DISERTACIJE — DISSERTATIONS

Janez Höfler: **Slovenska cerkvena pesem v 18. stoletju / Tipologija njenega glasbenega stavka — The 18th Century Slovene Hymn**

Viri za slovensko cerkveno pesem 18. stoletja so z melodijami opremljene tiskane pesmarice Ahacija Stržinarja (1729), Primoža Lavrenčiča (1725) in Maksimilijana Redeskinija (1775) ter v rokopisu ohranjene pesmi Mihaela Paglovca (1733), anonimne romarske z Bleda (ok. 1749) in z Brda pri Lukovici (1754) ter pesmi Jožefa Ambrožiča (od 1771 dalje). Za dopolnila glede uporabe napevov ter poetične forme besedil pridejo v poštev tudi razne v rokopisu ohranjene in tiskane pesmi, katerih najzanimivejše so poleg onih v Ambrožičevih zvezkih pesmi organista Jakoba Filipa Repeža (tiski 1757, 1764 in 1770).

Ahacij Stržinar je v svoji zbirki, zasnovani v tipu jezuitske misijonske (katekizemske) pesmarice, utemeljil slovensko baročno cerkveno pesem. V besedilih in napevih je črpal predvsem iz dunajskih jezuitskih pesmaric prve polovice 18. stoletja, deloma tudi iz drugega nemškega repertorija. Uveljavil je trodelno pesemsko obliko ABA, v njegovi pesmarici objavljeni napevi imajo v harmoniki jasno izraženo dursko ali molško tonaliteto, melodična gradnja je motivično kompaktna in nakazuje značilnosti baročnega fraziranja in okraševanja. V takšnem smislu so tudi objavljene priredbe starejših pesmi iz 17. stoletja. V okviru takšne stilne usmeritve se gibljeta tudi Paglovčeva in Lavrenčičeva pesmarica, ki sta obe bili zamišljeni kot nadaljevanje oziroma dopolnitev Stržinarjeve. Med njima prinaša Lavrenčičeva povsem nove pesmi, ki jim ni bilo mogoče dognati kakšnih tujih (nemških) predlog, medtem ko ima prva tudi posamezne stare tradicionalne slovenske cerkvene pesmi.

Pesmi z Bleda in z Brda pri Lukovici so po vsebini romarske pesmi in imajo zato manj uraden značaj. V ritmiki in melodiki so bolj posvetne (ena brdskih pesmi je zasnovana kot menuet) in se po stilu že nagibljejo v rokoko oziroma zgodnji klasicizem. Posvetna usmeritev slovenske cerkvene pesmi se je še bolj okrepila v pesmaricah J. F. Repeža in J. Ambrožiča in se kaže v kompliciranih verzih in kiticah, često na osnovi trozložne stopice daktila. Med napevi, na katere so se pesmi iz teh pesmaric peče, so tudi posvetni in plesni (menuet, koračnica). V Ambrožičevih rokopisnih zvezkih je notiranih deset napevov (1775), od katerih jih ima osem značaj menueta. Po stilu so zgodnjeklasicistični in reminiscirajo poteze avstrijske plesne glasbe tega časa (Haydn).

Po vsebini in posameznih naslovih pesmi se pesmarica M. Redeskinija navezuje na Repeževe in Ambrožičeve pesmarice, neodvisno od aktualnih teženj avstrijskega razsvetljenstva (M. Denis, terezijanske pesmarice). V napevih Redeskinij še nadalje razvija trodelno pesemsko obliko,

ki pa kaže že nove oblikovne poteze v smislu klasicizma oziroma klasike. Te temelje v večjem pomenu harmonskih odnosov med posameznimi oblikovnimi deli napevov (funkcionalno obravnavanje tonike in dominante oziroma harmonskih modulacij), kar daje napevom oblikovno plastičnost in kompaktnost. Tudi v stilni usmeritvi so njegovi napevi pretežno klasicistični: jasneje nakazujejo zgodnjeklasicistične prvine glasbenega jezika, v posameznih primerih pa kažejo celo melodično gradnjo v smislu dunajske klasike. Tudi med njimi jih ima močan delež plesni značaj (menuet, kontradansa).

Slovenska cerkvena pesem je v 18. stoletju doživela razmeroma enakomeren in homogen razvoj, ki ga je sprožil Stržinar in sklenil Redeskini. Omogočila ga je predvsem Stržinarjevo razvojno uspešna presaditev nekaterih form v besedilu in glasbenem stavku iz nemškega repertorija; te so postale v slovenski cerkveni pesmi tradicionalna vrednota, ki so jo mlajše generacije ohranjemale, jo razvijale dalje in ji sproti dodajale aktualnejše novosti. V stilni usmeritvi glasbenega stavka je šel ta razvoj postopoma iz baroka v klasicizem, vendar tudi v vse znatnejšo krepitev posvetnih elementov, kar pa v splošnem ustreza položaju in razvoju cerkvene glasbe v okviru evropske glasbene kulture.

Področje cerkvene pesmi je specifično, a dovolj široko in v slovenskem kulturnem prostoru tega časa še posebej pomembno kulturno prizadevanje in snovanje. Kljub temu, da je slovenska cerkvena pesem tudi v tem času imela stalen vir vzorov in pobud v nemški cerkveni pesmi, je šlo za razmeroma samostojno delo. Okus delavcev na tem področju in njihova prizadevanja razodevajo, da jim je bilo do tega, da prilagodijo oblikovno stran slovenske cerkvene pesmi težnjam časa, da približajo njihov stilni izraz težnjam visoke glasbe in njenemu stilnemu razvoju. Ta proces se je dogajal razmeroma konstantno in brez vidnih upadov ali korakov vstran in je pomenil oskrbo in obogatitev med ljudstvom krožečega glasbenega fonda s prvinami visoke glasbe.

Disertacija ima v prvem poglavju pregled virov, predlog in bibliografskih povezav z nemškimi cerkvenimi pesmaricami, ki jih je avtor raziskal na osnovi nemških izvirnikov. Dodan ji je tematični katalog vseh napevov, ohranjenih v slovenskih pesmaricah 18. stoletja.

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The sources of the 18th century Slovene hymn are the printed hymn books — with melodies — by Ahacij Stržinar (1729), Primož Lavrenčič (1725) and Maksimilijan Redeskini (1775), the manuscript hymns by Michael Paglovec (1733), anonymous pilgrim hymns from Bled (cca. 1749) and Brdo near Lukovica (1754) and the hymns of Jožef Ambrožič (from 1771 on). Other hymns, both manuscript and printed, may also be considered as supplementary information regarding the use of melodies and the poetic form of texts. The most interesting of these, besides the ones in Ambrožič's notebooks, are the hymns by the organist Jakob Filip Repež (printed 1757, 1764 & 1770).

In his collection based on the Jesuit mission (catchismal) hymn books, Ahacij Stržinar founded the Slovene baroque hymn. For his texts and melodies he chiefly drew on the Viennese Jesuit hymn books of the first half of the 18th century but also partly from other German sources. He introduced the ternary form ABA, while the melodies published in his hymn book have a clearly expressed major or minor tonality, the melodic construction is compact and reveals characteristics of baroque

phrasing and embellishment. The arrangements of older hymns of the 17th century appear in this form. Paglovec's and Lavrenčič's hymn books, which were both planned as a continuation and supplement to Stržinar's, also follow this stylistic trend. Of the three, Lavrenčič's presents completely new songs, for which no German source can be found, whereas the first of the three also includes a few traditional old Slovene hymns.

In content the hymns from Bled and Brdo near Lukovica are pilgrim hymns and therefore have a less official character. As regards rhythm and melodic flow they are more secular (one of the hymns from Brdo is in the form of a menuet) and stylistically incline towards the rococo or early classicism. The secular tendencies of the Slovene hymn became even more explicit in the hymn books of J.F. Repež and J. Ambrožič and were revealed in complicated verses and stanzas, often on dactylic basis. Some of the tunes to which the hymns from these hymn books were sung were secular and dance tunes (menuet, march). In one of Ambrožič's manuscript notebooks (1775) there are ten notated tunes, eight of which are menuets. As regards style they are early classical and reminiscent of contemporary Austrian dance music (Haydn).

In content and individual titles M. Redeskini's hymn book approaches those of Repež and Ambrožič, independent of current tendencies of the Austrian enlightenment (M. Denis, Theresian hymn books). In melody Redeskini further develops the ternary form, which already reveals new, classical traits. These traits are founded on the greater importance of harmonic relations between the individual formal parts of the melodies (the functional treatment of the tonic and the dominant and of harmonic modulations), which gives the tunes formal plasticity and compactness. Stylistically too, his melodies are mostly classical; they more clearly indicate early classical elements, in some cases they even reveal the melodic construction of Viennese classicism. Even some of these melodies have the nature of a dance (menuet, contredanse).

In the 18th century the Slovene hymn experienced a fairly smooth, homogenous development, begun with Stržinar and concluded with Redeskini. This was made possible by Stržinar's successful transplantation of some textual and musical forms from the German hymn repertoire; these became a traditional quality in the Slovene hymn, a quality which younger generations preserved and further developed. Stylistically this development gradually moved from baroque to classicism, with ever strengthening secular elements, which is on the whole in keeping with the state and development of European church music.

The growth of the hymn is specific and especially important for the Slovene cultural milieu of the time. In spite of the fact that during this time the Slovene hymn had a constant source of inspiration in the German hymn it developed relatively independently. The taste of authors in this field reveals efforts to adapt the formal side of the Slovene hymn to the trends of the time, to align their stylistic expression with that of art music. This was a relatively constant process without obvious deviations or digressions and permanently enriched the music of the people with elements of art music.

The first chapter of the dissertation is a survey of sources, patterns and bibliographical links with German hymn books, which the author examined in the original. A thematic catalogue of all the melodies preserved in Slovene hymn books of the 18th century is attached to the dissertation.

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