

Disertacija • Dissertation

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Odmevi evropskih tendenc v ustvarjalnosti Janka Ravnika

Doktorska disertacija *Odmevi evropskih tendenc v ustvarjalnosti Janka Ravnika* problematizira dve tezi: vpetost Janka Ravnika v glasbenozgodovinski kontekst slovenske (in evropske) glasbe ter uporabnost pojma neoromantika kot slogovne oznake njegovega opusa. Disertacija je sestavljena iz treh tematskih sklopov.

Prvi obravnava glasbenozgodovinski čas, v katerem je Janko Ravnik ustvarjalno deloval. Razpravo odpira vprašanje zamejevanja moderne kot glasbenozgodovinskega obdobja, iz katerega se razvije premislek o opazovanju modernizacije slovenske glasbe v obdobju moderne. Izkáže se, da je bila ta s stališča ustvarjalnega in poustvarjalnega delovanja delna. Nadaljevanje razprave se usmerja v opazovanje slovenske glasbe med vojnoma, pri tem pa osvetli tiste smernice in nazore, ki omogočajo delno interpretacijo podobe slovenske glasbene ustvarjalnosti omenjenega časa. V središče opazovanja postavlja misel o glasbi v 20. letih prejšnjega stoletja in zgodovinsko pozicijo revije Nova muzika ter opazovanje 30. let s stališča dveh kompozicijskih šol. Sledi predstavitev življenjske in ustvarjalne poti Janka Ravnika, ki kaže, da je bil skladatelj v orisani glasbenozgodovinski kontekst vpet le delno. Številna vprašanja, vtkana v ris »kronologije« njegovega delovanja, skušajo ponuditi odgovore na dileme, ki so nastale kot posledica skromnih pričevanj in obstoječih zapisov o Ravniku – ustvarjalcu. Vpogled v Ravnikovo ohranjeno korespondenco in pregled Lipovškove korespondence sta pripomogla k delni rekonstrukciji skladateljevih umetniških nazorov. Njegov ustvarjalni položaj se je pokazal kot položaj ustvarjalca, ki je deloval v opisanem glasbenem okolju, vendar pa premene, ki so se začele dogajati v 20. in se zgodile v 30. letih, niso vplivale na njegove glasbenoestetske nazore in tudi ne na njegovo ustvarjalnost.

Ravnikova dela, predvsem tista, s katerimi se je skladateljsko etabliral v krogu Novih akordov, izhajajo iz tradicije »romantične« glasbe. Dragotin Cvetko je njegovo umetnost slogovno označil kot »neoromantično«. Razmišljanje o Ravnikovi ustvarjalnosti tako odpira novo obsežno raziskovalno območje – vprašanje romantike v glasbi, ki z Ravnikovo zgodovinsko pozicijo nima neposredne povezave, nedvomno pa poznavanje in razumevanje pojma ter z njim vseh povezav ponujajo trdnejšo osnovo pri rabi le-tega pri označevanju Ravnikove kompozicijske poetike.

Ker sodobna glasbenozgodovinska literatura slogovno opredeljuje Ravnikovo ustvarjalnost kot neoromantično, se je drugi del razprave usmeril v preverjanje slogovne oznake, ki je pomensko neposredno odvisna od pojma romantika. Opazovanje romantike v glasbi poteka v treh stopnjah: duhovnozgodovinski interpretaciji pojma, zrcaljenju romantične subjektivnosti v estetiki glasbe ter interpretacijah pojma v novejših muzikoloških razpravah. Izsledki pripeljejo do ugotovitve, da mora muzikologija, če želi izpeljati veljavno opredelitev pojma, graditi svoje pojmovanje romantike ob analizi glasbenega gradiva. Muzikološke razprave druge pol. 20. stol. in začetka 21. stol. so si enotne v ugotovitvi, ki kot obdobje romantike opredeljuje prvo polovico 19. stol. Glasbena zgodovina pojem neoromantika uporablja kot oznako za glasbenozgodovinsko obdobje oz. za čas druge polovice 19. stol., v literarni zgodovini pa se pojem nanaša na literarno smer ob koncu 19. in v začetku 20. stol., za katero je značilno to, da obnavlja nekatere romantične prvine.

Tretji del disertacije razkriva značilnosti Ravnikove skladateljske poetike ter njenih premen v času, in sicer v okviru dveh zvrsti, klavirskih del in samospenov. Analiza del je pokazala, da Ravnikova skladateljska poetika (1) kaže soodvisnost s tradicionalnim pojmovanjem glasbene zvrsti ter da so se (2) v obeh zvrsteh manifestirale preмене v skladateljski poetiki. Ravnikovo glasbeno mišljenje postavlja v ospredje harmonijo, ki je bila v funkciji zvočne barve, v poznejši delih pa je le-to podkrepil z vertikalnim kromatiziranjem glasbenega stavka. Izsledki analize so pokazali, da se je premik v skladateljevem ustvarjalnem mišljenju zgodil na ravni izbire gradiva in ne v načinu dela z njim.

Umeščanje analitični izsledkov (1) v glasbenozgodovinski kontekst slovenske (in evropske) glasbe potrди Ravnikovo sporadično ustvarjalno vlogo; (2) v kontekstu slogovne oznake neoromantika pa izsledki kažejo, da uporabnosti pojma težko argumentirata bodisi glasbenozgodovinska interpretacija pojma bodisi Ravnikova ustvarjalna poetika.

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Echoes of European Tendencies in the Creativity of Janko Ravnik

The doctoral dissertation Echoes of European Tendencies in the Creativity of Janko Ravnik examines two theses: the positioning of Janko Ravnik in the musical-historical context of Slovene (and European) music and the use of the concept of Neo-Romanticism as a stylistic label for his opus. The dissertation is made up of three thematic sections.

The first deals with the musical-historical time in which Janko Ravnik undertook his creative work. Observation of the modernisation of Slovene music in the modern era, from the points of view of both composition and performance activity, shows that this modernisation was only partial. The continuation of the discussion is directed towards the observation of Slovene music between the wars, shedding light upon those guidelines and views that enable a partial interpretation of the image of Slovene musical creativity of this time. In the centre of the observation is placed the musical thinking of the 1920s and the historical position of the journal Nova muzika (New Music), as well as observation of the 1930s from the points of view of two compositional schools. This is followed by a presentation of the life and creative path of Janko Ravnik, which shows that the composer was only partially located in the musical-historical context outlined. The numerous questions embedded in the sketch of the 'chronology' of his creative activity attempt to offer answers to the dilemmas that have arisen as a result of the modest testimonies and extant records regarding Ravnik – the creative artist. An insight into Ravnik's preserved correspondence and a survey of Lipovšek's correspondence have facilitated a partial reconstruction of the composer's artistic outlooks. His creative position reveals itself as that of an artist who worked in the described musical environment but whose musical-aesthetic views and creative work were not influenced by the changes that began to occur in the 1920s and came to fruition in the 1930s.

Ravnik's works, above all those with which he established himself as a composer in the circles of Novi akordi (New Chords), are derived from the tradition of 'Romantic' music. Dragotin Cvetko labelled his artistic style as 'Neo-Romantic'. Reflection on Ravnik's creativity thus opens an extensive new area of research – the question of Romanticism in music. Although not actually directly linked with Ravnik's historical position, a familiarity with and understanding of the concept of Romanticism and all of its ramifications undoubtedly offer a more solid foundation for its use in labelling Ravnik's compositional poetics.

Given that contemporary musical-historical literature defines Ravnik's creative work stylistically as neoromantic, the second part of the discussion is directed towards the verification of this stylistic label, the meaning of which is directly dependent on the concept of Romanticism. Observation of Romanticism in music is undertaken on three levels: the intellectual-historical interpretation of the concept, the reflection of Romantic subjectivity in the aesthetics of music and interpretations of the concept in recent musicological discussions. The findings lead to the conclusion that if musicology seeks to

derive a valid definition of the concept it must build its conceptualisation of Romanticism on the analysis of musical material. Musicological discussions of the second half of the 20th century and the beginning of the 21st century are unified in the conclusion that defines the first half of the 19th century as the period of Romanticism. Music history uses the notion of Neo-Romanticism as a label for the musical-historical period, or era, of the second half of the 19th century, while in literary history the concept refers to the literary direction at the end of 19th century and the beginning of the 20th century characterised by a renewal of certain Romantic elements.

The third part of the dissertation reveals the characteristics of Ravnik's compositional poetics, and how this poetics changes over time, within the framework of two genres: piano works and lieder. The analysis of works demonstrates that Ravnik's compositional poetics (1) shows an interdependence with the traditional conception or musical genre and that (2) in both of the genres examined there are manifestations of changes in the composer's poetics. Ravnik's musical thinking places to the fore harmony in the function of sound colour; while in the later works this is reinforced with the vertical chromaticisation of the musical technique. The findings of the analyses showed that the shift in the composer's creative thinking occurred on the level of the selection of material and not in the way of working with the material.

The placement of the analytical findings (1) in the musical historical context of Slovene (and European) music confirms Ravnik's sporadic creative role; (2) while in the context of the stylistic label of Neo-Romanticism the findings show that it is difficult to argue the use of the concept either by its musical-historical interpretation or by Ravnik's creative poetics.

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