

MAGISTRSKA DELA  
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Šest maš Venčeslava Wratnyja  
Six Masses by Venčeslav Wratny

Cerkvena glasba je na Slovenskem, okrog preloma iz 18. v 19. stoletje doživljala velik razmah in stilno preorientacijo. K prodoru kompozicijskih novosti so odločilno prispevali tudi nekateri skladatelji tujega rodu, ki so delovali na slovenskem etničnem ozemlju, ali v središčih na njegovem robu. Med njimi je pozornost vzbudilo ime Venčeslava Wratnyja, ki se je po novejših raziskavah nekaterih glasbenih zbirk povzpел med najpogosteje zastopane skladatelje tega časa na Slovenskem. O njegovi življenjski poti, ki ga je vodila iz Gorice v Gradec, odtod v Ljubljano, ter zopet nazaj v Gorico, imamo le posredne podatke. Od njegovega izredno obsežnega opusa, ki je obsegal tudi nekaj glasbeno-scenskih in instrumentalnih del, so skoraj brez izjeme ohranjena le dela namenjena cerkveni rabi. Med njegovimi 23 ohranjenimi mašami jih šest kaže zasnovo slavnostne maše, z nastopi vokalnih in instrumentalnih solistov, širšo orkestrsko zasedbo in večjo dolžino. Prav te so se zdele najbolj primerne za prikaz značilnosti in ustvarjalnega dometa Venčeslava Wratnyja.

Nastanka šestih maš, ki so bile predmet naloge ni bilo mogoče natančneje datirati. Ohranjene so v prepisih, ki so nastajali v prvem desetletju 19. stoletja. Podrobna analiza šestih slavnostnih maš je pokazala, da je na skladatelja najmočneje vplival t.i. neapeljski slog. Pogosto je ljudsko, pastoralno vzdušje, vodenje glasov v terčnih in sekstnih paralelah, naravni potek koloratur, prevlada dur-molovskega sistema, ter pogosta raba zmanjšanega septakorda, ki označuje patetiko in tragičnost. Orkestracija še vedno temelji na cerkvenem triu, mestoma pa lahko zasledimo tudi prizadevanja za modernejše oblikovanje orkestrskega zvoka. Tako viole, pihala ter rogovi prevzemajo vlogo srednjih glasov harmonije in nadomeščajo sicer prevladujoči generalni bas. Skladatelj v čisto glasbenih oblikah zajema afekt celotnega stavka, oz. določenega odseka. Nekatere poteze obravnavanih maš lahko pripišemo vplivu dunajskih skladateljev, zlasti Georga Reuterja ml. Njemu velja pripisati sorazmerno togost zborovskih odsekov ter bujno, a tematsko revno violinsko figuraliko. Značilna je tudi raba koncertantnih instrumentov v povezavi z vokalnim solom. Mestoma nakazano povezovanje stavkov z motivičnimi drobcami bi lahko pripisali vplivu del Johanna A. Hasseja. Skladatelj je prevzemal tudi nekatere pridobitve sodobnega glasbenega razvoja. Tu velja omeniti zlasti prevzemanje oblikovnih rešitev iz instrumentalne glasbe (sonatni stavek, rondo). Če poskušamo označiti kompozicijsko dospelost obravnavanih Wratnyjevih skladb, lahko mirno trdimo, da so njegove maše, kljub občasni formalni

shematičnosti in pomanjkljivi invenciji dovolj učinkovite in glasbeno prepričljive. To dokazuje tudi njegova izredna popularnost v času njihovega nastanka.

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Church music on the Slovene ethnic territory was, around the turn from the 18th to the 19th century, experiencing a genuine efflorescence and a stylistic reorientation. A decisive contribution to the penetration of compositional innovations was made also by some composers of non-Slovene origin who were active on the Slovene ethnic territory or in the centres on its fringes. Among these attention was aroused also by the name of Venčeslav Wratny who, according to research carried out in some musical collections, rose to the status of most frequently represented authors of his time in Slovenia. As regards his path through life which led him from Gorica (Gorizia) to Gradec (Graz), from here to Ljubljana, and then back to Gorica we have only indirect pieces of information. Of his extremely large opus, which included also some musical-scenic and instrumental works it is almost without exception only works intended for use in church that have been preserved. Six Masses of the preserved 23 show the design of a High Mass, with inclusion of vocal and instrumental soloists, a large orchestra and a greater length. It was these Masses that were found most appropriate for a presentation of the characteristic features and creative range of V. Wratny.

The origin of the six Masses that constituted the topic of the research could not be dated with any greater accuracy. They are preserved in transcriptions made in the first decade of the 19th century. A detailed analysis of the six High Masses shows that their composer was most strongly influenced by the so-called Neapolitan style. There are frequent passages of folkloristic and pastoral atmosphere, the leading of parts in parallels of the third and sixth, a natural flow of coloraturas, predominance of the major-minor system, and a frequent use of the diminished seventh chord indicating the pathetic and tragic quality. The orchestration continues to be based on the church trio, and in places we can come across endeavours for a more modern orchestral sound. In this way violas, wind instruments, and horns undertake the role of intermediate parts in the harmony and replace the otherwise predominating basso continuo. The composer uses purely musical forms to capture the spirit of the entire movement or rather of a particular section. Some characteristics of the Masses under consideration can be attributed to the influences of Viennese composers, notably of Georg Reuter Jr. To this composer's influence one might ascribe the comparative stiffness of choral sections and the exuberant if thematically poor violin figuration. Characteristic is also the use of concert instruments in relation to the vocal solo. Incidences where movements are related through motivic fragments may be due to the influence of the works of Johann A. Hasse. The composer was taking over also certain achievements in the musical development of his time. Mention should here be made particularly of formal solutions as taken over from instrumental music (sonata movement, rondo). If at the end we seek to assess the compositional achievement of Wratny's compositions discussed above we can safely state that his Masses, despite occasional formal schematizing and insufficient invention, are quite effective and musically convincing. Evidence of this is also their extraordinary popularity at the time of their origin.

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