Foreword

It was nearly twenty years ago that the first volume in a planned series of Giacomo Gorzanis's *Opera Omnia* was published, in 2007, in the series Monumenta artis musicae Sloveniae as Volume 51. Three volumes appeared by 2014 – volumes 53 and 58 – containing modern transcriptions together with tablatures of four music collections preserved in Venetian prints and composed by this sixteenth-century composer who, blind from birth and connected with Apulia (today, Puglia) in Italy, spent most of his life in Trieste, then a free city close to the Italian world and its own Austrian overlords. Through his patrons, Gorzanis also had strong links to the Carniolan nobility and thereby, so to speak, to the present-day territory of Slovenia and its local cultural heritage.

Since Gorzanis's activity was notably multinational, an international editorial board was subsequently invited to supervise the editions. For almost ten years after the publication of the third volume (MAMS 59) work on the series lay dormant, while the editors sought new specialist contributors to complete the remaining three volumes. In 2025, however, a new situation arose, and the *Opera Omnia* project was relaunched. A distinguished new member from the international world of lute music, John Griffiths (Melbourne, Australia), joined the editorial board. Around the same time, a Czech colleague, Kateřina Maňáková, demonstrating new energy and interest in Gorzanis's lute music, joined the project, continuing the work begun many years previously by Alenka Bagarič.

Three volumes are currently in preparation. The present volume, 66, contains Gorzanis's lute compositions printed in Venice in 1564 as *Il terzo libro de intabolatura di liuto*. The two volumes to appear in successive years will be the manuscript *Libro de intabulatura di liuto*, dated 1567, and the posthumous *Opera nova de lauto*, committed to print by Gorzanis's son in 1579, for which the editors will be Dinko Fabris and Kateřina Maňáková, respectively.

The two already published volumes of lute compositions adopted a modern presentation in the sense of an interpretative transcription on a two-stave system, with the addition of a modern transcription of the original lute tablature, one placed above the other. The main rationale for such a presentation was an intention to offer scholars, students and all musicians a fresh and pleasing Renaissance repertory for study and performance, making corrections to errors in the original tablature immediately visible in the transcription.

However, interest in lute music has been growing over the past years, as demonstrated by the work of the International Musicological Society's "Tablature" Study Group and the recent publication of an impressive volume dealing with the various tablatures: *Tablature: Europe, 1300–1759*, edited by John Griffiths, David Dolata and Philippe Vendrix (Brepols, 2026). One consequence of this renewed interest is that an ever-increasing number of present-day lutenists are playing music directly from tablature rather than from transcriptions. The new editorial board accordingly reached the conclusion that the remaining three volumes of Gorzanis's lute music should be presented in two separate parts: the first in the form of modernized tablatures; the second in the form of a two-stave transcription. Through this change the critical edition becomes more convenient for modern performers, as well as continuing to serve the needs of scholars.

With this renewed enthusiasm from the new editorial board and our contributors, we hope soon to bring this major publishing project – the *Opera Omnia* of Giacomo Gorzanis – to a successful conclusion.

Metoda Kokole (Ljubljana)
and Dinko Fabris (Matera)

September 2026

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Acknowledgements

The general editor of the series Monumenta artis musicae Sloveniae would like to express here her gratitude to the members of the Editorial Board for the *Opera Omnia* by Giacomo Gorzanis, especially Dinko Fabris and John Griffiths, for all their support and assistance towards accomplishing the aim of publishing in modern editions all known works by Giacomo Gorzanis.

Special thanks and gratitude go also to both reviewers, and especially to Ailin Arjmand (University of Tours, France) for her meticulous revision of, precious corrections to, and invaluable comments on, the edition. Through her labours she has contributed greatly to the quality of this edition.

The Institute of Musicology, a designated Research Centre of the Slovenian Academy of Sciences and Arts, together with the Slovenian Academy of Sciences and Arts itself, have given substantial financial support towards this edition.

Especially precious has also been the collaboration of Kateřina Maňáková, of the Janáček Academy of Music and Performing Arts (Brno), and the support of a grant available to her. To explain: this critical edition has been partly produced at the Faculty of Music of the Janáček Academy of Music and Performing Arts within the project *Giacomo Gorzanis in the Cultural Context of the Habsburg Monarchy – A Critical Edition and Analysis of Venetian Prints*, supported by funds from a special grant for specific university research provided by the Ministry of Education, Youth and Sports for the 2026/2027 academic year.

As ever, special thanks are due to Michael Talbot (University of Liverpool, England) for his comments and advice as well as his thorough checking of the music and the English texts.