody to the final in cadenza. In the tunes by Gorzanis we recognize certain stereotypical figures of older Neapolitan composers of villanellas, such as sudden quickening or slowing down of the tempo or sudden stops, change in metrum, diversity of rhythmic emphases as well as funny shortenings and excessive repetitions of individual words. In the context of a short poetic stanza, these figures are often out of proportion and seem as a means of ironic messages of sentimental content. Although the lyrics are read as a complaint of a scorned lover, the composition changes it into a mockery. Gorzanis added to these *per se* communicative lyrics by setting it to music a pallet of cues for a comic interpretation. Apart from the caricature presentation of certain words or phrases, he offered opportunities for an improvised mimic and gesticulation, which co-form the sum of mocking, fun and humorous moments.

Gorzanis' villanellas were comical songs. The descriptive designation acquainted the listeners with information that it is full of witty, taunting and mocking images as well as hidden and direct sexual insinuations. The audience expected a nice tease and a laugh. Mystery and obscurity in understanding the lyrics stem from the fact that vocabulary is coded and alluded to actual social practices and ideas. In this function the villanella spread from Italy to Austrian countries.

*Defended on June 4, 2011, Faculty of Arts, University of Ljubljana.*