Magistrska dela * M. A. Works

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Notni in pisni arhiv Novih akordov 1901—1914

V času, ko se je prestolnica avstroogrske monarhije kopala v bogastvu raznolikega kulturnega, umetniškega in znanstvenega dogajanja – dekadenca, secesija, moderna – so začela tudi druga mesta znotraj velike države razvijati iz “lastne duhovne moči in tradicije svoj lastni obraz in prihodnost”. Ljubljana, v monarhični perspektivi “idilična vasica na samem robu mestnega ozemlja” (H. Rumpler), ni bila nikakršna izjema. Tudi tu se je vztrajno klesala podoba samobitne umetnosti in kulture. Slovenska glasbena umetnost je proti koncu 19. stoletja dosegla tisto razvojno stopnjo, ko se je bila otresla prenekaterih utilitarističnih podstat. Čitalniško izročilo se je počasi, toda vztrajno nadgrajevalo z zavedanjem nekaterih osnovnih vprašanj slovenskega glasbenega življenja: o nuji poklicne usposobljenosti glasbenikov in potrebi široke strokovne razgledanosti ustvarjalcev, poustvarjalcev, pedagogov, o pomenu izvirne nacionalne glasbe ter strokovne kritike. Problem tako imenovanega zamudništva v dohajanju glasbenih tokov zunaj naših etničnih meja so začutili nekateri posamezniki – predvsem tisti, ki so znali presoditi posledice nezadostno razvitega glasbenega dela v nacionalni kulturi. Krmilo je poprijel Gojmir Krek, močna osebnost, ki je vedela kaj hoče doseči. Njegove lastnosti – osebnostna drža, védenje o glasbi, literarni dar, podprt s temeljito premišljenim načrtom, trdna in jasna uredniška načela – so botrovale *Novim akordom*. To je sistematično urejani glasbeni reviji, ki se je po učinku, doslednosti in strokovni poštenosti, najgloblje vtisnila v glasbeno dogajanje na domačih tleh.

Gojmir Krek je za uresničitev zamisli po “glasbenem zborniku s skladbami boljše fakture” že v začetku pridobil upravnega sodelavca, založnika Lavoslava Schwentnerja, ki je brez pripomb sprejel in pozneje tudi uresničeval Krekov uredniški načrt. Skupaj sta izdala trinajst letnikov (75 zvezkov) glasbene revije, v kateri je bilo prvič objavljenih kar 432 skladb v večini slovenskih avtorjev, med njimi največ samospევov, zborov in klavirskih kompozicij. Njegova neizpodbitna vera v “napredek” slovenske tvornosti je pritegnila v krog sodelavcev vse tiste glasbenike, ki so imeli v glasbi kaj povedati. Oprijeli so se t. i. “*modernega naziranja*”, kakor ga je bil razumel Krek, ter gesla “*Naprej!*”, ki je simbolično označevalo obrat slovenske glasbe v novi čas.

Namen magistrskega dela je bil – med drugim – zbrati, urediti in shraniti na enem mestu (to je v Glasbeni zbirki Narodne in univerzitetne knjižnice) večinski delež arhiva Novih akordov, skupaj z uredniško in založniško korespondenco. Raziskava je ovrgla obstoječe domneve, da je korespondenca izgubljena, kajti izkazalo se je, da ključni dokumenti vendarle obstajajo, le da so bili hranjeni (tudi zamešani) na različnih nahajališčih. Interpretacija gradiva je osredotočena na vprašanja o obstajanju revije; o uredniškem konceptu in njegovi doslednosti; o sodelavcih; nadalje je privedla do opredelitve kroga somišljenikov ter ovrednotenja prispevka Novih akordov k zgodovini slovenske glasbene tvornosti.

V posameznih letnikih revije zaznamo velik vsebinski ter idejni razmah. Glede na to, je obravnava gradiva razdeljena v dva sklopa, ki ju zaokrožata Uvod in Sklep. Prvo poglavje je osredotočeno na prvih osem letnikov kontinuiranega izhajanja revije, ki je prinašala premišljeno izbrane nove skladbe, medtem ko je v drugem delu pozornost us-

merjena na preostalih pet letnikov, ki vsebujejo značilno, v današnjih očeh skoraj legendarno pisano besedo v obliki književne priloge. K tekstovnemu delu naloge so priloženi: *Seznam notnega arhiva Novih akordov*, ki prinaša popis vseh v uredništvu nabranih rokopisnih skladb (danes hranjenih v NUK, Glasbena zbirka) ter troje kazal, ki omogočajo statistični pregled nad celoto objavljenih skladb ter publicističnih in kritičnih prispevkov v literarni prilogi – *Kazalo skladb objavljenih v Novih akordih od I.–VIII. letnika (1901-1909)*, *Kazalo prispevkov v Glasbeno-književni prilogi Novih akordov od IX.–XIII. letnika (1910-1914)*, *Kazalo skladb objavljenih v Novih akordih od IX.–XIII. letnika (1909-1914)*.

Poglavje z naslovom *Novi akordi od I.–VIII. letnika (1901–1909)* pojasnjuje vzgibe za nastanek revije, opisuje podrobnosti v zvezi z uredniškim in založniškim delom ter razlaga tiste ključne okoliščine, ki so krojile eksistenčne možnosti Novih akordov. Prikazan je Krekov uredniški koncept in poudarjeno temeljno vodilo, ki je odločalo izbiro objavljenih skladb. Zamišljeno je bilo, da naj bi revija izhajala vsake dva meseca, to je šest zvezkov na leto. Predstavljeni so vsi povabljeni glasbeniki ter podrobneje obravnavana dela tistih, ki vidno izstopajo od sicer solidnega povprečja. V letih 1901-1909 je izšlo 8 letnikov, to je 46 zvezkov Novih akordov, v njih pa je bilo prvič objavljenih kar 296 skladb različnih zvrsti. Opažen razvoj med zgodnjimi in poznejšimi objavami, je gotovo plod spretne uredniške politike, potrpežljivosti, vztrajnega spodbujanja, neomahljive volje in zahtev po trdem delu. Če so v zgodnjih letnikih v večini prihajale na dan take skladbe, pri katerih so se avtorji spopadali s štiriktaktnim načinom mišljenja, so se pozneje vse pogostejše oglašala tehtnejša dela, ki jih vse do danes uvrščamo med spomenike slovenske glasbene dediščine (npr. samospevi Benjamina Ipavca – *Ciganka Marija*, *Menih*, *Mak žari*, *Pozabil sem mnogokaj dekle*, *Če na poljane rosa pade*; Oskarja Deva – *Mak*, *Ptička* ali Antona Lajovca – *Mati in dete*, *Iskal sem svojih mladih dni*; Adamičevi, Savinovi in Lajovčevi zbori, pa tudi instrumentalne skladbe, kot sta npr. klavirski *Serenada* Antona Lajovca in *Scherzo* Josipa Ipavca). Novi akordi so v prvih osmih letnikih "prehodili" pomembno razvojno pot, v kateri je čista tonska umetnost vse bolj prevladovala in izpodrivala utilitarnost. Med najbolj aktivne somišljenike pa sodijo: *Emil Adamič*, *Benjamin Ipavec*, *Viktor Parma*, *Oskar Dev*, *Risto Savin*, *Josip Procházka*, *Anton Lajovic* pod strokovnim in organizacijskim vodstvom *Gojmirja Kreka*.

V poglavju *Novi akordi od IX. - XIII. letnika* so najprej pojasnjene okoliščine, ki so reviji pogojile *Glasbeno-književno prilogo*. Sledi oris bistvenih uredniških in založniških podrobnosti ter navedba domnevnih vzrokov za trajni obstanek Novih akordov leta 1914. Nadalje so preučeni prispevki v književni prilogi, pozornost je osredotočena na tiste glasbeno-kritične in publicistične prispevke, katerih pomen je bil bistven za razvoj samobitne nacionalne kulture. V obdobju od IX.-XIII. letnika je izšlo 27 zvezkov *Glasbeno-književne priloge*, kar je nanesele kar 250 strani besedila o glasbi. Največ prostora je urednik namenil kritičnim poročilom, ki so včasih pogojevala tudi polemiko. Poštena strokovna kritika se je zdela uredniku namreč nujno potrebna; v njej je videl najbolj zdravo pot za pospeševanje slovenskih ustvarjalnih in poustvarjalnih dosežkov. Ostrih ocen in polemik ni nikoli omejeval, temveč jih je le še spodbujal. Zato je literarna priloga vse bolj dobivala značaj stroge zrcalne podobe slovenskega glasbenega življenja. Tu se je razvilo v razmeroma kratkem času pravo netišče strokovnega razpravljanja o glasbi in kritičnih misli, ki so jih položili v zibel trije stebri Novih akordov: *Emil Adamič*, *Gojmir Krek* in *Anton Lajovic*. Na dlani je bilo, da je Krekov "trud za domačo reč" bogato obrodil. V drugem obdobju je bila prehojena že precejšnja razvojna pot, kar je bilo še posebej opazno tudi pri kakovosti in slogu objavljenih kompozicij. Klavirske skladbe za

t. i. hišno muziciranje so bile vse redkejše, vzniknila so nova, daljša, kompozicijsko in izvajalsko zahtevnejša dela, vredna koncertnega odra. Ob njih so cveteli zbori in samospevi, nastali z učenimi, sodobnimi kompozicijskimi prijemi. Skladatelji so vsak po svoje, z različno bogato invencijo izpričevali umetniško moč. Nekaj objavljenih kompozicij je že uresničilo Krekovo upanje. Ustvarjalne novosti so namreč vse bolj nastajale iz notranjih vzgibov, iz resnične potrebe po izražanju v tonski umetnosti. V zvrsteh, ki so jih skrbno negovali Novi akordi, ni bilo zaznati več tistih kompozicijskih pomanjkljivosti, zaradi katerih se je Gojmir Krek sploh spustil v svoje "novo podjetje". V krog najbolj aktivnih sodelavcev drugega obdobja pa sodijo: *Fran Gerbič, Josip Pavčič, Vasilij Mirk* in *Janko Ravnik*.

Sklepno poglavje prinaša bistvene zaključke "pretresanja" notnega in pisnega arhiva Novih akordov. Zdi se, da je bila neskončna razdalja med slovenskim glasbenim delom ob prelomu stoletja in tujimi dosežki relativna, tesno spojena s sociološkimi problemi. Novi akordi so pri nas vsekakor zanetili semena, ki so uspešno poskušala nadoknaditi zamujeno. Okoli leta 1910 je nastal občuten premik v kompozicijskem mišljenju večine slovenskih ustvarjalcev. Glasbene nadarjenosti na domačih tleh ni nihče več tolmačil v idealizirani luči, da bi že sama po sebi zadostovala. Predramila se je potreba po poklicni glasbeni izobrazbi ter širši razgledanosti. Vidno mesto v slovenski tvornosti je prešlo ob izkušenih starejših tudi na mladi rod, v tujini izobraženih skladateljev. Objava Kogojevega *Trenotka* v predzadnji številki Novih akordov iz leta 1914, šteje med izjemne skladateljske dosežke. Krekove neprestane spodbude in klici po "napredovanju" in "moderniziranju" so tu doživeli višek. Tedaj osemnajstletni Kogoj mu je pošiljal rokopise s tako nenavadnimi sozvočji, za katere se zdi, da so presegle pogovorno širino Krekovega umevanja glasbe. Z današnjim pogledom vidimo na tej razvojni točki slovenske glasbe, se pravi, tik pred koncem Novih akordov, logično zarezo - ne samo v reviji, temveč v obdobju, ki ga je Krek poimenoval z "moderno".

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The Music and Manuscript Archives of the New Chords (Novi akordi), 1901–1914

At the time when the capital of the Austro-Hungarian monarchy was indulging in the variegated riches of cultural, artistic, and scientific happenings, of the Decadence, the Secession, and the Modern Age, other cities within that great state also began, "from their own spiritual power and tradition, to develop their individual image and future". Ljubljana, from the monarchical perspective "an idyllic village on the outskirts of the municipal area" (H. Rumpler), was no exception. Here, the image of an independent art and culture was being tenaciously hewn. Towards the end of the 19th century Slovenian music had already overcome a good many of its initial utilitarian traits. The reading room tradition was being continually supplemented with the awareness of the basics concerning Slovenian musical life: of indispensable professionalism of musicians, of the necessity of all-round, well-versed composers, performers, and music teachers, of the importance of autochthonous national music, as well as of competent criticism. The problem of so-called "belatedness" in keeping up with musical trends

beyond our ethnic boundaries came to be felt by rare individuals, especially those who were able to detect the consequences of incompetent musical endeavours within Slovenian national culture. The helm was taken by Gojmir Krek, himself a strong personality who knew what he wanted to achieve. His qualities – personal integrity, knowledge of music, literary gift, supported by a well considered project, clear and firm editorial principles – were the real forces behind the *New Chords* (*Novi akordi*). Thanks to his effectiveness, consistency, and professional honesty, this systematically edited music magazine had a great impact on domestic music affairs. To his plans of a “music periodical with compositions of better texture” he won over, from the very beginning, the publisher Lavoslav Schwentner who accepted Krek’s editorial concept without objections, realizing it also in the future. Together they published thirteen volumes (75 issues), containing for the first time 432 works, mostly lieder, choral and piano compositions, by predominantly Slovenian authors. His unrelenting faith in the “progress” of Slovenian musical creativity drew into his orbit all those musicians who had a say in music. They grasped the so-called “modern thinking”, as understood by Krek, as well as his slogan “Forward!”, symbolically denoting a turn for new times in Slovenian music.

The aim of this M.A. work was, among other things, to collect, to put in order, and to preserve in one place (i.e. in the Music Collection of the National and University Library) the bulk of the *New Chords* archive, together with its editorial and publishing correspondence. Research has refuted the prevailing assumptions about its loss; on the contrary: the basic documents are still extant, only that they were, mixed with other material, kept on various locations. The interpretation of the material thus gathered focused on the existential problems concerning the periodical, the editor’s concepts and consistency in carrying them out, the contributors, all of which led to the determination of the core of adherents, as well as to the evaluation of the *New Chords* in Slovenian music history.

Individual year’s issues reveal discernible growth, both conceptual and as regards their content. The material is therefore treated in two complex sections that are rounded off by an Introduction and a Conclusion. The first chapter focuses on the first eight volumes that contain a prudent and continuous selection of new compositions, whereas the attention of the second rests on the remaining five, comprising quite unique, from contemporary points of view legendarily written literary supplements. Annexed, there is an Inventory of the *New Chords* Music Archive, containing all compositions in manuscripts once sent to the editor (now kept in the Music Collection of the National and University Library), as well as three tables of contents that give a statistical survey of all published compositions, and of journalistic and critical contributions to the library supplement: List of compositions published in *New Chords*, Vols. I–VIII (1901–1909), List of contributions to the *New Chords* Literary Supplement, Vols. IX–XIII (1910–1914), List of compositions published in *New Chords*, Vols. IX–XIII (1909–1914).

The chapter under the heading *New Chords* from Volume I to VIII (1901–1909) elucidates the stimuli that brought about the founding of the magazine, it describes the details concerning editorial and publishing efforts, and explains all those circumstances that were of existential importance for the survival of the periodical. Krek’s editorial concept is dealt with, as well as the editor’s basic principles that were taken into account when choice was made about compositions that were to be published. The idea was to publish the periodical bimonthly, i.e. six issues a year. All composers invited are introduced, whereas the works of those that surpass the respectable average are treated in greater detail. In the years 1901–1909, eight volumes comprising 46 issues of the *New*

Chords magazine were published, with 296 compositions of various genres printed for the first time. Positive development that can be noted between early and later editions is most certainly the result of adept editorial policy, patience, continual stimulation, unrelenting will and demands regarding hard work. Whereas in the initial volumes mostly such compositions are to be found in which their authors still coped with four-bar ways of thinking, later, more and more convincing works come to the fore, works that are nowadays considered monuments of Slovenian musical heritage (e.g. Benjamin Ipavec's lieder – Mary the Gipsy, The Monk, The Poppies Are Glowing, Much Have I Forgotten, Oh, Maiden!, If Dew Falls on the Plains; those by Oskar Dev – The Poppy, The Little Bird, or by Anton Lajovic – Mother and Child, I Sought My Youthful Days; Adamič's. Savin's, and Lajovic's choral and also instrumental works, such as Serenade by Anton Lajovic and Scherzo by Josip Ipavec, both for piano). The first eight volumes of the New Chords were quite an accomplishment: pure "art" music gained the upper hand over utilitarianism. Its most active adherents were Emil Adamič, Benjamin Ipavec, Viktor Parma, Oskar Dev, Risto Savin, Josip Procházka, and Anton Lajovic, all under the professional and organizational leadership of Gojmir Krek.

Chapter New Chords from Volume IX to XIII begins by explicating the circumstances that conditioned the appearance of the musical Literary Supplement. Vital details regarding the editing and publishing follow, and assumptions are made about the causes that brought New Chords to their final end in 1914. Contributions to the supplement are discussed in detail, especially those critical as well as journalistic writings of importance for Slovenian national culture. During the period in question, 27 issues of the Literary Supplement were published, i.e. altogether 250 pages of text on music. Most of the space was dedicated to critical reports that occasionally led to controversies. To the editor's way of thinking, honest professional criticism was indispensable for furthering the cause of Slovenian musical creativeness and performing practice. Sharp judgements and polemics were never hampered, on the contrary, the editor always encouraged them. In this way, the literary supplement gradually gained the character of a mirror image of Slovenian musical life. Here, in a relatively short period of time, a true nursery for critical thought and professional discussions on music came into being, their god-fathers being Emil Adamič, Gojmir Krek, and Anton Lajovic. It was quite evident that Krek's "efforts for our domestic cause" cropped plentifully. During the second period, visible progress was made, especially as regards the quality and stylistic orientation of the compositions that were being published. Piano compositions for private music-making became rare, whereas new, longer, compositionally and reproductively more demanding works – worth the concert podium – sprang up. There was also an efflorescence of choral works and songs, written in keeping with learned, contemporary compositional technique, with each composer revealing his own creative imagination. Some of the works were already fulfilling Krek's hopes: compositional novelties were becoming the result of inner stimuli, i.e. out of the true urge to express oneself in the art of music. In genres that were carefully treated by the New Chords magazine, none of those compositional deficiencies can be detected because of which Gojmir Krek had actually embarked on his "new venture". The most active collaborators of the second period were Fran Gerbič, Josip Pavčič, Vasilij Mirk, and Janko Ravnik.

The final chapter brings the most important conclusions resulting from the analysis of musical and written material found in the New Chords' archive. The infinite distance between Slovenian musical endeavours and foreign successes at the break of the century seems to have been only relative, closely interconnected with sociological problems. However, the New Chords sowed the seeds of making up for lost time. Around 1910

one can witness a perceptible shift in thinking among the majority of Slovenian composers, Domestic musical talent was no longer interpreted in an idealized way, as if itself were sufficient. One became aware of the need of musical education that could produce well-versed professionals. The leading role of the elder generation was being handed over into the hands of younger composers who had finished their studies abroad. The publishing of Kogoj's Moment in the penultimate issue of the New Chords in 1914 places the work among those unique, always so very rare compositional achievements. Krek's continual incentives and "calls to progress & modernization" reached their culmination. Hardly eighteen year-old Kogoj had been sending him manuscripts containing such unusual sonorities that they truly must have exceeded Krek's proverbial broad-mindedness as regards his understanding of music. Looking back, Slovenian music had reached a watershed in its development: just before the end of the New Chords it came to a logically decisive point – not only regarding the magazine but also within the period Krek had designated as "modern".

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