

## DISERTACIJE — DISSERTATIONS

### POKORN DANILO: AMANDUS IVANČIČ IN NJEGOVO POSVETNO SKLADATELJSKO DELO

#### AMANDUS IVANČIČ AND HIS SECULAR COMPOSITIONAL OUTPUT

Amandus Ivančič (Ivanschitz, Ivanschiz, Ivancsics, Ivanschütz), redovni skladatelj iz 18. stoletja, je ena pozabljenih skladateljskih osebnosti iz tega prelomnega obdobja v razvoju evropske glasbe. Znanstveni interes zanj se je začel prebujati pred štiridesetimi leti na Češkem, vendar je znana o njem še zmerom le peščica biografskih fragmentov, ki vsi v dosedanji literaturi niso bili prav navedeni. Glede na podatke v izvirnem arhivskem gradivu je Ivančič živel v pavlinskem samostanu Maria Trost pri Gradcu od leta 1755, ko je v jezuitski cerkvi v Gradcu izvedel eno svojih del, mogoče Oratorium Xaverianum, do leta 1758, ko je graškim jezuitom prodal šest kompozicij. Morda je bil v tem konventu še dvajset let pozneje, če je on tisti pater Amandus, ki ga v oktobru 1776 omenja ena samostanskih listin, a to ni gotovo. Organist v graški stolnici po razpustu konventa Maria Trost leta 1786 vsekakor ni bil. Samostanska dokumentacija ga že nekaj let pred tem ne navaja več. Ni še bilo mogoče dognati, kdaj in kje se je rodil ter kdaj in kje je umrl, tudi ne, ali je razen na štajerskem deloval še kje drugje, kar ni izključeno. Po vsej verjetnosti je živel približno med letoma 1721 in 1780. Sodeč po priimku, ki ga rokopisi pišejo v zelo številnih variantah, gre za osebnost iz južno-zahodnega območja slovanskega prostora in vrsta razlogov govori za to, da je bil Slovenec, rojen nekje v severno-vzhodnem delu slovenske Štajerske. Seveda pa je to le ena od možnih domnev in za dokončen odgovor na vprašanje o njegovem poreklu bo treba počakati novih biografskih dognanj.

Tematični katalog kompozicij, ki ga prinaša disertacija, dokazuje, da je bil Amandus Ivančič plodovit in v svojem času upoštevan skladatelj. V razvidu je skoraj 200 — deloma neohranjenih — prepisov njegovih del, kar pomeni približno 100 kompozicij. Nekaj več kot polovica je sakralnih, druge so posvetne. Atribucija Amandu Ivančiču je v nekaterih primerih vprašljiva. Skladbe so razsejane po precej velikem zemljepisnem prostoru, ki obsega predvsem Avstrijo in Češkoslovaško, razen njiju še Madžarsko, Slovenijo in Hrvatsko v Jugoslaviji ter Nemčijo in Belgijo. Po večini so se ohranile v cerkvenih in samostanskih zbirkah, a tudi v glasbenih arhivih mogočnih aristokratov, kakršni so bili grofje Waldstein na severnem Češkem, knezi Esterhazy v Eisenstadtu, bavarski vojvode von Paula in badenski mejni grofje. Na nekatera komorna dela naletimo v katalogih sodobnih nemških založnikov, Breitkopfa v Leipzigu in Ringmayerja v Berlinu.

Podrobneje se disertacija ukvarja s skladateljevimi posvetnimi stvaritvami. Amandus Ivančič se kaže v njih kot skladateljska osebnost prehodnega razdobja v 18. stoletju, v katerem so se usedline baročne tradicije prepletale z značilnostmi novega galantnega in občutljivega sloga. Te zna-

čilnosti so pri Ivančiču razvidne v vseh prvinah kompozicijskega stavka: v melodiji in ritmu, v harmoniji, v odnosu do tonalitete, v obliki, v instrumentaciji, najmanj morda v dinamiki. Najmočnejši element Ivančičeve glasbene govorice je njena melodika. Čeprav so v njej očitni manirizmi dobe, je kljub temu neredko sveža in privlačna. Amandus se kaže z njo kot ljubezniva, mehka muzikalna narava, ki zmore pritegniti poslušalčevo pozornost še danes.

Izredna fragmentarnost biografskega gradiva, pomanjkanje zanesljivih podatkov o tem, kdaj in kje so nastala njegova dela, vrzeli v našem poznavanju glasbenega razvoja v 18. stoletju nasploh in razvoja klasične simfonije še posebej — vse to povzroča težave pri natančnejšem vrednotenju skladateljevega posvetnega opusa. Vrsta potez v njegovem kompozicijskem stavku vendarle govori v prid temu, da je ustvarjal nekje v avstrijskem prostoru. Na to kažejo njegovo nagnjenje k sonatni obliki z neokrnjeno reprizo, koncepcija izpeljave kot prehoda med ekspozicijo in reprizo ter še več drugih italijanizmov, ki jih je spoznal verjetno prek Dunaja, nadalje čut za kodo, tesno sožitje sonate in divertimenta v njegovem ustvarjanju, ljudski značaj mnogih njegovih menuetov, zlasti pa njegov slog, ki je jedrnat, včasih celo rudimentaren, tudi v orkestrskih skladbah bolj komoren kot resnično simfoničen ter v vsem tem bližji Monnu in Wagenseilu kot Stamicu. Zdi se celo, da je Amandus Ivančič eden pomembnejših glasnikov zgodnjeklasičnega sloga v avstrijskem prostoru. Kolikor lahko sodimo po redkih letnicah v kopijah njegovih kompozicij in o tem, kdaj so nastale, je bil med prvimi, ki so v tem prostoru v orkestrskih delih dosledneje gojili sonatni cikel s štirimi stavki, in eden prvih, ki je poskušal z uvajanjem počasnega uvoda v prvem stavku tega cikla. Nekaj podrobnosti, med njimi prizadevanje po ne povsem stereotipnem harmonsko-tonalnem postavljanju stranske tematike in še nekatere kažejo, da je tu in tam poskušal hoditi svoja pota. Ivančičev delež pri nastajanju novega sloga v drugi polovici 18. stoletja na avstrijskem območju bo glede na to treba v prihodnje najbrž upoštevati.

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Amandus Ivančič (Ivanschitz, Ivanschiz, Ivancsics, Ivanschütz), a monastic composer from the 18th century, is one of the forgotten musical personalities of this transitional period in the development of European music. Scholarly interest for this composer emerged some forty years ago in Bohemia. So far only a few biographic fragments have been known, but have not been always cited correctly. According to archival data, Ivančič lived in the Pauline monastery Maria Trost near Graz from 1755 — when he had one of his works, which might have been his Oratorium Xaverianum, performed in the Jesuit Church in Graz — to 1758, when he sold six compositions of his to the Graz Jesuits. He might have been in this monastery also twenty years later, if he is identical with Pater Amandus, mentioned in the monastery archives in October 1776, which is not

quite certain. Certainly he was not the organist to the Graz Cathedral after the dissolution of the Maria Trost monastery in 1786, for the monastery documentation stops mentioning him some years earlier. It has neither been possible to find out when and where he was born and when and where he died, nor whether he worked also outside Styria, which is not impossible. Most likely, he lived between 1725 and 1780. Judging by his surname, to be found in many variants in the manuscripts, we are dealing with a person from the south-western Slav area. Some evidence suggests that he was a Slovene, born somewhere in the north-eastern part of Slovene Styria. Understandably, this is only one of the possible hypotheses; further biographic investigations will be needed for a final answer regarding his origin.

The thematic catalogue, enclosed in the dissertation, proves that Amandus Ivančič was a prolific and, during his lifetime, esteemed composer. Nearly 200 — partly unpreserved — copies of his work could be detected, which gives a total of about 100 compositions. More than a half of them are sacred, the others being secular. In some cases the question arises whether they can be attributed to Amandus Ivančič. The compositions are scattered over a large geographic area, comprising mostly Austria and Czechoslovakia, as well as Hungary, Slovenia and Croatia in Yugoslavia, Germany and Belgium. For the most part they have survived in ecclesiastic and monastic collections, as well as in musical archives of powerful aristocrats, such as Counts Waldstein in northern Bohemia, Princes Esterhazy in Eisenstadt, Bavarian Dukes von Paula and the Margraves of Baden. Some chamber works are to be found in catalogues of contemporary German publishers, Breitkopf in Leipzig and Ringmacher in Berlin.

The dissertation concentrates on the composer's secular works. Here, Amandus Ivančič appears to be a typical representative of the transitional period in the 18th century, in which sediments of baroque tradition mingle with characteristics of the new galant and *Empfindsamer* style. These characteristics are evident in all elements of his compositional technique: in melody, rhythm, harmony; in questions of tonality, form and instrumentation; and least of all, perhaps, in dynamics. The strongest element of Ivančič's idiom is its melodies. Though maniristic traits are evident, it is mostly fresh and attractive, revealing Amandus Ivančič as an amiable and gentle musical nature, attractive also today.

Completely fragmentary biographic material, lack of reliable data regarding when and where his works were composed, gaps in our knowledge about the development of music in the 18th century, especially as regards the development of the classical symphony — all this causes difficulties when evaluating the composer's secular output in greater detail. A number of traits in his compositional technique speak in favour of the hypotheses that he was composing within the Austrian area. This is reflected in his tendency to retain the recapitulation intact within the sonata form, to treat the development in the sense of a transition between the exposition and the recapitulation, and to make use of some other Italianisms he probably acquainted himself by way of Vienna; further, we should

mention his feeling for the coda, the close symbiosis between the sonata and the divertimento, the folk-like character of his minuets, and especially his style which is concise, partly even rudimentary, and in his orchestral works more chamber-like than symphonic and thus nearer to Monn and Wagenseil than Stamitz. Hence, Amandus Ivančič seems to be one of the more important heralds of the early classical style within the Austrian area. As far as we can judge from the few dates when they were written, he must have been among the first composers in the mentioned area to treat the four movements sonata cycle more consistently and among the first to add a short introduction to the first movement of the cycle. A number of details, among them unsteretyped harmonic exposing of subordinate thematics, reveal his sporadic intention to search for personal ways. Ivančič's contribution to the evolution of the new style within the Austrian area in the latter half of the 18th century will therefore have to be taken into account in future research.

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