

Magistrsko delo • M.A. Work

Lidija Podlesnik Tomášiková

**Življenje in delo Jožeta Osane
(1919–1996)**

V nalogi je prvič celovito predstavljeno življenje in delo slovenskega glasbenika Jožeta Osane (1919-1996). Po izobrazbi je bil filolog, vendar se je izoblikoval v vsestranskega glasbenika.

Rodil se je v Ljubljani v letu ustanovitve ljubljanske Univerze, vendar je dve tretjini svojega življenja preživel tujini, v Buenos Airesu in Torontu. Odraščal je v meščanski družini kot najstarejši sin Josipa Osane (1886-1951), na Dunaju izobraženega jezikoslovca, ki se je kot profesor latinščine in nemščine v Ljubljani zavzemal za ohranitev humanistične gimnazije v tedanji Kraljevini SHS. Sinu je omogočil začetne privatne ure klavirja pri osmih letih, kar je bilo razmeroma zgodaj glede na ustaljeno prakso med obema vojnoma. Jože je postal spreten improvizator, tudi organist in odličen korepetitor že v gimnazijskih letih, ko je ob Državni klasični gimnaziji obiskoval tudi Državni konservatorij. Kot dijak in študent se je preizkušal v komponiranju, dirigiranju in pisanju o glasbi ter se kljub svojemu zadržanemu značaju zavzemal za društvene dejavnosti – vodenju Društva ljubljanskih konservatoristov, Društva slušateljev Glasbene akademije v Ljubljani in predsedovanju Umetnostnemu klubu Krog. Med vojno je zaključil študij romanistike na Filozofski fakulteti v Ljubljani in klavir na Srednji glasbeni šoli pri Janku Ravniku (1891-1991) in s študijem tega instrumenta nadaljeval na Glasbeni akademiji pri Antonu Trostu (1889-1973). Pridobil si je naklonjenost skladatelja in profesorja L. M. Škerjanca (1900-1973), pri katerem se je privatno učil kompozicijo in umetnostnega zgodovinarja in univ. prof. dr. Franceta Steleta (1886-1972), katerega predavanja je obiskoval v sklopu študija na Filozofski fakulteti. Oba sta mu pomagala z nasveti pri nastajanju knjige *Uvod v umevanje glasbene umetnosti*, medtem ko je »dragocene smernice«¹ prispeval Anton Trstenjak (1906-1996), takratni docent za filozofijo in psihologijo na ljubljanski Teološki fakulteti, »stvarno presojo dela«² Vilko Ukmar (1905-1991), takratni ravnatelj opere Narodnega gledališča v Ljubljani in honorarni profesor za zgodovino in estetiko na Glasbeni akademiji in podal »kritične pripombe k razmišljanju o gibanju, kolikor posega v področje matematike in fizike«³ Janez Janžekovič (1901-1988), takratni docent za filozofijo na Teološki fakulteti.

Jože Osana ni sprejel od OF zapovedanega kulturnega molka in je sodeloval na javnih prireditvah, ki so obeležile spomin na padlega pesnika in domobranskega vojaka Fran-

1 Osana, *Uvod v umevanje glasbene umetnosti*. Ljubljana, 1944, str. III. Tpk. Glasbena zbirka NUK.

2 Prav tam.

3 Prav tam.

ceta Balantiča (1921-1943) v letih 1943 in 1944, zato se je v maju 1945, pri petindvajsetih letih, iz previdnosti umaknil iz Ljubljane in se podal na pot brez povratka čez mejni prehod Ljubelj, v družbi številnih podobno mislečih Slovencev. Pot ga je nato vodila na Koroško in v Italijo, nato Argentino in Kanado. Izgubil je dom, domovino in dobro obvladano kulturno okolje rodnega mesta v letih, ko se mu je že uspelo osamosvojiti s prvo zaposlitvijo korepetitorja na Srednji glasbeni šoli v Ljubljani in se v ljubljanski kulturni javnosti uveljaviti kot pianist in skladatelj.

V letih 1946-47 se je udeležil poletnega mojstrskega tečaja klavirja na Glasbeni akademiji Chigiana v Sieni in se naučil posebne tehnike sproščanja napetosti rok, sprva pri italijanskemu skladatelju in pianistu Alfredu Caselli (1883-1947) leto pred njegovo smrtjo in naslednje leto pri Guidu Agostiju (1901-1989), pri katerem je nadaljeval tudi s privatnimi urami klavirja v Rimu v letu 1948. V Buenos Airesu se je sprva preživljal s privatnim poučevanjem klavirja in v ta namen ustanovil zasebno Akademijo glasbene znanosti in umetnosti, kasneje pa se je ukvarjal tudi s produkcijo plošč ter izdal obsežno razpravo o filozofiji glasbe z naslovom *Musica perennis* v letu 1951 in krajšo različico v španskem jeziku v letu 1954. Z osmimi argentinskimi koncerti s slovensko altistko Franjo Golob je utrdil sloves izjemnega korepetitorja na najvišjem poustvarjalnem nivoju. Ohranjal je stike s slovensko skupnostjo v Argentini tudi še po preselitvi v Kanado, intenzivno predvsem z zborovodjem Julijem Savellijem (1912-1993) in njegovim SPZ Gallus, za katerega je ustvaril priložnostne skladbe, priredbe venčkov slovenskih ljudskih pesmi in uglasbil zborovsko skladbo *Slovenija v svetu* na besedilo Marka Kremžarja (1928), ki je postala (neuradna) himna slovenskih izseljencev po svetu. Prevezla ga je glasba Latinske Amerike, ki jo je z izbranimi izvajalci uspešno promoviral v Argentini z lastno produkcijo plošč zabavne glasbe pod oznako *Discos Veleró Americana* in v priredbi za klavir tudi s posnetki, izdanimi na vinilni plošči z naslovom *Jose Osana and his piano / y su piano* (sicer šele) po preselitvi v Kanado. Svojo poklicno pot glasbenika je zaključil v službi organista v slovenski župniji Brezmadežne v Torontu, kjer je deloval zadnjih petindvajset let svojega življenja (1971-1996). Dočakal in razveselil se je novih zgodovinskih dogodkov v vzhodni Evropi – padca železne zavese v letu 1989 in osamosvojitve Slovenije. V Slovenijo se ni vrnil ali jo uspel obiskati.

Raziskava je izhajala iz njegovega življenja in dela samega. Uporabljena je bila zgodovinska metoda pregledovanja in obdelovanja dosegljivih pisnih virov, v povezavi s praktično oz. terensko metodo zbiranja primarnih ustnih in pisnih virov. Informatorji so odgovarjali na pripravljena vprašanja v obliki neformalnih intervjujev, njihovi odgovori niso bili snemani. Glavni cilj naloge je dopolnjena in z novimi podatki razširjena biografija ter urejen popis njegovih del. Podatke o njegovem življenju in delu dopolnjuje vpogled v glasbenikovo ustvarjanje, ki z analizo izbranih skladb in vsebinsko razčlenitvijo njegove razprave o filozofiji glasbe, izpostavlja najvidnejše dosežke v njegovem ustvarjalnem opusu. Vrednotenje dobljenih izsledkov in oblikovanje zaključkov je nastalo na osnovi trenutno razpoložljivih virov in zato zapisano ne predstavlja dokončne sodbe o življenju in delu Jožeta Osane.

Obranjeno 29. oktobra 2013 na Filozofski fakulteti Univerze v Ljubljani.

José Osana (1919–1996) – Life and Work

The thesis provides the first comprehensive presentation of the life and work of Slovenian musician José Osana (1919–1996). He was a philologist by education, but he developed into an all-round musician.

*José Osana was born in Ljubljana in the year that the University of Ljubljana was founded, but he spent two thirds of his life abroad, in Buenos Aires and Toronto. He grew up in a bourgeois family as the oldest son of Josip Osana (1886–1951), a linguist educated in Vienna and a teacher of Latin and German in Ljubljana who argued for the preservation of the humanistic grammar school in the Kingdom of Serbs, Croats and Slovenes. He afforded his son private piano lessons at the age of eight which was relatively early in view of the established practice between the two world wars. José became a skilful improviser, an organist and an excellent répétiteur already in his grammar school years when, in addition to the State Classical Grammar School, he also attended the State Conservatory. As a pupil and student, he already tried his hand at composing, conducting and writing about music, and in spite of his reserved nature took part in social activities – he led the Society of the Ljubljana Conservatory Pupils, the Society of the Ljubljana Academy of Music Students and was president of the Krog Art Club. During the war, he graduated in Romance Studies from the Faculty of Arts in Ljubljana and in Piano Studies from the Secondary Music School under Janko Ravnik (1891–1991). He continued with his piano studies at the Academy of Music under Anton Trost (1889–1973). He won the favour of composer and professor L. M. Škerjanc (1900–1973), who privately taught him composition, and art historian and professor dr. France Stele (1886–1972), whose lectures he attended while studying at the Faculty of Arts. Both helped him with advice when he wrote his book *Uvod v umevanje glasbene umetnosti*, while Anton Trstenjak (1906–1996), assistant professor of philosophy and psychology at the Faculty of Theology in Ljubljana at the time, contributed “valuable guidelines”⁴, Vilko Ukmar (1905–1991), the director of the opera house in Ljubljana at the time and honorary professor of history and aesthetics at the Academy of Music, gave “a realistic evaluation of the work”⁵ and Janez Janžekovič (1901–1988), assistant professor of philosophy at the Faculty of Theology at the time, “critically remarked on the reflections about movement insofar as they touched upon the fields of mathematics and physics”⁶.*

José Osana did not follow the order of cultural silence issued by the Liberation Front and in 1943 and 1944 cooperated at public events commemorating the fallen poet and Home Guard member France Balantič (1921–1943). This is why in May 1945, at the age of 25, he preventively withdrew from Ljubljana and set off across the Ljubelj border crossing on a journey of no return, in the company of numerous likeminded Slovenians; the path led him to Carinthia and Italy, and from there to Argentina and Canada. He lost his home, his homeland and the familiar cultural environment of his native city in the years when he had already managed to gain independence with his first employment

⁴ Osana, *Uvod v umevanje glasbene umetnosti*. Ljubljana, 1944, str. III. Tpk. Glasbena zbirka NUK.

⁵ Ibid.

⁶ Ibid.

as a *répétiteur* at the Secondary Music School in Ljubljana and establish himself as a pianist and composer in the Ljubljana cultural public.

In 1946 and 1947, he took part in the summer piano master classes at the Chigiana Music Academy in Sienna and learnt a special technique of releasing hand tension, at first under Italian composer and pianist Alfred Casella (1883–1947) a year before his death, and the following year under Guido Agosti (1901–1989), from whom he took private piano lessons in Rome in 1948. In Buenos Aires, he initially made a living by giving private piano lessons and for this reason established his private Academy of Musical Science and Art, but later he also went into the record production business. In 1951, he published an extensive treatise on the philosophy of music entitled *Musica perennis* and a shorter version in Spanish in 1954. With eight Argentinean concerts with the Slovenian alto Franja Golob, he established his reputation of an exceptional *répétiteur* at the highest rendition level. Even after he had moved to Canada, he still kept in touch with the Slovenian community in Argentina, especially with choirmaster Julij Savellij (1912–1993) and his SPZ Gallus, for which he created *ad hoc* compositions, arranged medleys of Slovenian folk songs and wrote the music for the chorus *Slovenija v svetu* to the lyrics by Marko Kremžar (1928), which became the (unofficial) anthem of Slovenian expatriates around the world. He was enraptured by the music of Latin America, which he successfully promoted with select performers in Argentina, producing pop music records under his own label Discos Veleró Americana. In addition, he released his piano arrangements of this music on vinyl record entitled *Jose Osana and His Piano / y su piano*, (although only) after having moved to Canada. He finished his musical career as an organist in the Slovenian Our Lady of the Miraculous Medal parish in Toronto, where he worked for the last 25 years of his life (1971–1996). He lived to see and was delighted by the new historical developments in Eastern Europe – the fall of the Iron Curtain in 1989 and Slovenia gaining its independence. He never returned to Slovenia nor did he manage to visit it.

The research proceeded from his life and work. The method used was the historical method of reviewing and examining available written sources combined with the practical or field method of collecting primary oral and written sources. Informers answered prepared questions in the form of informal interviews, their answers were not recorded. The main aim of the thesis is to provide Osana's completed biography extended by new data and a systematic bibliography of his works. The data on his life and work are complemented by an insight into his musical creativity, which by analysing selected compositions and his discussion on the philosophy of music points out the most prominent achievements of his oeuvre. The assessment of the results and the formulation of conclusions were based on the currently available sources which is why this thesis does not provide the final evaluation of José Osana's life and work.

Defended on October 29, 2013, Faculty of Arts, University of Ljubljana.