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Das Strophenprinzip im Kirchengesang der Kiewer Metropolie des 17. und 18. Jahrhunderts

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ABSTRACT

The article examines the process of appearance of the principle of strophicity in the chant singing of Ukrainian and partly Belarusian Christian churches of the seventeenth-eighteenth centuries, which belonged to the Kyiv metropolis and represented two directions – Orthodoxy and Uniatism.

Keywords: Kyiv Metropolis, the principle of strophicity, strophicity form, monody, partes-singing

IZVLEČEK

Članek analizira postopek pojavitve načela strofičnosti pri petju v ukrajinskih in deloma beloruskih krščanskih cerkvah, ki so v 17. in 18. stoletju spadale pod kijevsko metropolijo in predstavljale dve smeri – pravoslavje in uniatizem.

Ključne besede: kijevska metropolija, načelo strofičnosti, strofična oblika, monodija, večglasno petje – *partes*

Die Kiewer Metropolie ist ein alter Verband christlicher Kirchen auf dem Territorium Osteuropas. Die Metropolie hatte ihre eigenen Traditionen des Kirchengesangs, die aus der byzantinischen Monodie hervorgingen und ab dem 17. Jahrhundert durch den Übergang zur Mehrstimmigkeit bereichert wurden.

Der Artikel untersucht den Entstehungsprozess des Strophenprinzips in den Gesängen der ukrainischen und teilweise belarussischer christlichen Kirchen, die zur Kiewer Metropolie gehörten und zwei Richtungen – die Orthodoxie und den Uniatismus – vertraten.

Über das Strophenprinzip

Die Strophenform war in der kirchlichen Monodie der Kiewer Metropolie nicht weit verbreitet, kam jedoch in einigen Gesangsarten, und zwar meistens im Gebrauchsgesang im Rahmen der Nachtvesper (*Vsenoščnoe Bdenie*) und der Liturgie des heiligen Johannes Chrysostomus, vor. Diese Gesänge standen am Anfang ukrainischer und belarussischer liturgischer Bücher, der Irmologionen,[1] und bildeten darin einen speziellen Abschnitt, den sogenannten Gebrauch (*Obichod*).

Das Strophenprinzip vereinfacht einigermaßen die entwickelte Form des Kirchengesangs, indem es diesen auf die mehrfache Wiederholung einer musikalischen Konstruktion reduziert. Aus diesem Grund war es nicht weit verbreitet und ist in schriftlichen Exemplaren erst ab dem 17. Jahrhundert dokumentiert.

Die Entstehung der Strophenform in der ukrainisch-belarussischen Tradition der geistlichen Gesänge ist mit der sogenannten „zweiten Welle" der griechisch-balkanischen Einflüsse, die die Bezeichnung „neugriechisch" erhalten haben, verbunden. Chronologisch liegt dies in der ersten Hälfte des 17. Jahrhunderts und fällt mit der Periode wichtiger Stiländerungen in der ukrainischen Kunst des Kirchengesanges zusammen, die mit der Entstehung des Unionismus und mit der Verbreitung protestantischer Ideen verbunden ist.[2]

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1   Jurij Jasinovs'kyj, *Ukrajins'ki ta bilorus'ki notolinijni irmolohiony XVI–XVIII stolit'*, Kodykolohično-paleohrafične doslidženija ta katalon [*Ukrainische und weißrussische notenlineare Irmologione vom 16. bis zum 18. Jahrhundert*] (Lwiw: „Misioner", 1996).

2   Olena Ševčuk, „Pro konfesijnyj zmist monodijnych naspiviv XVII–XVIII st. (za materialamy ukrajins'kych ta bilorus'kych irmolojiv)," *Naukovyj visnyk Nacional'noji muzyčnoji akademiji Ukrajiny im. P. I. Čajkovs'koho* 15, [„Über den konfessionellen Inhalt der Monodie-Gesänge des 17. und 18. Jahrhunderts (auf der Grundlage von Materialien der ukrainischen und bulgarischen Irmologione)," *Wissenschaftliches Blatt der Nationalen Musikakademie der Ukraine P. I. Tschaikowski* 15], (Kyjiw, 2001): 58–70; Olena Ševčuk, „Serbs'ki i bolhars'ki redakciji pivdennoslov»jans'kych pisnespiviv v ukrajins'kij i bilorus'kij cerkovno-spivac'kij praktyci XVII st.," *Naukovyj visnyk Nacional'noji muzyčnoji akademiji Ukrajiny im. P. I. Čajkovs'koho* 78 [„Serbische und bulgarische Fassungen der südslawischen Gesänge in der ukrainischen und weißrussischen Praxis der Kirchengesänge des 17. Jahrhunderts," *Wissenschaftliches Blatt der Nationalen Musikakademie der Ukraine P. I. Tschaikowski* 78] (2008): 105–125.

Im Unterschied zum früheren kalophonischen Gesang war der neugriechische Stil durch kurze, rhythmisch deutliche Melodien in ausgeprägter Dur- und Moll-Tonartgrundlage und mit der Motiv-Wiederholung gekennzeichnet. Deshalb ließ er sich leicht mit einfachen Akkorden harmonisieren; dabei wurden die Melodien so zusammengesetzt, dass sich zum Hauptmotiv eine Terz als Zweitstimme und ein Bass hinzufügen ließ, der sich im Rahmen einer bestimmten Tonart über den Hauptakkordtönen bewegte, was eine Bereicherung der herausgebildeten Darlegung der Faktur mithilfe der sich wiederholenden Imitationen der kurzen Motive ermöglichte.

Die erwähnten Besonderheiten der Melodiestruktur und ihrer Harmonisierungsprinzipien waren kennzeichnend für die Gattung des geistlichen Liedes, dessen Entstehung in der Kirchengesangskultur des ukrainischen Volkes ebenfalls zur Periode der zweiten Welle der griechisch-balkanischen Einflüsse gehört. Die eindeutigen Parallelen zwischen dem geistlichen Lied und der kirchlichen Monodie neuen Stils zeigen sich deutlich im Wiederholungsprinzip auf der Ebene großer struktureller Bildungen – Musikstrophen, die kürzere melodische Zeilen verbinden.

Beim geistlichen Lied hat die Strophe eine Vers-Refrain-Struktur (a + a^1 + b + b), welche durch die Wiederholung einiger Textzeilen und mit der Festlegung einer bestimmten Melodik zu ihnen verbunden ist. In der Monodie fehlt gewöhnlich die Vers-Refrain-Struktur (da bei der Wiederholung der Musikstrophe ein anderer Text gesungen wird), doch die gesamte Struktur mit der Wiederholung der melodischen Anfangszeile (a + a^1), manchmal mit ihrer Übertragung auf eine neue Höhe (a + a^1 + a^2), und der nachfolgenden Neuintonierung des Themas (b + c), auch mit Merkmalen der Reprise (b + a), bleibt erhalten. Das ist die wichtigste Neueinführung, die für die kirchliche Monodie kalophonischen Stils nicht typisch war, für die Gebrauchsgesänge Kiewer, bulgarischer und griechischer Art, sowie auch für einige regionale Varianten der Monodie (zum Beispiel: Wilner, Suprasler, Przemysler u.a.) hingegen charakteristisch war. Eben durch seine Einfachheit und Nachvollziehbarkeit hat sich der „neugriechische" Stil zumeist im Gebrauchsgesangsrepertoire durchgesetzt.

Die strophische Form in der kirchlichen Monodie: Aufnahmemöglichkeiten

Nach der Art der Niederschrift in den handschriftlichen und altgedruckten Irmologien lassen sich zwei Gesangsarten – mit der nicht aufgeschriebenen und mit der aufgeschriebenen Wiederholung – hervorheben.

Die erste Variante kann man auch als gekürzte Form der Niederschrift bezeichnen – hier ist nur die erste Musikstrophe aufgeschrieben, die in der Folge mit einem anderen Text wiederholt wird. Diese Form der Niederschrift bringt

die Monodie dem geistlichen Lied näher, allerdings wird im Unterschied zum Buch der geistlichen Lieder *Bogoglasnik* (*Gottesverkünder*) in den Irmologionen der nachfolgende Text nicht vollständig ausgeschrieben – die Sänger des Kirchenchors kannten ihn auswendig.

Es sind zahlreiche Niederschriften des Cherubimliedes bekannt, bei denen nur die erste Musikstrophe und der dieser Strophe entsprechende Anfangsteil des Textes schriftlich festgelegt sind, wobei alle nachfolgenden Wörter nach dem gegebenen Muster gesungen werden sollten. Als Erklärung dafür, dass die aufgeschriebene Melodie wiederholt werden soll, wurden am Ende der Notenschrift spezielle Hinweise gegeben. Beim *Cherubimlied* von Lasar Baranowitsch ist zum Beispiel am Ende der Musikstrophe, in der nur die ersten zwei Wörter gesungen werden („Iže cheruvimy"), folgendes vermerkt: „Po paki / na pervoe / vozvratis'" („Zum Anfang wieder zurück"; Beispiel 1).

Beispiel 1: *Cherubimlied* von Lasar Baranowitsch.[3]

Die kurze Form der Niederschrift ist auch für die Kommunionlieder, bei denen eine kurze Textzeile mit dem anschließenden „Halleluja" („Alliluja") gesungen wurde, charakteristisch. Der ganze Text des Kommunionliedes wurde in der Musikstrophe gesungen, die für das Singen des Refrains *Halleluja*

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3   Lwiw, LIM, Handschriftensammlung, Nr. 200, Blatt 3.

wiederholt wurde. Im Gottesdienst bei der Kommunion wurde diese doppelte Musikstrophe mehrmals wiederholt. Ebenso wie bei den Cherubimliedern gibt es auch in der Niederschrift der Kommunionlieder Hinweise zur Wiederholung. Im Kommunionlied *Vkusite i uvidite*, zum Beispiel, gibt es am Ende der Musikstrophe, wo der Text *Vkusite i uvidite jako blag Gospod'* (*Kostet und seht wie gütig der Herr ist*) gesungen wird, einen Hinweis zum Singen des „Halleluja: Alliluja / zri vyše" („Hallelluja / siehe oben"; Beispiel 2).

Beispiel 2: Kommunionlied *Vkusite i uvidite*.

Nach dem gleichen Prinzip, doch mit der ausgeschriebenen Wiederholung, wurde die Form anderer Gebrauchsgesänge des liturgischen Zyklus aufgebaut. Dabei wurde in der Notenschrift jede Musikstrophe trotz der Wiederholung des Themas aufgeschrieben; manchmal betrug ihre Anzahl bis zu einigen Dutzend. Solche Muster kommen recht häufig in den Gesängen der bulgarischen Melodienart vor. Manchmal werden auf der Grundlage desselben Stoffes verschiedene Abschnitte einer großen musikalischen Einheit (zum Beispiel die Gesänge der Liturgie oder die Kanon-Lieder) aufgebaut. Eines der Beispiele der oben beschriebenen Wiederholung ist die Liturgie des Johannes Chrysostomus in der bulgarischen Melodienart, wo zu einer Musikstrophe die Texte *Milost' mira* (*Barmherzigkeit des Friedens*), *I so duchom tvoim* (*Und mit deinem Geiste*), *Dostojno i pravedno* (*Würdig und recht*), *Svjat Gospod' Savaot* (Heilig ist der Herr Zebaoth), *Tebe poem* (*Singen wir dir*) und *Edin svjat* (*Der einzig heilige*) gesungen werden; insgesamt wird die Strophe sechzehnmal aufgeführt. Auf ähnliche Weise wird der Kanon zum Einzug Christi in Jerusalem in der bulgarischen Melodienart gesungen – die Strophe wird fünfundzwanzigmal vorgetragen, aber die Wiederholungen werden variiert und es gibt kurze Einfügungen. Das sind Beispiele großer Zyklen, es kommen aber auch kleinere Zyklen mit weniger Durchführungen der Strophe vor. Auf einer dreifachen Durchführung der Strophe sind der Irmos des ersten Liedes des Osterkanons (*Voskresenija den'* / *Der Tag der Auferstehung*) mit zwei Troparionen (*Očistim čuvstvija* / *Reinigen wir die Gefühle* und *Nebesa ubo dostojno da veseljatsja* / *Denn der Himmel freut sich*) in der bulgarischen Melodienart, und der Trauergesang *Blaženny neporočnej v put'*

chodjaščej (*Heilig ist der Weg der Reinen*) in der bulgarischen Melodienart, der am Karsamstag gesungen wird, u.a. aufgebaut.[4]

Die Musikstrophe selbst kann nicht so ausgedehnt wie in den großen Zyklen sein. Im Lied *Krasote devstva tvoego* (*Der Schönheit deiner Jungfräulichkeit*) in der bulgarischen Melodienart wird zum Beispiel eine recht kompakte Musikstrophe fünfmal durchgeführt: mit einer rhythmisch gespannten Melodie, die sich bequem auf drei Stimmen zerlegen lässt – mit der Terz als Zweitstimme und dem funktionellen Bass im F-Dur – in einer Einteilung in zehn Takte (Beispiel 3).

Beispiel 3: *Krasote devstva tvoego* mit bulgarischem Rorpev[5]
(1. Strophe in 3-stimmiger Variante).

Die Harmonisierung beginnt auf der Subdominante und endet mit der Tonika, was die Notwendigkeit nachfolgender Wiederholungen hervorruft und am Ende der fünften Durchführung eine Ergänzung erforderlich macht. Die Einfachheit der Melodie, der tanzende Charakter der rhythmischen Bewegung und die strukturellen Besonderheiten der Strophe wecken direkte Assoziationen zur Gattung der geistlichen Lieder, obwohl diese nicht direkt zitiert werden.

Über die Struktur der Strophe

Von der Struktur her stellt die Musikstrophe eine vollendete Bildung längerer oder kürzerer Dauer dar. Forscher der kirchlichen Monodie nennen sie „Singperiode" (T. Wichorewa) oder „melodische Periode" (I. Wosnesenskij),

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4   Lidija Kornij und Ljubov Dubrovina, *Bolhars'kyj naspiv z rukopysnych notolynijnych irmolojiv Ukrajiny kincja XVI–XVII st.* [*Bulgarischer Gesang von den handgeschriebenen notenlinearen Irmologionen der Ukraine vom Ende des 16. bis zum 17. Jahrhundert*] (Kyjiw: Instytut rukopysu NBU im. V. I. Vernads'koho, 1998).

5   Ibid., 166–167.

die strukturelle Wiederholung in Gesangkompositionen wird wiederum „periodische Wiederholung" (L. Kornij, O. Schewtschuk) genannt. Dabei wird erklärt, dass der Begriff „Periode" nicht in der klassischen Bedeutung (wie der Acht-Takt, der aus zwei Sätzen besteht), sondern für die Bezeichnung eines umfangreichen und vollendeten musikalischen Struktur verwendet wird. Doch die Terminologie der klassischen Formbildung ist damit nicht erschöpft: die Lage der Strophe in der Melodie wird mit den Begriffen Anfangs-, Mittel-, und Abschlussperiode bezeichnet, während für die Charakteristik der einen oder anderen Phase der melodischen Bewegung das berühmte i:m:t von Asafjew (*initio – movere – terminus*) verwendet wird, das zur Analyse einer ganz anderen Musik bestimmt ist. Das alles ist der Monodie fremd und lenkt vom Verständnis ihrer stilistischen Besonderheiten ab. Es ist sinngemäß, die zu wiederholende Bildung in den Gesängen der Monodie, die nicht aus Sätzen, sondern aus melodischen Zeilen besteht, nicht als Periode, sondern als ‚Musik- oder Sing-strophe' zu bezeichnen. Innerhalb der Zeilen kann die Erscheinung der Motivwiederholung beobachtet werden, die, wie schon oben erwähnt, die Monodie des „neugriechischen" Stils dem geistlichen Lied näher bringt.

Betrachten wir nun einige Beispiele eines solchen Aufbaus der Strophe, wobei wir gleichzeitig das Problem der mehrstimmigen Harmonisierung der Melodien eines ähnlichen Aufbaus anreißen.

Beginnen wir mit dem *Cherubimlied* von Lasar Baranowitsch (Beispiel 4), des Rektors der Kiew-Mohyla-Akademie, Bischofs von Tschernihiw und bekannten Mäzens, in dessen Dienst der nicht weniger bekannte Verfasser der Part-Kompositionen Simeon Pekalizkij stand. Es muss betont werden, dass Lasar Baranowitsch wahrscheinlich nicht der Autor des Cherubikons ist, weil seine Variante schon früher, nämlich ab der ersten Hälfte des 17. Jahrhunderts, im orthodoxen Bistum der Westlichen Rusj[6] bekannt war. Wir nennen es Cherubikon des Lasar Baranowitsch nach einer Zuschreibung in einem der handschriftlichen Herimologia (siehe Beispiel 1). Die Musikstrophe dieses Cherubimliedes ist sowohl von ihrer Melodie, als auch von ihrer Struktur her dem geistlichen Lied näher. Die Grundlage bildet eine melodische Phrase, die in der gleichen Tonhöhe wiederholt wird und somit eine Zeile (a + a) bildet. Weiter wird diese Zeile, die aus zwei Phrasen besteht, eine Quarte höher, man könnte sagen, in der Subdominante wiederholt. Danach wird der Stoff b eingeführt, als ein kurzes Bindeelement zu der einmaligen Wiederholung von a auf der Anfangshöhe. Zum Schluss der Strophe wird der Stoff b wiederholt, dabei wird er eine Terz höher als seine Anfangsdarlegung durchgeführt, deshalb endet die Strophe im parallelen Dur.

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6   Anmerkung: altertümlicher Name für die Region der Ukraine und West-Russlands.

Beispiel 4: *Cherubimlied* von Lasar Baranowitsch (in 5-linearer Notation).

Es wird eine Struktur gebildet, die aus drei melodischen Zeilen besteht:

Erste Zeile: a + a
Zweite Zeile: a¹ + a¹
Dritte Zeile: b + a + b¹

Durch einen solchen Aufbau der Singstrophe, der der Struktur des geistlichen Liedes näher ist, sowie auch durch die intonatorischen Besonderheiten der mehrmals wiederholten melodischen Anfangsphrase (a), die wahrscheinlich aus dem Liedprototyp stammte, konnten zahlreiche Varianten der mehrstimmigen Bearbeitung dieser Melodie geschaffen werden. Das Inventarium ist relativ groß und enthält die Übertragung der zu wiederholenden Phrase von einer Stimme zur anderen, das Hinzufügen der langdauernden Isonen (der langdauernden, sich dehnenden Chorbässe), Terz-Verdoppelungen, einfache und stretto-artige Imitationen u.a. In der gleichen Weise ist die Bearbeitung von Oksana Jarmak verfasst, die in der Anthologie *Cherubimlied der Ukraine und ihrer Diaspora*[7] (Beispiel 5) veröffentlicht wurde: bei den Wiederholungen der Strophe mit dem nachfolgenden Text werden neue Varianten und Faktur-Lösungen des zu wiederholenden Gesangs vorgestellt.

Da die Melodie des Cherubimliedes von Lasar Baranowitsch eine ausgeprägte Liedgrundlage hat, haben wir das Buch der geistlichen Lieder, das *Bogoglasnik* von Potschaev[8] überprüft und festgestellt, dass der wahrscheinliche Prototyp dieses Cherubimliedes das geistliche Lied des Weihnachtszyklus *Prevečnyj rodilsja* (*Der Allerewigste ist geboren*; Beispiel 6) ist.

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7   *Cheruvyms'ka pisnja Ukrajiny ta jiji diaspory: Antolohija* [*Cherubimlied der Ukraine und ihrer Diaspora: Anthologie*], hg. H. Kuzems'ka, D. Redčuk, musikalische Redaktion O. Jarmak (Kyjiw: KŽD „Sofija", 2010).

8   *Bogoglasnik – Pesni blagovejnnyja (1790/1791): Eine Sammlung geistlicher Lieder aus der Ukraine*, Facsimile und Darstellung (Köln: Böhlau Verlag, 2016).

Beispiel 5: *Cherubimlied* von Lasar Baranowitsch (Bearbeitung von O. Jarmak, 1. Strophe).

Beispiel 6: *Prevečnyj rodilsja* (*Bogoglasnik*, 1791).

Der wichtigste Unterschied zwischen ihnen ist der Modus der Tonart: das Lied *Prevečnyj rodilsja* wird in Dur gesungen, während das *Cherubimlied* von Lasar Baranowitsch im parallelen Moll vorgetragen wird. Dieser Unterschied wird dadurch erklärt, dass das *Cherubimlied* von Lasar Baranowitsch eine Art Autorendeutung eines populären Gesangsmotivs ist, welches in der liturgischen Praxis der westrussischen Kirche üblich war. Die Niederschrift dieses Gesangs ist in einer vierstimmigen Part-Harmonisierung bekannt – das ist das bekannte Cherubimlied aus Suprasl, eines der nicht zahlreichen frühen Beispiele der Part-Mehrstimmigkeit, die ihre einfachste Vorkonzertform darstellt. Die Niederschrift der Partitur dieses Cherubimliedes wurde im Suprasler

Irmologion aus den Jahren 1638–1639 entdeckt (Beispiel 7).[9] Der Träger der Hauptmelodie ist hier der Tenor und diese Melodie, wie es ihre Analyse zeigt, ist eine etwas vereinfachte Version des *Cherubimliedes* von Lasar Baranowitsch im Dur. Hier fehlt die pralle Tanzrhythmik und es überwiegt eine sanfte, gleichmäßige Bewegung; die Anzahl der Wiederholungen der Hauptphrase ist geändert, in jeder neuen Durchführung stellen wir kleine Intonationsmodifizierungen fest, denn es erfolgt nicht die genaue, sondern eine variierte Wiederholung. Der Gesang hat die Struktur von $a + a^1 + a^2 + b$ und enthält keine Wiederholung der Reprise, die Übertragung der Hauptphrase eine Terz höher (a^2) hingegen ermöglicht die Erhaltung der einheitlichen Tonart.

Beispiel 7: *Cherubimlied* von Lasar Baranowitsch (in Part-Harmonisierung).[10]

9   Vilnius, BLAN, Handschriftenabteilung, Fonds 19, Nr. 116 (1638–1639), Fol. 14r–14v.

10   Nina Herasymova-Persyds'ka, *Chorovyj koncert na Ukrajini v XVII–XVIII st.* [*Chorkonzert in der Ukraine im 17. und 18. Jahrhundert*] (Kyjiw: Naukova dumka, 1978).

Ausgehend von der Niederschrift der Partitur wird hier zweimal der Text gesungen: „Iže cheruvimy tajno obrazuem" („Die Cherubim bilden heimlich"). Aber dadurch wird der Text des Cherubimliedes nicht erschöpft, das bedeutet, dass der Gesang gemäß dem strophischen Prinzip aufgebaut und aufgeschrieben ist, und dabei die kurze Form der Niederschrift verwendet wird. Das heißt, der weitere Text wurde mit dem gleichen Motiv und mit der nicht geänderten Gesamtstruktur der Strophe gesungen, zu deren Einhaltung die einheitliche Zeilenrhythmik des Cherubimliedes („Iže cheruvimy – tajno obrazuem – i životvorjaščej – trojci trisvjatuju – pesn' prinosjašče") beigetragen hat. Hier wird eine der regionalen Varianten des Cherubimliedes in der Vor-Nikon-Fassung verwendet.

Strophenprinzip in Partituren

Es sind noch weitere Beispiele des Strophenprinzips in der Part-Mehrstimmigkeit bekannt. Sie sind nicht mehr mit der Harmonisierung der Monodie verbunden, weiterhin aber nach Vorkonzertmanier geschrieben. Zu den Partes-Kompositionen, die aus der früheren Zeit stammen und die nach Vorkonzertmanier komponiert sind, zählen Forscher die ‚Vierstimmen-Liturgie' aus der westukrainischen Stadt Oleschitschi (aus der Mitte des 17. Jahrhunderts).[11] In den Gesängen dieser Liturgie, darunter auch im Cherubimlied, gibt es einzelne Momente der strophischen Wiederholung (Beispiel 8), aber die zu wiederholenden Strukturen sind ziemlich kurz und kommen nur am Anfang der Teile vor.

Insgesamt ist die Form jedes Teiles komplizierter organisiert: die musikalische Reihenfolge wird dem Text folgend erneuert, aber im Rahmen der Ausdrucksmittel, die in der Vorkonzertmanier der Part-Niederschriften zulässig sind, d.h. ohne komplizierte polyphonische Konstruktionen, „stimmenbrechende" Melodien und überragende tempometrische Kontraste.

Die strophische Struktur mit der kurzen Form der Niederschrift und der leichteren melodischen Reihenfolge, die auch für die gewöhnlichen Mitglieder der Kirchengemeinde zum Singen nachvollziehbar war, haben auch die sechsstimmigen –Part-Kompositionen *Blagoslovlju Gospoda* (*Preise den Herrn*) und *Vsjačeskaja dnes' radosti* (*Jede heutige Freude*) aus der westukrainischen Stadt Waljawa, die zur Eparchie von Przemysl gehörte (Beispiel 9). Die Beziehung zu dem geistlichen Lied ist wieder ersichtlich.[12]

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11 Lwiw, CDIAUkL, Fonds 129, Verzeichnis 2, Nr. 1553; Myroslav Deščycja, "Najdavniša pam"jatka partesnych tvoriv," Καλοφωνια 1 ["Das älteste Denkmal der Parteswerke," Καλοφωνια 1] (Lwiw: Instytut cerkovnoji muzyky Ukrajins'koho katolyc'koho universytetu, 2002), 112–122.

12 Warschau, BNW = Handschriftenabteilung, Fonds Akcesja, IV 12049, Nr. 2027b (Anfang des 17. Jahrhunderts); Oksana Škurhan, "Ukrajins'ka pam"jatka partesnych tvoriv kincja XVII – počatku XVIII stolittja z varšavs'koho knyhoschovyšča," *Studiji mystectvoznavči* 4 ["Ukrainisches Denkmal der Parteswerke vom Ende des 17. bis zum frühen 18. Jahrhundert aus dem Bibliotheksmagazin Warschau," *Kunstwissenschaftliche Studien* 4] (Kyjiw: IMFE im. M. T. Ryl's'koho, 2006): 7–15.

Beispiel 8: *Svjat Gospod' Savaot* (Oleschitschi-Liturgie, Ohne Baß-Part).[13]

Das Strophenprinzip, das in der kirchlichen Monodie und in dem geistlichen Lied infolge der zweiten Welle der griechisch-balkanischen Einflüsse entstanden ist, dringt in das Part-mehrstimmiges Singen hinein, das sich zunächst bis in die Mitte des 17. Jahrhunderts als einfache Vorkonzertform entwickelt hat. In den Part-Kompositionen des Konzertstils, die in der späteren Zeit entstanden, verschwinden die Merkmale der strophischen Wiederholung, indem sie durch Motette-Formen verdrängt werden, die der vorwiegend in Teile des Gottesdienstes eindringenden, entwickelten Konzertform entsprechen.

Durch die Verwendung musikalischer Themen aus der Monodie in mehrstimmigen Werken verhinderten die Komponisten die strophische Wiederholung. Das geschieht mit dem Thema des *Cherubimliedes* von Lasar Baranowitsch, das der berühmte ukrainische Komponist der zweiten Hälfte des 17. Jahrhunderts Nikolaj Dilezkij in seinem 4-stimmigen Konzert *Prijdite, poslednee celovanie* (*Kommt zum letzten Küssen*) verwendet hat (Beispiel 10). Das Thema klingt nur einmal am Anfang des Konzerts (im 1. Tenor-Part) auf und wird nicht mehr wiederholt; stattdessen verwendet der Komponist anderes musikalisches Material und vermeidet dadurch die Wiederholung.

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13 Ol'ha Šumilina, *Partesna muzyka Peremys'koji jeparchiji: Rukopysni uryvky seredyny XVII – počatku XVIII stolittja* [*Partesmusik der Eparchie Przemyśl: Auszüge aus Manuskripten von der Mitte des 17. bis zum frühen 18. Jahrhundert*] (Przemyśl, 2015).

Beispiel 9: *Vsjačeskaja dnesʾ radosti* (Waljawa/Handschriften).[14]

In den Gesängen der kirchlichen Monodie hingegen behält das Prinzip der strophischen Wiederholung weiterhin seine Bedeutung und erfährt seine Wiedergeburt in den Gebrauchswerken von M. Beresowskij,[15] D. Bortnjanskij,

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14 Šumilina, *Partesna muzyka Peremysʾkoji jeparchiji.*

15 Olʾha Šumilina, „Pryčasni virši M. Berezovsʾkoho: oryhinal čy pizniša pidrobka?“ *Časopys Nacionalʾnoji muzyčnoji akademiji Ukrajiny imeni P. I. Čajkovsʾkoho, Naukovyj žurnal* 4 [„Kommunionlieder von M. Beresowski: das Original oder eine spätere Fälschung?“ *Zeitschrift der Nationalen Musikakademie der Ukraine namens P. I. Tschaikowsk, Wissenschaftliche Zeitschrift* 4] (Kyjiw: NMAU im. *P. I. Čajkovsʾkoho,* 2016): 25–37.

Beispiel 10: Nikolaj Dilezkij, *Prijdite, poslednee celovanie* (4-stimmiges Konzert).[16]

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16 Moskau, GIM, Abteilung für Handschriften, Synodale Gesangssammlung, Nr. 665, Lwiw, NML, Sammlung der Handschriften und alter Drucke, Handschriftliche kyrillische Bücher, Nr. 1209; (1. tenor, Thema des *Cherubimliedes* von Lasar Baranowitsch).

A. Wedel, S. Dechtjarev, M. Werbizkij u.a. Die zu wiederholenden musikalischen Bildungen in den Kompositionen dieser Autoren können mit Recht Perioden genannt werden, denn unter dem Einfluss der neuen Stiltendenzen verlieren sie die Merkmale der Singstrophe und werden durch die Merkmale der frühklassischen Formbildung bereichert. Solche Gesänge waren einfacher und nachvollziehbarer, deshalb wurden sie von der ganzen kirchlichen Gemeinde gesungen.

Dieses Phänomen verdient Aufmerksamkeit und soll gesondert untersucht werden. Es gibt viel mehr Beispiele als sie im Artikel behandelt werden konnten. Offensichtlich ist, dass der Zusammenhang zwischen der Kirchenmusik der Kiewer Metropolie und der Tradition der Volkslieder enger war, als wir uns vorgestellt hatten.

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POVZETEK

Pojav strofičnosti v cerkvenem petju kijevske metropolije 17. in 18. stoletja

Članek analizira razvoj pojava strofičnosti pri petju v ukrajinskih in deloma beloruskih krščanskih cerkvah, ki so v 17. in 18. stoletju spadale pod kijevsko metropolijo in predstavljale dve smeri – pravoslavje in uniatizem. Kijevska metropolija je starodavna zveza krščanskih cerkva v Vzhodni Evropi. Imela je lastne tradicije cerkvenega petja, ki so se razvile iz bizantinske monodije in jih je v 17. stoletju obogatila tudi polifonija. Cerkvene himne, napisane v kitični obliki, so imele preprostejšo melodično strukturo in si jih je bilo lažje zapomniti, zato jih je prepevala celotna cerkvena skupnost. Ob tem je kitica, ki je izhajala iz pesmi, nekako poenostavila uveljavljeno obliko cerkvenega petja in jo zreducirala na pogosto ponavljanje ene glasbene konstrukcije. Posledično se to načelo ni splošno uveljavilo in prvi stalni vzorci so se pojavili šele v 17. stoletju.

Glasbena kitica v cerkveni monodiji je zaključena struktura daljšega ali krajšega trajanja. Sestavljena je iz več melodičnih vrstic, v katerih se pojavi variantna ponovitev izvirnega glasbenega materiala, ki monodijo približa duhovnim pesmim.

Petje z elementi kitičnosti je bilo vsakdanje in je večinoma veljalo za »bolgarsko« ali »grško« oz. se je ta trend pojavil kot posledica t. i. drugega vala grško-balkanskih vplivov. Preučevanje rokopisnih virov cerkvene monodije je pokazalo, da imajo pesmi s stoletje staro strukturo dve različici zapisa – z nenapisanim ponavljanjem (skrajšana oblika zapisovanja) in z zapisanim ponavljanjem (zapisovanje v celoti). V prvi različici je bila zapisana zgolj začetna kitica, ki jo je bilo treba ponoviti po ostalem besedilu. V drugi različici so bile zapisane vse kitice, čeprav se je besedilo ponavljalo; včasih so se ponovljene kitice vrstile v več ducatih. Preprostost melodije je omogočila polifono harmonizacijo takšnih pesmi in jih popularizirala celo do ravni zabavnih koncertov. Načelo ponavljanja kitic je postalo nepogrešljiv del vsakodnevnega petja pravoslavne cerkvene glasbe tudi v poznejših obdobjih.

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O AVTORICI

OLGA ŠUMILINA (shumili2016@gmail.com) je ukrajinska muzikologinja, habilitirana doktorica umetnostne zgodovine in profesorica na Oddelku za glasbeno teorijo na Nacionalni glasbeni akademiji Mikole Lisenka v Lvovu. Je strokovnjakinja na področju študij o glasbenozgodovinskih virih in preučuje zgodnje stopnje razvoja ukrajinske sakralne glasbe, še posebej v obdobju baroka in klasicizma (17.–18. stoletje). Ima bogate izkušnje na področju študij virov, z glasbenimi rokopisi dela že 25 let in je odlična poznavalka specializiranih fondov ukrajinskih in evropskih glasbenih arhivov. Sodeluje pri rekonstrukciji zgodnjih del ukrajinske sakralne glasbe, odkritih v arhivih. Uvedla je nov pristop k preučevanju življenja slavnega ukrajinskega skladatelja Maksima Berezovskega (1745–1777), ki temelji na dokumentih iz časa njegovega življenja in glasbenih rokopisih, kar je postavilo temelje za novo osvetlitev biografije in ustvarjalnih dosežkov skladatelja.

Orchestration as a Means of the Synthesis of Classical and Romantic Approaches in Brahms' Second Piano Concerto

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ABSTRACT

The synthesis of 'Classical' and 'Romantic' concepts in the orchestration of Brahms' Second Piano Concerto is discussed. The composer rethinks ways of presenting musical material in the orchestra by conceptualising both the 'Classical' orchestral structure (the size, the approach to the brass section) and the Romantic-like treatment of solos, alternations, etc. as unified domains.

Keywords: Brahms, Second Piano Concerto, orchestration, synthesis of Classical and Romantic approaches

IZVLEČEK

Obravnavana je sinteza 'klasicističnih' in 'romantičnih' konceptov v orkestraciji Brahmsovega Drugega klavirskega koncerta. Skladatelj na novo misli načine predstavitve glasbenega materiala v orkestru tako, da konceptualizira tako 'klasicistično' orkestralno strukturo (velikost zasedbe, uporaba trobil) in romanticistično obravnavo solov, alternacij itd. kot poenotenih domen.

Ključne besede: Brahms, Drugi klavirski koncert, orkestracija, sinteza klasicističnih in romantičnih pristopov

Introduction

Despite the ongoing critical and performative interests in his symphonic works, Brahms' approach to the orchestra (and in particular, the traits of his presentation of musical material in the orchestra) has rarely been given the attention it deserves.[*] This could be because negative opinions of Brahms' orchestrations still lurk.[1] Or because "the art of orchestration is the realization and undercutting of cultural expectations."[2] Or because *our* expectations of the 'ideal' orchestra of Brahms do not take his real intentions fully into account. Brahms' work with the orchestra is especially distinctive due to its relatively modest size (where every instrument may play a significant role), unlike the scoring of Liszt, Wagner or Bruckner where the orchestra is often much larger, the textures are thicker, and the effect is often provided by distinctive and self-sufficient groups or solos.

One can easily find a number of studies of Brahms' symphonic œuvre with a focus on musical forms and harmonic language. The composer's tendency towards dualism through the lens of harmony (minor–major or plagal–authentic contrasts),[3] texture (a combination of contrapuntal and homophonic strategies)[4] or genre (old and new genres juxtaposed)[5] has been considered by scholars in some depth. However, an examination of these traits in Brahms' instrumental concertos – focusing on the role of orchestration, special orchestral techniques, and characteristic features of the material presentation – is a major gap in Brahms scholarship. In his Second Piano Concerto (op. 83), Brahms offered an unprecedented synthesis by combining 'Classical' orchestral structures (the size,[6] the approach to the brass section, and the sound of the orchestra as

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1   See, for example, Moore Hilarie Clark, "The Structural Role of Orchestration in Brahms' Music: A Study of the Third Symphony" (PhD dissertation, Yale University, 1991).

2   Kathryn E. Steetle, "Orchestrational Markedness and Its Effect on Form" (PhD dissertation, Florida State University, 2007), 18.

3   Margaret Notley, "Plagal Harmony as Other: Asymmetrical Dualism and Instrumental Music by Brahms," *The Journal of Musicology* 22, no. 1 (2005): 90–130, https://doi.org/10.1525/jm.2005.22.1.90.

4   Hans Gál, *Johannes Brahms: His Work and Personality*, translated by Josef Stein (New York: Alfred A. Knopf, 1963); or Ronald Knox, "Brahms and His Religion," *Il Saggiatore musicale* 22, no. 2 (2015): 215–249.

5   Bruno Marc Plantard, "Johannes Brahms: Finale de la Quatrième Symphonie: Vers une cinétique de la trajectoire," *Musurgia* 4, no. 1 (1997): 25–41; or Rosen Charles, "Brahms: Influence, Plagiarism, and Inspiration," in *Critical Entertainments: Music Old and New* (Cambridge, MA: Harvard University Press, 2000).

6   Brahms's orchestra in the Second Piano Concerto is moderate and comprises doubled woodwinds, four horns, a pair of trumpets and trombones, the timpani (recall that three latter instruments were used in the first and second movements only) and strings. Unlike Wagner and Bruckner,

a whole and its instrumental sections, the colour of orchestration, expressive functions of different instruments, the role of counterpoint in an orchestral composition, etc.) with Romantic[7] approaches to orchestration (the role of the in-the-orchestra solo, types of doublings, approach to alternations, different timbral effects, etc.) as integrated domains.[8] This resulted in what became a particular (and easily recognisable) character of Brahmsian orchestral sound. All the above points to the necessity of paying special attention to Brahms' 'concerto orchestra'.

In this paper, I focus on the synthesis of different origins in orchestration as a certain form of dualism in Brahms' Second Piano Concerto. My first objective is to examine how the composer utilises and develops what I will refer to as a 'Romantic' approach to duplications, alternations, and other features of orchestration. Hence comes the necessity to examine the methods he uses to present a musical idea in the last quarter of the nineteenth century (with 'Romantic' approach to solo, ensemble or section) in a 'Classical' orchestra (by structure and mode of use of the brass and percussion instruments). Moreover, this essay posits the stylistic synthesis in this concerto's orchestration as an inspiration for twentieth-century approaches to the orchestra.

To accomplish these goals, I first use score analysis to determine the ways in which the composer combines different influences in his orchestration and moulds them into one unified whole. I then use 'solo analysis'[9] as my specific and original methodology for researching the 'concerto orchestra'. I apply solo analysis to examine the shift in the relationships between out-of-the-orchestra

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Mahler, and Richard Strauss, Brahms deals with relatively small orchestra. Walter Frisch emphasises that Brahms was quite content with his Fourth Symphony presentation at Meiningen by only forty-eight musicians: "he [Brahms] argued against supplementing the strings for a richer sonority." Walter Frisch, *Brahms* (New Haven and London: Yale University Press, 2004), 164.

7   One should take into account different approaches to the term Romanticism in general. The discussion regarding its beginning and end is in process. For example, Michael Vaillancourt estimates that evoking the Romantic, for a composer writing in 1881, is yet another kind of historicism. On this notion of evoking past styles and mixing them in an entirely new configuration, see: Vaillancourt Michael, "Brahms and the Historical Sublime," *International Review of the Aesthetics and Sociology of Music* 46, no. 1 (2015): 73–94, http://www.jstor.org/stable/24327328.

8   In this context I define 'integrated domains' as a fusion of different origins in one whole. Each 'domain' represents a set of certain morphological characteristics, figurative systems, means of expression, and creative techniques (in particular, in orchestration), which determine typical traits of Classical and Romantic musical styles.

9   I consider the function and role of soloistic writing in the concerto by employing my own classification of solos' types and thus applying 'solo analysis' as a particular methodology of the concerto orchestra's research. Unaccompanied play I call 'absolute solo', accompanied play is 'soloing timbre', play on neutral background of an instrument (or an instrumental section) is 'quasi solo', the unison of two (three, four, etc.) instruments is 'double (triple, quadruple, etc.) solo'. To achieve greater precision in the analysis of orchestration, facilitate the clarity of formulations, and make each case and each term semantically strong, I combine qualitative (to classify the types of solo, possible purposes to use this or that type) and quantitative (a number of each type of solo, their juxtapositions) aspects.

and in-the-orchestra[10] soloists and the orchestra in order to determine dramaturgical, structural, and expressive functions of the instrumental solos in the Brahmsian orchestra.[11] A retrospective point of view and stylistic method will be applied to study the changes of the 'solo technique'.

Dualism in the Brahmsian Orchestra

Despite widespread use of particular musical dualisms (major–minor, diatonic–chromatic, Beethovenian–Wagnerian, tonal–modal), Brahms' instrumental compositions manifest this principle in such diverse ways that many researchers mention it as a particular feature of Brahms' style. Discussing his Violin Concerto, Karen Leistra-Jones considers the work to be a combination of strict logic and spontaneous improvisation.[12] As such, it should be noted that each of the two constituent parts (the violin solo and the orchestra) relies mostly on one or another of these two elements. The part of the violin soloist is characterised by a significantly freer presentation of the material and a sense of unexpectedness (for example, in the timing and the content of the introduction of the soloist in the first movement after the orchestral exposition) thanks to the lack of conventional corresponding harmonic support from the orchestra. The orchestral writing mostly relies on a well-structured and balanced logic to embody a sense of stability (based on the dominance of vertical constructions) or (in many places) the unity of both elements (logic and improvisation), achieved through contrapuntal techniques. Such an approach arguably enhances complexity whilst also reducing spontaneity in the deployment of musical material.

Although the Second Piano Concerto allocates its material in a similar fashion, the dualism is generally less noticeable, at least at first glance. Obviously, the explanation should be founded not only on Brahms' maturity in the concerto genre, but also on the choice of the piano as a solo instrument with a different approach to breadth and dimension than that in the Violin Concerto. The piano has more potential to combine improvisation and logic as a whole,

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10　To avoid confusion, I distinguish between the 'out-of-the-orchestra solo' – an instrument playing outside the orchestra, as in the instrumental concerto (e.g., the pianist in a piano concerto) – and the 'in-the-orchestra' solo – an instrument that is part of the orchestra (e.g., the horn is the in-the-orchestra soloist at the beginning of Brahms's Second Piano Concerto). This distinction may be used in different musical genres, regardless of the presence or absence of a soloist out-of-orchestra.

11　Such solo analysis might be applied not only to Brahms' concerto orchestra (in his Violin or Double Concertos) but can be useful for the broader concept of Brahms' orchestral concept beyond the 'concerto orchestra' and used for all Brahms' symphonic works. However, it is more distinctive in the concerto orchestra in which in-the-orchestra and out-of-the-orchestra soloists are in the opposition not only with the orchestra but in relation to each other.

12　Karen Leistra-Jones, "Improvisational Idyll: Joachim's "Presence" and Brahms' Violin Concerto, Op. 77," *19th-Century Music* 38, no. 3 (2015): 243–271, https://doi.org/10.1525/ncm.2015.38.3.243.

both in the solo sections and in places where it appears in ensemble with another soloist (for example, in the dialogue between the piano and the French horn: mm. 1–6 of the first movement). The horn part is emphatically linear because of the narrow range of the instrument (just an octave) and absence of any accompaniment to provide vertical support, and because it's primarily stepwise. The piano's chordal texture covers five and a half octaves, and the pedal adds reverberation with a particular dimensional effect. Thus, the horn acts like a carrier of strict logic (just an initial motive, a germ for the whole Concerto). This motive is a bit restrained evoking nostalgia, distance, absence. The piano develops this germinal motive within a significantly wider range and with particular warmth (due to the specific harmonic resonances). The musical image is transformed due to the interaction between the two elements: the "strict logic" and almost "spontaneous improvisation" are overlapping.

Example 1: Brahms, Second Piano Concerto, mvt. 1, mm. 1–6.

There are a large number of examples in different concertos when a soloist (followed by an orchestra or vice versa) repeats the same or varied musical material. Nevertheless, there is a significant difference between many of those cases and this concerto where in fact the role of each soloist and the force of the instruments is equal. One can easily compare the piano's and the horn's pure timbres within a perfectly balanced 'chamber ensemble'. They are relatively similar in 'force' and 'mode of touch' to each note, and they are equal in

function because each instrument in a chamber ensemble is treated as a soloist. In cases when the orchestra repeats the material of the pianist (or vice versa), there is a juxtaposition of the tone of a soloist with the timbral mixture of the orchestra. Their forces are not equal, obviously, and the functions of each instrument in the score are distinct.

Major–minor and subdominant–dominant oppositions serve as further examples of dualism in Brahms, as mentioned.[13] In this concerto, Brahms used the contrast between the two modes as a means to emphasize the climax of the first movement (the end of the development section, from m. 232). The piano's major chords and high register reinforce the brightness of its solo passages; the orchestra, on the other hand, is given minor chords in a middle register. There is an intensive piano-orchestra dialogue, although it seems as if the orchestra becomes the echo of the piano. Brahms utilised the orchestra–soloist alternations to make these oppositions of modes and pitch significantly more profound due to unchangeable chords in the orchestra, on one hand, and the contrast between light triplets in the high register and massive, full-sound piano's chords in the low register, on the other hand (see mm. 232–236 of the first movement). I would say that this episode is the perfect example of what Joseph Kerman calls a "concerto conversation".[14]

Although a number of composers before Brahms, including Beethoven, Schubert and Schumann, had routinely used major-minor juxtapositions, Brahms' individuality in this regard should be emphasised as it appears through the lens of stylistic integration. The second movement (Allegro appassionato) is a highly Romantic Scherzo in D minor featuring sophisticated harmonic language with quick transitions to multiple foreign keys and a constant use of alternations and clashes between the pianist and the orchestra. The D-major episode (from m. 188) reveals a new context with its diatonic, simpler harmonies based on tonic and dominant relationships, as well as more transparent orchestration. It is first performed solely by the orchestra (mm. 188–215) before the orchestral instruments are rejoined by the piano; throughout, balance reigns between all performers (mm. 271–280). This evokes an earlier 'Classical' (if not Handel-like) sound-world.

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13 Margaret Notley highlights that "the expressive power of plagal idioms comes about through their lesser position within the framework" in comparison to authentic cadences involving the dominant (see Notley Margaret, "Plagal Harmony as Other: Asymmetrical Dualism and Instrumental Music by Brahms," *The Journal of Musicology* 22, no. 1 (2005): 93). In his Second Piano Concerto, Brahms is usually prone to balanced use of plagal and authentic harmonies, mostly unaltered. However, he likes altered dominants during the process of the deployment of lyrical music in order to emphasise the upward vector of motion (the dominants with raised fifth tone in the F♯ major episode from the third movement). The subdominant mostly is not altered with rare exceptions for the most dramatical episodes, for example, in Scherzo.

14 Joseph Kerman, *Concerto Conversations* (Cambridge, MA: Harvard University Press, 1999), 1.

Example 2: Brahms, Second Piano Concerto, mvt. 1, mm. 232–234.

Example 3: Brahms, Second Piano Concerto, mvt. 2, mm. 270–279.

Brahms takes major–minor juxtapositions to a new level in this movement, by employing transitions between close or remote tonalities and altered or diatonic harmonies, and by means of different orchestral palettes in order to reinforce oppositions of the musical styles. The composer does not merely confront D-minor and D-major 'styles' in the aforementioned scherzo but rather interweaves one into another, thus synthesising them through harmonic (and orchestral) means of expression. It is as if a sudden appearance of C major after A major (m. 204), rapid changes of tonalities (C–G–H–E–A–d–a–A), and frequent comparisons of major and minor (mm. 204–215) offer Romanticism to the listener who might understand the tonal structure as Romantic and the pattern of the orchestration Classical. This 'Romantic-style' harmony with its succession of distant tonal centres, with sudden key shifts and mode changes is embodied by 'Classical-style' orchestration: a perfectly balanced sound in all octaves, the distinct dominance of string instruments, clarity of texture, and a feeling of complete 'harmony' between all these elements. Thus, Brahms

achieves the convergence of the two origins into one whole by combining a 'new' (Romantic) harmony and an 'old' (Classical) approach, resulting in a unique way of presentation of the material in the orchestra.

Example 4: Brahms, Second Piano Concerto, mvt. 2, mm. 207–215.

Bruno Marc Plantard examines a different example of dualism in Brahms: the paradox of breaking the ostinato in the chaconne of the Fourth Symphony. It appears thus because the chaconne undergoes transfigurations within the symphony (the 'old' and the 'new' through genre synthesis). Therefore, according to Plantard, the composer seems to have challenged himself,[15] overcoming

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15   "The choice to write the chaconne as the finale of a symphony is both a challenge and a necessity." Plantard, "Johannes Brahms: Finale de la Quatrième Symphonie," 27.

the principle of repetition by using 'symphonism' as a mindset to embody in-depth transformation of the musical material.[16] In fact, the fusion of tradition and innovation reveals a new level of dualism.[17] Brahms creates a new quality of orchestral sound[18] and establishes another approach to the orchestra also in the concerto genre through the combination of elements of different origins.[19]

The synergy of genres is particularly distinctive in the Second Piano Concerto, a work whose four-movement structure, the size of its movements, the depth of the transformation of melodies, and inclusion of a scherzo[20] call to mind the features of a symphony.[21] One should always remember that "the projection of genre can be seen in part as a rhetorical technique, as a means of persuasion that enhances the composer's ability to communicate greater specificity of meaning through what have often been perceived as mere abstract patterns."[22] If one applies this approach to this concerto, it becomes clear that the composer projected a 'symphony' concept onto a 'concerto' principle, thus creating his own concept of the instrumental concerto. Building upon (1) Schumann's approach to the concerto[23] and (2) Beethoven's symphonic

16   "Thanks to the multiplicity of motivational emergences that this [the frequency of the chaconne's bass] could catalyze," ibid.

17   The Finale of Brahms's Fourth symphony is the focus of Plantard's analysis. However, the author does not consider the synergy of the two origins in Brahms's approach to the orchestra. I believe that Brahmsian orchestration plays particular role in creating a characteristic sound in general and a unique artistic expression in such a case.

18   As Jacobson notes: "The sound of Brahms is heavier and thicker than the sound of most other music." Jacobson Bernard, *The Music of Johannes Brahms* (London: Tantivy Press; Rutherford, NJ: Fairleigh Dickinson University Press, 1977), 143. While such a tone dominates Brahms's symphonic compositions, it is also important to emphasise a particular feature of Brahmsian orchestra that Sevsay Ertugrul calles the "half-tutti" to decrease the dense of the texture by using pauses in different parts. Sevsay Ertugrul, *The Cambridge Guide to Orchestration* (Cambridge: Cambridge University Press, 2013).

19   "For a creator like Brahms, it is a question of determining the role that tradition delegates to it, accepted as a nourishing sap, at a given moment of a temporal trajectory from which he has acquired an acute conscience." Plantard, "Johannes Brahms: Finale de la Quatrième Symphonie," 25.

20   According to Joan Chissell, scherzo is "a movement traditionally conspicuous by its absence in concertos." Chissell Joan, "The Symphonic Concerto: Schumann, Brahms and Dvořák," in *A Companion to the Concerto*, ed. Robert Layton (New York: Oxford University Press, 1996), 165.

21   The fact that the Concerto is close to the symphony at the level of its structure is considered in the literature. "It is the custom to allude to Brahms's instrumental concertos as symphonies with obbligato solo instrument and to dispute their title to academic of solo concertos with orchestra." Walter Nieman, *Brahms* (New York, NY: Cooper Square, 1969), 311. Chissell recalls that the German public condemned Brahms's First Piano Concerto "as too symphonic." Chissell, "The Symphonic Concerto," 160. The fact that the First Piano Concerto was originally conceived as a symphony, and the Violin Concerto had initially a four-movements structure (Tsariova Ekaterina, *Brahms* (Moskva: Muzika, 1986), 295), provides a ground for suggesting a juxtaposition of the two genres in Brahms's consciousness.

22   Vaillancourt Michael, "Brahms' 'Sinfonie-Serenade' and the Politics of Genre," *The Journal of Musicology* 26 no. 3 (2009): 380–381.

23   "And so, we must confidently await the genius who shows us in a brilliant new way how to unite orchestra and piano, so that whoever reigns at the piano can unfold the richness of his instrument

concept (the symphony as an expression of monumental intellect and personal feeling), Brahms establishes a concerto in which the two origins appear clearly. The two origins reveal their distinctiveness while being interlaced into one amalgam as if at a conceptual level.[24]

These dualisms appear in Brahms' instrumental compositions through his attitude toward his predecessors (particularly, Haydn and Beethoven).[25] However, Brahms does not separate or even alienate a 'new' and an 'old' world; rather, he combines them to achieve a fusion in which the past is embedded in the present, or (according to Giselher Schubert), he "individualises historical references."[26] In other words, the composer situates features of an 'old' genre within specific thematic elements, particular diatonic sequences, and his approach to an orchestral instrument[27] within a late-Romantic approach to the genre (including relevant thematic, rhythmic, and timbral contexts). Hence, while Brahms' First Piano Sonata (op. 1) evokes certain Beethoven piano sonatas in its treatment of rhythm, tonality, and thematic material,[28] the composer integrates these Beethovenian features and enriches them with new harmonic and expressive resources. The same approach is evident in Brahms' Second Piano Concerto: the Haydn-esque orchestration of the D-major episode (from

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and his art, while the orchestra is more than a simple spectator and, by its multiple characters, interweaves the scene in a more artistic way." Robert Schumann, "Das Clavier-Concert," *Neue Zeitschrift für Musik* 10, no. 2 (1839): 5.

24   Walter Niemann names three main principles of Brahms's concerto style strongly connected with a symphony: "The suppression of all display of technical virtuosity by the soloist as an end in itself; next, the equal footing maintained by the soloist and orchestra; and, lastly, the approximation of the concerto to the symphony in intellectual context." Niemann Walter, *Brahms*, trans. Catherine Alison Phillips (New York: Cooper Square Publisher, Inc., 1969), 312. The third of these principles seems to be the most important because symphonism as a principle of thinking (especially in Beethoven's understanding) allows the composer to achieve the appropriate depth of transformation of musical material in the genre of instrumental concertos as well as in the genre of symphony. It is such an approach to the concerto that makes it symphonic on a conceptual level. The particular number of movements, and a typical use of menuetto or scherzo become an important, but still, additional feature. "Thus, Brahms's manner of writing a piano concerto is the Brahmsian pianistic idiom raised to its highest power." Ibid, 313.

25   Jeffrey J. Faux and David C. Rayl believe that Brahms was "[the] most tradition-conscious of nineteenth-century composers." Jeffrey J. Faux and David C. Rayl, "Giving Patient Hope to the Exile: Rethinking Brahms' 'Requiem'," *The Choral Journal* 54, no. 11 (2014): 21.

26   Schubert Giselher, "Themes and Double Themes: The Problem of the Symphonic in Brahms," *19th-Century Music* 18, no. 1 (1994): 10.

27   Georgy Blagodatov emphasises an ambiguity in Brahms's technique of the use of horns, although in a slightly exaggerated way: "Brahms did not use the kind of passages for horns typical of the 'Classical' composers, but nevertheless, in writing for horn he tends to favour notes of the natural overtone series." Blagodatov Georgiy, *Istoriya simfonicheskogo orkestru* (Leningrad: Muzyka, 1969), 196. It was definitely Brahms's way to combine Classical and Romantic approaches to the horn (and, in fact, to the orchestra in general).

28   Schubert, "Themes and Double Themes," 10. On this subject, Charles Rosen notes, with a touch of irony: "That, in fact, is why it is opus 1 – Brahms's career starts from this quotation." Rosen, "Brahms: Influence, Plagiarism, and Inspiration," 135.

m. 188 of the Scherzo, see Example 3) is complicated by the appearance of an unexpected syncopation. A 'foreign' element (an unexpected syncopation) decreases its effectiveness by being assimilated into quite different circumstances (equal crochets, with a touch of archaism melody), and becomes the very essence of the 'new' style. Certainly, the latter also transforms throughout this process. Thus, the placing of 'old' techniques into 'new' stylistic, historical, and aesthetic conditions becomes one of the important elements of Brahms' conceptualisation of the orchestra.

One hears a number of similar syncopations in the orchestral exposition of the first theme of the first movement with the sudden stops in the violins (mm. 30–31), then in different parts (mm. 33–34), as if trying to disrupt a distinctive and potent forward motion of the orchestral majority (without these stops), but to no avail and, so far, with much perseverance. It seems like the two different elements compare forces.

Example 5: Brahms, Second Piano Concerto, mvt. 1, mm. 29–35.

Michael Vaillancourt notes that Brahms' references to his predecessors acquire the form of allusions that are meant to be heard:[29] "He was a master of allusion, and he generally intended his references to be heard."[30] Vaillancourt analyses the Serenade op. 11, emphasising its hybrid character due to an unusual juxtaposition of movement types[31] which, he believes, appears through the mixture of eighteenth- and nineteenth-century models. He presents a compelling argument regarding Brahms' inclination toward allusions[32] and his tendency to project an old genre's features into a new context (which should be considered one of the most unusual defining characteristics of his musical thinking). Such an approach may explain the following statement: "Brahms' music played a pivotal role in the change of perspective."[33] I think that it means that the future development of orchestral music is perennially indebted to Brahms' approach to the orchestra. One can find similar allusions in Prokofiev's "Classical" Symphony in which the composer combines twentieth-century harmonic language utilising unexpected tonal transition and Classical-style orchestration.

The Brahmsian Orchestra

The Brahmsian orchestra has been analysed from different points of view but, in the context of this paper, it is necessary to emphasise the impact of Brahms' predecessors on his orchestration, and the influence of the piano's texture on the composer's orchestral thinking. Regarding the former, Alain Louvier and Pierre Albert Castanet wrote: "The most surprising thing about Brahms is that he perfectly succeeded in a bet with himself: to imitate Beethoven with the same orchestra in an era when Berlioz had long ago broken all the limits in the

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29   See, for example, Heather Platt, "Probing the Meaning of Brahms' Allusions To Haydn," *International Review of the Aesthetics and Sociology of Music* 42, no. 1 (2011): 33–58. Platt examines Haydn's impact on Brahms's clear orchestration style. A detailed analysis of predecessors' impact, though mostly in structural aspects, appears in Julian Horton's recent monograph. Horton Julian, *Brahms' Second Piano Concerto, Op. 83: Analytical and Contextual Studies*, Analysis in Context: Leuven Studies in Musicology (Leuven: Peters, 2017), vol. 4.

30   Rosen, "Brahms: Influence, Plagiarism, and Inspiration," 134. It is necessary to point out that, despite providing a deep and detailed analysis of references in Brahms's compositions (including both piano concertos) and studying in detail their rhythmic, thematic, and formal aspects, Rosen's book, unfortunately, leaves the influence of Brahms's predecessors on his orchestra out of his discussion.

31   Vaillancourt, "Brahms's 'Sinfonie-Serenade' and the Politics of Genre," 389.

32   A monograph by Jacquelyn Scholes pays special attention to allusion in a few of Brahms's instrumental compositions, including the First Piano Concerto. Scholes examines the resonance of historical references with material in the first movement and then studies its further impact on the other movements within the cycle. However, since Brahms's orchestration is not in the scope of this research, it is addressed only briefly. Jacquelyn Sholes, *Allusion as Narrative Premise in Brahms' Instrumental Music* (Bloomington, IN: Indiana University Press, 2018).

33   Vaillancourt, "Brahms's 'Sinfonie-Serenade' and the Politics of Genre," 397.

orchestra."[34] The importance of this observation rests on the fact that Brahms 'imitated' Beethoven not only with regard to structure but with (1) specific orchestral forces (including limited brass and percussion instruments); (2) sonata form (using a double exposition at the end of the nineteenth century); and (3) the concerto's large-scale form (where a four-movement layout produces a symphony-like concerto). All these elements give us a 'Brahmsian orchestra'.

Hans Gál characterised Brahms' style of orchestration as the "deeply rooted imagination of a pianist for whom sound is projected on a plane."[35] Thus, Gál highlights the linear nature of sound in the Brahmsian orchestra. This idea seems exaggerated, and although one can find some references to piano textures in Brahms's orchestral works, this should not be treated as anything unusual. This feature can be treated as a new kind of dualism when Brahms' inclination to the piano textures in an orchestral composition was combined with typical orchestral features to expose music material. These piano-like passages, in turn, were transformed by the composer over the course of time to form a very individual orchestral style.[36] A number of researchers note these 'pianistic' traits in Brahmsian orchestra[37] as well as often thick textures and absence of bright colours.[38]

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34   Alain Louvier and Pierre Albert Castanet, *L'orchestre* (Paris : Combre, 1997), 28.

35   Gál, *Johannes Brahms*, 214.

36   The scholars often mention the unique individuality of Brahms's orchestra. See, for example, Yurii Fortunatov's exclamation: "Try to recreate the Brahmsian orchestration! It is just incomparable." Fortunatov Yuriy, *Lektsii po istorii orkestrovkh stiley*, ed. Yelena Gordina and Olga Loseva (Moskva: MGK im. P. I. Tchaykovskogo, 2004), 127. If considering 'individuality' more broadly and beyond the orchestra, one can recall Hanslick's 1862 comment. Michael Haas writes, "It is fascinating that the first thing Hanslick praises in the young Brahms is his individuality and his finely organized musical nature." Michael Haas, *Forbidden Music: The Jewish Composers Banned by the Nazis* (New Haven: Yale University Press, 2013), 51.

37   "Brahms brings his diverse and rich piano sound to the orchestra." Louvier and Catanet, *L'orchestre*, 28. Charles Rosen wrote that "his [Brahms's] music for other [than the piano] instruments constantly betrays the thinking of pianist." Rosen, "Brahms: Influence, Plagiarism, and Inspiration," 167. Rene Leibowitz and Jan Maguire emphasise that, although Brahms's orchestral thinking derives from the piano, it is "adequate" to the orchestral texture. Rene Leibowitz and Jan Maguire, *Thinking for Orchestra* (New York: Schirmer, 1960), 30. Leonid Gourevitch has the same opinion as well. Gurevich Leonid, *Istoriya orkestrovykh stiley* (Moskva: Kompozitor, 1997), 108.

38   Alexandre Anisimov concurs, also suggesting that colours in the orchestra are not important for Brahms's orchestra. Anisimov Aleksandr, "Vzaimodeystviye solista i orkestru v zapadnoyevropey-skom skripichnom kontserte XVII–XIX vekov" (PhD diss. abstract, Magnítogorsk State Conservatory, 2011), http://cheloveknauka.com/vzaimodeystvie-solista-i-orkestra-v-zapadnoevropeys-kom-skripichnom-kontserte-xvii-xix-vekov. Regarding Brahms's orchestra, Edward Woodhouse remarks: "many of his earlier and middle periods works exhibit a rather acerbic tone." Woodhouse Edward L. A., "The Music of Johannes Brahms in Late Nineteenth and Early Twentieth Century England and an Assessment of His Reception and Influence on the Chamber and Orchestral Works of Charles Hubert Hastings Parry and Charles Villiers Stanford" (PhD dissertation, Durham University, 2012), 253, http://etheses.dur.ac.uk/7336/. It seems, such a characteristic is polemical and even contradictory, because the predominance of strings, typical for the Brahmsian orchestra in his earliest work, by default excludes sharp sounds. The tone can be heavy, massive, or

Example 6: Brahms, Second Piano Concerto, mvt. 1, mm. 262–268.

Such a judgement seems too strong. While the criticism of the orchestra of Schumann[39] is still largely warranted (with the exception of Schumann's Piano

mixed, but not acerbic. At the same time, John Fuller-Maitland recalls the *Second Serenade* op. 16 and emphasises that this work resists to "the opportunity of using the word 'muddy' whenever Brahms's orchestral music is referred to." Fuller-Maitland John A., "Brahms' Orchestral Music," *The Musical Times* 74, no. 1083 (1933): 401.

39 Carse Adam, *The History of orchestration* (London: Kegan, Trench, Trubner and Co LTD, 1925), 263; Leibowitz René, *Le Compositeur et son double* (Paris: Gallimard, 1971), 73.

Concerto orchestration[40] and probably his choral works), a similar assessment of the orchestra in Brahms' Second Piano Concerto is completely unfair.[41] The Concerto's score is full of constant textural transformations and different presentations of musical material (solos and ensembles-in-orchestra, tutti and solo oppositions). All these features demonstrate Brahms' ability to masterfully modify piano-like textures by placing them into an 'orchestral environment' to create an unexpected type of the concerto orchestra. If one opens the score of this concerto at random one finds a number of alternations between the orchestral sections or between the soloist and an orchestra section (or the whole orchestra) with different dramaturgical purposes and with dissimilar level of contrast.

The alternations between the piano and the strings are different earlier in the first movement (mm. 232–234, see Example 2) where they initiate the forward motion and reinforce the dynamics of movement achieving striking minor–major and dynamic (*ff–ppp–ff*) comparisons. The two counterparts complement each other and act as one whole.

Example 7: Brahms, Second Piano Concerto, mvt. 2, mm. 43–56.

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40 Rakochi Vadim, "'L'orchestration mouvante' du Concerto pour piano de Schumann: genèse et perspectives," *Acta Musicologica* 92, no. 2 (2020): 141–142.

41 "His [Brahms's] orchestration is often judged massive, opaque or faded, Nordic in short." Goulbault Christian, *Histoire de l'instrumentation et de l'orchestration: Du baroque à l'électronique* (Paris: Minerve, 2017), 137. Brahms's orchestral thinking lacks original ideas. Leibowitz and Maguire, *Thinking for orchestra*, 30.

The piano–orchestra 'timbral conflict' in mm. 315–362 of the scherzo plays a completely different role. Here Brahms effectively embodies tension between the two elements of the first theme by means of orchestration: the piano and the orchestra 'provoke' each other, intercept the motive, and seemingly stutter in the flow of sounds. There are two main collisions between the piano and the orchestra in the scherzo. They are quite similar (although the second stage of the recapitulation sounds more relentless due to the use of the whole orchestra for the first time instead of its reduced form); however, the result is different. In the first instance, starting from m. 167, Brahms withdraws the piano itself and assigns a process of transformation of the second theme to the orchestra. It engenders an irrepressible forward motion and creates energy of such power that the radical transformation in the D-major episode of an initially 'cold' and 'restrained' second theme is perceived as organic and even expected: initially the *lamento* is performed by the horns, the violas and the cellos as a secondary line (mm. 188–193). Then the violins and high woodwind instruments plays strongly and distinctively (mm. 196–202). After all, a recurring D–C♯ descending motive of a minor second is highlighted rhythmically through syncopation and emphasised by the dynamics (*f*). However, this is not new material but a modification of an ascending minor second E–F melodic cell heard in the violins and violas in unison (mm. 43–54).

The mood, the emotion, the circumstances, and the orchestration have changed. Thus, a continuous increase of emotional intensity during the process of development was necessary to accumulate enough energy to transform the initial theme. Nevertheless, for the second time, the force of collisions between the piano and the orchestra was so great that (to use a sporting analogy) both participants have come to the finish line completely exhausted; only the horn's absolute solo[42] (mm. 362–365) along with only an alienated octave unison of three woodwind instruments remain. The exhausted forces of the two parts, in fact, become a portent of the upcoming finale of this drama.

The different roles undertaken by these alternations (as analysed above) can be explained by their appearance in dissimilar moments of the concerto's development. The first example (mm. 264–268 of the first movement) does not contain any conflict because it is an exposition of the material.

The same situation presents itself at the very beginning of the first movement and in the A-minor theme in the finale (Allegretto grazioso — un poco più presto) where the wind and strings alternate. The second example (mm. 232–234 of the first movement) represents the alternation as an impetus for the timbral and modal development of the music material. There are no conflicts here, and different parts act in complete harmony. One can find a

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42   I remind that I call 'absolute solo' an unaccompanied sound of a single instrument that fills all the musical space.

Example 8: Brahms, Second Piano Concerto, mvt. 2, mm. 351–363.

similar example in the finale (mm. 39–51). This passage is notable because, at first glance, the piano interrupts the orchestra with its distinct texture (octaves without accompaniment and with an unusual distance between these octaves). However, taking into consideration (1) a dynamic upward sequence in the orchestra; (2) more and more persistent syncopated rhythmic patterns; and (3) the general dramatic emotions (due to upward sequence, crescendo, and more

Example 9: Brahms, Second Piano Concerto, mvt. 2, mm. 260–269.

and more intense tone of flutes and horns in the high pitch range), the piano's 'sudden' inclusion does not contradict the character of music but effectively stimulates the orchestra.

In the third case (mm. 315–362 of the scherzo), there is a dramatic conflict between the two performing elements, where each effectively tries to break down the development in its favour.

Example 10: Brahms, Second Piano Concerto, mvt. 4, mm. 45–53.

The first time, it was the orchestra which would not cease playing; the second time, both came to a finish powerless and ruined (mm. 361–362). The absolute (unaccompanied) horn solo (mm. 362–363), as a reminiscence of a motive from the second theme, is the only result of this drama (see Example 8, last measures).

Example 11: Brahms, Second Piano Concerto, mvt. 2, mm. 330–340.

The Synthesis in the Second Concerto Orchestra

The combination of the 'old' and 'new' in the Brahmsian orchestra has appeared at the level of rethinking musical forms, certain orchestral techniques, relationships between the harmony and orchestration and the use of a chaconne in a symphony. In such a context, it is worth treating all these examples

of Brahms' approach to the past as an embodiment of a classical style, and to his present as an embodiment of late Romanticism of the 1880s. Each of the two includes a wide spectrum of historic-aesthetic and technical approaches to the role of the orchestra in a concerto.

I believe that it is in the Brahmsian orchestra that these two origins-elements are fully realised. They condition the originality of the composer's style. The particularities of Brahms' approach to the orchestra produced several followers in the next generations of composers. The synthesis of the two element-origins appears at different levels in the Second Piano Concerto. First, it is expressed in the orchestra itself: a paired structure without 'heavy' brass instruments, with the trumpets and the timpani being used in the first and second movements only. One can recall Beethoven's Fourth Piano Concerto with its different orchestration of the first and second movements and the finale, or Beethoven's Fifth Symphony with the trombones only in the finale. Thus, the first example of the synthesis is an allusion to the 'Classical' orchestral structure in this Romantic concerto.

Brahms' approach to the brass section is almost identical to Beethoven's (except for the fact that Brahms used the horn much more regularly than Beethoven) despite the fact that Berlioz's symphonies and oratorios, Liszt's symphonic poems and the majority of Wagner's operas had already been performed. However, Brahms' writing for brass is very modest: the horn is the only brass instrument the composer cannot do without.[43] Compared to Wagner, Brahms' horn writing is not as dramatic or powerful, but rather lyrical and soft. Brahms seems to combine 'Classical' structure with 'Romantic' spirit through numerous solos with the transformations of tone resulting from the context in which this timbre is used (for instance, in dialogue with the piano).[44] Thus, the use of the horn is the second example of the synthesis.

The third aspect of the synthesis is the 'in-the-orchestra solo' that serves expressive, structural, dramaturgical, and textural functions in the Concerto. The absolute solo of the horn that opens the Concerto with a quiet and gentle timbre[45] puts the listener in a mood receptive to lyricism and creates a particular atmosphere. In the 1880s, Brahms treats this already chromatic instrument exclusively as a 'natural horn',[46] similar to the classical composers' mode of use (the key of B major with total diatonicism, a natural scale). This 'natural-like

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43   I am tempted to think that Brahms admired Berlioz's *L'Enfance du Christ*, where the brass – even horns – are silent most of the time.

44   By rephrasing in other words Grime's expression, the horn is "as concerned with Brahms's music as it is with the intellectual tradition upon which the composer drew." Grimes Nicole, *The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge: Cambridge University Press, 2019), 10.

45   Or, by applying Grimes's expression (although used in a different context of Brahms music analysis), a "rich poetic resonance." Ibid, 3.

46   Although one can note that, with the high B♭ in m. 4, Brahms inverts the 'natural' higher-as-more-dense distribution of the overtone series.

horn' introduces us to a completely Romantic world (recall the horn's absolute solo in the overture to Weber's *Oberon*). The emergence of the 'romantic mood' is strengthened by the piano's lowest notes which produce a spatial effect. In the context of such close musical interaction between the horn and the piano, Musgrave's somewhat controversial idea about this moment as "representing the summit of orchestral pianism"[47] does not sound quite so paradoxical. Jacobson points out that "Brahms' use of a single instrument places all the emphasis on the intensely personal poetry of unsupported horn tone."[48] As a result, a poetised 'Romantic' image is embodied by an instrument that has been interpreted in a completely 'Classical' way.

The horn solo becomes the essence of the whole structure because it marks the end of each section of the sonata form: introduction (mm. 1–4, see Example 1), exposition (mm. 65–67),[49] development (m. 188), recapitulation (from m. 259), and coda (mm. 333–338). The horn solo before the recapitulation is one of the most interesting solos in the entire Concerto. The first phrase is played by the horn (with an octave doubling by the first violins) with a barely audible accompaniment of clarinets, second violins, and violas. The last notes of the melody are repeated by the flute and oboe like an echo, and the piano enters with the same theme and at the same moment. The second phrase is played by the flute, oboe, and bassoon with a new entry from the piano. The strings' *pizzicato* adds lightness to the tone.[50] The beginning of the recapitulation is orchestrated elegantly, making the event almost imperceptible; only the very recognisable horn solo marks the start of a new section. I take Joan Chissell's remark regarding Brahms' "hypnotic magic"[51] to be a perfect description of the listener's impression.

The horn's initial solo invokes a concerto principle and extrapolates it into the very midst of the orchestra. This adds individualisation to the sound of the orchestra and extends dialogues to all levels. The duet of the horns and piano is a prototype for future dialogues between the out-of-the-orchestra soloist (the piano) and the orchestra. Thus, the horn acts as a representative of the

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47   Musgrave Michael, *The Music of Brahms* (London and Boston: Routledge and Kegan Paul, 1985), 232.

48   Jacobson, *The Music of Johannes Brahms*, 118.

49   The theme is exposed by the wind instruments with the horns in D minor and its character is quite different than in the beginning.

50   This episode brings to memory Kerman's term 'coplay'. Kerman, *Concerto Conversations*, 43. "A single melody can be shared between, coplayed by, the two agents so that one completes the thoughts of the other." The term seems a precise description of the depth of the engagement between the two counterparts, when a dialogue is being transformed into an inseparable unity and co-dependency. Although Kerman refers to the Finale of the *Concerto* (for example, mm. 287–294), it seems obvious that the term can be applied to the recapitulation in the first movement as well.

51   Chissell, "The Symphonic Concerto," 166.

Example 12: Brahms, Second Piano Concerto, mvt. 1, mm. 259–263.

orchestra at the very beginning of the composition. I wonder about the possible purpose of this initial solo. I think that it could be a *temporal* allusion: Beethoven opened his Fourth Piano Concerto with the out-of-the-orchestra soloist's exposition (piano solo). It is plausible to suggest that Brahms' (with the subconscious or conscious?) tendency – natural to him – to reproduce 'Classical' techniques had the intention to 'rethink' this particular Beethoven concerto. Both solos have a very similar lyrical mood. It is worth noting that Beethoven used the out-of-the-orchestra soloist while Brahms preferred the in-the-orchestra one. For Brahms, this was not merely personal preference. His use of the horn solo is especially designed to signify the Romantic timbre (recall the beginning of Webern's *Oberon* or Schumann's *Konzertstück for Four Horns and Orchestra* op. 86), thus immersing listeners into the Romantic context from the very beginning. When one listens to the solo horn in Brahms' Concerto, allusions to different horn solos immediately come to mind. Two

Example 13: Beethoven's Fifth Piano Concerto, mvt. 3, mm. 241–244.

examples: the double horn solo in the first movement of Beethoven's Fifth Piano Concerto (the first movement, mm. 48–56) and the absolute horn solo in its finale (mm. 242–243).

Unlike Brahms, Beethoven used the horn in transitional points to switch between the two keys.[52] Brahms used the solo horn to juxtapose its timbre with the piano and thus to reinforce the 'concerto essence' as though it were from the very inside of the orchestra. Brahms' approach to the form of the first movement, and the Concerto in general, including the role of each instrumental

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52   The same approach to the horns 'double solo' is seeing in the first movement of Schubert's "Unfinished" Symphony during the transition from B minor of the first theme to G major of the second one, as if a pure timbre of the horns masks the keys difference. I call the unison of two (three, four, etc.) identical instruments a 'double' ('triple', 'quadruple', etc.) solo.

section in the orchestra and the structure of the orchestra is indicative of Bee-thoven's concept of the concerto because at each level, Brahms adapts these traditions and adapts them to the new historical, cultural and aesthetic norms of the end of the nineteenth century.

In summarising Brahms' approach to brass instruments and to the horn in particular, it should be emphasised that this approach determines the peculiar-ity of the sound of the Brahmsian orchestra in general. On the one hand, it is passionate: the upper stringed instruments' syncopated notes oppose the har-monious and clear pulsation of the woodwind instruments (mm. 30–31 of the first movement); the multi-timbral alternations hint on each tone colour as an absolute value (for example, in mm. 219–220 of the first movement the piano responds to the flute and to the clarinet, then only the clarinet is heard, and then the piano returns). The rapidity of these transformations (constant at-tention to unmixed colours, frequency of these alternations between different timbres, and changes in texture) reveal the world of strong emotions. On the other hand, the orchestra is classically rigorous and well-structured. A good example is the second subject in the orchestral exposition, where the unison of the first and second violins presents the melody against the background of the broken crotchets' triplets in the violas and cellos (mm. 48–55), allud-ing to the thematic climax in Allegretto from Beethoven's Seventh Symphony (from m. 75). Unlike Beethoven, who preferred chromatic sequences and did not demonstrate a particular inclination to diatonic sequences, Brahms used this feature to develop the music material quite often. He preferred to rely on seventh chords (V–I, IV–VII, mm. 53–54), probably to create an allusion to Baroque music. One can easily find evidence of Brahms' taste for this type of sequence in other works (e.g. the *Intermezzo* op. 117, No. 2).

I will now move on to another characteristic of the Brahmsian orchestra. The second theme in mvt. 2 sounds 'reserved' and 'cold' because of the use of exact doubling between the first and the second violins and the violas, cover-ing a three-octave range without any 'accompaniment' (see Example 7). The *pianissimo* dynamic adds a touch of mystery. Clear vertical and unbroken preci-sion are mitigated by the seemingly endless lamentations of the minor second (F–E). Thus, a specific orchestral sound is formed. Externally harmonious and controlled, it is very similar to the sound of Beethoven's orchestra in the Trio of his symphonic Scherzos, for example, the Trio from the third movement of Beethoven's Seventh Symphony (mm. 169–172). However, in fact, as Yurii Fortunatov noted referring to Brahms' principles of orchestration,[53] instru-mental introductions are not on the beat (indeed, there are constant changes in rhythmic pulse). It is the internal modification of the score that makes it fundamentally different from a classical concept, creating a unique synthesis

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53   Fortunatov, *Lektsii po istorii orkestrovkh stiley*, 126.

of the two stylistic elements-origins. Thus, the 'Romantic' essence transforms the 'Classical' orchestra from the inside of the orchestra and gives birth to an inimitable Brahmsian orchestra, precipitating a *reconceptualisation* of the orchestra in the twentieth century.

The fourth example of this synthesis of Classical and Romantic approaches to the orchestra is the ensemble-in-orchestra,[54] the appearance of which is intimately connected with the new quality of solos. Ensembles-in-orchestra (when only two performers play and the rest of the orchestra pauses) have been used in classical music, for instance, at the end of Beethoven's Fifth Piano Concerto (from m. 184). Perhaps for the first time in the history of the piano concerto, the timpani were interpreted as equal instruments to the piano. Here the timpani function as the orchestra's voice and an antithesis of the high piano chords. It is plausible that these seventeen measures (I mean the principle of interaction between the in-the-orchestra and out-of-the-orchestra soloists) could have been Brahms' source of inspiration for the first or the third movements of the Concerto.

Romantic composers were interested in creating dialogues between soloists and orchestra by placing an accent on timbral colour juxtapositions within the orchestra (e.g. the flute, the clarinet, and the oboe in Liszt's First Piano Concerto (mm. 55–174), and the flute and the horn in Grieg's Piano Concerto, at the beginning of the development in the mvt. 1). Or between the out-of-the-orchestra soloist and the orchestra: the oboe and the piano in Schuman's Piano Concerto (mm. 102–106), the clarinet and the piano in Liszt's First Piano Concerto (mm. 25–36); the piano, the triangle, and the horn in the same concerto (mm. 184–189); and the piano, the violin and the cello in the mvt. 2 of Tchaikovsky's Second Piano Concerto (mm. 46–64). Brahms started favouring these colour comparisons in his Violin Concerto, in which the oboe's solo timbre at the beginning of the second movement is no less significant than that of the violin as a designated out-of-the-orchestra soloist. In the Second Piano Concerto, the composer went much further by using different soloists to create different ensembles-in-the-orchestra, which reinforces a concept of a concerto within the concerto and emphasises the Romantic essence of his orchestral thinking within the limits of the classical structure of the orchestra.

Both the in-the-orchestra soloists (the horn in the first movement) and the ensembles-in-the-orchestra are clearly related to musical form as well. The third movement opens with an expressive cello solo. This long and intense passage suggests a possible deviation into a cello concerto. Could this be a kind of compensation for the cello concerto never written by Brahms? The timbral contrasts in this movement are even stronger than those in the recapitulation

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54   I call the 'ensemble-in-orchestra' a unit of two or more of internal as well as external soloists (in the genres with an out-of-the-orchestra soloist). They can form duets, trios, quartets, etc., either without other instruments or accompanied by the rest of the orchestra.

of the second movement of the Violin Concerto, where Brahms uses the oboe on behalf of the orchestra and the violin solo in the double exposition, while in the recapitulation there is a dialogue between the oboe as an internal soloist and the violin as an external one.[55] The start of the recapitulation (m. 71) is marked by a new cello solo (this time in B major instead of B♭ major). This is a unique example of synthesis of different stylistic origins due to the different means of expressions. The composer assigns the first theme (initially in B♭ major) to the same (and thus recognisable) timbre of the cello in a foreign key. However, B major is tonally close to the lyrical episode in F♯ major and thus Brahms unites the first theme and the episode through the cello's timbre, the mode of presentation (the soloistic timbre on the background of the strings) and the key.

Example 14: Brahms, Second Piano Concerto, mvt. 3, mm. 67–71.

In order to discover the role of ensembles-in-the-orchestra in synthesizing different elements in the movement, it is necessary to consider the F♯ major episode of the third movement which is marked by an unusual trio (two clarinets and the piano on the orchestral pedal of the cellos). The clarinets enter, as if to announce the piano's first beat (mm. 59–64). The sound of the altered last

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55   Claude Rostand indicates that Pablo de Sarasate refused playing the Concerto because he found it offensive to just hold a violin in the hand while the oboe played the full melody at the beginning of the second movement. Rostand Claude, *Brahms* (Paris: Fayard, 1978), 574.

pitch is dissipated in the next pause of the piano part. The clarinets originate the next level of expressiveness that will eventually become even more sensual. A moment of silence in the piano part allows us to enjoy the clarinet's singing line and to identify the soloist in the orchestra, responding two octaves higher. The music sounds nervous, despite the lyricism of the third movement. Such an intensive use of the soloists, both technically and expressively, makes the third movement a focal point of the Concerto.

Example 15: Brahms, Second Piano Concerto, mvt. 3, mm. 57–64.

Let's return to the recapitulation of the third movement. The principal key of B♭ major returns quickly with further development of the musical material through orchestration which provides the impetus to its transformation. At the end of the movement, the composer uses seemingly endless combinations of ensembles-in-the-orchestra (piano and cello – mm. 76–79; oboe, cello, and winds – mm. 86–87; flute, cello, and piano – mm. 88–89), both with accompaniment and without. These ensembles create (taking into account periodical inclusions of the orchestra from m. 76) a genuinely three-dimensional effect which recalls the F# major episode as well. I call the effect 'three-dimensional' because there are the flute, the piano, and the cello solos which create the ensemble-in the-orchestra. Each instrument belongs to a different orchestral section, has a specific colour of timbre, and the rhythmic pattern. In fact, each exists in its proper world. However, they form a harmonic and well-balanced ensemble due to similar mood and the unique softness of the sounds' pronunciation.
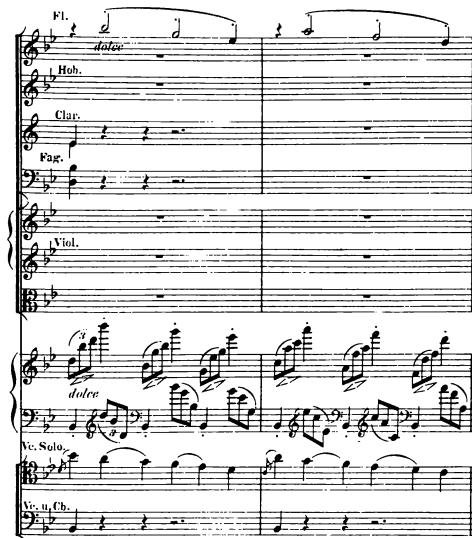
Example 16: Brahms, Second Piano Concerto, mvt. 3, mm. 88–89.

All the performing forces find themselves in total harmony and neither conflicts nor disagreements can break the synthesis of all parts of the musical form due to Brahms' orchestration: the first theme, initially pronounced by the cello with a light accompaniment of the strings, is heard in different ensembles-in-the-orchestra in recapitulation. Therefore, Brahms unites the thematic material of the beginning with the mode of presentation of the middle part.

The Brahmsian Orchestra and the Twentieth Century

There is one more aspect of the orchestration of Brahms' Second Piano Concerto that should be examined: its impact on twentieth-century symphonic music.[56] Walter Frisch explored the problem of Brahms and the *fin de siècle* in certain aspects.[57] Schoenberg's 1947 essay[58] considers the 'progressiveness' of Brahms' musical language and his reversion to rigorous contrapuntal writing. In her examination of Brahms' innovative role in developing a musical idea (especially his ability to work with the motive as a germ for the whole composition), Nicole Grimes accepts Schoenberg's approach to Brahms. However, she emphasises that Schoenberg was not the first to see Brahms as "Progressive", referring to a few works of nineteenth-century researchers.[59] Musgrave suggests that "Brahms could be called a Progressive […] in the study and performance of music that lay before the conventional repertory of the musical world in which he lived."[60] John Borstlap discusses Brahms' compositional technique as a rigorous intellectual exercise that prepared Schoenberg's twelve-tone system.[61] This literature offers a wide range of approaches to the question of Brahms' influence on twentieth-century composition but – very surprisingly indeed – does not pay much attention to Brahms' impact on the orchestra in the twentieth century. Peter Burkholder suggests that Brahms can be characterized as "the composer whose approach to music has become most typical of later generations of composers."[62] It would therefore be constructive to extrapolate Burkholder's title *Brahms and Twentieth-Century Classical Music* to *Brahms and the Twentieth-Century Orchestra* in order to specifically discuss Brahms' influence on the twentieth-century symphonic thinking.

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56 There are opinions to the contrary which, in fact, deny Brahms's impact on the twentieth-century orchestra. See, for example, Adam Carse's passage on Brahms's orchestration: "Looking backwards rather than forward…" Carse, *The History of Orchestration*, 295.

57 Walter Frisch, "The 'Brahms Fog': On Analysing Brahmsian Influence at Fin de Siècle'," in *Brahms and His World*, ed. Walter Frisch (Princeton, N.J.: Princeton University Press, 1990), 117–136, https://doi.org/10.1515/9781400833627.117. Frisch considers Brahmsian metrical ambiguity, a broad triadic melody, quotation of Brahms's themes and general impact on Zemlinsky, Schoenberg, and Reger.

58 "Brahms, without renouncing beauty and emotion, proved to be a progressive in a field which had not been cultivated for half a century." Arnold Schoenberg, *Style and Idea* (New York, NY: Philosophical Library, 1950), 99.

59 Grimes Nicole, "The Schoenberg/Brahms Critical Tradition Reconsidered," *Music Analysis* 31, no. 2 (2012): 127–175, https://doi.org/10.1111/j.1468-2249.2012.00342.x.

60 Musgrave Michael, "Brahms the Progressive: Another View," *The Musical Times* 124, no. 1683 (1983): 291, https://doi.org/10.2307/962911.

61 Borstlap John, "Brahms the progressive?" *John Borstlap* (blog), May 30, 2014, accessed November 29, 2020, http://johnborstlap.com/brahms-the-progressive/.

62 Burkholder J. Peter, "Brahms and Twentieth-Century Classical Music," *19th-Century Music* 8, no. 1 (1984): 75, https://doi.org/10.2307/746255.

In this regard, Botstein's polemical thesis – that "although the cliché has been linking Brahms with the conservative, and Wagner (and his admirers, Wolf and Bruckner) with 'the music of the future,' the social mirror of the aesthetic division presents the reverse" – does not sound too paradoxical.[63] This assumption is much more defensible than it may seem at first glance. Wagner's name is the first that comes to mind in the context of brilliance of the in-the-orchestra solo, masterful technique of orchestration and numerous changes in the orchestra that occurred during the second half of the nineteenth century. His influence on the orchestra was direct and obvious; it was expressed in the size of the orchestra, new techniques of orchestration, dynamic and timbre palette, a new approach to the brass, etc. All this immediately found a following and supporters who wished to emulate this orchestral construct.

The reflection of Brahms' art of orchestration in the next generation of composers was not so obvious. However, from a historical perspective, this impact was certainly not less and perhaps would be considered even more important if one acknowledged the importance of the synthesis of Classical and Romantic elements for twentieth-century music. The roots of this synthesis should be sought in an earlier period. Chopin introduced the mazurka into French art music. Liszt took on the challenge of combining ancient and specifically Hungarian musical idioms with nineteenth-century forms and styles. These composers established firmly transcultural perspectives by using rhythmic pulsation and characteristic scales and melodic intonation. However, it was Brahms who offered a strong synthesis of the two styles' origins by unifying the 'Classical' orchestral structure with the 'Romantic' practice of different traits of orchestration as integrated domains in the orchestra of his Second Piano Concerto. And while Burkholder asserts that "Brahms is the single most important influence on twentieth-century classical music"[64] – not least since [the] "synthesis of elements from past and present is certainly what Brahms was after in his music,"[65] – traditionally, he does not mention either 'orchestra' or 'orchestration'. However, one should think about novel sonic effects by employing new sound worlds that drew upon 'Classical' and 'Jazzy' idioms: the orchestra of George Gershwin's Concerto in F, Sergey Rachmaninoff's Fourth Piano Concerto and his *Rhapsody on a Theme of Paganini*, Aaron Copland's Concerto for Piano and Orchestra, Darius Milhaud's Concerto for Percussion and Small Orchestra, and Maurice Ravel's First Piano Concerto. Or one should think about the synthesis of material of different origins which became a fundamental factor in the emergence of neo-classicism, neo-romanticism,

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63   Botstein Leon, "Brahms and Nineteenth-Century Painting," *19th-Century Music* 14, no. 2. (1990): 158, https://doi.org/10.2307/746200.

64   Burkholder, "Brahms and Twentieth-Century Classical Music," 75.

65   Ibid, 76.

and other 'neo' trends in contemporary music. Busoni's open letter to Becker (1920) with the call to combine the principles of development and the logic of early music with the latest techniques of composition, and Stravinsky's slogan "Back to Bach" (1924) – one should recall his Concerto for Piano and Winds, inspired by Bach's music – effectively demonstrate this tendency in twentieth-century music.

Conclusions

The synthesis of Classical and Romantic features in the Second Piano Concerto explains the peculiarity of the Brahmsian orchestra's sound. It is formed by a combination of a Baroque-like harmonic development, 'Classical' orchestral structure, and Romantic rhythmic irregularity almost in all instrumental parts including the piano. Brahms' unique orchestral style has been created by a paradoxical combination of uncombined approaches…

Brahms' Classical approach to the orchestra in the Concerto is expressed in its structure, a particular approach to the brass and percussion instruments, and absence of 'new' timbral effects such as the use of sourdines for the brass or *col legno* for the strings. Romantic tendencies are reflected in his 'poetic' approach to the horn, endless transformations of the colours in the orchestra, a number of solos, timbral blends, alternations, and doublings. A combination of these two approaches in one inseparable whole represents the first category of synthesis in Brahms' orchestra.

'Classically-natural' horn has acquired typical 'romantic-chromatic' features and portraits new artistic images. An active use of the cello led to the genre deviation crossing over to the realm of a cello concerto or of a double concerto. These factors signified Brahms' sensitivity regarding tone colour and revealed a Romantic essence of Brahms' orchestral thinking. He played with the nuances and barely perceptible timbral transformations in an almost impressionistic manner, thus opening the door to the twentieth-century orchestra. This poetic and Romantic approach to the in-the-orchestra soloist in the context of the Classical structure of the orchestra constitutes the second category of synthesis in Brahms' *concept of the orchestra*.

Brahms builds up a three-level system of relationships between the soloists and the totality of the orchestra. There are only two soloists at the first level (the horn and the piano) which functions as a germinal source for different ways of dealing with musical material. The ensembles of soloists and the rest of the orchestra form the second level of Brahms' orchestral concept (the piano, the cello, and the orchestra). A juxtaposition of the soloist (the piano) and the whole orchestra produce the third level of the concept. Each case differs not only due to the number of participants and the degree of 'purity' of their timbres' juxtapositions, but also through textural contrasts. Here are some more

examples: soaring *pianissimo* octaves in the second movement[66] or the entrance of the piano (that covers more than six octaves) at the beginning of the third movement. The same can be said of the orchestral passages: for instance, the transition to the middle part of the Scherzo (mm. 167–188) when the frantic and seemingly limitless emotional effusion of the strings' tremolo combines with the implacable logic of the recurring repetitions of second subject, as if the two themes are in a 'love–hate' relationship.

Regular use of ensembles-in-orchestra combines the Classical orchestra and typical Romantic techniques of music presentation. The ensembles mark the borders between sections and thus have a form-defining function. They announce the subtlest and the most inspired moments of the narrative, create the lyrical climax of the Concerto and thus express their dramaturgical function. Internal orchestral soloists create instrumental associations within the orchestra, expanding the scope of a single timbre's significance. So not only a soloist, but a chamber ensemble within the orchestra can embody, separately and together, a Romantic sound and move forward thematic and expressive discourse. This Brahmsian phenomenon is not even a step away from Mahler's ensembles-in-orchestra (such as in the Third, Fifth, and Sixth symphonies) or flexible texture-dynamic-timbre variations in Richard Strauss's symphonic poems (woodwind ensembles in *Till Eulenspiegel* or string ensembles in *Don Quixote*), or Shostakovich's concertos (a pair of woodwind instruments and the violin solo in the Scherzo from the First Violin Concerto).

Within the further discussion on perspectives for Brahms' approaches in the twentieth century, it is necessary to mention major–minor juxtaposition in Mahler's works. One can find mode contrast in Mahler's Sixth Symphony to present a fate motive and to become a foreboding symbol. Or, there is a different approach to major–minor switches in his Seventh Symphony, where the same feature was used in a much quieter atmosphere. I suggest that Mahler's major and minor changes are rooted in Brahms' minor dominant key of the third theme in the exposition of the first movement (F minor instead of 'normal' F major) or the piano's cadenza (m. 11) which begins with "furious" B♭ minor instead of 'scheduled' B♭ major. Such unexpected changes of the moods create a complex play of the light and shadow and expose the dualism in its new form, with a touch of ambiguity residing in joy.[67]

Despite a strong anti-Brahms reaction (Stravinsky, Vaughan Williams and many others) and an opposition against Brahmsian type of orchestration (Tchaikovsky, Ravel, etc.), his approach to the orchestra inspired different

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66 Charles Rosen believed that this passage "borders on the unplayable." Rosen, "Brahms: Influence, Plagiarism, and Inspiration," 167.

67 The second movement of the Second Concerto, a demonic and extremely dramatic Scherzo, clearly evidences this ambiguity of joy on the conceptual level of the Concerto due to its presence in the cycle.

composers (such as Max Reger or Edward Elgar) and – most importantly – had a profound impact on the twentieth-century music in general. The conflation of classical and romantic origins in Brahms' orchestra was, in fact, the first example in the history of music of convergence on such a profound level. The artistic credibility of Brahms' approach to the orchestra created, in the historical sense, a perspective for the twentieth-century tendency to combine different styles and approaches in music composition (or, more wider, in the twentieth-century art in general). I think that the significance of Brahms' orchestral intertextuality from the aesthetic and technical points of view was so important, and that inter-stylistic (Classicism–Romanticism) and inter-temporal (the end of the eighteenth – the end of the nineteenth centuries) fusions were so promising that Brahms' approach to the orchestra could be called a 'quiet revolution.' I consider this factor a pivotal in the emergence of Neoclassicism, Neoromanticism, and other 'neo' trends of the twentieth-century music.

Both Stravinsky, with his slogan of 1924, "Back to Bach"[68] and Busoni's open letter to Becker call to combine the principles of development and the logic of older music with the latest techniques of composition. I maintain that Brahms had already achieved this objective with his Classical–Romantic orchestra forty-three years earlier. Or, one should recall the future synthesis of jazz and classical music in Gershwin's Piano Concerto orchestra; Brahms had unified the two distinct styles in his orchestra forty-four years earlier. Juxtaposition of styles is another recognisable feature of contemporary art, and it also comes from the unification of the 'old' and the 'new' in Brahmsian orchestra. This orchestra became an important source for the twentieth-century mainstream and it could be considered a true prototype of 'orchestration of the future'.

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68 However controversial his interpretations would be. See, for example, Arthur Berger, *Reflections on an American Composer* (Berkeley: University of California Press, 2002), 51–52; Chris Walton, "Neo-Classical Opera," in *The Cambridge Companion to Twentieth-Century Opera*, ed. Mervyn Cooke (Cambridge: Cambridge University Press, 2005), 105, https://doi.org/10.1017/CCOL9780521780094.

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POVZETEK

Orkestracija kot sredstvo sinteze klasicističnih in romantičnih pristopov v Brahmsovem Drugem klavirskem koncertu

Različne oblike durovih/molovih, plagalnih/avtentičnih in klasicističnih ter romantičnih jukstapozicij v Brahmsovih kompozicijah so že bile podrobno obravnavane. Vendar pa pomen orkestracije v teh razmislekih ni bil temeljiteje raziskan. Prispevek razpravlja o sintezi 'klasicističnih' in 'romantičnih' konceptov v orkestraciji Brahmsovega Drugega klavirskega koncerta. Sinergija teh konceptov je tista, ki pogojuje edinstveno lastnost brahmsovskega klasicistično obvladanega in romantično izraznega zvoka, ki združuje in poudarja poseben orkestralni slog: različne orkestralne tehnike (še posebej inštrumentalni solo v orkestru in skupine inštrumentov znotraj orkestra) so dobile nove funkcije in pomen. Rog in klavirski dueti (z orkestrom v ozadju ali brez njega) so denimo v prvem stavku s svojo strogo logiko in prostimi improviziranimi kontrasti postali izrazni, dramaturški in oblikovni dejavnik. Klavir in klarinetski trio v tretjem stavku so postali lirično središče koncerta. Posebnosti Brahmsovega pristopa k orkestru se kažejo še drugače. Najprej se odražajo v orkestru samem: podvojena struktura srednje velikega orkestra je brez 'težkih' trobil, pri čemer trobente in pavke nastopajo le v prvem in drugem stavku. Drugič, Brahmsov pristop k trobilom bi morali obravnavati kot skoraj identičnega Beethovnovemu, čeprav so bile Berliozove simfonije, Lisztove simfonične pesnitve in Wagnerjeve opere že izvedene. Brahmsovo komponiranje za trobila namreč izkazuje 'klasicističen' pristop. Tretji vidik sinteze predstavlja *solo znotraj orkestra*, ki služi izraznim, strukturnim, dramaturškim in teksturnim funkcijam v koncertu. Četrti primer sinteze klasicističnih in romantičnih pristopov k orkestru je *ansambel znotraj orkestra*, nastop katerega je tesno povezan z novimi značilnostmi solov. Tako 'romantično' bistvo 'klasicistični' orkester preobraža od znotraj in rodi se neponovljivi brahmsovski orkester. Brahmsovo razumevanje preteklosti kot utelešenja klasicističnega sloga in sedanjosti kot utelešenja romantike vključuje široko paleto zgodovinsko-estetskih in tehničnih pristopov k vlogi orkestra v obliki koncerta. Skladatelj je na novo premislil načine predstavljanja glasbenega materiala v orkestru s konceptualizacijo tako klasicistične orkestrske strukture in romantičnega pristopa k solom, alternacijam, podvojitvam itd. kot poenotenim domenam. Ti elementi iz dveh obdobij pogojujejo izvirnost skladateljevega sloga. Poleg tega se Brahmsov sintetični pristop k orkestraciji odraža v številnih poznejših strategijah orkestracije, ki so jih uporabljali skladatelji v 20. stoletju, denimo zaradi novih zvočnih učinkov z uporabo novih zvočnih svetov, ki so črpali iz klasicističnih in džezovsko nadahnjenih idiomov v Gershwinovem, Coplandovem in celo Rahmaninovem pristopu h koncertnemu orkestru.

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O AVTORJU

VADIM RAKOCHI (vadim.rakochi@gmail.com) je ukrajinski muzikolog in podoktorski raziskovalec na Nacionalni glasbeni akademiji Mikole Lisenka v Lvovu, kjer pripravlja prvi del (17. do začetek 19. stoletja) monografije *The History of the Instrumental Concerto Genre through the Prism of the Evolution of the Orchestra* (*Zgodovina žanra instrumentalnega koncerta skozi prizmo razvoja orkestra*). Njegovo raziskovanje povezuje razvoj koncerta in orkestra ter razkriva njun skupni vpliv v različnih zgodovinskih, političnih in družbenih okoliščinah. Številne publikacije Vadima Rakochija (monografija o zgodovini orkestra, strokovni članki in poglavja v monografijah) obravnavajo zgodovino orkestrov, inštrumentalnih koncertov in orkestrskih slogov.

From the History of Military Music in the Austro-Hungarian Monarchy: Franz Jaksch, the Pula Navy Orchestra Bandmaster (1899–1917)

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ABSTRACT

The subject of this paper is the work of Franz Jaksch (1851–1931), a versatile musician who served as the bandmaster of the Imperial and Royal Navy Orchestra in Pula, the main port of the Austro-Hungarian monarchy in the period between 1899 and 1917. It was in Pula that he composed most of his pieces tailored for military orchestras, opera stages and bourgeois salons. During his bandmaster term, the Navy Orchestra performed some of the most significant orchestral pieces from the symphonic repertoire.

Keywords: Franz Jaksch, Navy Orchestra (K. u. K. Marinemusik), Pula

IZVLEČEK

Članek obravnava dejavnost vsestranskega glasbenika Franza Jakscha (1851–1931), ki je bil med letoma 1899 in 1917 dirigent Orkestra Cesarske in kraljevske mornarice (Mornariškega orkestra) v Pulju, glavnem pristanišču Avstro-Ogrske monarhije. Večina njegovih skladb je nastala v Pulju; napisane so za vojaške orkestre, operne odre in meščanske salone. Pod njegovim vodstvom je orkester puljskemu občinstvu predstavil nekaj najpomembnejših del simfoničnega repertoarja.

Ključne besede: Franz Jaksch, Mornariški orkester (K. u. K. Marinemusik), Pulj

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The Pula Imperial and Royal Navy Orchestra

A small town in the south of the Istrian peninsula, Pula saw a period of rapid development in the second half of the nineteenth century. After this malaria-afflicted fishing village with less than a thousand souls became the main military base of the Austro-Hungarian navy (1853), it emerged as a site of some very important political and military events, as well as one of the most developed townships in the Northern Adriatic. Such circumstances gave rise to a dynamic commercial and social life in the town which soon came to resemble some of the major central European cities. Newly arrived naval officers, their families and scores of businesspeople were all used to high social life, so Pula was expected to meet such requirements as any other major city in the Monarchy at the time. It was therefore imperative to ensure a wide variety of cultural events and artistic performances, among which musical concerts held a prominent place. The stage of Politeama Ciscutti, the city theatre, welcomed a number of travelling companies which staged opera and operetta productions. Concert halls featured performances of esteemed musicians, and local musical performers avidly engaged in amateur performances. The most prominent part in the social and cultural life of the city was in fact its flagship ensemble, the Imperial and Royal Navy Orchestra (hereafter Navy Orchestra).[1] The impact it had on the development of musical culture, and on shaping Pula as an urban environment was immeasurable thanks to the ensemble's ability to adapt to the navy's various needs as well as to its continued presence in the events intended for the broader population of the city dwellers.

The orchestra resided in the Navy Casino building which regularly served as a venue for concerts and balls.[2] Due to the fact that the City Theatre was unable to provide funding for the work of a permanent orchestra, the Navy Orchestra occasionally performed at the Ciscutti theatre alongside the visiting opera and operetta ensembles. Considering the demands of the protocol in the major Austro-Hungarian port, this orchestra was larger in size in comparison

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1   In the Italian, German and Croatian primary sources consulted, there are different names for the Imperial and Royal Navy Orchestra, in full and abbreviated form: K.u.K. Marinemusik, K.u.K. Marinekapelle, Orchestra della *i.e.r. marina di* Guerra, Orkestar carske i kraljevske mornarice, etc. Newspaper articles commonly use the abbreviated orchestra name (Marineorchestra, Marine orchestra, Orchestra della Marina, Mornarički orkestar). The name used in this paper is the Imperial and Royal Navy Orchestra, i.e., Navy Orchestra in the abbreviated form.

2   For more information on the Navy Casino, see: Danijel Načinović, "Mornarički Kasino – labirint carsko-kraljevskih uspomena," in *Carska i kraljevska mornarica u Puli i na Jadranu od 1856. do 1918. godine: Pomorsko povijesni i kulturno povijesni prilozi*, ed. Bruno Dobrić (Pula: Društvo Viribus Unitis, 2014), 105–122; Bruno Dobrić, "Carsko-kraljevska ratna mornarica u Puli," in *Tri tisuće godina povijesti Pule: Pula tri tisućljeća mita i stvarnosti*, ed. Elmo Cvek (Pula: C.A.S.H, 2005), 193–223; Miroslav Bertoša, "Usponi i sutoni," in *Tri tisuće godina povijesti Pule: Pula tri tisućljeća mita i stvarnosti*, ed. Elmo Cvek (Pula: C.A.S.H, 2005), 47–113; Davor Mandić, *Austro-ugarska Pula: grad kojem su zavidjeli* (Pula: Mara, 2015), 37; Bruno Dobrić, "Stare Pulske kavane," *Hrvatska revija* 3, no. 4 (2003): 39–47.

with the other military ensembles at the time, and the projects it undertook were more ambitious. To successfully fulfil its challenging performance tasks, unlike most other military orchestras, Pula's Navy Orchestra was expanded to include a string section. Ever since 1871, the Navy Orchestra had more than a hundred musicians.[3]

Forty-five members were designated and ready to board the Imperial and Royal Navy vessels,[4] while fifty-five were permanently stationed in Pula. Such organization within the ranks of the Navy Orchestra remained more or less unchanged until 1918 when the Austro-Hungarian monarchy ceased to exist as such. The Navy Orchestra bandmaster remained in Pula for the most part, while musical sections stationed on ships were headed by navy officers of appropriate rank.

Repertoire programme was set up so as to fit the nature of the event, and to cater to the taste of the expected audience. Therefore, some concert performances featured a fine selection of classical and romantic pieces, while others were aimed to please a broad audience. The orchestra performed at classical music concerts, protocol events, ball dances, and afternoon and evening entertainment concerts. Depending on the occasion, in addition to the musical pieces typically performed by the military orchestras at the time, such as polkas, waltzes and other popular dances, the repertoire of the Navy Orchestra also included excerpts from operas and operettas, various short pieces for orchestral performance, symphonies, symphonic poems and other orchestral forms.

Whereas the concerts held at the Navy Casino were organised for selected guests, officers and their families and other dignitaries, the activity of the Navy Orchestra was partly intended for all citizens of Pula. The wind section of the Navy Orchestra, the Stadtkapelle,[5] held open-air concerts almost every Sunday, at wharfs and squares, the seafront, the Forum, as well as in salons and hotel gardens. The repertoire of this band covered excerpts from operas and operettas, short orchestral pieces, marches etc. They performed at ship launching ceremonies, military and civil officers receptions, as well as to welcome the emperor himself, thus providing a boost to both the soldiers' morale and to the popularity of the social and military system of the monarchy.[6]

The Navy Orchestra can rightfully be considered a kind of an ambassador of the Austrian military (march) music, the Viennese operettas, as well as

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3   Lada Duraković and Marijana Kokanović Marković, *Franz Lehár – kapelnik carske i kraljevske mornarice u Puli (1894–1896)* (Pula: Povijesni i pomorski muzej Istre, 2020), 37.

4   Reihard Wieser, "Die Kriegs-Marine," https://www.militaermusikfreunde.at/geschichte/allgemeines/die-kriegs-marine, accessed July 25, 2020.

5   The name found in sources and scholarly literature is Marine Kapelle.

6   For more on the Navy Orchestra, see, for example: Duraković and Kokanović Marković, *Franz Lehár – kapelnik*; Lada Duraković, "Glazba u osvit velikog rata Pula 1914," in *Zbornik radova 9. međunarodni simpozij Muzika u društvu*, ed. Fatima Hadžić (Sarajevo: Muzička akademija, 2016), 87–109.

waltzes and other popular dance genres well known around the world. They performed on a weekly basis in Pula and on the Brijuni islands, but were just as welcome in Graz or Vienna, or some far away countries.[7]

The level of success and of the quality of music performance achieved by the Austrian navy musical ensemble has a lot to do with an immense contribution of its bandmasters.[8] The position of bandmaster of the Austro-Hungarian Navy Orchestra was a highly distinguished appointment. It entailed a salary higher than that earned in the infantry orchestra and other similar ensembles; the musicians were, almost without exception, quite skilled, which meant the conductors could select the finest musical pieces for their repertoire. For this reason, this position of bandmaster was commonly held by acclaimed and versatile musicians, actively engaged in both musical performance as well as composition.[9] To illustrate how esteemed the position of the Navy Orchestra bandmaster was, here is an 1869 advert which clearly states the pertinent requirements:

> Not older than the age of forty, a degree from the Vienna or Prague conservatory, or of the Salzburg Mozarteum. Evidence of previous experience in conducting an imperial or royal military or other band; mandatory six-month probation period.[10]

The annual salary at the time amounted to 1200 fl plus 150 fl for adjustment efforts and 36 fl for heating expenses. Apart from that, the bandmaster was entitled to a percentage of the concert revenues. He was also provided an apartment befitting an officer.

The term Franz Jaksch served as the bandmaster (1899–1917) marks the golden age of the Navy Orchestra which this amazing conductor brought to the pinnacle of their performance.[11] During the eighteen years of his artistic

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7   Oliver Trulei and Dieter Winkler, *Lyra & Anker: Die Geschichte der K.(u.)K. Kriegsmarine und ihrer Kapellmeister* (Wien: KMA – K. und K. Kriegsmarine Archiv, 2018), 8; Wieser, "Die Kriegs-Marine."

8   Reihard Wieser provided the list of navy bandmasters, including the details on the length of their service in the period between 1850 to 1918: Josef Rudolf Sawerthal (1850–1864), Christoph Stark (1864–1869), Wendelin Kopetzky (1869–1871), Michael Zimmermann (1871–1873), Josef Kovacs (1873–1889), Karl Czerny (1889–1891), Ludwig Schlögl (1891–1894), Franz Lehár (1894–1896), Gustav Schmidt (1896–1899), Franz Jaksch (1899–1917), Theodor Christoph (1917–1918). Wieser, "Die Kriegs-Marine."

9   One of the most famous Navy Orchestra bandmasters was Franz Lehár who held this position between 1894 and 1896. It was in Pula that Lehár composed his first opera, *Kukuschka*, and his Pula friends provided the encouragement for some of his work. Commemorating the 150th anniversary of F. Lehár's birth, the authors of this paper published a book dedicated to the lesser-known period in the life of this composer that he spent in Pula. Duraković and Kokanović Marković, *Franz Lehár – kapelnik*.

10   Wieser, "Die Kriegs-Marine."

11   Erich Schneider, *Musik in Bregenz einst und jetzt* (Bregenz: Amt der Landeshauptstadt Bregenz, 1993), 250.

work in Pula, Jaksch left a permanent mark as an exceptionally talented band-master, a skilled pedagogue, instrumentalist and composer.

Franz Jaksch before coming to Pula

Franz Jaksch was born on 10 October 1851 in Nova Bistrica (Neubistritz, now Czech Republic), to Rosalie Mandel and Adalbert Jaksch. In 1860s, his father got appointed in Bregenz as a choirmaster and the city band bandmaster (1864–1899). Adalbert Jaksch also worked as a music school pedagogue, and composed, for the most part, dance music.[12] Franz Jaksch finished primary and middle school in Bregenz before studying music at the Prague Conservatory which he graduated from with the highest distinction. He completed military service as a solo violin player assigned to infantry regiment no. 49 (Infanterie Regimente[13] 49) "Freiherr von Heß", under bandmaster Michael Zimmermann in Vienna.[14] After completing a five-year service in this city, he left the army in 1875. He was appointed city band bandmaster and the first ever organ player in the Pécs Cathedral, in Hungary. This is where he composed *Der Jokei*, an operetta which was very well received by the audience.[15]

In 1878, he resumed his military service, this time in Bosnia, where he conducted the orchestra of infantry regiment no. 76 (IR no. 76). He fought in five battles, including the siege of Bihać, for which he received a medal. In 1882, he moved to Vienna where he continued his work for the next 17 years. He taught chamber music and instrumentation at the Horak Conservatory. He also worked as a conductor and choir director in several associations; for example, he was the choirmaster of the community singing group Vindobona, the music school choir Votiv-Kirchen Musikverein, and the Evangelical community singing group. With Jaksch as the conductor, these choirs had a lot of successful performances, including several at the grand hall of the Musikverein. Furthermore, he spent six months in the Johann Strauss ensemble as a violinist. In 1879, in Vienna, he married Carolina Postl. The couple remained childless.[16]

In September 1899, he was appointed bandmaster of the Navy Orchestra in Pula where he spent the next 18 years, until his retirement in 1917.

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12 Annemarie Bösch-Niederer, "Jaksch, Familie," in *Oesterreichisches Musiklexikon Online*, https://www.musiklexikon.ac.at/ml/musik_J/Jaksch_Familie.xml, accessed November 10, 2020.

13 Hereinafter IR.

14 Schneider, *Musik in Bregenz einst und jetzt*, 103.

15 For more details from Jaksch's biography, see ibid., 250–251; Annemarie Bösch-Niederer, "Jaksch, Familie"; Trulei and Winkler, *Lyra & Anker*, 103–142.

16 Trulei and Winkler, *Lyra & Anker*, 104.

Concert performances of the Navy Orchestra under Jaksch

Before Franz Jaksch came to Pula, the bandmasters were Franz Lehár and the highly esteemed Gustav Schmidt,[17] so it might be safe to say that he had big shoes to fill as their successor.

Versatile and ambitious as he was, this musician chose to confront this challenge with a high degree of motivation and enthusiasm. During his appointment as a conductor, the Pula audience was presented with some of the most significant pieces from the symphonic repertoire. Among other, Mozart's "The Jupiter Symphony" and Symphony No. 40, Beethoven's symphonies Nos. 1, 2, 4, 5, 7 and 8, Schumann's Symphony No. 1, Schubert's Symphony No. 8 in B Minor (the so-called "Unfinished Symphony"), Mendelssohn's Symphony No. 3, Saint-Saëns' Symphony in A Minor, Symphony No. 6 ("The Pathétique Symphony") by Pyotr Ilyich Tchaikovsky, and Symphonies No. 5 and No. 9 ("From the New World") by Antonin Dvořák were performed. In addition, included in their repertoire were M. Bruch's violin concerto in G Minor and Pyotr Ilyich Tchaikovsky's in D Major, as well as the *Waldhornkonzert* by Richard Strauss.

Furthermore, during that period the Navy Orchestra performed symphonic poems and overtures, opera preludes, ballet suites and a whole range of shorter

Figure 1: Franz Jaksch and the musicians of the K.u.K. Marine-Musik (postcard). Source: Istria's Historical and Maritime Museum, PPMI R-1289.

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17   For more on Gustav Schmidt, see Hubert Reitterer and Barbara Boisits, "Schmidt, Gustav," in *Österreichisches Musiklexikon Online*, www.musiklexikon.ac.at/ml/musik_S/Schmidt_Gustav.xml, accessed July 12, 2020.

orchestral pieces. Among these were, for example, *Mazeppa*, a symphonic poem by Liszt, *Overture 1812* by Pyotr Ilyich Tchaikovsky, Wagner's *Siegfried Idyll,* as well as the overtures from his operas *Rienzi*, *Lohengrin*, and *Tannhäuser*, excerpts from *Sigurd Jorsalfar*, the concert overture *Im Herbst* and the *Peer Gynt Suite* by Edward Grieg, Glinka's *Kamarinskaya*, a symphonic poem from the *Z českých luhů a hájů* from the *Má vlast* cycle by Bedřich Smetana, *Roman carnival* by Hector Berlioz and many others.[18]

Concert reviews, published in Pula daily papers in German and Italian, were full of praise for Jaksch's masterful conducting:

[…] *as a conductor, Jaksch has always had a profound understanding of his orchestra, guiding them over any technical challenge the performance put before them […]. He certainly deserved the applause he received.*[19]

[…] *the Pathétique Symphony by Tchaikovsky clearly revealed what a master conductor directs the Navy Orchestra and the amount of talent musicians can show under such leadership. Bravo, maestro!*[20]

[…] *Jaksch showed talent only few are endowed with; he conducts his orchestra with poise, taste, and passion.*[21]

Figure 2 and 3: Concert announcements published in the daily papers
Il Giornaletto di Pola (January 6, 1902; March 8, 1902).

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18 Eduard Bobanović, "Glasbeno življenje Pulja od leta 1900 do 1918 kot del družbene in kulturne podobe mesta v istem času" (Bachelor's thesis, University of Ljubljana, 1988).
19 "Das gestrige Simfoniekonzert im Marinekasino," *Polaer Tagblatt*, no. 42, November 25, 1905, 2.
20 "Das Symphoniekonzert in Marinekasino," *Polaer Tagblatt*, no. 364, October 20, 1906, 2.
21 Smareglia Giulio, "Il concerto simfonico di ieri," *Il Giornaletto di Pola*, no. 608, March 10, 1902, 1.

For his accomplishments as a bandmaster, Jaksch had the honour of receiving commendation from archduke Franz Ferdinand and Emperor Franz Joseph I. In 1902, Emperor Franz Joseph I visited Pula to be present for the navy manoeuvre. For his successful service, Jaksch received a gift from the heir to the throne – a cigarette case and a diamond needle. In 1910, Jaksch was also awarded the Golden Cross of Merit for his exceptional contribution to navy music. The award application, among other, stated the following:

> [...] *the conductor significantly advanced the quality of navy music performance* [...].
> *He was deeply committed to excellence in concert music performance. The integrity of his*
> *character is admirable.*[22]

The guest performances the orchestra held outside of Pula were considered especially notable, and were reported on in the press. *Brioni-Insel-Zeitung*, for instance, published an article on the success the Navy Orchestra achieved in Munich under Jaksch:[23]

> *The performance of this orchestra under the leadership of bandmaster Jaksch, who was*
> *quite busy during his stay here, was quite impressive; the programme they presented was*
> *extremely rich and diverse, adorned with southern flare and a genuine Austrian charm,*
> *embraced by the audience with huge enthusiasm.*

Tamburitza ensemble

During the time Jaksch was the Navy Orchestra bandmaster, the tamburitza ensemble was established with Rudolf Frnke as its director (*Untermusikmeister*). In June 1907, the command of the artillery training ship requested permission to set up a tamburitza orchestra. It was pointed out that a tamburitza ensemble would be a great asset on the ship, as it would cheer up the crew during their leisure time. Furthermore, it was thought that such an ensemble would have a positive effect in terms of keeping the crew away from pubs, in other words, from overindulging in alcohol. At first, the idea was to put together a band of eighteen musicians, and then, if this turns out well, to add more members.[24]

The request was granted, and the tamburitza ensemble was officially established in November with R. Frnke as its conductor. The orchestra, consisting of twenty-three tamburitzas, three violins, a drum and a triangle, started rehearsing their repertoire as early as December. Their first time on stage together was on January 26, 1908, when they performed at the mass ceremony aboard the training ship and finished with their rendition of the national anthem.

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22 Trulei and Winkler, *Lyra & Anker*, 104.
23 "Unsere Marine-Musik in München," *Brioni-Insel-Zeitung*, no. 11, April 20, 1913, 5.
24 Trulei and Winkler, *Lyra & Anker*, 130.

Members of the ensemble met for practice every day during their free time. Their repertoire included dance music, folk song covers, as well as some lighter concert pieces. Group music performances proved to be a great benefit for the general morale on the ship, so establishing a tamburitza orchestra certainly turned out to be a good idea.[25]

Figure 4: Jaksch posing with the Tamburitza orchestra. Source: Istria's Historical and Maritime Museum, PPMI-38940.

Compositional endeavours

Judging by the press clippings and reviews, Jaksch was very well acclaimed as a composer. His opus includes compositions typical of military bandmasters, such as marches and dance music, whereas the biographies published so far mention only two large-scale pieces to his name – an operetta, *Der Jokei*, and an opera, *Abellino*. The scope of his engagement in Pula, and the repertoire performed by the Navy Orchestra point to the likely fact that there were more.

In 1903, in the Ciscutti theatre, during the opera season when the orchestra was directed by maestro Gialdino Gialdini, the city organized a gala concert so the citizens of Pula would express their gratitude to guest performers. Jakch's *Ungarische Festouverture*[26] was performed on this occasion:

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25 Ibid., 130–131.
26 Newspaper articles do not clarify whether the piece was played by the Navy Orchestra or by a guest orchestra in the opera season.

Any attempt at symphony is bold, to say the least, considering all the masterpieces produced in the genre, especially those by northern composers. Be that as it may, contemporary pieces by Saint-Saëns, Rubinstein, Liszt, Dvořák, Grieg and Brahms, as well as those by the Italians Sgambati and Martucci clearly show that there are still accolades to be garnered. The fact that an artist of Gialdini's rank accepted to be the conductor at this performance speaks volumes about how praiseworthy maestro Jaksch's work indeed is. The interpretation, brilliant as it was, highlighted all the beauty of the composition, especially in its grand finale, so full of vigour and might.[27]

The same piece was again performed by the Navy Orchestra in 1915 at the concert held in the Casino.[28]

In 1911, at the Pula theatre, the Navy Orchestra performed, in addition to the works of Mozart, Tchaikovsky and Smareglia, Jaksch's *Angelus*, *Andante religioso* for violin, harp and a small orchestra:

Figure 5: The concert announcement published in *Polaer Tagblatt*, February 18, 1911.

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27   "Politeama Ciscutti," *Il Giornaletto di Pola*, no. 1206, October 29, 1903, 2.

28   "Symphoniekonzert im Marinekasino," *Polaer Tagblatt*, no. 3050, February 18, 1915, 3.

[…] *testifying to his talent for fluency in melody* […]. *The audience, after expressing such a warm approval of the performance, insisted on the encore so ardently that this talented, yet modest composer could no longer defy it* […].[29]

A year later, at the Navy Orchestra concert, in addition to the works of Beethoven, Liszt and Sinigaglia, the programme included a chamber music piece, titled *Legenda*, and composed by Jaksch for violin, cello and harp, reported on by the Italian gazette, *Giornaletto di Pola*:[30]

When it comes to Legenda, the very well-known piece written for violin, cello and harp, maestro Jaksch was applauded as a composer as well, and this wonderful composition, including its amazing rendition by Panoch, Blasek and Schneider, was invited for an encore.[31]

The review published in the German *Polaer Tagblatt* was just as flattering:

The concert performance two evenings ago was a wonderful experience we were again privileged to have been afforded by the Navy Orchestra under the intuitive baton of the conductor, Franz Jaksch. Once again, we got a chance to witness the asset the music milieu in Pula has in this meritorious conductor. This was, above all, obvious from the big applause which welcomed Jaksch onto the stage at the very beginning of the concert, followed by a warm reaction to Legenda, his composition for violin, cello and harp. This piece, so delicate and filled with emotion, simply had to be invited for another encore! This was an evening dedicated to our very own bandmaster![32] This same piece was performed at the charity concert in the war year of 1916 by music composer (harp), Voska (violin) and Brandejski (cello).[33]

Jaksch wrote his opera *Abellino* in Pula. The news that "maestro musica di marina Jaksch" composed an opera to an Italian libretto was published in newspapers in 1907 when it was announced that this opera seria, which takes place in Venice, will soon be presented in the Ciscutti and performed by "an ensemble of professional musicians and singers from the city."[34] This opera was later performed on various opera stages, and the considerable expenses this entailed were borne by Jaksch himself. Despite the fact that various excerpts

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29 "Concerto sinfonico al Politeama," *Il Giornaletto di Pola*, no. 3873, February 16, 1911, 1; "Il concerto sinfonico di ierisera al Politeama," *Il Giornaletto di Pola*, no. 3877, February 20, 1911, 1; "Simfoniekonzert der k.u.k. Marinekapelle," *Polaer Tagblatt*, no. 1786, February 21, 1911, 2.

30 "Concerto sinfonico," *Il Giornaletto di Pola*, no. 4170, December 10, 1911, 2.

31 "Concerto sinfonico," *Il Giornaletto di Pola*, no. 4174, December 14, 1911, 1.

32 "Simfoniekonzert der k.u. k. Marinemusik," *Polaer Tagblatt*, no. 2042, December 15, 1911, 2.

33 "Koncerat u dobrotvorne svrhe," *Hrvatski list*, no. 184, January 15, 1916, 6. Publishing just the last names of the musicians was a common occurrence in newspaper articles simply because music lovers were familiar with them.

34 The research has not resulted in any information on whether this opera was ever performed in Pula. "Un opera del maestro Jaksch," *Il Giornaletto di Pola*, no. 2378, January 13, 1907, 1.

Figure 6: The concert announcement published in *Polaer Tagblatt*, December 13, 1911.

from this opera were successfully performed at symphonic concerts in Pula, the work was never again performed in its entirety.[35] The overture of this opera was performed in 1914 at the Navy Orchestra concert in addition to the works of Dvořák *and* Wagner.[36] Jaksch wrote another opera, *König Mai*, which presented quite a challenge for both the singers and the orchestra, in technical terms.[37]

A major part of Jaksch's work when it comes to composition included shorter pieces – waltzes, polkas and marches, which were intended for city bands in the townships where he worked. In this regard, his biographers mention his marches – the *Admiral-Marsch*, the *Pieta-Marsch*, the *Österreichischer Flotten-verein-Marsch,* the *Admiral-Montecuccoli-Marsch* and the *John-Marsch* (dedicated to the 76th Infantry Regiment), and the *Polesaner Landwehr-Marsch.*

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35   The award application for 1910 of the Viennese Volksoper stated that the opera was supposed to be staged in the upcoming season, but this, however, did not happen. The opera was also to be staged at the La Scala in Milan, but this was hampered by the outbreak of WW1. Trulei and Winkler, *Lyra & Anker*, 104.

36   "Simfoniekonzert in Marinekasino," *Polaer Tagblatt*, no. 2987, December 17, 1914, 3.

37   Trulei and Winkler, *Lyra & Anker*, 105.

However, the concert performances of the ensembles active in Pula at the time,[38] point to the fact there is a considerable number of musical pieces composed for these ensembles which remained largely unknown.

The repertoire of the Stadtkapelle included marches: *Grüße aus dem Marine Casino*,[39] *Unter der rot-weiß-roten Flagge*[40] and *Österreichischer Flottenverein-Marsch*;[41] polkas *Pantomime polka*[42] and *Konzert-Polka* for flugelhorn;[43] waltzes *In Marinekreisen*[44] and *Adriawellen*[45] and compositions with the program titles *Souvenir*[46] and *Pietas Julia*.[47] The Società orchestrale polese (the Orchestral Society of Pula) performed Jaksch's waltz *Adriawellen*[48] and his gavotta titled *La sentimentale*.[49]

Some of these pieces were composed during the time Jaksch was living in Pula. We can infer from the titles that the march bearing the name of the first known antique name of Pula, *Pietas Julia* (*Colonia Pietas Iulia Pola*), as well as the composition titled *Grüße aus dem Marine Casino* were created in Pula. A publisher of music merchandise in Pula called Schriner (C. Mahler) also published two marches Jaksch composed for the piano: *Polesaner Landwehr-Marsch* and *Österreichischer Flottenverein-Marsch*, as well as the *Adriawellen* (1908). According to the daily press in Pula, this was "a musical composition of brilliant harmonies and cadenzas which can easily be compared with the finest Strauss waltzes."[50]

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38   From 1899 until World War I the Società musicale polese (the Music Association of Pula) flourished. Under its auspices the Banda Cittadina (Town Band) was active. The Società orchestrale polese (the Orchestral Society of Pula) was founded in 1906, and under its auspices also the Town School of Music. At the end of the nineteenth century and the beginning of the twentieth century, choirs and *tamburitza* societies were active as a part of the Čitaonica (Croatian Reading Room), as well as numerous music associations, thanks to which the national consciousness of the Slavic population was rising. Lada Duraković, "Pula," in *Grove Music Online*, https://doi.org/10.1093/gmo/9781561592630.article.2271195.

39   "Concerto al parco," *Il Giornaletto di Pola*, no. 4863, November 2, 1913, 1; "Koncert na obali Franje Josipa," *Hrvatski list*, no. 433, September 24, 1916, 2.

40   "Musica in Riva," *Il Giornaletto di Pola*, no. 894, December 21, 1902, 1; "Koncert mornarske glazbe," *Hrvatski list*, no. 398, August 13, 1916, 2.

41   "Glazba," *Hrvatski list*, no. 283, April 23, 1916, 3.

42   "Domaće vijesti," *Hrvatski list*, no. 248, March 19, 1916, 3; "Glazba," *Hrvatski list*, no. 297, May 7, 1916, 2.

43   "Musica in Riva," *Il Giornaletto di Pola*, no. 502, November 24, 1901, 1; "Domaće vijesti," *Hrvatski list*, no. 213, February 13, 1916, 3.

44   "Promenadni koncert," *Hrvatski list*, no. 255, March 26, 1916, 3.

45   "Glazba," *Hrvatski list*, no. 649, April 22, 1917, 3.

46   "Musica in Riva," *Il Giornaletto di Pola*, no. 768, August 17, 1902, 1; "Musica in Riva," *Il Giornaletto di Pola*, no. 754, August 3, 1902, 1.

47   "Musica in Riva," *Il Giornaletto di Pola*, no. 838, October 26, 1902, 1.

48   "Il concerto della 'Ginnastica'," *Il Giornaletto di Pola*, no. 3661, June 19, 1910, 1.

49   "La grande festa popolare di oggi," *Il Giornaletto di Pola*, no. 2224, August 12, 1906, 1.

50   "Pubblicazioni musicali," *Il Giornaletto di Pola*, no. 2775, February 14, 1908, 1.

Figure 7 and 8: *Polesaner Landwehr–Marsch* and *Österreichischer Flottenverein–Marsch*, front pages. Source: Österreichische Nationalbibliothek.

The musical piece which made Jaksch a part of musical history and thanks to which his work is still well known today and heard in concert halls is *Elegy* for double bass and piano. It was composed as a part of the third collection of the Franz Simandl's *Contrabass Method*, a sort of a textbook of the contrabass repertoire written in 1906 while Jaksch was living in Pula.[51]

Retiring and leaving Pula

In 1910, the Navy Music Board opened the question of the need for Jaksch to retire, but the matter was postponed for several years due to the precarious nature of the position of bandmaster whose relationship with the Navy is merely contractual so, legally speaking, the navy had no obligation to pay for his

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51 Under the title of the composition, there was a note saying "Übertragen von Fr. Simandl" which might support the conclusion that Jaksch did not originally compose this piece for the contrabass, but that it was in fact Simandl's transcription. In the online catalogue of the Austrian National Library, there is a reference pointing to the fact that in 1909, while he was still in Pula, Franz Jaksch and Simandl cooperated and that it is quite likely that he provided the orchestration for Simandl's Concert for Contrabass and Orchestra op. 75. There are also some traces of information on some pieces which Jaksch originally composed for contrabass (*Romanze für Kontrabass und Klavier* and *Elegie für Flöte, Kontrabass und Harfe oder Klavier*). In his book on the history of contrabass, Alfred Planyavski mention Jaksch as one of Simandl's students, but it is difficult to determine if and when Simandl was Jaksch's professor, and whether Jaksch even played the contrabass. For more information, see: Alfred Planyavsky, *Geschichte des Kontrabasses* (Tutzing: H. Schneider, 1984), 549; Erich Andreas Hehenberger, "Der Malaric-Nachlaß in der Hochschulbibliothek Mozarteum in Salzburg," (Bachelor's Thesis, Hochshule für Musik und dartestellende Kunst Mozarteum in Salzburg, 1994), http://search.obvsg.at/primo_library/libweb/action/search.do?vid=OBV. These findings are the result of the research performed by Igor Pečevski, PhD, for whose assistance we are very grateful.

retirement. It was, nonetheless, decided to award him with an amount of 750 krones per year. The decision was made in late 1914 and included a six-month notice period. It was also agreed that the notice period could be extended until the end of the war, i.e. until the demobilization process begins. To mark the occasion of Jaksch going to retirement, the navy commander, Admiral Anton Haus, requested that Jaksch be awarded the Golden Cross of Merit with the Crown, which Franz Joseph I granted.[52]

However, the war continued on and the retirement kept being delayed. Not only that Jaksch's health deteriorated, but he also had to care for his sick wife. A violin player, Joseph Voska, frequently filled in for him at many Navy Orchestra concerts.[53] In the early 1917, the Navy decided they could no longer wait for the war to end as this was hard to predict, so Jaksch finally retired on 1 March 1917 at the age of 66. The baton was passed on to the last bandmaster of that corpus, Theodor Christoph, and Jaksch returned to Bregenz.[54]

He lived a very modest life, gave private lessons, and, on occasion, worked as a choir leader. The dissolution of Austria-Hungary brought about financial difficulties, as he barely survived on his meagre pension. Consequently, he had to seek employment once again. As early as in May 1917, he placed an advert in the local newspapers and offered lessons in music theory, violin and piano. He also worked as the choir director of Bregenzer Liederkranz singing ensemble. Their collaboration was quite successful, so Jaksch received an award as their honorary choirmaster.

To mark the occasion of Jaksch's 80th birthday in January 1931, the military band in Bregenz organized a special concert in his honour in the "German house."[55] The programme included the overture from his opera *Abellino*, the overture from the *Der Jokei* and the *Groß–Bregenz* and the *Eljén a Magyar* marches. Numerous greeting cards and telegrams were read for the whole audience to hear, among them was the telegram sent by the former Navy Orchestra bandmaster and a renowned composer, Franz Lehár. This was the final goodbye from Pula to the deserving bandmaster of the Imperial and Royal Navy Orchestra, who was deeply committed to his work for almost two decades as a musical *spiritus movens* of the whole city. Two months later, on 3 March 1931, Jaksch passed away.[56]

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52 Trulei and Winkler, *Lyra & Anker*, 107.

53 Lada Duraković, "Music in the Austro-Hungarian Monarchy Period: Multinational Musical Identity of the Town of Pula in the Beginning of the 20th Century," in the *7th International Symposium Music in Society*, ed. Fatima Hadžić (Sarajevo: Muzička akademija, 2012), 94–108.

54 Trulei and Winkler, *Lyra & Anker*, 107.

55 Jaksch was a friend of the military bandmaster of the Alpine Hunting Batallion No. 4 (Alpenjäger Bataillion) Karl von Thann who was the organizer of this musical event.

56   Trulei and Winkler, *Lyra & Anker*, 107–108.

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Over the course of almost two decades of living and working in Pula, Jaksch's multifarious activities added considerably to the musical life of the city, not only as the bandmaster of the Navy Orchestra, but also as a composer. Owing to his persistent commitment to work, the Navy Orchestra reached the peak of its performative potential at that very time. Alongside the standard military orchestra repertoire, they played some of the masterworks of the symphonic repertoire.[57] Like his predecessor Franz Lehár, in addition to marches and dance music, Jaksch composed an opera in Pula, which testifies to his greater compositional ambitions.

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57   The authors wrote about other Navy Orchestra bandmasters in: Duraković and Kokanović Marković, *Franz Lehár – kapelnik*; Lada Duraković and Marijana Kokanović Marković, "Kapelnici mornaričkog orkestra u Puli (1872–1918): prinos i dostignuća," in *Između Srednje Europe i Mediterana; glazba, književnost i izvedbene umjetnosti*, eds. Ivana Tomić Ferić and Antonela Marić (Split: Sveučilište u Splitu, Umjetnička akademija, Filozofski fakultet, 2021), 383–403.

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POVZETEK

Iz zgodovine vojaške glasbe avstroogrske monarhije: Franz Jaksch, dirigent puljskega Mornariškega orkestra (1899–1917)

Vsestranski glasbenik Franz Jaksch (1851–1931) je bil dirigent Orkestra Cesarske in kraljevske mornarice (Mornariškega orkestra) v Pulju, glavnem pristanišču Avstro-Ogrske monarhije med letoma 1899 in 1917. Pod njegovim vodstvom je orkester puljskemu občinstvu predstavil nekatera najpomembnejša dela simfoničnega repertoarja, med njimi številne simfonije, simfonične pesnitve, uverture, koncerte za različne instrumente, baletne suite idr. Večina njegovih skladb je nastala v Pulju, napisane pa so bile za vojaške orkestre, operne odre in meščanske salone. To so na primer koračnice *Pietas Julia* (*Colonia Pietas Iulia Pola*), *Grüße aus dem Marine Casino* in *Polesaner Landwehr-Marsch* ter valček *In Marinekreisen*. V Pulju je Jaksch napisal tudi *Elegijo* za kontrabas in klavir, ki je objavljena v tretji zbirki *Metode za kontrabas* Franza Simandla. Kot kapelnik z najdaljšim stažem je v zgodovini puljskega Mornariškega orkestra zapustil največji pečat.

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musical life – Pula's example fr the year 1945 to 1966); *Glazba kao odgojno sredstvo u formiranju "Socijalističkog čovjeka" nastava glazbe u osnovnim školama u Hrvatskoj: (1945-1965)* (*Music as the Educational Mean in the Forming of the "Socialist Man": Music Education in Primary Schools in Croatia (1945–1965)*). She is co-author (with Marijana Kokanović Marković) of the book *Franz Lehar – Kapelnik Carske i kraljevske mornarice u Puli (1894. - 1896.)* (*Franz Lehár – Bandmaster of the Imperial and Royal Navy in Pula (1894 – 1896)*), and co-author (with Sabina Vidulin) of the book *Metodički aspekti obrade muzikoloških sadržaja: mediji u nastavi glazbe* (*Methodical aspects of musicological contents: the media in music teaching*).

O AVTORICAH

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Intersemioza libreta in glasbe: očrt analize multimodalnih mehanizmov v glasbenogledaliških delih

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IZVLEČEK

Članek analizira proces intersemioze s pomočjo na novo razvitega analitičnega orodja Vokalurlinie na primeru arije »Tacea la notte placida« iz Verdijeve opere *Trubadur* (*Il trovatore*) v slovenskem prevodu Antona Štritofa. Avtor na podlagi novih ugotovitev vzajemnega učinkovanja besedila in glasbe predstavi nove prevajalske rešitve, ki se bolj kot obstoječi Štritofov prevod opirajo na celovit »pripovedni tok« opere kot multimodalne umetniške konfiguracije.

Ključne besede: intersemioza, prevajanje libretov, multimodalnost, Verdijev *Trubadur*, Anton Štritof

ABSTRACT

The article focuses on the Anton Štritof translation of the aria "Tacea la notte placida" from Verdi's opera *Il trovatore*. Moreover, the process of intersemiosis between music and libretto is analysed with an innovative tool named Vokalurlinie. Finally, several new translation improvements are presented, exhibiting a greater resemblance to the opera's overall "narrative flow" as a multimodal artwork configuration.

Keywords: intersemiosis, libretto translation, multimodality, Verdi's *Il trovatore*, Anton Štritof

Čeprav sta večjezičnost in multikulturnost v sodobnem diskurzu poudarjeni kot značilnosti in obenem posledici evropske kolonizacije ter globalizacije pod okriljem svobodnega pretoka kapitala, ljudi in storitev, sta bili kot družbena realnost znani že v antičnih imperijih.[1] Z razvojem tehnologije, zlasti na področju medijev in komunikacije, se je vedno bolj intenziviral trk med semiosferami[2] različnih kultur, in sicer do te mere, da so postale kulturne meje v sodobnem času nenehnega digitalnega pretoka informacij nejasne oziroma že skorajda zabrisane.[3] Tudi v samem nastanku modernega evropskega glasbenega gledališča, ki ga zgodovina umešča v čas ustanovitve firenške Camerate (*Camerata Fiorentina*) v drugo polovico 16. stoletja, lahko vidimo neke vrste kulturni trk z večstoletnim časovnim zamikom, in sicer med poznorenesančno glasbenoteoretsko mislijo in starogrško glasbeno kulturo,[4] ki jo najceloviteje predstavlja pojem *mousikē*.[5] Prav z akademsko rehabilitacijo in diahrono »presaditvijo« tega pojma v kulturno sfero moderne Evrope je vzniknila umetniška konfiguracija opere, s tem pa se je v kontekstu poznorenesančnih spekulacij o poetiki in ekspresivnosti posameznega »medija« v glasbenem gledališču na stežaj odprl prostor razprav o prvenstvu bodisi jezika ali glasbe, ki so se zgoščevale okrog *dictuma* Monteverdijeve *seconde pratice*, »prima le parole, e poi la musica«.

Namen tega prispevka je predvsem osvetliti semiotično-semantični dinamizem, ki ga lahko najsplošneje opredelimo kot intersemiozo med (literarnim) besedilom in glasbo, pri čemer nas bo v kontekstu omenjenega fenomena še posebej zanimalo, kako končna podoba glasbenega toka vpliva na konstruiranje nadaljnjega besednega pomena pri prevajanju libreta. Na tem mestu velja spomniti na sámo definicijo semioze, kot jo je znotraj triadnega dinamizma med znakom (reprezentamnom), objektom ter (mentalnim) interpretantom (možnim pomenom) začrtal Charles Sanders Peirce. Kot poudarja Marcello Barbieri,

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1   Matt Waters, *Ancient Persia: A Concise History of the Achaemenid Empire* (Cambridge, NY: Cambridge University Press, 2014), 7.

2   Izhajajoč iz Lotmanove definicije semiosfere lahko slednjo razumemo kot celoten semiotični prostor, ki pripada določeni kulturi; semiosfera je tako po eni strani rezultat kulture, njenih konvencij, obenem pa predstavlja tudi pogoj za njen razvoj in delovanje. Glej Jurij Mihajlovič Lotman, *Znotraj mislečih svetov*, prev. Urša Zabukovec (Ljubljana: Studia humanitatis, 2006), 175.

3   O spontani pretočnosti jezikov, ki nimajo naravnih meja, je denimo pisal že Ferdinand de Saussure. Prim. Ferdinand de Saussure, *Splošno jezikoslovje*, prev. Saša Jerele (Ljubljana: Studia humanitatis, 2018), 279.

4   Izčrpne izsledke, ki razkrivajo kompleksne relacije med renesančno humanistično mislijo in starogrško glasbo, je predstavil Claude V. Palisca v svoji monografiji *Humanism in Italian Renaissance Musical Thought* (New Haven in London: Yale University Press, 1985).

5   Harai Golomb, »Music-Linked Translation [MLT] and Mozart's Operas: Theoretical, Textual, and Practical Perspectives,« v *Song and Significance: Virtues and Vices of Vocal Translation*, ur. Dinda L. Gorlée (Amsterdam in New York: Rodopi, 2005), 125.

se semiozo ponavadi opisuje kot produkcijo znakov, vendar je takšna definicija preveč restriktivna, saj so znaki vselej povezani z drugimi entitetami. Znak je denimo vselej povezan s pomenom, kajti šele ko nečemu pripišemo nek pomen, to nekaj za nas postane znak.[...] Semioza zato ni zgolj produkcija znakov, ampak hkratna produkcija znakov in pomenov. Iz tega izhaja, da je sistem znakov, tj. semiotični sistem, vedno sestavljen iz dveh različnih svetov, in sicer iz sveta entitet, ki jih imenujemo znaki, ter sveta entitet, ki predstavljajo njihov pomen.[6]

Intersemiozo je tako v nadaljnjem koraku možno definirati kot interakcijo, igro oziroma sreč(ev)anje vsaj dveh semiotičnih sistemov, kot denimo jezika in glasbe, pri čemer lahko prihaja do generiranja novih skupnih znakov in pomenov.[7]

Kot iztočnico analize vzemimo stališče iz Verdijevega pisma, ki je bilo 6. julija 1855 naslovljeno na glasbenega založnika Tita Ricordija starejšega[8] in v katerem lahko razberemo zanimivo podrobnost v zvezi s pripravo italijanske adaptacije opere *Sicilijanske večernice* (*Les vêpres siciliennes*), ki je bila v francoskem jeziku prvič izvedena 13. junija 1855 v pariški Operi (Salle Le Peletier): »Zdaj vem, kaj pomeni prevod, zato pomilujem vse slabe prevode, ki obstajajo, kajti nemogoče je narediti dobrega – [...]«[9]

Po premolku iz navedenega Verdijevega pisma Ricordiju bralec zaman pričakuje podrobnejšo razgrnitev konteksta ali pojasnilo, ki bi utemeljilo skladateljevo odklonilno stališče do prevajanja libretov. Verdijeve frustracije ob adaptaciji partiture *Sicilijanskih večernic* na besedilo danes skorajda pozabljenega literata Ettoreja Caimija, ki je kmalu po pariški praizvedbi v italijanščino prevedel francoski libreto Eugèna Scriba in Charlesa Duveyrierja,[10] lahko tako po eni strani razumemo kot simptomatično situacijo, v kateri se zrcali ustvarjalni antagonizem med skladateljevo intenco in (v aristotelskem smislu) poetično neustreznostjo prevedenega libreta, ki jo lahko v teoretskem diskurzu glasbene semiotike opredelimo kot semiotično-semantični konflikt med besedilom in glasbo. Omenjeni konflikt se lahko kaže že na glasbenoprodukcijski ravni, tj. med skladateljevim »uglasbljevanjem« besedila, katerega pomen se razhaja z

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6   Marcello Barbieri, »Three Types of Semiosis,« *Biosemiotics* 2 (2009): 20, https://doi.org/10.1007/s12304-008-9038-9; prevedel avtor.

7   Carey Jewitt, Jeff Bezemer in Kay O'Halloran, *Introducing Multimodality* (Oxon in New York: Routledge, 2016), 39.

8   Pismo z oznako *LLET000733* hrani Digitalna zbirka Zgodovinskega arhiva Ricordi (Collezione digitale, Achivio storico Ricordi) in je dostopno na spletni povezavi: https://www.digitalarchivioricordi.com/en/letter/display/LLET000733, dostop 1. marec 2021.

9   Transkribirani odlomek iz Verdijevega pisma se glasi: »*So ora cosa vuol dire traduzione, e compatisco tutte le cattive traduzioni che esistono perché è impossibile farne una buona –.*«

10 Scribe in Duveyrier sta za potrebe Verdijeve novitete predelala lastni libreto *Le duc d'Albe* (*Vojvoda iz Albe*) istoimenske opere Gaetana Donizettija (slednjo je skoraj 34 let po skladateljevi smrti dokončal njegov učenec Matteo Salvi), pri tem pa sta spremenila dogajalni prostor, imena opernih oseb in tudi nekaterih kulturno in historično pogojenih mest vsakdanjih srečevanj.

glasbenimi gestami, še očitneje pa se manifestira pri nadaljnjih jezikovnih prenosih libretov glasbenogledaliških del iz ene kulturne semiosfere v drugo, pri čemer ostaja zapis glasbenega toka praviloma nespremenjen.

Kot nam daje slutiti že dolgoživa repertoarna prezenca Verdijevih francoskih oper, se je spoj njegovih reform italijanskega belcanta[11] s konfiguracijo velike opere v glasbenopoetičnem smislu izkazal za velik uspeh, ki se je v historično-recepcijskem smislu potrdil že s praizvedbo *Sicilijanskih večernic*, še izdatneje pa ponovil dvanajst let pozneje z veliko (zgodovinsko) opero *Don Carlos*, ki jo velja prišteti med Verdijeve najuspešnejše »ekskurze« v formo velike opere. V retrospektivi nanizanih pariških uspehov se tako skladateljevo nezadovoljstvo z italijanskim prevodom Ettoreja Caimija na prvi pogled zdi morda pretirano, vendar pa »disonanca« med Verdijevo umetniško voljo, ki je usmerjena v snovanje »glasbene drame«, in končno podobo (*gestaltom*) libreta, na katerega je tako v smislu vsebine opernega sižeja in celo naslova opere[12] vplivala tedanja cenzura avstrijske nadoblasti, razkriva globlje in kompleksnejše razkorake v okviru multimodalne umetniške konfiguracije, kakršna je prvenstveno tudi opera z vsemi predikati historično in umetniško zaznamovane elitnosti.[13] Kot trdi Claire Lutkewitte, se multimodalnost v umetnosti kaže tako na produkcijski (poetični) kot estetsko-recepcijski ravni, pri čemer gre za sobivanje oziroma součinkovanje več različnih semiotičnih sistemov (jezika oziroma besedila, glasbe, psiholoških gest nastopajočih, vizualnih elementov inscenacije in kostumov itd.), ki sočasno tvorijo totaliteto multimodalnega sporočila.[14]

V luči Verdijeve idiosinkrazije do materinščine, ki se je kazala tudi v kritičnem prebiranju libretov svojih sodelavcev, je še posebej pomenljiv komentar Verdijevega sodobnika Abrama Basevija (1818–1885) glede italijanskega prevoda libreta opere *Sicilijanske večernice*:

Ne bom prestrogo sodil italijanske priredbe [libreta, op. a.]*, kajti predobro vem, kakšne tegobe čakajo poeta, ki mora izvesti mukotrpno operacijo preoblikovanja francoskega verza*

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11   Verdijeva rekonfiguracija italijanske *vocalità* (specifične italijanske pevske »zvočnosti«) se tako kaže v »bolj deklamatorični obliki silabične melodije in s tem večji dramatizaciji petja«. Glej Uwe Schweikert, »Wenn sie auch schlecht singen, das macht nichts!: Von Verdi zu den Veristen: Die Opernstimme zwischen Romantik und Naturalismus,« v *Komponieren für Stimme: Von Monteverdi bis Rihm*, ur. Stephan Mösch (Kassel: Bärenreiter, 2017), 154.

12   Kot je opozoril že Charles Osborne, je bila opera *Sicilijanske večernice*, ki je najprej nastala na francoski libreto, v italijanskem jeziku svojčas in neposredno zaradi cenzure znana pod različnimi naslovi. Prvi italijanski naslov, ki ga je izbral Verdi, je bil tako *Giovanna de Guzman*, ki je nato doživel še več premen: *Giovanna Braganza*, *Giovanna di Sicilia* in celo *Batilde di Turenna*. V času po združitvi italijanskih ozemelj v Kraljevino Italijo (leta 1871) je opera dobila svoj končni naslov, pod katerim jo najpogosteje zasledimo danes – *I vespri siciliani*. Prim. Charles Osborne, *The Complete Operas of Verdi* (London: Victor Gollancz, 1969), 281.

13   Vlado Kotnik, *Operno občinstvo v Ljubljani: Vzpon in padec neke urbane socializacije v letih 1660–2010* (Koper: Univerzitetna založba Annales, 2012), 13.

14   Claire Lutkewitte, *Multimodal Composition: A Critical Sourcebook* (Boston: Bedford/St. Martin's, 2013).

v italijanščino s karseda minimalnimi posegi v glasbo. Res je, da je glasba utrpela svoj davek, toda poezija je bila prikrajšana za veliko več: tako v jeziku kot vsebini je postala pošastna, še več – tudi glasbeni in besedni poudarki se vselej ne ujemajo.[15]

Kot ugotavlja Philip Gossett glede kvalitete Caimijevega prevoda *Sicilijanskih večernic* v italijanščino, »je bila opera vselej umetnost kompromisa, čeprav so stvari le redko tako sprevrženo nekompatibilne kot v prevodu med italijanščino in francoščino«, pri tem pa zagovarja tezo, da bi se morale opere izvajati v izvirnem jeziku, ne glede na to, ali bi bil ta jezik v tem primeru italijanščina ali francoščina.[16]

Četudi je Gossettovo stališče glede izvajanja oper v izvirniku pravzaprav fetišistična pozicija, ki po načelu ekskluzivnosti poveličuje izvirno bimodalno (verbalno in glasbeno) podobo uglasbenega besedila po zgledu umetniške avre[17] Walterja Benjamina – ta naj bi bila tako rekoč inherentna estetska kategorija vsake umetniške mojstrovine oziroma njen imanentni pogoj –, pa se v dosedanji umetniški praksi kakor tudi v drugih aspektih (kulturnega) življenja izkaže za nevzdržno. Če bi namreč vztrajali na predpostavljeni poziciji množtva monolitnih in vase zaprtih kultur, ki bi ostajale medsebojno »neprevedljive«, bi bila estetska recepcija umetniških del iz neke tuje kulture z vidika prejemnika identična procesu neprestanega potujevanja, pri čemer bi bilo zelo vprašljivo, sploh pri inteligibilnih umetniških delih – torej takšnih konfiguracijah, ki producirajo nedvoumno določljiv pomen –, predvsem razumevanje njihove vsebine. Prav pravilno razumevanje umetniškega dela pa je, kot trdi Friedrich Schleiermacher, končni cilj hermenevtike, s katerim »dobi hermenevtična zavest široko razsežnost, ki še presega širino estetske zavesti«.[18]

Pozicije vseh treh izjav (Verdijeve, Basevijeve in Gossettove) lahko tako znotraj semiosfere glasbenega gledališča vzamemo kot negativno limito vsakršnega prenosa pomena iz izhodiščne v ciljno kulturo, ki pa se pri globljem prediranju v »skrivnosti« zavozlanosti besede in glasbe hitro izkaže kot predsodek oziroma negativni habitus. Pierre Bourdieu opredeli habitus kot »sistem trajnih in premestljivih dispozicij, strukturiranih struktur, ki so vnaprej določene, da bodo funkcionirale kot strukturirajoče strukture, se pravi kot načela, ki porajajo in organizirajo prakse in predstave.«[19] V skladu z Bourdiejevo definicijo habitusa je ta pri Verdiju in Baseviju skoraj gotovo močno povezan z idiosinkratično percepcijo italijanščine oziroma na narodno zavest

15   Abramo Basevi, *The Operas of Giuseppe Verdi*, prev. Edward Schneider in ur. Stefano Castelvecchi (Chicago in London: The University of Chicago Press, 2013), 206.

16   Philip Gossett, *Divas and Scholars: Performing Italian Opera* (Chicago in London: The University of Chicago Press, 2006), 405.

17   Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (Frankfurt am Main: Edition Suhrkamp, 2003), 13.

18   Hans-Georg Gadamer, *Resnica in metoda*, prev. Tomo Virk (Ljubljana: LUD Literatura, 2001), 142.

19   Pierre Bourdieu, *Praktični čut I*, prev. Jelka Kernev Štrajn (Ljubljana: Studia humanitatis, 2002), 90.

v kontekstu italijanskega *risorgimenta*, še posebej v relaciji do cenzure v tedaj vseh večjih italijanskih kulturnih središčih, s katero je Verdi večkrat zašel v oster konflikt.[20] Tudi iz tega razloga se zdi razširitev glasbenega *arhiva*[21] v smeri preučevanja libreta in njegovega vpliva na glasbeno ustvarjanje nujna, saj bi se z analizo libreta kot »ideološko sporne materije« lahko dokopali do novih spoznanj v pogosto spregledani sociološki razsežnosti glasbe in s tem še dodatno okrepili interdisciplinarne povezave muzikologije z drugimi humanističnimi vedami.

Z namenom prediranja v temeljno strukturo najrazličnejših multimodalnih »besedil«, ki se vzpostavljajo kot totaliteta nabora znakov iz različnih semiotičnih sistemov, se je tako zlasti v medijskih študijah in v družboslovju v zadnjih dveh desetletjih uveljavila metoda multimodalne diskurzivne analize,[22] ki se v okviru muzikološkega polja kaže kot posebej obetavna prav pri preučevanju semiotično-semantičnih trkov med besedilom in glasbo. Toda zaradi rigidnih habitusov raziskovalcev (muzikologov), na katere je na primeru preučevanja libretov opozoril Everett Helm že leta 1967,[23] se vsaj v slovenskem muzikološkem diskurzu z redkimi instancami ni zgodil opaznejši raziskovalni premik v smislu celovitejšega korpusnega preučevanja bodisi slovenskih libretov ali slovenskih prevodov tujih besedilnih predlog, medtem ko so multimodalni mehanizmi, ki se vzpostavljajo v glasbenogledaliških delih in v vokalno-inštrumentalnih delih nasploh, še do danes slabo raziskani in reflektirani.

Glavni razlog za počasno prediranje multimodalne analize v muzikologijo se tako ponuja sam po sebi – že predpostavljeno množico modalitet, ki v primeru preučevanja opere vključuje analizo intersemioze med glasbenim, besednim (verbalnim), psihološko igralskim, vizualnim uprizoritvenim in celo plesno-gibalnim znakom, od preučevalcev takšnih kompleksnih objektov, kakršen je omenjeni »polidiskurziven organizem opere«,[24] terja visoko raven analitičnih kompetenc. Prvi opaznejši premiki v smeri raziskovanja kompleksnih semiotičnih struktur se prav zaradi komparativne analize inteligibilnih pomenov niso zgodili v muzikologiji, ampak v lingvistiki in nato v

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20 S tematiko cenzure in njenim vplivom na Verdijevo operno ustvarjanje se je ukvarjalo več avtorjev, med drugimi Andreas Giger (»Social Control and the Censorship of Giuseppe Verdi's Operas in Rome« v *Cambridge Opera Journal* 11, št. 3 (1999): 233–265) in Francesco Izzo (»Years in Prison: Giuseppe Verdi and Censorship in Pre-Unification Italy,« v *The Oxford Handbook of Music Censorship*, ur. Patricia Hall (New York: Oxford University Press, 2015). https://doi.org/10.1093/oxfordhb/9780199733163.013.15.

21 Arhiv je tu mišljen v foucaultovski terminologiji, tj. kot »splošni sistem formacije in transformacije izjav«. Michel Foucault, *Arheologija vednosti*, prev. Uroš Grilc (Ljubljana: Studia humanitatis, 2011), 142.

22 Kay L. O'Halloran, ur., *Multimodal Discourse Analysis: Systemic-functional perspectives* (London in New York: Continuum, 2004).

23 Everett Helm, »Libreto in kriza opere nekdaj in danes,« *Muzikološki zbornik* 3 (1967): 105–112.

24 Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington, IN: Indiana University Press, 1994), 37.

prevodoslovju, ki se je veliko posvečalo predvsem razreševanju problematike prevodne ekvivalence kot v praksi nedosežene totalitete pomena izvirnika v jeziku ciljne kulture.[25]

Pri »umerjanju« oziroma kalibraciji prevodnega procesa, ki je v časovnem smislu končno dejanje, lahko v polju glasbenega gledališča naletimo na dva problema, povezana z ekvivalenco pomena, pri čemer prvega implicitno predpostavlja že Saussurova ugotovitev o arbitrarnosti jezikovnega znaka.[26] Povedano natančneje, gre za kontingenco diahronega spreminjanja znaka, kar lahko v primeru prevajanja besedne predloge opere (ali kateregakoli glasbenogledališkega dela) izzove najrazličnejše kvalitativne semiotično-semantične preskoke v okviru intersemioze. Drugi, morda še trši »hermenevtični« oreh pa predstavlja intrinzična polisemija glasbe,[27] na katero je opozoril češki muzikolog in semiotik Tomislav Volek. To pomeni, da glasbeni znak z referencialno dimenzijo, ki v Ratnerjevi in Agawujevi terminologiji ustreza konceptu toposa, ni »univerzalno« ekvivalenčen v smislu enosmerne zvedljivosti na zgolj en sam pomen. Isti glasbeni znak, ki ga lahko tvori denimo zaporedje tonov melodije, akord, harmonska progresija ali kombinacija vsega naštetega, lahko v skladbah različnih avtorjev ustvarja drugačne pomene, ali pa se v smislu ekstraverzivne semioze navezuje na popolnoma nekaj drugega. Še več: kot zatrjuje Agawu, lahko v glasbi obstajajo tudi t. i. čisti znaki,[28] ki bi jih lahko z literarne perspektive razumeli bodisi kot »prazna mesta«,[29] kot jih v literarnem besedilu opredeli Wolfgang Iser, bodisi kot ločila, ki posamezna semantično otipljivejša mesta s svojo kohezijsko silo povezujejo v celovit glasbeni »organizem«.

Ne glede na zagate pri interpretaciji nekega glasbenega znaka pa se v glasbi kot semiotičnem sistemu vseeno vzpostavljajo določene determinante, ki tvorijo nekakšne kulturno kodificirane konstante, kako naj »beremo« nek glasbeni tekst. Semiotika takšne konstante definira kot izotopije, ki nastopijo s ponavljanjem množice znakov, kar vzpostavi njihovo razpoznavnost glede na druge znake, obenem pa omogoča uniformno branje oziroma nedvoumno interpretiranje teh znakov. Izotopija je po Tarastiju

množica semantičnih kategorij, katerih redundanca zagotavlja koherenco znakovnih kompleksov in omogoča uniformno branje kateregakoli teksta. Glasbene izotopije se

25 Štefan Vevar, *Vrvohodska umetnost prevajanja* (Ljubljana: Cankarjeva založba, 2013), 101.

26 Ferdinand de Saussure, *Splošno jezikoslovje*, 100.

27 Tomislav Volek, »Musikstruktur als Zeichen und Musik als Zeichensystem,« v *Die Zeichen: Neue Aspekte der musikalischen Ästhetik*, ur. Hans Werner Henze (Frankfurt am Main: Fischer-Taschenbuch-Verlag, 1981), 222–255.

28 Kofi V. Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (New Jersey: Princeton University Press, 1991), 51.

29 Wolfgang Iser, *Bralno dejanje: Teorija estetskega učinka*, prev. Alfred Leskovec (Ljubljana: Studia humanitatis, 2001), 276.

lahko vzpostavljajo bodisi skozi temeljno strukturo, tematskost, žanrske značilnosti, sámo teksturo ali s pomočjo splošnih strategij teksta (kot denimo načina razvijanja zgodbe).[30]

Na tem mestu velja opozoriti, da opisana relacija med »praznim mestom« (nem. *Leerstelle*) v literarnem besedilu in čistimi glasbenimi znaki v glasbi po naši vednosti v znanstveni literaturi do tega trenutka še ni bila podrobno raziskana in nedvomno predstavlja zanimivo kontingenco jezikovnega in glasbenega semiotičnega sistema, ki lahko potencialno vpliva tudi na recepcijo glasbenega dela. Za nazornejše razumevanje funkcije praznega mesta kot potencialne navezljivosti velja omeniti citat iz Iserjeve študije estetskega učinka v literaturi:

Prazna mesta kažejo, da morajo biti različni segmenti besedila povezani, četudi sámo besedilo tega ne zahteva; so nekakšne nevidne vezi besedila, in ker razmejujejo sheme in tekstne perspektive drugo od druge, so hkrati tudi povod za dejanja predstavljanja s strani bralca. Posledica povezovanja shem in perspektiv pa je, da 'izginejo' prazna mesta.[31]

Da imajo »prazna mesta« pomembno komunikacijsko funkcijo med bralnim dejanjem, Iser pojasni z naslednjimi besedami: »Prazna mesta prekinjajo navezljivost tekstnih shem, iz česar izhaja *good continuation*, to pa intenzivira predstavne dejavnosti s strani bralca; v tem smislu prazna mesta funkcionirajo kot elementarni komunikacijski pogoj.«[32]

Ne tem mestu velja spomniti na enega ključnih fenomenoloških in že omenjenih *gestalt* principov (*good continuation* oziroma »dobrega nadaljevanja«), ki bi ga lahko v klasičnem kompozicijskem smislu razumeli kot veščino tematsko-motivičnega obdelovanja glasbenega gradiva, ki v našem primeru predvideva tudi vključitev libreta v novo glasbeno teksturo. Ta princip je na primeru glasbe pojasnil litovsko-ameriški filozof Aron Gurwitsch (1901–1973):

Med doživljanjem glasbe se z načelom dobrega nadaljevanja srečujemo neprestano. Ko se predstavi glasbena tema, pa čeprav jo slišimo prvič, in je doseženo stanje, v katerem tema še ni dokončana, a medtem že kaže bolj ali manj specifični značaj vzdolž linij komparativno določenega trenda, se vsiljujejo določeni pogoji njenega nadaljevanja. Ko glasbena tema v omenjenem stadiju pokaže določen glasbeni značaj, se jo mora privesti do njenega 'naravnega' zaključka v skladu z njeno intrinzično glasbeno logiko. […] Pogoj, ki se vsiljuje kontinuiteti, je prikladnost tega, kar sledi, glede na to, kar je bilo do sedaj predstavljeno, ter sposobnost integriranja tako predhodnega kot poznejšega gradiva v koherentno glasbeno tkivo. Če ta pogoj ni izpolnjen, pride do pojavov 'razglašenosti', 'presenečenja' in naposled do 'eksplozije' glasbenega tkiva. Vsa omenjena

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30   Eero Tarasti, *A Theory of Musical Semiotics*, 304.

31   Wolfgang Iser, *Bralno dejanje: Teorija estetskega učinka*, 276–277.

32   Prav tam, 285.

glasbena izkustva, ki izkazujejo načelo dobrega nadaljevanja, potrjujejo funkcionali-
stično pojmovanje celot in delov.[33]

Čeprav analizo intersemioze literarnega besedila z glasbo otežuje še ena lastnost semiotičnega sistema glasbe, ki jo je slovaški muzikolog Peter Faltin opredelil kot »šibko kodifikacijo«[34] – ta se namreč manifestira v individualnih karakteristikah »estetskih znakov«, pri čemer ti bolj spominjajo na govor (*parole*) kot na jezik (*langue*), kar posledično vodi v pomanjkljiv register glasbenega vokabularja –,[35] pa se med obema semiotičnima sistemoma vzpostavlja pomembna strukturno-poetična in posledično tudi estezična[36] analognost, ki se na formalni ravni kaže v mehanizmu naracije oziroma »pripovedovanja«. Tako glasba kot jezik imata namreč časovno razsežnost, ki omogoča horizontalno razgrnitev tako literarne kot glasbene »pripovedi«, v kateri se znotraj opere (ali katerekoli druge umetniške konfiguracije v polju glasbenega gledališča) oba sistema realizirata v obliki integrirane multimedijske senzorične totalitete, čeprav se delež »povednega« oziroma inteligibilnega v glasbi lahko na individualni ravni spreminja od skladbe do skladbe, na makroravni pa od slogovne poetike določenega zgodovinskega obdobja in celo od posamezne kulture.[37]

Če bi želeli fenomenološko opisati multimodalni »pripovedni tok« med izvedbo glasbenogledališkega dela, se na produkcijski ravni sočasno realizirata dva procesa: na podlagi percepcije tonskih kvalitet (zvena), gostote in jakosti tako znotraj glasbenega toka[38] doživljamo kontinuirano igro med ospredjem

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33 Aron Gurwitsch, Richard M. Zaner, in Lester Embree, ur., *The Collected Works of Aron Gurwitsch (1901–1973)*, Volume III: *The Field of Consciousness: Phenomenology of Theme, Thematic Field and Marginal Consciousness* (Dordrecht: Springer Netherlands, 2010), 147–148; prevedel avtor.

34 Peter Faltin, »Ist Musik eine Sprache?« v *Die Zeichen: Neue Aspekte der musikalischen Ästhetik*, ur. Hans Werner Henze (Frankfurt am Main: Fischer-Taschenbuch-Verlag, 1981), 32–50.

35 Faltin razvija svoj argument po enaki analogiji kot pred njim že Roman Jakobson v svojem kratkem eseju *Musikwissenschaft und Linguistik*: »Lingvistično gledano se posebnost glasbe v primerjavi s pesništvom kaže v tem, da je totalnost njenih konvencij (*langue* v skladu s Saussurovo terminologijo) omejena na fonološki sistem in da nima nobene etimološke porazdelitve fonemov, torej nobenega besedišča«; prevedel avtor. Glej Roman Jakobson, *Selected Writings II: Word and Language* (Den Haag in Paris: Mouton, 1971), 553.

36 Razsežnost estezičnega je mišljena v skladu z Nattiezovo opredelitvijo, in sicer kot naslovnikova konfrontacija z neko simbolno formo (umetniško konfiguracijo), ki ji naslovnik med procesom »aktivne percepcije« pripiše določen pomen ali celo več pomenov. Kot zatrjuje Nattiez, je pojem »estezičen« neologizem, ki ga je z namenom etimološkega in pomenskega razlikovanja percepcije od estetskega (v Baumgartnovem smislu »lepega« in »dobrega okusa«) uvedel Paul Valéry leta 1945. Prim. Jean-Jacques Nattiez, Music and Discourse: Toward a Semiology of Music (New Jersey: Princeton University Press, 1990), 12.

37 Gregor Pompe, »Semiotsko-semantična narava glasbe,« *Muzikološki zbornik* 43, št. 2 (2007): 241.

38 Tukaj velja spomniti na Schenkerjevo misel, sicer močno pregneteno s filozofsko tradicijo nemškega idealizma, ki je v temeljni strukturi (*Ursatz*) – ta naj bi bila inherentna vsem glasbenim mojstrovinam – videl nekakšen metafizični ideal glasbenega dela: »Ne glede na to, kako se napotsled razgrne ospredje, so zmeraj temeljna struktura ozadja in transformativne plasti osredja, ki mu

in ozadjem, kar je kot pomemben dinamizem bralčevega doživljanja literarnega besedila prepoznal tudi Wolfgang Iser,[39] omenjena igra znakov in njihovih pomenov pa se v okviru narativne paradigme,[40] kot jo je po Aristotelovem trihotomnem modelu tragedije zasnoval Walter Fisher, razteza na diahroni osi *začetek–vrh–konec*.[41] Znotraj omenjene naracije glasbenega medija tako poteka intersemioza besedila in glasbe, čeprav se v kompleks večkratnih (inter)semioz pri izvedbi glasbenogledaliških del dejansko vključuje še več semiotičnih sistemov, kot denimo kodificirana vizualna podoba scene in kostumov, psihološke geste nastopajočih, ples in tudi odrski govor, sploh če je ta ločen od glasbenega medija.[42]
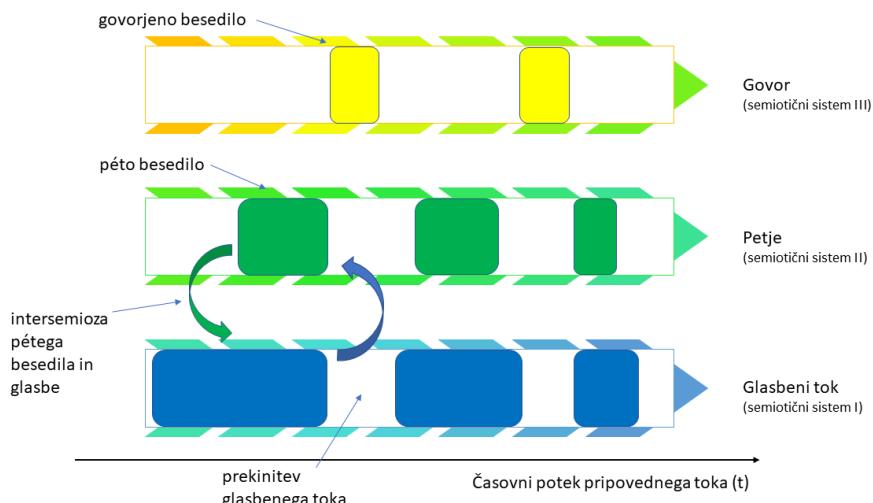
Shema 1: Intersemioza med glasbenim tokom in pétim besedilom v okviru pripovednega toka glasbenogledališkega dela na produkcijski ravni.

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dajejo zagotovilo naravnega organskega življenja. V temeljni strukturi se izpolnjuje totalnost: ta je tista, ki je kot celota vpisana na čelo dela (skladbe) in je za celoto edino možno gledišče, ki nas varuje pred lažnim in izkrivljenim motrenjem; v njej počiva ves pregled, stapljanje vseh razpok v poslednjo enotnost«; prevedel avtor. Glej Heinrich Schenker, *Der freie Satz* (Wien: Universal-Edition A. G., 1935), 17.

39   Wolfgang Iser, *Bralno dejanje: Teorija estetskega učinka*, 153.

40   Walter R. Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action* (Columbia, SC: University of South Carolina Press, 1987), 24.

41   Omenjeno triadno paradigmo je v okvir svoje semiotične analize klasi(cisti)čnih del Mozarta, Haydna in Beethovna adaptiral tudi Agawu. Glej Kofi V. Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (New Jersey: Princeton University Press, 1991), 51.

42   Kot primer samostojne igralske točke iz »klasičnega« glasbenogledališkega kánona velja spomniti na igrani monolog ječarja Froscha z začetka tretjega dejanja operete *Netopir* (*Die Fledermaus*) Johanna Straussa mlajšega.

Sintagma »pripovedni tok« se tukaj nekoliko razlikuje od »glasbenega toka«,[43] kot ga definira Gregor Pompe (časovno zvezne zvočne realizacije glasbenega zapisa), saj jo velja razumeti v širšem smislu performativnosti (oziroma estezične potence) vseh semiotičnih sistemov umetniške konfiguracije, čeprav velja poudariti, da lahko znotraj pripovednega toka nastopijo tudi semantično prazna mesta – še več, lahko pride celo do (namerne) izločitve posamezne ali celo več modalitet. Spreminjajoči se delež »povednosti« oziroma semantičnosti v glasbenem toku, ki je zamišljen v okviru enega (tj. glasbenega) semiotičnega sistema, je Pompe ponazoril s križnim dihotomnim modelom (a)semantičnosti tako na produkcijski kot recepcijski ravni.

Kot poudarja Karen Wilson-deRoze, mora prevajalec, ki želi pripraviti prevod libreta, namenjenega petju – kar v glasbenogledališki praksi označujemo z ustaljeno besedno zvezo »pevski prevod« –, upoštevati, da je opera kot *gestalt* (konfiguracija) nekaj drugega kot vsota svojih delov (besednih, glasbenih in scensko-mimičnih elementov).[44] Ob preliminarni analizi mreže semiotično-semantičnih razmerij, ki so bodisi neposredno ali posredno soudeležena v procesu prevajanja libreta,[45] je prevajalec tako razpet med časovnim horizontom izvirnika in konkretnim *skoposom*[46] prevoda, tako rekoč njegovo funkcionalnostjo znotraj celotnega performativa uprizorjenega dela, ki je lahko v okviru glasbenogledališke prakse, znane kot *Regietheater,* v poetično-estetskem smislu zelo jasno determiniran, saj praviloma reflektira temeljno pozicijo avtorja, ki jo ta skozi uprizoritveni koncept vzpostavlja do uprizorjenega dela in do družbene realnosti nasploh.

Med pionirskimi študijami, ki so prevodni proces v polju glasbenega gledališča obravnavale kot kompleksno interakcijo različnih modalnosti, med katerimi je jezik zgolj eden izmed označevalcev pomenov, velja izpostaviti pomemben prispevek Klausa Kaindla,[47] ki s svojim interdisciplinarnim pristopom k operi kot multimodalnemu *gestaltu* razpira številne pertinentne (poetične, estetske,

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43 Gregor Pompe, *Postmodernizem in semantika glasbe* (Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2011), 83 in 233.

44 Karen Wilson-deRoze, »Translating Wagner's Versmelodie: A multimodal challenge,« *Opera in Translation: Unity and diversity*, ur. Adriana Şerban in Kelly Kar Yue Chan (Amsterdam/Philadelphia: John Benjamins Publishing Company, 2020), 243.

45 Kot poudarja Klaus Kaindl, libreto nima zgolj funkcije dramsko-scenske zasnove, ampak tudi kompleksno kodificirane besedne predloge glasbeno-pevskega razvoja, ki jih je treba upoštevati z namenom iskanja najustreznejših prevodnih rešitev. Glej Klaus Kaindl, *Die Oper als Textgestalt: Perspektiven einer interdisziplinären Übersetzungswissenschaft* (Tübingen: Stauffenburg Verlag, 1995), 49.

46 Sam grški izraz »skopos« (σκοπός) je centralni pojem skopične teorije (nem. *Skopostheorie*) in označuje končni namen (funkcijo) prevodnega dejanja. Za podrobnejšo opredelitev glej Katharina Reiß, Hans J. Vermeer, *Towards a General Theory of Translational Action: Skopos Theory Explained* (London in New York: Routledge, 2014), 85.

47 Klaus Kaindl, *Die Oper als Textgestalt: Perspektiven einer interdisziplinären Übersetzungswissenschaft* (Tübingen: Stauffenburg Verlag, 1995).

dramaturške, akustične, historične idr.) relacije[48] med semiotičnimi sistemi glasbenogledališkega dela, obenem pa si prizadeva za optimizacijo njihovega součinkovanja. Relevantne prispevke, ki so po eni strani teoretsko manj osredotočeni na analizo intersemioze, a zato bolj stavijo na dostopnejšo *common sense* logiko prevodnega pragmatizma, ki se kaže predvsem v ujemanju besedne in glasbene prozodije, razumljivosti besedila in njegove spevnosti, so podali Peter Low,[49] ki je
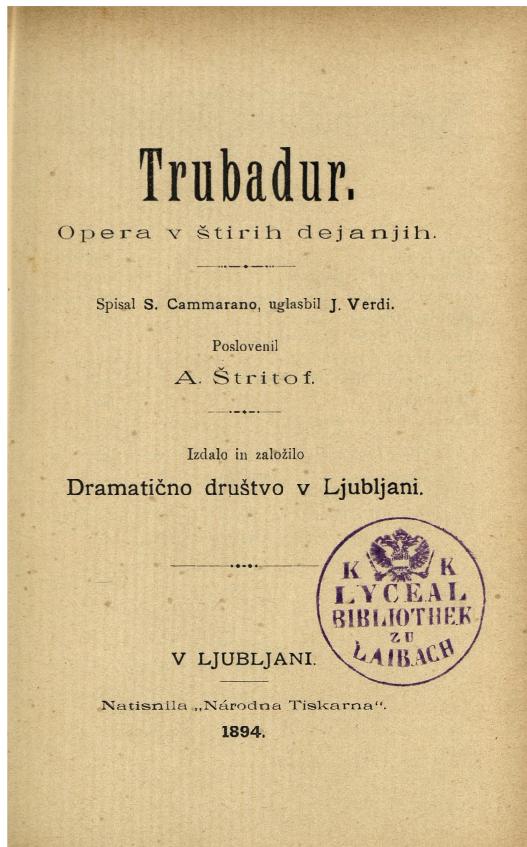
Slika 1: Prvi slovenski prevod Verdijeve opere *Trubadur* v avtorstvu Antona Štritofa iz leta 1894 (izdajatelj Dramatično društvo v Ljubljani).

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48 Kot ugotavlja O'Halloran, se znotraj intersemioze med različnimi modalitetami vzpostavljajo bipolarne relacije, in sicer bodisi skozi konvergenco (paralelizem, repeticijo, razširitev) ali divergenco (ambivalenco, disonanco, kontradikcijo, ironijo, paradoks). Pogoj za to je vsaj eno skupno načelo konstruiranja pomena, ki je skupno obema semiotičnima sistemoma in se praviloma udejanja na sintagmatski osi, na kateri kombinacija besed in tonov prevlada nad paradigmatsko selekcijo. Glej Karen Wilson-deRoze, »Translating Wagner's Versmelodie,« 247.

49 Peter Low, *Translating Song: Lyrics and Texts* (Oxon in New York: Routledge, 2017).

razvil t. i. pentatlonski pristop k prevajanju besedil popevk (songov), ter Ronnie Apter in Mark Herman.[50] Nekakšno vmesno raziskovalno pozicijo med semiotično teorijo in pragmatizmom ohranja Dinda L. Gorlée, ki se s svojimi raziskavami vzajemnega označevanja pomenov med besedilom in glasbo naslanja predvsem na Peirceovo semiotiko, medtem ko je Johan Franzon naklonjen predvsem skopičnim, tj. funkcionalno determiniranim prevodnim rešitvam v smeri iskanja vzajemnega semantično-refleksivnega ujemanja besedila in glasbe v smislu končne akumulacije v obliki hipertrofirane ekspresije.[51]

Muzikološka raziskovanja libretov, ki segajo onkraj zgodovinskega katalogiziranja in odkrivanja t. i. tradicionalnih genealoških glasbenih dejstev v relaciji *avtor–delo–zgodovinski kontekst nastanka*, terjajo v smeri globljega prediranja v intersemiozo besedila in glasbe specifično metodološko prilagoditev. Naš raziskovalni prispevek v tej smeri se tako na ravni zanesljivega algoritemskega preučevanja omenjene intersemiotične »dialektike« besedila in glasbe kaže v zasnovi analitičnega orodja Vokalurlinie,[52] ki smo ga poimenovali v skladu s funkcionalno analogijo koncepta *Urlinie* v Schenkerjevi analizi in v našem primeru predstavlja kvalitativno ujemanje besedne in glasbene prozodije, omenjena kongruenca pa tako razkriva ontološko kvalitativnost intersemioze na paradigmatski osi glasbenega toka. Esenca simbolnega zapisa Vokalurlinie je torej silabotonična sekvenca vokalnega nastavka izvirnega besedila glede na njegovo dejansko pojavljanje v glasbenem toku. Kot primer si oglejmo arijo Leonore »Tacea la notte placida« iz prvega dejanja Verdijeve opere *Il trovatore* (*Trubadur*), ki obstaja tudi v slovenskem prevodu Antona Štritofa iz leta 1894 v izdaji Dramatičnega društva iz Ljubljane (glej Tabelo 1). Besedilo arije smo na podlagi kongruence glasbenega ritma in besedne prozodije pretvorili v zapis vokalne sekvence po posameznih verzih, pri čemer smo upoštevali dejansko pevsko realizacijo besedila z vsemi ponovitvami, zapisanimi v oklepaju.

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50 Ronnie Apter in Mark Herman, *Translating for Singing: The Theory, Art, and Craft of Translating Lyrics* (London in New York: Bloomsbury Academic, 2016).

51 Johan Franzon, »Choices in Song Translation,« *The Translator* 14, št. 2 (2008): 373–399, https://doi.org/10.1080/13556509.2008.10799263.

52 Za podrobnejši opis analitičnega orodja glej: Benjamin Virc, »V iskanju inovativnih pristopov pri interdisciplinarnem raziskovanju libretov glasbenogledaliških del,« *De musica disserenda* 17, št. 2 (v pripravi).

Tabela 1: Primerjava italijanskega izvirnika arije »Tacea la notte placida« s pripadajočim zapisom Vokalurlinie in obstoječim slovenskim prevodom Antona Štritofa

Izvirnik Salvadore Cammarano,[53] 1852	Vokalurlinie italijanskega izvirnika	Obstoječi prevod[54] Anton Štritof, 1894
LEONORA Ascolta! Tacea la notte placida e bella in ciel sereno; la luna il viso argenteo mostrava lieto e pieno! Quando suonar per l'aere, infino allor sì muto, dolci s'udiro e flebili gli accordi d'un liuto, e versi melanconici (e versi melanconici) un trovator cantò. Versi di prece ed umile, qual d'uom che prega Iddio: in quella ripeteasi un nome il mio, il mio! Corsi al veron sollecita… Egli era, egli era desso! Gioia provai che agl'angeli solo è provar concesso! Al core, al guardo estatico la terra un ciel sembrò, (la terra un ciel, un ciel sembrò!) (Al cor, al guardo estatico la terra un ciel sembrò, la terra un ciel sembrò!)	a-O°-A a-E_a a O-e A-i°-a e E-a_i E e-E°-o a U-a_i I-o_a-E-e°-o o-A-a E-o_e E°-o A-o u_o-A e A-e-e I-i-o_a-O i U-o O-i u-I-o_e E°-i-I i_a-O-i U i-U°-O e E-i E-a-O-i-I e E-i E-a-O-i-I u O-a-o a-O E-i i E-e° e U-i°-e u_a U_O e E-a_i-I°-o i U_E-a i-e-E-a°-I u O-e i-I-o_i I-o O-i_a e-O o-E-i-A e-I_E-a e-I_E-a E-o O-a o-A_i e_a A°-e-i O-o_e o-A o-E°-o a O-e_a A-o_e-A-i-O_× a E-a_u E-e-O a E-a_u E u E e-O a O a A-o_e-A-i-O_× a E-a_u E-e-O a E°-A° u° E°-e°-O	LEONORA Poslušaj! Na nebu zvezde sevale, bila je noč prekrasna, smehljaje z njimi gledala na zemljo luna jasna. Kar se začuje v nočni mir, sladko v daljavi odmeva, [!] pesem otožno ljubezna, neznan jo pevec peva. Iskal v tihoti nočnih ur (iskal v tihoti nočnih ur) tolažbe srcu trubadur. Kakor molitev vročo k Večnemu povzdigal glase svoje … A čuj, zdaj glasno klicalo je v pesmi ime se moje. K oknu hitim razburjena – on bil je, tujec s turnirja! Ljubav mi v pesmi je razkril, več dvom me ne vznemirja! Srcé radosti mi vzkipi, nebo odprto se mi zdi! (mi zdi, odprto se mi zdi!) (Srcé radosti mi vzkipi, nebo odprto se mi zdi, odprto se mi zdi!)

Vsak zapis samoglasnika, ki je v skladu z akustičnimi dognanji o forman-tih[55] osnova pevskega nastavka, predstavlja posamezni zlog znotraj vokal-ne sekvence, pri čemer velika začetnica nakazuje mesto naglasa (poudarjene dobe), kot se manifestira v glasbenem mediju.[56] Medtem ko so mesta podalj-

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53 Libreto opere *Il trovatore* je po Cammaranovi smrti dokončal italijanski pesnik Leone Emanuele Bardare (1820–1874).

54 Celotni libreto v slovenskem prevodu Antona Štritofa iz leta 1894 je dostopen v spletnem repozitoriju Digitalne knjižnice Slovenije: https://www.dlib.si/stream/URN:NBN:SI:DOC-OPE5I-TBH/d4fd8dbf-c7c2-44c7-b474-ca5c62d5b055/PDF, dostop 1. marec 2021.

55 William Ralph Bennet Jr. in Andrew C. H. Morrison, ur., *The Science of Musical Sound, Volume 1: Stringed Instruments, Pipe Organs and the Human Voice* (Cham: Springer Nature, 2018), 253.

56 V skladu z Golombovo tezo se pri trku besednega naglasa z glasbenim medijem slednji izkaže kot senzorično dominantnejši. Glej Harai Golomb, »Music-Linked Translation [MLT] and Mozart's Operas: Theoretical, Textual, and Practical Perspectives,« v *Song and Significance: Virtues and Vices of Vocal Translation*, ur. Dinda L. Gorlée (Amsterdam in New York: Rodopi, 2005), 128.

šanih notnih vrednosti kakor tudi melizmi na istem vokalu označeni z znakom za stopinjo (°), smo eventualna neujemanja besednega naglasa in poudarjene dobe označili s podpisanim znakom (×). Naloge preučevanja zavozlanosti libretov in glasbe v muzikologiji in predvsem v glasbenogledališki praksi so tako lahko zelo specifične – od podstavljanja bodisi manjkajočega, posodobljenega, na novo prevedenega ali iz kakršnihkoli razlogov adaptiranega besedila po posameznih tonih, do iskanja novih besednih konstelacij, ki izhajajo iz novih dekonstrukcijskih in hermenevtičnih uvidov v smislu iskanja poetične »avtentičnosti«, ali zgolj iz namere po akustični oziroma performativni optimizaciji posameznih pevskih fraz. Zadnji stadij premisleka je tako namenjen motrenju nove multimodalne celote in doživeti totaliteti pomenov, ki se spletajo v procesu intersemioze glasbe in besedila, ter možnih estetskih učinkov (izkustev) pri predpostavljenih naslovnikih.

Glasbeni primer 1: Nekaj (obkroženo) označenih pomanjkljivosti Štritofovega prevoda ob italijanskem izvirniku in novem rekalibriranem prevodu (v kurzivi), takti 14–17 in 28–32.[57]

Kot zatrjuje Lotman, je »katerikoli pojav strukture umetniškega teksta pomenski«,[58] prav ta struktura pa definira tudi energijo verza,[59] ki jo moramo upoštevati pri nadaljnjih možnih izboljšavah obstoječega prevoda. Vendar pa besedilo v trku z glasbenim medijem, ki je v estezičnem oziroma senzoričnem smislu dominantnejši od govora, v smislu lastne energije ne sledi le semantični

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57 Giuseppe Verdi, *Il trovatore*, partitura (Mineola: Dover Publications, 1994), 43 in 44.

58 Jurij Mihajlovič Lotman, *Struktura umetniškega teksta*, prev. Borut Kraševec (Ljubljana: LUD Literatura, 2010), 244.

59 Lotman je energijo verza znotraj njegove ureditve opredelil kot »delujočo težnjo k spopadu, konfliktu in boju različnih konstruktivnih principov. Vsak izmed teh principov, ki znotraj sistema, ki ga sam ustvarja, nastopa kot urejevalen, ima zunaj njega funkcijo dezorganizatorja«. Glej Jurij Mihajlovič Lotman, *Struktura umetniškega teksta*, 243.

rezultanti besednih konstelacij, ampak se v skladu z Golombovo tezo podreja (pogosto meandrirajoči) logiki melodično-harmonske progresije, ali z drugimi besedami: težo verbalnega pomena uravnava dramatična napetost glasbe. Prozodična analiza Štritofovega prevoda, ki sicer z minimalnimi odstopanji uspešno ohranja prozodično ujemanje z italijanskim besedilom in celo zvesto sledi paralelizmu pretrgane rime (abcb), razkriva, da je bil ta nedvomno zamišljen za pevsko izvajanje (glej Glasbeni primer 1).[60]

Med prozodično problematičnimi mesti Štritofovega prevoda velja izpostaviti distiha »Kar se začuje v nočni mir, sladko v daljavi odmeva« ter »Iskal v tihoti tolažbe srcu trubadur«. Kljub temu, da bi lahko obe označeni mesti iz Glasbenega primera 1 preprosto silabično razpolovili z diminucijo notnih vrednosti, kot jo dopuščata Ronnie Apter in Mark Herman,[61] se zaradi poudarjenega lirizma arije zdi takšna ritmična zgostitev manj primerna. Nadaljnja leksikalna analiza pokaže, da je besedišče na nekaterih mestih bodisi zastarelo (»ljubezna«, »peva«, »povzdigal«, »ljubav«) – kar samo po sebi še ni problematično in je lahko celo zaželen slogovno-poetični atribut »avtentičnosti« v smislu ohranjanja historičnih horizontov (med pozicijo avtorja in/ali prevajalca ter časovno določenostjo opernega dogajanja) – bodisi v določenih segmentih docela ne ustreza izhodiščnim konfiguracijam pomena ali ta ne sovpada z izvirnim mestom realizacije znotraj posameznega glasbenega motiva oziroma pevske fraze.

Pri rekalibraciji prevoda smo z namenom odprave določenih prozodičnih pomanjkljivosti in semantičnih neskladij, med katerimi je tudi Štritofov izpust

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60 To potrjujejo tudi razpoložljivi zgodovinski viri iz tedanjega časopisja, ki navajajo, da je bila Verdijeva opera *Trubadur* v Štritofovem prevodu prvič izvedena 18. januarja 1895 v Deželnem gledališču v Ljubljani pod dirigentskim vodstvom Hilarija Beniška in v režiji Josipa Nollija. Glej *Slovenec: Političen list za slovenski narod*, št. 14, letnik XXIII, 17. januar 1895, rubrika *Dnevne novice*, str. 3, https://www.dlib.si/stream/URN:NBN:SI:DOC-K6UGFNMF/e5f9822d-de55-41f-7-822d-20623633ae4c/PDF, dostop 1. marec 2021). Glej tudi *Slovenski narod*, št. 14, letnik XXVIII, 17. januar 1895, rubrika *Dnevne vesti*, str. 2–3, ter oglas na str. 4, https://www.dlib.si/stream/URN:NBN:SI:DOC-FMBQZLQA/66f990a0-d102-421f-afb2-f4afd0b42aab/PDF, dostop 1. marec 2021). V *Slovenskem narodu* je bila objavljena tudi prva kritika predstave (glej *Slovenski narod*, št. 17, letnik XXVIII, 21. januar 1895, str. 1–2, https://www.dlib.si/stream/URN:NBN:SI:-DOC-KYF9279Y/b85d12c6-21ab-4229-8913-1db3351fbca8/PDF, dostop 1. marec 2021), vendar v besedilu ni nikjer podane ocene o kvaliteti Štritofovega prevoda. Bolj poveden je komentar iz feljtonskega zapisa (domnevno Viktorja Bežka) v reviji *Ljubljanski zvon*, ki ga navajamo v izvirni jezikovni podobi: »To najpopularnejše delo laškega mojstra je tudi slovenskemu občinstvu izvrstno ugajalo in bo ostalo stalno na repertoarji. Velike zasluge za uspeh imajo pevke in pevci, gdč. *Leščinska* (Leonora), gospa *Aničeva* (Azucena), *Nolli* (Luna), *Vašiček* (Ferrando) in g. kapelnik *Benišek*. Gospod *Beneš* (Manrico) si je jako ugodni utisek svojega petja pokvaril s slabo slovenščino. To je tembolj škoda, ker je prevod gosp. *J. Štritofa* res temeljito delo s preprostim, lahkim jezikom, po katerem se zelo lahko poje.« Velja opozoriti, da je začetnica imena avtorja prevoda v citatu napačno navedena (namesto *J.* bi moral biti *A.*). Glej *Ljubljanski zvon: Leposloven in znanstven list*, št. 2, letnik XV, Ljubljana, 1. februar 1895, 124; https://www.dlib.si/stream/URN:NBN:SI:DOC-YI-BIKWO7/f905f59d-2a0a-4dbd-9155-bd221c7b6b32/PDF, dostop 1. marec 2021.

61 Apter in Herman, *Translating for Singing*, 18.

dokaj slikovitih metafor (»il viso argenteo«, »accordi d'un liuto«, »versi melanconici«, »gioia provai che agl'angeli«), upoštevali tudi zapis Vokalurlinie, da bi se tako po načelu jezikovne homofonije karseda približali »avratičnosti« izvirnika, čeprav je to zgolj ena izmed legitimnih možnosti iskanja estetskih paralelizmov med izvirnikom in prevodom. Pozicija, ki jo zagovarjamo, je ta, da mora biti med prvimi nalogami muzikologa-prevajalca iskanje izotopičnih mest metafor na paradigmatski osi, na kateri se udejanja znakovna igra obeh semiotičnih sistemov, saj se prav tropi in figure v dinamizmu intersemioze kažejo kot najmočnejši nosilci umetniško specifičnega pomena znotraj že izgotovljene forme glasbenega toka.

Tabela 2: Primerjava izvirnega italijanskega besedila s Štritofovim prevodom in novim rekalibriranim prevodom

Izvirnik	Štritofov prevod[62]	Rekalibriran prevod
LEONORA	LEONORA	LEONORA
Ascolta!	Poslušaj!	Prisluhni!
Tacea la notte placida	Na nebu zvezde sevale,	Molčala noč je blažena,
e bella in ciel sereno;	bila je noč prekrasna,	svetlò sijalo je nebo
la luna il viso argenteo	smehljaje z njimi gledala	in luna svoj obraz srebrni
mostrava lieto e pieno!	na zemljo luna jasna.	védro je razkrila!
Quando suonar per l'aere,	Kar se začuje v nočni mir,	Ko se razlega skozi noč
infino allor sì muto,	sladko v daljavi odmeva, [!]	vse, kar v tihoti biva,
dolci s'udiro e flebili	pesem otožno ljubezna,	sladko in nežno tožili
gli accordi d'un liuto,	neznan jo pevec peva.	vzdihljaji pevca lutnje so.
e versi melanconici	Iskal v tihoti nočnih ur	In stihe žalosti prepolne
(e versi melanconici)	(iskal v tihoti nočnih ur)	(stihe žalosti prepolne)
un trovator cantò.	tolažbe srcu trubadur. [!]	trubadur je pel.
Versi di prece ed umile,	Kakor molitev vročo k Večnemu [!]	Stihe ponižne poklanjal je
qual d'uom che prega Iddio:	povzdigal glase svoje …	proseče kot v molitvi:
in quella ripeteasi un nome	A čuj, zdaj glasno klicalo	in v njej zdaj izzvenevalo ime je,
il mio, il mio!	je v pesmi ime se moje.	ime je moje!
Corsi al veron sollecita...	K oknu hitim razburjena –	Urno k verandi že hitim –
Egli era, egli era desso!	on bil je, tujec s turnirja!	tam on je, pevec skrivnostni!
Gioia provai che agl'angeli	Ljubav mi v pesmi je razkril,	Radost nebeška angelov
solo è provar concesso!	več dvom me ne vznemirja!	smelo mi boža dušo!
Al core, al guardo estatico	Srcé radosti mi vzkipi,	Očem srca gorečim zdaj
la terra un ciel sembrò,	nebo odprto se mi zdi!	še zemlja raj se zdi,
(la terra un ciel, un ciel sembrò!)	(mi zdi, odprto se mi zdi!)	(še zemlja raj, zdaj raj se zdi!)
(Al cor, al guardo estatico	(Srcé radosti mi vzkipi,	(Očem srca gorečim zdaj
la terra un ciel sembrò,	nebo odprto se mi zdi,	še zemlja raj se zdi,
la terra un ciel sembrò!)	odprto se mi zdi!)	še zemlja raj, zdaj raj se zdi!)

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62 Verzi iz Štritofovega prevoda, ki so označeni s klicaji v oklepaju, kažejo na prozodična neskladja z italijanskim izvirnikom.

Glasbena struktura se prevajalcu tukaj ponuja, če spomnimo na Derridajevo razlago navidezno nepomirljive fenomenološko-strukturalistične relacije med genezo in strukturo,[63] sočasno kot oboje, torej tudi kot (skopični) moment geneze, ki narekuje smer iskanja jezikovnih rešitev, pri čemer pa se kriterij ohranjanja rime – z izjemo primerov, kjer imamo opravka s poudarjeno recitativnostjo – v končnem estetskem izkupičku glasbenega performativa izkaže kot najmanj pomemben dejavnik. Še več, naše ugotovitve se tukaj ujemajo s tezo Borisa A. Novaka, ki trdi, da lahko pretirana raba rim (kar še posebej velja za današnjo percepcijo poetičnega v literarnem besedilu) vodi v zniževanje umetniške vrednosti.[64] Kot je razvidno iz Tabele 2, smo določene prevodne probleme, povezane z notranjo vezljivostjo na sintagmatski osi pripovednega toka, skušali rešiti celo z združevanjem oziroma z amalgamiranjem metafor, kot denimo v primeru distiha »al core, al guardo estatico la terra un ciel sembrò« (»očem srca gorečim zdaj še zemlja raj se zdi«), ki ga Verdi dramatično stopnjuje s sekvenčnim dvigovanjem melodične linije vse do b[2] (glej Glasbeni primer 2). Štritofovo besedilo iz omenjenega pasusa, ki je dokaj neugodno za pevsko izvajanje, saj v razmeroma visoko lego postavlja težje izgovorljive in za petje neugodne (zaporniške) soglasniške sklope[65] s polglasnikom, kot denimo v besedi »odprto«, ter ozek vokal I (na b[2]), smo tako nadomestili s pevsko dostopnejšo rešitvijo (»še zemlja raj se zdi«), ki povečini vsebuje samoglasnike širše odprtostne stopnje.

Glasbeni primer 2: Metaforično amalgamiranje, kot ga narekuje nepretrgana melodična sekvenca iz arije »Tacea la notte placida«, takti 51–58.[66]

Kot smo videli v obravnavanem primeru, imamo pri prevajanju glasbenogledaliških del neprestano opravka z »urejanjem« kompleksne morfologije

63   Jacques Derrida, *Writing and Difference*, prev. Alan Bass (London in New York: Routledge, 2001), 210.

64   Boris A. Novak, »Zgodovina rime in njena kriza v sodobni poeziji,« *Primerjalna književnost* 33, št. 3 (2010): 28.

65   Že Saussure denimo v okviru analize govorne verige, ki jo lahko v okviru glasbenega toka analogno mislimo kot glasbeno frazo, omenja implozivne (zaprte) glasovne sklope, ki bi se jim še posebej v visokih pevskih legah morali izogniti. Glej Ferdinand de Saussure, *Splošno jezikoslovje*, 81.

66   V prvi vrstici glasbenega primera je zapisan italijanski izvirnik, v drugi vrstici je prevod Antona Štritofa, v tretji pa naš poskus rekalibriranega prevoda. Glej Giuseppe Verdi, *Il trovatore*, 46–47.

vzajemnega semantičnega prekrivanja glasbe in besedila, česar se lahko seveda lotimo tudi na »klasičen« literarni način prepesnjevanja, ki upošteva tesno prozodično relacijo med izvirno podobo libreta in končnim prevodom. Vendar pa so, kot se izkaže, takšne rešitve tako z vidika intersemiotične izotopije metafor kakor tudi glasbenega performativa le delno zadovoljive, saj se interjezikovni prevod po Jakobsonu ravna zgolj po semantiki fiksne govorne strukture, ne pa tudi po sintagmatski osi glasbenega toka, ki je v tem primeru dominantnejši medij, saj narekuje dinamizem celotnega pripovednega toka, katerega del je tudi »razgrinjanje« besedila med petjem. Preučevanje intrinzične vokalne »morfologije«, ki je sočasno tudi fonetična podlaga pevskega nastavka in osnovna (silabična) enota pomena, se tako kaže kot nov moment, ki predvideva v glasbeno estezičnem smislu optimalnejšo integracijo prevedenega besedila v obstoječi glasbeni tok.

Tako kot obstajajo meje jezika na njegovih robovih »(ne)izrekljivega« kakor tudi meje glasbe v njeni »(ne)uglasbljivosti«, si lahko med prevajanjem besedilne predloge nekega glasbenogledališkega dela, ki je v semiotičnem smislu multimodalno, prizadevamo za ohranitev zvočne avre na različne načine, od homofonije v smislu jezikovnega »enakozvočja«, ki bolj ali manj dosledno ohranja fonetično podobnost z izvirnikom, pa vse do novih prevodnih rešitev, ki v skladu s pričakovanji ciljne publike dosegajo ekvivalentne učinke izvirnika. V tem oziru lahko govorimo o prospektivnosti nove umetniške avre, ki jo prevajalec utemelji s svojimi kulturno-poetičnimi kompetencami, kot umetniški »novum« pa jo lahko prepozna in sprejme širša javnost ciljne kulture.[67]

Prav z analizo procesa intersemioze, ki je namenjena razkrivanju intrinzičnih prenosov in transformacij pomenov v interakciji glasbe in besedila, si lahko obetamo še več razjasnitev o mehanizmih percepcije in razumevanja polisemiotičnih struktur med multimodalno komunikacijo, ki jo Gunther Kress razume kot »normalno obliko človeške komunikacije«.[68] Kot se kaže v naši družbeni realnosti, bo za nadaljnji razvoj glasbenega gledališča, ki ga z vse večjo intenziteto pretresajo dinamični tokovi interkulturnosti ter večjezičnosti, vse pomembnejša vloga občinstva, ki nikakor ni zgolj pasivni ali nekritični potrošnik, ampak tudi aktivni sooblikovalec oziroma *prosumer*[69] doživetega glasbenega dogodka ter končni interpret spoznanih pomenov. Prav zato postaja raziskovanje mehanizmov estetskega izkustva in recepcije

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67 Tezo o iluzornosti in zgrešenosti (semantične) prevodne ekvivalence je v prid pomembnosti kulturnih kompetenc prevajalca, ki še posebej pridejo do izraza pri prevajanju umetniških besedil, že ob koncu 80. let 20. stoletja izpostavila Mary Snell-Hornby. Glej Mary Snell-Hornby, *Translation Studies: An Integrated Approach* (Amsterdam/Philadelphia: John Benjamins Publishing Company, 1988).

68 Gunther Kress, *Mutlimodality: A Social Semiotic Approach to Contemporary Communication* (London in New York: Routledge, 2010), 1.

69 Lucile Desblache, *Music and Translation: New Mediations in the Digital Age* (London: Palgrave Macmillan, 2019), 82.

prevedenih glasbenogledaliških del v okviru neke ciljne kulture na »glokalni«[70] ravni vedno bolj pomembno področje, in to z vsemi partikularnostmi njene tradicije ter z bolj ali manj prezentnimi kodi, lokalnimi »miti« in konvencijami.

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70 Sinkretični neologizem, ki spaja kvaliteti globalnega in lokalnega. Prav tam, 28.

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SUMMARY

Intersemiosis of Libretto and Music: A New Take on Analysing Multimodal Mechanisms in Musical Theatre Works

The paper focuses on the phenomenon of intersemiosis in musical theatre works, which can be defined as an interaction of at least two different semiotic systems, where new signs and meanings can be generated. The entry point into the discourse on intersemiosis, closely related to the interlingual translation of librettos, is Verdi's preserved correspondence with his publisher Tito Ricordi (the Elder), in which the composer pronounces ostracism of translating librettos as fruitless. Furthermore, Verdi's statement seems all the more surprising since the translation in question is the Italian rendition of an originally French libretto of his opera *Les vêpres siciliennes*, which is now considered as one of Verdi's most successful ventures in the grand opera genre. In addition to numerous analogies between the language and music that occupy an important place in the discourse on opera poetics, as they have been present almost since the emergence of opera in the Florentine Camerata, especially after Monteverdi's *seconda pratica*, there is a plethora of hindering factors for studying intersemiosis in musical theatre works, starting with Saussure's notion of arbitrariness of the linguistic sign, continuing with the "intrinsic polysemy" in music, as pointed out by Tomislav Volek, and music's "weak codification", which is, according to Peter Faltin, manifested rather in the form of the individual musical "speech" instead of the universally intelligible musical language. Furthermore, the article focuses on the hitherto unexplored structural analogy between the gaps (*Leerstelle*) in the literary text, as defined by Wolfgang Iser, and Kofi Agawu's "pure signs" in music. On the one hand, the similarity potentially anticipates more significant activity and engagement of the addressee, especially his/her imagination connected to semantic gaps within the multimodal narrative flow, which can be interpreted utterly arbitrarily and selectively. However, the other aspect of this similarity shows that multimodal configuration such as opera and its informational function also has an aesthetic function, which is primarily manifested through the sound (especially vocal) aura. Moreover, the article discusses the importance of the gestalt principle of good continuation, which is common to both language and music. Based on Walter Fischer's diachronic model of narrative flow, a model of intersemiosis of the narrative flow of musical theatre work at the production level is proposed, followed by an overview of the key research figures that tackled the problems of intersemiosis of the libretto and music (K. Kaindl, P. Low, R. Apter, M. Herman, D. Gorlée, J. Franzon et al.) and the semiotic-semantic entanglement of text and music in general. Finally, the article analyses the intersemiosis of libretto and musical flow in Leonora's aria "Tacea la notte placida" from Verdi's opera *Il trovatore*. By implementing the analytical tool Vokalurlinie, which is, in essence, a written record of the vocal (vowel) hub sequence, the "interpellation" of the existing 1894 Slovenian translation by Anton Štritof was carried out. Based on new findings related to the (in)congruence of the verbal and the musical prosody as well as the semantic discrepancies on the paradigmatic axis between the original Italian libretto and Štritof's translation, we recalibrated the translation in order to closely align it with the intersemiosis of the narrative flow in Verdi's original setting, and above all to enable a more comprehensive musico-poetic interplay of libretto and music.

O AVTORJU

Benjamin Virc (benjamin.virc@sng-mb.si) je študent doktorskega študija muzikologije (Humanistika in družboslovje) na Filozofski fakulteti Univerze v Ljubljani, kjer pripravlja disertacijo s temo »Zavozlanost literature in glasbe v kontekstu prevajanja glasbenogledaliških del«. Njegov osrednji raziskovalni interes je preučevanje fenomena intersemioze v okviru multimodalnih umetniških del. Poleg muzikološkega dela v domeni glasbenega gledališča se intenzivno posveča umetniškemu delu, še posebej prevajanju libretov iz različnih jezikov (nemščine, italijanščine, francoščine) v slovenščino. Med drugim je avtor slovenskih pevskih prevodov pravljične opere *Obuti maček* Césarja Kjuja in scenske kantate *Carmina Burana* Carla Orffa, prav tako je za mariborsko Opero pripravil prvi književni prevod Wagnerjeve glasbene drame *Rensko zlato*.

ABOUT THE AUTHOR

Benjamin Virc (benjamin.virc@sng-mb.si) is a doctoral student of musicology at the University of Ljubljana, Faculty of Arts. He is currently working on his doctoral thesis entitled "Entanglement of Literature and Music within the Context of Translating Works for Music Theatre." His main research interest is the phenomenon of intersemiosis within multimodal works of art. As a music theatre professional, he has been an active translator of librettos of various linguistic provenance (from German, Italian, French) into Slovene. In addition, he is the author of Slovenian sung translations and adaptations of César Cui's *Puss in Boots* and Carl Orff's *Carmina Burana*; most notably, he also penned the first Slovenian literary translation of Richard Wagner's music drama *Das Rheingold*.

An Encounter with Hugo Wolf in his Jubilee Year: Revisiting "Begegnung"

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ABSTRACT

This reappraisal of "Begegnung," a seldom discussed Hugo Wolf setting of the eponymous poem by Eduard Mörike, shows that despite its ostensible simplicity, the poem, typically for Mörike, harbours a wealth of ambivalent meanings, which are only further enriched in Wolf's setting.

Keywords: Hugo Wolf, "Begegnung," Lied, Eduard Mörike, musical hermeneutics

IZVLEČEK

Ponovno vrednotenje »Begegnung«, malokrat obravnavane Wolfove uglasbitve istoimenske pesmi Eduarda Mörikeja, kaže, da pesem kljub svoji navidezni preprostosti, ki je značilna za Mörikeja, v sebi skriva številna protislovja, ki še bolj pridejo do izraza v Wolfovi uglasbitvi.

Ključne besede: Hugo Wolf, »Begegnung«, Lied, Eduard Mörike, glasbena hermenevtika

The past year, 2020, when this article was first drafted, will undoubtedly be remembered for the onset of the ongoing COVID-19 pandemic, the resulting crisis in global public health, and, inevitably, the economic, political, and social hardship that awaits us. But it also marked a jubilee of the Austro-Slovenian composer Hugo Wolf: 160 years since his birth in Windischgrätz, now Slovenj Gradec, Slovenia, whose brief but turbulent and rich creative life was cut short by acquired syphilis in Vienna already in 1903, an epidemic that in his time claimed the lives of many an artist. Despite the ongoing global crisis, arguably the most challenging the world has had to face in living memory – or, perhaps, because of the current crisis – the present paper is intended as a contribution to the memory of Wolf and his art, as a source of comfort as well as inspiration in our struggle to survive and retain a modicum of "normality" at a time of adversity.

On account of his highly expressive late-Romantic idiom, infused with post-Wagnerian chromaticism, especially his Lieder, Wolf's admittance to the canon of Western art music arguably began already in his brief lifetime. This is attested to, among other things, by the formation of the Vienna Hugo Wolf-Verein in 1897 and his early German biographies such as those of Eugen Schmitz[1] and Ernst Décsey.[2] In the English-speaking world, Wolf's canonisation was cemented by the appearance of the first life-and-works, Ernest Newman's *Hugo Wolf* in 1907, barely three years after the composer's untimely death. Already in this early biography, Newman places Wolf "at the head of the songwriters of the world." In his assessment, Wolf "surpasses them all," by "the extraordinary breadth, depth, and variety of his conceptions," the range and intensity of his expression.[3] Writing around the same time, Décsey similarly opined that it was "amazing how well Wolf could hear the inner music of the poems."[4] Half a century later, Eric Sams would judge Wolf's contribution to the Lied in similar terms, as "lending fresh life and force to the Lied form and enhancing its expressive vocabulary to a pitch never since surpassed," thus attaining a highly original style.[5] More recently, Susan Youens has singled out the uniqueness of Wolf's Lieder for his striving "to make audible as many levels of poetic meaning as he could grasp,"[6] reading "the poems inside out from a desire to milk as many of their meanings for music as he possibly could."[7]

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1   Eugen Schmitz, *Hugo Wolf* (Leipzig: P. Reclam jun., 1906).

2   Ernst Décsey, *Hugo Wolf: Das Leben und das Lied* (Berlin: Schuster & Loeffler, 1921). However, the first part of Décsey's book, "Hugo Wolfs Leben 1860–1887" appeared as early as 1903, the year of Wolf's death.

3   Ernest Newman, *Hugo Wolf* (Mineola, NY: Dover Publications, 2012; first edition: 1907)*,* 153.

4   "Überraschend wie Wolf die innere Musik der Dichtungen hörte." Décsey, *Hugo Wolf*, 149.

5   Eric Sams, *The Songs of Hugo Wolf* (London: Faber and Faber, 2011; first edition: 1961), "Wolf as a Song-writer," EPUB e-book.

6   Susan Youens, *Hugo Wolf and his Mörike Songs* (Cambridge: Cambridge University Press, 2000), 17.

7   Ibi., 167.

But Wolf's pre-eminence in the genre of the *Lied* has proven to be at best a mixed blessing for his posthumous reputation and reception of his music; according to Sams, writing in 1982, when the second edition of his monumental study of Wolf Lieder came out, the appreciation of his songs was still "a minority taste."[8] Among the main reasons for this Sams singled out the brevity of Wolf's creative life, especially the mercurial character of his inspiration, adding up to "less than eighteen months," his "refractory temperament, with its innate defiance of authority, mistrust of instruction, and irregular mood-swings ranging from exaltation to despair," compounded throughout his adult life by "the severe physical and mental stress and trauma of serious illness."[9] But perhaps most damning of all for Wolf's posthumous reception, in Sams's view, was Wolf's near confinement to the Lied, a "small" genre "still generally held to be an inferior art-form."[10]

In my view, another factor that shaped Wolf's reception was his embrace of a genre that combines music **with** poetry and has thus often been judged as inferior to "absolute music" genres such as the symphony or string quartet. "Only when form as well as content could be directly derived from a poetic source, without subjective intervention," wrote Sams, "could Wolf's genius shine out at its resplendent best."[11] Several decades earlier, around the time of Wolf's death, Décsey had already made a similar observation, when he wrote: "In truth, there was a musical force in Wolf that came to the fore when called upon and made him think and talk and laugh to shape the poem with his melody."[12] Bearing in mind that in European music aesthetics and criticism, the nineteenth century saw the enthronement of instrumental art music, which, in E. T. A. Hoffmann's memorable phrase, "scorns all aid, all admixture of other arts,"[13] as the epitome of all *Tonkunst* – abstract, self-referential, and aesthetically autonomous at least since Hoffmann's famous review and like-minded writings of Schumann and others – it may be that Wolf's achievement, resting almost exclusively on his Lieder and opera – therefore vocal-instrumental and dramatic music – seemed inherently inferior to those of most other canonised composers who excelled in large genres of instrumental ("absolute") music as well. More recently, Amanda Glauert has similarly pointed out that Wolf may have "struggled with the image of himself as a specialist song-writer, sensing the limitations this placed on

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8   Sams, *The Songs of Hugo Wolf*, "Preface to the Second Edition."
9   Sams, *The Songs of Hugo Wolf*, "Wolf as a Song-writer."
10   Ibid.
11   Ibid.
12   "In Wahrheit saß in Wolf eine Musikkraft, die stoßweise ans Licht drängte, wenn sie gerufen war, und ihn grundsätzlich denken und reden ließ und lächelnd das Gedicht mit ihrer Melodie formte." Décsey, "Hugo Wolf," 149.
13   E. T. A. Hoffmann, "Beethoven's Instrumental Music," in *E. T. A. Hoffmann's Musical Writings: 'Kreisleriana,' 'The Poet and the Composer,' Music Criticism*, ed. David Charlton (Cambridge: Cambridge University Press, 1989), 96.

him in the eyes of the public"[14] – a composer confined to a single genre and, at that, a "small" and "inferior" genre of vocal-instrumental music.

But arguably the most compelling summary of Wolf's problematic posthumous reception has come, in my mind, from Lawrence Kramer, in the following lines written in 2011:

> *Hugo Wolf occupies an anomalous position in the canon of "classical" music.* [...] *although his reputation is high, he has attracted only a modicum of critical attention. And although his music is expressively and sometimes structurally elusive, reflecting his notorious penchant for setting complex texts, Wolf's small cadre of critics has until recently found only one story to tell about him. This is what might be called the Wolf legend: the tale of the moody, sensitive, but aesthetically disciplined artist who submerged himself in first-rate literary texts, understood them preternaturally well, and "expressed" them to perfection by repeating their sound and meaning in the form of music.*[15]

This article is intended as a contribution to countering that "Wolf legend," so amply diagnosed by Kramer, especially the notion that Wolf's songs merely "repeat" the sound and meaning of the poems he set. To that end, I offer another (re-)reading of "Begegnung," Wolf's setting of the eponymous poem by Eduard Mörike, his favourite poet. I hasten to add that my (re-)reading is just one among many possible readings of Wolf's Lied, and at that, arguably a relatively modern one, meant to highlight the ambiguity of the poem and Wolf's setting as an intrinsic quality of both. One of Wolf's least discussed and analysed *Mörike-Lieder*, this unjustly neglected song, as I argue below, was written in his *Wunderjahr* of 1888 and published in his famous *Mörike-Lieder* songbook. Perhaps the reason for the song's neglect in scholarship has something to do with its uncharacteristically simple diatonic setting, a far cry from Wolf's trademark Wagnerian expressive style of song-writing. Again, I will argue below that this simplicity is deceptive and that the Lied – both Mörike's poem and Wolf's setting – are profoundly ambiguous, allowing for many different readings. Save for a fleeting reference in a single sentence in Décsey,[16] I failed to find a single German source with an extended discussion of the song. Newman and, more recently, Youens mention it only in passing, as an example of the sheer diversity of style in Wolf's songs (Newman) and a "lighter incarnation" of the association of storm winds with passion (Youens; more on that below). Sams dispatches it in a single paragraph, noting in general Mörike's "fresh and colourful lyric" and Wolf's "unity of theme and concept

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14   Amanda Glauert, *Hugo Wolf and the Wagnerian Inheritance* (Cambridge: Cambridge University Press, 1999), 32.

15   Lawrence Kramer, "Hugo Wolf and Subjectivity in the Fin de siècle," in *German Lieder in the Nineteenth Century*, ed. Rufus Hallmark (New York: Routledge, 2011), 239.

16   Décsey mentions it as an example of, in his view, the primacy of the melodic idea and musical form in most Wolf songs; Décsey, *Hugo Wolf*, 149.

that refreshes and rarefies the poem still further,"[17] with an additional paragraph of slightly more detailed observations, which are discussed below. There is a brief mention of the song in a 1967 article by Jack M. Stein, an overview of Wolf's Mörike songs, scarcely going farther than noting that the song is "fully a match to the" poem.[18]

The only detailed analytical discussion of the song appears in a chapter of Deborah J. Stein's dissertation *Hugo Wolf's Lieder and Extensions of Tonality* from 1985, which is therefore discussed in detail below. Although Mörike's song and Wolf's setting perhaps do seem light-hearted, as Youens put it, a more thorough engagement with the song, along the lines of Kramer's "musical hermeneutics,"[19] reveals that this is far from the case and that the poem harbours multiple ambivalent and mutually exclusive meanings, whose ambivalence the song does nothing to alleviate but, quite to the contrary, only works to enrich them further, posing additional questions but, like most engaging works of art, withholding definitive answers. And yet, so little scholarly prose has been written about it. That is why it forms the main focus of this essay.

The remainder of this text proceeds with a brief description of the poem and the song, followed by Deborah Stein's reading of the song and my own interpretations, both of her reading and the song itself.

"Begegnung" ("Encounter") is one of the 53 Mörike poems that Wolf set in 1888 and published in his *Mörike-Lieder* songbook of the same year, at no. 8, flanked by two more famous settings, "Das verlassene Mägdlein" ("The Forsaken Servant-girl") and "Nimmersatte Liebe" ("Insatiable Love"). The poem consists of five quatrains, set in alternating 9- and 8-syllable iambic tetrameters in a traditional alternating rhyme scheme (9–8–9–8, ABAB). This relatively simple structure perhaps mirrors the poem's seemingly uncomplicated subject – a (probably) adolescent boy daydreaming about the previous night spent with a charming girl, probably of a similar age. Below is Mörike's poem in its German original, with Wolf's tonal structure in the left-hand column, followed by two English translations, Julia von Bose's earlier poetic translation, found in most British and North American editions of Wolf's songs, and Richard Stokes's more recent and more literal rendering:[20]

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17   Sams, *The Songs of Hugo Wolf*, "II. The Mörike Songs."

18   Jack M. Stein, "Poem and Music in Hugo Wolf's Mörike Songs," *The Musical Quarterly* 53, no. 1 (1967): 37.

19   Lawrence Kramer, *Music as Cultural Practice, 1800–1900* (Berkeley: University of California Press, 1990), "Tropes and Windows: An Outline of Musical Hermeneutics."

20   "Songs: Begegnung (1888), No. 8," *Oxford Lieder*, accessed July 22, 2020, https://www.oxford-lieder.co.uk/song/1561.

"Begegnung"

Ab minor	Was doch heut Nacht ein Sturm gewesen,
	Bis erst der Morgen sich geregt!
	Wie hat der ungebetne Besen
Eb minor	Kamin und Gassen ausgefegt!
Eb major	Da kommt ein Mädchen schon die Strassen,
	Das halb verschüchtert um sich sieht;
	Wie Rosen, die der Wind zerblasen,
	So unstet ihr Gesichtchen glüht.
Bb major	Ein schöner Bursch tritt ihr entgegen,
	Er will ihr voll Entzücken nahn:
	Wie sehn sich freudig und verlegen
	Die ungewohnten Schelme an!
C minor	Er scheint zu fragen, ob das Liebchen
	Die Zöpfe schon zurecht gemacht,
	Die heute Nacht im offnen Stübchen
G major	Ein Sturm in Unordnung gebracht.
Eb major	Der Bursche träumt noch von den Küssen,
	Die ihm das süsse Kind getauscht,
	Er steht, von Anmut hingerissen,
	Derweil sie um die Ecke rauscht.

"Encounter," trans. Richard Stokes	**"Encounter," trans. Julia von Bose**
What a storm there was last night,	What dreadful storm last night was raging
It raged until this morning dawned!	until the morning light appeared!
How that uninvited broom	The uninvited broom was sweeping
Swept the streets and chimneys clean!	and soon the streets and chimneys cleared!
Here comes a girl along the street,	Now down the street a maid comes wand'ring,
Glancing half bashfully about her;	glances around half timidly;
Like roses the wind has scattered,	like roses, that the wind's been blowing
Her pretty face keeps changing colour.	thus glow her cheeks so tenderly.
A handsome lad steps up to meet her,	With rapid steps a youth advances,
Approaches her full of bliss,	radiant with joy his love to greet,
How joyfully and awkwardly	with what embarrassed joyful glances
Those novice rascals exchange looks!	the two young knowing rogues do meet!
He seems to ask if his sweetheart	He seems to ask with voice so tender
Has tidied up her plaited locks,	if she's had time her hair to comb,
That last night a storm dishevelled	that last night got in sad disorder
In her gaping wide room.	when swept the storm wind through her room.
The lad's still dreaming of the kisses	The youth of kisses still is dreaming
The sweet child exchanged with him,	that he exchanged with her last night,
He stands enraptured by her charm,	he stands, transfixed by grace so charming,
As she whisks round the corner.	meanwhile she whisks past, out of sight.

The poem treats one of Mörike's favourite subjects – male sexual initiation. That much is clear from the final line of the central (third) stanza onward, with its reference to the two "novice rascals" / "young knowing rogues" ("un-gewohnten Schelme"). This is then affirmed in the following two stanzas: as early as 1961, Sams already noted the "obvious significance of the storm, in all senses."[21] In more general terms, Youens tells us that the "association of storm winds with passion is a recurring motif in Mörike," with "Begegnung" being

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21   Sams, *The Songs of Hugo Wolf*, "II. The Mörike Songs."

a "lighter incarnation" thereof.[22] Then there is the girl's "gaping wide room,"[23] which almost takes us into the domain of pornography, a not uncommon feature in Mörike's poetry despite his unwanted occupation as a Lutheran pastor in rural Swabia. Youens, who has produced the most detailed study of Wolf's Mörike Lieder, informs us again that "the domestic enclosure of a house is a traditional symbol of the female, of vaginal chambers and wombs,"[24] so the girl's open bedroom likely signifies her sexual availability. And as if any further confirmation were needed, there is the final stanza, with its explicit mention of the "kisses / The sweet child exchanged with" the boy ("den Küssen, / Die ihm das süsse Kind getauscht").[25]

That much is clear. But as is commonly the case with both Mörike and Wolf, upon a closer look, both the poem and the song turn out to be considerably more ambivalent, their intrinsic ambiguity inviting divergent readings. Glauert's assessment that taking "the Mörike volume as a whole, the impression that comes out of Wolf's settings is that nothing is what it first seems"[26] definitely applies to "Begegnung" as well, despite its treacherous simplicity. For instance, is the storm from the opening stanza the same as that of the penultimate stanza? Wolf's "stormy" piano accompaniment in his setting of both stanzas (more on which below) would suggest that it is, but Mörike's indefinite article, "**ein** Sturm," at the beginning of the final line of the fourth stanza might be taken to suggest otherwise. This would be neither a rare nor a particularly eye-catching instance of Wolf imposing his own interpretations on Mörike's poems, whatever the latter's intended meanings might be. After all, even though Wolf is rightly credited with "discovering" Mörike as a great German poet at least in the domain of music, Youens describes the two as one of "the oddest of odd couples," noting how often Wolf's songs are "at cross-purposes with his chosen poetry."[27] She rightly concludes that it "is in the polyphony of ideas, his and Mörike's, that the richness of these songs resides."[28] For reasons discussed below, this, in my view, certainly includes "Begegnung," a richly ambivalent setting. In the introduction to her study, Glauert similarly asserts that

> any serious consideration of Wolf's work soon reveals that his songs never conformed straightforwardly to the expectations set by a poem's content or structure. His poetic interpretations bear the signs of processes of negotiation and reflection that allow little to be taken for granted.[29]

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22   Youens, *Hugo Wolf and his Mörike Songs*, 117.

23   "Offnen Stübchen"; this is regrettably lost in Bose's translation.

24   Ibid.

25   And not the other way around, as suggested by Bose's translation.

26   Glauert, *Hugo Wolf and the Wagnerian Inheritance*, 71.

27   Youens, *Hugo Wolf and his Mörike Songs*, x.

28   Ibid., xii.

29   Glauert, *Hugo Wolf and the Wagnerian Inheritance*, 2.

In what follows, I argue that "Begegnung" is no exception in that regard either.

More importantly still, there is the possibility that the girl herself is not real, but a figment of the boy's (sexually aroused) imagination. In the penultimate stanza, a typical instance of Mörike's proneness to ambivalence, the boy only "**seems** to ask" ("Er **scheint** zu fragen"), neither her nor anyone in particular but, apparently, himself – "ask" in the sense of wondering – while in the final stanza he is left "dreaming" of their kisses, "enraptured by her charm" / "transfixed by grace so charming" ("von Anmut hingerissen"), while the girl "whisks round the corner" / "whisks past, out of sight" ("um die Ecke rauscht"), like a breeze, as though nothing had happened. Incidentally, the boy's stupefaction with the girl's charms, including her "dishevelled" locks, may be seen as an example of the significance of women's freely flowing hair in European nineteenth-century culture, as diagnosed by Kramer, Richard Leppert, and many others: "Unbound and flowing, such hair lulled men into a quasi-infantile state of bliss."[30] The boy's own state of bliss at the end of "Begegnung" certainly resembles the condition that Kramer describes. But such a reaction could equally be provoked by merely fantasising about such a girl, who need not be empirically real, and this is the reading that Stein opts for in her interpretation of the song, supported by her analysis of Wolf's setting, which is further discussed below. In my mind, though, this is far from clear in this intrinsically ambiguous poem and Wolf's music only poses further questions, rather than offering definitive answers, which will be demonstrated in due course.

But enough about the poem for now. What makes the song **musically** interesting is its discrepancy with much of the rest of Wolf's Mörike Lieder, that is, with many of their typical traits. At first sight, however, the song perhaps seems hardly remarkable: like most Wolf *Lieder*, it is through-composed but faithful to the Mörike poem's original structure, with five sections corresponding to the poem's five stanzas, preceded by a four-bar piano introduction, separated by brief piano interludes (varying in length between two and four bars), and rounded off with a somewhat longer, ten-bar piano postlude. In line with Wolf's usual practice, there are no instances of word repetition, omissions, changes to the ordering of the lines or stanzas, or otherwise tampering with the original structure of the poem; inasmuch as its "form derives directly and objectively from the text Wolf found on the printed page of the source-book before him,"[31] "Begegnung" is a typical Wolf song. The same might be said about the prevailing mood and overall construction of the song, with "a strong central poetic image or idea" – in this case, the "storm" – evoking "an iron logic

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30   Kramer, "Hugo Wolf and Subjectivity," 259.
31   Sams, *The Songs of Hugo Wolf*, "Wolf as a Song-writer."

of musical construction,"[32] anchored in the alternating rising and falling, diatonic and lightly chromatic, syncopated piano accompaniment, evoking the drama of the "storm." Regarding that last matter, the syncopation in the piano accompaniment, it is also a typical Wolfian device, using rhythm "to provide formal shape and continuity throughout a song, as the effectively unobtrusive and unchanging background to explicit emotional colour and contrast"; like many a song by Wolf, "Begegnung" "creates and sustains rhythmically its own mood and its own world."[33] In terms of melodic writing, too, the song is a fine example of Wolf's "rarely complex" melodic lines, perhaps shaped more by his heritage of Austrian, Italian, and Slovene folksong than French and Italian opera.[34] Example 1 below shows the song's opening bars.

Example 1: Hugo Wolf, "Begegnung," mm. 1–8.

That last point, however, brings us to some of the song's less typical characteristics: save for a few passing notes that are little more than ornaments, there is practically none of that heavily expressive Wagnerian chromatic harmony that characterises many of Wolf's more famous songs, especially in the Mörike songbook.[35] By contrast, "Begegnung" features largely diatonic melodic and harmonic writing, possibly due to its "light-hearted" poetic content, which, as I suggested above, may be the cause of its near-neglect in music scholarship. Another, more prominent point of divergence between "Begegnung" and a typical

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32   Sams, *The Songs of Hugo Wolf*, "Wolf as a Song-writer."

33   Ibid.

34   Ibid.

35   Glauert, *Hugo Wolf and the Wagnerian Inheritance*, 49.

Wolf Lied, and the genre in general, is the song's "directional tonality," that is absence of mono-tonality or a single clear tonic: even though it has three flats in the key signature, "Begegnung" begins in what is clearly Ab minor, but ends, quite emphatically, in Eb major, in consistence with the opening key signature. It should be added here that the opening Ab minor does not seem like a brief deferral of the initial tonic, a minor subdominant or such: as in most songs by Wolf, in "Begegnung," too, the piano introduction is used "to establish the tonality, important harmonic elements, the principal musical material, and the atmosphere" of the song,[36] over an Ab-minor pedal point, which is sustained in the ensuing first stanza; the only problem with this is that the key is "wrong," which is "corrected" by a modulation toward the end of the opening stanza, in mm. 11–12, to Eb minor. This is in turn followed by a mutation to Eb major in the two-bar piano interlude, preceding the second stanza, which is firmly in that key. As for the new tonic, it is emphatically affirmed in the final stanza and the ten-bar piano postlude, both of which are set on an Eb-major pedal, which, combined, take 18 bars, preceded by a strong authentic cadence in Eb major. This comprises almost a third of the entire song. Incidentally, it is consistent with Sams's observation that in most Wolf songs, either

> there is a definite well-established home key or keys from which the tonality diverges at moments of stress or tension; or else, conversely, there is a fluctuating tonality, corresponding to a basic poetic mood of complexity or stress, from which a definite tonality emerges as the tension is resolved.[37]

This is where, for me at least, a "hermeneutic window" opens up, to borrow Kramer's term[38] – an anomaly or unusual occurrence in the music that may enlighten us about Wolf's interpretation of Mörike's typically ambivalent lyrics. In other words, it is as though the entire song, with its overall tonal plan going from i (Ab minor) to V (Eb major), were set as a big question mark, challenging the poem's ostensible simplicity and pointing to its underlying and arguably irresolvable ambiguities.

Peering through this hermeneutic window must have been at least part of Stein's motivation, too, in her own dealing with the song. She analyses it as one of her select examples of "extended tonality" in nineteenth-century Western art music, seeking to assess the applicability of Schenkerian analysis in resolving formal-structural riddles such as that of directional tonality in Wolf's setting of "Begegnung." Even though Heinrich Schenker himself provided entirely mono-tonal analyses of a number of non-mono-tonal pieces, Stein argues that

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36   Youens, *Hugo Wolf and his Mörike Songs*, 17.
37   Sams, *The Songs of Hugo Wolf*, "Wolf as a Song-writer."
38   For a detailed discussion, see Kramer, *Music as Cultural Practice*, chapter "Tropes and Windows," especially pp. 6–14.

his method does not apply to "Begegnung." In her view, what makes the song irreducible in strictly Schenkerian terms, is "tonic transformation": the song does indeed begin in the tonic, but that tonic gradually shifts from the opening A♭ minor to E♭ minor that concludes the first stanza. This transformation is then undermined by the second stanza's E♭ major, interpreted as the dominant of the opening A♭ minor. In Stein's account, the E♭ major of the second stanza thus serves to perpetuate confusion regarding the tonic key in the opening of the song, by recasting the A♭ minor as the real tonic of the song.[39] Furthermore, she posits another decidedly un-Schenkerian tonal procedure in "Begegnung": dominant replacement. Here, the penultimate stanza is the main protagonist. Set in C minor with a modulation to G minor, it thwarts a direct return from the third stanza's B♭ major to the (new) tonic, E♭ major, thus undermining the middle-ground authentic cadence (wherein the third stanza's B♭ major would be seen as the E♭ major V), which would be indispensable to a proper Schenkerian understanding of the song in tonal terms. Instead of the expected dominant middle term of a middle-ground cadence in E♭ major, a functionally subdominant key is provided, by means of what Stein labels "plagal substitution." In other words, a properly Schenkerian authentic cadence is substituted by a plagal cadence in E♭ major, but with E♭ major vi (i.e. C minor) stepping in for IV.[40]

Stein then uses her analysis of the song's tonal structure to substantiate her reading of Mörike's poem, which she then attributes to Wolf. While she recognises the obvious meaning of the "storm," Stein's understanding of the two "novice rascals'" encounter as well as the girl herself carries more substantial implications:

> […] *the last stanza also suggests that the "Begegnung" might be really in the imagination of the young boy, that the storm and the girl are imaginary components of a youthful sexual fantasy. […] the idea of the "Begegnung" as an imaginary occurrence recasts the role of the girl as that of an illusive – and elusive – persona. […] If the storm is a fantasy, then A♭ minor is an illusory tonic. The association of E♭ major with the appearance of the girl is also delusive, since the girl exists only in the dream of the boy. The boy's harmony, V/E♭ is resolved obliquely through VI, because his role of dreamer must be relayed through a plagal relationship. The use of dominant replacement is thus part of a replacement of the tonic–dominant axis (boy, reality) with the fantasy-associated plagal axis (girl, storm). […] The closing plagal cadence creates symmetry with the opening IV–I, and the middleground dominant, B♭, becomes a harmonic fulcrum surrounded by two plagal axes. The centricity of B♭ is symbolic of the poetry, where the boy assumes the role of central and pivotal protagonist.*[41]

39   Deborah Stein, *Hugo Wolf's Lieder and Extensions of Tonality* (Ann Arbor: UMI Research Press, 1985), 47–50.

40   Stein, *Hugo Wolf's Lieder*, 51–53. For ease of reference, the song's overall tonal scheme is summarised above on pp. 5–6, along with the poem and Julia von Bose and Richard Stokes's respective English translations.

41   Stein, *Hugo Wolf's Lieder*, 53.

Thus with remarkable ease, perhaps all too easily, Stein relegates the girl to the domain of the boy's steamy imagination: neither the storm nor their stormy encounter really took place in reality, but only in the boy's fantasy, which means that the girl is not real herself, but exists only in his daydreams; by contrast, the only real protagonist, "central and pivotal," is the boy, legitimised by the "centricity" of his B♭ major. But I am not entirely convinced by Stein's reading. First of all, it is not at all unequivocally clear – to me, at least – that the final stanza does suggest that "the storm and the girl are imaginary components of a youthful sexual fantasy." After all, the last stanza tells us that the "lad's still dreaming of the kisses / The sweet child exchanged with him" ("Der Bursche traümt noch von den Küssen, / Die ihm das süsse Kind getauscht") suggesting in the indicative not subjunctive mood that kisses were indeed exchanged, that the girl **did** exchange them with the boy. Second, even if one accepts Stein's contention that the "storm" never took place in reality but only in the boy's imagination, which is far from certain, it is unclear why that should recast "the role of the girl as an illusive […] persona": even if the encounter of the previous night never really happened, that does not necessarily mean that the girl and her appearance in the poem's present – the morning after – are likewise a fantasy. The girl **does** come along the street ("Da kommt ein Mädchen schon die Strassen"), her movement typically "conveyed by upward runs" as in many a Wolf song,[42] the boy **does** approach her "full of bliss" / "radiant with joy" ("Er will ihr voll Entzücken nahn"), and the two "novice rascals" / "young knowing rogues" **do** "exchange looks," "joyfully and awkwardly" / "with what embarrassed joyful glances the two young knowing rogues do meet" ("Wie sehn sich freudig und verlegen / Die ungewohnten Schelme an!"). In other words, the girl, as it were, returns the boy's gaze and then "whisks round the corner" / "out of sight" ("um die Ecke rauscht"), her disappearance indicated by diminuendo, another common Wolfian gesture.[43]

From there, Stein proceeds to argue that if "the storm is a fantasy, then A♭ minor is an illusory tonic," which may very well be, since the music quickly, already at mm. 11–12, the end of the first stanza (the description of the previous night's "storm"), moves first to E♭ minor and then to E♭ major for the second stanza – the appearance of the girl (see Example 2). There, Stein's account turns somewhat problematic again, in my mind at least, arguing that "the association of E♭ major with the appearance of the girl is also delusive, since the girl exists only in the dream of the boy" – but that is valid only if one accepts that the girl herself is an illusion and that is far from clear. What is much clearer, though, is that the girl's stanza is firmly set in E♭ major, the real tonic of the song, which is unequivocally confirmed as such in the ten-bar

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42   Sams, *The Songs of Hugo Wolf*, "Wolf as a Song-writer."
43   Ibid.

piano postlude; moreover, both the postlude and the girl's appearance are set on an E♭ major pedal point almost throughout. Incidentally, Sams notes that in Wolf's songs "E♭ or A♭ major […] embody moods of serene assurance, especially in love-songs."[44] Be that as it may, the boy's appearance in the third stanza is similarly set on a pedal point, but in B♭ major, which may be "pivotal" but is certainly secondary to the girl's E♭ major as the song's tonic key. Therefore, the respective appearances of the girl and the boy are both set to music that is entirely stable in terms of tonality. Moreover, in both stanzas the piano accompaniment is free from the syncopation of the introduction, the opening and the penultimate stanza, where syncopation apparently serves as a sort of leitmotif for the storm, whether imaginary or not, reaffirming the link between the storm of the opening and the "novice rascals" intercourse from the previous night.

Example 2: Hugo Wolf, "Begegnung," mm. 9–16.

It is likewise unclear why the boy's "role of dreamer must be relayed through a plagal relationship," with the boy's B♭ major followed by C minor and G minor/major in the ensuing fourth stanza and only then vicariously resolving back to the tonic E♭ major in the final stanza (V – vi – III – I in E♭ major), in other words why a plagal relationship (not only between the boy's B♭ major followed by C minor and its "resolution" to E♭ major, but also between the opening A♭ minor (the "storm") and the girl's E♭ major) must necessarily denote an illusion – some further explication would have been useful at this point, but Stein probably thought the link between plagal relationships and

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44   Ibid.

illusion self-evident. Be that as it may, if we accept the link, then we must turn our attention to the penultimate stanza (see Example 3 below) and its **plagal** movement from C minor to G minor/major, setting the boy's (imaginary?) question to the girl about "her plaited locks, / That last night a storm dishevelled / In her gaping wide room" ("Die Zöpfe […] / Die heute Nacht im offnen Stübchen / Ein Sturm in Unordnung gebracht"). Interestingly, Stein neglects to make the point, but if we accept her plagal-illusory link, then we might have to dismiss the entire contents of the fourth stanza – the boy's question as well as the boy himself, the girl, and the "storm"/encounter, therefore pretty much the entire poem – as illusory. Incidentally, this stanza is the only one where the piano accompaniment mirrors that of the introduction and first stanza – probably because the "storm" features in both of them and denotes sexual activity. Also, they are the only two tonally unstable stanzas, both featuring a plagal modulation (Ab minor to Eb minor in the first stanza and C minor to G major in the fourth). This would agree with Stein's link between plagal and illusory, since in the penultimate stanza the boy only **seems** to ask if his sweetheart / Has tidied up her plaited locks" ("Er **scheint** zu fragen, ob das Liebchen / Die Zöpfe schon zurecht gemacht"),[45] which makes it unclear whether he **actually** asks her (or anyone else) or not. Therefore his question may indeed be illusory and, by extension, the previous night's "storm" as well.

Example 3: Hugo Wolf, "Begegnung," mm. 37–44.

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45   Julia von Bose's translation similarly reads "He seems to ask with voice so tender / if she's had time her hair to comb."

But none of that necessarily means that the girl herself is an illusion. The boy may be only daydreaming about their encounter from the previous night and even about approaching her and conversing with her in the poem's present, but that does not necessarily imply that she does not exist in reality. If anything, the firm tonal setting of the second stanza – "her" stanza – in the song's "real" tonic key of Eb major suggests that she is at least as real and central to the song as the boy, if not more so. She appears first and thus sets the narrative of the poem in motion, the opening stanza merely setting the scene, and she is the one who actively leaves, her exit effectively ending the poem, while the boy can't even bring himself to ask her a simple question and is left standing there in the end, "enraptured by her charm" ("Er steht, von Anmut hingerissen") and entirely passive. Although Stein assigns "the role of central and pivotal protagonist" to the boy, in my view it is the girl who seems to deserve it more, in Mörike's lyrics and Wolf's music alike, for all the reasons explained above.

That, however – a real and active girl as the central protagonist of the song – would be incompatible with nineteenth-century and perhaps our own unconscious notions of normative femininity, always passive and consigned to the domestic sphere of home-making and child-rearing. By contrast, in this song, the main protagonist is arguably the girl: she begins the song, she exchanged kisses with the boy the previous night, and she is the one who leaves at the end, while the boy passively looks on, dumbstruck and helpless. In my mind, this is what makes "Begegnung" – both the poem by Mörike and Wolf's Lied – so interesting: the boy only appears to be the protagonist, while the girl has all the action. That might also be an unconscious reason for wanting to consign her to the boy's imagination (the "central and pivotal protagonist"), away from reality, because a central and pivotal girl-protagonist might simply be unthinkable in Western culture. The association of femininity with passivity and domesticity and, conversely, of masculinity with agency and activity in nineteenth-century Western culture is well known and amply documented in European and North American art, literature, and, not least, music; there is no need to rehash it here. In musicology, it has been discussed since at least the late 1980s, most prominently by American and British scholars such as Susan McClary, Ruth Solie, Suzanne Cusick, Carolyn Abbate, Lawrence Kramer, and Richard Leppert, to name but the few most classic examples.[46] What makes "Begegnung" so interest-

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46 For instance, see any of the following: Carolyn Abbate, "Opera; Or, the Envoicing of Women," in *Musicology and Difference: Gender and Sexuality in Musical Scholarship*, ed. Ruth Solie (Berkeley: University of California Press, 1993), 225–259; Suzanne Cusick, "Gender, Musicology and Feminism," in *Rethinking Music*, eds. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 471–498; Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley: University of California Press, 1993); Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1988); Ruth A. Solie, "Whose Life? The Gendered Self in Schumann's *Frauenliebe* Songs," in *Music and Text: Critical Inquiries*, ed. S. P. Scher (Cambridge: Cambridge University Press, 1992), 219–240.

ing then, in my mind, is that none of its two protagonists, either in Mörike's lyrics or Wolf's music, conform to the nineteenth-century norms regulating their respective gender identities: the girl has all the action, her appearance and disappearance frame the song, while the boy seems hopelessly passive and powerless, literally immobilised by the end of the song. To paraphrase Judith Butler, due to its intrinsic ambiguity, in Mörike's poem patriarchal masculinity stages its own failure: as though the poet wanted to make the boy the main protagonist, but ended up empowering the girl. In its turn, Wolf's setting does nothing to resolve the ambiguity, but only further exacerbates it. In my view, it is therefore doubly unfortunate to banish this non-conformist girl out of reality and consign her to the boy's imagination, thus arguably perpetuating nineteenth-century patriarchal gender norms, which, as we may see in countless examples from Western popular culture, retain a significant presence in our own time.

But to do justice to Stein – and further complicate matters here – there do remain some compelling arguments for a completely different reading of the song, one that might be considerably closer to Stein's. The boy **is** the storm, after all – assuming that the stormy encounter did happen, contrary to Stein. Incidentally, that was Décsey's assumption, when he wrote back in 1921: "In 'Begegnung', the storm of the previous night is already in the past; but the composer turns it into an urban scene in the morning, when the two lovers meet, therefore, in the present."[47] It was he who ventured into the girl's open bedroom and tousled her plaits, not the other way around. And Wolf's music could almost as easily be reinterpreted to support this kind of reading: the only two minor keys in the song – A♭, which sets the "storm" in the opening stanza, and C, which sets the boy's sexual innuendo thinly veiled as the seemingly innocuous question he **seems** to ask in the penultimate stanza – can indeed be construed to revolve around the boy's B♭ and not the girl's E♭ major. Furthermore, the contour of the vocal line in the centrally positioned third stanza, which introduces the boy, is much closer to the vocal lines of the crucial first stanza (the "storm"/encounter) and penultimate stanza (the boy's question to the girl), than the largely static vocal line of the "girl's" second stanza. Having said that, it is also true that both that stanza and the ensuing "boy's" stanza are set to music that is entirely static in terms of both harmony and tonality, featuring tonic pedals in E♭ and B♭ major throughout. Without any harmonic or tonal support whatsoever, the upward thrusts of the vocal line in the third stanza seem like an empty gesture, deprived of all substance. Therefore it seems as though, however we choose to read Wolf's setting of this poem by Mörike, the boy and the girl both seem at best ambivalent in their respective gender roles, in line with the Lied's overall ambiguity.

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47 "In der 'Begegnung' liegt der Sturm der letzten Nacht schon in der Vergangenheit; aber der Musiker mach daraus das städtische Pritschelwetter am Morgen, wobei sich die beiden Liebesleute begegnen, also eine Gegenwart." Décsey, *Hugo Wolf*, 149.

But maybe that is precisely the whole point of the song. Perhaps the song should be heard with consideration of the *fin-de-siècle* model of sexual desire that Sigmund Freud theorised in his *Three Essays on the Theory of Sexuality*, as a free, unfettered force that seeks an object but does not depend on it. This would be the Freudian libido, which is both directed at an object but also transcends it and is never fully satisfied by it. In Freud's words, the "genital drive [i.e. desire] is probably independent of its object initially, and its origin is likely not owed to the object's attractions."[48] According to his model, desire is both originally independent of its object and invariably transcendent of it. It is a fluid force that is commonly posited in metaphors of surging, ebbing and flowing. The Freudian libido is a process that freely flows back and forth between the self and other, using them both as objects, regardless of their gender identities. Perhaps that is why Mörike and Wolf's two "novice rascals" are so hard to pin down in terms of their normative gender roles. Indeed, the only two stanzas in the song that exhibit any tonal agency whatsoever are the only two modulating stanzas – the opening and the penultimate stanza, underpinned by their shared syncopated piano accompaniment – both of which concern desire (i.e. the "storm") itself and not the two protagonists, its objects in the song. Indeed, the static setting of "their" two stanzas – the second and third – in harmonic and tonal and, in the girl's case, even in melodic terms, might be construed to portray them as helpless puppets in the hands of an all-engulfing and ever-flowing desire. By contrast, the song's overall dynamic pattern, especially whenever the "storm" is concerned, constantly veering from *piano* to *forte* and back, combined with rising and falling lines in the piano accompaniment, might be seen as an apt musical representation of this model of desire. Some of that may be seen in Examples 1 and 2 above.

Kramer has made a somewhat similar argument regarding another Wolf song, his setting of Goethe's "Ganymed" (and Wolf's reaction to Schubert's setting of the same poem). In his discussion, Kramer singles out the "tremolos, with their blurring of rhythmic and melodic boundaries," which "become the ultimate image in the song for the fluidity, the deliquescence, of libidinal desire […] The effect is intensified when […] the tremolos repeatedly swell to forte and subside to piano or pianissimo."[49] If anything, in "Begegnung" this sort of effect is only more pronounced, as may be gleaned from Examples 1 and 2. In his own brief reading of the poem, Sams reached a similar conclusion, on account of its "typically vivid and intense erotic symbolism, which […] strikingly anticipated Freud. In particular, the idea that love is as wayward as winds in their power and gentleness is a recurrent image in Mörike's verse and prose."[50]

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48   Sigmund Freud, *Three Essays on the Theory of Sexuality* (London: Verso, 2016; first edition: 1905), "1. The Sexual Aberrations," EPUB e-book.

49   Lawrence Kramer, *Classical Music as Cultural Practice*, 14.

50   Sams, *The Songs of Hugo Wolf*, "II. The Mörike Songs."

Sams further notes that this is duly borne out in Wolf's setting, wherein the "sighing and moaning winds [i.e. syncopated rising and falling thrusts in the right hand] reappear in the piano interludes, and at the mention of delight ('voll Entzücken') are delicately recalled as a pianissimo memory or metaphor while the brief encounter and imagined question are described at 'Er scheint zu fragen'."[51]

Finally, since Wolf structured his songbooks in more-or-less coherent pairs or groups of songs,[52] rather than slavishly following the ordering found in his sourcebooks, interpreting "Begegnung" as a song about desire would nicely couple it with the song that follows it in the *Mörike-Lieder* – the more famous "Nimmersatte Liebe," another song about (sexual) desire that, as Youens incidentally notes, uses offbeat rhythms to evoke "sexualized panting" in a rather explicit way, similarly to the piano accompaniment in "Begegnung."[53] Pairing "Begegnung" with "Nimmersatte Liebe" seems even more compelling when one compares the former song with its preceding item in the *Mörike-Lieder*, "Verlassene Mägdlein," which features a passive and victimised female protagonist, quite unlike the proactive "sweet child" of "Begegnung." On the other hand, it may further corroborate a reading of "Begegnung" as a song about desire *qua* Freudian libido, an impersonal, universal force rather than a steamy encounter, whether fictional or not, between two individuals, illusory or not.

Be that as it may, we must remember that this is only one among many possible – and plausible – readings of this highly ambiguous song. What I hope it shows, along with the rest of my discussion, is what a little gem of a Lied Wolf's "Begegnung" is. I also hope that it demonstrates just how richly and innately ambivalent even some of Wolf's seemingly simplest works may be. By extension, it may also remind us that the Lied, despite its relatively low standing as a "small" genre of vocal music, historically deemed inferior to "big" instrumental genres, may yield a wealth of ambivalent and complex meanings, only if one is prepared to dig a little deeper. Of course, that has already been amply demonstrated concerning other, more famous Wolf songs by many of the people quoted in this paper and still by many others regarding more celebrated Lied composers such as Schubert, Schumann, and Brahms. It is high time, notwithstanding our current crisis and other challenges of our time, to devote a comparable amount of attention and appreciation to Wolf and his favoured genre because, as this paper hopefully suggests, both Wolf and the Lied certainly deserve it. May this paper be received as a token of appreciation and gift to the composer in what would have been his 160th year.

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51   Ibid.
52   Kramer, "Hugo Wolf and Subjectivity," 253.
53   Youens, *Hugo Wolf and his Mörike Songs*, 126.

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POVZETEK

Srečanje s Hugom Wolfom v njegovem jubilejnem letu: nov pogled na »Begegnung«

Lani je minilo 160 let od rojstva avstrijsko-slovenskega skladatelja Huga Wolfa, katerega dela spadajo v kanon zahodne glasbe, predvsem njegovi samospevi, ki jim je dodal zelo ekspresiven wagnerjanski pridih in jih spremenil v pravo malo glasbeno dramo. Po drugi strani so ravno ti omajali njegov kanonični status, saj se je ukvarjal z »obrobnim« žanrom vokalne/dramske glasbe, ne pa z enim od »velikih« žanrov »absolutne« glasbe. Zato se je vredno ukvarjati z Wolfom, še posebej v njegovem jubilejnem letu.

Bistvo tega prispevka je po krivici zanemarjana Wolfova pesem »Begegnung« (»Srečanje«), uglasbitev istoimenske pesmi njegovega najljubšega pesnika, Eduarda Mörikeja. Morda je bil samospev zaradi navidezno preproste strukture uglasbitve, ki odraža strukturo pesmi, navidezno brezskrbnega lirskega subjekta, ki opisuje sanjarjenje najstnika o spolnem odnosu z očarljivim dekletom prejšnje noči, in Wolfove varljivo preproste diatonične zasnove deležen le malo znanstvene pozornosti – malodane nič, razen krajših zapisov Erica Samsa in Susan Youens in s pomembno izjemo temeljite schenkerjanske analize Deborah Stein v disertaciji iz leta 1985, ki je edina podrobna obravnava pesmi doslej.

Kljub temu »Begegnung« ni tako preprost samospev, kot se zdi. Kot je značilno za Mörikejeve pesmi, v sebi skriva številna protislovja, ki pa jih Wolfova glasba ne pomaga razrešiti, temveč jih še bolj zaplete. Ključno je, da pesem nakazuje, da niti »srečanje« niti njegova protagonistka ne obstajata v resničnosti, temveč zgolj v fantovi oz. protagonistovi domišljiji. To je najljubša interpretacija Steinove. Vendar pa morda Wolfova uglasbitev, ki se začne v eni tonaliteti (v as-molu) in konča v drugi (v Es-duru) nakazuje, da je dekle vsaj tako resnično in pomembno za pesem kot fant, če ne še bolj: zdi se, da je v pesmi aktivnejša protagonistka, ki s svojim nastopom začne in konča tako, da fanta zapusti, on pa je osupel in povsem pasiven. Zdi se, da Wolfova glasba to podkrepi tako, da »dekletovo« (drugo) kitico uglasbi v »pravi« toniki, v Es-duru, medtem ko je »fantova« (prva) kitica v B-duru.

To pa se ne sklada z normativnim pasivnim položajem, ki je bil v zahodni družbi 19. stoletja in drugod rezerviran za ženske, kar pomeni, da je skladatelj morda nezavedno želel dekle pregnati iz resničnosti in jo omejiti na fantovo domišljijo. Po drugi strani pa Wolfova uglasbitev ponuja nekaj prepričljivih argumentov za interpretacijo, ki je bližje Steinovi, saj se zdi, da oba protagonista odstopata od normativnih spolnih vlog. Morda pa je namesto neimenovanih ljubimcev resnični lirski subjekt v pesmi »Begegnung« poželenje samo v freudovski rekonceptualizaciji libida na prelomu stoletja – neosebna, univerzalna in nenasitna sila, ki je neodvisna in seže onkraj svojih objektov in njihovih spolnih identitet.

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Interior Cadences in the Sentence of Schoenberg

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ABSTRACT

This essay will argue against William Caplin's concept of cadence and will disprove his allegation about an unquestionable lack of interior cadence in the sentence of Schoenberg. Another subject of criticism will be the assumption expressed by Caplin and other theorists that functional prolongation always negates cadence.

Keywords: cadence, sentence, harmony, form, prolongation

IZVLEČEK

Esej izpodbija koncept kadence William Caplina in ovrže njegovo obtožbo o nedvomnem pomanjkanju notranje kadence v Schönbergovem stavku. Druga kritika pa se navezuje na domnevo Caplina in drugih teoretikov, da funkcionalna prolongacija vedno negira kadenco.

Ključne besede: kadenca, stavek, harmonija, oblika, podaljšanje

In his book *Fundamentals of Musical Composition*, Arnold Schoenberg draws attention to a particular structure whose melodic-rhythmic organization sets it apart from the period. He names that structure "sentence" and discusses its internal organization in general terms.[1] The term "sentence" has been used in different European schools of thought independently of Schoenberg's ideas, and it refers loosely to various structures such as a "phrase," a "period," or a "phrase group."[2] On the other hand, Schoenberg's notion of sentence refers to a particular structure which begins with a short basic idea that is immediately repeated in some form: exact repetition, transposition, or variation. This repetition makes the first half of the sentence a parallel structure, named "presentation." The following passage that concludes the sentence is named "continuation." These two terms are used consistently by William Caplin who coined them from Schoenberg, although the latter only mentioned them once or twice in the description of sentence.[3]

One predicament that arises from the description of sentence in the book *Classical Form* by William Caplin is the author's claim that sentences lack interior cadences. While Schoenberg did not specifically discuss the cadential features of sentence, Caplin made the decision to describe the harmonic support of the first half of all sentences as "tonic prolongational."[4] This term is supposed to exclude the presence of harmonic cadence in the middle of the structure, and to impose harmonic uniformity on all presentation phrases, regardless of how diverse they may be. Such a blunt approach could only have a provoking effect on a group of theorists and practicing musicians, including myself. Consequently, I decided to write an article on this problem, with the following main objectives in mind:

a) to criticize Caplin's concept of cadence in favor of traditional notion of cadence;

b) to illustrate various cases of interior cadences in the sentence, some of which will match Caplin's concept of cadence, while others will match traditional concept of cadence. At the basis of Caplin's notion of cadence lies the denial of cadential features to progressions involving inverted dominants and tonics.

Four topics will be explored during the course of this exposition:

I. Differences between Caplin's notion of harmonic cadence and traditional notion of harmonic cadence.

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1   Arnold Schoenberg, *Fundamentals of Musical Composition* (New York: St. Martin's Press, 1967).

2   For example, in the theory books of Percy Goetschius; Nikolai Rimsky-Korsakov; Iosif Dubovsky, Sergei Evseev, Igor Sposobin, and Vladimir Sokolov; Pencho Stoyanov and Miloš Zatkalik.

3   See William Caplin, *Classical Form* (Oxford: Oxford University Press, 1998), 10, and Schoenberg, *Fundamentals of Musical Composition*, 21 and 58.

4   Caplin, *Classical Form*, 10.

II. Occasional coexistence of functional prolongation and harmonic cadence.

III. Interior cadences that match Caplin's notion of cadence.

IV. Interior cadences that match traditional notion of cadence.

Differences between Caplin's Notion of Harmonic Cadence and Traditional Notion of Harmonic Cadence

Caplin's concept of cadence may be traced in his book *Classical Form* (1998) as well as in his article "The Classical Cadence: Conceptions and Misconceptions" (2004). It may be summarized in his thoughts presented below in a combined form of paraphrase and quotation:

1. "[…] cadence is best understood as a *syntactical* component of music, as distinguished from the wide variety of musical forces that are, broadly speaking, *rhetorical* in function."[5]

2. Cadence "closes a *theme* and, in many cases, a component part of a *theme*."[6]

3. The role of the cadence is to "confirm a tonality."[7]

4. Closure and cadence may have a different meaning; "[...] not all closure in music is cadential."[8]

5. A true cadence "must present the dominant and the final tonic in root position, their most stable form."[9] He thinks that otherwise the closure does not have "sufficient strength to confirm a tonality"[10] and, therefore, it must not be called "a cadence."

6. Harmonic progressions are divided in three types: prolongational, sequential, and cadential. Only the cadential progression is capable of confirming "a tonal center as such."[11]

I think that postulates 4, 5, and 6 from the above list represent the Achilles' heel of Caplin's harmonic and formal theories, as they suggest the dismissal of all variety in cadential types (including plagal cadence) and the limitation of cadence to two "acceptable types," namely: a perfect authentic and a root position imperfect authentic. In other words, Caplin insists that all cadences must be harmonically perfect, allowing some of them to be melodically imperfect. This prerequisite entails a series of highly subjective harmonic and

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5   William Caplin, "The Classical Cadence: Conceptions and Misconceptions," *Journal of the American Musicological Society* 57, no. 1 (2004): 52.

6   Ibid., 58.

7   Ibid., 71.

8   Ibid., 56.

9   Caplin, *Classical Form*, 27.

10   Ibid.

11   Caplin, "The Classical Cadence," 70.

formal analyses which obliterate traditional ideas of harmony and form, and sometimes go counter to musical intuition.

The traditional notion of cadence may be summarized in the following definition, given in Ann Blombach's article "Phrase and Cadence: A Study of Terminology and Definition":

> *A cadence is any musical element or combination of musical elements, including silence, that indicates relative relaxation or relative conclusion in music. ("Conclusion" is intended in the sense of "destination of ideas," as opposed to merely stopping with no indication of finality or direction.)*[12]

To this definition one may add the idea of "absolute conclusion" as observed in perfect cadences.

While Caplin talks about harmonic cadence alone, Ann Blombach also includes the melodic and the rhythmic cadence (caesura) as elements that contribute to the closure of a musical gesture. Indeed, a cadence is a complex event, and I would like to reintroduce some traditional ideas of this phenomenon that stand up directly to Caplin's points presented earlier:

1. Cadence is a syntactical component of music. This is the only point on which I completely agree with Caplin.
2. Cadence closes a musical gesture that may represent a musical idea, a segment of a musical idea or, in some cases – a harmonic progression in the form of introduction, connecting part, or codetta.
3. The main role of cadence is **not** to confirm a tonality, but to **close** a musical gesture as it has gained sufficient momentum. As a result of this closure, tonality is asserted with a different degree of strength depending on the musical syntax. Some of the harmonic endings are absolute or perfect, while others are weaker or imperfect. Both categories have their own nuances of strength in which lies the beauty of cadence.
4. Cadence and closure are synonyms. For the vast majority of educated musicians around the world, the term "cadence" (meaning "to fall")[13] is a synonym of "closure," "ending," or "conclusion." From the point of view of this widely spread agreement, Caplin's statement, "not all closure in music is cadential" bears a nonsensical redundancy that makes it sound like: "not all closure in music is closing," or "not all cadences in music are cadential." Caplin's decision to draw a distinction between the meaning of cadence and closure is not universally acknowledged but only has local acceptance among a group of theorists, primarily Schenkerian followers.

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12 Ann Blombach, "Phrase and Cadence: A Study of Terminology and Definition," *Journal of Music Theory Pedagogy* 1 (1987): 231.

13 From the Latin verb "cado," "cadere" (to fall).

5. The bass position of the last two chords in a harmonic cadence does **not** endorse or disallow a harmonic cadence; rather, the sense of cadence emanates from the functional interaction between the chords whose roots are heard, even if they are not present in the lowermost line. This could be easily verified through background analysis. Therefore, tonality may be easily established by a melodic line or a harmonic progression which creates clear context and eliminates the constant necessity to confirm the key by perfect means.

6. Dividing harmonic progressions in three different categories (prolongational, sequential, cadential), and assuming that they are mutually exclusive, is misleading. Some prolongational or sequential progressions are also cadential, while others – deemed as "prolongational" – are only partially so, or do not constitute a functional prolongation. For example, in the following excerpt the only clearly prolongational segment is the T–S–T progression involving a subdominant pedal 6/4 on a strong beat (a relatively rare occurrence). However, this three-note prolongation of the tonic function in the bass does not undermine the perception of subdominant function on the downbeat of the third measure.

Example 1a: Wolfgang Amadeus Mozart, Piano Sonata No. 16 in C major, K. 545 (I), mm. 1–4. The first theme is a four-measure phrase ending with an imperfect authentic cadence (IAC).

In keyboard textures the convenient position of the left hand often determines the voice leading, which may comprise passing, neighboring or pedal harmonies. The stepwise or stationary nature of those harmonies may create a weaker acoustic effect but still convey a clear functional exchange. Therefore, a harmonic progression involving inverted chords is not necessarily an equivalent of "functional prolongation of a single chord." It is the harmonic syntax in combination with the melodic-rhythmic content of the leading line that will determine the overall nature of a certain progression and the availability or absence of a cadence. To clarify the harmonic syntax of a progression involving inverted chords, a simple background analysis is recommended as the one illustrated below, where the functional basses of the three main harmonic

functions replace the inversions. This operation reveals what the analyst must be able to hear "below the surface" in Mozart's original fragment shown above. If they are not able to hear that, their study of harmony has gone wrong since the very beginning.

Example 1b: Wolfgang Amadeus Mozart, Piano Sonata No. 16 in C major, K. 545 (I), mm. 1–4. The background analysis with fundamental bass tones clarifies the functional interaction in Example 1a.

Therefore, the discussion of cadence is closely related to functional thinking, the T–S–D–T cycle and its numerous possible variations and permutations.

The only undeniable form of functional prolongation is the physically present one – the pedal point, most typically in the bass. Everything else is a subject of debate that will inevitably involve a lot of bias. But as the music of the above excerpt suggests, even a pedal point may not be meant to neutralize a clear functional exchange.

Last but not least, the discussed Mozart passage confronts Caplin's own premise on the relationship of theme and cadence; his declaration that a theme ends with a cadence is suddenly confronted by this short theme which, according to Caplin himself, ends with no cadence...

Coexistence of Functional Prolongation and Harmonic Cadence

Much speculation has occurred on the topic of functional prolongation, and more specifically – on tonic prolongation. Some theorists readily declare all stepwise approaches to the tonic triad as "tonic prolongation." Moreover, Schenkerian followers have slashed the subdominant function, downgrading it to two possible applications, explained as: a) predominant (a problematic term), and b) tonic embellishment (or prolongation). As a result of this bizarre approach, Schenkerians are constructing their tonality on two harmonic functions – tonic and dominant, downplaying all other chords as "periphery."

However, a house cannot stand on two beams, and tonality cannot be fully represented without the subdominant function, which – as a mirror inversion of the dominant – is the only other function that falls in a strong acoustic (quartal-quintal) relationship with the tonic. This fact seems to have escaped the

minds of Schenkerian theorists, whose background analyses of tonal music are all identical in terms of harmony and melody; the amputation of rudimentary elements is so big in the final analysis, that one cannot tell which particular work has been the subject of analysis. This situation reminds me of the so-called "pitch set analysis" that may be exercised without knowing or having seen the musical work that is to be "analyzed"; all one has to do is to know the collection of tones used in a certain theme or piece, and then the *mutilation* may begin. After the pitch set analysis is finished, no one can tell the work, the composer, the epoch or the style… and that by itself is an astonishing "achievement"!

One must recognize, however, that in order to become a Schenkerian analyst, a person has to have musical background. To become a "pitch set analyst," on the other hand, a person does not have to be a musician per trade, but just possess some basic knowledge of musical notes and intervals.

As it has already been mentioned above, a chord prolongation does not necessarily obliterate the sense of cadence. Even the most conspicuous form of functional prolongation (the pedal point) may coexists with harmonic cadences, as seen in the following example.

Example 2: Robert Schumann, *Schnitterliedchen*, op. 68, No. 18, mm. 1–4.
Parallel period with implied cadences over a double pedal point.

In Schumann's excerpt the pedal point represents the surface of the texture. A background analysis will unveil the basic cadential progression: T–S–D–T with its fundamental basses.

Interior Cadences that Match Caplin's Notion of Cadence

In his book *Classical Form*, Caplin introduces a rule that is meant to govern the harmonic organization of the presentation phrase in a sentence: "According to my definition, a presentation phrase prolongs tonic harmony."[14] In his article on cadence he declares:

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14   Caplin, *Classical Form*, 39.

But the initial four-measure phrase of the sentence, what I have termed a presentation, *never closes with a cadence, even if its final harmonic progression (V–I) suggests one. A presentation consists of a two-measure* basic idea *that is immediately repeated in measures three and four of the phrase. Inasmuch as the basic idea itself functions to begin the theme, its repetition must also be seen to express formal initiation; indeed, the repetition could even be said to intensify that sense of initiation. As a result, the repeated basic idea should not be comprehended as concluding a formal process, and so we should not speak of a cadence closing the presentation phrase.*[15]

The word "even" in the above quotation sounds as though it has the power of denying the listener to perceive a cadence, regardless of what the harmonic progression suggests! Indeed, Caplin often tries to amplify the strength of his claims with the note "No Cadence!" which he writes at such places of the musical texture where he thinks the listener may hear a cadence… Ironically, such "warning signs" on the map of musical analysis not only fail to support the validity of a claim, but also leave the impression of inner hesitation on the part of the writer…

The paragraph cited above also suggests that Caplin has ignored Schoenberg's intriguing remark about the role of sentence in musical form. The latter writes: "The sentence is a higher form of construction than the period. It not only makes a statement of an idea, but at once starts a kind of development."[16] Note that Schoenberg uses the word "development," especially concerning basic ideas that are transposed or varied somehow. Yet, William Caplin insists that the repetition of the basic idea – even in a transposed or varied form – expresses nothing else but "formal initiation."

After Caplin declares that "a presentation never closes with a cadence" and "we should not speak of a cadence closing the presentation phrase," he immediately contradicts himself by admitting a huge exception to his own allegation: "An exception arises in the case of a basic idea that itself seems to close with a cadence, as considered later in connection with the idea of "limited cadential scope."[17]

Here, the expression "seems to close with a cadence" is meant to diminish the fact that, occasionally, a basic idea really closes with a cadence and, therefore, the presentation phrase itself closes with that same cadence which is repeated. Moreover, the term "limited cadential scope" seems to have been especially conjured in an attempt to reconcile a rigid theoretical postulate with its refutation in musical practice.

In the following Mozart excerpt, the basic idea unfolds over what Caplin calls "an extended cadential progression" (T–S–D–T) and closes with a perfect cadence. As the basic idea is repeated literally, the same cadence closes the presentation phrase as well.

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15   Caplin, *The Classical Cadence*, 59–60.
16   Schoenberg, *Fundamentals of Musical Composition*, 58.
17   Caplin, *The Classical Cadence*, 60.

Example 3: Wolfgang Amadeus Mozart, Piano Sonata No. 1 in C major, K. 279 (I), mm. 1–5. Both the basic idea and the presentation phrase end with a perfect authentic cadence (PAC).

Caplins reflects further on the above "exception" found in Mozart's excerpt:

> *To the extent that we want to identify cadences at the downbeats of measures 3 and 5, it is best to see them functioning to provide closure to the basic idea itself, but having no further effect on the theme. For at the level of the theme, a basic idea is exclusively an opening idea; that idea itself cannot bring a formal cadence.*[18]

If one tried to apply the meaning of the above statement in reference to larger forms, it would sound like this: At the level of opera, the overture is exclusively and opening idea; such an idea cannot bring a formal cadence. Here is an operatic overture whose cadences have no further effect on the opera itself...

On a more serious note, I am astounded by Caplin's comments on the musical fragment in question. They can hardly conceal an analyst's futile attempt to cover a striking contradiction between an inflexible concept and its immediate refutation in music literature. Certainly, Mozart's excerpt disproves the allegation that an opening formal unit cannot have a formal closure! Obviously it can, and the term "cadence of limited scope" sounds like a "rescue label" that is supposed to conceal the gap between wishful theorizing and actual result. Of course, internal cadences typically are of limited scope, for they are subordinate to a higher syntactical unit. But when the same "cadence of limited scope" sounds again in the end of the repeated basic idea, it becomes a cadence of the

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18   Caplin, *The Classical Cadence*, 86.

presentation phrase itself. This empirical observation suggests that, contrary to all arguments expressed against the endorsement of sentential interior cadences, one may declare with confidence:

An opening formal unit can have a formal closure, that is – a cadence.

The example below illustrates an interesting combination of a sentence and a parallel period (a presentation phrase plus a consequent phrase), wherein the presentation ends with a half-cadence, as a result of the repeated cadence of the basic idea. The varied repetition of the basic idea bears the features of development, its first half being reharmonized, introducing a brief tonicization of the submediant. This process reminds us about Schoenberg's idea that the first half of the sentence "at once starts a kind of development." The sentence-period modulates into the dominant key.

Example 4: Ludwig van Beethoven, Piano Sonata in G major, op. 14, No. 2 (II), mm. 1–6. Hybrid form: sentence-period (presentation plus consequent). Basic idea and presentation end with a half cadence.

The following excerpt reveals a compound presentation phrase of eight measures, in which the basic idea is a four-measure phrase itself, ending with a PAC. In the end of the transposed basic idea an analogous perfect cadence in A major is attempted, but is canceled half-way by the elliptical connection of the new tonic with the SII chord in C♯ minor, which redirects the motion back into the main key.

Example 5: Frederic Chopin, Waltz in C♯ minor, op. 64, No. 2. Compound basic idea ends with a perfect authentic cadence (PAC); transposed compound basic idea ends with an initiated cadence, canceled by ellipsis.

Interior Cadences that Match Traditional Notion of Cadence

As mentioned in the beginning of this article, to so-called "traditional notion of cadence" is outlined in Ann Blombach's article on phrase and cadence, although I am certain that any critically thinking theorist may create his own definition of cadence. Indeed, the notion of cadence is related to the vaster idea of division in the musical flow as it unfolds over time. The sense of division is caused by some of the following factors, which usually work in different combinations:

1. melodic cadence
2. harmonic cadence (which typically incorporates a melodic one)
3. rhythmic cadence (caesura)
4. immediate repetition of the same material
5. introduction of new material
6. symmetry

7. Interaction of chords that does not necessarily represent a cadence, such as ellipsis, and other combinations;

The above list of factors suggests a looser definition of a musical phrase, freed from the stipulation for a mandatory harmonic cadence. In my article "Basic Formal Structures in Music: A New Approach,"[19] I propose the following definition of a musical phrase:

The musical phrase may be defined as a well-outlined musical idea that is bound to expire at a point of division. Typically, but not exclusively, a phrase will end with a harmonic closure.

While not all phrases end with a cadence, sometimes a semi-phrase (a phrase segment) may end with a cadence. This is something that certain theorists will find hard to digest, arguing that an opening gesture cannot conclude even partially, because it belongs to the very beginning of the theme, etc. These arguments have already been addressed in previous paragraphs. Of course, if a cadence may be a partial closure of a miniature gesture, even if it belongs to a larger opening structure, then this will not be Caplin's definition of cadence.

In Example 6 the tonic-dominant statement of the basic idea is complemented by a dominant-tonic response of the transposed basic idea, thus rounding up the presentation phrase with a tangible imperfect cadence. In fact, this is a harmonically perfect, but melodically imperfect closure, described as "a root position IAC" in some textbooks. This case one more time illustrates Schoenberg's observation of "a kind of development" in the first half of the "sentence," contradicting Caplin's claim that one cannot speak of any development in an opening gesture such as a presentation phrase.

Example 6: Ludwig van Beethoven, Piano Sonata in C major, op. 2, No. 3, (I), mm. 1–4. Basic idea and its repetition form a statement-response gesture.

19   Dimitar Ninov, "Basic Formal Structures in Music: A New Approach," in *Music Theory and Its Methods: Structures, Challenges, Directions*, Methodology of Music Research, vol. 7, ed. by Denis Collins (Frankfurt: Peter Lang, 2013): 179–208, https://doi.org/10.3726/978-3-653-02906-2.

A similar effect is achieved in the following Mozart excerpt where the T–D statement and the D–T response shape a presentation phrase that is more subtle acoustically, because of the inverted chords. While Caplin and his supporters will dismiss the idea of a cadence with inverted chords, a background analysis will endorse it, and a competent listener who is not preconditioned will recognize it. In relation to inverted chords, one rhetorical question may be posed to the author of "The Classical Cadence":

How come that a stepwise approach to the dominant may yield a cadence, but a stepwise approach to the tonic may not?

Example 7: Wolfgang Amadeus Mozart, Piano Sonata No. 5 in G major, K 283, (I), mm. 1–4. Presentation ending with imperfect authentic cadence (IAC).

In the last music example, all three phrases end with different cadences, producing an unbalanced sentence. In schools of thought where the sentence of Schoenberg is not recognized as a formal unit, this passage will easily fall into the "three-phrase period" category.

Example 8: Joseph Haydn, Piano Sonata No. 49 in E♭ major, (I), mm. 1–12.
Unbalanced sentence of three phrases: a compound presentation and a simple
continuation. Cadences: half cadence (HC), imperfect authentic cadence (IAC),
and perfect authentic cadence (PAC) (as a cadential progression T–S–D–T).

Summary and Closing Thoughts

William Caplin did not have to engage himself with formulation of concepts
whose validity is easily refuted by examples from the music literature. While he
claims that his concept of cadence is mostly valid in reference to the Classical
era, he firmly maintains the same concept throughout his analysis of Romantic
music as well, as it is seen in his article "Beyond the Classical Cadence: The-
matic Closure in Early Romantic Music" (2018). There he still fails to recog-
nize the plagal cadence and uses the term "prolongational closure" to cover
cases including some closures that other musicians would recognize as true
cadences.

    As I have already stated, the formulation of "rescue" terms such as "ca-
dence of limited scope" and "prolongational closure" looks like an attempt to

reconcile highly debatable theoretical concepts with their refutation in real music. As for the term "evaded cadence," not discussed in this article so far, I think Caplin has twisted its meaning into a direction that has almost nothing to do with what most musicians imagine as an "evaded cadence." He describes it as "[...] inverting one or both harmonies or adding dissonance to the final harmony [...]."[20] While the latter condition may be partially true, the **evading of a cadence** is not caused by the presence of inverted harmonies but by the omission or replacement of the expected tonic chord – an event called "ellipsis" by some theorists (ellipsis is not limited to cadences only but it also encompasses unexpected resolutions within the phrase). In this sense, a half cadence may also be evaded or canceled if the expected dominant (and quite rarely subdominant) does not show up or is modified to change function. Moreover, some half cadences may display a final dominant as a dissonant chord and still create the impression of a half-cadence rather than one of an "evaded" cadence or ellipsis.

Following the logic of Jean Philippe Rameau, who warns that a chord root does not have to be in the bass in order to be heard,[21] the analyst realizes that there is no need to hear chords in root position in order to recognize a harmonic progression, a harmonic goal, or a cadence. The potential of those factors to function efficiently under disguise is easily proven by a background analysis that will call to the fore the fundamental bass notes of the inverted chords, and will match the overall sound of the original harmonic progression. The fundamental basses will enhance the progression acoustically and boost the functional strength of the included chords, thus providing the analyst with the opportunity to compare various progressions and acquire a better understanding of the meanings of "perfect" and "imperfect," "absolute" and "relative," "whole" and "half."

The presence or absence of a cadence is not determined by the bass position of the last two chords in a harmonic progression, but by the functional interaction between the chords at the end of a musical gesture. The bass may enhance or diminish the effect of a cadence.

Indeed, the sense of cadence is created by the overall interaction among the essential elements of the musical fabric: bass, melody, harmony, rhythm, and

20   Caplin, *The Classical Cadence*, 66.
21   Jean-Philippe Rameau, *Treatise on Harmony*, trans. and ed. Philip Gosset (New York: Dover, 1971), 242.
      He writes, "Take careful notice, then, of this inverted harmony, which only involves placing any desired note in the bass, provided that this note is contained in the fundamental chord which should be heard, while we place above this note the other notes in the chord."

syntax. Therefore, the following suggestion may be given to those who analyze tonal music:

Instead of staring anxiously at the last two bass notes of a given harmonic progression in an attempt to recognize or deny a cadence, the analyst had better listen to the interaction among harmonies and other elements of texture as they shape a musical idea and bring it into a state of relative or absolute conclusion.

To use the word "cadence" only in relation to those closures that are harmonically perfect (even though melodic imperfection is allowed in the root position IAC) is to pretend that a colorful picture may be painted in black and white. This manner of thinking inevitably results in distorted harmonic and formal analyses that go counter to intuition and defy a more sober, practical approach. The devastating impact of what I call "new theory of cadence" may be traced in various writings published in the past ten-fifteen years. A conspicuous example is the article of James S. MacKay "A Case for Declassifying the IAC as a Cadence Type: Cadence and Thematic Design in Selected Early- to Middle-Period Haydn Sonatas."[22] In this work the author advises us to feel free to eliminate imperfect cadences at different points of a given passage, in order to reorganize it into more interesting syntactical units. One may only guess what the next step of "declassification" will be... Perhaps to eliminate a number of perfect cadences at will, and eventually declare **an omnipresent tonic prolongation** as the ultimate result of every harmonic analysis of tonal music... facilitating enormously the role of the future analyst.

The well-invited sarcasm expressed above will be followed by a more serious concluding statement:

The beauty of cadence lies in its nuances of strength. The elimination of these nuances practically kills the concept of cadence, leaving the analyst with no choice but to call "a cadence" only the root position authentic closure. This approach drains music analysis of color and diversity, and makes it gray, monotonous, highly predictable, and uniform. I feel sorry for all those students who are taught and will be taught harmony and musical form in this manner. For them, all the variety of cadential nuances, all the colorful palette of cadential formulas will remain hidden if not forbidden, along with the opportunity to make music analysis more flexible and more open to real music.

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22 James S. MacKay, "A Case for Declassifying the IAC as a Cadence Type: Cadence and Thematic Design in Selected Early- to Middle-Period Haydn Sonatas," *Ad Parnassum* 15, no. 30 (2017): 1–27.

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POVZETEK

Notranja kadenca v Schönbergovem stavku

V svoji knjigi *Fundamentals of Musical Composition* (*Osnove glasbene kompozicije*) Arnold Schönberg opredeli posebno strukturo, ki jo imenuje »stavek« in katere melodično-ritmična organizacija jo ločuje od periode. Čeprav se ta izraz v različnih evropskih šolah uporablja neodvisno od Schönbergovih idej, bo glavni predmet razprave v tem prispevku Schönbergov stavek, ki se začne s kratko glasbeno idejo, katere prvi del se ponovi neposredno za njenim pojavom. Ena od težav, ki pade v oči ob opisu stavka v knjigi *Classical Form* (*Klasična oblika*) Williama Caplina, je avtorjeva izjava, da se predstavitvene fraze vedno razvijajo s »podaljševanjem tonike«, zato vsem stavkom manjkajo notranje kadence. Schönberg pa o prisotnosti ali odsotnosti kadence v stavku ni izrecno razpravljal. Caplin se je na lastno pest odločil za to osupljivo opredelitev, katere številne vrzeli je nemogoče zapolniti. Poglavitna cilja te razprave sta izpodbiti Caplinov koncept kadence in ovreči njegovo trditev o nedvomnem pomanjkanju notranje kadence v stavkih. Nekateri tukaj prikazani empirični dokazi se skladajo s tradicionalnim konceptom kadence, medtem ko drugi ustrezajo t. i. »modernemu konceptu kadence«, ki temelji na stopnjevanem pojmu »podaljševanja tonike« in zanika kadenčne značilnosti pasaž, ki vsebujejo obrate dominante in tonike. Naposled pa bo ovržena tudi implikacija, da podaljšanje funkcije vselej negira kadenco, in sicer s predstavitvijo različnih glasbenih odlomkov, podrobnejša analiza katerih zlahka razkrije akustično moč cikla T–S–D–T.

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Cultural Revolution and Political Ambivalence in Zhao Xiaosheng's Two Ballades for Piano Solo

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ABSTRACT

The ascendancy of China's Cultural Revolution led to a purge of the rightists, including musicians. This article unveils composer Zhao Xiaosheng's emotional entanglement of fear and suppressed hostility toward the revolution, reflected in the political and artistic ambivalence in his two ballades for solo piano composed after his father's death.

Keywords: Zhao Xiaosheng, Cultural Revolution, China, new wave composer, piano solo works, Communism

IZVLEČEK

Prevlada kitajske kulturne revolucije je privedla tudi do čistk desničarjev, vključno z glasbeniki. Članek odstira strah in potlačeno sovražnost skladatelja Žaa Šaošenga do revolucije. Oboje se odraža v politični in umetniški ambivalenci njegovih dveh balad za klavir, ki ju je napisal po smrti svojega očeta.

Ključne besede: Žao Šaošeng, kulturna revolucija, Kitajska, skladatelj novega vala, solistična klavirska dela, komunizem

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Introduction

The decade-long Cultural Revolution in China (1966–1976) under the au-thoritarian leadership of the Communist Party of China's Chairman Mao Zedong's (毛泽东) followed the principles of socialism and Marxism. This resulted in a rise of fanaticism in China, created chaos in the society, and led to the purges of the rightists, especially the intellectuals.[1] In addition, the Cultural Revolution led to the formation of the radical and factional "Gang of Four (四人帮)"[2] and Red Guards (红卫兵). They became major forces that eliminated any sign of the bourgeoisie, and of the "Four Olds" or "feudal culture."[3] Due to the brutal censorship exercised by the Red Guards, tolerance and liberalism in the area of art came to a halt.[4] During the revolutionary period, expressing a fondness for Western art music was considered as a mark of the bourgeoisie and this fondness was likened to a tumor.[5] There was resentment toward West-ern music trained musicians such as Fou Tsong, whose father was a professor and translator of French literature. Fou Tsong was devastated and angry when both his parents committed suicide at the start of the revolution. He expressed resentment towards his country by saying that: "[Mao's rule is] a form of fas-cism, because it is totalitarian and hypocritical." He further added that the Chinese leaders were "full of lies."[6]

During the revolutionary period, Western art music was generally con-sidered as elite music. It was considered as the type of music that belonged to the bourgeoisie. However, contradictorily, the Communist Party members and followers considered that following the West was a sign of modernity, but they accordingly shunned Western art, music, and thought. The latter led to the survival of the use of Western art music elements and music instruments

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1   Further details in: Felix Wemheuer, *A Social History of Maoist China: Conflict and Change, 1949–1976* (New York: Cambridge University Press, 2019).

2   The "Gang of Four" is a political faction that existed in the period of the Cultural Revolution, which was led by Jiang Qing (Mao's wife) and three other officials: Zhang Chunqiao, Yao We-nyuan, and Wang Hongwen. The appellation of Gang of Four was first used in 1974 when they criticized Zhou Enlai and Deng Xiaoping through the campaign of 'Criticize Lin Biao and Con-fucius'. However, the members of the Gang of Four turned the Cultural Revolution into a "dark night," "raging blood," or "a savage beast." Michael Sullivan, "The Politics of Conflict and Com-promise," in *China Since the 'Gang of Four'*, ed. Bill Brugger (London: Routledge, 1980).

3   The Red Guards were Chinese urban youth. Under Mao's directives, they persecuted the bour-geoisie intellectuals and teachers, gained control of schools, and destroyed cultural icons and arts. Larry E. Sullivan, *The Sage Glossary of the Social and Behavioral Sciences* (California: Sage Publica-tions, 2009), 127. The "Four Olds" were old customs, culture, habits, and ideas. Further details in: Richard Curt Kraus, "Policy Case Study: The Arts," in *Politics in China: An Introduction*, ed. Wil-liam Joseph (New York: Oxford University Press, 2019), 373.

4   Lincoln Cushing and Ann Tompkins, *Chinese Posters: Art from the Great Proletarian Cultural Rev-olution* (San Francisco: Chronicle Books LLC, 2007).

5   Barbara Mittler, "Cultural Revolution Model Works and the Politics of Modernization in China: An Analysis of 'Taking Tiger Mountain by Strategy'," *The World of Music* 45, no. 2 (2003): 53–81.

6   Lek Hor Tan, "Fou Tsong: I Wept for China," *Index on Censorship* 8, no. 89 (2007): 21.

during the Cultural Revolution.[7] In describing its irony, political scientist Richard Kraus explained that "the piano was likened to a coffin, in which notes rattled about like the bones of the bourgeoisie." However, the piano was also perceived as a departure from Chinese traditional culture or one of the "Four Olds," and the radical leader Jiang Qing (Mao's wife) "had a soft spot in her heart for pianos, which she helped save from Red Guard destruction."[8] The examples of works produced under the supervision of Jiang Qing are *Huanghe* (*Yellow River Piano Concerto*) and the revolutionary symphony, *Zhiqu Weihushan* (*Taking Tiger Mountain by Strategy*).[9] These works served as a coalescent between Western art music form and China's political propaganda during the period of the Cultural Revolution. Jiang Qing also transformed the traditional Peking opera into the Model Opera or *Yangbanxi* (样板戏) using a Western heptatonic scale and an accompaniment of Chinese traditional instruments with Western orchestra instruments. This form further became the legitimate musical form that conformed to Mao's doctrine.[10] On the other hand, instrumental or vocal music genre served as a panegyric of socialism and Maoism, or as an accompaniment to the Model Opera. Thus, the musicians' creative output needed to be approved by the Union of Chinese Musicians[11] and their career prospects depended on following the new revolutionary musical model with legitimate musical form and style.[12] Placing such restrictions on the composition of music was advocated by Mao's in the following statement: "there is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics."[13]

During the revolution, musicians and other intellectuals were further intimidated by Mao's propaganda tool – *dazibao* or big-character posters displayed by the Red Guards at public spaces, schools, and universities. These posters condemned past educational styles, declared charges and issued reprimands to "rebels."[14] In line with Mao's beliefs, music teachers and professors

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7   Sheila Melvin and Jindong Cai, *Rhapsody in Red: How Western Classical Music became Chinese* (New York: Algora Publishing, 2004), 301.

8   Richard Curt Kraus, *Pianos & Politics in China: Middle-Class Ambitions and the Struggle over Western Music* (New York and Oxford: Oxford University Press, 1989), vii.

9   Ching-Chih Liu, *A Critical History of New Music in China* (Hong Kong: The Chinese University Press, 2010), 457.

10 Don Michael Randel, *The Harvard Dictionary of Music* (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2003), 265.

11 Ibid.

12 Rachel J. Maine, "Comparative Repression: Examples of Musical Repression by Hitler, Stalin, and Mao" (Master thesis, Baylor University, 2006), 33.

13 Zedong Mao, *Quotations from Chairman Mao Tse-Tung and Other Works* [*Little Red Book*] (Beijing: Foreign Language Press, 1966), 299.

14 Xing Lu, *Rhetoric of the Chinese Cultural Revolution: The Impact on Chinese Thought, Culture, and Communication* (South Carolina: University of South Carolina, 2004), 73–96. *Dazibao* is a large-size poster with large hand-written Chinese calligraphy that was used during the Cultural

in schools and conservatories were given the derogatory label of "criminals" for either being "capitalist roaders" or belonging to the bourgeoisie.[15] This belief of Mao led to an anti-leftist purge and denouncement of musicians, professors, and composers. During an interview, composer Zhao Xiaosheng (赵晓生), recalled that his father was one of the eleven music professors of Shanghai Conservatory of Music whose lives were taken during the period of the Cultural Revolution and that it was this incident that led to his composition of the piano solo *Ballade in Db Major*.[16]

Mao's reeducation program included sending younger musicians to the camp of *Laogai* (劳改, thought reform through labor).[17] This led to a "new wave" of Chinese composers, who underwent the rustication program (上山下乡运动, up to the mountains and down to the countryside) as part of the *Laogai* system. Their obligatory participation in this program led to a long immersion in the selected fields including underprivileged society, rural living, farming and fishing. This evoked a change in the Chinese composers' *poiesis*,[18] a term used by the semiologist Jean Molino to refer to the first step of a creation. The "new wave" composers presented a musical style that incorporated Chinese traditional and folk music elements, an obvious influence of their experiences through the rustication program. Subsequently, they were then enrolled and trained at music conservatories after the National College Entrance Examination (高考) resumed, and tried to express individuality in their works.[19]

The impact of the revolution on China's musical development attracted considerable attention of scholars such as Xu, Judd, Yung, Mittler and Lu.[20]

Revolution. It also became a form of practice of Chinese calligraphy in schools as part of the Chinese Yuwen curriculum in 1966. See also Cynthia B. Leung and Yiping Wang, "Influences of the Cultural Revolution on Chinese Literacy Instruction," in *Perspectives on Teaching and Learning Chinese Literacy in China*, eds. Cynthia B. Leung and Jiening Ruan (London: Springer, 2012), 49–60.

15 Angang Hu, *Mao and the Cultural Revolution: Mao's Motivation and Strategy* (Honolulu, Hong Kong, Beijing and Singapore: Silkroad Press, 2017); Hong-Yung Lee, *The Politics of the Chinese Cultural Revolution: A Case Study* (Los Angeles and London: University of California Press, 1978).

16 Xiaosheng Zhao, interview, October 31, 2016, Shanghai, China.

17 Laikwan Pang, Paul Clark, and Tsan Huang Tsai, *Listening to China's Cultural Revolution: Music, Politics, and Cultural Continuities* (Hampshire: Palgrave MacMillan, 2016), 72.

18 See Guerino Mazzola, Maria Mannone, and Yan Pang, *All About Music: The Complete Ontology; Realities, Semiotics, Communication, and Embodiment* (Cham: Springer, 2016).

19 Anguo Wang, "Xinchao Yinyue – Yiduan Teding de Lishi Wenhua Guocheng," ["New Wave Music – A Special Historical and Cultural Process"], *Literature & Art Studies*, no. 1 (1988): 66.

20 See Guohui Xu, *Model Operas & the Politics of The Great Proletarian Cultural Revolution* (Taibei: Showwe Publisher, 2019); Ellen R. Judd, "Perspective Dramatic Theory of Cultural Revolution," in *Drama in the People's Republic*, eds. Constantine Tung and Colin Mackerras (Albany: State University of New York, 1987), 94–118; Bell Yung, "Model Opera as Model from Shajiabang to Sagaban," in *Popular Chinese Literature and Performing Arts in the People's Republic of China 1949–1979*, ed. Bonnie S. McDougall (Berkeley: University of California Press, 1984), 144–164; Mittler, "Cultural Revolution Model Works and the Politics of Modernization in China," 53–81;

Many researchers focused primarily on political factions and the Model Operas. For example, Chi and Moskowitz studied the emblematic revolutionary music and dance epic *East is Red* and discussed how it later became a popular national song throughout the country.[21] Lu looked into the anthems and quotation songs of Chairman Mao.[22] Songs such as *Sailing the Sea Depends on the Helmsman*, *There will be no New China without the Communist Party*, *Make up Your Mind*, *Rebellion is Justified* are the representative examples of quotation songs. An obvious worship to Mao is evident from these in the rhetorical use of 'he' in the song text of *There will be no New China without the Communist Party*, that either praises Mao or the Communist Party led by Mao.[23] The literature on piano music mainly focused on *Huanghe* as the representative revolutionary model work.[24] On the other hand, Kraus explored in detail the contested role of the piano in the revolution with cases of three virtuoso pianists: Fu Cong (傅聪), Yin Chengzong (殷承宗), and Liu Shikun (刘诗昆).

New piano solo works did appear in the middle and later years of the Cultural Revolution, but they were concomitant with fear. The composers' infighting allegiance to the Communist Party's model works eviscerated the patriotic intention in their works to a certain extent.[25] Examples of such works are Huang Anlun's (黄安伦) *Overture and Dance* suite and Zhao Xiaosheng's six études and two ballades composed between the years 1973–1976. The traumatic fear of being reprimanded resulted in resistance to music composition that revealed the composers' real intention in their music. For example, Huang Anlun's *Overture and Dance* suite for piano solo was originally titled *China Rhapsody No. 2: People of Mesa Ethnicity Asking for Liberation*. However, due to the political coercion, and criticism made by Yu Huiyong (于会勇) and Yin Chengzong, Huang adapted the national anthem *East is Red* and orchestrated

Guang Lu, "Modern Revolutionary Beijing Opera: Context, Contents and Conflicts," (PhD diss., Kent State University, 1997).

21 Robert Chi, "The March of the Volunteers: From Movie Theme Song to National Anthem," in *Re-envisioning the Chinese Revolution: The Politics and Poetics of Collective Memories in Reform China*, eds. Ching Kwan Lee and Guobin Yang (Washington, D.C.: Woodrow Wilson Center Press, 2007), 217–244; Marc L. Moskowitz, *Cries of Joy, Songs of Sorrow: Chinese Pop Music and Its Cultural Connotations* (Honolulu: University of Hawai'i Press, 2010).

22 Xing Lu, *Rhetoric of the Chinese Cultural Revolution: The Impact on Chinese Thought, Culture, and Communication* (Columbia, SC: University of South Carolina Press, 2004).

23 Ibid., 104.

24 Chun Ya Chang, "The Yellow River Piano Concerto: A Pioneer of Western Classical Music in Modern China and Its Socio-Political Context" (DMA diss., University of Alabama, 2017); Sheila Melvin and Jindong Cai, *Rhapsody in Red: How Western Classical Music Became Chinese* (New York: Algora Publishing, 2004); Laikwan Pang, Paul Clark, and Tsan Huang Tsai, *Listening to China's Cultural Revolution: Music, Politics, and Cultural Continuities* (Hampshire: Palgrave MacMillan, 2016).

25 Maochun Liang, "Wenhua Dageming Shiqi de Yinyue – We Wenge Jieshu Ershinian er Zuo," ["The Music in Cultural Revolution – For the Twenty-Year Temination of Cultural Revolution"], *Jiao Xiang–Journal of Xi'an Conservatory of Music*, no. 4 (1996): 17–21.

the piece as a symphonic work, and abandoned the Mesa ethnic music elements.[26] In China, tolerance to creativity liberalism increased only after the incident on September 13, 1971 (the Lin Biao incident), after which Zhou Enlai (周恩来) and Deng Xiaoping (邓小平) presided the work of the Political Bureau and restored the social order in the country.[27] The period was followed by a proliferation of "new wave" music.

Zhao Xiaosheng (b. 1945) is one of the representative figures of the "new wave" composers, and one of his most notable contributions is the *Tai Chi* composition system.[28] Zhao was born in a musical family and began his music lessons at the age of six. His father was a violinist at the Shanghai Municipal Orchestra and a professor at the Shanghai Conservatory of Music. After graduating from the Shanghai Conservatory of Music with a bachelor's degree, Zhao was forced to participate in the rustication program as a fisherman under the *Laogai* system in 1975. His experience in fishing led to the composition of his piano solo *Yuge* (渔歌, *Fisherman Song*).[29] Zhao recalled his hardship as a fisherman on a fishing vessel of just 37 tonnage that sailed often through rough sea with waves twice as higher as the room in his house, and he stated that he faced nausea and vomiting every day during this period.[30]

An influence from the *Laogai* experience may seem evanescent, but it was the purge of the intellectuals and the denouncement of his father during the early period of the Cultural Revolution that was inconceivable to Zhao. The traumatic aftermath of his father's death led to the creation of his two piano solos: *Ballade in Db Major* (published in 1977) and *Ballade in D Gong Scale* (1976). These two pieces are the only ballades written by Zhao. Although Zhao initially planned on writing four ballades like Chopin, he stopped writing the ballades after *Ballade in Db Major*. Two hidden facts were brought to our attention during the study of these two ballades. Firstly, the actual year of commencement and completion of *Ballade in Db Major* is 1976, and the completion date of this work was fabricated as the musical elements in this work were deemed illegitimate during the harsh time of the Cultural Revolution. This hidden truth was revealed by the composer only in 2016. Therefore, both ballades were never listed under the composer's official biography and the

26   Bin Zhang, "Huang Anlun Xuqu yu Wuqu de Chuangzuo Jingguo yu Mingming Qianhou," ["The Compositional Procedure and Title Source of Huang Anlun's Overture and Dance"], *Journal of Tianjin Conservatory of Music (Sounds of Nature)*, no. 3 (2016): 34–35.

27   Guo Jian, Yongyi Song, and Zhou Yuan, *Historical Dictionary of the Chinese Cultural Revolution* (Maryland, Toronto and Oxford: The Scarecrow Press, 2006), 251.

28   Ke Xue and Fung Ying Loo, "Transcoding the I Ching as Composition Tecniques in Chou Wen Chung, Zhao Xiaosheng and Chung Yiu Kwong," *Revista Música Hodie* 19 (2019): 1–29, https://doi.org/10.5216/mh.v19.52739.

29   See Ke Xue and Fung Ying Loo, "Reminiscing Crashing Waves and Romanticism in Zhao Xiaosheng's Fisherman Song," *Malaysian Journal of Performing and Visual Arts*, no. 3 (2017): 8.

30   Xiaosheng Zhao, interview, November 4, 2016, Shanghai, China.

scores were published in *Zhao Xiao Sheng Solo Piano Works* (赵晓生钢琴独奏作品集) much later by Shanghai Music Publishing House in 2015. Secondly, there were obvious Western elements in this work that were perceived with a derogatory "bourgeoisie" label by the Red Guards during the revolution. Such "Western" elements were also found in our analysis of the "legitimate" *Ballade in D Gong Scale* written in the same year. Therefore, we revisited the two ballades and their political sentiment, and examined them as cultural artefacts of the bitter incident of China's Cultural Revolution. This paper unveils the reason behind the fabricated date of the completion of *Ballade in Db Major*, the composer's difficulty to differentiate between his emotions of fear and anger, and suppressed hostility, and the much-politicized musical compositions.

Reflecting fear and anger: The ballades of suppressed hostility

A hidden element of emotional turmoil is embedded in the two ballades of Zhao Xiaosheng. After his father, along with ten other professors who were purged during the Cultural Revolution, fear might have been the core factor in Zhao's emotional turmoil when he composed the two ballades in 1976. Zhao's piano solo *Ballade in Db Major* was an emotional response of anguish and anger to the purge. Feeling powerless against the Red Guards, Zhao created a secretive rebellious pastiche of Western art music during the Cultural Revolution. However, the actual date of writing and completion of the ballade was masked out of fear. The composer gives the following explanation for the fabrication:

> *I concealed the completion date of this work. The actual completion date is much earlier than what was mentioned at the time of the publication. But I did not point it* [the actual completion date] *out, because I was afraid that people would associate this piece with political events.*[31]

The purge of musicians resulted in Zhao's antagonistic attitude towards the Communist Party. Thus, when Western art music works were prohibited by the Communist Party, the composer continued to embrace them in the *Ballade in Db Major*. However, the fear of death kept the composer from any further act of hostility, as he explained below:

> *Do you know why I did not publish this piece* [at that time]*? Because I could not publish this work during the Cultural Revolution. If I had published this work, I would have had been killed. You can easily distinguish that it* [Ballade in Db Major] *fights against the Cultural Revolution. This is a sound from my heart. I am different from Yin Chengzong. Yin advocated the Cultural Revolution. Thus, I could not publish my work. I put it in my drawer after it was completed.*[32]

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31 Ibid; translation by authors.
32 Ibid; translation by authors.

On the other hand, Zhao's rebellion and fear regarding the political situation of the period of the Cultural Revolution polarized into the *Ballade in D Gong Scale*, where the work seemingly conforms to the political propaganda. Zhao expressed his sarcasm and anger towards the Red Guards in the following statement:

> The Ballade in D♭ Major *is a Westernized work. It's fashionable. After composing the* Ballade in D♭ Major, *I intentionally created the* Ballade in D Gong Scale, *a completely Chinese style work.* [It was] *my purpose. You say I am Westernized? Ok. I have written a very Chinese work that is an opposite to my former work. You cannot describe my work as Westernized; my work is Sinicized.*[33]

The pronoun "you" in the above statement refers to the Red Guards, and Zhao condemned their rash, illegal, and cruel behaviors with respect to the death of the musicians. For Zhao, his two works were an emotional outpour to express his anguish, and his sarcasm towards the faction. Zhao explained that the *Ballade in D Gong Scale* was composed as a complementary piece to the *Ballade in D♭ Major*. The former work does not conform to the rules approved by the Union of Chinese Musicians, as Zhao explained in the following statement:

> There are some factions in the Red Guards, such as the rebel faction and conservative faction. I don't have any quality that makes me suitable to be a member of the Red Guards. People can join the Red Guards only if they belong to the five red categories. I belong to the five black categories… It is impossible to praise the Red Guards. We stand on opposite positions.[34]

Zhao's hatred and fear of the Cultural Revolution led to the input of sarcasm and rebellious illegitimate musical elements into the *Ballade in D♭ Major*. This was unknown to the Red Guards, and this phenomenon was perhaps similar to Beyer's discussion on aggression, rebellion, and deprivation as a result of stress.[35] On the other hand, the piece *Ballade in D Gong Scale* reveals Zhao's sarcasm toward the politics of Mao, Red Guards, and also toward the aesthetics of that time. Both of Zhao's works displayed an underlying tone of "rebellion," with an emotional entanglement of anguish, fear, and antagonism.

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33   Ibid; translation by authors.

34   Ibid, translation by authors. During the Cultural Revolution, two classes were defined as the five red categories and five black categories. The five red categories consisted of "revolutionary cadres, revolutionary martyrs, revolutionary soldiers, workers, and poor and lower-middle class peasants," and the five black categories consisted of "landlords, rich peasants, counterrevolutionaries, criminals, and rightists." Xing Lu, *Rhetoric of the Chinese Cultural Revolution: The Impact on Chinese Thought, Culture, and Communication* (South Carolina: University of South Carolina, 2004), 55.

35   Anna Cornelia Beyer, *International Political Psychology: Explorations into a New Discipline* (London: Macmillan Publishers Ltd, 2017), 32.

Thus, the following sections regarding the musical analysis of Zhao's ballades reveal Zhao's experience and intention in his compositions during the late Cultural Revolution period, and consider his two ballades as a form of rightist sentiment.

Ternary form: Chinese and Western aesthetics

A similar musical form is employed in both *Ballade in Db Major* and *Ballade in D Gong Scale*. Both works display a compound structure with a 16-bar introduction and a coda (Table 1a and Table 1b).

Table 1a: The structure of *Ballade in Db Major*

Parts	Intro.	A		B					A¹	Coda
Sections		A	B	Trans.	C	C¹	C²	Comple.	B¹	
Measures	1–16	17–44	45–79	80–85	86–105	106–134	135–152	153–163	164–188	189–193

Table 1b: The structure of *Ballade in D Gong Scale*

Parts	Intro.	A			B (Trio)			A¹				Coda	
Sections		A	B	A¹	C	D	C¹	Intro.	A	B	A²	D¹	A³
Measures	1–16	17–32	33–81	82–115	116–131	132–148	149–170	171–184	185–200	201–249	250–256	257–273	274–288

The analysis of the internal structures of the two ballades resulted in discovery of embedded elements that reflect Zhao's emotional turmoil during the composition of the ballades. The middle section of both ballades shows different attributes. The *Ballade in Db Major* has a variation structure of Chinese aesthetic while the *Ballade in D Gong Scale* utilizes a trio with a Western flavor. The variation form, one of the most common structures in traditional Chinese music,[36] is different than the Western variation form in terms of its length. The former merely occupies one part or section in a work while the latter denotes a whole piece or movement commonly found in Western art music by composers such as Bach, Beethoven, Mozart, and Brahms. Zhao utilizes a dual-theme variation in *Ballade in Db Major* to describe the emotions of infighting and collision (Examples 1a, 1b, 1c, and 1d).

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36   Jiti Li, *Zhongguo Yinyuejiegou Fenxi Gailun* [*General Analysis of Chinese Music Structure*] (Beijing: Central Conservatory of Music Press, 2004), 198–220.

Example 1a: The partial dual theme in *Ballade in Db Major*, mm. 86–89 and 94–97.

Example 1b: The partial first variation, mm. 106–109 and 114–118.

Compared to the complex structure of *Ballade in Db Major*, the trio in *Ballade in D Gong Scale* appears simpler as it uses ordinary ternary form to establish its middle section. Zhao also borrows the concept of *qi, cheng, zhuan*, and *he* from Chinese classic literature and uses it in the section A of *Ballade in D Gong Scale. Qi, cheng, zhuan* and *he* is a text structure employed in traditional Chinese literature. A scholar of the Qing Dynasty Liu Xizai (刘熙载) explained the form as:

起、承、转、合四字，起者，起下也，连合亦起在内；合者，合上也，连起也合在内，中间用承用转，皆兼顾起合也。

Example 1c: The first theme in the second variation, mm. 135–144.

Qi, cheng, zhuan, *and* he*: within* qi [opening], *there is* he [summary], *and* he *is a response to the beginning of the text. Within* he*, there is again* qi*, and the coherence of* cheng [continuation] *and* zhuan [transition] *form the structure of the text. In this way, a complete text is presented.*[37]

The form of *qi*, *cheng*, *zhuan*, and *he* is also studied in Chinese metaphysics, Chinese thought and conventional psychology.[38] The four-phrase concept of *qi*, *cheng*, *zhuan*, and *he* is one of the most common structures in traditional Chinese music. This is due to the similarity of syntax and logic of this structure

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[37] Xizai Liu, *Yigai (Jingyi Gai)* [*Generality of Arts (Generality of Jingyi)*] (Shanghai: Shanghai Ancient Books Publishing House, 1978), 177; translation by authors.

[38] Qiang Huang, "Lun Qichengzhuanhe," ["Discussion of qi, cheng, zhuan and he"], *Jinyang Xuekan*, no. 3 (2010): 124–129.

Example 1d: The constitution of the second theme in the second variation,
mm. 104, 132–134, 145–146, and 149–151.

to that of the ancient poems,[39] and its common use in music composition led
to the pertinent works being described as having a more "Chinese" identity.[40]

In *Ballade in D Gong Scale*, the form of *qi*, *cheng*, *zhuan* and *he* frames the
melody of the theme in section A (Example 2), where the first and second
phrases are *qi* and *cheng* respectively, along with the same first two-bar ele-
ments and slightly different last two-bar elements. The third phrase, as the role
of *zhuan*, is transformed greatly, ranging from pitches to rhythmic patterns.

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39   Jiti Li, *Zhongguo Yinyuejiegou Fenxi Gailun* [*General Analysis of Chinese Music Structure*] (Beijing:
      Central Conservatory of Music Press, 2004), 164.

40   Le Kang, "The Development of Chinese Piano Music," *Asian Culture and History* 1, no. 2 (2009):
      18–33.

Performing the function of closure, the first phrase, *he*, strengthens the tonic function in a tonality.

Example 2: The form of *qi, cheng, zhuan* and *he* in *Ballade in D Gong Scale*, mm. 17–32.

Zhao's original intention in both ballades is shown through a complex and fabricated employment of Western and Sinicized style in order to express his sarcasm and rebellion towards the Cultural Revolution. However, after analyzing the two pieces, we found that the Chinese elements employed in *Ballade in Db Major* which is a pastiche of Western art music, and the Western elements used in the *Ballade in D Gong Scale*, contradict Zhao's statements. Perhaps, this contradiction reflects Zhao's emotional confusion comprising emotions such as anxiety, anger, hostility, indecisive allegiance towards the faction, along with the repression of his musical aesthetical background due to severe political torment.

Tempo fluctuation and rhythmic characteristics

The use of tempo fluctuation in both *Ballade in Db Major* and *Ballade in D Gong Scale* was analyzed and illustrated in Figure 1 and Figure 2. In reference to the previous examples, the two ballades have a symmetrical temporal morphology and both works have opposite forms of tempo progression: 1) slow → fast → slow in *Ballade in Db Major*; and, 2) fast → slow → fast in *Ballade in D Gong Scale*. In addition, the fastest speed marked on *Ballade in Db Major* is merely ♩=100, which is close to the slowest speed in *Ballade in D Gong Scale*. Zhao explained that the introduction of *Ballade in Db Major* in *Largo* and marked *quasi senza misura* depicts a tense atmosphere.[41]

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41   Xiaosheng Zhao, interview, November 4, 2016, Shanghai, China.
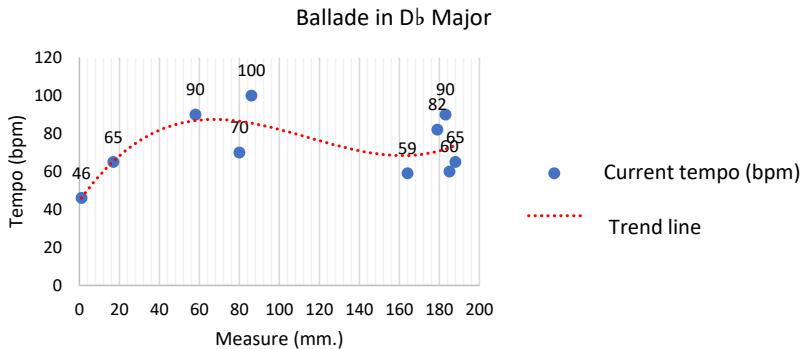
Ballade in D♭ Major

Figure 1: The tempo fluctuation of *Ballade in Db Major*.

Ballade in D Gong Scale
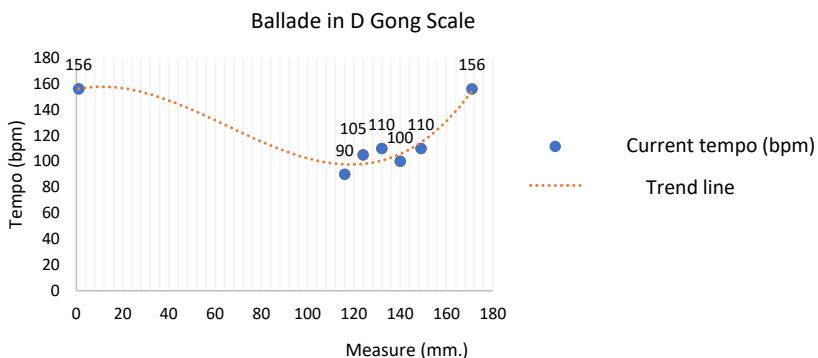
Figure 2: The tempo fluctuation of *Ballade in D Gong Scale*.

The composer's performance recorded during his recital at Beijing on October 4, 2016 revealed that the section was played at ♩=46. The section symbolized the obsequies of musicians purged during the Cultural Revolution. This passage was performed at ♩=65, and the music under the tempo of ♩=90 displayed an imaginary escapism from the brutal reality of the revolution. In contrast, Zhao confessed during the interview that the speed marked at ♩=156 in the section of *Ballade in D Gong Scale* (wherein the section is dominated by percussive imitation) reflects a somewhat pseudobulbar laugh of sarcasm towards the Red Guards. Thus, the tempi probably portray the emotional chaos where the former (♩=65) represents grief and the latter (♩=90) represents gaiety.

Apart from tempo fluctuation, Zhao applies distinct rhythmic patterns to present different emotions in the two ballades. For example, Zhao borrowed the same speed of Chopin's Funeral March (♩=65) to depict the scene of the

purged musicians' obsequies in *Ballade in Db Major* (see Example 7, see later "harmony"). This work also borrowed a rhythmic pattern from Chopin's *Polonaise in Ab major*, Op. 53, which comprises an ostinato of octaves along with sixteenth-note quadruplets (Example 3), and this borrowed element portrayed the composer's inner struggle, distress, and uneasiness during the period of Cultural Revolutionary.[42]
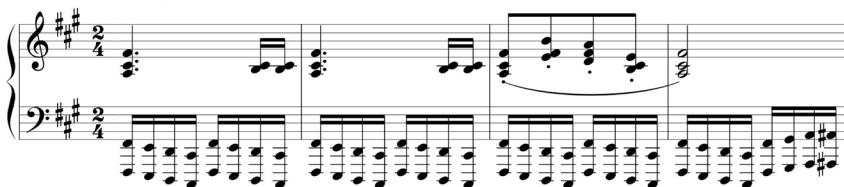
Example 3: The rhythmic pattern from Chopin' *Polonaise* in *Ballade in Db Major*, mm. 86–89.

In the piece *Ballade in D Gong Scale*, Zhao employed a particular rhythmic pattern to imitate the soundscape of *gongs* and drums (Example 4), the instruments essential to traditional Chinese music. This rhythmic pattern consists of two portions that are distributed in the right and left hands. On the right hand, a dotted eighth note with a sixteenth note and three groups of eighth notes in a duplet establish a rhythmic mode. On the left hand, two dotted-fourth notes along with a fourth note shape the basic beats. The accents marked on the score represent a typical Chinese aesthetic rhythmic pattern: "1–4–7", which Zhao emphasized and marked with accents.[43] In addition, this rhythmic pattern surpasses the limitation of a bar line, and the two-bar music here is viewed as an entirety.

Example 4: The rhythmic pattern of "1–4–7" in *Ballade in D Gong Scale*, mm. 1–4.

42 Ibid.
43 Ibid.

Chinese and Western theories regarding tonality and harmony

In past literatures regarding Chinese new music, a popular debate regarding Chinese elements and the notion of Chinese identity particularly focuses on the music composed during the Cultural Revolution.[44] The compositions of that period were of a nationalistic nature and they were perceived as a political byproduct to a certain extent.[45] The music of this period popularly used traditional Chinese modes such as pentatonic, hexatonic, and heptatonic scales. During the three-decade blockade from the West and the one-sided diplomatic policy of the new Chinese government during the years 1949–1977,[46] the composers' cognition of Western music was largely limited to the music of the Classical and Romantic period that they were exposed to before the restriction imposed on the arts during the Cultural Revolution.[47] Therefore, Western music was given the label of "pentatonic romanticism" by the Chinese musicians.[48] The same factor applies to Zhao's *Ballade in D Gong Scale* that employs Chinese pentatonic scale as its mode (Table 2).

Table 2: The tonal structure of *Ballade in D Gong Scale*

Part	Intro.	A			B (Trio)			A¹				Coda	
Section		A	B	A¹	C	D	C¹	Intro.	A	B	A²	D¹	A³
Measures	1–16	17–32	33–81	82–115	116–131	132–148	149–170	171–184	185–200	201–249	250–256	257–273	274–288
Key	D *Zhi* scale	D *Zhi* scale → D *Gong* scale			G *Gong* scale	D *Zhi* scale	C *Gong* scale	D *Zhi* scale	D *Zhi* scale → D *Gong* scale				
***Gong* system**	D				G		C	D					

44 Zhenya Wang, *Zhongguo Zuoqu Jifa de Yanbian* [*The Development of Chinese Compositional Techniques*] (Beijing: Central Conservatory of Music Press, 2004), 235; Frederick Lau, "Voice, Culture, and Ethnicity in Contemporary Chinese Compositions," in *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West*, eds. Christian Utz and Frederick Lau (New York: Routledge, 2013), 99–115.

45 Barbara Mittler, "Chinese New Music as a Politicized Language: Orthodox Melodies and Dangerous Tunes," in *Language and Politics in Modern China*, eds. Jeffery Wasserstrom and Sue Tuohy (Bloomington, Indiana: Indiana University, 1996), 1–22.

46 Paul D'Anieri, *International Politics: Power and Purpose in Global Affairs* (Boston: Cengage Learning, 2011).

47 Nancy Yunwha Rao, "Hearing Pentatonicism Through Serialism: Integrating Different Traditions in Chinese Contemporary Music," *Perspectives of New Music* 40, no. 2 (2002): 191.

48 Barbara Mittler, *Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan, and the People's Republic of China since 1949* (Wiesbaden: Harrassowitz, 1997), 133. During the revolutionary period, musicians were restricted to musical influence from the Soviet Union. Anguo Wang, "Xinchao Yinyue," ["New Wave Music"], 64; Zhenya Wang, *Zhongguo Zuoqu Jifa de Yanbian* [*The Development of Chinese Compositional Techniques*], 235.

In *Ballade in D Gong Scale*, either the *tonggong fandiao* (同宫犯调, modulations in the same *Gong* mode) that occurs in sections $\boxed{\text{A}}$ and $\boxed{\text{A}^1}$, or the *yigong fandiao* (异宫犯调, modulations in different *Gong* mode) employed in the three sections reveal a development within the pentatonic scale, even though they are transformed into a hexatonic scale and heptatonic scale through the addition of the *bianyin* (变音).[49] Example 5 shows a hexatonic scale with *bianzhi* D while Example 6 is an example of a heptatonic scale with *qingjue* and *biangong*.
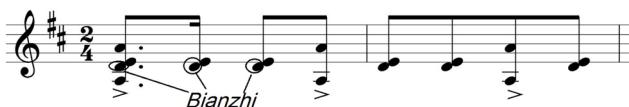
Example 5: Hexatonic scale in *Ballade in D Gong Scale*, mm. 1–2.

Example 6: Heptatonic scale in *Ballade in D Gong Scale*, mm. 17–32.

It is found that the tonality and harmony of *Ballade in D Gong Scale* employs the Western major and minor key, concurring to Zhao's statement that the *Ballade in D♭ Major* was Westernized and that the *Ballade in D Gong Scale* was composed with a nationalistic theme.[50] The details of this finding are shown in Table 3.

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49 *Bianyin* are the additional notes of the pentatonic scale, which include *biangong* (变宫，B note), *qingjue* (清角, F note), *bianzhi* (变徵, F♯ note), and *run* (闰, B♭ note).

50 Xiaosheng Zhao, interview, November 4, 2016, Shanghai, China.

Table 3: The tonal structure of *Ballade in D♭ Major*

Parts	Intro.	A		B					A¹	Coda
Sections		A	B	Trans.	C	C¹	C²	Comple.	B¹	
Bars	1–16	17–44	45–79	80–85	86–105	106–134	140–153	154–163	164–188	189–193
Key	D♭ major	B♭ minor	D♭ major to G♭ major	F♯ minor		B♭ minor	B♭ minor, C major, and D major	D major	D♭ major	

Example 7: The imitation of Chopin's Funeral March, mm. 17–20.

Example 8: The imitation of Liszt's *Liebestraum*, No. 3, mm. 44–50.

Furthermore, even though the use of B♭ minor in section A breaks away from the conventional rule of the Classical and Romantic period music wherein the tonic key appears in the first section, Zhao's direct borrowing of Chopin's Funeral March (third movement of Piano Sonata No. 2, Op. 35) makes the section A's tonality and rhythmic pattern is obvious (Example 7). The influence of Western art music on *Ballade in D♭ Major* is also clearly seen when a harmonic writing that mimicked Liszt's *Liebestraum No. 3* is detected in section B (Example 8).

During an interview, Zhao stated that he created his pastiche of Western art music to express sarcasm towards the Cultural Revolution:

> *In the piece* Ballade in D♭ Major, *you can hear the sounds from Chopin, Liszt, and Scriabin. These sounds speak my mind, because they record my spiritual feelings during the Cultural Revolution. I composed a section* [in Ballade in D♭ Major] *that is identical to a section in Chopin's Funeral March. Everything is the same between these two sections, including the tonality, harmony, and rhythm. I used it* [section from Chopin's Funeral March] *intentionally. Do you know why I did this? My father was killed in the early days of the Cultural Revolution. 11 professors of the Conservatory of Music were killed at that time. I "buried" these musicians in this piano work, since I could not express my grief openly… You can also imagine why I hid the date of completion of these works. The real date of the completion of these works is earlier than what was marked on the publications. I didn't tell the truth during that time, because I did not want people to associate the* Ballade in D♭ Major *with this event* [the purging of the musicians].[51]

An embedded antagonistic desire in Zhao resulted in his persistence to compose a pastiche of Western art music. However, perhaps out of fear, fabricating the completion date of work marked a reservation within Zhao's rebellion. Besides a pastiche of Romanticism, Zhao's *Ballade in D♭ Major* also demonstrates impressionistic quartal chords. The musicologist Fan explained that the themes in a pentatonic scale were furnished well with Western quartal.[52] A continuous connection consisting of quartal chords in mm. 82–84 creates a soundscape of sorrow and loneliness, under the dynamic of *pp* (Example 9).

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51 Xiaosheng Zhao, interview, October 31, 2016, Shanghai, China; translation by the authors.

52 Zuyin Fan, "Siwudu Jeigou yu Erdu Jiegou de Hesheng Fangfa," ["The Harmonic Methodology for the Structure of fourth, fifth and second intervals"], *Huangzhong-Journal of Wuhan Music Conservatory*, no. 2 (2002): 3–14.
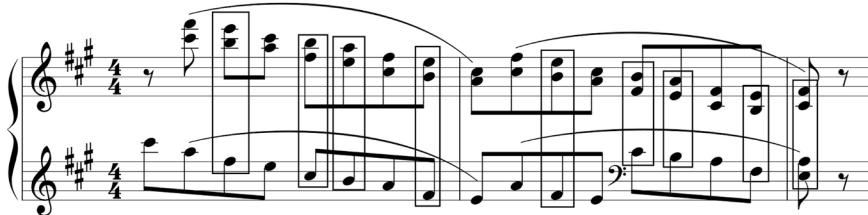
Example 9: The application of quartal chords in *Ballade in Db Major*, mm. 82–84.

The two works seemingly form a contrasting dualism regarding Zhao claim that the *Ballade in Db Major* represents the West and the *Ballade in D Gong Scale* represents the East. However, after conducting the harmonic analysis, no such obvious distinct features were observed in both works. For example, it may be argued that the F♯ minor mode in mm. 98–100 of *Ballade in Db Major* (Example 10) suggests a heptatonic scale of B *Gong* scale, revealing a combination of pentatonic melody comprising chordal movement with second-degree descending. Conversely, Western harmonic writing is employed in the coda of *Ballade in D Gong Scale* (mm. 257–273). This passage in *Ballade in D Gong Scale* shows a pastiche of harmonic pattern identical to Chopin's *Polonaise-Fantaisie in Ab Major*, Op. 61 (Example 11) and a hidden melody in the upper register in the manner of *qingyue*[53] of D Gong scale.

Example 10: The combination of Chinese and Western harmonies
in *Ballade in Db Major*, mm. 98–100.

Additionally, another passage at mm. 76–80 of *Ballade in D Gong Scale* reveals a synthesis of Chinese and Western harmony (Example 12), wherein the accompaniment shows a linear harmony with the pitches of B, E, F♯, G♯,

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53   According to the Chinese traditional theory, a pentatonic scale is allowed to add two additional tones to establish a heptatonic scale. If a pentatonic scale is added by *bianyin* of *bianzhi* and *biangong*, the heptatonic scale would be called *yayue* (雅乐). Similarly, a pentatonic with *bianyin* of *qingjue* and *biangong* constitutes *qingyue* (清乐), and the assembling of a pentatonic plus *bianyin* of *qingjue* and *run* is regarded as *yanyue* (燕乐).
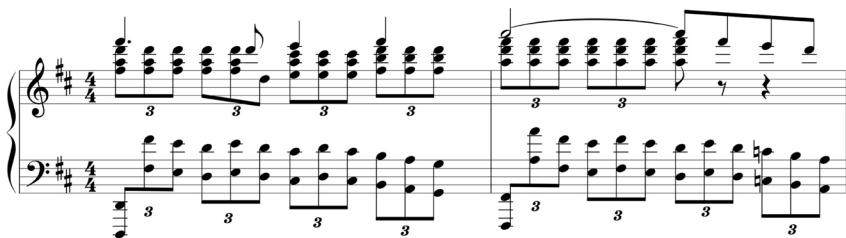
Example 11: The combination of Chinese and Western harmonies
in *Ballade in D Gong Scale*, mm. 257–258.

and A under the A *Gong* scale. Simultaneously, a harmonic progression of
E–G♯–B–D to A–C♯–E at mm. 79–80 forms a functional resolution (V_7→I)
typical of Western harmony.

Example 12: The combination of Chinese and Western harmonies
in *Ballade in D Gong Scale*, mm. 76–80.

Conclusion

The exploration of Zhao's two piano ballades along with a conversation with
the composer revealed significant complex insights into the *poiesis* state of the
composer during the composition of the two works during the harsh time of
the Cultural Revolution. We concluded that the distinction between the two
ballades, according to that of the composer's original intention, is rather am-
biguous (Table 4).

The two ballades were written in the same year but present different
thoughts and purposes. Due to the death of his father, Zhao held a personal
grudge against the Cultural Revolution. He had to hide his feelings of an-
tagonistic rage, fear, and devastation over the death of his father. Thus, Zhao

Table 4: Comparison between *Ballade in D♭ Major* and *Ballade in D Gong Scale*

		Ballade in D♭ Major	*Ballade in D Gong Scale*
Year of completion as published		1977	1976
Actual year of completion		1976	1976
Musical form	General	Compound ternary form	Compound ternary form
	First part	Western binary form	Simple ternary form, but the first section is in the Chinese form of *qi*, *cheng*, *zhuan*, and *he*
	Second part	Chinese variation	Western trio
	Third part	Western strophic form	Similar with the first part
Tempo range		♩=46–100	♩=90–156
Rhythmic pattern		Chopin's rhythmic pattern	Traditional Chinese gong and drum rhythmic pattern of "1–4–7"
Tonality		Western major and minor keys	Pentatonic scale
Harmony		Western theory with Chinese elements	Chinese theory with Western elements

took a personal and political stance in his composition of *Ballade in D♭ Major*, revealing his suppressed hostility towards the Cultural Revolution through his music. The use of "rural" aesthetics in the *Ballade in D Gong Scale* may be ridiculed, but at the same time, this work might have masked Zhao's antagonism.

Zhao intentionally compared these two ballades with sarcasm, and these works present an ironic interplay between what was legitimate and illegitimate to the Red Guards. However, the two ballades reflect the compositional styles of Chinese composers of that time. Similar to what Liu observed, Chinese new music of that time has a common trait of borrowing musical elements from traditional forms and pentatonic scale with copies of Western music and style.[54] Therefore, Zhao's ballades conform to the compositional trends of their time and these ballades show that Zhao's early works are not as mature as compared to his later works. On the other hand, although Zhao was hostile towards the rules of creating artistic works during the revolution, his aesthetical background as a Chinese composer with years of training in Western art music led to a writing style in his ballades that nationalistically conforms to the rules

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54 Ching Chih Liu, "Copyright, Imitating and Transplanting: Three Stages in the Development of New Music in China," *Lingnan Journal of Chinese Studies* 1, no. 1 (1999): 571–623.

set under the revolution. However, this nationalistic style contradicted with his original intention stated during his interviews.

The political upheaval and pressure during the Cultural Revolution resulted in a trend of musical output that comprised an emergence of traditional instrumental adaptations, borrowed ethnic musical elements, and works based on the Model Opera. In spite of the apparent conformance of Zhao's two ballades to the nationalistic style, these works reveal a hidden musical polemic of Zhao. We witnessed in the analysis how the phenomenon of China's Cultural Revolution with its *Laogai* system and its association of the West with modernity heavily influenced the composers and their works. In this case, Zhao's ballades reveal illustrative examples of this phenomenon. The chaos and the purge of musicians during the Cultural Revolution resulted in an expression of political ambivalence in Zhao's works. Thus, his two ballades display a contradictory theme with the use of Chinese elements in the Western pastiche *Ballade in Db Major*, and the use of Western elements in the Chinese nationalistic piece *Ballade in D Gong Scale*. To summarize, this paper reveals the controversial role of Western art music in the history of music in China during the Cultural Revolution. In addition, signs of unintended allegiance towards the faction were discovered in Zhao's two ballades, which somehow won over the composer's political infighting and vengeful hostility toward the Cultural Revolution due to his father's death. Thus, this finding reflects an eerie outcome of power seizure and possession of the composer's *poiesis*, regardless of his will.

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POVZETEK

Kulturna revolucija in politična ambivalenca v dveh baladah za klavir Žaa Šaošenga

V času kitajske kulturne revolucije (1966–1976) je bil glasbeni razvoj na Kitajskem močno spolitiziran zaradi vodilne doktrine predsednika Maa in njegovega tabora – glasbeni repertoar tega obdobja sestavljajo revolucionarne opere ter revolucionarne in domoljubne pesmi. Sistem *laogai* in revolucionarna dela so močno vplivala na komponiranje nove glasbe, ki je nastajala v skladu s politično propagando revolucije. Čistka desničarjev, vključno z glasbeniki, ki se niso podredili vladavini Komunistične partije Kitajske, je v tistem obdobju pripeljala do vdanosti glasbe partijskemu modelu ustvarjanja umetniških del. Skladatelja Žaa Šaošenga, katerega oče je bil med enajstimi profesorji Šanghajskega konservatorija za glasbo, ki so bili žrtve revolucionarne čistke, je preplavil obup. Potlačil je svojo sovražnost do novega režima in napisal dve baladi za klavir: *Balado v Des-duru* in *Balado v D pentatonski gong lestvici*. Članek prvič razkriva ozadje in dolgo skrivani pravi datum nastanka balade, in dejstvo, da je bila le-ta nezakonit glasbeni *pasticcio* zahodne klasične glasbe, ki je bila v času revolucije prepovedana. Prispevek prikazuje, kako se Žaovo trpljenje, strah, sarkazem in odpor odražajo v njegovih baladah. Preplet s čustvenim lahko razumemo kot razlog za politično in umetniško ambivalenco v njegovih dotičnih klavirskih baladah. Baladi sta v članku obravnavani kot reprezentativni deli kulturne revolucije.

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Stanyslav Lyudkevych's Contribution to the History of Ukrainian Folk Music Research at the Beginning of the Twentieth Century

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ABSTRACT

The article explores and analyzes the activities of the famous Ukrainian composer, musical folklore collector and researcher Stanyslav Lyudkevych in the early twentieth century. The article presents an analysis of the ethnographic collection *Halytsko-ruski narodni melodii* (*Galician-Rus Folk Melodies*), which contributed to the emergence of a new direction in Ukrainian folk music ethnographic research – comparative musicology. In particular, this analysis explores structural and typological characteristics of Ukranian folk music.

Keywords: folk music research, Stanyslav Lyudkevych, ethnographic collection, rhythmic structure of the poem, song form and melodic rhythm

IZVLEČEK

Članek obravnava in analizira dejavnosti slavnega ukrajinskega skladatelja, zbiratelja glasbene folklore in raziskovalca Stanislava Ljudkijeviča v zgodnjem 20. stoletju. V članku je analizirana etnografska zbirka *Halytsko-ruski narodni melodii* (*Galicijsko-ruske ljudske melodije*), ki je z obravnavo strukturnih in tipoloških značilnosti ukrajinske ljudske glasbe prispevala k nastanku nove smeri na področju etnomuzikološkega raziskovanja – primerjalne muzikologije.

Ključne besede: raziskovanje ljudske glasbe, Stanislav Ljudkijevič, etnografska zbirka, ritmična struktura pesmi, oblika pesmi in melodični ritem

Introduction

At the present stage of development of Ukrainian folk music research, the attention of researchers is drawn to the issues that are designed to comprehend and explore its main formation stages. This is primarily due to the fact that these issues are becoming increasingly important for their systematization. After all, Ukrainian musical folklore study of the early twentieth century created the foundations for the formation of a period of scientific research, which is a priority in its history to this day. This led to the application of new methods and the presentation of a number of ethnographers – Stanyslav Lyudkevych, Osyp Rozdolskyi, Filaret Kolessa, Volodymyr Hnatiuk, Volodymyr Shukhevych, Fedyr Vovk and others. These researchers formed a new school of Ukrainian folk music research, which was known almost throughout Europe in the early twentieth century. In particular, Stanyslav Lyudkevych and Filaret Kolessa developed the systematization of music folklore according to a new rhythmic-typological principle, which became the basis for the formation of a new scientific stage in its history, and introduced it into scientific practice.

At the beginning of the early twentieth century, Filaret Kolessa[1] studied Ukrainian musical folklore. He selected and analyzed the examples of song folklore and classified them into ritual, historical, political and social songs. Filaret Kolessa saw the importance of folk songs primarily in the fact that they were close to people's lives and reflected the important events influencing their fate and changes in the social order.

Ivan Franko's[2] scientific views were of great importance for the formation of the theoretical foundations of Ukrainian folk music research. He focused on poetics, Ukrainian songs rhythm as well as on integral studies of song folklore in their interrelation to history, literature and ethnography.

A significant contribution to the development of folk music research of the twentieth century was made by Klyment Kvitka[3] and Lesya Ukrainka.[4] Having certain musical abilities and musical education, Lesya Ukrainka recorded folk songs with melodies. She recorded more than a hundred ritual songs with activities that accompanied certain genres – spring songs and children's

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1   Filaret Kolessa, "Starynni melodii ukrainskykh obriadovykh pisen (vesilnykh i koliadok) na Za-karpatti," in *F. M. Kolessa: Muzykoznavchi pratsi* ["Ancient Melodies of Ukrainian Ritual Songs (Weddings and Carols) in Transcarpathia"] (Kyiv: Naukova dumka, 1970), 368–397.

2   Ivan Franko, *Vybrani statti pro narodnu tvorchist* [*Selected Articles on Folk Art*] (Kyiv: Vyd-vo Akademii nauk URSR, 1955).

3   Klyment Kvitka, *Narodni melodii z holosu Lesi Ukrainky (Melodii z tekstom ta prymitkamy)* [*Folk Melodies from the Voice of Lesya Ukrainka (Melodies with Text and Notes)*], written and arranged by [with foreword] Klyment Kvitka, vols. 1–2 (Kyiv: [Vydannia avtora], 1917–1918).

4   Lesya Ukrainka, *Zapysy narodnoi tvorchosti: pisni, zapysani z holosu Lesi Ukrainky* [*Records of Folk Art: Songs Recorded from the Voice of Lesya Ukrainka*] (Kyiv, 1977), 11–98.

games. In 1902, Klyment Kvitka published *Collection of Ukrainian Songs with Melodies*[5] harmonized by Borys Yanovskyi. It included ten songs with piano accompaniment.

Porfyrii Demutskyi[6] did a lot of work on collecting and publishing folklore at the beginning of the twentieth century. He collected 253 songs, diverse in theme (love, history, social songs and songs about women's destiny, everyday content) and assembled them into *Ukrainian Folk Songs in Kyiv Region* collection.

Stanyslav Lyudkevych's ethnomusicological activity has attracted the attention of modern scholars as well. Thanks to the Ukrainian art critic Zenoviia Shtunder,[7] a number of thorough works about Stanyslav Lyudkevych were published. In particular, a two-volume edition of the complete collection of music journalism by Stanyslav Lyudkevych was prepared. It covers the period from the end of the nineteenth century to the beginning of the 1970's. The collection contains articles on folklore, church music, music education and pedagogy, studies on music theory and the musical life of Western Ukraine, and reviews. The result of Zenoviia Shtunder's[8] painstaking, long-lasting work is another monumental publication, which is a detailed chronicle of life and multifaceted activity of a composer, musicologist, folklorist, teacher, music expert and public figure.

Myroslav Antonovych's[9] book paints a vivid portrait of the composer, enriched by the author's observations and impressions during his meetings with the composer in the early twentieth century. Essays on the life and work of the famous ethnomusicologist and composer were published by Ukrainian art critics Stefaniia Pavlyshyn[10] and Mariia Zahaikevych.[11]

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5   Klyment Kvitka, *Zbirnyk ukrainskykh pisen z notamy* [*Collection of Ukrainian Songs with Melodies*] (Kyiv, 1902).

6   Porfyrii Demuc'kij, *Narodni ukrainski pisni v Kyjivshhyni zapysav golos i slova P. Demuc'kyj* [*Ukrainian Folk Songs in Kyiv Region Recorded the Voices and Words of P. Demutskyi*] (Kiev: Gl. Sklad v kn. i muz. magazin Leona Idzikovskago, 1905).

7   Zenoviia Shtunder, *Liudkevych S.: Doslidzhennia, statti, retsenzii, vystupy* [*Lyudkevych S.: Research, Articles, Reviews, Speeches*], vols. 1–2 (Lviv: Dyvosvit, 1999–2000).

8   Zenoviia Shtunder, *Stanislav Liudkevych: Zhyttia i tvorchist*; T. 1 (1879–1939) [*Stanislav Lyudkevych: Life and Work*; vol. 1 (1879–1939)] (Lviv: BINAR-2000, 2005); and *Stanislav Liudkevych: Zhyttia i tvorchist*; vol. 2 (1939–1979) [*Stanyslav Lyudkevych: Life and Work*; vol. 2 (1939–1979)] (Lviv–Zhovkva: Misioner, 2009).

9   Myroslav Antonovych, *Stanislav Liudkevych: kompozytor, muzykoloh* [*Stanislav Lyudkevych: Composer, Musicologist*] (Lviv: Veritas, 2007).

10   Stefaniia Pavlyshyn, *Stanislav Liudkevych* [*Stanyslav Lyudkevych*] (Kyiv: Muzychna Ukraina, 1974).

11   Mariia Zahaikevych, *S. P. Liudkevych: Narys pro zhyttia i tvorchist* [*Stanyslav Ludkevych: Essay on Life and Work*] (Kyiv: Derzhavne vydavnytstvo obrazotvorchoho mystetstva i muzychnoi literatury URSR, 1957).

In his works, the musicologist Bohdan Lukaniuk[12] considers Stanyslav Lyudkevych's cultural and genre concept as well as the history of typological school in Ukrainian ethnomusicology and analyzes the contribution of Stanyslav Lyudkevych as its founder.

Stanyslav Lyudkevych and Osyp Rozdolskyi's Collection *Galician-Rus Folk Melodies* – the Beginning of Scientific Folk Music Research

There are few artists in the European music history whose creative activity combines the interests of a composer, collector and researcher of folklore, yet this phenomenon is typical for Eastern European music and young schools of composition of the nineteenth and twentieth centuries because their formation and development coincide with the growing interest in folk art around the world as well as awareness of its great importance for the development of human culture under the influence of the aesthetics of the new era. Today it is difficult to even imagine how the canons of the Classicism were applied simultaneously with the sound of works by such composers as Johann Sebastian Bach, Joseph Haydn, Dmytro Bortnianskyi and Maxym Berezovskyi, filled with healing sources of folklore; despite the fact that in the Classicism, canonical works considered for high aristocratic taste were in opposition to common people's taste.

The increasingly open protest resulted in literature and art of revolutionary Romanticism, the main feature of which was an active appeal to the folk art treasures. Such tendencies marked the activity of Mykhailo Glinka and the composers of "the Mighty Five" in Russia; Bedřich Smetana, Antonín Dvořák, Leoš Janáček in the Czech Republic; Stanisław Moniuszko, Frédéric Chopin, Karol Szymanowski in Poland; and the young Hungarian school with Béla Bartók and Zoltán Kodály; Norwegian and Finnish composers Edward Grieg and Jean Sibelius; Ukrainians Mykola Lysenko, Petro Sokalskyi, Mykola Leontovych, Kyrylo Stetsenko and their younger followers, and made a great contribution to the preservation and study of folklore heritage. Stanyslav Lyudkevych was no exception. He very early showed interest in folk music. It is noteworthy that his first and widely known folklore-based work *Galician-Rus Folk Melodies* (1906, 1908) was published just a year after his first outstanding musical work, *The Caucasus* (1905), after which he was considered a prominent Ukrainian composer.

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12   Bohdan Lukaniuk, "Kulturo-zhanrova kontseptsiia S. Liudkevycha," in *Chetverta konferentsiia doslidnykiv narodnoi muzyky chervonoruskykh (halytsko–volodymyrskykh) ta sumizhnykh zemel: Materialy* ["Cultural-genre Concept of S. Lyudkevych"] (Lviv, 1993), 7–14; Bohdan Lukaniuk, "Stanislav Liudkevych yak zachynatel typolohichnoi shkoly v ukrainskomu etnomuzykoznavstvi," in *Zbirnyk statei i materialiv v pamiat Yaremy Yakubiaka (1942–2002)* ["Stanislav Lyudkevych as the Founder of the Typological School in Ukrainian Ethnomusicology"], compiled by M. Kushnir (Lviv: Kameniar, 2007), 140–161.

Despite his interest in folk music, Stanyslav Lyudkevych did not consider ethnography and stylization – rather, he searched for ways how to include folk in his own artistic work. The same words that Stanyslav Lyudkevych said about Ivan Franko describe him as a folklorist: "he was alien to the views of some aesthetes who saw primitive exotics in Ukrainian folk music and song."[13] The same thoughtful philosophical take on folk heritage was felt in his lectures on folk music, which he gave to students of the Lviv Musical Academy: short concise comments on folk songs captured a deep understanding of their essence, language and significance for the cultural history.
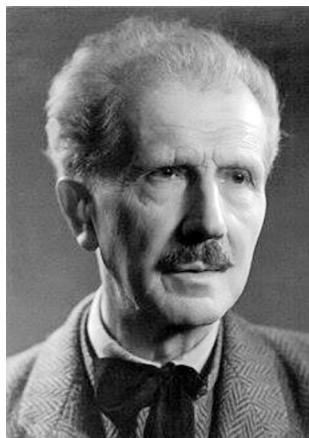
Figure 1: Stanyslav Lyudkevych in the late 1960's.

The collection *Galician-Rus Folk Melodies* became an important part of Ukrainian folklore science and paved the way for comparative musicology. In European science, this trend began to take shape in the late nineteenth and early twentieth centuries under the influence of new research in folk music and ethnography. The use of a phonograph considerably accelerated and facilitated the process of collecting musical materials and their musical interpretation, and thus contributed significantly to musical science. From quantitative accumulations of samples, it was possible to focus on their qualitative comprehension, development of principles of the scientific analysis and classification. With the collection *Galician-Rus Folk Melodies*, Stanyslav Lyudkevych and his co-author Osyp Rozdolskyi[14] were the pioneers of the application of

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13 Stanyslav Lyudkevych, "Muzyka sertsia," in *Ivan Franko u spohadakh suchasnykiv* ["Music of the heart"], book 2, ordering, preface and notes O. Deia (Lviv: Kameniar, 1972), 176.

14 Osyp Rozdolskyi, a collector and researcher of Ukrainian folk music, recorded/collected 3.000 folk songs with melodies in 1900–1936, and collaborated with Stanyslav Lyudkevych, Volodymyr Hnatyuk and Filaret Kolessa, whom he met while studying at Lviv University. Records of Ukrainian songs, fairy tales and legends represent the largest part of Osyp Rozdolskyi's works. In April

phonograph recordings and their transcriptions in Ukrainian folklore science. Stanyslav Lyudkevych worked on transcribing songs and systematizing them for four years – from 1902 to 1906.

In the introductory article to the collection, Stanyslav Lyudkevych wrote about his co-author with great fondness:

> *I want to note that Dr. Rozdolskyi, endowed with an exceptional memory and a fine understanding of folk songs, was well acquainted with the collected material and presented different genres of songs so that almost nothing had to be thrown away.*[15]

Ivan Franko called Osyp Rozdolskyi an extremely vigilant and diligent collector.[16] On November 22, 1906, at a meeting of the philological section of Shevchenko Scientific Society, he analyzed the work of Stanyslav Lyudkevych and Osyp Rozdolskyi, gave it a high assessment and recommended it for publication.[17]

Thanks to a large number of recordings collected by Osyp Rozdolskyi, the collection of Stanyslav Lyudkevych and Osyp Rozdolskyi includes 1.525 melodies recorded on the territory from the lands above the Zbruch river to the western Carpathians. The work became a valuable addition to the folklore collections of Mykola Lysenko collected in the central-eastern and partly western lands of Ukraine. As it can be seen from the register of villages and counties where the material was collected, the collection covers most melodies from the northern and central areas of Galician Podillya (Ternopil, Zbarazh, Sokal, Przemysl), Carpathian foothills (Sambir, Stryi, Dobromil, Turka) and some mountain villages (Mykulychyn, Nadvirna), separate districts of Pokuttya (Sniatyn region) and Lemkiv region. The collection was distinguished by its innovations in the presentation of material. Unlike previous folklore editions, arranged by texts, Stanyslav Lyudkevych focused on the melody. He wrote about the arrangement of songs by lyrics:

> *It is easy to understand, that such a task of division in practice is often superficial and one-sided, because when the basis of division should be the typicality of the song, then it is equally superimposed with text and melodic form.*[18]

1900, Osyp Rozdolskyi used a phonograph for the first time in Galicia to record folk melodies and became the first to use sound recording techniques for documenting folk melodies in Central and Eastern Europe.

15 *Halytsko-ruski narodni melodii*, Zibrav na fonohraf Y. Rozdolskyi, spysav i zredahuvav S. Liudkevych, [*Galician-Rus folk melodies,* collected with a phonograph by O. Rozdolskyi, written and edited by S. Lyudkevych], Etnohrafichnyi zbirnyk Naukovoho tovarystva im. Shevchenka, vol. 21, (Lviv, 1906), 5.

16 Ivan Franko, *Vybrani statti pro narodnu tvorchist* [*Selected Articles on Folk Art*] (Kyiv: Vyd-vo Akademii nauk URSR, 1955), 242.

17 Shtunder, *Liudkevych S.: Doslidzhennia, statti, retsenzii, vystupy*, 13.

18 *Halytsko-ruski narodni melodii*, vol. 1, 6.

Figure 2: The title page of the collection *Galician-Rus Folk Melodies* by S. Lyud-kevych and O. Rozdolskyi, 1906, vol. 1.
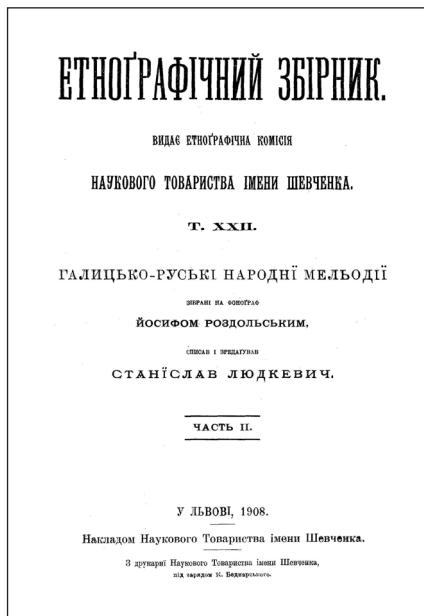
Figure 3: The title page of the collection *Galician-Rus Folk Melodies* by S. Lyud-kevych and O. Rozdolskyi, 1908, vol. 2.

Stanyslav Lyudkevych systematized the material of the collection by gen-res, placing the main emphasis on grouping songs by rhythmic types of verse and stanza.

The principle of classification of songs by their textual rhythmic and structural features was, at that time, relevant in the folklore science of many countries. Suffice it to recall the rhythmic classification of songs proposed by the Finnish scholar Julius Krohn, who had a wide resonance in folklore.[19] In Ukraine, the doctrine of the folk songs rhythm had its own tradition, sup-ported by the works of Olexandr Potebnia[20] and Petro Sokalskyi.[21]

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19 Abstract entitled "Welche ist die beste Methode um Volks- und volksmässige Lieder nach ihrer musikalischen (nicht textlichen) Beschaffenheit lexikalisch zu ordnen," *Sammelbände der Internationalen Musikwissenschaft*, vol. IV, pp. 643–646 was published in response to D. Scheiler's competition question under a similar title, i.e. "What is the best system for arranging folk songs according to their melodic (not textual) nature?"

20 Olexandr Potebnia, *Poiasnennia malorosiiskykh i sporidnenykh narodnykh pisen: Koliadky ta shchedrivky* [*Explanation of Little Russian and Related Folk Songs: Carols and Shchedrivkas*], vol. 2 (Warshaw: Drukarnia Mykhaila Zemkevicha, 1887).

21 Petro Sokalskyi, *Ruska narodna muzyka: rosiiska i ukrainska v yii budovi melodychnii i rytmichnii vidminnosti yii vid osnov suchasnoi harmonichnoi muzyky* [*RUS Folk Music: Russian and Ukrainian in its Melodic Structure and Rhythmic Difference from the Foundations of Modern Harmonic Music*] (Kyiv: Derzhavne vydavnytstvo obrazotvorchoho mystetstva i muzychnoi literatury URSR, 1959).

In 1905, Filaret Kolessa completed his fundamental study *Rhythmics of Ukrainian Folk Songs*, which, after a positive review by Ivan Franko in 1906, was published in the Shevchenko Scientific Society Notes. The central sections of the work described the doctrine of the musical-syntactic foot ("song knee") and the classification of song stanzas types according to their rhythmic features. This concept of organizing folklore became the leading one in the folk songs publications of this society. As Stanyslav Lyudkevych wrote in the introduction to the collection *Galician-Rus Folk Melodies*, he did not immediately opt for the rhythmic principle.

> *At first, at the very beginning of my work, I decided to arrange the songs on a melodic system basis, starting from two-tone songs and moving on to those by which scale turned into a fourth, fifth, octave, and so on. This led me to the idea of the melody emergence based on the music scale expansion, but while working, I made sure that such an arrangement would cause a mismatch of song forms because while the music scale was often something random, the creation and transformation of forms was much more distinct against the rhythmic element background than exclusively in the tonal structure.*[22]

The collection, consisting of two parts, is divided into four main groups:

A. Ritual songs (nos. 1–216):
    • harvest songs,
    • wedding songs,
    • Christmas carols (*kolyadky*) and New Year's Eve carols (*shchedrivky*),
    • spring (ritual) songs (*vesnianky* and *hayivky*).
B. Household songs (nos. 217–1018):
    • ballads,
    • love songs,
    • family songs,
    • lullabies.
C. Dance songs and songs of similar type (nos. 1019–1300):
    • *kolomyiky*,[23]
    • similar to *kolomyiky*,
    • related to dance songs.
D. Borrowed songs (nos. 1301–1415):
    • religious (grandfatherly),
    • songs of written origin,
    • songs of Polish folk origin.

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22   *Halytsko-ruski narodni melodii*, vol. 1, 7.

23   *Kolomyiky* is a traditional genre of Ukrainian folk music and choreography. It is a two-line folk song, each line of which has 14 syllables with obligatory caesura after the eighth syllable. *Kolomyiky* is also an expression for short songs that can act as refrains to dance.

"Lemko Songs" (nos. 1416–1506) and "Appendix" (nos. 1507–1525) are separately presented at the end of the second part of the collection.

Within the framework of the named genres, the systematization of songs by types of verse and stanza was carried out. In the group of household songs, songs are divided into "homogeneous" (today they are called "isosyllabic"; like 4 + 4, 5 + 5) and "heterogeneous" (for example, 6 + 4, 5 + 3) or heterosyllabic. The classification of songs according to the rhythmic features of the poem and the song stanza provides valuable material for studying the compositional features of Ukrainian folk song, the typology of connections between certain constructions of poem and melody. Considering the stanza with verse 4 + 6 typical for Ukrainian song, we have a small anthology of possible variants of rhythmic interpretation in the melody of this verse type, we see narrative types in which it most often occurs, we observe the combinations of repetitions, refrains that are inherent to this rhythmic type. Unconditionally, the stanza with verse 4 + 6 is most commonly used in ballads and long lyrical songs. The rhythmically extended ending of the melody harmonizes with the semantic emphasis at the end of the sentences. It is also extended due to the repetition of the second "song knee": 4 + [: 6:] or the second syntagm: 4 + 6 [: 4 + 6:]. Possible rhythmic interpretations of individual "song knees" in the melody are also taken into account.

Ivan Franko rightly noted that typical melodies with their variants embody to the greatest extent everything that was created or mastered in the musical direction by the Ukrainian people.[24]

Subtly feeling the rhythmic and melodic nuances of the folk song, Stanyslav Lyudkevych gave instructions on their rhythmic modeling in analytical schemes at the beginning of each group; these are used in scientific literature up to this day. The examples of mirror combinations in the stanza, the ratio of the main text and refrains, combinations of verse groups and their embodiment in the melody make for some quite interesting reading in the book.

For the same reasons of typology, the collection contains as many variants of each song and types of stanza as possible, which enables tracing the morphological variability of each sample of the song. The significance of the rhythmic concept and principles of melodic typology was not immediately appreciated in science. Thus, Klyment Kvitka wrote in the article "Modern Ukrainian Musical Ethnography" under the pseudonym "Tymysh Boreyko" about the collection of Stanyslav Lyudkevych and Osyp Rozdolskyi:

> *The biggest sign of asceticism in Lyudkevych's work is that he largely voluntarily made his work dry and cheerless for himself, namely because of the accepted classification of the*

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24   Franko, *Vybrani statti pro narodnu tvorchist*, 243.

material… That is why we have long boring lines of colorless versions of colorless melodies among the most interesting songs in Lyudkevych's collection.[25]

Over time Klyment Kvitka's views have changed radically as evident from his meticulous explorations of the folk melodies rhythm and his own confessions. In the letter to Filaret Kolessa dated June 11, 1923, about his collection *Ukrainian Folk Melodies* (1922), Klyment Kvitka wrote: "I am very sorry for the fact that I did not follow the rhythmic systematization in ordering melodies and, printing them, I was sure that their analysis would be printed as well."[26]

In the same letter, he praised the article "Rhythmics of Ukrainian Folk Songs" by Filaret Kolessa, in which the scientist classified song forms based on the doctrine of rhythmic and syntactic "foot" developed by him.[27] He showed solidarity with the rhythmic and structural studies of songs in the folklore editions of Shevchenko Scientific Society, where Stanyslav Lyudkevych also published his articles.

Thus, the collection *Galician-Rus Folk Melodies* by Stanyslav Lyudkevych and Osyp Rozdolskyi became a milestone in the history of Ukrainian folk music research – it started a new scientific stage. The introductory article by the collector and editor Stanyslav Lyudkevych turned out to be innovative from the methodic and methodological points of view because for the first time, the phonographic way of documenting folklore material was pointed out and ways to improve it in the future were outlined.

Structural and Typological Characteristics of Stanyslav Lyudkevych and Osyp Rozdolsky's Collection – *Galician-Rus Folk Melodies*

With the deepening of analytical research of narrated and musical folklore, new knowledge of its morphology and syntax, the value of records available in the arsenal of folklore science was constantly reassessed. Thus, the realization of specific incompatibilities between the Western European music time system and the rhythm of Eastern European song, which affected its notation, did not come immediately but only after the structure of song texts and melodies of Russian, Ukrainian and Belarusian songs was analyzed and their inherent principles were found. Notation in music is a kind of classification grid that determines the sound material and it is more natural the more it corresponds to the sound source. However, it is largely subject to the recorder's auditory perception, his musical talents and his sense of the material.

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25   Tymish Boreyko [Klyment Kvitka], "Narodni spivtsi-profesionaly" ["Folk Singers-Professionals"], *Ridnyi krai* 15 (1912): 15.

26   Filaret Kolessa, "Rytmika ukrainskykh narodnykh pisen" ["Rhythmics of Ukrainian Folk Songs"], in *F. M. Kolessa: Muzykoznavchi pratsi* (Kyiv: Naukova dumka, 1970), 175.

27   Ibid., 177.

It is not coincidence that Stanyslav Lyudkevych paid attention to the issue of folk song notation in the introduction to the collection *Galician-Rus Folk Melodies*, calling it a "stumbling block" for recorders. Lyudkevych characterized both rhythmic and pitch ways of music notation. As Stanyslav Lyudkevych noted:

> *It is almost impossible to transfer a folk song correctly and accurately to sheet music, it has many features in its melodic and rhythmic features that do not quite correspond to modern musical patterns, so by the very recording of the song in our music system, we erase its characteristic features, change its "face."*[28]

In this regard, Stanyslav Lyudkevych raised the question of whether to divide Ukrainian folk songs into musical measures or to transcribe them without time, with a division into periods after the caesura of the text. The composer chose another principle. He gave the reader the freedom to count the rhythmic units between the lines. But if we can agree with this principle about songs like *parlando* with their free rhythmic construction of improvisational character, many of which are among wedding ritual songs, and lyrical epic recitatives, which are really difficult to put in a fixed scheme, then the tactless transcribing is not justified for songs like *giusto*, where the univariate rhythmic division is quite clear.

It is also necessary to emphasize Lyudkevych's subtle feeling of the rhythmic song structure and its natural caesura. So, for example, singing epic songs with a *kolomyika* verse (the compiler placed them at the beginning of the II part of the collection), are shown mainly with two (4/4/6), and even one caesura (8/6), as they are sung by people – in a free *parlando* style (see nos. 739 and 748 etc.). In the dance *kolomyikas*, each fourteen-syllable syntagm is divided into three caesuras as required by the rhythm of the melody.

Figure 4: Song with a kolomyika verse with two caesuras.

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28   *Halytsko-ruski narodni melodii*, vol. 1, 8.
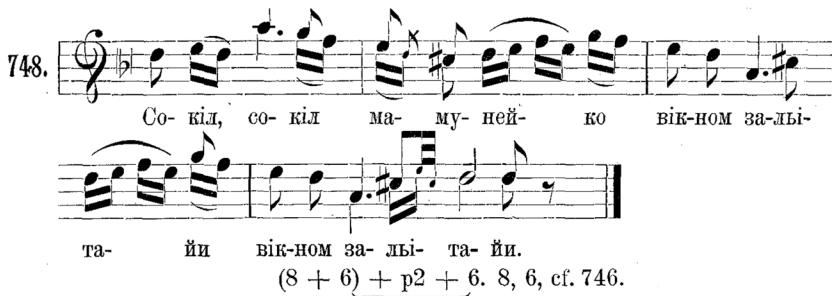
Figure 5: Song with a kolomyika verse with one caesura.

In the introductory article, the compiler also drew attention to the notation of the intonation-system structure of folk songs. He recommended starting from the tone scale that actually appears in the folk song and, accordingly, to put down key signs. Stanyslav Lyudkevych also defended the accurate record of the tempo and absolute pitch of the song in which it was performed by the singer.

> *Correct recording of the absolute pitch of sung melodies can be a good indicator of the voice register of our people. A detailed definition of the tempo is important because that the concept of tempo usually includes a definition of the nature of the song.*[29]

But none of these conditions could be met by the researcher due to the imperfection of the first phonographic recordings, the sound of which was not accurate in terms of tempo and pitch. Therefore, the decodings are reduced mainly to the pitch level with the reference tone g, and the tempo is not fixed. The value of both indicators for the scientific records is increasingly obvious in the light of the doctrine of the rhythmic sphere of time[30] and pitch analysis of the melody's microelements. As Stanyslav Lyudkevych wrote, another point that stands in the way of detailed/comprehensive recording is that folk singers perform the song in an untempered tone system, while the Ukrainian music system knows only the tempered scale.[31] The researcher rightly noted that these discrepancies are manifested primarily in the intervals of the fourths in minor scales, where they are heard as pure or as enlarged, in the unstable third, which is called "neutral" in many later folklore works.[32] He interprets moments

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29   Ibid., 9.

30   Polish researcher Ludwik Bielawski also confirms the opinion of S. Lyudkevych in his work *Strefowa teoria czasu*. Ludwik Bielawski, *Strefowa teoria czasu* (Krakow: Polskie Wydawnictwo Muzyczne, 1976), 29.

31   *Halytsko-ruski narodni melodii*, vol. 1, 10.

32   Erich Moritz Hornbostel, "Die Probleme der Vergleichenden Musikwissenschaft," *Zeitschrift der Internationalen Musikgesellschaft* 7 (1905): 92–93.

of natural intonation as a phenomenon typical to many peoples of the world, referring, in particular, to similar observations by the Austrian researcher Richard Wallaschek about the same thirds and quarts in Tasmanian music.[33]

Stanyslav Lyudkevych's views on this issue are somewhat contradictory. He discussed this topic also in the article "A Few Notes on the So-Called Fractions in Our Folk Songs" where he called such deviations a matter not worth paying attention to, or even a "fantastic fabrication" because "the ear of any (not only "natural") singer instinctively adheres to natural intervals and only with difficulty distinguishes too small differences in intervals, the so-called coma, and greater or lesser sensitivity of the ear depends on individual hearing," and differences in intonation cannot be more than the usual fault.[34] New acoustic equipment and experimental studies of the natural melodic system and the revealed regularities of "dualism" of intervals show that such deviations in "folk intonation" are quite significant and allow to adhere, for example, in Ukrainian folk music not to a 12-degree scale, as it was thought for a long time, but to a 22-degree scale.[35] However, the method of intonation is not the same in all geographical zones of Ukraine. In some, it is closer to "untempered," in others – to tempered, but deviations are in most cases not perceived as fault but as a consequence of the variation specifics of intonation. In the introduction to *Galician-Rus Folk Melodies*, the researcher himself rightly noted:

> *To navigate in these nuances and to distinguish real and imaginary "fault" in singing, you need only extensive experience and detailed acquaintance with the songs themselves in many versions and different manners of the singer.*[36]

He already noted these faults in the collection of Lemko songs by Filaret Kolessa.[37] Modern folk music research distinguishes them by various conventional symbols.

Stanyslav Lyudkevych's interesting remarks concerned the melody style of Western Ukrainian folk songs, in which he saw dialectal differences, which consisted primarily in certain types of melismata and their relation to text rhythm. The researcher clearly distinguishes between the concepts of the text and melodic rhythm, understanding that it is the melodic rhythm that outlines the dialectal specificity of the melody.

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33   Richard Wallaschek, *Anfänge der Tonkunst* (Leipzig: J. A. Barth, 1903): 165–166.

34   Shtunder, *Liudkevych S.: Doslidzhennia, statti, retsenzii, vystupy*, 307.

35   Polykarp Baranovskyi and Evgen Yutsevych, *Zvukovysotnyj analiz svobodnogo melodicheskogo stroja* [*Sound-Pitch Analysis of Free Melodic Structure*] (Kiev: Izdatel'stvo Akademii nauk URSR, 1956), 4.

36   *Halytsko-ruski narodni melodii*, vol. 1, 7.

37   Kolessa, "Rytmika ukrainskykh narodnykh pisen," 179.

> *Wonderful melodies of Ukrainian songs from the Dnieper region are in comparison with some truly monotonous Galician completely modern and gradual, which, despite all their original features, are closer to Western European (Italian) music culture and inherited from it much more than our Galician.*[38]

In the book, Stanyslav Lyudkevych dedicated a special place to ethnocultural interactions in folklore. In his opinion, Western Ukrainian song was mostly influenced by Poland, in particular in the villages of Galician Podillya and in the foothills, while the Slovak-Hungarian influence is too obvious in the rhythmic and melodic features of Lemko songs.[39]

Thus, the principles of systematization and classification of musical folklore in the collection *Galician-Rus Folk Melodies* by Stanyslav Lyudkevych and Osyp Rozdolskyi turned out to be an innovation in the early twentieth century because they were the first to give guidelines for a scientific approach to the collected musical and folklore material. The structural-typological principle of classification appeared to be quite effective and scientifically substantiated. It provided an opportunity to understand the nature of the structure of folk songs and their multifaceted origins. What is more, it outlined the ways for the future phonography of collected folklore materials and brought Ukrainian musical folklore to a high European level.

Cultural and Genre Systematization of Stanyslav Lyudkevych's Song Material

In 1906, Stanislav Lyudkevych completed preparations for the publication of the collection *Galician-Rus Folk Melodies* – an important ethnomusicological work, which not only immediately positioned Ukrainian folk music research among the leading in the Slavic world but also, being absolutely innovative in almost all respects, initiated a methodologically completely new typological direction. In particular, Stanyslav Lyudkevych applied at the time in the world literature unprecedented principles of systematization of folk songs in this collection.

Stanyslav Lyudkevych rightly identified the need for a radical revision of the principles of grouping and ordering of folk songs as the widely used thematic or genre-and-thematic systematizations were full of fundamental errors:

> *All previous collections of Slavic folk songs with melodies, arranged from the oldest to the newest, present melodies as an appendix to the lyrics and place the material after the text, but it is easy to understand that such a division of songs is often superficial and one-sided because the basis of the division should be the song types as a song equally consists of lyrics and melodic form, which are its two inseparable elements.*[40]

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38   *Halytsko-ruski narodni melodii*, vol. 1, 15.

39   Ibid., 15–16.

40   Ibid., 10.

Indeed, if philological folklore primarily studies the topics (plots, motives) of oral literature with different thematic or genre-thematic classifications which, despite their obvious logical inability,[41] are natural and generally productive, then in folk music research such classifications could also make sense if the outlined themes more or less strictly corresponded to melodies of a certain type or at least figurative composition, which would be unambiguously different from melodic types with other themes. In other words, the relationship between the musical and lyrics components of a folk song should be fairly stable, but the folklore reality shows a completely different pattern.

For example, respectful ritual texts of wedding songs during the rite of the bridecake, wreath-making or farewell to the bride, belong to the same "group melody"[42] and generally to the same performance manner (i.e. without any noticeable changes). The same goes for sharp satirical jokes about a cook, a warden, and boyars (friends) in non-ritual songs which seem more individualized figuratively and structurally – they have a tragic ballad plot completely interlaced with a fun-carefree and even bravura-marching melody.[43]

Similar examples are common, because in folk songs, in general, the same melody is used for completely different texts topics – historical, social, love, ballads or sometimes even lullabies. The same applies to *kolomyika* (song, chorus song), where the same melody is often used in several thousand stanzas of various contents; and vice versa – exactly the same texts are freely combined with completely different melodies, which have been repeatedly noted by Ukrainian and foreign scholars.

In both Ukrainian and Eastern European songwriting in general, the history of melody creation rarely coincides with the history of lyrics creation – they are quite freely combined in the process of creation and oral distribution, and, therefore, to study the musical typology of any grouping of folk songs in practice does not provide the exact definition of a genre and actually avoids its direct task dividing usually close, variant-related melodies and uniting absolutely distant and alien.

Accordingly, Stanyslav Lyudkevych, dealing with melodic material, decided to organize a collection of typical music forms of folk songs and to analyze the recorded material. First of all, he singled out songs that, in terms of content, form, origin and circumstances in which they are sung, form distinct typical groups that were clearly distinguished from others. Such groups included:

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41   All genre-thematic classifications of folk songs violate the basic conditions of the correct division of generic concepts into species, namely the rules of unity of the divisional basis (signs or groups of signs), its exhaustiveness and continuity, incompatibility of selected classification units–members of the division.

42   Filaret Kolessa coined this term and it became widespread after writing the paper: Kolessa, "Starynni melodii ukrainskykh obriadovykh pisen (vesilnykh i koliadok) na Zakarpatti."

43   Klyment Kvitka, "Ukrainskie pesni o materi-detoubijce" ["Rhythmics of Ukrainian folk songs"], in *Kvitka K.: Izbrannye trudy v dvuh tomah,* vol. 2 (Moskva: Soviet kompozitor, 1973), 169–174.

ritual songs (wedding songs, harvest songs, carols, Christmas carols, spring-time songs i.e. – *vesnyanki* and *gaivky*), dance songs, related, as well as borrowed songs of foreign origin. Thus, a group of songs stood out in number more than all the others in the collection, among which it was difficult to find clear typical differences both in content and form. These songs were called household songs. There are double songs, where only formal signs could reveal their belonging to a particular song genre. At the same time, Stanyslav Lyudkevych took two of its most characteristic features as the basis for determining the song form – the rhythmic structure of the text and the schematic rhythmic pattern of the melody, which in some cases are supplemented by the peculiarities of the tonal structure.[44]

In this way, Stanyslav Lyudkevych solved the task he had taken on – to find as many features as possible which were necessary to define a certain type in full accordance with the nature of folk song. He fundamentally rejected the errors in nature but then commonly used the genus-species division by subject. He put forward his own, purely ethnomusicological concept of grouping folk melodies by song types, which are determined not only by the formal features of the verse and musical-rhythm melodic structure influenced by culture and genre, but also origin and circumstances in which they are sung (i.e. on what occasion).

In the first decade of the twentieth century, the question of developing an effective method of classifying songs not by text but by musical characteristics arose in European ethnomusicology. The competition, organized by the International Music Society in 1907, received four proposals, but only two were recognized worthy of publication: "Methods of Cataloging Linear Incipits" by the Austrian scientist Oswald Köller and "Methods of Lexical Ordering of Songs" by the Finnish scientist Julius Krohn. The method of the latter actually became dominant in the first half of the twentieth century, making a certain impression even on the representatives of Ukrainian folklore science, in particular on Filaret Kolessa and Volodymyr Hoshovskyi.

With the publication of the collection *Halytsko-ruski narodni melodii* (*Galician-Rus Folk Melodies*), Stanyslav Lyudkevych seemed to respond to the competition question of the International Music Society: "What is the best method of arranging folk and related songs according to their musical (non-lyrics) properties?" This was, in fact, the second attempt of a typological systematization on a European scale and it was not only more successful than the famous Krohn's (suitable only for a limited range of four-phrase melodies), but certainly surpassed it in all respects – since it was universal and sufficient in details and rationality, it was inherently flexible and realistic, and could adapt to the specifics of particular folk material.

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44   *Halytsko-ruski narodni melodii*, vol. 1, 13.

However, surprisingly, Stanyslav Lyudkevych's collection, despite the current European requirements, did not make a proper impression on contemporaries. He was met with the opposition of his more conservative colleagues rather than recognition. As far as we know, none of the contemporary folk musicians in Galicia or abroad in the east or west responded directly to the publishing of the collection *Galician-Rus Folk Melodies*, which immediately took a prominent place in Eastern European musical and ethnographic literature. However, four years later he was severely criticized by Klyment Kvitka, who later published his own collection of *Folk Melodies*, arranged quite traditionally based on the theme of poetic texts.[45] However, later he decisively changed his views in favor of Stanyslav Lyudkevych.

With the Soviet Union occupying the western Ukrainian lands, the systematization of Stanyslav Lyudkevych was unequivocally classified as formalistic with its subsequent non-recognition. And if some ethnomusicologists mentioned it in occasional reviews, at best, it was only briefly described without the slightest attempt of analytical reasoning or a critical approach. Although this critique did not bring anything new, it was only the subject of discussion in regard to the expediency of the very principle of arranging folk songs based on rhythmic, and at the genre level, no one tried to analyze it.

Stanyslav Lyudkevych's cultural-genre systematization was an epoch-making methodological breakthrough in Ukrainian folk music research. And even if the systematizing ideas of Stanyslav Lyudkevych had not gained wide publicity and practical application at this time, they still would have waited for a proper critical assessment because today they are considered methodologically most correct. Therefore, Stanyslav Lyudkevych's genre systematization, which first acquired practical application in the collection *Galician-Rus Folk Melodies*, made him the most significant figure in the history of Ukrainian folk music research.

Conclusions

Representatives of Ukrainian folk music research at the beginning of the twentieth century achieved significant success in collecting folklore materials of various genres – ritual, household, epic, instrumental art. During this time, thorough research and collections appeared. Among them are Filaret Kolessa's "Rhythmics of Ukrainian Folk Songs" and "Melodies of Ukrainian Folk Dumas," a collection in two parts *Galician-Rus Folk Melodies* by Stanyslav Lyudkevych and Osyp Rozdolskyi, "Folk Melodies from the Voice of Lesya Ukrainka" by Klyment Kvitka and several other valuable works. These works formed the principles of a historical and typological approach in the study of musical folklore, its structural analysis, classification. The discussed principles

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45 Kvitka, *Narodni melodii z holosu Lesi Ukrainky*.

were in concord with the best achievements of European musicology and they have not lost their relevance for modern science.

Despite the occasional excessive fascination with the formal song features, Ukrainian scholars did not separate it from the historical ground nor formed a clear functional-genre concept of folklore. With such developments, Ukrainian musical folklore gained a strong position in the system of (Eastern) European ethnomusicological science in general and the Ukrainian song creation aroused a keen interest in prominent researchers from other countries. The activity of Stanyslav Lyudkevych, Filaret Kolessa, Klyment Kvitka, Porfyrii Demutskyi and Hnat Khotkevych became a strong bridge that connected East Ukrainian and West Ukrainian folklore schools.

The weight and significance of Stanyslav Lyudkevych's works are best appreciated in modern practice. The problems of folklore classification, which were in the key aspect of his works, have become the center of modern research. They find further development and deepening in the light of new challenges in modern science.

Studying the ethnomusicological heritage of Stanyslav Lyudkevych, one cannot help but be surprised that at the age of twenty-four, the composer already reached the heights of Ukrainian musicology, which are unsurpassed even today. These heights include a cultural-genre systematization of folklore, which has made revolutionary changes in the genre-generic approach, in particular regarding its rejection of generic features in folklore. This approach made it possible to classify Ukrainian folklore in a new way. Stanyslav Lyudkevych significantly expanded the concept of modern folklore and its functions in the development of professional art. He showed the enormous potential of the artistic transference of the concept into practice. As a thoughtful and observant musician, he contributed to its preservation, systematization and scientific understanding. As a true scientist and a man of progressive views, Stanyslav Lyudkevych demonstrated the great social role of folklore in the development of consciousness and enrichment of the culture of all mankind.

Stanyslav Lyudkevych's works became the basis in folklore scientific circles, which is relevant today because his analytical approaches are extremely deep and culturally determined. His works will always be a guide not only for Ukrainian but also for foreign scientists.

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POVZETEK

Prispevek Stanislava Ljudkijeviča k zgodovini raziskovanja ukrajinske ljudske glasbe na začetku 20. stoletja

Stanislav Ljudkijevič je kot utemeljitelj primerjalne muzikologije v zgodovini ukrajinske glasbene folklore podrobno analiziral zbirko *Halytsko-ruski narodni melodii* (*Galicijsko-ruske narodne pesmi*) in jo strukturno in tipološko opredelil. Omenjena zbirka vključuje 1525 melodij, zabeleženih v zahodni Ukrajini: od območja reke Zbruč do zahodnega dela Karpatov. Delo je pomembno kot dragocen dodatek k folklornim zbirkam iz srednje in vzhodne Ukrajine. S. Ljudkijevič je gradivo v zbirki sistematiziral glede na žanre, pri čemer je bil glavni poudarek na razvrščanju pesmi po ritmičnih značilnostih verzov in kitic.

Stanislav Ljudkijevič se ukvarja s konceptualnimi pristopi k ritmični strukturi ukrajinskih ljudskih pesmi in s koncepti prozodije in melodičnega ritma, ki so nekaj posebnega in označujejo narečno specifičnost melodije. Na osnovi načel sistematizacije in klasifikacije glasbene folklore v zbirki *Halytsko-ruski narodni melodii* je bilo zbrano glasbeno in folklorno gradivo znanstveno utemeljeno. Strukturno-tipološko načelo razvrščanja se je izkazalo za učinkovito in pripomoglo k razumevanju narave strukturiranja ljudske pesmi in njenega multivariantnega izvora.

Dodaten poudarek je na kulturni in žanrski sistematizaciji ukrajinske glasbene folklore, ki jo je zasnoval Stanislav Ljudkijevič. Osnovo za določanje oblike pesmi predstavljata njeni najpomembnejši značilnosti – ritmična struktura pesmi in shematični ritmični vzorec melodije, ki ju v določenih primerih dopolnjujejo posebnosti tonske strukture. Kulturno-žanrska sistematizacija folklore je prispevala k radikalnim spremembam glede na žanr in vrsto, kar je omogočilo novo klasifikacijo ukrajinske folklore.

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O AVTORJIH

OLEG S. SMOLIAK (smolyak.te@gmail.com) je profesor na Oddelku za muzikologijo in metodologijo glasbene umetnosti, doktoriral je iz umetnostnih ved na Nacionalni pedagoški univerzi Volodimirja Hnatjuka v Ternopilu (Ternopil, Ukrajina). Je raziskovalec na področju muzikologije in folklore, učitelj, dirigent, član Nacionalne zveze skladateljev, je prejemnik regionalne kulturne nagrade za leto 2016 v kategoriji »Etnografija in muzeologija – poimenovana po Volodimirju Hnatjuku«. Je avtor številnih znanstvenih in metodoloških publikacij, izobraževalnih programov s področja etnografije, glasbene folklore in ukrajinske glasbene ustvarjalnosti za šole, glasbene šole in univerze. Je zbiratelj, urednik in izdajatelj zbirk ljudskih pesmi in del ukrajinskih skladateljev.

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zgodovine ukrajinske glasbe in solféggia ter avtorica približno dvajsetih znanstvenih in znanstveno-metodičnih del o zgodovini violinske umetnosti, pedagogike in glasbene folklore, izobraževalnih programih in metodoloških priporočilih. Raziskovalno se posveča zgodovini glasbe in delu galicijskih skladateljev v prvi polovici 20. stoletja.

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Musikalische Neubauten des 21. Jahrhunderts: Kulturelle, ökonomische und symbolische Dimensionen der musikbezogenen Starchitecture

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ABSTRACT

This article deals with the global building boom of new concert halls and opera houses. Their spectacular architecture, often designed by the same star architects, obeys the general rules of globalized urban planning, acts as an indicator of urbanity, supports culturally driven urban renewal and attracts mass tourism. However, in this connection music plays a secondary role.

Keywords: music buildings, cultural identity, national identity, urban revitalisation, city branding, music city

IZVLEČEK

Ta članek obravnava svetovni razcvet gradnje novih koncertnih dvoran in opernih hiš. Njihova spektakularna arhitektura, ki so jo pogosto oblikovali isti zvezdniški arhitekti, upošteva splošna pravila globaliziranega načrtovanja mest, deluje kot pokazatelj urbanosti, podpira kulturno usmerjeno prenovo mest in privlači množični turizem. Glasba igra pri tem podrejeno vlogo.

Ključne besede: operne in koncertne hiše, kulturna identiteta, nacionalna identiteta, urbana revitalizacija, komercializacija mestne predstave, glasbeno mesto

Bauen für die Musik – ein historischer Flashback

Die vorliegende Abhandlung befasst sich mit den sozialen und ökonomischen Aspekten des seit der Jahrtausendwende herrschenden Bau-Booms von neuen Konzerthallen und Opernhäusern und ihrer Rolle für urbane Konglomerate. Setzt man das Phänomen in größere historische Zusammenhänge, kann eine Vorbildfunktion den griechischen Odeons als Schauplätze musikalischer Aufführungen und Gesangswettkämpfe zugesprochen werden.[1] Des Weiteren ist für das hier besprochene Thema von Relevanz, dass bereits diese Musikbauten zu den wichtigsten öffentlichen Gebäuden gehörten und in einer ähnlichen Art und Weise in die Stadtstruktur integriert wurden wie die späteren Konzerthallen und Opernhäuser. Multifunktional konzipiert boten sie nicht nur geeignete Räume für kulturelle Veranstaltungen, sondern stellten in mehrfacher Hinsicht einen zentralen Punkt des damaligen gesellschaftlichen Lebens dar. Eine weitere Parallele ist darin zu sehen, dass diese Monumentalbauten zwar im ganzen damaligen antiken Raum nach ähnlichen Grundmustern gebaut wurden, sich aber trotzdem in ihren konkreten Ausführungen dem Selbstverständnis der jeweiligen Polis anpassten.[2]

Da eine ausführliche Geschichte der Einbettung der Musik in räumliche Kontexte in diesem Rahmen nicht in der gewünschten Ausführlichkeit dargestellt werden kann, soll nur erwähnt werden, dass sich im Mittelalter das Musikmachen vorwiegend in funktionellen Kontexten vollzog. Erst mit der zunehmenden Wahrnehmung der Musik als ästhetisches Erlebnis wurden zunächst im Rahmen des Adels spezielle Räumlichkeiten errichtet: Eine Apotheose dieser Musizierweise wurde von Adolph von Menzel (1815–1905) auf dem Gemälde *Flötenkonzert Friedrich des Großen* (1852) festgehalten, auf dem der Preußenkönig bei einem Musikabend in seinem Musikzimmer auf Schloss Sanssouci abgebildet wird. In dieser fiktiven Szene wurde Friedrich der Große (1712–1786) von Carl Philipp Emanuel Bach am Cembalo und Franz Benda an der Geige begleitet: Im Publikum befindet sich unter anderen auch Friedrichs Lieblingsschwester, Wilhelmine von Bayreuth, die spätere Bauherrin des Markgräflichen Opernhauses von Bayreuth.[3]

Ausgehend von England, jedoch in unterschiedlichen Ländern durchaus unterschiedliche Verläufe erfahrend etablierte sich ab Ende des 17. Jahrhunderts ein öffentliches kommerziell orientiertes Konzertwesen, bei dem im Mittelpunkt der Aufmerksamkeit der Musikkonsum eines zahlenden Publikums stand. Dabei fanden musikalische Vorführungen, bei denen in der Regel

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1 Walter Salmen, *Das Konzert: Eine Kulturgeschichte* (München: Beck, 1988), 11.

2 Magdalena Gybas, *Das Theater in der Stadt und die Stadt im Theater: Urbanistischer Kontext und Funktionen von Theatern im kaiserzeitlichen Kleinasien* (Hamburg: Verlag Dr. Kovac, 2018).

3 Gabriele Busch-Salmen, „Adolf Melzels ‚Flötenkonzert Friedrich des Großen in Sanssouci': Ein vertrautes Gemälde, 150 Jahre nach seiner Fertigstellung neu gesehen," *Music in Art: International Journal for Music Iconography* 28, Nr. 1–2 (2003), 127–146.

auch geredet, geraucht und getrunken wurde, in unterschiedlichen Lokalitäten statt, darunter auch in Gaststäten und Kaffeehäusern. Weitere beliebte Locations waren sog. Lustgärten, in denen die Musik auch breiteren sozialen Schichten zugänglich wurde.

Hierdurch wurde ein Schritt aus dem Privaten in Richtung auf die Vermassung und Verbürgerlichung des Musikkonsums unternommen.[4] Auch die sich in einem komplexen Wechselverhältnis zwischen der zunehmenden Professionalität, dem aufkommenden Berufsmusikertum, den erhöhten künstlerischen Ansprüchen und den Anforderungen der kompositorischen Praxis befindenden ästhetischen Erwartungen sind gestiegen, woraus sich ein Bedarf nach spezialisierten Locations ergab. Diese sollten allerdings nicht nur dem verfeinerten Musikkonsum dienen, sondern zugleich auch einen luxuriösen Rahmen bieten, in dem das aufstrebende Bürgertum sein wachsendes Selbstbewusstsein und die zunehmende Machtposition demonstrieren konnte. Die ersten spezialisierten Konzertbauten sind in London entstanden. In Deutschland gehörten zu den Vorreitern der Concertsaal auf dem Kamp (1761) in Hamburg und der erste Bau des Leipziger Gewandhauses.[5] Nach 1850 resultierte dieser Trend in der ersten Welle des Errichtens von prächtigen Konzerthäusern, wobei einen wichtigen Meilenstein die Einweihung des Wiener Musikvereins in 1870 als erste öffentliche Institution darstellte, die ausschließlich der Präsentation von klassischer Musik gewidmet wurde.

Die Geschichte der Opernhäuser begann allerdings in Italien, wo der Genuss dieser musikalischen Gattung zunächst für eine exklusive Gesellschaft in höfischen Rahmen reserviert wurde. 1637 eröffnete das Teatro San Cassiano in Venedig als erstes öffentliches Haus seine Pforten auch für betuchte Nicht-Adelige[6] und ebnete dadurch den Weg für die Professionalisierung, Kommerzialisierung und Verbürgerlichung dieses Musikgenres. Im Laufe des 19. Jahrhunderts leistete sich beinahe jede größere Stadt ein Theater, in dem auch Oper und Operette gespielt wurde. Und ähnlich wie im Fall der Konzerthallen begannen die pompösen Opernbauten insbesondere seit dem späten 19. Jahrhundert das urbane Image von Städten zu prägen. Auch sie dienten als wichtige Bühnen des sozialen und kulturellen Lebens, als Orte der Kommunikation, der Selbstrepräsentation und der symbolischen Darstellung der

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4 Heinrich Schwab, *Konzert: Öffentliche Musikdarbietung vom 17. bis 19. Jahrhundert* (Leipzig: Dt. Verl. für Musik, 1971), 6; vgl. dazu auch Hans-Werner Heister, *Das Konzert: Theorie einer Kulturform* (Wilhelmshaven: Heinrichshofen, 1983).

5 Michael Forsyth, *Bauwerke für Musik: Konzertsäle und Opernhäuser vom 17. Jahrhundert bis zur Gegenwart* (München: Sauer, 1992), 57.

6 Eugene Johnson, *Inventing the Opera House: Theater Architecture in Renaissance and Baroque Italy* (Cambridge: Cambridge University Press, 2018), 47ff; vgl. auch Beth Lise Glixon, *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (Oxford: Oxford University Press, 2006).

jeweiligen Machverhältnisse sowie als zentrale und zumeist auch architektonisch markante Bezugspunkte des jeweiligen Stadtbildes.

Einen wichtigen Schub erhielt das Bauen für Musik nach dem Zweiten Weltkrieg, nachdem in zahlreichen, auch ost-europäischen Ländern, sowohl historische Neubauten renoviert als auch viele neue Musikstätten gebaut wurden, um den politisch induzierten Bildungsauftrag der Kultur zu realisieren. Nach den 1960er Jahren stagnierte allerdings dieser Trend bis zu den letzten Jahren des 20. und ersten Dekaden des 21. Jahrhunderts. In dieser Zeitspanne verzeichnete man einen beschleunigten Bau von prestigeträchtigen Musikstätten und das auch in Ländern und Regionen, die zuvor kaum mit der Pflege der europäischen Klassik assoziiert wurden. Sie bildeten nicht nur geeignete Räumlichkeiten für musikalische Aufführungen, sondern trugen auch Wesentliches zum Profil des jeweiligen urbanen Milieus bei. Für die vorliegende Abhandlung ergeben sich daraus die folgenden Kernfragen:

- Welche gemeinsamen Merkmale weisen die neu gebauten Konzert- und Opernhäuser auf?
- Welche gesellschaftlichen, ökonomischen und politischen Gegebenheiten können als ausschlaggebend für diesen Bau-Boom angesehen werden?
- Welche Rolle spielen die Konzert- und Opernhäuser für die Stadt?
- Wie hat sich diese Rolle im Laufe der Zeit verändert?

Datenmaterial, Methode und Kernpunkte der Analyse

Über die tatsächlichen Größenordnungen des erwähnten Phänomens können nur pauschalisierende Aussagen gemacht werden, denn Ergebnisse mehrerer Versuche, eine weltweite Kartographie der Musikgebäude zu erstellen, weichen voneinander ab. Es ist allerdings davon auszugehen, dass es eine sehr große Anzahl von entsprechenden Einrichtungen gibt. Operabase, die seit 1996 das weltweite Musiktheatergeschehen dokumentiert, geht von ca. 900 Häusern aus:[7] Die Zahl ist allerdings fragwürdig, da einige Häuser fehlen oder nicht mehr existent sind. Entsprechend unzuverlässig sind auch die Angaben aus *Wikipedia*, die allerdings von einer viel niedrigeren Zahl ausgeht. Auf diesem Grund wird in der vorliegenden Studie lediglich eine Handvoll von Konzert- und Opernhäusern aus den letzten 20 Jahren exemplarisch behandelt und in Hinblick auf die erwähnten Fragestellungen interpretiert.

Als Vergleich wurde allerdings noch eine weitere Reihe von Musikbauten aus derselben Zeitspanne berücksichtigt, die sowohl im Architekturwesen als auch in der musikalischen Fachöffentlichkeit für Ansehen sorgten. Im Einzelnen handelt es sich um folgende Konzerthallen: Auditorio de Tenerifa, Santa Cruz (2003); Esplanade, Singapur (2002); Zentrum für orientalische Künste (Oriental Art Center), Shanghai (2005); Zentrale Konzerthalle Kasachstan

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7   Operabase, Zugriff am 11. Februar 2021, https://www.operabase.com/intro/de.

(The National Concert Hall), Astana (2009); Konzerthaus Kopenhagen (Concert Hall of the Danish Radio), Kopenhagen (2009); Walt Disney Hall, Los Angeles (2003); Casa de Musica, Porto (2005); Harpa, Reykjavik (2011); Cidade des Artes, Rio de Janeiro (2013); Philharmonie, Stettin (2014); Kauffmann Center of Performing Arts, Kansas City (2011); Philharmonie de Paris (Paris Philharmonic Hall), Paris (2015); Elbphilharmonie, Hamburg (2017) und Moskauer Konzertsaal Sarjadje (Concert Hall Saryadje), Moskau (2018). Unter den gesichteten Opernhäusern befinden sich Nationales Zentrum für Darstellende Künste (National Grand Theatre), Beijing (2002); Sheikh Jaber Al-Ahmad Cultural Centre (Kuwait Opera House), Kuwait City (2016); Opernhaus Guanzhou (Guanzhou Opera House), Guanzhou (2010); Astana Opera – Staatliches Opern- und Balletttheater (Astana Opera House), Astana (2013); Den Norske Opera & Ballett (Oslo Opera House), Oslo (2008); Dubai Opera (Dubai Opera House), Dubai (2016) und Busan Opernhaus (Busan Opera House), Busan (2020).
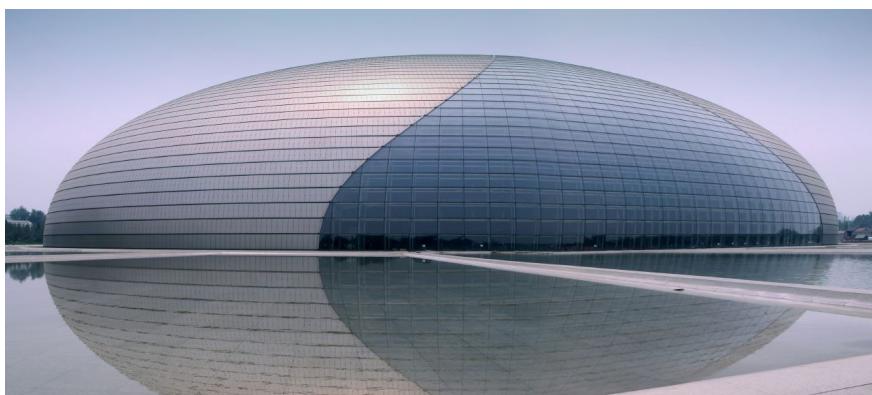
Abbildung 1: Nationales Zentrum für Darstellende Künste Beijing.[8]

Als Datenmaterial dienen vor allem Homepages von Institutionen mit unterschiedlichen geographischen, historischen, politischen und ökonomischen Hintergründen. Viele Angaben bilden Selbstdarstellungen der Akteure und sind teilweise nur temporär abrufbar und zudem ständigen Veränderungen unterworfen. Trotz dieser methodischen Unzulänglichkeiten der digitalen Ethnographie[9] weisen Objektbiografien der ausgewählten Beispiele auch gemeinsame Tendenzen auf, die das Generalisieren und Theoretisieren der wesentlichen Sachverhalte erlauben.

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8   Hui Lan, „National Theatre," 16 Juni 2007, *Flickr*, Zugriff am 10. Mai 2021, https://www.flickr.com/photos/azurelan_space/556712710/in/dateposted/.

9   Sarah Pink et al., *Digital Ethnography: Principles and Practice* (Los Angeles: Sage, 2015).

Da es sich beim behandelten Thema um ein polyvalentes Phänomen handelt, das keine linearen Kausalitäten vorweist, konzentriert sich die hermeneutische Interpretation der Sachverhalte auf die folgenden Punkte:

- Musikbauten als fokale Punkte der kulturellen/nationalen Identitätskonstruktion;
- Musikbauten im Rahmen urbaner Planungsstrategien;
- Musikbauten als Instrument der Revitalisierung von de-industrialisierten Stadtteilen;
- Ökonomische Spill-Over Effekte von Musikbauten;
- Musikbauten im Leitbild der Stadt;
- Musikbauten im globalen Wettbewerb urbaner Konglomerate;
- Eventisierung, Globalisierung und Standarisierung musikalischer Aufführungspraxen.

Musikbauten als fokale Punkte der kulturellen/nationalen Identitätskonstruktion

Wie aus der Geschichte hervorgeht, sind Motive für das Errichten von Musikbauten nicht lediglich in musikalischen beziehungsweise kulturellen Sachverhalten zu suchen, denn sie übten stets eine Reihe von Funktionen aus, die über das einfache Bereitstellen von geeigneten Räumlichkeiten für das ungestörte Musizieren hinausgehen. Einige unter ihnen ziehen sich wie ein roter Faden durch die ganze Musikgeschichte, andere dürfen als neu betrachtet werden. Zudem sind die jeweiligen Funktionen nicht einzeln zu betrachten, sondern bedingen sie gegenseitig und treten meist mal stärker mal schwächer in den Vordergrund. Weiterhin müssen auch regionale Unterschiede und der teilweise asynchrone historische Ablauf der Ereignisse berücksichtigt werden.

In der Vergangenheit wurden Konzert- und Opernhäuser im Herzen der Stadt, in der Nähe von Schlössern und Parlamenten gebaut und befanden sich somit bereits räumlich im unmittelbaren Umfeld der Macht. Als soziale Treffpunkte führender Schichten und Orte der staatlichen Repräsentation besaßen (und besitzen teilweise nach wie vor) eine staatstragende Funktion, und ihre Eröffnung, die sich in der Regel in Anwesenheit politischer Funktionsträger, gekrönter Häupter und sonstiger Prominenz vollzieht, gleicht einem Staatsakt. Zudem bildeten insbesondere im 19. Jahrhundert die Opernhäuser fokale Punkte der kulturellen/nationalen Identitätskonstruktion und übernahmen im Rahmen der sogenannten „nationalen Schulen" eine „nationale Erziehungsaufgabe."[10]

Wie allerdings bereits von Philip Ther festgestellt wurde, war (und teilweise noch ist) die kulturelle Mobilisierung der Bevölkerung für nationale

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10 Vgl. Philip Ther, *In der Mitte der Gesellschaft: Operntheater in Zentraleuropa 1815–1914* (Wien: Oldenbourgh Verlag, 2006), 55.

Bewegungen besonders stark in den zentraleuropäischen Ländern ausgeprägt.[11] Ein prägnantes Beispiel dafür bildet die ausgesprochen bewegte Geschichte der Prager Opernszene. In dieser Stadt existierten neben dem 1783 eröffneten Ständetheater (Stavovské divadlo), in dem Wolfgang Amadeus Mozart 1783 die Premiere von *Don Giovanni* dirigierte, noch zwei weitere prominente Opernhäuser, die untereinander nicht nur künstlerisch rivalisierten. Das erste war das 1881 eröffnete Nationaltheater (Národní divadlo) mit seinem imposanten Bau an der Moldau, das eine signifikante Rolle in der Entwicklung der tschechischen Sprache, Musik und Theaterkunst spielte und als das „embodiment of the will of the Czech nation for a national identity and independence"[12] betrachtet wurde. Ein nicht nur künstlerisches, sondern auch kultur-politisches Gegengewicht dazu stellte das 1888 eröffnete Neue Deutsche Theater (Státní opera Praha), das vorwiegend von deutschen Industriellen finanziert, mit deutschsprachigen Repertoire (Richard Wagner, Richard Strauss) bestückt und von der deutschsprachigen Bevölkerung besucht wurde.[13] Die bestehenden Spannungen zwischen den beiden Bevölkerungsgruppen wurden somit unter anderem auf dem Gebiet der Oper ausgetragen, und die getrennten Opernbauten betonten auch räumlich die kulturelle Distanz zwischen den beiden.

Abbildung 2: Astana Opera – Staatliches Opern- und Balletttheater.[14]

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11 Ther, *In der Mitte der Gesellschaft*, 47.

12 „The National Theatre – History," *Narodni divadlo*, Zugriff am 12. Februar 2012, https://www.narodni-divadlo.cz/en/stages/the-national-theatre/history.

13 „The State Opera – History," *Narodni divadlo*, Zugriff am 12. Februar 2021, https://www.narodni-divadlo.cz/en/stages/the-state-opera/history.

14 Davide Mauro, „Astana Opera," 20. September 2019, *Wikimedia Commons*, Zugriff am 10. Mai 2021, https://commons.wikimedia.org/wiki/File:Astana_Opera_03.jpg.

In den westlichen Industrieländern scheint diese Funktion von Konzert- und Operngebäuden etwas abgeflacht zu sein. Wohl erfuhren aber ‚nationale' Motive insbesondere nach der Implosion des Sozialismus und dem Auseinanderfallen der Sowjetunion in den Nachfolgestaaten der ehemaligen Sowjetrepubliken einen Aufwind. Als Beispiel hierfür kann Astana, heute Nur-Sultan, die 1997 errichtete Hauptstadt des seit 1991 unabhängigen Staates Kasachstan angeführt werden. Um den neu erworbenen Status der Eigenstaatlichkeit gebührend zu zelebrieren wurde – orchestriert von der Regierung – in der sibirischen Steppe eine ursprünglich provinzielle Kleinstadt sowjetischer Prägung vom japanischen Star-Architekten Kisho Kurokawa in kürzester Zeit zu einer City of Future umgestaltet. Massive Investitionen in die hypermoderne Architektur von Astana sollten die Stadt als nationales Machtzentrum markieren, um einerseits die soziale Transformation nach innen zu beschleunigen und andererseits dem jungen Staat einen festen Platz in der Weltgemeinschaft zu sichern.[15]

Diesem Zweck dienen auch zwei eindrucksvolle musikalische Neubauten als Flaggschiffe der kulturellen/nationalen Identitätskonstruktion: Die 2009 eröffnete futuristische Konzerthalle[16] und das 2013 inauguriertes pseudo-antikes Opernhaus.[17] Die Konstruktion der beiden für eine Stadt mit knapp ca. 1.136.156 Einwohnern überdimensionierten Locations – der Konzertsaal mit circa 3.500 Plätzen gehört zu den größten der Welt – wurde von der obersten politischen Ebene angeordnet. Auch die Pflege der klassischen Musik, basierend auf dem professionellen Erbe der Sowjetzeit, steht hoch auf der politischen Agenda: 1998 wurden die Kasachische Nationale Musikakademie (Kasakh National Academy of Music)[18] sowie das Symphonieorchester von Astana[19] gegründet, und 2013 folgte die Musikgesellschaft von Astana.[20] Erwähnte Institutionen erwarben bereits Mitgliedschaften in mehreren

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15 Vgl. dazu Mateusz Laszczkowski, *'City of the Future': Built Space, Modernity and Urban Change in Astana* (New York, Oxford: Berghahn, 2016).

16 „Kasachstan: Konzerthalle in Astana," *Wittur*, 21. Oktober 2010, https://www.wittur.com/de/wittur-gruppe-old/referenzprojekte/kasachstan--konzerthalle-in-astana.aspx; „Steppenblume - Konzertgebäude in Kasachstan fertig," *BauNetz*, 22. März 2010, Zugriff am 5. Februar 2021, https://www.baunetz.de/meldungen/Meldungen-Konzertgebaeude_in_Kasachstan_fertig_987239.html.

17 Nazerke Makhanova, „Das Astana Opern- und Balletttheater in Nur-Sultan," *Itinari*, September 2019, https://www.itinari.com/de/the-astana-opera-and-ballet-theater-in-nur-sultan-z4h0; „Lyrik in der Steppe: Die Eröffnung der Opera Astana in Kasachstan – Das drittgrößte Opernhaus der Welt öffnet mit Verdis ‚Attila' seine Tore," *Wiener Zeitung*, 29. Oktober 2013, Zugriff am 11. Februar 2021, https://www.wienerzeitung.at/nachrichten/kultur/buehne/583819_Lyrik-in-der-Steppe.html.

18 „Kazakh National University of Arts," *Free-apply*, Zugriff am 9. Februar 2021, https://free-apply.com/en/university/1039800050.

19 „Aiman Mussakhajayeva," *Berliner Symphoniker*, https://www.berliner-symphoniker.de/aiman-mussakhajayeva/; „Astana Symphony Orchestra aus Kasachstan kommt erstmals in die Lahrer Stadthalle," *Lahrer Anzeiger*, 26. Februar 2015, Zugriff am 9. Februar 2021, https://www.lahr.de/astana-symphony-orchestra-aus-kasachstan-kommt-erstmals-in-die-lahrer-stadthalle.28413.htm.

20 Astana Music Society, Zugriff am 3. Februar 2021, https://www.facebook.com/astanamusicsociety/.

europäischen Fachgesellschaften, und die prominent platzierten materiellen Symbole der klassischen Musik symbolisieren das Bestreben Kasachstans als ein Teil der europäischen Kultur angesehen zu werden.

Musikbauten im Rahmen urbaner Planungsstrategien

Im breiten Feld multipler Bedeutungszusammenhänge überschneidet sich allerdings die nach wie vor bestehende Funktion der Konzert- und Opernhäuser als nationale Institutionen mit einer Reihe von anderen Valenzen. Einen wichtigen Referenzrahmen bildet dabei die wechselseitige Beeinflussung zwischen der Musik und ihrer räumlichen Verortung im städtischen Milieu. Die klassische Musik ist ein urbanes Phänomen und ihre Vermassung und Popularisierung gingen mit der zunehmenden Urbanisierung und den verbesserten ökonomischen Verhältnissen einher, die auch das Ausbilden des professionellen Musikertums und die Kommerzialisierung dieser musikalischen Gattung begünstigten. Einerseits bildet somit die Urbanisierung eine Vorbedingung für die Entwicklung der klassischen Musik und andererseits beeinflusst diese unter vielen anderen Aspekten auch das Aussehen von urbanen Zentren, zumal die Errichtung von monumentalen Musikbauten einen wesentlichen Bestandteil der übergreifenden urbanen Planungsstrategien darstellt.

Ein Beispiel per excellence bildet der vom Kaiser Franz Joseph angeregte Bau der Wiener Ringstraße, dem sowohl das heutige Gebäude der Wiener Staatsoper als auch der Musikverein mit seinem legendärem Goldenen Saal ihre Entstehung verdanken. Die Stadterweiterungspläne des Kaisers zielten darauf hin, durch den Bau der exklusiven Ringstraße mit den Grand Boulevards von Metropolen wie Paris und Berlin konkurrieren zu können. Das kam auch der 1812 gegründeten Gesellschaft der Musikfreunde zugute, die sich bereits Jahrzehnte um das Errichten einer Musikstätte bemühte, die gleichermaßen den wachsenden Besucherzahlen als auch den musikalischen Anforderungen großer Konzertwerke entsprechen würden. Diese Pläne trafen allerdings beim Kaiser erst in Zusammenhang mit der Planung der Ringstraße auf offene Ohren: Er schenkte dem Verein das Grundstück, auf dem 1863 der prachtvolle Konzertsaal errichtet wurde und den er auch persönlich eröffnete.[21]

Musikbauten als Instrument der Revitalisierung von de-industrialisierten Stadtteilen

Diese Funktion der Ringstraße im Rahmen der Städtekonkurrenz, auf die in einem anderen Zusammenhang noch näher eingegangen wird, mag zwar

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21   Alan Sked, „Franz Joseph and the Creation of the Ringstrasse," *The Court Historian* 11, Nr. 1 (2006): 29–41, https://doi.org/10.1179/cou.2006.11.1.003.

ausgesprochen ‚modern' klingen. Doch die sozialen und ökonomischen Voraussetzungen des aktuellen Bau-Booms basieren auf vollkommen anderen Voraussetzungen. Stand hinter dem Bau der Ringstraße das ungehinderte Wachstum einer urbanen Metropole des 19. Jahrhunderts, dienen heute spektakuläre Bauprojekte der Sanierung und Revitalisierung von schrumpfenden beziehungsweise de-industrialisierten Stadtteilen. Die dabei angewandten Planungsstrategien werden unter dem Begriff Bilbao Effekt zusammengefasst und basieren auf Erfahrungen, die Ende des letzten Jahrhunderts in der spanischen Stadt Bilbao gemacht wurden. Dort wurde 1997 in einem verwahrlosten Stadtteil ein von Frank O. Gehry konzipierter Abstecher des Guggenheim-Museums eröffnet, dessen extravagante Architektur unmittelbar Massen von Touristen anlockte. Des Weiteren übte das Museum auch eine positive Wirkung auf die lokale Wirtschaft aus, so dass sich die Investitionen in den Museumsbau in kurzerster Zeit amortisierten.[22]

Nach diesen Erfolgen diente das Guggenheim-Museum weltweit als Beweis dafür, dass Kunst zum wirtschaftlichen Aufschwung hilfsbedürftiger Regionen beitragen kann und übernahm eine Vorbildfunktion. Rezente Beispiele einer Übertragung des Konzeptes auf den Musikbereich bilden die Errichtung des Opernhauses in Oslo sowie der Bau der Pariser Philharmonie. Das Opernhaus von Oslo wurde – ähnlich wie das Guggenheim-Museum in Bilbao und zahlreiche andere musikalische Neubauten – im ehemaligen Hafen gebaut, um durch die Wiederspiegelung des Bauwerkes im Wasser zusätzliche optische Effekte zu generieren. Das mehrfach mit Architekturpreisen ausgezeichnete Gebäude, konzipiert von der norwegischen Firma Snøhetta und 2008 in Anwesenheit von höchster Prominenz eröffnet, ist schneeweiß und ragt wie ein Eisberg aus dem Wasser. Eine Attraktion ist die begehbare Dachfläche, die ganztäglich und unabhängig von den Aufführungen besichtigt werden kann: Sie zog bereits im ersten Jahr 1.300.000 Besucher an, und stellt auch für die Einheimischen den Mittelpunkt des einst verlebten und nun revitalisierten Stadtteils dar. Da die Oper von Oslo, in der die Norwegische Nationaloper und das Ballett untergebracht werden, das einzige norwegische Opernhaus ist, wurde sie zu einem wichtigen Zeichen der norwegischen kulturellen Identität und stellt zugleich das Wahrzeichen von Oslo dar.[23]

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22   Anna Maria Guasch, Hg., *Learning from Bilbao Guggenheim* (Reno: Center for Basque Studies, 2005).

23   Snøhetta, Zugriff am 13. Februar 2021, https://snohetta.com/project/42-norwegian-national-opera-and-ballet; „Oslo Opera House Snøhetta," *ArchDaily*, Zugriff am 13. Februar 2021, https://www.archdaily.com/440/oslo-opera-house-snohetta; „Norwegian National Opera and Ballett," *Archello*, Zugriff am 13. Februar 2021, https://archello.com/project/norwegian-national-opera-and-ballet.

Abbildung 3: Die Oper von Oslo.[24]

Ein weiteres Beispiel ist der ikonische Neubau der 2015 eröffneten Phil-harmonie de Paris. Das Konzerthaus, an dessen Konstruktion beratend auch Pierre Boulez mitwirkte, wurde vom bekannten Architekten Jean Nouvel ge-staltet und bildet einen Teil der sogenannten ‚grand projects‘ des damaligen Präsidenten François Mitterrand. Obwohl das Konzerthaus Hauptsitz von Orchestre de Paris und Ensemble intercontemporain bildet, waren auch in diesem Fall Planungsmotive nicht primär künstlerischer Natur. Das Gebäu-de wurde an der Schnittstelle der wohlhabenden Viertel und der ärmlichen und durch den symbolträchtigen Boulevard périphérique getrennten Banlieues getrennt, um eine soziale Transformation des ehemaligen Schlachthofgelän-des durch kulturelle Aktivitäten herbeizuführen. Dementsprechend sollte die

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24   Tobias Bjørkli, „Architectural Photography Of White Building," *Pexels*, Zugriff am 10. Mai 2021, https://www.pexels.com/photo/architectural-photography-of-white-building-2360668/.

Philharmonie auch nicht ein Konzerthaus im traditionellen Sinne, sondern einen Ort ästhetischer Begegnungen darstellen, der die Partizipation breiter Bevölkerungsschichten ermöglichen und durch ein buntes pädagogisches Programm vor allem junge Leute ansprechen soll.

Ähnlich wie bei der Osloer Oper wird auch hier vor allem über die Dachterrasse mit ihren Ausstellungsräumen, Cafés und einem Restaurant der allgemeine Zutritt der Öffentlichkeit gewährleistet. Um die sozialen Barrieren zwischen den beiden Stadtteilen auch musikalisch zu durchbrechen, sollen nach Wunsch der Pariser Bürgermeisterin in diesem ‚Haus für alle' nur 150 Konzerte pro Jahr mit klassischer Musik bespielt werden: Den Rest des Programms sollte mit populären Musikgattungen bestückt werden, um neben den herkömmlichen Klassikliebhabern auch andere Publikumsschichten anzuziehen.[25]

Ökonomische Spill-Over Effekte von Musikbauten

Wurde in Oslo und Paris intendiert, durch den Bau von luxuriösen Musiktempeln die soziale Umstrukturierung von de-industrialisierten Problemteilen zu erreichen, setzte man mit dem 2016 errichteten Opera District in Dubai auf vollkommen andere Spill-Over Effekte. Um die Zusammenhänge besser zu verstehen, muss vermerkt werden, dass das arabische Emirat Dubai zu den reichsten Staaten der Welt gehört und eine exponentiell wachsende Bevölkerung hat. Die wichtigste Einnahmequelle bildet zurzeit noch die Ölindustrie, als zukunfträchtig wird aber vor allem die beschleunigte Urbanisierung betrachtet, getragen von extravaganter Architektur, Kultur und dem high-end Tourismus.

Dubai wird als eine Stadt der Superlative[26] beschrieben. Neben der größten Mall zählt zu den Attraktionen dieser Metropole der 829m hohe Bujr Khalifa, das höchste Gebäude der Welt. Der Wolkenkratzer wurde von einem amerikanischen Architekturbüro konzipiert und von dem regierungsnahen Immobilienunternehmen Emaar Properties[27] gebaut. Zu den ambitionierteren Projekten dieses Unternehmens gehört auch der Bau des Opernhauses von Dubai[28] als Zentrum eines neu gestalteten Cultural District. Dieser wurde zu

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25 Gillian Moore, „A tale of two cités: Can the Philharmonie de Paris bridge the social divide?" *The Guardian*, 12. Dezember 2014, Zugriff am 8. Februar 2021, https://www.theguardian.com/music/2014/dec/12/tale-of-two-cites-philharmonie-de-paris-social-divide; Paris Philharmonic Hall by Bouygues Construction, YouTube Video, 8:16, hochgeladen am 18. Dezember 2014, https://www.youtube.com/watch?v=FL9Axys0hTw.

26 Vgl. dazu Ahmed Kanna, *Superlative City: Dubai and the Urban Condition in the Early Twenty-First Century* (Cambridge Mass.: Harvard University Press, 2013).

27 Vgl. dazu „Mohamed Alabbar," *Wiki 2*, Zugriff am 8. Februar 2021, https://wiki2.org/en/Mohamed_Alabbar.

28 „Dubai Opera House – ein multifunktionales Kulturzentrum," *ACO*, http://www.architektur-wasser.de/referenzen/dubai-opera-house/; Rajat Nainwal, „Dubai opera house," *Slideshare*, 2. Februar 2018, Zugriff am 4. Februar 2021, https://de.slideshare.net/rajatrmr/dubai-opera-house.

Dubai's exklusivsten Wohngegend, was wiederum die Preise der umliegender (und von Emaar Properties gebauter) Immobilien in die Höhe trieb.[29]

Das Opernhaus ist ausgestattet mit der besten Theatertechnologie, hat aber – im Gegensatz zu der rivalisierenden und ebenso neu errichteten Oper von Muscat in Oman[30] – kein eigenes professionelles Ensemble. Es macht deshalb auch keine eigenen Produktionen, sondern ist auf Gastspiele fremder Oper Kompanien und anderer Ensembles angewiesen. Auch das Programm weicht von den Konventionen der europäischen Opernkultur ab: Lediglich ein Sechstel der Auslastung sind Opernaufführungen im herkömmlichen Sinne, den Rest bilden Musicals, klassische Konzerte, Jazz, Rock und Pop, Familien-Events und gelegentliche ‚arabische' Programme. Des Weiteren kann das Haus auch für andere Zwecke, wie etwa Messen, Modeshows, Partys und Hochzeiten gebucht werden.

Abbildung 4: Die Oper von Dubai.[31]

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29   Emaar Presents Il Primo at The Opera District, Premium Apartments, YouTube Video, 0:31, hochgeladen am 30. Mai 2016, https://www.youtube.com/watch?app=desktop&v=q9Pz1GM5bVM; Act 1 & 2 by Emaar – Dubai Opera District Downtown, YouTube Video, 1:01, hochgeladen am 04. August 2016, https://www.youtube.com/watch?v=Mg6AuqhJ9nI und Emaar, https://www.youtube.com/watch?v=q9Pz1GM5bVM.

30   Royal Opera House Muscat, Zugriff am 4. Februar 2021, https://www.fineway.de/magazin/top-listen/oman-muscat-highlights#royal-opera-house-muscat.

31   Francisco Anzola, „The Dubai Opera," 23. November 2019, *Flickr*, Zugriff am 10. Mai 2021, https://www.flickr.com/photos/fran001/49110938316.

Die Bedeutung der Oper von Dubai hat allerdings noch eine andere Dimension. Ebenso wie andere Hauptstädte der Emirate entwickelte nämlich auch Dubai einen vom gehobenen Tourismus geleiteten Habitus. Oder besser gesagt: Mit seinen Wolkenkratzern, Hotels, Einkaufszentren, künstlich angelegten Inseln und Vergnügungsparks wurde Dubai von vornherein als eine touristische Stadt gebaut.[32] Dabei ist signifikant, dass die Kultur, der Tourismus und die Stadtplanung einen gemeinsamen Masterplan verfolgen und die Ressourcen entsprechend gebündelt werden.

Die Verbindung von Kultur und Tourismus hat ihren Ursprung in der sog. Grand Tour, womit die seit der Renaissance durchgeführten mehrjährigen Bildungsreisen vorwiegend männlicher britischer Adeliger nach Europa, vor allem nach Italien, bezeichnet wurden. Später wurden diese Reisen auch von europäischen Adeligen und allmählich auch von den Bürgerlichen unternommen: Darunter befanden sich auch viele Künstler, die ihre Erfahrungen ästhetisch umgesetzt haben.[33]

Im 19. Jahrhundert verlor die Grand Tour ihre Bedeutung. Die klassizistischen Ideale sind verblasst, die Einführung der Eisenbahn ermöglichte auch einem breiteren Publikum das Bereisen von fremden Ländern, und die langen Bildungsreisen der Kavalierstour wurden vom Erholungsurlaub im Rahmen des Massentourismus abgelöst.[34] Weitere Verschiebungen ergaben sich aus der allgemeinen Kulturalisierung der Gesellschaft und der Konvergenz zwischen der „high" und „low culture". In einer Erlebnisgesellschaft wie sie Gerhard Schulze[35] beschreibt, interessieren moderne Touristen nicht vorwiegend das Land und seine Kultur, sondern sie suchen Abwechslung und spannende Lifestyle Erfahrungen. Das trifft auch auf Dubai zu, wo neben den (westlichen) Expatriates und den westlich orientierten Emiratis die meisten ‚Opernbesucher' Touristen sind. Für sie stellt ein luxuriöser Abend in der Oper, gefolgt von einem exklusiven Essen in einem gehobenen Restaurant einen weiteren Erlebniskick zwischen ausgiebigem Shopping, dem Kamellen Ritt in der Wüste und Schilaufen im künstlichen Schnee, für den auch diejenigen zu begeistern sind, die bislang noch keine Opernaufführung besuchten und diese auch künftig nicht besuchen werden.

Ferner darf nicht vernachlässigt werden, dass auch Opern- und Konzertgebäude *per se* Tourismusmagnete darstellen. Sie bieten geführte Touren an,

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32 Peter van de Bunt, *Tourismusmetropole Dubai* (Göttingen: Niedersächsische Staats- und Universitätsbibliothek, 2003).

33 Man denke an die *Italienische Reise* von Johann Wolfgang von Goethe, beziehungsweise im musikalischen Bereich an die „Italienische" Sinfonie von Felix Mendelssohn Bartholdy sowie *Harold en Italie* von Hector Berlioz in Anlehnung an Lord Byrons Versepos *Childe Harold's Pilgrimage.*

34 Gabriele M. Knoll, *Kulturgeschichte des Reisens: Von der Pilgerfahrt zum Badeurlaub* (Darmstadt: Wissenschaftliche Buchgesellschaft, 2006).

35 Gerhard Schulze, *Die Erlebnisgesellschaft: Kultursoziologie der Gegenwart* (Frankfurt: Campus, 2000).

auf denen man Einiges über das Gebäude, alte und aktuelle Inszenierungen, auftretende Stars und aufführende Werke erfahren und hinter die Kulissen blicken kann. Von der Oper in Sydney bis zu jener in Astana gehören deshalb auch diese Besichtigungen, oft verbunden mit Empfehlungen für die hauseigenen gastronomischen Angebote, zu den „must goes" des gehobenen Tourismus.

Musikbauten im Leitbild der Stadt

Die Wirkung ikonischer Musikgebäude beschränkt sich allerdings nicht auf die physischen Grenzen ihrer materiellen Struktur, sondern strahlt weit darüber hinaus, wie etwa im Fall des bereits besprochenen Cultural District in Dubai. Des Weiteren ist anzumerken, dass sich ähnliche (musikalische) Aktivitäten gegenseitig anziehen und sogenannte Musikquartiere bilden, die gemeinsam mit der umgebenden Infrastruktur (Gastronomie, Boutiquen, Galerien) einem ganzen Stadtteil einen gewissen Flair verleihen. So wurde die Pariser Philharmonie am Rande von bereits bestehenden Musikinstitutionen erbaut und in einen größeren Gebäudekomplex namens Cité de la musique integriert. In Tokio's Opera City befinden neben anderen Kulturinstitutionen auch sechs Theater- und Konzerthallen[36], und in Hamburg wurde das Komponistenquartier[37] mit einem Cluster von Klein-Museen errichtet, die hier geborenen oder wirkenden musikalischen Persönlichkeiten gewidmet sind.

In einigen Fällen erstreckt sich die Strahlkraft signifikanter Musikgebäude auf die ganze Stadt, denn Konzerthallen und Opernhäuser bilden Identitätsmarker mit hoher Signalwirkung und können sowohl nach innen als auch nach außen als prägnante Wahrzeichen funktionieren. Ein prominentes Beispiel mit Vorbildfunktion ist das 1973 erbaute Opernhaus in Sydney mit seiner unverwechselbaren expressionistischen Architektur. Das einst umstrittene und skandalumworbene Haus[38] steht bereits längst nicht mehr nur für die Hauptstadt des australischen Bundestaates South New Wales: Es repräsentiert einen ganzen Kontinent und wurde dementsprechend in die Liste des UNESCO Weltkulturerbes aufgenommen.

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36 Tokio Opera City, Zugriff am 12. Februar 2021, https://www.gotokyo.org/de/spot/374/index.html.

37 KomponistenQuartier Hamburg, Zugriff am 2. Februar 2021, http://www.komponistenquartier.de/.

38 Friedrich Geiger, „Gebaute Bürgerlichkeit – Zur Problemgeschichte der Elbphilharmonie," in *Music City: Musikalische Annäherungen an die „kreative Stadt"*, hg. von Alenka Barber-Keršovan, Volker Kirchberg und Robin Kuchar (Bielefeld: transcript, 2014), 307–309.

Abbildung 5: Das Sydney Opernhaus.[39]

Ähnliche Funktionen üben auch das neue Gebäude der Norwegischen Nationaloper in Oslo sowie die 2017 eröffnete Elbphilharmonie in der Freien und Hansestadt Hamburg. Auch beim Bau dieses Musikhauses spielten außermusikalische Aspekte eine wichtige Rolle, zumal die Elbphilharmonie das zentrale Element der Inszenierung Hamburgs als Musikstadt darstellt. Ausgehend von den auf Richard Florida[40] und Charles Landry[41] zurückführenden Überlegungen über das ökonomische Potential kreativitätsbasierender Dienstleistungsbranchen wird dieses Label als ein Instrument der neo-liberalen städteplanerischen Handlungsstrategien eingesetzt, um der fortschreitender De-Industrialisierung mit der Erschließung von neuen Tätigkeitsbereichen entgegenzuwirken. Auch in Hamburg wird – aktiv unterstützt von der Hamburgischen Handelskammer, die 2014 ihre Visionen über die Musikstadt Hamburg[42] formulierte –, vor allem der Beitrag der Musik zum ökonomischen

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39 Mudassir Ali, „Sydney Opera House, Australia," 6. Februar 2019, *Pexels*, Zugriff am 10. Mai 2021, https://www.pexels.com/photo/sydney-opera-house-australia-1878293/.

40 Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community, and Everyday Life* (New York: Basic Books, 2003).

41 Charles Landry, *The Creative City: A Toolkit for Urban Innovators* (London: Routledge, 2008).

42 Handelskammer Hamburg, Hg., *Standpunkte: Musikstadt Hamburg* (Standpunkte, 2014), Zugriff am 6. Februar 2021, https://www.hk24.de/blueprint/servlet/resource/blob/1153140/1e79ca8d-3c2459ca01f9fea387f7ff2f/standpunktepapier-musikstadt-data.pdf.

Wachstum der Stadt hervorgehoben. Die enge Zusammenarbeit mit Institutionen wie Hamburg Marketing und Hamburg Tourism bestätigen diese Annahme.

Musikbauten im globalen Wettbewerb urbaner Konglomerate

Der besprochene Bau-Boom von Opernhäusern und Konzerthallen sowie die Zunahme städtischer Inszenierungen als ‚Musik-Städte‘ ist auf gravierende ökonomische, technologische und soziale Veränderungen im breiten gesellschaftlichen Umfeld zurückzuführen. Neben der De-Industrialisierung und radikaler Umstrukturierung der Weltwirtschaft sind dafür vor allem Globalisierungsprozesse beziehungsweise die wachsende Bedeutung der als Global Cities bezeichneten Städte ausschlaggebend. Diese multi-zentrale Postmetropolises im Sinne von Edward Soja[43] akkumulieren zentrale Ressourcen wie Finanzmärkte und Sitze von transnationalen Unternehmen und funktionieren nach dem Prinzip der neo-liberalen „Durchsetzung des Marktes als allgemeines Organisationsprinzip der Gesellschaft.“[44] Statt im unmittelbaren Umfeld verankert zu sein, beziehen sie sich vor allem aufeinander und prägen ein tonangebendes, bestens vernetztes globales Städtesystem mit einer enormen wirtschaftlichen Macht. So entstand ein weltumspannendes Netz aus Metropolen, die sich zwar stets im Wettbewerb untereinander befinden, in denen sich aber Lebensstile, Konsummuster und nicht zuletzt auch die optischen Eigenschaften der urbanen City Scapes weitgehend ähneln.

In Zusammenhang mit dem hier behandelten Phänomen muss hervorgehoben werden, dass zahlreiche Entwürfe der neu errichteten Musiktempel von einer Handvoll von international renommiertem Architekten stammen, die auch einige weitere Großprojekte gestalteten. Die Pariser Philharmonie wurde von Jean Nouvel konzipiert, der auch Pläne für das neue Konzerthaus in Kopenhagen und das Museum Louvre Abu Dhabi in Abu Dhabi entwickelte. Die Elbphilharmonie wurde von den berühmten Architekten Jacques Herzog und Pierre de Meuron errichtet, die bereits die Tate Modern Gallery in London und das Olympia Stadion in Beijing bauten. Die bewegte Struktur der Walt Disney Concert Hall in Los Angeles geht auf Frank Gehry zurück, dem Schöpfer des Guggenheim Museums in Bilbao, und das erste Design des Opera Hauses in Dubai wurde von Zaha Hadid eingereicht, die unter anderem die Oper in Guangzhou gestaltete.

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43   Edward W. Soja, *Postmetropolis: Critical Studies of Cities and Regions* (Oxford: Blackwell, 2000).

44   Annika Mattissek, *Die neoliberale Stadt: Diskursive Repräsentationen im Stadtmarketing deutscher Großstädte* (Bielefeld: transcript, 2008), 12.

Abbildung 6: Die Elbphilharmonie.[45]

Wie Davide Ponzini und Michele Nastasi in ihrer mit Starchitecture betitelten Abhandlung betonten, prägte diese Handvoll von Architekten die City Scapes moderner Metropolen auf dem ganzen Globus.[46] In einem transnationalen sozialen Raum bauten sie Wolkenkratzer, Flughäfen, Sportstadien, Shopping Malls und Themenparks, die zwar in gewisser Hinsicht die Eigenlogik der Städte im Sinne von Helmut Berking und Martina Löw[47] auffangen, aber trotzdem vor allem den ästhetischen Maßstäben der globalen Architekturstile gehorchen. Das trifft auch auf die besprochenen Musikgebäude

45 Niklas Jeromin, „Gray Concrete Building," 23. Februar 2021, *Pexels*, Zugriff am 5. Mai 2021, https://www.pexels.com/photo/gray-concrete-building-6930391/.

46 Davide Ponzini und Michele Nastasi, *Starchitecture: Scenes, Actors, and Spectacles in Contemporary Cities* (Turin: Allemandi, 2016).

47 Helmut Berking und Martina, *Die Eigenlogik der Städte: Neue Wege für die Stadtforschung* (Frankfurt: Campus Verlag, 2008).

zu: Das Oslo Opernhaus und die Elbphilharmonie ziehen ihre Aussagekraft aus der maritimen Umgebung, das Opernhaus in Dubai wurde nach dem Vorbild eines ortsüblichen Segelschiffs gebaut, und auch die Oper in Guangzhou von Zaha Hadid wurde vom lokalen Baustil inspiriert. Trotzdem sind diese Gebäude in erster Linie als Produkte aktueller Architekturstile wahrnehmbar, die nicht nur die visuellen Vorstellungen über die postindustrielle Stadt vermitteln, sondern sie auch standarisieren und regionale Varianten der Gleichheit und Eintönigkeit im globalen Ausmaß reproduzieren. Sogar die Akustik mehrerer prominenter Säle wurde von derselben Handvoll von Spezialisten installiert, was sich in einer Angleichung der akustischen Gegebenheiten widerspiegelt.

Für die Architekten bilden extravagante Kulturgebäude wie Museen, Opern und Konzerthäusern willkommene Spielwiesen gestalterischer Fantasie und erheben sie mit ihrer Auffälligkeit zu Ikonen der globalisierten Stadtplanung. Sie gelten als Indikatoren für die Urbanität, das ökonomische Wachstum und den angeblichen Wohlstand und werden als strategische Mittel im Wettbewerb urbaner Metropolen eingesetzt. Laut Leslie Sklair von der London School of Economics befindet sich diese Spektakularisierung der zeitgenössischen Architektur im Dienst des globalen Kapitalismus: Sie verfestigt die neoliberale Hegemonie, übt mit ihrem Hyper-Konsumerismus Kontrolle über das Leben, Denken und Konsumieren der Bürger und trägt zur Vergrößerung der ohnehin bestehenden sozialen Ungleichheiten bei.[48]

Eventisierung, Globalisierung und Standarisierung musikalischer Aufführungspraxen

Eng verbunden mit der Spektakularisierung der Architektur ist der Trend zur Eventisierung. Das betrifft zu einem die Inszenierung der Stadt, die Urbanität nicht mehr als eine spezifische, die Lebens- und Verhaltensweisen prägende Gesinnung, verbunden mit charakteristischen sozialen Praktiken betrachtet: Die Urbanität wird zum Ereignis,[49] in dem die glitzernde Oberfläche gefeiert wird und die Realität hinter einer Scheinwelt aus bunten Bildern verschwindet. Obwohl auch Städte eine klangliche Eigenidentität besitzen, beziehen sich dabei sowohl die städtischen Imaginationen als auch die szenographischen Strategien der Gestaltung städtischer Räume vorwiegend auf visuelle Sachverhalte. Laut Malte Friedrich klingt deshalb eine Musikstadt auch nicht, sondern beeindruckt durch visuelle Opulenz, materialisiert in glamourösen Opernhäusern und Konzerthallen. Oder anders ausgedrückt: Für das

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48   Leslie Sklair, *The Icon Project: Architecture, Cities and Capitalist Globalization* (New York: Oxford University Press, 2017), https://doi.org/10.1093/oso/9780190464189.001.0001.

49   Ralf Bohn und Heiner Wilharm, Hgg., *Inszenierung der Stadt: Urbanität als Ereignis* (Bielefeld: transcript, 2012).

städtische Imagedesign ist die Architektur der musikbezogenen Bau-Ikonen wichtiger als das, was in ihnen stattfindet.[50]

Zum anderem verzeichnet man eine ähnliche Eventisierung auch in Bezug auf die Wahrnehmung von musikalischen Veranstaltungen. Obwohl einschlägige Studien zu diesem Thema noch ausstehen, gibt es zahlreiche Indikatoren, die darauf verweisen, dass sich die Funktion der klassischen Musik gravierend geändert hat. Im 19. und in der ersten Hälfte des 20. Jahrhunderts diente die klassische Musik als ein wichtiges Kennzeichen der sozialen Distinktion im Sinne von Pierre Bourdieu[51] und besaß einen eindeutigen Bildungsauftrag. In einer Erlebnisgesellschaft,[52] wie sie Holger Schulz skizzierte, weichen allerdings diese Funktionen zunehmend einer Bevorzugung von Teilnahme an Veranstaltungen, die der kognitiv zentrierten Kontemplation multi-sensorische Erlebnisse und Lifestyle Erfahrungen entgegengesetzt werden. Sie befriedigen (kurzfristig) eine hedonistische Disposition, feuern die kontinuierliche Nachfrage an und führen zum Konsumzwang, der eine Erfüllung in sich selbst findet.

Globalisierungstendenzen verstärken diese Entwicklung. Obwohl die hier behandelte klassische Musik in Europa entstanden ist und Jahrhunderte lang vor allem in Europa, Nord Amerika und Australien gepflegt wurde, muss sie heute als ein globales Phänomen betrachtet werden. Es sind nicht nur Stars wie Lang Lang, Ana Netrebko oder Placido Domingo, die auch Engagements außerhalb des üblichen europäisch-amerikanischen Gastspiel Karussells annehmen: Dieser Trend wird auch von einigen internationalen Organisationen wie Opera Europa und Opera America vorangetrieben, die 2019 den World Opera Day ins Leben riefen. Bei der Klassik handelt es sich deshalb heute um ein globales Business im digitalen Zeitalter, was auch musikalisch seine Spuren hinterließ. In Bezug auf die Oper vermerkte deshalb Daniel Snowmann, dass der globale Austausch in diesem Bereich zum Verlust des Hausstils sowie zu einer Homogenisierung der musikalischen Produkte[53] führte, was sich durchaus im Einklang mit der Standarisierung der urbanen Sky Scapes befindet.

Statt des Fazits – Ein gewagter Blick in die Zukunft

Abschließend soll explizit betont werden, dass erwähnte Musikbauten zwar auch über Musik-, Konzert oder Opernsäle verfügen, die Musikaufführungen gewidmet sind und in denen diese auch stattfinden. Diese Funktion wird

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50 Malte Friedrich, *Urbane Klänge: Popmusik und die Imagination der Stadt* (Bielefeld: transcript, 2010).

51 Pierre Bourdieu, *Die feinen Unterschiede: Kritik der gesellschaftlichen Urteilskraft* (Berlin: Suhrkamp, 1987).

52 Schulze, *Die Erlebnisgesellschaft: Kultursoziologie der Gegenwart*.

53 Daniel Snowman, *The Gilded Stage: A Social History of Opera* (Main: Atlantic Books, 2010).

jedoch von anderen, vor allem kommerziell bedingten Motiven überlagert, die mit der Musik *per se* kaum was zu tun haben. Dies gilt vor allem für den Bau der Musiktempel, die nicht einer bestehenden Musiktradition ein Zuhause bieten oder für einen bereits existierenden Klangkörper konzipiert werden, sondern aus anderen Gründen, wie Sanierung von de-industrialisierten Stadtteilen sowie Branding und Imagedesign von urbanen Konglomeraten. Im Falle von Dubai wiederum bildet neben dem Tourismus eine wichtige Valenz auch die preisliche Aufwertung der Wohngegend rund um das neue Opernhaus usw.

In diesem Zusammenhang stellt sich die Frage, ob angesichts der Tatsache, dass alle urbanen Konglomerate nach demselben Konzept nach ihrer herausragenden Rolle in der Weltgemeinschaft suchen, die mobilisatorische Kraft der extravaganten Musikgebäude nicht bereits längst verblasste. Nicht nur die kritische Öffentlichkeit, sondern auch professionelle Institutionen, wie etwa Classical next,[54] ein weltweiter Zusammenschluss von Unternehmen aus dem Klassikbereich, diagnostizierten nämlich Überangebot und mahnten zum Umdenken. In einem Roundtable zum Thema „Zukunft der Opern- und Konzerthäuser" wiesen die beteiligten Experten darauf hin, dass in Bezug auf deren Neubau nicht nur die Frage der Finanzierbarkeit, sondern auch Aspekte wie Nachhaltigkeit, Inklusion, Partizipation, das Erschließen von neuen Publikumsschichten und das Einbeziehen von neuen Technologien berücksichtigt werden müssen.[55]

Ebenso wichtig ist auch die Frage, wie die Klassik-Szene die Corona-Krise meistern wird. Zu einem hatte das Ausrufen der Pandemie im März 2020 und die damit verbundene Stilllegung des gesamten musikalischen Öko-Systems für die Musikhäuser katastrophale wirtschaftliche Auswirkungen, da diese monatelang kein Einkommen hatten, aber trotzdem für die Fixkosten aufkommen mussten. Konsequenzen waren drastisch: Das Opernhaus in Zürich erklärte eine ,Kunstpause' und stellte sein Ensemble auf Kurzzeitarbeit. Die Metropolitan Opera zahlte ab Ende April 2020 keine Gehälter mehr an ihre Mitarbeiter, beglich jedoch weiterhin ihre Sozial- und Instrumentenversicherung. Die New York Philharmonic beendete die Saison vorzeitig und senkte die Gehälter auf 75% des Mindestlohns, wobei auch die Möglichkeiten der Entlassung der Musiker erwogen wurden. Um die hohen Defizite abzubauen, appellierten die Institutionen an das Publikum, auf die Rückerstattung der bereits gekauften Tickets zu verzichten und den Betrag an die Institution zu spenden.[56]

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54   *Classical next*, Zugriff am 5. Februar 2021, https://www.classicalnext.com/.

55   David Staples, „Future Opera Houses and Concert Halls – What will the next generation of performance spaces do and be," Classical next, YouTube Video, hochgeladen am 28. November 2013, Zugriff am 30. Januar 2021, https://www.youtube.com/watch?v=wLWPaVOqaLk.

56   BR Klassik, „Wegen Corona: Kurzarbeit an einigen Opernhäusern Weniger Lohn für Orchester und Chor," hochgeladen am 24. März 2020, Zugriff am 30. Januar 2021, https://www.br-klassik.de/aktuell/news-kritik/operhaeuser-theater-corona-virus-kurzarbeit-100.html.

Zum anderen dürfte auch die Tatsache, dass zahlreiche MusikerInnen und andere an musikalischen Prozessen beteiligten Profis wegen der langen Durststrecke gezwungen wurden, sich neue Erwerbsquellen zu erschließen beziehungsweise sich beruflich umorientieren. Dies dürfte ebenso einen Einfluss auf die Programmgestaltung ausüben wie die wahrscheinlich noch über eine längere Zeit andauernde Beeinträchtigung der Mobilität und des musikalischen Austausches. Ebenso ist zu erwarten, dass die durch die Pandemie beschleunigte Digitalisierung musikalischer Sachverhalte und die damit verbundenen Änderungen des Rezeptionsverhaltens nicht nur ökonomisch, sondern auch künstlerisch nicht ohne Konsequenzen bleiben werden.

Obwohl die meisten (professionellen) Häuser versuchen werden, die alte Situation wiederherzustellen, ist es jedoch unwahrscheinlich, dass die klassische Szene jemals zum „business as usual" zurückkehren wird. Der Markt war bereits vor der Krise übersättigt, und die finanzielle Hilfe wird auch in jenen Ländern, die Kultur als ‚systemimmanent' betrachten, begrenzt sein. Das wird zu einer wesentlichen Umstrukturierung des Musiklebens führen, wobei etablierten Institutionen mit langen Traditionen, die als politische oder kulturelle Identitätsträger (Wiener Philharmoniker, Hamburger Staatsoper) fungieren, Vorrang eingeräumt wird. Selbstständige Musiker, freiberufliche Ensembles, kleinere Institutionen und Boutique Festivals werden voraussichtlich nicht in einem ähnlichen Sinne unterstützt, was die Vielfalt kultureller Ausdrucksformen verringern und der Nachwuchsförderung im Wege stehen wird. Infolgedessen kann erwartet werden, dass das musikalische Angebot auf das traditionelle Repertoire reduziert wird, das zudem lediglich den solventen „happy few" zugänglich sein wird.

Zudem muss in Betracht gezogen werden, dass von den Auswirkungen der Pandemie auch Erwerbzweige wie Reisen, Tourismus und Gastronomie, die maßgebend an den von der Klassik generierten Umsätzen beteiligt sind, in Mitleidenschaft gezogen wurden. Die eingeschränkte Reisetätigkeit wird einerseits das internationale Tour-Karussell bekannter Ensembles verlangsamen und dazu führen, dass die Programmgestaltung vor allem durch die jeweils ‚heimischen' Kräfte realisiert wird. Zum anderen wird aber auch eine Einschränkung des Musiktourismus erwartet und dadurch die sinkenden Einnahmen für die Städte. Aus diesem Grund ist auch fraglich, was längerfristig mit den pompösen Gebäuden der musikalischen Starchitecture passieren wird, deren Kernpublikum – wie etwa in Dubai – die Touristen darstellen. Man kann befürchten, dass es einigen unter ihnen ähnlich ergangen wird, wie zahlreichen Mamutanlagen aus dem Sportbereich (Olympischen Spiele in Athen; Fußballweltmeisterschaften Süd-Afrika), bei denen sich der neo-liberale Hype über Investitionen in die sportliche Infrastruktur als „cash mashine" in das Gegenteil verwandelte und neben den horrenden Schulden verwahrloste Skelette vermeidbarer Fehlinvestitionen hinterließ.

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POVZETEK

Novogradnje glasbenih institucij: kulturne, ekonomske in simbolične razsežnosti glasbi namenjenih zgradb zvezdniške arhitekture

Prispevek obravnava trenutni razcvet gradenj novih koncertnih dvoran in opernih hiš. Nekateri motivi za postavitev glasbene infrastrukture imajo dolgo tradicijo, drugi so novejši. Medsebojno so odvisni in so včasih bolj, drugič pa manj tehtni. Poleg tega je treba upoštevati tudi zgodovinske, regionalne in kulturne razlike. Pomembna stalnica je njihova središčna funkcija pri oblikovanju kulturne in nacionalne identitete. Bogata zgodovina praške operne scene služi kot zgodovinski zgled, medtem ko operna hiša in koncertna dvorana v Astani slavita Kazahstan kot mlado samostojno državo. Drugi vidik gradnjo glasbenih objektov interpretira kot osnovno komponento urbanizma. Tako je bilo tudi pri Dunajski državni operi in koncertni dvorani Musikverein kot del prestižne notranje obvoznice Ringstraße, zasnovane tako, da tekmuje z metropolami, kot sta Pariz in Berlin.

Medtem ko je bila Ringstraße zgrajena v rastočem mestu, so trenutni projekti namenjeni revitalizaciji deindustrializiranih okrožij. Te strategije po gospodarskem uspehu odprtja ekstravagantne podružnice Guggenheimovega muzeja v zanemarjenem predelu španskega mesta Bilbao imenujemo »učinek Bilbaa«. Novo operno hišo v Oslu in pariško filharmonijo lahko omenimo kot primera uspešnega prenosa učinka Bilbaa na področje glasbe. Operno okrožje v Dubaju, zgrajeno leta 2016, pa si prizadeva za povsem drugačne učinke. Namen naložb v pospešeno urbanizacijo, ki sloni na ekstravagantni arhitekturi, kulturi in luksuznem turizmu, je zaščititi gospodarstvo mesta po koncu naftne dobe. Poleg tega je s postavitvijo operne hiše zrasla vrednost bivalnih enot v okrožju. Učinek ikoničnih glasbenih objektov mnogokratno presega fizične meje njihove materialnosti. V nekaterih primerih njihova avra žari po celem mestu. Starejši primer je znamenita operna hiša v Sydneyju, ki je razpoznavni znak mesta, novodobni pa novozgrajena Elbska filharmonija, ki je osrednji vidik trženja Hamburga kot mesta glasbe.

Čeprav med seboj nenehno tekmujejo, so si »globalna mesta« zelo podobna, kar se tiče življenjskega sloga, vzorcev potrošnje in vizualnih značilnosti. Razlog za to je, da velik del osrednjih prostorskih načrtov zasnuje peščica priznanih »zvezdniških« arhitektov, ki narekujejo estetske standarde na globalni ravni. Enako velja za nove glasbene objekte, ki slikajo podobo postindustrijskih mest in reproducirajo regionalne različice enakosti. Spektakularizacija arhitekture je tesno povezana s trendom eventizacije. Tako kot urbanost slavi bleščeče površje, so tudi pri doživljanju glasbenih dogodkov zaželena veččutna izkustva, ki zadovoljijo hedonistično nagnjenje in obenem potrebo po potrošnji. Ali se bo po pandemiji scena klasične glasbe vrnila v ustaljene tirnice, je vprašljivo, obstaja pa tudi bojazen, da se bo neoliberalni pomp glede pomena kulturne infrastrukture kot zlate jame spremenil v svoje nasprotje in za sabo pustil zanemarjena okostja špekulacij, ki bi se jim lahko izognili.

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the special focus on freelancers. Further she is involved in an international empirical research project with the University of Porto and the Erasmus University of Rotterdam entitled Until COVID-19 do us part." She is also the driving force behind the Urban Music Studies Scholars Network as well as a co-editor of the publication series Urban Music Studies with the Intellect Publishers based in Bristol, UK.

O AVTORICI

ALENKA BARBER-KERŠOVAN (alenka.barber-kersovan@leuphana.de) je častna profesorica, predava sociologijo glasbe na univerzi Leuphana v Lüneburgu v Nemčiji. Njeni glavni raziskovalni interesi so popularna glasba, glasba in spol, glasba in politika ter urbana glasba. Trenutno raziskuje delovne pogoje klasičnih glasbenikov s posebnim poudarkom na svobodnih sodelavcih. Nadalje sodeluje z Univerzo v Portu in Univerzo Erasmus v Rotterdamu v mednarodnem empiričnem raziskovalnem projektu z naslovom »Dokler nas covid-19 ne loči«. Je tudi gonilna sila mreže za glasbene študije urbane glasbe in sourednica publikacijske serije Urban Music Studies pri založbi Intellect s sedežem v Bristolu v Veliki Britaniji.

Poučevanje glasbene umetnosti na daljavo v osnovnošolskem izobraževanju med epidemijo covid-19

Tina Bohak Adam, Mira Metljak

University of Ljubljana

IZVLEČEK

Namen raziskave je bil ugotoviti raven digitalne pismenosti in izkušnje učiteljev glasbene umetnosti v osnovnošolskem izobraževanju s poučevanjem na daljavo v obdobju pred razglasitvijo epidemije covid-19 in po njej. Izsledki potrjujejo dvig ravni digitalne pismenosti v navedenem obdobju in kažejo na pozitivne izkušnje z uporabo informacijsko-komunikacijske tehnologije v praksi.

Ključne besede: digitalna pismenost, poučevanje na daljavo, osnovna šola, učitelji glasbene umetnosti, covid-19

ABSTRACT

The study's purpose was to determine the level of digital literacy and experience in distance teaching of music art teachers in primary school education in the period before and after the declaration of the COVID-19 epidemic. The results confirm the increase in digital literacy level in that period and show positive experiences with information and communication technology in practice.

Keywords: digital literacy, distance learning, primary school, music art teachers, COVID-19

Uvod

Digitalna pismenost je ena temeljnih vseživljenjskih kompetenc, ki vključuje varno in kritično uporabo tehnologije informacijske družbe pri učenju, raziskovanju, umetniškem ustvarjanju in delu, pa tudi v prostem času in pri komunikaciji.[1] Je posameznikova elementarna zmožnost, da se znajde v digitalnem svetu. Digitalno pismen posameznik pozna in uporablja osnovna znanja v informacijsko-komunikacijski tehnologiji (v nadaljevanju: IKT), kot so na primer: uporaba računalnikov za iskanje, ocenjevanje, shranjevanje, proizvodnjo, predstavitev in izmenjavo informacij ter za sporazumevanje in sodelovanje v skupnih omrežjih po internetu.[2] Izsledki kažejo, da je digitalna pismenost pravzaprav širše umeščen pojem in ga lahko razumemo kot nadpomenko, pod katero uvrščamo tudi digitalno kompetenco (glej spodaj) ter vsaj še področje varne in kritične uporabe IKT.[3]

Ključne kompetence in Evropski okvir digitalnih kompetenc za učitelje - *DigCompEdu* (2017)

Pojem kompetenca je v 60. letih 20. stoletja v organizacijsko znanost uvedel ameriški psiholog David McClelland (1917–1998). Menil je, da za uspešno delo posameznika niso potrebne le spretnosti, znanje in veščine, ki jih posameznik razvije z učenjem, ampak tudi njegove osebnostne značilnosti, kot so npr. njegova spretnost, intuitivnost, vztrajnost in motiviranost.[4] Izoblikoval je tudi svoj prvi kompetenčni model, v katerem je poudaril, da se kompetenc ne učimo, ampak jih razvijamo. Inteligenco namreč merijo inteligenčni testi, inteligenca pa velikokrat ni nujna oz. ni pogoj za dobro opravljanje nekega dela, gotovo pa pripomore k njenemu izboljšanju.[5]

Treba je poudariti, da je bil McClelland pravzaprav zelo napreden v svojem razmišljanju, saj se je njegovo pojmovanje kompetence precej razlikovalo od do zdaj tradicionalnih obravnav posameznika in je do njegovega časa le

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1 »Digitalna pismenost,« Portal Osnovne spretnosti in veščine, dostop 11. marec 2020, https://www.portalosv.si/digitalna-pismenost/; Petra Javrh, »Digitalna pismenost nasproti digitalni kompetenci,« European Commission, EPALE – ePlatforma za izobraževanje odraslih v Evropi, dostop 11. marec 2020, https://epale.ec.europa.eu/sl/blog/digitalna-pismenost-nasproti-digitalni-kompetenci.

2 »Digitalna pismenost,« Portal Osnovne spretnosti in veščine.

3 »The European Digital Strategy,« European Commission, Strategy, Shaping Europe's digital future, dostop 11. marec 2020, https://ec.europa.eu/digital-single-market/en/content/european-digital-strategy.

4 David Clarence McClelland, »Testing for Competence Rather Than for 'Intelligence',« *American Psychologist* 28, št. 1 (1973): 1–14, dostop 27. februar 2020, https://www.therapiebreve.be/documents/mcclelland-1973.pdf; Rado Wechtersbach, »Digitalna kompetenca in njeno izgrajevanje,« *Organizacija* 42, št. 1 (2009): A1–A2, http://www.dlib.si/?URN=URN:NBN:SI:DO-C-QK8BF35D.

5 Clarence McClelland, »Testing for Competence.«

redko kdo natančno vedel, kaj kompetence pravzaprav so oz. kaj natančno pomenijo.[6]

Poudarjamo, da se pojem kompetenca v današnjem času vse več uporablja, da pa je njegovo pojmovanje še vedno precej neenotno in opredeljeno s številnimi različnimi definicijami. Izraz je prisoten tudi v pogovornem jeziku, a če se osredotočimo na definicijo v *Slovarju slovenskega knjižnega jezika*, ugotovimo, da je kompetenca opredeljena kot »obseg, mera odločanja, določena navadno z zakonom; pristojnost, pooblastilo«, lahko pa jo opredelimo tudi kot »področje dejavnosti«.[7]

Svet Evropske unije je na predlog Evropske komisije leta 2000 v Lizboni sklenil, da mora evropski okvir v procesu zagotavljanja vseživljenjskega učenja na novo opredeliti osnovna znanja kot ključni ukrep pri odzivu Evrope na globalizacijo in premik k družbi znanja. Zasnovano je bilo poročilo, ki ga je Svet leta 2001 sprejel, in tako je postalo razvijanje veščin ena izmed prednostnih nalog izobraževanja.[8] Naj poudarimo, da je v tem letu začela delovati tudi delovna skupina Evropske komisije o temeljnih veščinah (Working Group on Basic Skills, Enterpreneurship and Foreign Languages). Njeni člani so kljub številnim razhajanjem glede konceptov in opredelitev temeljnih veščin dve leti pozneje (2003) izdali poročilo, ki predstavlja osnovo za reševanje tega vprašanja. V njem so namesto izraza »veščine« uvedli izraz »kompetenca«. Prav tako so namesto izraza »temeljne« uvedli izraz »ključne«.[9] Ključne kompetence tako opredeljujemo kot kombinacijo znanja, spretnosti in odnosov, ki ustrezajo okoliščinam.[10]

V aktualnem Priporočilu Sveta Evropske unije o ključnih kompetencah za vseživljenjsko učenje iz leta 2018 je opredeljenih osem ključnih kompetenc, in sicer: 1. pismenost; 2. večjezičnost; 3. matematična, naravoslovna, tehniška in inženirska kompetenca; 4. digitalna kompetenca; 5. osebnostna, družbena in učna kompetenca; 6. državljanska kompetenca; 7. podjetnostna kompetenca; 8. kulturna zavest in izražanje. V času do leta 2018 so bile opredeljene kompetence večkrat preimenovane in drugače razporejene.[11]

Pojmovanje izraza digitalne kompetence se največkrat navezuje na ustrezno in varno rabo celotnega nabora digitalnih tehnologij, ki povezujejo ljudi s podatki, omogočajo komunikacijo in pomagajo pri reševanju problemov na

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6   Wechtersbach, »Digitalna kompetenca in njeno izgrajevanje,« A2.

7   »Kompetenca,« *Slovar slovenskega knjižnega jezika*, dostop 10. februar 2020, https://fran.si/130/sskj-slovar-slovenskega-knjiznega-jezika/3554184/kompetenca?FilteredDictionaryIds=130&View=1&Query=kompetenca.

8   Wechtersbach, »Digitalna kompetenca in njeno izgrajevanje,« *Zgodovina v šoli* 20, št. 3/4 (2011):4.

9   Prav tam.

10   Priporočilo Sveta z dne 22. maj 2018 o ključnih kompetencah za vseživljenjsko učenje, *Uradni list Evropske unije*, 4. 6. 2018, str. C189/1, dostop 26. februar 2020, https://eur-lex.europa.eu/legal-content/SL/TXT/PDF/?uri=CELEX:32018H0604(01)&from=EN.

11   Prav tam.

različnih področjih delovanja, torej na računalnike in z njimi povezan IKT.[12] Prav tako lahko ta izraz pojmujemo kot posameznikove značilnosti in veščine, ki se izražajo kot njegovo znanje, spretnosti, motivi, vrednote, prepričanja in vse drugo, kar potrebuje, da uspešno in učinkovito ter skladno s standardi delovne uspešnosti in pričakovanji izvrši določeno nalogo ali opravi delo z IKT. Digitalno kompetenten posameznik je z njeno uporabo uspešnejši, ustvarjalnejši in inovativnejši, uporablja veljavne in zanesljive podatke ter se zaveda pravnih in etičnih načel uporabe te tehnologije.[13]

Razumevanje digitalnih kompetenc je ključnega pomena za izobraževanje in delo ter za aktivno participacijo v sodobni družbi in gospodarstvu.[14] Njihovo izgrajevanje mora biti funkcionalno prisotno pri vseh ciljih izobraževanja in v kontekstu reševanja problemov v celotnem kurikulumu. Takšno poučevanje zahteva večji napor, večjo zavzetost ter več časa in znanja učiteljev.[15]

Poudarjamo, da je digitalne kompetence treba obravnavati kot prečne kompetence, ki pomembno vplivajo na pridobivanje drugih ključnih kompetenc, kot so npr. komunikacijske in jezikovne spretnosti ali osnovne spretnosti na področju matematike in naravoslovja ter kulturna zavest in izražanje.[16]

Digitalne kompetence je mogoče določiti v sklopu Evropskega okvira digitalnih kompetenc, ki ga je pripravila Evropska unija. Razdeljen je na več področij, in sicer: *DigComp 2.1* (2017), katerega prva izdaja je izšla leta 2003 in je namenjen vsem državljanom,[17] *DigCompOrg* (2015), ki je namenjen izobraževalnim ustanovam,[18] in *DigCompEdu* (2017), ki je namenjen učiteljem oz. izo-

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12 Matej Urbančič in dr., *Strokovne podlage za didaktično uporabo IKT v izobraževalnem procesu za področje umetnosti*, 4, dostop 17. januar 2020, http://ikt-projekti.uni-lj.si/porocila/strokovne%20 podlage%20umetnost.pdf.

13 Wechtersbach, »Digitalna kompetenca in njeno izgrajevanje,« A3.

14 Riina Vuorikari, »Razvoj digitalnih kompetenc: naloga državljana 21. stoletja,« School Education Gateway – Evropska spletna platforma za šolsko izobraževanje, dostop 13. januar 2020, https:// www.schooleducationgateway.eu/sl/pub/viewpoints/experts/riina_vuorikari_-_becoming_dig. htm; »Digitalna kompetenca – vitalna veščina 21. stoletja za učitelje in učence,« School Education Gateway – Evropska spletna platforma za šolsko izobraževanje, dostop 13. januar 2020, https:// www.schooleducationgateway.eu/sl/pub/resources/tutorials/digital-competence-the-vital-.htm.

15 Wechtersbach, »Digitalna kompetenca in njeno izgrajevanje,« A4.

16 Riina Vuorikari, »Razvoj digitalnih kompetenc: naloga državljana 21. stoletja,«; Urbančič in dr., *Strokovne podlage za didaktično uporabo IKT*, 4.

17 Carretero Stephanie, Riina Vuorikari in Yves Punie, *DigComp 2.1: The Digital Competence Framework for Citizens with eight proficiency levels and examples of use* (JointResearch Centre, European Commission, 2017), dostop 25. februar 2020, https://publications.jrc.ec.europa.eu/repository/ bitstream/JRC106281/web-digcomp2.1pdf_(online).pdf; Carretero Stephanie, Riina Vuorikari in Yves Punie, *DigComp 2.1: Okvir digitalnih kompetenc za državljane; Osem ravni dosegania kompetenc in primeri rabe*; Prevod (Ljubljana: Zavod RS za šolstvo, 2017).

18 Panagiotis Kampylis, Yves Punie in Jim Devine, *Promoting Effective Digital-Age Learning – A European Framework for Digitally-Competent Educational Organisations* (JointResearch Centre, European Commission, 2015), dostop 5. marec 2020, https://publications.jrc.ec.europa.eu/repository/bitstream/JRC98209/jrc98209_r_digcomporg_final.pdf.

braževalcem.[19] Ključni cilj vseh teh okvirov je poenotenje kategorij, ki omogočajo mednarodno primerljiv in skladen jezik za opisovanje ključnih kompetenc ter določajo lestvice, s katerimi je mogoče opredeliti raven doseženih kompetenc. Prav tako je mogoče na podlagi teh okvirov lažje spremljati napredovanja na ravni posameznika in prepoznati potrebe po nadaljnjem usposabljanju.[20]
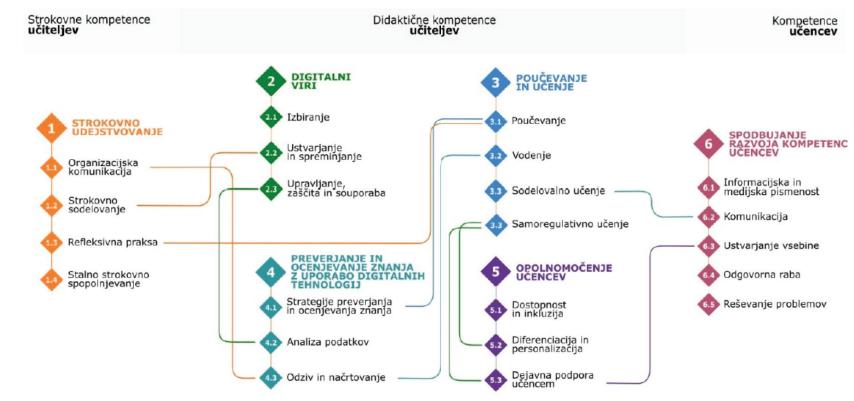
Shema 1: Okvir digitalnih kompetenc, kot ga opredeljuje *DigCompEdu* (2017).[21]

Strokovni okvir kompetenc za učitelje je namenjen učiteljem oz. izobraževalcem na vseh ravneh izobraževanja od zgodnjega otroštva do višješolskega izobraževanja in izobraževanja za odrasle, vključno s splošnim in poklicnim izobraževanjem, z izobraževanjem oseb s posebnimi potrebami ter učenjem v neformalnih okvirih. Opredeljuje šest osrednjih področij razvoja: 1. strokovno udejstvovanje; 2. digitalne vire; 3. poučevanje in učenje; 4. preverjanje in ocenjevanje znanja z uporabo digitalnih tehnologij; 5. opolnomočenje učencev; 6. spodbujanje razvoja kompetenc učencev. V njih je skupno poudarjenih 22 temeljnih kompetenc, ki se povezujejo v poljih učiteljevih strokovnih kompetenc, pedagoških kompetenc in kompetenc učencev. Te morajo učitelji obvladati, da lahko kakovostno opravljajo svoje pedagoško delo z uporabo IKT in tudi vse s tem delom povezane dejavnosti.[22]

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19 Christine Redecker, *European Framework for the Digital Competence of Educators: DigCompEdu.* (JointResearch Centre, European Commission, 2017), dostop 25. februar 2020, https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/european-framework-digital-competence-educators-digcompedu; Christine Redecker, *Evropski okvir digitalnih kompetenc izobraževalcev: DigCompEdu* (Ljubljana: Zavod RS za šolstvo, 2017), dostop 25. februar 2020, https://www.zrss.si/digitalnaknjiznica/DigCopEdu/2/.

20 Urbančič in dr., *Strokovne podlage za didaktično uporabo IKT*, 4.

21 Christine Redecker, *Evropski okvir digitalnih kompetenc izobraževalcev: DigCompEdu.*

22 Prav tam, 7 in 14.

Kot osrednje poudarjamo didaktične kompetence, ki zajemajo znanje in spretnosti s področij učenja in poučevanja. Prav tako so pomembne tudi strokovne kompetence, ki vključujejo organizacijo, sporočanje, strokovno sodelovanje in kakovostno refleksijo oz. samoevalvacijo opravljenega dela. Seveda pa ne smemo izpustiti digitalnih kompetenc učencev, kamor sodijo: informacijska pismenost, sposobnost komunikacije z digitalnimi orodji in s storitvami, znanje za ustvarjanje digitalnih gradiv, odgovorna raba digitalnih virov in kritična udeležba v javni digitalni sferi ter reševanje problemov z uporabo IKT.[23]

DigCompEdu gotovo predstavlja temeljno izhodišče za analizo, evalvacijo in za nadgradnjo kompetenčnih opredelitev v celotnem izobraževalnem sistemu, saj le tako lahko učitelj oz. izobraževalec celostno pristopi k poučevanju.

Vključevanje IKT v osnovnošolsko glasbeno izobraževanje

V današnjem času opažamo korenit razvoj IKT tudi na področju glasbe. Glasbena tehnologija pomaga posamezniku oblikovati, artikulirati in kakovostneje razumeti zvok. Pomeni veliko več kot le uporabo ustrezne strojne in programske opreme, različnih notacijskih programov in multimedijskih predstavitev glasbene zgodovine. Prav razvoj na področju strojne in programske opreme je omogočil kakovostnejše poučevanje in učenje.[24] Zgodile so se velike spremembe v načinu izvajanja, komponiranju, kupovanju in v izmenjavi glasbenih posnetkov oz. vsebin. Lahko bi rekli, da je glasba v najrazličnejših oblikah na svetovnem spletu tako rekoč dostopna »vsakomur v vsakem trenutku«.[25]

Vključevanje IKT v pouk glasbene umetnosti dandanes še vedno predstavlja bolj izziv kot ustaljeno prakso. Kurikularna prenova na osnovnošolski ravni (2011) je prinesla vključitev oz. opis razvoja digitalne kompetence v okviru vseh učnih načrtov. Cilji in vsebine zgoraj omenjenega učnega načrta omogočajo veliko možnosti za učinkovito in ustvarjalno uporabo IKT pri pouku.[26] Uporaba digitalne tehnologije pri glasbenem pouku mora biti skladna s cilji, opredeljenimi v aktualnih učnih načrtih, prav tako je poudarjeno medpredmetno povezovanje, npr. iskanje glasbenih informacij na svetovnem spletu, ustvarjanje, snemanje, predvajanje glasbe, digitalno opismenjevanje itn.

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23 Prav tam.

24 Peter Richard Webster, »Computer-Based Techology and Music Teaching and Learning: 2000–2005,« v *International Handbook of Research in Arts Education*, ur. Liora Bressler (Dordrecht: Springer, 2007), vol. 16: 1311–1330; Jožko Lango, »Poučevanje glasbene vzgoje z uporabo informacijsko-komunikacijske tehnologije,« (doktorska disertacija, Univerza v Ljubljani, 2011), 68.

25 Inge Breznik, *Smernice za uporabo IKT pri predmetu glasbena umetnost v osnovni šoli in glasba v gimnaziji* (Ljubljana: Zavod Republike Slovenije za šolstvo, 2016), 2, dostop 20. februar 2020, https://www.zrss.si/digitalnaknjiznica/smernice-ikt-gum/files/assets/basic-html/index.html#1.

26 Prav tam.

Glasbena tehnologija pripravlja učence na aktivno sprejemanje glasbe in njeno vrednotenje.[27]

Sodobna glasbenopedagoška teorija in praksa poudarjata pomen dejavnostno naravnane glasbene vzgoje. Pri njenem poučevanju je velikega pomena razvijanje posameznikovih glasbenih sposobnosti, spretnosti in znanja. Učenje se usmerja na razvijanje glasbene inteligence, ki ni pomembna le za glasbeni razvoj, ampak tudi za razvoj sposobnosti mišljenja, pa tudi za sodobno multimedijsko komunikacijo.[28] Učenje naj bo torej aktivna konstrukcija znanja in potrebuje tako učno okolje, ki bo z interakcijo glasbenih dejavnosti spodbujalo aktivno pridobivanje glasbenih izkušenj. Tako učenci z glasbenim izvajanjem, s poslušanjem in z ustvarjanjem oblikujejo glasbeno védenje.[29] IKT ne sme biti prevladujoč pripomoček za poučevanje glasbe, ampak orodje za podporo poučevanju ter krepitev oz. bogatenje učenja in branja.[30]

Pomembno vlogo pri vključevanju IKT v glasbeni pouk ima učitelj, od katerega se zahteva ustrezna digitalna pismenost oz. več časa za načrtovanje in pripravo pouka. Prav tako so za učitelja neizogibna stalna IKT-izobraževanja in strokovna izpopolnjevanja, kar je morda eden izmed razlogov, da se marsikateri učitelj raje poslužuje tradicionalnih oblik poučevanja.[31] Prenekateri učitelj oz. izobraževalec računalnik, internet in drugo tehnologijo razume kot novo orodje za doseganje tradicionalnih, že preverjenih ciljev, manj pa kot možnost inovativnega izobraževanja. Posledično IKT-oprema pri pouku velikokrat ostane neuporabljena.[32] Tako izobraževalci nehote vplivajo na omejitev radovednosti in ustvarjalnosti učencev oz. dijakov, ti so pa v veliki večini povsem odprti za nove možnosti.[33] Tako ne čudi, da je v današnjem času uvajanje IKT v pouk bolj domena mlajših učiteljev, ki so že med študijem pridobili odlično vsebinsko, tehnološko in didaktično znanje ter ga uporabljajo oz. ga bodo s pridom uporabljali v praksi oz. razredu.

Posebej je treba poudariti, da mora učitelj ob tem poznati ustrezna programska orodja in storitve za podporo sodobnim metodam poučevanja. Samoiniciativno mora iskati, razvijati in preizkušati možnosti za učinkovito uporabo informacijsko-komunikacijsko tehnologijo ter jo kritično vrednotiti, uvajati na učenca usmerjene učne dejavnosti, prožne oblike dela, ustvarjalne naloge in inovativne projekte ter v največji meri upoštevati potrebe in zahteve

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27 Lango, »Poučevanje glasbene vzgoje z uporabo informacijsko-komunikacijske tehnologije,« 75; Urbančič in dr., *Strokovne podlage za didaktično uporabo IKT*, 15.

28 Lango, »Poučevanje glasbene vzgoje z uporabo informacijsko-komunikacijske tehnologije,« 4.

29 Prav tam, 11.

30 Prav tam, IV–V.

31 Rotar Pance in Bohak Adam, »Vključevanje informacijsko-komunikacijske tehnologije,« 264; Urbančič in dr., *Strokovne podlage za didaktično uporabo IKT*, 12.

32 Prav tam, 21.

33 Wechtersbach, »Digitalna kompetenca in njeno izgrajevanje,« A1–A2.

posameznikov.[34] Prav tako si mora prizadevati, da poišče in ustrezno predstavi glasbene vsebine, ki imajo dokazano umetniško in kulturno vrednost. Številne izvedbe, ki nam jih ponuja svetovni splet, omogočajo primerjalno obravnavo posameznih glasbenih del in spodbujajo kritično senzibilnost dijakov. Ti naj dobijo tudi ustrezne spodbude za projektno raziskovalno delo na področju glasbe. IKT zagotavlja konstruktivno učno okolje, v katerem dijaki poiščejo probleme in načine njihovega raziskovanja, manipulirajo z zvoki itn. Vse njihove individualne dejavnosti naj potekajo po načelu *learning by doing*, tudi z didaktično uporabo IKT pri pouku glasbene umetnosti.[35] IKT zelo dobro podpira tudi sodelovalno učenje, ki zahteva spremembo vloge učitelja. Ta predvsem učinkoviteje pripravlja učne vsebine in sestavo pouka ter predvidi dejavnosti in vključevanje učencev v učni proces.[36] Med izvajanjem učnih dejavnosti spremlja delo učencev, jim daje povratne informacije in jim svetuje.[37] Široka množica možnosti IKT omogoča učitelju oz. izobraževalcu načrtovanje učinkovite in kreativne rabe pri glasbenem pouku, npr. pri ugotavljanju predznanja učencev oz. dijakov, usvajanju novih pojmov, preverjanju in ocenjevanju znanja, domačem delu, komunikaciji z učenci oz. med učenci in dijaki, sodelovalnem in projektnem delu, pri predstavitvi rezultatov dela itn.[38]

Ob tem se vprašamo, kako je raba sodobne tehnologije povezana tudi z odraščanjem posameznika. Vsekakor ugotavljamo, da je v današnjem času IKT za učence oz. dijake izziv ter hkrati motiv za omogočanje individualnosti izražanja in svobode v drugačnosti. Zdi se, da je ustvarjalna uporaba IKT pri pouku glasbene umetnosti tako rekoč nujnost, saj so učenci oz. dijaki vsakodnevno v stiku s sodobno tehnologijo in so pri njeni rabi zelo spretni, hkrati pa so tudi v razvojnem obdobju, v katerem jim glasba predstavlja pomemben element identifikacije.[39] Vendarle pa ne gre zanemariti dejstva, da je uporaba IKT v izobraževalnem procesu smiselna le ob hkratni edukaciji in pod nadzorom učitelja oz. izobraževalca. Učence oz. dijake je treba navajati na odgovorno, kritično in varno rabo sodobne tehnologije.

Uporaba IKT je vedno odvisna tudi od opremljenosti glasbenih učilnic oz. ustrezne strojne in programske opreme, a ne prinese nujno dobrih rezultatov. Uspešno delo je namreč hkrati odvisno od digitalne pismenosti učiteljev in njihove naklonjenosti uvajanju sodobnih tehnologij v pouk.[40] Opažamo, da je

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34 Urbančič in dr., *Strokovne podlage za didaktično uporabo IKT*, 4.

35 Rotar Pance in Bohak Adam, »Vključevanje informacijsko-komunikacijske tehnologije,« 276.

36 Matjaž Debevc, Jernej Weiss, Andrej Šorgo in Ines Kožuh, »Solfeggio Learning and the Influence of a Mobile Application Based on Visual, Auditory and Tactile Modalities,« *British Journal of Educational Technology* 51, št. 1 (2020): 177–193, https://doi.org/10.1111/bjet.12792.

37 Urbančič in dr., *Strokovne podlage za didaktično uporabo IKT*, 4.

38 Breznik, *Smernice za uporabo IKT pri predmetu glasbena umetnost*, 4.

39 Prav tam, 3.

40 Lango, »Poučevanje glasbene vzgoje z uporabo informacijsko-komunikacijske tehnologije,« V.

realnost pogosto daleč od želenega, saj nakup ustrezne strojne in programske opreme marsikateri osnovni šoli še vedno predstavlja problem.

Pouk glasbene umetnosti med epidemijo

Izbruh koronavirusne bolezni (covid-19) po svetu in pri nas je korenito spremenil ne le naša življenja, ampak tudi celotno družbo, gospodarstvo in tudi celotno vertikalo izobraževalnega sistema. Zaradi razglasitve epidemije je v obdobju med marcem in junijem 2020 več kot 190 držav po svetu zaprlo vrata svojih šol ter z uporabo IKT vpeljalo nove izobraževalne pristope, ki bi omogočili kakovostno nadaljnje izobraževanje več kot 1,57 milijarde učencev po svetu.[41]

12. marca 2020 je bila zaradi povečanja nevarnosti širjenja koronavirusne bolezni v Sloveniji razglašena epidemija.[42] Istega dne je bila objavljena tudi *Odredba o prepovedi zbiranja ljudi v zavodih s področja vzgoje in izobraževanja ter univerzah in samostojnih visokošolskih zavodih*, ki je od učencev in izobraževalcev v celotni vertikali izobraževalnega sistema pravzaprav zahtevala nove prilagoditve za poučevanje brez osebnega stika in skladno z javnoveljavnim učnim načrtom.[43] V tem obdobju je do 1. junija 2020, ko je bil uradno razglašen konec epidemije v Sloveniji,[44] tudi pouk glasbene umetnosti v osnovnošolskem izobraževanju potekal na daljavo. Učitelji so se bili primorani v zelo kratkem času spoprijeti z bolj ali manj učinkovito uporabo IKT, ne glede na njihovo predznanje oz. afinitete do vpeljave tovrstnih tehnologij v pouk glasbene umetnosti. Posledično so pridobili dragocene izkušnje na tem področju in dvignili raven digitalne pismenosti, ki je – kot ugotavljamo – za nemoteno izvajanje izobraževalnega sistema izjemnega pomena.

Namen in cilji raziskave

Namen raziskave je bil ugotoviti raven digitalne pismenosti učiteljev glasbene umetnosti v osnovnošolskem izobraževanju in pridobiti njihove izkušnje

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41 »UNICEF and Microsoft launch global learning platform to help address covid-19 education crisis,« *Unicef*, dostop 27. oktober 2020, https://www.unicef.org/press-releases/unicef-and-microsoft-launch-global-learning-platform-help-address-covid-19-education; Natalija Šimunovič, »Poučevanje inštrumenta v času epidemije covid-19,« *Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani* 16, št. 32 (2020): 17–18.

42 Odredba o razglasitvi epidemije nalezljive bolezni SARS-CoV-2 (covid-19) na območju Republike Slovenije, 12. marec 2020, *Uradni list RS*, št. 19/2020, dostop 27. oktober 2020, https://www.uradni-list.si/glasilo-uradni-list-rs/vsebina/2020-01-0532.

43 Odredba o prepovedi zbiranja ljudi v zavodih s področja vzgoje in izobraževanja ter univerzah in samostojnih visokošolskih zavodih, 12. marec 2020, *Uradni list RS*, št. 19/20, 22/20 in 25/20, dostop 27. oktober 2020, http://www.pisrs.si/Pis.web/pregledPredpisa?id=ODRE2547#.

44 Odlok o preklicu epidemije nalezljive bolezni SARS-CoV-2 (covid-19), 14. 5. 2020, *Uradni list RS*, št. 68/2020, dostop 27. oktober 2020, https://www.uradni-list.si/glasilo-uradni-list-rs/vsebina/2020-01-1030/.

z uporabo IKT v praksi v obdobju pred 12. marcem 2020, ko je bila uradno razglašena epidemija covid-19 (v nadaljevanju: pred epidemijo covid-19), ter med njenim trajanjem do delitve spričeval v šolskem letu 2019/20 (12. 3. 2020–24. 6. 2020) (v nadaljevanju: po epidemiji covid-19).

Cilji raziskave so bili ugotoviti, v kolikšni meri in za kateri namen so učitelji pred epidemijo covid-19 pri pouku glasbene umetnosti uporabljali IKT, katera spletna programska orodja so pri tem uporabljali pred epidemijo covid-19 in po njej, ali oz. katere težave so imeli učitelji oz. učenci pri pouku na daljavo med epidemijo covid-19 oz. po njej, kako ocenjujejo svoje znanje uporabe in stopnjo digitalne pismenosti, na kakšen način in na katerem področju so se izobraževali oz. si pridobivali in nadgrajevali znanje iz varne in kritične uporabe IKT pri pouku in ali si tega želijo tudi v prihodnje, ter v kolikšni meri bodo v prihodnje uporabljali IKT in na katerih področjih.

Raziskovalna vprašanja, metoda in opis vzorca

RV 1: Ali so se pri učiteljih glasbene umetnosti pojavljale razlike pred epidemijo covid-19 in po njej glede uporabe spletne učilnice pri pouku glasbene umetnosti?

RV 2: Ali so se pri učiteljih glasbene umetnosti pojavljale razlike pred epidemijo covid-19 in po njej glede uporabe drugih spletnih platform oz. aplikacij pri pouku glasbene umetnosti?

RV 3: Ali so se pri učiteljih glasbene umetnosti pojavljale razlike pred epidemijo covid-19 in po njej glede ocene znanja uporabe IKT pri pouku glasbene umetnosti?

RV 4: Ali so se pri učiteljih glasbene umetnosti pojavljale razlike pred epidemijo covid-19 in po njej glede ocene stopnje digitalne pismenosti?

Shema 2: Sestava anketiranih učiteljev glasbene umetnosti glede na spol.

V raziskavi smo uporabili kvantitativni raziskovalni pristop. Osnovni raziskovalni metodi sta bili deskriptivna in kavzalno-neeksperimentalna metoda.

V raziskavi je sodelovalo 83 osnovnošolskih učiteljev glasbene umetnosti. 67 je bilo žensk in 16 moških (glej Shemo 2).

Anketirani učitelji glasbene umetnosti v osnovni šoli poučujejo od enega do štirideset let, povprečno 20,54 leta.

Postopek zbiranja in obdelave podatkov

Vprašalnik smo pripravili v spletni obliki 1KA (EnKlikAnketa), povezava pa je bila učiteljem glasbene umetnosti posredovana po elektronski pošti po več poteh. Vprašalnik je bil odprt dva tedna. Podatke smo izvozili in jih obdelali v programu za statistično obdelavo podatkov SPSS. Na ravni deskriptivne statistike smo uporabili frekvenčno porazdelitev (f, f %) atributivnih spremenljivk ter mere srednjih vrednosti in razpršenosti (aritmetična sredina in standardni odklon) za numerične spremenljivke, na ravni inferenčne statistike pa hi-kvadrat preizkus hipoteze neodvisnosti oz. Kullbackov 2Î-preizkus, in sicer tam, kjer pogoj za uporabo hi-kvadrat preizkusa ni bil izpolnjen, ter t-test za parne primerjave. Uporabljeni so veljavni odstotki glede na število anketirancev, ki so odgovorili na posamezno vprašanje. Podatki so prikazani v tabelah.

Rezultati z interpretacijo

V nadaljevanju predstavljamo rezultate izvedene ankete.

Tabela 1: V kolikšni meri so učitelji pred epidemijo covid-19
pri pouku glasbene umetnosti uporabljali IKT?

	f	f%
nisem uporabljal/-a	4	4,8
manj kot 50 %	27	32,5
50 %–69 %	19	22,9
70 %–89 %	17	20,5
90 % ali več	16	19,3
skupaj	**83**	**100,0**

Največ anketirancev, skoraj tretjina, je odgovorila, da so pred epidemijo covid-19 pri pouku glasbene umetnosti IKT uporabljali v manj kot 50 %, štirje ga niso uporabljali. V 90 % in več ga je uporabljala skoraj petina (19,3 %).

Tabela 2: Za kateri namen so učitelji pred epidemijo covid-19
najpogosteje uporabili IKT pri pouku glasbene umetnosti?

	f	$f\%$
kot didaktični pripomoček pri svojem delu – predvajanje avdioposnetkov	19	24,1
kot didaktični pripomoček pri svojem delu – predvajanje videoposnetkov	34	43,0
kot didaktični pripomoček pri svojem delu – predvajanje prezentacij	11	13,9
kot pripomoček za delo učencev (ustvarjanje …)	7	8,9
drugo	8	10,1
skupaj	**79**	**100,0**

Na vprašanje, za kateri namen so najpogosteje uporabljali IKT pri pouku glasbene umetnosti pred epidemijo covid-19, jih je največ (43,0 %) odgovorilo, da so to tehnologijo najpogosteje uporabljali kot didaktični pripomoček pri njihovem delu, in sicer za predvajanje videoposnetkov. Četrtina jih je najpogosteje uporabljala IKT za predvajanje avdioposnetkov, slaba desetina (8,9 %) kot pripomoček za delo učencev. Pod drugo so zapisali, da so uporabljali vse našteto, eden je uporabljal notografski program,[45] eden spletno učilnico itn.

RV 1: Ali so se pri učiteljih glasbene umetnosti pojavljale razlike pred epidemijo covid-19 in po njej glede uporabe spletne učilnice pri pouku glasbene umetnosti?

Tabela 3: Uporaba spletne učilnice pred epidemijo covid-19
in po njej ter vrednost hi-kvadrat preizkusa

		da	*ne*	*skupaj*
pred	F	10	72	82
	f %	12,2 %	87,8 %	100,0 %
po	F	45	37	82
	f %	54,9 %	45,1 %	100,0 %
skupaj	**f**	**55**	**109**	**164**
	f %	**33,5 %**	**66,5 %**	**100,0 %**

$\chi^2 = 33,511$; g = 1; p = 0,000

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45 Naslov notografskega programa v odgovoru anketiranca ni bil naveden.

Tabela 4: Vrste spletnih učilnic, ki so jih uporabljali učitelji
pred epidemijo covid-19 in po njej

	f pred	f po
Spletna učilnica Arnes (sistem Moodle)	6	13
Engrade	1	/
Edmodo	1	/
Google Classroom/Učilnica	1	4
Easistent (Xooltime)	/	10
Microsoft Teams	/	4

Pri vprašanju, ali učitelji uporabljajo spletno učilnico, so bile razlike med odgovori za uporabo pred epidemijo covid-19 in po njej statistično pomembne. Po razglašeni epidemiji je spletno učilnico uporabljala dobra polovica učiteljev (54,9 %), pred njo pa dobra desetina (12,2 %). Pri odgovorih, katero spletno učilnico so uporabljali, vidimo večjo raznolikost uporabe po epidemiji. Če je bila pred epidemijo covid-19 med učitelji glasbe najbolj razširjena uporaba Arnesove spletne učilnice (sistem Moodle), so po njej začeli poleg te uporabljati tudi spletne učilnice v eAsistentu (Xooltime) in Googlu (Google Učilnica) ter sodelovalno okolje MS Teams.

RV 2: Ali so se pri učiteljih glasbene umetnosti pojavljale razlike pred epidemijo covid-19 in po njej glede uporabe drugih spletnih platform oz. aplikacij pri pouku glasbene umetnosti?

Tabela 5: Uporaba drugih spletnih platform oz. aplikacij pred epidemijo
in po njej ter vrednost hi-kvadrat preizkusa

		da	*ne*	*skupaj*
pred	F	26	57	83
	f %	31,3 %	68,7 %	100,0 %
po	F	46	37	83
	f %	55,4 %	44,6 %	100,0 %
skupaj	**F**	**72**	**94**	**166**
	f %	**43,4 %**	**56,6 %**	**100,0 %**

$\chi^2 = 9,811$; g = 1; p = 0,002

Med uporabo spletnih platform oz. aplikacij pri pouku glasbene umetnosti se pred epidemijo covid-19 in po njej pojavljajo statistično pomembne razlike. Pred epidemijo je spletne platforme oz. aplikacije uporabljala slaba tretjina

(31,3 %), po njej pa več kot polovica učiteljev (55,4 %). Pred epidemijo so največ uporabljali YouTube (f = 10), po njej pa Zoom (f = 15). Po epidemiji je YouTube uporabljalo 12 učiteljev, Googlove aplikacije (Site, Drive, Forms, Meet, prosojnice, Učilnica) je uporabljalo devet učiteljev. Pred epidemijo so po trije učitelji uporabljali Kahoot (enako tudi trije po epidemiji) in Zoom, po dva Padlet (po epidemiji štirje učitelji), Prezi in Skype (po štirje), po eden pa Audacity, Finale, Plickers, Mentimeter, Wooclap, Collage maker, Nearpod, Virtual piano, Garage band, Singing fingers, Tabla, Metronom in Db-meter. Po epidemiji covid-19 sta Mentimeter, Acapella, Chrome Music Lab in WeTransfer uporabljala po dva učitelja, po en učitelj pa Finale, Cisco Webex, Plickers, Wooclap, Prezi, Sibelius, Webinar, Quizzis in Music Maker. Ugotavljamo, da se je raznolikost uporabe spletnih platform oz. aplikacij po epidemiji covid-19 povečala, kar se zdi pomembno za nadaljnje poučevanje.

V nadaljevanju so nas zanimale izkušnje učiteljev s poučevanjem glasbene umetnosti na daljavo med epidemijo covid-19.

Tabela 6: Odgovori učiteljev o tem, ali so imeli v obdobju dela na daljavo med epidemijo covid-19 in po njej težave z uporabo IKT pri pouku glasbene umetnosti

	f	*f* %
ne	32	39,0
da – imel/-a sem tehnične težave z uporabo IKT	16	19,5
da – imel/-a sem težave, kako uresničiti predvidene cilje, opredeljene v učnem načrtu (izvajanje, poslušanje, ustvarjanje)	23	28,0
da – imel/-a sem težave pri komunikaciji z učenci	6	7,3
da – drugo	5	6,1
skupaj	**82**	**100,0**

Iz tabele 6 je razvidno, da je imela več kot polovica učiteljev (61,0 %) v obdobju epidemije covid-19 (med njo in po njej) težave z uporabo IKT pri pouku glasbene umetnosti na daljavo. Največ jih je imelo težave, kako uresničiti predvidene cilje, opredeljene v aktualnem učnem načrtu (28 %), sledile so tehnične težave z uporabo IKT (19,5 %) in težave pri komunikaciji z učenci (7,3 %). Nekaj učiteljev je navedlo druge tovrstne težave (6,1 %), in sicer neodzivnost učencev, neznanje ali pomanjkljivo znanje na področju učinkovite rabe IKT (izpostavili so predvsem uporabo spletnih učilnic, programov, video- in avdioposnetkov).

Tabela 7: Odgovori učiteljev o tem, ali so imeli učenci pri pouku glasbene umetnosti na daljavo težave pri uporabi IKT

	f	*f%*
da	28	33,7
ne	55	66,3
skupaj	**83**	**100,0**

Na vprašanje, ali so imeli učenci pri pouku glasbene umetnosti na daljavo težave pri uporabi IKT, je tretjina učiteljev odgovorila pritrdilno, 66,3 % pa jih navaja, da učenci težav niso imeli. Kot najpogostejše težave učencev so navedli probleme na področju računalniške strojne in programske opreme (slaba oziroma neustrezna oprema, težave pri uporabi računalnika oz. onemogočen dostop do računalnika, uporaba programov, aplikacij), tehnične težave (dostop do interneta – onemogočena ali slaba internetna povezava) in pomanjkanje znanja za uporabo IKT (uporaba elektronske pošte, e-učbenikov, spletnih učilnic, ustvarjanje ter pošiljanje video- in avdioposnetkov, ustvarjanje ter pošiljanje datotek). Kot je razvidno iz odgovorov, so učitelji težave reševali sproti in po korakih – pogosto so komunicirali z učenci in po potrebi tudi s starši prek telefona oz. elektronske pošte, priporočili so ogled videonavodil, ki so dostopna na YouTube, pošiljali pisna navodila, posamezne šole so celo nudile možnost pri izposoji računalnikov.

Učitelje glasbene umetnosti smo prav tako prosili, da ocenijo (od zelo slabo do zelo dobro) svoje znanje uporabe IKT pri pouku glasbene umetnosti pred epidemijo covid-19 in po njej.

RV 3: Ali so se pri učiteljih glasbene umetnosti pojavljale razlike pred epidemijo covid-19 in po njej glede ocene znanja uporabe IKT pri pouku glasbene umetnosti?

Tabela 8: Ocena znanja uporabe IKT pri pouku glasbene umetnosti pred epidemijo covid-19 in po njej ter vrednosti t-testa za parne primerjave

	N	*M*	*St. Odklon*	*t*	*g*	*p*
pred	81	3,40	1,008	−3,162	80	0,002
med oz. po	81	3,58	0,947			

N = numerus; M = aritmetična sredina; St. odklon = standardni odklon; t = vrednost t-testa za parno primerjavo; g = prostostne stopinje; p = stopnja tveganja.

Ugotavljamo, da so učitelji glasbene umetnosti svoje znanje uporabe IKT višje ocenili za obdobje po epidemiji covid-19 (M = 3,58) kot pred covid-19 (M = 3,40). Razlike so bile statistično pomembne.

Tabela 9: Odgovori učiteljev na vprašanje, ali so se pred epidemijo covid-19
udeležili kakšnega izobraževanja iz varne in kritične uporabe IKT pri pouku

	f	f%
ne	24	29,6
da	57	70,4
skupaj	**81**	**100,0**
izmed da	f	f%
da – vsebine smo obravnavali v okviru študija	7	12,3
da – udeležil/-a sem se izobraževanja v okviru zaposlitve (stalno strokovno izpopolnjevanje)	42	73,7
da – izobraževanja sem se udeležil/-a v prostem času	3	5,2
da – drugo	5	8,8
skupaj	**57**	**100,0**

Rezultati kažejo, da se je kar 70,4 % učiteljev pred epidemijo covid-19 ude-ležilo izobraževanja iz varne in kritične uporabe IKT pri pouku, izmed teh večina (73,7 %) v okviru stalnega strokovnega izpopolnjevanja v okviru zapo-slitve, manj jih je vsebine obravnavalo v okviru študija ter se na to temo izobra-ževalo v prostem času. Med tistimi, ki so navedli drugo, je en učitelj odgovoril, da se je izobraževal v okviru študija, na njihovi šoli pa znanje redno dopolnjuje njihova računalničarka s tedenskimi izobraževanji uporabe IKT.

Tabela 10: Odgovori učiteljev na vprašanje, ali so imeli v obdobju med epidemijo
covid-19 oz. po njej v okviru njihove ustanove organizirano kakšno usposabljanje
iz varne in kritične uporabe IKT

	f	f%
da (navedite tematiko)	44	54,3
ne	37	45,7
skupaj	**81**	**100,0**

Nekaj več kot polovica učiteljev (54,3 %) je na vprašanje, ali so imeli med epidemijo covid-19 in po njej v okviru svoje ustanove organizirano kakšno usposabljanje iz varne in kritične uporabe IKT, odgovorila pritrdilno, kar ne-koliko preseneča, saj bi v danih razmerah pričakovali višji rezultat. Učitelji so se izobraževali na pričakovanih področjih učinkovite rabe IKT pri delu na daljavo – največ na področju spletne učilnice Arnes, eAsistent (f = 15) in sodelovalnega okolja MS Teams (f = 12), nekaj manj o varni uporabi interneta (f = 8), nekaj pa tudi o Google Učilnica ter programih in aplikacijah Cisco Webex, Zoom idr.

Tabela 11: Kako so učitelji pridobili/nadgradili znanje za izvajanje pouka
na daljavo med epidemijo covid-19 oz. po njej

	f	f%
znanja nisem nadgradil/-a, ker sem že pred epidemijo covid-19 uporabljal/-a IKT pri pouku na visoki ravni	2	2,5
znanja nisem nadgradil/-a, ker se mi ni zdelo potrebno	1	1,2
znanje sem nadgradil/-a z lastnim učenjem	44	54,3
znanje sem nadgradil/-a v okviru organiziranih izobraževanj in usposabljanj	28	34,6
drugo	6	7,4
skupaj	**81**	**100,0**

Predvidevali smo, da učitelji znanja niso nadgrajevali le v okviru izobraževanj, organiziranih na ustanovah zaposlitve, saj jih je, kot je razvidno iz tabele 11, več kot polovica (54,3 %) znanje nadgrajevala z lastnim učenjem, dobra tretjina v okviru organiziranih izobraževanj in usposabljanj, trije pa znanja niso nadgrajevali. Tudi odgovori »pod drugo« nam dajo jasnejši vpogled v situacijo, v kateri so se znašli učitelji. Med drugim so omenjali »medsebojno pomoč kolegov« in povedali, da so »padli v covid, in to vsi nepripravljeni«, pomagali so si z »raznimi spletnimi tutoriali za nove aplikacije in njihove podrobnosti«, nenazadnje pa je bilo »veliko lastne angažiranosti, ker je bilo usposabljanj bistveno premalo za kompleksno uporabo pri delu.«

Tabela 12: Ali bi si učitelji glasbene umetnosti želeli več izobraževanj
na področju varne in kritične uporabe IKT pri pouku glasbe

	f	f%
da (navedite tematiko)	45	56,3
ne	35	43,7
skupaj	**80**	**100,0**

Večina učiteljev (56,3 %) je odgovorila, da bi si želela več izobraževanj na področju varne in kritične uporabe IKT pri pouku glasbene umetnosti. Kot najbolj želene tematike tovrstnih izobraževanj so poudarili: predstavitev najučinkovitejših programov in aplikacij, ki bi bili primerni za uporabo učencev (ustvarjanje, snemanje avdio- in videoposnetkov, notno opismenjevanje) (f = 17) ter učinkovito uporabo spletnih učilnic (višja raven) (f = 5) in sodelovalnega okolja MS Teams (f = 3).

RV 4: Ali so se pri učiteljih glasbene umetnosti pojavljale razlike pred epidemijo covid-19 in po njej glede ocene stopnje digitalne pismenosti?

Tabela 13: Ocena (od zelo slabo do zelo dobro) stopnje digitalne pismenosti pred epidemijo covid-19 in po njej ter rezultati t-testa za parno primerjavo

	N	M	St. odklon	t	g	p
pred	81	3,43	1,012	−4,642	80	0,000
med oz. po	81	3,67	,935			

N = numerus, M = aritmetična sredina, St. odklon = standardni odklon, t = vrednost t testa za parno primerjavo, g = prostostne stopinje, p = stopnja tveganja.

Razlike ocene stopnje digitalne pismenosti učiteljev glasbene umetnosti pred epidemijo covid-19 in med njo oz. po njej so statistično pomembne, in sicer so učitelji ocenili, da je bila njihova digitalna pismenost višja po epidemiji (M = 3,67) kakor pred njo (M = 3,43).

V nadaljevanju smo učitelje z dvema odprtima vprašanjema povprašali, kje vidijo prednosti oz. pomanjkljivosti/slabosti uporabe IKT pri pouku glasbene umetnosti. Pri prednostih uporabe IKT pri pouku glasbene umetnosti so poudarili predvsem: lažjo organizacijo (boljšo dostopnost in preglednost informacij) in izvajanje pouka, sodobnejši pristop, nazornejšo predstavitev ter posledično približanje vsebin učencem in zato zanimivejši pouk (izmenjava gradiv), boljše razumevanje glasbenih vsebin, boljšo komunikacijo in sodelovanje med učenci z uporabo spletnih učilnic, videokonferenčnega sistema Zoom, sodelovalnega okolja MS Teams, preprostejše ustvarjanje avdio- in videovsebin, povečano motivacijo in samostojnost učencev, preprostejši dostop do gradiv, bolj osredinjeno, po možnosti tudi večkratno poslušanje avdio- in videovsebin. Pri pomanjkljivostih oz. slabostih pa so učitelji navedli: odsotnost osebnega stika, prekomerno posvečanje časa tehnologiji, problematiko izpada internetne povezave in nedelovanja strojne in programske opreme ter nevarnost večinske uporabe IKT, ker se na ta račun zmanjša dejavnostno delo pri pouku glasbene

Tabela 14: Na katerem področju se učiteljem pri pouku glasbene umetnosti zdi najbolj smiselna uporaba IKT

	f	f%
izvajanje	5	6,6
poslušanje	61	80,3
ustvarjanje	9	11,8
uporaba IKT se mi ne zdi smiselna pri pouku glasbe	1	1,3
skupaj	**76**	**100,0**

umetnosti, kar je bistveno. Zadnje je zaokroženo izpostavil/-a tudi eden/ena izmed vprašanih: »Odzivnost na glasbo, izvajanje glasbe v živo oz. poslušanje se nikoli ne more primerjati niti z najboljšo tehnologijo. Glasba so vibracije, ki se te dotaknejo neposredno [...].«

Temeljna področja glasbenih dejavnosti so: izvajanje, poslušanje in ustvarjanje. Poudarjamo, da se področja med seboj prepletajo in da naj bi jih učitelji glasbene umetnosti redno vključevali v svoj pouk, tudi z inovativno uporabo IKT. Kot je razvidno iz tabele 14, večina (80,3 %) anketiranih učiteljev meni, da je najbolj smiselna uporaba IKT na področju poslušanja, kar je tudi pričakovano. 11,8 % se zdi najbolj smiselna uporaba na področju ustvarjanja, 6,6 % pa na področju izvajanja. Uporaba IKT pri pouku glasbene umetnosti se ne zdi smiselna 1,3 % učiteljem.

Tabela 15: Odgovori učiteljev o tem, v kolikšni meri bodo po svojem mnenju v prihodnje pri pouku glasbene umetnosti uporabljali IKT

	f	*f%*
ne bom uporabljal/-a	1	1,3
manj kot 50 %	16	21,1
50 %–69 %	37	48,7
70 %–89 %	14	18,4
90 % ali več	8	10,5
skupaj	**76**	**100,0**

Več kot tri četrtine (77,6 %) učiteljev meni, da bodo v prihodnje uporabljali IKT pri pouku glasbene umetnosti v 50 % ali več, pred epidemijo covid-19 pa jih je v 50 % ali več IKT uporabljalo 62,7 %. V prihodnje jih namerava največ uporabljati IKT med 50 % in 69 % (48,7 %).

Zaključek

Izbruh koronavirusne bolezni (covid-19) po svetu in pri nas ter posledična razglasitev epidemije sta pomembno vplivala tudi na spremembe na področju pouka glasbene umetnosti v osnovnošolskem izobraževanju. Učinkovita uporaba IKT je v 21. stoletju postala tako rekoč ena večjih zahtev sodobne družbe in dejansko edina možnost za nadaljevanje izobraževalnega procesa, ki je v navedenem obdobju potekal na daljavo. Posledično je bilo treba iskati nove možnosti preoblikovanja glasbenega pouka, kar je bil za učitelje in tudi za učence svojevrsten izziv.

Skoraj tretjina anketiranih učiteljev je pri pouku glasbene umetnosti uporabljala IKT v manj kot 50 %, v 90 % in več ga je uporabljala skoraj petina (19,3 %), štirje pa ga niso uporabljali. Ugotavljamo, da je 43 % učiteljev

uporabljalo IKT kot didaktični pripomoček pri svojemu delu, za predvajanje videoposnetkov, četrtina jih je najpogosteje uporabljala IKT za predvajanje avdio posnetkov, slaba desetina (8,9 %) pa kot pripomoček za delo učencev.

Izpostavljamo, da je pred razglasitvijo epidemije spletno učilnico uporabljalo le 12,2 % učiteljev glasbene umetnosti, po razglasitvi epidemije pa je delež narasel kar za 42,7 odstotne točke (na 54,9 %), kar je – glede na izvajanje pouka na daljavo – pričakovano. Pred epidemijo covid-19 je bila med učitelji glasbe najbolj razširjena uporaba Arnesove spletne učilnice (sistem Moodle), po covid-19 pa so začeli poleg te uporabljati tudi spletne učilnice v eAsistentu (Xooltime) in Googlu (Google Učilnica) ter sodelovalno okolje MS Teams.

Poudarjamo, da so po epidimiji covid-19 učitelji glasbene umetnosti za 24,1 odstotne točke več uporabljali druge spletne platforme oz. aplikacije, pomembno pa se je povečala tudi raznolikost. Če so pred epidemijo covid-19 pretežno uporabljali le YouTube, so po njej začeli uporabljati številne druge, npr. Zoom, Prezi, Skype, Googlove aplikacije (Site, Drive, Forms …), Padlet, Plickers, Garage band, Singing fingers, Tabla, Metronom, Mentimeter, Acapella, Chrome Music Lab, kar je pravzaprav izjemnega pomena za oblikovanje nadaljnjega poučevanja z inovativno uporabo IKT.

Izkušnje učiteljev s poučevanjem glasbene umetnosti na daljavo v času med epidemijo covid-19 in po njej kažejo, da je več kot polovica učiteljev (61,0 %) imela težave z uporabo IKT, in sicer največ na področju uresničevanja predvidenih ciljev, opredeljenih v aktualnem učnem načrtu (28 %), manjši delež je imel tehnične težave z uporabo IKT (19,5 %) in težave pri komunikaciji z učenci (7,3 %). Nekaj učiteljev je navedlo druge težave (6,1, %), in sicer neodzivnost učencev, neznanje ali pomanjkljivo znanje na področju učinkovite rabe IKT (izpostavili so predvsem uporabo spletnih učilnic, programov, video- in avdioposnetkov). Ugotovili smo, da čeprav so se učitelji sami spoprijemali s težavami z uporabo IKT, težav pri učencih med izvajanjem pouka na daljavo pretežno (66,3 %) ni bilo opaziti. Pri učencih, ki so se soočali s težavami, so učitelji kot najpogostejše težave navedli probleme na področju računalniške strojne in programske opreme ter tehnične težave in pomanjkanje znanja za uporabo IKT. Učitelji so težave reševali sproti in postopno, po korakih skozi redno komunikacijo z učenci in po potrebi tudi s starši.

Ocena znanja uporabe IKT pri pouku glasbene umetnosti pred epidemijo covid-19 in po njej kaže, da so učitelji svoje znanje uporabe IKT višje ocenili za obdobje po epidemiji covid-19 (M = 3,58) kot pred njo (M = 3,40). Kar 70,4 % učiteljev se je pred epidemijo covid-19 udeležilo izobraževanja iz varne in kritične uporabe IKT pri pouku, izmed teh večina (73,7 %) v okviru stalnega strokovnega izpopolnjevanja v okviru zaposlitve, manj jih je vsebine obravnavalo v okviru študija ter se na to temo izobraževalo v prostem času.

V nasprotju z našim pričakovanjem je le nekaj več kot polovica učiteljev glasbene umetnosti (54,3 %) imela med epidemijo covid-19 in po njej

organizirano usposabljanje iz varne in kritične uporabe IKT (pretežno na področju delovanja spletnih učilnic in sodelovalnih okolij) v okviru svoje ustanove, a se je njihova ocena znanja uporabe IKT kljub temu zvišala, verjetno tudi zato, ker se je dobra polovica učiteljev samoizobraževala na tem področju (54,3 %), dobra tretjina pa v okviru drugih organiziranih izobraževanj in usposabljanj. V prihodnje bi si jih več želelo več izobraževanj na področju višje ravni učinkovite uporabe spletnih in na področju sodelovalnega okolja MS Teams. Prav tako so izrazili željo po predstavitvi najučinkovitejših programov in aplikacij, ki bi bili primerni za uporabo učencev pri pouku glasbene umetnosti.

Raziskava ocene stopnje digitalne pismenosti učiteljev glasbene umetnosti kaže, da je njihova digitalna pismenost višja po epidemiji covid-19 (M = 3,67) kot pred njo (M = 3,43). Velika večina učiteljev glasbene umetnosti v osnovnošolskem izobraževanju vidi prednosti uporabe IKT pri pouku. Poudarili so lažjo organizacijo in izvajanje pouka, sodobnejši pristop, nazornejšo predstavitev ter posledično približanje vsebin učencem in zato zanimivejši pouk, boljše razumevanje glasbenih vsebin, boljšo komunikacijo ter sodelovanje med učenci z uporabo spletnih učilnic in sodelovalnih okolij, preprostejše ustvarjanje avdio- in videovsebin, povečano motivacijo pa tudi samostojnost učencev, preprostejši dostop do gradiv, bolj osredinjeno, po možnosti tudi večkratno poslušanje avdio- in videovsebin. Kot pomanjkljivosti oz. slabosti pa so navedli odsotnost osebnega stika, prekomerno posvečanje časa tehnologiji, problematiko izpada svetovnega spleta ter nedelovanja strojne in programske opreme ter nevarnost večinske uporabe IKT, ker se tako zmanjša dejavnostno delo pri pouku glasbene umetnosti, kar je bistveno. Kljub vsemu pa kar 80,3 % učiteljev meni, da je vključevanje IKT najbolj smiselno na področju poslušanja, 11,8 % se zdi najbolj smiselna uporaba na področju ustvarjanja, 6,6 % pa na področju izvajanja. Izpostavljamo, da več kot tri četrtine (77,6 %) učiteljev meni, da bodo v prihodnje uporabljali IKT pri pouku glasbene umetnosti v 50 % ali več, pred epidemijo covid-19 pa jih je v 50 % ali več IKT uporabljalo 62,7 %. Odstotek učiteljev, ki nameravajo v prihodnje uporabljati IKT pri pouku glasbene umetnosti, se je torej povišal za skoraj 15 odstotnih točk.

Ustrezna digitalna pismenost učiteljev glasbene umetnosti v današnjem času vsekakor predstavlja svojevrstno obvezo, saj pomembno vpliva na kakovostno doseganje učnih ciljev, motivacijo in na učinkovitost v razredu in pri izvajanju pouka na daljavo, prav tako pa lahko učitelju v precejšnji meri celostno olajša delo. Treba pa je poudariti, da morajo v ospredju kakovostnega in sodobnega glasbenega pouka vedno ostati na učenca usmerjene dejavnosti – izvajanje, poslušanje in ustvarjanje –, učinkovita in ustvarjalna raba IKT pa mora biti v prihodnosti primerno umeščena v glasbeni pouk oz. mora ostati podpora poučevanju in ne prevladujoča aktivnost.

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SUMMARY

Distance Teaching of Music in Primary School Education during the Pandemic COVID-19

The outbreak of coronavirus disease (COVID-19) worldwide and in our country and the consequent declaration of an epidemic also significantly impacted primary schools' music education changes. In the 21st century, the effective use of information and communications technology (ICT) has become the only option for continuing the educational process, which took place at the distance learning. As a result, it was necessary to look for new possibilities for transforming music lessons, which was a unique challenge for both teachers and students.

Before the epidemic's declaration, almost a third of the surveyed teachers used ICT, less than 50% in music lessons, mostly for playing videos, and only 12.2% of music teachers used the online classroom. After the epidemic declaration, the share increased by as much as 42.7 percentage points (to 54.9%), which is a distance expected, and also other online platforms and applications were used by 24.1 percentage points more. The diversity of use has also increased significantly, which is extremely important for further teaching through ICT's innovative use.

Teachers' experience with distance teaching of music between and after COVID-19 shows that more than half of teachers (61.0%) had problems using ICT, mostly in achieving the goals set out in the current curriculum (28%). Although teachers themselves faced ICT problems, students' issues during distance learning were mostly not observed.

Just over half of the music teachers (54.3%) had organized training in the safe and critical use of ICT during and after COVID-19 within their institutions, which is entirely contrary to our expectations. However, their assessment of ICT skills has nevertheless increased, probably because more than half of teachers had self-educated in this field.

A survey of the assessment of music teachers' digital literacy rate shows that their digital literacy is higher after COVID-19 (M = 3.67) than before COVID-19 (M = 3.43). The vast majority of music teachers in primary education see the benefits of using ICT in the classroom.

They pointed out more effortless organization and implementation of lessons, clearer presentations, more exciting classes, better communication and cooperation between students, and increased motivation and independence. As shortcomings or weaknesses include the lack of personal contact, excessive time spent on technology, the Internet connection failure, the loss of hardware and software, and the danger of majority use of ICT, as this reduces activity in music lessons, which is essential. It seems important to point out that the percentage of teachers who intend to use ICT in music lessons in the future has increased by almost 15 percentage points.

Appropriate digital literacy of music teachers today is undoubtedly a kind of commitment. It significantly affects the quality of learning goals, motivation, and efficiency, both in the classroom and in the implementation of distance learning, and can substantially facilitate the teacher's work. However, it should be pointed out that in the forefront of quality and modern music lessons must always remain student-centered activities – performance, listening and creating, practical and creative use of ICT in the future must be appropriately placed in music lessons or support for teaching must remain and not a principal activity.

O AVTORICAH

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Igor Grdina

Slovenski Mozart: Knjiga o Josipu Ipavcu

Najnovejša knjiga vrhunskega poznavalca slovenske kulturne zgodovine in še posebno rodbine Ipavec je nekakšna sinteza dosedanjega vedenja o naših ljudeh in prostoru v prelomnih desetletjih pred prehodom iz 19. v 20. stoletja in po njem. Iz besedila vidimo, kaj je v tem času pomenilo biti pravi umetnik v večnarodni monarhiji. Josip Ipavec namreč sodi med tiste naše velikane, ki so prestali preverjanje talenta v mednarodnem okolju. Skladatelj in zdravnik Josip Ipavec je namreč živel med letoma 1873 in 1921. Glede na dejstvo, da je njegov smrtni dan isti kot pri Prešernu – zanimivo, tudi njegov krstitelj se je pisal Prešern –, je misel, da so Ipavci za slovensko glasbo isto kot naš največji pesnik za slovensko literaturo, dodaten izziv za širšo pripoved, kot jo narekujeta zgolj življenje in delo velikega skladatelja.

Danes običajna obravnava naših umetnikov zgolj v povezavi z njihovim neposrednim delom siromaši tako njegovo vsebino kot pomen. Ipavci kot rodbina namreč niso samo glasbeniki, ampak bistveno več. Pri tem v mislih nimamo županske funkcije, ki jo je opravljal Josipov oče, tudi ne vloge in pomena zdravniških čudodelnikov, kamor so po zasluги prvega Ipavca, zdravnika Franca (1776–1858), prištevali to zdravniško dinastijo, ampak družbeni kontekst slovenskega kulturnika v Habsburški monarhiji in še posebej na Štajerskem. So eden najbolj znanih primerov uveljavljanja pripadnikov slovenskega meščanstva v takratni avstrijski družbi – tudi njegovega ženskega dela. Frančeva žena Katarina Schweighofer je v rodbino prinesla glasbeni talent, ki so ga potomci oblikovali v komponiranje. Tri vnukinje, potomke hčere Ivanke, so bile članice prvega avstrijskega damskega kvarteta, ki je bil med drugim premierni izvajalec njihovega znanca Johannesa Brahmsa, ki je zaradi njih obiskal Šentjur, znan zaradi rodbine Ipavcev. Nacionalna pripadnost posameznika namreč ni bila tako velika ovira za njegovo uveljavljanje v takratni družbi, kot to slikajo pripadniki teorije o Avstriji kot ječi narodov. Josip Ipavec je edini možni in sprejemljivi primer danes tako razvpite »multikulti« kulture. To ne pomeni odpad od lastne, kot to mnogi razumejo, ampak biti velik v svoji in neslovenski! Siljenje v ospredje in opozarjanje nase mu je bilo tuje. Vse je v njegovem ustvarjanju.

Glasba ima pri nezgodovinskih narodih, med katere sodimo Slovenci, poseben pomen. Okolice ne prepričajo s svojo slavno zgodovino, temveč z živo

kulturo, katere hrbtenica sta jezik in glasba. Za njih še posebno velja, da je kultura »kvintesenca narodnosti«. Znano je, da so se Slovenci uveljavljali v dunajski družbi predmarčne dobe s petjem. Znano je tudi, da so graški Slovenci kot politično najbolj organizirani del slovenske politike v pomladi narodov pritegnili Benjamina Ipavca za svojega zborovodjo in s svojim pevskim zborom lomili protislovenska nacionalistična čustva. Kot skladatelji in politiki so pripadniki rodbine Ipavec, in pri tem mislimo na širše sorodstvo, lomili protislovensko histerijo, »determinante tal in krvi«, ki so bile na slovenskem Štajerskem in v Gradcu še posebno izrazite, vendar proti vrhunskim glasbenikom in zdravnikom brez učinkovitih sredstev. Gradec kot najmočnejša trdnjava nemškega jugovzhoda je bil pred umetnostnim genijem votel in zgolj namišljena trdnjava. V časih, ko glušimo od vreščanja »kulturnikov«, je odmevnost ustvarjanja Josipa Ipavca primer, kdo se sme kot tak deklarirati. Njegovi samospevi po zaslugi basbaritonista Leona Luleka niso zasanjali zgolj številnih v dvoglavi monarhiji, temveč tudi v Evropi in celo ZDA. In tu nastopi slovenska majhnost, ki ne prenese boljših od sebe. Še zlasti, če niso Ljubljančani ali vsaj Kranjci. Nastopil je čas, ko so postali Ipavci »bolj preteklost kot zgodovina«, ki ga je nasledila »doba dirigiranega spomina in načrtovane pozabe«, in končali kot silhuete, ker so bili meščani. Najslabše pa se je godilo Josipu Ipavcu. Mogoče tudi zato, ker je bil mednarodno najbolj uspešen. »Vsemu navkljub pa je glasba Josipa Ipavca tudi v desetletjih najglobljega pogreza v mrak zamolčevanja preživela« (str. 30). Večdesetletni napori za njegovo vračanje na ustrezno mesto v slovensko kulturo so bili kronani s premiero opere *Princesa Vrtoglavka* 29. novembra 1997. Seveda ne v Ljubljani, temveč v Mariboru. Nedvomno veliko prispevata k tem prizadevanjem, tudi v smislu nekdaj že dosežene internacionalizacije, mednarodno uveljavljena pevca Bernarda in Marko Fink, ki njegove samospeve – veliko je izgubljenih – vključujeta v svoje solistične nastope.

V prikazu sicer ne najbolj običajnega družinskega življenja Ipavcev pretresajo takrat dokaj običajne smrti bratov in sester, za našo dobo pa je najbolj presenetljiv prikaz načina in pomena vzgoje v samostanski nižji gimnaziji. Najprej v Sankt Lambrechtu, kjer so imeli konvikt za mlade pevce, pozneje pa v Šentpavlu, ki je s Slovenci bistveno bolj povezan. Tu je leta 1888 tudi prvič vrhunsko zablestel. Očitno so starši načrtno investirali v solidne, če že ne vrhunske temelje izobrazbe. Višjo gimnazijo je obiskoval v Celju, kjer je pri Josipu Ipavcu že »prišlo do prave eksplozije ustvarjalnosti« (str. 73). Komponiral je samospeve, zborovske skladbe, tudi izstopajočo *Ave Mario* za moški zbor s solistom, flavto in godali.

Čeprav je šel na Dunaj študirat medicino, je bilo njegovo srce pri glasbi. To je spoznal tudi njegov glasbeni učitelj Alexander Zemlinsky. Grdina ne omenja možnosti, da je ravno zaradi prevelikega veselja z glasbo moral v Gradec in tam končal medicino. Bralec tudi pomisli na možnost, da se je Josip Ipavec v cesarski prestolnici okužil z boleznijo, ki ga je, ker ni bila pozdravljena, pozneje

prezgodaj spravila ob človeško dostojanstvo in v prerani grob. Na to na napeljuje stavek: »Zelo malo vemo o tem, kaj je Josip počel od leta 1893 do začetka aprila 1895« (str. 79). Iz biografij znanih Slovencev poznamo taka skrivnostna leta, ki so bila največja družinska skrivnost.

Tudi v Gradcu se je predajal glasbi, toda pod nadzorom strica Benjamina, sicer uveljavljenega zdravnika in tudi v tamkajšnjih krogih čislanega skladatelja. Žal se v mestu ob Muri ni glasbeno šolal pri znamenitem Wilhelmu Mayerju, ampak »pri precej manj uglednem deželnosodnem in dvornem svetniku Aloisu Torglerju«, ki pa se je že »uvrščal med privržence novonemške šole« (str. 80). Josip Ipavec, ki ni bil glasbeni radikalec, je, kljub dejstvu, »da se je vse do konca gibal pod visokoromantičnimi ozvezdji« (str. 80), nedvoumno glasbeno napredoval. Grdina zlasti omenja odmevnost kasneje zgubljene skladbe *Des Woiwoden Tochter*. Pisal je tudi zborovsko glasbo in se spogledoval s »simetrično 'arhitektoniko', ki je bila skladatelju očitno blizu« (str. 86). Nastop orkestra graških slovenskih študentov v Celju 1898. leta pred okoli 500 poslušalci je bilo opozorilo, kaj dozoreva v Gradcu in kaj bodo z njim pridobili, ko se bo vrnil v rodni Šentjur.

V vsebinskem muzikološkem pogledu predstavljata osrednji del knjige poglavji »Možiček« in »Princesa Vrtoglavka«. V vmesnem času je seveda skladal tudi samospeve in zbore, vendar se jih je po mnenju Grdine najmanj četrtina izgubila.

»Prvi slovenski balet [*Možiček*] je vzbudil veliko pozornost. […] Ipavčev secesijski obrat od starega in tradicionalnega je bil razumljen kot celovit in korenit. Po globini ni bil tematiziran kot manj pomemben od onega, ki ga je v literaturi izvedel Ivan Cankar z *Vinjetami* […]« (str. 87). Vsebinsko tipična misel Grdine nam kaže širino in globino njegovega večstranskega pristopa k študiji o Josipu Ipavcu. Krek ga je označil kot modernega po obliki in duhu. V njem je videl ne le »krepek, moški duh«, ampak garanta za novo, sodobno glasbo na Slovenskem. Grdina Kreka popravlja in *Možička* označuje kot »postmoderno delo« tistega časa, »med stvaritve, ki so na prehodu iz 19. stoletja v 20. evocirale izročilo *commedie dell'arte*« (str. 90). Opozarja na sorodnost z Leoncavallovimi *Glumači*, *Carnaval Mignon* Schütta, Mascagnijeve *Le maschere* …

Možiček ni napisan »za orkester wagnerjanskih dimenzij«, ampak za skromnejšo zasedbo godal, tolkal, klavirja in harmonija, ki je nadomestil pihala. Takšnega francoskega orkestra se spominjam še iz svojega mladostnega Novega mesta, kar pomeni, da je bil napisan tudi za kraje, kjer so ljubili glasbo, a imeli omejene izvajalske možnosti. Premiera *Možička* je bila v neki graški specializirani gostilni, ki je ne gre primerjati z današnjimi. Ponovitve so bile v Novem mestu, večkrat Ljubljani, ki »se je tedaj bržčas prvič srečala z brezbesednim gledališčem« (str. 102), graški operi (druga v monarhiji!) in še nekaterih drugih tamkajšnjih lokalitetah, Celovcu, Olomucu, Trstu, Celju, Mariboru. *Možiček* je Josipu Ipavcu prinesel »največjo slavo in srečo«. Občudovan je bil

tudi fizično. Ženski svet je vzdihoval nad lepo raščenim možem, gorečim za glasbo. »Možiček je bil največji triumf Josipa Ipavca – in pomemben mejnik v zgodovini slovenske glasbe. […] Ipavec je s svojo neugnano partituro pokazal sposobnost povezovanja profesionalnega in improviziranega odra.« (ibid.)

Ob izteku 19. stoletja skomponirani *Možiček*, ki je skladatelju prinesel toliko veselja in zanosa, je v začetku 20. zamorila *Princesa Vrtoglavka*. Bila je njegov »ustvarjalni, pa tudi življenjski projekt«. Uspela ni zaradi neprimernega libreta Mare pl. Berks, daljne sorodnice Matije Čopa. Besedilo, ki je želelo predstaviti evropsko dekadenco, je bilo, milo rečeno, prezapleteno. Nekdo ga je označil kot blodnjak, v katerem se poslušalec oziroma gledalec izgubi. Ipavec je nasedel ekscentrični nasilni, v najvišjih evropskih krogih znani libretistki, pa tudi sam je med komponiranjem dojel, da namesto operete zaradi zahtevne orkestracije, »ki presega pričakovanja zgolj ognjemeta melodij in neugnane senzualne zabave« (str. 128), nastaja »komische Spieloper im alten Numernstill« (str. 127). Dokončana je bila 1910. leta. Skladateljevi poizkusi, da bi jo spravil na oder, so bili brezuspešni. Grdina nas na nekaj primerih opozori na umazano vlogo denarja v operetah oziroma operah, kar je pomagalo ogroziti tudi življenje skladatelja.

Knjiga o Josipu Ipavcu ni prvi Grdinov poseg v slovensko glasbo. Ta se mu mora zahvaliti za marsikaj. Avtor knjige ni muzikolog, zato bo kdo iz teh vrst mogoče pogrešal kakšne ugotovitve o tehnikalijah skladb. Seveda so pomembne. So pa nevarne, kot obravnave literarnih del zunaj časa in prostora in ob ignoriranju ljudi. Grdina dojema glasbo kot svaritev človeškega duha, umetnino človeka, ki jo namenja soljudem. Glasba sama na sebi, brez človeka … kaj je to? Ob koncu knjige se bralec sprašuje, ali so današnji muzikologi sposobni odkriti resnični nadpovprečni potencial znotraj slovenskega prostora in njegovih ljudi ali pa mora priti potrditev iz tujine.

Glavna pomanjkljivost knjige je v dejstvu, da avtor nikjer ne omenja svojih prizadevanj za polnokrvno vrnitev Ipavcev v naše občestvo, katerega vrh je prva uprizoritev *Princese Vrtoglavke*. Brez njegovega angažmaja, pomoči prijateljev in znancev, predvsem pa prevoda (in predelave) besedila izpod njegovih rok je še danes ne bi bilo. Verjetno pa bo to vsebina ene naslednjih knjig.

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Slovenski Mozart: Knjiga o Josipu Ipavcu
[*The Slovenian Mozart: A Book about Josip Ipavec*]

Ljubljana: Beletrina, 2021. 216 pages. €25. ISBN: 978-961-284-759-3.

The latest book by a great connoisseur of Slovenian cultural history, and the Ipavec family in particular, is to some extent a synthesis of the knowledge about Slovenian people and their territory in the second half of the nineteenth and the first half of the twentieth centuries. It sheds light on what it meant to be a "true artist" active in a multinational monarchy, as Josip Ipavec is one of those distinguished Slovenians who gained international recognition. A composer and a physician, he was born in 1873 and died in 1921. Considering the fact that Ipavec passed away on the same date as the greatest Slovenian poet France Prešeren – interestingly enough, Ipavec's baptized surname was also Prešeren – one could say the Ipavec family is as significant for Slovenian music as Prešeren is for Slovenian literature. This presents an additional challenge to an already extensive narrative about the life and work of this great composer.

Nowadays, Slovenian artists are studied only in the context of their work which does not fully elaborate on Ipavec's essence and importance. The Ipavec family were by no means only musicians. This does not refer to Josip's father being a mayor, nor to the role and importance of medical miracle workers as the doctors of the family were referred to, thanks to Franc (1776–1858) who was the first prominent member of the Ipavec family and a doctor. Rather, this refers to the social context of this Slovenian cultural worker in the Habsburg Monarchy and perhaps in Styria in particular. They are a renowned for being members of the Slovenian bourgeoisie who established themselves in the Austrian society of the time. This applies to women as well. The music talent of the Ipavec family stems from Franc's wife Katarina Schweighofer and was molded by her descendants into the arts of composing music. Three granddaughters, the offspring of Franc and Katarina's daughter Ivanka, were the first members of the First Austrian Ladies' Quartet which, for instance, premiered some of the works of Johannes Brahms, who was not only the family acquaintance but even visited the Ipavec family home in Šentjur. One's nationality was not as great an obstacle to establish oneself in the society of that time as depicted by those who claim Austria was a prison of nations. Josip Ipavec is the only possible and acceptable example of the present-day notorious "multicultural" society. This does not mean he renounced his national identity as many assume: he

was an important figure for both Slovenian and foreign cultures. He avoided the limelight, however, and instead focused on his artistic work.

Music bears a special significance for non-historic nations, including Slovenians. They are not praised for their glorious history but rather for their lively culture, the backbone of which is language and music. For them, it is all the more true that culture is the "quintessence of nationality." It is well known that Slovenians gained recognition in the Viennese society of the pre-March era by singing. It is also well known that Benjamin Ipavec became the choirmaster of Slovenians in Graz as they were the most organized part of Slovenian politics during the Spring of Nations. The choir fought against anti-Slovenian nationalist sentiment. As composers and politicians, the members of the Ipavec family – this refers to the extended family – withstood the anti-Slovenian hysteria, "the determinants of soil and blood" that were particularly vigorous in Slovenian Styria and Graz, but powerless against first-class musicians and doctors. Graz, as the ultimate German stronghold in the southeast, was hollow and only a fictitious stronghold compared to the artistic genius. In times when loud complaints of "cultural workers" are ever-present, the echo of Josip's Ipavec artistic work sets an example who has the right to declare themselves an artist. Thanks to the bass-baritone Leon Lulek, his lieder did not only enchant many people in the dual monarchy but also across Europe and in the USA. And this is where Slovenian small-mindedness and resentment towards anyone who is better comes into the picture. Even more so, if those who succeeded are not from Ljubljana or at least the area of former Carniola. There was a time when the Ipavec family was "rather a matter of the past than history," followed by a "period of orchestrated memory and planed oblivion," ending up eclipsed because they were bourgeoisie. Josip Ipavec struggled the most. Perhaps also because he was the most internationally successful. "However, despite everything, Josip Ipavec's music has survived even in the decades of the greatest descent into the darkness of silence" (p. 30). The attempts to put him back on the map of Slovenian culture were crowned with the premiere of the opera *The Dizzy Princess* (*Princesa Vrtoglavka*) on 29 November 1997. Of course, not in Ljubljana, but in Maribor. Undoubtedly, the internationally renowned singers Bernarda and Marko Fink contributed significantly to these efforts, also in terms of the already accomplished international recognition. They include some of his lieder in their solo performances.

If we take a look at the not exactly ordinary family life of the Ipavec family, there were also tragic deaths of his siblings at that time. However, what is the most surprising today is the manner and significance of education in a monastic lower grammar school. First in Sankt Lambrecht, where there was a dormitory for young male singers, and later in Šentpavel which has a much stronger connection to Slovenians. This is where, in 1888, he achieved his first success. Obviously, his parents intentionally invested in good, if not first-class

education. He attended the upper grammar school in Celje where "his crea-tivity exploded" (p. 73). He composed lieder and choral works, including the remarkable "Ave Maria" for a male choir with a soloist, flute and bowed string instruments.

Although he moved to Vienna to study medicine, in his heart, he remained devoted to music. His music teacher Alexander Zemlinsky recognized this as well. However, Grdina does not mention the possibility that Ipavec had to relocate to Graz and complete his studies there precisely because of his great love for music. One may also consider the possibility that Josip Ipavec caught a disease in the imperial capital which, since it was not cured, later prematurely robbed him of his dignity and sent him to an early grave. This is implied in the sentence: "There is very little known about what Josip did between 1893 and the beginning of April 1895" (p. 79). Such mysterious years are common in the biographies of prominent Slovenians and were regarded as the greatest family secret.

In Graz, he dedicated himself to music as well, but under the supervision of his uncle Benjamin, a well-established physician who was a highly respected composer in local circles. Unfortunately, in the town on the Mur river, he did not take music lessons from the famous Wilhelm Mayer but from "the much less respectable state court and court councilor Alois Torgler," who "already qualified as one of the followers of the New German School" (p. 80). Josip Ip-avec, who was, in terms of music, no radical, made significant musical progress even though "he moved in the sphere of High Romanticism his entire life." Here, Grdina emphasizes the resonance of the later lost composition *Des Woi-woden Tochter*. Ipavec also composed choir music and flirted with "symmetric 'architectonic' of which the composer was obviously fond" (p. 80). The perfor-mance by the choir of Slovenian students in Graz, which took place in Celje in 1898 in front of five hundred visitors, was a reminder of what was unfolding in Graz and what Ipavec's return to his native Šentjur would mean.

From the musicological point of view, the central part of the book are the chapters "A Little Man" and "The Dizzy Princess." Of course, Ipavec also com-posed lieder and choral works, but according to Grdina, at least a quarter was lost.

"The first Slovenian ballet (*A Little Man*) attracted a lot of attention. Ip-avec's Secession turn from the old and traditional was understood as complete and thorough. In terms of profundity, it was regarded as not less important than that of Ivan Cankar with his *Vignettes* (*Vinjete*, 1899) in literature…" (p. 87). This notion, which is characteristic for Grdina in terms of content, shows the breadth and depth of his multilateral approach to his study about Josip Ipavec. Krek declared Ipavec modern in form and spirit. He saw in him not only a "strong, male spirit" but also a guarantee for new, modern music in Slo-venia. Grdina corrects Krek and describes *A Little Man* as a "postmodern work"

of the time, "one of the creations that at the turn of the twentieth century, evoked the heritage of the *commedie dell'arte*" (p. 90). He points out the analogy with the Leoncavallo's *Pagliacci*, Schütt's *Carnaval Mignon* and Mascagni's *Le maschere*.

A Little Man was not written for a Wagnerian orchestra but rather for a smaller ensemble of bowed string and percussion instruments, piano and harmonium, which replaced woodwind instruments. I can still recall such a French orchestra from my hometown Novo Mesto which suggests that *A Little Man* was also written for places where they loved music but only had limited performance capabilities. *A Little Man* premiered in Graz in a special tavern, which also served as an event venue and cannot be compared to today's inns. There were repeat performances in Novo Mesto and several in Ljubljana that "then probably had its first encounter with wordless theatre" (p. 102), the Graz Opera (the second-largest in the monarchy!) and some other Austro-Hungarian towns, such as Klagenfurt, Olomouc, Trieste, Celje, Maribor. *A Little Man* brought Ipavec "immense glory and joy." He was also admired for his good looks and women gasped at the sight of the man with a great physique and a heart set on music. *A Little Man* was Josip Ipavec's greatest triumph – and an important milestone in the history of Slovenian music. "With his vivacious score, Ipavec showed the ability to blend the professional and the improvised theatre" (ibid.).

A Little Man, composed at the end of the nineteenth century, brought the composer plenty of joy and enthusiasm, whereas *The Dizzy Princess* from the beginning of the twentieth century discouraged him. It was his "creative project but also the project of his life." The opera was not successful because of the unsuitable score of Mara von Berks, a distant relative of Matija Čop. The text which aspired to present European decadence was, to say the least, too complicated. Someone referred to it as a maze in which the audience gets lost. Ipavec was deceived by the eccentric, fierce librettist, who was well-known in Europe's highest circles. However, while composing, he noticed that instead of an operetta with "a challenging orchestration that surpasses the expectations of it being merely a firework of melodies and vehement sensual entertainment" (p. 128), "komische Spieloper im alten Numernstill" (p. 127) was in the making. It was completed in 1910. The composer's attempts to put it on stage were futile. Grdina cites a few cases of corruption connected with operas or operettas which further harmed the composer's life.

The book about Josip Ipavec is not Grdina's first intervention in Slovenian music, for which we should be grateful to him for several reasons. The author of this book is not a musicologist, which is why some readers will feel the absence of observations about the technique of the compositions. Of course, technique is important. But it can also be a hindrance: it is like a literary analysis in which space and time are not taken into account, and people are ignored.

Grdina perceives music as a creation of the human spirit, an artwork made by a human for other humans. Music on its own, without man – "What's the point of it?" he asks. At the end of the book, the reader wonders whether modern musicologists are capable of discovering the above-average potential of Slovenians and within Slovenia, or whether recognition has to come from abroad.

The book's main shortcoming is the fact that the author does not mention his own efforts for the resurrection of the Ipavec family, which culminated in the premiere of *The Dizzy Princess*. Without his dedication, the help of his friends and acquaintances, and most importantly, his translation (and adaptation) of the libretto, this opera would still have not been performed to this day. This will probably be the subject of one of his future books.

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Darja Koter

Akademija za glasbo Univerze v Ljubljani – 80 let: 1939–2019

Slovenska kultura je mlada kultura. Svoj začetek ima v navdušenju mladih razumnikov sredine 19. stoletja, ki so se med prijateljskem pomenkovanjem v nemščini odločili, da so Slovenci (pa karkoli so že pod tem pojmom razumeli). Oblikovala se je v spopadu z življenjsko stvarnostjo nacionalistične Evrope, v kateri je – kot kultura populacijskega in ekonomskega palčka – čakala na trenutke slabosti in nepozornosti velikih sosedov ter korak za korakom gradila vse tisto, kar v sodobni Evropi sestavlja omikan narod. Postopno so nastajale osrednje kulturne in izobraževalne ustanove, sprva izredno počasi, nekoliko intenzivneje pa v tistih obdobjih 20. stoletja, ko so si evropski velikani celili rane, dobljene v kataklizmičnih medsebojnih spopadih. Nastanku in začetnemu vzgonu pa so pogosto sledila obdobja stagnacije ali celo nazadovanja. Njihov obstoj je bil pogosto boj za obstanek, izpolnjen s prizadevanjem za zagotovitev najosnovnejših sredstev za kulturno in izobraževalno delovanje, z moledovanjem pri različnih tujih in domačih oblastnih organih za drobiž, ki bi Slovencem omogočil boljše izobraževanje in boljšo umetnost.

V tem boju se je vedno znova pozabljalo na samorefleksijo. Pogled na starejšo slovensko kulturnozgodovinsko literaturo pokaže očiten primanjkljaj znanstvenih ali celo strokovnih del, ki bi se posvečala prikazu njihovega delovanja. Sem in tja je nastal kakšen jubilejni zbornik, ki je prinesel kopico seznamov in statističnih podatkov, običajno brez potrebnega znanstvenega aparata in zato le pogojno uporaben za znanstveno opazovanje ustanove, kateri je bil posvečen. Po pravilu so bili ti podatki pospremljeni s splošnimi poveličevalnimi sestavki, ki so – priložnosti primerno – v preteklosti ustanove osvetlili predvsem tisto, kar je potrjevalo idealizirano vizijo njenega pomena za nacionalno kulturo. Skoraj ne najdemo pa spisa, ki bi se lotеval kritične presoje in osvetlil tudi njene nedospelosti.

V zadnjih letih, ko je obstoj prenekatere od teh ustanov dosegel stoletnico, pa se položaj postopno spreminja. Ena za drugo izhajajo monografske predstavitve delovanja pomembnih kulturnih in izobraževalnih ustanov, pri čemer glasba ni izjema. Zadnja med njimi je monografija *Akademija za glasbo Univerze v Ljubljani – 80 let*, ki jo je spisala Darja Koter. Delo predstavlja pomembno novost,

saj v muzikološki literaturi do danes še nismo premogli celovitega orisa delovanja te, za slovensko glasbeno kulturo tako pomembne ustanove. V preteklosti pripravljeni letopisi in obletni zborniki so bili namreč predvsem prej – sicer morda pogojno uporabne – zbirke podatkov kot pa celoviti prikazi njenega delovanja.

Avtorica začenja svojo pripoved v desetletjih pred ustanovitvijo Glasbene akademije leta 1939 ter tako umešča njen nastanek v širši razvojni lok slovenskega glasbenega šolstva. Na hitro se dotakne začetkov glasbenega šolstva na Slovenskem ter nekoliko podrobneje tudi delovanja ljubljanskega konservatorija, ki je bil neposredni predhodnik nove akademske ustanove. Morda bi veljalo ob hkratnih okroglih obletnicah konservatorija in akademije, ki povrhu vsega »lepše« sovpada s 100. obletnico Univerze v Ljubljani, podrobneje osvetliti neposredno organizacijsko in kadrovsko prepletenost obeh ustanov.

V naslednjih poglavjih je opazovanje delovanja Akademije razmejeno predvsem s spreminjajočimi se političnimi in ekonomskimi okoliščinami, ki so – kot je to za državne izobraževalne ustanove običajno – narekovale mnoge vidike njenega delovanja. Taka vsebinska delitev je nujna posledica dejstva, da je bilo delovanje Akademije vedno znova ključno preddoločeno z večjim ali manjšim razumevanjem oblasti za njeno kulturno poslanstvo. Darja Koter je spletla na trenutke pretresljivo pripoved o desetletjih bojev bolj ali manj spretnih in dejavnih rektorjev ter dekanov za prostore, instrumente, delovna mesta in usposobljenosti pedagogov dostojne plače.

Avtorica v tako izrisanih obdobjih opazuje spremembe v zasnovi študijskih programov, kjer je mogoče tudi dinamiko vpisa na različne študijske smeri, predvsem pa kadrovsko sestavo učiteljskega zbora. Pri tem podrobneje izpostavlja tiste ključne osebnosti, ki so s svojim pedagoškim in umetniškim delom najmočneje soustvarjali kvalitativni profil ustanove. Pripovedni tok je zato pogosto razširjen z biografskimi pojasnili, ki pa ustvarja nekakšen osebnostni kontrapunkt zgodovinski usodi ustanove. Z njimi je uspela avtorica dobro osvetliti predvsem ustvarjalne, manj pa pedagoške profile ključnih profesorjev ljubljanske Akademije za glasbo v preteklih desetletjih. Odsotnost slednjih je do določene mere odtehtana s pregledi tistih diplomantov, ki so na svoji kasnejši poklicni poti pomembno soustvarjali podobo slovenske in evropske glasbene kulture. Vsekakor pa so v njeni pripovedi dobila spomenik mnoga odločna in požrtvovalna dejanja osebnosti, ki so včasih za ceno lastnega uspeha ali všečnosti stanovskim kolegom in oblastem svojim študentom poskušali utirati pot do višje umetniške dospelosti. Nekateri med njimi so se upirali filistrski estetski ozkosti, drugi slovensko nacionalnemu kulturnemu šovinizmu, tretji jugoslovanskemu unitarizmu, spet drugi – v zapovrstju – klerikalni, liberalni, fašistični, nacionalsocialistični in komunistični ideologizaciji glasbene ustvarjalnosti in poustvarjalnosti, nekateri pa prav vsem po vrsti.

Avtorica je – vsaj v opazovanju prvih desetletij delovanja Akademije – opozorila tudi na nekaj senčnih plati. Bežno se je dotaknila osebnostnih slabosti

nekaterih vidnih pedagogov, ki so ravnali nasprotno od zgoraj omenjenih ter svoje poklicno napredovanje utemeljili na izkoriščanju političnih in klientelističnih zvez ter stregli svoji drobnjakarski samoljubnosti in egomanstvu. Opazovanje tovrstnih pojavov je previdno, vsekakor pa zaznamovano z izrazitim decrescendom, ki je tem izrazitejši, čim bolj se bližamo sedanjosti. Tega ne moremo razumeti kot slabost, temveč kot nujno posledico znanstvenega ukvarjanja s tematiko, ki od sodobnosti še ni dovolj oddaljena. Na eni strani mnogi viri še niso dostopni, mnogi akterji si (še) niso upali spregovoriti, mnoge je prehitela smrt in pozaba. Zato znanstveni spis o (pol)preteklosti ne more nikoli tekmovati z živopisno sliko polpretekle zgodovine v zavesti ljudi, ki so jo sodoživljali in sooblikovali. Nenazadnje tudi zato, ker slednja temelji na bogatih virih malomestnih govoric, ki pa večinoma ne puščajo prav pomembnega odtisa v trajnih zgodovinskih virih.

Pregled delovanja Akademije za glasbo je namreč prvič utemeljen predvsem na nalogi primerno širokem izboru primarnih in sekundarnih virov. Avtorica je izčrpala arhivsko gradivo Akademije za glasbo in drugih z njenim delovanjem povezanih ustanov. Uporabila je tudi nekatere osebne arhive sodelavcev Akademije. V izbiri sekundarnih virov pa se je oprla na širok nabor strokovnih in znanstvenih besedil, ki se posvečajo kulturno zgodovinskim ozadjem ter različnim segmentom njenega delovanja. Dokler ne bodo opravljene kakšne nove specialne raziskave, dostopni novi osebni arhivi ali odkrita oz. objavljena nova osebna pričevanja, bo vsebini težko kaj dodati.

Z monografijo Darje Koter je nastalo delo, ki bo verjetno še daleč v prihodnost pomembna vstopnica v zgodovinopisno opazovanje delovanja Akademije za glasbo v Ljubljani. Za strokovno in znanstveno publiko bo dragocen vir informacij o njenem delovanju. Pa vendar njen pomen presega golo faktografsko informativnost. Njena zgodovinska pripoved trasira nova polja raziskovanja, ki vabijo k delu druge, mlajše raziskovalce. Ti se bodo – nenazadnje zaradi osebne neobremenjenosti in časovne distance – laže posvetili podrobnim vprašanjem, ki bodo lahko na danes izrisano risbo Darje Koter morda dodali barve in sence. Ukvarjali se bodo lahko s pedagoškimi profili posameznih učiteljev, njihovimi odlikami in slabostmi, opazovali odzive na estetske spremembe v času in presojali učinkovitost njihovega dela, ki se kaže v umetniških in izobrazbenih profilih njihovih učencev. Odkrivali bodo lahko obdobja vzpona, ko je bila Akademija gonilo napredka v slovenski glasbi, ko so njeni učitelji in diplomanti slovenski javnosti odstirali nova glasbena obzorja. In obdobja, ko je ustanova tonila ne le v razvojno zaspanost, ampak preživljala celo zastrašujočo erozijo kvalitativnih standardov. Takrat šele bomo videli ljubljansko Akademijo za glasbo v vsej njeni zgodovinski pojavnosti. A pomemben prvi korak k temu cilju je storjen.

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Darja Koter

Akademija za glasbo Univerze v Ljubljani – 80 let: 1939–2019

[Academy of Music, University of Ljubljana – 80th Anniversary: 1939–2019]

Glasba na Slovenskem po letu 1918. [Music in Slovenia after 1918.] Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani; Akademija za glasbo Univerze v Ljubljani, 2020. 335 pages. €29,90. ISBN: 978-961-06-0368-9.

The Slovene culture is quite young. It began with the enthusiasm of a few young intellectuals in the middle of the nineteenth century who proclaimed to be Slovenes (whatever that meant) while having a friendly chat in German. The Slovene culture was shaped during the day-to-day struggles with the reality of European nationalistic tendencies, while waiting for moments of weakness and distractions of its more important neighbors. Gradually it developed everything that was necessary to become a cultivated European nation: major cultural and educational institutions were established, initially at a slow pace, but more dynamically in the twentieth century while the great European powers were "licking the wounds" they inflicted on each other. The initial energy, however, was often followed by stagnation or even regression. The affirmation of Slovene culture was often a fight for survival, accompanied with efforts to attain the basic financial means for culture and the functioning of educational institutions – essentially pleading with foreign and domestic governmental bodies to support them with alms that would enable Slovenes a better education and elevate their arts.

During this struggle, reflection upon one's own culture was perpetually put aside. An overview of the older literature about Slovene cultural history shows a distinct lack of scientific or scholarly works about such efforts. Every now and then, a commemorative publication was published that produced numerous lists and statistical data, usually with minimum scientific insight, which is why it was of limited use for the scientific institution to which it was dedicated. As a rule, this data was accompanied by some general text full of praise, which, befitting to such an occasion, highlighted aspects of the institution's history that affirm the idealized vision of its importance for the Slovene culture. On the other hand, a text which would provide a critical analysis and also shed light on an institution's shortcomings is rather hard to find.

In recent years when many of these institutions celebrated their centenaries, the scholarship has witnessed a change. One after another, monographies about the work of important cultural and educational institutions are published, with the field of music as no exception. The most recent among them is the monograph *Academy of Music of the University of Ljubljana – 80ᵗʰ Anniversary* written by Darja Koter. The book provides a valuable addition to the musicological literature as it represents the first thorough description of this for the Slovene culture such a significant institution. Previous annuals and commemorative publications were databases rather than comprehensive overviews of the Academy's work, although perhaps useful in certain respects.

Koter's narrative begins in the decades before the Academy of Music was founded in 1939 and thus places its foundation into a broader context in regards to the development of the Slovene system of music education. She briefly discusses the beginnings of music education in Slovenia and, although in slightly more detail, the work of the Ljubljana Music and Ballet Conservatory, which was the Academy's immediate predecessor. However, the anniversary of both the Conservatory and Academy, which coincides with the hundredth anniversary of the University of Ljubljana, offers a wonderful opportunity to provide a more detailed insight into the close collaboration of both institutions in terms of organization and staff.

The book is divided into fifteen chapters based on changes in political and economic circumstances which – as is usually the case with state educational institutions – affected the functioning of the Academy in many aspects. The reason for such a structure lies in the fact that the Academy's activities have often been predetermined by the government and its perception of the Academy's mission of nurturing culture. Darja Koter provides, what is at times shocking narrative, about the decades of struggle of more or less competent and committed rectors and deans for a suitable space, instruments, jobs and salaries which that befit highly educated pedagogues.

The author analyses the changes in the study programs in different periods, such as the number of students enrolled in a certain study program, and takes a close look at the structure of the teaching staff. She focuses on those individuals whose pedagogical and artistic work was crucial for the Academy's high reputation. The narrative is thus often enriched by some biographical information that complements the historical accounts. This helped the author cast light on the artistic but not the pedagogical work of the most prominent professors of the Academy of Music in recent decades. Yet, the lack of information about pedagogical work is, to some extent, compensated by an overview of the alumni that made significant contributions to the Slovene and European music culture throughout their careers. In any case, Koter's book pays tribute to many bold and generous actions of certain individuals who selflessly helped many students on their way to the artistic self-accomplishment,

at the cost of their own success and despite the disapproval of their colleagues. Some resisted the banality of the established aesthetic norms, the Slovene national cultural chauvinism or Yugoslavian unitarism; others defied clerical, liberal, fascist, National Socialist and communist ideologies of musical creativity and reproduction of music (listed in chronological order); and some stood up against everyone and everything.

The author also points out some downsides, at least regarding the first decades of the Academy's activities. She briefly discusses some personal faults of certain notable pedagogues who were the opposites of the aforementioned professors, and advanced in their careers due to the political and nepotistic alliances, preoccupied with their own parochial interests. The analysis of such phenomena is rather diplomatic and noticeably toned down, even more so when the reader comes to present times. However, this should not be considered a flaw but a rather inevitable consequence of a scientific approach to a topic that is still quite closely related to the present. On the one hand, many sources are not available yet, many parties involved have yet to muster the courage to speak up, and many have already passed away and descended into oblivion. Therefore, a scientific article about the (recent) past can never compete with a vivid picture of (recent) events painted by those who lived through them and helped shape history. This is also due to the fact that the latter leans on a wealth of small-town gossip that usually does not play a significant role in historical records.

For the very first time, the Academy of Music is presented through research using broad range of primary and secondary sources, as expected with such a task. The author studied the archives of the Academy of Music and other associated institutions. She also used personal archives of some staff members. As for secondary sources, she relied on a wide selection of specialized and scholarly texts which examine the cultural and historical backgrounds and different areas of the Academy's activity. Regarding the content of the book, there is ultimately little to add until new research on the topic is conducted or additional personal archives and more personal stories become available.

Darja Koter's monograph will probably present an important framework for understanding the history of the Academy of Music in Ljubljana for quite some time. It is a valuable source of information about the Academy's work for the expert and scientific audience. However, there is more to the book than simply factual information. Koter's account of the Academy's history is a ground-breaking study that will inspire young researchers. Without prejudice and from new perspectives of younger generations, they will find it much easier to focus on specific research questions that will broaden the picture painted by Koter. They will have an opportunity to delve into the pedagogical profiles of certain teachers, examine their qualities and weaknesses, study their responses to aesthetic changes throughout the time and evaluate their efficiency, which

reflects in the artistic work and academic achievements of their students. Furthermore, Koter's book allows them to explore the period in which the Academy was the driving force of progress in Slovene music and when both teachers and students opened new music horizons for the Slovene public. However, one should not forget those dark times when the Academy not only sunk in complacency but also experienced a dramatic decline in standards. Only research that considers all facets can result in a realistic portrayal of the Academy's history. But Koter takes the crucial first step towards this objective, and for that her book is worthy of praise and recognition.

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Made in Yugoslavia: Studies in Popular Music
[*Izdelano v Jugoslaviji: Študije v popularni glasbi*]

Routledge Global Popular Music Series. London: Routledge; Taylor & Francis, 2020. 286 strani. 44,95 $. ISBN: 9781138489530.

Made in Yugoslavia: Studies in Popular Music (uredili Danijela Špirić Beard in Ljerka Rasmussen) je sijajna študija o tem, kako se je popularna glasba po 2. svetovni vojni razvijala v Jugoslaviji in naposled dosegla ne samo rekordno priljubljenost na Balkanu in v Vzhodni Evropi, temveč tudi kritiško odobravanje na Zahodu. V izčrpni razpravi o vseh trendih popularne glasbe v Jugoslaviji v vseh šestih socialističnih republikah – komercialni pop (zabavni pop), rock, punk, novi val, disko, folk (narodna) in neofolk (novokomponirana glasba) – bralcu odstre pogled na vznemirljivo sociokulturno in politično zgodovino države in obenem ponudi nujen in edinstven kontekst za razumevanje oblikovanja in navsezadnje propada Titove Jugoslavije. Knjiga bo zanimiva za splošno in strokovno bralstvo, ki se zanima za teme iz jugoslovanske kulture, glasbene študije iz časa hladne vojne, popularno glasbo, zgodovino in politiko Jugoslavije, glasbo in nacionalizem, glasbo in komunizem, glasbene festivale kot obliko kulturne diplomacije, glasbo in socializem ter številne druge podteme. Posebno mesto bo našla pri »Jugoslovanih«, ki Jugoslavijo še vedno idealizirajo; pojav, ki je v knjigi poimenovan jugonostalgija – »sladko-grenko hrepenenje po jugoslovanski socialistični preteklosti in iz nje sledeča utopična projekcija na nezadovoljivo sedanjost po konfliktih iz 90. let in nestabilnem prehodu iz socialističnega v kapitalistični svet« (str. 6).

Kot opažata Beard in Rasmussen, se je preučevanje popularne glasbe v Jugoslaviji pojavilo šele v postjugoslovanskem obdobju; to pomeni, da znanstvena skupnost popularne glasbe v času obstoja države večinoma ni upoštevala kot legitimnega področja preučevanja (str. 7). Čeprav je znanstveno zanimanje za popularno glasbo v Jugoslaviji pred kratkim ponovno oživelo, knjige navadno obravnavajo le določene regije, žanre ali umetnike.[1] *Made in Yugoslavia* pa je prva

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1   Gl. npr. Catherine Baker, *Sounds of the Borderland: Popular Music, War and Nationalism in Croatia Since 1991* (Farnham: Ashgate, 2010); Uroš Čvoro, *Turbo-folk Music and Cultural Representations of National Identity in Former Yugoslavia* (London: Routledge, 2014); Lada Duraković in Andrea Matošević, ur., *Socijalizam na klupi: Jugoslavensko društvo očima postjugoslavenske humanistike* (Pulj in Zagreb: Srednja Europa, CKPIS, Univerza Juraja Dobrile v Pulju in Sa(n)jam knjige u Istri, 2013); Breda Luthar in Maruša Pušnik, ur., *Remembering Utopia: The Culture of Everyday Life in Socialist Yugoslavia* (Washington, DC: New Academia Publishing, 2010); Dušan Vesić, *Magi – Kao da je bila*

poglobljena obsežnejša monografija, ki temelji na etnografiji, zgodovinopisju in analizi s »pannacionalnim« pristopom k preučevanju »medregionalnih povezav popularne glasbe« v socialistični Jugoslaviji od 50.[2] do 90. let 20. stoletja (str. 8). Eden poglavitnih ciljev knjige je torej zakrpati zevajočo, doslej nenagovorjeno potrebo po znanstveni študiji o dinamični in raznoliki jugoslovanski popularni glasbi in učinku na njeno precej obsežno kulturno zapuščino onkraj posameznih etnonacionalnih stališč držav naslednic. Poleg tega knjiga ponudi dragoceno kritično oceno sociokulturnega učinka popularne glasbe v socialistični Jugoslaviji – njene lokalne umetnike in scene ter njihov pannacionalni učinek – in obravnava jugoslovansko popularno glasbo v njenem postsocialističnem kontekstu.

Delo *Made in Yugoslavia* je razdeljeno na štiri dele: I. Zabavni pop; II. Rock, punk in novi val; 3. Narodna (folk) in neofolk glasba; in IV. Politika popularne glasbe v socializmu. Pred prvim delom sta predgovor in uvod urednic Beard in Rasmussen, ki predstavita splošne teme knjige in pojasnita potrebo po tem delu in njegov namen – kot je navedeno zgoraj. IV. delu sledi *koda* (Catherine Baker), ki jugoslovansko popularno glasbo umesti v kontekste svetovnih zgodovin hladne vojne, in spremna beseda, ki vključuje intervju Vesne Zaimović z Goranom Bregovićem, mednarodno najbolj priznanim jugoslovanskim glasbenikom in skladateljem. Vsak od glavnih štirih delov vsebuje uvod urednic, ki začrta kontekst in poda pregled glavnih miselnih lokov in organizacije posameznega poglavja.

Zbir štirih poglavij naslavlja glavne žanre popularne glasbe in lokalne scene v Jugoslaviji enakovredno in onkraj meja vseh šestih republik, ki so se oblikovale po jugoslovanskih vojnah. Kljub temu da se knjiga posveti ustvarjanju glasbe v vseh šestih republikah, je razprava o glasbeni sceni kratka, knjiga pa s tem ne izkoristi priložnosti, da bi osvetlila kulturo popularne glasbe na Kosovem – precej edinstvenem, spornem ozemlju južno od Srbije; države, ki jo je priznal le del mednarodne skupnosti in katere popularna glasba v znanstvenih delih večinoma ostaja prezrta. Kljub tej pomanjkljivosti nas knjiga navduši z informacijami o zelo raznolikih temah in metodologijah, s prispevki avtorjev iz različnih poklicev – od akademikov in glasbenih novinarjev do glasbenikov, iz najrazličnejših regij nekdanje Jugoslavije. Če naštejemo le nekaj tem in podtem, ki se pojavijo v dvajsetih poglavjih zvezka: feministična revalvacija Lepe Brene, jugoslovanske (in balkanske) superzvezde neofolka; fenomen skupine Bijelo dugme in njen inovativen »pastirski rock« – edinstvena mešanica zahodnega hard rocka in prepoznavnih vzorcev jugoslovanske folk glasbe; pomen

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nekad (Beograd: Laguna, 2018) in *Bunt dece socijalizma* (Beograd: Laguna, 2020); Aleksandar Žikić, *Fatalni ringišpil: Hronika beogradskog rokenrola 1959–1979* (Beograd: Geopoetika, 1999).

2   Čeprav Beard in Rasmussen navajata, da je knjiga študija o popularni glasbi od 50. do poznih 80. let 20. stoletja, menim, da 50. leta niso tako podrobno raziskana kot glasba drugih desetletij, kar je verjetno posledica dejstva, da jugoslovanska scena popularne glasbe v tem desetletju ni razvila lastnega prepoznavnega glasu, temveč je posnemala in prevzemala priljubljene zahodnoevropske žanre, kot so italijanski *canzone*, francoski *chanson* in nemški *schlager* ter ruska *romansa* in ameriški *crooning*.

vizualne avantgarde in modernizma na platnicah albumov med razcvetom jugoslovanskega novega vala v zgodnjih 80. letih; estetika videospotov v 80. letih in njihov učinek na recepcijo popularne glasbe v Jugoslaviji; glasbeni festivali in njihov učinek na regionalni turizem; in glasba in politika, kot denimo prevpraševanje rock glasbe, ki se je uprla jugoslovanskemu socialističnemu sporočilu in ga podpirala ter dvojnost in kompleksnost razumevanja jugoslovanske politike s propagiranim sporočilom o enotnosti in samoupravljanju, proti naraščajočem nacionalizmu in želji, da ne bi vladala centralna oblast. Avtorji se v zbirki neposredno soočijo z zapletenimi vprašanji o umetniški svobodi, vladnem nadzoru in nacionalizmu v socialistični Jugoslaviji in jih razčlenijo.

I. del, Zabavni pop, celovito gledano preučuje institucionalne in estetske temelje za razvoj in vzpon jugoslovanske mainstream popularne (zabavne) glasbe in način, kako se je križala z drugimi žanri popularne glasbe. Ta del je sestavljen iz štirih poglavij: »Networking *Zabavna Muzika*: Singers, Festivals, and *Estrada*« (Mreženje v »zabavni muziki«: pevci, festivali in estrada) Jelene Arnautović, »'Melodies from the Adriatic': Mediterranean Influence in *Zabavna* Music Festivals of the 1950s and 1960s« ('Melodije Jadrana': sredozemski vplivi na festivalih zabavne glasbe v 50. in 60. letih 20. stoletja) Anite Buhin; »The Sarajevo Pop-Rock Scene: Music from Yugoslav Crossroads« (Sarajevska pop-rock scena: kjer se srečajo jugoslovanske glasbe) Vesne Zaimović in »Yugoslav Film and Popular Culture: Arsen Dedić's Songs in Films« (Jugoslovanski film in pop kultura: pesmi Arsena Dedića v filmih) Irene Paulus. Ta del zastavlja nemara najzanimivejše vprašanje v knjigi: kako je lahko Jugoslavija, komunistična država, ustvarila tako močno, dinamično in cvetočo industrijo komercialne glasbe in z odprtimi rokami sprejela načela zahodnega trga, ko pa je bil takšen pristop v nasprotju s komunistično ideologijo in državnim socializmom (str. 13)? Prva štiri poglavja želijo postopoma pojasniti ta nenavadni fenomen – edinstveni položaj Jugoslavije kot edine komunistične vzhodnoevropske države, ki ni bila del vzhodnega bloka in je imela status neuvrščene samoupravne socialistične države, je dovoljeval in omogočal njeno odprtost, receptivnost in adaptacijo kulturnih in družbenih dogodkov zahodnih držav.

II. del, Rock, punk, novi val, zastavlja vprašanje, ki še bolj izziva: kako so rock, še posebej pa punk in glasbeni žanri novega vala, ki so nastali kot odziv proti političnim sistemom na Zahodu, v Jugoslaviji eksplodirali kot glasbeni žanri, ki jih je financirala država? Porast priljubljenosti panka in novega vala s svežim in originalnim eksperimentalnim izrazom v Jugoslaviji je bil sprejet s pozitivnimi kritikami celo na Zahodu[3] in Jugoton je postal največja vzhodnoevropska

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3   Rockovski novinar Chris Bohn je za *NME* recenziral album *Paket aranžman* (1981) – album novega vala, na katerem je slišati tri skupine iz Beograda: Šarlo akrobata, Električni orgazam in Idoli. Album velja za enega Jugotonovih najpomembnejših, inovativnejših in vplivnejših v Jugoslaviji, Bohn pa je pohvalil izvirnost albuma in njegovo družbeno kritiko. Chris Bohn, »Other Voices,« *NME* (8. avgust 1981), 28.

založba izven ZSSR. Posledično je prav Jugoton, ki ga je financirala država in je z odprtimi rokami sprejemal glasbenike novega vala, odigral neposredno in ključno vlogo, tako da je temu žanru tlakoval pot v mainstream. Izredno živahnemu novinarstvu o popularni glasbi in kulturi iz Jugoslavije se imamo zahvaliti, da so avtorji tega dela ustvarili sijajen zgodovinski popis popularne glasbe. Dotični II. del vsebuje 5 izjemnih poglavij: »Belgrade Rock Experience: From Sixties Innocence to Eighties Relevance« (Beograjska rockovska izkušnja: od nedolžnosti 60-ih do resnosti 80-ih) Aleksandra Žikića, »Jugoton: From State Recording Giant to Alternative Producer of Yugoslav New Wave« (Jugoton: od državnega založniškega velikana do alternativnega producenta jugoslovanskega novega vala) Branka Kostelnika, »'Absolutely Yours': Yugoslav Disco Under Late Socialism« (Povsem tvoj: jugoslovanski disko v poznem socializmu) Marka Zubaka, »The Aesthetics of Music Videos in Yugoslav Rock Music: Josipa Lisac, EKV, Rambo Amadeus« (Estetika videospotov v jugoslovanski rock glasbi: Josipa Lisac, EKV, Rambo Amadeus) Ivane Medić in »Bijelo Dugme: The Politics of Remembrance Within the Post-Yugoslav Popular Music Scene« (Bijelo dugme: Politike spominjanja na postjugoslovanski sceni popularne glasbe) Ane Petrov. Kljub temu da navduši vsako poglavje, naj še zlasti omenimo, da avtorji obravnavajo teme, ki so jih znanstveniki doslej spregledali. Medić, denimo, ponazori, kako so videospoti v Jugoslaviji od »preprostih črno-belih video posnetkov z neizdelano zgodbo«, značilnih za 60. in 70. leta, v 80. letih napredovali do »eksperimentalnih kratkih filmov, v katerih je bila glasba predstavljena mnogoplastno in ki so od poslušalcev poprock glasbe terjali odziv« (str. 108). Petrov ponuja kritično analizo pomena estetike skupine Bijelo dugme, ki je kombinirala zahodni hard rock z ljudskimi motivi in ustvarila edinstven jugoslovanski zvok, ki ga več ne moremo imeti za izpeljavo angloameriške estetike, temveč je »pristen lokalni odziv« na rock (str. 111). Zubakovo poglavje je pomembno, ker predstavlja znanstveno analizo disko glasbe, žanra, ki je bil dolgo spregledan ne le pri jugoslovanskih znanstvenikih, temveč glasbenih akademikih na splošno. Kostelnik, ki pričakuje, da bi knjiga lahko naletela na širše zanimanje tudi izven regije, dodaja seznam »Punk and New Wave Essential Albums« (Ključni albumi punka in novega vala, str. 81–84), ki je neprecenljiv vir za vse, ki želijo poslušati izjemno jugoslovansko glasbo iz 80. let in se vanjo poglobiti.

III. del, Narodna (folk) in neofolk glasba, poskrbi za provokativno analizo identitetne politike popularne glasbe v Jugoslaviji. Ko je politična razdeljenost med Srbi in Hrvati v 80. letih (po Titovi smrti leta 1980) naraščala in navsezadnje pripeljala do državljanske vojne, je politični in ideološki razkol odzvanjal tudi v regionalni glasbeni razdeljenosti na folk in pop/rock ali, kot sta zapisali urednici, »nemara spor med vzhodno (otomansko) in zahodno (evropsko) civilizacijo« (str. 121). To pomeni, da se je do poznih 80. let, ko se je okrepil boj za neodvisnost republik od srbske nadvlade, neofolk v veliki meri povezovalo z rastočim valom srbskega nacionalizma, medtem ko sta bila hrvaška povezava

z zahodno pop kulturo (rock, punk in žanri novega vala) in njeno sprejemanje v neposrednem nasprotju s srbskim neofolkom in posledično srbskim nacionalizmom. Serfimovska preučuje, kako je makedonski glasbeni nacionalizem cvetel v kontekstu socialistične Jugoslavije, saj se ga je povezovalo s slovansko politično zgodovino, v skladu s katero bi ustvarili edinstveno makedonsko kulturno združenje (str. 43). Ta del torej ponazarja, kako so jugoslovanske republike uporabljale glasbo kot orodje za oblikovanje svoje politične in kulturne identitete v času vzpona nacionalizma. Te teme so predstavljene v štirih odličnih poglavjih: »*Starogradska muzika*: An Ethnography of Musical Nostalgia« ('Starogradska muzika': etnografija glasbene nostalgije) Marije Dumnić Vilotijević, »'My Juga, My Dearest Flower': The Yugoslav Legacy of Newly Composed Folk Music Revisited« ('Moja Juga: cvetlica mojega srca': pregled jugoslovanske zapuščine na novo komponirane folk glasbe) Ive Nenić, »Music in Macedonia: At the Source of Yugoslavia's Balkans« (Glasba v Makedoniji: pri izviru jugoslovanskega Balkana) Velike Stojkove Serafimovske; in »Fantasy, Sexuality, and Yugoslavism in Lepa Brena's Music« (Domišljija, seksualnost in jugoslovanstvo v glasbi Lepe Brene) Zlatana Delića.

IV. del, Politika popularne glasbe v socializmu ponuja »insajdersko razumevanje« jugoslovanske glasbe in politike (str. 163). Avtorji v tem delu nagovorijo kočljiva vprašanja o nacionalni politiki, identiteti, političnem nadzoru in »zapletene izzive v socialističnem sistemu, ki so jih zastavili« (str. 163) – in prav zaradi teh vznemirljivih poglavij bo bralec razumel tudi padec in razpad Jugoslavije po jugoslovanskih vojnah v 90. letih. Ta del vsebuje pet izvrstnih poglavij: »Yugoslavia in the Eurovision Song Contest« (Jugoslavija na Pesmi Evrovizije) Deana Vuletica, »'Rocking the Party Line': The Yugoslav Festival of Patriotic and Revolutionary Song and the Polemics of 'Soc-Pop'« (Porokajmo: Jugoslovanski festival patriotske in revolucionarne pesmi in polemike 'soc-popa' v 70. letih 20. stoletja) Danijele Špirić Beard, »'Comrades, We Don't Believe You!' Or, Do We Just Want to Dance With You?: The Slovenian Punk Subculture in Socialist Yugoslavia« ('Tovariši, ne verjamemo vam' ali pa hočemo z vami samo plesati?: slovenska punk subkultura v socialistični Jugoslaviji) Gregorja Tomca, »Music Labor, Class, and Socialist Entrepreneurship: Yugoslav Self-Management Revisited« (Glasbeno delo, razred in socialistično podjetništvo: pregled jugoslovanske samouprave) Ane Hofman in »Music for the 'Youth Day Central Ceremony' after Tito: De-ritualization and Other Indices of Yugoslav Decline« (Glasba za osrednjo proslavo ob dnevu mladosti po Titu: deritualizacija in drugi pokazatelji propada Jugoslavije) Naile Ceribašić in Jelke Vukobratović.

Made in Yugoslavia: Studies in Popular Music je sijajna intelektualna razprava o popularni glasbi Socialistične federativne republike Jugoslavije, po 2. svetovni vojni na novo nastale socialistične in komunistične države, ki ji je uspelo obdržati neodvisnost – tako od vzhodnega kot zahodnega bloka. Teme

in podteme, ki jih ta knjiga obravnavana, so bogate in raznolike, zato jih je v tej kratki recenziji nemogoče v celoti razgrniti. Povedano drugače: knjiga je prva temeljito in izčrpno raziskana znanstvena študija jugoslovanske popularne glasbe, v kateri so moči združili avtorji različnih generacij in disciplin, ki so pod drobnogled vzeli različne žanre in regije. Gre za zgodovinopisno in etnografsko kronološko študijo žanrov popularne glasbe v Jugoslaviji od 50. let do 1991. Z analizo glasbe in lokalnih glasbenih scen širom šestih republikah Jugoslavije bralci ne bodo le začeli ceniti jugoslovansko popularno glasbo, temveč bodo razumeli, kako so jugoslovanske kulturne in politične okoliščine, v kombinaciji z gospodarskimi zahtevami socialističnega samoupravljanja, v državi ustvarile cvetočo kulturo popularne glasbe in Jugoslavijo tako oddaljile od vzhodnega bloka in pripomogle k temu, da je veljala za najbolj napredno in liberalno komunistično državo v Vzhodni Evropi. Avtorji pravijo, da je Jugoslavija to mednarodno podobo dosegla s produkcijo neke vrste »lastne domače« popularne glasbe, ki je utelešala »idealizirani koncept lastne popularne domače glasbe« (str. 13). Knjiga *Made in Yugoslavia* s svojimi fascinantnimi in vizualno osupljivimi arhivskimi dokumenti, fotografijami, utrinki z glasbenih dogodkov kot tudi zanimivimi intervjuji in intelektualno privlačno pripovedjo ne le izpolni svoje obljube, temveč predstavlja pomemben zgodovinski dokument o živahni, vplivni in nepozabni glasbeni sceni države, ki žal ne obstaja več.

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Danijela Špirić Beard and Ljerka V. Rasmussen, eds.

Made in Yugoslavia: Studies in Popular Music

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Made in Yugoslavia: Studies in Popular Music (edited by Danijela Špirić Beard and Ljerka Rasmussen) is a fascinating study of how popular music developed in post-World War II Yugoslavia, eventually reaching both unsurpassable popularity in the Balkans and Eastern Europe, and critical acclaim in the West. Through the comprehensive discussion of all popular music trends in Yugoslavia – commercial pop (*zabavna*-pop), rock, punk, new wave, disco, folk (*narodna*), and neofolk (*novokomponovana*) – across all six socialist Yugoslav republics, the reader is given the engrossing socio-cultural and political history of the country, providing the audience with a much-needed and riveting context for understanding the formation and the eventual demise of Tito's Yugoslavia. As such, the book will appeal to the general and scholarly audience interested in the topics of Yugoslav culture, Cold War music studies, popular music, history and politics of Yugoslavia, music and nationalism, music and communism, music festivals as cultural diplomacy, and music and socialism, among many other subtopics. The book will hold a special place with "Yugoslavs" who still hold the image of Yugoslavia as an ideal, a phenomenon the authors refer to as Yugonostalgia – "a bittersweet yearning for the Yugoslav socialist past, and its utopian projection onto the unsatisfying present, following the conflicts of the 1990s and the unsteady transition from the socialist to a capitalist world" (p. 6).

As Beard and Rasmussen observe, the studies of popular music in Yugoslavia only emerged in post-Yugoslav era; that is, the scholarly community has largely ignored popular music as a legitimate field of study during the country's existence (p. 7). While there has been a recent resurgence in the scholarly interest of popular music in Yugoslavia, those books tend to address only specific regions, genres, or artists.[1] As such, *Made in Yugoslavia* is the first comprehensive

1   For instance, see Catherine Baker, *Sounds of the Borderland: Popular Music, War and Nationalism in Croatia Since 1991* (Farnham: Ashgate, 2010); Uroš Čvoro, *Turbo-folk Music and Cultural Representations of National Identity in Former Yugoslavia* (London: Routledge, 2014); Lada Duraković and Andrea Matošević, eds., *Socijalizam na klupi: Jugoslavensko društvo očima postjugoslavenske humanistike* (Pula and Zagreb: Srednja Europa, CKPIS, Sveučilište Jurja Dobrile u Puli, and Sa(n)jam knjige u Istri, 2013); Breda Luthar and Maruša Pušnik, eds., *Remembering Utopia: The Culture of Everyday Life in Socialist Yugoslavia* (Washington, DC: New Academia Publishing, 2010); Dušan Vesić, *Magi – Kao da je bila nekad* (Belgrade: Laguna, 2018) and *Bunt dece socijalizma* (Belgrade: Laguna, 2020); Aleksandar Žikić, *Fatalni ringišpil: Hronika beogradskog rokenrola 1959–1979* (Belgrade: Geopoetika, 1999).

and full-length book rooted in ethnography, historiography, and analysis that takes a "pan-national approach" to examining the "cross-regional connections of popular music" in socialist Yugoslavia from the 1950s[2] through to 1990s (p. 8). Thus, one of the main objectives of the book is to bring to focus a long over-due scholarly study on Yugoslav dynamic and diverse popular music, and the impact on its considerable cultural legacy beyond the individual ethnonational perspectives of the successor states, which has not been addressed previously. Further, this book provides a valuable critical assessment of the socio-cultural impact of popular music in socialist Yugoslavia – its local artists and scenes and their pan-national impact – and examines Yugoslav popular music within its post-socialist context.

Made in Yugoslavia is divided into four parts: I. *Zabavna*-pop; II. Rock, Punk, and New Wave; III. *Narodna* (Folk) and Neofolk Music; and IV. The Politics of Popular Music Under Socialism. Preceding the first part is a Preface and an Introduction by the editors, Beard and Rasmussen, which present the overarching themes of the book and explain the need and purpose of this vol-ume, as discussed above. Following Part IV, the book also contains a Coda (by Catherine Baker), which situates Yugoslav popular music within the contexts of global histories of the Cold War, and an Afterword section, which features an interview (by Vesna Zaimović) with Goran Bregović – Yugoslavia's most internationally renowned musician and composer. Each of the four principal parts contains a contextualizing introduction by the editors, providing an over-view of each sections' main arguments and organization.

As a collection, the four sections address main popular musical genres and local scenes in Yugoslavia on equal terms and across all six post-Yugoslav wars republican borders. While the music-making in all six republics is examined in the book, the discussion of the music scene is brief and the book misses an opportunity to shine a light on popular music culture in Kosovo – a rather unique disputed territory south of Serbia, a partially-recognized state whose popular music scene remains mainly overlooked in scholarly works. Despite this small caveat, the book is a wealth of information on a rich diversity of topics and methodologies, with authors ranging from academics and music journalists to music artists, from all different regions of former Yugoslavia. Just to name a few, some of the topics and subtopics that emerge within the vol-ume's twenty chapters are: a feminist re-evaluation of a neofolk Yugoslav (and Balkan) mega-star, Lepa Brena; the phenomenon of the band Bijelo Dugme

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2   Even though Beard and Rasmussen specify that the book is a study of popular music in Yugoslavia from 1950 through the late 1980s, I would argue that the 1950s are not explored in as much detail as the music of the other decades, likely due to the fact that Yugoslav pop music scene did not develop its identifying voice during this decade, but rather copied and adopted popular Western European genres, such as Italian *canzone*, French *chanson*, German *schlager*, Russian *romansa*, and American crooners.

and its pioneering "shepherd rock" – a unique blend of Western hard rock and recognizable Yugoslav folk patterns; the importance of visual avant-garde and modernist art on the album covers during the explosion of Yugoslav new wave in the early 1980s; the aesthetic of the 1980s music videos and their impact on reception of popular music in Yugoslavia; music festivals and its impact on region's tourism; and music and politics, such as an interrogation of rock music as a reaction against and support for Yugoslav socialist message, and the duality and complexity of understanding Yugoslav politics with the propagated message of unity and self-governance, against the rising nationalism and desire not to be governed by a central authority. Thus, the authors in this collection directly confront and dissect intricate questions of artistic freedom, government control, and nationalism in socialist Yugoslavia.

Part I, *Zabavna*-pop, as collective, examines the institutional and aesthetic foundations for the development and rise of Yugoslav mainstream popular (*zabavna*) music, and how it intersected with other popular music genres. This section comprises four chapters: "Networking *Zabavna Muzika*: Singers, Festivals, and *Estrada*" by Jelena Arnautović; "'Melodies from the Adriatic': Mediterranean Influence in *Zabavna* Music Festivals of the 1950s and 1960s" by Anita Buhin; "The Sarajevo Pop-Rock Scene: Music from Yugoslav Crossroads" by Zaimović; and "Yugoslav Film and Popular Culture: Arsen Dedić's Songs in Films" by Irena Paulus. This section poses perhaps the most intriguing question in the book: how could Yugoslavia, a communist state, create such a robust, dynamic, and thriving commercial music industry and embrace Western market principles, when such an approach was in opposition with the communist ideology and state socialism (p. 13)? These opening four chapters begin the process of answering this perplexing phenomenon – Yugoslavia's unique position as the only communist Eastern European country not to be a part of the Eastern Bloc with its unsovereign status as a self-managed socialist country allowed and enabled its openness, receptiveness to, and adaptation of the cultural and social events of the Western countries into its own.

Part II, Rock, Punk, New Wave, raises an even more thought-provoking question: how did rock, and especially punk and new wave music genres, which arose as a reaction against the government systems across the West, explode in Yugoslavia as state-sponsored genres of music? The rise in popularity of punk and new wave in Yugoslavia, with its fresh and original experimental expression, were critically acclaimed even in the West,[3] and Jugoton became the largest East European recording label outside the USSR (p. 75). Consequently,

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3   For instance, a rock journalist Chris Bohn for *NME* reviewed the album *Paket aranžman* (1981) – a new wave compilation album featuring three bands from Belgrade: Šarlo akrobata, Električni orgazam, and Idoli. Considered to be one of the most important, innovative, and influential records produced by Jugoton in Yugoslavia, Bohn praised the album's originality and commended its social critique. Chris Bohn, "Other Voices," *NME* (8 August 1981), 28.

it was a state-sponsored label Jugoton, which embraced new wave artists, that played a crucial and direct role in propelling the genre into the mainstream. Thanks to the exceptionally vigorous journalism on popular music and culture produced in Yugoslavia, the authors in this section create a fascinating historiography of popular music. Section II features five exceptional chapters: "Belgrade Rock Experience: From Sixties Innocence to Eighties Relevance" by Aleksandar Žikić; "Jugoton: From State Recording Giant to Alternative Producer of Yugoslav New Wave" by Branko Kostelnik; "'Absolutely Yours': Yugoslav Disco Under Late Socialism" by Marko Zubak; "The Aesthetics of Music Videos in Yugoslav Rock Music: Josipa Lisac, EKV, Rambo Amadeus" by Ivana Medić; and "Bijelo Dugme: The Politics of Remembrance Within the Post-Yugoslav Popular Music Scene" by Ana Petrov. In addition to the fascinating topics featured in each of these chapters, it is particularly noteworthy that the authors examine the themes previously overlooked by scholars. For instance, Medić illustrates how music videos in Yugoslavia progressed from "simple black-and-white clips with limited narrative" of the 1960s and 1970s to "experimental short films that offered layers of musical meanings and challenged audience reception of pop-rock music" in the 1980s (p. 108). Petrov offers a critical analysis of the importance of Bijelo dugme's aesthetic of combining Western hard rock with folk motives in creating a unique Yugoslav sound that was no longer a derivative of Anglo-American aesthetic but rather "an authentic local response" to rock (p. 111). Zubak's chapter is significant in that it presents a scholarly analysis of disco music, a genre that has been generally overlooked not only by Yugoslav scholars, but music academics, in general. Anticipating the book's wide appeal to the readership outside of the region, Kostelnik includes a "Punk and New Wave Essential Albums" list (pp. 81–84), which is an invaluable resource for anyone wishing to further explore and listen to the remarkable music made in Yugoslavia during the 1980s.

Part III, *Narodna* (Folk) and Neofolk Music, provides a provocative analysis of identity politics of popular music in Yugoslavia. Namely, as the political divisiveness between Serbs and Croats grew in the 1980s (following Tito's death in 1980), which ultimately resulted in a civil war, the political and ideological clash was also reflected in the regions' music division of folk versus pop/rock, or as the editors put it, "the alleged clash between Eastern (Ottoman) and Western (European) civilizations" (p. 121). That is, by the late 1980s, as the fight for republics' independence from Serbia's stronghold strengthened, neofolk music became largely associated with the rising tide of Serbian nationalism, whereas Croatia's link to and continued acceptance of Western pop culture (rock, punk, and new wave music genres) stood in direct opposition to Serbia's neofolk and thus Serbia's nationalism. Serfimovska further explores how Macedonian musical nationalism was fostered in the context of socialist Yugoslavia by connecting it to a Slavic political history, to create a uniquely Macedonian cultural

association (p. 43). Thus, this section illustrates how Yugoslav republics used music as a tool to form their political and cultural identity amid the rise in nationalism. These topics unfold in four extraordinary chapters: "*Starogradska muzika*: An Ethnography of Musical Nostalgia" by Marija Dumnić Vilotijević; "'My Juga, My Dearest Flower': The Yugoslav Legacy of Newly Composed Folk Music Revisited" by Iva Nenić; "Music in Macedonia: At the Source of Yugoslavia's Balkans" by Velika Stojkova Serafimovska; and "Fantasy, Sexuality, and Yugoslavism in Lepa Brena's Music" by Zlatan Delić.

Part IV, The Politics of Popular Music Under Socialism, offers an "insider understanding" of Yugoslav music and politics (p. 163). The authors in this section address the difficult questions of national politics, identity, political control, and the "complex challenges they posed within the socialist system" (p. 163), and it is through these compelling chapters on music and politics that the reader will also understand the fall and disintegration of Yugoslavia following the Yugoslav wars of the 1990s. This section features five outstanding chapters: "Yugoslavia in the Eurovision Song Contest" by Dean Vuletic; "'Rocking the Party Line': The Yugoslav Festival of Patriotic and Revolutionary Song and the Polemics of 'Soc-Pop' in the 1970s" by Beard; "'Comrades, We Don't Believe You!' Or, Do We Just Want to Dance With You?: The Slovenian Punk Subculture in Socialist Yugoslavia" by Gregor Tomc; "Music Labor, Class, and Socialist Entrepreneurship: Yugoslav Self-Management Revisited" by Ana Hofman; and "Music for the 'Youth Day Central Ceremony' after Tito: De-ritualization and Other Indices of Yugoslav Decline" by Naila Ceribašić and Jelka Vukobratović.

Made in Yugoslavia: Studies in Popular Music is an extraordinary intellectual discourse on popular music created in Socialist Federal Republic of Yugoslavia, a newly formed post-World War II socialist and communist country that managed to stay independent from both Eastern and Western Blocs. The book's topics and subtopics examined in this volume are rich and diverse, unable to be justly unpacked within the scope of this brief review. In simple terms, the book's main approach may be summarized as a comprehensive and thoroughly-researched first scholarly study of Yugoslav popular music that brings together a cross-generational and multidisciplinary team of authors who deal with different genres and regions. It presents a historiographical and ethnographical chronological study of the popular music genres in Yugoslavia from the 1950s through to 1991. Through the analysis of music and local music scenes across the six republics of Yugoslavia, the readers will gain much more than just an appreciation for Yugoslav popular music – they will understand how Yugoslavia's cultural and political circumstances, combined with its economic imperatives of self-managed socialism, generated a thriving popular music culture in the country, distancing Yugoslavia from the Eastern Bloc and distinguishing it as the most progressive and liberal communist state in Eastern Europe. The

authors argue that Yugoslavia achieved this international image by producing a form of "homegrown" popular music that embodied "the idealized concept of popular culture at home" (p. 13). With its fascinating and visually-stunning archival documents, photographs, snapshots from music events, as well as engaging interviews and an intellectually alluring narrative, *Made in Yugoslavia* not only delivers on its promise, but it denotes an important historic document of a vibrant, influential, and memorable music scene of a country that tragically no longer exists.

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Katarina Habe in Barbara Sicherl Kafol, ur.

Glasba in avtizem

Raziskovanje glasbe je v zadnjih desetletjih prineslo vrsto širitev. Danes je pregled po stroki precej razpršen. V muzikološkem »gospodinjstvu« je vrsta študij vezanih na vrsto drugih spoznavoslovnih področij. Naslovi »glasba in …« – glasba in kateri koli drugi pojav – se razraščajo. Naslovi v RILMu, kot so, denimo, »Music and Medievalism«, »Music and Letters«, »Music and Film«, »Music and Social Media«, »Music and Podcasts«, »Music and Health«, »Music and Literature«, »Music and Meaning«, »Musik und Kirche«, »Musik und Identität« ipd. samo nakazujejo raznolikost zanimanja za raziskovanje glasbe v *določenih* družbenih in družboslovnih okvirih. Ni sicer natančne analize sodobnih prizadevanj na področju raziskovanja glasbe. Vendarle ni pretirano reči, da je področje raziskovanja glasbe precej razdrobljeno. Razdeljeno je po disciplinah, ki se uveljavljajo z različno dinamiko.

Recenzirana knjiga sodi na področje psihologije glasbe. V okviru raziskovanja glasbe se psihologija glasbe pri nas praktično šele oblikuje kot akademska disciplina. Za to ima zasluge predvsem peščica raziskovalk in raziskovalcev pri nas, ki so še vedno na obrobju akademskega muzikološkega obzorja. Kljub temu jim nikakor ne kaže odrekati, da so doslej izkazali pomemben interes in s svojim delom tudi dokazali pristojnost za različne vsebine s širokega kroga psihologije glasbe. Med njimi je zlasti prva urednica pričujočega zbornika, Katarina Habe (profesorico psihologije na Akademiji za glasbo), izjemno aktivna in tudi prodorna na raziskovalnem področju. In tokrat je s sodelavko Barbaro Sicherl Kafol (profesorico glasbene didaktike na Pedagoški fakulteti Univerze v Ljubljani) pripravila pravcato raziskovalno glasbenoraziskovalno poslastico.

Obe raziskovalki sta znani po svojem večplastnem pogledu na raziskovanje glasbe. V raziskovalno stabilnejših okvirih bi mogli govoriti o holističnem pristopu, ki ga nakazuje misel iz uvodnika, da »[u]kvarjanje z glasbo zajame posameznika celostno, v dialogu 'srca, telesa in uma'« (str. 7). Vendarle bi za celovitost tematike avtizma in glasbe, s katero se urednici spoprijemata, kazalo tudi v naslovu knjige dodati še avtorico tretje spremne besede v knjigi. To je pediatrinja, profesorica Marta Macedoni-Lukšič z Inštituta za avtizem in sorodne motnje. Še več. Ko bralec nadaljuje branje, se zvrsti šest poglavij, kjer je

pri enem samo prva urednica soavtorica, medtem ko druga poglavja podpisujejo večidel mlade raziskovalke in raziskovalec.

Gre za vpogled na avtizem in glasbo po naslednjem vodilu: »Upamo, da bodo izsledki naših raziskav […] nagovorili tiste, ki so v stiku z otroki […], da v glasbi prepoznajo orodje, ki pri otrocih […] vodi do izjemnega napredka in predstavlja zanje najučinkovitejšo pot inkluzije v ožje in širše socialno okolje ter jim omogoča večjo kakovost bivanja.« (Str. 9) Naj v kratkem strnem vsebino knjige po posameznih poglavjih.

1. Katarina Zadnik in Claudia Bajs: »Inkluzija otrok s posebnimi potrebami v glasbenih šolah – prepletanje glasbenega izobraževanja in glasbene teorije.«

V prvem poglavju soavtorici temeljito pretreseta glasbenoizobraževalni program v Sloveniji, Avstriji in Nemčiji. Tovrstno primerjalno prakso si je mogoče le želeti, nikakor ne samo na področju glasbe.

V prvi vrsti so seveda otroci s posebnimi potrebami in njihova umestitev v šolski sistem. Izjemno dragocen vpogled, ki se izteče v pogled na inkluzivnost *drugačnosti* pri pouku v šolah. Glavno sporočilo se zdi: »Glasbena šola lahko postane inkluzivna glasbena šola in pomembno središče ne le kulturnega razvoja, temveč tudi razvoja slovenske družbe.« (Str. 35)

2. Urša Drofenik, Urban Juhart, Jasna Klemenčič: »Učinki glasbenega izobraževanja na psihični razvoj otrok z motnjami avtističnega spektra.«

»Motnje avtističnega spektra« (nadalje MAS) je izraz za skupino vseživljenjskih razvojnih motenj, ki jih »normalni« ljudje hitro opazijo po odstopanjih od »običajnih« načinov občevanja. Avtorji so izvedli empirično študijo primera v dveh skupinah otrok – obiskovalci glasbenih šol in tistih zunaj nje –, in sicer »o glasbenih preferencah in učinkih glasbe na različna področja razvoja otroka« s to boleznijo. Poleg teoretičnega uvoda s pretresom obstoječe literature avtorji predstavijo svojo empirično študijo, ki je prva tovrstna raziskava pri nas. Kot glavno ugotovitev avtorji izpostavijo višjo samopodobo otrok, ki obiskujejo glasbeno šolo v primerjavi z drugimi, dodati pa kaže tudi starejše izsledke, ki pričajo o vrsti drugih koristi ukvarjanja z glasbo in jih avtorji razgrnejo v sklepni diskusiji.

3. Nuša Piber: »Primer dobre prakse glasbene inkluzije mladostnikov z motnjami avtističnega spektra v Sloveniji: glasbeni projekt Fantom iz opere.«

Osrednja glasbena pedagoginja »iz prakse«, ki se ukvarja z otroki, pri katerih je ugotovljena MAS. Avtorica, ravnateljica *vključujoče* Glasbene šole DO RE MI (Bled) z dolgoletnimi izkušnjami dela z otroki z MAS, je izpeljala izjemno zanimivo študijo primera s štirimi mladostniki. Študija izjemno posrečeno nadgrajuje spoznanja predhodnega poglavja tudi metodološko: za razliko od

predhodne je zasnovana izrazito kvalitativno, poleg staršev otrok z MAS so tu vključeni v prvi vrsti mladi pianisti, namesto ankete je glavni pristop longitudinalna analiza področij napredka po petmesečnih pripravah in devetih glasbenoscenskih nastopih *Fantom iz opere*. Izjemno vredna študija, ki kaže napredek mladostnikov z MAS na področju komunikacije.

4. Katja Korošec in Katarina Habe: »Glasbeno izobraževanje otrok in mladostnikov z motnjami avtističnega spektra: evalvacija projekta ŠIPK GIMAS.«

Tudi četrto poglavje knjige je študija primera, ki je nastala v okviru Študentskih inovativnih projektov (ŠIPK), in sicer z naslovom *Glasbeno izobraževanje otrok in mladostnikov z motnjami avtističnega spektra*. Avtorici sta z jasno metodološko postavljenim in nadalje izpeljanim *opazovanjem*, ki se je odvijalo v sodelovanju med Akademijo za glasbo, ljubljansko Pedagoško fakulteto in inkluzivnim Glasbenim centrom DO RE MI ter tamkajšnjo delovno mentorico Nušo Piber prišli do sklepa, da je pri večini otrok oziroma mladostnikov opazen napredek »na področju čustvene in socialne kompetentnosti kot tudi na področju pozornosti« (str. 85).

5. Alja Lapuh: »Glasbene sposobnosti otrok z motnjami avtističnega spektra.«

Poglavje se ukvarja s proučevanjem »bazičnih glasbenih sposobnosti« pri glasbeno posebej šolajočih se otrocih in tistih, ki tega izobraževanja niso deležni. Pri obeh skupinah otrok, ki jih je bilo skupno štirideset v starosti od šest do dvanajst let, je avtorica ugotavljala tudi razliko med nevrotipičnimi in tistimi z MAS. Avtorica je uporabila Gordonov test glasbene avdiacije in avdiometrični preizkus, izpeljan iz Willemsove pedagogike. Rezultati kažejo, da so otroci z Aspergerjevim sindromom uspešnejši pri Gordonovem preizkusu glasbene avdiacije tonalnosti in bolje razlikujejo osmine tona v primerjavi z otroki s Kannerjevim avtizmom. Zanimivo pa, da so se tako nevrotipični kot MAS otroci izkazali bolje pri tonalnosti kot pri ritmiki na Gordonovem testu avdiacije, čeprav zgodovinarji in teoretiki prikazujejo ritem kot primarno glasbeno prvino.

6. Veronika Rogelj in Polona Štule: »Glasbena terapija za otroke in mladostnike z motnjami avtističnega spektra.«

Zbornik sklepa prispevek o pomenu glasbene terapije pri otrocih, ki imajo MAS. Prispevek ponuja vpogled na tudi pri nas naraščajoče področje zdravljenja z glasbo. Dodana vrednost je vključitev izkušenj glasbene terapevtke Špele Loti Knoll, vodje študija glasbene terapije na Inštitutu Knoll za glasbeno terapijo in supervizijo, katerega sodelavka je sicer tudi druga avtorica prispevka. Zbornik se tako konča z jasno osredotočenim pogledom na glasbeno terapijo otrok z MAS – s pogledom na dejavnost, ki pomaga otrokom »na socialnem

področju, posredno pa tudi v komunikaciji, vendar pretežno kot sredstvu za grajenje odnosa in razvoj socialnih veščin« (str. 119).

V celoti lep dosežek. Prva sistematična študija na Slovenskem o glasbi in MAS. Urednicama gre zahvala, da sta zbrali tehtno – in mlado – ekipo, ki je tematiko osvetlila z različnih gledišč. Zbornik je kratka, a pomembna knjiga ne le za psihologijo glasbe, temveč za širše področje raziskovanja glasbe pri nas. Ponuja namreč lep zgled, kako se z različnih strokovnih in metodoloških izhodišč obravnava pomembna eksistenčna problematika. Meddisciplinarnost bi sicer lahko bila še širše zastavljena (denimo še s stališča psihiatrije) in zbornik tudi oblikovan kot akademski zbornik (poglavja v kazalu nimajo dodanih avtorjev, čeprav so avtorska, in ni predstavitev avtoric in avtorja). Kljub temu pa take pomanjkljivosti ne zmanjšajo vrednosti celote, ki nakazuje vredno širitev raziskovalnega zanimanja na področju glasbe pri nas v smer psihologije.

Vsekakor knjigo toplo priporočam ne pedagogom, ki se na vseh stopnjah čedalje pogosteje srečujemo s *posebnimi potrebami* otrok in mladih, ampak tudi vsem tistim, ki jih zanimajo učinki glasbe.

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Katarina Habe and Barbara Sicherl Kafol, eds.

Glasba in avtizem
[*Music and Autism*]

Musical research has broadened considerably in recent decades. If one looks at the research output, the scope is rather diverse, with musicological repertoire featuring a set of surveys connected to different epistemological fields. Titles like "Music and…"– music and some other phenomena – are proliferating. The titles included in RILM, for example, have titles like "Music and Medievalism," "Music and Letters," "Music and Film," "Music and Social Media," "Music and Podcasts," "Music and Health," "Music and Literature," "Music and Meaning," "Musik und Kirche," "Musik und Identität" and so on, although only hinting at the diversity *in terms of* social and sociological aspects of music research. There is, however, no explicit survey of contemporary research endeavours in the field of music research: This is quite fragmented and differentiated, and divided into various subdisciplines.

The book *Music and Autism* fits into the field of psychology of music. In terms of academic music research, psychology of music in Slovenia practically is in its early stages. Most of the pioneering efforts go to a handful of researchers that remain on the fringes of the Slovene academic musicological mainstream. What is more, there should be no reason to deny them credit for showing serious interest and establishing their rightful position for showcasing varied topics from the rather vast field of psychology of music. First and foremost, the editor of this volume, Katarina Habe (Assistant Professor of Psychology at the Academy of Music), is especially productive, paving the academic way in her field in Slovenia. For this book, she joined forces with her colleague Barbara Sicherl Kafol (Professor of Music Education at the Faculty of Education) to publish an outstanding collection of solid contributions on music and autism.

Both editors are well-known for their multilayered view on music research. If the research environment was more stable, one could talk about a holistic approach pointed out in the foreword: "music-making consumes a person as a whole, in a dialogue of the 'heart, body and mind'" (p. 7). But in the name of a comprehensive approach to the topic of autism and music that the editors are tackling, the author of the book's third foreword should also be credited as a

co-editor. This is Marta Macedoni Lukšič, a paediatrician and professor from the Institute for Autism and Related Disorders. However, obviously the main editing was done by the two editors who managed to attract predominately young researchers for the six chapters of the book.

The volume provides an insight into autism and music with the following guiding principle: "We hope that the findings of our research […] will speak to those who work with children […], so that they will identify music as means to great progress in children [...] and represents the most efficient way of their inclusion in society, both in a narrow and broader sense, improving the quality of their lives" (p. 9). Allow me to briefly introduce the content of the book by summarizing the individual chapters.

1. Katarina Zadnik and Claudia Bajs: "The Inclusion of Children with Special Needs in Music Schools–the Intertwining of Musical Education and Music Theory."

In the first chapter, the authors examine in great detail the musical education system in Slovenia, Austria and Germany. One can only wish for such comparative analyses, and most certainly not only in the field of music. The focus is of course on children with special needs and their place in the school system. An exceptionally valuable study that ends with an overview of the inclusion of those who are "different" in class. The main message seems to be: "Music school can become an inclusive school and an important centre of not only cultural development but also the development of Slovene society" (p. 35).

2. Urša Drofenik, Urban Juhart, Jasna Klemenčič: "The Effects of Musical Education on the Psychological Development of Children with Autism Spectrum Disorder."

"Autism Spectrum Disorder" (ASD) is an expression for a range of lifelong developmental disorders that people without disabilities quickly notice due to deviations from "normal" behaviour. The authors conducted an empirical case study in two groups of children with this disorder – those who go to a music school and those who do not. They studied the children's "music preferences and the effects of music on different areas of child development." Apart from the theoretical introduction with a critical analysis of the literature about this topic, the authors present the results of their empirical study which is the first of its kind in Slovenia. As their main finding, they cite better self-esteem in children who go to a music school in comparison to those who do not. One should not overlook also some older findings that point to other benefits of musicking and are discussed by the authors in the conclusion.

3. Nuša Piber: "A Good Practice Example of Musical Inclusion of Adolescents with Autism Spectrum Disorder in Slovenia: The Musical Project The Phantom of the Opera."

A contribution by one of the most respectable practicing music pedagogues, who works with children with ASD. The author, the headmistress of the *inclusive* DO RE MI Music School in Bled, with many years of experience of working with children with ASD, carried out an extremely interesting case study with four adolescents. From the methodological point of view, the study is a welcome addition to the previous chapter: firstly, unlike the previous one, it is designed as qualitative research; secondly, in addition to parents of children with ASD, the study focuses on young pianists; and thirdly, instead of a survey, the main approach is a longitudinal analysis of the progress made after five months of preparation and nine music-theatre performances of *The Phantom of the Opera.* A study of utmost importance that illustrates how communication skills improved in adolescents with ASD.

4. Katja Korošec and Katarina Habe: "Music Lessons for Children and Adolescents with Autism Spectrum Disorder: the Evaluation of the ŠIPK GI-MAS Project."

The fourth chapter of the volume is also a case study that was carried out as part of the Students Innovative Projects (ŠIPK) and is titled *Music Lessons for Children and Adolescents with Autism Spectrum Disorder*. Through a methodologically very clearly defined and precise *observation* that was conducted in collaboration between the Academy of Music, the Faculty of Education in Ljubljana and the inclusive DO RE MI Music Centre, the authors and the project mentor Nuša Piber from DO RE MI concluded that the majority of children and adolescents made significant progress "regarding emotional and social competences as well as their attention span" (p. 85).

5. Alja Lapuh: "Musical Abilities of Children with Autism Spectrum Disorder."

This chapter examines "basic musical abilities" in children who receive additional music education and in those who do not. In both groups that amounted to a total of forty children aged from six to twelve years, the author was studying the difference between neurotypical children and children with ASD. The author performed Gordon's musical aptitude test and the audiometric test, derived from Willems' pedagogy. The results indicate that children with Asperger syndrome perform better in Gordon's musical aptitude test of tonality and are better at distinguishing between quavers compared to children with Kanner's syndrome. Interestingly, in Gordon's musical aptitude test, both neurotypical children and children with ASD achieved better results in tonality

than rhythmics even though historians and theoreticians describe rhythm as the primary musical element.

6. Veronika Rogelj and Polona Štule: "Music Therapy for Children and Adolescents with Autism Spectrum Disorder."

The publication ends with an article about the importance of music therapy in children with ASD. The article also examines the field of music therapy which has been expanding in Slovenia. It is further enriched by the inclusion of experiences of the music therapist Špela Loti Knoll, head of the Music Therapy Studies at the Knoll Institute for Music Therapy and Supervision, where Štule also works. The publication thus concludes with a focused stance on music therapy in children with ASD – a stance on an activity that helps children "in the social realm, paralleled with communication skills but mainly focused on establishing relationships and developing social skills" (p. 119).

All in all, this volume is a real achievement. The first systematic survey in Slovenia about music and ASD. The editors are to be praised for gathering a very competent – and young – team who shed light on the topic from different angles. The volume is a short but an important book, not only for psychology of music but also for the broader field of music research in Slovenia. It is a nice example of how different professional and methodological starting points can offer valuable insights into important existential questions. However, interdisciplinarity could have been set more broadly (for instance, more from the viewpoint of psychology), and the publication envisioned as a scientific edition (in the index, the authors of the chapters are not cited, and we miss their biographies). Nevertheless, these shortcomings are minor if we consider the benefits of the whole volume, which indicates a crucial expansion of research in the field of music and psychology.

The book is to be warmly recommended not only by teachers who increasingly encounter children and adolescents with *special needs*, but also to anyone interested in the impact of music.

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Primož Trdan

Slovenska elektroakustična glasba
in zvočna umetnost

Tako za elektroakustično glasbo kot za zvočno umetnost velja, da v slovenski muzikološki vedi še nista prejeli celovite obravnave. Zato se pojavlja potreba po osnovni raziskavi obeh področij in hkrati po razmisleku samega predmeta. Zdi se namreč, da diskurz o obeh pojmih – zlasti o elektroakustični glasbi – pomembno zaznamujejo določeni interpretacijski vzorci, ki pa se ne zdijo dovolj utemeljeni. Osrednji med njimi je poudarjanje ključne vloge tehnologije iz česar izhaja tudi način predstavljanja zgodovine elektroakustične glasbe kot zgodbe o tehnoloških posebnostih, ki domnevno narekujejo ključne slogovne in estetske lastnosti obravnavane glasbe. Izkaže se, da estetiko in ontologijo te glasbe bolj kot pojav elektronskih glasbil določajo spremembe v ustvarjalnih možnostih, ki jih je omogočil pojav fonografije. Te posledice so povezane s širšim pojmom estetike, lahko jih ločimo na kategorije časa, prostora, akuzmatične izkušnje in mimetičnih možnosti, njihovo kombinacijo pa povzemamo z besedno zvezo »fonografska estetika«. Pri tem poudarimo, da fonografska estetika v elektroakustični glasbi ni zamejena le na fiksirana dela, ampak so se enaki postopki uveljavili tudi v skladanju z živo elektroniko in delno v računalniških, tudi algoritemskih delih.

V drugem, najobsežnejšem delu disertacija podaja zgodovino slovenske elektroakustične glasbe in zvočne umetnosti, ki temelji na štiridesetih polstrukturiranih intervjujih z ustvarjalci, obsežnem arhivskem gradivu, zbranem pri samih avtorjih, arhivu Radia Slovenija in na drugih virih. Raziskava je usmerjena inkluzivno in upošteva širok izbor avtorjev ter njihovih del, nastalih do leta 2015. V njej lahko opazujemo kontinuitete, razmerja med zvrstmi in razpravo o inherentnih možnostih fonografske estetike. Tako zvočna umetnost kot elektroakustična glasba sta se v slovenskem prostoru začela pojavljati deset do petnajst let pozneje, kot v drugih kulturnih središčih. Zlasti elektroakustična glasba razkriva več lokalnih specifik, kot središčna pa se med njimi kaže izrazito močen odnos do skladanja del za instrumentaliste in zvočni zapis, ki je pogostejše od skaldanja izključno fiksiranih del. Razloge za takšno stanje bil lahko iskali v tradicionalnem okolju, v katerem se je osebnostno in umetniško formirala večina skladateljev prve in druge generacije ter delno mlajših akademsko izobraženih avtorjev. Mesto elektroakustične glasbe v takšnem okolju lahko pojasnimo z več neuspešnimi poskusi oblikovanja namenskega studia

za elektroakustično glasbo. Zaradi manjše vloge fiksiranega elektroakustičnega dela smo v raziskavi slovenske elektroakustične glasbe pogosto srečevali pojem konvergence – pojem je v okviru elektroakustične glasbe uvedel Leigh Landy, označuje pa lahko zgodovinsko zbliževanje tehnik in usmeritev elektroakustične glasbe, zbliževanje kompozicijskih pristopov iz okolja zahodne glasbene umetnosti in zvrsti popularne glasbe.

Tretji del disertacije prinaša predlog pristopa, ki zgodovinski sliki dodaja interpretacijo izbranih del elektroakustične glasbe in zvočne umetnosti pod enotnim pojmom »zvočno delo«. Vprašanja, ki se porajajo ob obravnavi glasbenega dela, ki ni več vezano na notni zapis, in dela, ki vključuje zvok, a ni več glasbeno delo, avtor razume kot vprašanja ontologije umetniškega dela, natančneje pa bi jih lahko določili kot vprašanja zaznave. Zato jih disertacija obravnava kot fenomenološka vprašanja, pri čemer avtor v razpravo vpelje meddiscipline povezave s fenomenološko smerjo v filozofiji, saj je ta izrazito utemeljena na zaznavi in sledenju subjektivne zavesti. Kategorije fonografske estetike na tem mestu dobijo osvetlitve s strani fenomenoloških teorij zaznave. Z naslanjanjem na teorije Edmunda Husserla o notranji časovni zavesti in senzomotorični zaznavi prostora postaneta časovnost in prostorskost povezana z akuzmatično izkušnjo; po tej analogiji se mimetični kategoriji prilega pojem sveta, kot se pojavi v obravnavi umetniškega dela Martina Heideggra. Poleg tega se pojavlja še pojem glasu, ki je posebna mimetična kategorija, a hkrati poseben pojav, lasten vsakemu subjektu in ga je zato nemogoče omejiti povsem na raven objekta. To posebno intersubjektivno zaznavno razmerje podčrta pomen zaznave telesa, kot jo analizira Maurice Merleau-Ponty. Razmerja fonografske estetike in zaznavne dimenzije, kot jih razkriva meddisciplinarni fenomenološki pogled, so globoko povezana s poslušalskim procesom, ključnim načinom spoznavanja tako elektroakustične glasbe kot zvočne umetnosti.

Obranjeno 23. oktobra 2019 na Filozofski fakulteti Univerze v Ljubljani.

Primož Trdan

Slovene Electroacoustic Music and Sound Art

Neither electroacoustic music nor sound art, in a Slovene cultural context, have been the subject of comprehensive musicological research. There is, therefore, a need for basic research and reflection on the subject itself, as electroacoustic music discourse in general notably demonstrates some sustained interpretational patterns, the most common being the technological bases which supposedly gave rise to predominant styles and aesthetics. Evidence indicates that the aesthetics and ontologies of such works were not the result of the emergence of electronic musical instruments, but rather, of phonography. The author analyses the aesthetic consequences of phonography, dividing them into categories of time, space, acousmatic experience and mimetic possibilities, and proposes that a combination of these categories, i.e., one that is inherent to electroacoustic music and sound art, forms the basis of so-called "phonographic aesthetics." Such aesthetics are not connected only with phonographically-fixated works, but also with live electronics and algorithmic composition.

In the second and main section of the dissertation, the author presents basic historiographic research on Slovene electroacoustic music and sound art, based on forty interviews conducted with the artists, as well as extensive archival material from the artists themselves, the archives of Radio Slovenia and other sources. This research aims to be inclusive, presenting all relevant authors and their works up to year 2015, while observing continuities, relations among genres, and discussing the inherent possibilities of phonographic aesthetics. Sound art and electroacoustic music began to take shape in Slovenia, characteristically, some ten to fifteen years later than in other cultural centers. In contrast to sound art, electroacoustic music composed by Slovene artists seems to reflect more "local" characteristics, most notably in the form of persistent connections between electroacoustic composition and instrumental composition; these manifests in quantity of works combining fixed media and instrumental performance. For this reason, fixed media works comprise a smaller part of the electroacoustic canon in Slovenia than in the cultural centers of Europe. The author suggests that this may be a consequence of the "traditional" nature of Slovene musical culture; indeed, the lack of experience with the medium among Slovene composers was at least in part connected to a series of unsuccessful attempts to develop electroacoustic music studios from the late 1970's onwards. The author uses idea of convergence – a term Leigh Landy uses to define the closing of the gap between practices such as concrete and electronic

music, acousmatic and soundscape works, as well as connections with different popular music genres.

The third section of the dissertation proposes an interdisciplinary approach to interpreting works of electroacoustic music and sound art, hereafter unified under the banner "sound works." As the ontology of artworks which are aesthetically dependent upon phonography shifts the attention to listening as the predominant – if not the 'sole' – way of accessing the works themselves, factors associated with perception take on special significance. The author decided to adopt an interdisciplinary approach, drawing upon notions from the phenomenology branch of philosophy, which is characterized by an insistence upon the primacy of perception.

Categories of phonographic aesthetics are proposed and dealt with using phenomenological theories and approaches; relying primarily on Edmund Husserl's theories of internal time perception and sensomotoric space perception, 'time' and 'space' here are considered as core elements of acousmatic experience; similarly, the term 'world' refers to the mimetic category, and is approached using Martin Heidegger's view of artwork. Additionally, the 'voice' appears here as special mimetic category, but one that is unique to every subject, and therefore, which cannot be purely reduced to an object. This, and the importance of body perception, as discussed by Maurice Merleau-Ponty, forms a unique perceptual situation of intersubjectivity vis-à-vis listening to the voice. With regards to the phonographic aesthetic, phenomenological interdisciplinarity seems to be profoundly connected to the listening process in both electroacoustic music and sound art. Yet, the author considers such an approach as only one of the many which may be applied in the study of this subject.

Defended on October 23th, 2019, Faculty of Arts, University of Ljubljana.

Saša Ilijić

Praznična glasba kapitljev na Krku in njena recepcija pri srednješolcih

Disertacija Praznična glasba kapitljev na Krku in njena recepcija pri srednješolcih preučuje odnos mladih srednješolcev (od štirinajstega do osemnajstega leta) z otoka Krka do tradicijske glasbe otoka Krka v kontekstu praznovanja svetnikov zavetnikov krajev v cerkvenih enotah, imenovanih kapitlji. To so mesta Omišalj, Dobrinj, Vrbnik in Baška. Raziskava ima dva sklopa, teoretičnega in empiričnega. Teoretični del disertacije ima tri dele: sociolingvistični, geografsko-kulturni in muzikološki del. V raziskavi so bile uporabljene metode s področij etnologije, kulturne antropologije in folkloristike, muzikologije in sociologije, pedagogike, teologije ter zgodovine in geopolitike, ki so podatkom dodale kvalitativno globino izraza in izražanja lokalne identitete skozi tradicijsko glasbo in odnos do mladih. Metodološki pristop raziskovanja življenja in pomena tradicijske glasbe se razkrije prek pričevanj sogovornikov.

V empiričnem delu je bila izvedena raziskava s pomočjo vprašalnika v srednješolskem centru Hrvatski kralj Zvonimir v mestu Krku. Celotni vzorec vpisanih srednješolcev (šolsko leto 2016/2017) predstavlja 154 vprašanih. Z raziskavo odnosa mladih do tradicijske glasbe otoka Krka z vidika njenega varovanja in odnosa mladih do tradicijske glasbe smo dobili rezultate, ki predstavljajo izhodišče za poglabljanja te teme. Pozitiven odnos do tradicijske glasbe otoka Krka imajo tisti mladi, ki izvajajo kakršnokoli obliko tradicijske glasbe (cerkveno petje, folklorno društvo in igranje na tradicijsko glasbilo) in tisti, ki prisostvujejo verskim običajem. Ključno vlogo pri pozitivnem odnosu do tradicijske glasbe ima mati kot prenašalka kulture, vzgoje in tradicije. Civilne in verske organizacije, ki varujejo tradicijsko glasbo, bodo zato morale usmeriti svoje delovanje v družino kot središče vzgoje, versko skupnost in šole ter zunajšolske dejavnosti, v katerih so mladi konkretno v stiku s tradicijsko glasbo in jo lahko tudi izvajajo.

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Saša Ilijić

Feast Day Music in Krk Diocesan Chapters and its Reception among High School Students

This dissertation deals with the attitude of high school youth (ages fourteen to eighteen) toward the traditional music from the island of Krk in the context of patron saint celebrations in former bodies of the church, called chapters. The towns are: Omišalj, Dobrinj, Vrbnik and Baška.

The research consists of two parts, theoretical and empirical. The former is divided into three parts: sociolinguistic, geo-cultural and musical. The main, empirical part of this dissertation focuses on discovering how the young population of the island feels toward the traditional music. The empirical research was carried out via a questionnaire, handed out to students at Hrvatski kralj Zvonimir high school centre in the town of Krk. Based on four hypotheses, we try to establish the external factors that contribute to either positive or negative relationship of the youth toward the traditional music.

By researching the topic of the relationship of the youth towards the traditional music of the Krk island from the point of view of its conservation, we have obtained results, which represent an excellent starting point for the conservation efforts and for further research of the topic. It was found that the positive relationship towards the traditional music is found mostly in the youth who perform the traditional music in any way (church singing, folklore associations, playing a traditional instrument) and those who actively participate in religious ceremonies. The key role in establishing a positive relationship with the traditional music is played by the mother, who transfers the culture, education and tradition onto the child. The civil and religious organisations which nurture traditional music will have to focus their efforts on the family as the core source of education, as well as on the religious community, schools and extracurricular activities in which the young can be in actual contact with the traditional music and can learn to perform it.