

Guest editor's note

In the wake of reception studies and of so-called cultural studies, ongoing now for over thirty years, the musicological world has similarly shown a growing interest in the multifarious aspects of the dissemination, adaptation and assimilation of musical forms and genres, and in the various phenomena of hybridization that ensued.

Along the same line of interest are the seven articles published in this special issue of *Musica Iagellonica*, which previously appeared in a preliminary version among the papers presented at the conference on *The Reception of the music of Andrea and Giovanni Gabrieli in Europe*, held in Venice at the Fondazione Levi in 2013 and organized by the research-group TRADIMUS (Tracking the Dissemination of Italian Music)¹ in the context of the musical and musicological initiatives promoted by the Veneto region to mark the four-hundredth anniversary of Giovanni Gabrieli's death (1612-2012).

The articles presented here deal with the theme of the reception of Andrea and Giovanni Gabrieli's music from numerous perspectives (ranging from the dissemination and the adaptation, to the assimilation of musical forms and genres) and allow the reader to undertake an ideal path that "maps" the

¹ The initial group of scholars, which consisted of Jana Kalinayová-Bartová, Daniele V. Filippi, Tomasz Jeż, Metoda Kokole, Antonio Lovato, Aleksandra Patalas and Marina Toffetti (in the role of coordinator), was enlarged thanks to the collaboration of Barbara Przybyszewska-Jarmińska and, from 2013, of Lars Berglund, Herbert Seifert and Joachim Steinheuer.

circulation of the Gabrieli's music from the prime centre in Venice, to Milan and the Lombardy area, to a wide German-speaking area — which includes the current Southern Germany (the original home of the monumental tablature today kept at the Biblioteca Nazionale in Turin), Austria, Silesia, and Slovakia (where, during the period in question, Pressburg, today's Bratislava, was a prevalently German-speaking city) — until the Polish-Lithuanian Commonwealth and Scandinavian countries (Sweden and Denmark).

The different means of dissemination (the circulation of prints, reprints, manuscript copies in separate parts or in organ tablature) are dealt with in almost all the essays, from the article on the reception of Andrea Gabrieli's music in Milanese music prints, to that of Jana Kalinayová-Bartová, focusing on the presence of the Gabrieli's compositions in the two music collections kept in Bardejov (Bartfeld / Bártfa) and Levoča (Leutschau / Lőcse), in the Prešov region (today in Slovakia), both originating in the Spiš (Zips) and Šariš (Scharosch) regions of eastern Slovakia, which belonged to the developed areas of Royal Hungary, and that of Kateřina Maýrová, which examines the monumental music collection kept in Rokycany, in the Plzeň region (today in the Czech Republic).

The essay by Justyna Szombara focuses on the presence of Andrea and Giovanni Gabrieli's works in the Gdańsk sources, which, according to the author, "can be regarded as a consequence of the immense popularity of their music in the Protestant strongholds in Germany, as well as the result of a strong interest in Italian music, particularly in the madrigal repertoire among Gdańsk patricians".

With regard to the acquisition and reception of music by the two Gabrieli's, Lars Berglund compares the two Scandinavian countries that existed at this time: Denmark, which also comprised Norway and Iceland, and Sweden, which in this period also encompassed present-day Finland. In Denmark, where during the reign of Christian IV (1588–1648) such musicians as John Dowland, William Brade, and Heinrich Schütz were engaged at the court, and from where the King sent a number of Danish musicians to study in Venice with Giovanni Gabrieli in the years 1599–1609, we can trace an unequivocally *active* attitude to the reception, due to the personal contacts between Giovanni Gabrieli and Danish musicians; on the contrary, the reception of music by the two Gabrieli's in Sweden seems much more passive, and was largely mediated through German and Flemish compilers and printers.

The careful re-examination of a well known source, namely the so-called Turin tablature, allowed Candida Felici to tackle some critical aspects of attribution and authenticity, suggesting that the *corpus* of Giovanni Gabrieli should be extended to include also some toccatas, copied in the *Giordano 2* fund of the renowned Turin tablature, until now never mentioned in the catalogue of his works.

Some articles also deal with the more active aspects of the reception of Andrea and Giovanni Gabrieli's music, such as the appropriation and assimilation of "models", or the adaptation of patterns, techniques and styles to the particular needs of a new cultural context. In this sense the essay on the reception of Andrea Gabrieli's music in Milan also tackles certain issues arising from the textual adaptation and covers aspects of the reception of his compositions, while the article of Szombara assesses the impact of the Gabrielis' music on the output of composers active in Gdańsk in the first half of the 17th century.

To illustrate the extent of the diffusion of styles and techniques of Italian origin in the Austrian area, Herbert Seifert considers as determinant factors not only the presence of Italian composers, chapel masters, organists and singers (often coming from the Venetian school) in the courts of Graz, Vienna and Innsbruck, but also the influence of the Venetian school in episcopal courts (like Konstanz, Salzburg and Neisse), in monasteries (like Garsten) and churches (like Mariazell), underlining how some of Andrea and Giovanni Gabrieli's compositions were used as models within works by composers active in various centres in Austria during the first half of the 17th century (see, for example, the case of Giovanni Gabrieli's motet *Hoc tegitur*, used in parody compositions by both Sebastian Ertel and the young Georg Poss).

The picture that emerges from these studies, albeit partial and confined to delimited areas, appears rich and varied, and offers numerous points of interest. One hopes that such works could prompt further investigations into the many ways in which music transfer contributed, over the centuries, to forming and nurturing a musical and cultural identity that is both transnational and European.

Marina Toffetti

