

IN SEARCH OF THE “LADIN SONG”: THE PROJECT DAS VOLKSLIED IN ÖSTERREICH IN THE LADIN AREAS OF TYROL AND EAST FRIULI (1904–1914)

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The recovery of Theodor Gartner's collection, which took place in 1995 thanks to Gerlinde Haid, enables us to form an image of the Ladin community at the beginning of the 20th century through the ethnophonic heritage and the cultural dynamics that characterized this linguistic minority. The publication of this collection allows us to better comprehend the dynamics of selection and transmission of the oral-tradition repertoire, and to perceive the effect of growing ethnolinguistic awareness.

Keywords: *ethnomusicology, Ladin songs, Dolomites, Friuli.*

Ponovno odkritje Gartnerjeve zbirke, do katerega je prišlo leta 1995 po zaslugi Gerlinde Haid, nam pomaga orisati ladinsko skupnost na začetku 20. stoletja; pri tem sta nam v pomoč glasbenonarodopisna dediščina in kulturna dinamika, ki je označevala to jezikovno manjšino. Objava te zbirke nam pomaga bolje razumeti postopke selekcije in prenosa ustnega izročila, hkrati pa tudi učinek vse večje narodno-jezikovne zavesti.

Ključne besede: *etnomuzikologija, ladinske pesmi, Dolomiti, Furlanija.*

Fabio Chiochetti: BETWEEN ETHNOMUSICOLOGY AND POLITICS

When the Austrian Ministry for Public Worship and Education launched the project *Das Volkslied in Österreich* in 1904 the Austro-Hungarian monarchy, as a multinational state, was drawing towards an irreversible crisis that even the reform aimed at recognizing the full autonomy of single nations – attempted in extremis during the war – could not avoid.

In this context of increasing unrest between the different national components forming the Habsburg Empire, even small ethnic entities finally emerged from the mists of history and gave rise in some instances to clear expressions of a developing national awareness. At first, some ethnic minorities were actually more the object of political and ideological disputes, rather than subjects completely aware of their identity.

From a scholarly point of view, the Ladin language, or Rhaeto-Romanic, was recognized as an autonomous language only at the end of the 19th century, thanks to the important works of famous philologists such as Christian Schneller [1870], Graziadio Isaia Ascoli [1873], and Theodor Gartner [1883], even though signs of increasing language awareness within the Ladin community had already emerged previously.¹

¹ The first Ladin grammar was written in 1833 by Nikolaus Bacher (in Ladin, *Micurà de Rù*), a priest from the Badia Valley, who attempted to establish the first encoding of a common “written language” for the entire Ladin area (unfortunately, this work was only recently published). In 1870 a group of



Figure 1: Theodor Gartner, 1843–1925.

The area affected by these events was rather heterogeneous, characterized by different varieties of language and distributed over different political entities. The central area was mainly included in the province of Tyrol belonging to Austria-Hungary (a historically multilingual territory) and had its cultural heartland in some valleys situated between the Dolomites at the borders with the Veneto region (belonging to the Kingdom of Italy since 1866), whereas the surrounding areas represented – according to experts – a sort of transitional zone towards the dialects of northern Italy; this area included the valleys of Nonsberg (Anaunia) and Sulzberg in western Trentino. Outside the borders of the empire, there was the western part of the Ladin area, formed by some Romansch-speaking valleys of the Grison Canton (in the Swiss Confederation), while to the east the broad Ladin-speaking area of Friuli was mainly included in the Kingdom of Italy in 1866; only

the province of Gorizia-Gradisca (with the towns of Gradisca, Cormons, and Aquileia) still belonged to the Habsburg Empire.

Such a complex and heterogeneous context, from the territorial, political and linguistic point of view, certainly justifies the doubts concerning the setting up of a “Working Committee for the Ladin Folk Song” and the identification of the area of interest for its research. On the one hand, the government had no difficulty in supporting the requests coming from the academic world; the project *Das Volkslied in Österreich* aimed to document the ethnophonic heritage of different nations and ethnic groups belonging to the Austrian crown, in order to strengthen the idea of a common belonging, and in this sense even the recognition of a “small nation” at the borders of the empire could be useful. On the other hand, however, this recognition encountered several theoretical-practical problems, such as the absence of territorial continuity, demographic exiguity, lack of social cohesion, lack of a common history, and last but not least the lack of a common written language and accepted common rules of spelling. This is particularly true for the Dolomite valleys, because Friuli already then boasted a long literary tradition without significantly involving the Ladin areas of Tyrol, and the same applies – as a matter of course – to the Romansch-speaking Grison Canton.

For this reason, at the beginning of 1905, the territory involved in the survey still included five Dolomite valleys (Gardena, Badia, Fassa, Livinallongo, and Ampezzo) and only the eastern part of Anaunia, all belonging to the province of Tyrol. In contrast, eastern

Ladin clerics at the diocesan Seminary of Brixen created a short-lived association meaningfully called “Naziun Ladina” (Ladin Nation).

Friuli was included in the survey of the “Committee for the Italian Folk Song,” chaired by Istrian philologist Antonio Ive, because the project initially did not even envisage a specific Ladin section [Kostner 2001: 77–79]. The “Friuli question” was settled only after long discussions, in which Gartner himself took part with arguments based on studies made by

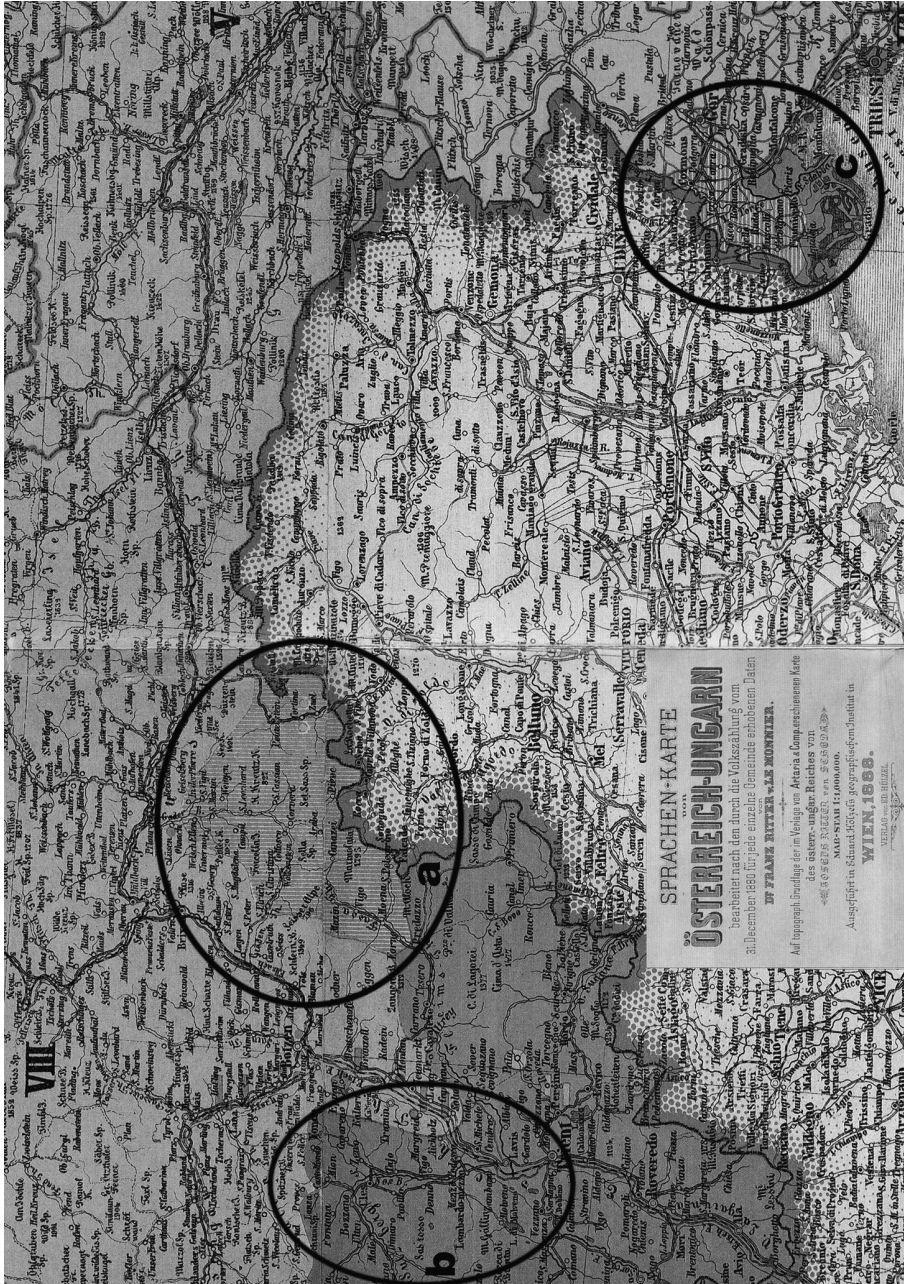


Figure 2: The area involved by the survey in a linguistic map of 1886: a) Dolomite Ladin valleys; b) Anauinia; c) Eastern Friuli.

Graziadio I. Ascoli, aiming to emphasize the diversity of Friulian as compared to the dialect of Venice and the Italian language. The “Committee for the Ladin Folk Song” was finally entrusted with the task of carrying out the survey by a ministerial decree dated 4 July 1906 [Kostner 2001: 78].

The “political” consequences of the question are easy to understand. Recognizing the small Ladin minority, Friuli included, as a “nation” – even if for apparently harmless reasons such as a research on folk songs – could be useful for opposing Italian irredentism, which was particularly strong, both in the non-German-speaking part of South Tyrol (Germ. *Welsch-Tirol*) and in the Venezia Giulia region, especially in urban areas.

Moreover, in those years the Dolomite valleys, the Fassa Valley in particular, were characterized by a sharp ideological dispute between two opposing nationalisms in the area; on the one hand the pro-Germans, who in 1905 founded the *Tiroler Volksbund*, a clearly Pan-Germanic organization, and the supporters and members of the *Lega Nazionale* on the other, founded in 1890 with the aim of defending the Italian identity of southern Tyrol [Palla in press]. The first also fervently supported the developing identity movement among the people of the Dolomites, which claimed the status of autonomous language for the Ladin, independent from Italian in the context of a multinational state; the latter affirmed instead that the Ladin language (or rather, the Ladin dialects!) belonged to the Italian national language and opposed at the same time any attempt to increase the presence of German in the Ladin area.

The project for the autonomy of Italian Tyrol had already failed by 1902 because of the “Fassa issue.” While the project developed by deputies Kathrein and Grabmair envisaged the inclusion of Fassa in German administrative territory, the inhabitants of Trentino considered the valley to be an Italian territory that they could not renounce. Even the mediation attempted by German deputies, aimed at creating an autonomous district of the Ladin valleys independent from both the Italian- and German-speaking parts of Tyrol, could not overcome the opposition of the deputies from the Trentino region and the project failed, thus giving rise to new and stronger conflicts between the factions. This contributed to the increasing deterioration of the situation, which inevitably led to the First World War [Schober 1978: 109; Chiocchetti 1979: 131–154; Scroccaro 1990: 53–74].

In the same years, a petition for the introduction of German in the schools of Fassa, presented to the Diet of Tyrol on the initiative of a group of local people belonging to the *Volksbund* (People’s League) and supported by the *Tiroler Schulverein* (Tyrol School Association), had prompted the reaction of local priests, who also believed that German could be a possible tool to support deviation from Catholic doctrine in favor of Protestantism [Benvenuti 1987]. Don Luigi Baroldi is worthy of mention as the former curate in Penia and deputy of the clerical party, who launched an invective against attempted Germanization of the Fassa Valley at the Diet of Innsbruck in 1902, and described the supporters of the petition as corrupt intriguers, drunkards, and apostates, paid by the Pan-Germanic circles of Berlin [Ghetta 2004].

The promoters of the petition had probably underestimated the hegemonic intentions of the *Tiroler Volksbund* [Palla in press] but, according to them, the only aim of German language instruction was to improve the language skills of local people, who had strong economic relationships with German-speaking areas of Tyrol. Without hiding their political views and their opposition to the irredentism of the Trentino region, these men actually worked to enhance the local language and culture, trying to strengthen the relationships between the Ladin valleys in the name of a common national identity under the Habsburg shield. Their names are known: some of them are well-known for their civil passion and cultural commitment in favor of the Ladin language and the identity of Ladin people, such as Hugo de Rossi, a postal official and collector of legends and traditions, and the author of the important *Ladinisches Wörterbuch*.² Some of them were also among the promoters of the first Pan-Ladin association, founded in Innsbruck in 1905 and called the *Ladiner Verein* (Ladin Union), which was the first organization of the Ladin identity movement, now represented by the *Union Generela di Ladins dles Dolomites*, which celebrates its first centenary this very year.

In those years the foundations were laid for the enhancement of the language, thanks to the drawing up of a grammar, spelling rules, and dictionaries, to the publication of Ladin books and newspapers, and to the systematic collection of documents concerning usage, traditions, proverbs, and legends. Moreover, the dispute about the teaching of German in the schools of Fassa was also accompanied by a series of leaflets written in Ladin and distributed in the valley by the contending parties, the first of which was significantly entitled “*De Faša ladina*” (“Regarding the Ladin Fassa Valley,” 1905). These leaflets are the first example of general publication in Ladin – a language that, up to then, was used in printed form only for traditional tales, theater works, or poetry.³

This is the restless context in which the project *Das Volkslied in Österreich*, led by Josef Pommer, was launched. A “Working Committee for Ladin Folk Song” was set up by a ministerial decree dated 24 September 1905 under the guidance of Theodor Gartner, who was then a professor of Romance philology at the University of Innsbruck and particularly interested in the study of the Rhaeto-Romanic language [Kostner 2001: 76 and following]. Gartner had already established relationships with Ladin associations in Innsbruck and was a sort of spokesman between them and the intelligentsia of the Grison Canton. It is therefore obvious that this committee included some of the most important Ladin intellectuals such as the artist and writer from Gardena Wilhelm Moroder Lusenberg, while among the

² Among those who joined this movement were also Franz Dantone, a pioneer of tourism in Fassa Valley and Karl Felix Wolff’s informer for the collection *Dolomitensagen* (legends of the Dolomites), and Wilhelm de Rossi, a former royal councilor in Innsbruck and Hugo de Rossi’s uncle.

³ The ideological conflict at the roots of this dispute revealed itself even in the choice of the orthography used by their respective writers: the more “exotic” form used by the pro-Tyrolean Ladin militants, which aimed to emphasize Ladin’s distance from Italian with a generous use of diacritics, vs. the strongly Italianized form of the supporters of the pro-Italian clergy.

members from Fassa there was also Hugo de Rossi, who was then involved in the dispute about German in the schools of the valley.

In some circles of the valley, because of the involvement of these and other people known for their political ideas, the operation appeared rather “suspect” and was more or less expressly opposed, as Gartner himself noted in a report in 1910: The work of collection in the Fassa Valley is hampered by political influences [Kostner 2001: 87]. On the other hand, it is likely that for the supporters of the newly developing Ladin identity movement (not only for the intellectuals living in Innsbruck, but also for the supporters in the valley) the initiative had “patriotic” values too, both with reference to the enhancement of the language and cultural identity of Fassa and to the mythicized ideal of the supranational Habsburg Empire. Clearly enough, and despite the opposition of the pro-Italian clergy, many people in Fassa were impressed by the appeal made on the information leaflet distributed at the beginning of the survey which – making reference to the project of publishing several books about the ethnophonic and musical heritage of the peoples belonging to the Habsburg Empire – stated:

The Ladin volume will have special meaning because it will be the first time that the Ladin people of Austria will present themselves as a group. In this volume they will present their folk song and poetry, or what remains of them, and what they have taken of the musical and poetic heritage of neighboring peoples. Participation in this project is a truly patriotic action.

[Kostner 2001: 83]

The number of participants was not overwhelming, but it was noteworthy in any case, considering the context described above. A total of over seven hundred documents came from the Dolomite valleys (200 from Fassa), representing an overall population of about 20,000 inhabitants. Nonsberg sent over 1,000 documents and it must be reiterated that only a part of its territory (the most conservative from the linguistic point of view) was involved in the survey. More than 2,200 documents were sent from eastern Friuli, discussed in the second part of this article.

The aspect that probably disappointed the people in charge of the project, and Theodor Gartner in particular, was the nature of songs gathered in the Ladin areas of Tyrol; in the Gardena Valley there is little or nothing of local origin, with reference to the Fassa Valley there are unfortunately mainly songs from Venice and therefore imported and as to Ampezzo and Livinallongo there is little Ladin material to gather [Kostner 2001: 87–88]. These comments made in his periodical Working Reports clearly show the philologist’s disappointment, because he was evidently interested in the language aspect of the ethnomusical heritage, considering it to be the “local,” “authentic,” and “exclusive” one. In addition to his scholarly goals to document the language, Theodor Gartner’s expectations were influenced by the somewhat “romantic” approach to popular culture typical of many German folklorists at the end of the 19th century, who longed for the genuine Volksgeist, which is also the leitmotif of the work by Karl Felix Wolff, *Dolomitensagen* [Wolff 1913].

This approach did not actually coincide with the methodological criteria presented by the people in charge of the survey, who – with a rigorous scholarly approach – recommended gathering all the poetry and music of the people, including the less evident expressions of popular genius, provided it is really popular. This means without learned intrusions and above all without distinguishing by language register: if the Ladin people use Italian or German songs, these shall be gathered with the same care and attention. And also: For each report and information, the quality that we actually need is the truth [Kostner 2001: 82].

An analysis and study of the material gathered by Gartner will establish if and how the results of the research, which was unfortunately interrupted by the war, met such expectations. It can, however, be stated that Theodor Gartner committed himself to the research with competence, passion, and rigor, personally carrying out surveys in Ladin Tyrol by virtue of his personal philological interests as well, and for this reason also gathering narrative texts or at least non-musical texts, which are particularly important from the linguistic and ethnographic point of view. The same applies to the accurate verbal transcriptions of Ladin songs, personally made by Gartner and often accompanied by notes and remarks.

As we have seen, the project was certainly conditioned (and probably hampered) by political and ideological tensions of the time, but at the same time it contributed to an increasing “awareness” within the Ladin community that at that time was taking its first steps towards the recovery of its language and cultural identity.

The material at our disposal, which certainly is important evidence of the musical life of the communities of the Dolomites, of Anaunia, and of Friuli at the beginning of the 20th century, has an importance that goes well beyond its ethnomusical aspects, as its integral publication, scheduled for next year, will certainly demonstrate.

Roberto Starec: RESEARCH METHODOLOGY AND ACHIEVEMENTS ONE HUNDRED YEARS LATER

The materials collected during the Gartner research provide us with numerous texts and music otherwise never gathered in the Dolomite valleys, in Nonsberg, and in southeastern Friuli, and above all they illustrate the ethnomusical situation of these territories in a well-defined historical period. A comparison with previously collected documents and subsequent surveys enables us to evaluate the composition of repertoires and in particular the presence of songs with Ladin lyrics as opposed to songs with Italian lyrics (or dialects from the Veneto region) and the use of recent songs together with older traditional songs. It cannot be forgotten that the First World War was a period of crisis for many aspects of the traditional culture and often marked a real boundary. The material gathered with the Gartner survey therefore illustrates the status of tradition at the end of the “long century,” as the 19th century has been called, in its prolongation up to the Great War.

The survey was carried out according to the standard methods of the time, without

the use of recording devices, but through written questionnaires and the cooperation of people that collected texts (and sometimes also music) and sent them by mail. The actual coverage of different areas therefore depended on the presence of the participants in situ. The methods adopted in reaching and interviewing the informers (who were seldom mentioned) and in writing down non-Italian texts were not homogeneous. The possibility of transcribing the music (and the reliability of transcriptions) depended on the musical skills of the surveyor. Moreover, transcribers mostly did not have an adequate knowledge of the bibliography of the songs they were collecting and often did not understand (beyond the information provided by informers) if a song was really old or more recent. Despite these limits, the Gartner survey is also of extraordinary importance for the quantity of the documents (more than 4,000 texts).

The Gartner collection is mostly not ordered and only partially indexed. Many songs are in a double version, the original sent by the researcher and the copy written down on the files (probably by Gartner himself). There are numerous pages of notes and comparisons that in some cases include lyrics and music that cannot be found elsewhere. As attested by letters and the minutes of meetings, Gartner went to different places to verify and personally compare the material sent by the collectors in situ.

The ordering, transcription, and analysis of the Gartner collection are currently underway (for the Dolomite area by Barbara Kostner, for Anaunia by Silvana Zanolli and Paolo Vinati, and for the Friuli region by Chiara Grillo and Roberto Starec). Bearing in mind that the results are not definitive yet, it can be observed that songs with musical notation (in full or partial) are a rather limited percentage, amounting to 12 percent of the total. However, if compared with the number of musical transcriptions of folk songs gathered in Italy up to the First World War, the over 500 pieces of music in the Gartner collection is a considerable number.

From the linguistic point of view, the three areas gave different results. In Nonsberg, a linguistically transitional area which was included anyway (for political reasons) in the Ladin zone, only songs with Italian lyrics (or dialects of Veneto) were collected. In the Ladin Dolomite valleys, Italian songs were 42 percent of the total, German songs were 35 percent (the most "German" valley was Badia Valley), and Ladin or Ladinized songs represented 22 percent of the total – a minor but not marginal percentage. In Friuli, on the other hand, the texts in Friulian were the majority (about 93 percent of the total).

Even though doubts may arise regarding the criteria adopted by the surveyors (for example, non-Friulian songs used in Friuli were certainly more than 7 percent), the three areas are undoubtedly different from the ethnomusical point of view. Anaunia (or, rather, the eastern part included in the Gartner survey) must be considered part of the Italian cultural tradition of Trentino. Songs gathered here are similar to those of the Veneto, Trentino, and Venezia Giulia regions, and of northern Italy as a whole.

The Ladin Dolomite valleys have their own language and cultural identity, but are at the crossroads of cultural movements coming from Central Europe on the one hand and

from northern Italy on the other. Therefore, in addition to the local language commonly used for daily life, Italian or German was used for more formal events. It is clear therefore that folk songs included Italian or German songs and that the need to “Ladinize” them or to replace them with local Ladin songs for their function was not felt. This is true for songs sung at important community events (such as the rituals of Epiphany or weddings) and for many narrative or love songs distributed through leaflets, and explains why Ladin songs (or at least songs in which Ladin prevails) are so few. Other forms of oral texts, such as tales and other traditional narrative forms, generally used the local language; in prose works the passage from one register to the other is actually much easier and more natural. Adjusting songs is obviously more difficult and conditioned by metrical and musical needs and by rhymes. In any case, the remarks of experts on Ladin history and culture that had, as early as the second half of the 19th century, lamented the lack of Ladin folk songs (or at least of old traditional songs) must be partially amended. Among the few publications on Ladin folk song of the 19th century, it is worth mentioning the Venturi collection concerning the Fassa Valley [Venturi 1881–1882] even though the collector, who was not an inhabitant of the valley and did not have specific philological knowledge, gathered texts with the help of a local guide that probably corrected and partially integrated them. New evidence of the presence of Ladin songs is provided by recent studies – in particular, Dorsch [1974], Demetz [1982], and Chiocchetti [1995] for the Badia, Gardena, and Fassa valleys respectively – and above all by the Gartner collection.

Some of the songs in Ladin correspond, totally or partially, to songs found in other regions too. In some instances, there are additions that were certainly made locally, such as verses terminating with Ladin words whose Italian or Venetian translation would not be in rhyme. Other songs have no correspondence outside the Ladin valleys and are evidently a local production. As a matter of fact, in all areas comparable to the Dolomite Ladin valleys with reference to geographical extension and number of inhabitants, the songs that have a clear local origin have always been very few (often just one or two); most of the repertoire is the adoption or adjustment by the community of more widespread songs. As was assessed in other areas, the local language register finds its best expression and is best conserved in satirical and children’s songs. Some of the Ladin songs are found in just one valley, and others are common to more valleys (in their respective variants).

The situation of the Friuli region was and is completely different. Ballads, religious songs, and other songs in Italian are widespread in the area, but Friuli has its own specific form of folk song, the *villotta friulana*, which typically is formed by two couplets. Each couplet has an eight-syllable line with the stress on the penultimate syllable and a seven-syllable line with the stress on the last syllable, that is to say (according to Italian metrical terminology) two octosyllables, one paroxytone, and one oxytone. Generally, only the two oxytone lines rhyme. A quatrain is thus obtained with the rhymes AbCb. It must be noted that in Veneto there are also folk songs based on quatrains formed by octosyllables (obviously in the dialect of Veneto and not in Friulian), but for these only the last verse is oxytone. Considering that

in the Italian areas at the borders of Friuli, where dialects of Veneto are spoken, the Friulian language is hardly understood, and that Friuli's northern and eastern borders are with the German- and Slovenian-speaking areas, the villotta friulana is unknown in the popular tradition outside its area of origin. Moreover, the lyrics of the villotte apparently were not directly influenced from the repertoires of northern Italy.

Friaulische Vilotte

E dâgi un tic a di che puar = te, e dâgi un tic a di che
che sal = ti fur la me mo = ro = se, che sal = ti fur la me mo =

puar = te, e dâgi un tic a di che puar = te, che si al = çi del sal =
ro = se, che sal = ti fur la me mo = ro = se che la çha = pi a bra = çe =

tel. } E ci = ri ci = ri bi = si ciom = la la le le,
cuel. }

e ci = ri ci = ri bi = si ciom = la la le le, e ci = ri ci = ri

bi = si ciom = la la le le, sim = pri a = leg = ri, mai pas = sion.

*/Stöpfe teufe an jenes Tor, :| daß sich der Riegel hebe,
/daß mein Liebchen herauschlüpfe :| und ich ihr um den Satz falle./*

Figure 3: Villotta friulana.

The texts of villotte have a “lyric” character (i.e., generally not narrative), normally are in the first person, and mainly deal with erotic (also with rather explicit sexual hints) or satirical issues. Sequences of verses (quatrains or even only couplets), usually in a random order, are all sung to the same melody. Each stanza is a sort of self-sufficient and interchangeable cell. With exceptions, there is no fixed coupling between lyrics and music. Each text can be sung (always in series with other texts) to various melodies. Often the same texts, with their respective variants, are known in many places, while in each place only a few musical modules are used, sometimes just one. In addition to the villotte, there are other songs in Friulian made of shorter verses (five-syllable, six-syllable, or seven-syllable lines), religious

songs with various metrics, children’s songs, and some narrative songs having a more or less “Friulianized” form.

The villotta friulana had already been widely documented (at least with reference to their lyrics) in the second half of the 19th century by several collectors [cf. Leicht 1865–1867; Gortani 1867; Arboit 1876; Ostermann 1892]. Most of the material collected comes from central Friuli and Carnia. By the period of the Gartner collection, more than 4,000 texts of villotte had been published, even though few of them came from south-eastern Friuli. The only collection with music made in the 19th century includes 50 melodies (not all of them were villotte) gathered in the area of Gorizia [Pargolesi 1892].

The Gartner collection was an important contribution with more than 2,000 texts, partially unpublished before, others presenting more or less significant variants. For our study, it is of great importance to verify the presence and spread of variants in different places. From the musical point of view, the Gartner collection includes more than twice as many of the musical compositions published up to then, with 107 villotte melodies and 35 songs with lyrics in Friulian. As attested by transcriptions made before the Second World War and by recordings made in the second half of the 20th century (the first were made in 1955 by Alan Lomax), villotte and other folk songs spread throughout Friuli are almost exclusively based on major scales and were (and still are) sung by two or more voices mostly in parallel thirds. These are melodic and polyvocal structures common to the whole of northern Italy and they can still be found, especially in the Alps (thus including all the Ladin-speaking areas in Italy).

Many surveyors that simply collected the texts took into consideration only the songs in Friulian and excluded any other song in Italian. Among these, it is worth mentioning Francesco Spessot (who was then a student), who sent 618 texts collected in the years 1906–1909, mainly villotte. A part of these texts were published after the war [Spessot 1926]. These are the only published texts of the Gartner collection. As a matter of fact, many villotte were not in the printed edition, while many others are present (clearly collected afterwards). Comparison shows that the printed edition did not include the numerous variants noted down in brackets in the manuscript and that, above all, an editing operation was carried out that sometimes led to the assembly of different versions and quite often to the adjustment and normalization of metrically irregular verses, which can frequently be found in the manuscript. This clearly shows the limits of the reliability of most of the old collections. A future publication, within the framework of the “Gartner corpus” of the handwritten texts by Spessot, even though not all of them are unpublished, is particularly important because of their proven greater reliability.

In addition to handwritten files, the Gartner collection includes one example of an edition of a song for the printed version. It is a draft version (with autograph corrections) of the villotta “E dagi un tic a di che puarte” (Give a Knock on That Door), which probably illustrates the edition criteria envisaged by Gartner. As to the text, the variants found by surveyors are given in notes. In this specific case, variants are not substantial. The inten-

tion to standardize the spelling rules appears to be clear; this goal was not always easy to reach, because texts were drawn up by different surveyors with different spelling criteria and came from different places, where often the same words presented significant phonetic differences.

The textual/melodic structure of “E dagi un tic envisages” (as in many other cases) that the first line of each couplet is repeated three times. To this textual structure AAAB correspond two melodic segments, the second of which has slightly different final cadences (AB’AB’'). The complete quatrain has the following structure:

Verses	A	A	A	B	C	C	C	D
Musical phrases	A	B'	A	B''	A	B'	A	B''

The melody is sung by two voices that alternate on different registers (almost a tenor and a bass) and never sing together except for the final unison. This is completely different compared to the typical traditional style of singing and it somewhat recalls the stylistic features of cultivated polyphony and melodrama. There is then a refrain based mainly on onomatopoeic syllables and sung on a different melody, with three voices, according to traditional standards (the two highest voices sing in parallel thirds and the bass simply alternates tonic and dominant).

The origin of the melody is not given, but it can be found handwritten in a version probably gathered by Gartner himself in Cervignano. Another similar lesson from the melodic point of view, with a slightly different rhythm and drawn up by the same hand, comes from an informer from Chiopris. Both are monodic. The same melody, but in four quarters, was sent by Augusto Bergamasco from Aquileia. Here the refrain is sung by three voices.

It cannot be forgotten that even at the end of the 19th century, Friuli knew a process of re-elaboration of folk songs by some composers and choir conductors, such as Escher [1900], with the aim of enhancing their ethnic roots. These new songs and arrangements, which certainly contained autonomist and patriotic claims, had a strong appeal, to a certain extent also among common people, in the villages of Friuli still under Austrian rule. The selection and transmission processes of oral tradition repertoires must be investigated, also taking into consideration, in the case of the villotta friulana, the non-fixed link between texts and melodies (in Pargolesi’s book the text of “Dàit un tic a di che puarte” is sung to a completely different melody, whereas in the materials sent to Gartner by Pietro Vittor from Fiumicello it is coupled to three different melodies).

Finally, the presence in Friuli of songs with Italian lyrics or lyrics in dialects of Veneto must not be underestimated, even though it is so limited in the Gartner collection. Venetian villotte and old ballads were sung together with “new” Italian and dialect songs. Proximity to a large city like Trieste, which was then the main port, the fourth-largest city of the empire in population (after Vienna, Budapest, and Prague), and an important center for new

Moderato

E da-gi un tich e da-gi un tich
a di che puar - te a di che puar -
e da-gi un tich e che si al - zi chel sal-tel. E
te a di che puar - te
ci - ri - bi - ri bi - ri ciom - bla la ciom - bla la - le - le ci - ri - bi - ri bi - ri
ciom - bla la ciom - bla la la - le - le ci - ri - bi - ri bi - ri ciom - bla la
ciom - bla la le - le sim - pri a - le - gri mai pa - sion.

Figure 4: Bergamasco.

fashions and musical innovations, was undoubtedly an important acculturation factor for the villages of south-eastern Friuli.

The future integral publication of the Gartner's Ladin collection will put a large corpus of ethnomusical documents, mostly unpublished and of great interest, at the disposal of specialists. It will also provide an overview of cultural movements that were present even in folk songs in such a special historical period in the Ladin areas south of the Alps. These areas then began to open to the outside and to the opportunities brought by the new century, on the one hand, and on the other became increasingly aware of their identity and of the need to preserve and enhance it.

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PO SLEDEH LADINSKE PESMI: PROJEKT *DAS VOLKSLIED IN ÖSTERREICH* MED LADINCI NA TIROLSKEM IN V VZHODNI FURLANIJI

Raziskava ljudske pesmi na ladinskem področju habsburške monarhije, ki ga je cesarsko-kraljevo ministrstvo za bogočastje in nauk vključilo v projekt Das Volkslied in Österreich, vodil pa jo je filolog Theodor Gartner, je bila v središču ideoloških in družbenih napetosti med nasprotnima nacionalizmoma, ki sta se borila za prevlado tako v ladinskih področjih Tirol (dolomitske doline, Anaunia) kot v vzhodni Furlaniji.

Nepričakovana najdba zbirke leta 1995, za katero je zaslužna Gerlinde Haid, nam omogoča, da na novo orišemo ladinsko skupnost na začetku 20. stoletja, in to s pomočjo dediščine ljudskih pesmi in kulturne dinamike, ki sta označevali to jezikovno manjšino; ta je bila takrat že razdrobljena in marginalizirana in je bila na začetku težavne poti k oživitvi lastne jezikovne in kulturne identitete. Gartner je nameraval izdati številne knjige o ljudski glasbi kot dediščini

narodov, ki so spadali v habsburški imperij. To je bilo prvič, da so se Ladinci predstavili kot skupina, zato je pomen projekta mnogo večji od preproste etnomuzikološke ravni in zadeva ob meje politike. Pri Gartnerjevi raziskavi, ki je bila na žalost prekinjena zaradi vojne, je potrebno poudariti, da se je kot filolog posvetil raziskavi kompetentno in zavzeto, da je zbiral ne samo glasbena, ampak tudi pripovedna besedila in jih transkribiral skupaj z notami in pripombami. Čeprav so na raziskavo vplivali politični in ideološki spori, je vseeno spodbudila večjo zavest o kulturni in jezikovni identiteti v ladinski skupnosti.

Gartnerjeva zbirka prinaša veliko besedil in melodij, ki v Dolomitih, v Nonsbergu in Furlaniji še niso bile zbrane, tako da je etnomuzikološko stanje na teh področjih v določenem zgodovinskem obdobju prvič predstavljeno. Raziskava je sledila splošnim metodam tistega časa: brez naprav za zvočno snemanje, samo z uporabo pisanih vprašalnikov in zbiralcev gradiva. Tudi Gartnerjevi izdajateljski kriteriji so danes deloma zastareli. Vendar pa je zbirka zelo zanimiva, ker ponuja večinoma neobjavljeno gradivo, ki je bilo šele pred nedavnim odkrito. Predusem pa ponuja sliko etnomuzikološke realnosti določenega obdobja. Medtem ko je v Dolomitih veliko nemških in italijanskih pesmi, skupaj z deležem ladinskih variant, ki jih ne smemo zanemariti, pa je v Furlaniji nastala izvirna ljudska pesem, vilotta. Med rokopisne datoteke je za izdajo Gartner vključil tudi primer pesmi vilotta, v kateri je poskušal standardizirati črkovanje in na njeni osnovi predstaviti navodila za izdajateljske kriterije, ki jim je nameraval slediti.

Izdaja te zbirke nam omogoča izboljšanje etnomuzikološkega poznavanja obravnavanih področij, hkrati pa nam pomaga bolje razumeti procese selekcije in prenosa ustnega izročila, še posebej pa vpliv vse večje narodno-jezikovne zavesti.

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