

Predgovor

Risto Savin – nova odkritja

Risto Savin je eden od slovenskih skladateljev, katerega delo je ne le splošni, temveč tudi glasbeno izobraženi slovenski javnosti tako malo znano, da je občinstvo presenečeno, kadar kdaj le sliši izvedbo kakšne od njegovih skladb in ugotovi, da gre za dela, ki imajo veliko umetniško vrednost. Za primer navajam le nekaj anekdot: zgodilo se je, da sem v Sloveniji skušala organizirati koncert Savinove glasbe, pa izvajalka ni bila navdušena nad predlogom, da bi na koncertu igrala skladbo neznanega slovenskega skladatelja – dokler ni videla not. In: po nedavnem recitalu Savinovih skladb v Žalcu je k meni pristopil nekdo iz občinstva in dejal, da je presenečen, saj do tistega večera samosppeva ni imel za glasbeno zvrst, ki bi jo poslušal z veseljem in zanimanjem. Ali: po snemanju Savinovih samosppevov na Radu Slovenija je producent prosil, če mu lahko pustim note, ker mu bodo prišle prav za njegove študente petja. In celo: ob preigravanju odlomkov iz *Lepe Vide* v tujini me je ruski korepetitor vprašal, če je ta opera v Sloveniji zelo priljubljena in če sem jo že velikokrat videla v ljubljanski Operi. Nejeverno me gledal, ko sem mu povedala, da *Lepa Vida* za časa mojega življenja v Sloveniji še niti enkrat ni bila postavljena na operni oder.

Glavni namen pričujočega zbornika je osvetliti Savinov ogromni prispevek k slovenski glasbi in hkrati pripomoči k temu, da se skladateljevo delo v večji meri zasidra v zavesti slovenske in mednarodne javnosti. Zasnova zbornika sega v leto 2009 in se naslanja na vsebino prvega znanstvenega simpozija, posvečenega Savinu in njegovi glasbi. Simpozij, ki je nosil ime »**Friderik Širca – Risto Savin (1859-1948): Osebnost, glasba, pomen**«, je v sklopu prireditve, ki so obeležile 150. obletnico skladateljevega rojstva in 60. obletnico njegove smrti, organiziral **Zavod za kulturo, šport in turizem Žalec** v sodelovanju z **Oddelkom za muzikologijo Filozofske fakultete Univerze v Ljubljani** ter **Muzikološkim inštitutom ZRC SAZU**. Odvil se je 10. julija 2009, v skladateljevem rojstnem Žalcu, v glasbeni šoli, ki nosi njegovo ime. Sodelovanje obeh najuglednejših slovenskih muzikoloških inštitucij je zagotovilo, da je mednarodni simpozij potekal na visoki znanstveni ravni. Očitno je žalska pobuda za organizacijo simpozija prišla v izjemno ugodnem času, saj je združila večje število raziskovalcev, ki se s Savinom ukvarjamo z različnih vidikov. Med predavatelji in občinstvom nismo bili le muzikologi, temveč tudi glasbeni poustvarjalci, uredniki in založniki, ter celo vojaški zgodovinar. Simpozij je bil s to interdisciplinarnostjo požlahtnjen: z zanimanjem smo poslušali, ko je vsak predavatelj podal nove informacije in pred nami je rasla nova, celostna podoba skladateljevega življenja in delovanja. Na tej osnovi je bilo mogoče dobiti resničen vtis o vrednosti Savinovega glasbenega doprinosa k zgodovini slovenske glasbe, ki se je izkazal za še veliko večjega, kot smo se zavedali dotlej.

V prvem delu simpozija, ki se je ukvarjal s Savinovo biografijo, je **Peter Zimmerman**, gost z Univerze zvezne armade Nemčije v Münchnu, predstavil svoje veliko odkritje popolnega vojaškega dosjeja Friedricha Schirze iz arhiva avstroogrške vojske, ki ga hrani Dunajski vojni muzej. To gradivo, ki dokumentira skladateljevo vojaško pot od prvega

dne do upokojitve, je dragocen vir tudi za skladateljsko biografijo Rista Savina, ki je bila sicer tema prispevka **Suzane Ograjenšek**. V drugem delu simpozija se nam je nato v prispevkih sodelujočih slovenskih muzikologov in glasbenih poustvarjalcev **Aleša Nagodeta**, **Maruše Zupančič**, **Boruta Smrekarja**, **Henrika Neubauerja**, **Matjaža Barba** in **Jerneja Weissa** Savin predstavil kot oče sodobnega slovenskega samospeva, starosta slovenske komorne glasbe, avtor enega najtehtnejših slovenskih opernih opusov, ustvarjalec slovenskega baleta, uprizorjenega v eni najzgodnejših predstav ljubljanskega Baleta, ter skladatelj simfonične in klavirske glasbe. V tretjem delu simpozija smo se dotaknili izvedb Savinove glasbe, predvsem oper. Glasbeni urednik **Peter Bedjanič** je predstavil posnetke Savinovih oper v arhivu Radia Slovenija, **Mojca Menart**, vodja in odgovorna urednica Založbe kaset in plošč RTV Slovenija, pa je predstavila še vročo izdajo arhivskega posnetka *Lepe Vide* na kompletu zgoščenk, ki ga je Založba kaset v jubilejnem letu 2009 izdala v počastitev skladateljeve obletnice. Zbrane na simpoziju sta pozdravila takratna ministrica za kulturo **Majda Širca** in tedanji župan občine Žalec **Lojze Posedel**. Simpozij smo sklenili na najlepši možni način, z ogledom Savinove *Poslednje straže* v Domu II. slovenskega tabora v Žalcu, pod taktirko **Franca Rizmala**, v režiji **Henrika Neubauerja**, z domačimi solisti in zborom, v produkciji Zavoda za kulturo, šport in turizem Žalec.

S simpozijem pa se je delo, ki je vodilo do pričujočega zbornika, šele dobro začelo. Podobno kot simpozij, je tudi zbornik zasnovan na več delov: prvi del se ukvarja s Savinovo skladateljsko in vojaško biografijo, drugi del predstavlja njegov skladateljski opus, v tretjem delu so zbrani utrinki o Savinovih glasbenih izvedbah in posnetkih ter druge zanimivosti, četrti del pa je namenjen izčrpnii bibliografiji Savinovih del. Da bi pokrili vsa področja Savinovega glasbenega ustvarjanja, smo se odločili vključiti tudi prispevka o Savinovih zborovskih delih za odrasle in mladino, ki sta jih v ta namen pripravili **Tjaša Ribizel** in **Špela Lah**. **Niall O'Loughlin** se je prijazno odzval vabilu, da spregovori o slovenskem značaju Savinove glasbe s perspektive nekoga, ki ni Slovenec. **Petra Zimmermanna** sem prosila, da pripravi transkripcije Savinovih nemških pesmi, saj so Savinovi rokopisi pisani v stari nemški pisavi, *Kurrentu*, ki ga danes le redkokdo bere z lahkoto. Moj namen je bil, da te skladbe naredimo dostopne tako raziskovalcem kot izvajalcem, a se je iz tega nepričakovano rodil tudi članek o nemških poetičnih besedilih, ki si jo je kot predloge za svoje skladbe izbiral Savin. Po starem reku »Kdor išče, ta najde«, se je še z več drugih strani pričelo pojavljati novo gradivo. Moje odkritje rokopisa dotlej neznanega Savinovega samospeva *Abendfriede* v Savinovi hiši v Žalcu je vodilo k novemu pregledu Savinove zapuščine v Žalcu. **Uroš Govek**, strokovni sodelavec na Zavodu za kulturo, šport in turizem Žalec, je v zapuščini našel še en neznan samospev, *Barbarazweige*, **Peter Zimmerman** pa je nato odkril še fragment skladbe *Skale v Savinji*, Savinov lastni rokopis skladbe *Zori rumena rž*, od katere je v Narodni in univerzitetni knjižnici v Ljubljani [NUK] le prepis, ter fragment neznanne skladbe, hvalnice Mariji za mešani zbor, deški sopran in klavir. Hkrati se je pokazalo, da je v katalogu Glasbene zbirke NUK kar nekaj Savinovih skladb, ki niso vključene v seznamu skladb, objavljenem v monografiji o Savinu Dragotina Cvetka.¹ Pregled rokopisov, ki jih je Savin

¹ Dragotin Cvetko, *Risto Savin: Osebnost in delo* (Ljubljana: Državna založba Slovenije, 1949).

začel bolj sistematično datirati od leta 1903 naprej (čeprav datacije zasledimo že prej), je pokazal tudi, da precejšnje število Cvetkovih datacij ne drži; kronologija Savinovih del, kot jo v svoji knjigi predstavlja Cvetko, se tako na nekaterih mestih bistveno spremeni. Zaradi tega se je pokazala potreba po novi, dopolnjeni bibliografiji Savinovih del, ki jo v zborniku prispevava **Zoran Krstulović** in **Suzana Ograjenšek**. Na tej osnovi je bilo potrebno Savinovo skladateljsko pot in njegov pomen za slovensko glasbo na novo premisliti. Z revidirano kronologijo Savinovih del se v zborniku podrobneje ukvarjajo članka **Aleša Nagodeta** in **Petra Zimmermanna** o Savinovih samospelih ter prispevek **Suzane Ograjenšek** o Savinovi glasbeni biografiji. Za naša raziskovalna izhodišča je bilo pomembno in v veliko pomoč, da o Savinu že obstaja Cvetkova monografija, a napačno bi bilo privzeti, da njegovim dognanjem ni več kaj dodati. Pričujoči zbornik tako predstavlja kar se da natančen pregled našega trenutnega vedenja o Savinu, ki bo, upam, dobro izhodišče za nadaljnje raziskovanje Savinovega življenja in dela. Prepričana sem namreč, da je pred nami še veliko novih odkritij. V času, ki je pretekel od simpozija, se je biografski prispevek Petra Zimmermanna že razvil v monografijo *Generalmajor Friderik Širca: Vojaška biografija / Generalmajor Friedrich Schirza: Eine militärische Biographie* (Zavod za kulturo, šport in turizem: Žalec, 2012), morda pa bo čas kdaj dozorel tudi za novo muzikološko monografijo o Savinu.

Kot urednica zbornika se topla zahvaljujem kolegoma **Lidiji Koceli**, vodji programa Kultura, ter **Urošu Goveku**, strokovnemu sodelavcu za kulturo na **Zavodu za kulturo, šport in turizem Žalec**. Brez njune pobude in zaleta ne Savinov simpozij ne pričujoči zbornik ne bi ugledala luči dneva. Za podporo projektu se zahvaljujem tudi **Občini Žalec** in njenemu nekdanjemu županu **Lojzetu Posedelu**. Savinovo in moje rojstno mesto ter občina Žalec sta vse od skladateljeve smrti leta 1948 odgovorno in vestno skrbela za skladateljevo zapuščino in veseli me, da se ta tradicija častno nadaljuje. Zahvala za podporo projektu gre tudi kolegom z **Oddelka za muzikologijo Filozofske fakultete v Ljubljani** in njegovemu donedavnemu predstojniku **Leonu Stefaniji** ter kolegom z **Muzikološkega inštituta** in njegovi predstojnici **Metodi Kokole**, za pomoč pri izvedbi pa tudi kolegom **Glasbene zbirke NUK v Ljubljani** ter vodji **Alenki Bagarič**. Posebna zahvala gre uredniškemu odboru *Muzikološkega zbornika* ter glavnemu in odgovornemu uredniku **Jerneju Weissu** in sodelavki **Tjaši Ribizel**. Za jezikovni pregled angleških besedil v zborniku se zahvaljujem **Niallu O'Loughlinu**, za pomoč pri razreševanju vprašanj glede rabe angleškega jezika tudi **Jimu Samsonu** in **Davidu Crawleyu**, glede rabe slovenskega jezika pa **Poloni Miklavc**, **Mariji Zlatnar Moe**, **Ireni Ograjenšek** in **Hanki Lebič**. Iskreno se zahvaljujem tudi vsem avtorjem člankov v zborniku: za sveže in zanimive prispevke in za pripravljenost, da se vedno znova vračajo k Savinovemu gradivu ter v njem in ob njem iščejo odgovore na nova in nova vprašanja. Po vaši zaslugi s pričujočim zbornikom Rista Savina slovenski in mednarodni javnosti predstavljamo kot pomembnega slovenskega skladatelja, katerega dela nam imajo izjemno veliko povedati. Zdaj, ko smo Savina na novo odkrili muzikološko, naj bo naše delo pobuda, da skladatelja spet odkrijeta tudi operni in koncertni oder.

Suzana Ograjenšek
November 2012

Introduction

Risto Savin – New Discoveries

Risto Savin is one of the Slovene composers whose work is so little known, not just to the general public but also to the musically-educated, that audiences are surprised when they do hear an occasional performance and find out that these are works of artistic value. A few anecdotes will suffice as an illustration: once when I was organizing a concert in Slovenia, the pianist was not enthused by my suggestion that she should play a piece by an unknown Slovene composer – until she saw the music. And, after a recent recital of Savin's songs in Žalec, a member of the public approached me and said that he was surprised, since until that evening he did not consider art song as a music genre that he could listen to with pleasure and interest. Or, after a recording session of Savin's songs at Radio Slovenia the producer asked me if he could keep the music, as he wished to introduce the songs to his singing pupils. And even, while playing through some excerpts from *Fair Vida* abroad, a Russian repetiteur asked me if the opera is very popular in Slovenia and if I have seen it many times at the Ljubljana Opera. He watched me with disbelief when I told him that *Fair Vida* has not been performed in Slovenia in my lifetime.

The main purpose of the present volume is to shed light on the enormous contribution of Risto Savin to Slovene music and to ensure that the composer and his work become better known to the public in Slovenia and abroad. The concept of the volume reaches back to 2009 and derives from the contents of the first scholarly symposium dedicated to Savin and his music. Entitled **'Friderik Širca – Risto Savin (1859-1948): the Figure, the Music, the Significance'**, the symposium formed part of the festivities commemorating the 150th anniversary of the composer's birth and the 60th anniversary of his death and organized by the **Institution for Culture, Sport and Tourism Žalec**, in collaboration with the **Department of Musicology, Faculty of Arts, University of Ljubljana**, and the **Institute of Musicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts**. It took place on 10 June 2009, in the composer's home town of Žalec, in the music school bearing his name. The participation of both of the most prestigious Slovene musicological institutions ensured that the symposium was organized at the highest professional level. Evidently the initiative from Žalec for organizing the symposium came at a very propitious time, since it assembled a number of scholars engaged in Savin research from various angles. The speakers and the audience included not only musicologists, but also performing musicians, music editors and publishers, and even an army historian. This interdisciplinarity enriched the symposium: we listened with interest, as each new speaker presented new information and a new, comprehensive picture of the composer's life and work grew in front of us. On this basis, it was possible to get a real picture about the value of Savin's musical contribution to the history of Slovene music, which emerged as even greater than we had been aware.

The first part of the symposium covered Savin's biography. **Peter Zimmerman**, a guest from the University of the German Federal Armed Forces in Munich, presented his big discovery of the complete army file of Friedrich Schirza from the archive of the Austro-Hungarian army, which survives at the Viennese War Archive of the Austrian State Archives. This material, which documents the composer's career from the day he entered the army until his retirement, is a valuable source also for the musical biography of Risto Savin, which was otherwise the subject of the paper by **Suzana Ograjensek**. In the second part of the symposium, the papers by Slovene musicologists and musicians **Aleš Nagode**, **Maruša Zupančič**, **Borut Smrekar**, **Henrik Neubauer**, **Matjaž Barbo** and **Jernej Weiss** presented Savin as the father of the modern Slovene art song, author of the most significant group of Slovene operas, the creator of the Slovene ballet which was staged in one of the earliest productions of the Ljubljana Ballet, and composer of orchestral and piano works. The third part of the symposium touched on performances of Savin's music, in particular his operas. **Peter Bedjanič**, former editor for opera music at Radio Slovenia, presented the recordings of Savin's operas in the Radio Slovenia Archive, while **Mojca Menart**, Head and Editor-in-Chief of the RTV Slovenia Record Label, presented the hot-off-the-press CD release of *Fair Vida*, marking the composer's anniversary. Those gathered at the symposium were greeted by the then Minister of Culture of the Republic of Slovenia, **Majda Širca**, and the then Mayor of the Municipality of Žalec, **Lojze Posedel**. The symposium was complemented by a performance of Savin's *The Last Watch* at the Cultural Centre in Žalec, conducted by **Franc Rizmal**, directed by **Henrik Neubauer**, performed by home-grown soloists and ensemble, and produced by the Institution for Culture, Sport and Tourism of Žalec.

The symposium, however, marked only the beginning of the work which led to this volume. Following the concept of the symposium, the volume is divided in several parts: the first is devoted to Savin's musical and military biography, the second discusses Savin's music, the third comprises notes on performances and recordings of Savin's works and other points of interest, and the fourth provides an exhaustive Savin catalogue. To cover all the genres of Savin's musical creativity, we decided to include papers on Savin's choruses for adults and those for children and youth, which have been provided by **Tjaša Ribizel** and **Špela Lah**. **Niall O'Loughlin** kindly responded to the invitation to write about the Slovene character of Savin's music from a perspective from somebody who is not Slovene. I have asked **Peter Zimmermann** to prepare transcriptions of the manuscripts of Savin's German songs, as they are written in the old German script, *Kurrent*, which is today not easily read by many. My intention was to make these pieces accessible to performers and scholars alike; Peter Zimmermann's article on German poetical texts which Savin chose to set is an unexpected offshoot of this request. Following the old maxim that 'those who seek also find', new material began appearing from several sides. My discovery of an unknown Savin's song *Abendfriede* in Savin's birth house in Žalec led to a new examination of the Savin papers in Žalec. **Uroš Govek**, Professional Associate for Culture at the Institution for Culture, Sport and Tourism Žalec, found one more German song by Savin, *Barbarazweige*. **Peter Zimmerman** also discovered Savin's autograph manuscript of the choral piece *Im Korn/Zori rumena rž* (a copy survives at the National and University Library [NUK] in

Ljubljana), a manuscript fragment of the song *Skala v Savinji*, and another manuscript fragment of an unknown piece, a hymn to Mary, for mixed choir, boy treble and piano. At the same time it became evident that the Music Collection of NUK includes several of Savin's pieces which are not listed in the monograph on Savin by Dragotin Cvetko.¹ An examination of Savin's autograph manuscripts, which the composer began to date more or less systematically from 1903 onwards (certain other earlier dates are also present) also showed that a number of dates of composition given by Cvetko are inaccurate; as a consequence, the chronology of Savin's work as presented in Cvetko's book becomes fundamentally altered. This dictated the need for a new, amended catalogue of Savin's work, which has been compiled for the volume by **Zoran Krstulović** and **Suzana Ograjenšek**. On this basis, Savin's path as a composer and significance for Slovene music has had to be reconsidered. The revised chronology of Savin's work in the volume is the subject of the papers by **Aleš Nagode** and **Peter Zimmermann** on Savin's song and of the paper on Savin's musical biography by **Suzana Ograjenšek**. While Cvetko's monograph has been of great help and an important starting point for our research of Savin's music, it would be wrong to assume that there is nothing more to add to Cvetko's conclusions. The present volume provides a most comprehensive overview of our current knowledge on Savin and will thus, I hope, provide a good starting point for future Savin research. I am convinced that many new discoveries await. In the time since the symposium, Peter Zimmermann's paper on Savin's military career has already been developed into the monograph *General Major Friderik Širca: Military Biography / Generalmajor Friedrich Schirza: Eine militärische Biographie* (Zavod za kulturo, šport in turizem: Žalec, 2012). Perhaps at some point the time will also arrive for a new musicological monograph on Savin.

As the editor of the volume, I warmly thank **Lidija Koceli**, the Head of the Programme for Culture, and **Uroš Govek**, Professional Associate for Culture at the **Institution for Culture, Sport and Tourism Žalec**. Without their initiative and drive neither the symposium on Savin nor the present volume would have seen the light of day. For the support of the project I would also like to thank the **Municipality of Žalec** and its former Mayor **Lojze Posedel**. Since the composer's death in 1948, the town of Žalec and the municipality of Žalec, the birth place of Savin and myself, have taken responsible and conscientious care of Savin's heritage. I am glad that this tradition is honourably continued. For their support I thank colleagues from the **Department of Musicology, Faculty of Philosophy, University of Ljubljana** and its recent Head **Leon Stefanija**, and colleagues from the **Institute of Musicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts** and its Head **Metoda Kokole**. I also thank colleagues from the **Music Collection, National and University Library in Ljubljana** and its Head **Alenka Bagarič**. Special thanks are due to the Editorial Board of *Musicological Annual* and its Editor-in-Chief **Jernej Weiss** and the Assistant Editor **Tjaša Ribizel**. For checking the English texts in the volume I thank **Niall O'Loughlin**, for help with the use of English I also thank **Jim Samson** and **David Crawley**, and for help with the use of Slovene **Polona Miklavc**, **Marija Zlatnar Moe**, **Irena Ograjenšek**

¹ Dragotin Cvetko, *Risto Savin: Osebnost in delo* (Ljubljana: Državna založba Slovenije, 1949).

and **Hanka Lebič**. My sincere thanks also go to all the contributors to the volume: for the fresh and interesting papers, and for the willingness to keep returning to Savin sources and to search for answers to new and newer questions. It is thanks to you that we are presenting Savin to the Slovene and international public as an important Slovene composer whose works have a lot to tell us. Now that we have rediscovered him in a scholarly manner, may our work be an incentive that he also be rediscovered by opera and concert stage audiences.

Suzana Ograjenšek
November 2012